

BASS 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

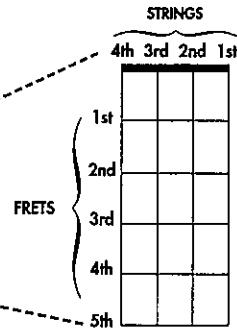
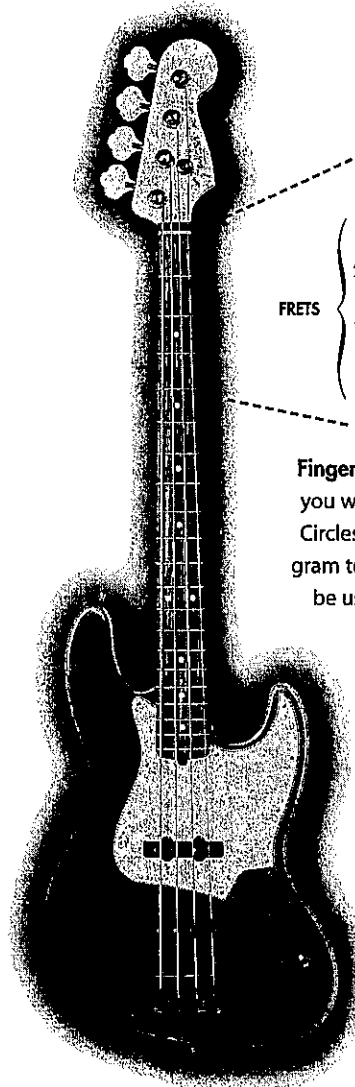
(a) Original Student Compositions, (b) Blues By Five, (c) Cold Duck Time, (d) Don't Stop Till You Get Enough, (e) Livin' On A Prayer, (f) Mr. P.C., (g) Watermelon Man

ARTS ALIVE SET LIST (Semester 2)

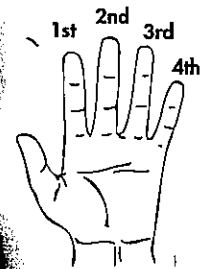
- 1) The Force Awakens
 - 2) Largo (New World Symphony)
 - 3) Take The A Train
 - 4) Pirates of the Caribbean
- INTERMISSION (Combined Bands)
- 5) The Tempest
 - 6) Vivir Mi Vida
 - 7) Crazy Jam VI
 - 8) Don't You Worry Child
 - 9) 12 Bar Blues
 - 10) Pomp & Circumstance

Instrument Care Reminders

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.



Think of your fingers as being numbered 1 through 4.

E

F

F# Gb

G

G# Ab

A

FINGERING CHART

ELECTRIC BASS

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

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

Notes: (1) SciTech New Student Meet @ 8:00am (Wed, July 29)
 (2) TBD - 2016-2017 Community Music School of 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
				1 Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	3
4	5 No School	6 Extended Day For Teachers 2:35-3:35pm	7 MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)	8 Younglife Campaigners #1 @ Room 106 2:30-3:30pm Road Crew Load Truck & Reset Band Room For Friday & Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am	9 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band ETA: 5:00pm	10
11	12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm	13 Open Practice @ 2:30-3:30pm ETA: 5:00pm	14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm	15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: Late	17 Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24
18	19 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm ETA: 6:00pm	23 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	24
25	26 Open Practice @ 2:30-3:30pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm	28 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	29 ETA: 6:00pm	30 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	

Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/11
 (2) TBD - 9th Grade Open House (Gym) Meet in band room @ 3:30pm; Perform: 4:30-5:00pm; Road Crew set up after school @ 2:30pm & break down after show; **MANDATORY** for Advanced Band - Was Wed 9/28
 (3) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm; Meet @ 1:00pm; (Classical High Condominiums 235 State St, Springfield, MA 01109) - 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	3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	8		
9	10 No School	11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	12 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	14 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm ETA: Late	15		
16	17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm ETA: 6:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Load Truck After Show ETA: Late	22		
23	24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29		
30	31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	NOTES: (1) TBD - 9th Grade Open House (Gym) Meet in band room @ 4:45pm; Perform 5:00-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band (2) TBD - Upper Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/21/16 (3) TBD - Sch Tech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEAM Middle, South End Middle ETA: 5:00pm						

*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	
		1 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	2 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	4 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bemice's 6:00-9:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	5	
6	7 Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	8 No School - Teacher Day ETA: 5:00pm	9 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	11 No School	12	
13	14 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	15 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	16 High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	17 Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	19	
20	21 Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am ETA: 6:00pm	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum ETA: Late	23 No School	24 No School	25 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	26	
27	28 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	29 Open Practice @ 2:30-3:30pm ETA: Late	30 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm				
Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End, Middle (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street; Springfield, MA 01103) Meet @ 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							

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

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

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TBD = To Be Determined

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

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

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TBD = To Be Determined

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

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

TBD = To Be Determined

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

***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 ETA: 5:00pm	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; 1st Lunch & Meet @ 11:18am in B. Room - Was Wed. 4/12

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

TBD = To Be Determined

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

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

TBD = To Be Determined

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
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

CONCERT PITCH SCORE

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

The first system of the musical score for C instruments (Soprano, Alto, Tenor, Bass) is in 3/4 time and B-flat major. The Soprano part begins with a repeat sign and a first ending bracket. The Alto, Tenor, and Bass parts follow with their respective melodic lines. The key signature has two flats (B-flat and E-flat).

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

The second system of the musical score continues the melody for Soprano, Alto, Tenor, and Bass. The Soprano part has a fermata over the first measure of this system. The key signature remains B-flat major.

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

The third system of the musical score concludes the piece. The Soprano part has a fermata over the final measure. The key signature remains B-flat major.

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

Additional Instructions

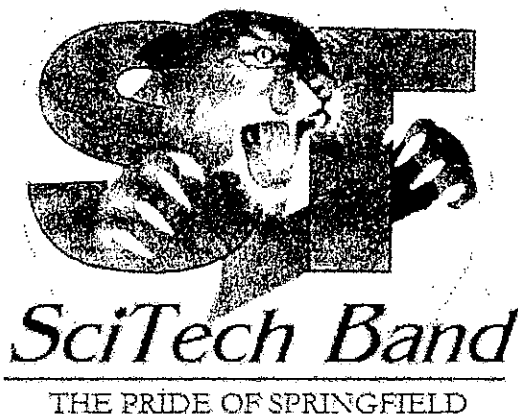
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

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 *p* B \flat F

Pno.

B \flat E \flat *f* B \flat F E \flat B \flat

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

E^b B^b E^b A^b

Pno.

E^b B^b A^b E^b p E^b B^b

Swing! ♩ = ♩³

Pno.

E^b A^b E^b B^b A^b E^b f E^b

Pno.

B^b E^b A^b E^b B^b A^b

Pno.

E^b

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic marking. The second staff includes a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol (three eighth notes beamed together). The third staff features a *f* dynamic marking. The fourth staff contains various musical notations including accents and slurs. The fifth staff concludes the piece with a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Bass Guitar

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Alto

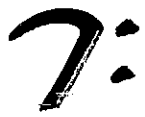
Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.



Blues By Five

Red Garland

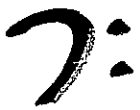
The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign. The second staff continues the melody. The third staff concludes the piece with a double bar line. Chord changes are indicated above the staff: Bb7 (measures 1-2), Eb7 (measures 3-4), Bb7 (measures 5-6), F7 (measures 7-8), Bb7 (measures 9-10), and F7 (measures 11-12).

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

For your use

Four blank musical staves are provided for practice, each consisting of five horizontal lines.



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7 E^b7 F7 B^b7 E^b7 F7

The diagram shows two sets of piano voicings for B^b7, E^b7, and F7. The first set, labeled 'Basic 3-note voicings', shows three chords in the right hand (treble clef) with notes in the left hand (bass clef). The second set, labeled 'Rootless voicings', shows three chords in the right hand with no notes in the left hand.

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

Useful Scales

B^b Blues Scale

The B^b Blues Scale is shown in the bass clef. The notes are B^b, D^b, E^b, F^b, G^b, and A^b. Fingerings are indicated below the notes: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

The sample bass line consists of three staves. The first staff is for B^b7, the second for E^b7, and the third for F7. Each staff shows a sequence of notes with fingerings (1-5) and chord changes indicated above the staff.

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 8 61

mf

66 69

f

73 77

80 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

41

45

f

46

53 Solo

51

2
56

[Title]



61



69



66



77



76

83



81

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brennice

Soli
mp

6

12

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

B 24

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

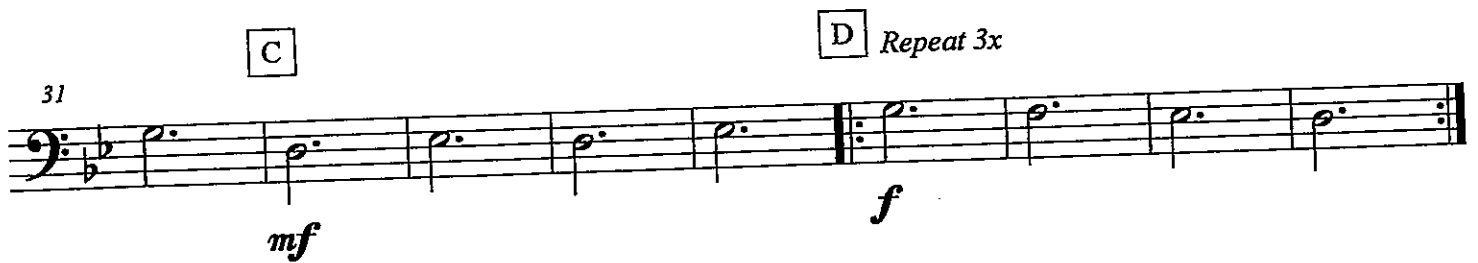
37 **E** *rit.*

Carol of The Bells

Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice



C

CHAMELEON

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

(MED. PUNK)

INTRO

(BASS) N.C.

A

BASS CONT. SIM.

B

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and E-flat major (three flats). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and A4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D4, eighth notes C4 and Bb3, and a quarter rest. The piece ends with a double bar line and repeat dots.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and A4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D4, eighth notes C4 and Bb3, and a quarter rest. The piece ends with a double bar line and repeat dots.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and A4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D4, eighth notes C4 and Bb3, and a quarter rest. The piece ends with a double bar line and repeat dots.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and A4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D4, eighth notes C4 and Bb3, and a quarter rest. The piece ends with a double bar line and repeat dots.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and A4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D4, eighth notes C4 and Bb3, and a quarter rest. The piece ends with a double bar line and repeat dots.

Bass Guitar

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast





Cold Duck Time

Eddie Harris

Chord progression: F7, B \flat 7, F7, B \flat 7, F7, B \flat 7, F7, B \flat 7, D \flat MA7, E \flat MA7, F7

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

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

F Blues Scale

D^b Major

($D^b_{MA}7$)

E^b Major

($E^b_{MA}7$)

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

Sample Bass Line

F^7 B^b7 F^7 B^b7

1 5 1 5 $b7$ 1 1 1 $b7$ 1 5 1 5 $b7$ 1 1 1 $b7$

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

1 1 1 1 1 1 1 1 1 1 1 1 5 $b7$ 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

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

BASS

(ROCK)

The musical score is written for bass in 4/4 time, featuring a key signature of one flat (Bb). It consists of 36 measures, divided into systems of four measures each. Measure numbers 1 through 36 are indicated below the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' and 'f'. A circled measure number '9' is placed above the start of the third system. A circled measure number '17' is placed above the start of the fifth system. A circled measure number '25' is placed above the start of the sixth system. A circled measure number '33' is placed above the start of the eighth system. The piece concludes with a double bar line at the end of measure 36.

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BASS

Musical staff 1: Bass line with notes 37, 38, 39, 40.

41

45

Musical staff 2: Bass line with notes 41, 42, 43, 44, 45.

Musical staff 3: Bass line with notes 46, 47, 48, 49, 50.

53

Musical staff 4: Bass line with notes 51, 52, 53, 54.

Musical staff 5: Bass line with notes 55, 56, 57, 58.

Musical staff 6: Bass line with notes 59, 60, 61, 62.

Musical staff 7: Bass line with notes 63, 64, 65, 66.

69

Musical staff 8: Bass line with notes 67, 68, 69, 70.

Musical staff 9: Bass line with notes 71, 72, 73, 74.

Musical staff 10: Bass line with notes 75, 76, 77, 78, 79.

DON'T STOP 'TIL YOU GET ENOUGH

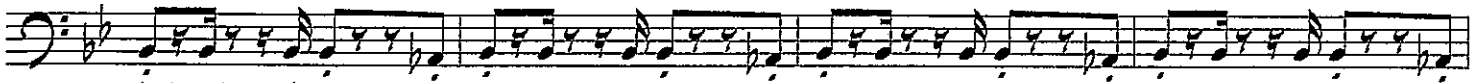
2&B/ROCK ♩=112



5

B \flat A \flat MAJ \flat 7/B \flat

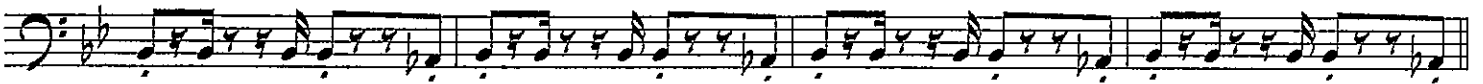
B \flat



AD LIB FILLS THROUGHOUT

B \flat A \flat MAJ \flat 7/B \flat

B \flat

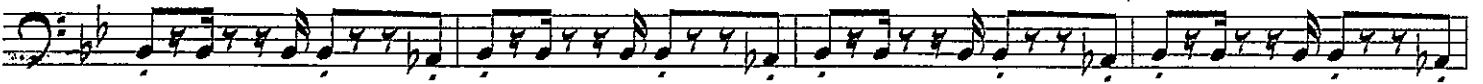


9

13

B \flat A \flat MAJ \flat 7/B \flat

B \flat



mf
B \flat A \flat MAJ \flat 7/B \flat

B \flat

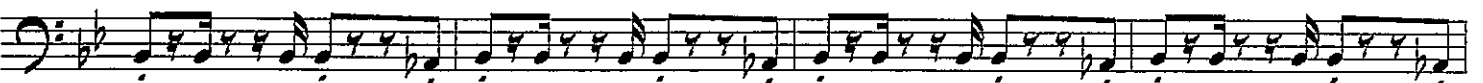


17

21

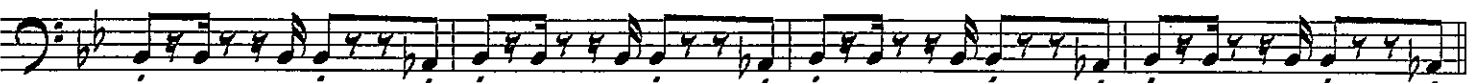
B \flat A \flat MAJ \flat 7/B \flat

B \flat



mf
B \flat A \flat MAJ \flat 7/B \flat

B \flat



25

29

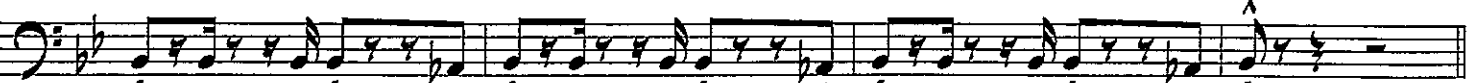
A \flat MAJ \flat 7/B \flat

B \flat



f
A \flat MAJ \flat 7/B \flat

B \flat



33

DON'T STOP 'TIL YOU GET ENOUGH - ELECTRIC BASS - PG. 2

37

B \flat A \flat MAJ7/B \flat

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *mf*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair.

B \flat A \flat MAJ7/B \flat

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *mf*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair.

41

45

B \flat A \flat MAJ7/B \flat

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *mf*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair.

B \flat A \flat MAJ7/B \flat

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *mf*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair.

49

53

A \flat MAJ7/B \flat

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *f*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair.

A \flat MAJ7/B \flat

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *f*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair, ending with a double bar line.

57

61

B \flat D \flat MAJ7

E \flat

B \flat /F

B \flat

B \flat D \flat MAJ7

E \flat

B \flat /F

B \flat

musical staff with bass clef, key signature of two flats, and a dynamic marking of *ff*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair.

B \flat D \flat MAJ7

E \flat

B \flat /F

B \flat

B \flat D \flat MAJ7

E \flat

B \flat /F

musical staff with bass clef, key signature of two flats, and a dynamic marking of *ff*. The staff contains four measures of music, each with a quarter note followed by an eighth note pair, ending with a double bar line.

65

DON'T STOP 'TIL YOU GET ENOUGH - ELECTRIC BASS - PG. 3

69

B \flat A \flat MAJ7/B \flat

B \flat

Musical staff for measures 69-72. The staff contains a bass line with eighth notes and rests. A double bar line is present at the end of measure 72.

73

B \flat A \flat MAJ7/B \flat

B \flat

Musical staff for measures 73-76. The staff contains a bass line with eighth notes and rests. A double bar line is present at the end of measure 76.

77

B \flat 7sus4

B \flat 7

Musical staff for measures 77-80. The staff contains a bass line with eighth notes and rests. A double bar line is present at the end of measure 80.

81

B \flat 7sus4

B \flat 7

Musical staff for measures 81-84. The staff contains a bass line with eighth notes and rests. A double bar line is present at the end of measure 84.

85

A \flat MAJ7/B \flat

B \flat

Musical staff for measures 85-88. The staff contains a bass line with eighth notes and rests. A double bar line is present at the end of measure 88.

89

A \flat MAJ7/B \flat

B \flat

Musical staff for measures 89-92. The staff contains a bass line with eighth notes and rests. A double bar line is present at the end of measure 92.

93

8

Musical staff for measure 93. The staff contains a bass line with a single eighth note followed by a double bar line.

Don't You Worry Child arr. Bernice

As Recorded by Swedish House Mafia

Bass Guitar

With Energy (♩ = 127)

A **B**

mp cresc.

C

mf

D **E**

f

F

f

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

mp

H

mp

I

f

J

f

K

f

Bass Guitar, p. 2

Don't You Worry Child

Chord progression: Eb, Bb/D, Bb, L, F, Dm7, Gm, Bb

Chord progression: Eb, Bb, Eb, Dm

D.S. % al Coda
silence...

M ♩ *Coda*

Chord progression: F, Gm, Eb, N, F, Gm, Eb

O *mp*

Chord progression: F, Gm, Eb, Eb, P, F

cresc.

Chord progression: Gm, Eb, Eb, Q, F, Dm7

f **R**

Chord progression: Gm, Dm, Eb, Dm, Eb, Bb/D, Bb, F, Dm7

S **8**

Chord progression: Gm, Bb, Eb, Bb, Eb, Dm

T

Chord progression: F, Dm7, Gm, Dm, Eb, Dm, Eb, Bb/D, Bb

U *f*

Chord progression: F, Dm7, Gm, Bb, Eb, Bb

Chord progression: Eb, Dm

Don't You Worry Child arr. Bernice

Bass Guitar - TREBLE

As Recorded by Swedish House Mafia

With Energy (♩ = 127)

A **B** *mp cresc.* Gm(root-only)

C Dm/G F Gm Bb/D Eb Bb/D *mf*

D Eb Bb/D F Gm Bb Eb Bb Eb Bb/D

E Gm Bb Eb Bb/D Gm Bb/F *f*

To Coda (On 2nd Time) **G** strings only G-I Gm Bb Eb Bb/D F Gm Bb/D *mp*

H Eb Bb/D Eb Bb/D F Gm Bb/D Eb Bb/D

I Eb F Dm7 Gm Dm Eb Dm *f*

J Eb Bb/D Bb F Dm7 Gm Bb

K Eb Bb Eb Dm F Dm7

Gm Dm Eb Dm Eb Bb/D Bb^L F Dm7

Gm Bb Eb Bb Eb *D.S. al Coda*
Dm *silence...*

M *Coda* **N**

F Gm Eb F Gm Eb

O *mp*

F Gm Eb Eb

P *cresc.*

F Gm Eb Eb

Q

F Dm7 Gm Dm Eb Dm

f Eb Bb/D Bb^R F Dm7 Gm Bb

8 **S** **T** F Dm7

f **U**

Gm Dm Eb Dm Eb Bb/D Bb^L F Dm7

Gm Bb Eb Bb Eb Dm

Chord Chart **Don't You Worry Child** arr. Bernice
As Recorded by Swedish House Mafia

With Energy (♩ = 127)

1 Gm B♭/F Gm B♭/D E♭ B♭/D

4 *mp* A E♭ Dm Gm B♭/F Gm B♭/D

4 beats silence 2nd time

7 E♭ B♭/D E♭ Dm Gm B♭/F

B

10 Gm B♭/D E♭ B♭/D E♭ Dm/G

C

13 F Gm B♭/D E♭ B♭/D

D

16 E♭ B♭/D F Gm B♭

E

19 E♭ B♭/D E♭ B♭/D Gm Gm7

22 Gm B♭ E♭ B♭/E♭ *f* E♭ B♭/D

25 Gm B♭/F Gm B♭ E♭ B♭/D

F

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

28 H *mp*

Chords: Eb, Bb/D, F, Gm, Bb/D, Eb, Bb/D, Eb, Bb/D

33 I *f*

Chords: F, Gm, Bb/D, Eb, Bb/D, Eb, F, Gm, Dm

39 J

Chords: Eb, Dm, Eb, Bb, F, Gm, Bb, Eb, Bb, Eb

45 L

Chords: F, Gm, Dm, Eb, Dm, Eb, Bb, F, Gm, Bb

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

Chords: Eb, Bb, Eb

M **Coda** N

54 *mp*

Chords: F, Gm, Eb, F, Gm, Eb

O *mp* P

62 *cresc.*

Chords: F, Gm, Eb, F, Gm, Eb

Q *f* R

70 *f*

Chords: F, Gm, Dm, Eb, Dm, Eb, Bb, F, Gm, Bb

76 S **8** T *f*

Chords: Eb, Bb, Eb, F, Gm, Dm, Eb, Dm

89 U

Chords: Eb, Bb, F, Gm, Bb, Eb, Bb, Eb

Bass Line

Express Yourself

First staff of music, treble clef, key signature of two flats, 4/4 time signature. It begins with a bass line consisting of eighth and sixteenth notes.

A

Second staff of music, continuing the bass line from the first staff.

Third staff of music, continuing the bass line.

Fourth staff of music, continuing the bass line.

B

C

Fifth staff of music, continuing the bass line. It includes a repeat sign at the end of the staff.

Sixth staff of music, continuing the bass line.

D

Seventh staff of music, continuing the bass line.

E

Eighth staff of music, continuing the bass line.

F

Ninth staff of music, continuing the bass line. It includes a repeat sign at the end of the staff.

G

Tenth staff of music, continuing the bass line. It ends with a double bar line and a fermata over the final note.

8

H

Eleventh staff of music, continuing the bass line.

Bass Line, p. 2

Express Yourself

I



J



K



L



M



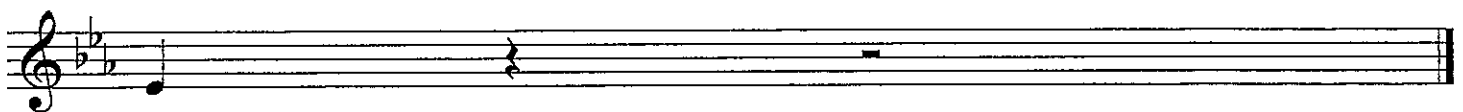
N



O



P



Chord Chart

Express Yourself

Eb Ab Bb Eb Ab Bb A Eb Ab Bb
 7 Eb Ab Bb Eb Ab Bb Eb Ab Bb
B 13 Eb Ab Bb C Eb Ab Bb Eb Ab Bb
D 19 Ab7 Ab7 Bb E Eb Ab Bb
 25 Eb Ab Bb F Eb Ab Bb Eb Ab Bb
G 31 H Ab7 Ab7 Bb I Eb
 44 Ab Bb Eb Ab Bb J Eb Ab Bb Eb
 50 Ab Bb K Eb Ab Bb Eb Ab Bb L Eb
 56 Ab Bb Eb Ab Bb M Eb Ab Bb Eb
 62 Ab Bb N Eb Ab Bb Eb Ab Bb O Eb
 68 Ab Bb Eb Ab Bb P Eb Ab Bb Eb

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

John Williams

BASS GUITAR - BASS CLEF

Trailer & Force Theme Remix

DJ AG

arr. Bernice

Mysteriously (♩ = 50)

Trailer

A B

4 4 F Bbm Gbmaj7 F

mf darker

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)

F Bbm Gb Bb5/F F Fm Db

f

slight rit.

E

F

stretch tempo

20 Bb Fm Db Fm Gm7/F F/C C Gb/Db C7 C -3

ff

G Slowly (♩ = 56)

Force Theme

H Remix ♩ = 118

I

F F

mp soft attack

J

To Coda (4th Time)

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

f

51 Cm Ab Cm/G G Cm

K L M optional bass M-N

8 8 Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F Cm

mf

76 Ab Cm/G G Cm

D.S. al Coda

N Coda

Cm Ab Cm/G G Cm Cm

f

ff

THE FORCE AWAKENS

John Williams

BASS GUITAR - TREBLE CLEF **Trailer & Force Theme Remix**

DJ AG

arr. Bernice

Mysteriously (♩ = 50)

Trailer

A

B

8^{vb} 4 4 F Bbm Gbmaj7 F

mf darker

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)

F Bbm Gb Bb5/F F Fm Db

slight rit.

E

F

stretch tempo

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

G Slowly (♩ = 56)

H Force Theme
Remix ♩ = 118

I

F F

mp soft attack

J

To Coda (4th Time)

♩ Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F

f

51 Cm Ab Cm/G G Cm

K

L

M optional bass M-N

♩ Cm Cm9(no3)/D Cm/Eb Ab/C F G7/FCm

mf

D.S. al Coda

76 Ab Cm/G G Cm

N Coda

Cm Ab Cm/G G Cm Cm

f

ff

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

Section A consists of seven measures of music in 4/4 time. The notes are: F5 (quarter), Bbm5 (quarter), Gb5 (quarter), F5 (quarter), F (quarter), Bbm (quarter), and Gb (quarter). The dynamics start at piano (*p*).

B **C** Slightly Faster (♩ = 64)

8 F F Bbm Gbmaj7 F F Bbm Gb

mf darker *f*

Section B (measures 8-11) and Section C (measures 12-15) are in 4/4 time. Section B notes: F (quarter), F (quarter), Bbm (quarter), Gbmaj7 (quarter), F (quarter). Section C notes: F (quarter), Bbm (quarter), Gb (quarter). Dynamics range from mezzo-forte (*mf*) to forte (*f*).

D Forcefully (♩ = 58 - 60)

16 Bb5/F F Fm Db Bb Fm Db

slight rit. *stretch tempo*

Section D (measures 16-22) is in 4/4 time. Notes: Bb5/F (quarter), F (quarter), Fm (quarter), Db (quarter), Bb (quarter), Fm (quarter), Db (quarter). Dynamics include *slight rit.* and *stretch tempo*.

E **F** **G** Slowly (♩ = 56)

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

mp soft attack *ff*

Section E (measures 23-28) and Section F (measures 29-34) are in 4/4 time. Section E notes: Fm (no5) (quarter), Gm7/F (quarter), F/C (quarter), C (quarter), Gb/Db (quarter), C7 (quarter), C (quarter), -3 (quarter). Section F notes: F (quarter). Dynamics include *mp soft attack* and *ff*.

H Force Theme Remix ♩ = 118
*Strings Only

29 F Cm Cm9(no3) Cm Ab F G

mp

Section H (measures 29-34) is in 4/4 time. Notes: F (quarter), Cm (quarter), Cm9(no3) (quarter), Cm (quarter), Ab (quarter), F (quarter), G (quarter). Dynamics include *mp*.

I

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

mf

Section I (measures 35-41) is in 4/4 time. Notes: Cm (quarter), Ab (quarter), Cm (quarter), G (quarter), Cm (quarter), Cm (quarter), Cm9(no3) (quarter), Cm (quarter), Ab (quarter). Dynamics include *mf*.

J *Piano & Strings

42 F G Cm Ab Cm G Cm

Section J (measures 42-48) is in 4/4 time. Notes: F (quarter), G (quarter), Cm (quarter), Ab (quarter), Cm (quarter), G (quarter), Cm (quarter). Dynamics include *mf*.

To Coda (4th Time)

J $\text{\textcircled{S}}$
 Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F Cm Ab
f

K *Strings Only
 53 Cm/G G Cm Cm Cm9(no3) Cm Ab F G
mp

L
 59 Cm Ab Cm G Cm Cm Cm9(no3) Cm Ab

M *Piano & Strings
 66 F G Cm Ab Cm G Cm Cm Cm9(no3)/D
mf

D.S. $\text{\textcircled{S}}$ al Coda
 72 Cm/Eb Ab/C F G7/F Cm Ab Cm/G G Cm

N $\text{\textcircled{S}}$ Coda
 *Piano & Strings
 Cm Ab Cm/G G Cm Cm
f *ff*

?

Trombone / Baritone



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano

Pno.

1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.)

7:

HEART AND SOUL

-HAGY CARMICHAEL/
FRANK LESSER

F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

A-7 D-7 G-7 C7 F D-7 G-7 C7

^{2.} F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 C7 F D-7 G-7 C7

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

Recorded by THE JACKSON 5
I WANT YOU BACK

BASS

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

(FUNKY R&B)

The bass line is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The score is divided into measures 1 through 26. Handwritten annotations include dynamics like *f* and *mf*, and various chords such as $Fm7\ Ab/C\ Db\ Ab$, $Bbm7\ Db/Eb\ Ab$, $Ab\ Eb/G\ Fm7\ Ab/Eb\ Db\ Ab/C\ Bbm7\ Db/Eb\ Fm7\ Ab/C\ Db\ Ab$, and $Ab\ Eb/G\ Fm7\ Ab/Eb\ Db$. There are also circled measure numbers 13 and 21. The piece concludes with a final chord of $Bbm7\ Db/Eb$ in measure 26.

BASS

Handwritten musical notation for bass, measures 27-30. Chords: $Fm1^7$, Ab/C , D^b , Ab , B^bmi^7 , D^b/E^b , Ab , B^bmi^7 , D^b/E^b , Ab , B^bmi^7 , D^b/E^b , Ab . Dynamics: f , ff .

31

Handwritten musical notation for bass, measures 31-34. Dynamics: mf .

Handwritten musical notation for bass, measures 35-38.

39

Handwritten musical notation for bass, measures 39-42. Chords: Ab , E^b/G , $Fm1^7$, Ab/E^b , D^b , B^bmi^7 , D^b/E^b , $Fm1^7$, Ab/C , D^b , Ab , B^bmi^7 , D^b/E^b , Ab . Dynamics: f .

Handwritten musical notation for bass, measures 43-46. Chords: (Ab) , E^b/G , $Fm1^7$, Ab/E^b , D^b , B^bmi^7 , D^b/E^b , $Fm1^7$, Ab/C , D^b , Ab . Measure 46-49 is a 4-measure rest. Dynamics: f .

Handwritten musical notation for bass, measures 50-53. Dynamics: mf , f , $CRESC.$.

54

Handwritten musical notation for bass, measures 54-57. Chords: Ab , E^b/G , $Fm1^7$, Ab/E^b , D^b , Ab/C , B^bmi^7 , D^b/E^b , $Fm1^7$, Ab/C , D^b , Ab , B^bmi^7 , D^b/E^b , Ab . Dynamics: ff .

Handwritten musical notation for bass, measures 58-61. Chords: (Ab) , E^b/G , $Fm1^7$, Ab/E^b , D^b , Ab/C , B^bmi^7 , D^b/E^b , $Fm1^7$, Ab/C , D^b , Ab .

Handwritten musical notation for bass, measures 62-65. Chords: $Fm1^7$, Ab/C , D^b , D^b/E^b , Ab , B^bmi^7 , Ab/C , D^b , $Dmi^7(b5)$, D^b/E^b . Dynamics: f , ff .

IN THE MOOD

By JOE GARLAND

Arranged by MICHAEL SWEENEY

BASS

MEDIUM SWING (♩ = $\frac{3}{4}$)

The bass line is written in 4/4 time with a medium swing feel. It begins with a 4-measure rest, followed by notes on measures 5-8. Chords C7, F7, Eb6, and Bb6 are indicated above the staff. Dynamics include f and mf. Measure 9 is circled. The line continues through measures 10-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, and 37-40. Chords include Eb6, Bb6, F7, Bb6, Eb6, Gb7, Cmi7/F, Bb6, Bb6, Db0, Cmi7, F7, Bb6, Db0, Cmi7, F7, F7, F0, F7, Gb7, F7, Bb6, F7, F0, F7, Gb7, F7, Bb6, Bb6, Db0, Cmi7, F7, Bb6, Db0, Cmi7, F7, Bb6, Db0, Cmi7, F7, F7, F0, F7, Gb7, F7, Bb6. Dynamics include mf, f, and mp. First and second endings are marked with 1. and 2. above the staff.

07010016

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Musical staff 1: Measures 41-44. Includes a circled measure number (45) and a *mf* dynamic marking.

(45) Bb6

Musical staff 2: Measures 45-48.

Musical staff 3: Measures 49-52. Includes a first ending bracket labeled "1. Bb6" and a *F7* chord marking.

Musical staff 4: Measures 53-55. Includes a second ending bracket labeled "2. Bb6", a *Cmi7* chord marking, a *Gb7 F7* chord marking, a *Bb6* chord marking, and a *F13* chord marking. Dynamics *mf* and *f* are indicated.

(56) Bb6

Musical staff 5: Measures 56-59. Includes a *mf-p* dynamic marking.

Musical staff 6: Measures 60-63. Includes *Eb6* and *Bb6* chord markings.

Musical staff 7: Measures 64-71. Includes a *F7* chord marking, a first ending bracket labeled "1. Bb6" with a "3" (triplets) marking, and a second ending bracket labeled "2.".

(72) Bb6

Musical staff 8: Measures 72-75. Includes a *ff* dynamic marking.

Musical staff 9: Measures 76-79. Includes *Eb7* and *Bb6* chord markings.

Musical staff 10: Measures 80-83. Includes a circled measure number (82), a *F7* chord marking, a *mf* dynamic marking, and a *Bb9(#11)* chord marking.

Musical staff 11: Measures 84-87. Includes a *Bb6* chord marking, a *ff* dynamic marking, and a circled measure number (82).

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9
mp Gb E Gb Eb B Ab *f* Eb

17
p Eb Eb Eb G Ab Bb Eb

25
mp Ab Ab

35
p Bb Eb D C Bb *f* Eb

43 3 47
rit. *mp* a tempo Eb Eb D C Bb

57 2
f Ab Eb *mp* Eb Db Eb C

Ab F *f* Eb *rit.* *p* Eb Eb

Recorded by BON JOVI

LIVIN' ON A PRAYER

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

BASS

(UNISON PATTERNS)

(A) (Rock)



(8)



(Rock)



(9)



(17)



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BASS

25

Musical notation for measures 26-32. Measure 26 starts with a bass clef and a key signature of three flats. Measures 27 and 28 continue the melodic line. Measure 29 has a dynamic marking of *mf*. Measure 30 has a dynamic marking of *f*. Measure 31 has a dynamic marking of *f*. Measure 32 features a triplet of eighth notes and an accent mark (^).

33

Musical notation for measures 34-40. Measure 34 has a dynamic marking of *f*. Measure 35 has a dynamic marking of *f*. Measure 36 has a dynamic marking of *f*. Measure 37 has a dynamic marking of *f*. Measure 38 has a dynamic marking of *f*. Measure 39 has a dynamic marking of *f*. Measure 40 has a dynamic marking of *f*.

43

Musical notation for measures 41-48. Measure 41 has a dynamic marking of *f*. Measure 42 has a dynamic marking of *f*. Measure 43 has a dynamic marking of *f*. Measure 44 has a dynamic marking of *f*. Measure 45 has a dynamic marking of *mf*. Measure 46 has a dynamic marking of *f*. Measure 47 has a dynamic marking of *f*. Measure 48 has a dynamic marking of *f* and features a triplet of eighth notes and an accent mark (^).

49

Musical notation for measures 50-62. Measure 50 has a dynamic marking of *f*. Measure 51 has a dynamic marking of *f*. Measure 52 has a dynamic marking of *f*. Measure 53 has a dynamic marking of *f*. Measure 54 has a dynamic marking of *f*. Measure 55 has a dynamic marking of *f*. Measure 56 has a dynamic marking of *f*. Measure 57 has a dynamic marking of *f*. Measure 58 has a dynamic marking of *f*. Measure 59 has a dynamic marking of *mf*. Measure 60 has a dynamic marking of *f*. Measure 61 has a dynamic marking of *f*. Measure 62 has a dynamic marking of *f* and features a triplet of eighth notes and an accent mark (^).

Bass Guitar
TREBLE CLEF

A Message To You Rudy

The musical score is written in 4/4 time and consists of eight staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. The score is divided into sections labeled A through F:

- Section A:** Measures 1-4. Ends with a repeat sign.
- Section B:** Measures 5-8.
- Section C:** Measures 9-12.
- Section D:** Measures 13-16.
- Section E:** Measures 17-20.
- Section F:** Measures 21-24. Ends with a repeat sign.

Measure numbers are indicated at the start of each staff: 6, 11, 16, 21, 26, 31, and 36. The final measure (40) is marked *molto rit.* and features a fermata over a half note.

Bass Guitar
BASS CLEF

A Message To You Rudy

The musical score is written in bass clef with a 4/4 time signature. It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign, followed by a box labeled 'A'. The second staff starts with a measure number '6' and a box labeled 'B'. The third staff starts with a measure number '11'. The fourth staff starts with a measure number '16'. The fifth staff starts with a measure number '21' and a box labeled 'C', followed by a box labeled 'D'. The sixth staff starts with a measure number '26'. The seventh staff starts with a measure number '31' and a box labeled 'E'. The eighth staff starts with a measure number '36' and a box labeled 'F', ending with the instruction *molto rit.* and a fermata over the final note.

MOVE THE JOY

arr. Bernice

A **B**

Flute *f*

Clarinet in B \flat *f*

Bass Clarinet *f*

Alto Sax. *f*

Tenor Sax. *f*

Baritone Sax. *f*

Trumpet in B \flat 1 *f*

Trombone *f* 2nd Time Only

Baritone (T.C.) *f* 2nd Time Only

Tuba *f* 2nd Time Only

Timpani *f* 2nd Time Only

Mallets 1 *f*

Snare *mp* 2nd Time Only

Bass Drum 1

Bass Drum 2 *mp* *mp* *mp* *mp*

Suspended Cymbal *mf* 2nd Time Only *mf* 2nd Time Only

Synthesizer 1

Bass Guitar

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

6

4

10

14

18

19

22

25

28 Ode To Joy

31

32

36

37

40

44

44

48

51

52

56

58

f

mf

f

mp

mf

f

...

Detailed description: This is a bass guitar sheet music page for 'Winter Fest'. It features two main sections: 'Gloria In Excelsis Deo' and 'Ode To Joy'. The music is written in bass clef with a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked as '♩ = 82' and the performance style is 'Majestically'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a measure rest of 6 measures. The second staff starts at measure 10 and includes measure rests of 4, 14, and 18 measures. The third staff starts at measure 19 and includes a measure rest of 22 measures. The fourth staff starts at measure 25 and includes a measure rest of 28 measures, where the section 'Ode To Joy' begins. The fifth staff starts at measure 31 and includes measure rests of 32 and 36 measures. The sixth staff starts at measure 37 and includes a measure rest of 40 measures. The seventh staff starts at measure 44 and includes a measure rest of 44 measures. The eighth staff starts at measure 48 and includes a measure rest of 48 measures. The ninth staff starts at measure 51 and includes measure rests of 52 and 56 measures. The tenth staff starts at measure 58 and includes a measure rest of 58 measures. The piece concludes with a double bar line and a repeat sign.

Trombone

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

6

10

14

18

19

22

25

28

Ode To Joy

32

33

36

40

44

39

48

46

52

56

59

The musical score is written for Trombone in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a measure rest of 6 measures. The second staff starts at measure 10 and includes measure rests of 14 and 18 measures. The third staff starts at measure 19 and includes a measure rest of 22 measures. The fourth staff starts at measure 25 and includes a measure rest of 28 measures, with the text "Ode To Joy" appearing above the staff. The fifth staff starts at measure 33 and includes a measure rest of 36 measures. The sixth staff starts at measure 39 and includes measure rests of 40 and 44 measures. The seventh staff starts at measure 46 and includes a measure rest of 48 measures. The eighth staff starts at measure 52 and includes measure rests of 52 and 56 measures. The ninth staff starts at measure 59. The score includes various musical notations such as notes, rests, dynamics (*f*, *mf*, *p*), and articulation marks.



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

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)
---------------	----------	----------------	----------	----------------

$1 \cdot b3 \ 4 \ b5 \ 5 \ b7 \ 1$	$1 \ 2 \ b3 \ 4 \ 5 \ 6 \ b7 \ 1$	$1 \ 2 \ b3 \ 4 \ 5 \ 6 \ b7 \ 1$	$1 \ 2 \ b3 \ 4 \ 5 \ 6 \ b7 \ 1$	
------------------------------------	-----------------------------------	-----------------------------------	-----------------------------------	--

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

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

Sample Bass Line

C_{MI}^7

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

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

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

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

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

My Way

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

My Way

Tuba

Handwritten musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef with a key signature of two flats. The music is annotated with blue ink, including notes, accidentals, and dynamic markings. The first staff has notes with blue annotations Bb , Eb , G , C , and F . The second staff has notes with blue annotations Bb , Eb , $(A) Eb$, Bb , Eb , Ab , Db , Bb , and Bb . The third staff has notes with blue annotations Bb , Bb , Eb , Bb , Bb , A^7 , $(B) Ab$, Eb , Eb , Eb , Ab , Db , and Gb . The fourth staff has notes with blue annotations Eb , Eb , Eb , Eb , Eb , Eb , $E7$, and Ab . Dynamic markings include fp and f . There are also arrows pointing to the first and third staves.

My Way

Tuba

Printed musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef with a key signature of two flats. The music is annotated with circled letters A and B. The first staff has notes with circled annotation A. The second staff has notes with circled annotation A. The third staff has notes with circled annotation B. The fourth staff has notes with circled annotation B. Dynamic markings include fp and f .

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 5

String Bass/Electric Bass

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"

Lightly

4

5

12

17

Slower

Stately

2

24

"The Medallion Calls"

mf

f

f

f

f

C Eb D

20

mf *marcato*

G G G G G G G G G G G G G G G G G G G

33

F F F F Bb Bb Bb F F F F

28

Bb Bb C C

D D D G G G D D D D D D D D G G G G

42

F F F F Bb C D

36

Eb Eb Eb D G A Bb C C C D D D D D D D G

mp

D G A D A

44

Bb A G A

mf

C D E b C D D D D G

f

G G

F

52

G F F F G G G F G

Faster

D D D D D D G G G

59

F F F F Bb Bb Bb F F F F Bb C D D

fp

D

mp

D D D D D D

68

"The Black Pearl"

76

G Bb F C G D G G D G G G D G G

84

G F F D G G D

87

F F *mp* D C Bb A G Bb A G D D D *ff* G G D D F G

PIRATES OF THE CARIBBEAN

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

PART 5
String Bass/Electric Bass

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

4 5 12 17 Slower

mf *f*

20 Stately 2 24 "The Medallion Calls" *mf marcato*

28 33

36 42 *mp*

44 2 50 *mf* *f*

52 58

59 Faster *fp* *mp*

68 "The Black Pearl"

76 *f* 84

87 *mp* *ff*

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

F F F C B \flat A \flat G \flat B \flat A \flat G \flat F F

7 B \flat F B \flat C D D

A *Andante*

mf

13 E \flat F G F B \flat B \flat A

simile

B

20 D G C F C F B \flat C

C

27 D D G F E \flat F B \flat

simile

D

34 B \flat A D G F B \flat B \flat

f

41 E \flat C D G C F B \flat

E 1.

mf

C F C C F F B \flat B \flat B \flat B \flat F B \flat

48 2. *rit.*

f

Two Ceremonial Marches

1. Processional

1st Trombone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

14

simile

B

21

C

28

simile

D

36

f

mf

E

42

1.

49

2. rit.

f

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

6

12

18

24

29

35

A

B

C

To Coda **D**

D.S. al Coda **E**

f

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

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

Cm7 F7 B \flat B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

B

Cm7 F7 B \flat B \flat 7 E \flat B \flat 7 E \flat C7

C

To Coda

D

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

D.S. al Coda

E



Cm7 F7 B \flat B \flat Gm Cm7 F7 B \flat

f

7:

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Bass Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

The image shows the musical score for the bass guitar part of 'Simple Gifts'. It consists of two staves of music. The first staff begins with a tempo marking of a quarter note equal to 72 beats per minute. The music is written in the bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The first staff contains the first six measures of the piece, with a dynamic marking of *mp* (mezzo-piano) below the first measure. The second staff contains the next six measures, with a dynamic marking of *f* (forte) below the first measure. Both staves feature a melodic line with eighth and sixteenth notes, often beamed together, and some notes are marked with accents (short horizontal lines above the notes). The piece concludes with a double bar line at the end of the second staff.

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

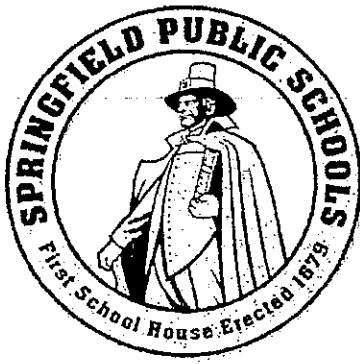
♩ = 72 E^b Gm Fm B^b7

mp

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

f

The image shows the first system of the piano score for 'Simple Gifts'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 72. The first measure of the treble staff has a fermata over it. The bass staff begins with a rest in the first measure, followed by chords. The second system starts at measure 5, with a fermata over the first measure. The bass staff has a dynamic marking of *f* starting at measure 6. The piece ends with a double bar line at the end of the second system.



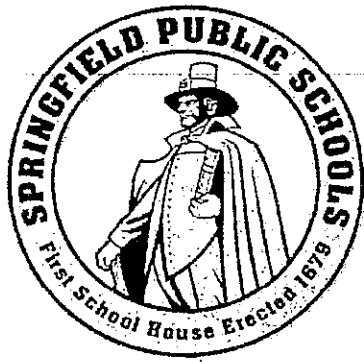
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

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

SHENANDOAH

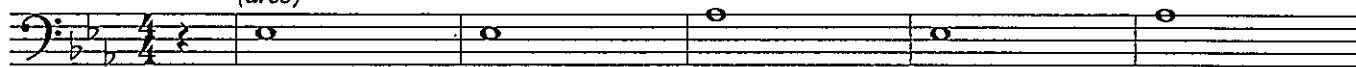
for Concert Band

STRING BASS

FRANK TICHELI

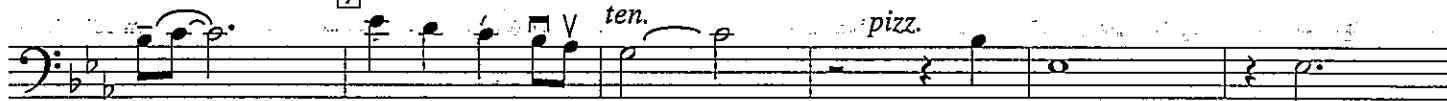
Freely and very expressive $\text{♩} = \text{c. } 50$

(arco)



p

7



mf > p

ten.

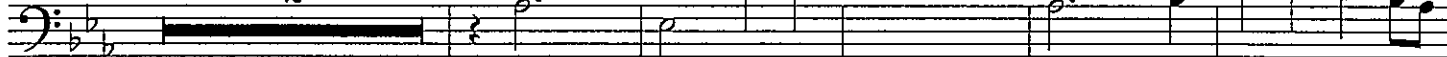
pizz.

p

12 $\text{♩} = \text{c. } 58$

2

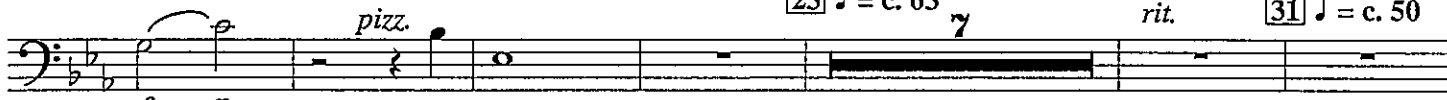
arco



mp

mf

18



f > p

pizz.

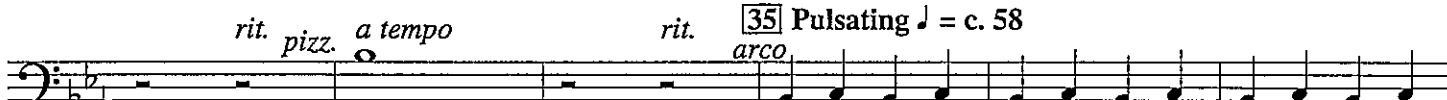
mp

23 $\text{♩} = \text{c. } 63$

7

rit.

31 $\text{♩} = \text{c. } 50$



rit. pizz.

p

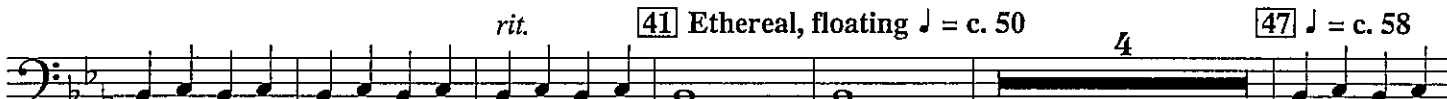
a tempo

rit.

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

arco

p



rit.

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

pp

4

47 $\text{♩} = \text{c. } 58$

p



52

mf



56 Exalted

f

ff



62

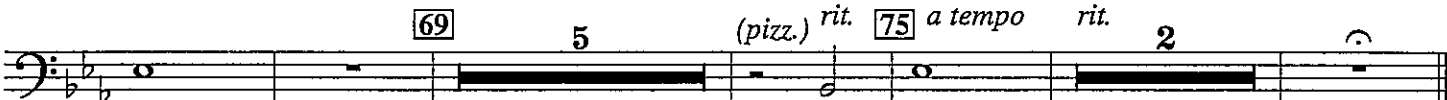
mp

f

mf

pizz.

mp



p

69

5

(pizz.) rit.

mp

75 a tempo

rit.

2

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 bass clef, with a key signature of one flat (Bb) and a 3/4 time signature. The tempo/style is marked 'Majestic'. The score consists of six staves of music. The first staff begins with a measure rest followed by a half note G2, then a quarter rest, and then a series of eighth notes: F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is placed below the first eighth note. A boxed measure number '3' is above the first eighth note. The second staff continues with eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. The third staff continues with eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. The fourth staff continues with eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. The fifth staff begins with a boxed measure number '19' above the first measure, which contains a quarter rest followed by a quarter note G2. A dynamic marking of *p* is below the first measure. The second measure of this staff contains a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. A dynamic marking of *f* is below the last measure. The sixth staff continues with eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. The seventh staff continues with eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. The eighth staff continues with eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. The score ends with a double bar line.

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

11

19

27

f

mp

The musical score is written for Baritone B.C. 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 seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a half note G2 with a fermata, followed by a measure of rests, and then a series of eighth and quarter notes starting with a forte (*f*) dynamic. A boxed measure number '3' is placed above the first measure of this sequence. The second staff continues the melodic line. The third staff starts with a boxed measure number '11'. The fourth staff includes a boxed measure number '19' and a mezzo-piano (*mp*) dynamic marking. The fifth staff continues the melody. The sixth staff features a boxed measure number '27' and a forte (*f*) dynamic marking. The seventh staff concludes the piece with a final half note G2 with a fermata.

Bass Guitar
BASS CLEF

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio $\text{♩} = 103$

WATCH!

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

f

8 G Cm G Cm G Cm Ab7

B 14 G F5(no3)

20 **C** B dim/D Cm B dim/D

25 Cm **D** Cm Fm/C Fm/C C Fm/C C Fm/C **E** G/B Cm

33 G C dim/Gb Bb **F** **G** Bb7 Eb/Bb Bb7 *mp*

44 Eb/Bb Bb7 Eb/Bb **H** C Fm Eb/G Ab A dim Bbsus4 *cresc.*

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




J 61 E \flat B \flat /F E \flat /G A \flat B \flat **K** E \flat B \flat E \flat B \flat




L 68 E \flat B \flat E \flat B \flat E \flat (G) E \flat (G) **M** Cm (F) G

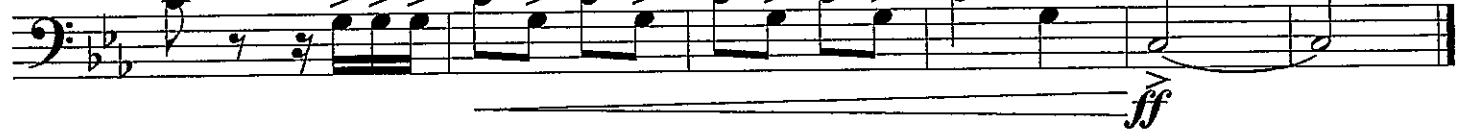
1. >>>> 2. >>>>



76 (G) **N** Cm Cm Cm Cm **O** Cm G



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



Bass Guitar
TREBLE CLEF
8^{vb}

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103

WATCH!

(G) Cm (F) G (G)

A 7 Cm G Cm G Cm G

12 Cm G Cm A^b7 G B

18 F5(no3) C B dim/D

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

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

F 39 2 G B^b7 Eb/B^b B^b7 Eb/B^b B^b7 Eb/B^b H C Fm

f *mp* *cresc.*

49 Eb/G Ab A dim Bbsus4 B7 A dim/C A dim/C **I** Bb/D(Bb) *f*

57 Eb Bb/F Eb/G Fm/Ab Eb/Bb Bb Bb/D Bb/F **J** Eb Bb/F Eb/GAb Bb

K 64 Eb Bb Eb Bb Eb Bb Eb Bb

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

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

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

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

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

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

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

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

37 C dim/Gb Bb **F** **2** **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 L E^b B^b E^b B^b E^b B^b | E^b (G) | E^b (G) C^m M

1. 2.

74 (F) G (G) C^m C^m C^{m N}

82 O C^m G C^m G C^m G C^m G C^m G C^m G C^m G C^m *ff*

TAKE THE "A" TRAIN

BASS

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(♩ = $\frac{3}{4}$ ♩)

5 $Bb6$

$C9(\#11)$

5 $Bb6$ $C9(\#11)$

9 $Cm17$ $F7$ 1. $Bb6$ 2. $Bb6$ $Fm17$ $Bb7$

15 $EbmA7$ $D9$ $Db9$ $C9$

21 $Cm17$ $F7$ $F+7(b9)$ 23 $Bb6$ $C9(\#11)$

27 $Cm17$ $F7$ TO CODA $Bb6$ $G7(b9)$ $C7(\#9)$ $F7(b9)$ 31 mp

33 ff $Cm17$ $F7$ 1. $Bb6$ $Cm17$ $F7$

39 2. $Bb6$ $Fm17$ $Bb7$ 41 $EbmA7$ $D9$ $Db9$

45 $C9$ $Cm17$ $F7$ $F+7$ 49 mp

51 ff $Cm17$ $F7$ $Bb6$ $G7(b9)$ $C7(\#9)$ $F7(b9)$

57 CODA $Bb9(\#11)$ 59 ff 61

BASS

Rhythm Workout

Three staves of musical notation in bass clef, 4/4 time, B-flat major. The notes are: Staff 1: Doo Bah Dit Dit Doo Bah Doo; Staff 2: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit; Staff 3: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout

Three staves of musical notation in bass clef, 4/4 time, B-flat major. The notes are: Staff 1: Doo Bah Dit Dit Doo Bah Doo; Staff 2: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit; Staff 3: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Chord/Scale Workout

(CONCERT B^b MAJOR SCALE)

(VARIATIONS ON THE MELODY)

Two staves of musical notation in bass clef, 4/4 time, B-flat major. The notes are: Staff 1: Cmi7, F7, Bb6, Ebma7; Staff 2: C9, Cmi7, F7.

Demonstration Solo

Four staves of musical notation in bass clef, 4/4 time, B-flat major. The notes are: Staff 1: (31) 3, Cmi7, F7, Bb6, Cmi7, F7; Staff 2: (31) - 2ND TIME 4, Cmi7, F7, Bb6, Fmi7, Bb7; Staff 3: (41) Ebma7, C9, Cmi7; Staff 4: (F7) (49) 4, Cmi7, F7, Bb6.

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!
Bassoon only

+Tbn./Bar.

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*

THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 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 72

73 74 75 76 77 78 79

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

Bass Guitar
BASS CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$
optional 8vb

A

Musical staff A: Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Features a series of eighth notes with accents, followed by a half note. Dynamics include *f* and *mp*.

B

Musical staff B: Continuation of the bass line from staff A, featuring eighth notes and quarter notes.

C

D

E §

Musical staff C: Features two triplet eighth notes (marked with '3') followed by quarter notes. Dynamics include *mf*.

F

Musical staff F: Continuation of the bass line with eighth and quarter notes.

G

H

Musical staff G: Continuation of the bass line, including a triplet eighth note (marked with '3'). Dynamics include *mf*.

I

Musical staff I: Continuation of the bass line with eighth notes and quarter notes. Dynamics include *f*.

J

Musical staff J: Continuation of the bass line with eighth notes and quarter notes.

To Coda ⊕

K

L

Musical staff K: Continuation of the bass line, including two triplet eighth notes (marked with '3'). Dynamics include *mf*.

D.S. al Coda

Musical staff D.S. al Coda: Final staff of the piece, featuring a few notes and a double bar line. Dynamics include *mf*.

♩ Coda

M

Musical staff M: Bass clef, 7/8 time signature. Starts with a dynamic marking of *f* (forte) and ends with *mp* (mezzo-piano). The staff contains a series of eighth and sixteenth notes.

N

Musical staff N: Bass clef, 7/8 time signature. Features a first ending bracket labeled "1." and a second ending bracket labeled "2.".

O

P

Musical staff O: Bass clef, 7/8 time signature. Starts with a dynamic marking of *mf* (mezzo-forte).

Q

Musical staff Q: Bass clef, 7/8 time signature. Ends with a dynamic marking of *f* (forte).

R

Musical staff R: Bass clef, 7/8 time signature. Features a series of eighth notes.

S

Musical staff S: Bass clef, 7/8 time signature. Features a series of eighth notes.

T

Musical staff T: Bass clef, 7/8 time signature. Features a series of eighth notes.

U

Musical staff U: Bass clef, 7/8 time signature. Features a series of eighth notes with accents (>).

V

Musical staff V: Bass clef, 7/8 time signature. Features a series of eighth notes with accents (>).

Musical staff V continuation: Bass clef, 7/8 time signature. Features a series of eighth notes with accents (>).

fff

Bass Guitar w/ Chords
BASS CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$
optional 8vb

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 12 systems of music, each with a lettered section marker (A-L) and a set of chords. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like *f*, *mp*, *mf*, and *f*. Section A starts with a Dm7 chord and a series of eighth notes. Section B features a Dm7 chord and a series of eighth notes. Section C has a Dm7 chord and a series of eighth notes. Section D has a Dm7 chord and a series of eighth notes. Section E has a Dm7 chord and a series of eighth notes. Section F has a Dm7 chord and a series of eighth notes. Section G has a Dm7 chord and a series of eighth notes. Section H has a Dm7 chord and a series of eighth notes. Section I has a Dm7 chord and a series of eighth notes. Section J has a Dm7 chord and a series of eighth notes. Section K has a Dm7 chord and a series of eighth notes. Section L has a Dm7 chord and a series of eighth notes. The score concludes with a *D.S. al Coda* instruction and a final *mf* dynamic marking.

A Dm7 G7 Dm7

B Dm7 G7 Dm7 G7

C Dm7 G7 Dm7 G7 **D** Dm7 G7 Dm7 G7

E Dm7 G7 Dm7 G7 **F** Dm7 *mf*

G7 Dm7 G7 **G** Dm7 G7 Dm7

G7 **H** Dm7 G7 Dm7 G7/D *f*

I Dm7 *mf* G7 Dm7 G7

J Dm7 G7/D Dm7 G7/D Dm7 G7/D *To Coda* ⌘

G7/D **K** Dm7 G7 Dm7 G7 **L** Dm7 G7

D.S. al Coda

Dm7 G7 *mf*

♩ Coda

G7/D

[M] Dm7

G7

Dm7

G7

First staff of music with bass clef, notes, and rests.

[N]

Dm7

G7

Dm7

G7

G7

Second staff of music with bass clef, notes, rests, and first/second endings.

[O]

Dm7

G7

Dm7

G7

[P] Dm7

Third staff of music with bass clef, notes, and rests.

mf

G7

Dm7

G7

[Q] Dm7

Fourth staff of music with bass clef, notes, and rests.

G7

Dm7

G7

[R] Dm7

G7/D

Fifth staff of music with bass clef, notes, and rests.

Dm7

G7/D

Dm7

G7/D

G7/D

[S] Dm7

Sixth staff of music with bass clef, notes, and rests.

G7

Dm7

G7

[T] Dm7

G7

Seventh staff of music with bass clef, notes, and rests.

Dm7

G7

[U] Dm7

G7

Dm7

Eighth staff of music with bass clef, notes, and rests.

G7

[V] Dm7

G7

Dm7

Ninth staff of music with bass clef, notes, and rests.

Dm7

Tenth staff of music with bass clef, notes, and rests.

fff

Bass Guitar
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

Musical staff A: Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic and a series of eighth notes with accents. A decrescendo hairpin leads to a mezzo-piano (*mp*) dynamic. The staff ends with a repeat sign.

B

Musical staff B: Continuation of the eighth-note pattern from staff A, ending with a repeat sign.

C

D

E

Musical staff C: Features two triplet eighth notes. The dynamic is mezzo-forte (*mf*). The staff ends with a repeat sign.

F

Musical staff D: Continuation of the eighth-note pattern, ending with a repeat sign.

G

H

Musical staff E: Continuation of the eighth-note pattern, ending with a repeat sign.

I

Musical staff F: Continuation of the eighth-note pattern, ending with a repeat sign.

J

Musical staff G: Continuation of the eighth-note pattern, ending with a repeat sign.

To Coda

K

L

Musical staff H: Continuation of the eighth-note pattern, ending with a repeat sign.

D.S. al Coda

Musical staff I: A short musical phrase in treble clef, 4/4 time, ending with a repeat sign. Dynamic is mezzo-forte (*mf*).

mf

⊕ Coda

M

Musical staff M: Treble clef, 7/8 time signature. Starts with a dynamic marking of *f* (forte) and ends with *mp* (mezzo-piano). The staff contains a series of eighth and sixteenth notes.

Musical staff N: Treble clef, 7/8 time signature. Features a first ending (1.) and a second ending (2.). The staff contains eighth and sixteenth notes.

Musical staff O: Treble clef, 7/8 time signature. Starts with a dynamic marking of *mf* (mezzo-forte). The staff contains eighth and sixteenth notes.

Musical staff P: Treble clef, 7/8 time signature. Ends with a dynamic marking of *f* (forte). The staff contains eighth and sixteenth notes.

Musical staff Q: Treble clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

Musical staff R: Treble clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

Musical staff S: Treble clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

Musical staff T: Treble clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

Musical staff U: Treble clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

Musical staff V: Treble clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

Musical staff W: Treble clef, 7/8 time signature. Starts with a dynamic marking of *fff* (fortississimo). The staff contains eighth and sixteenth notes.

Bass Guitar w/ Chords
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten systems of music, each with a lettered section marker (A-L) and a set of chords. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mp*, *mf*, and *f*. Section A starts with a *f* dynamic and includes accents. Section B has a *mp* dynamic. Section C is mostly rests. Section E begins with a repeat sign. Section H features a *mf* dynamic and accents. Section I has a repeat sign. Section J is marked 'To Coda' and includes a Coda symbol. Section L ends with a *mf* dynamic. The score concludes with a *D.S. al Coda* instruction and a final measure.

A Dm7 G7 Dm7 G7 Dm7

B Dm7 G7 Dm7 G7

C Dm7 G7 Dm7 G7 Dm7 G7

E Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7

G Dm7 G7 Dm7

H Dm7 G7 Dm7 G7/D

I Dm7 G7 Dm7 G7

J Dm7 G7/D Dm7 G7/D Dm7 G7/D *To Coda*

K Dm7 G7 Dm7 G7

L Dm7 G7

D.S. al Coda

Dm7 G7

♩ Coda

Musical score for Bass Guitar with chords in treble clef. The score consists of ten staves of music in 4/4 time, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings. Chords are indicated by letters in boxes above the staff.

Staff 1: *f* G7/D, *mp* Dm7, G7, Dm7, G7

Staff 2: Dm7, G7, Dm7, G7 (1.), G7 (2.)

Staff 3: Dm7, G7, Dm7, G7, P Dm7

Staff 4: *mf* G7, Dm7, G7, Q Dm7

Staff 5: G7, Dm7, G7, R Dm7, G7/D

Staff 6: Dm7, G7/D, Dm7, G7/D, G7/D, S Dm7

Staff 7: G7, Dm7, G7, T Dm7

Staff 8: G7, Dm7, G7, U Dm7, G7

Staff 9: Dm7, G7, V Dm7, G7

Staff 10: Dm7, Dm7, *fff*

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

Chord progression for system 1: Dm7, Dm7, Dm7, G7, Dm7, G7, Dm7. Includes dynamic markings *f* and *mp*.

C

D

Chord progression for system 2: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7.

E

F

Chord progression for system 3: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Includes dynamic marking *mf*.

G

H

Chord progression for system 4: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Includes dynamic markings *p* and *mf*.

I

J

To Coda

Chord progression for system 5: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Includes dynamic marking *f*.

K

L

D.S. al Coda

Chord progression for system 6: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Includes dynamic marking *mp*.

Uptown Funk!

Chord Chart, p. 2

♩ Coda

50 G7 ^M Dm7 G7 Dm7 G7 ^N Dm7 G7 Dm7 ^L G7

f *mp*

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

fff

Vivir Mi Vida

arr. Bernice

Bass Guitar

ORIGINAL VERSION As Recorded by Marc Anthony

With Energy (♩ = 124)

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

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

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

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

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

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

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

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

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

I Coda

38 C_m f

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

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

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

53 B_b C_m A_b f

56 E_b B_b C_m

59 A_b E_b B_b **N** C_m mp

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

68 E_b B_b **P** C_m

71 A_b E_b B_b C_m

Detailed description: This is a musical score for bass guitar, specifically the Coda section of 'Vivir Mi Vida'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 38 to 71. The music is primarily composed of eighth and sixteenth notes, often beamed together. Chord changes are indicated by letters in boxes (I, J, K, L, M, N, O, P) and chord symbols (Cm, Bb, Eb, Ab). Dynamics include fortissimo (f), mezzo-forte (mf), piano (mp), and fortissimo (ff). There are also markings for accents (>) and breath marks (^). A section starting at measure 41 is labeled 'SOLOS - Repeat Until 4 Whistles'. The score ends with a double bar line and a final note in measure 71.

Bass Guitar - TREBLE
ORIGINAL VERSION

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)
8vb Cm Ab Eb Bb Cm **A**

7 *mf* Ab Eb Bb **B** Cm Ab

12 *f* Eb Bb Cm (Eb) (G) Ab (C) Eb **C** %

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

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

24 *cresc.* Eb (G) (Bb) Bb (D) (F) Cm (Eb) (G) Ab (C) Eb **F**

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

34 *H* Cm Ab Eb *f*

37 *D.S. % al Coda* Bb

Vivir Mi Vida Bass Guitar - TREBLE CLEF (ORIGINAL VERSION), p. 2

I **Coda**

38 *f* C_m A^b E^b

41 *mf* B^b C_m A^b **J** SOLOS - Repeat Until 4 Whistles

44 E^b B^b C_m (A^b) A^b (E^b) *f*

48 E^b (B^b) B^b C_m A^b E^b *f*

53 B^b C_m *mf* A^b *f*

56 E^b B^b C_m

59 A^b E^b B^b C_m **N**

63 A^b E^b B^b C_m A^b *mp*

68 E^b B^b C_m *ff* **P**

71 A^b E^b B^b C_m

Vivir Mi Vida

arr. Bernice

Bass Guitar
POP VERSION

As Recorded by Marc Anthony

With Energy (♩ = 124)

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

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

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

C §

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

D

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

E *

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

F

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

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

H **D.S. § al Coda**

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

Coda

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

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

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

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

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

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

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

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

Bass Guitar - TREBLE
POP VERSION

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

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

mf

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

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

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

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

cresc. *one note difference
G vs. A^b

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

To Coda (On 2nd Time) G

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

f

H

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

D.S. $\%$ al Coda

Coda

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

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

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

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

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

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

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

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

Chord Chart

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

Chord Chart: Cm, Ab, Eb, Bb, Cm, Ab, Eb, Bb, Bb, Cm (C) (G)(C) (C)(Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb), Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm (Eb) (G) Ab (C) (Eb), Eb (G) (Bb) Bb (D) (F) Cm (Eb) (G) Ab (C) (Eb), Eb (G) (Bb) Bb (D) (F) Cm (C) (G)(C) (C) (G) Ab (Ab)(Eb)(Ab)(Ab)(Eb), Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (G) Ab (Ab)(Eb)(Ab)(Ab)(Eb), Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm Ab Eb Bb, Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)

Performance Instructions: *mf*, *f*, *cresc.*, *f*, *To Coda (On 2nd Time)*, *D.S. al Coda*

Vivir Mi Vida

Chord Chart, p. 2

I Coda

38 Cm (C) (G)(C) (C) (Ab) A \flat (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B \flat (Bb) (F)(Bb)(Bb) (F)

J SOLOS - Repeat Until 4 Whistles

42 Cm (C) (G)(C) (C) (Ab) A \flat (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B \flat (Bb) (F)(Bb)(Bb) (F)

46 *mf* Cm (Ab) A \flat (Eb) Eb (Bb) B \flat

50 Cm Ab Eb B \flat M Cm(C) (G)(C) (C)(Ab)

55 A \flat (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B \flat (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab)

59 A \flat (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B \flat (Bb) (F)(Bb)(Bb) (F) Cm Ab

64 Eb B \flat Cm (C) (G)(C) (C) (Ab) A \flat (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

69 B \flat (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab) A \flat (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

73 B \flat (Bb) (F)(Bb) (Bb) (F) Cm

7:

429

WATERMELON MAN

-HERBIE HANCOCK

(MED. ROCK)

INTRO F7

Introductory musical notation for 'Watermelon Man'. It consists of two staves in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The top staff features a rhythmic pattern of eighth notes and chords, with a 'b' symbol above the first measure. The bottom staff contains a melodic line of eighth notes.

HEAD

First staff of the 'HEAD' section. It begins with a double bar line and a repeat sign. The notation includes a melodic line with a slur over the first two measures, a 'b' symbol above the first measure, and a 'F7' chord symbol above the first measure. The staff ends with a double bar line.

RHYTHM CONT. SIM.

Second staff of the 'HEAD' section. It continues the melodic line from the first staff, featuring a slur over the first two measures and a 'Bb7' chord symbol above the first measure. The staff ends with a double bar line.

Third staff of the 'HEAD' section. It features a rhythmic accompaniment of eighth notes. Chord symbols 'C7', 'Bb7', 'C7', and 'Bb7' are written above the staff at various points.

Fourth staff of the 'HEAD' section. It continues the rhythmic accompaniment with eighth notes. Chord symbols 'C7', 'Bb7', and 'F7' are written above the staff.

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major

1 2 3 4 5 6 7 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MA}⁷⁽⁺¹¹⁾ C Lydian

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

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

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

C⁷⁽⁺⁹⁾ C Half/whole diminished

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

C⁷⁽⁺¹¹⁾ C Lydian Dominant

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

C⁷_{SUS}(b9) 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 ⁶	C ⁶ / ₉	C ^(add 9)
-----	--------	---	----------------	-------------------------------	----------------------

C ^{MA7}	C ^{MA7} (add 13)	C ^{MA9}	C ^{MA13}	C ⁷	C ⁹	C ¹³
------------------	---------------------------	------------------	-------------------	----------------	----------------	-----------------

C ^{Mi}	C ^{Mi6}	C ^{Mi6} / ₉	C ^{Mi} (add 9)	C ^{Mi7}	C ^{Mi7} (add 11)	C ^{Mi7} (add 13)
-----------------	------------------	---------------------------------	-------------------------	------------------	---------------------------	---------------------------

C ^{Mi9}	C ^{Mi11}	C ^{Mi13}	C ^{Mi} (MA7)	C ^{Mi9} (MA7)	C ^{Mi7} (b5)	C ^{Mi9} (b5)	C ^{Mi11} (b5)
------------------	-------------------	-------------------	-----------------------	------------------------	-----------------------	-----------------------	------------------------

C ^{dim.}	C ^{o7}	C ^{o7} (add MA7)	C ⁺	C ^{SUS}	C ⁷ _{SUS}	C ⁹ _{SUS}	C ¹³ _{SUS}	C ⁷ _{SUS} 4-3
-------------------	-----------------	---------------------------	----------------	------------------	-------------------------------	-------------------------------	--------------------------------	-----------------------------------

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

C ⁷ (#5)	C ⁹ (#5)	C ⁷ (b9)	C ⁷ (#9)	C ⁷ (b9) _(b5)	C ⁷ (#9) _(#5)	C ⁷ (b9) _(#5)
---------------------	---------------------	---------------------	---------------------	-------------------------------------	-------------------------------------	-------------------------------------

C ⁷ (#11)	C ⁹ (#11)	C ⁷ (#11) _(b9)	C ⁷ (#11) _(#9)	C ¹³ (b5)	C ¹³ (b9)	C ¹³ (#11)	C ⁷ _{SUS} (b9)	C ¹³ _{SUS} (b9)
----------------------	----------------------	--------------------------------------	--------------------------------------	----------------------	----------------------	-----------------------	------------------------------------	-------------------------------------

C _E	C _G	E _C	B _b / _C	C _E ^(add 9)	C _{omit3} ^(add 9)	C ⁷ (omit3)	C ^{Mi7} (omit5)
----------------	----------------	----------------	-------------------------------	-----------------------------------	---------------------------------------	------------------------	--------------------------

C ^{#MA7} _{SUS} (b5)	F ^{#7} _{SUS} (add 3)	B ^b (add b13) _(add 9)	A ⁺ (add #9) _(add b9)	G ^{#Mi7} (add 11) _(omit 5)
---------------------------------------	--	---	---	--

F _{F#}	E _G ⁺	G ⁷ _{SUS} / _A	G ^{MA7} (#5) _{F#}	E ^b _{MA7} (#5) _F	B ^{MA7} _{SUS} / _{F#}
-----------------	-----------------------------	--	-------------------------------------	---	---

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

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 - continued)

III $E^b_{MA} 7(\#5)$ Lydian augmented

IV $F 7(\#11)$ $F 7(\flat5)$ Lydian dominant

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

VI $A_{MI} 7(\flat5)$ Half-diminished (Locrian #2)

VII $B 7(alt.)$ $B 7(\flat9)$ $B 7(\#9)$ Altered

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

Ex. 3

The Diminished Scale

$C 7(\flat9)$ Half-step/Whole-step diminished scale

C° Whole-step/Half-step diminished scale

The Whole-tone Scale

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

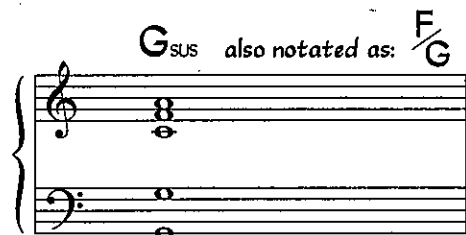
What about the blues scale? The blues scale is not particularly "chord-specific," as are the other scales. For an explanation, with numerous examples from the recorded literature, of how the blues scale (and all the other scales) is used, please see the aforementioned *The Jazz Theory Book*.

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



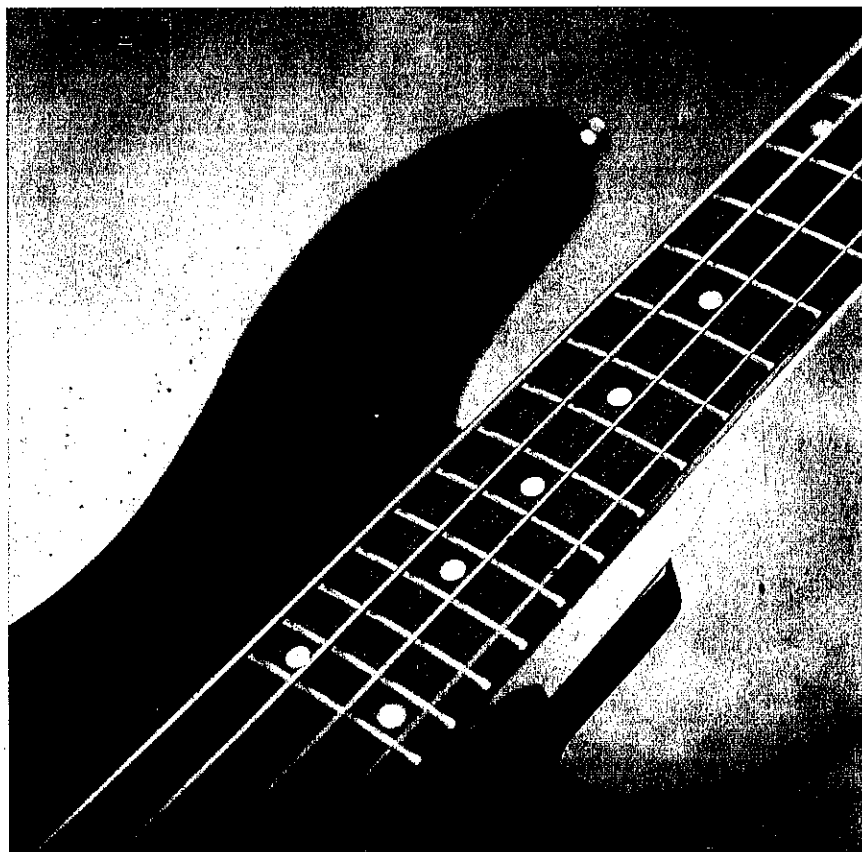
Your goal is to internalize all the voicings so you don't have to think about them when you play. Practice each chord voicing around the cycle of fifths until you have them completely memorized.

ELECTRIC BASS BOOK 1

ESSENTIAL ELEMENTS[®]

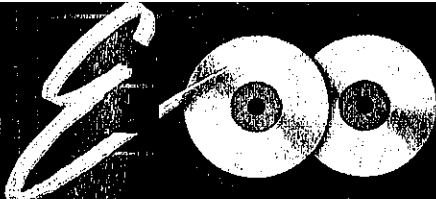
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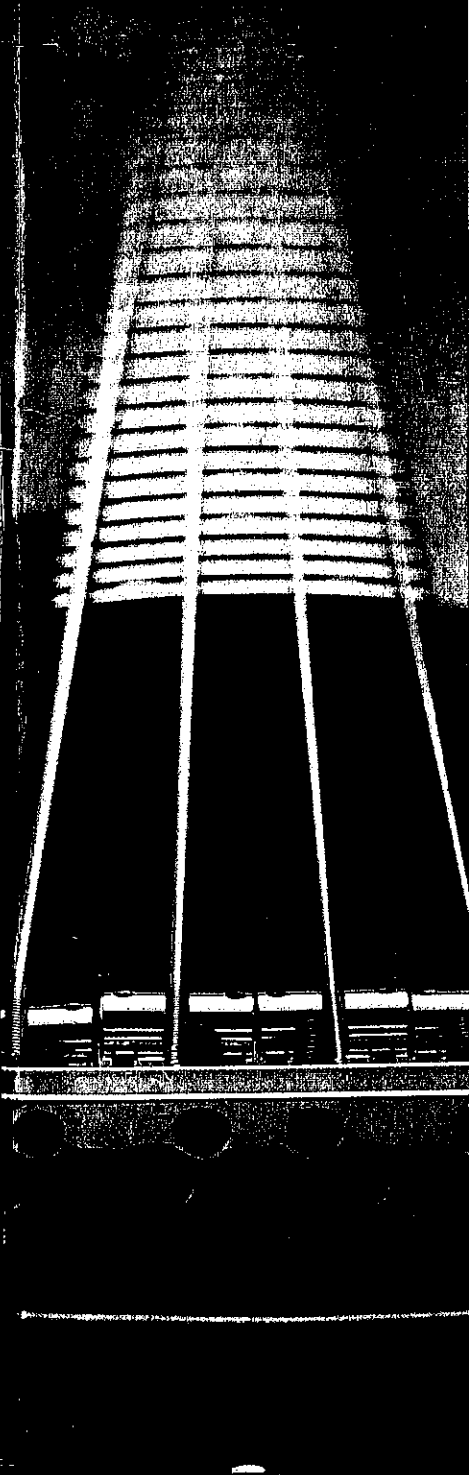


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THE BASICS

Posture

Sit on the edge of your chair (or stand), and always keep your:

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

Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand “selects” a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand “plays” the note by pulling across the string to start it vibrating.

STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

STOPPING THE TONE (DAMPENING)

- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

Taking Care Of Your Instrument

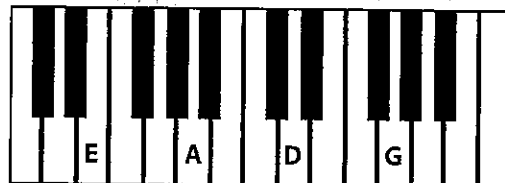
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass.

Your teacher can help you tune to the 4 notes on your CD—found on track 1—or to the notes on a piano:

Note:



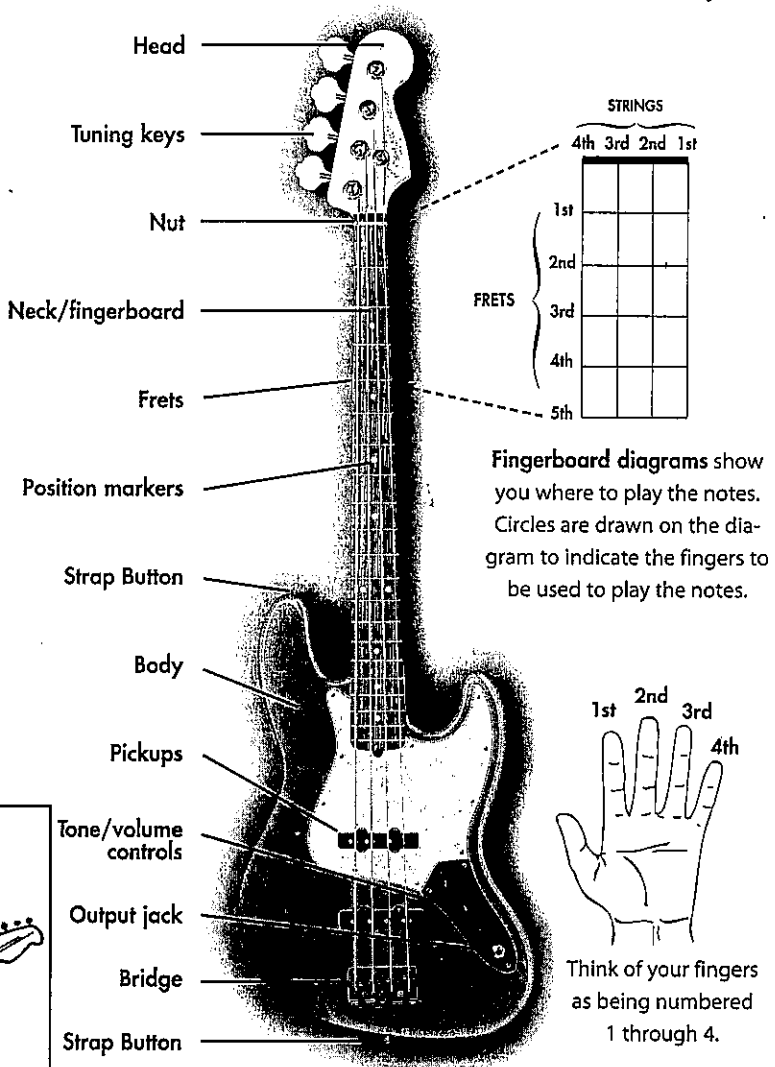
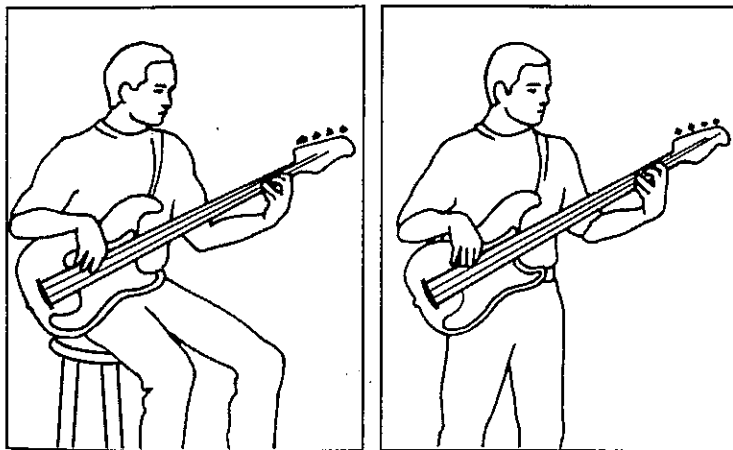
String:

4 3 2 1 (highest)

Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.

Getting It Together

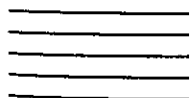
- Step 1** Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.
- Step 2** With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.
- Step 3** **LEFT HAND:** Place the pad of your left thumb on the back side of the neck. Your fingers should be relaxed and curved, just above the strings.
- Step 4** **RIGHT HAND:** Rest your right thumb on the E (largest) string or on the top edge of the pickup. Rest the pad of your index finger on the G (smallest) string.
- Step 5** Always sit or stand tall when playing, with feet flat on the floor and with arms and shoulders relaxed. Check your playing position with the illustrations:



READING MUSIC

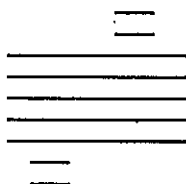
Identify and draw each of these symbols:

Music Staff



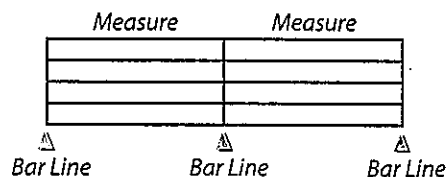
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

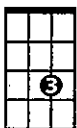
Long Tone

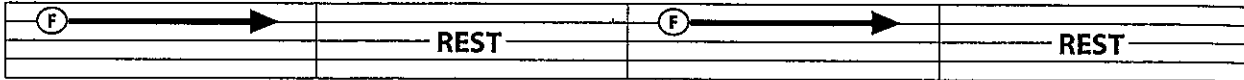


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

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

F 



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

The Beat

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


One beat = 1 &



Notes And Rests

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

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

2. COUNT AND PLAY

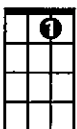


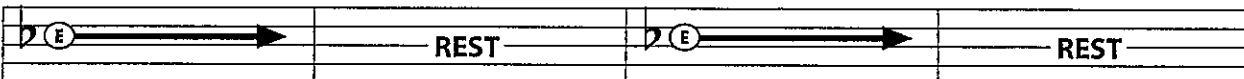
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

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

E \flat 



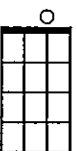
4. TWO'S A TEAM

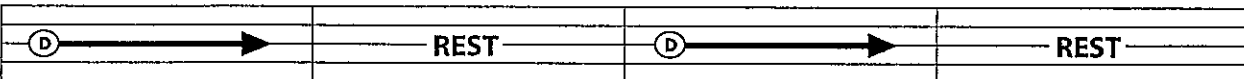


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.

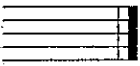
D 



6. MOVING ON UP




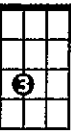
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

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


7. THE LONG HAUL


Double Bar 

C 




8. FOUR BY FOUR

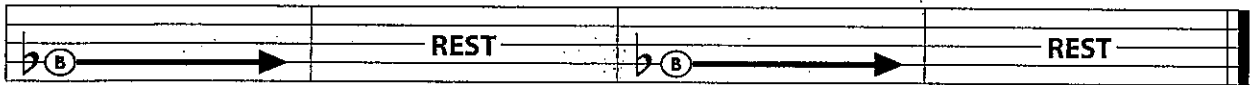
Repeat Sign 



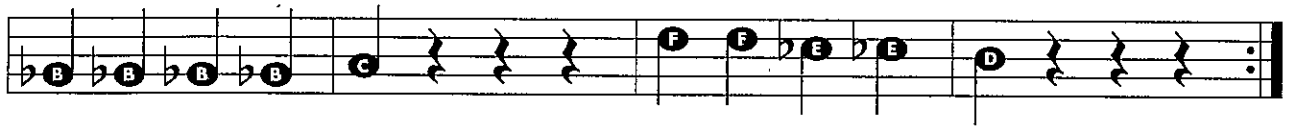
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B \flat 



10. THE FAB FIVE



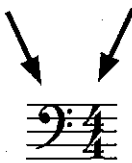
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Clef

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

Time Signature

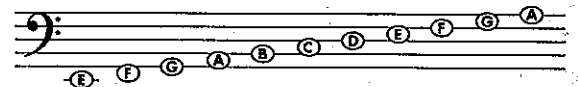
indicates how many beats per measure and what kind of note gets one beat.



$\frac{4}{4}$ = 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 Bass Clef.



THEORY

Sharp

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

Flat

\flat lowers the note and remains in effect for the entire measure.

Natural

\natural cancels a flat (\flat) or sharp (\sharp) and remains in effect for the entire measure.

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



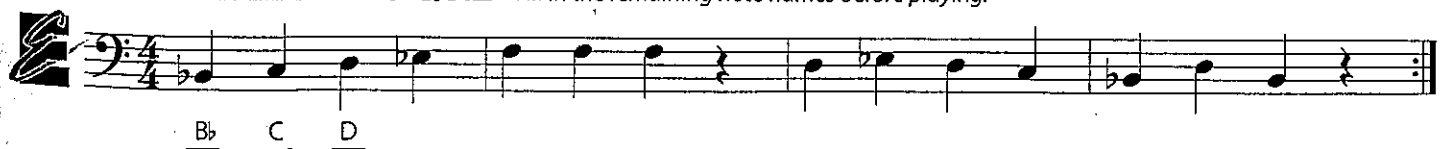
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT *Try alternating fingers on the right hand.*

R.H. 1 2 1 2 1 2 1 1 2 1 2 1 2 1



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



B \flat C D

Notes In Review

Memorize the fingerings for the notes you've learned:

Fingerings for notes F, Eb, D, C, Bb on a guitar fretboard.

14. ROLLING ALONG *Strive for a consistent sound with each note.*

R.H. 1 2 1 2 1 2 1 etc. Go to the next line. ▼

Double Bar ▼

Half Note

= 2 Beats
1 & 2 &

Half Rest

= 2 Silent Beats
1 & 2 &

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

Clap Repeat Sign ▼

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

16. THE HALF COUNTS

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

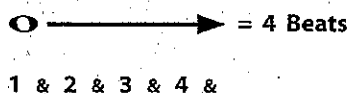
17. HOT CROSS BUNS

18. GO TELL AUNT RHODIE *Try this right hand technique, repeating fingers and alternating fingers.* American Folk Song

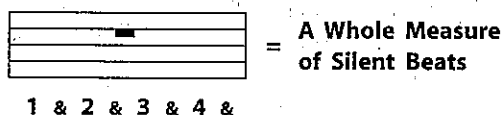
R.H. 1 1 2 1 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1

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

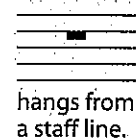
Whole Note



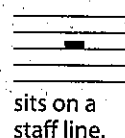
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

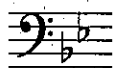
Clap the rhythm while counting and tapping.

21. THE WHOLE THING

Duet : A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata ♪

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY
Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

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

Adaptation

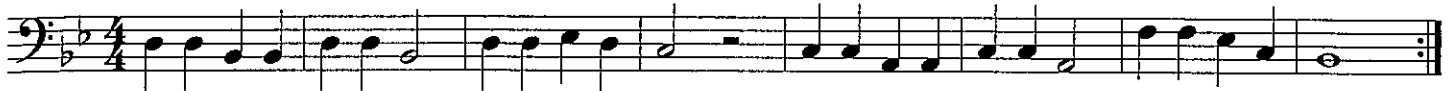
32. ESSENTIAL ELEMENTS QUIZ Draw these symbols where they belong and write in the note names before you play:



33. DEEP POCKETS - New Note

A  

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

γ Pick-up note




Dynamics

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

37. LOUD AND SOFT

Clap



38. JINGLE BELLS Always strive for a consistent, even sound.

J.S. Pierpont



39. MY DREYDL

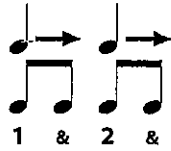
Traditional Hanukkah Song



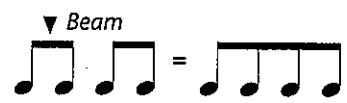
Eighth Notes



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



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

43. LONG, LONG AGO

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

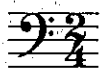
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

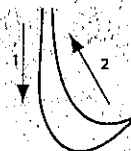
mf *f*

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat

Conducting


Practice conducting this two-beat pattern.



THEORY

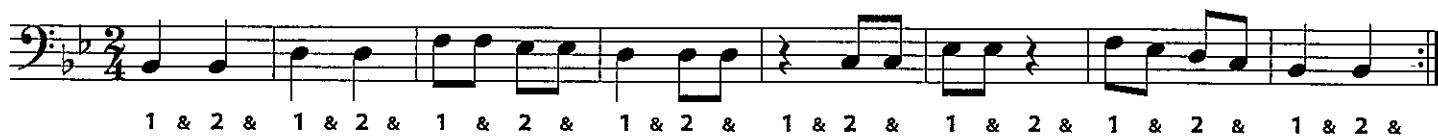
46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

48. HIGH SCHOOL CADETS - March

Allegro



f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME - New Note

Moderato



mf G

Dynamics

 **Crescendo** (gradually louder)

 **Decrescendo or Diminuendo** (gradually softer)

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

A single staff of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes and half notes, starting on a whole note and ending with a fermata on a whole note.

RHYTHM ETUDE

A single staff of music in bass clef, 4/4 time, with a key signature of two flats. It features eighth and sixteenth note patterns interspersed with rests, ending with a fermata on a whole note.

RHYTHM RAP

A single staff of music in bass clef, 4/4 time, with a key signature of two flats. It features a rhythmic pattern of eighth notes. The first measure is marked 'Clap' and the final measure is marked 'Stomp!'.

CHORALE

A single staff of music in bass clef, 4/4 time, with a key signature of two flats. The tempo is marked 'Andante'. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*), with slurs indicating phrasing.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Two staves, A and B, in bass clef, 4/4 time, with a key signature of two flats. Tempo is 'Andante'. Part A is the melody and Part B is the harmony. Dynamics include mezzo-forte (*mf*) and piano (*p*).

Two staves, A and B, in bass clef, 4/4 time, with a key signature of two flats. Dynamics include mezzo-forte (*mf*), forte (*f*), and piano (*p*).

54. FRÈRE JACQUES - Round

(When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

Two staves in bass clef, 2/4 time, with a key signature of two flats. The piece is a round. The first staff starts at measure 1 (marked ①) and the second staff starts at measure 2 (marked ②). Dynamics include mezzo-forte (*mf*) and forte (*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 bass line of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 3, marked with a box containing the number '3' and the text 'Measure number'. The dynamic is *mf*. The second staff begins at measure 11, marked with a box containing '11', and features a crescendo hairpin leading to a dynamic of *f*. The third staff begins at measure 19, marked with a box containing '19', and continues with a *f* dynamic.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f

p

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 1 with a dynamic of *mf*. The second staff begins at measure 9, marked with a box containing '9', and features a crescendo hairpin leading to a dynamic of *f*. At the end of the second staff, there is a double bar line and the instruction '2nd time go on to meas. 13'. The third staff begins at measure 13, marked with a box containing '13', and features a dynamic of *f*. A piano (*p*) dynamic is indicated at the end of the second staff.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins at measure 1 with a dynamic of *mf*. The second staff begins at measure 9, marked with a box containing '9', and features a crescendo hairpin leading to a dynamic of *p*. The third staff begins at measure 13, marked with a box containing '13', and features a crescendo hairpin leading to a dynamic of *f*. A fermata is placed over the final note of the third staff.

58. HARD ROCK BLUES - Encore

Allegro

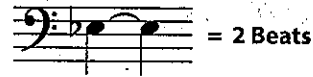
John Higgins

f

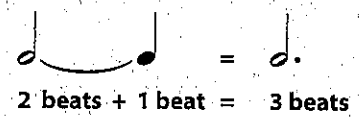
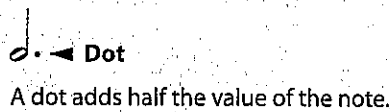
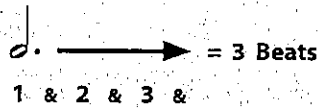
This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins at measure 1 with a dynamic of *f*. The second staff continues the piece and ends with a double bar line and repeat dots.

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****64. THE NOBLES****65. ESSENTIAL ELEMENTS QUIZ**

THEORY

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note' in bass clef, 2/4 time. It includes a guitar chord diagram for A-flat (4th fret, 2nd string) and a measure with a flat sign over an A note. A triangle symbol points to the flat with the text 'Flat applies to all A's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in bass clef, 4/4 time, marked 'Allegro' and 'f'. It features a key signature of two flats and a flat sign over an A note in the second measure. A triangle symbol points to the flat with the text 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note' in bass clef, 4/4 time. It includes a guitar chord diagram for A-flat (4th fret, 2nd string) and a measure with a flat sign over an A note. A triangle symbol points to the flat with the text '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.

Musical notation showing a key signature of two flats (B-flat and E-flat) on a bass clef staff.

1st & 2nd Endings

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

Diagram showing two musical staves labeled '1.' and '2.' with repeat signs and arrows indicating the flow between them.

76. HIGH FLYING

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time, marked 'Moderato' and 'mf'. It features a key signature of two flats and a flat sign over an A note. The piece includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement' in bass clef, 4/4 time, marked 'Andante' and 'mf'. It features a key signature of two flats and dynamic markings including 'p' (piano) and 'mf' (mezzo-forte).

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This is a bass clef musical score in 4/4 time, key of B-flat major. It features two systems of music. The first system has a first ending (1.) and a second ending (2.). The second system continues the melody with various dynamics and articulations like accents and slurs. A triangle symbol is placed above the first ending.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This is a duet score for two bass clef parts, A and B, in 2/4 time, key of B-flat major. Both parts play a similar rhythmic pattern of eighth notes. The score includes first and second endings for both parts.

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

80. THE BIG AIRSTREAM - New Note

B

mf *f*

Δ Bb

Detailed description: This is a bass clef musical score in 4/4 time, key of B-flat major. It starts with a large 'B' in a box and a guitar chord diagram for Bb. The melody is simple, with dynamics ranging from mezzo-forte to forte. A triangle symbol is placed above the first measure.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Δ Bb

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Detailed description: This is a bass clef musical score in 3/4 time, key of B-flat major. It features two systems of music. The melody is simple and elegant, with dynamics ranging from mezzo-forte to forte. A triangle symbol is placed above the first measure.

82. AIR TIME

Detailed description: This is a bass clef musical score in 4/4 time, key of B-flat major. The melody is simple and rhythmic, consisting of quarter and eighth notes.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This is a bass clef musical score in 2/4 time, key of B-flat major. The melody is simple and rhythmic, consisting of quarter and eighth notes.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

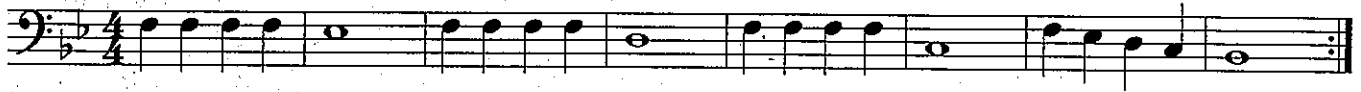
mf *f* *p*

Detailed description: This is a bass clef musical score in 3/4 time, key of B-flat major. It features a variety of dynamics (mezzo-forte, forte, piano) and articulations like accents and slurs.

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

Detailed description: This is a bass clef musical score in 4/4 time, key of B-flat major. It consists of a single line of music with six whole notes, intended for improvisation.

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 bass clef, 4/4 time, key of B-flat. It includes a guitar chord diagram for the E2 note (open low E) and a natural sign over the E2 note in the first measure.

93. THE MUSIC BOX

Moderato
p Musical notation for 'The Music Box' in bass clef, 3/4 time, key of B-flat. It includes a natural sign over the E2 note in the first measure.

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

94. EZEKIEL SAW THE WHEEL

Allegro *f* Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat. It includes a natural sign over the E2 note in the first measure. The title 'African-American Spiritual' is written to the right of the staff.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in bass clef, 4/4 time, key of B-flat. It includes a natural sign over the E2 note in the first measure.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in bass clef, 4/4 time, key of B-flat. It includes a natural sign over the E2 note in the first measure.

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 *f* Musical notation for 'Trombone Rag' in bass clef, 4/4 time, key of B-flat. It includes a natural sign over the E2 note in the first measure. The notation features first and second endings and a repeat sign.

98. ESSENTIAL ELEMENTS QUIZ

Andante *p* *Fine* *D.C. al Fine* Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of B-flat. It includes a natural sign over the E2 note in the first measure. The notation features a repeat sign and a double bar line.

99. TAKE THE LEAD - New Note

A 

THEORY

Phrase

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

100. THE COLD WIND



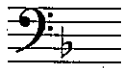
101. PHRASEOLOGY



THEORY

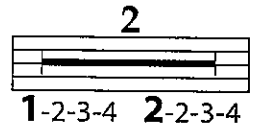
New Key Signature

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:



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

Johann Sebastian Bach

Moderato



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 bass clef, 2/4 time, key of Bb. The piece features a simple melody with two trills marked with a triangle and Eb above the notes.

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

Allegro Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of Bb. The piece is marked 'Allegro' and 'f' (forte). It features a rhythmic melody with a dynamic change to 'mf' (mezzo-forte) in the second measure.

107. THE FLAT ZONE – New Note

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of Bb. It includes a large 'D' with a flat symbol, a guitar chord diagram for Db, and a melody with a dynamic marking of 'Δ Db'.

108. ON TOP OF OLD SMOKEY

Allegro American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of Bb. The piece is marked 'Allegro' and 'f' (forte). It features a simple melody with 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 bass clef, 4/4 time, key of Bb. It is a duet piece with two parts, A and B. Part A starts with a dynamic marking of 'f' and includes accents. Part B also starts with 'f'. The piece concludes with two endings, labeled '1.' and '2.'.

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* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 Measure number

The solo part is written in bass clef with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff has a 'Slower' marking above it and a '2' below it, indicating a two-measure rest. The fifth staff ends with a piano (*p*) dynamic.

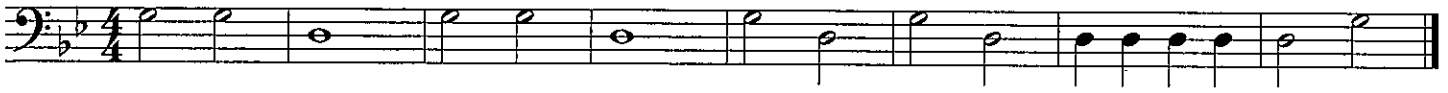
Piano Accompaniment

Largo

The piano accompaniment is written in grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of two flats. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has a 'Slower' marking above it and a '2' below it, indicating a two-measure rest. The piece concludes with a piano (*p*) dynamic.

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



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

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

Intervals: [2nd] [] [] [] []

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

Trio

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

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

African Folk Song

Moderato

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

Andante

African-American Spiritual

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

134. BOTANY BAY

Allegro

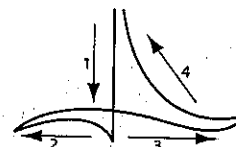
Australian Folk Song

THEORY

C Time Signature

Conducting

Practice conducting this four-beat pattern.



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



136. FINLANDIA

Andante

Jean Sibelius

© Breikopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

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

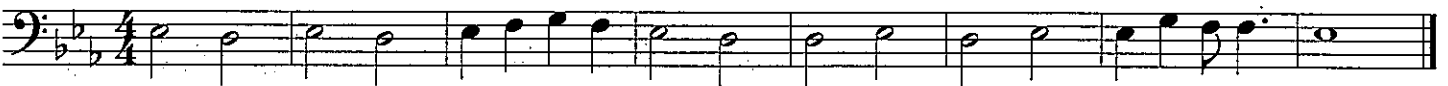
138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG**

Moderato

**142. THE SAINTS GO MARCHIN' AGAIN**

Allegro

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

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

Octave Octave

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This 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?*

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

150. THEME FROM "SURPRISE SYMPHONY"

Andante

Franz Josef Haydn

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

Write in the note names before you play.

American Folk Song

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1.

2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5

13

8

21

7

Soli

f

29

37

7

end Soli

45

p

mf

f

154. RANGE AND FLEXIBILITY BUILDER



155. TECHNIQUE TRAX



156. CHORALE



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



Eighth Note & Eighth Rest

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

1 & 2 &

1 & 2 &

158. RHYTHM RAP

Clap

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

159. EIGHTH NOTE MARCH

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

160. MINUET

Moderato

Johann Sebastian Bach

mf

161. RHYTHM RAP

Clap

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

162. EIGHTH NOTES OFF THE BEAT

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

163. EIGHTH NOTE SCRAMBLE

164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*

165. DANCING MELODY - New Note



Musical notation for 'Dancing Melody' in bass clef, 4/4 time, key of B-flat major. It includes a guitar icon, a chord diagram for Gb, and a melodic line with various note values and rests.

△ Gb

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa

Musical notation for 'El Capitan' in bass clef, 2/4 time, key of B-flat major. It features a melodic line with dynamics like *f* and *mf*, and includes first and second endings.

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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

Musical notation for 'O Canada' in bass clef, 3/4 time, key of B-flat major. It features a melodic line with dynamics like *mf*, *f*, and *p*, and includes measure markers 9 and 17.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

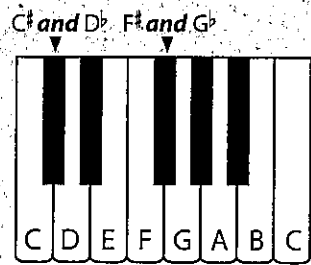
Count and clap before playing. Can you conduct this?

Musical notation for 'Essential Elements Quiz - Meter Mania' in bass clef, 4/4 time, key of B-flat major. It features a melodic line with various note values and rests, designed for a counting and clapping exercise.

Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F_#
 Musical notation for 'Snake Charmer' in bass clef, 4/4 time. It includes a fingering chart for the first measure and a musical staff with two enharmonic notes marked with triangles: G_b and F_#.

170. DARK SHADOWS

Musical notation for 'Dark Shadows' in bass clef, 3/4 time. It includes a first ending and a second ending. A triangle points to a note with the label 'Pick-up note'.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C_#
 Musical notation for 'Close Encounters' in bass clef, 3/4 time. It includes a fingering chart for the first measure and a musical staff with two enharmonic notes marked with triangles: D_b and C_#.

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo
 Musical notation for 'March Slav' in bass clef, 4/4 time. It includes dynamics markings *f* and *mf*, and first and second endings.

173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise' in bass clef, 3/4 time.

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'

Musical notation for 'Half-Steppin'' in bass clef, 4/4 time.

HISTORY

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

175. EGYPTIAN DANCE Watch for enharmonics.

Allegro

Camille Saint-Saëns

Musical score for 'Egyptian Dance' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The music features a series of eighth and quarter notes with some chromaticism, including enharmonic changes.

176. SILVER MOON BOAT

Largo

Chinese Folk Song

Fine

Musical score for 'Silver Moon Boat' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a 'Fine' marking. The second staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic and a 'D.C. al Fine' marking.

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

Musical score for 'Theme from Symphony No. 7 – Duet' in bass clef, 4/4 time, key of B-flat major. The score is for two parts, A and B. Part A starts with a piano (*p*) dynamic. Part B starts with a piano (*p*) dynamic. The score includes a first ending (1.) and a second ending (2.). Dynamics include piano (*p*) and mezzo-forte (*mf*).

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

1. 2.

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece starts with a 'Maestoso' tempo and a forte (*f*) dynamic. The first line contains measures 1 through 6. At measure 7, the tempo changes to 'Andante' and the dynamic to piano (*p*). The second line contains measures 7 through 14. At measure 15, the tempo returns to 'Maestoso' and the dynamic to forte (*f*). The third line contains measures 15 through 24. At measure 25, the tempo remains 'Maestoso' but the dynamic changes to mezzo-forte (*mf*). The fourth line contains measures 25 through 34. At measure 35, the tempo returns to 'Maestoso' and the dynamic to forte (*f*). The fifth line contains measures 35 through 44, ending with a double bar line.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece starts with a 'Latin Rock' tempo and a forte (*f*) dynamic. The first line contains measures 1 through 4. At measure 5, the dynamic changes to mezzo-forte (*mf*). The second line contains measures 5 through 12. At measure 13, the dynamic changes to piano (*p*). The third line contains measures 13 through 24. At measure 25, the tempo changes to 'Maestoso' and the dynamic to forte (*f*). The fourth line contains measures 25 through 34. At measure 35, there is a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

mf *f*

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert E \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

The musical score is arranged for Electric Bass and Piano. It begins with the tempo marking **Allegro**. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems. The first system shows the Electric Bass line starting with a *mf* dynamic and a piano accompaniment. A first ending bracket is marked with the number 3. The second system continues the bass line and piano accompaniment. The third system features a piano (*p*) dynamic. The fourth system starts with a measure number 13 in a box and includes a *f* dynamic. The fifth system features a *mf* dynamic and includes first and second endings. The score concludes with a final cadence.

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.



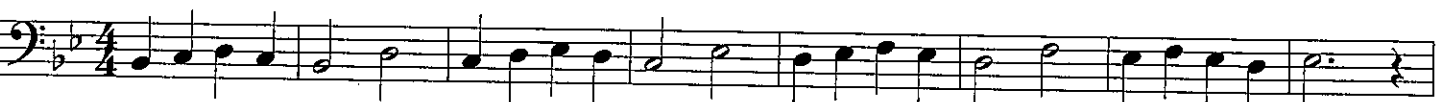
2.



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 Bb's.*

1.

2.

3.

4.

KEY OF Ab *In this key signature, play all Bb's, Eb's, Ab's and Db'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

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT: _____

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

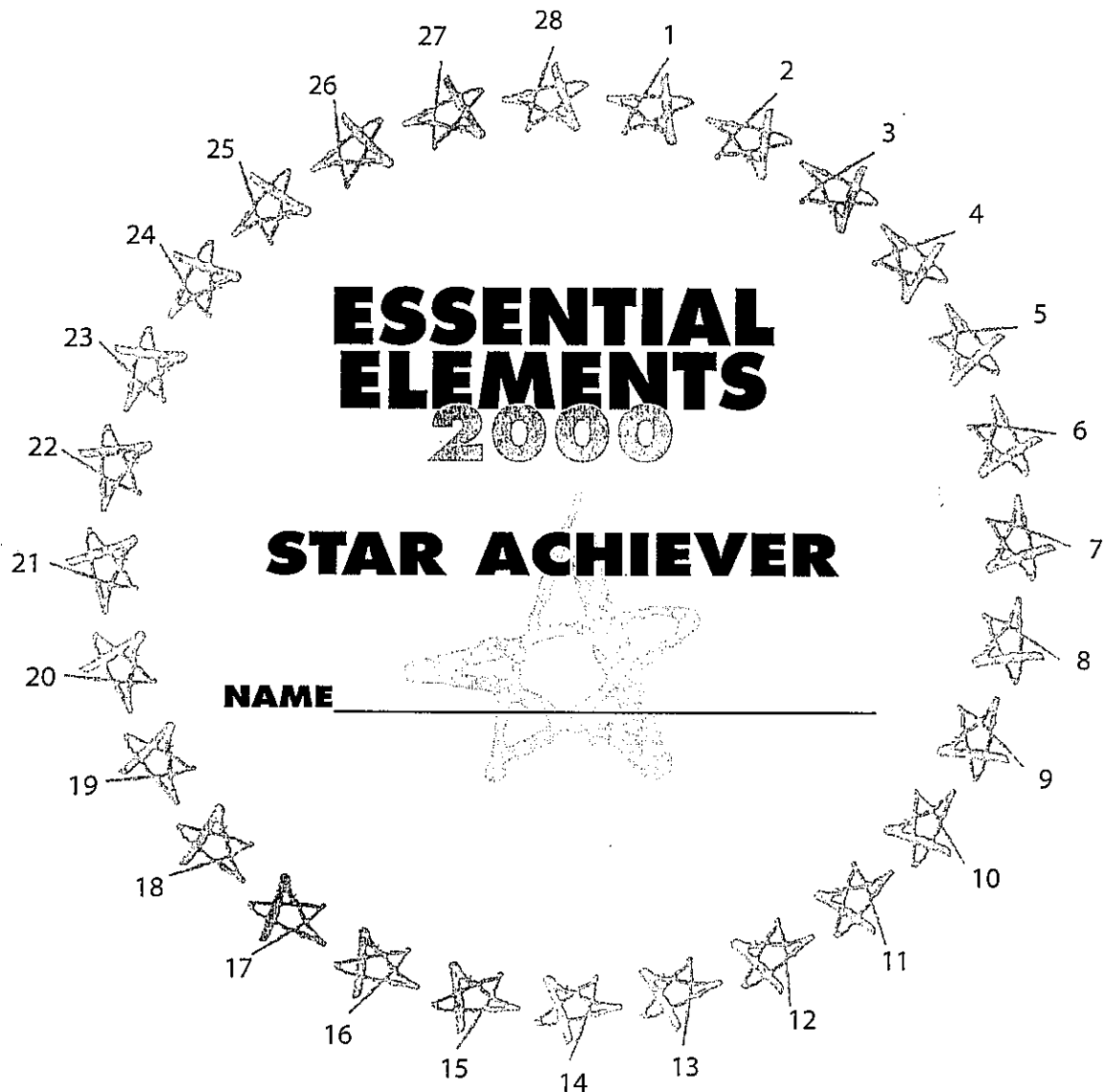
THEORY

Improvisation

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

5. INSTANT MELODY

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



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

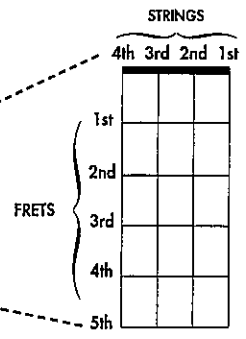
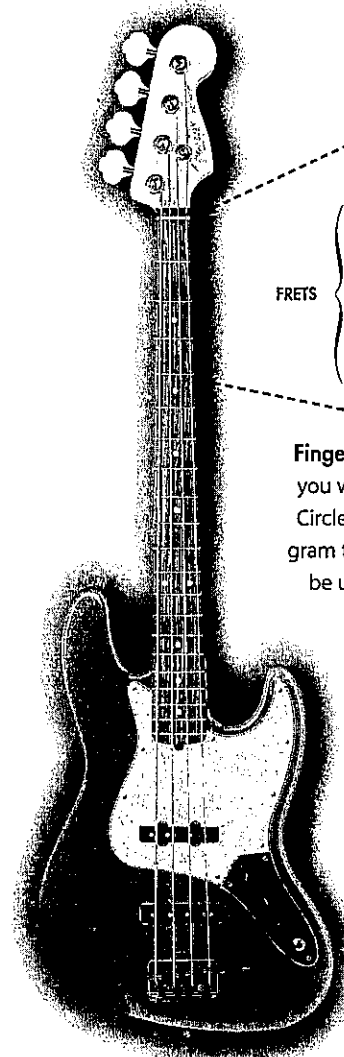
MUSIC — AN ESSENTIAL ELEMENT OF LIFE

FINGERING CHART

ELECTRIC BASS

Instrument Care Reminders

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.



Think of your fingers as being numbered 1 through 4.

E

F

F# Gb

G

G# Ab

A

FINGERING CHART

ELECTRIC BASS

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C