BASS CLARINET

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What to practice first...

WINTERFEST SET LIST (Semester 1)

1) The Tempest
2) La Copa De La Vida (Cup Of Life)
3) Fly Me To The Moon
4) Clocks
5) Safe & Sound
6) Angels We Have Heard On High
7) Santa Claus Is Comin' To Town
8) Don't Stop Believin'

INTERMISSION

9) Canon- (Symphonic Band & Advanced Band)
10) My Way (Small Ensemble)
11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

1) Locked Out Of Heaven
2) Soul Bossa Nova
3) Bad Romance
4) Can You Feel The Love Tonight
5) Take The A Train
6) Shenandoah
7) You Are Good

INTERMISSION (Combined Bands)

8) The Tempest
9) Safe & Sound
10) Crazy Jam IV
11) Radioactive
12) 12 Bar Blues

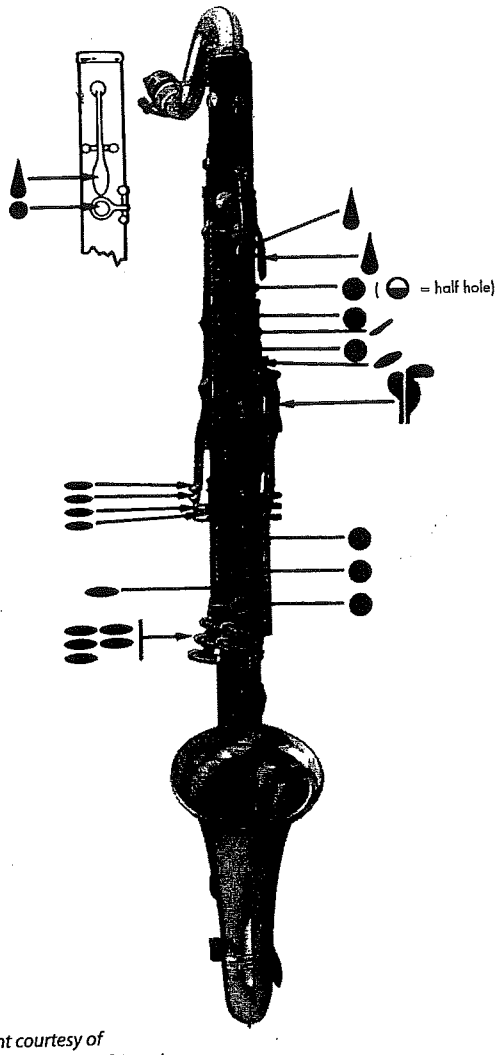
FINGERING CHART

B♭ BASS CLARINET

Instrument Care Reminders

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

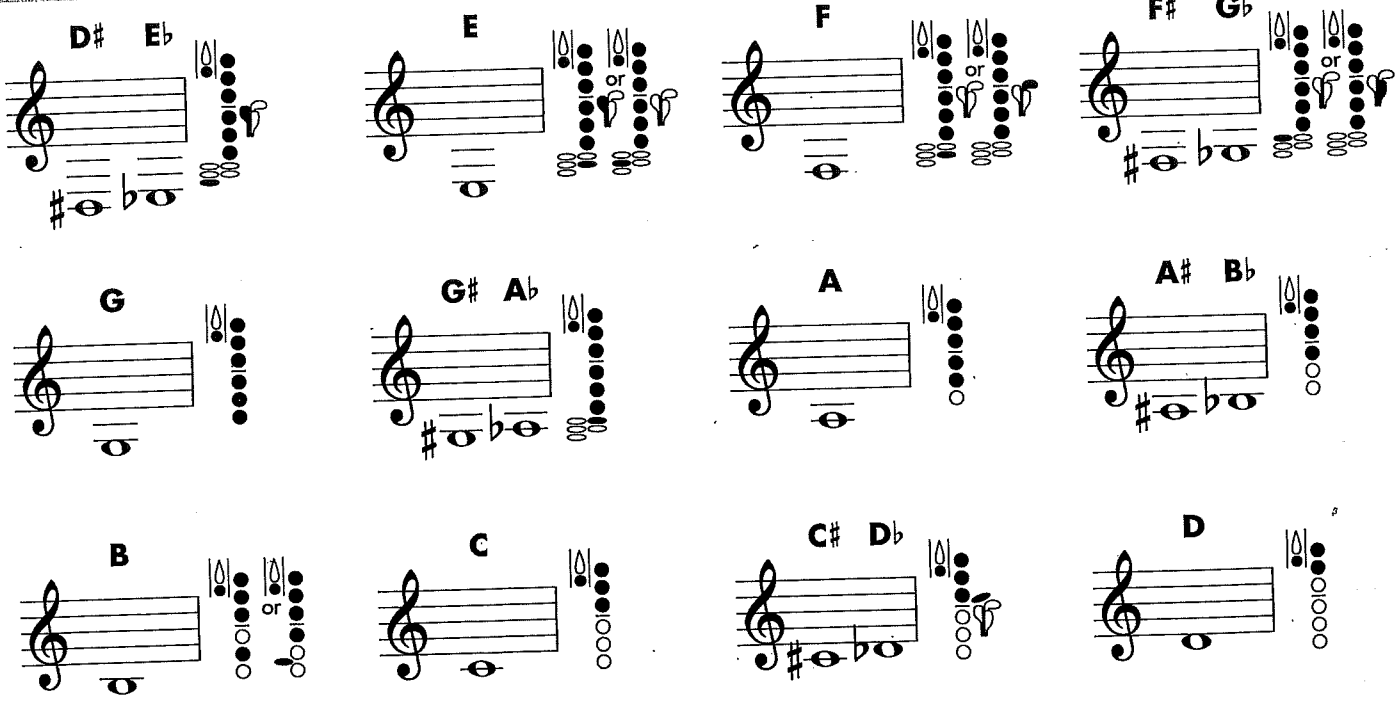
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



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

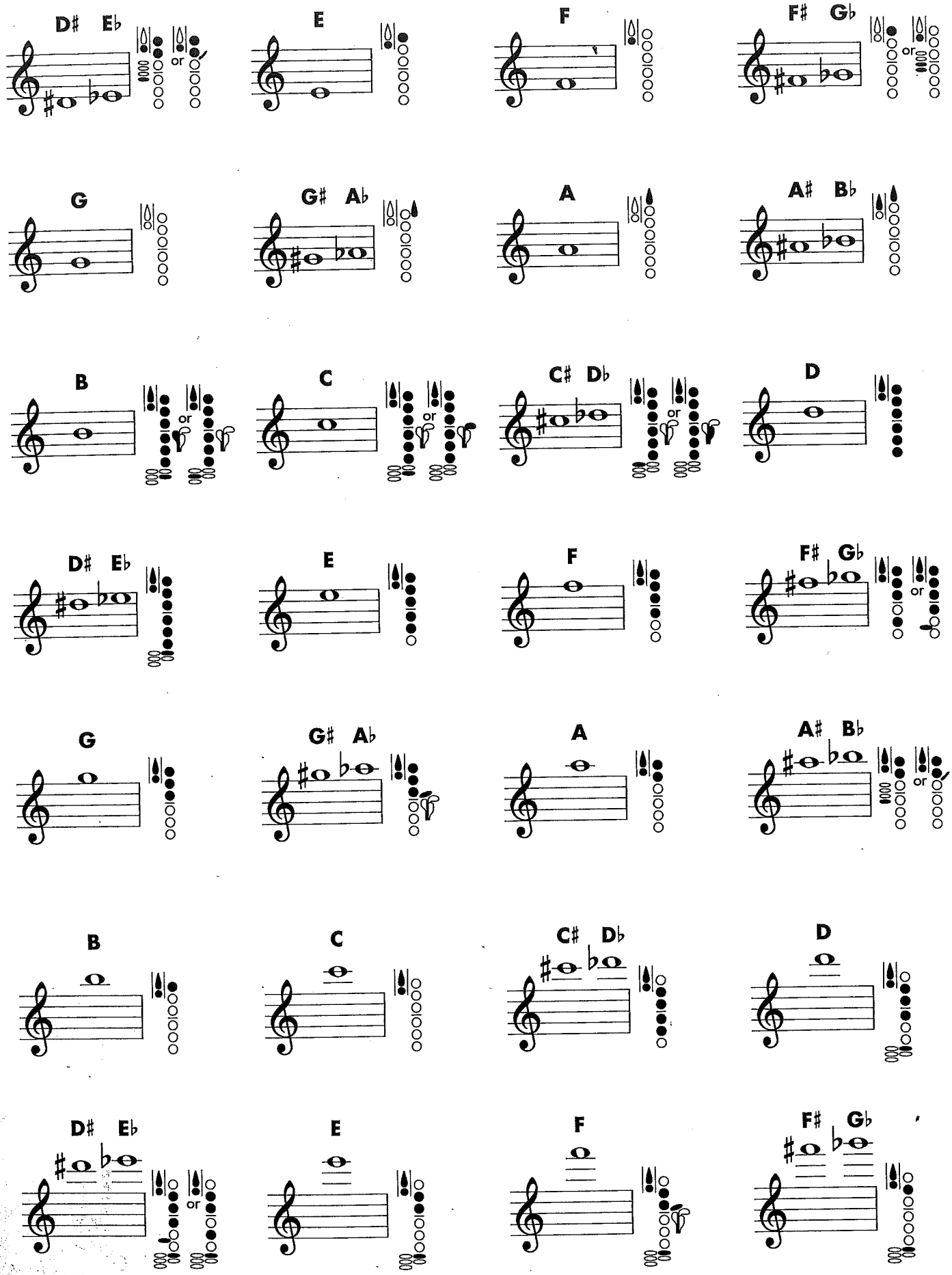
○ = Open
● = Pressed down

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



FINGERING CHART

B♭ BASS CLARINET



SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

◄ Jul 2014 | ~ August 2014 ~ | Sep 2014 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30
31	**Notes:** (1) TBD - SciTech New Student Meet & Greet					

TBD = To Be Determined

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

***BOLD PERFORMANCES ARE MANDATORY**

◄ Aug 2014

~ September 2014 ~

Oct 2014 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 No School	**2** Extended Day For Teachers 3:15-4:15pm	**3** MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	**4**	**5** Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm	**6** Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103)
7	**8**	**9**	**10** MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	**11**	**12**	**13**
14	**15** Younglife Film Shoot 1 @ Band Room 3:15-4:30pm	**16** Extended Day For Teachers 3:15-4:15pm	**17** MTM #1 @ Band Room 2:30-4:00pm	**18**	**19** Leadership Meeting #2 @ Band Room 2:30-4:00pm	**20** Band Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/27
21	**22**	**23**	**24** MTM #2 @ Band Room 2:30-4:00pm	**25**	**26** Younglife Club #1 @ Band Room 2:30-4:00pm	**27**
28	**29**	**30**	**Notes:** TBD: Younglife Campaigners Club on Mondays			

◄ Sep 2014 | ~ October 2014 ~ | Nov 2014 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #3 @ Band Room 2:30-4:00pm	2	3 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	4
5	6	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #4 @ @ Band Room 2:30-4:00pm	9	10 Leadership Meeting #3 @ Band Room 2:30-4:00pm	11
12	13 No School	14	15 MTM #5 @ Band Room 2:30-4:00pm	16 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room)	17	18
19	20 Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	21 Extended Day For Teachers 3:15-4:15pm	22 MTM #6 @ Band Room 2:30-4:00pm	23 Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	24 **Live Art Magazine Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Band meet in band room @ 2:30pm** **-MANDATORY for Advanced Band** -Road Crew Break Down/Load Truck After Performance	25
26	27 Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	28 Road Crew Set Up **Community Foundation Annual Meeting Small Ensemble Performance @ Mass Mutual Center 5:00-7:00pm; Perform 6:15-6:35; Meet @ 2:30pm in band room** **-MANDATORY for Advanced Band** -Road Crew Break Down/Load Truck After Performance	29 MTM #7 @ Band Room 2:30-4:00pm	30	31 Younglife Club #2 @ Band Room 2:30-4:00pm	

(1) TBD - 9th Grade Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)
(2) TBD - Upper Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)
(3) TBD - SciTech Middle School Road Shows @ Chestnut; Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle, South End Middle

◄ Oct 2014 | ~ November 2014 ~ | Dec 2014 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4 No School – Teacher Day TBD: Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School **Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103)** **Band Meet @ 4:00pm -MANDATORY for Advanced Band** -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29
30	**Notes:** (1) TBD – High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit					

◄ Nov 2014 | ~ December 2014 ~ | Jan 2015 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2 Extended Day For Teachers 3:15-4:15pm	3 MTM #12 @ Band Room 2:30-4:00pm	4	5 Leadership Meeting #5 @ Band Room 2:30-4:00pm	6
7	8	9 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm	10 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	11 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm **8th 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	12 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm	13
14	15 Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm	16 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	17 Band Auditions During & After School	18 Band Auditions During & After School	19 Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm	20
21	22 Band Auditions During & After School	23 Band Auditions During & After School	24 No School	25 No School	26 No School	27
28	29 No School	30 No School	31 No School	**Notes:** (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm		

◄ Dec 2014 | ~ January 2015 ~ | Feb 2015 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 No School	2 No School	3
4	5 Band Auditions During & After School	6 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	7 No School – Teacher Day	8 Band Auditions During & After School	9 Band Auditions During & After School Leadership Meeting #6 @ Band Room 2:30-4:00pm	10
11	12	13	14 MTM #13 @ Band Room 2:30-4:00pm	15	16 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm	17
18	19 No School	20 Extended Day For Teachers 3:15-4:15pm	21 MTM #14 @ Band Room 2:30-4:00pm	22	23 Younglife Film Shoot 5 @ Band Room 2:30-4:00pm	24
25	26 Instrument Check 3:15-4:45pm	27 Instrument Check 3:15-4:45pm	28 MTM #15 @ Band Room 2:30-4:00pm	29	30 Younglife Club #5 @ Band Room 2:30-4:00pm	31

◄ Jan 2015	~ February 2015 ~					Mar 2015 ►
Sun	**Mon**	**Tue**	**Wed**	**Thu**	**Fri**	**Sat**
1	2 Rehearsal For UMASS Honor Band @ SciTech 3:15-4:15pm	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #16 @ Band Room 2:30-4:00pm	5	6 Rehearsal For UMASS Honor Band @ SciTech 2:30-4:00pm	7 UMASS Honor Band @ UMASS Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS
8	9 Younglife Film Shoot 6 @ Band Room 3:15-4:30pm	10	11 MTM #17 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #7 @ Band Room 2:30-4:00pm	14
15	16 No School	17 No School	18 No School	19 No School	20 No School	21
22	23	24 New Student Outreach Calling Party @ Band Room 3:30-6:00pm Extended Day For Teachers 3:15-4:15pm	25 No School – Teacher Day	26	27 Younglife Club #6 @ Band Room 2:30-4:00pm	28

Notes:

(1) TBD – SPS Art Exhibition Small Ensemble Performance @ Eastfield Mall @ 5:00-6:30pm; Meet in band room @2:30pm

◄ Feb 2015	~ March 2015 ~					Apr 2015 ►
Sun	**Mon**	**Tue**	**Wed**	**Thu**	**Fri**	**Sat**
1	2	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #18 @ Band Room 2:30-4:00pm	5	6 Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm	7
8	9	10	11 MTM #19 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #8 @ Band Room 2:30-4:00pm	14
15	16 Younglife Film Shoot 7 @ Band Room 3:15-4:30pm	17 Extended Day For Teachers 3:15-4:15pm	18 MTM #20 @ Band Room 2:30-4:00pm	19 MMEA All State Conference - World Trade Center, Boston, MA	20 MMEA All State Conference - World Trade Center, Boston, MA	21 MMEA All State Conference - World Trade Center, Boston, MA
22	23	24	25 MTM #21 @ Band Room 2:30-4:00pm	26	27 Younglife Club #7 @ Band Room 2:30-4:00pm	28
29	30	31	**Notes:** (1) TBD - Middle School Scheduling & Recruiting Visits			

◄ Mar 2015			~ April 2015 ~			May 2015 ►
Sun	**Mon**	**Tue**	**Wed**	**Thu**	**Fri**	**Sat**
			1 MTM #22 @ Band Room 2:30-4:00pm	**2**	**3** No School	**4**
5	**6** 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015) Younglife Film Shoot 8 @ Band Room 3:15-4:30pm	**7** Extended Day For Teachers 3:15-4:15pm	**8** MTM #23 @ Band Room 2:30-4:00pm	**9** Road Crew Set Up For AMP Night Performance After School 2:30-5:00pm @ SciTech Cafeteria **5th Annual AMP (Art-Music-Poetry) Night @ SciTech Cafeteria 5:00-7:00pm (Meet In Band Room @ 4:15pm)** **MANDATORY FOR ALL** Road Crew Break Down & Set Up Band Room After AMP @ 7:00-8:00pm	**10** Leadership Meeting #9 @ Band Room 2:30-4:00pm Road	**11**
12	**13**	**14**	**15** MTM #24 @ Band Room 2:30-4:00pm	**16**	**17** Leadership Letters of Intent Due Younglife Club #8 @ Band Room 2:30-4:00pm	**18**
19	**20** No School	**21** No School	**22** No School	**23** No School	**24** No School	**25**
26	**27**	**28** Extended Day For Teachers 3:15-4:15pm	**29** MTM #25 @ Band Room 2:30-4:00pm Massachusetts All State Lions Band @ Mansfield, MA Holiday Inn (31 Hampshire St, Mansfield, MA 02048)	**30** Massachusetts All State Lions Band @ Mansfield, MA		

Notes:

(1) TBD - Young@Heart In-School Rehearsal #1 9:10-12:20 (Periods 2-3)
(2) TBD - Young@Heart In-School Rehearsal #2 9:10-12:20 (Periods 2-3)
(3) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 2:30pm; Road Crew Meet @ SciTech @ 9:00am; Perform@ 7:00pm - John M. Greene Hall (70 Elm Street, Northampton, MA 01060)
(4) TBD – Fundraiser For Syrian Refugee Children @ Sanctuary of The First Churches @ 3:00-5:00pm; Meet @ 11:00am.

◄ Apr 2015 | ~ May 2015 ~ | Jun 2015 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 Massachusetts All State Lions Band @ Mansfield, MA	2 Massachusetts All State Lions Band @ Mansfield, MA -Performance in afternoon
3	4 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	5 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	6 Final MTM # 26 @ Band Room 2:30-4:00pm	7	8 Final Leadership Meeting @ Band Room 2:30-4:00pm	9
10	11	12 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	13 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	14 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm **9th 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	15 Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	16 **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)** MANDATORY FOR ALL Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am
17	18 New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	19 Extended Day For Teachers 3:15-4:15pm	20	21	22 Younglife Club #9 @ Band Room 2:30-4:00pm	23
24	25 No School	26	27 Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	28 **Class Day Dress Rehearsal Field Trip @ SciTech Gym – Period 4 12;50-2:20pm** **Final Full Band Rehearsal** MANDATORY FOR ALL	29 **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)	30
31	(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet In Band Room @ 5:15pm; Perform @ 6:15pm); Road Crew Break Down & Set Up Band Room After International Fair @ 6:30-7:30pm (3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm (4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) – Week of 18th					

◄ May 2015

~ June 2015 ~

Jul 2015 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2 Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	3 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm **Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 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	4 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	6
7	8 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	9	10	11	12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	13
14	15	16 Extended Day For Teachers 3:15-4:15pm	17	18	19 Last Day -Includes 5 Snow Days	20
21	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

RHYHTHM 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

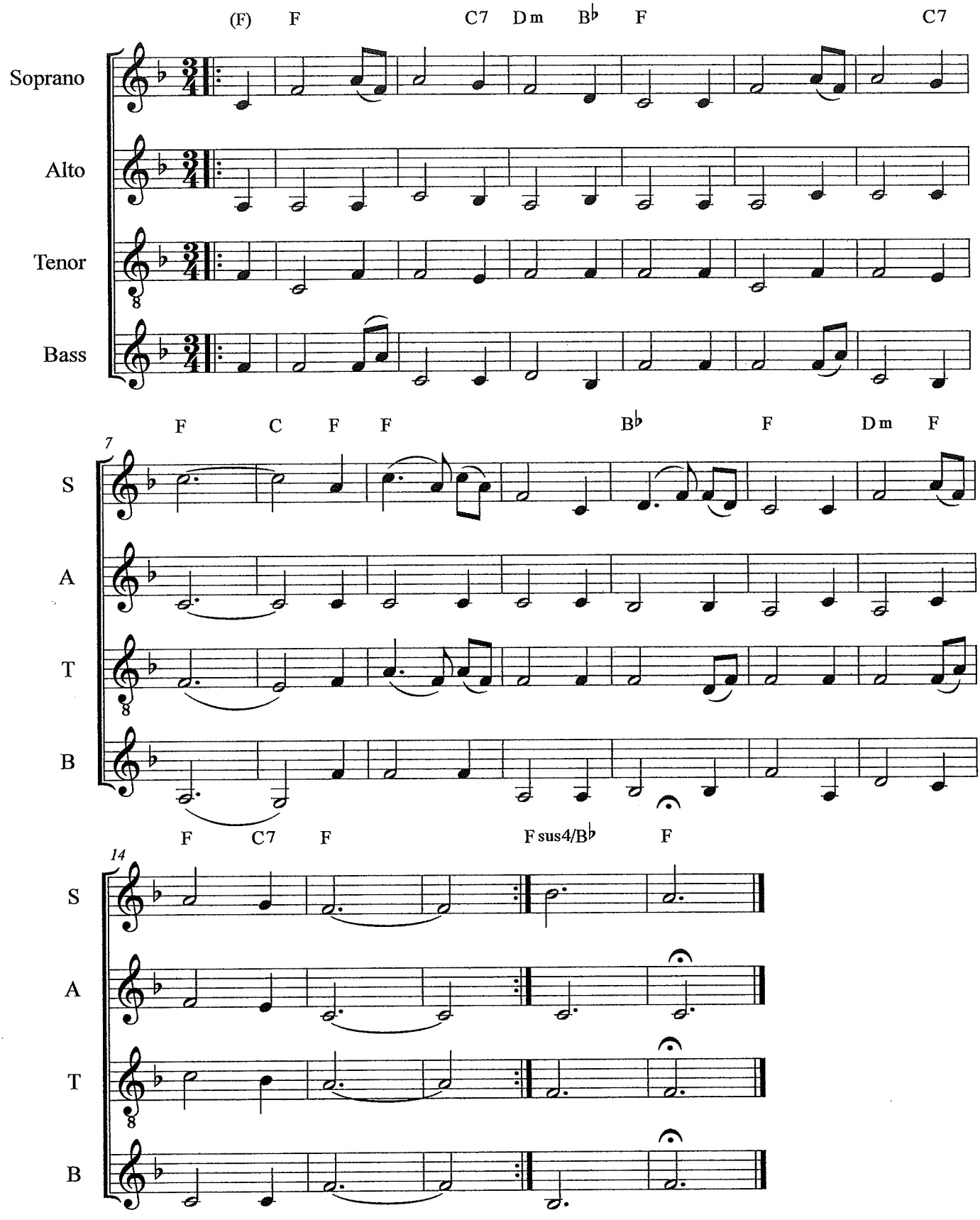
(IV') C E G A

(I) G B D E F E D B

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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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

SciTech Band
THE PRIDE OF SPRINGFIELD

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	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	**A (100-90)**	**B (89-80)**	**C (79-70)**	**D (69-60)**
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	**COMMENTS**_____			

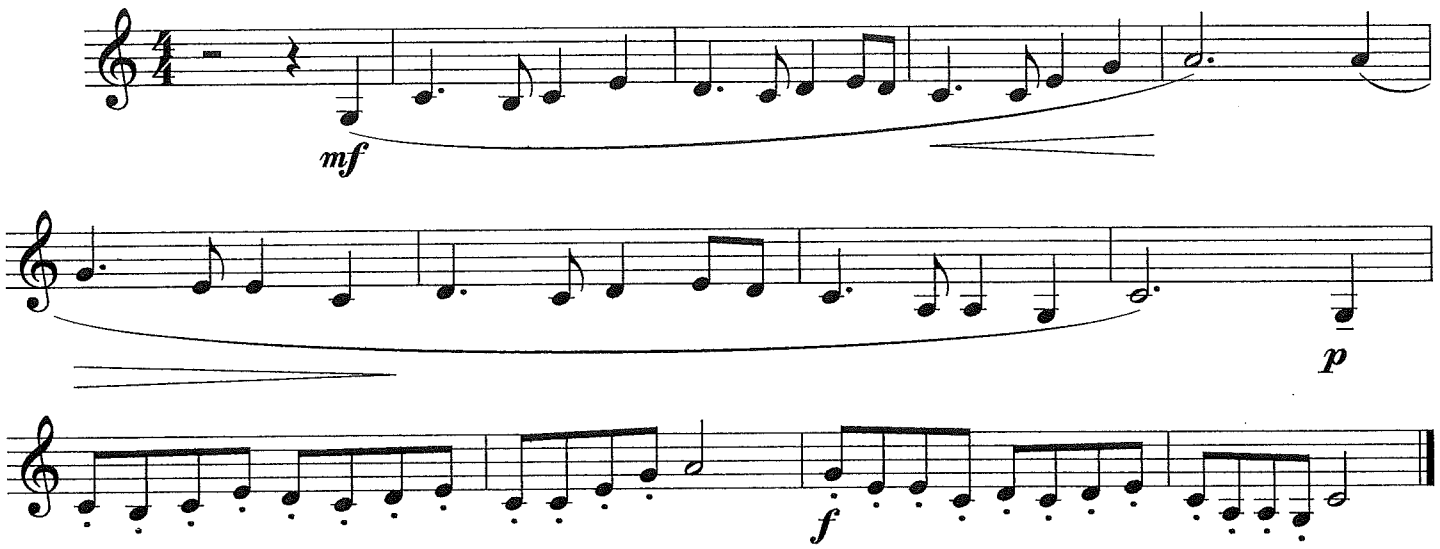
Audition Prepared Solo - Symphonic Band

Clarinet in B♭
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato



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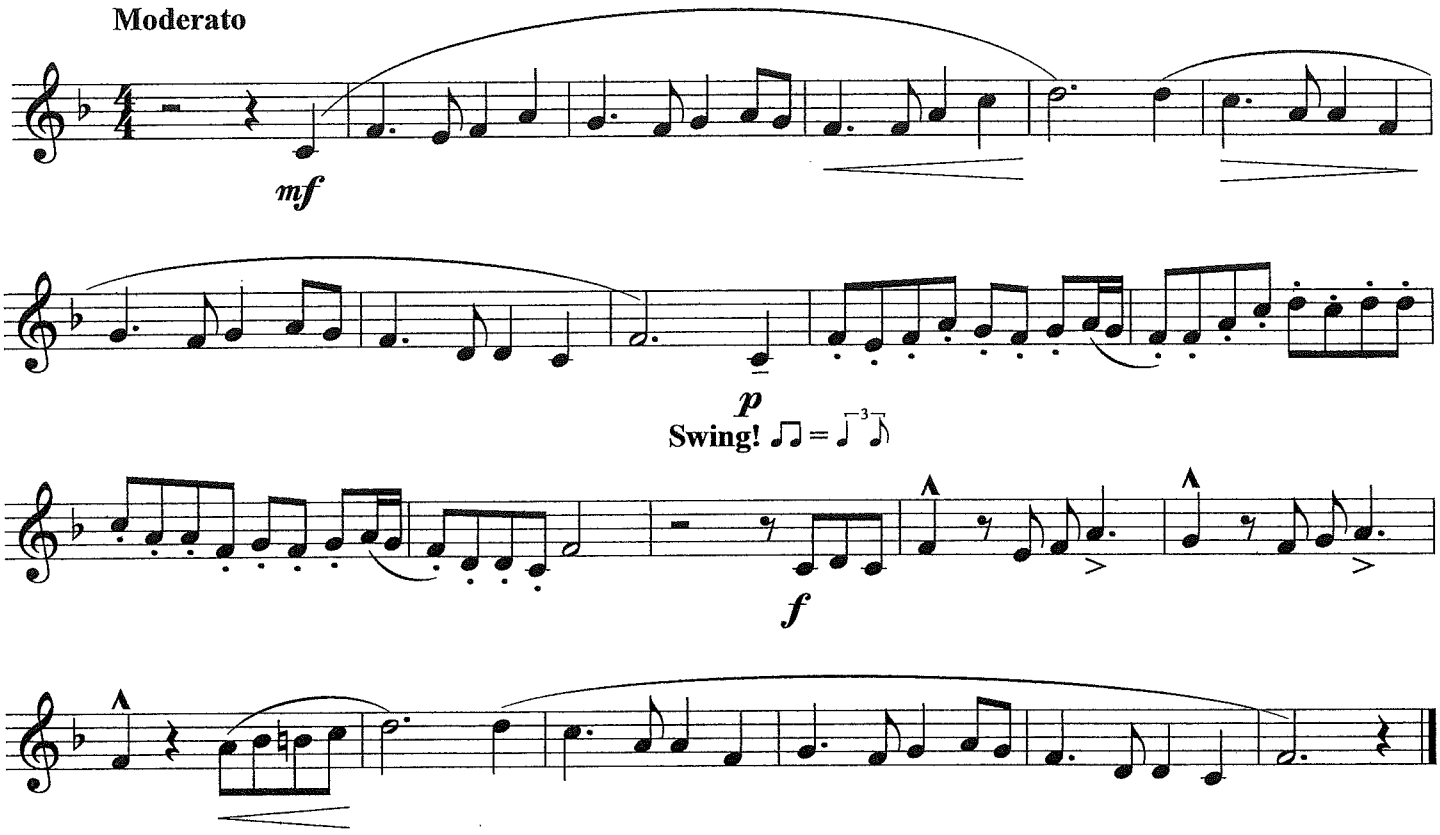
Audition Prepared Solo - ADVANCED BAND

Clarinet in B♭
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice



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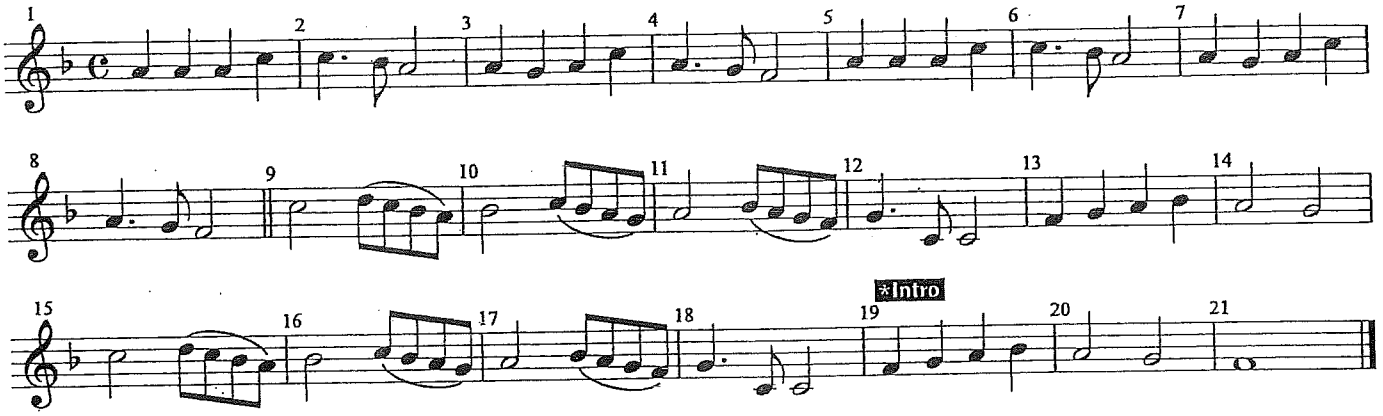
Angels We Have Heard on High

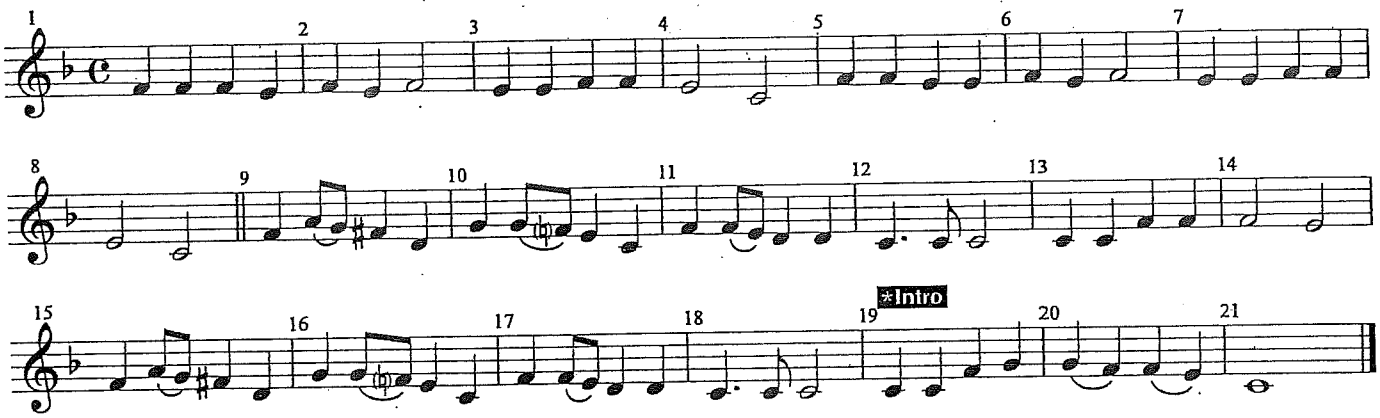
Clarinet / Bass Clarinet

Traditional French Carol

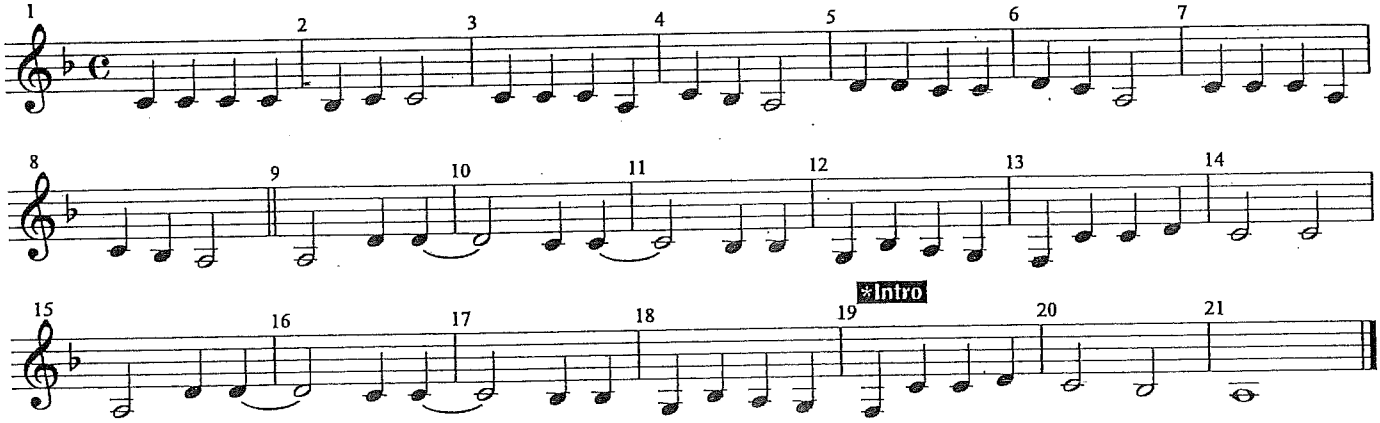
Soprano



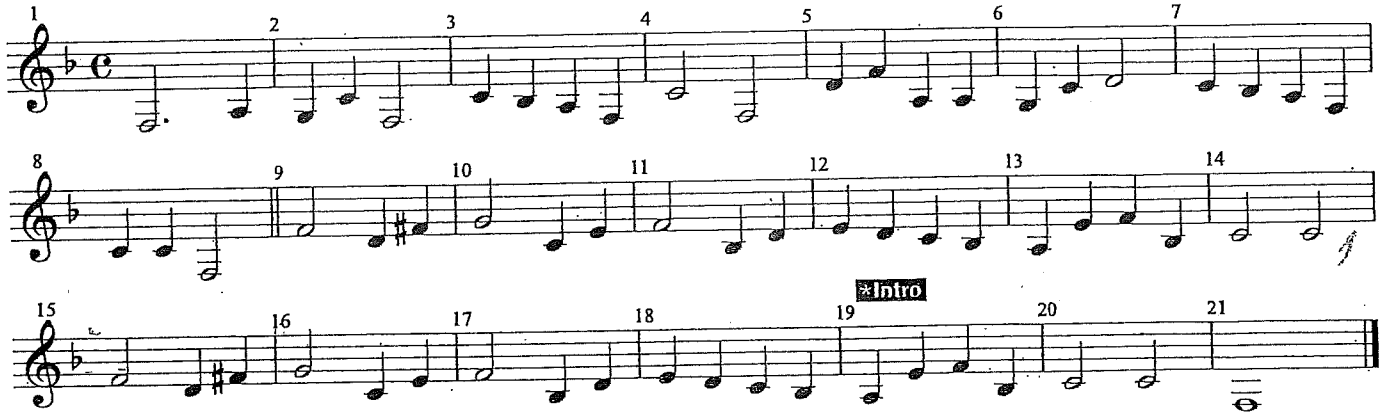
Alto



Tenor



Bass

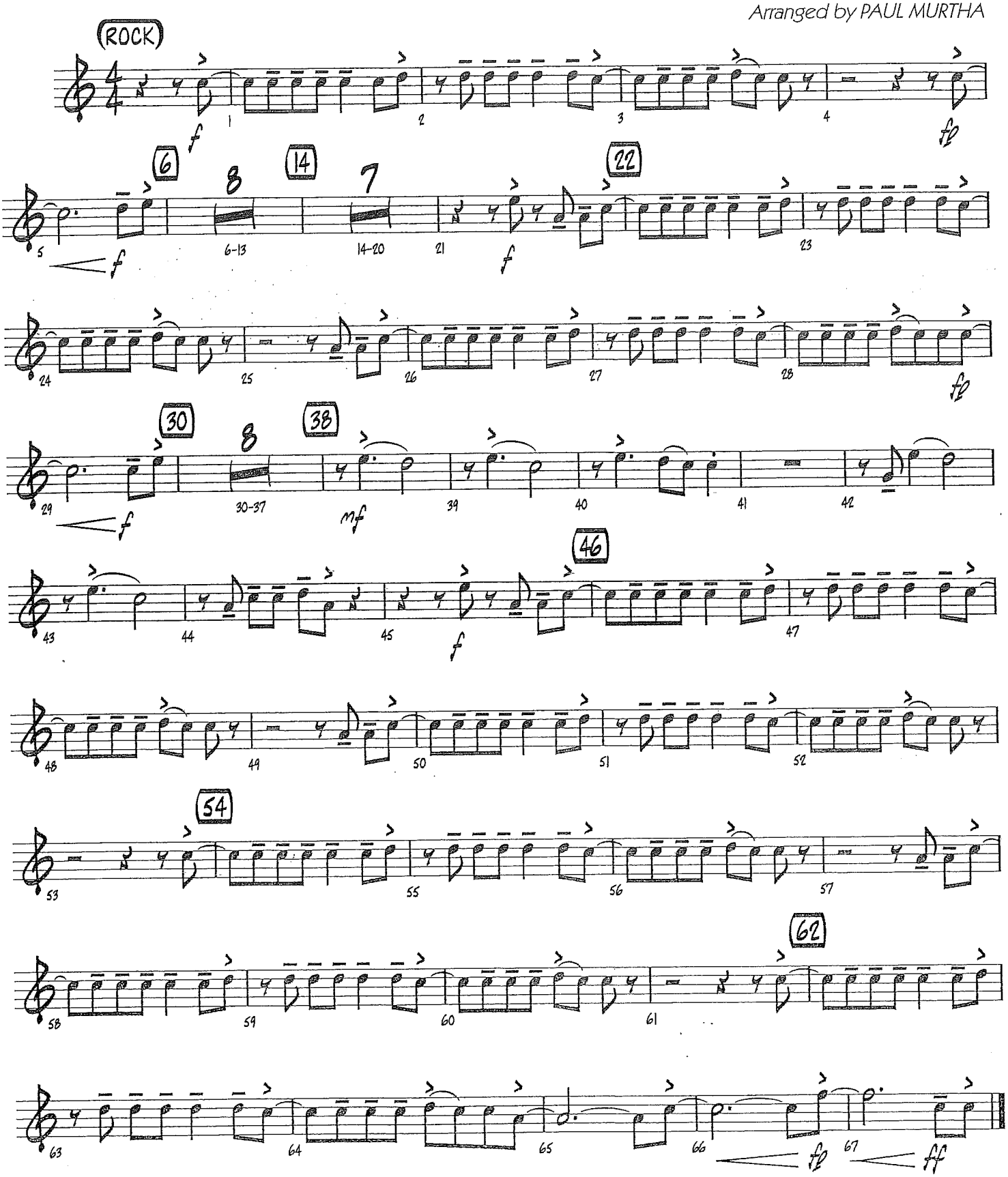


Recorded by JOURNEY

ANY WAY YOU WANT IT

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA

CLARINET I



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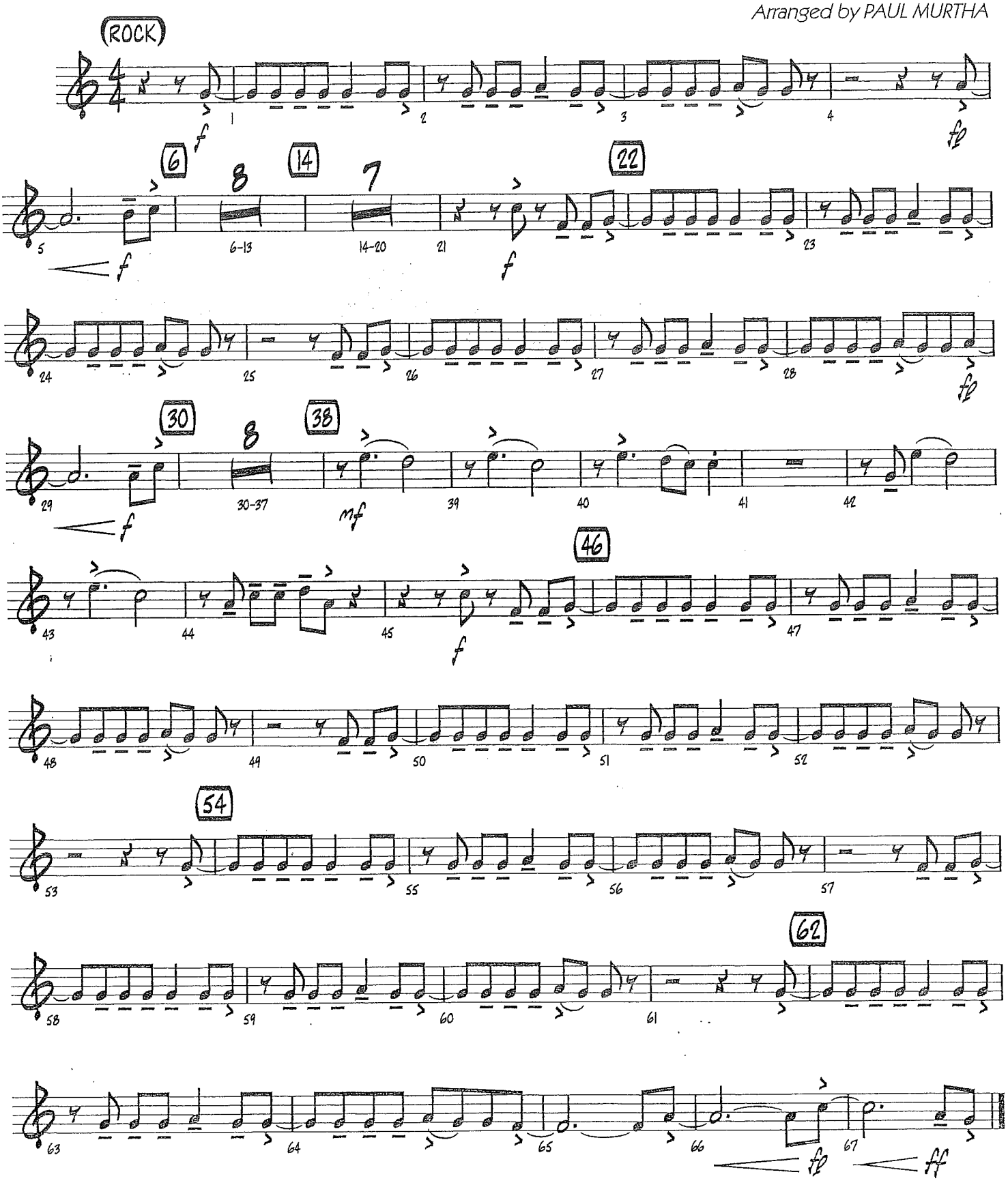
Recorded by JOURNEY

ANY WAY YOU WANT IT

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA

CLARINET 2



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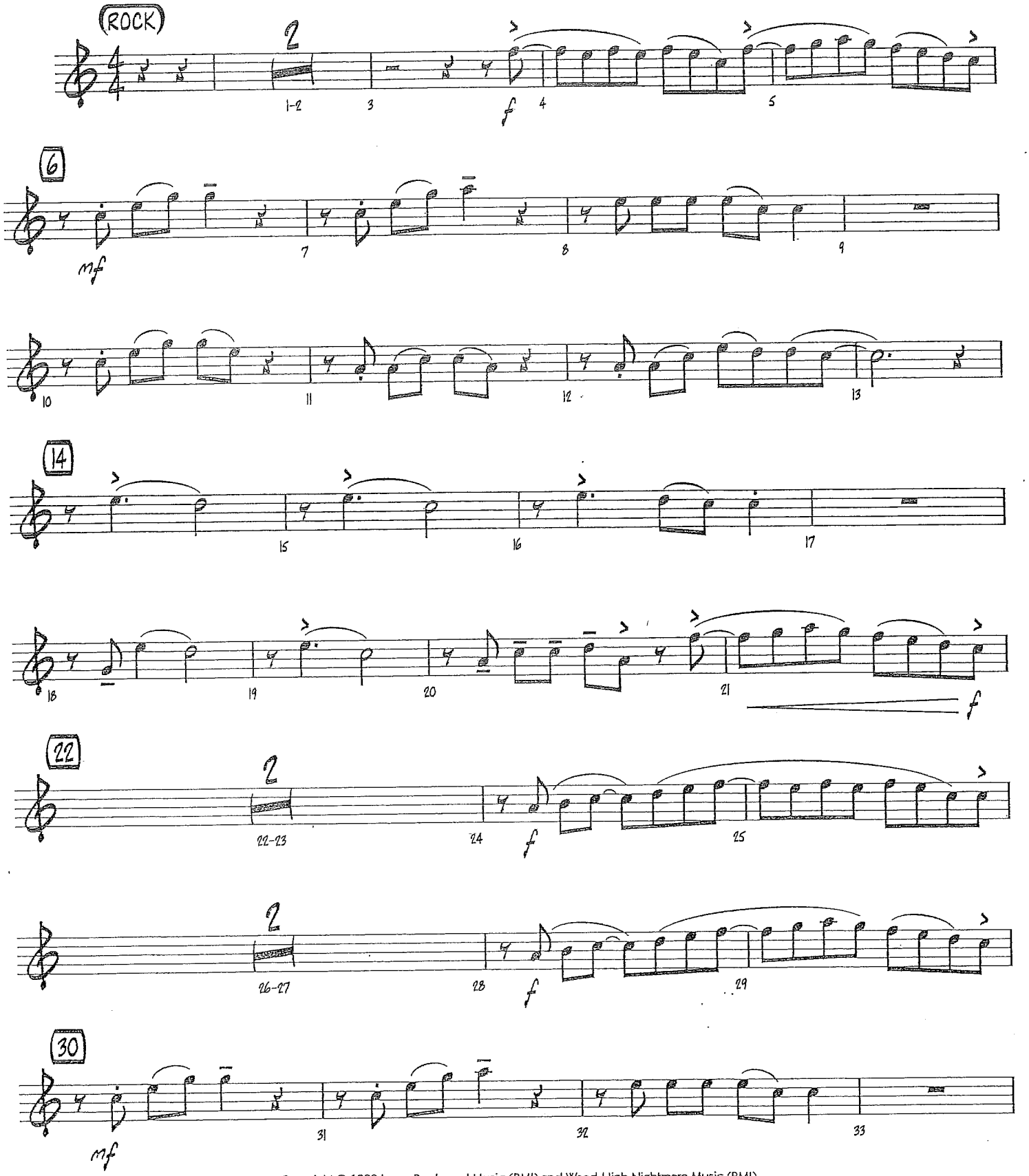
ANY WAY YOU WANT IT

TENOR SAX 1

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA



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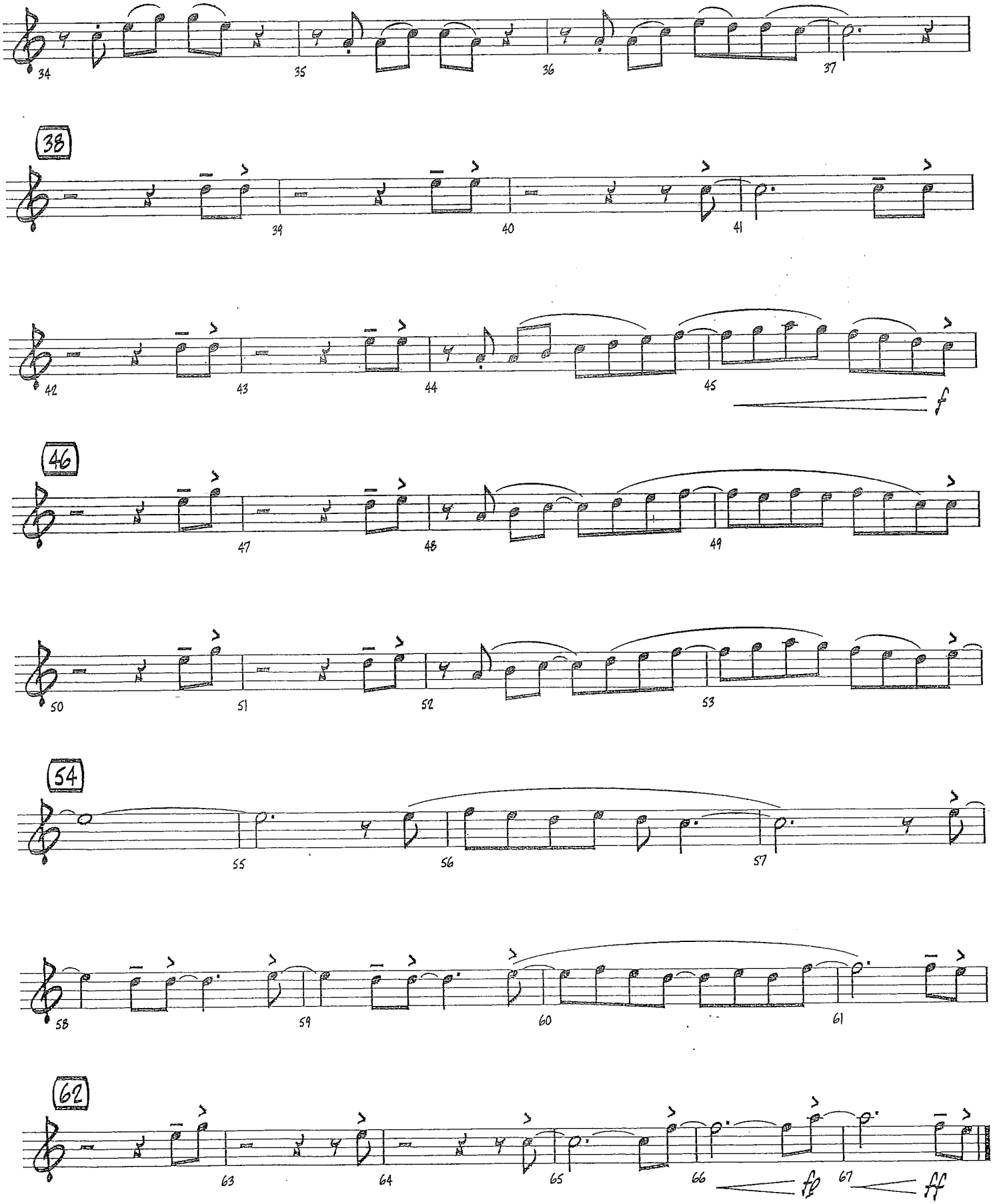
TENOR SAX I

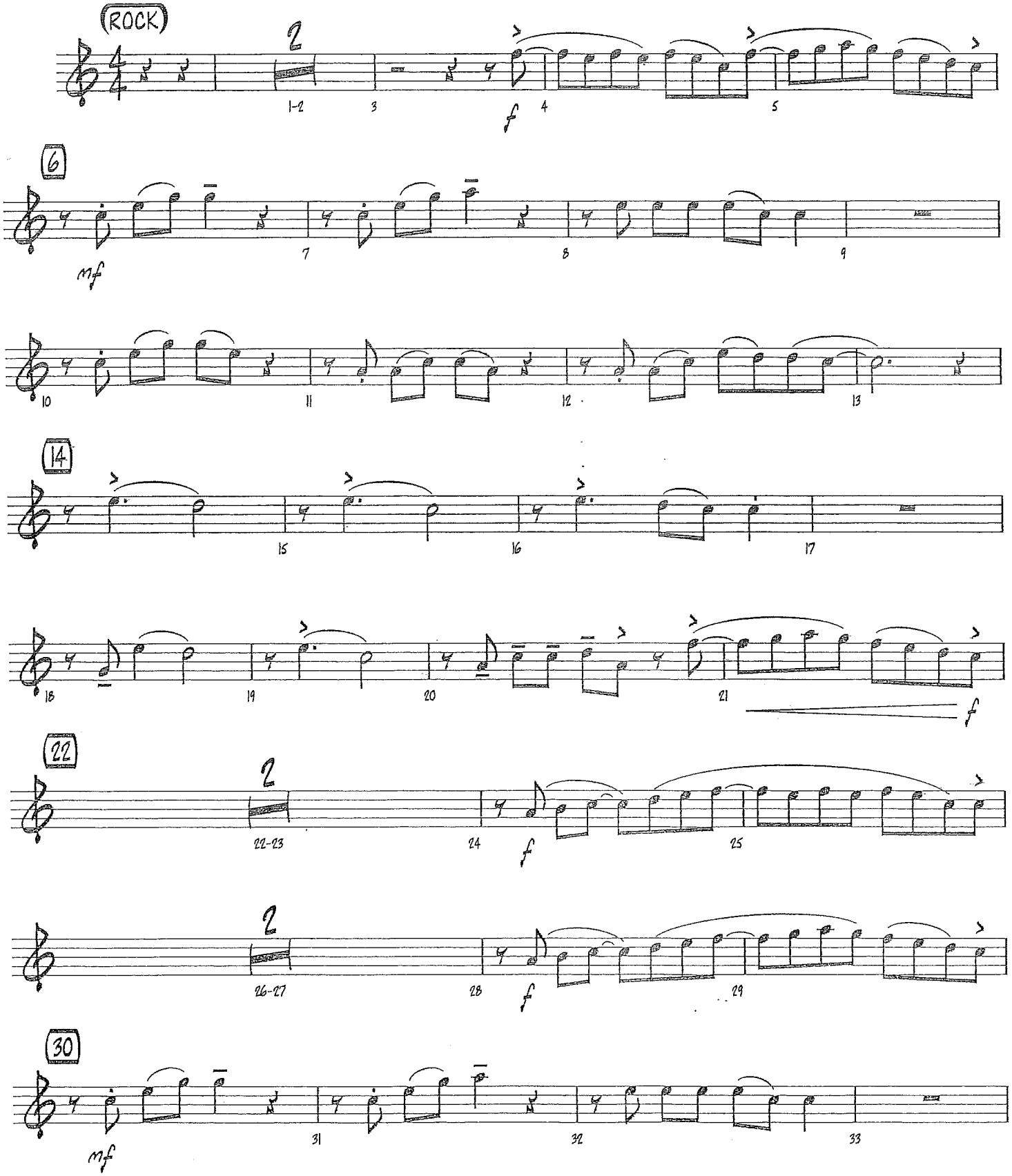

34
35
36
37
38
39
40
41
42
43
44
45
f
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
fp
67
ff

Recorded by JOURNEY

ANY WAY YOU WANT IT

TENOR SAX 2

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA



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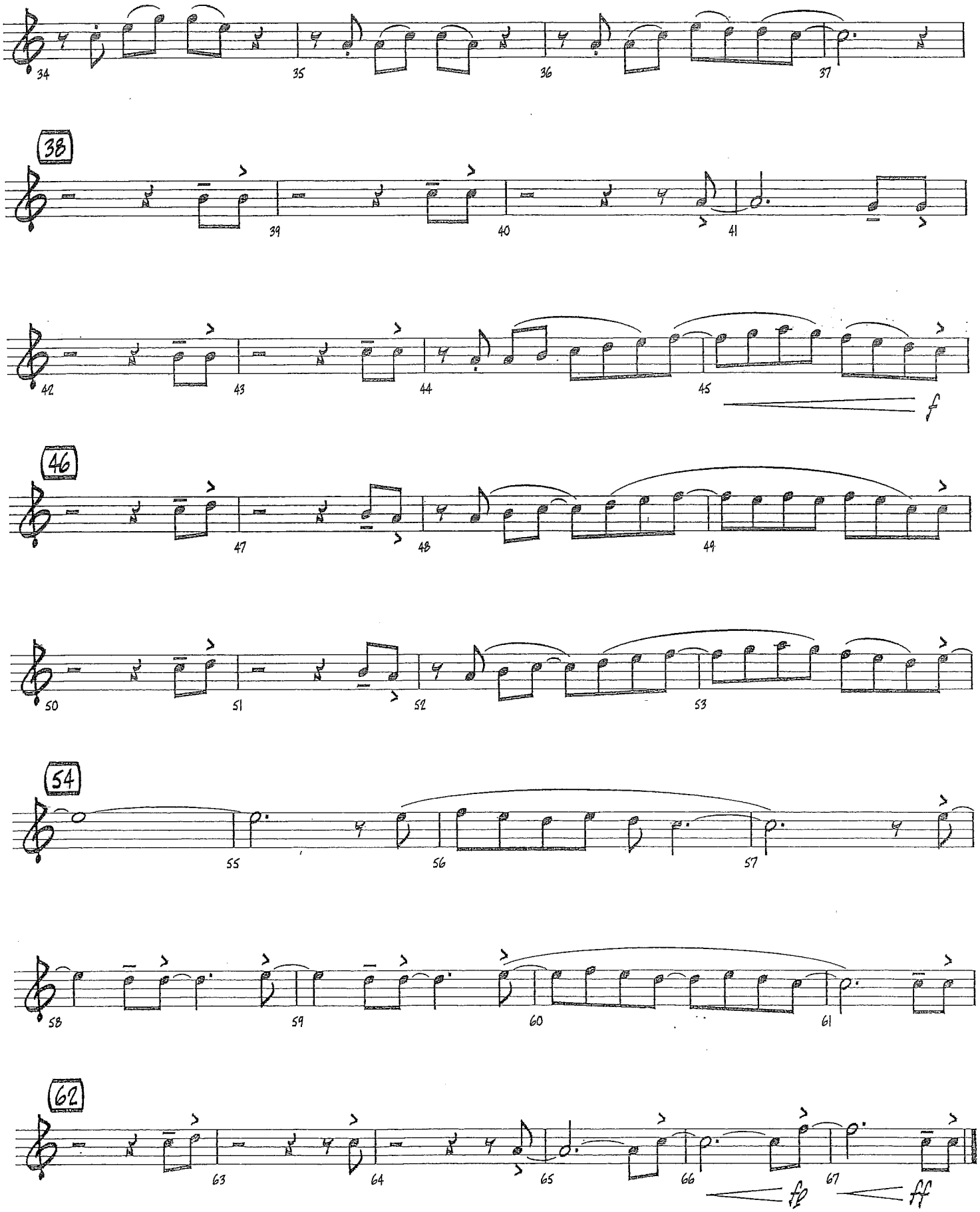
TENOR SAX 2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41
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43
44
45
f
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47
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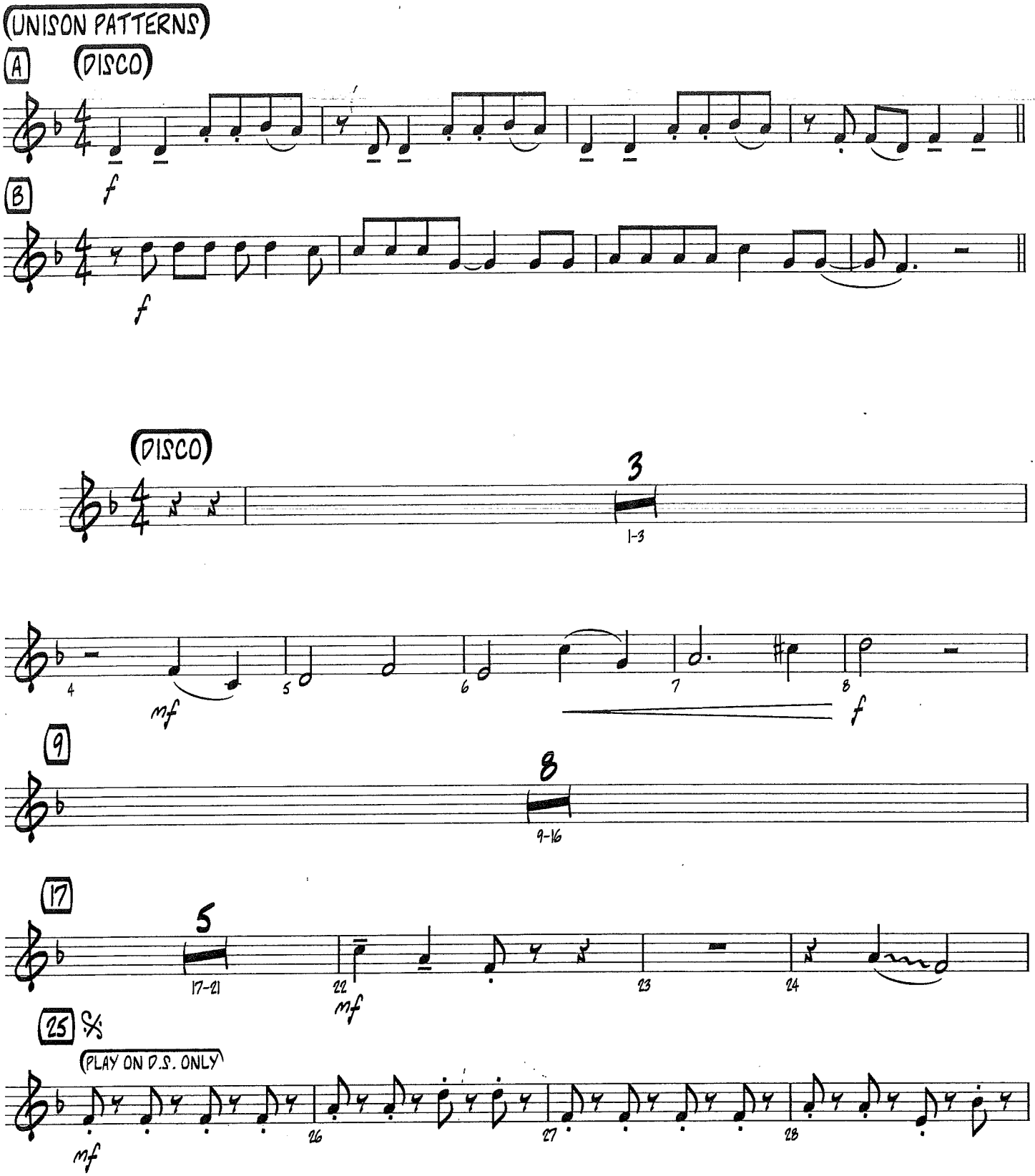
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
fp
ff

Recorded by LADY GAGA

BAD ROMANCE

CLARINET I

Words and Music by
STEFANI GERMANOTTA and NADIR KHAYAT
Arranged by PAUL MURTHA



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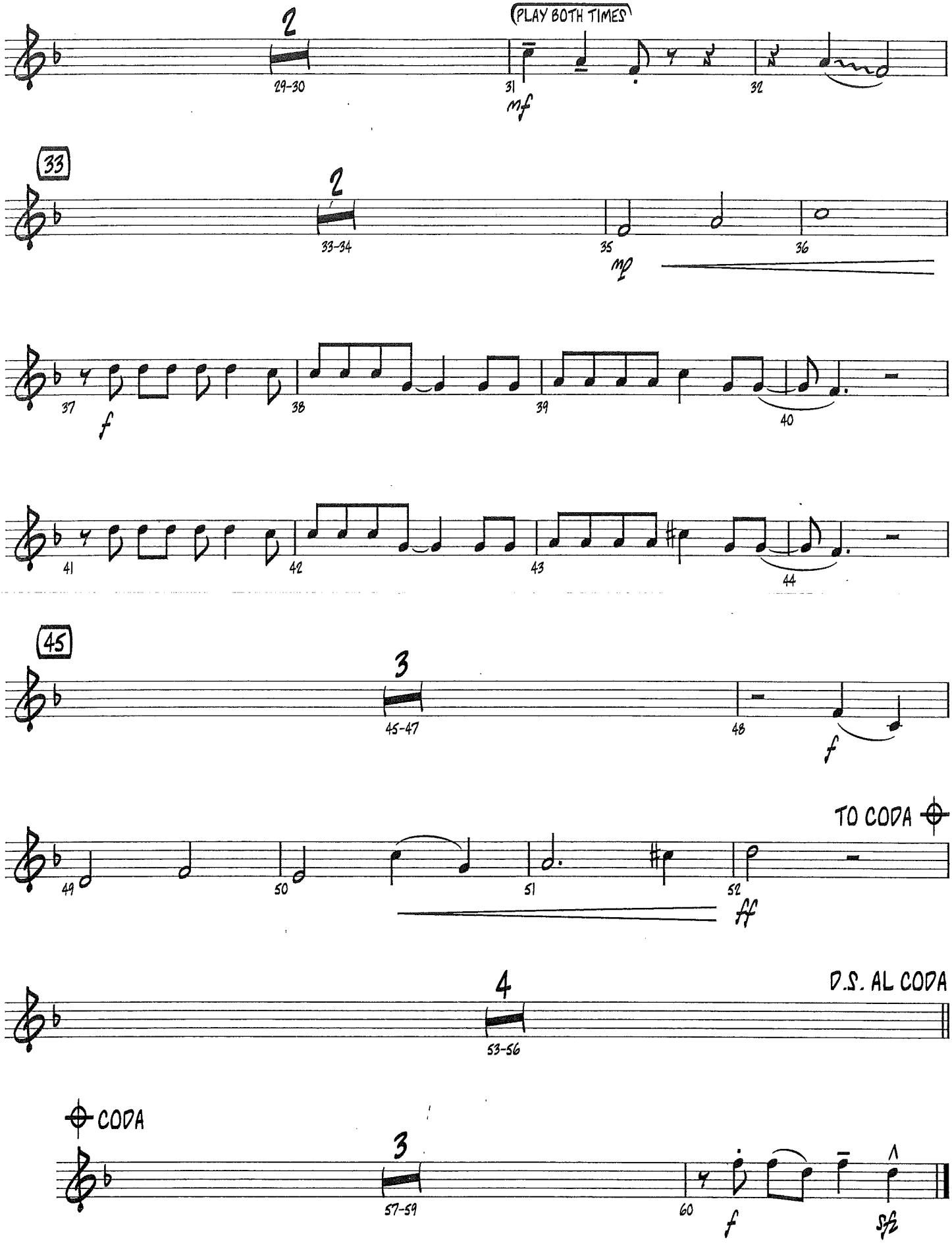
CLARINET I

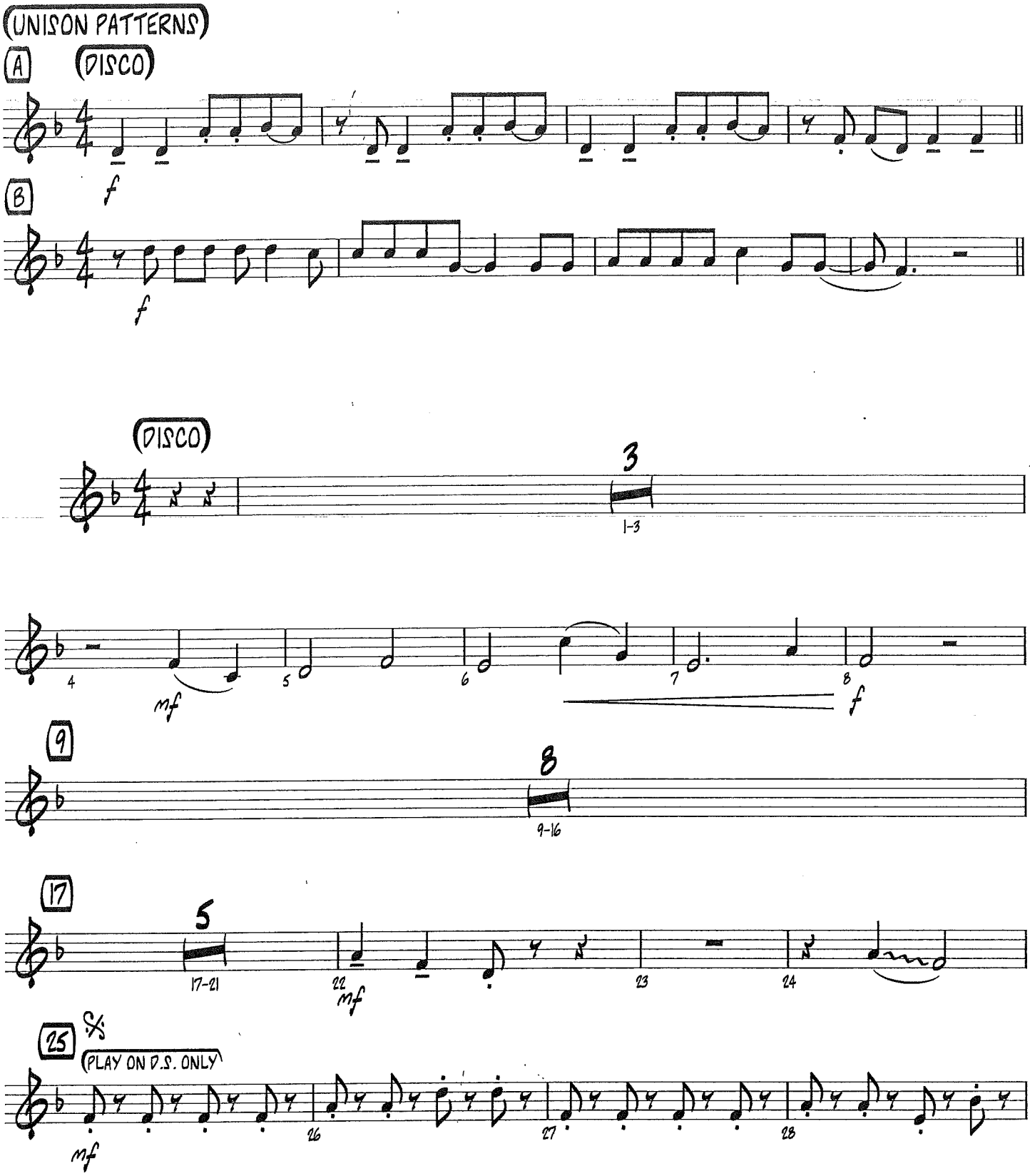

2
29-30
(PLAY BOTH TIMES)
31
mf
32
33
2
33-34
35
mp
36
37
f
38
39
40
41
42
43
44
45
3
45-47
48
f
TO CODA
49
50
51
52
ff
4
53-56
D.S. AL CODA
CODA
3
57-59
60
f
sfz

Recorded by LADY GAGA

BAD ROMANCE

CLARINET 2

Words and Music by
STEFANI GERMANOTTA and NADIR KHAYAT
Arranged by PAUL MURTHA



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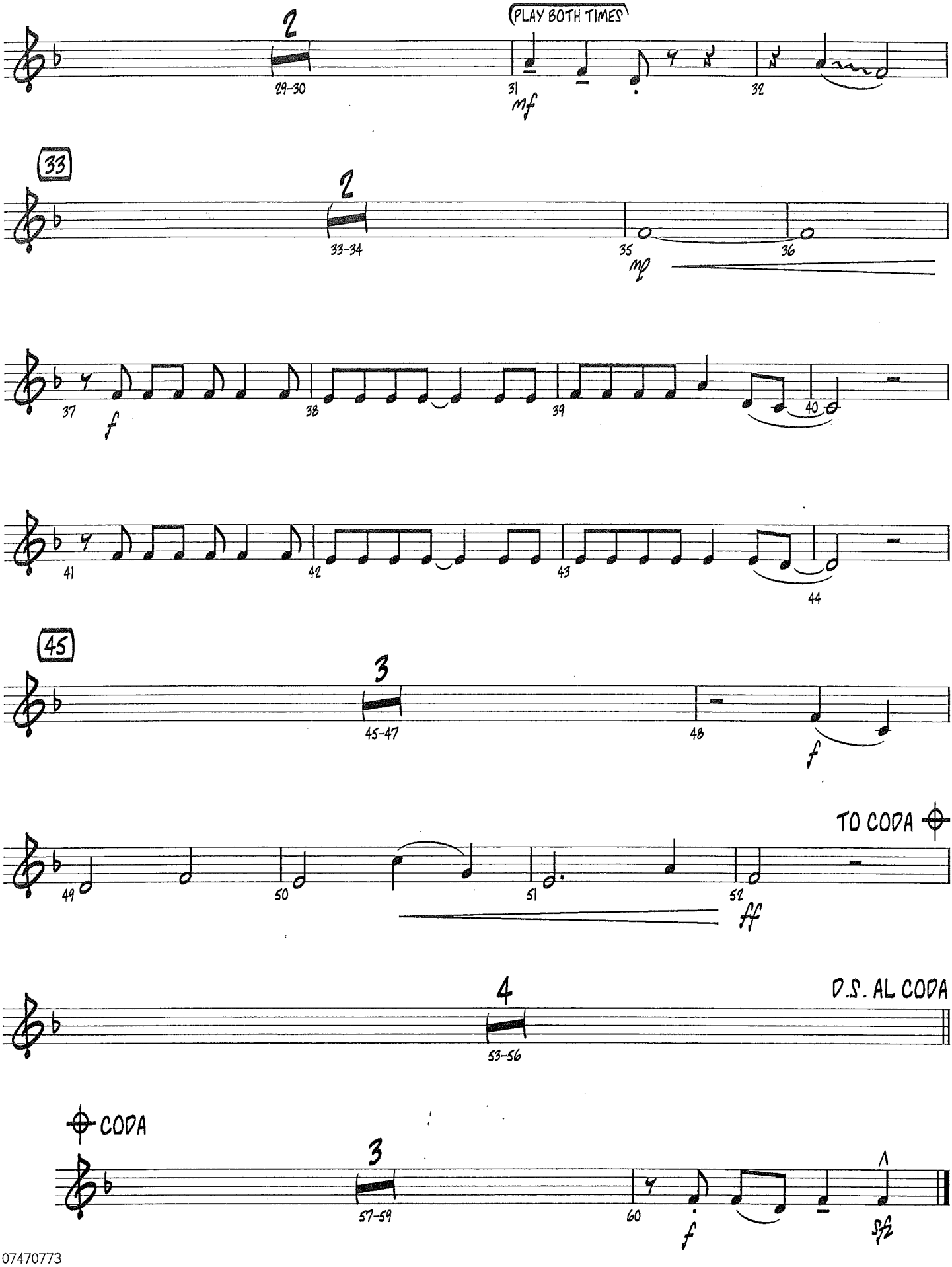
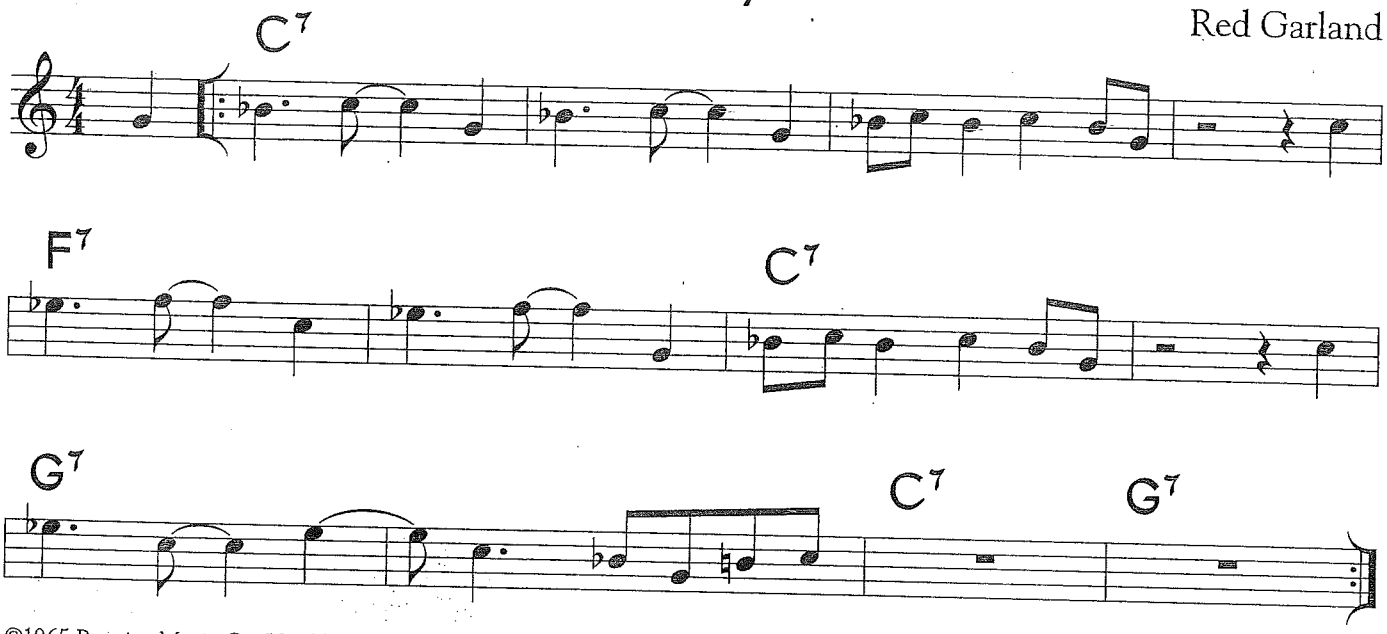
CLARINET 2


2
29-30
(PLAY BOTH TIMES)
31
mf
32
33
2
33-34
35
mp
36
37
f
38
39
40
41
42
43
44
45
3
45-47
48
f
TO CODA
49
50
51
52
ff
4
53-56
D.S. AL CODA
CODA
3
57-59
60
f
sfz

Blues By Five

Red Garland



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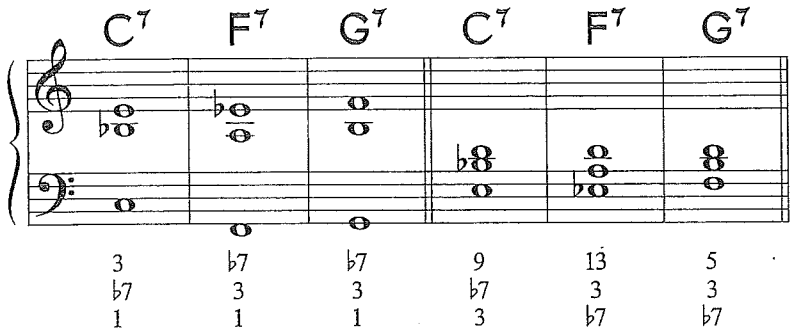
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Bb Supplemental Material - Blues By Five

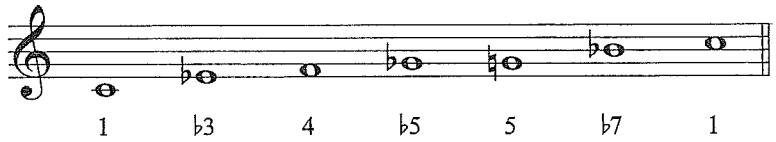
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

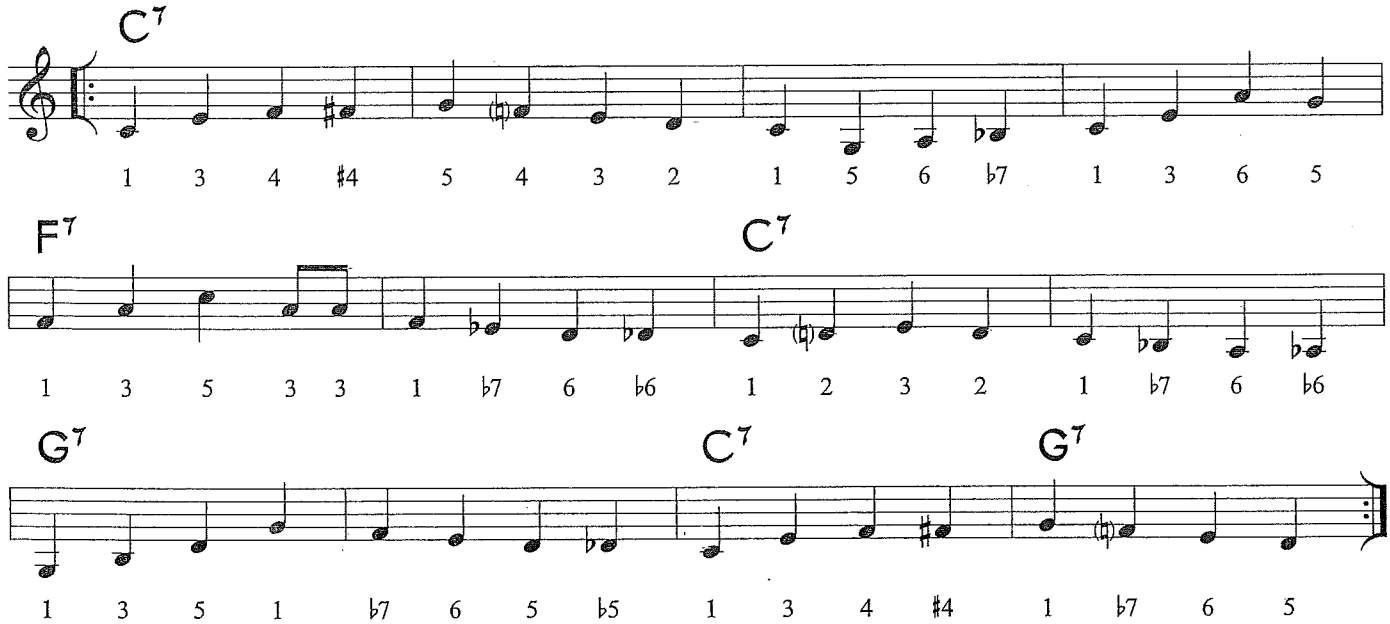


Useful Scales

C Blues Scale



Sample Bass Line

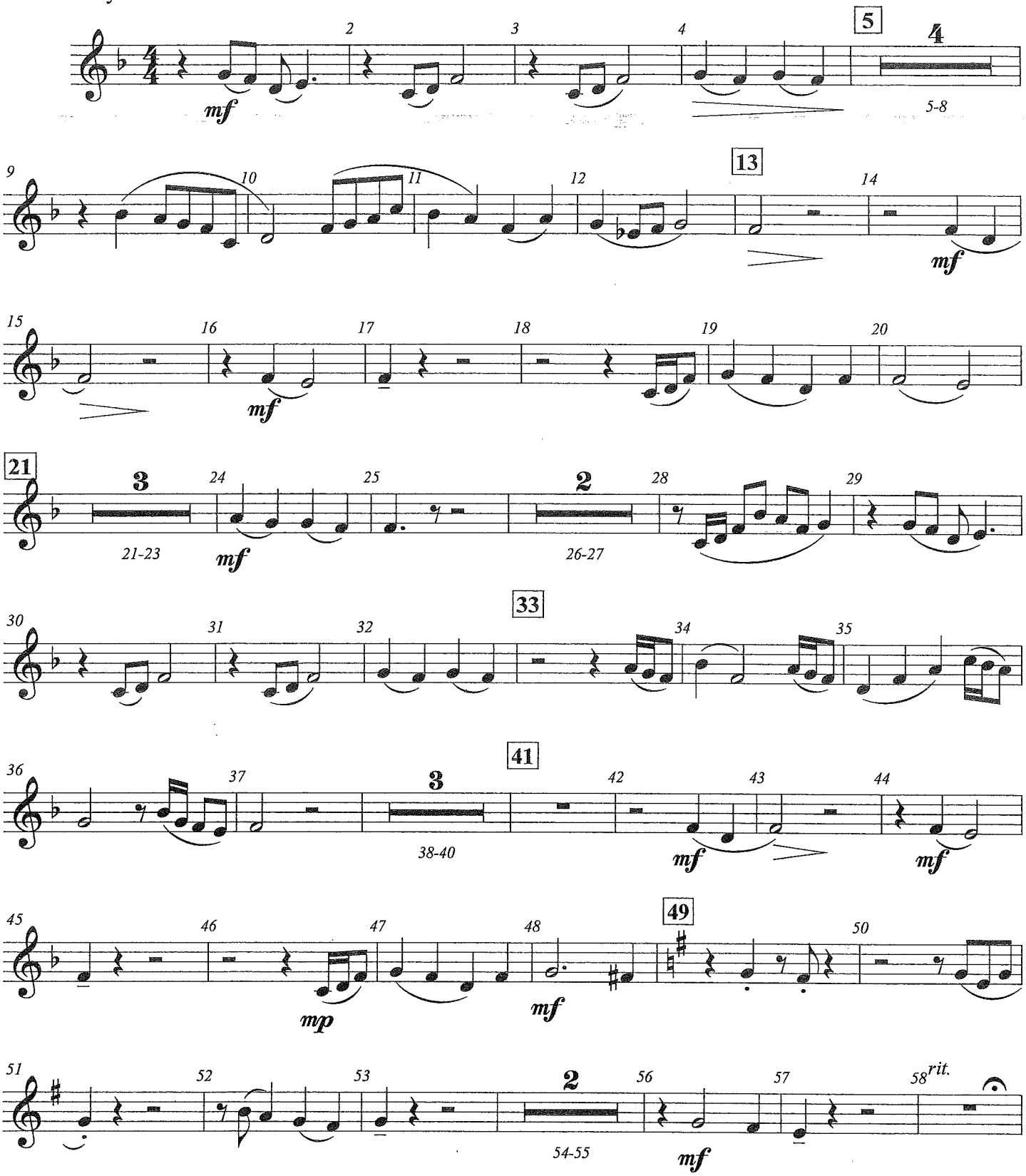


Clarinet 1
(Doubles Alto 1)

Can You Feel The Love Tonight

Arr. Jerry Nowak

Very Slow



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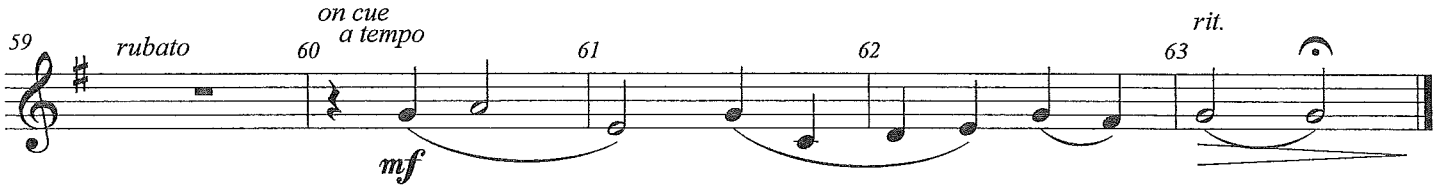
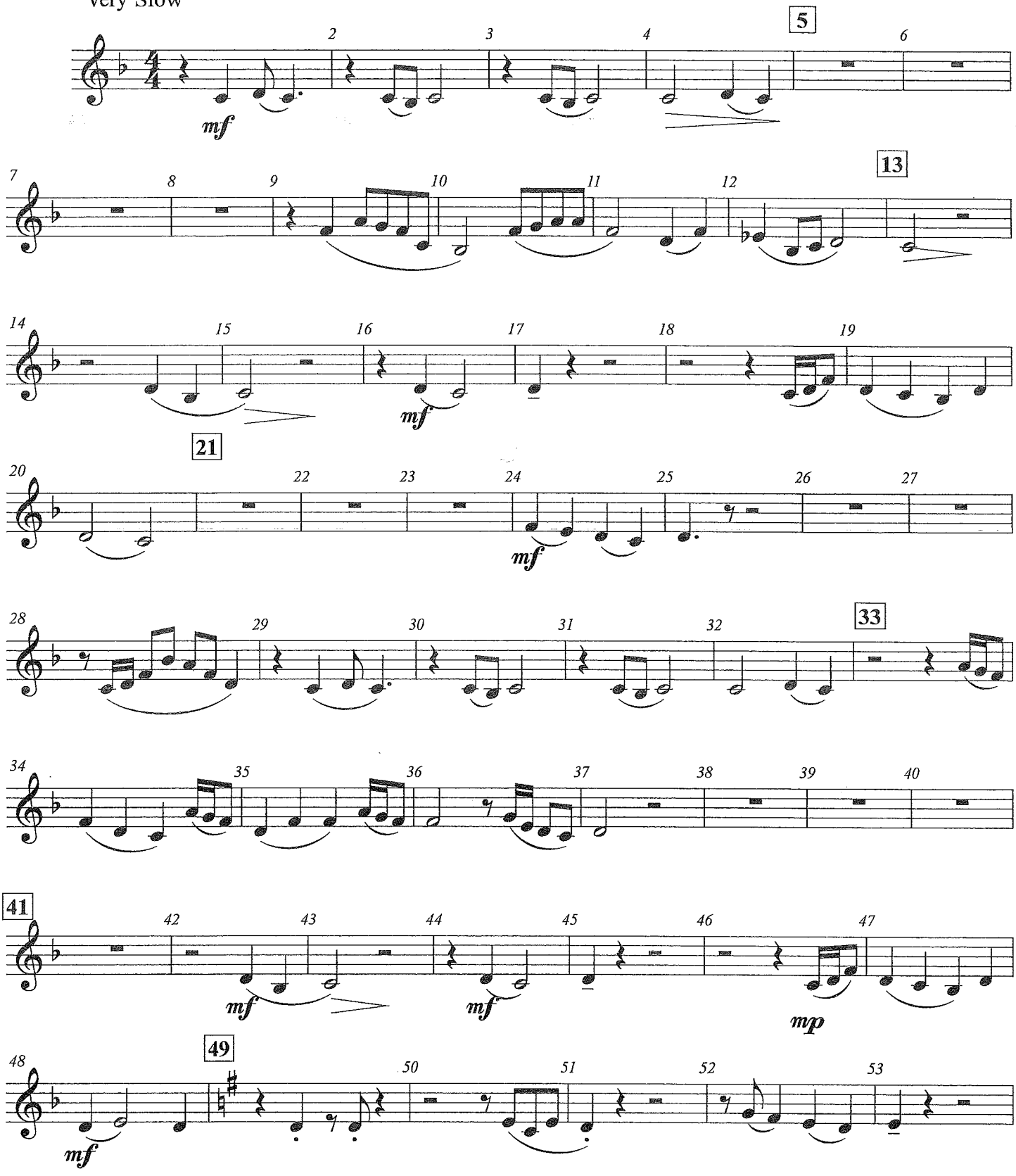

59
rubato
60
on cue
a tempo
61
62
63
rit.
mf

Clarinet 2
(Doubles Alto 2)

Can You Feel The Love Tonight

Arr. Jerry Nowak

Very Slow



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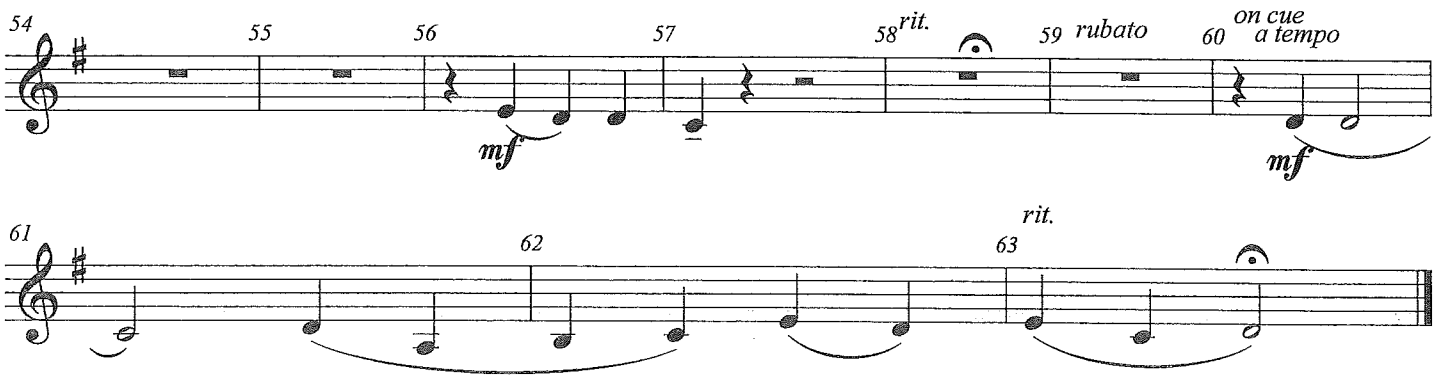

54
55
56
57
58 rit.
59 rubato
60 on cue a tempo
mf
mf
61
62
63 rit.

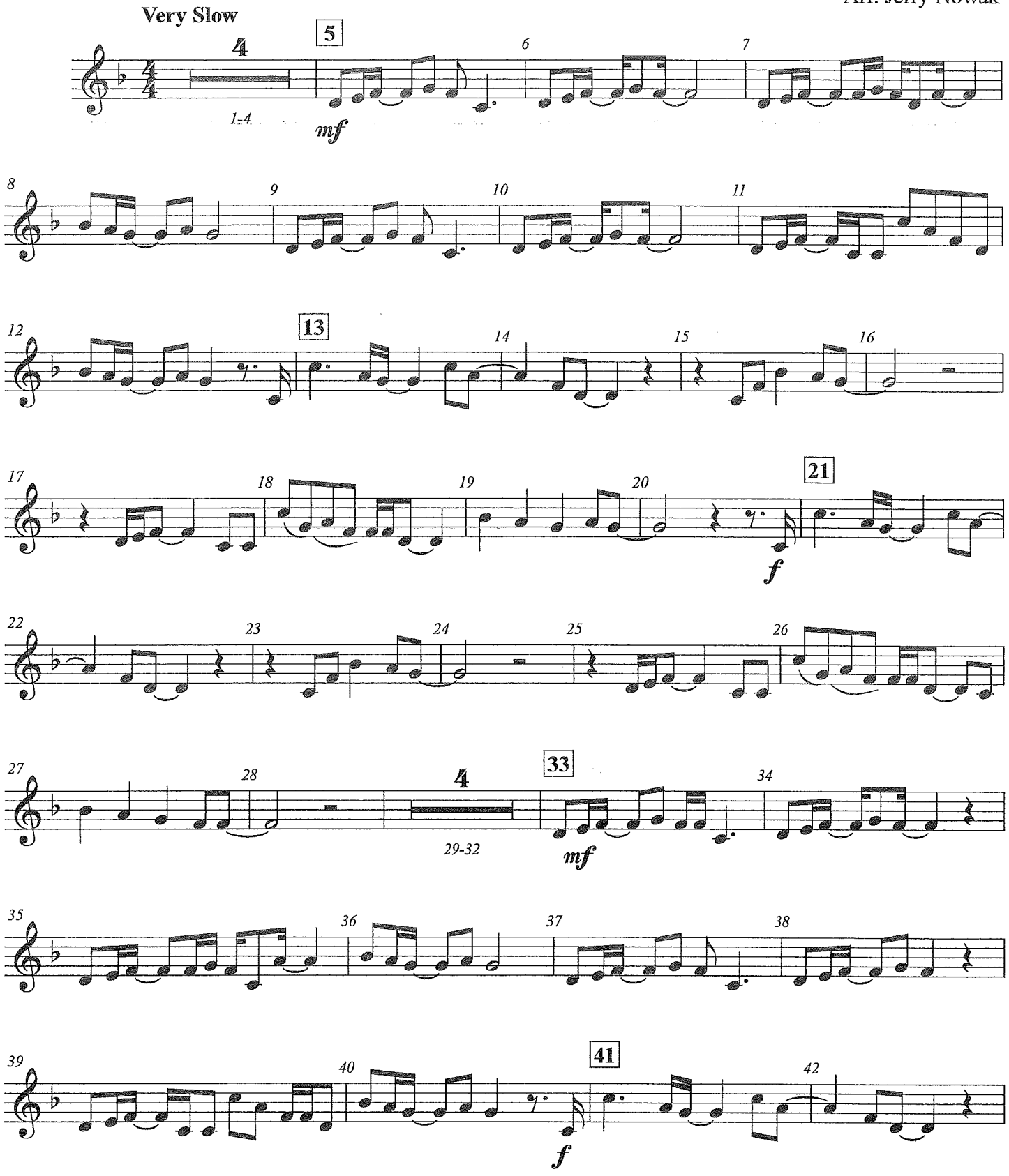
Bass Clarinet

Solo

Can You Feel The Love Tonight Solo

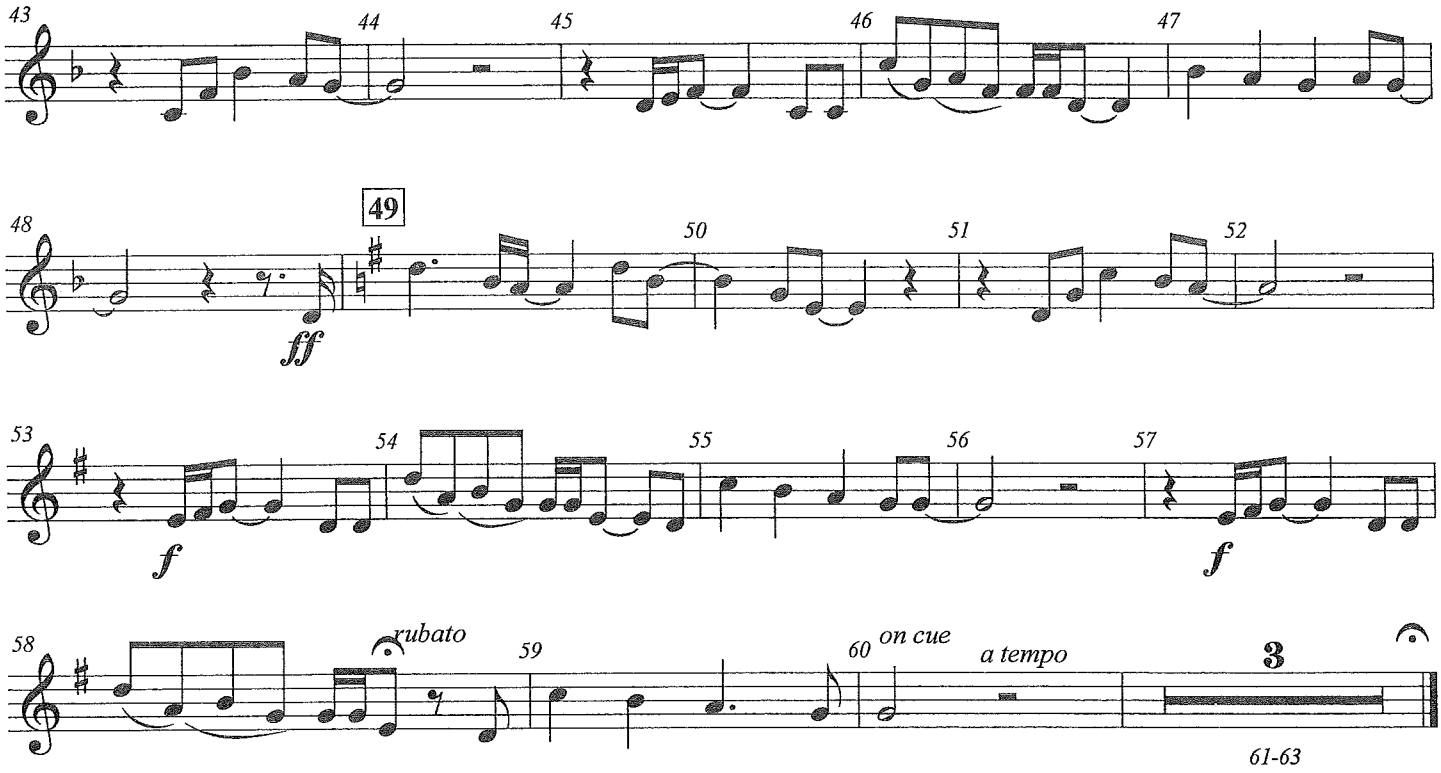
Elton John

Arr. Jerry Nowak



©

Can You Feel The Love Tonight Solo

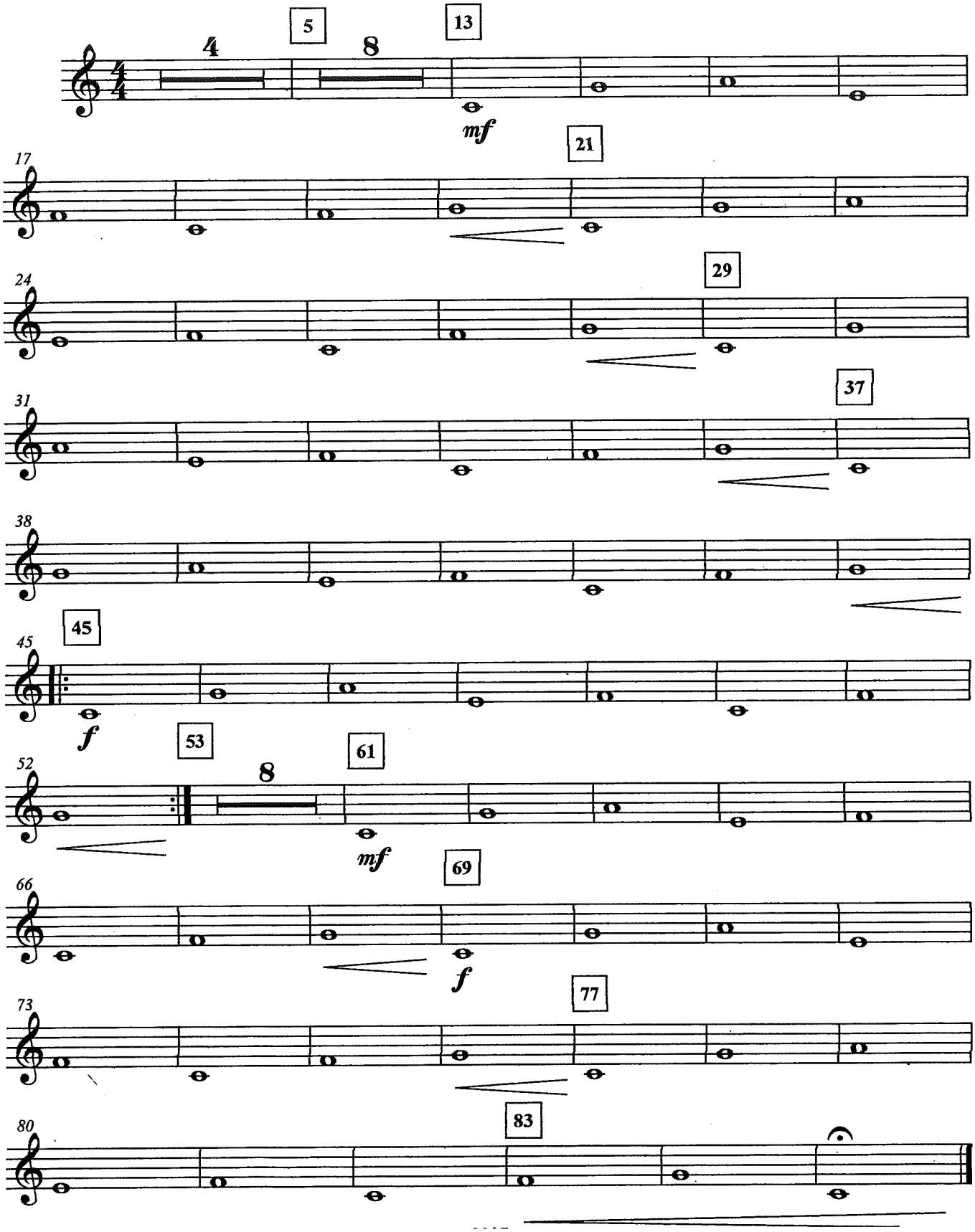


Baritone (T.C.) / Bass Clarinet

BASS LINE

Canon Remix

Pachelbel /Arr. Bernice

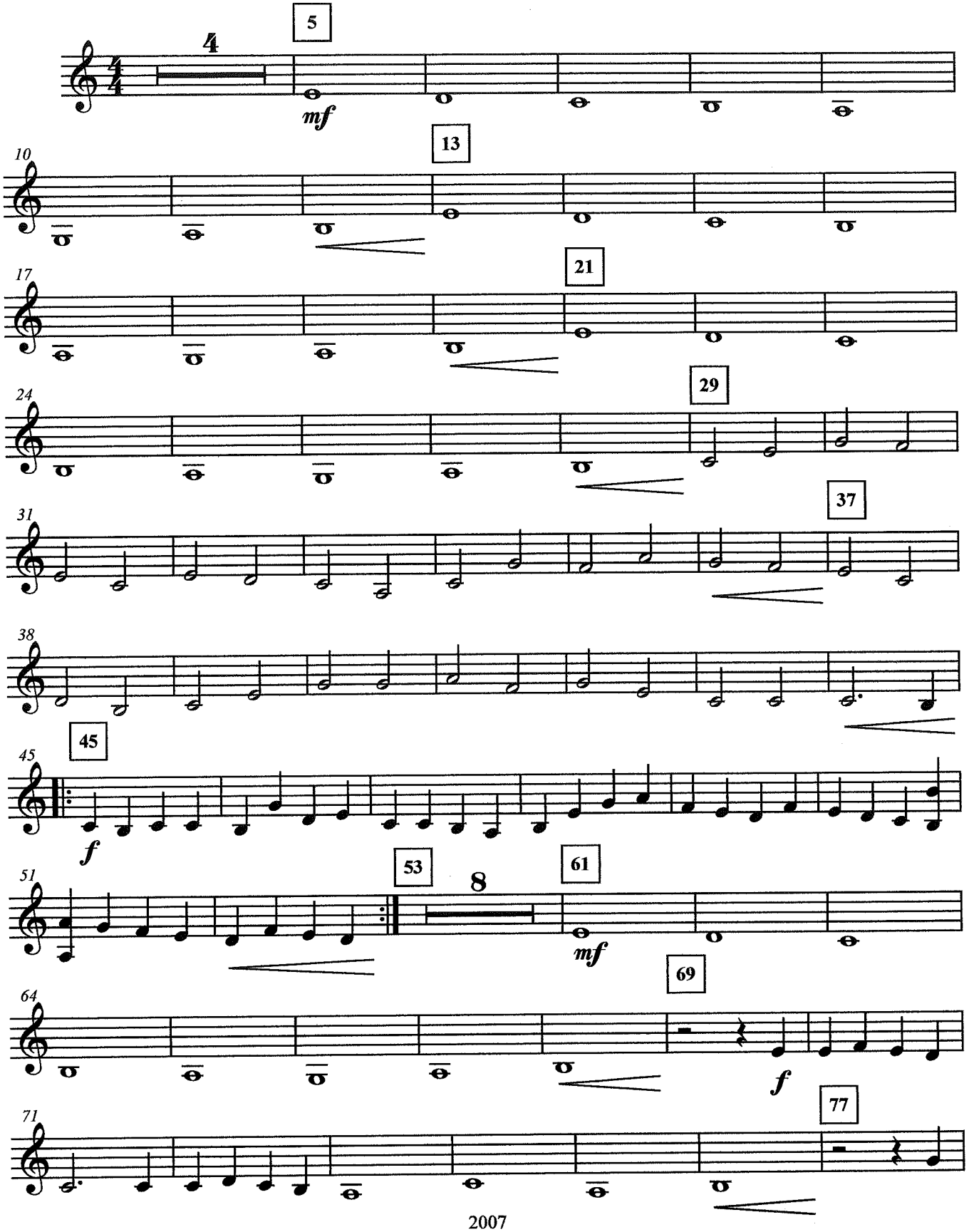


Clarinet in B♭

MELODY

Canon Remix

Pachelbel /Arr. Bernice



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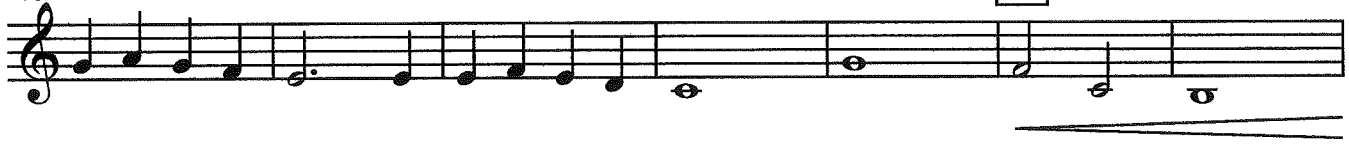
78

83



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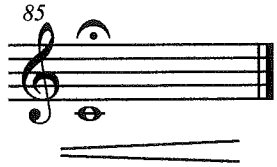
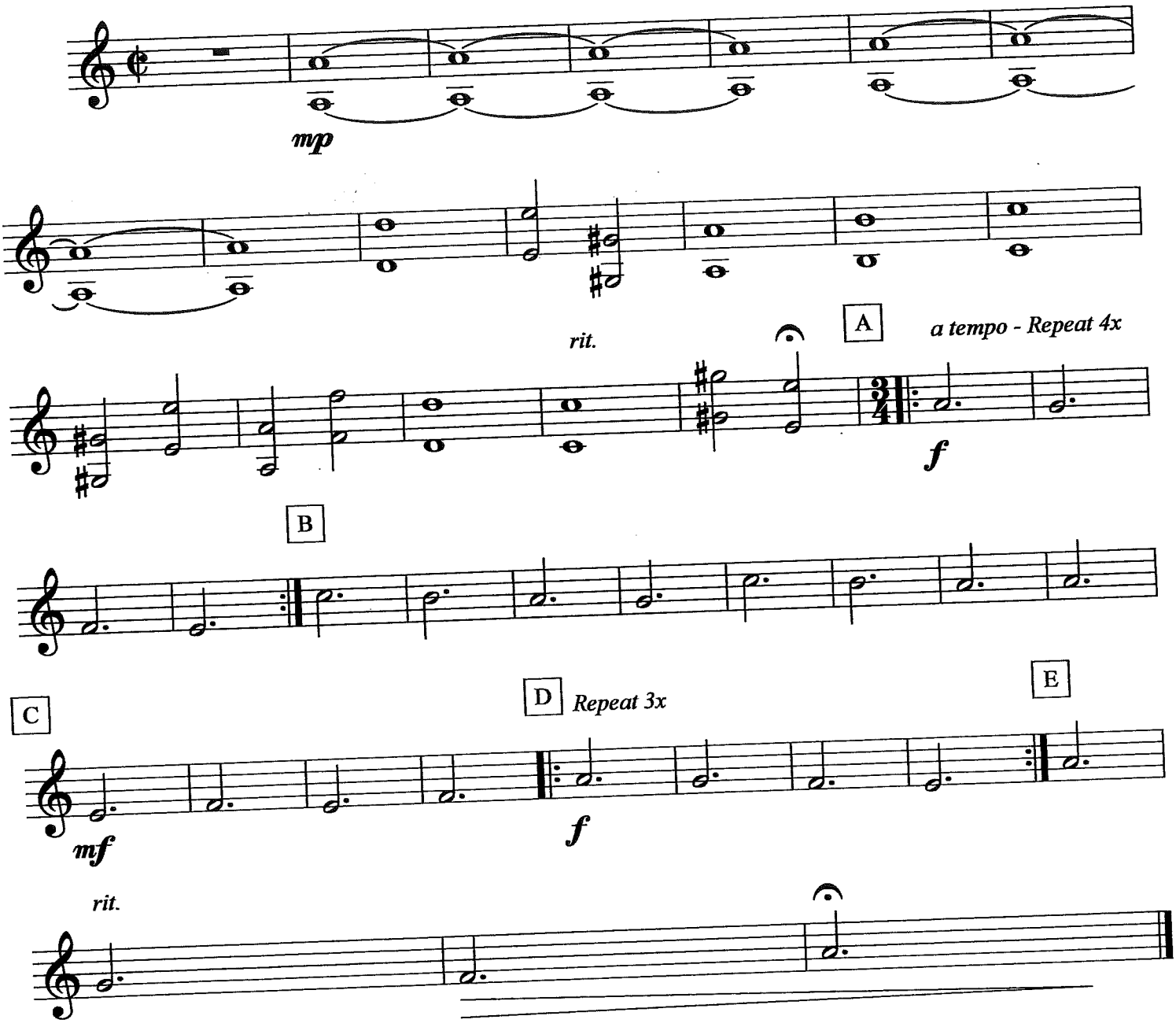


Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice



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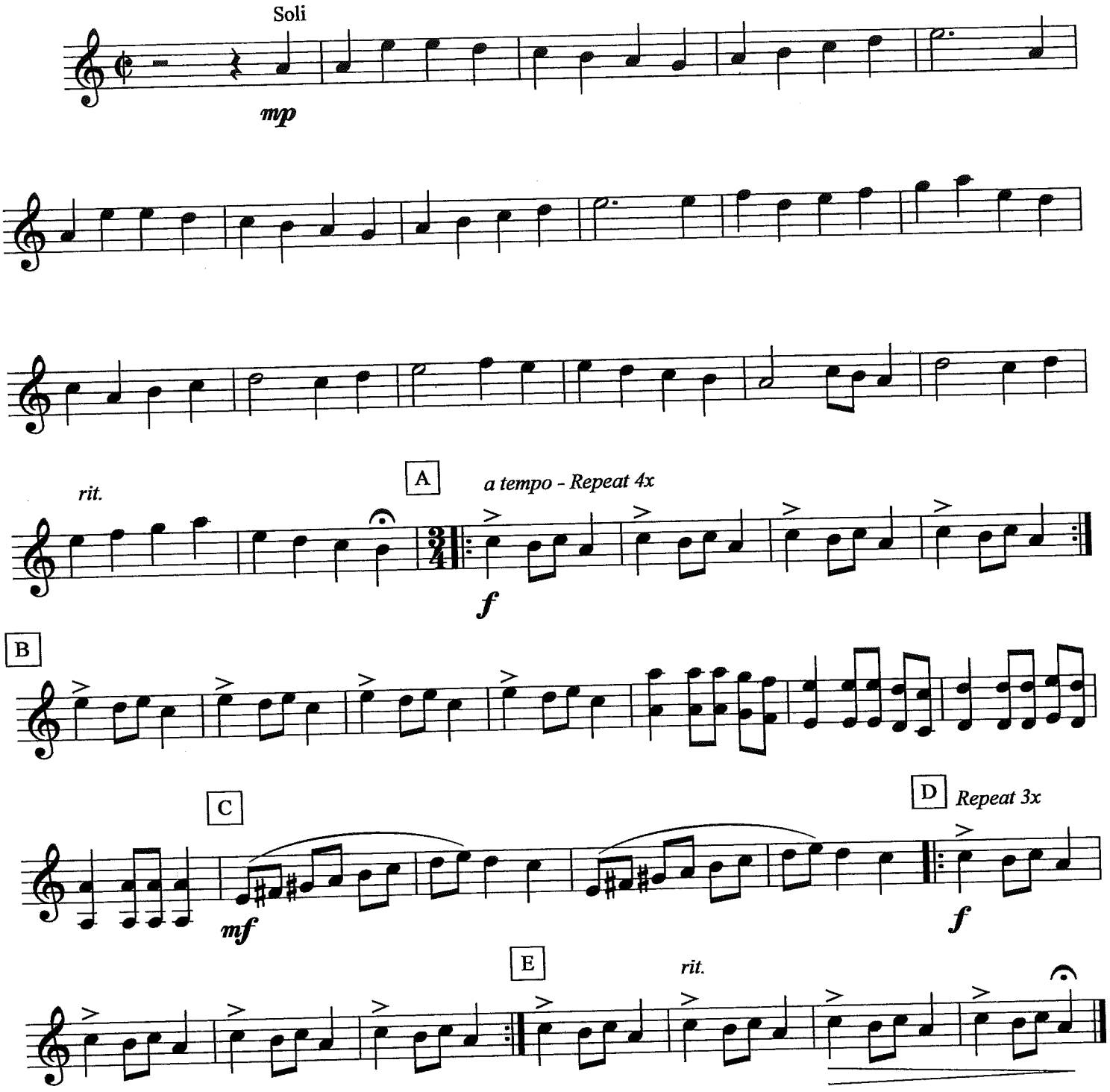
Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice



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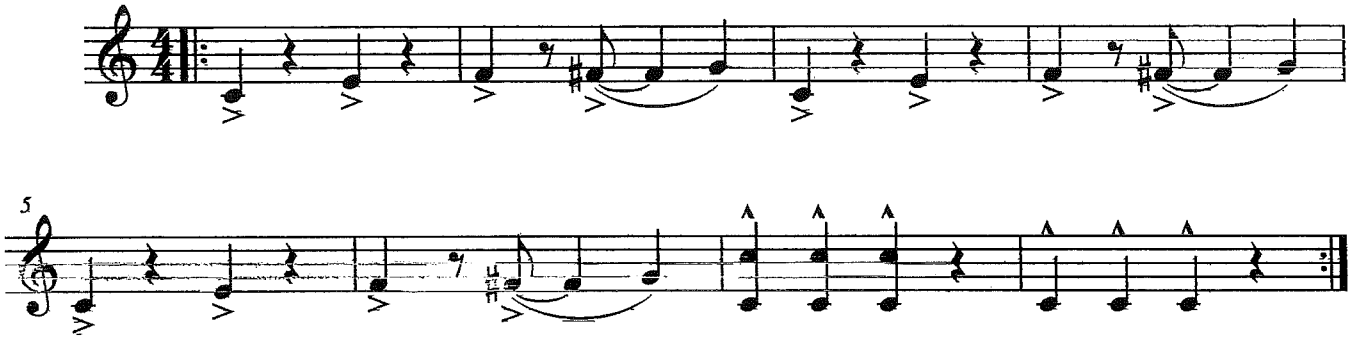
Bass Clarinet

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

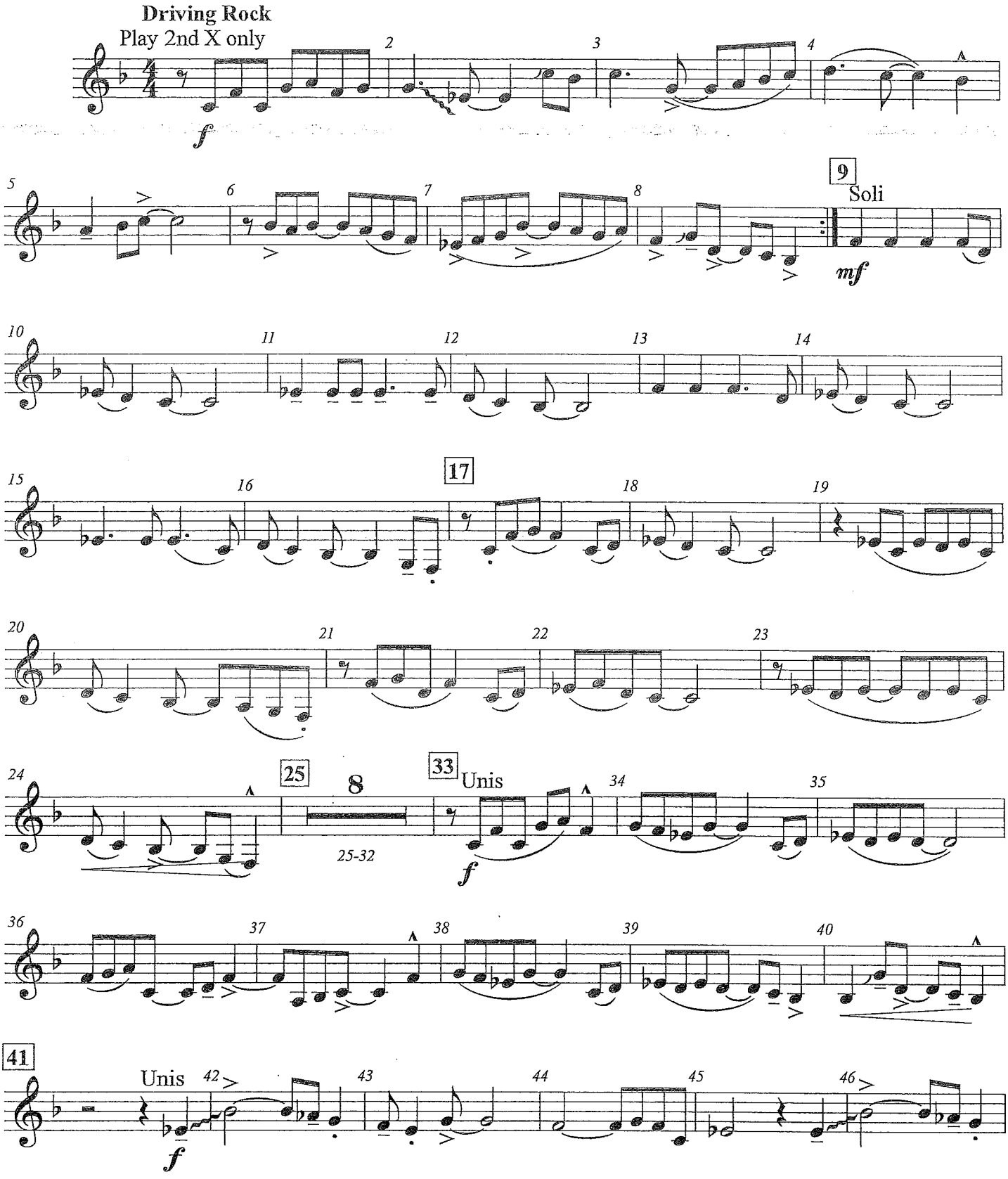


Clarinet 1
(Doubles Alto 1)

Recorded by COLDPLAY

Clocks

Arr. John Wasson



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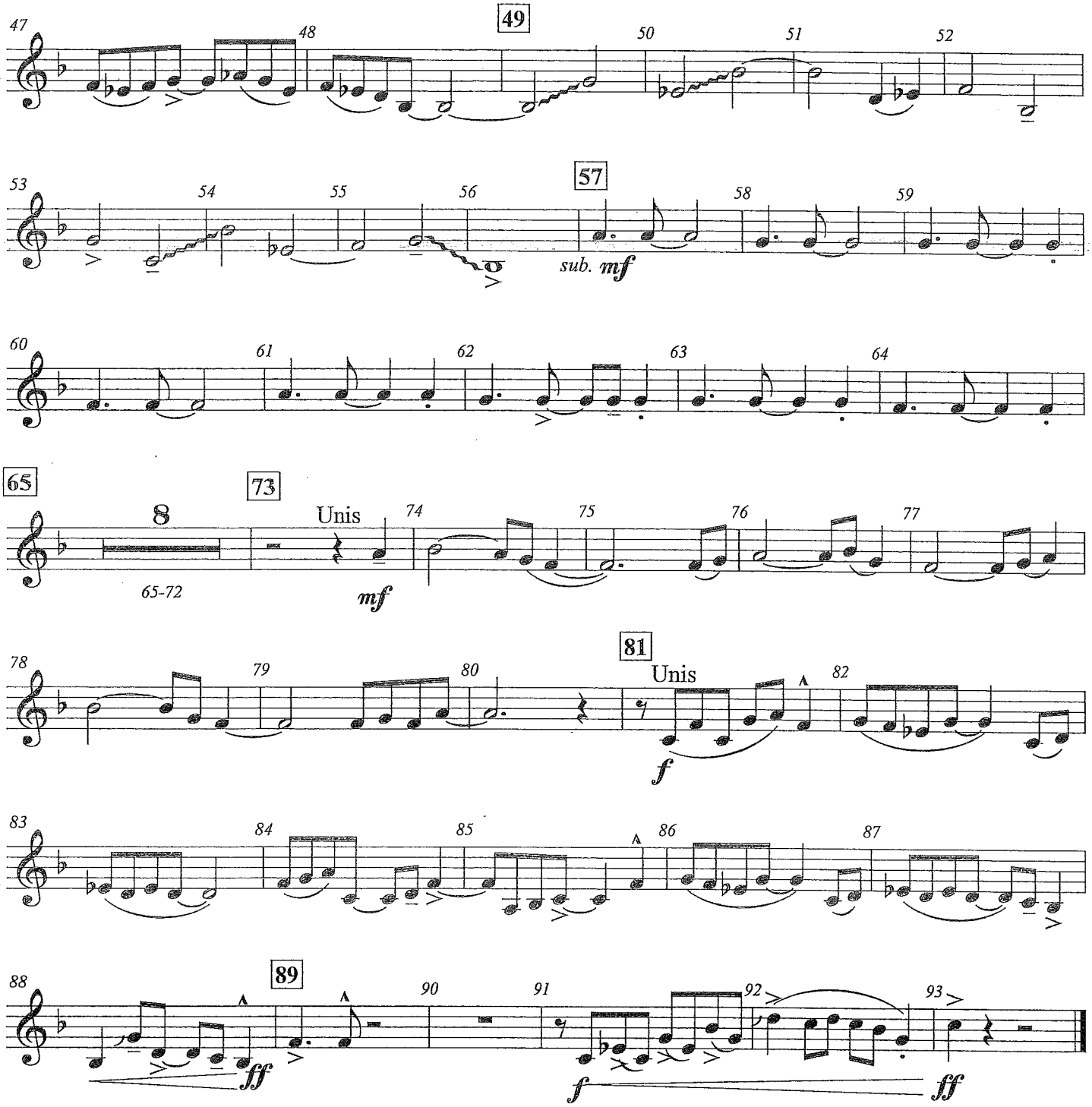
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48
49
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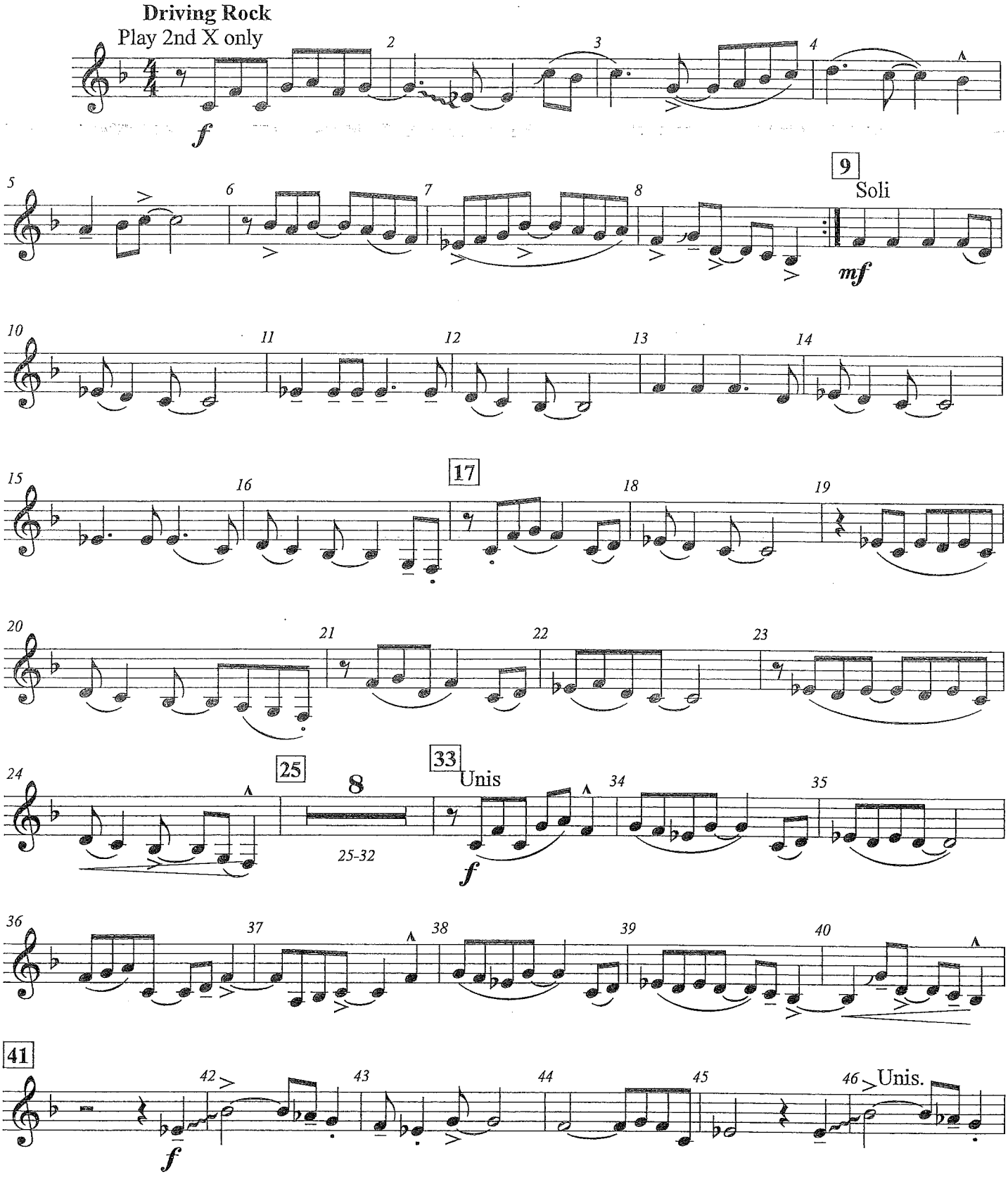
51
52
53
54
55
56
57
sub. mf
58
59
60
61
62
63
64
65
8
65-72
73
Unis
mf
74
75
76
77
78
79
80
81
Unis
f
82
83
84
85
86
87
88
89
ff
90
91
92
f
93
ff

Clarinet 2
(Doubles Alto 2)

Recorded by COLDPLAY

Clocks

Arr. John Wasson



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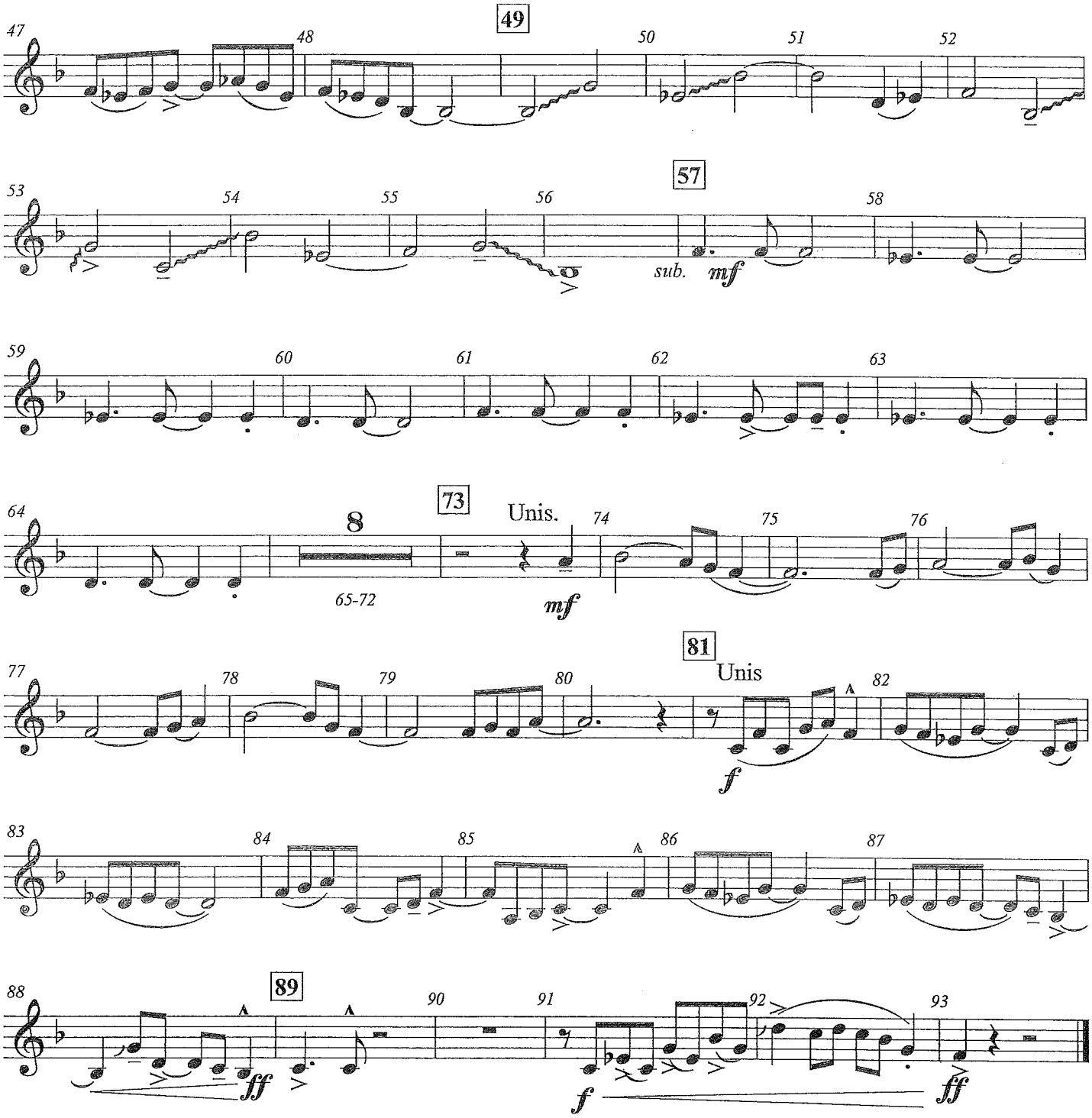
49
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sub.
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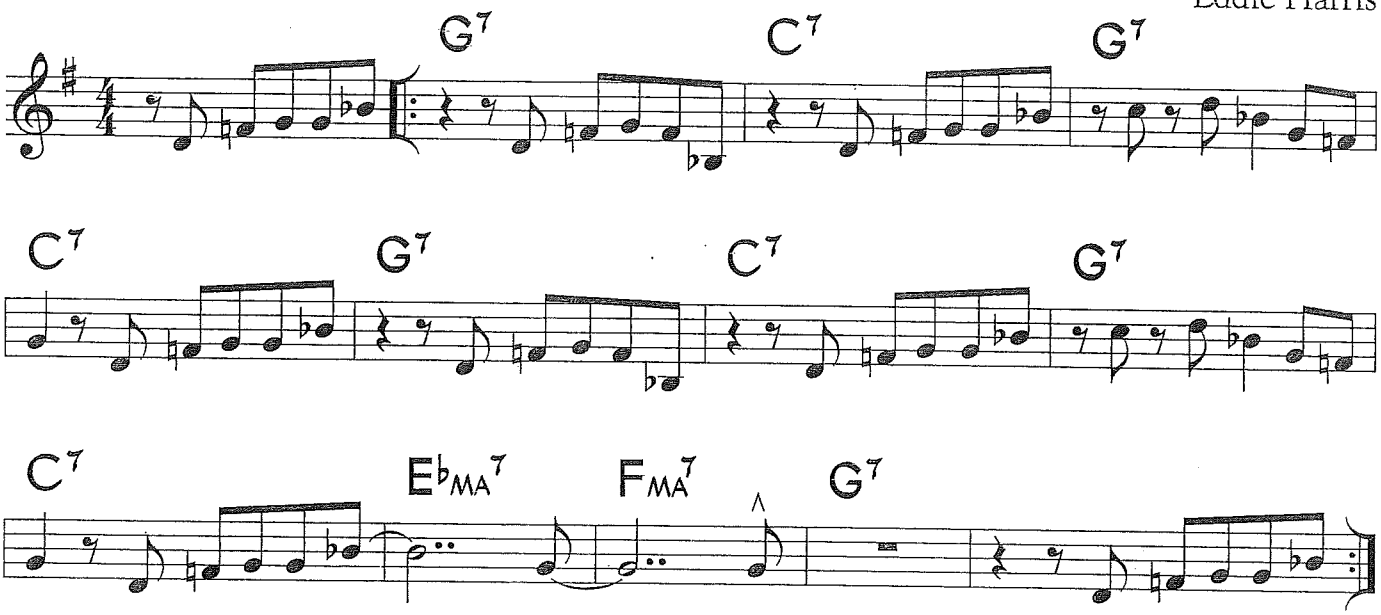
64
8
65-72
Unis.
74
75
76
mf
81
77
78
79
80
Unis
82
f
83
84
85
86
87
89
88
90
91
92
93
fff
f
ff

B♭

Cold Duck Time

Eddie Harris



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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.

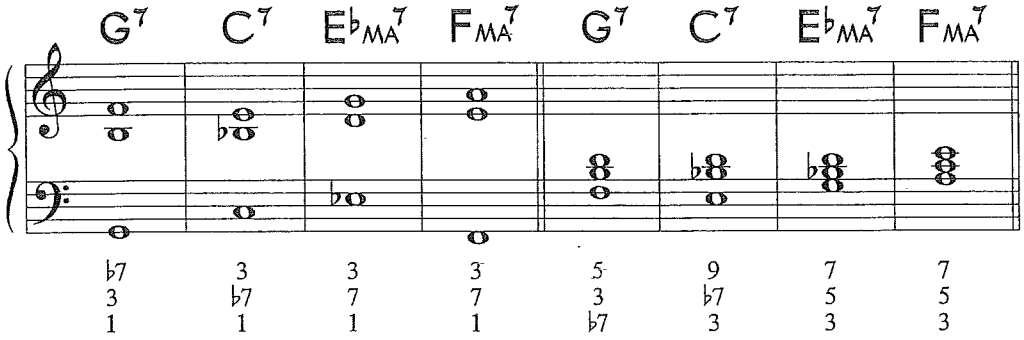
For your use

Supplemental Material - Cold Duck Time

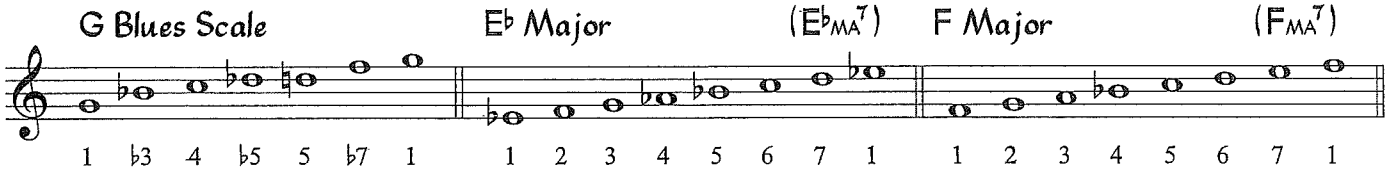
Sample Piano Voicings

Basic 3-note voicings

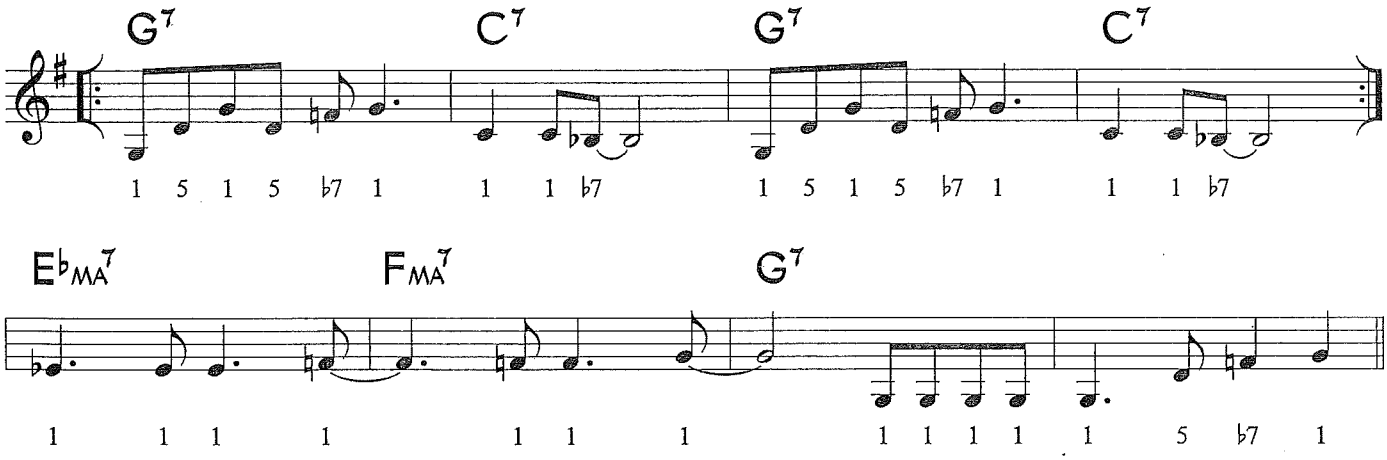
Rootless voicings



Useful Scales



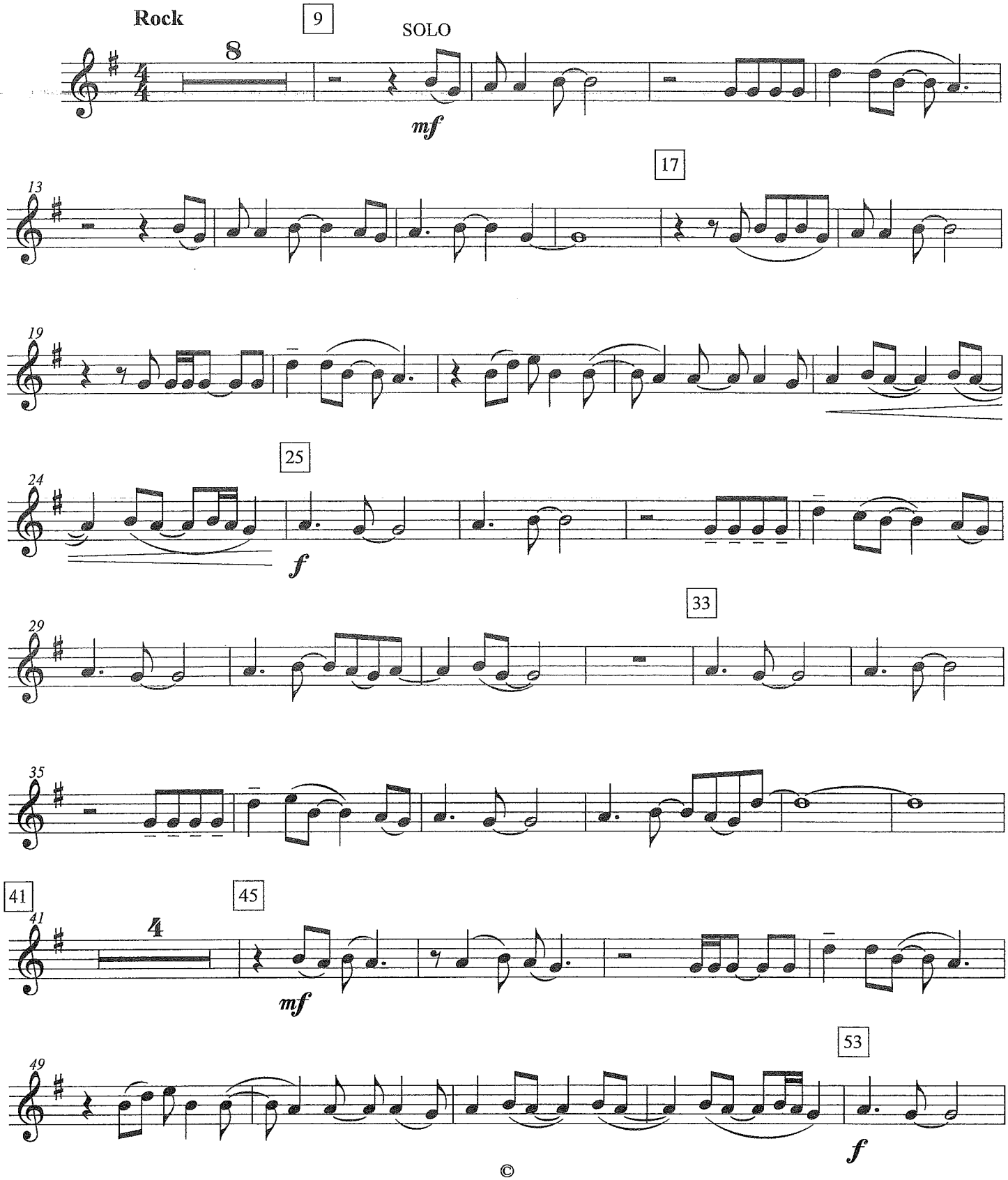
Sample Bass Line



Don't Stop Belevin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha



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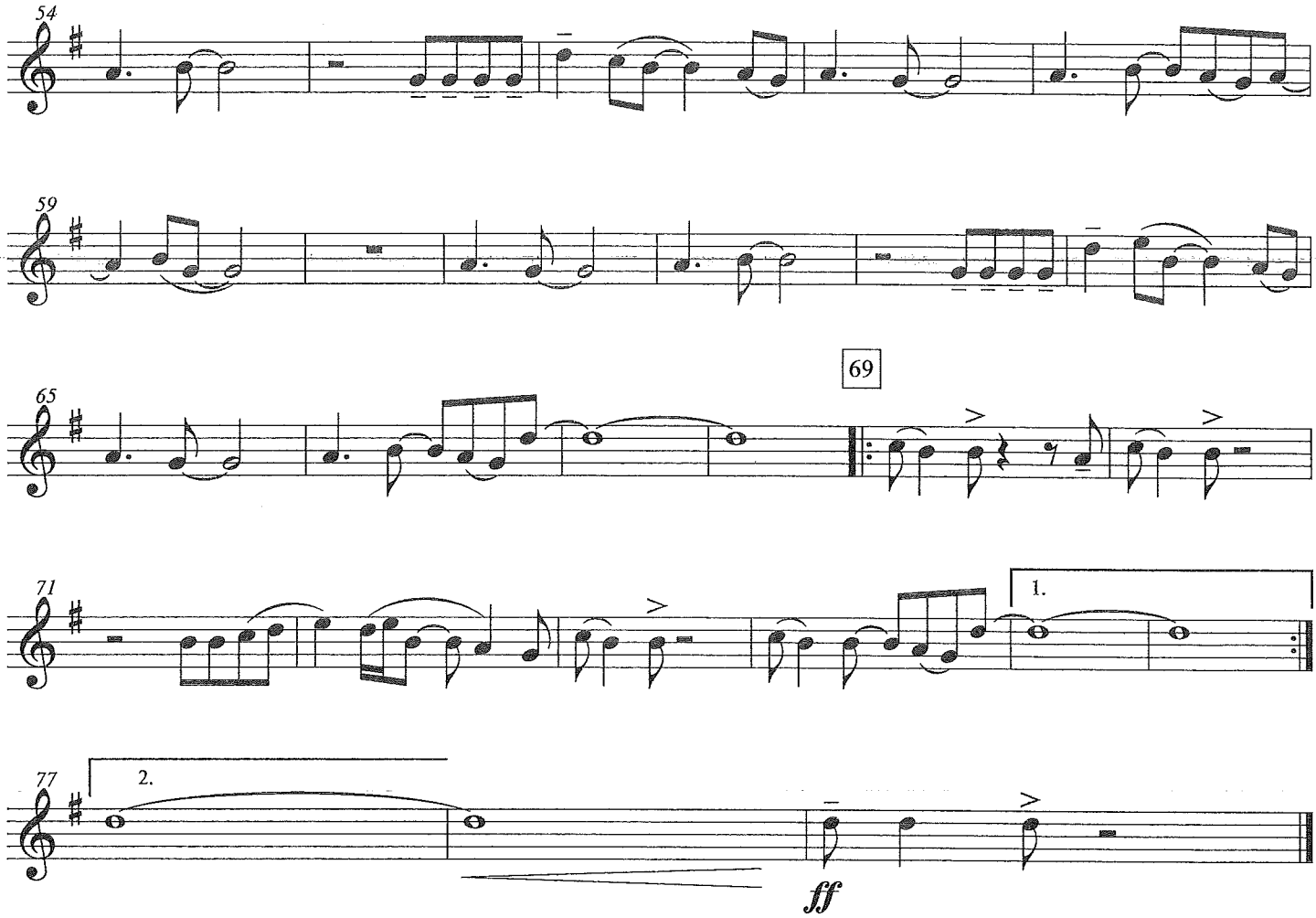
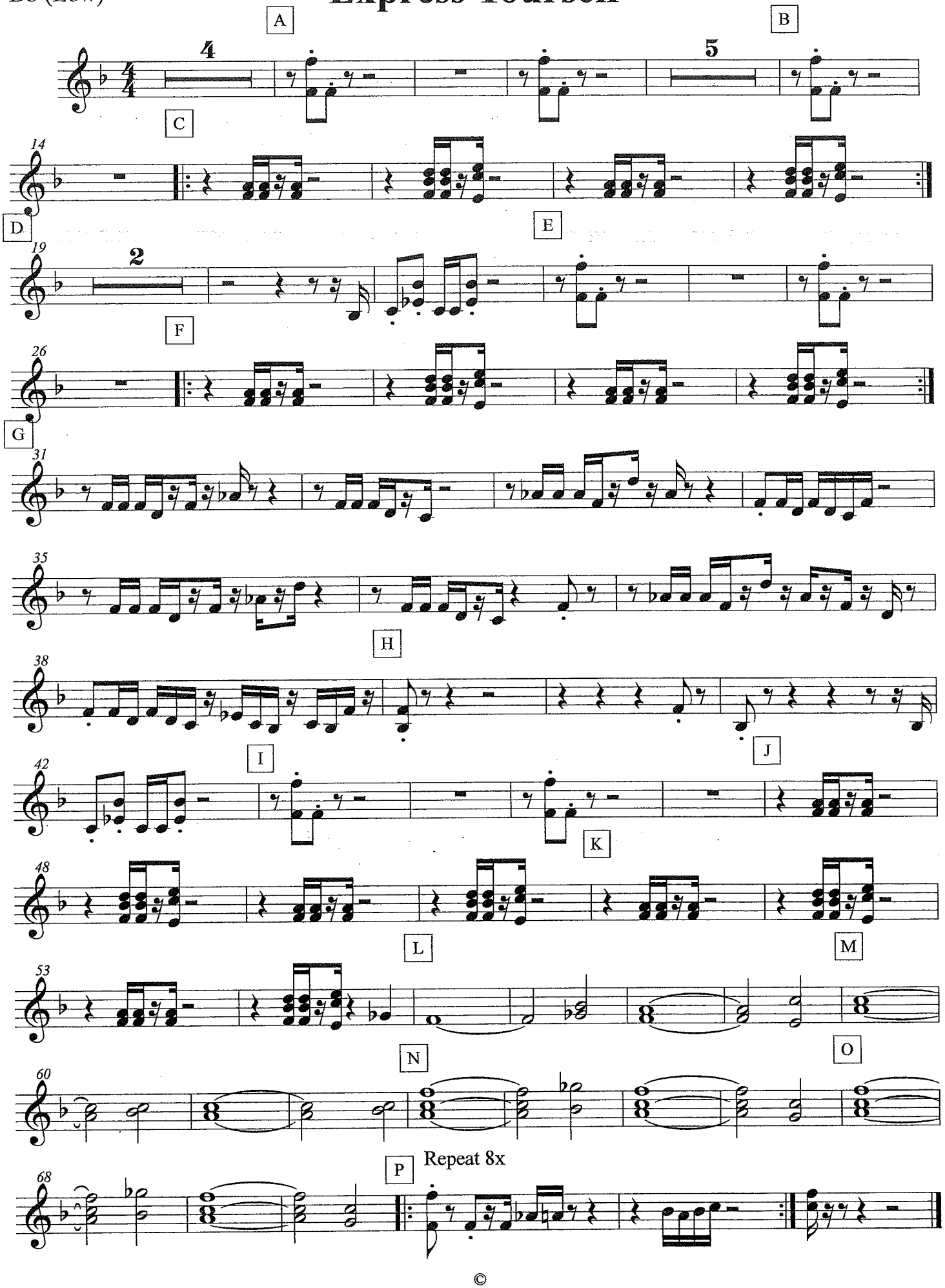

54
59
65
69
71
1.
77
2.
ff

Bb (Low)

Express Yourself



©

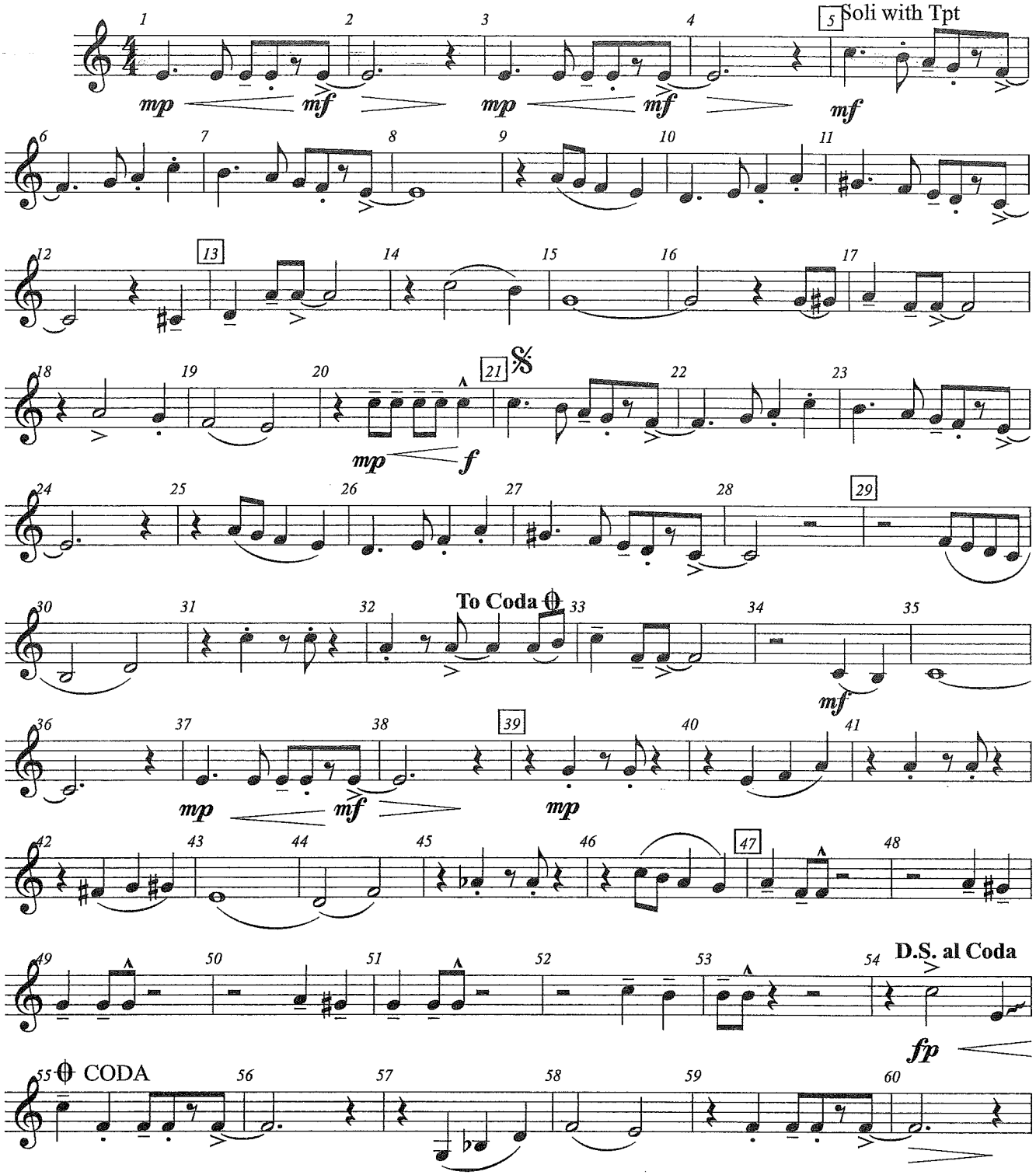
Clarinet 1
(Doubles Alto 1)

Fly Me To The Moon

In Other Words

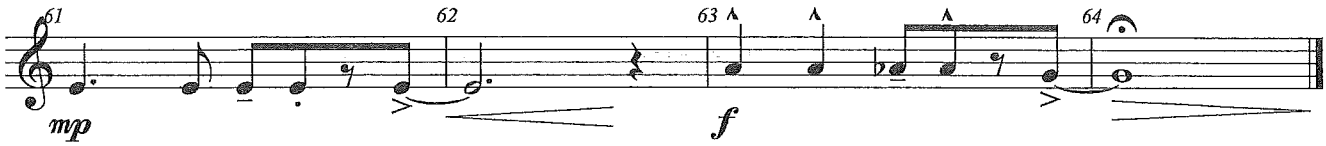
Arr. Michael Sweeney

Moderate Latin



2 Clarinet 1

Fly Me To The Moon



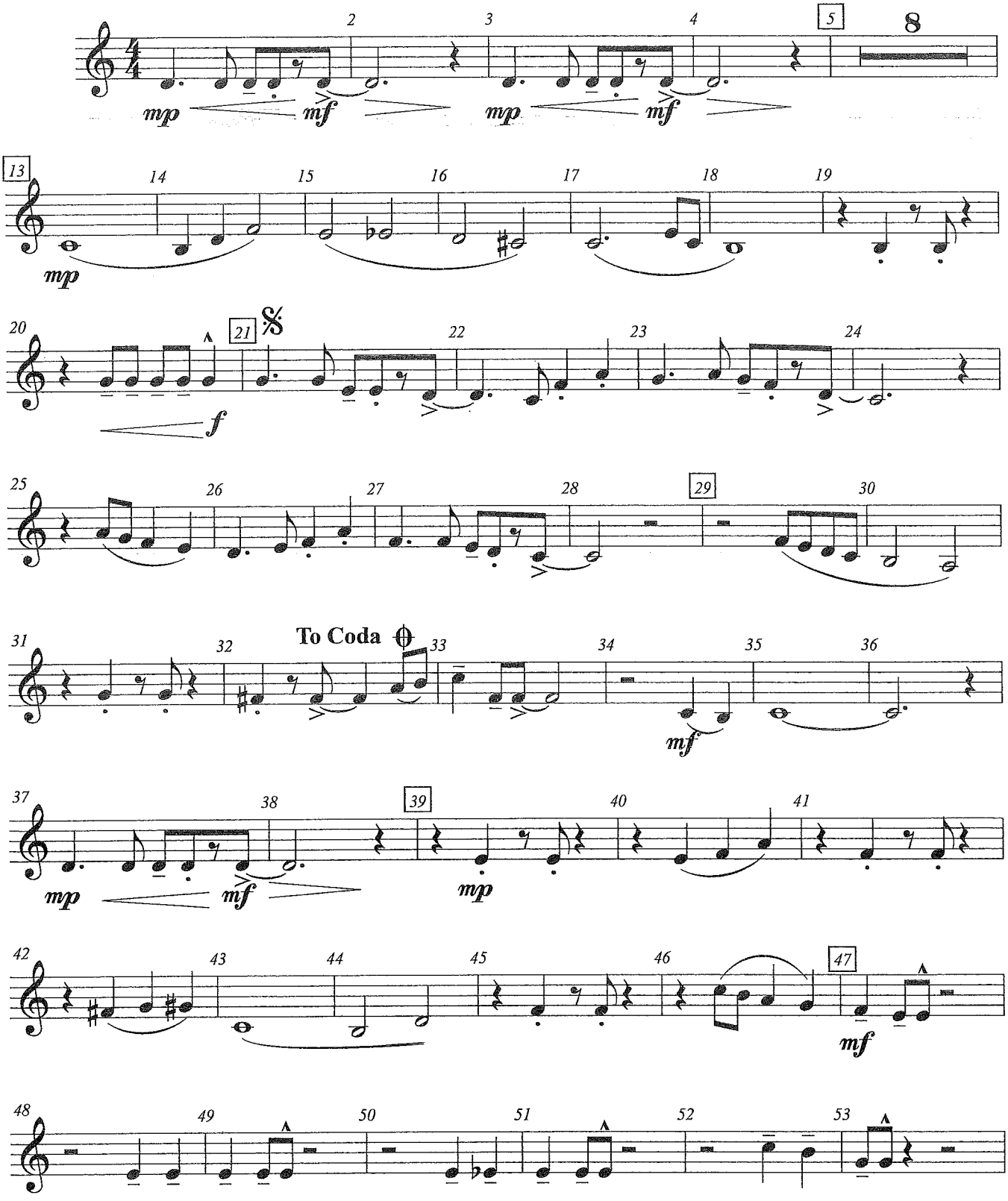
Clarinet 2
(Doubles Alto 2)

Fly Me To The Moon

In Other Words

Moderate Latin

Arr. Michael Sweeney



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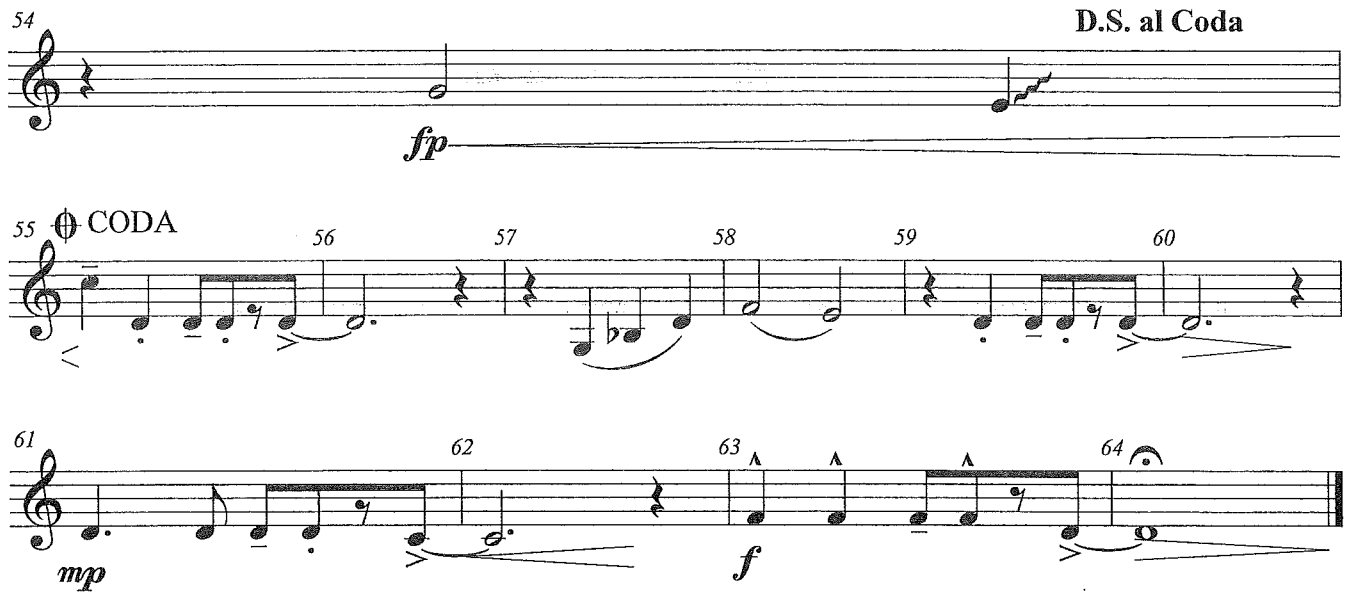
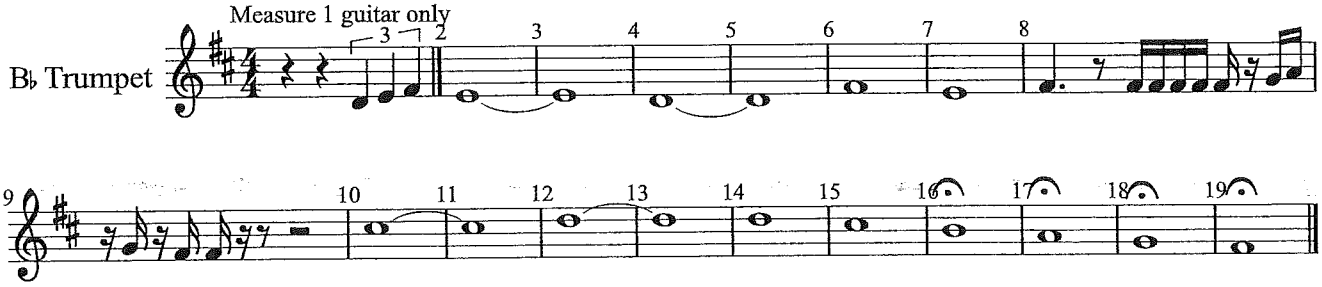
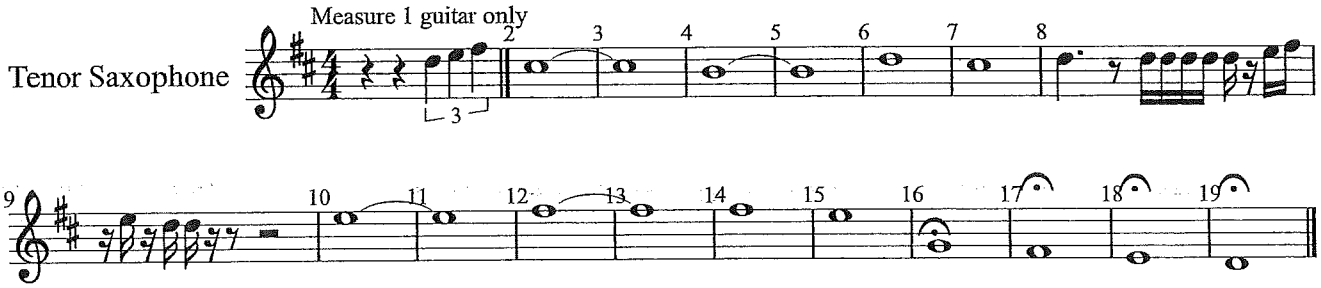

54
D.S. al Coda
fp
55
CODA
56
57
58
59
60
61
62
63
64
mp
f

Forever Young

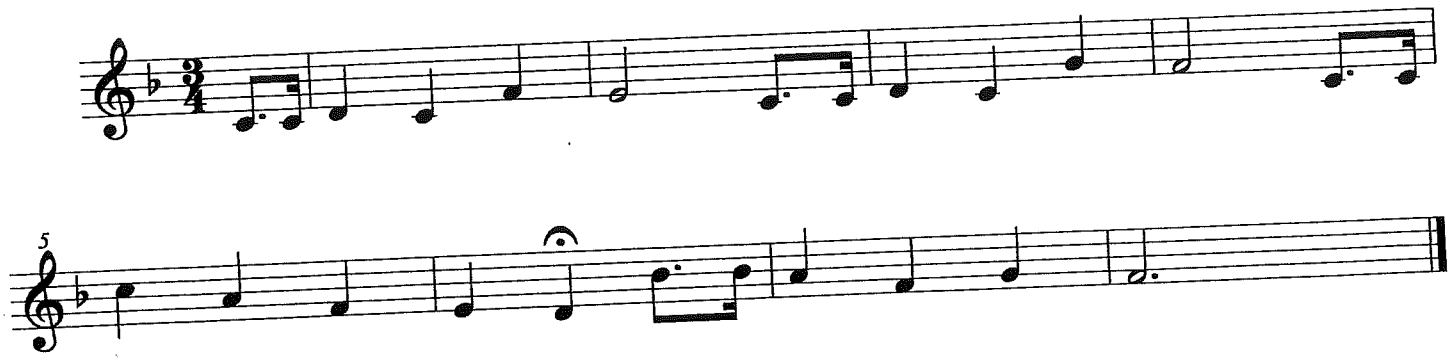


Forever Young



Trumpet / Clarinet / Bass Clarinet

?



1) Name_____

2) Write in note names...

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

4) Play the piece...

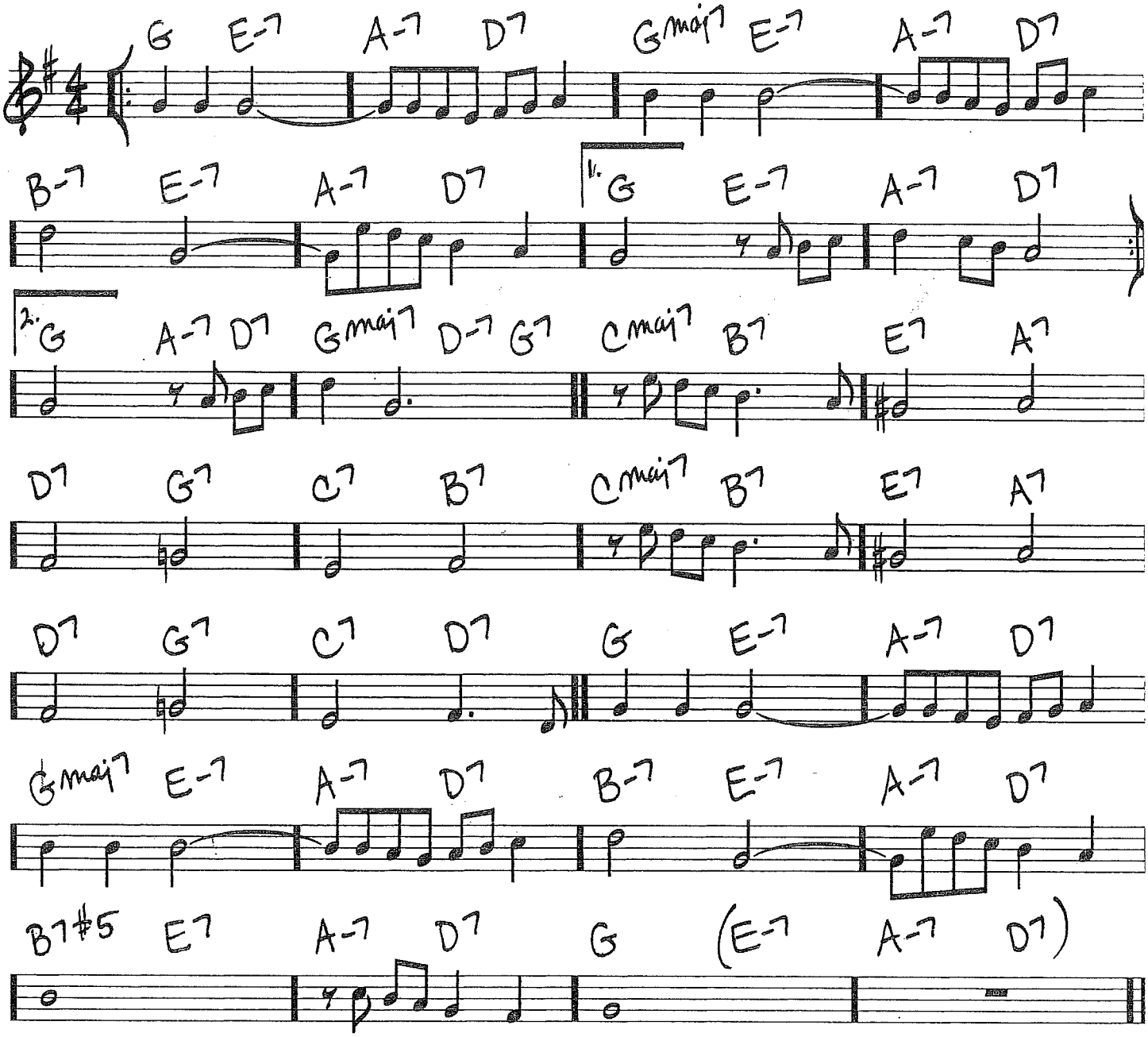
©2011

142 Bb

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LOESSER



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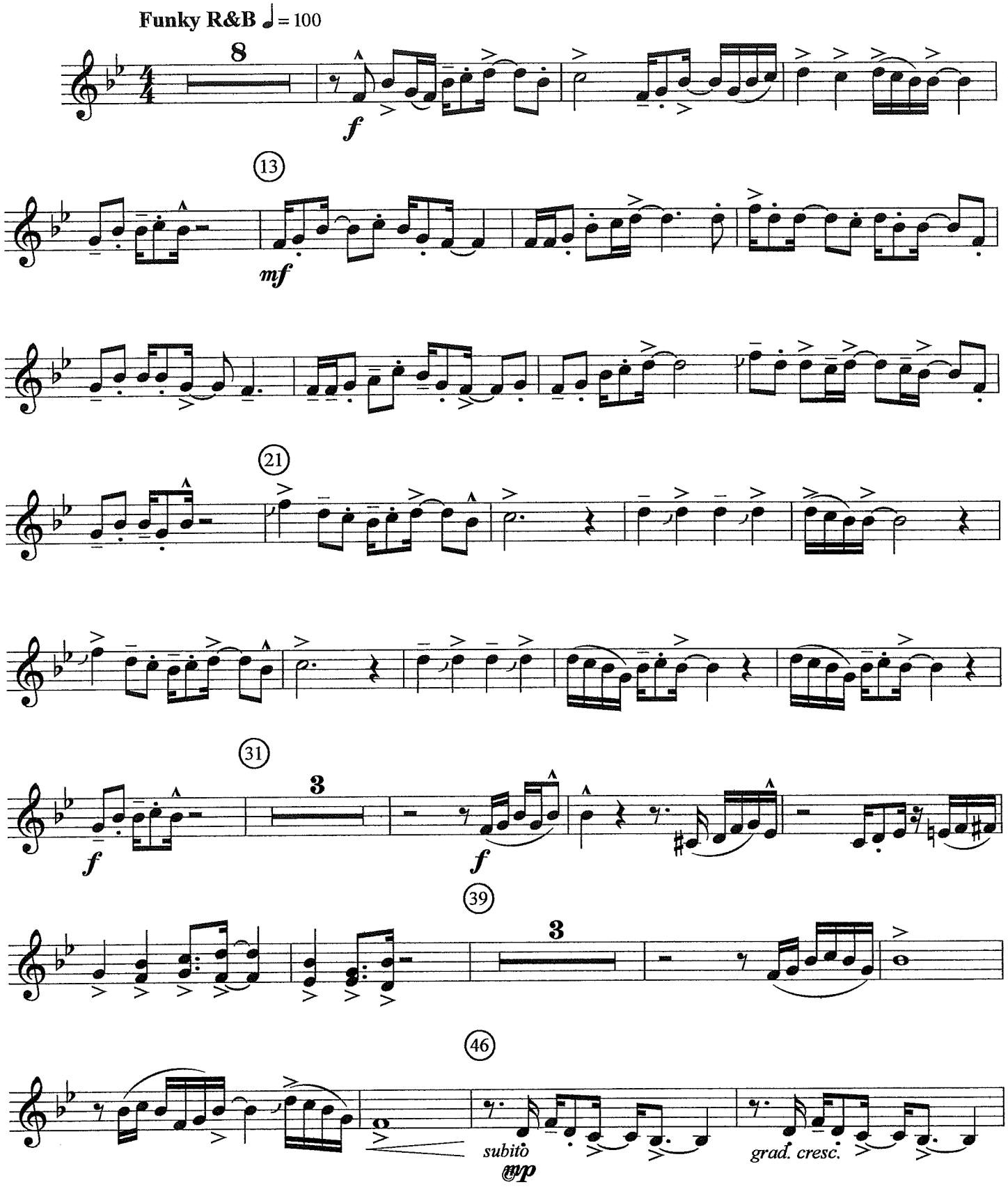
Clarinet in B♭
-Doubles Alto Sax

I Want You Back

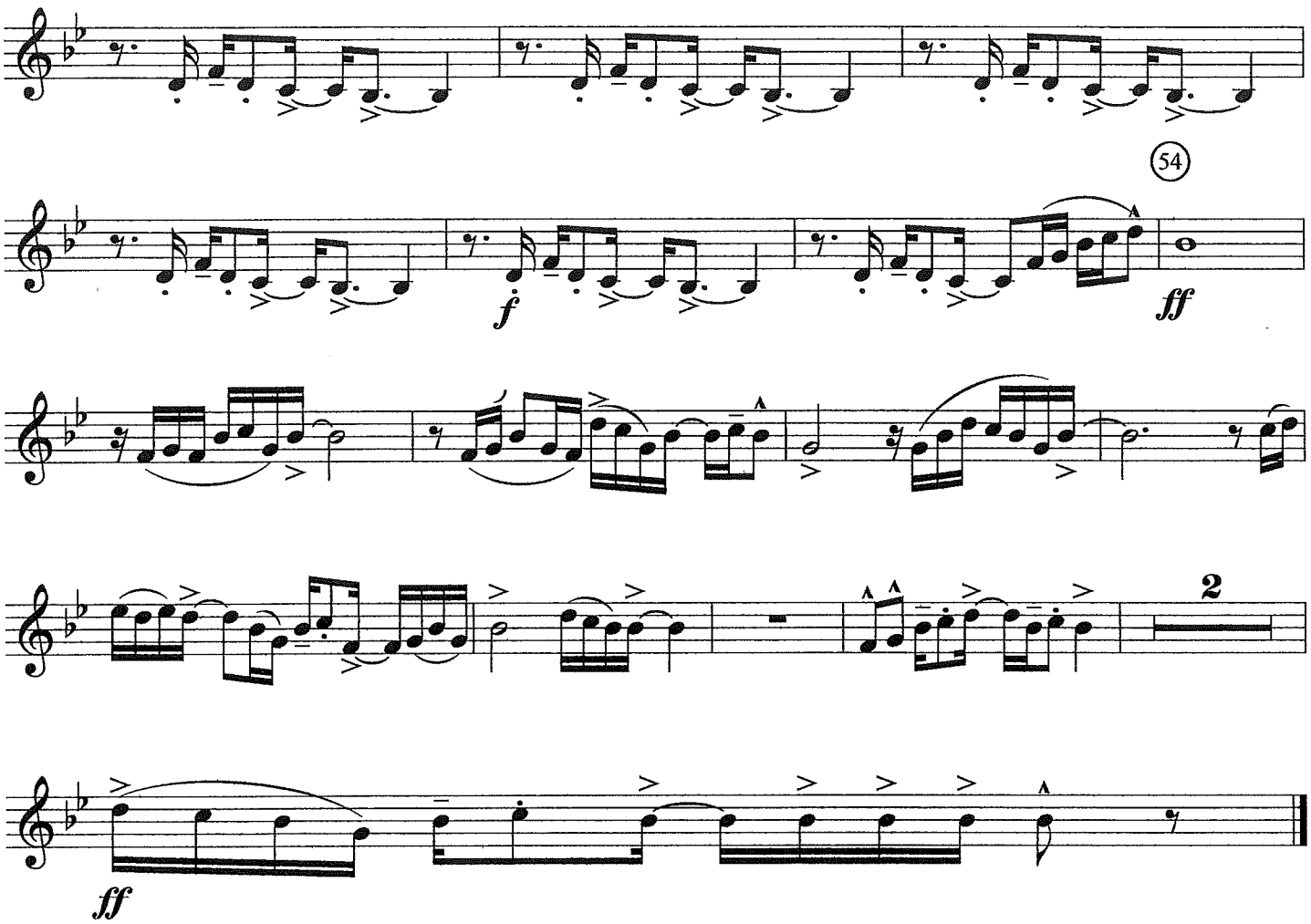
Recorded by The Jackson 5

A. Mizell, B. Gordy, D. Richards

J. Wasson



I Want You Back

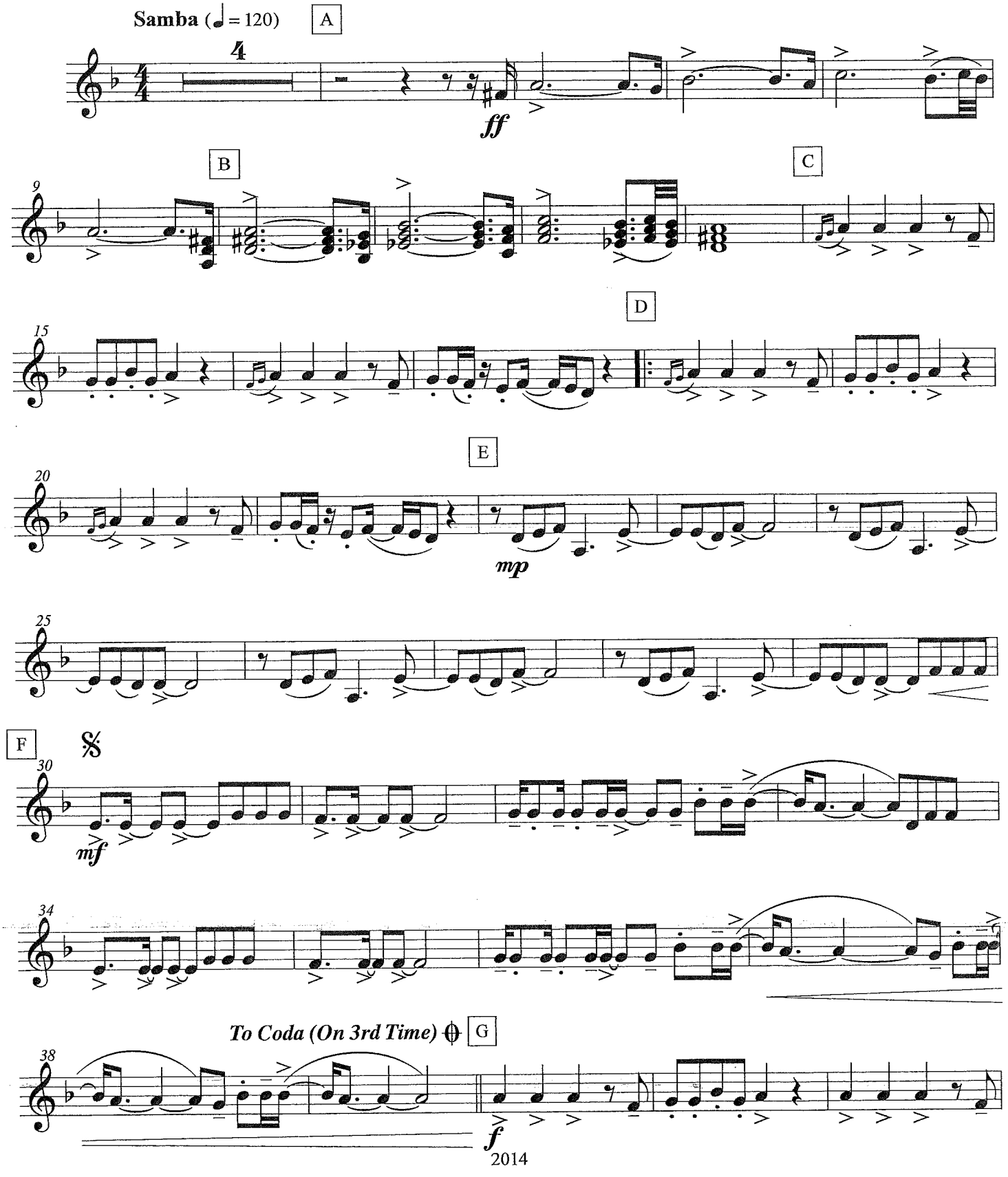


Melody B♭
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice



2014

La Copa De La Vida

H

43

I

Solos (begin 2nd time)

48

A7 Dm A7 Dm

optional bass line

play 2nd & 3rd tme only

J

f

52

A7 Dm A7 Dm Dm *D.S. al Coda*

optional bass line

1. 2.

K

Coda

57

ff

61

1.

L

65

2.

ff

M

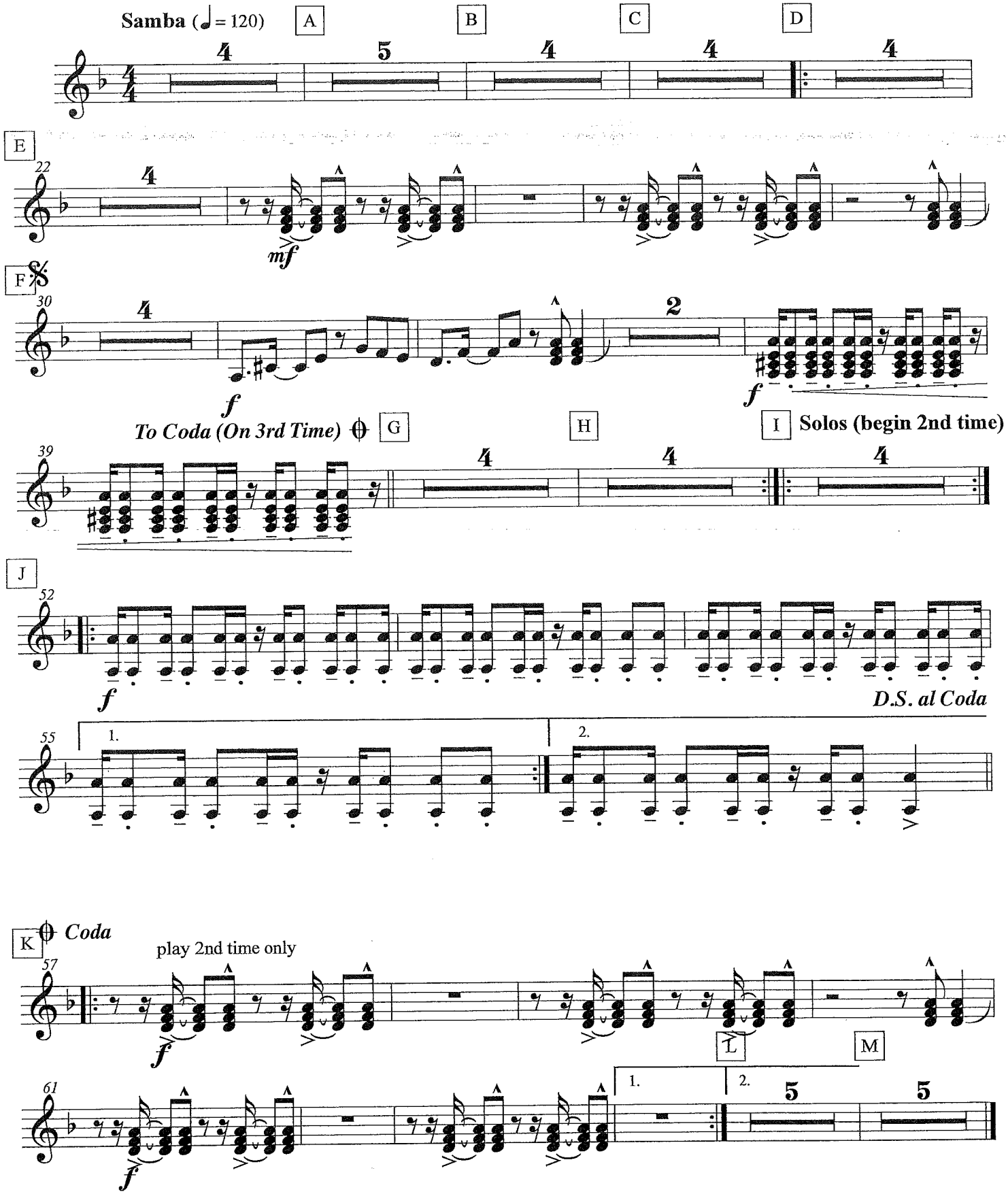
70

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Countermelody Bb
LOW

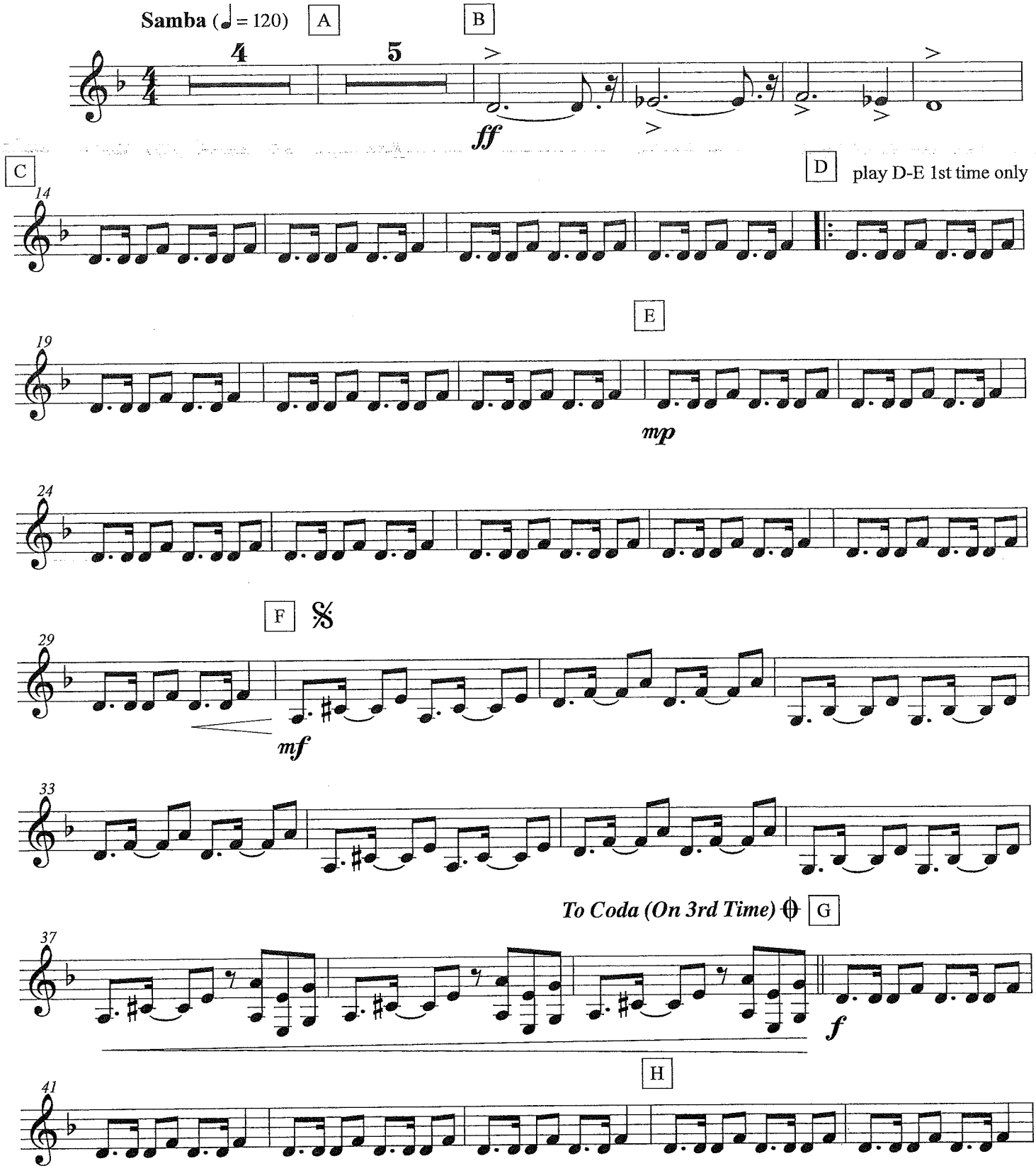


Bass Line Bb
LOW

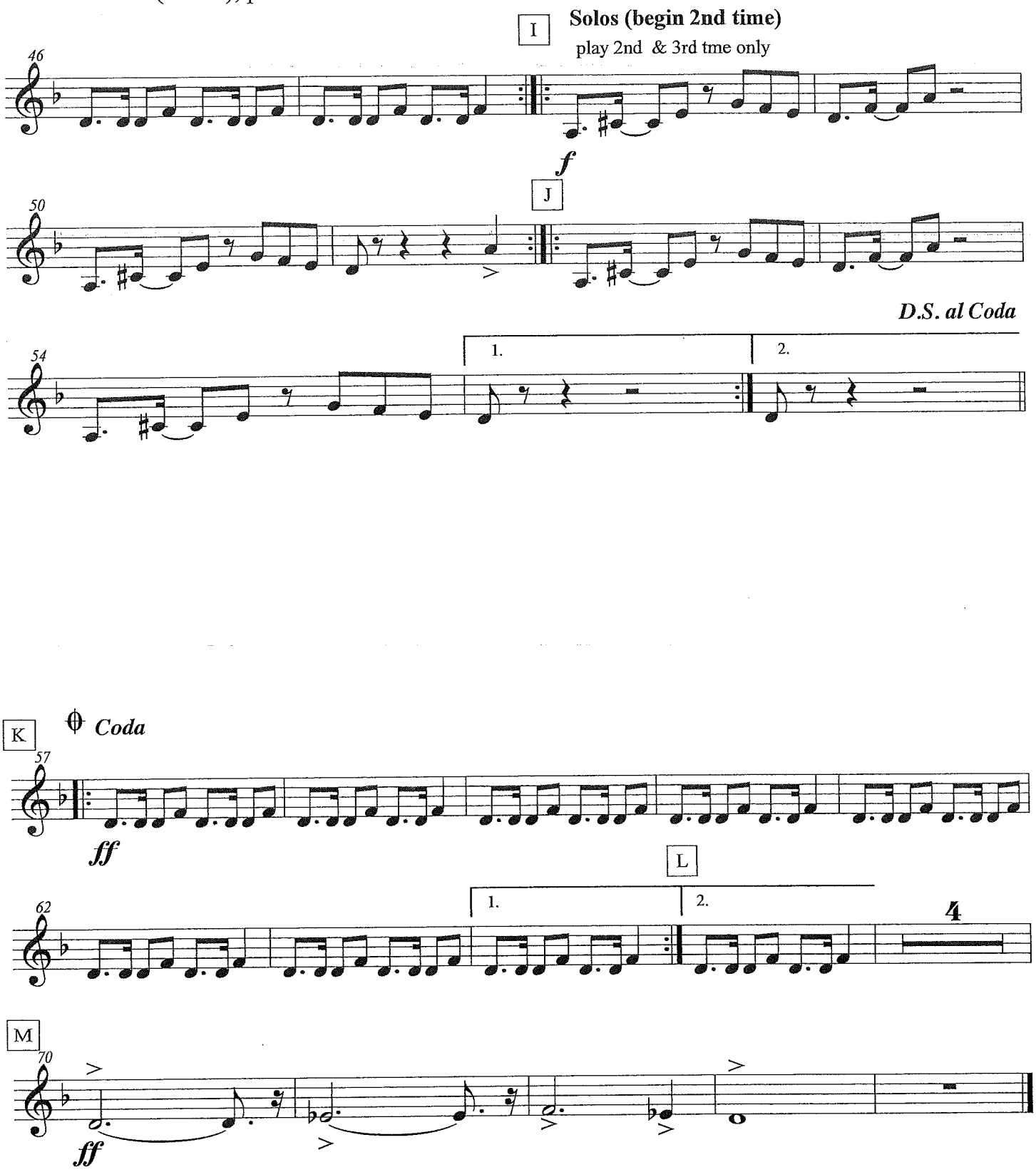
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice



La Copa De La Vida



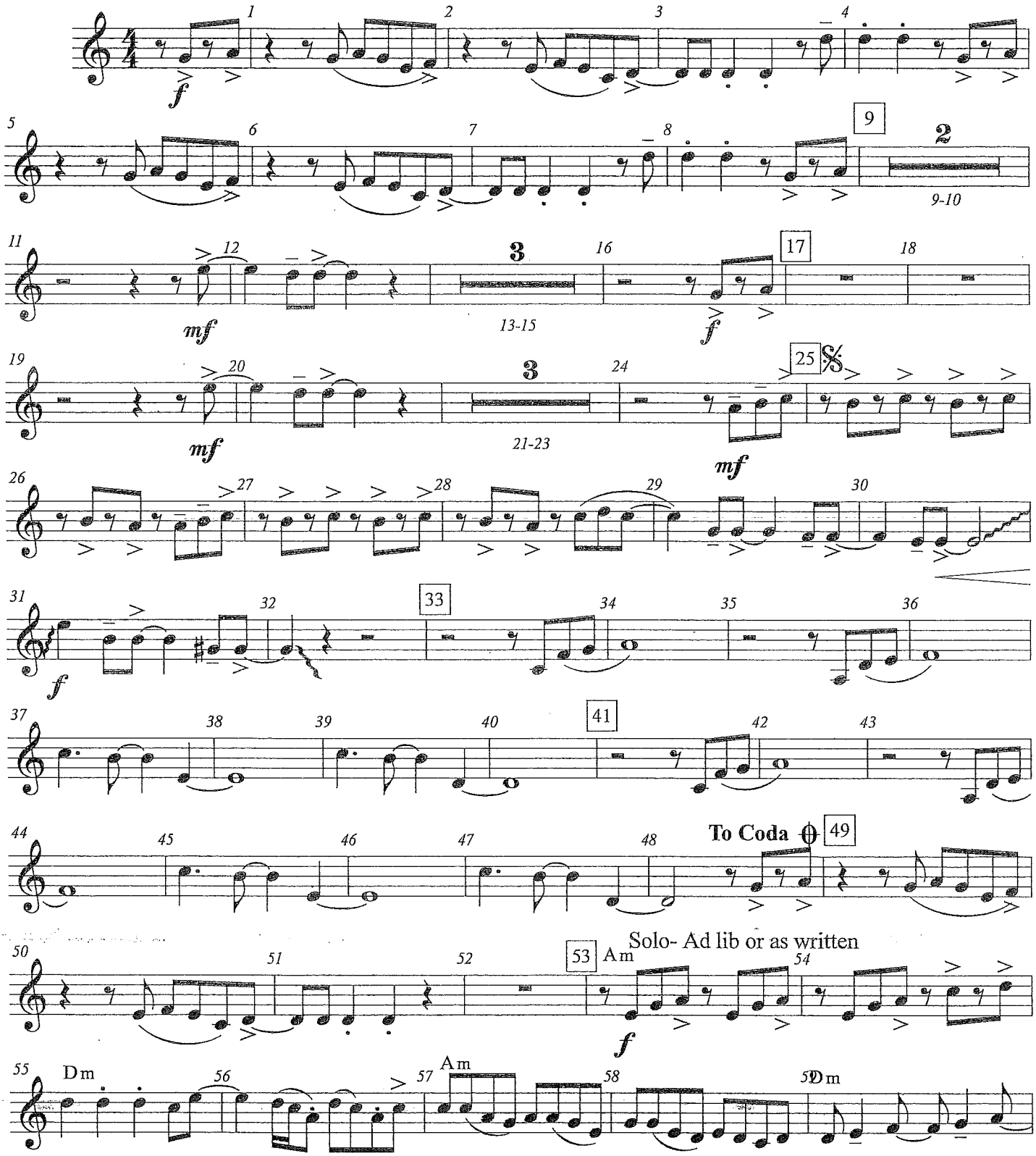
Clarinet 1
(Doubles Alto 1)

Recorded by BRUNO MARS

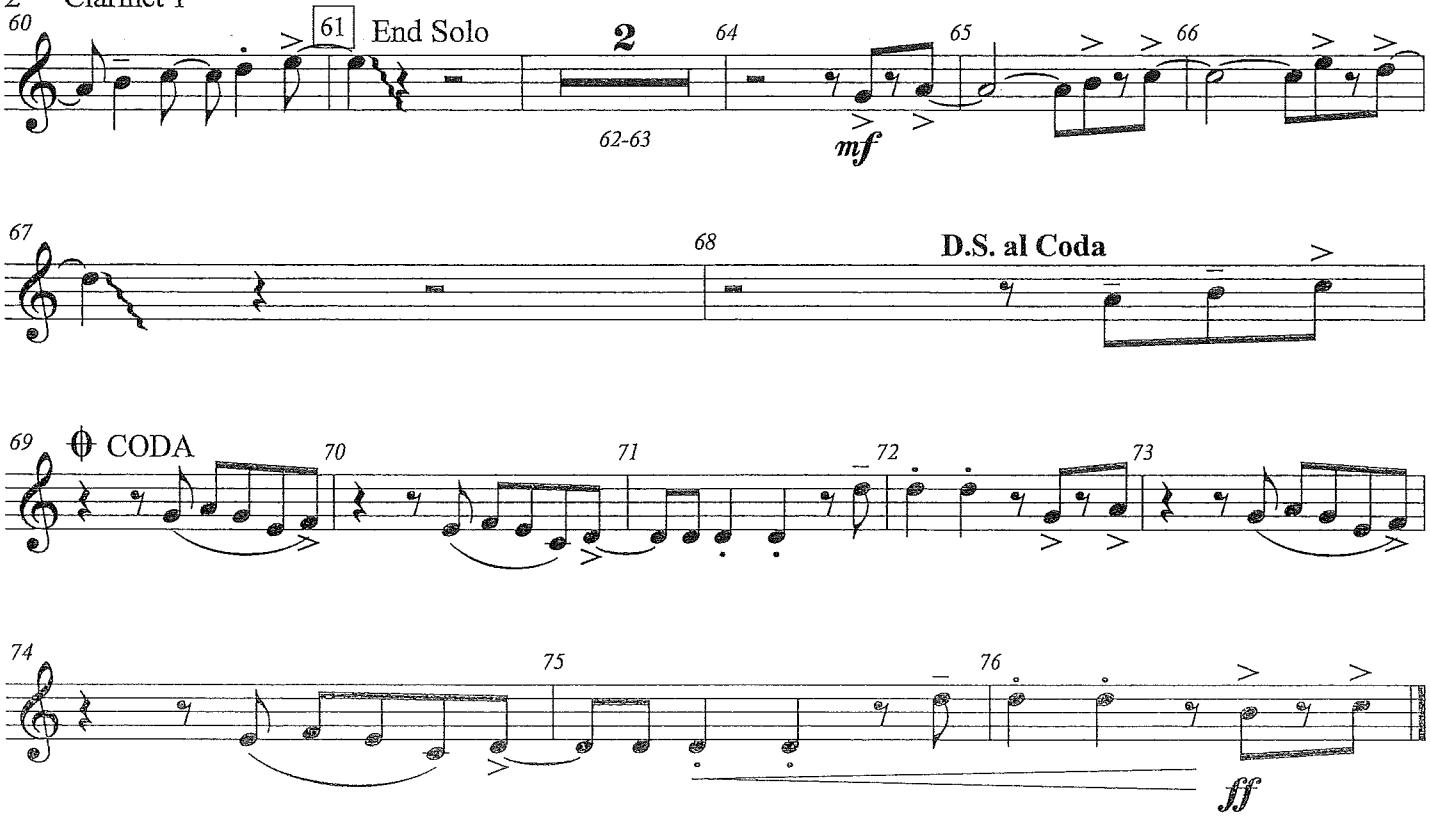
Locked Out of Heaven

Arr. Paul Murtha

ROCK



Locked Out of Heaven



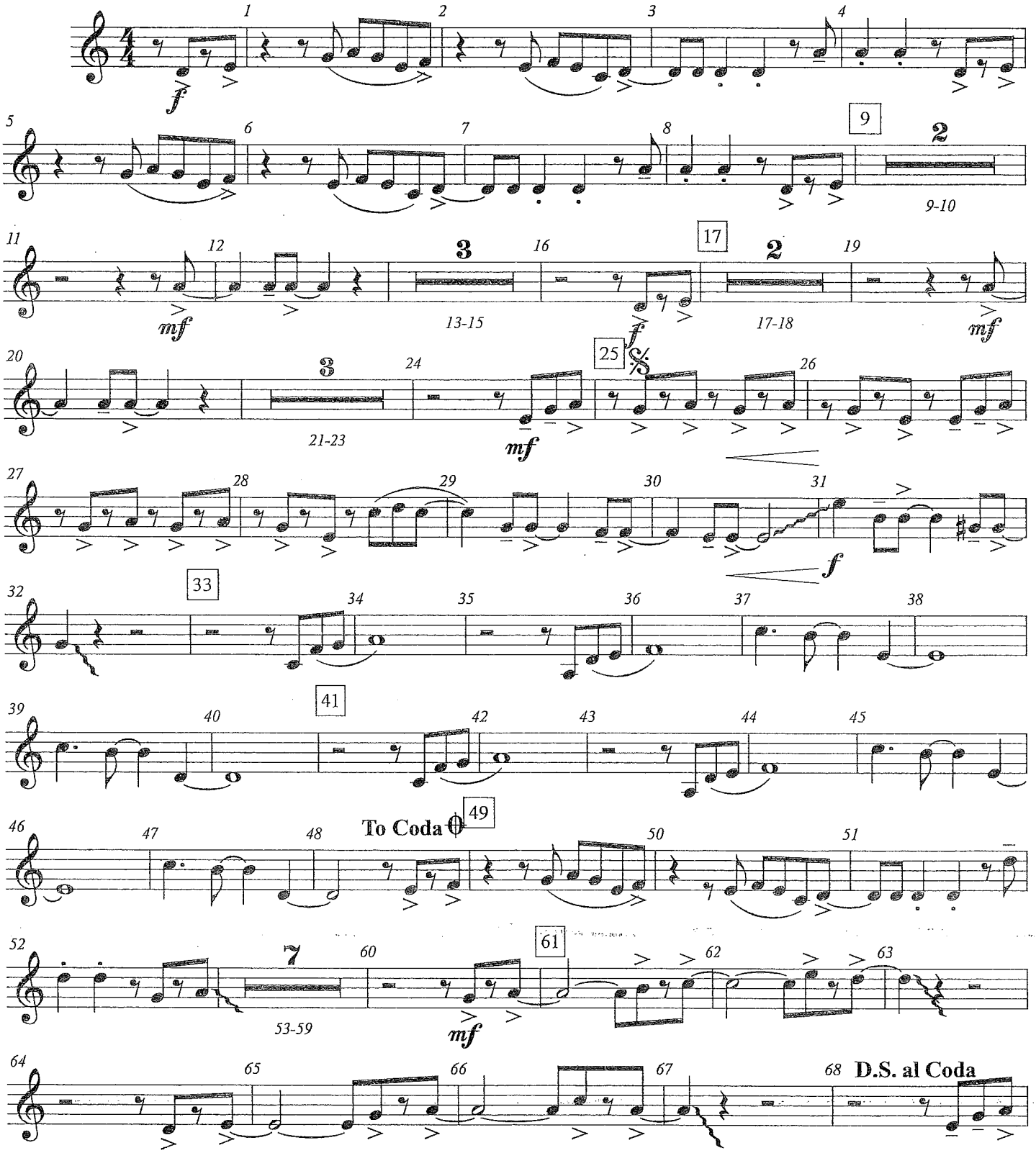
Clarinet 2 in Bb
(Doubles Alto 2)

Recorded by BRUNO MARS

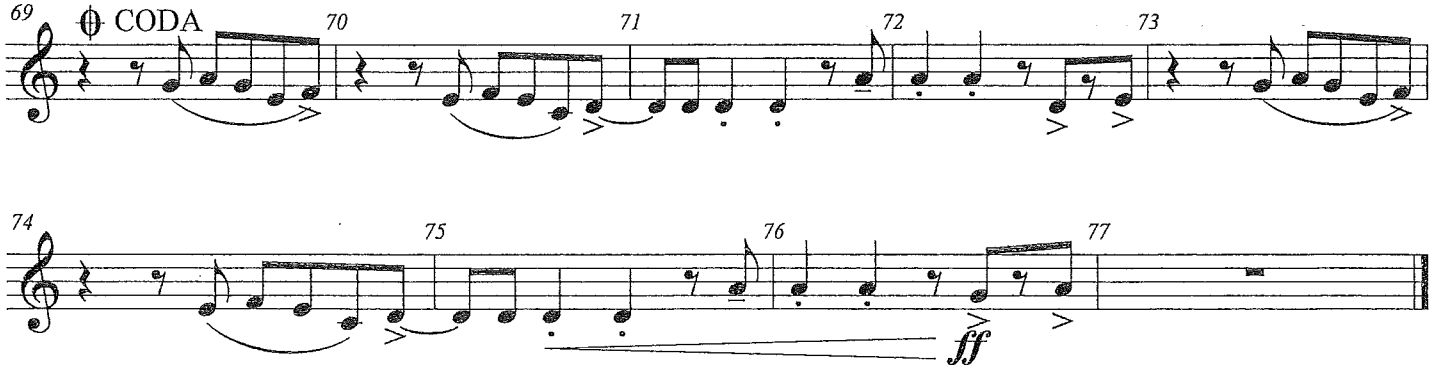
Locked Out of Heaven

Arr. Paul Murtha

ROCK

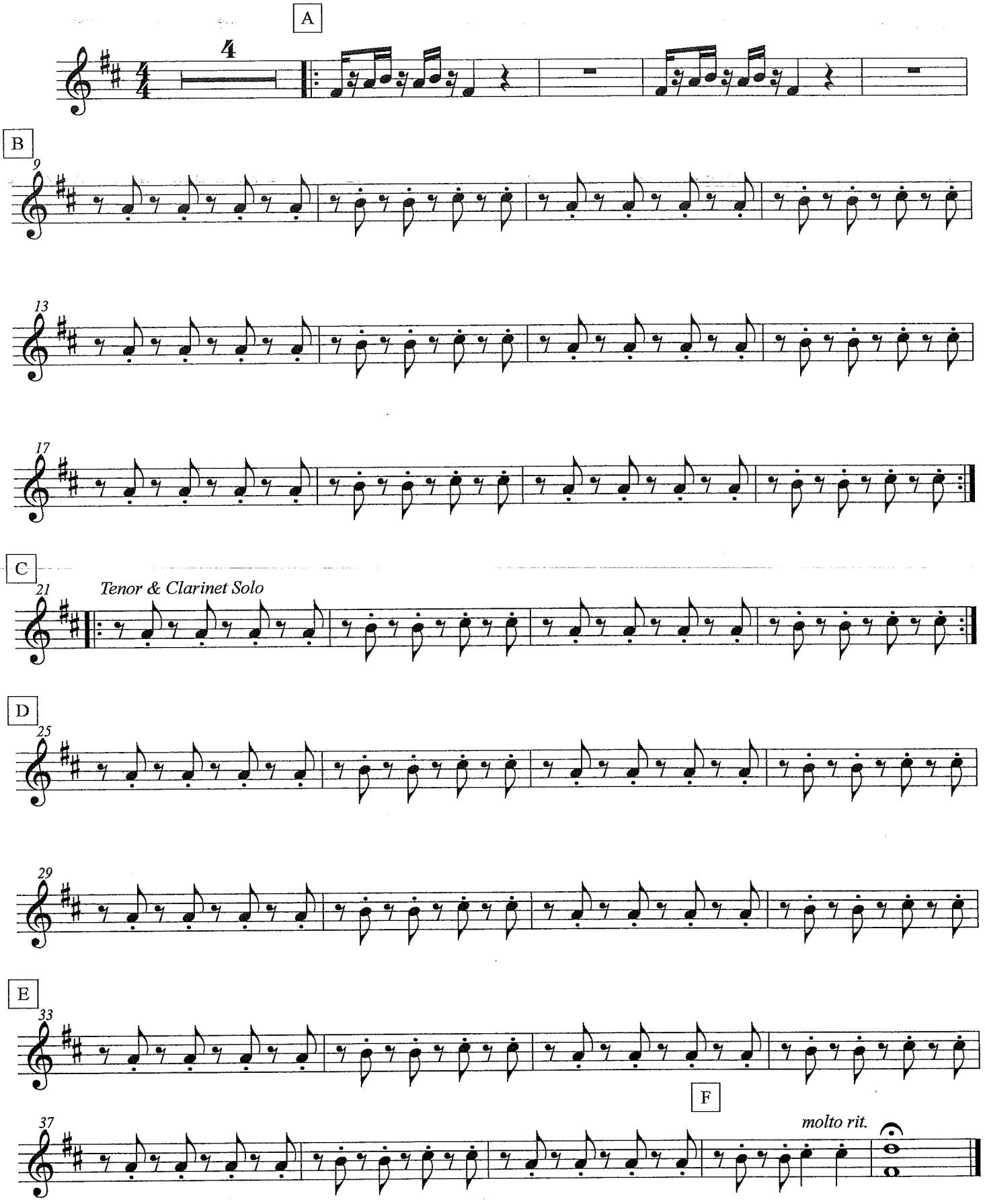


Locked Out of Heaven



Clarinet
ALTERNATE Tumpet

A Message To You Rudy



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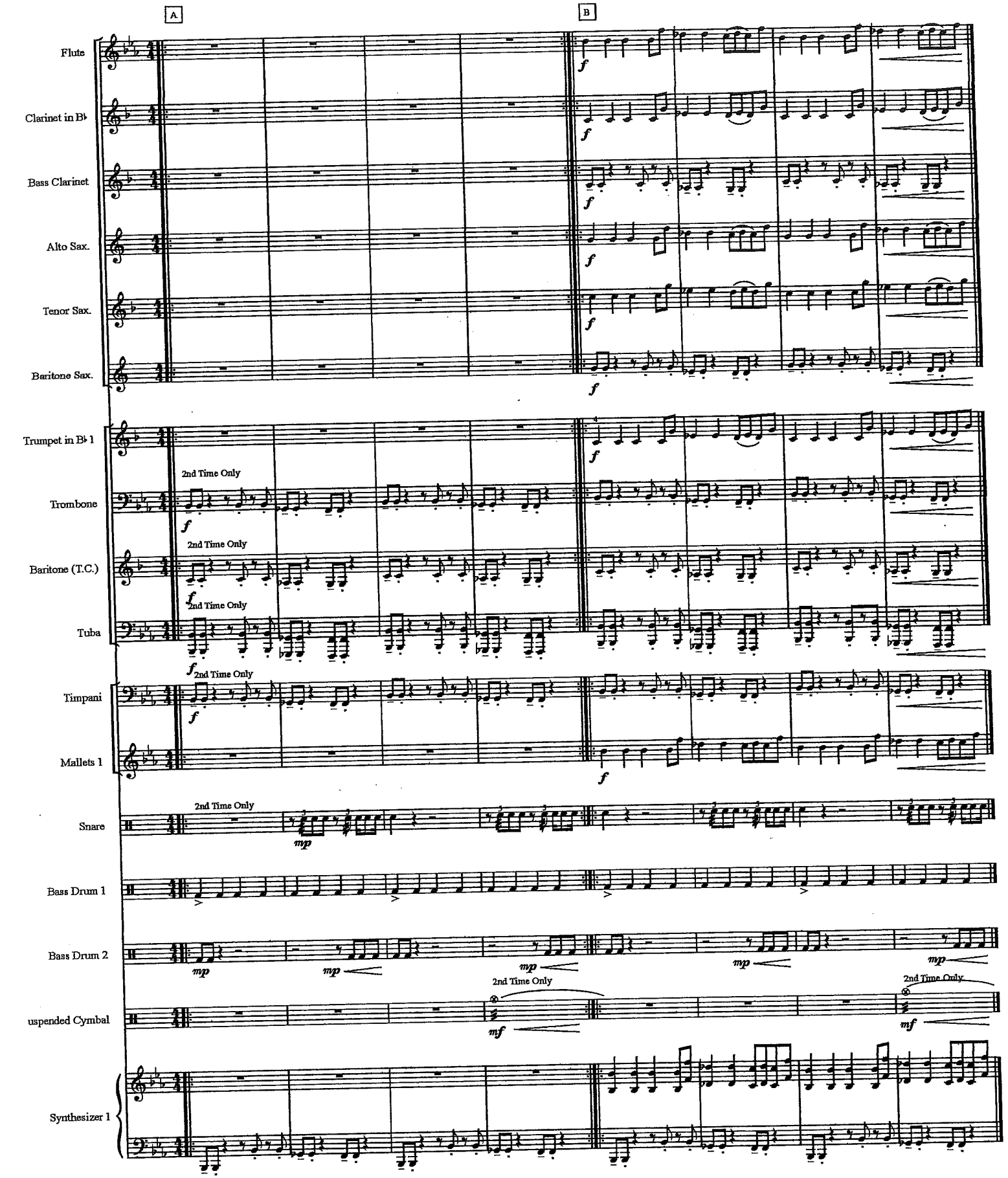
MOVE THE JOY

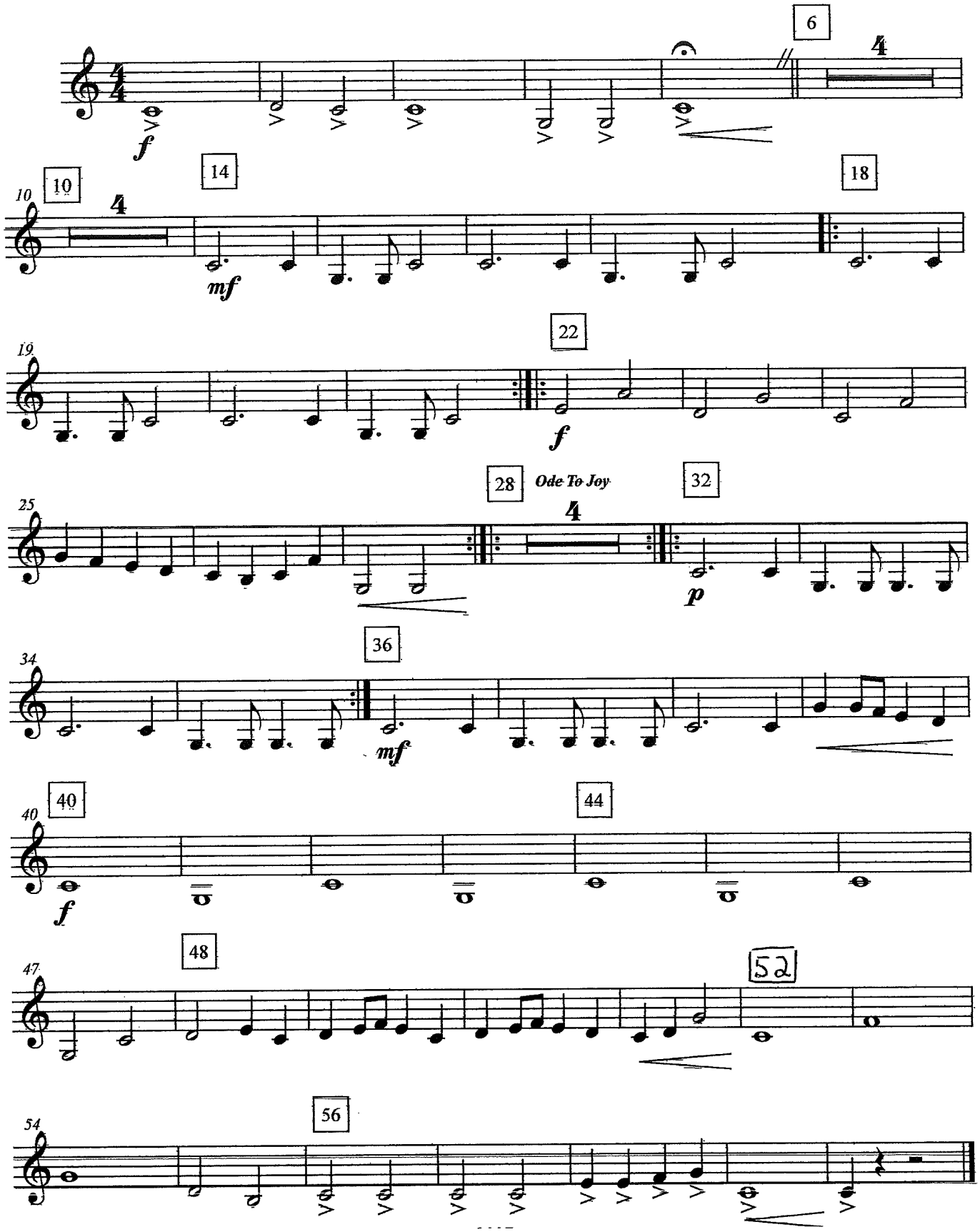
arr. Bernice



Bass Clarinet

WinterFest

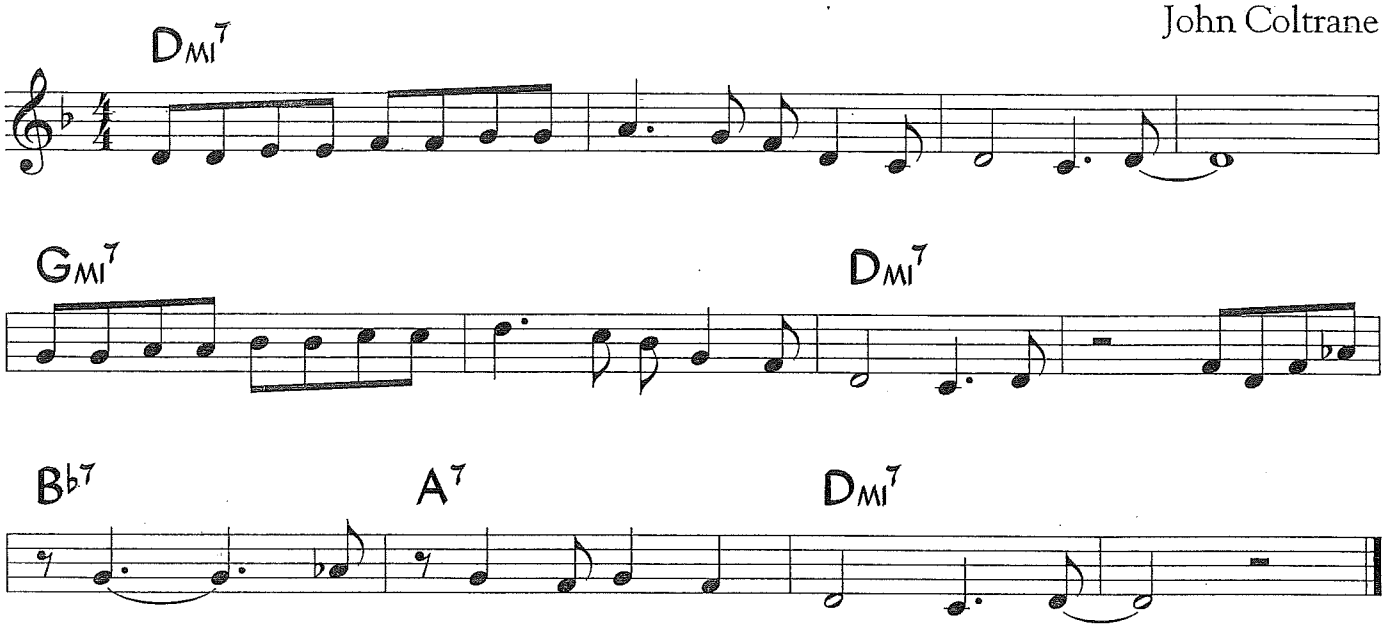
Traditional / Arr. Bernice



Bb

Mr. P.C.

John Coltrane



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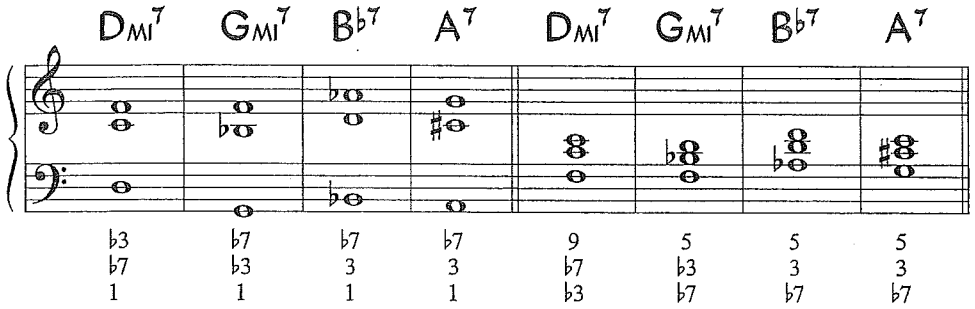
Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

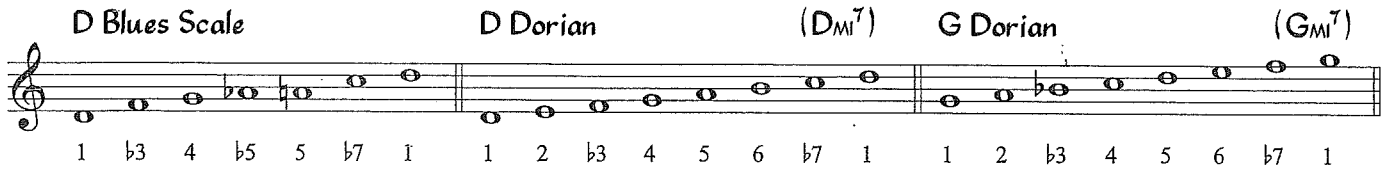
Sample Piano Voicings

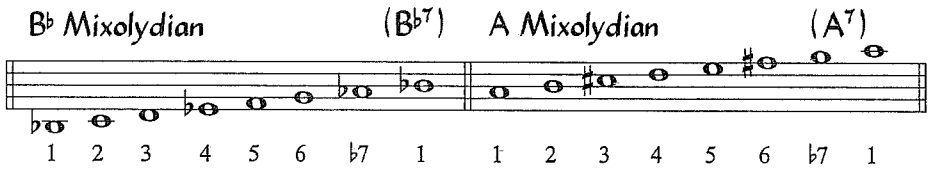
Basic 3-note voicings

Rootless voicings

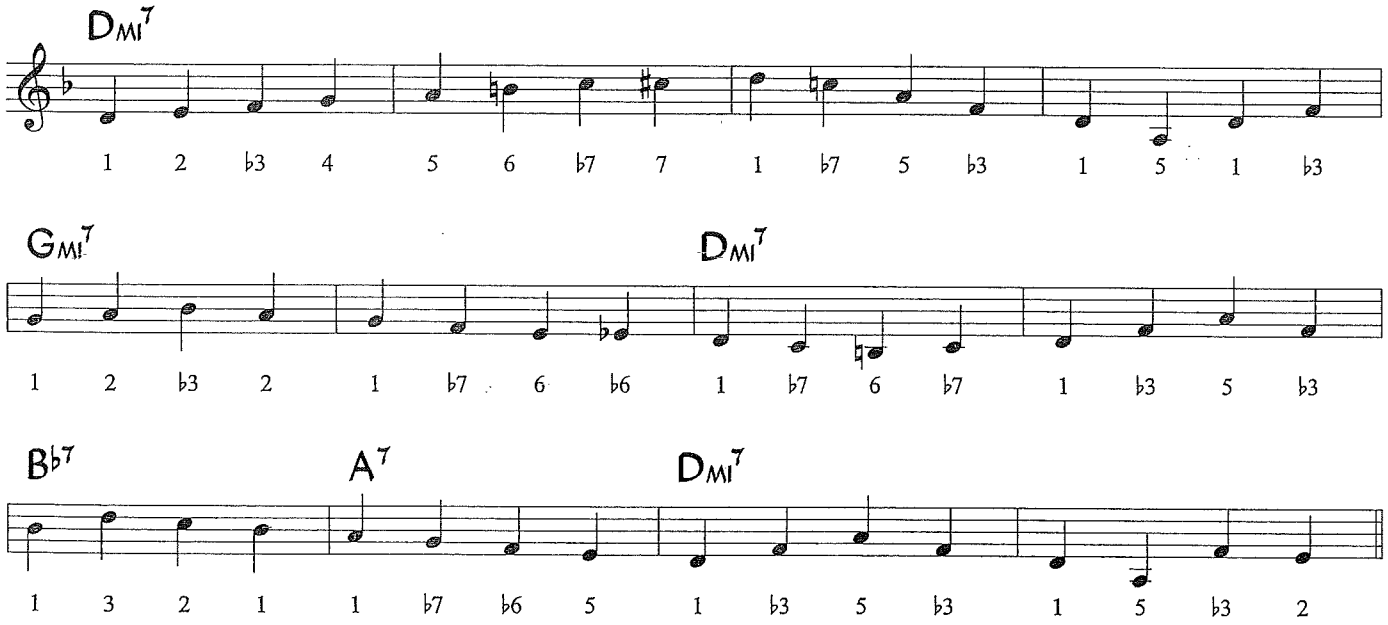


Useful Scales





Sample Bass Line



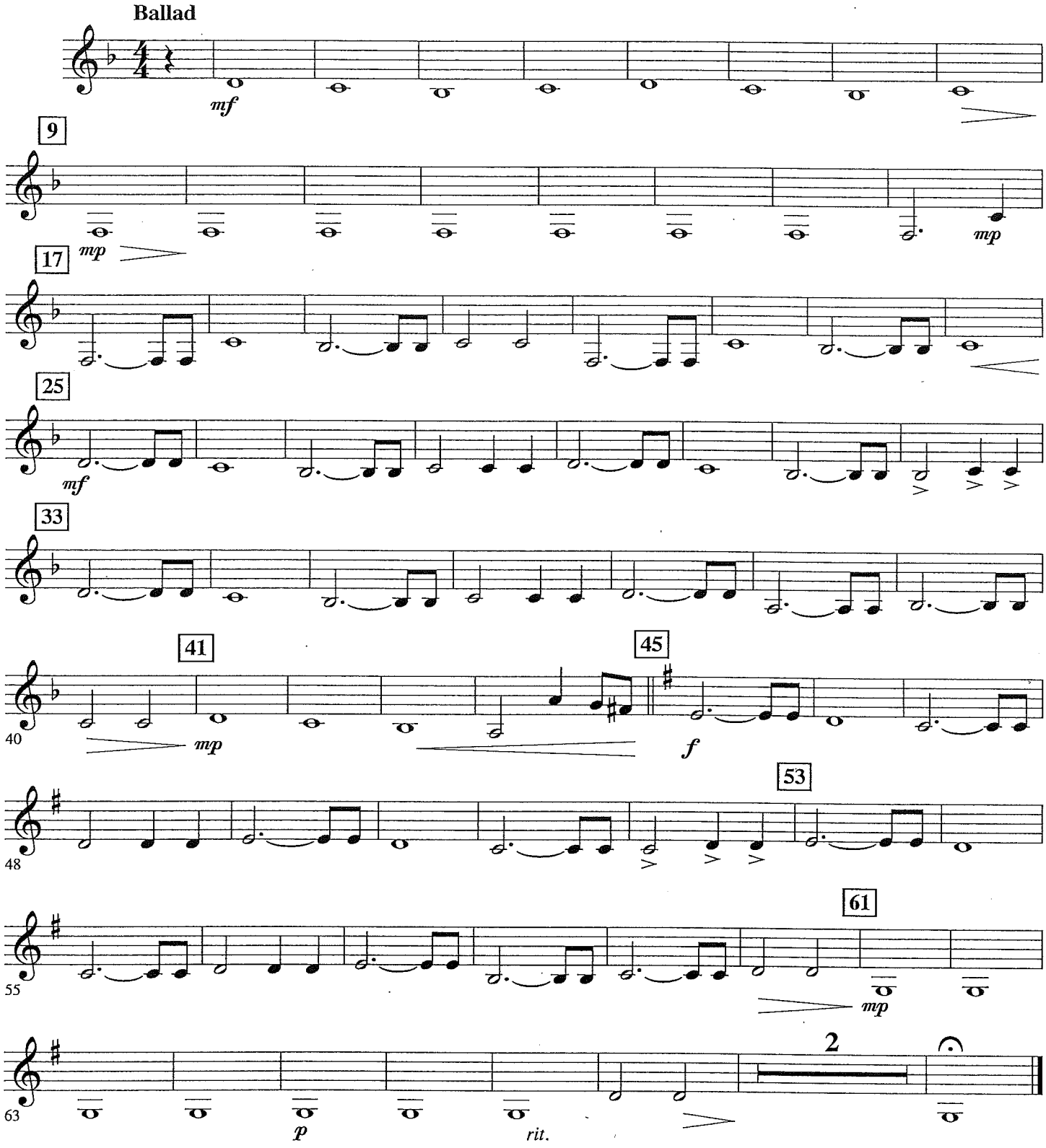
From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 5
B♭ Bass Clarinet

Music by JAMES HORNER
Lyric by WILL JENNINGS
Arranged by PAUL MURTHA



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My Way

And now the end is near,

And so I face the final curtain,

My friends I'll say it clear,

I'll state my case of which I'm certain,

I've lived a life that's full,

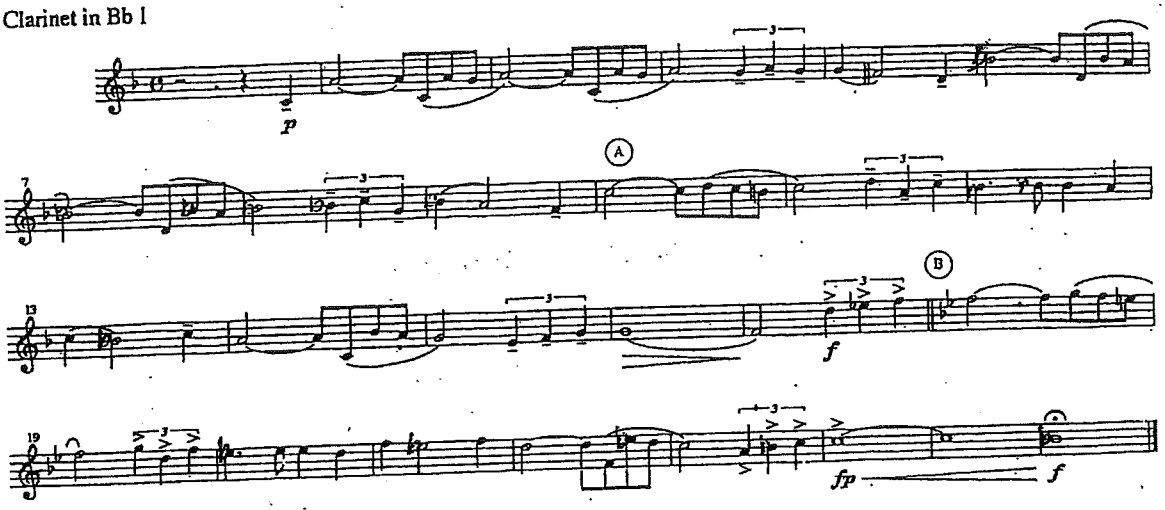
I traveled each and every highway,

And more much more than this,

I did it my way...

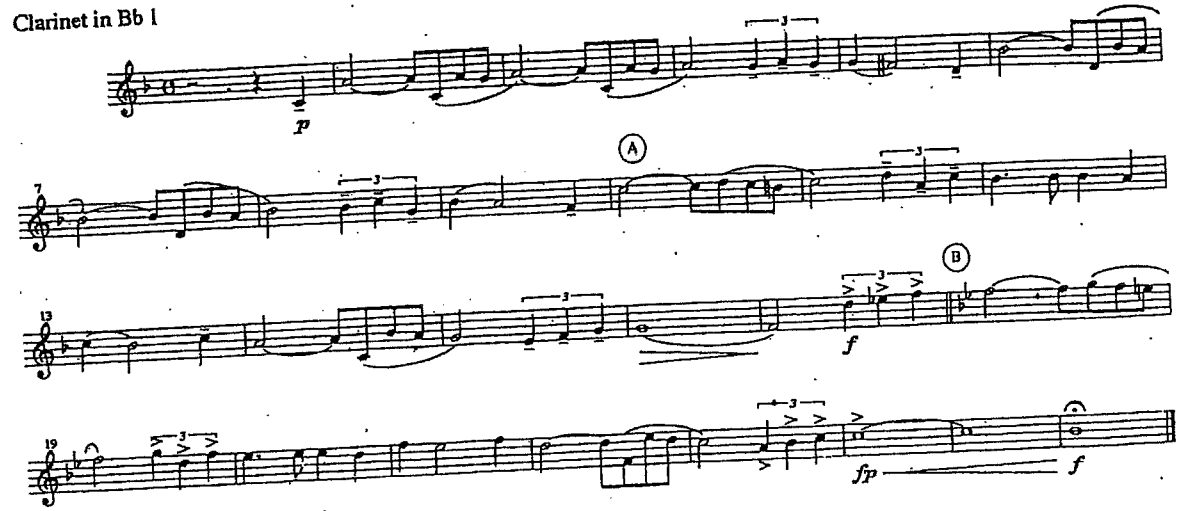
My Way

Clarinet in Bb 1



My Way

Clarinet in Bb 1



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)

Two Ceremonial Marches

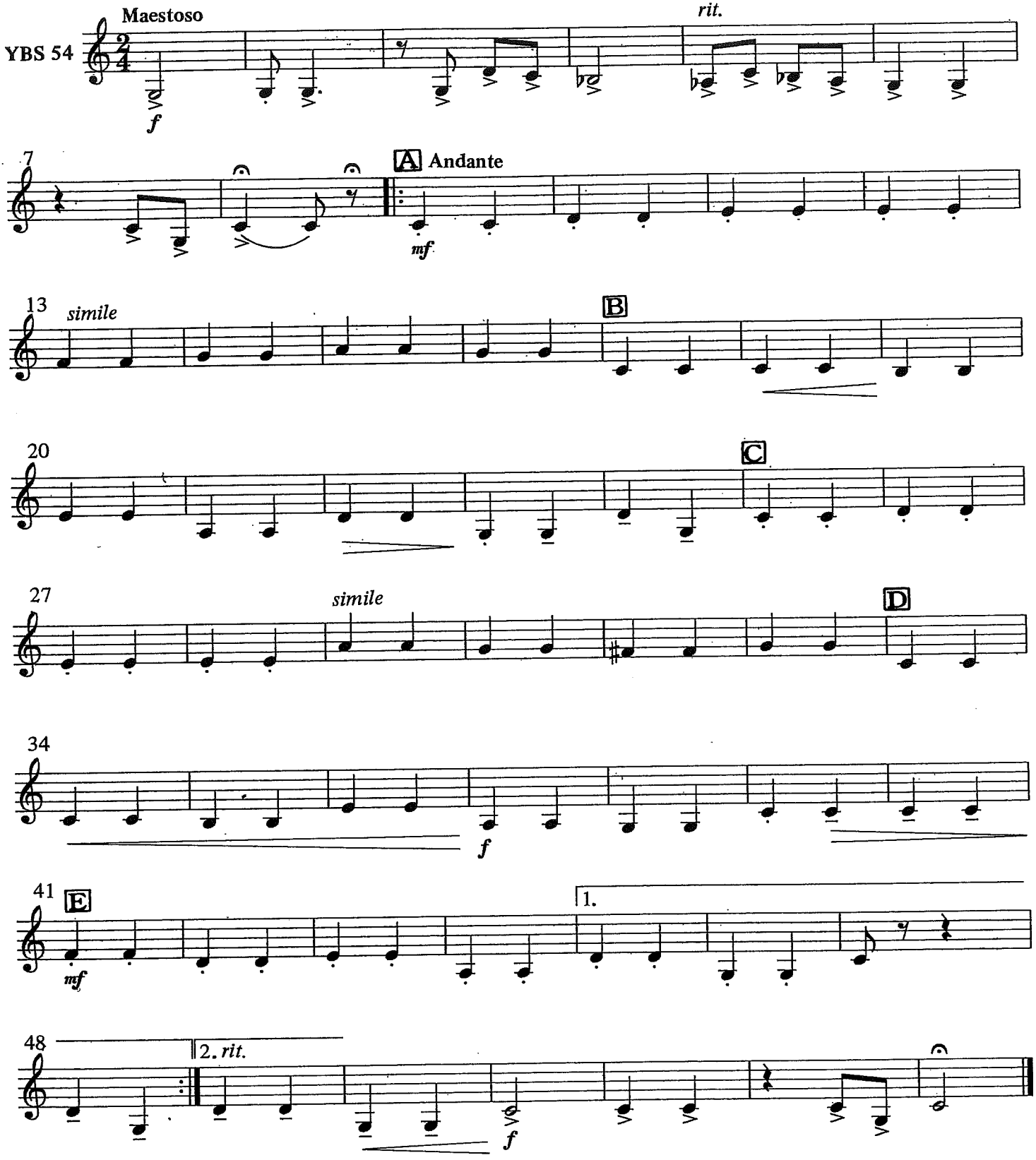
1. Processional

Pomp and Circumstance March No. 3

Bass Clarinet

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



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Melody Bb
LOW

Radioactive

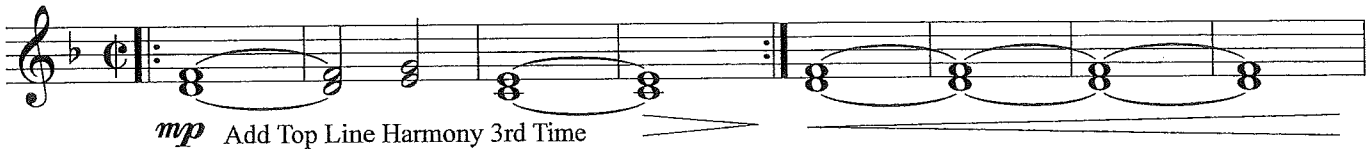
As Recorded by Imagine Dragons

arr. Bernice

Moderate Half-Time Feel (♩ = 136) (𝅗𝅥 = 68)

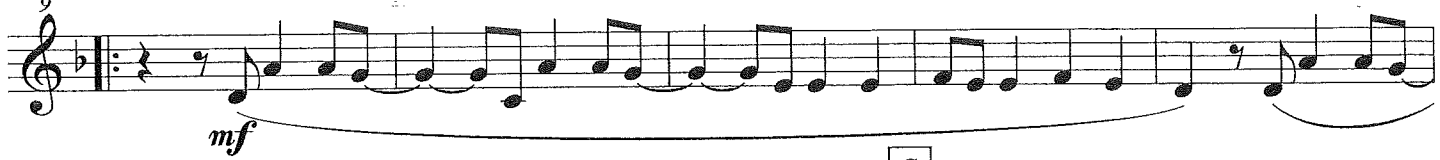
A

REPEAT 3x



mp Add Top Line Harmony 3rd Time

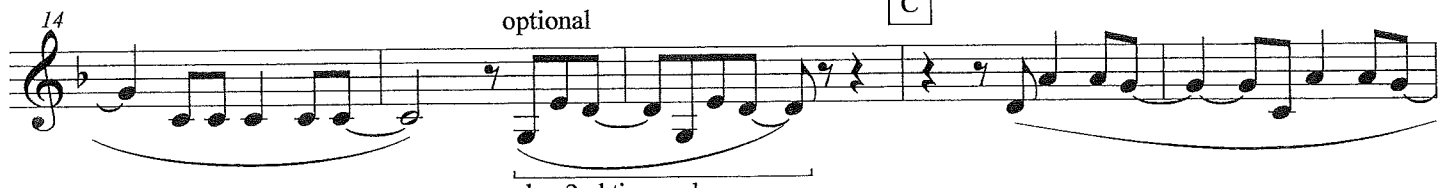
B



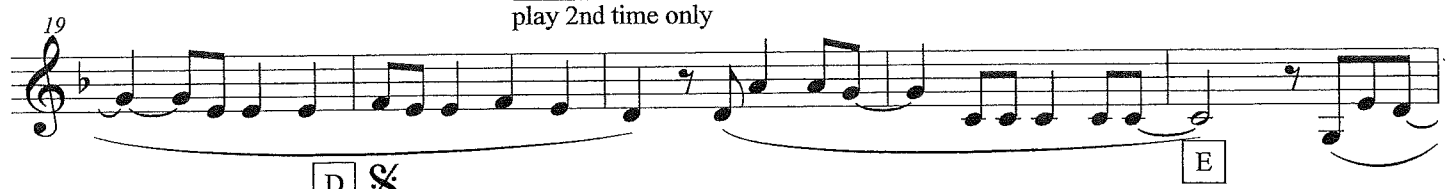
mf

C

optional

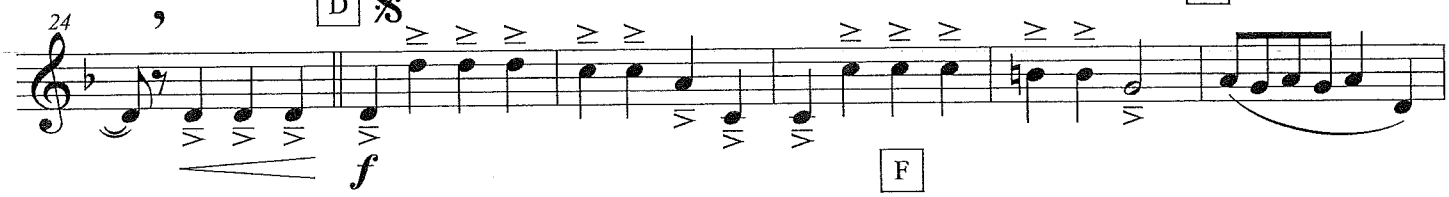


play 2nd time only



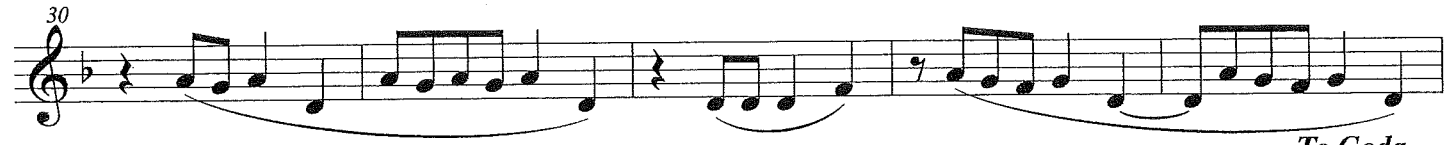
E

D

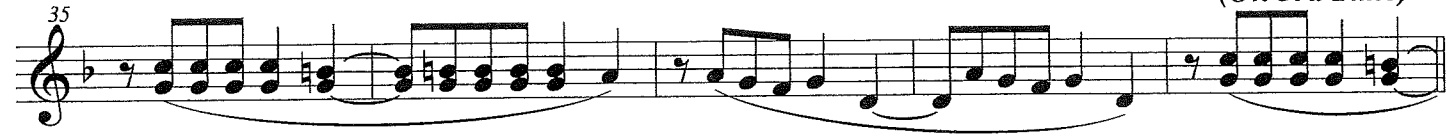


f

F

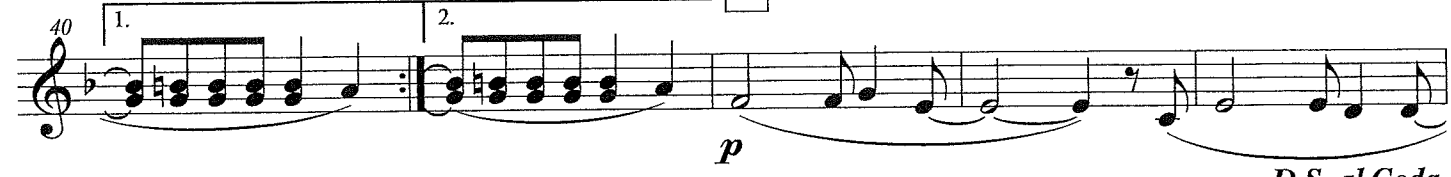


To Coda
(On 3rd Time)



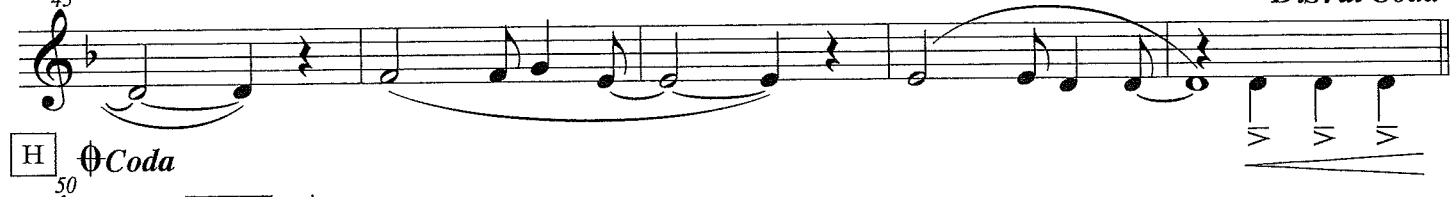
G

1. 2.



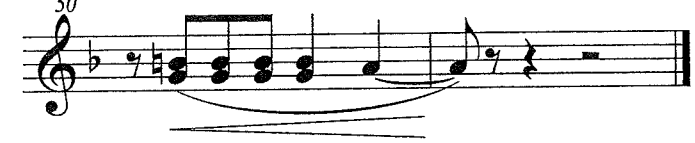
p

D.S. al Coda



H

Coda



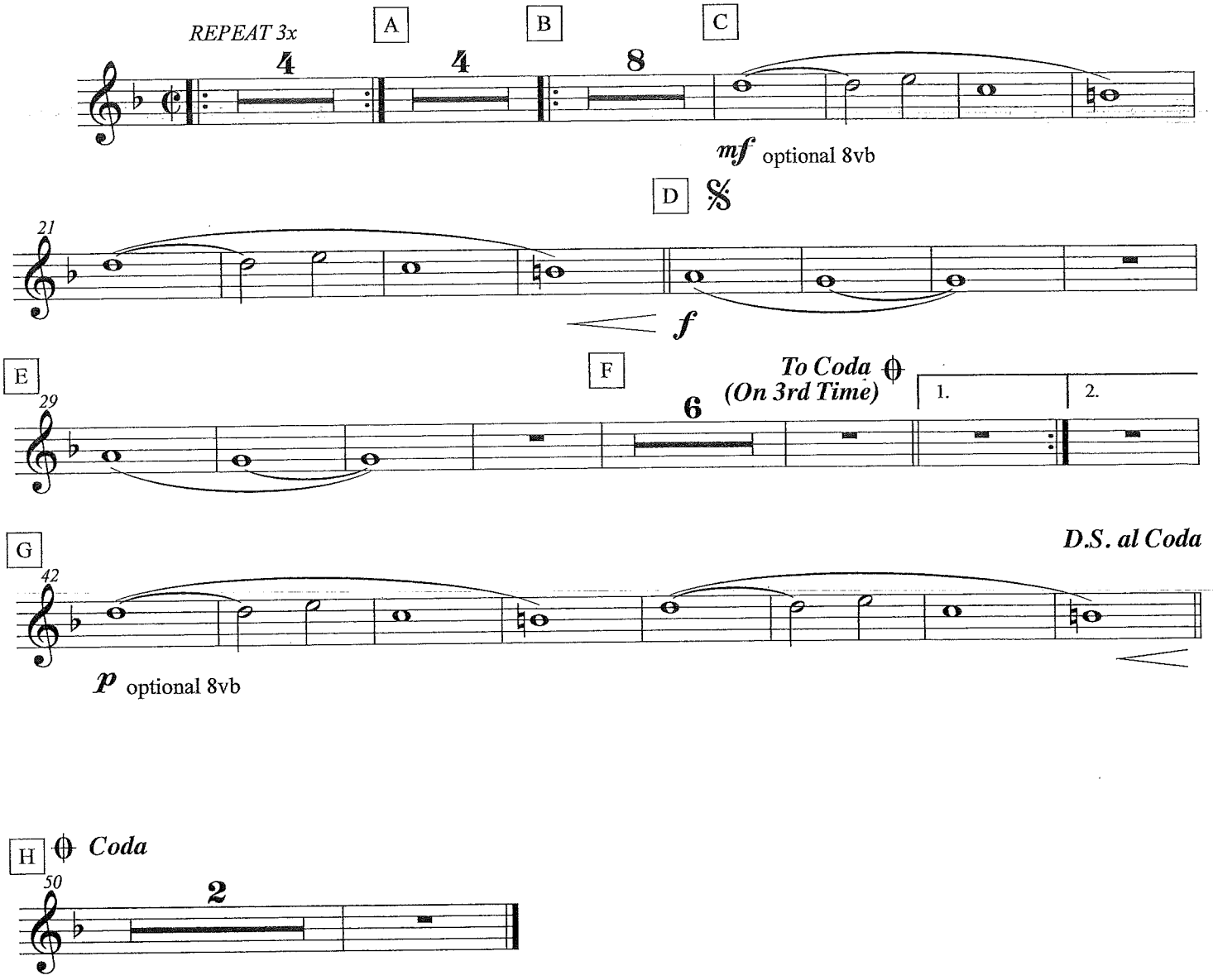
Countermelody Bb
LOW

Radioactive

As Recorded by Imagine Dragons

arr. Bernice

Moderate Half-Time Feel (♩ = 136) (𝅗𝅥 = 68)

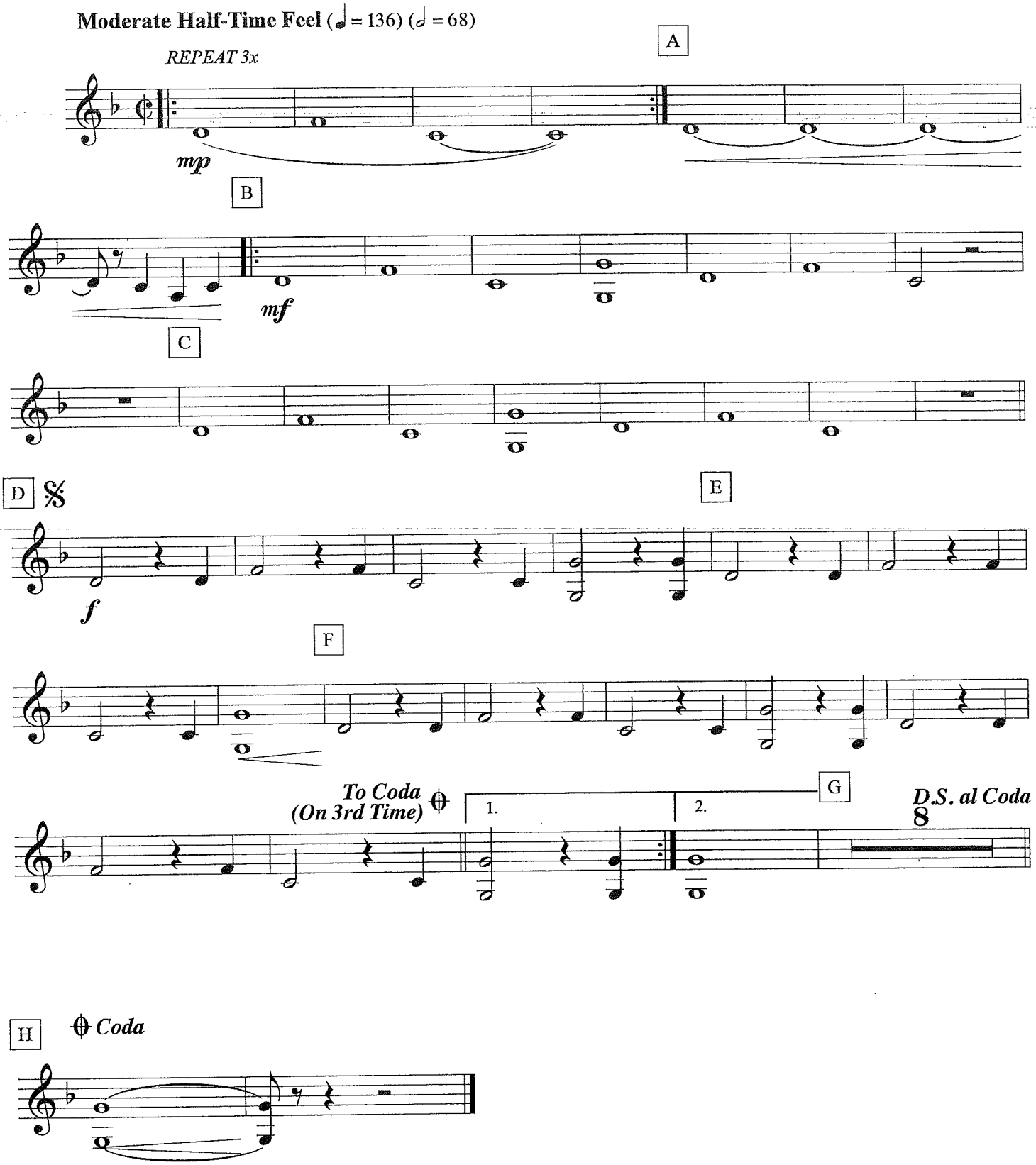


Bass Line Bb
LOW

Radioactive

As Recorded by Imagine Dragons

arr. Bernice

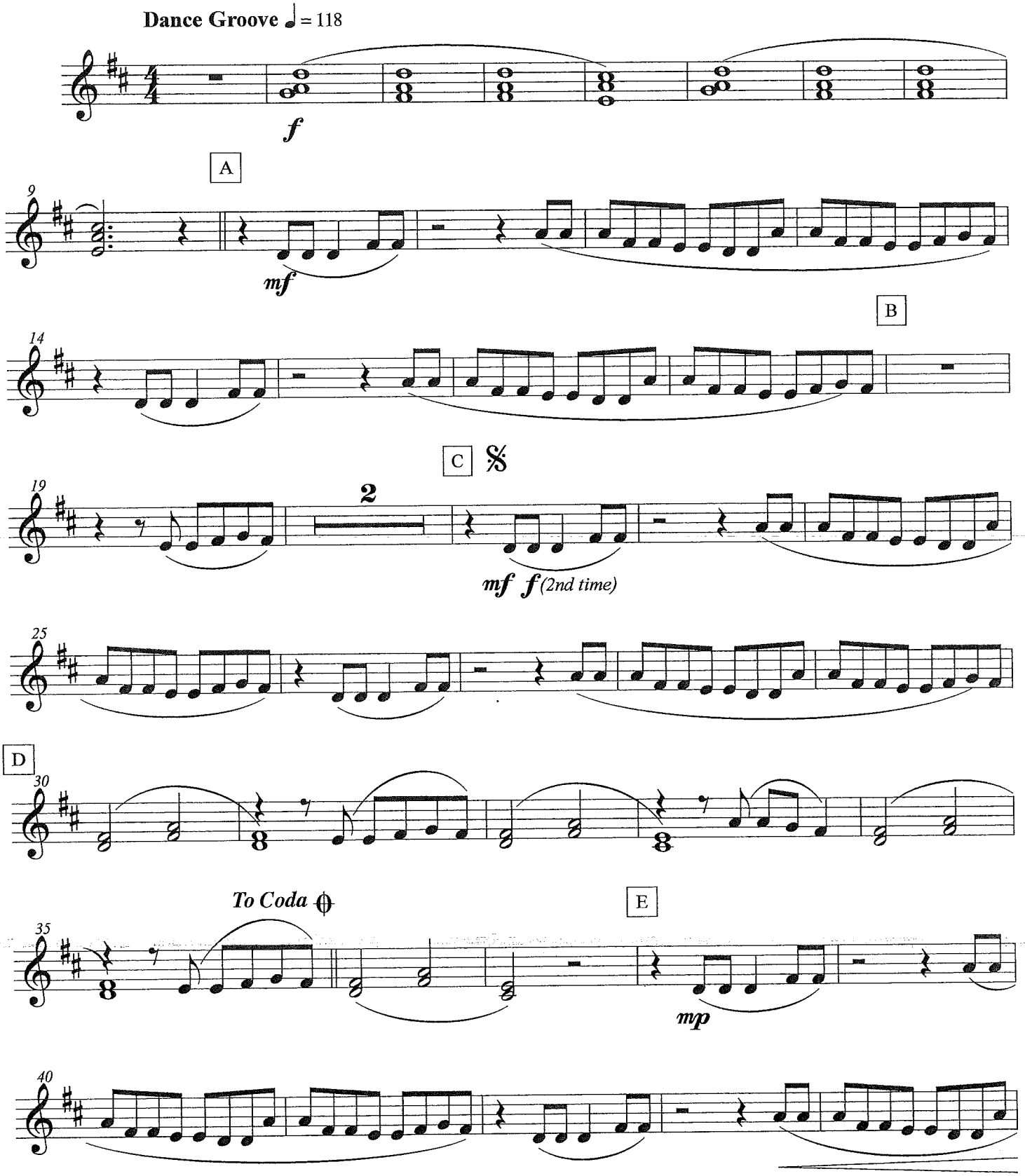


Melody B♭
LOW

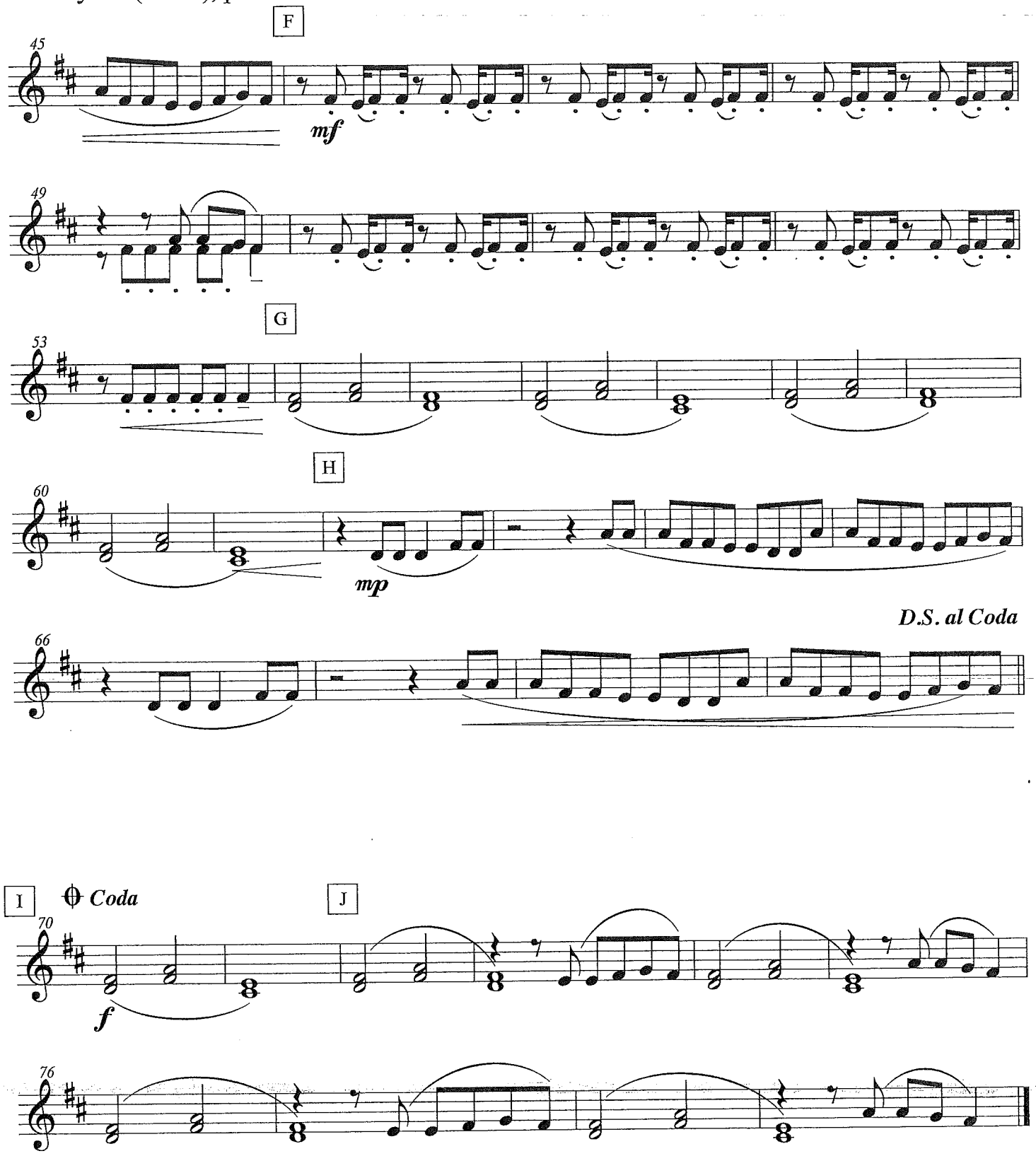
Safe & Sound

As Recorded by Capital Cities

arr. Bernice



Safe & Sound

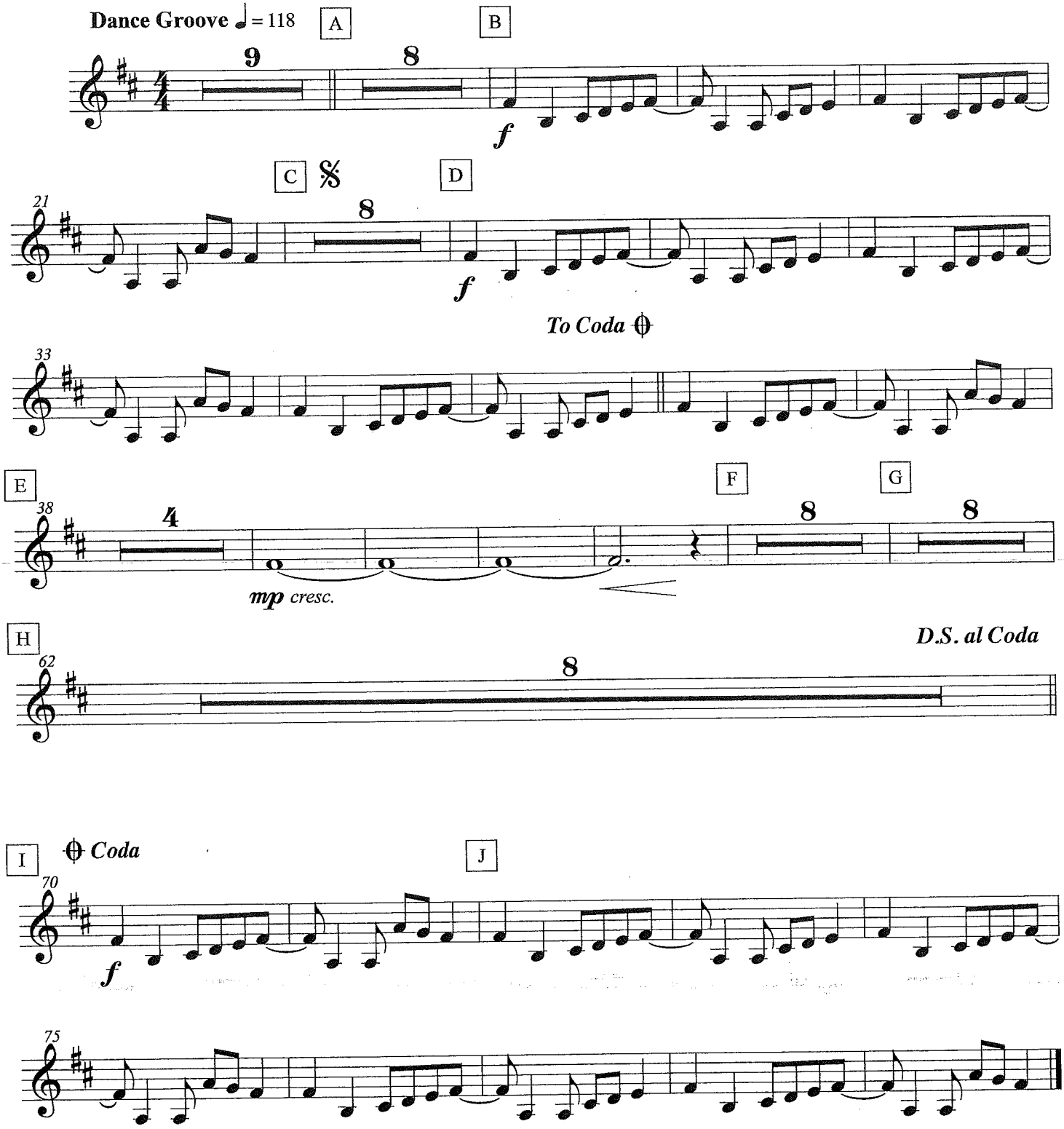


Countermelody Bb
LOW

Safe & Sound

As Recorded by Capital Cities

arr. Bernice



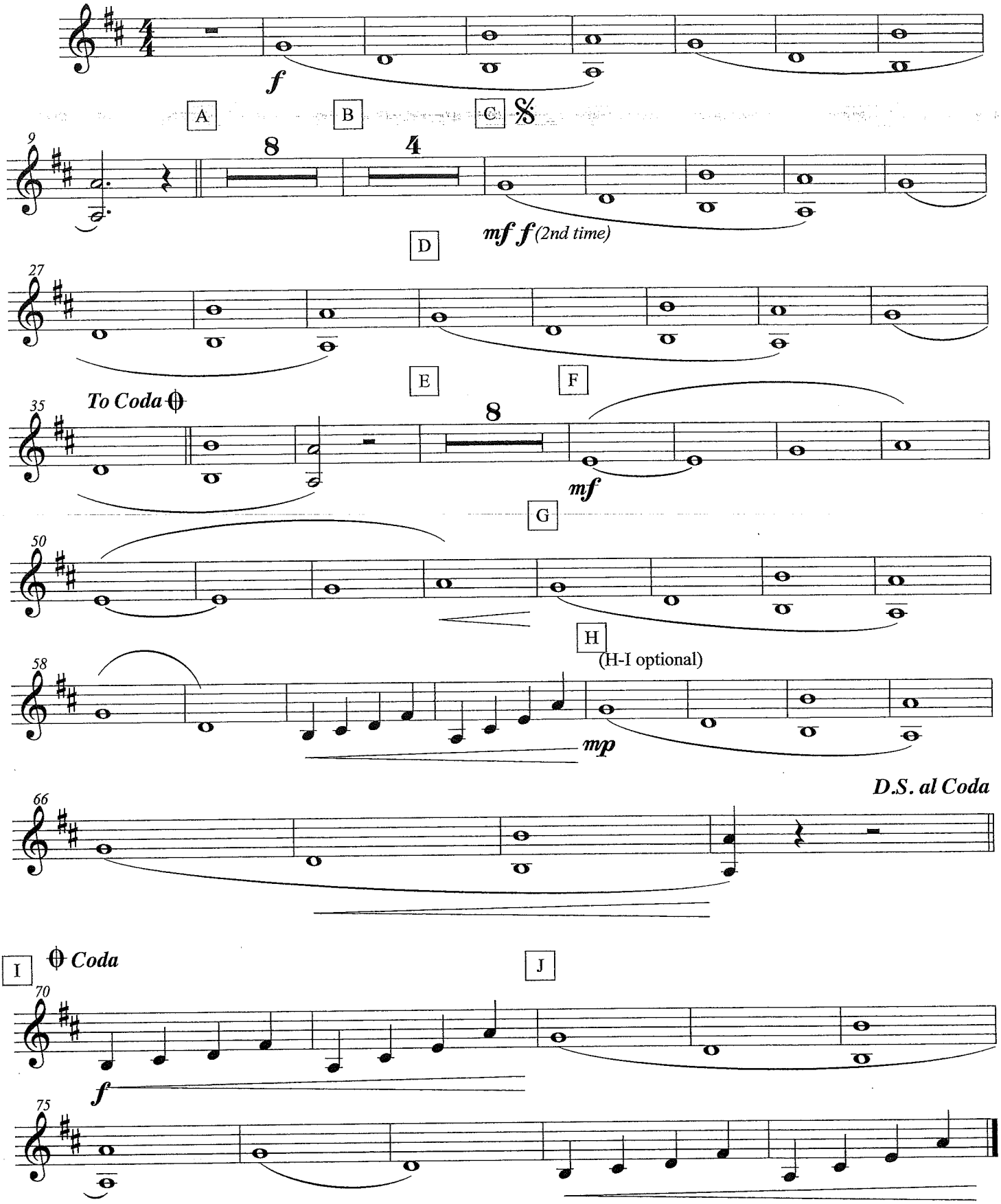
Bass Line Bb
LOW

Safe & Sound

As Recorded by Capital Cities

arr. Bernice

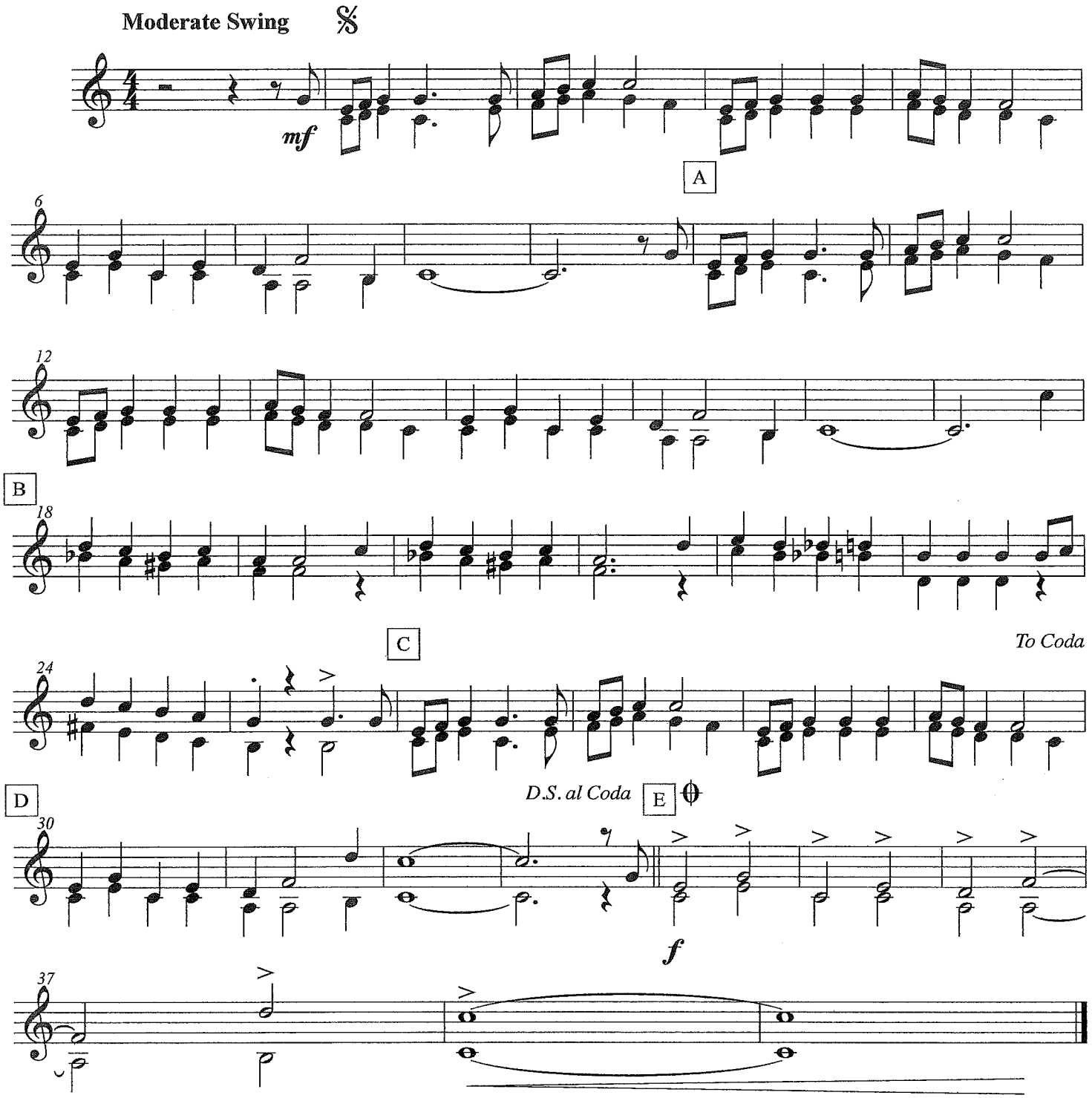
Dance Groove ♩ = 118



Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice



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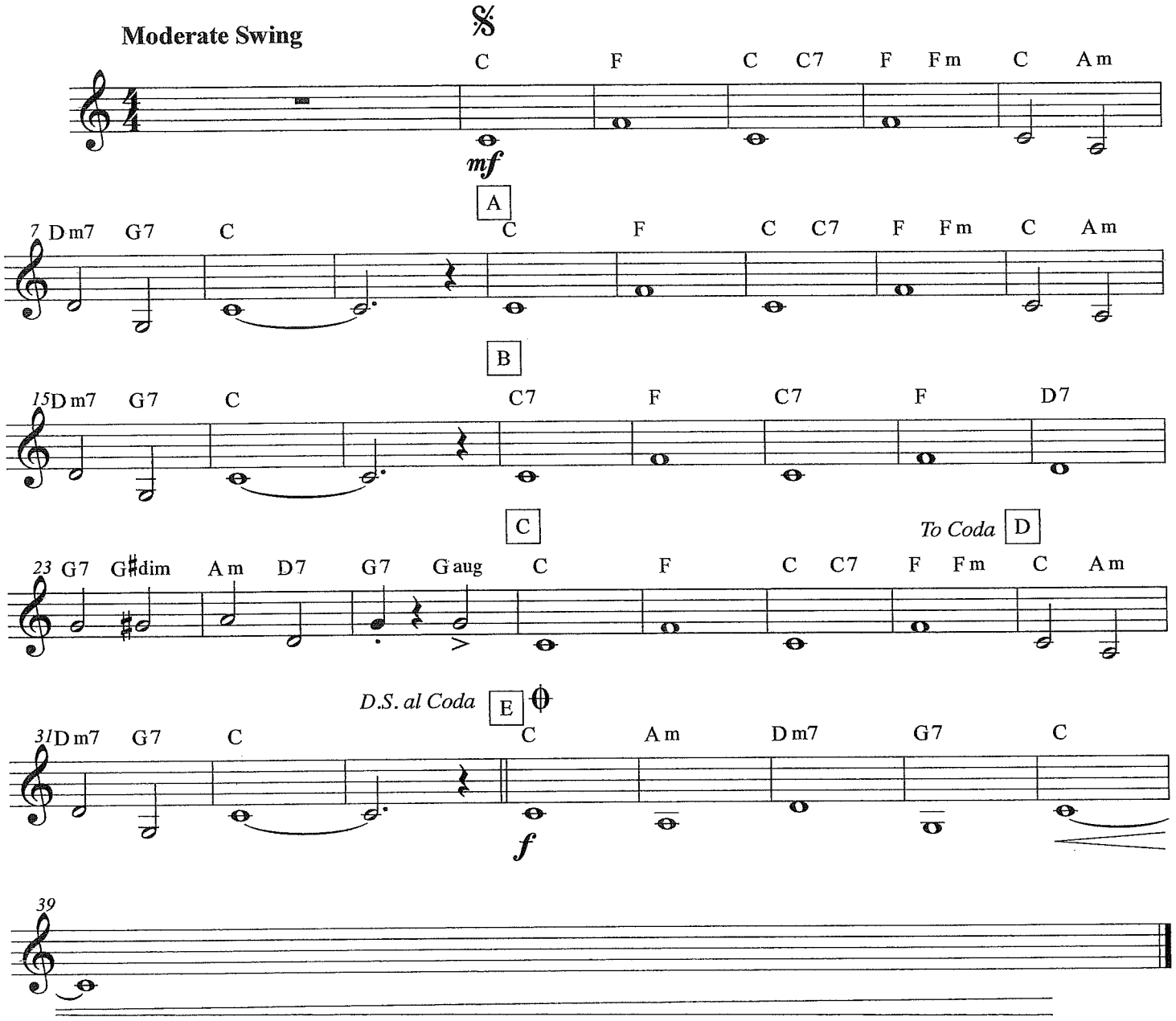
Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice



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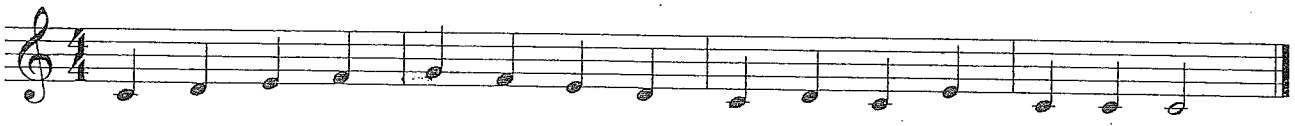
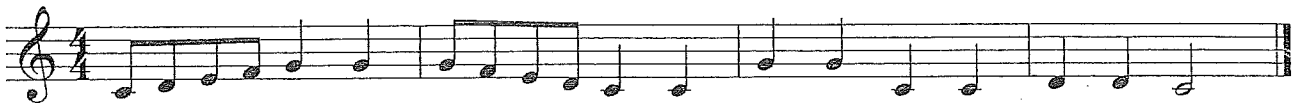
Bb -Low

Sight Reading Exercises

1 

2 

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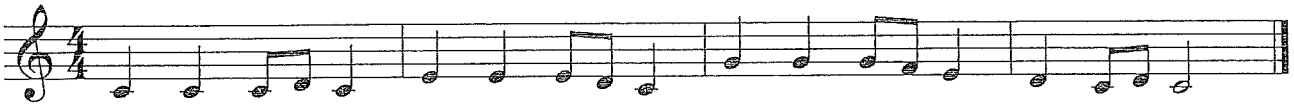
5 

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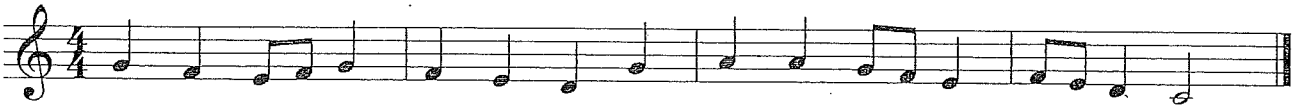
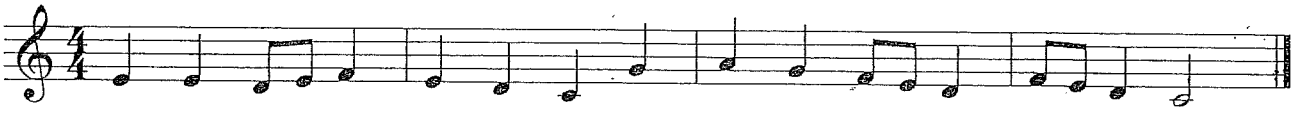
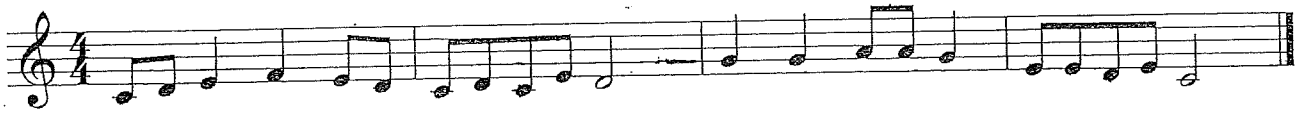
7 

8 

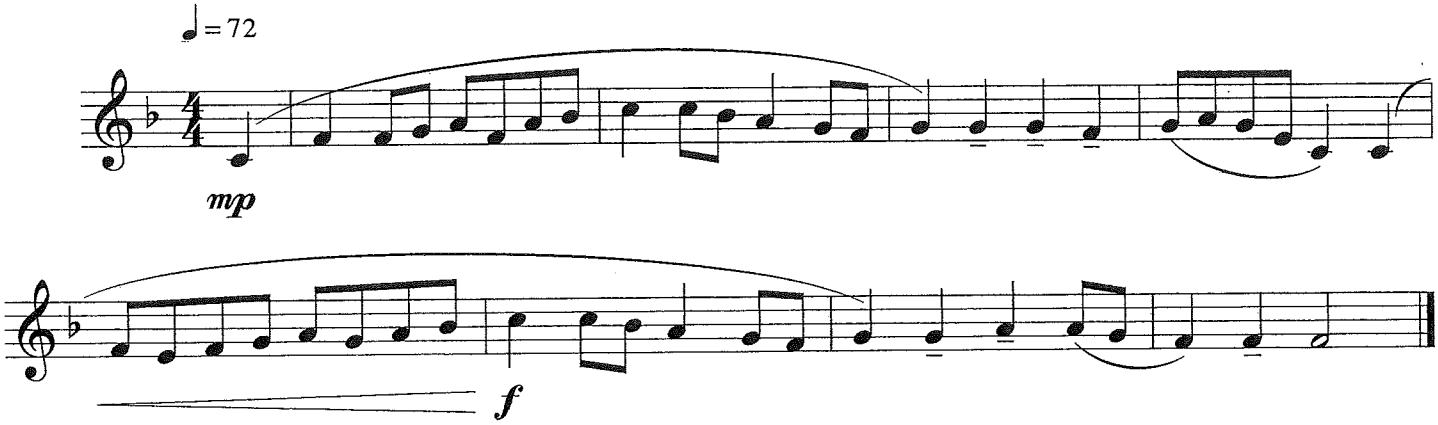
9 

Bass Clarinet

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



SPS District Determined Measure

Music Performance Rubrics

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

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

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

SPS District Determined Measure

Music Performance Rubric

Name:_____ **Date**_____

Course:_____

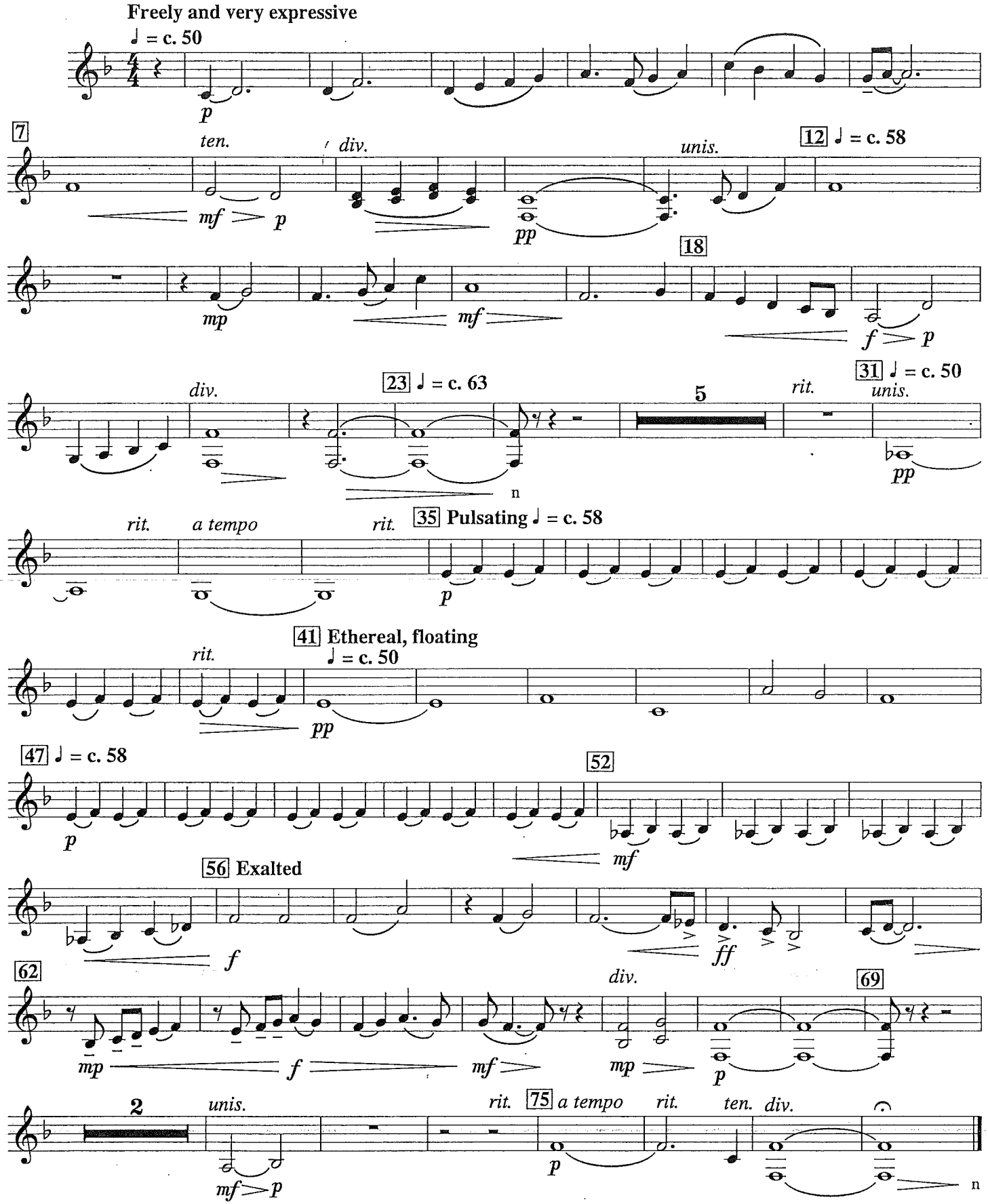
CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient)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

SHENANDOAH

for Concert Band

B♭ BASS CLARINET

FRANK TICHELI



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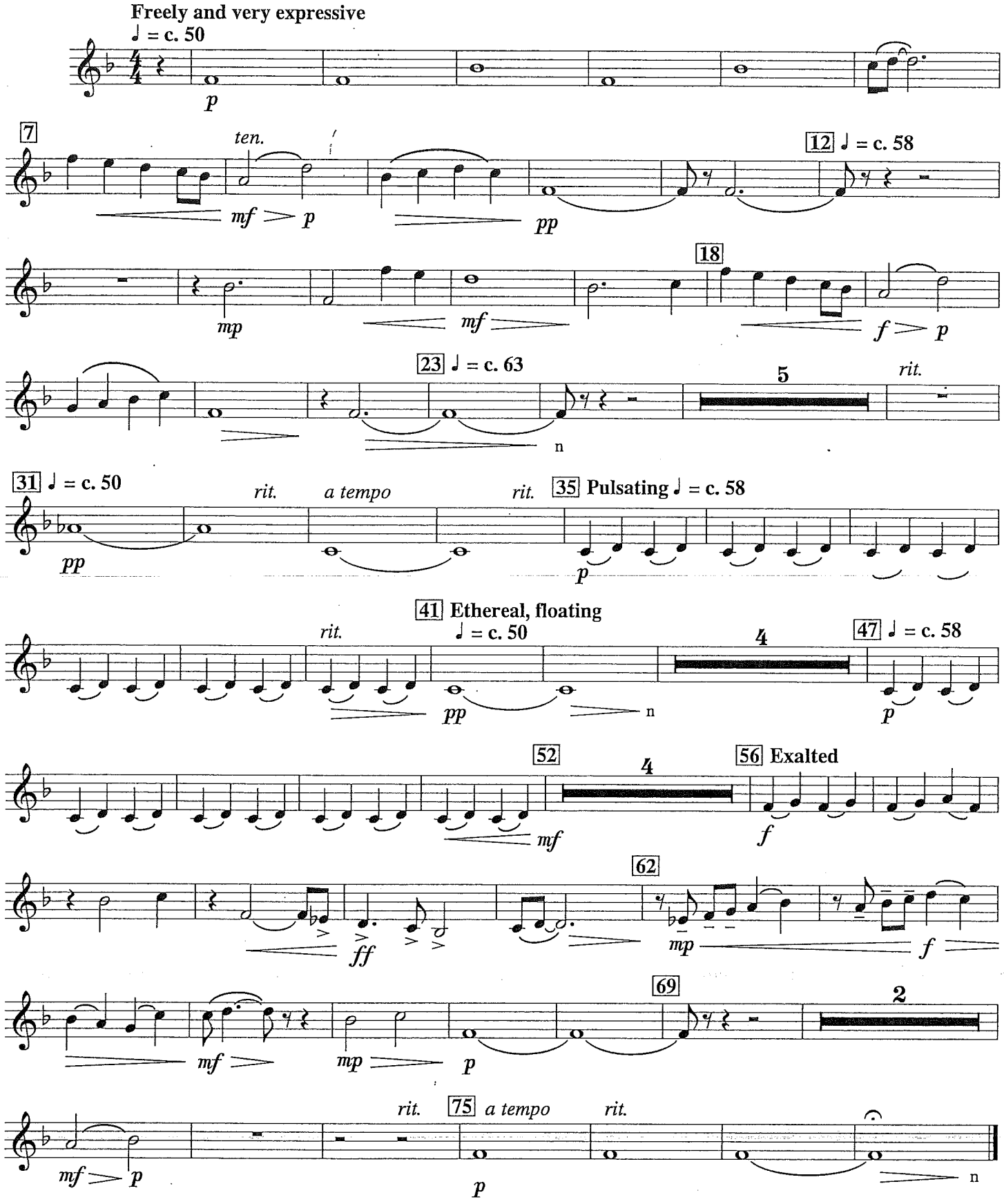
SHENANDOAH

for Concert Band

B♭ CONTRABASS CLARINET

FRANK TICHELI



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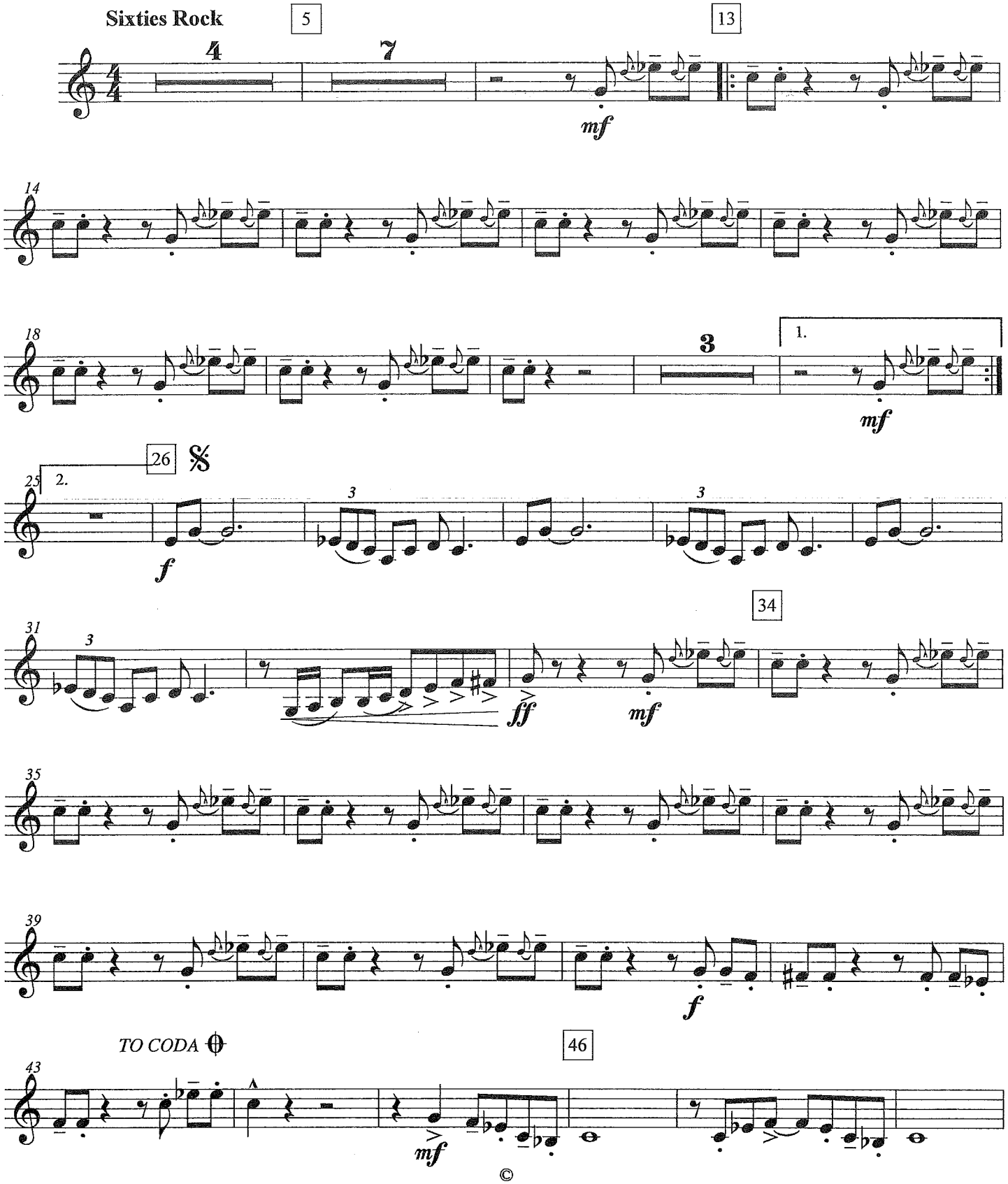
Soul Bossa Nova

Bb Part LOW

arr. Stitzel



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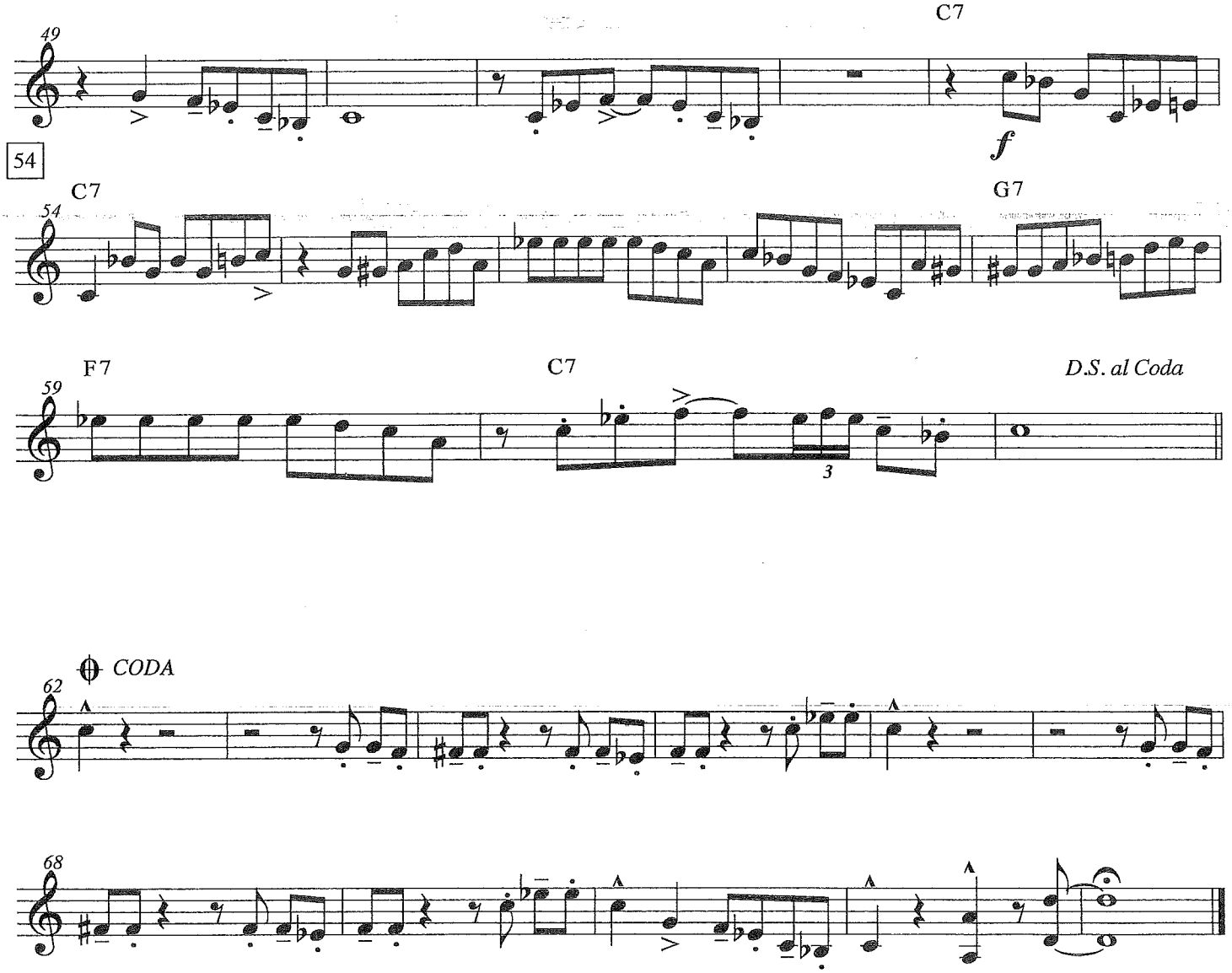
Soul Bossa Nova

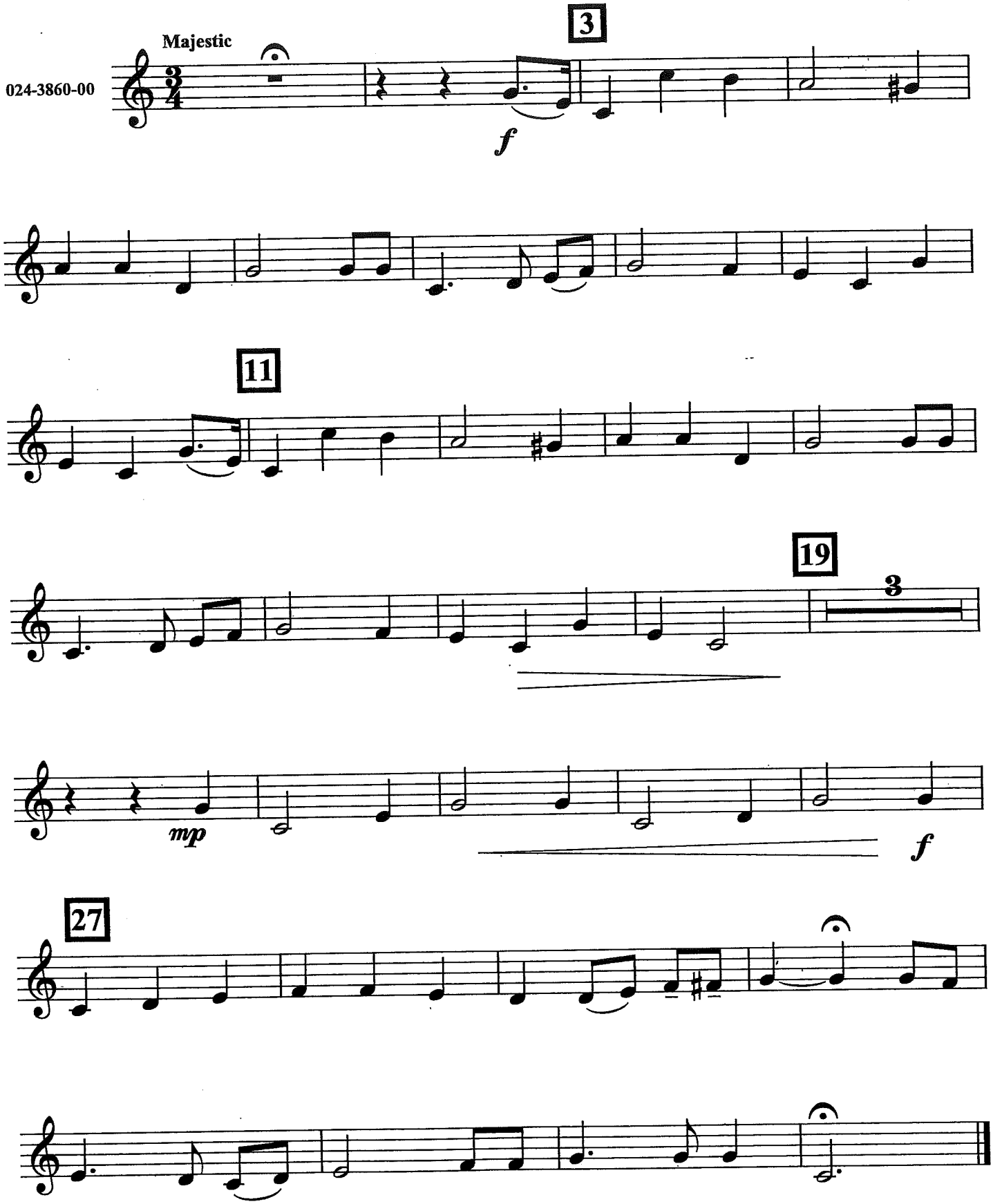
SOLO
(Ad Lib. or as Written)



THE STAR SPANGLED BANNER

B♭ Bass Clarinet

arr. by Robert W. Smith
(ASCAP)



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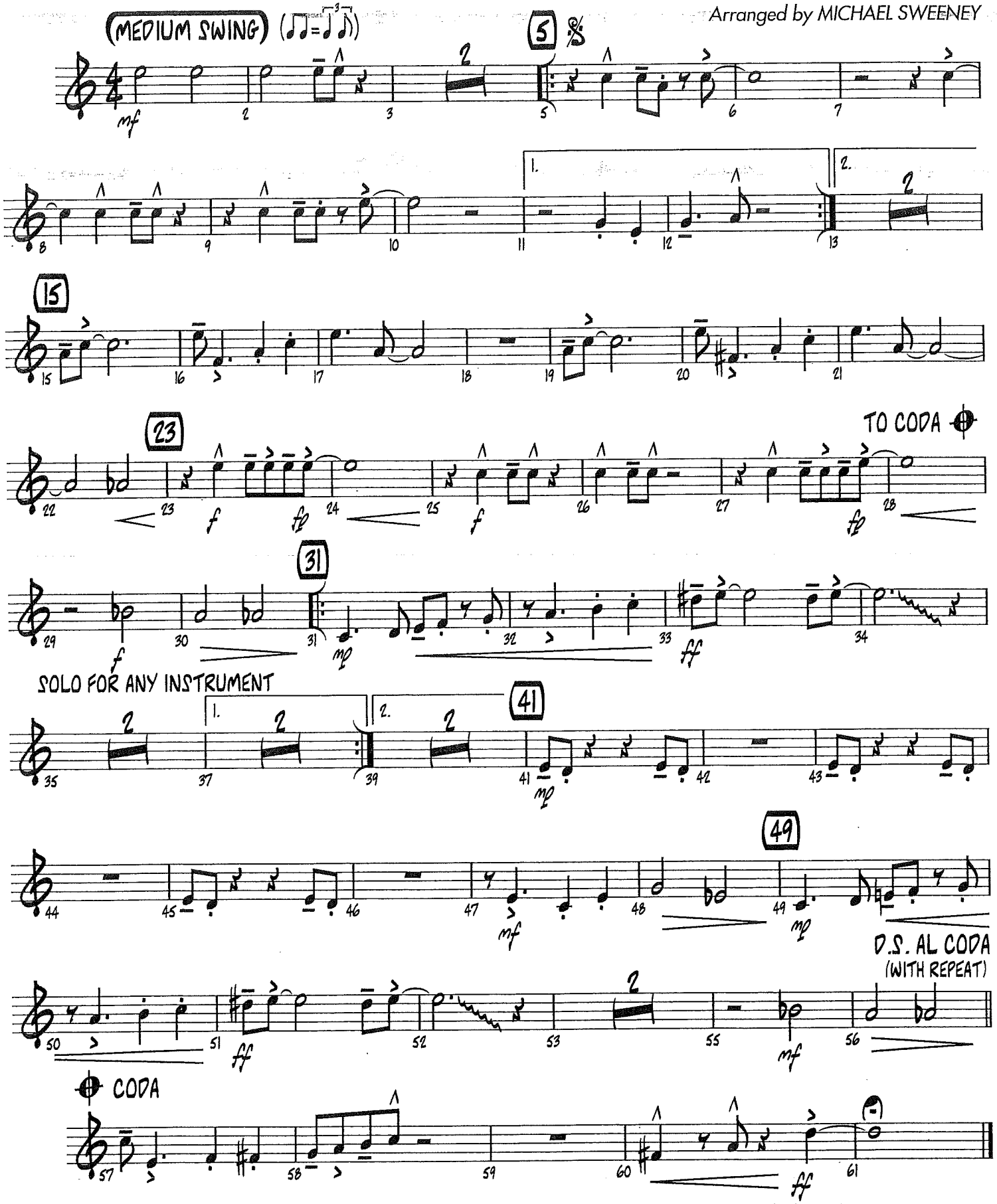
TAKE THE "A" TRAIN

CLARINET

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



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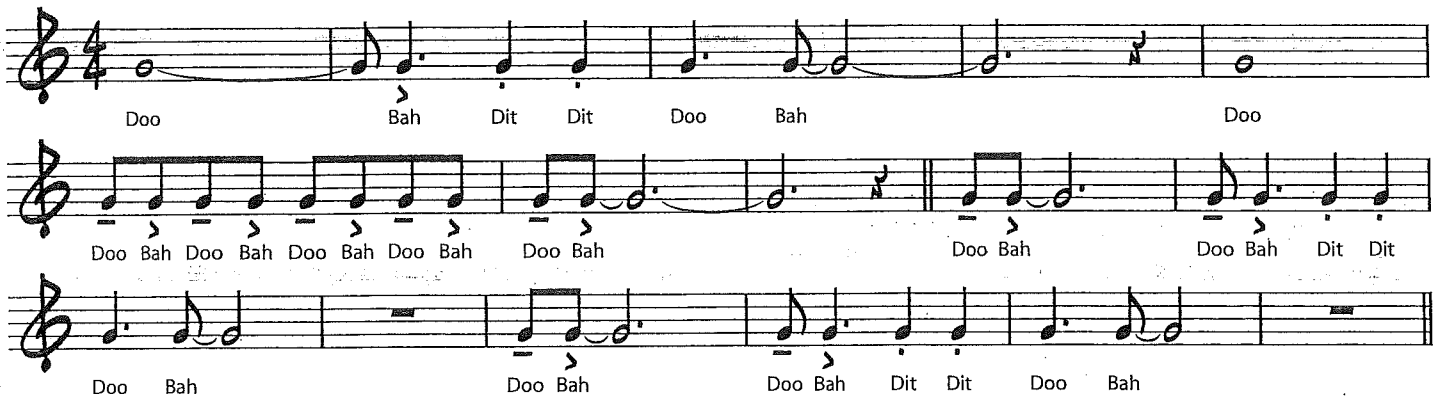
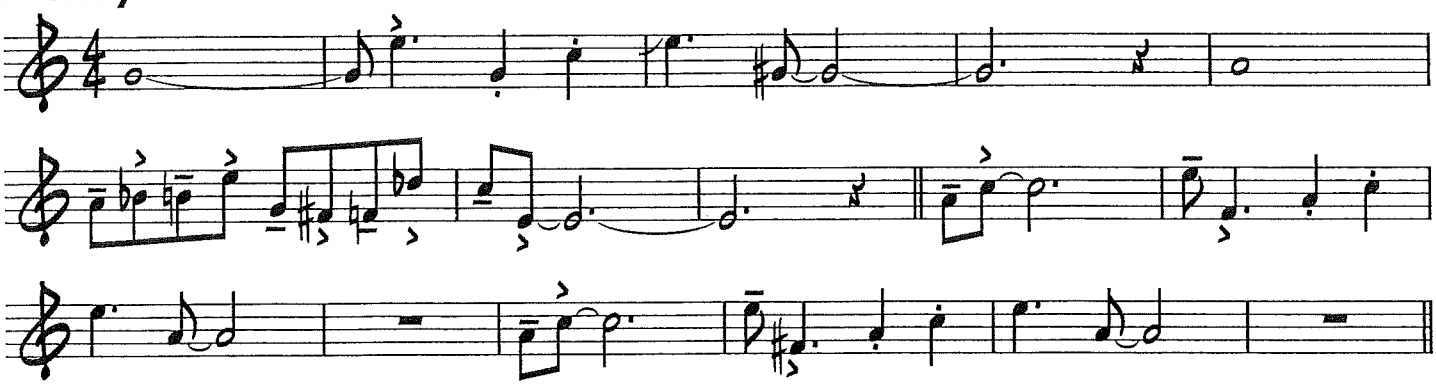
CLARINET

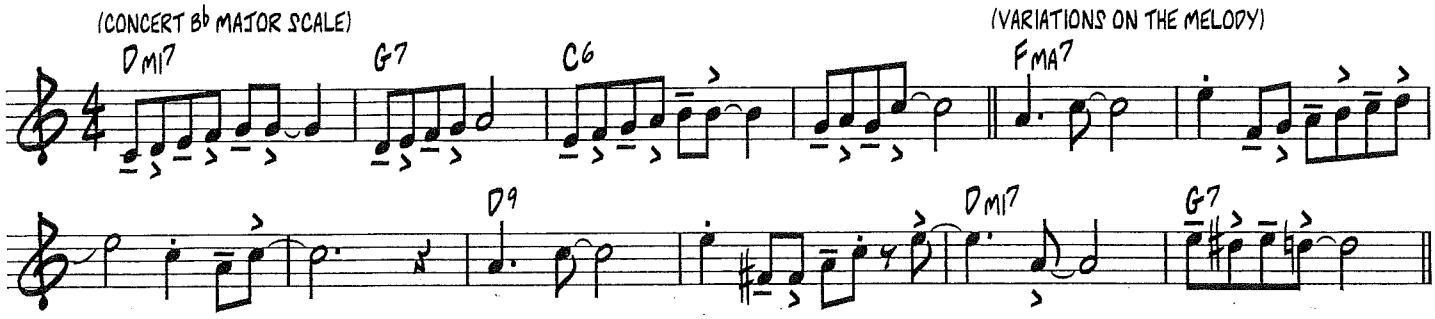
Rhythm Workout



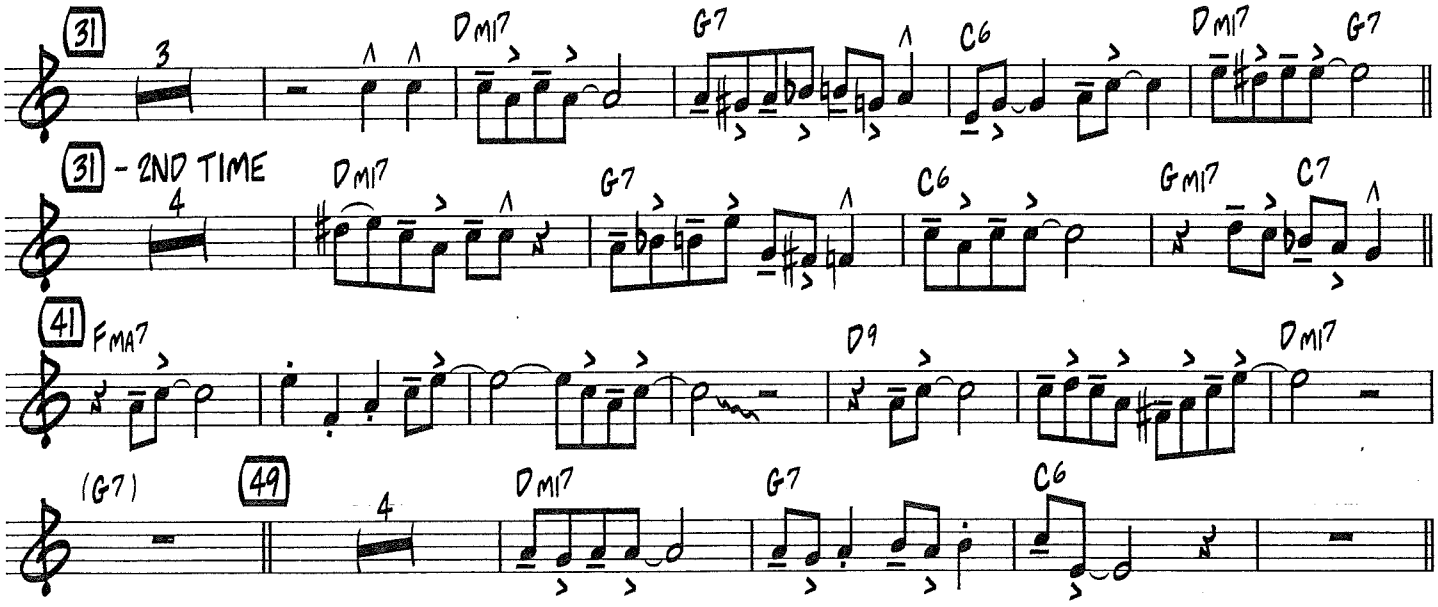
Melody Workout



Chord/Scale Workout



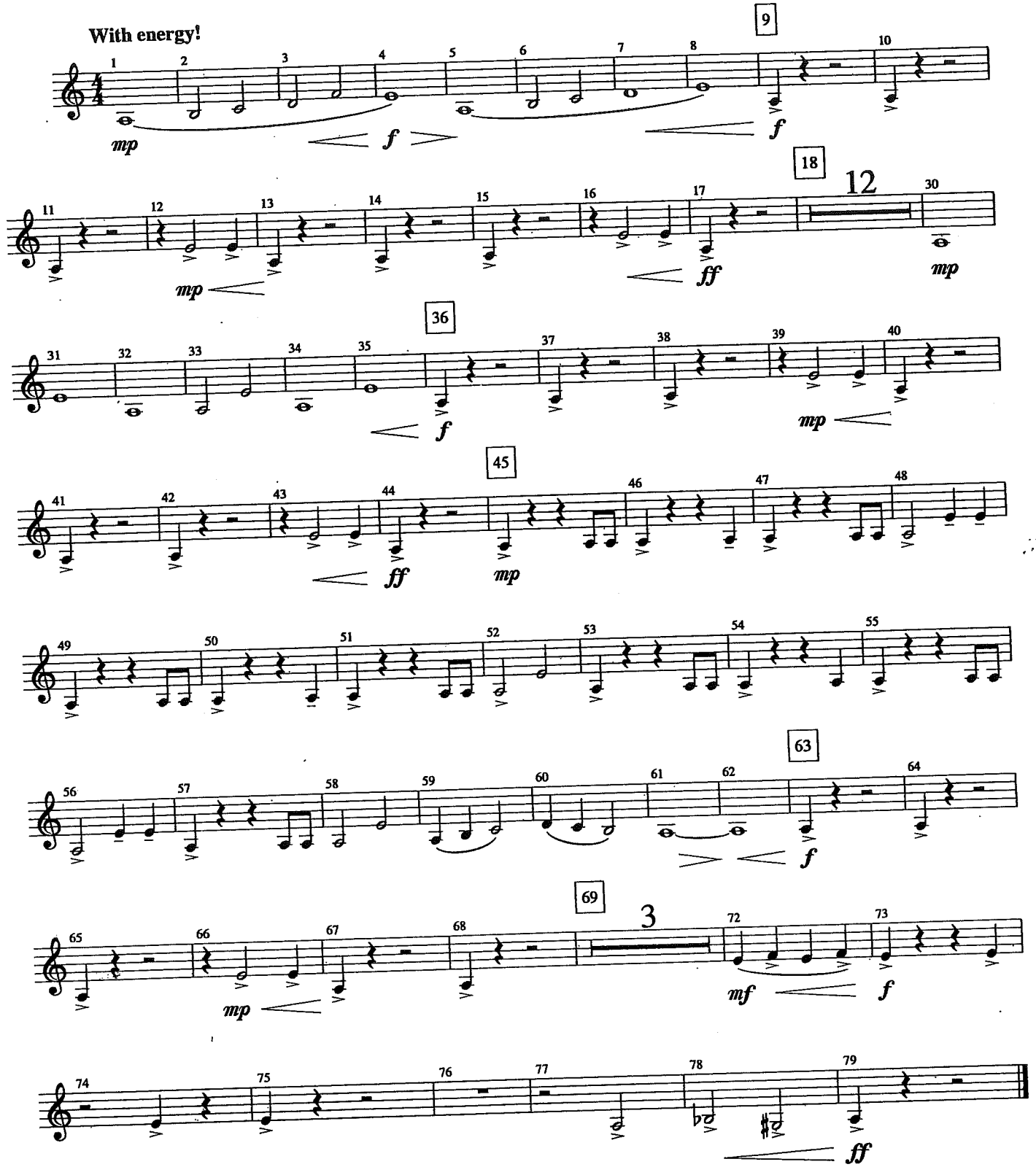
Demonstration Solo



THE TEMPEST

B♭ BASS CLARINET

ROBERT W. SMITH



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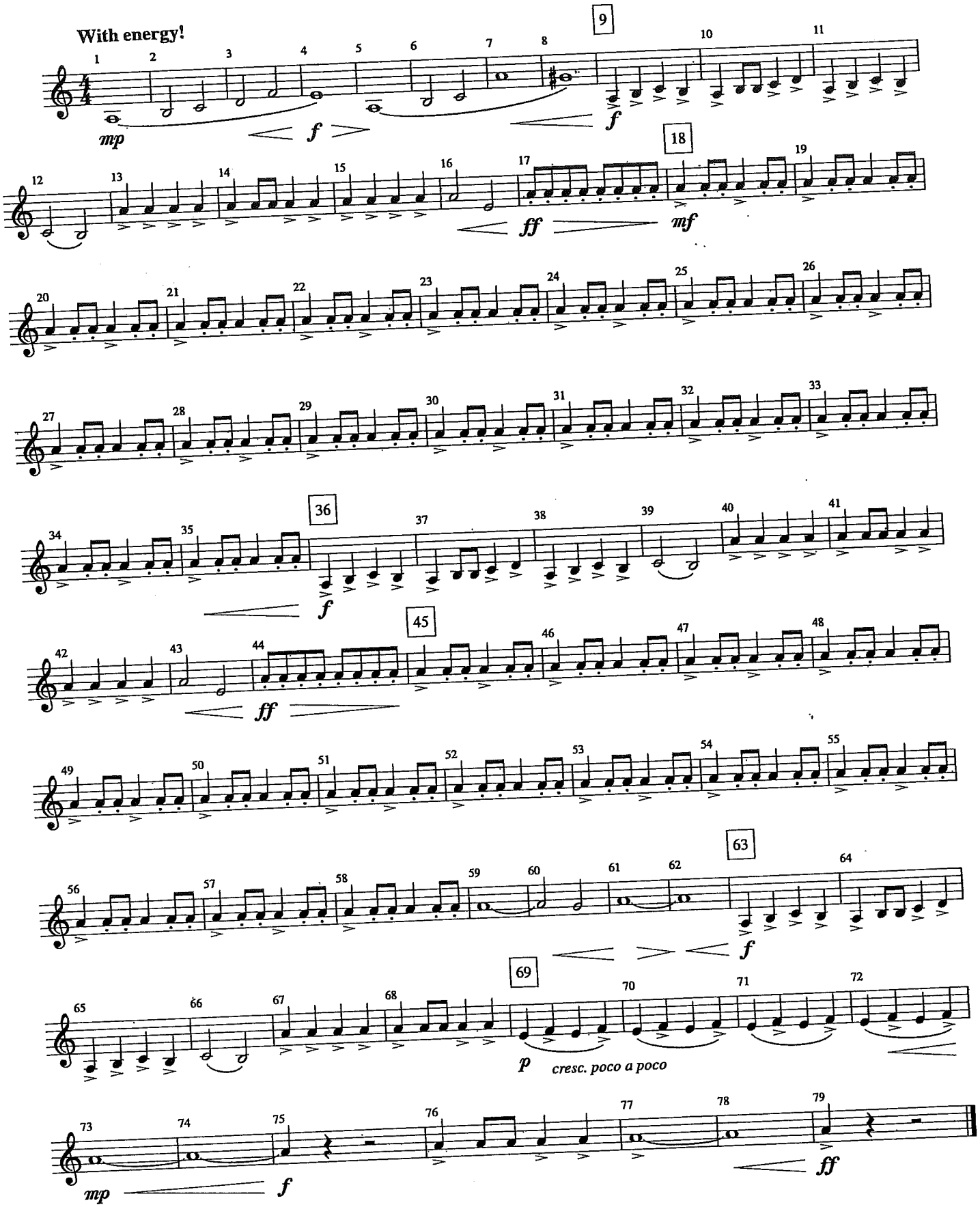
THE TEMPEST

ROBERT W. SMITH

B♭ CLARINETS



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Bb

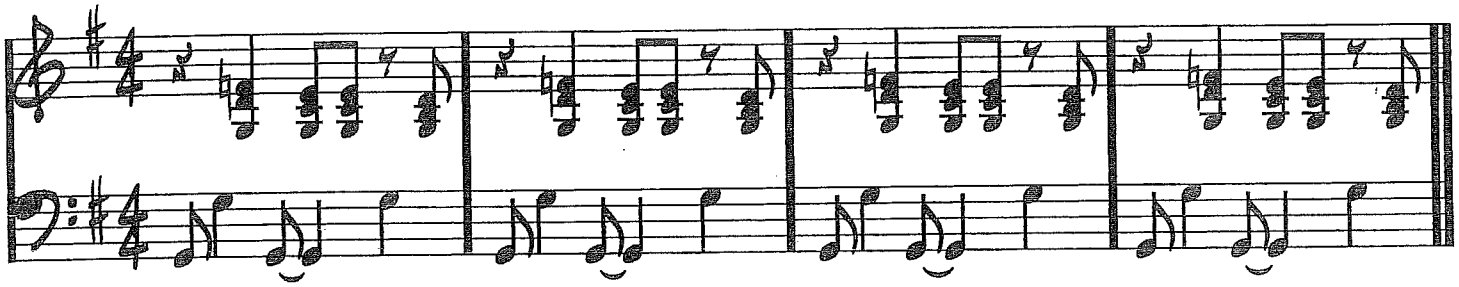
4/29

WATERMELON MAN

(MED. ROCK)

- HERBIE HANCOCK

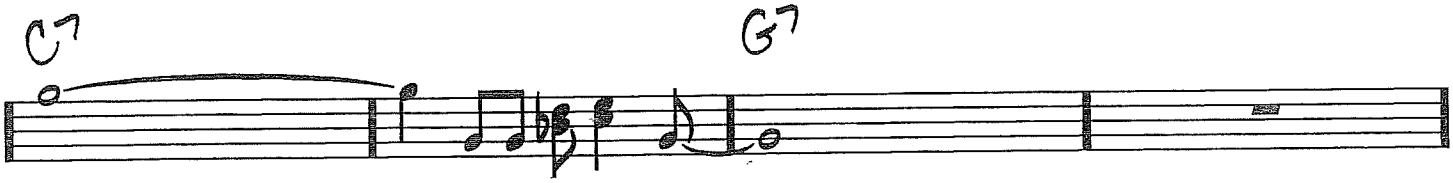
INTRO G7



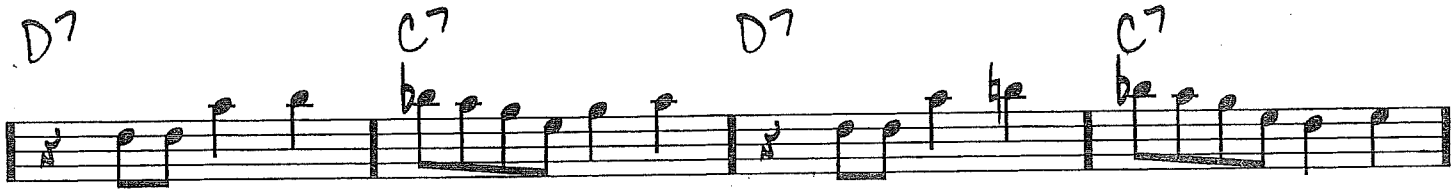
HEAD G7

RHYTHM CONT. SIM.

C7 G7

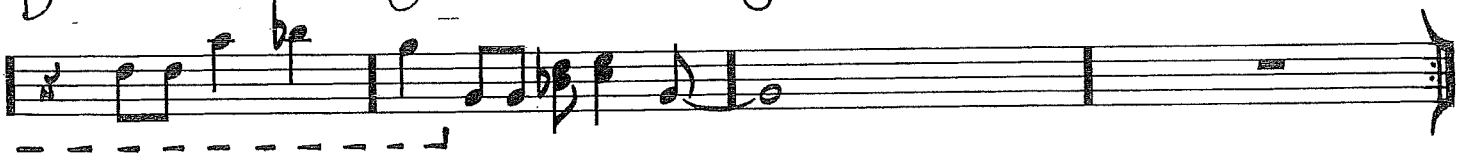


D7 C7 D7 C7



OPTIONAL 8vb

D7 C7 G7



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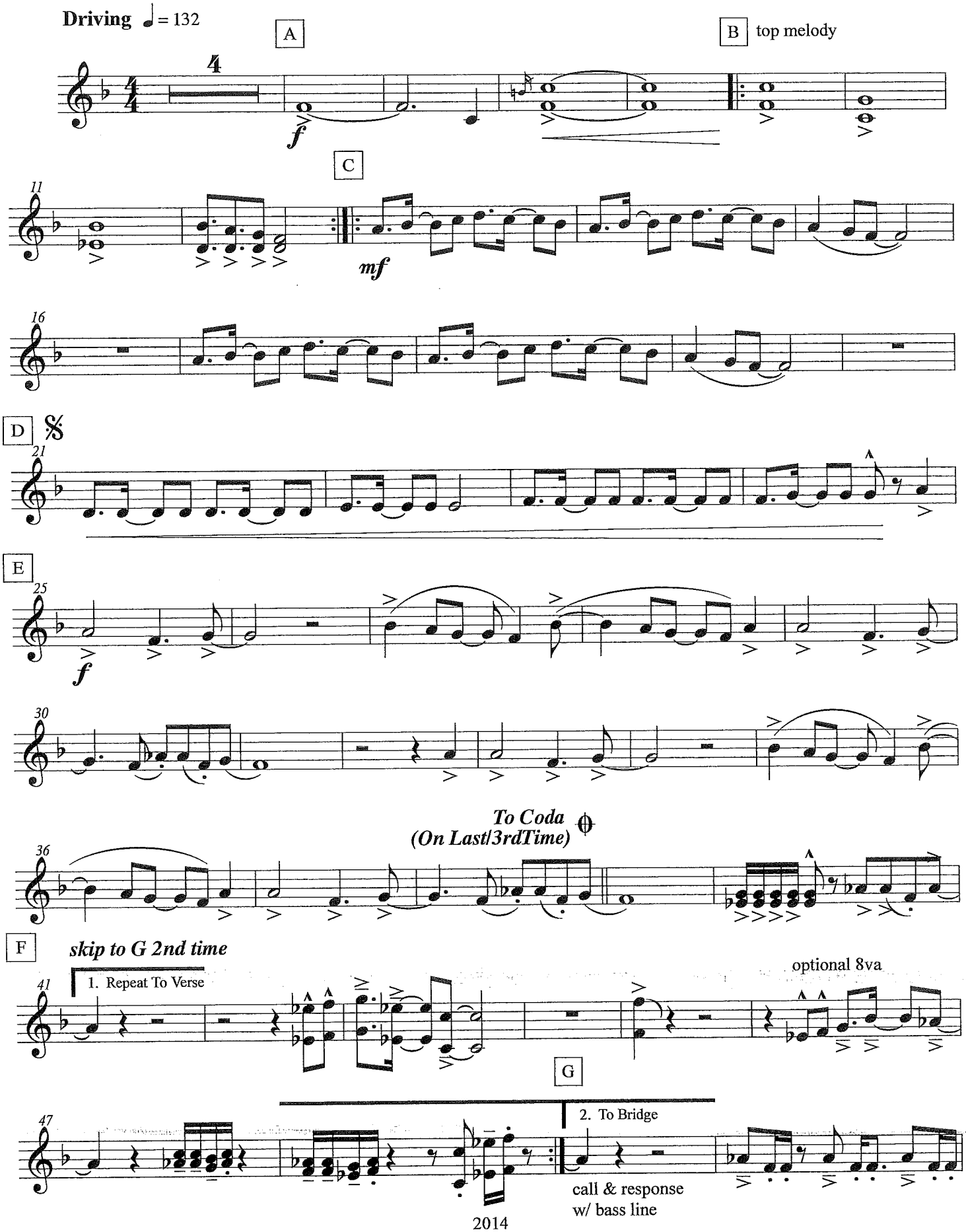
Melody Bb
LOW

You Are Good

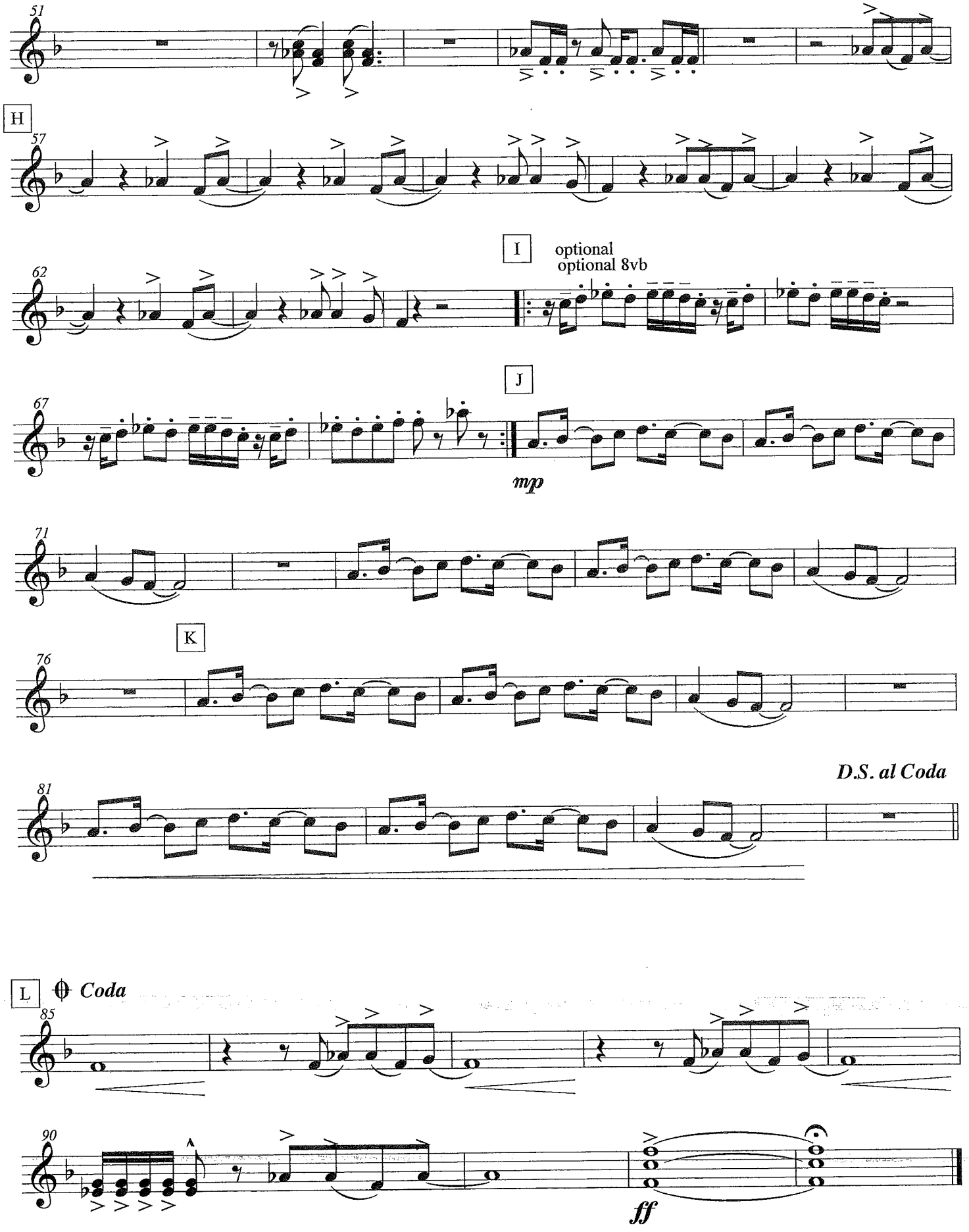
As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132



You Are Good

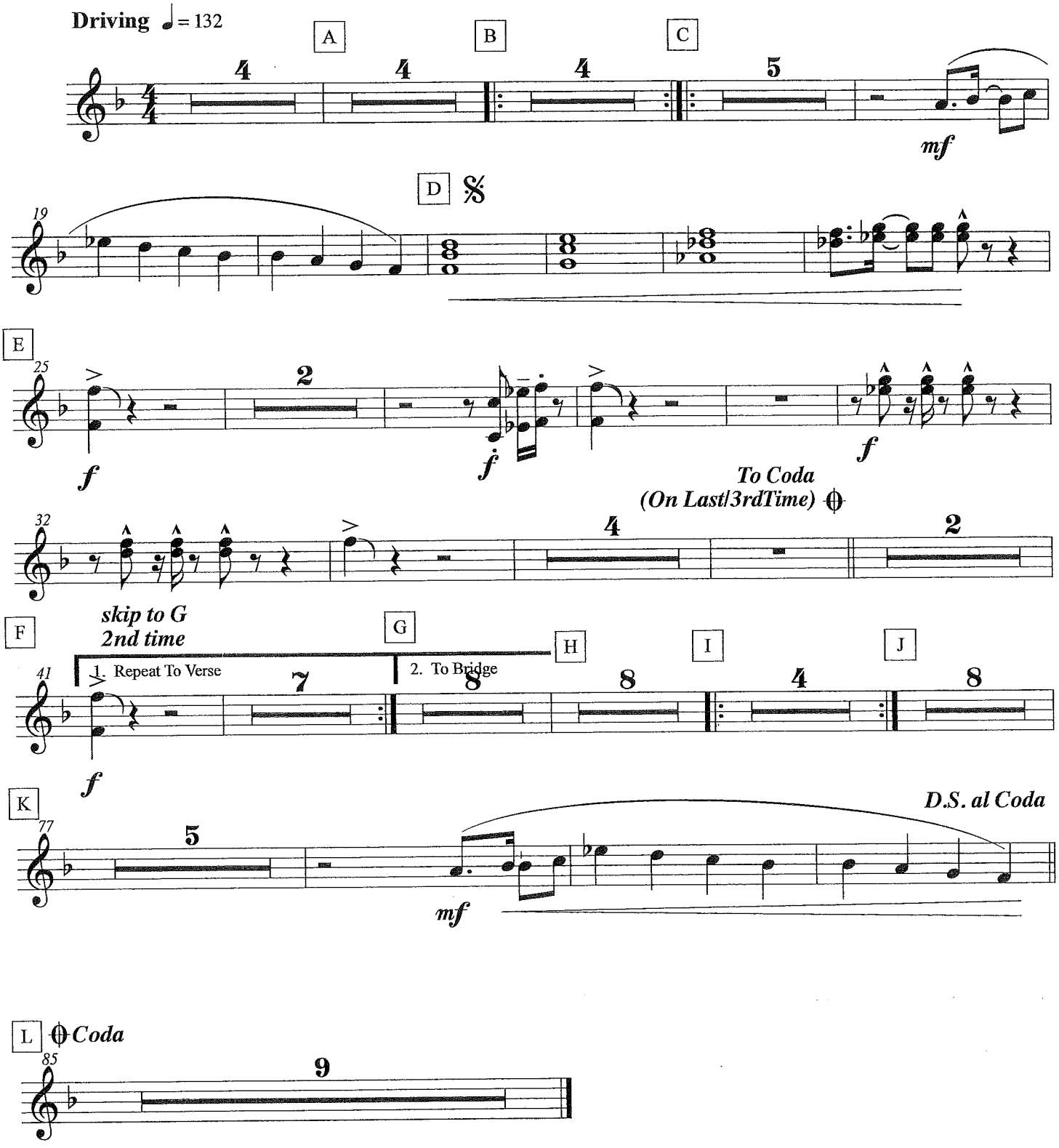

51
H
57
I
optional
optional 8vb
62
J
67
mp
71
K
76
D.S. al Coda
81
L
Coda
85
90
ff

Countermelody Bb

You Are Good

As Recorded by Israel Houghton

arr. Bernice

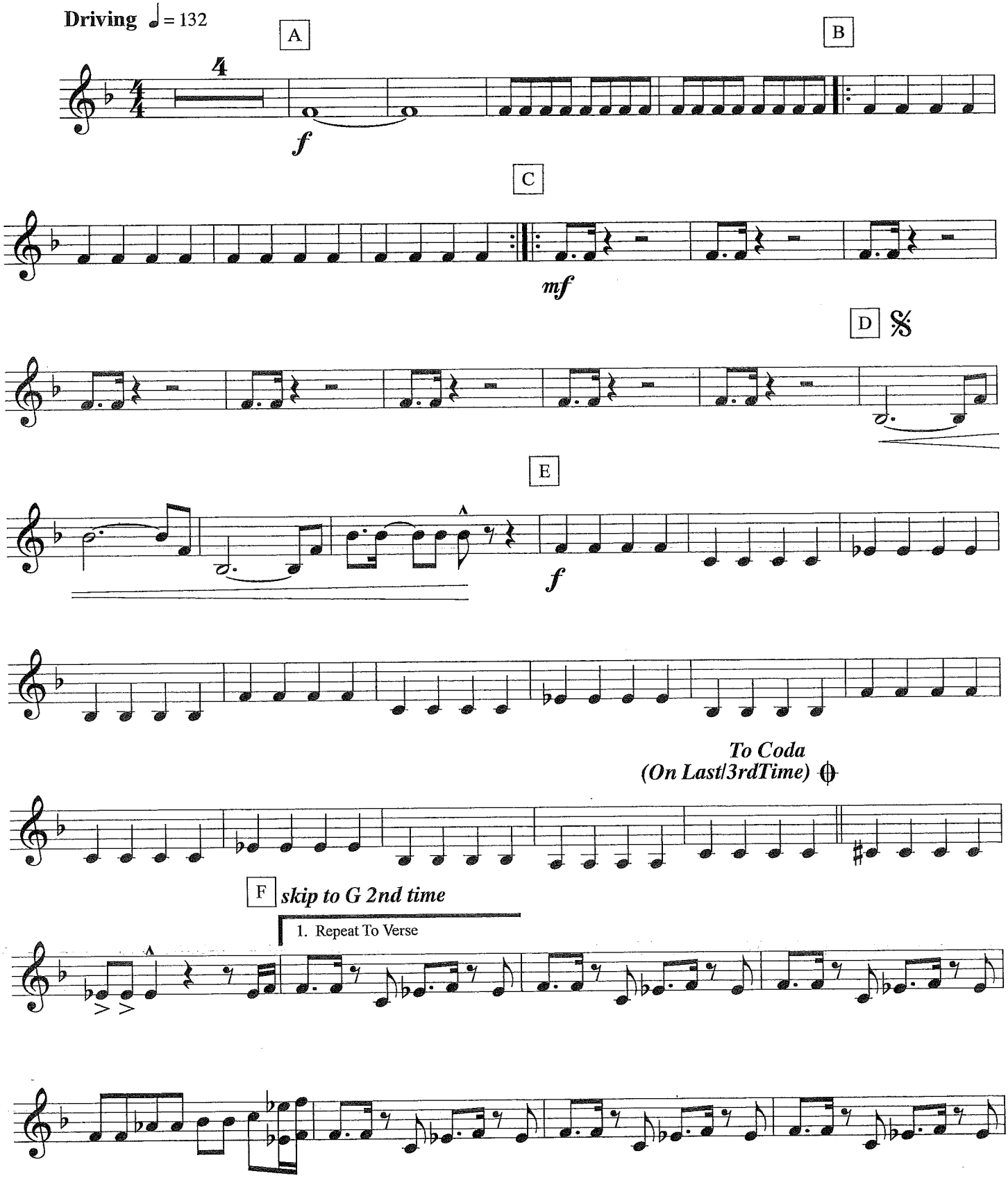


Bass Line Bb
LOW

You Are Good

As Recorded by Israel Houghton

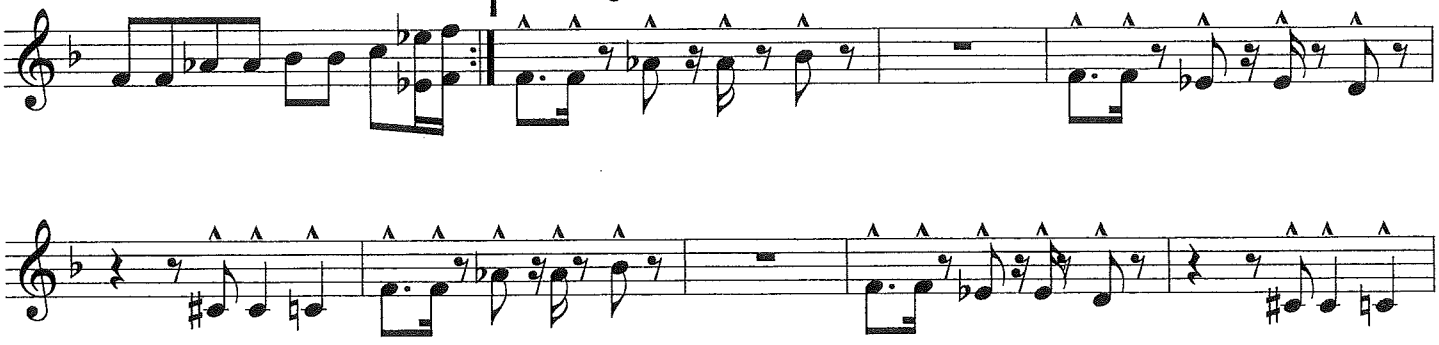
arr. Bernice



G

You Are Good

2. To Bridge



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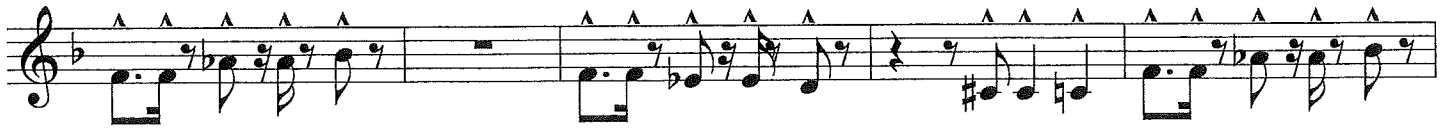

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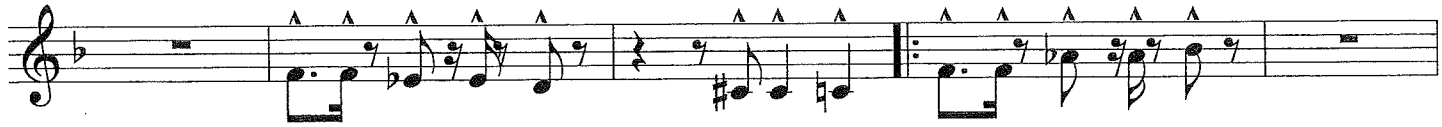

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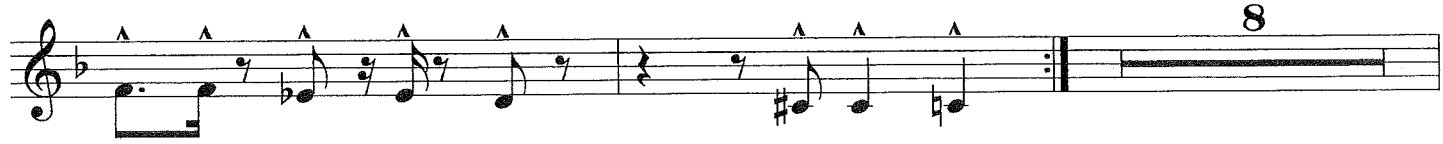
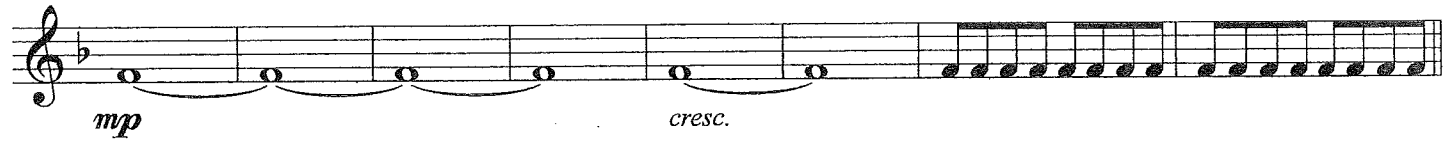
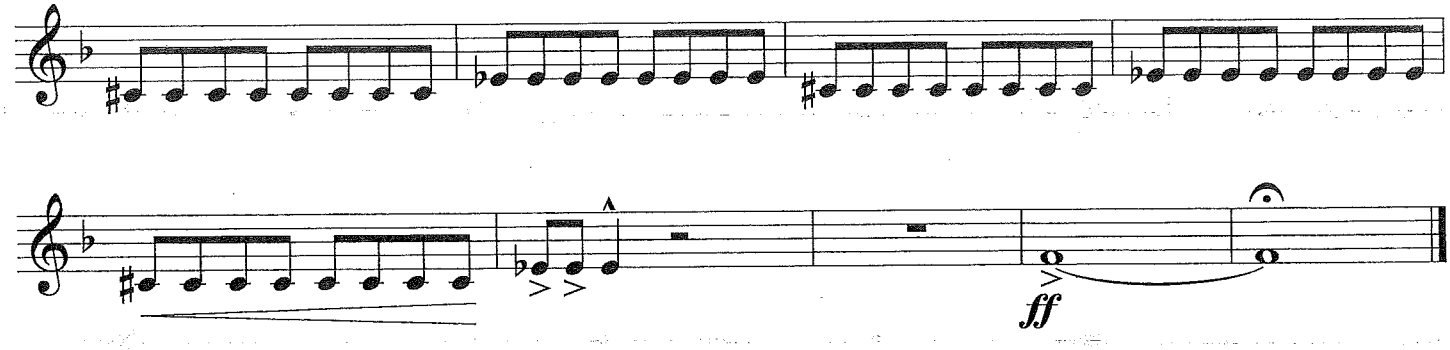


K

D.S. al Coda



L ⊕ *Coda*

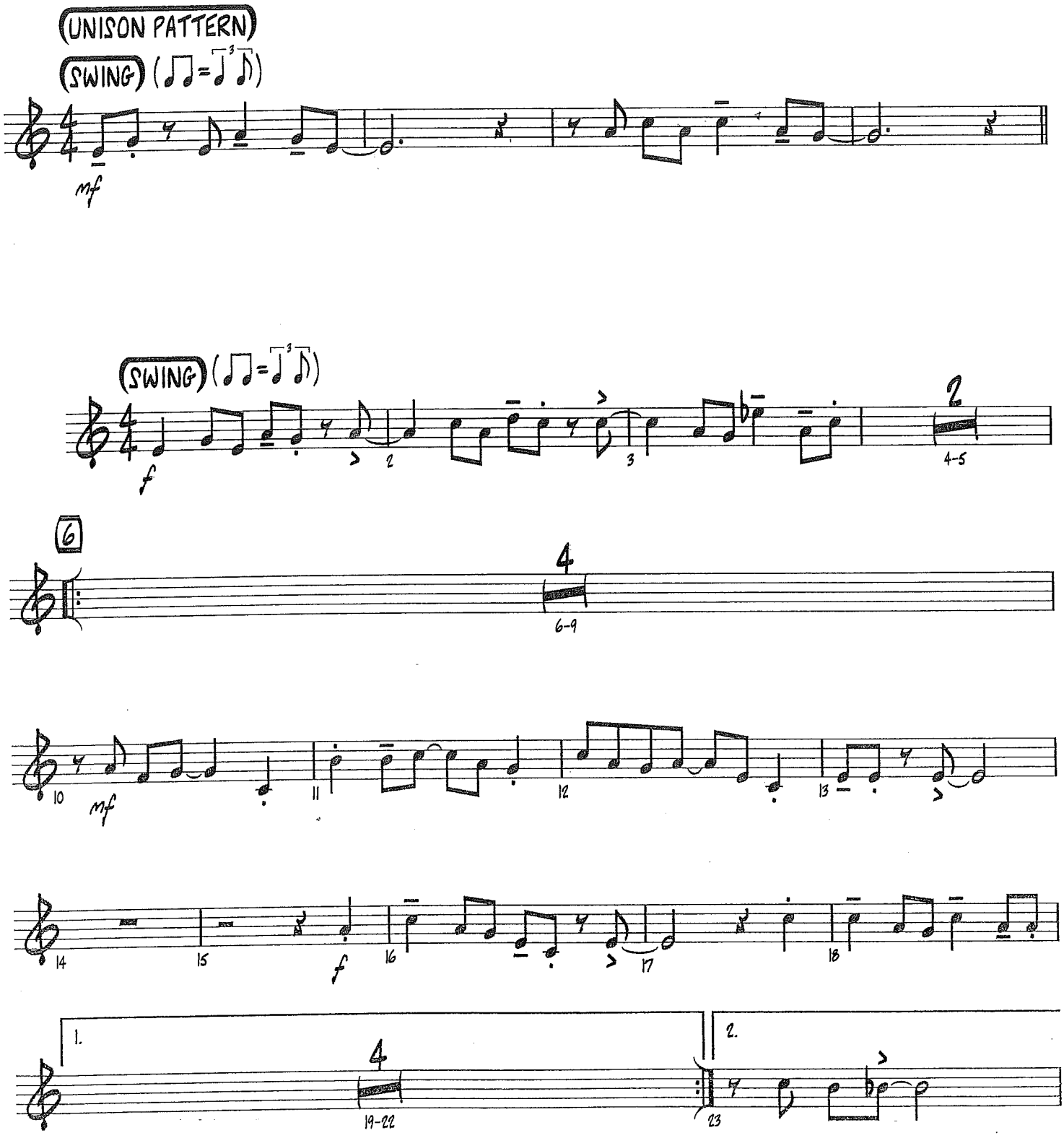


From Walt Disney's TOY STORY

YOU'VE GOT A FRIEND IN ME

CLARINET I

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL



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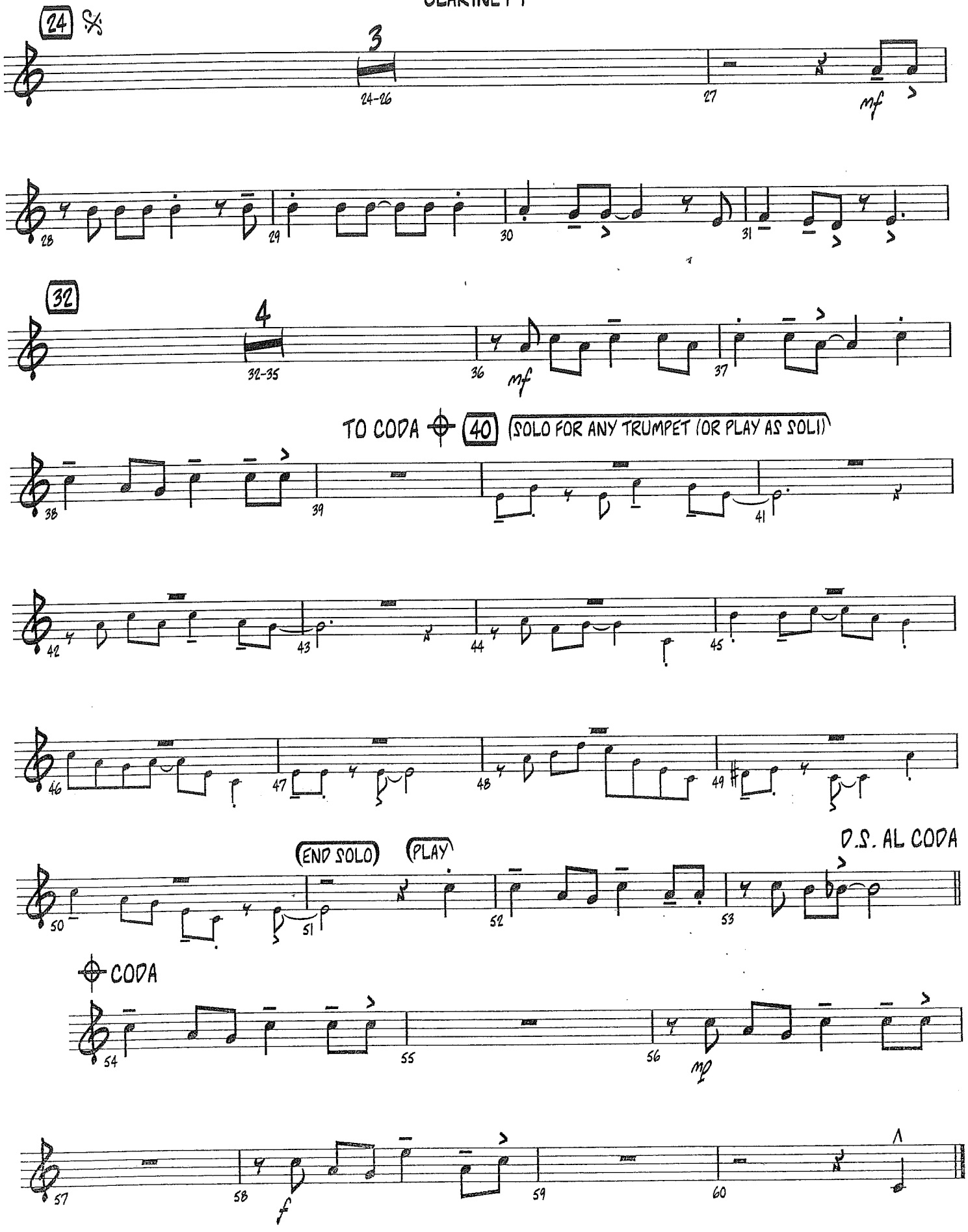
CLARINET 1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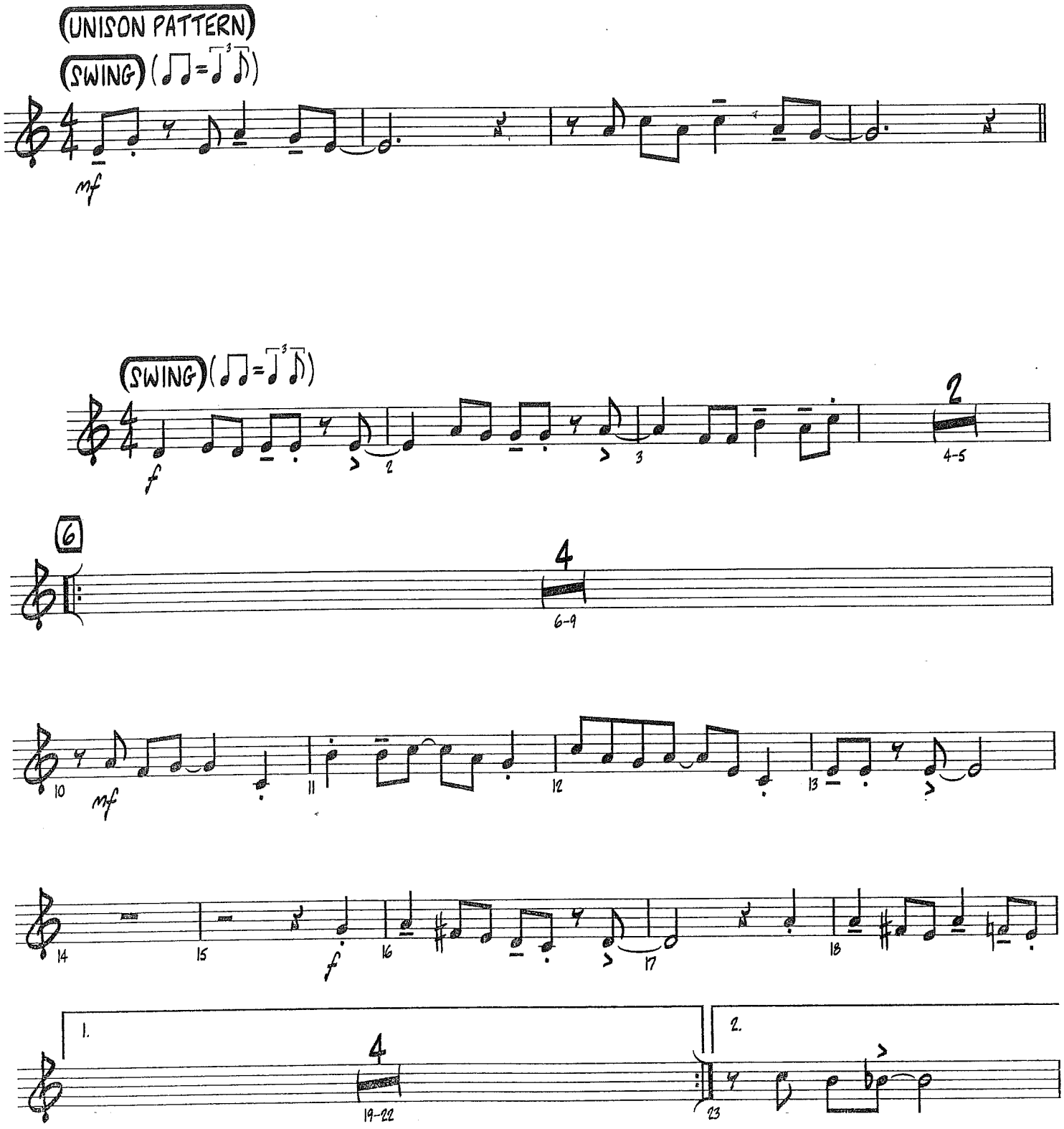
From Walt Disney's TOY STORY

YOU'VE GOT A FRIEND IN ME

CLARINET 2

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL



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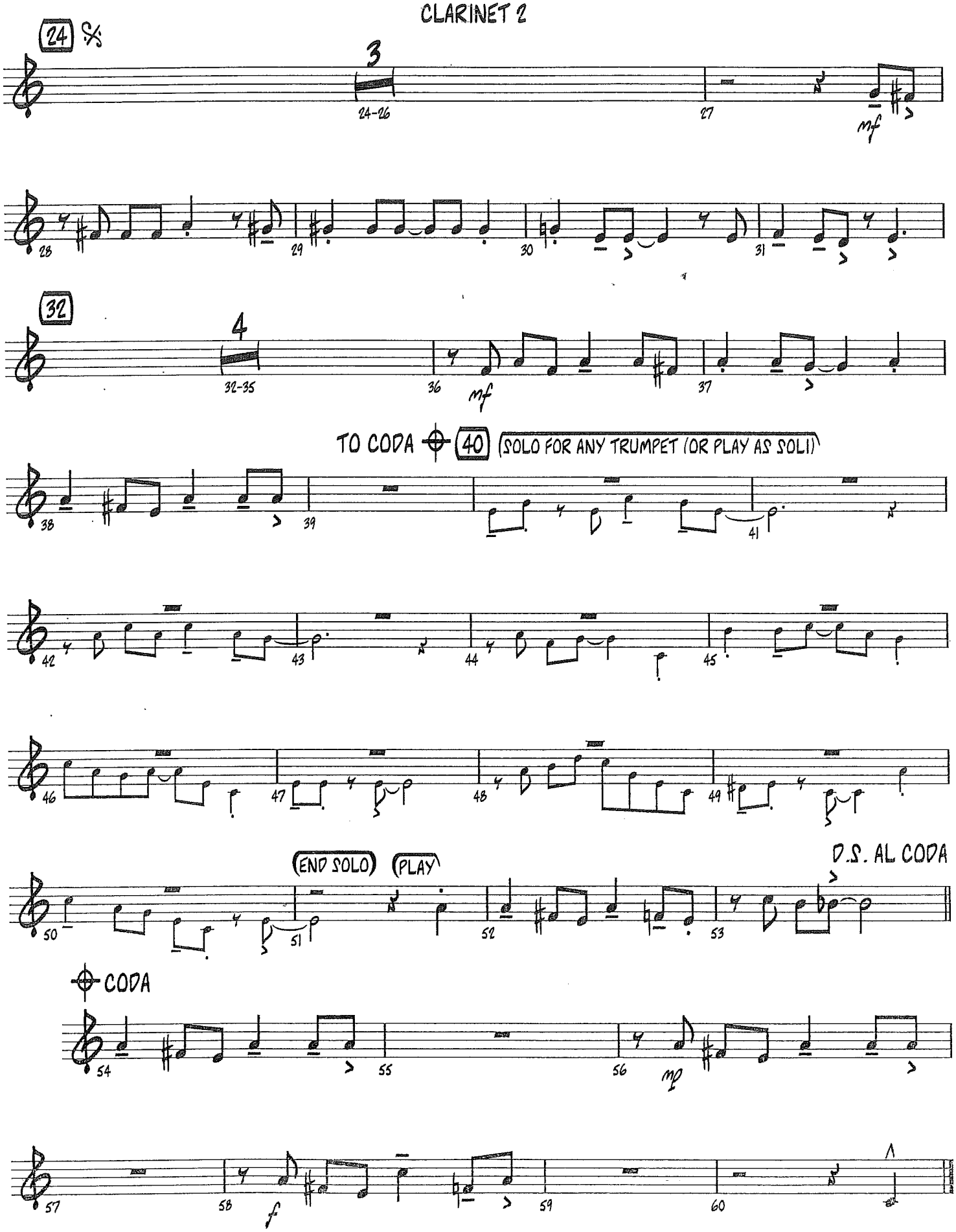
CLARINET 2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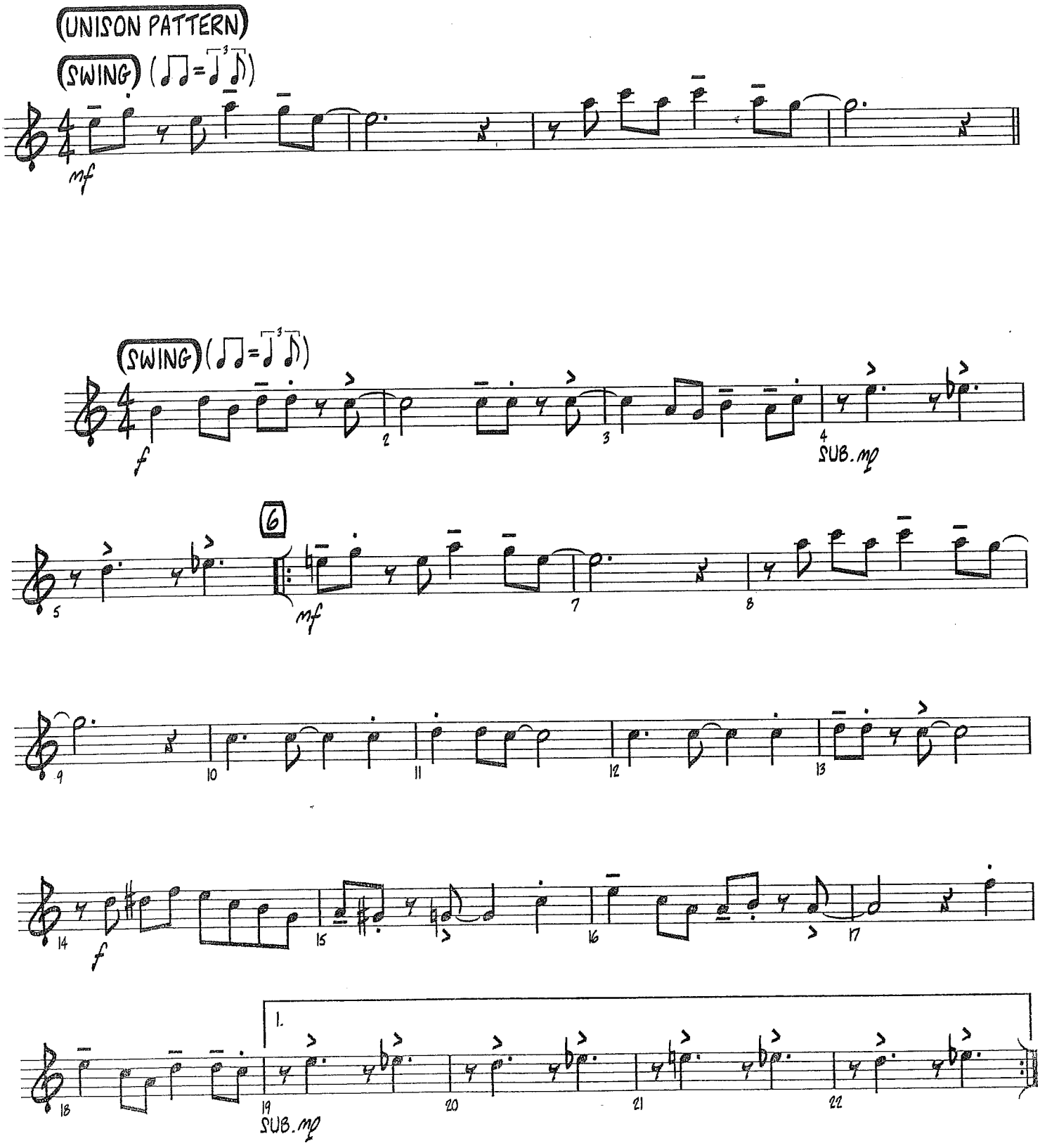
From Walt Disney's TOY STORY

YOU'VE GOT A FRIEND IN ME

TENOR SAX 1

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL



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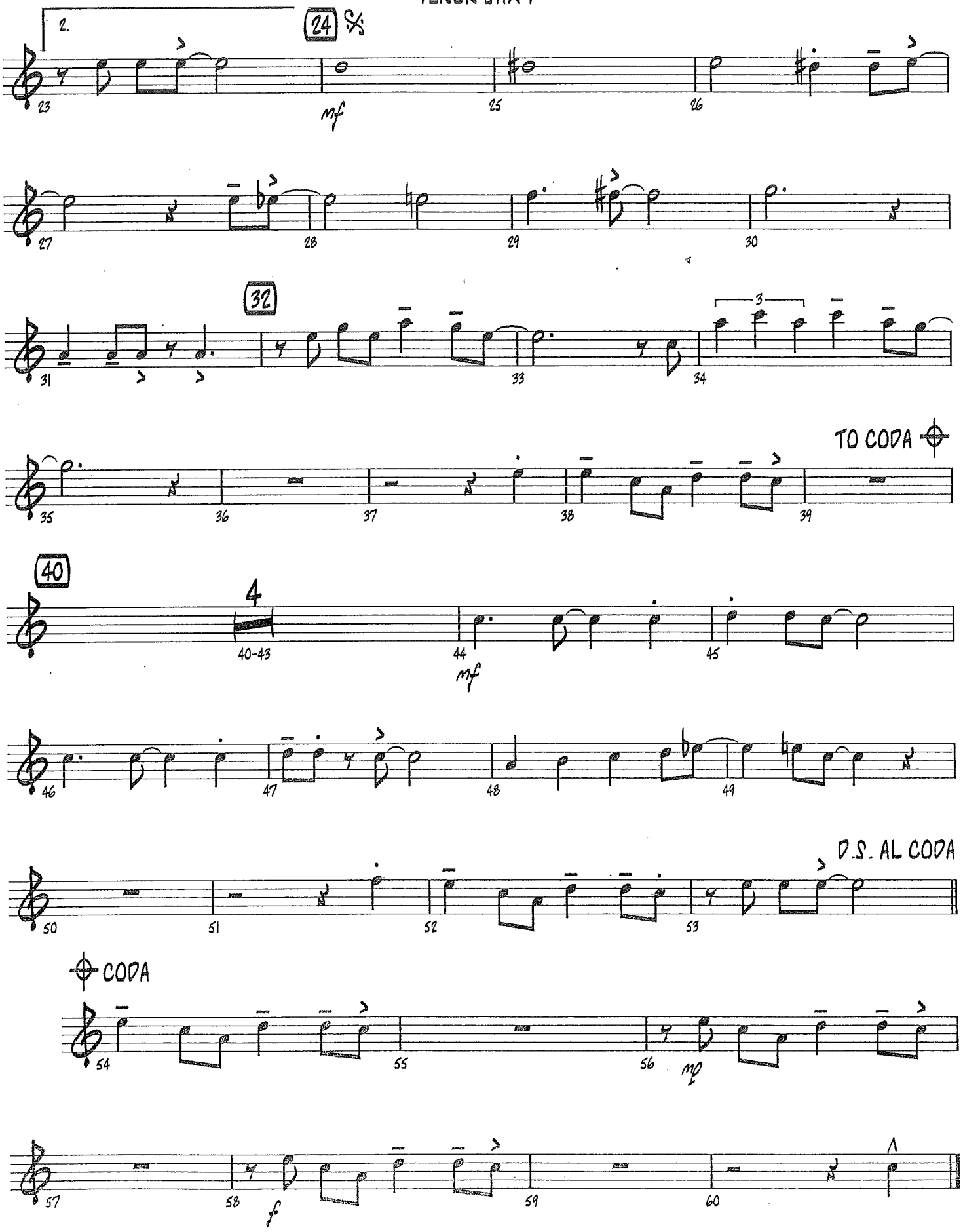
TENOR SAX 1

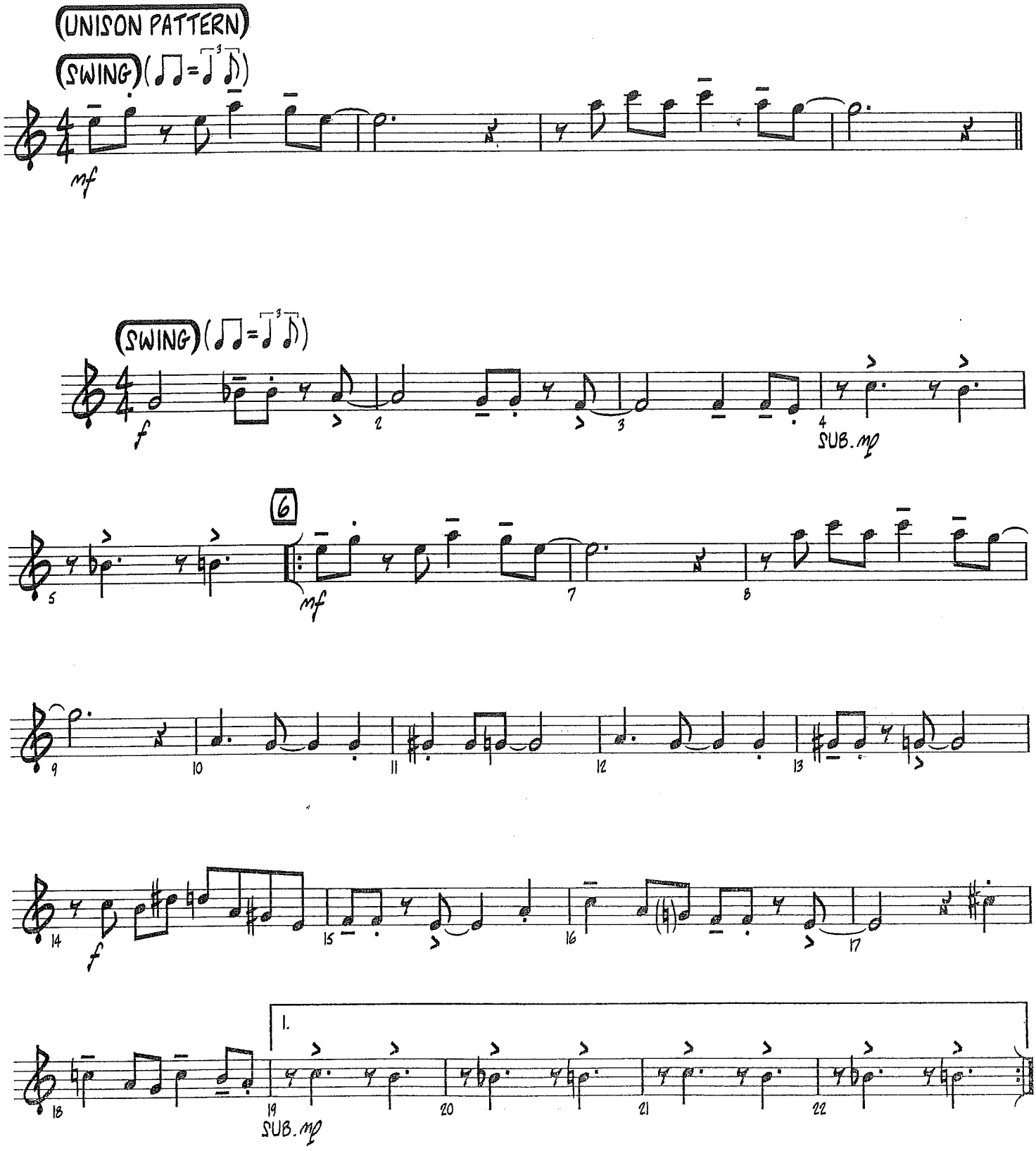


From Walt Disney's TOY STORY

YOU'VE GOT A FRIEND IN ME

TENOR SAX 2

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL



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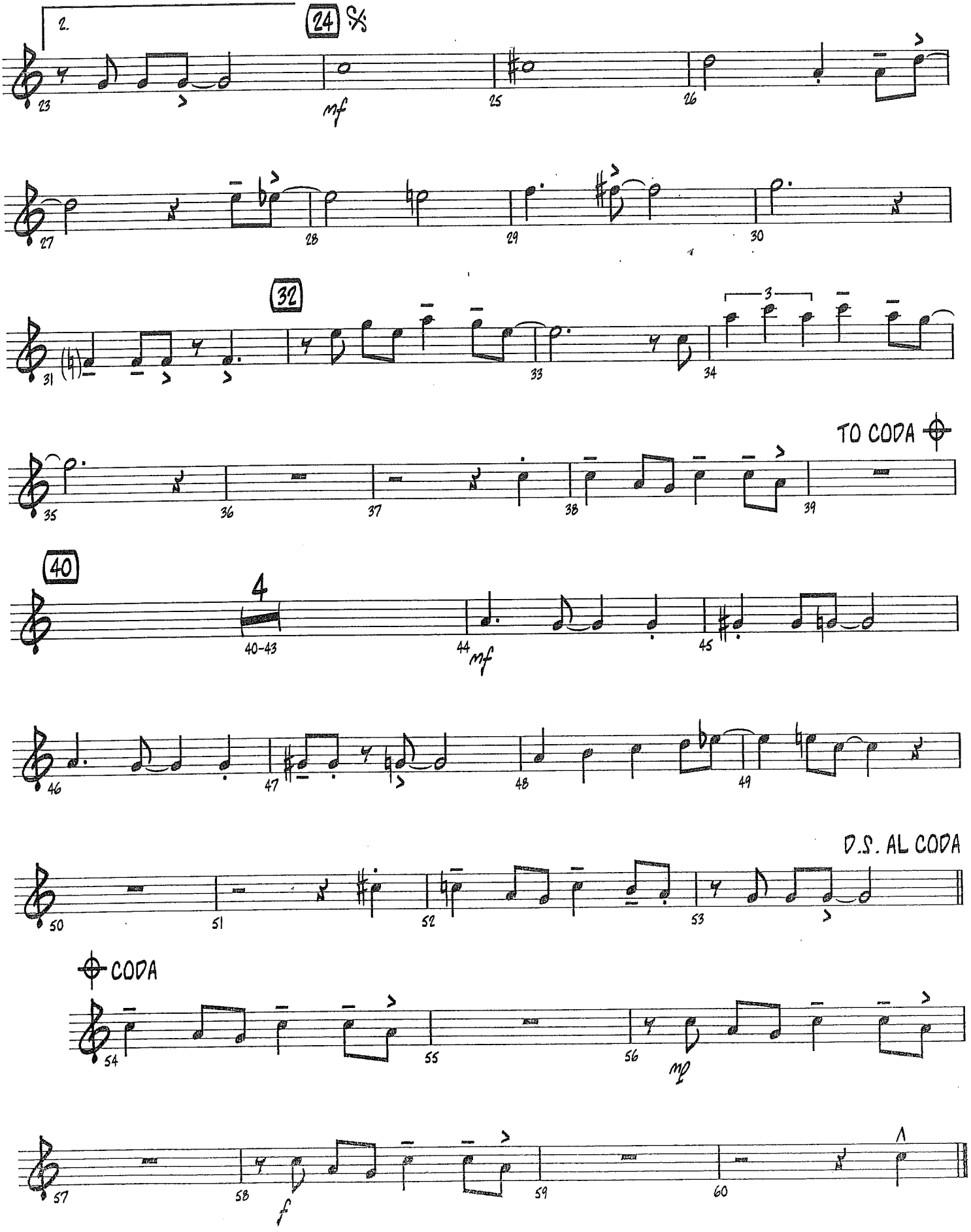
TENOR SAX 2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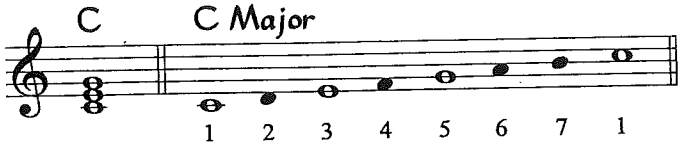
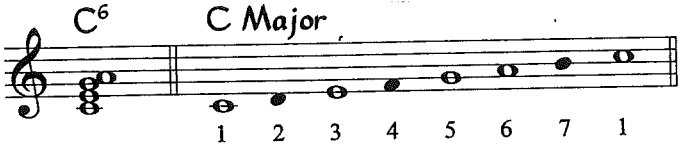
Appendix 1 - Supplemental Educational Material

Chords and Complementary Scales

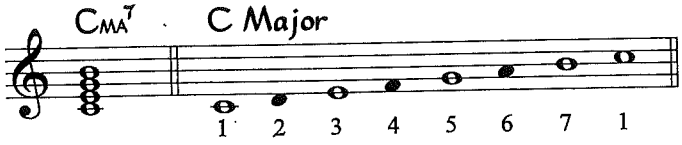
C — C Major



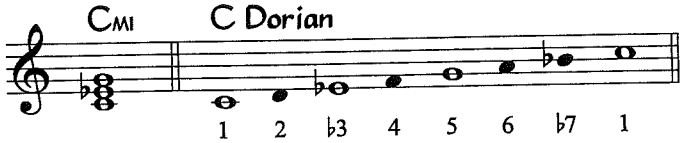
C⁶ — C Major



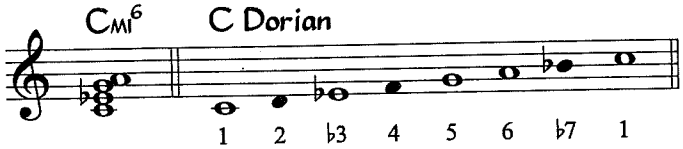
C$_{MA}^{7}$ — C Major



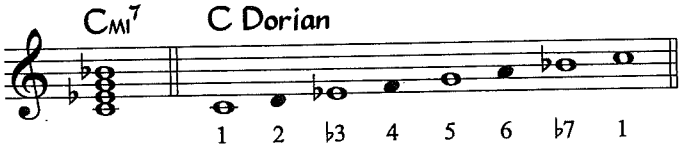
C$_{MI}$ — C Dorian



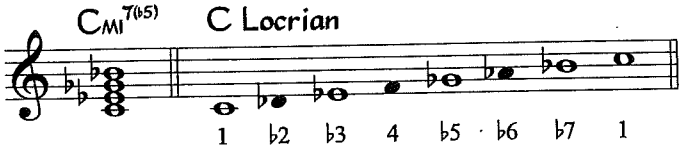
C$_{MI}^{6}$ — C Dorian



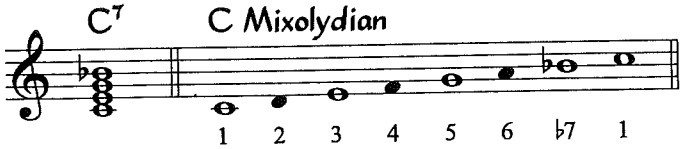
C$_{MI}^{7}$ — C Dorian



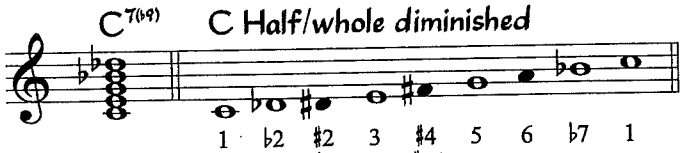
C$_{MI}^{7(♭5)}$ — C Locrian



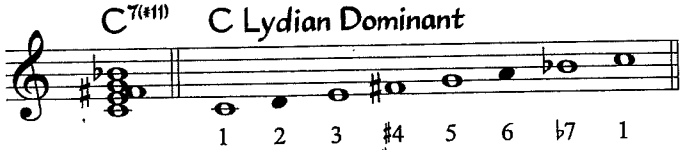
C^{7} — C Mixolydian



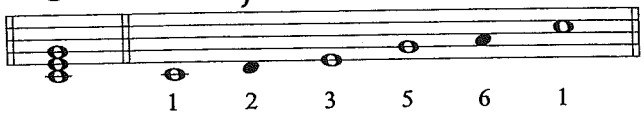
C$^{7(♭9)}$ — C Half/whole diminished



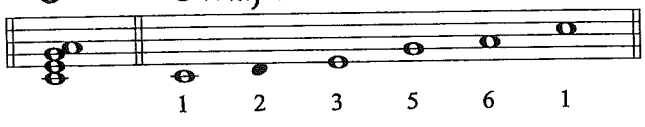
C$^{7(♯11)}$ — C Lydian Dominant



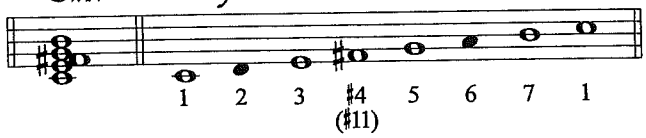
C — C Major Pentatonic



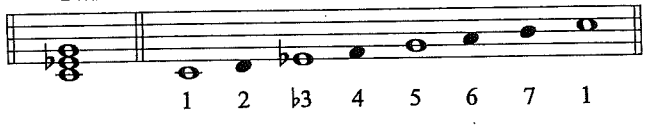
C⁶ — C Major Pentatonic



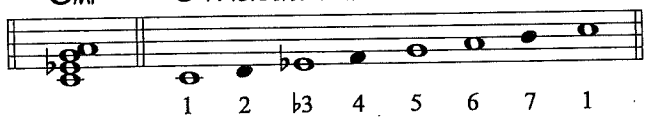
C$_{MA}^{7(♯11)}$ — C Lydian



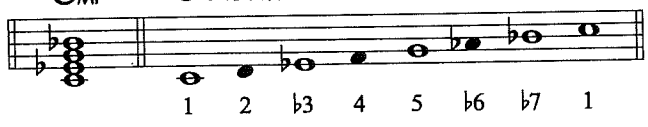
C$_{MI}$ — C Melodic Minor



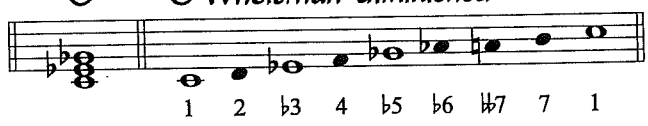
C$_{MI}^{6}$ — C Melodic Minor



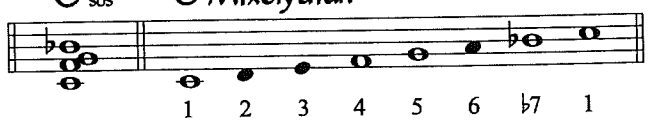
C$_{MI}^{7}$ — C Aeolian



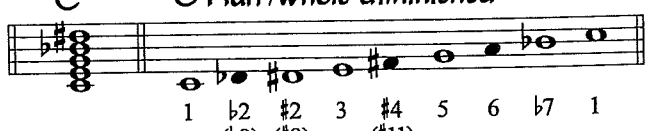
C$^{\circ}$ — C Whole/half diminished



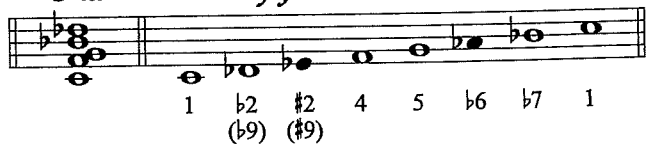
C$^{7}_{SUS}$ — C Mixolydian



C$^{7(♯9)}$ — C Half/whole diminished



C$^{7}_{SUS(♭9)}$ — C Phrygian



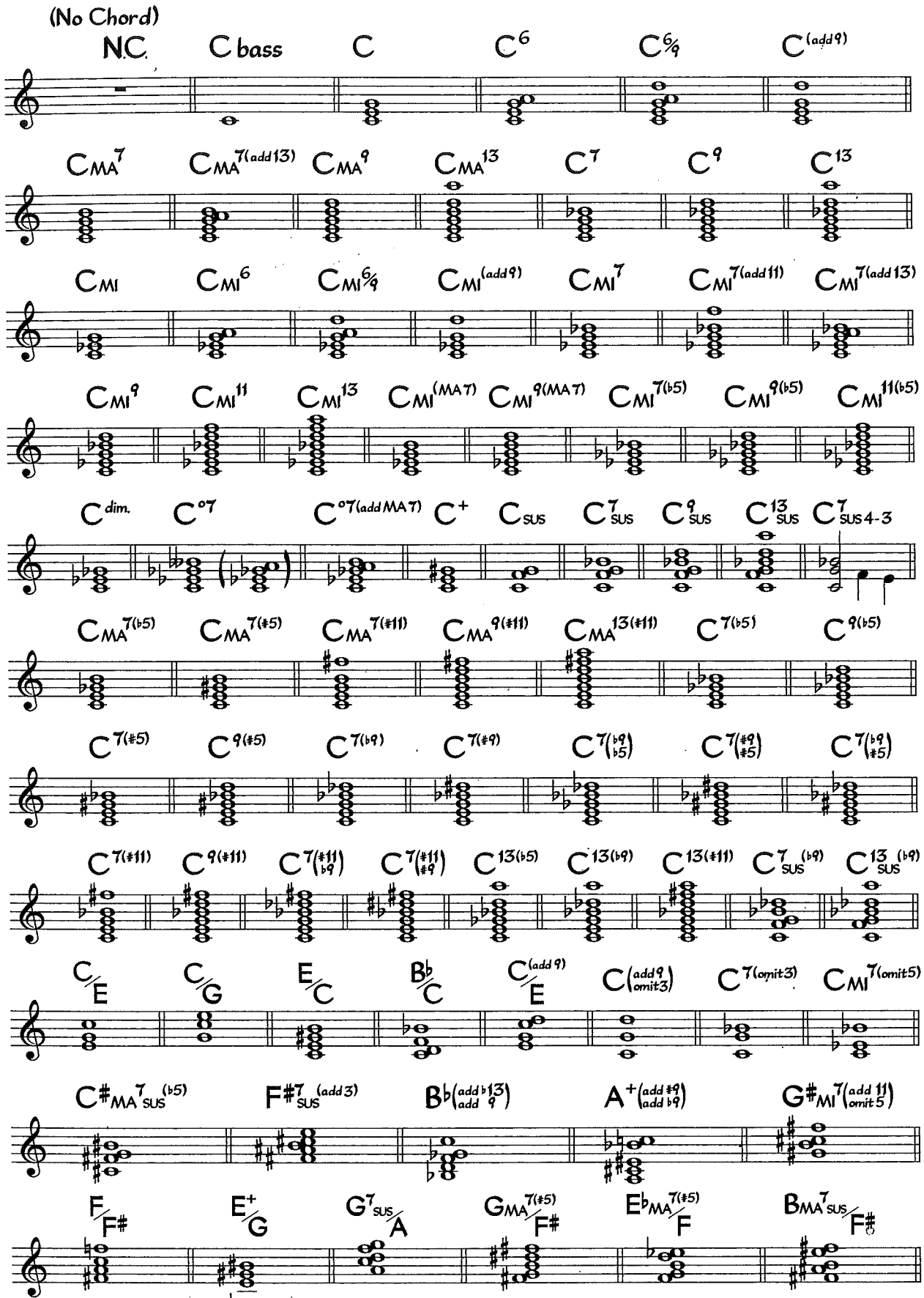
Chord Dictionary

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

Below are two groups of chord spelling:

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

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



B♭ BASS CLARINET BOOK 1

ESSENTIAL ELEMENTS® 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

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

HAL•LEONARD®

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

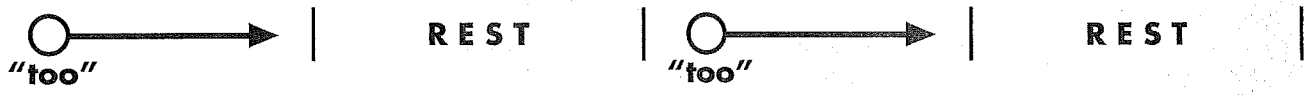
Taking Care Of Your Instrument

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

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



Getting It Together

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

Step 1 Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.

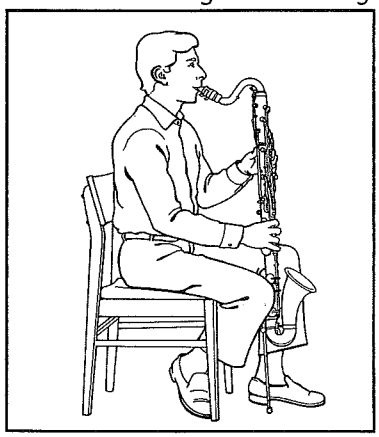
Step 2 (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.

Step 3 Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.

Step 4 Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.

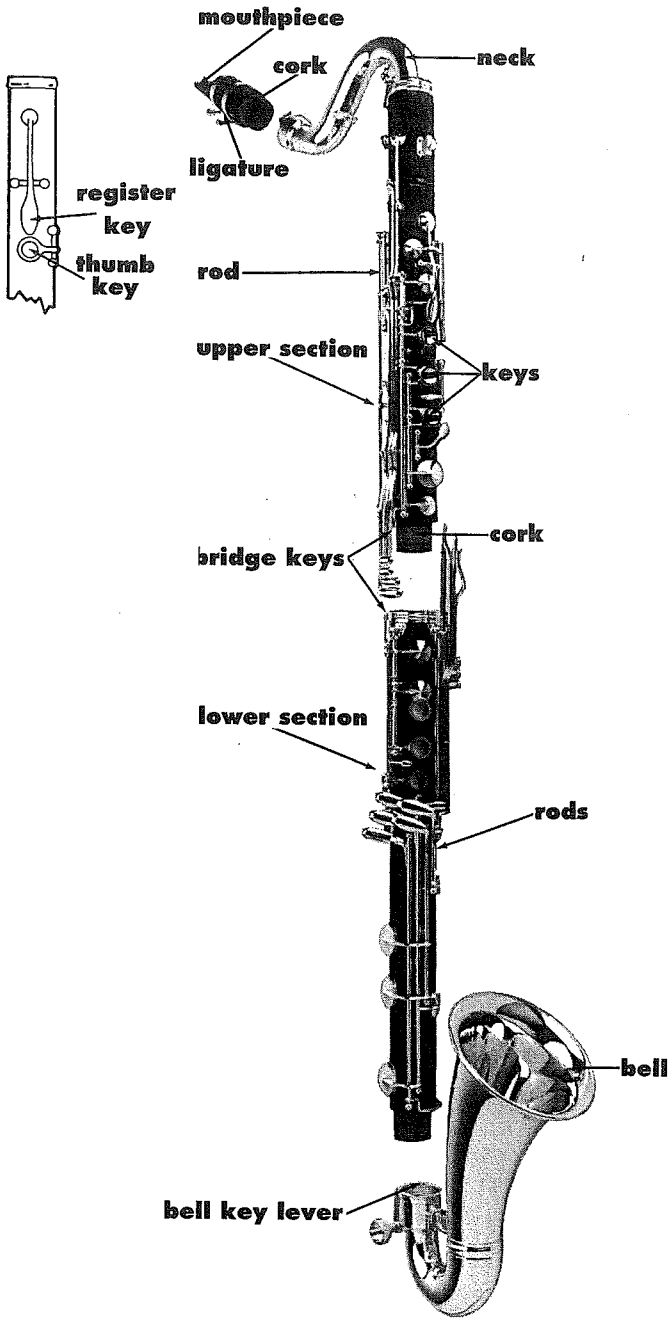
Step 5 Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).

Step 6 Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.



Step 7

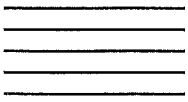
Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:



READING MUSIC

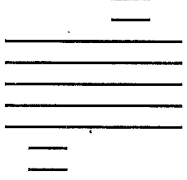
Identify and draw each of these symbols:

Music Staff



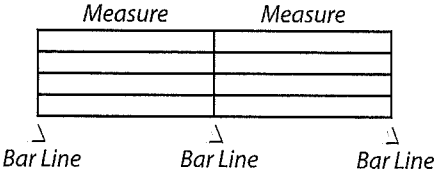
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



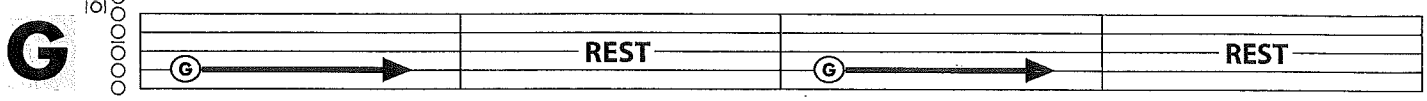
Bar lines divide the music staff into **measures**.

Long Tone

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

1. THE FIRST NOTE

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



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

The Beat

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

One beat = 1 &
↓ ↑

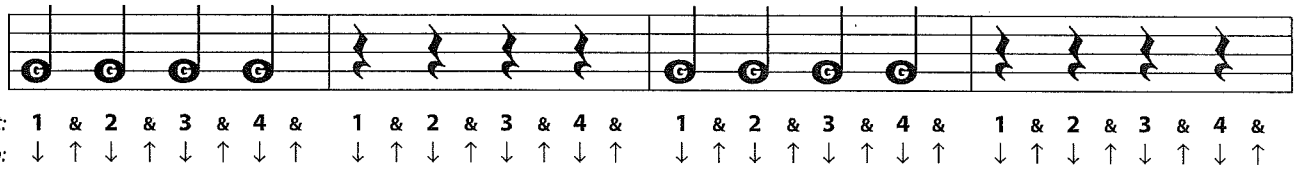
Notes And Rests

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

Quarter Note = 1 beat

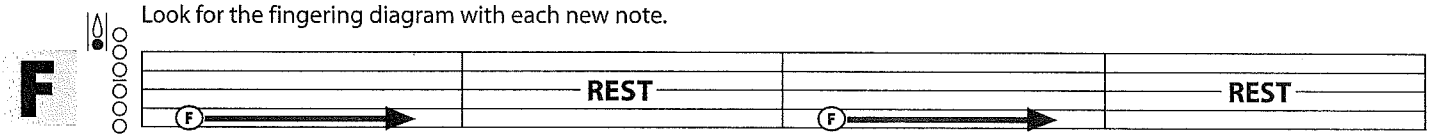
Quarter Rest = 1 silent beat

2. COUNT AND PLAY



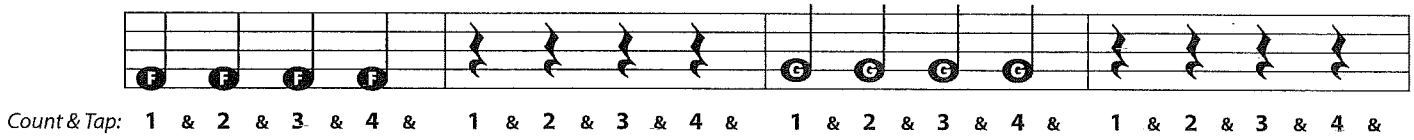
3. A NEW NOTE

Look for the fingering diagram with each new note.



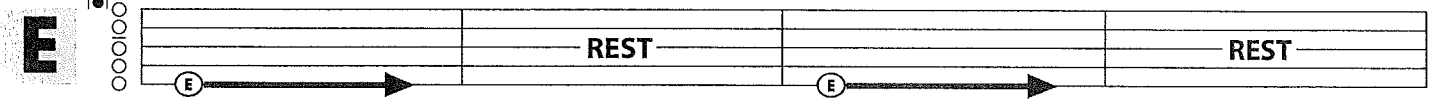
△ *The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.*

4. TWO'S A TEAM

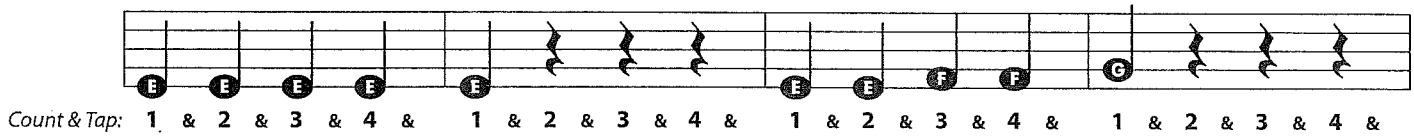


5. HEADING DOWN

Practice long tones on each new note.



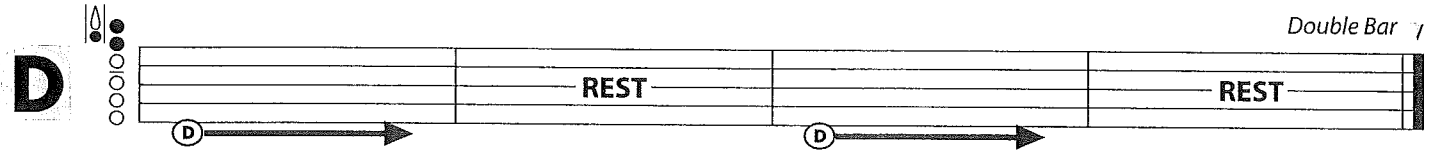
6. MOVING ON UP



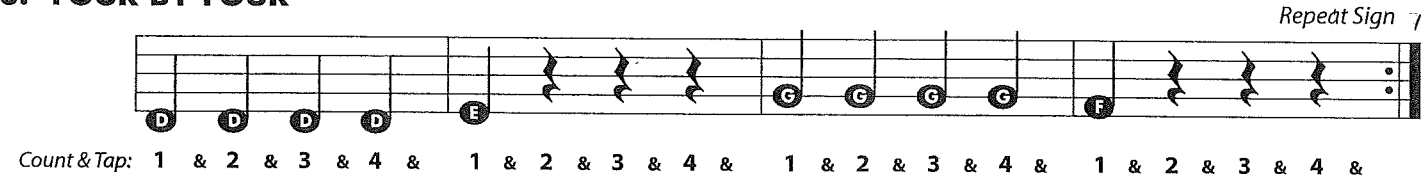
Double Bar indicates the end of a piece of music.

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

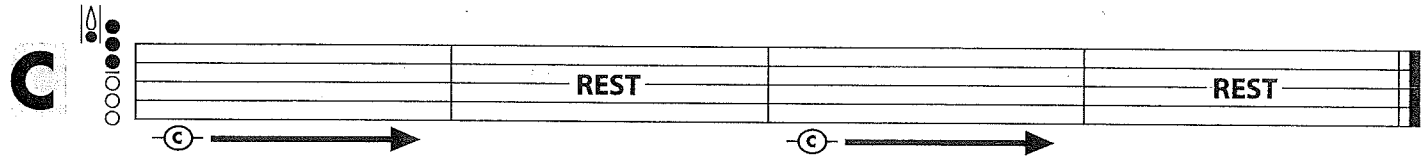
7. THE LONG HAUL



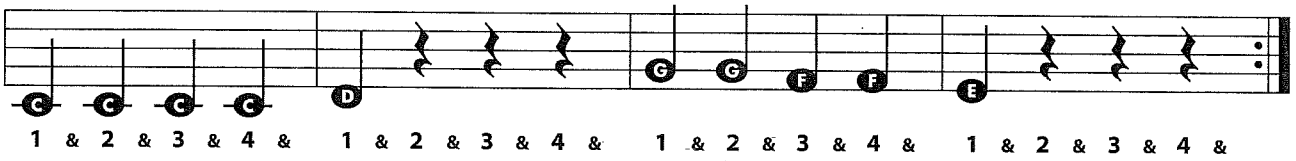
8. FOUR BY FOUR



9. TOUCHDOWN



10. THE FAB FIVE

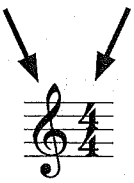


Treble Clef

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

Time Signature

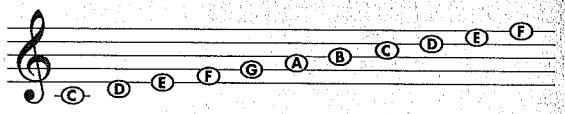
indicates how many beats per measure and what kind of note gets one beat.



= **4 beats** per measure
= **Quarter** note gets one beat

Note Names

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



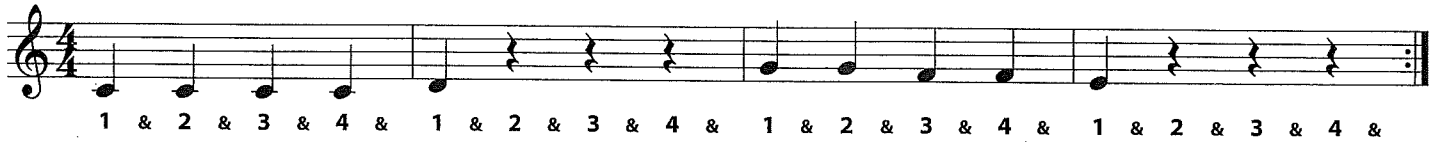
THEORY

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

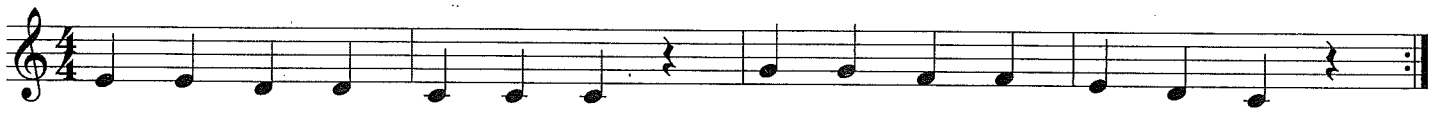
Flat ♭ lowers the note and remains in effect for the entire measure.

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

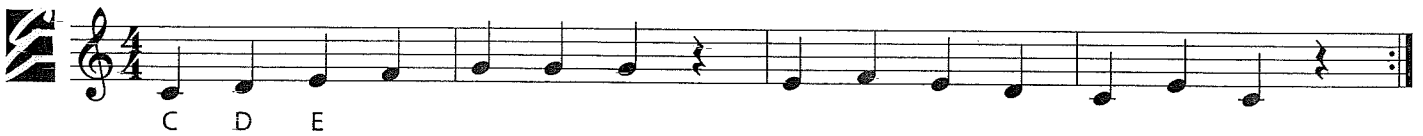
11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*



12. FIRST FLIGHT

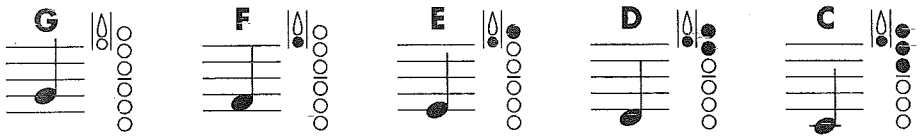


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

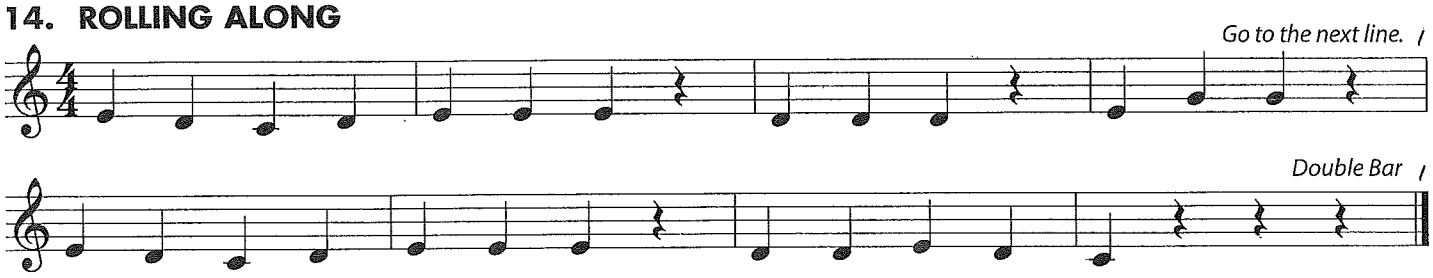


Notes In Review

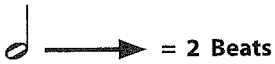
Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

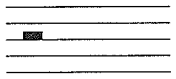


Half Note

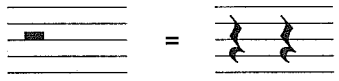


1 & 2 &

Half Rest



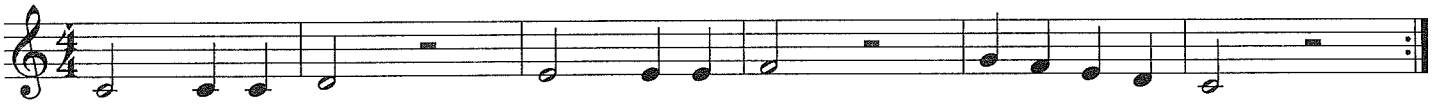
1 & 2 &



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

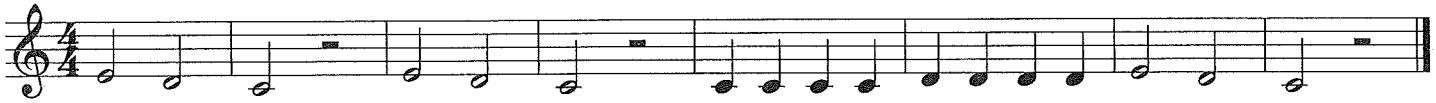
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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 *Check your embouchure and hand position.*

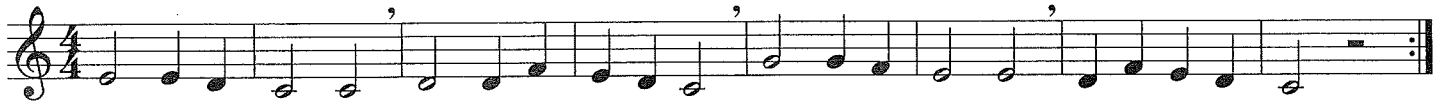


Breath Mark

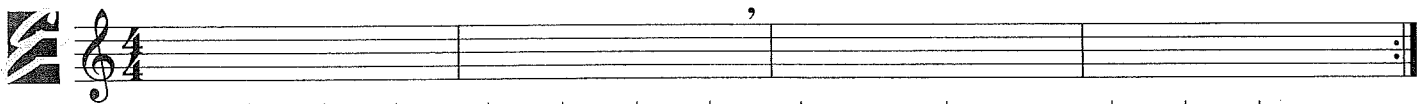
Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song



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



F G F E F E D C D E F E F

Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

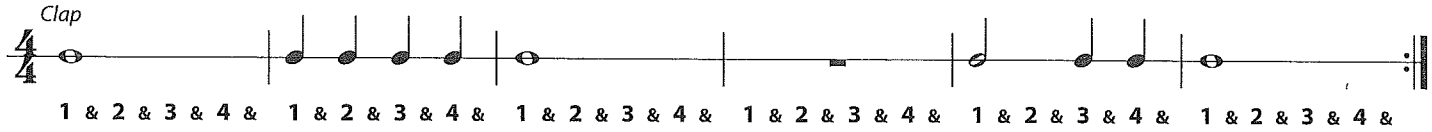
= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

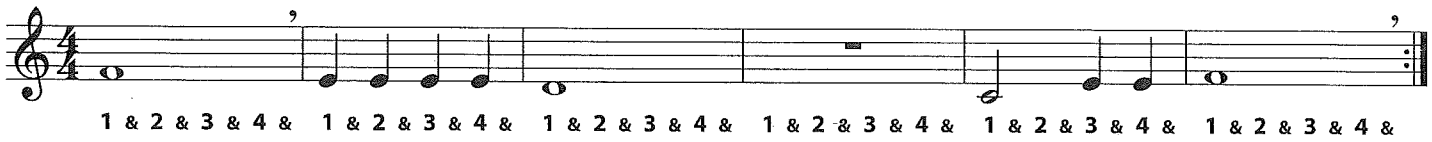
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

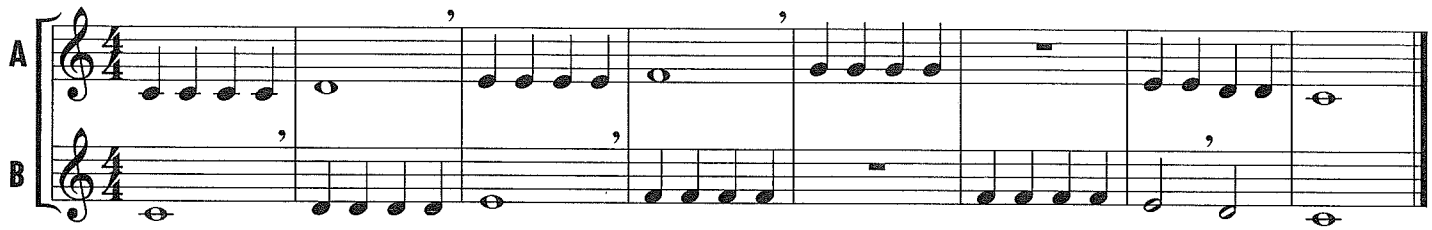


21. THE WHOLE THING

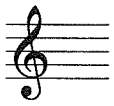


Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet



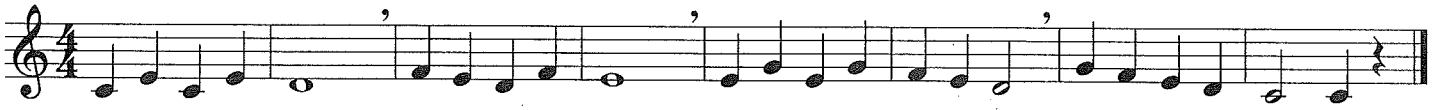
Key Signature



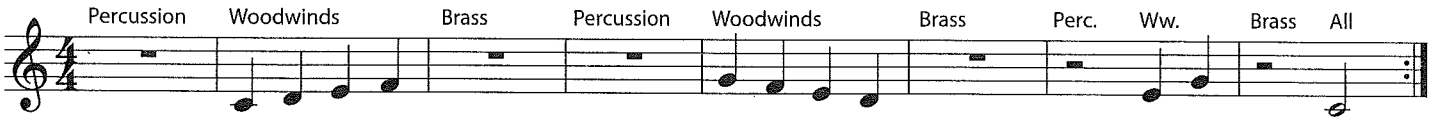
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

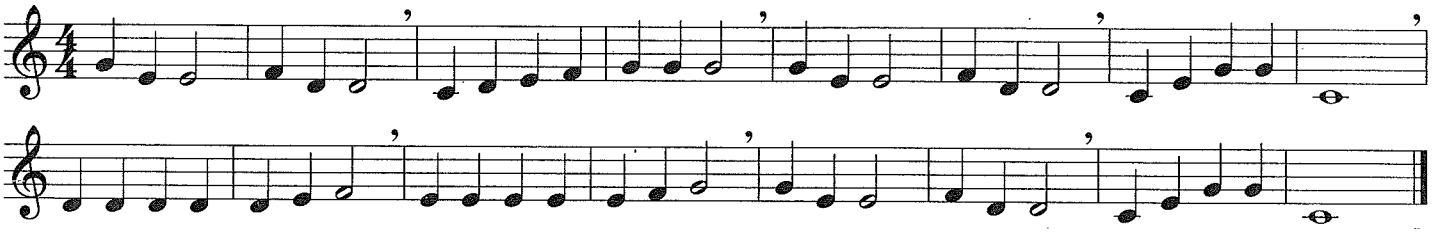
23. MARCH STEPS



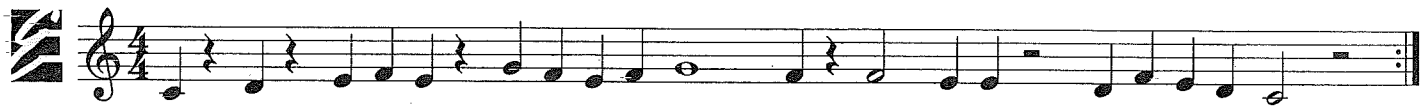
24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



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

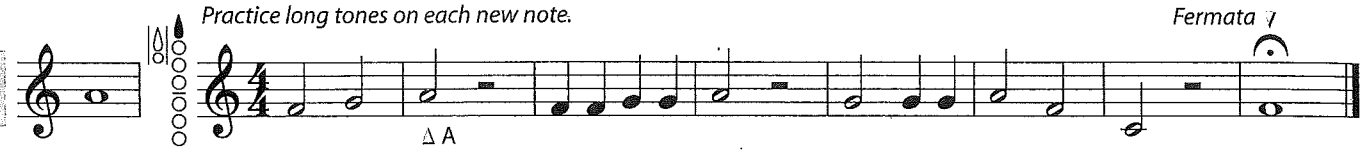


Fermata Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

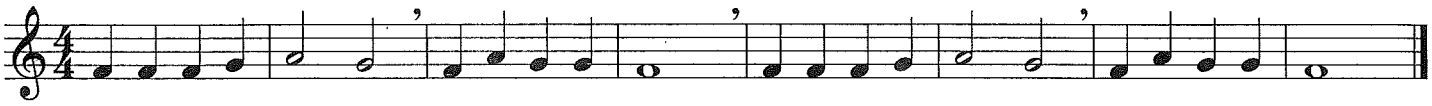
Practice long tones on each new note. *Fermata*

A

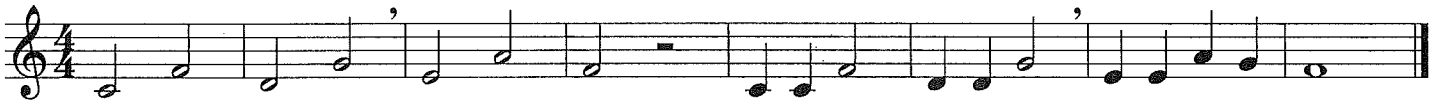


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



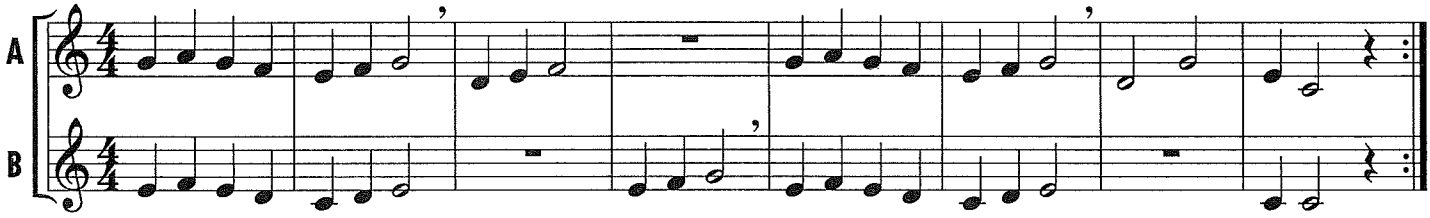
THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

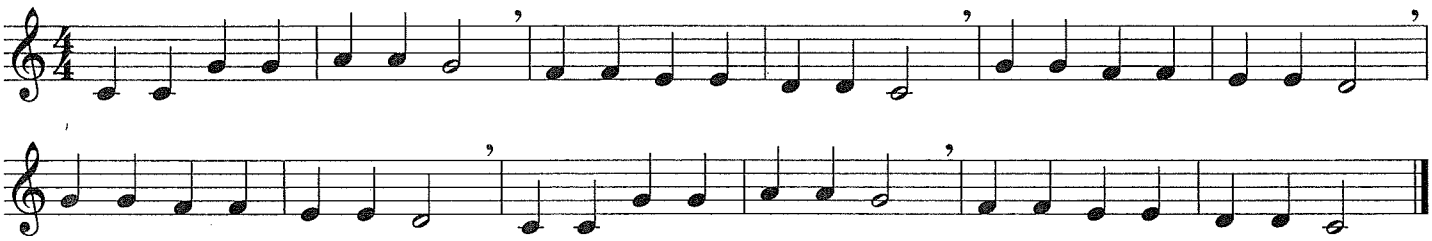


HISTORY

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

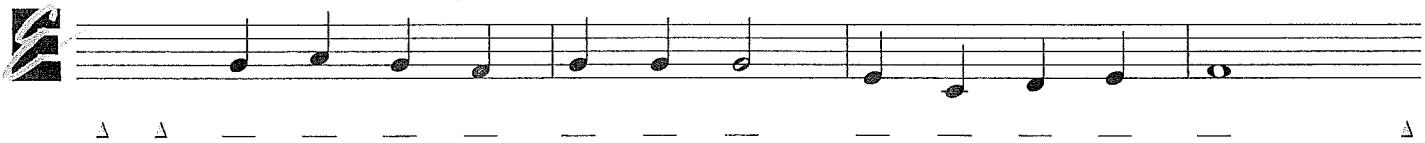
31. A MOZART MELODY

Adaptation

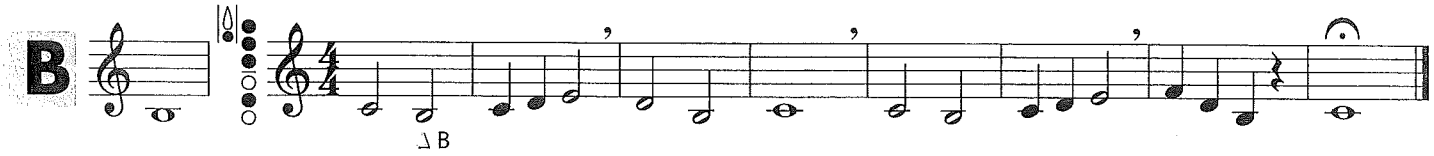


32. ESSENTIAL ELEMENTS QUIZ

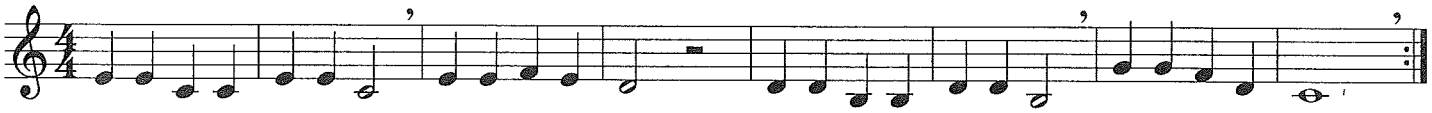
Draw these symbols where they belong and write in the note names before you play:



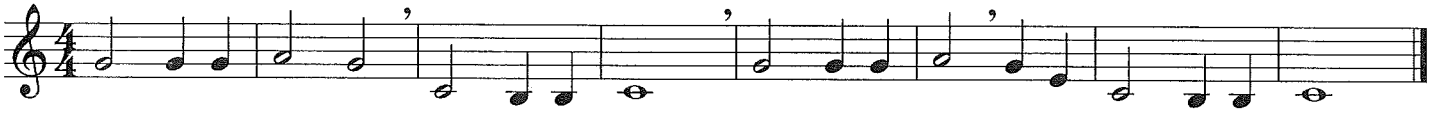
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY

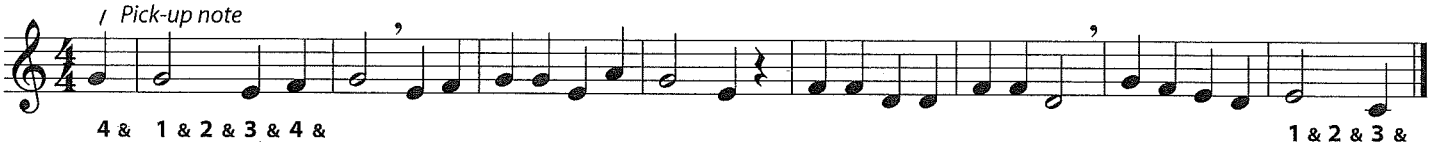


35. JUMP ROPE



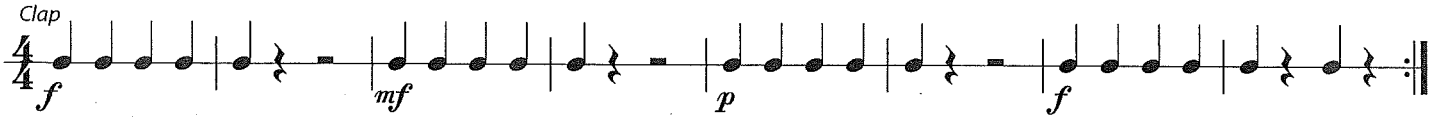
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



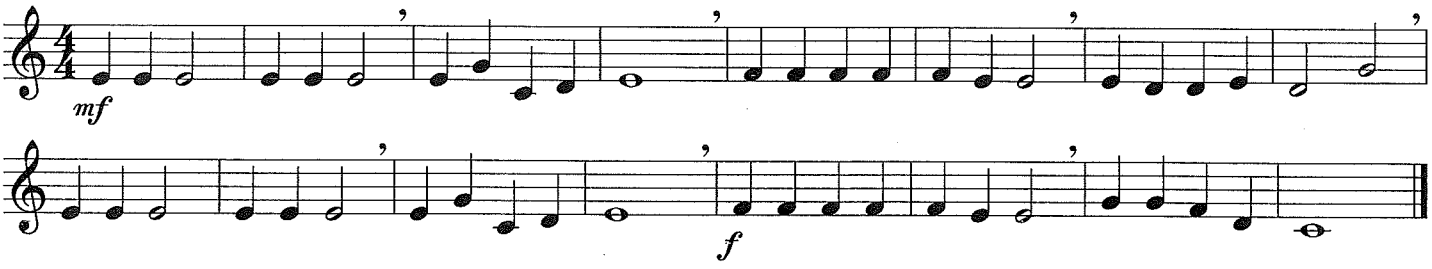
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



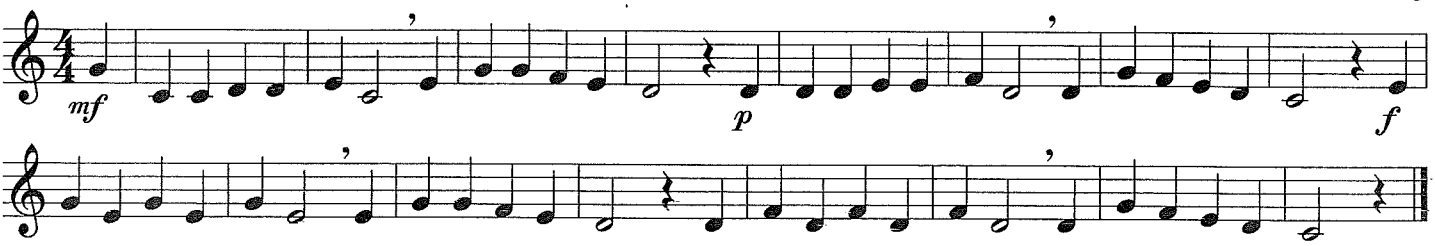
38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont



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

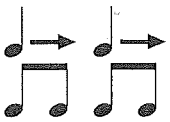
Traditional Hanukkah Song



Eighth Notes

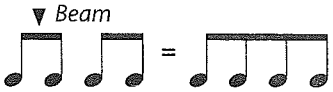
1 &

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

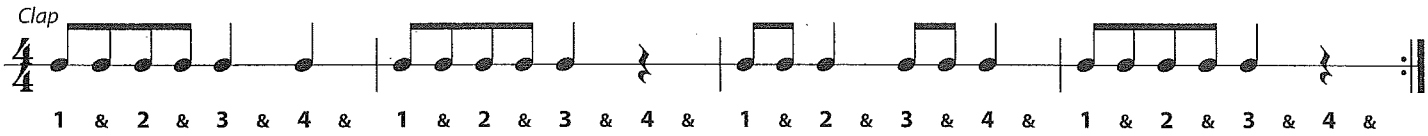


1 & 2 &

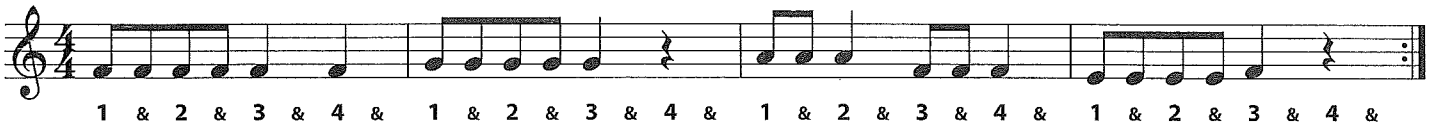
Two or more Eighth Notes have a *beam* across the stems.



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

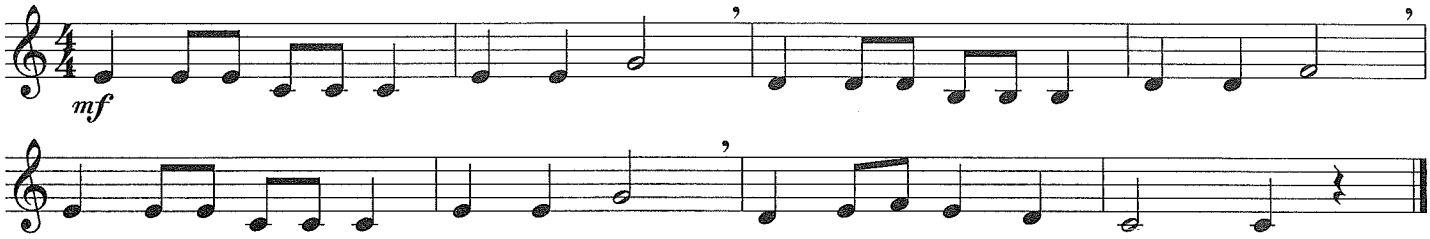


41. EIGHTH NOTE JAM

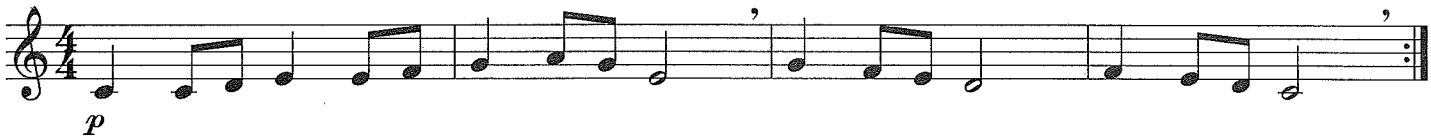


42. SKIP TO MY LOU

American Folk Song

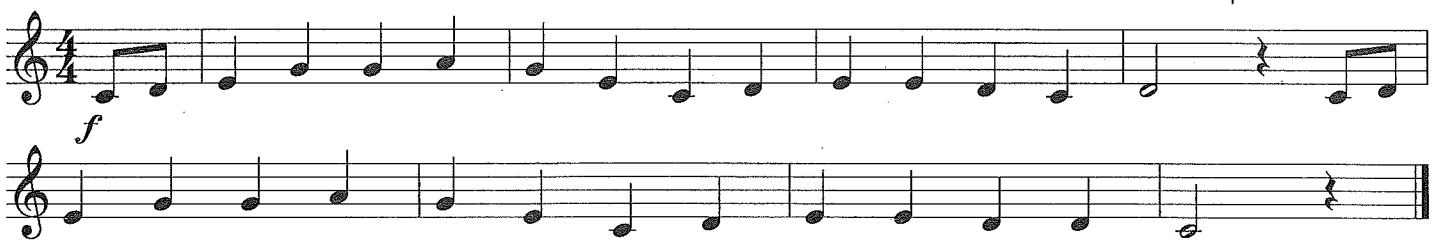


43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster

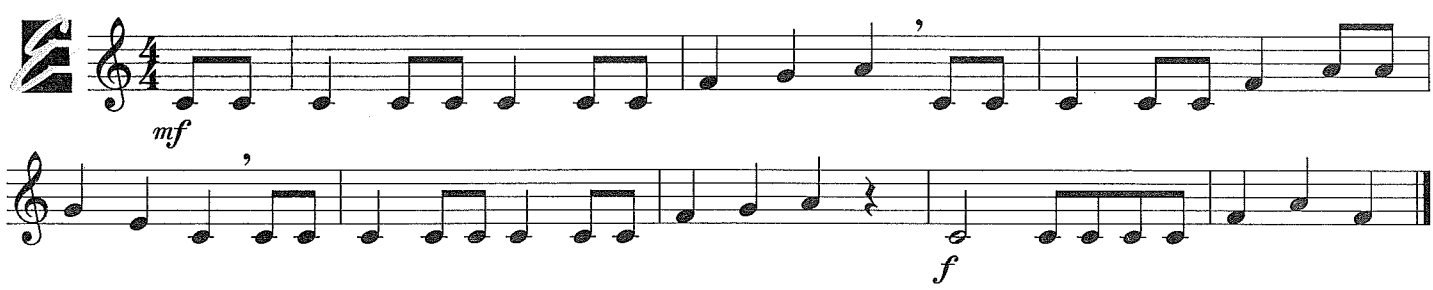


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

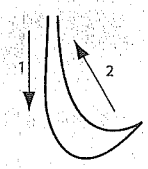


2/4 Time Signature

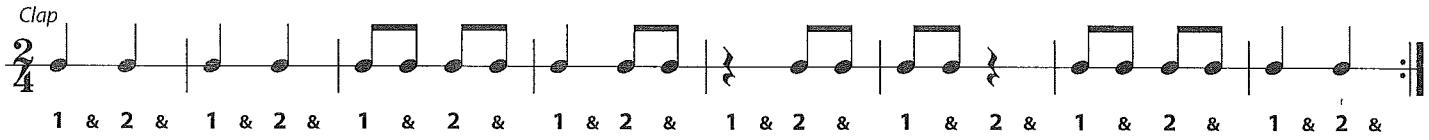
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

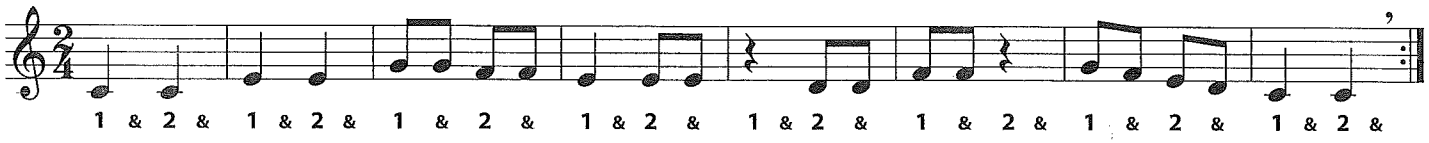
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO

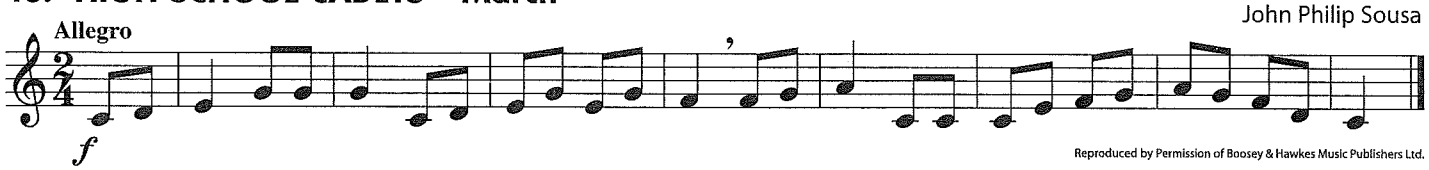


Tempo Markings

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

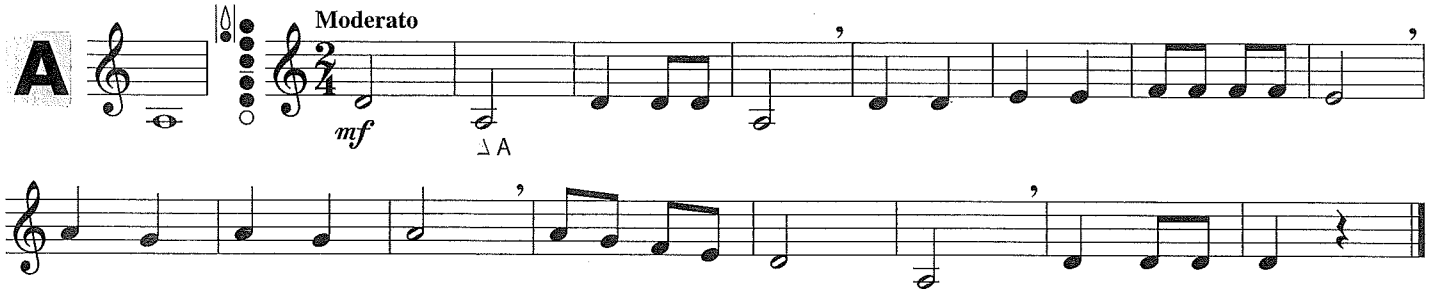
48. HIGH SCHOOL CADETS – March

John Philip Sousa



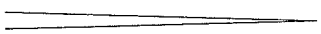
Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note



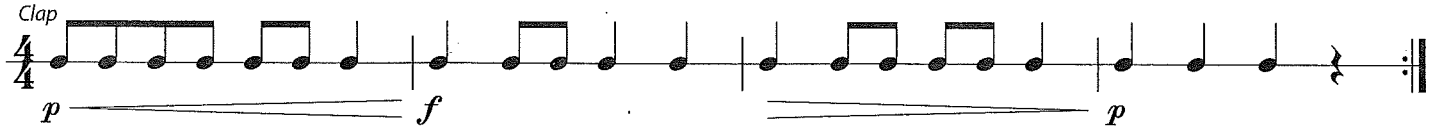
Dynamics

Crescendo (gradually louder)

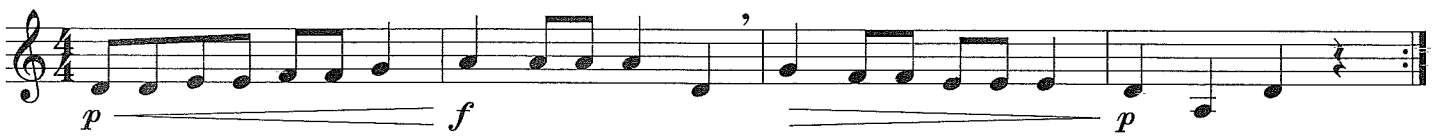


Decrescendo or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



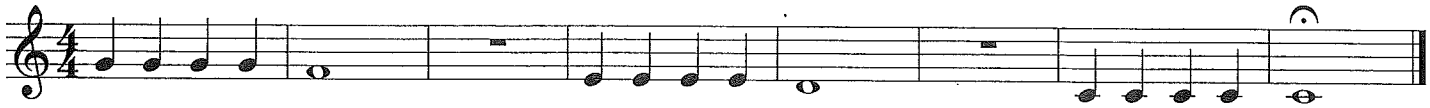
51. PLAY THE DYNAMICS



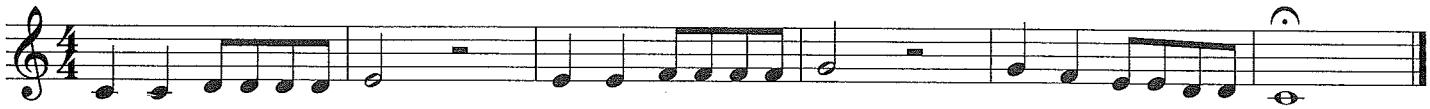
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

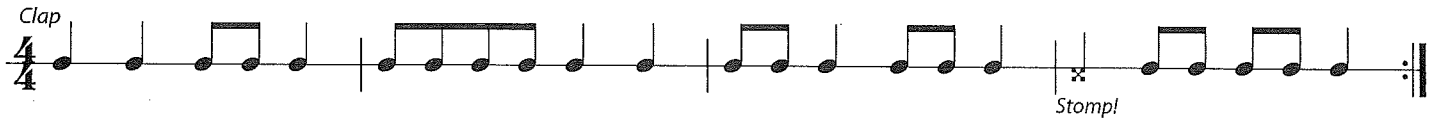
TONE BUILDER



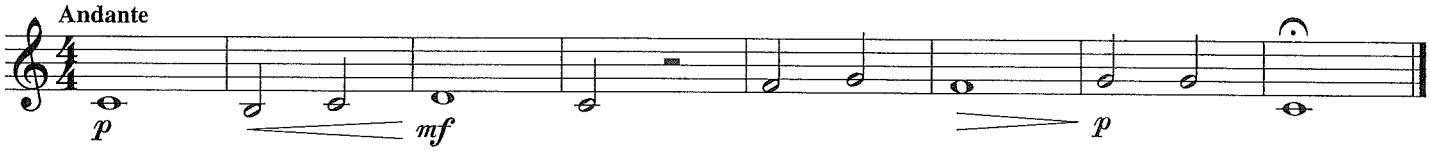
RHYTHM ETUDE



RHYTHM RAP



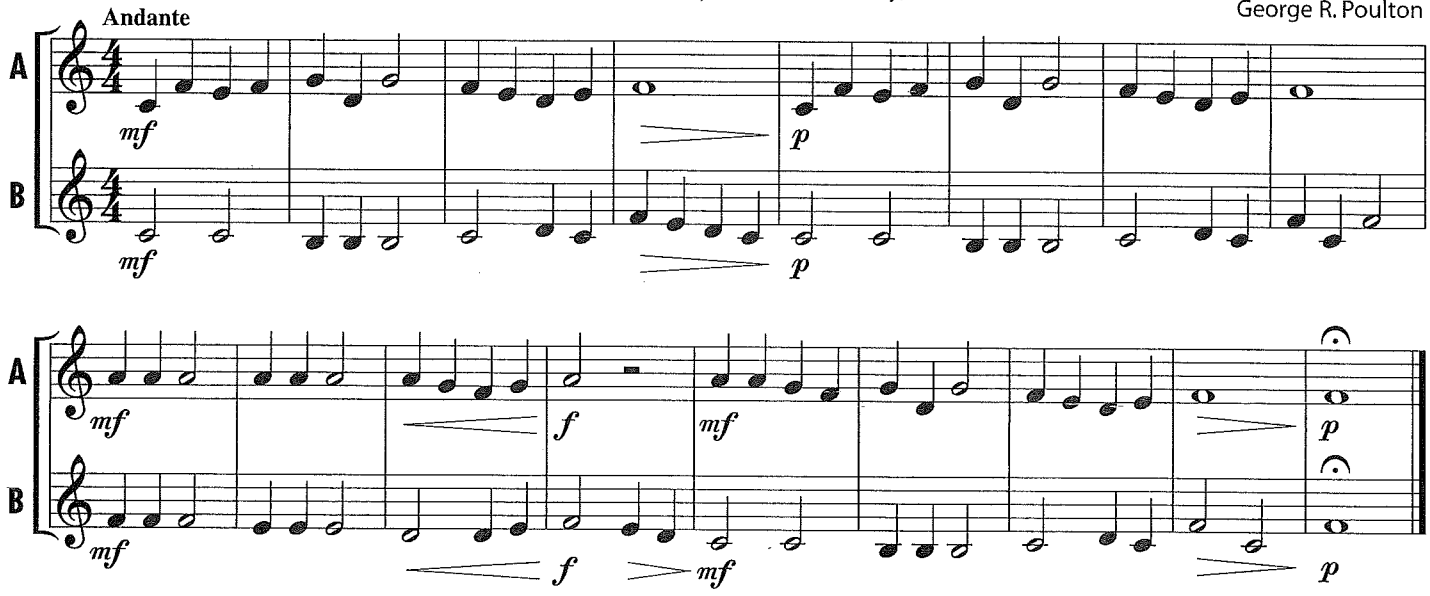
CHORALE



53. AURA LEE – Duet or Band Arrangement

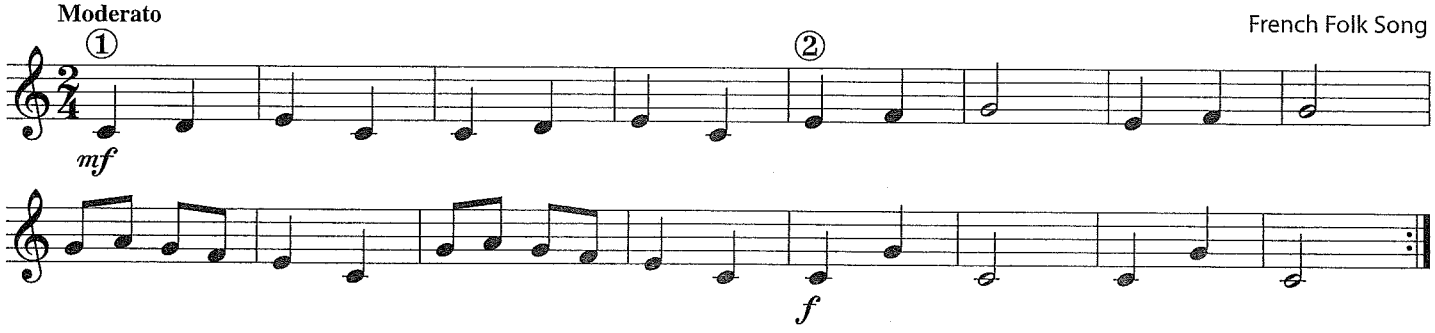
(Part A = Melody, Part B = Harmony)

George R. Poulton



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

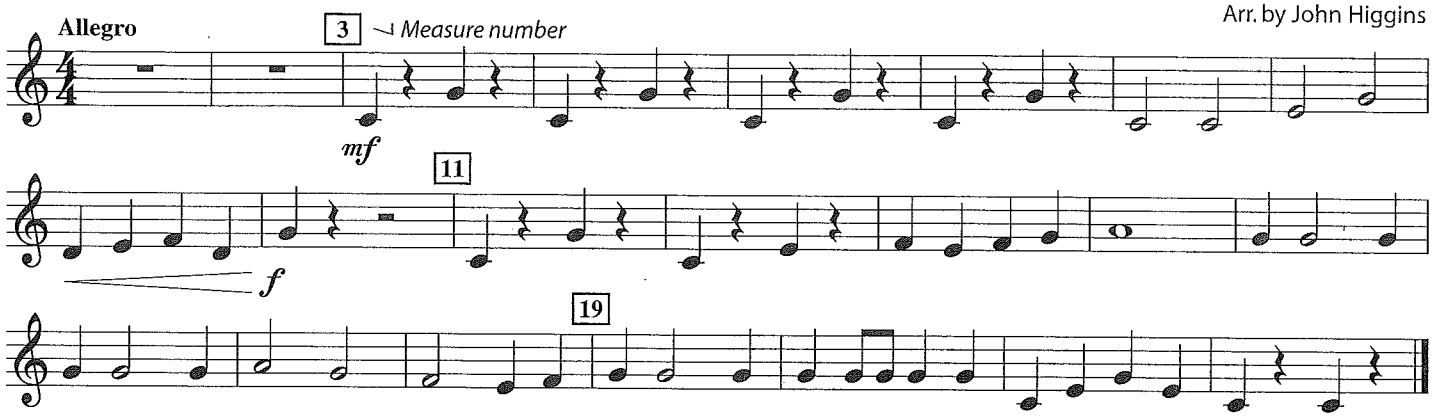
French Folk Song



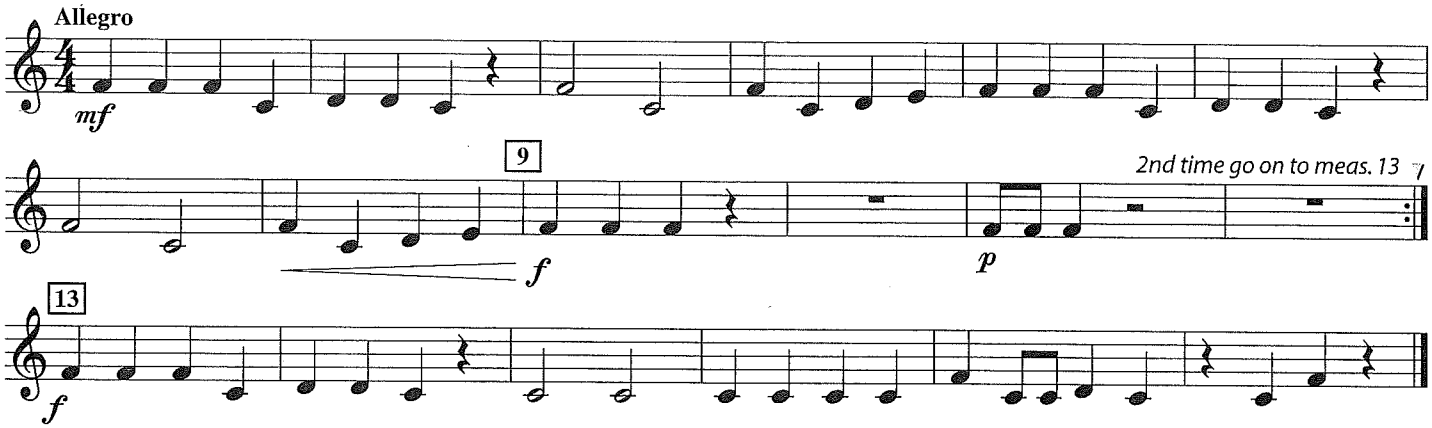
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

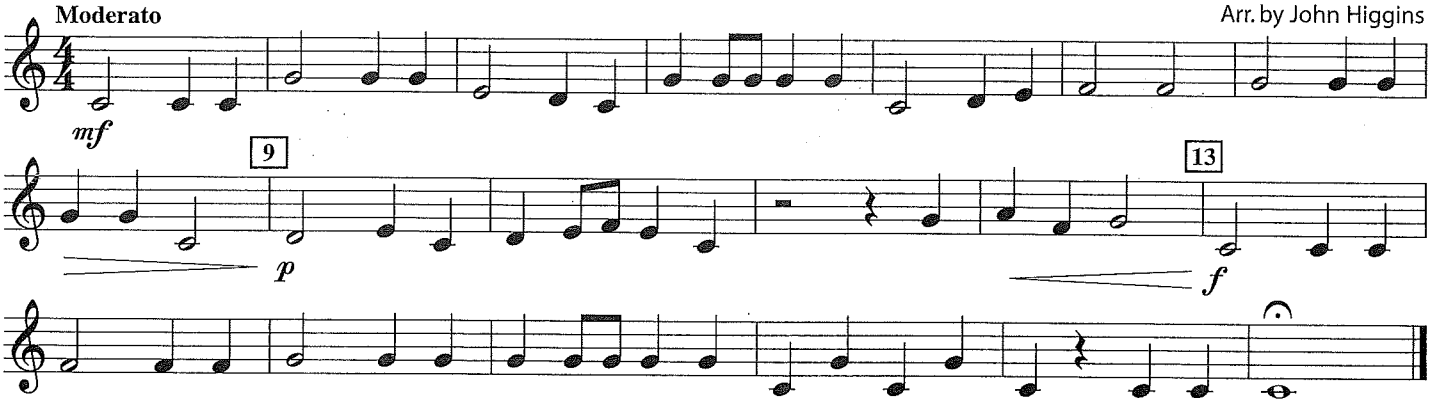


56. OLD MACDONALD HAD A BAND – Section Feature



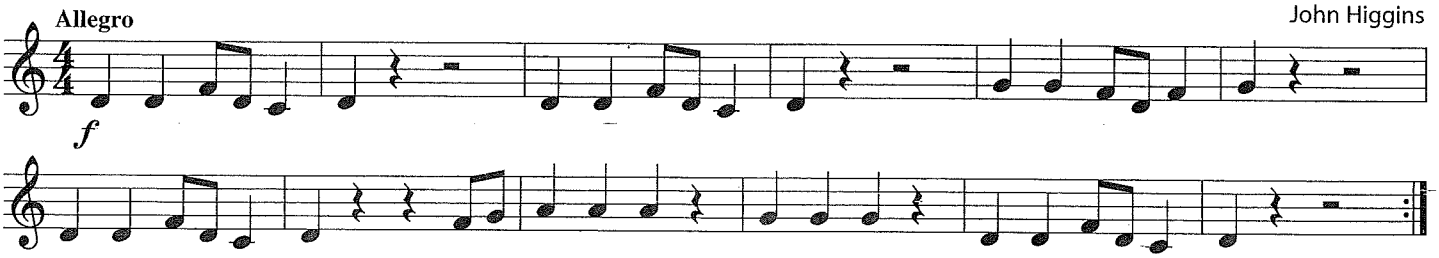
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

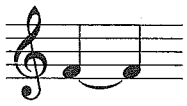


58. HARD ROCK BLUES – Encore

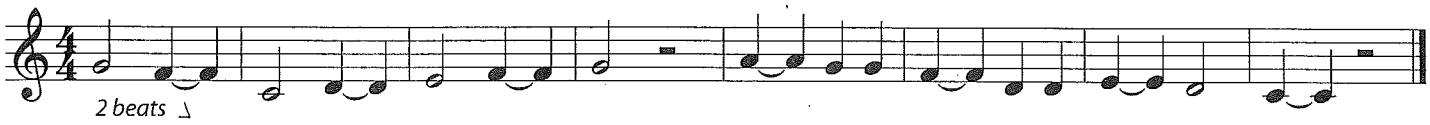
John Higgins



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

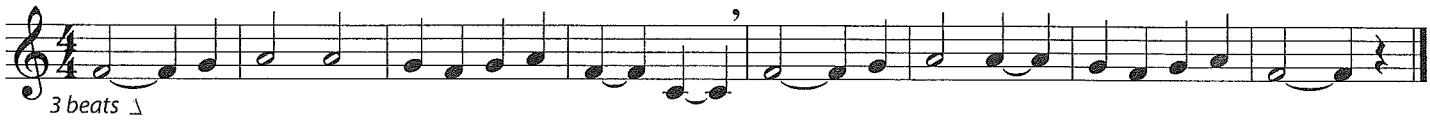


59. FIT TO BE TIED



60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note

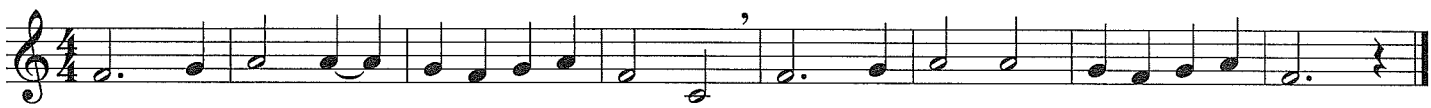
1 & 2 & 3 &

A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

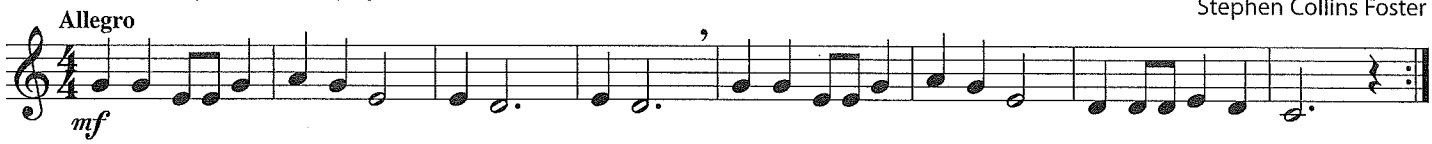


HISTORY

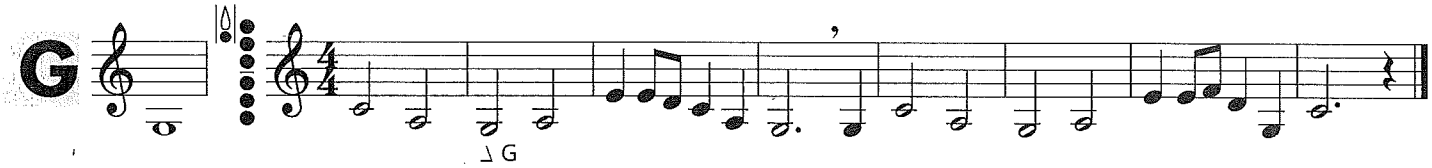
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES

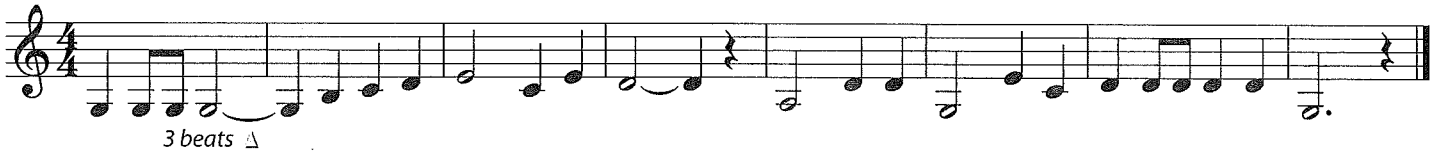
Stephen Collins Foster



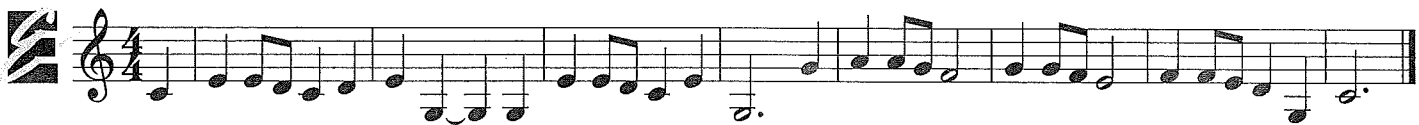
63. NEW DIRECTIONS - New Note



64. THE NOBLES *Always use a full airstream. Keep fingers above the tone holes, curved naturally.*



65. ESSENTIAL ELEMENTS QUIZ

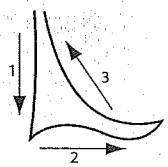


3/4 Time Signature

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

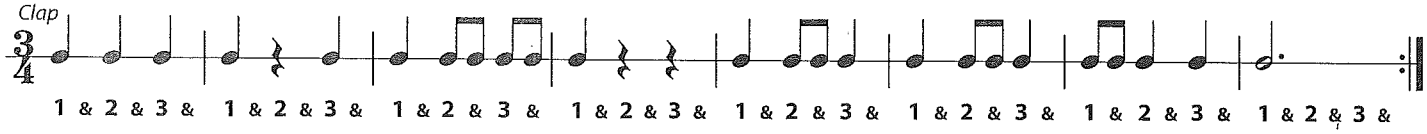
Conducting

Practice conducting this three-beat pattern.

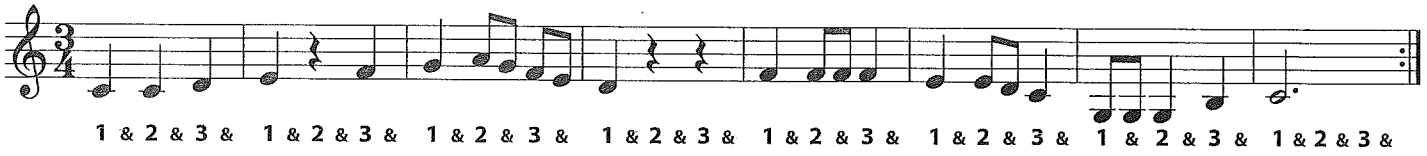


THEORY

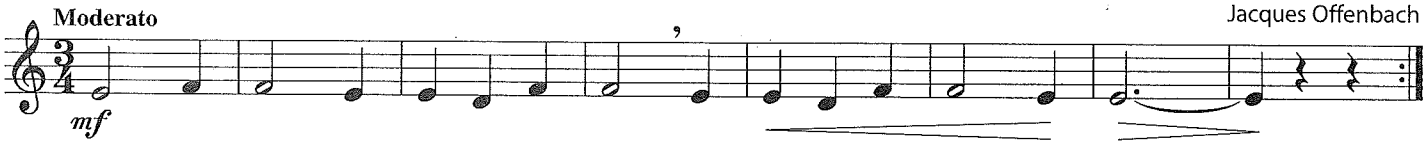
66. RHYTHM RAP



67. THREE BEAT JAM



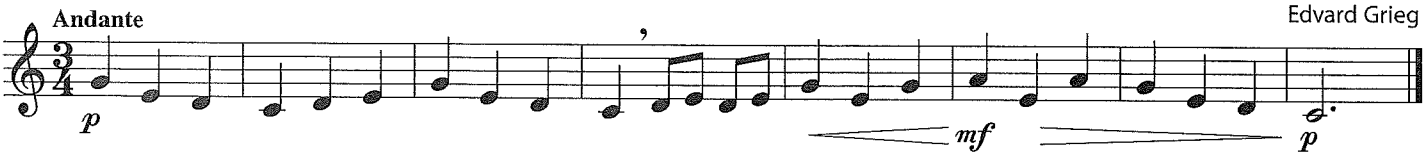
68. BARCAROLLE



HISTORY

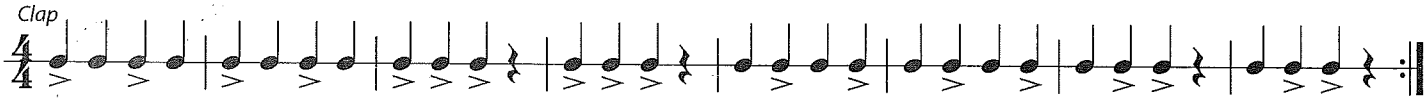
Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite.* Music used in plays, or in films and television, is called **incidental music**.

69. MORNING (from Peer Gynt)



Accent Emphasize the note.

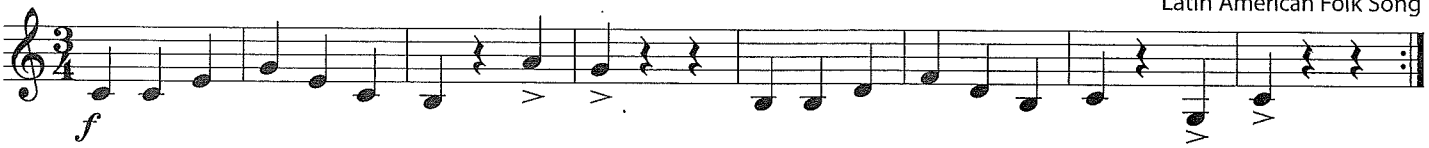
70. ACCENT YOUR TALENT



HISTORY

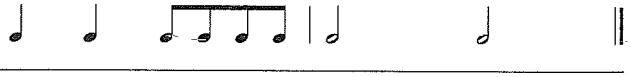
Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles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

71. MEXICAN CLAPPING SONG ("Chiapanecas")



72. ESSENTIAL CREATIVITY

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



THEORY

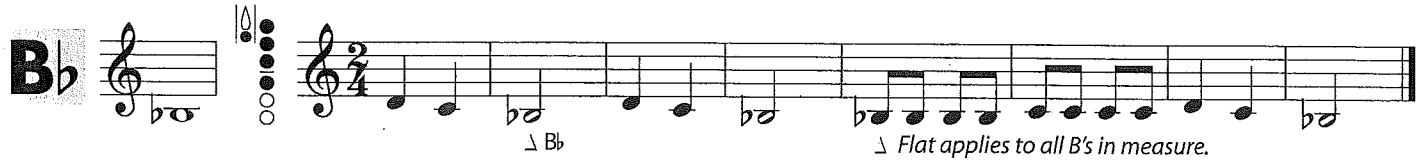
Accidental

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

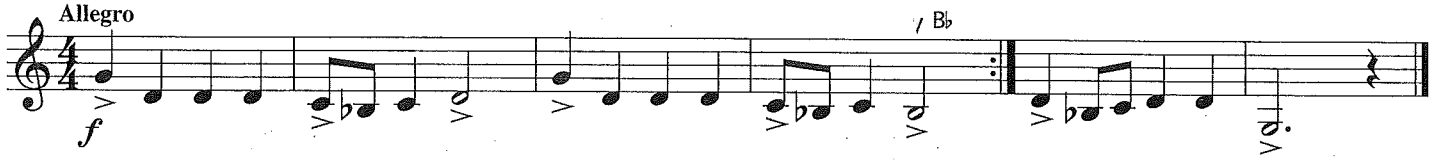
Flat ♭

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

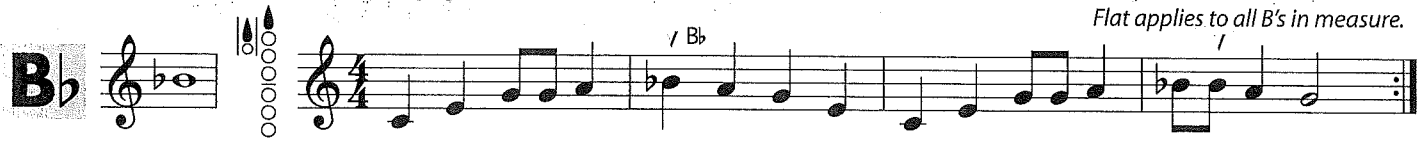
73. HOT MUFFINS – New Note



74. COSSACK DANCE

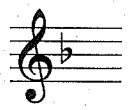


75. BASIC BLUES – New Note



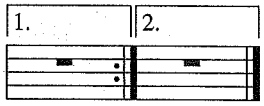
THEORY

New Key Signature



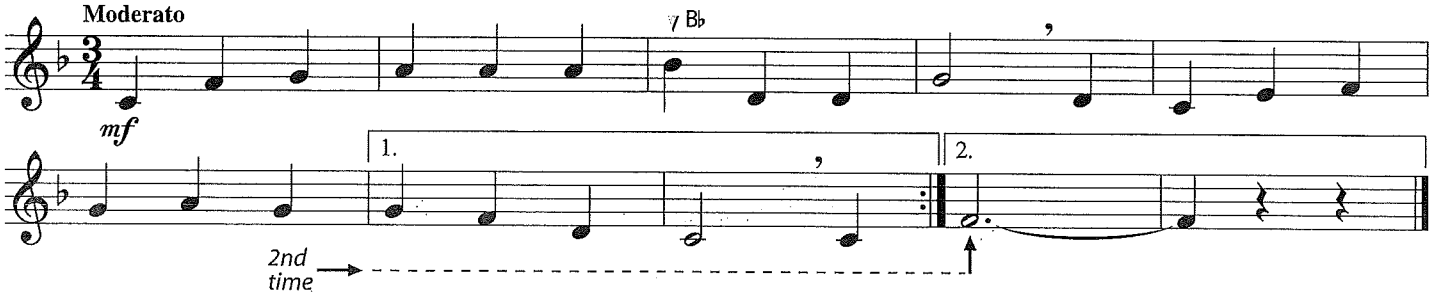
This Key Signature indicates the *Key of F* – play all B's as B-flats.

1st & 2nd Endings



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

76. HIGH FLYING

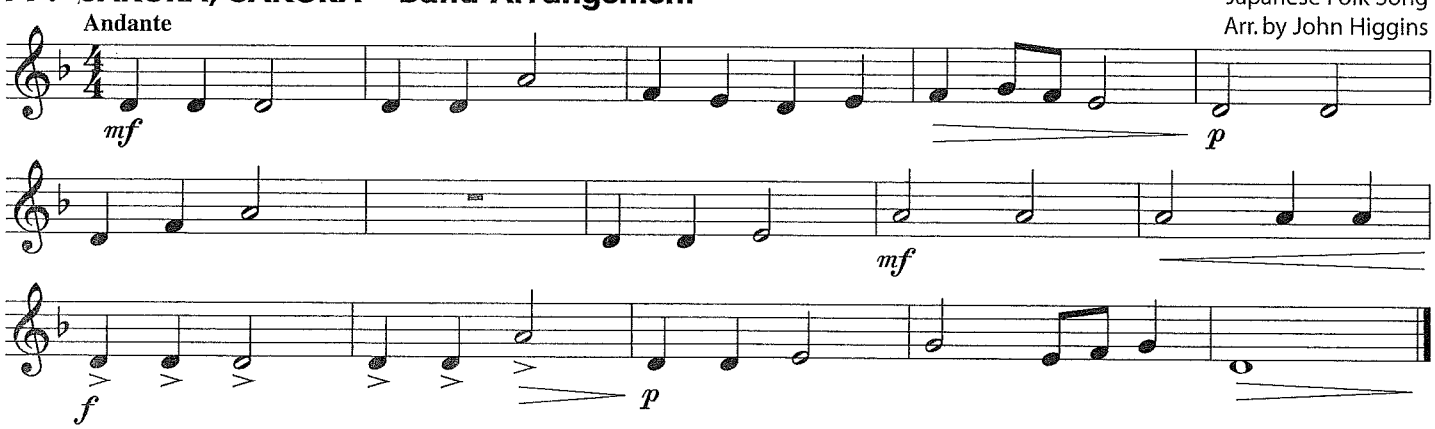


HISTORY

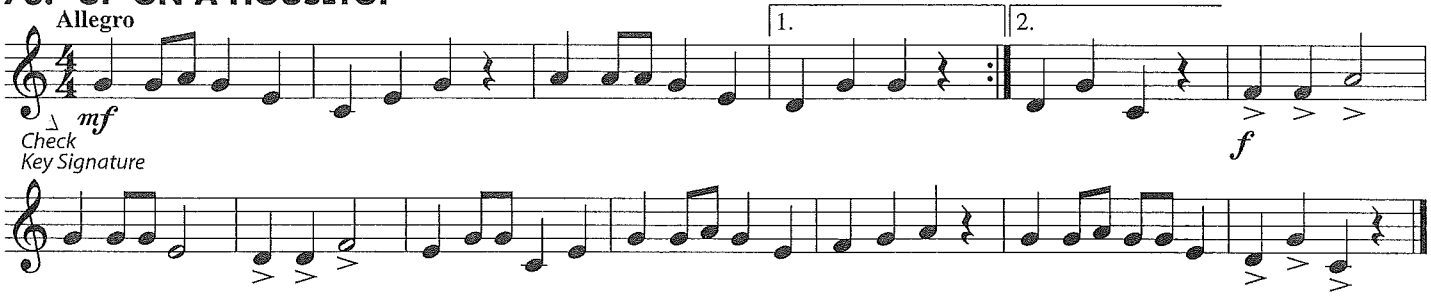
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

77. SAKURA, SAKURA – Band Arrangement

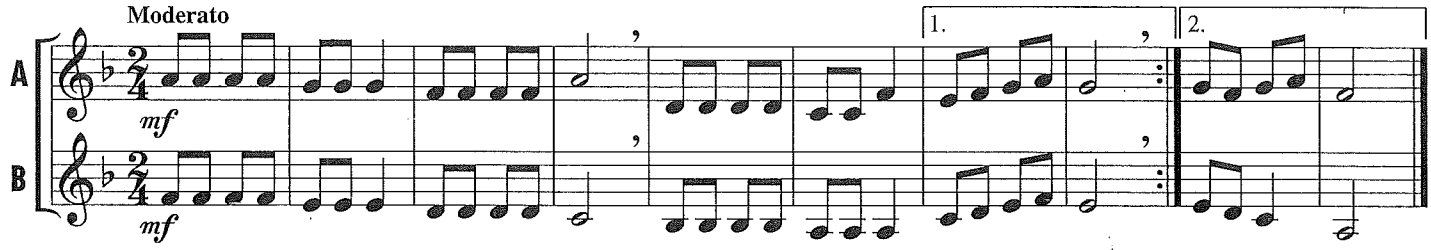
Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

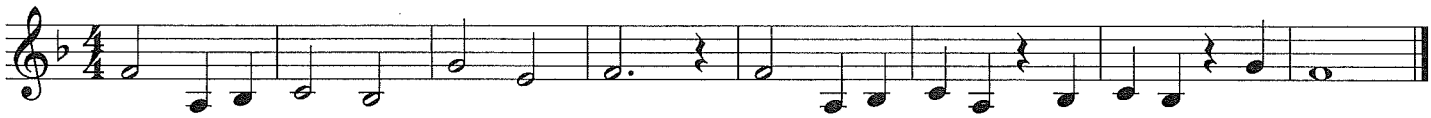


79. JOLLY OLD ST. NICK – Duet

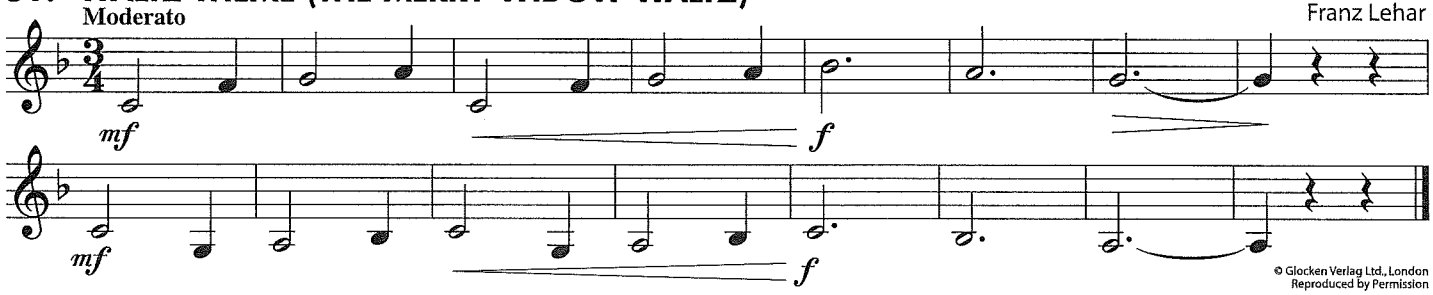


See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM



81. WALTZ THEME (THE MERRY WIDOW WALTZ)



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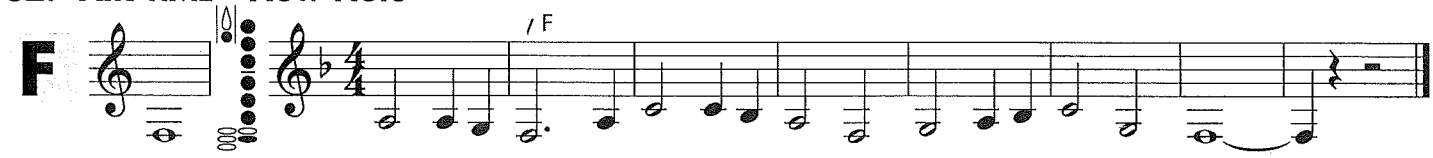
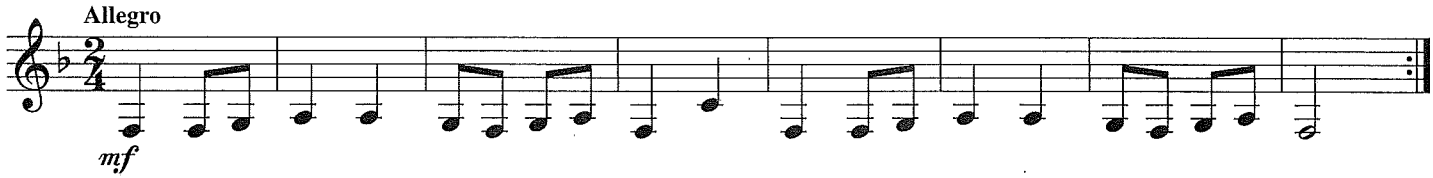
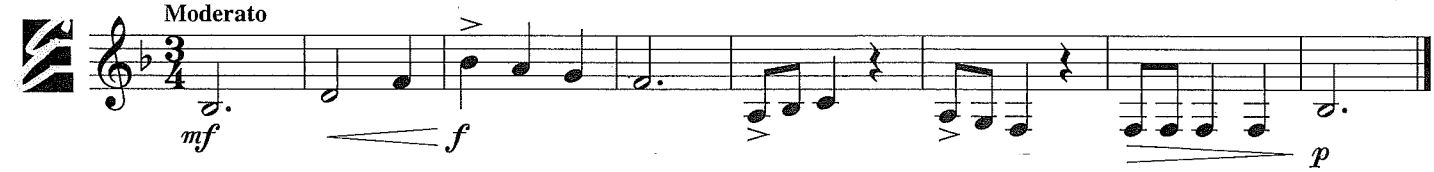
82. AIR TIME - New Note



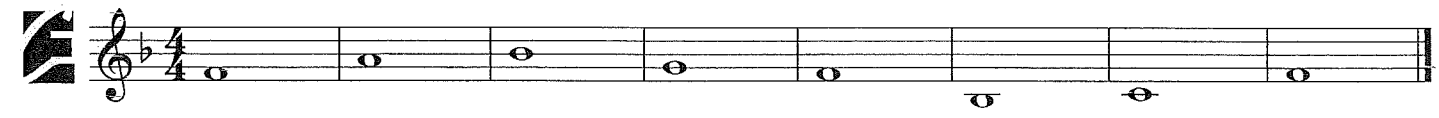
83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ



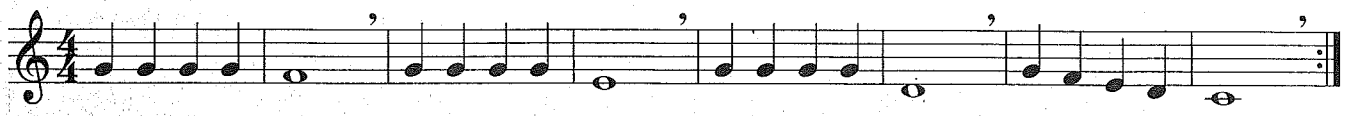
85. ESSENTIAL CREATIVITY *Using these notes, improvise your own rhythms:*



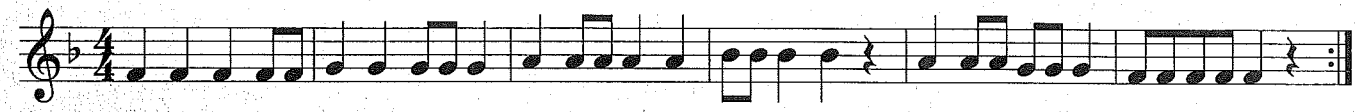
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

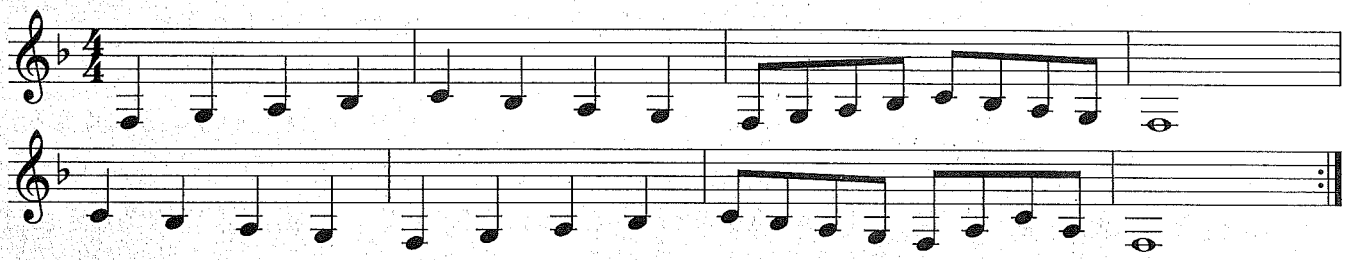
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER

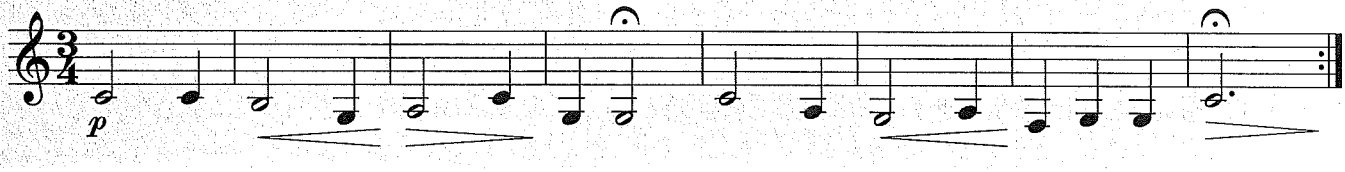


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

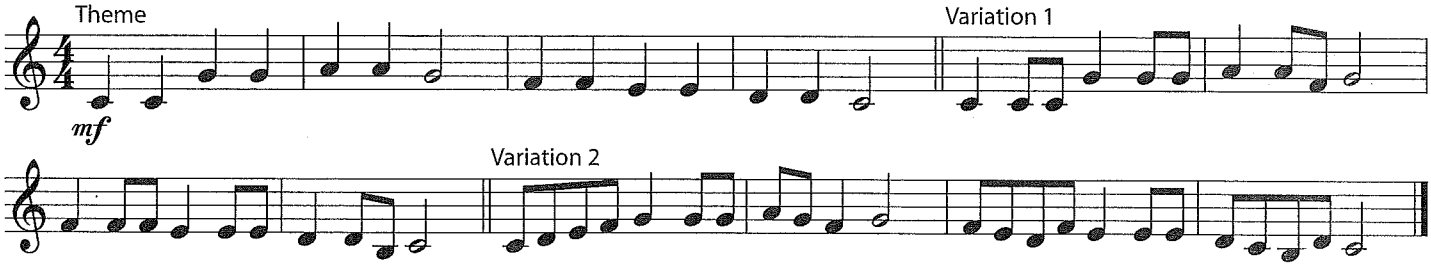


THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

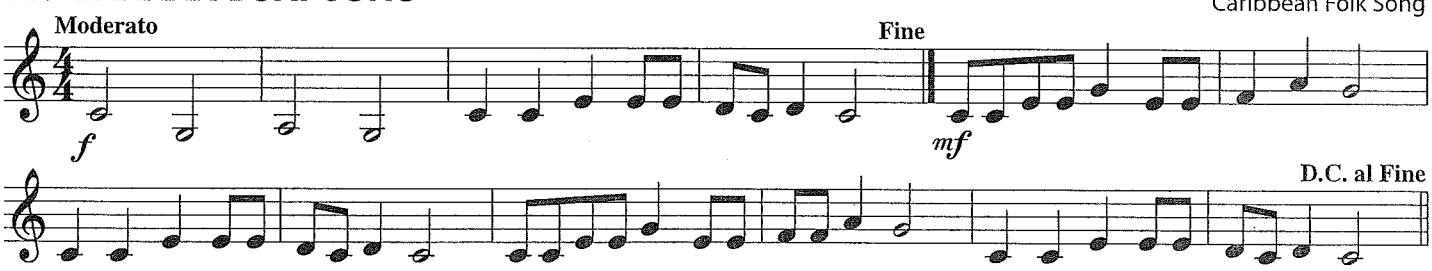


D.C. al Fine

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

91. BANANA BOAT SONG

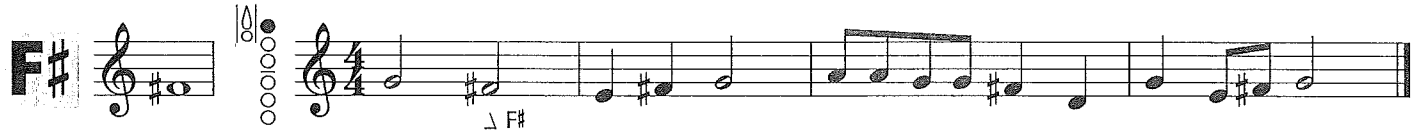
Caribbean Folk Song



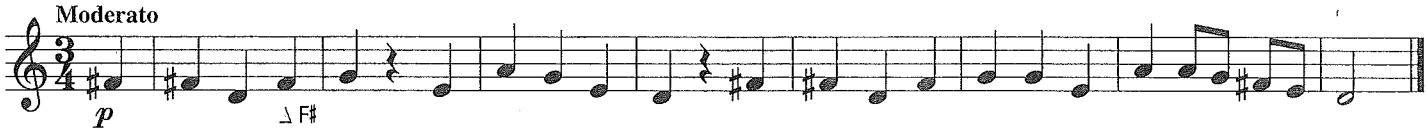
THEORY

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

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX

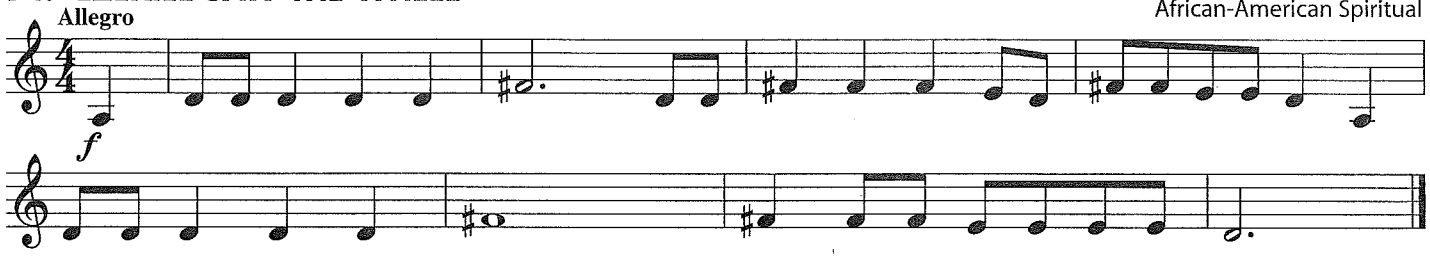


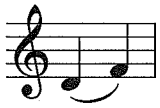
HISTORY

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

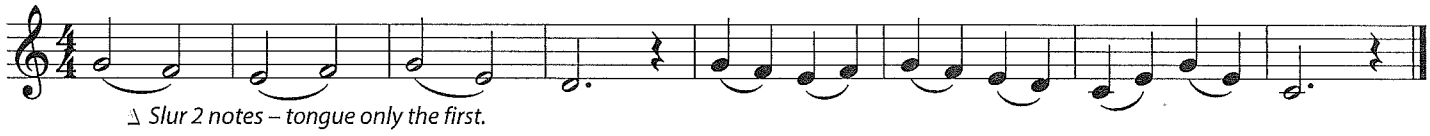
94. EZEKIEL SAW THE WHEEL

African-American Spiritual



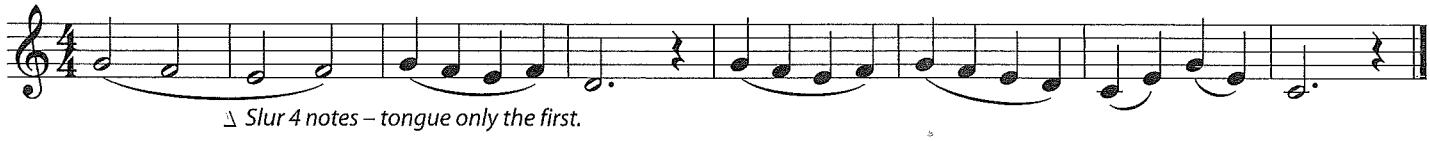
Slur  A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR



Slur 2 notes – tongue only the first.

96. GLIDING ALONG

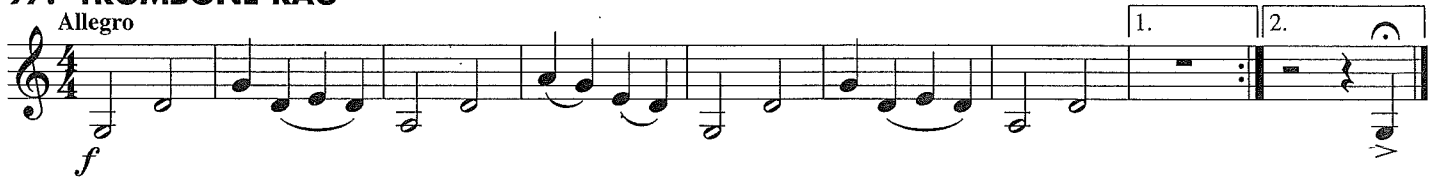


Slur 4 notes – tongue only the first.

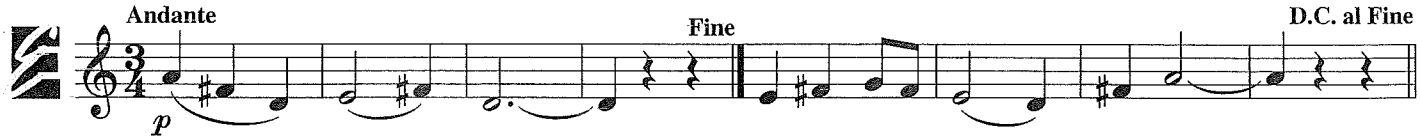
HISTORY

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

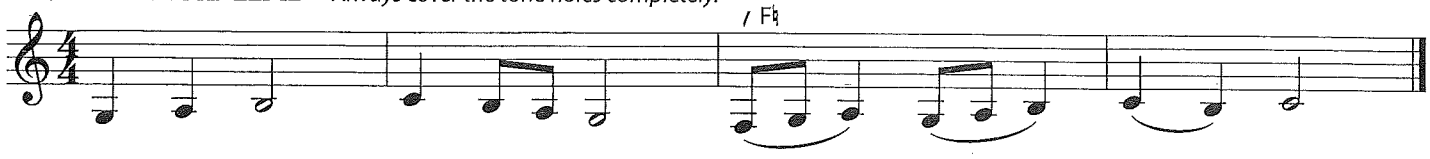
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



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

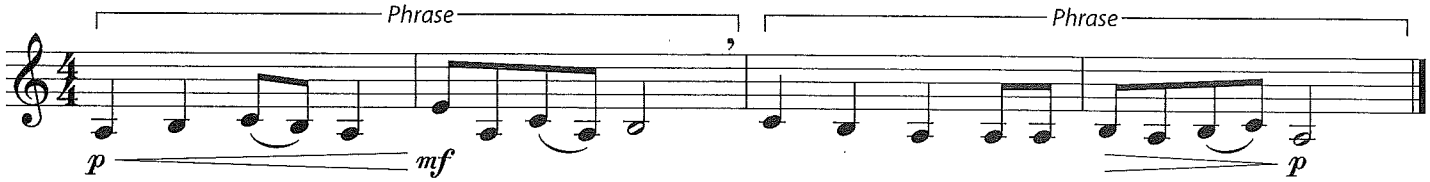


THEORY

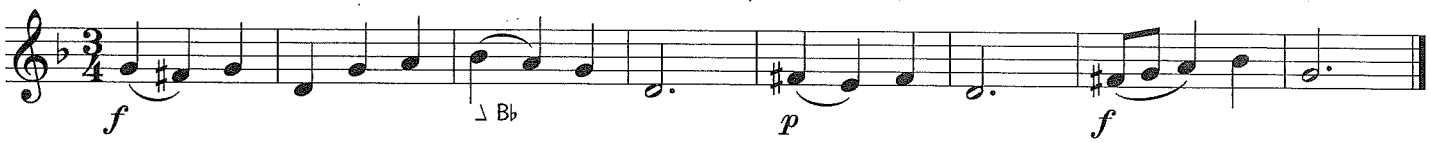
Phrase

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

100. THE COLD WIND



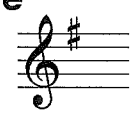
101. PHRASEOLOGY *Write in the breath mark(s) between the phrases.*



THEORY

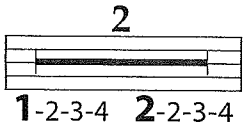
New Key Signature

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

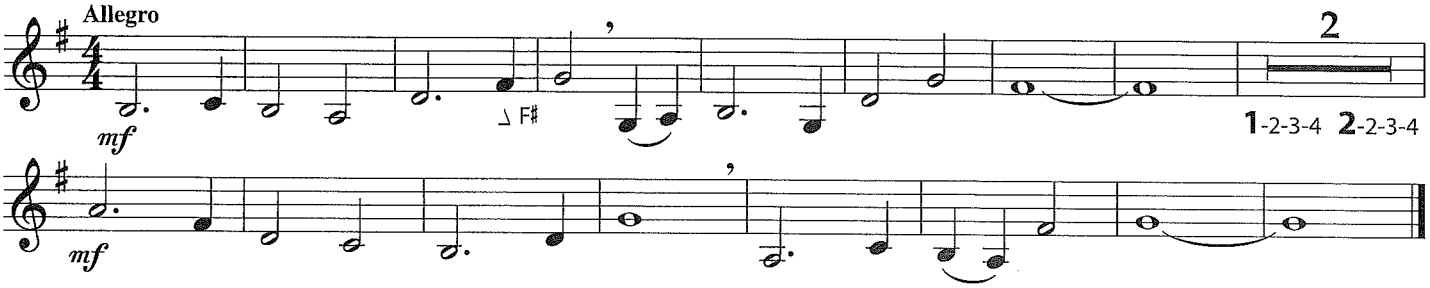


Multiple Measure Rest

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



102. SATIN LATIN

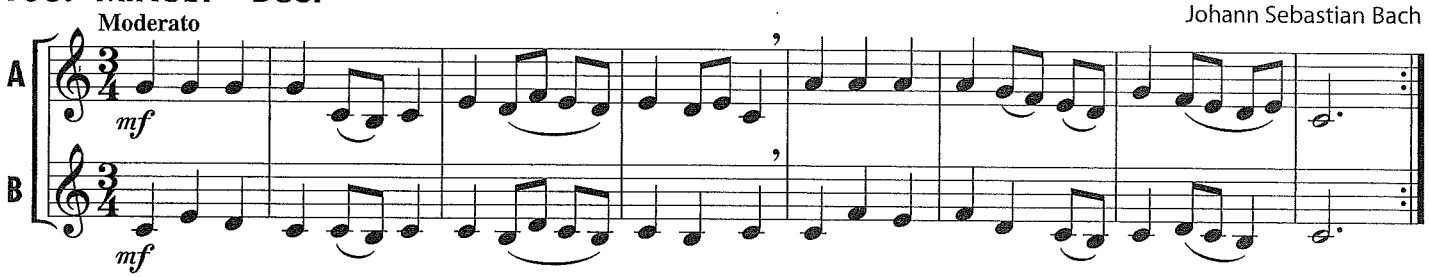


HISTORY

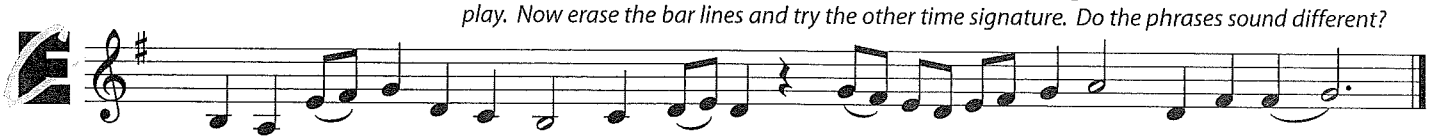
German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet,*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

103. MINUET – Duet

Johann Sebastian Bach



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

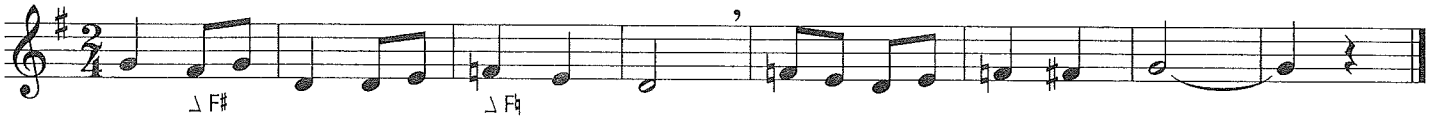


THEORY

Natural ♮

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

105. NATURALLY

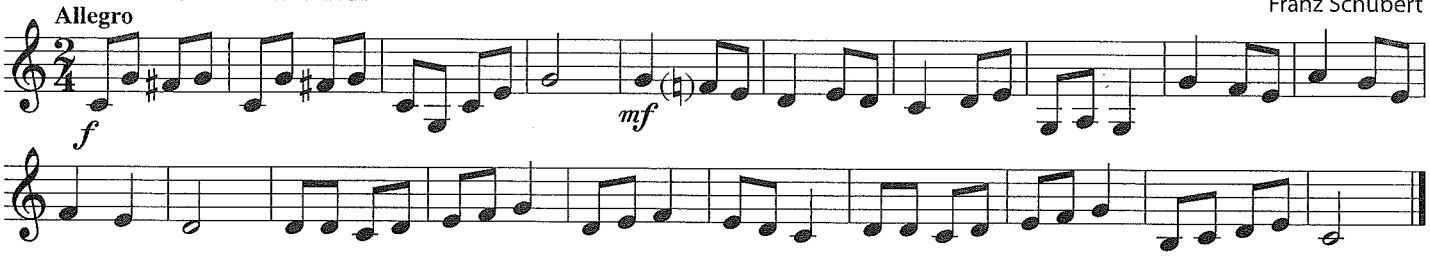


HISTORY

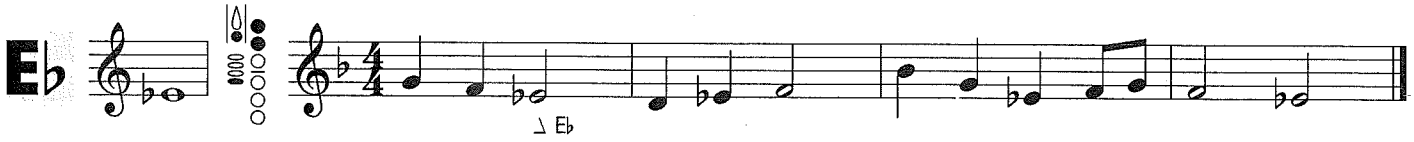
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

106. MARCH MILITAIRE

Franz Schubert

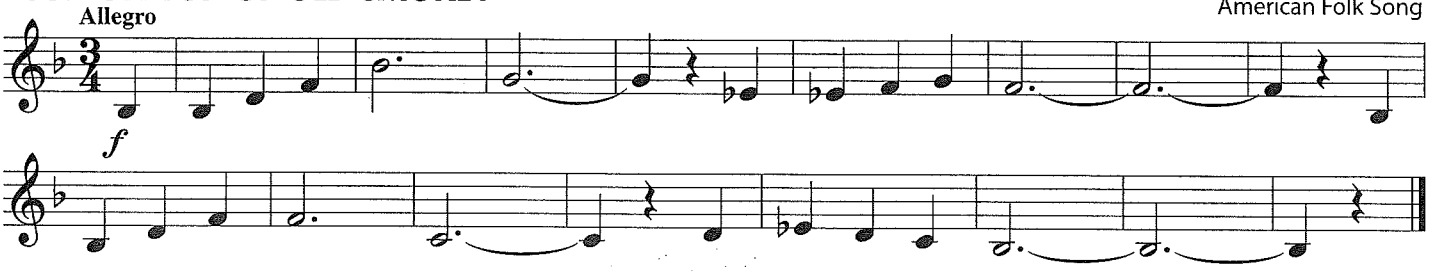


107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

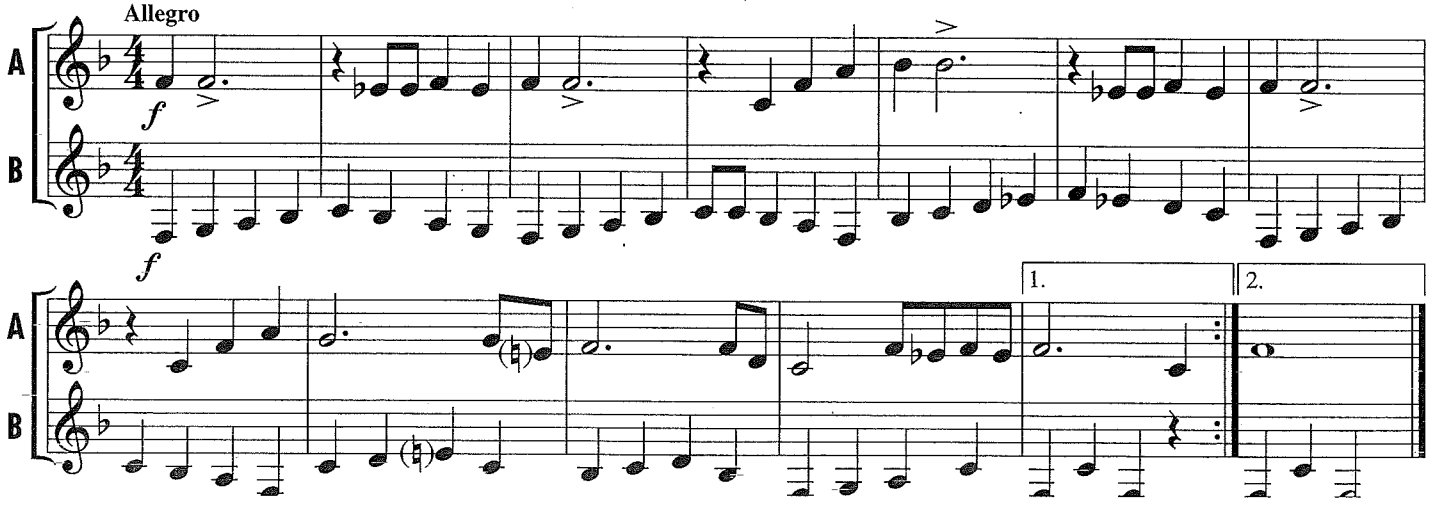
American Folk Song



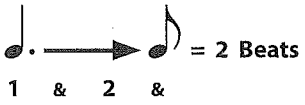
HISTORY

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

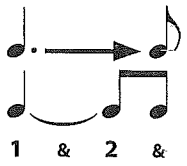
109. BOTTOM BASS BOOGIE – Duet



Dotted Quarter & Eighth Notes

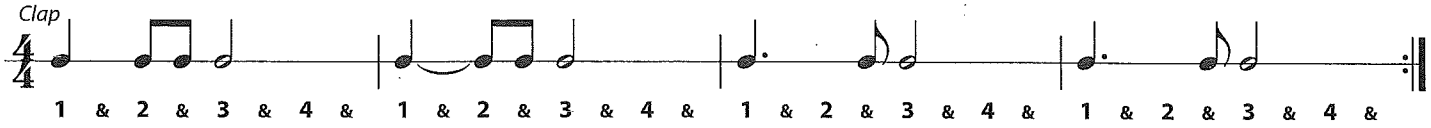


A **dot** adds half the value of the quarter note.

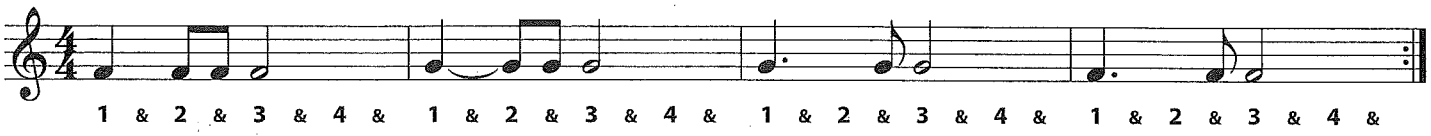


A single **eighth note** has a **flag** on the stem.

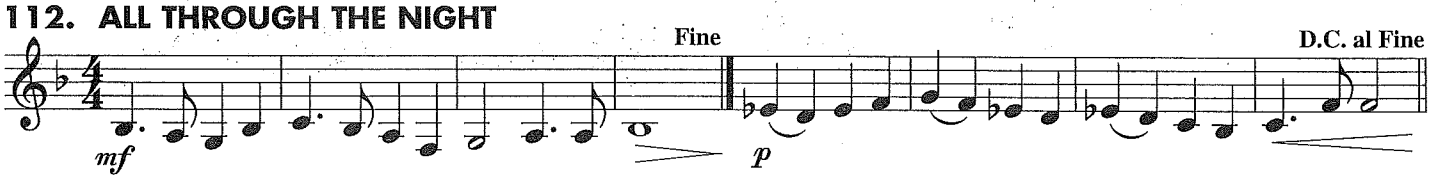
110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS

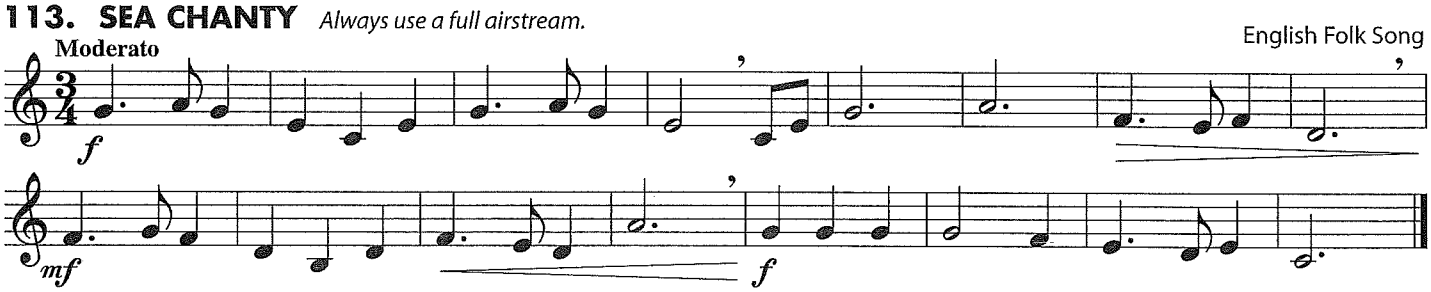


112. ALL THROUGH THE NIGHT



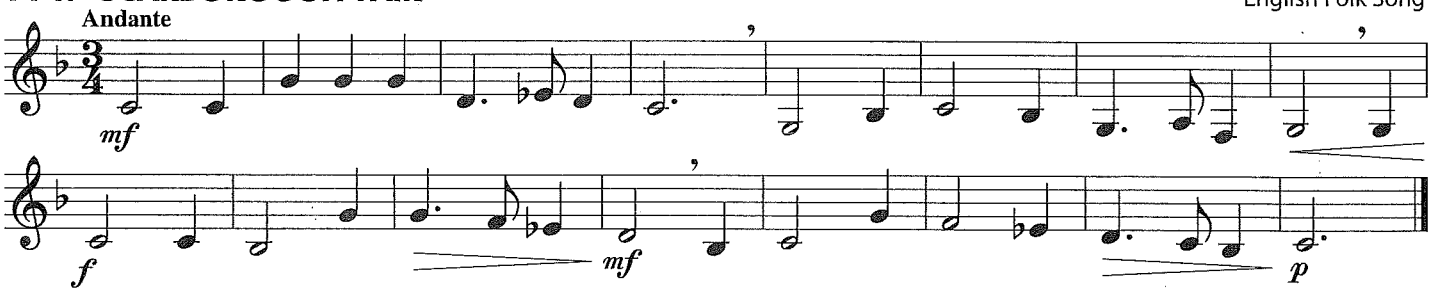
113. SEA CHANTY *Always use a full airstream.*

English Folk Song



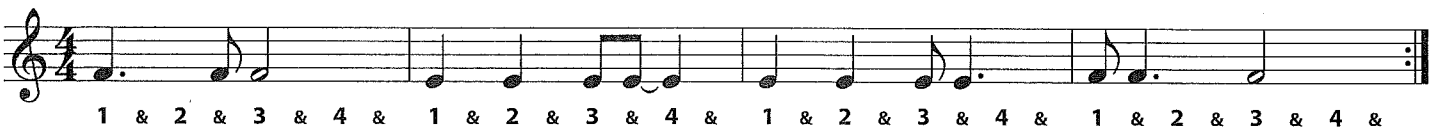
114. SCARBOROUGH FAIR

English Folk Song



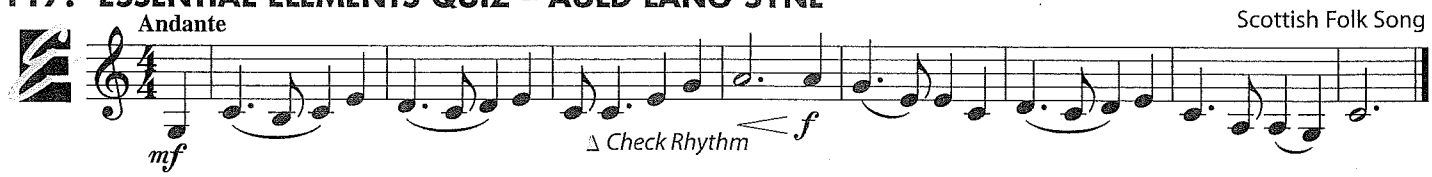
115. RHYTHM RAP

116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



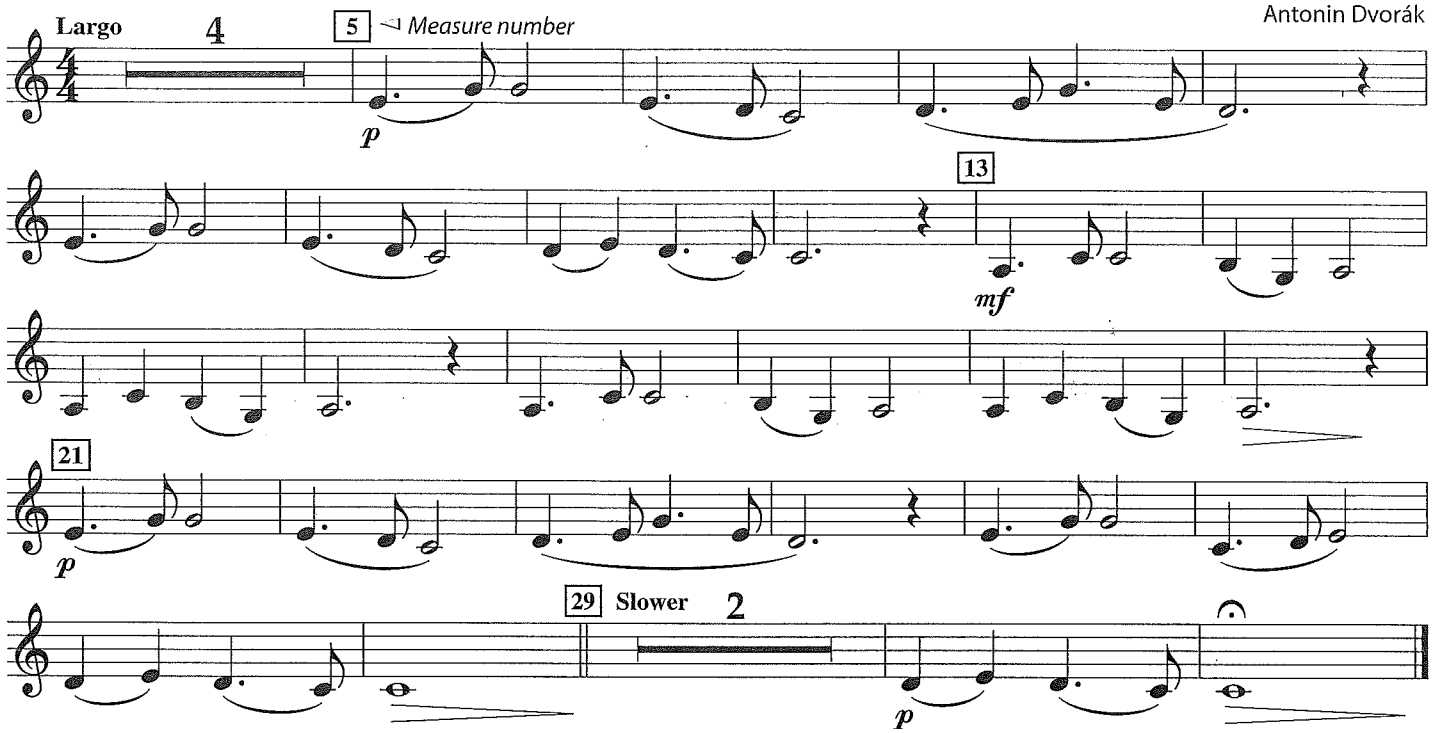
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

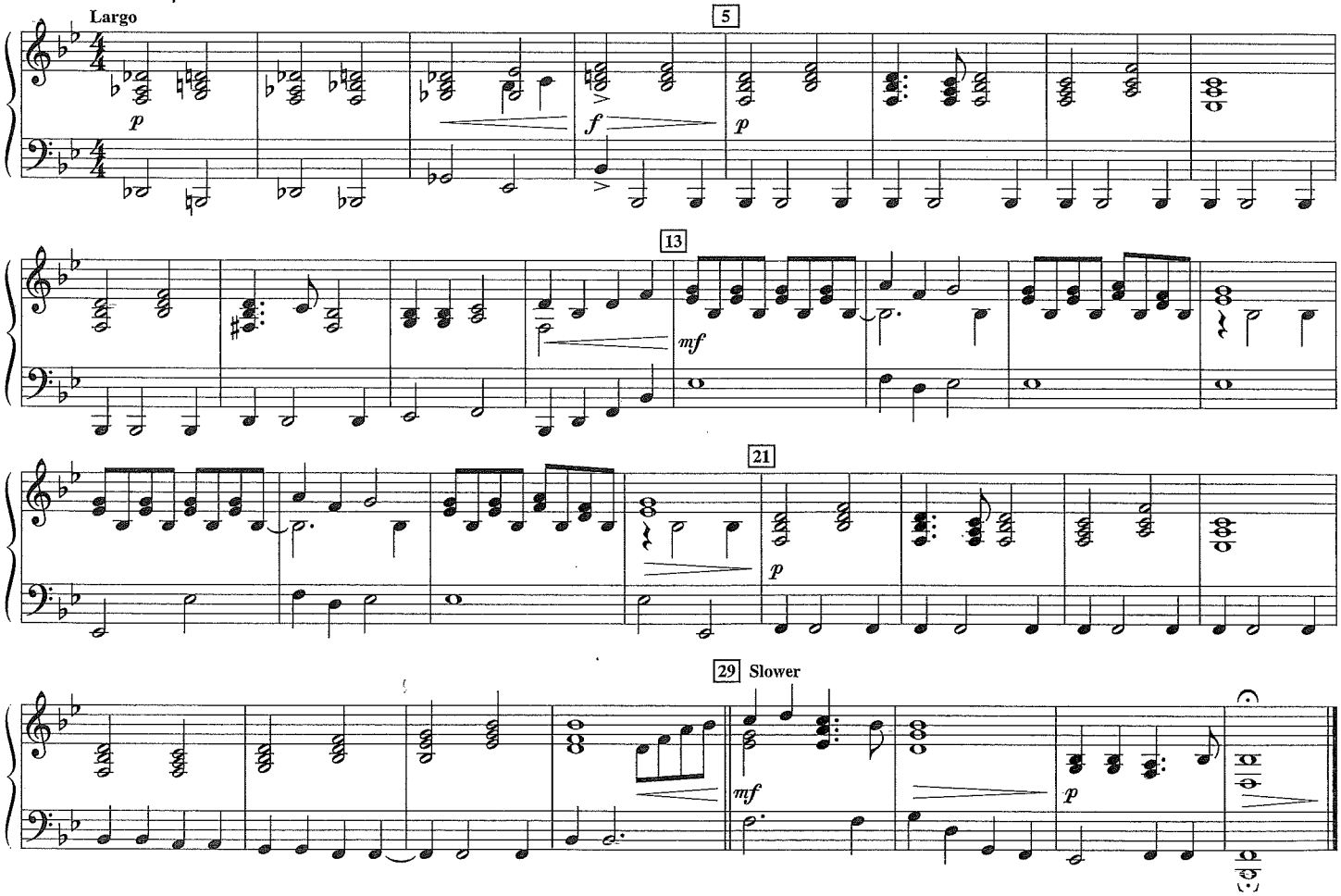
You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

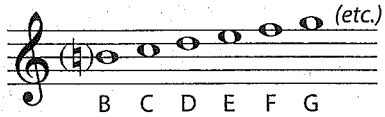


Piano Accompaniment



SPECIAL CLARINET TECHNIQUE – Register Key

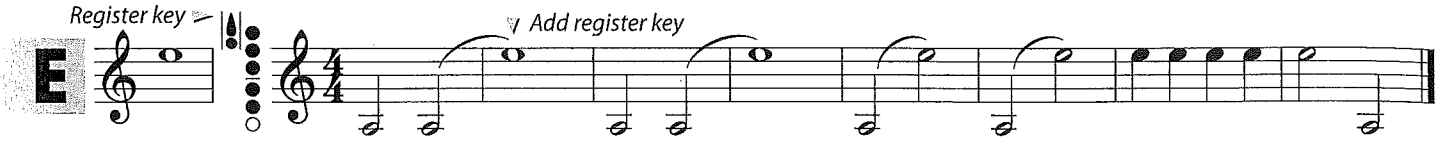
Notes above B♭ require the **Register Key** and are called "upper register" notes.



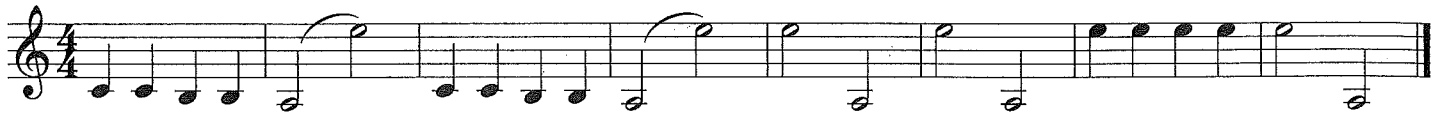
Remember the following:
1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

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

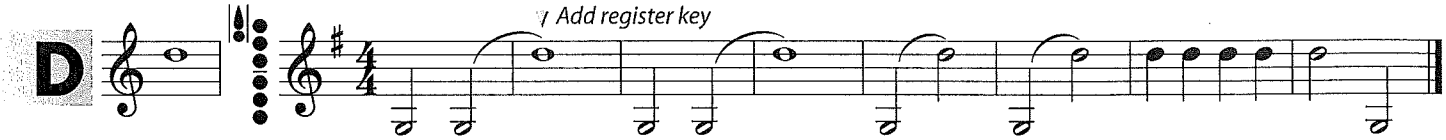
119. GRENADILLA GORILLA JUMP No. 1



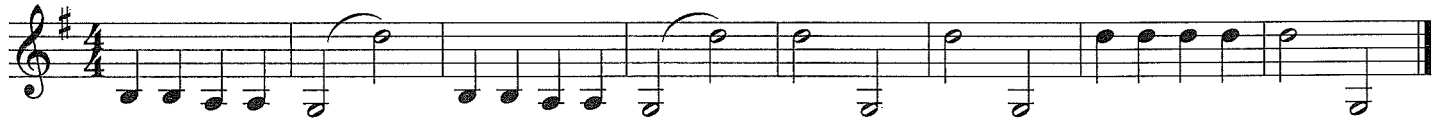
120. JUMPIN' UP AND DOWN



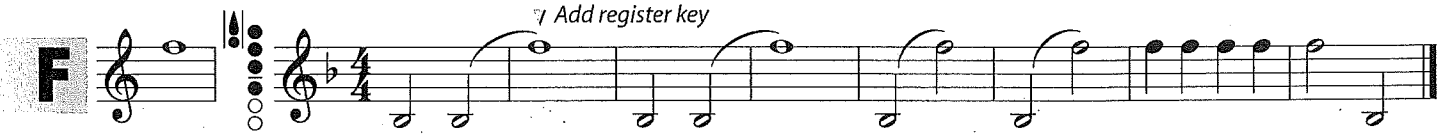
121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

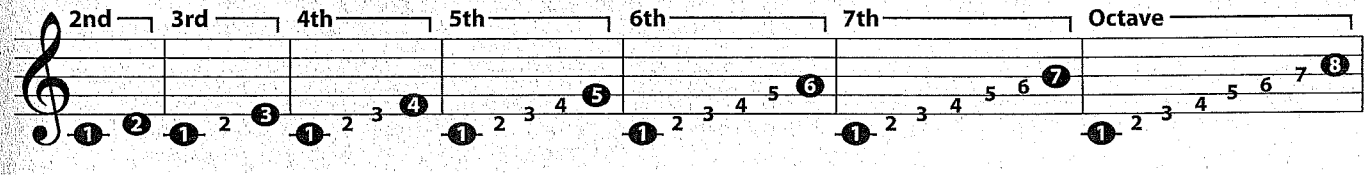


124. JUMPIN' JACKS

THEORY

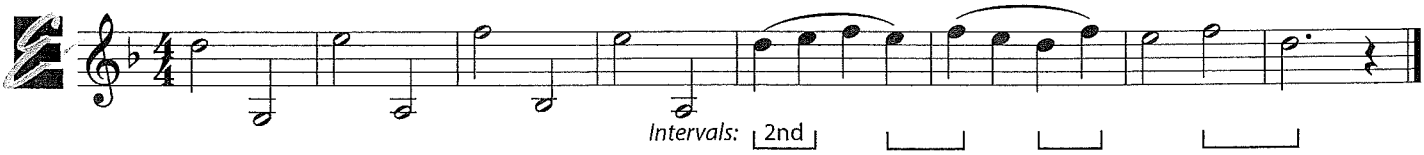
Interval

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

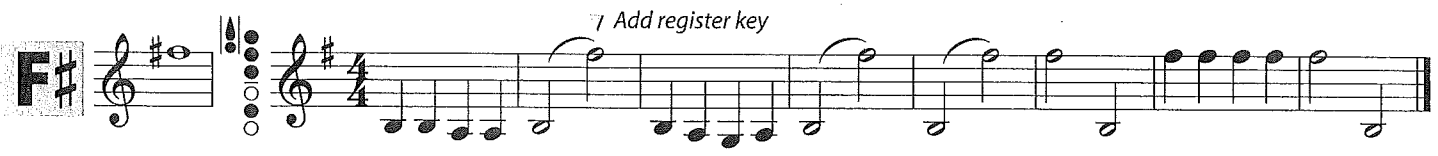


125. ESSENTIAL ELEMENTS QUIZ

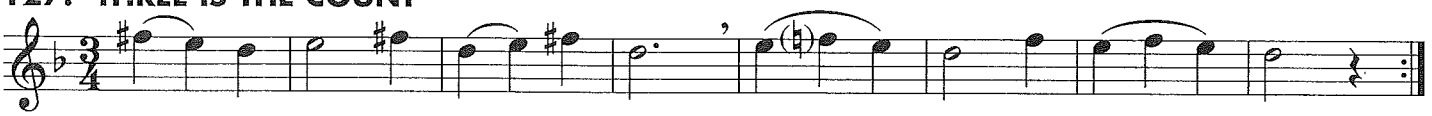
Write in the numbers of the intervals, counting up from the lower notes.



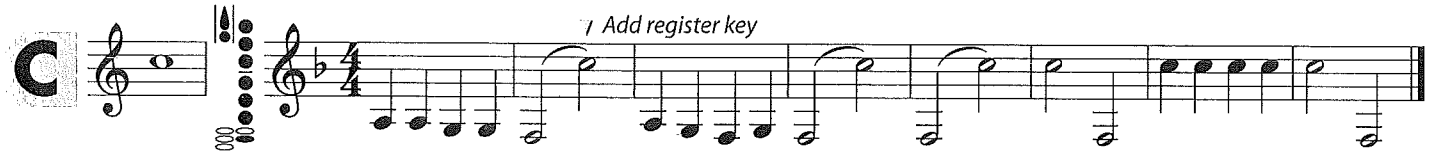
126. GRENADILLA GORILLA JUMP No. 4



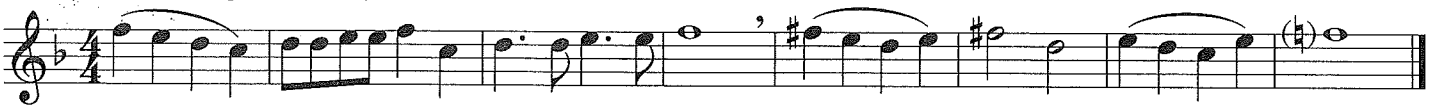
127. THREE IS THE COUNT



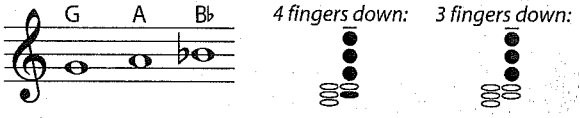
128. GRENADILLA GORILLA JUMP No. 5



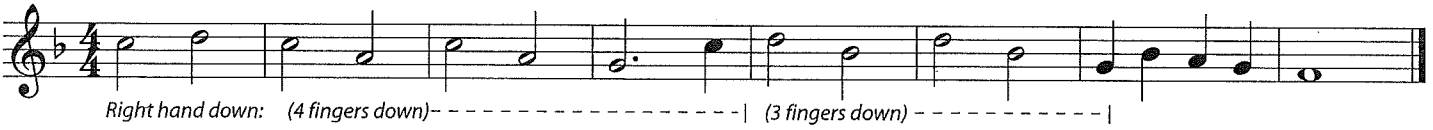
129. TECHNIQUE TRAX



Crossing the Break *When alternating between high and low registers, you can keep your **right hand fingers down** on G, A and B♭:*



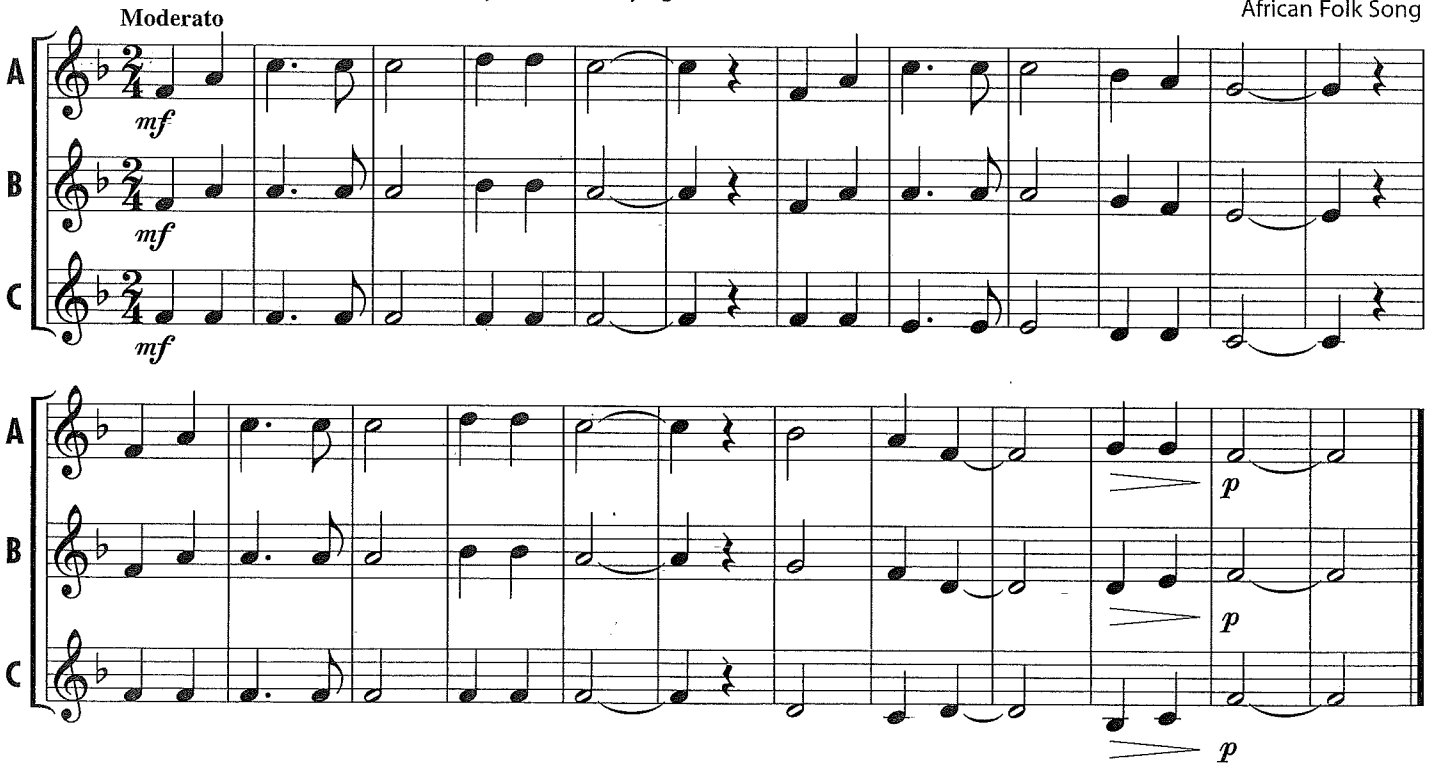
130. CROSSING OVER



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

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

African Folk Song

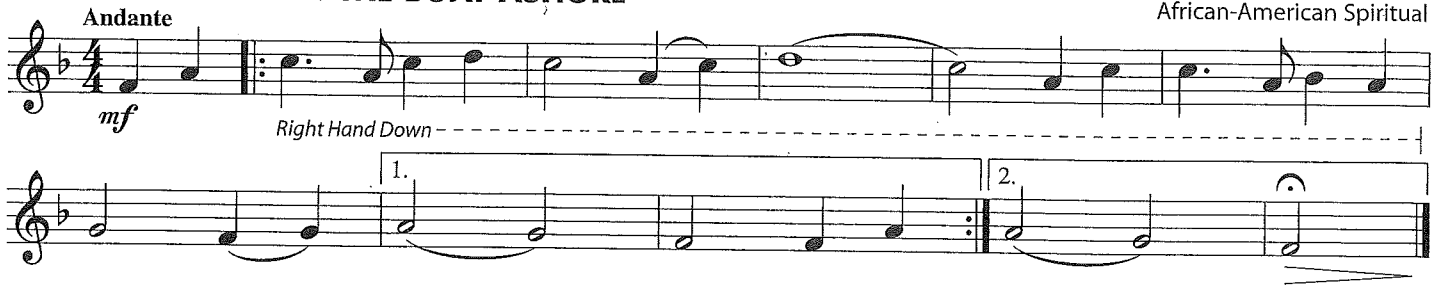


Repeat Signs

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

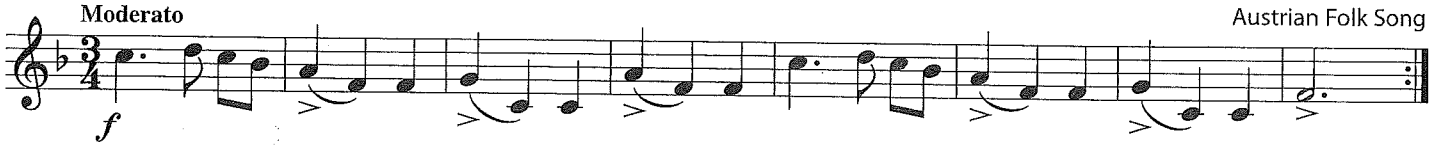
132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



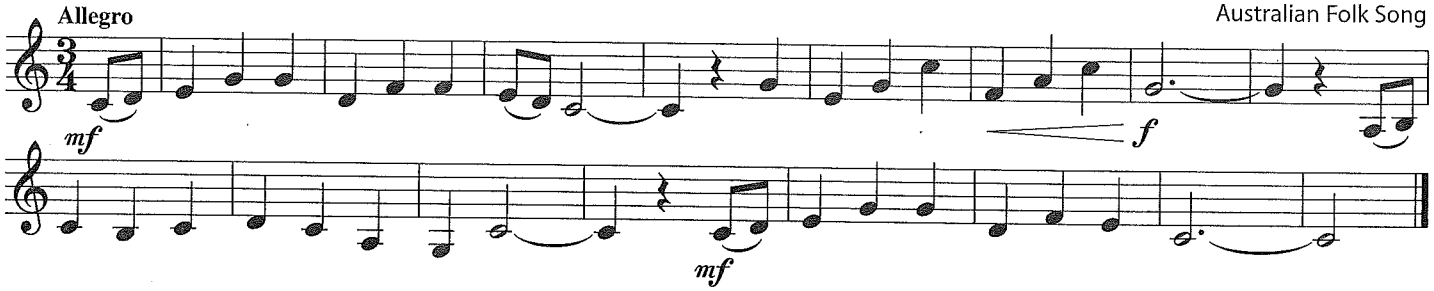
133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song



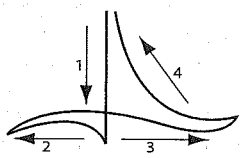
THEORY

C Time Signature

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

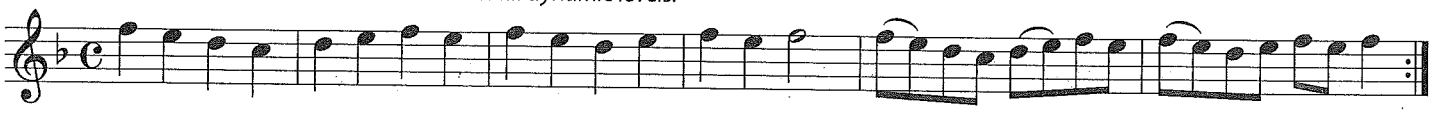
Conducting

Practice conducting this four-beat pattern.



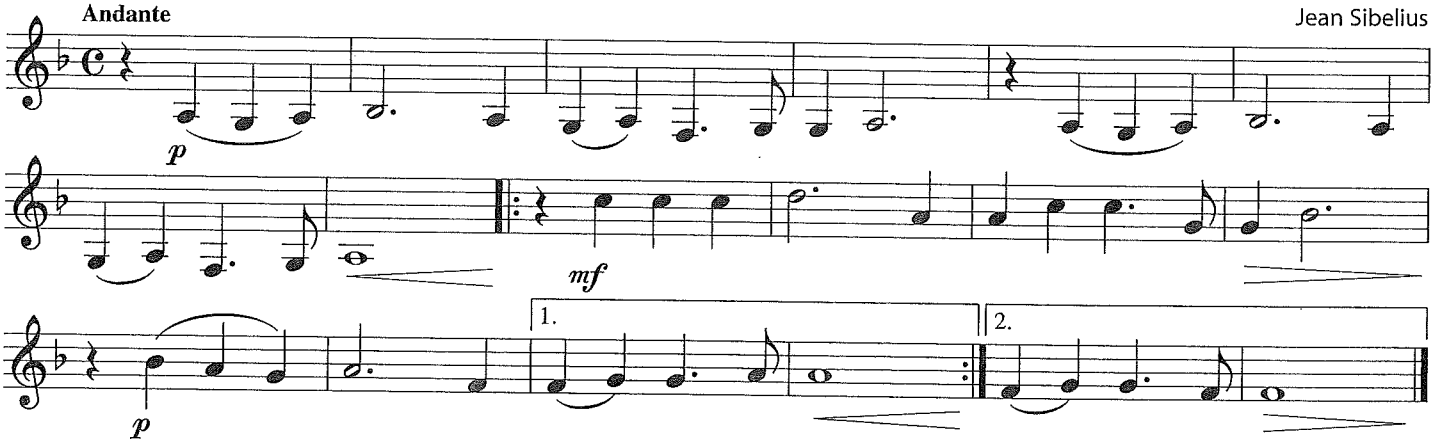
135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

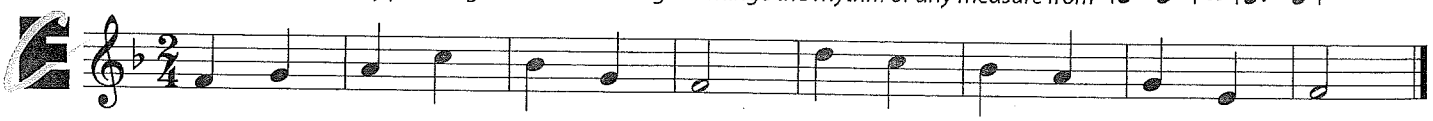
Andante — Jean Sibelius



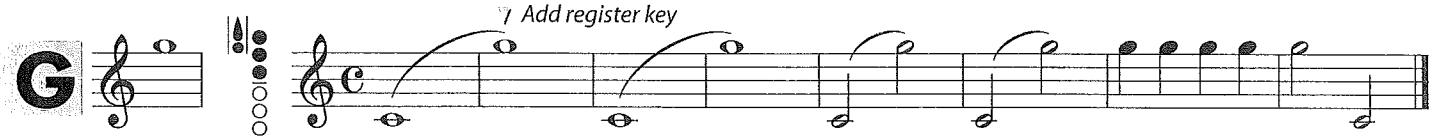
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

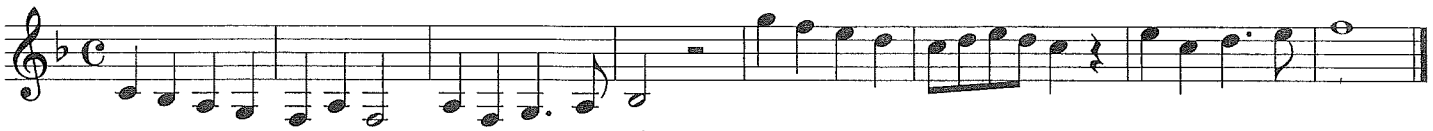
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



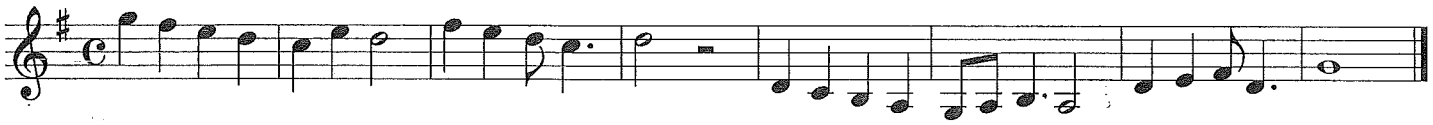
138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*



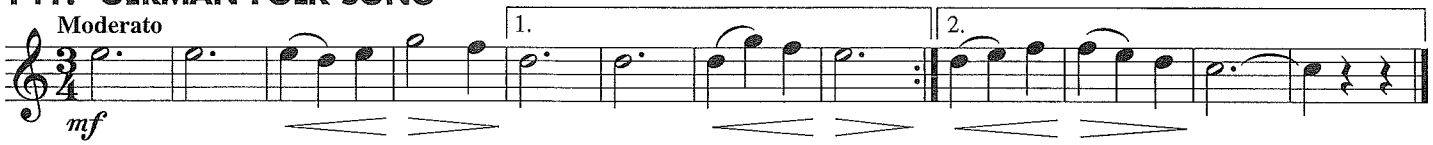
139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX

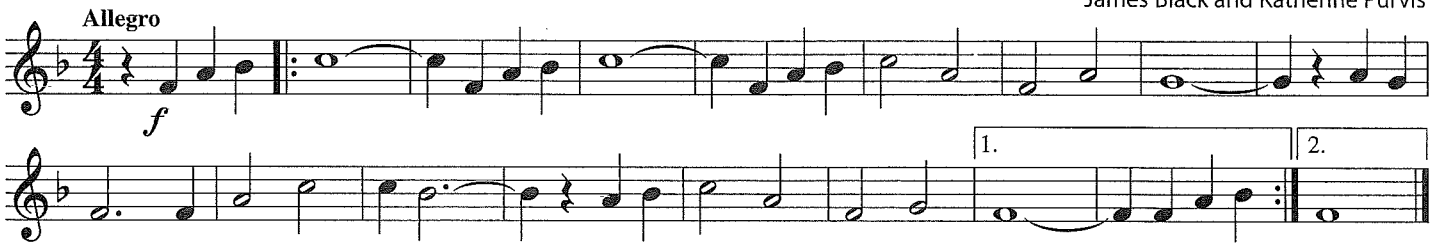


141. GERMAN FOLK SONG

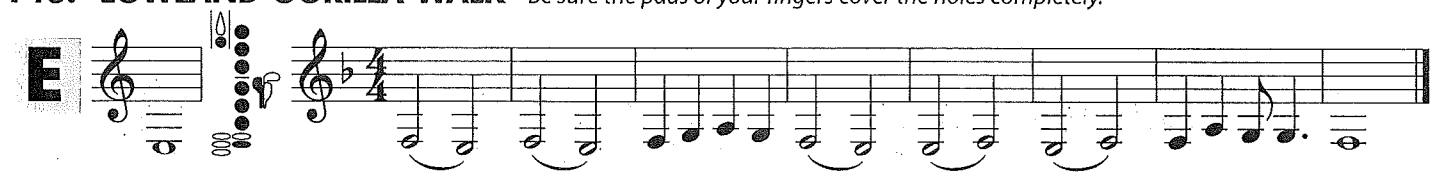


142. THE SAINTS GO MARCHIN' AGAIN

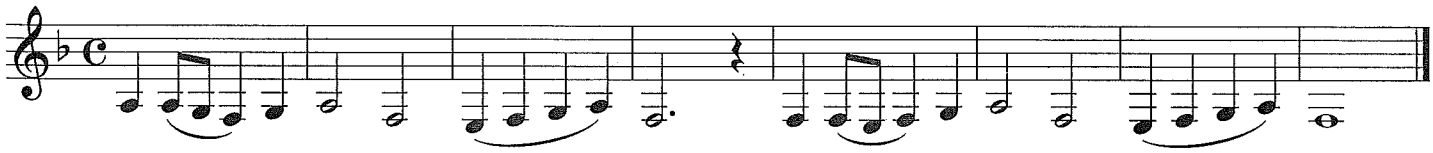
James Black and Katherine Purvis



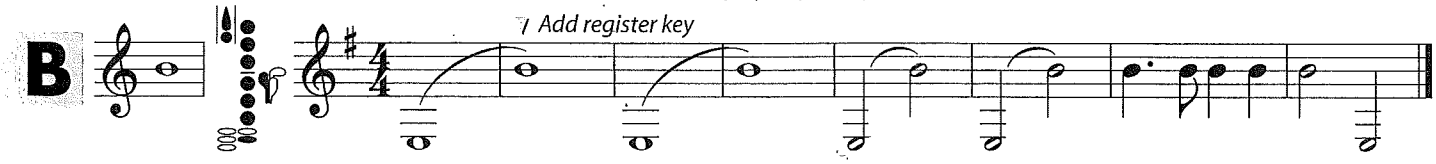
143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*



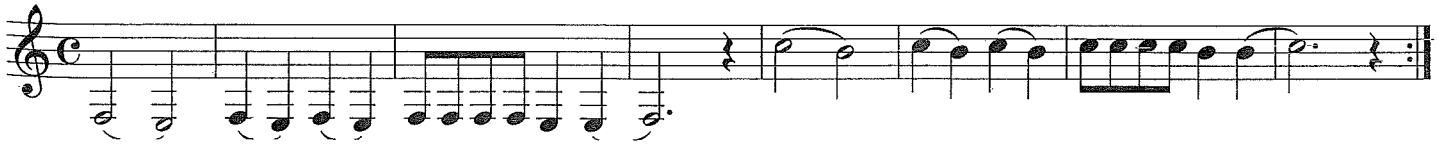
144. SMOOTH SAILING



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



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

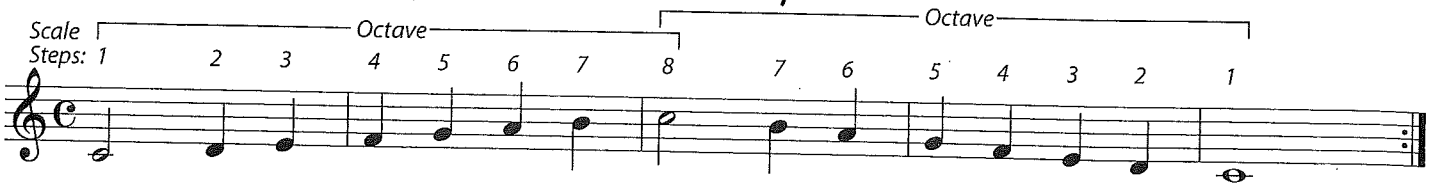


THEORY

Scale

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

147. CONCERT B♭ SCALE (Bass Clarinet – C SCALE)



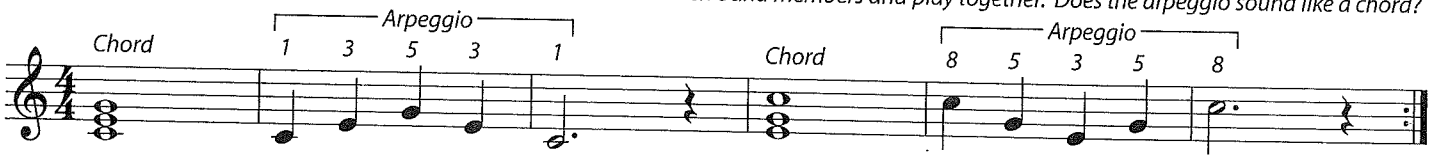
THEORY

Chord & Arpeggio

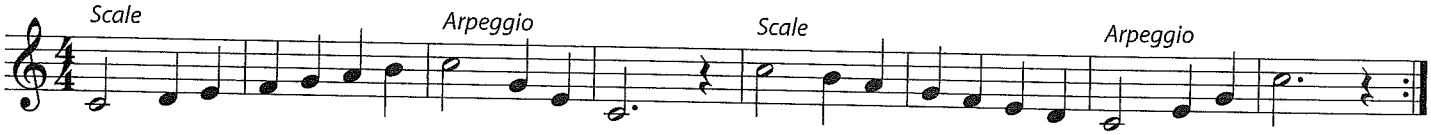
When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

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



149. SCALE AND ARPEGGIO

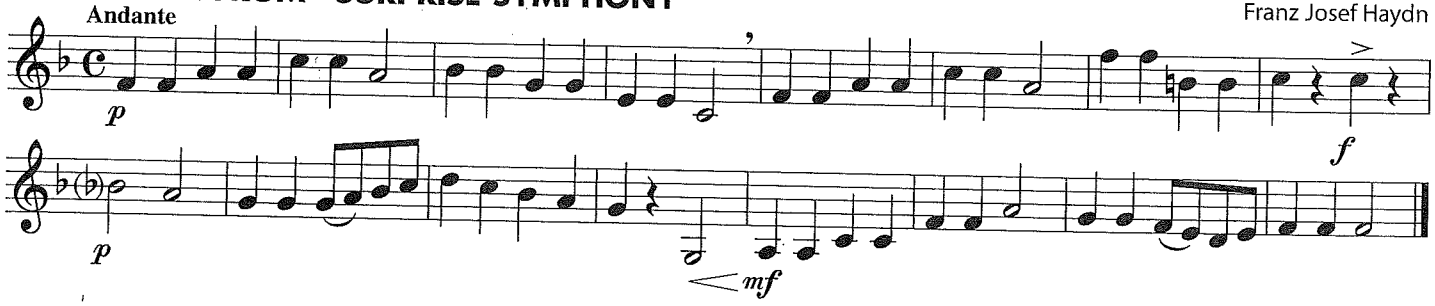


HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

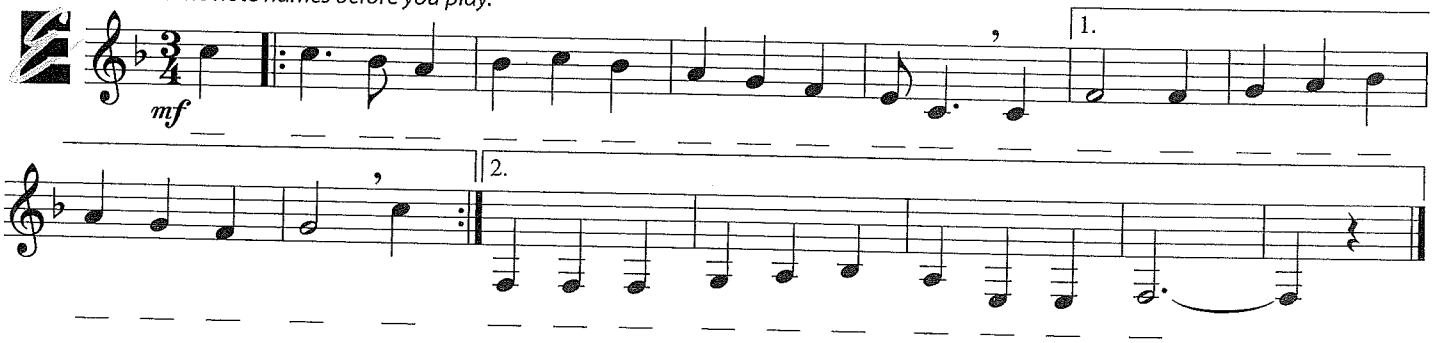
Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

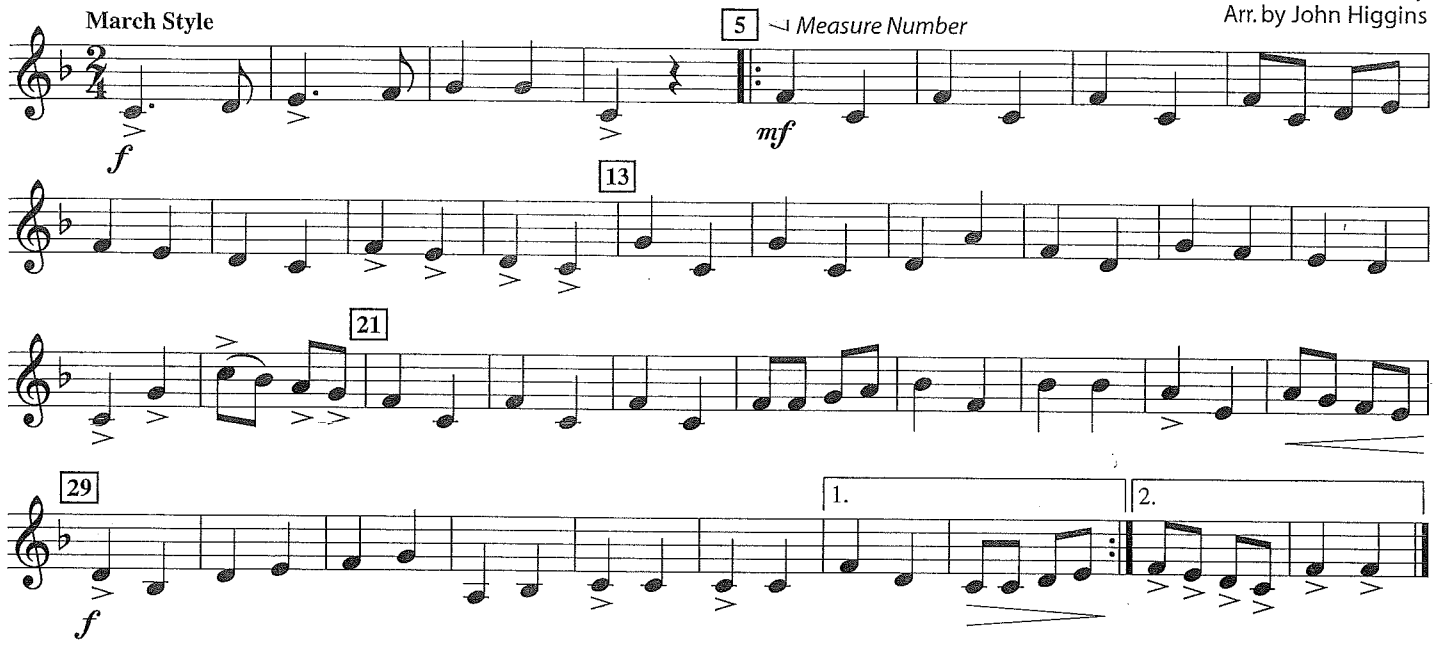
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

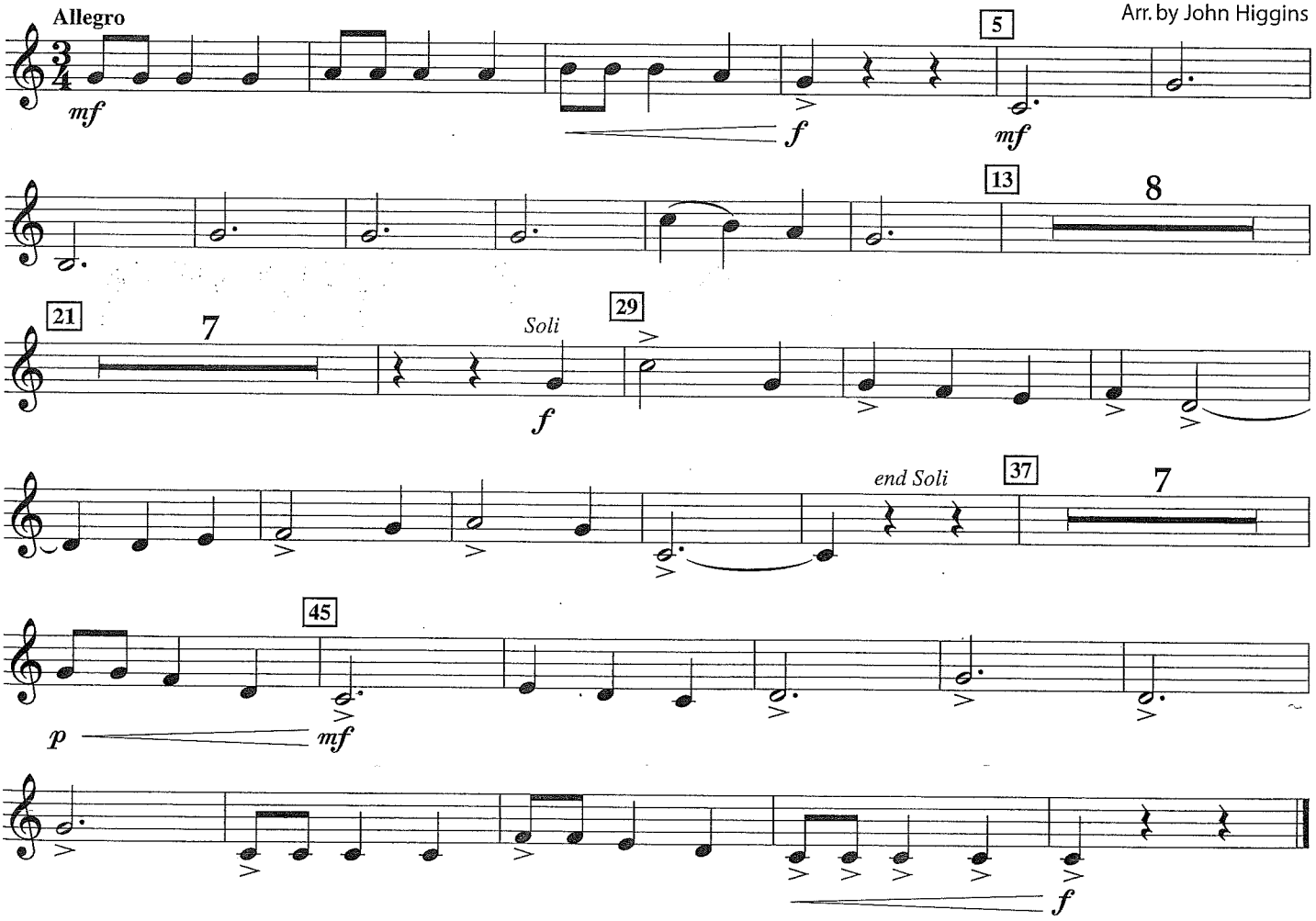


Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

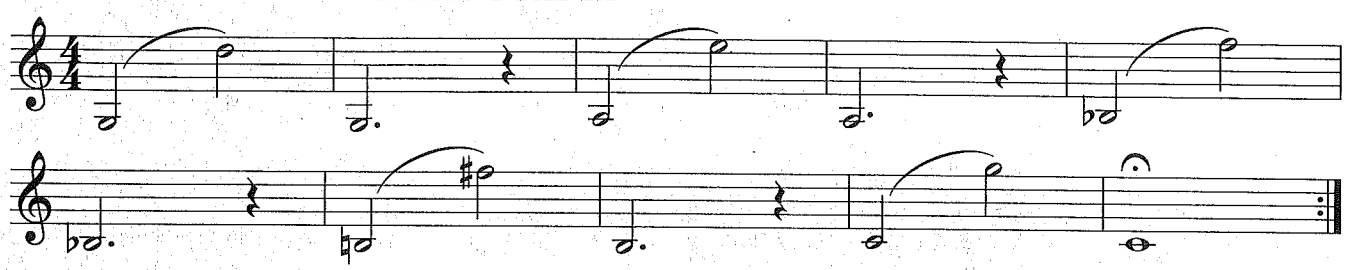
Julius Benedict
Arr. by John Higgins



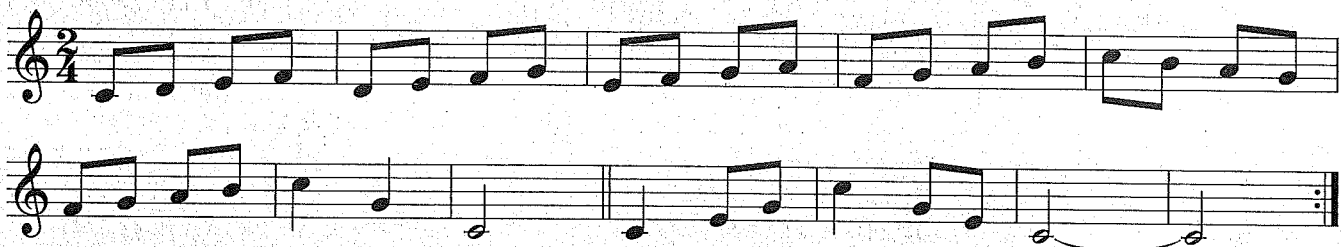
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

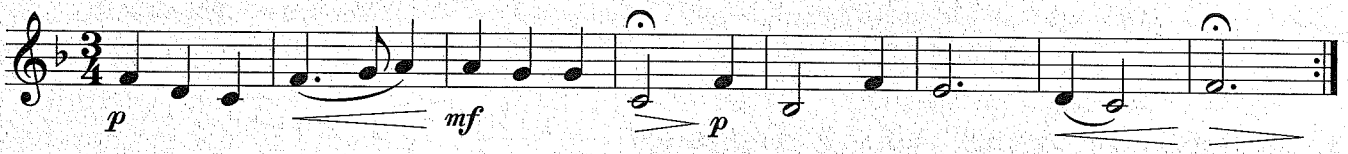


155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach

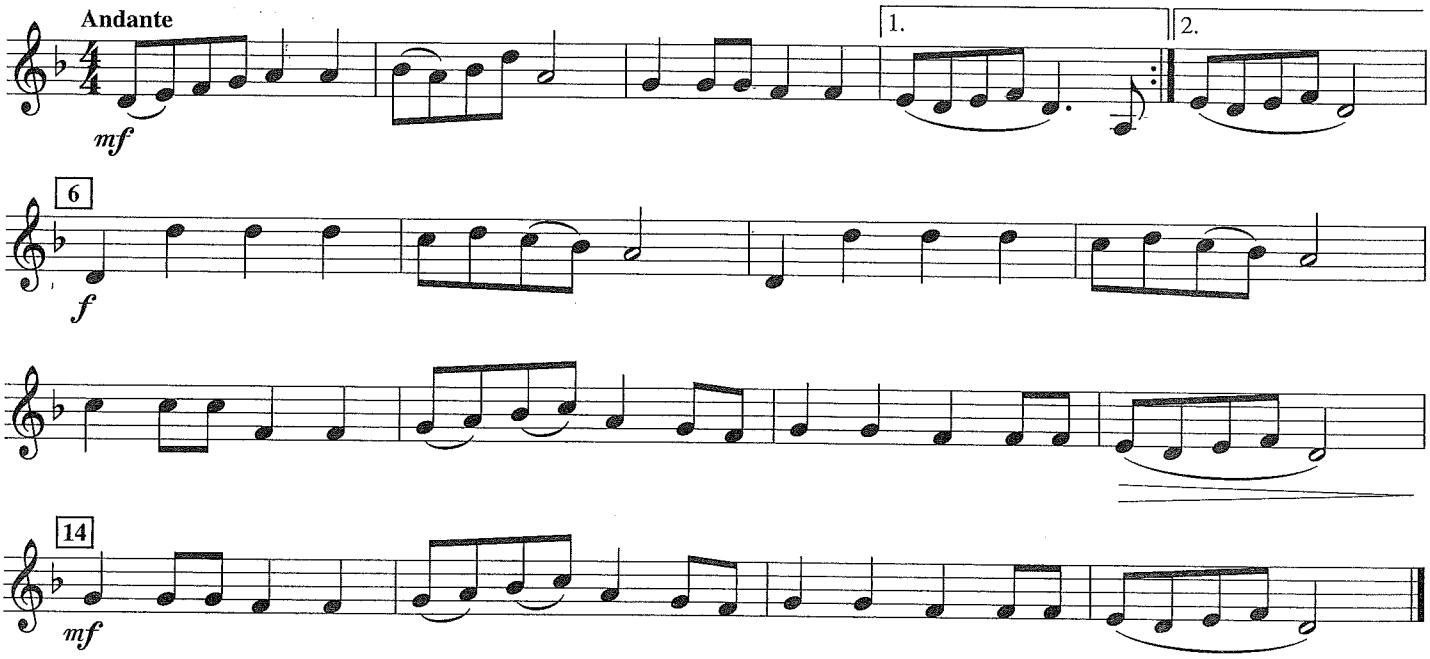


HISTORY

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

157. HATIKVAH

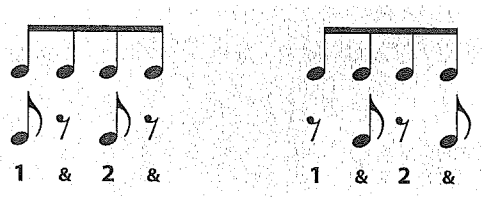
Israeli National Anthem



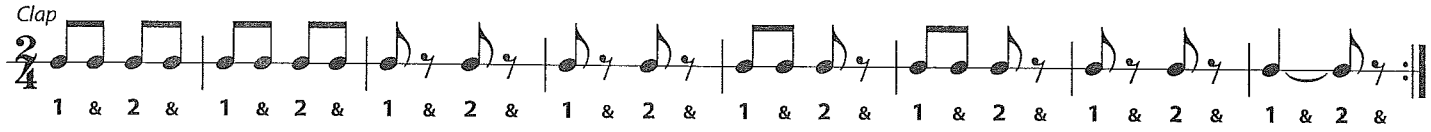
Eighth Note & Eighth Rest

♪ = 1/2 beat of sound

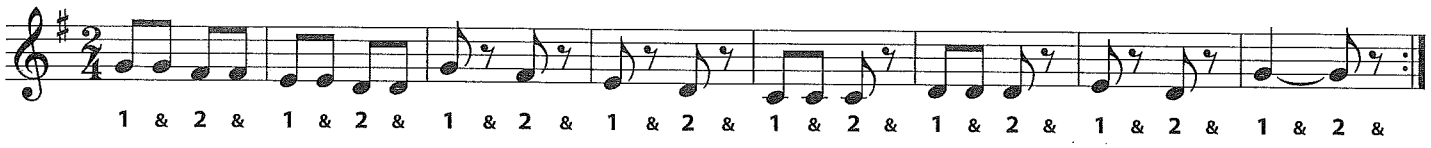
𝄾 = 1/2 beat of silence



158. RHYTHM RAP

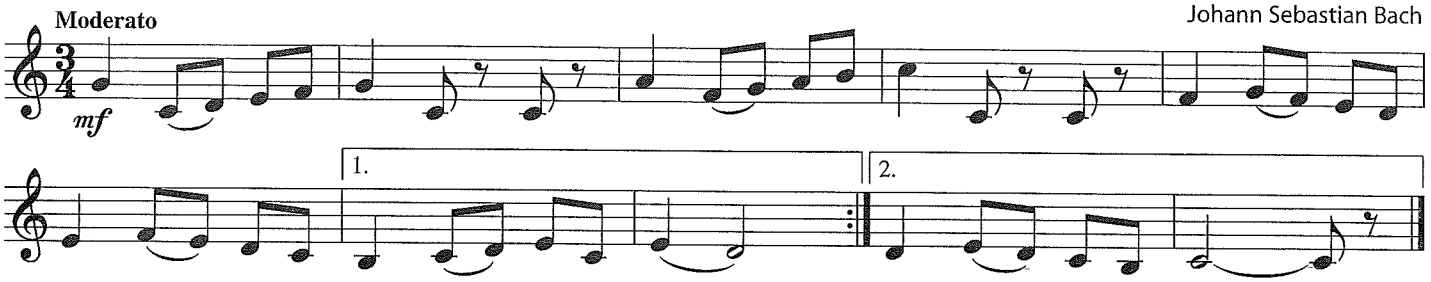


159. EIGHTH NOTE MARCH

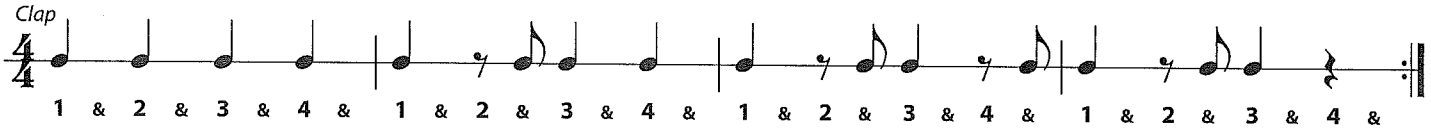


160. MINUET

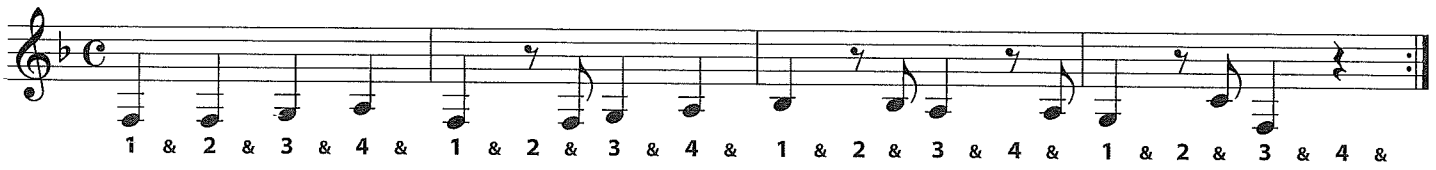
Johann Sebastian Bach



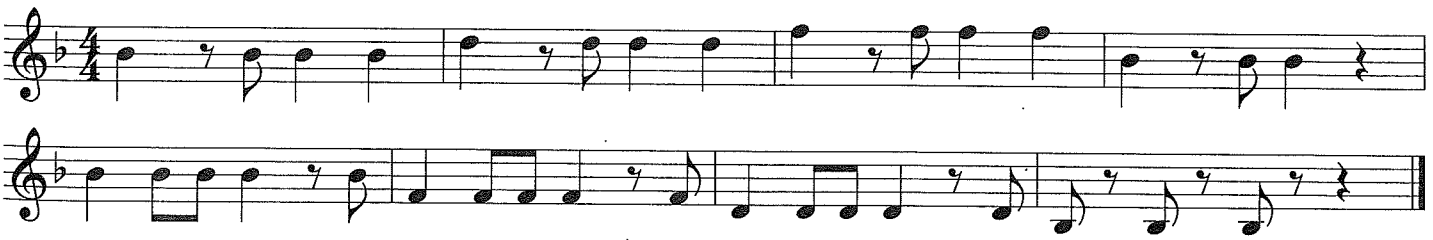
161. RHYTHM RAP



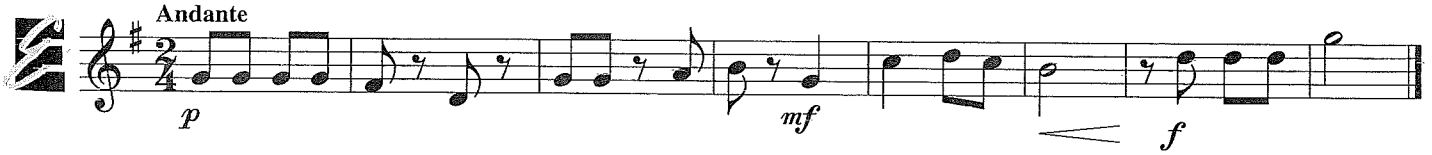
162. EIGHTH NOTES OFF THE BEAT



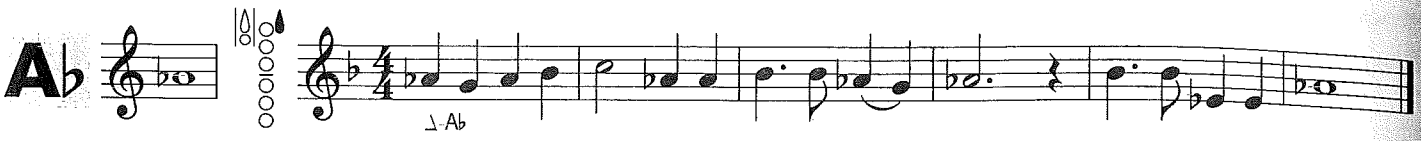
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY – New Note

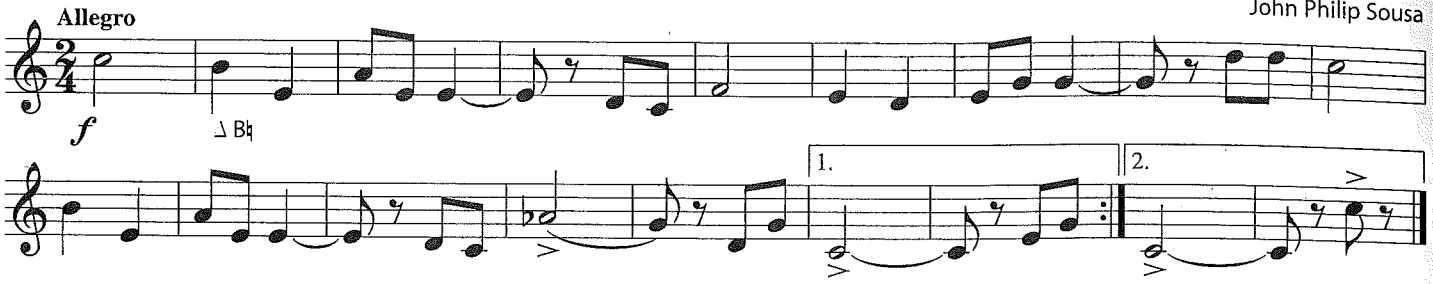


HISTORY

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

166. EL CAPITAN

John Philip Sousa



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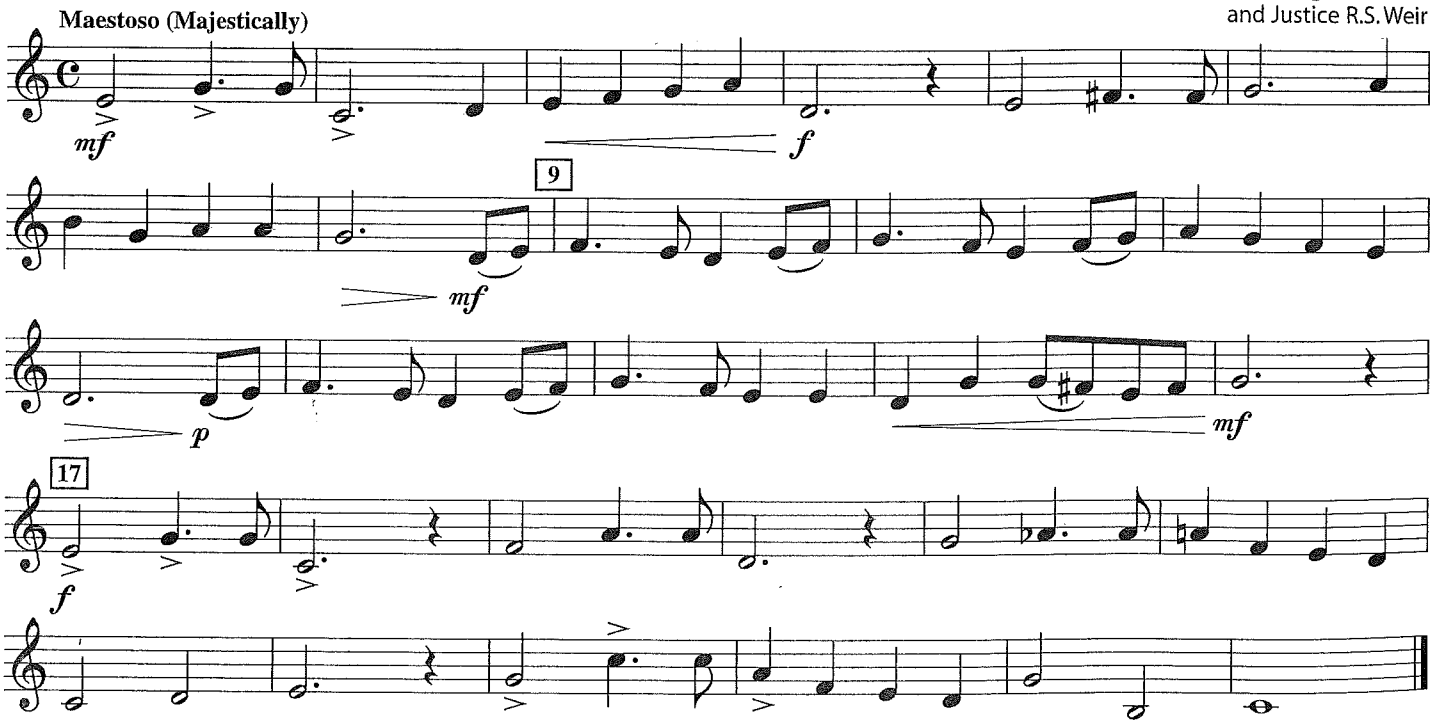
HISTORY

"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.

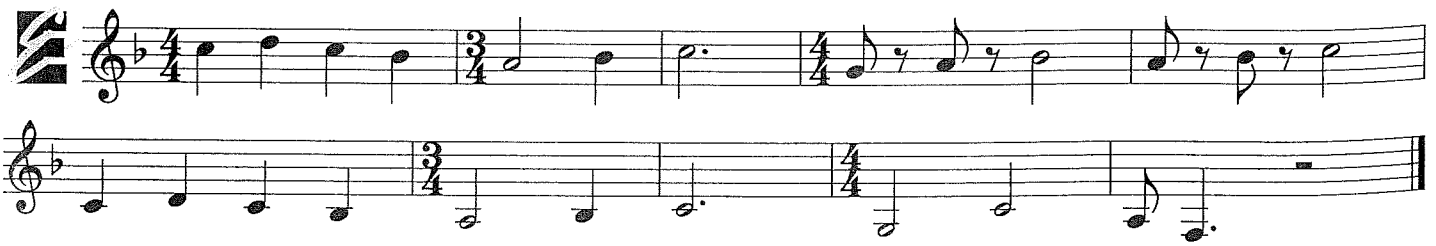
167. O CANADA

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



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

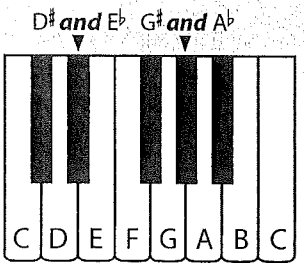
Count and clap before playing. Can you conduct this?



Enharmonics

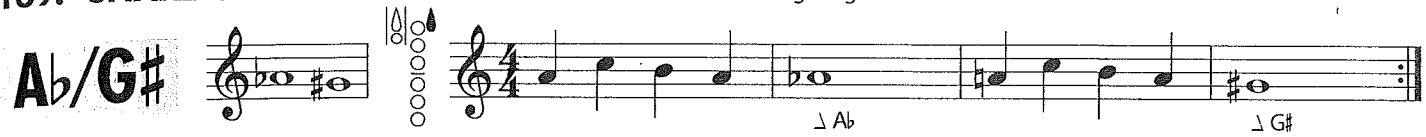
Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

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

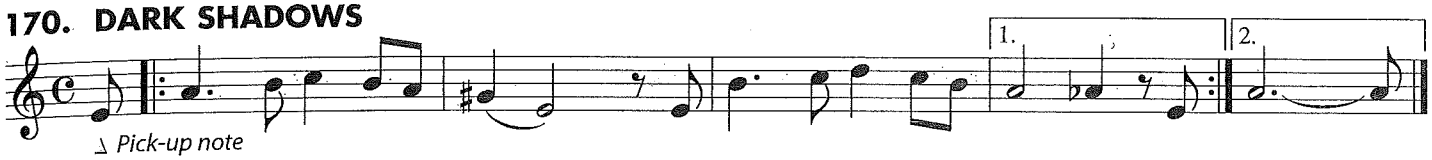


169. SNAKE CHARMER

Enharmonic notes use the same fingering.

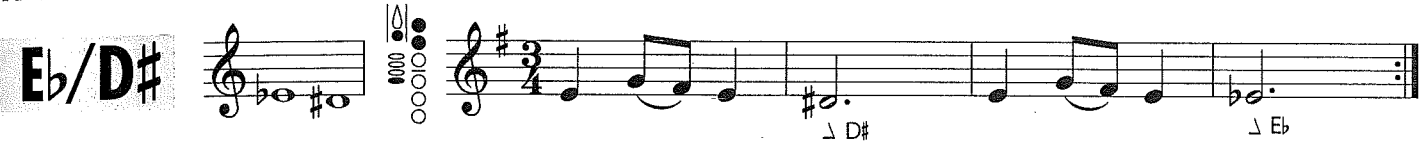


170. DARK SHADOWS



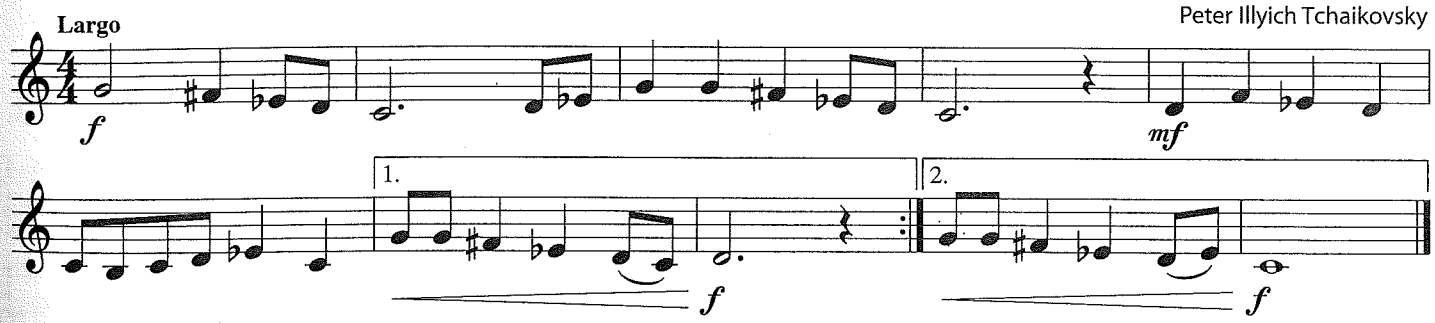
171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.



172. MARCH SLAV

Peter Illyich Tchaikovsky



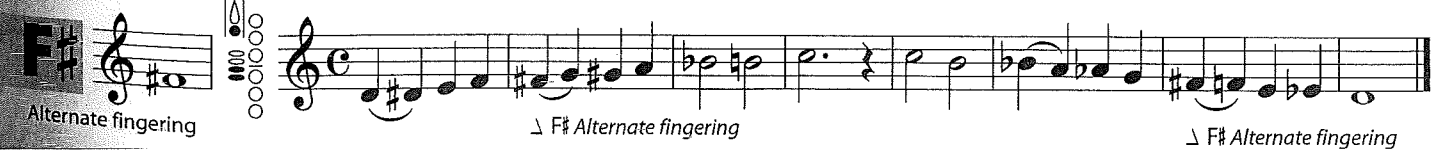
173. NOTES IN DISGUISE

Chromatic Notes

THEORY

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'

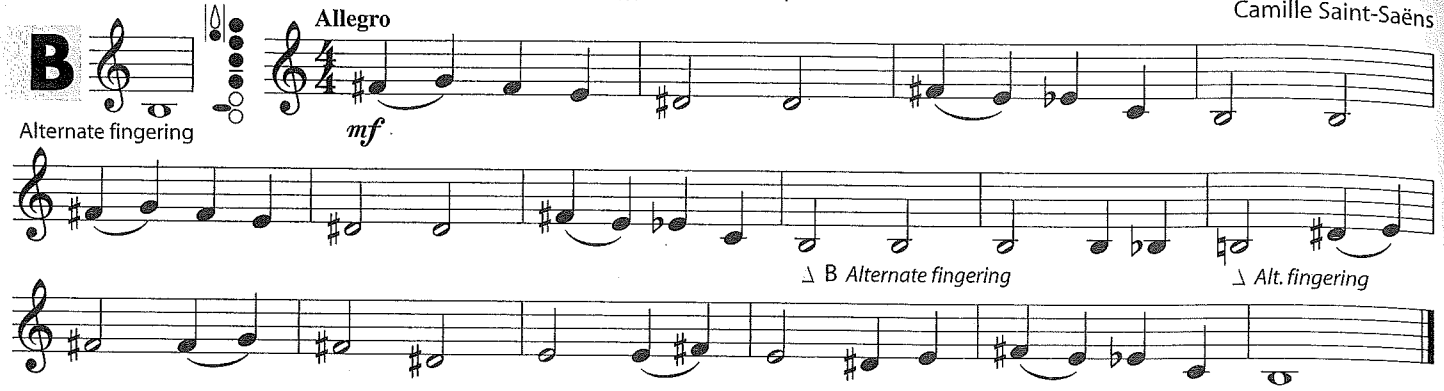


HISTORY

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

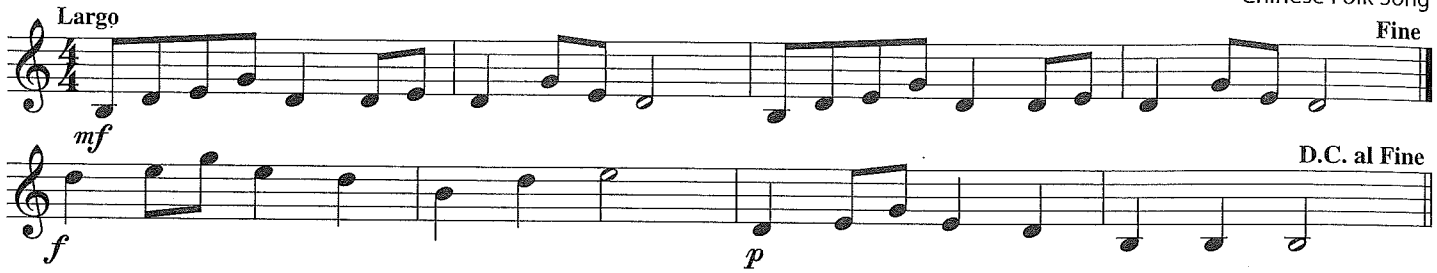
175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns



176. SILVER MOON BOAT

Chinese Folk Song

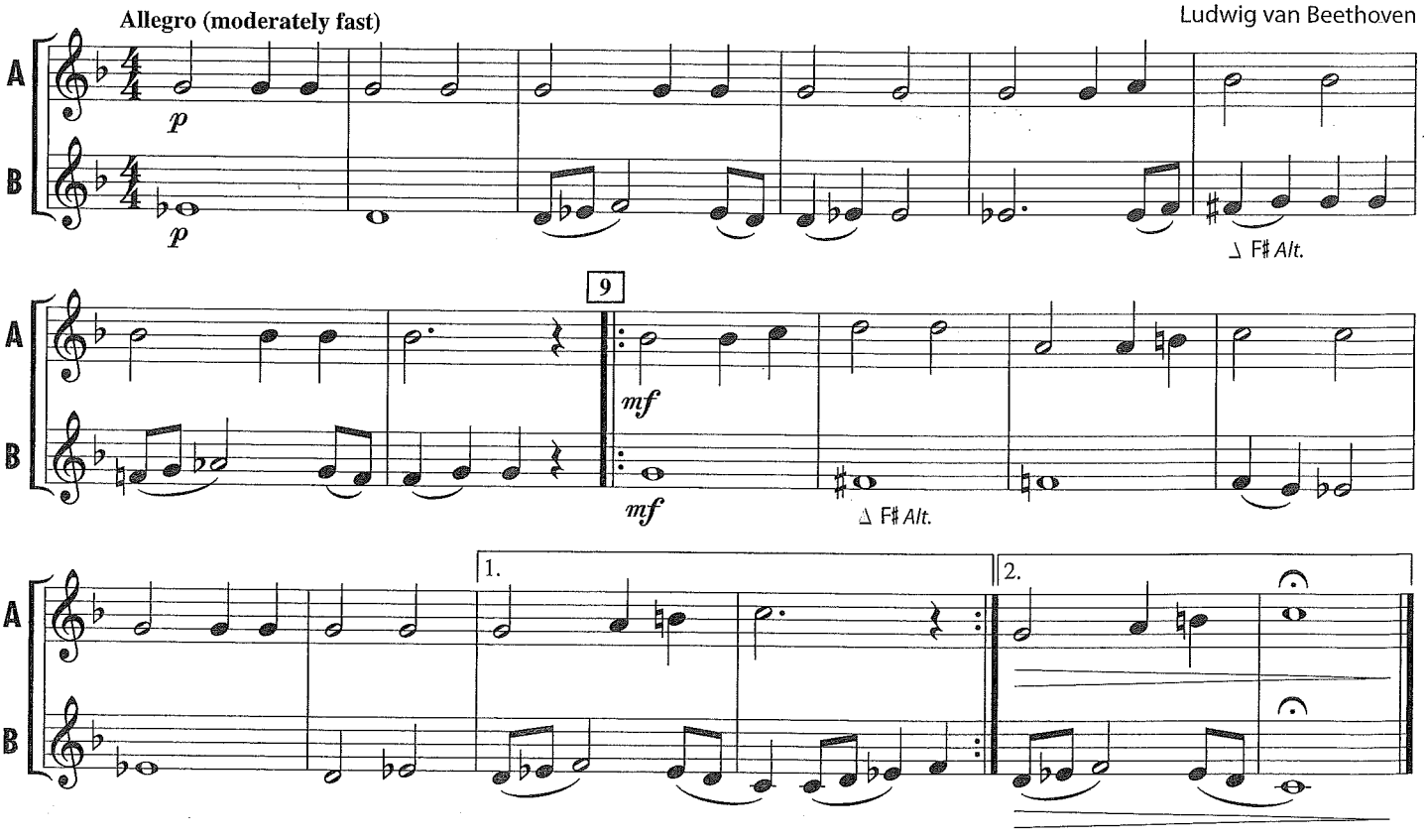


HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

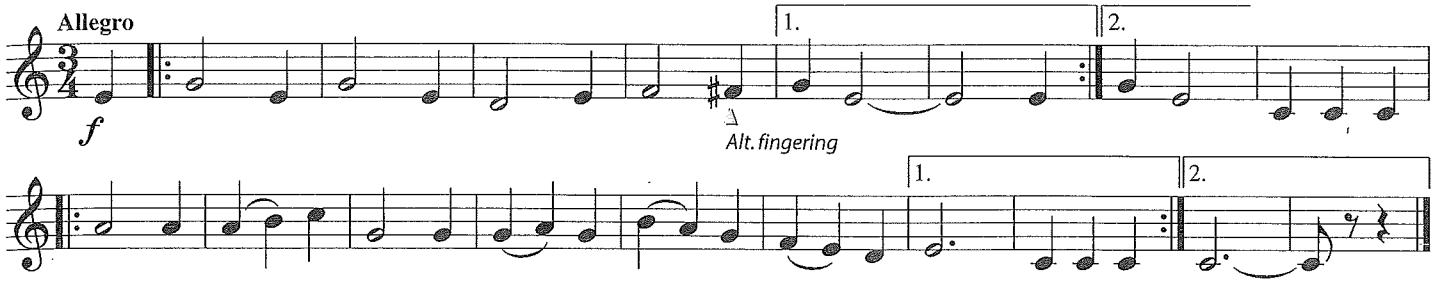
Ludwig van Beethoven



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

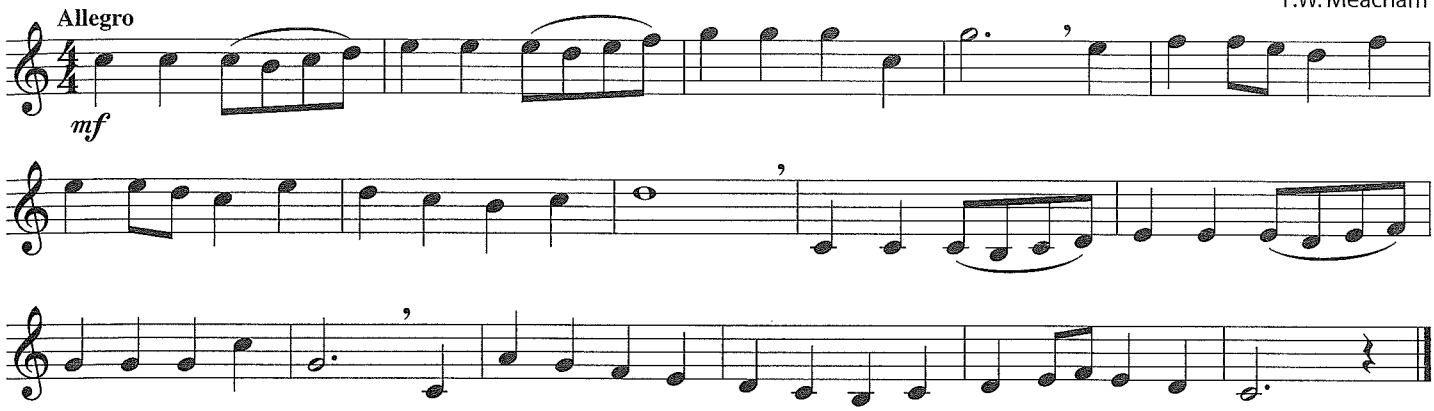
178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky



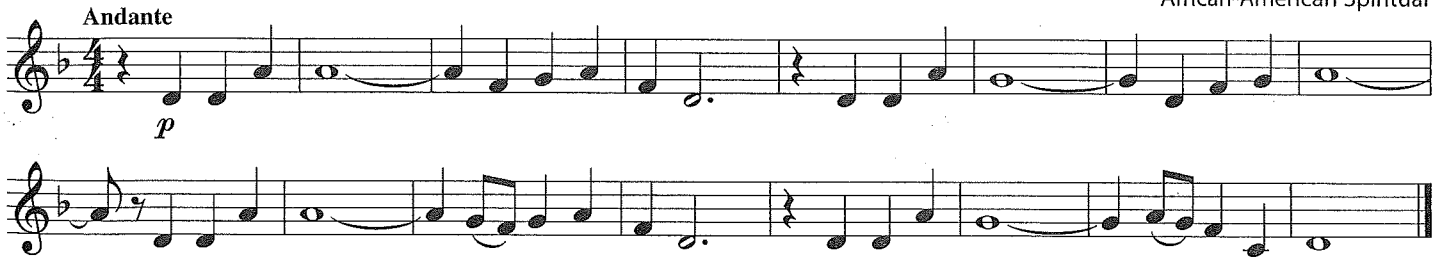
179. AMERICAN PATROL

F.W. Meacham

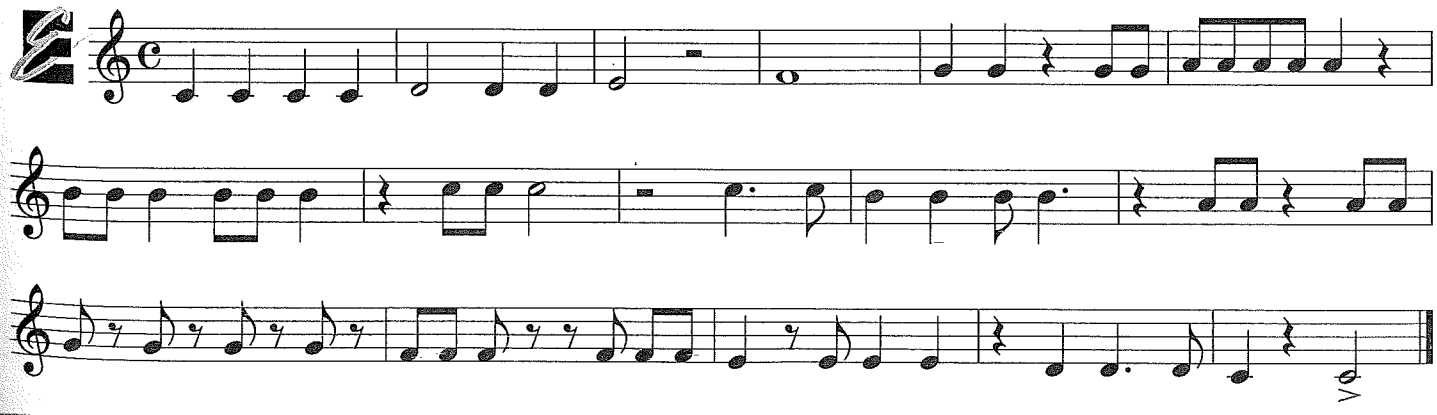


180. WAYFARING STRANGER

African-American Spiritual



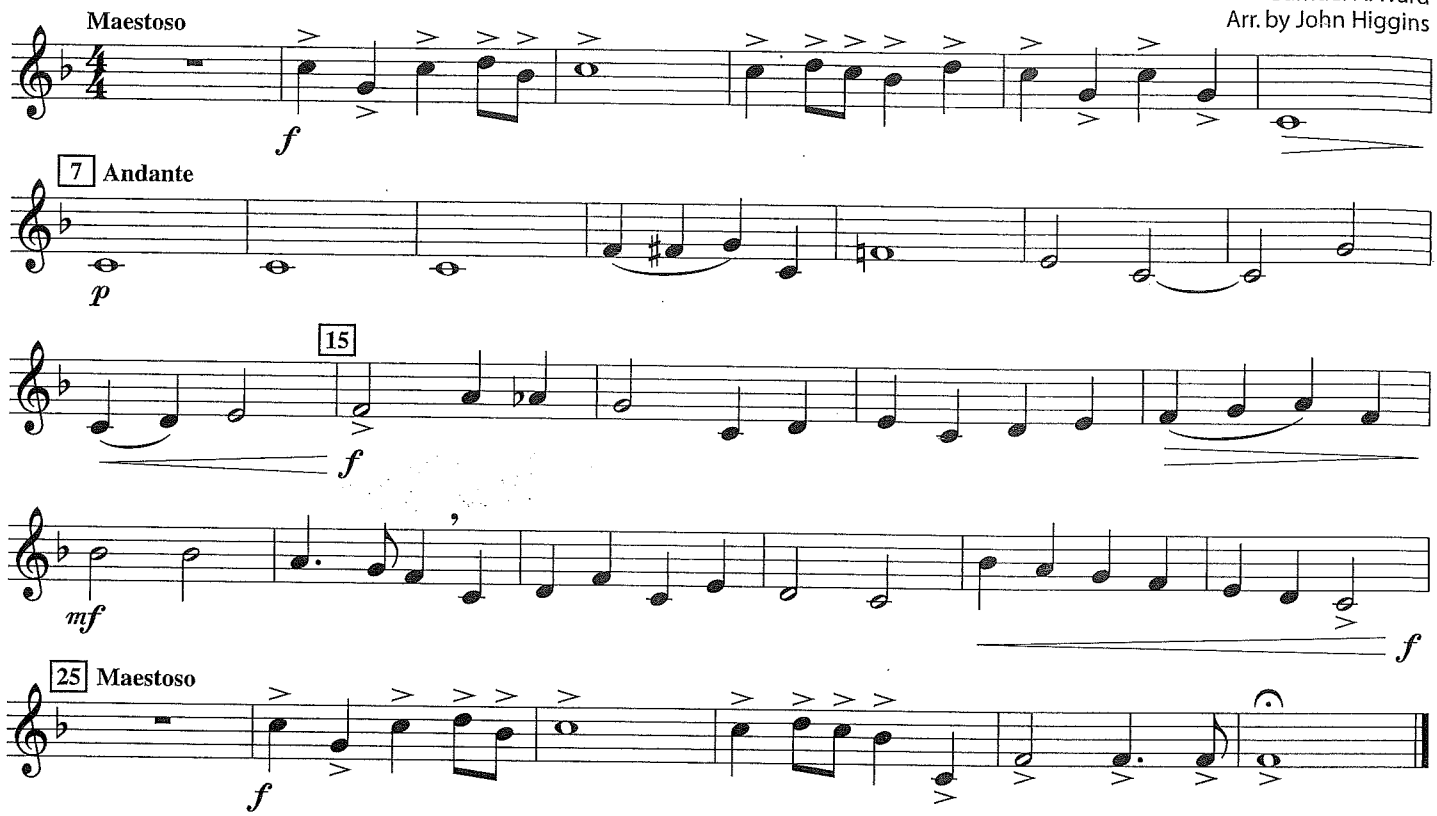
181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

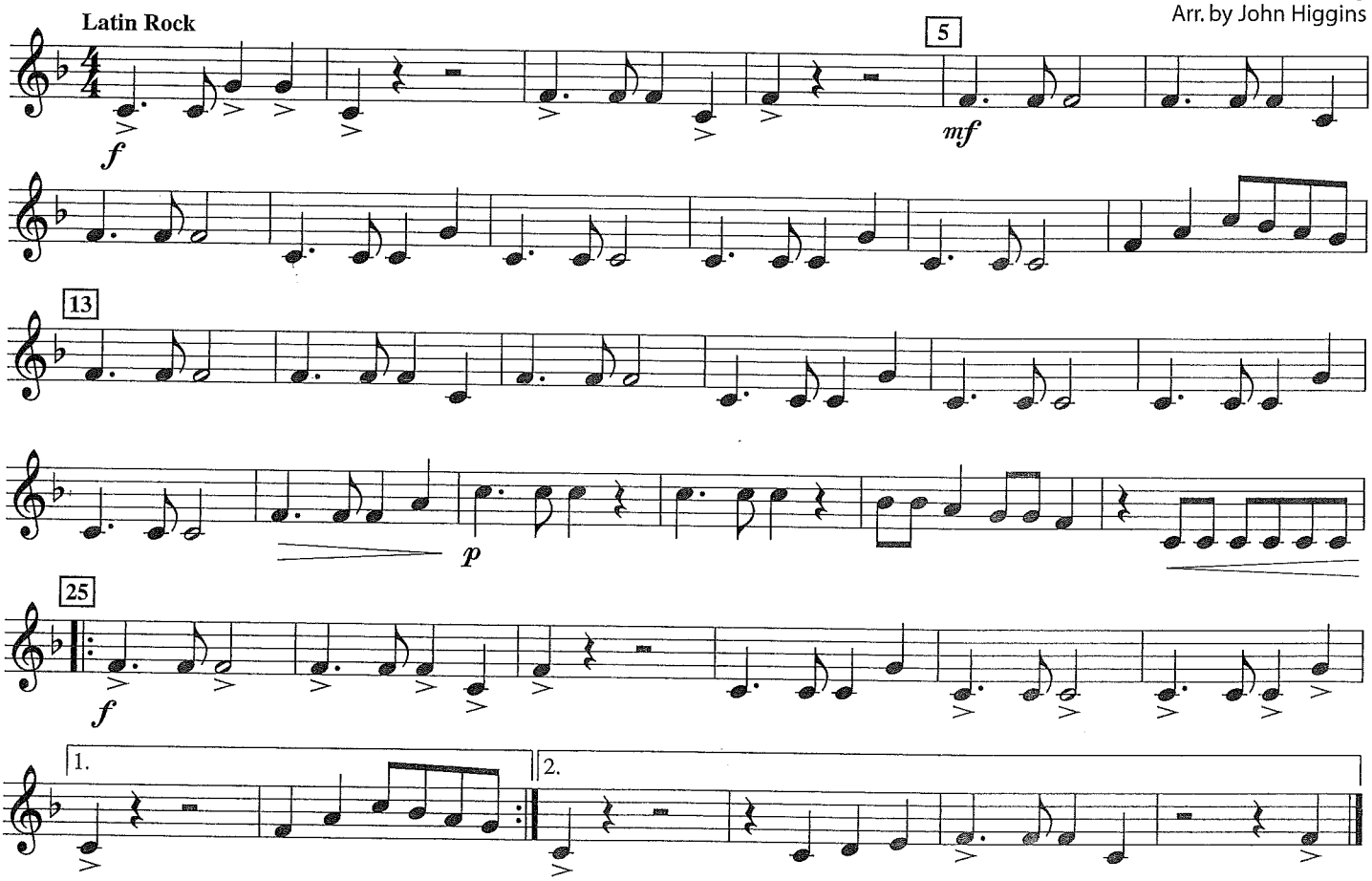
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

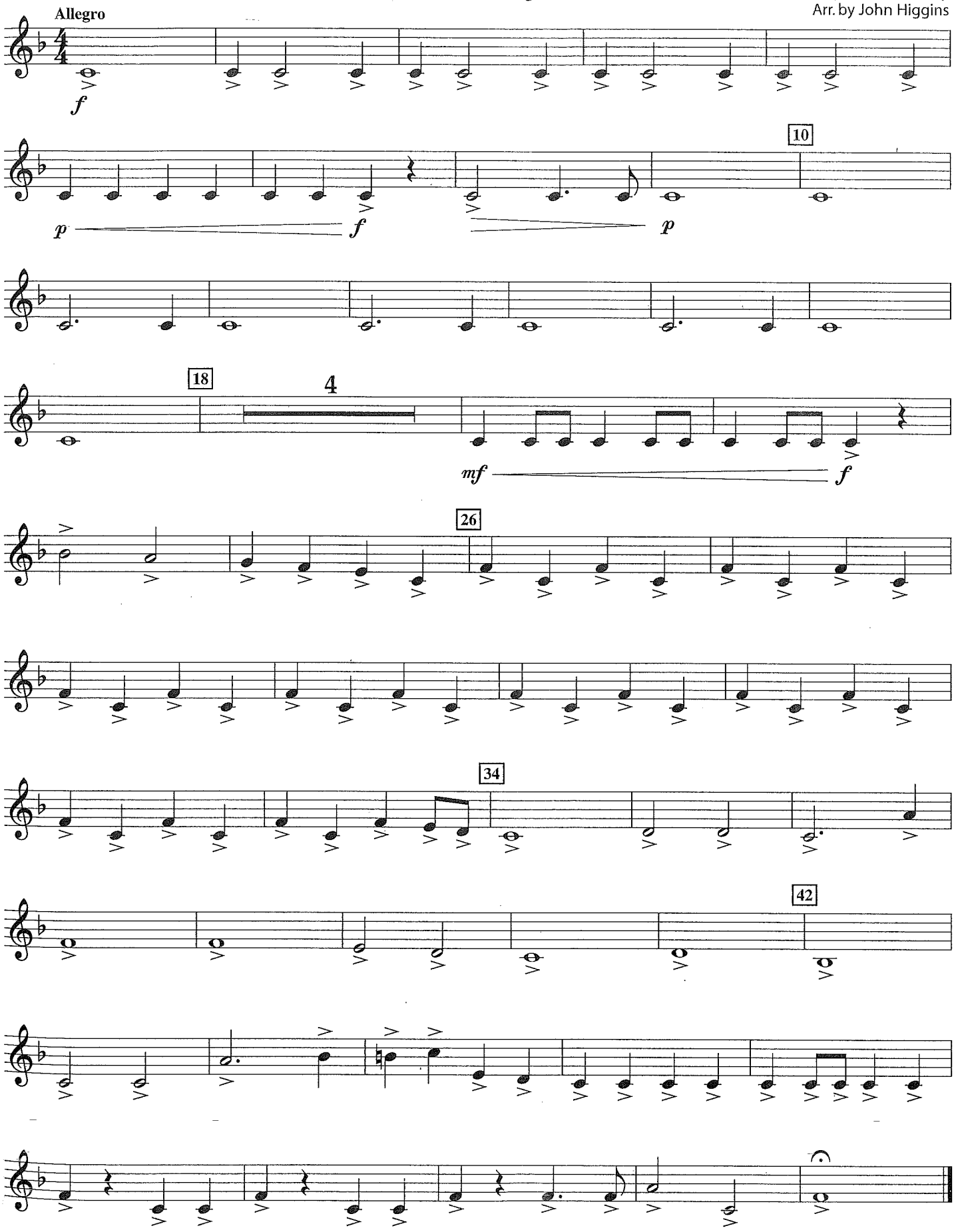
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



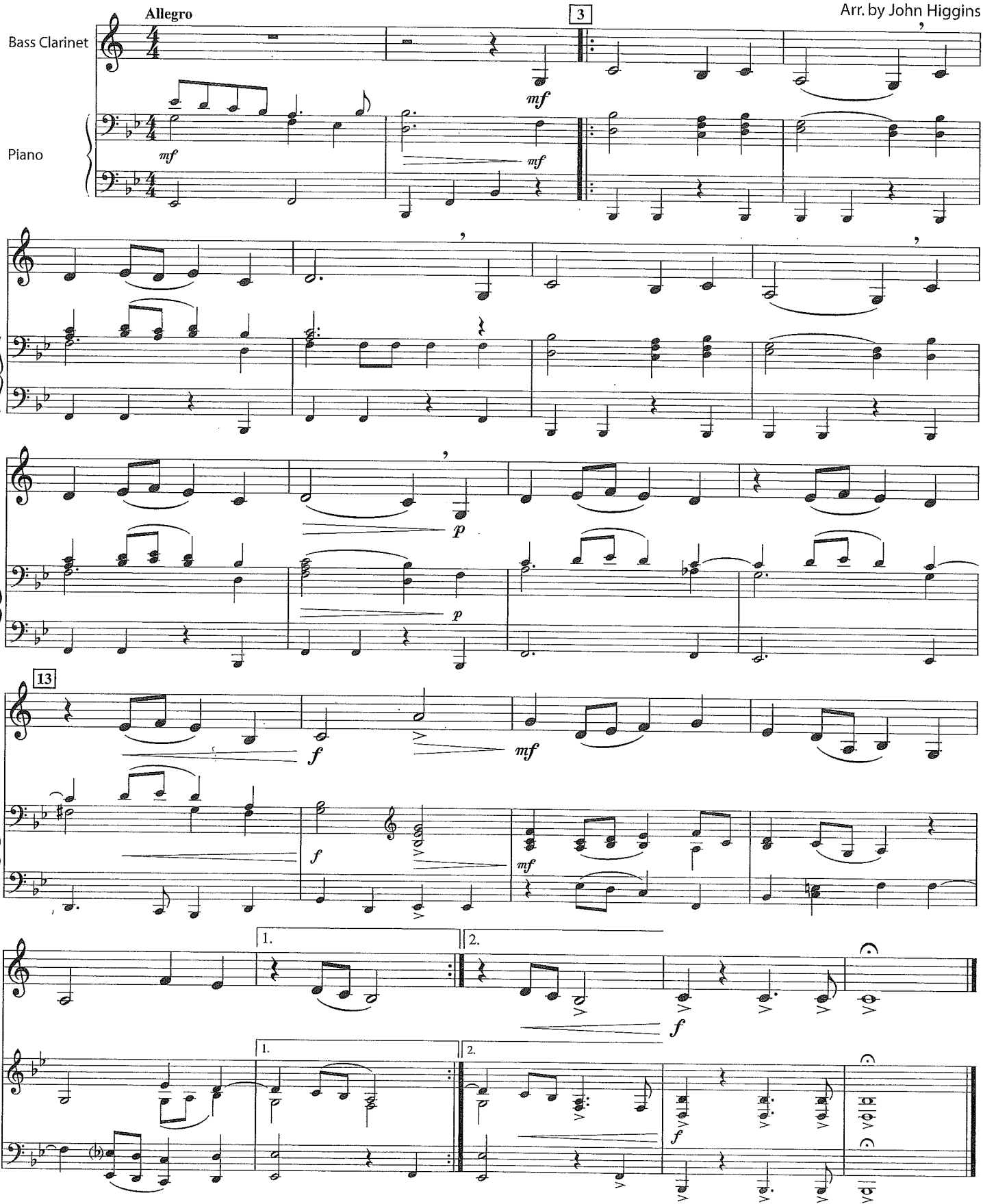
PERFORMANCE SPOTLIGHT

Solo 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 B♭ version)*

Johannes Brahms
Arr. by John Higgins

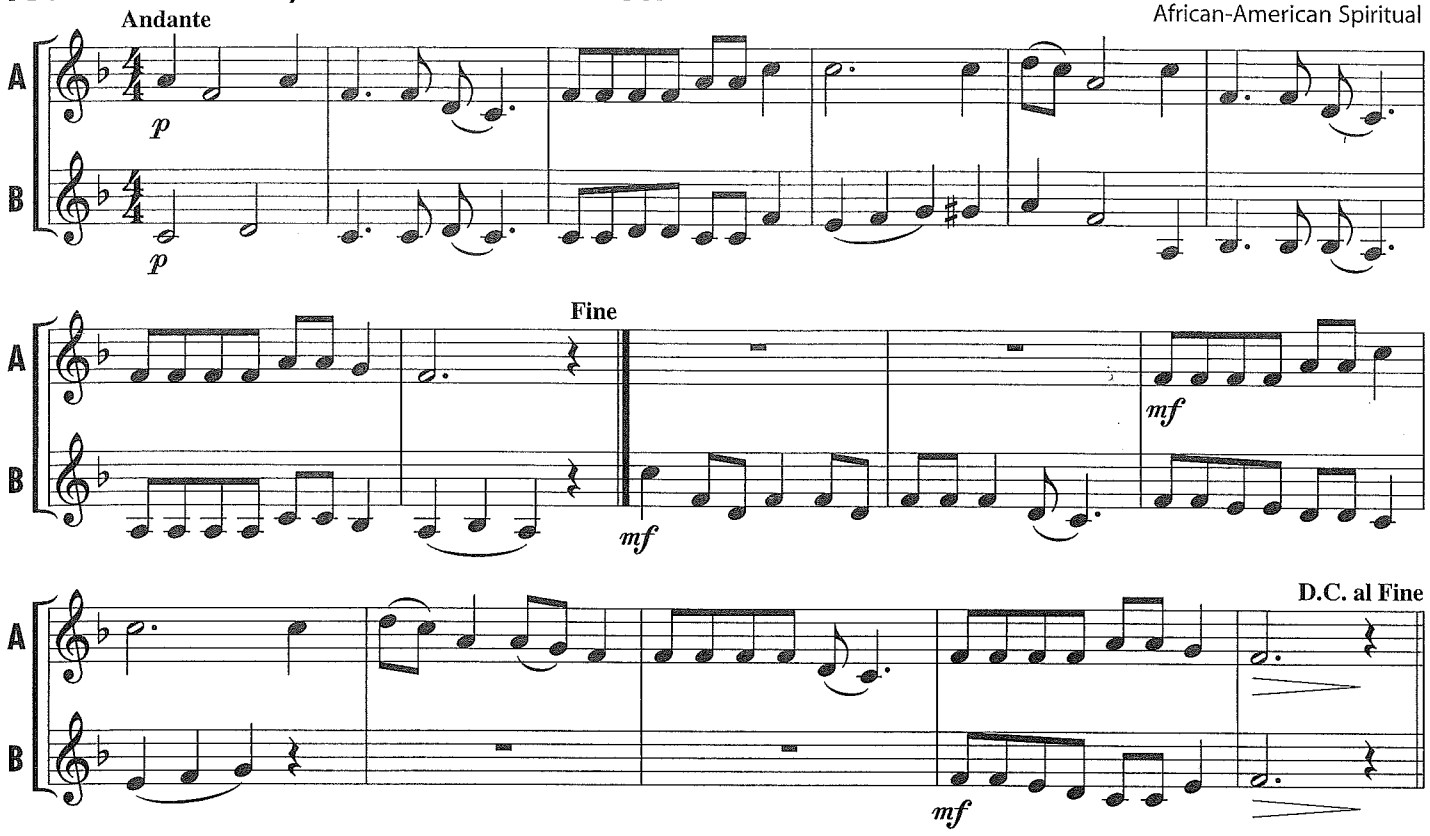


DUETS

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

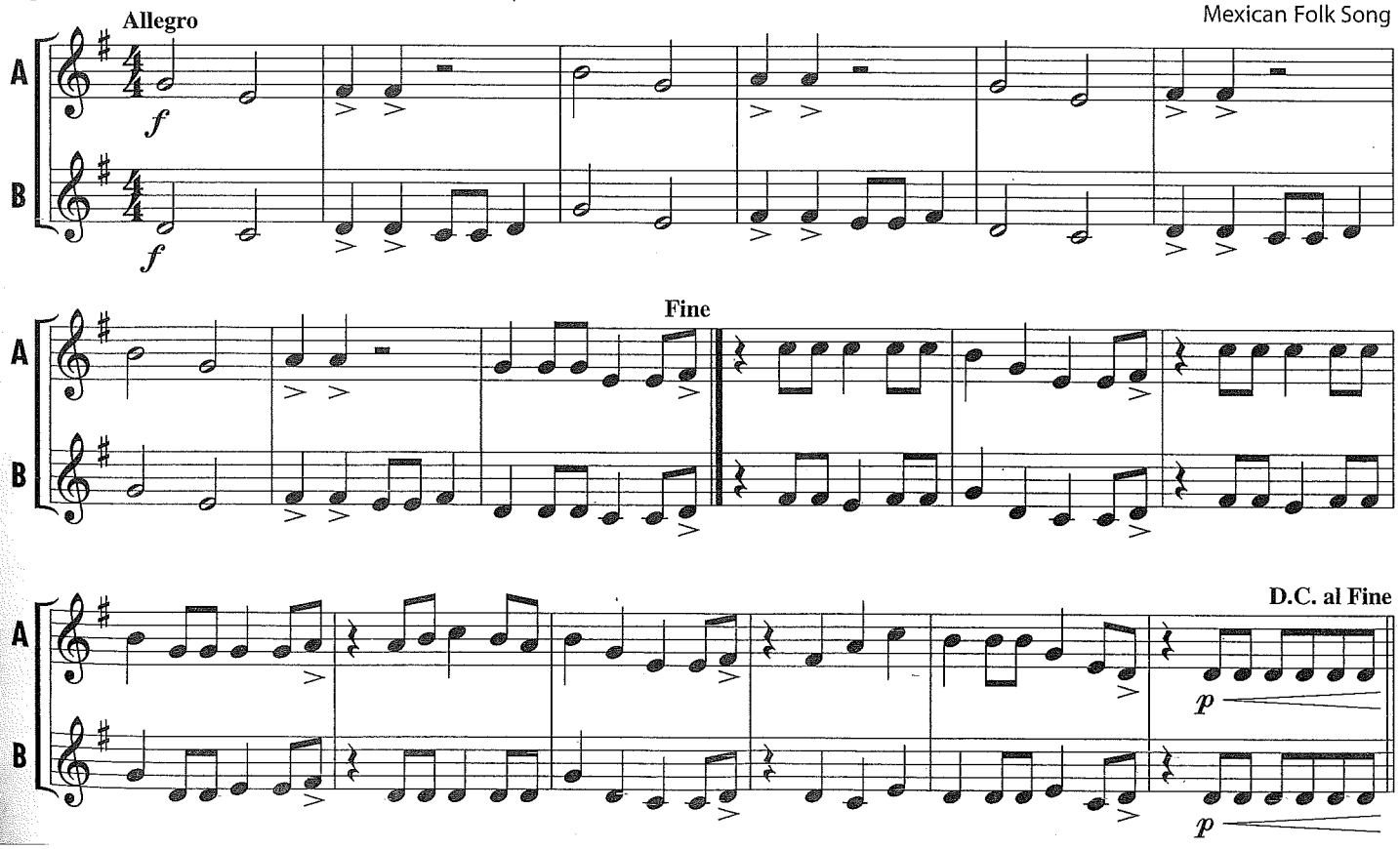
186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual



187. LA BAMBA – Duet

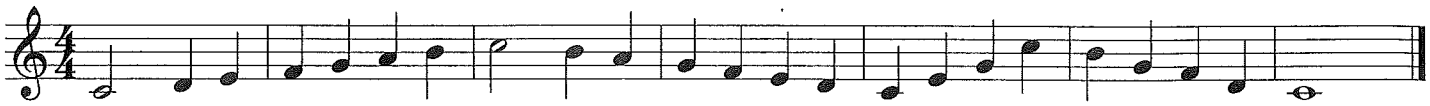
Mexican Folk Song



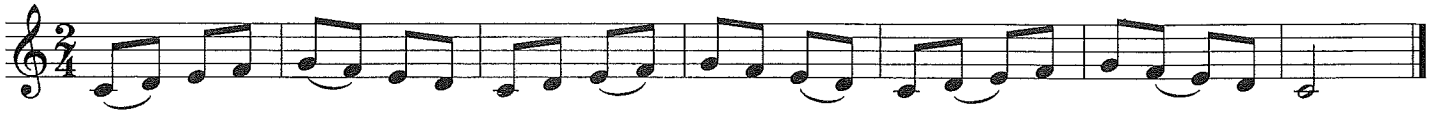
RUBANK® SCALE AND ARPEGGIO STUDIES

BASS CLARINET KEY OF C (CONCERT B♭)

1.



2.



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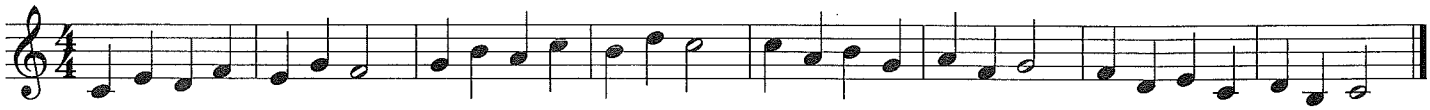
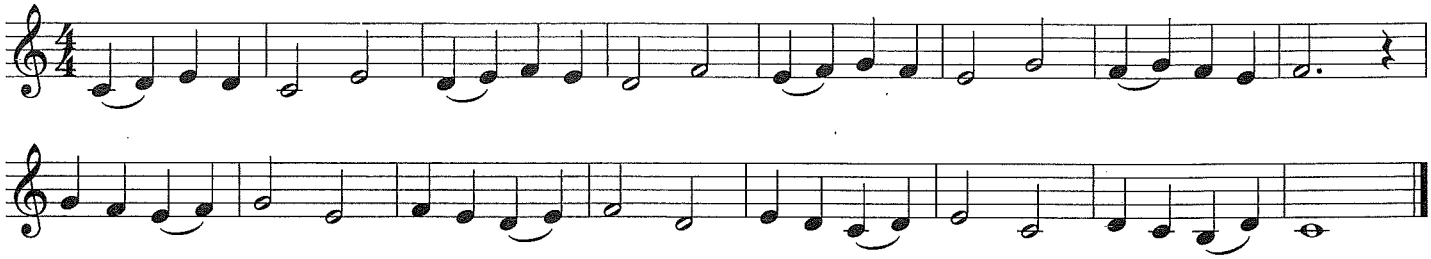
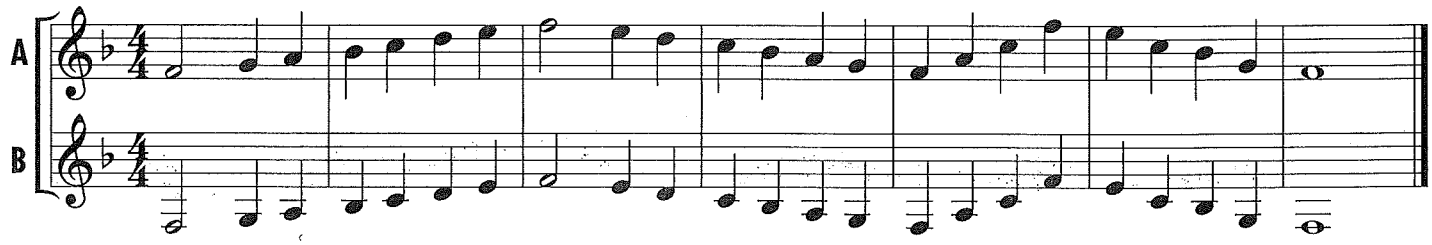


4.



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

1.



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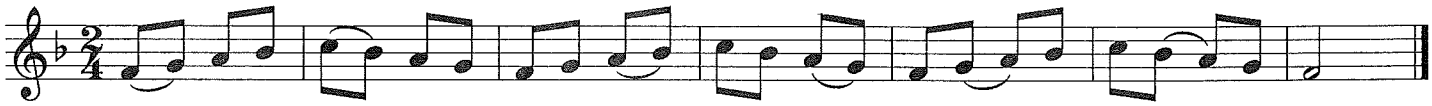

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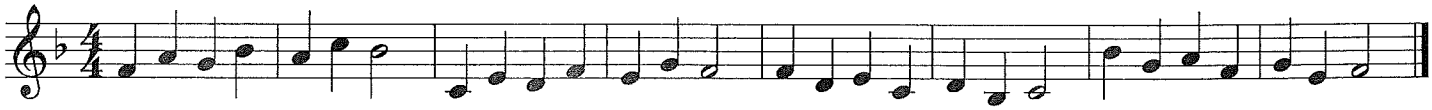

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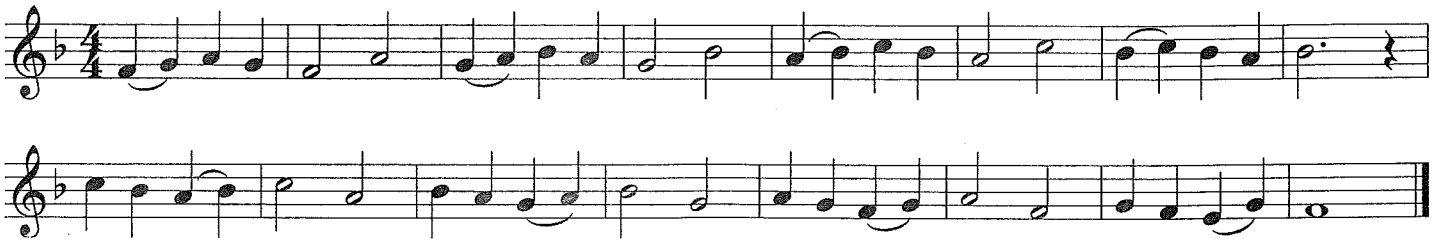
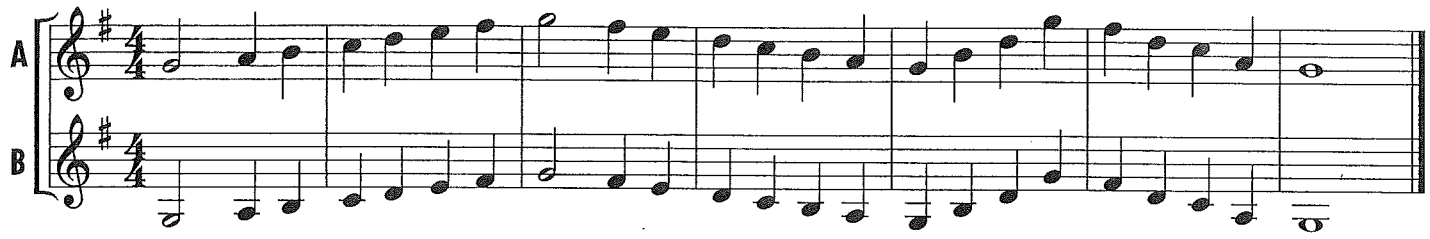


RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



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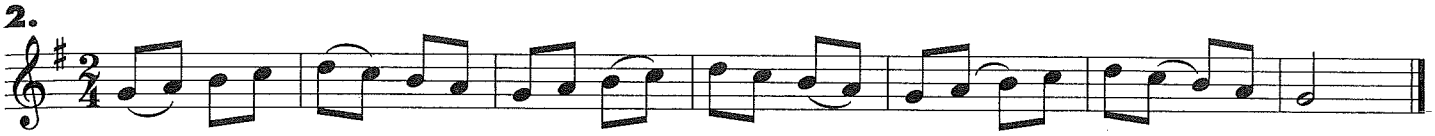

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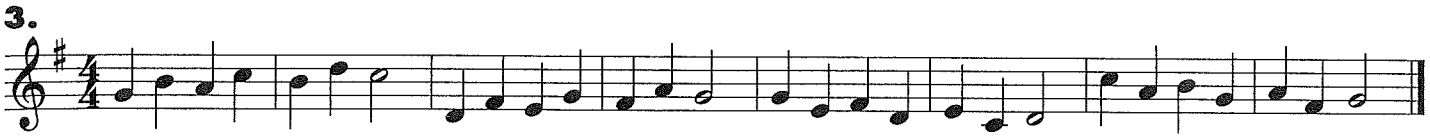

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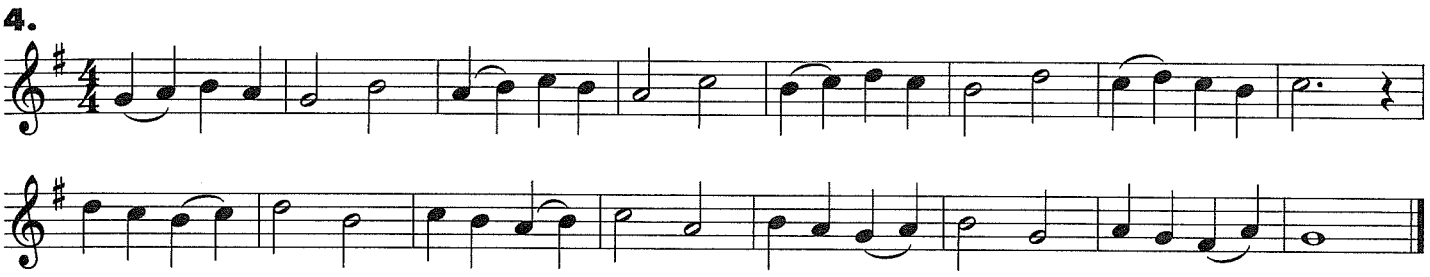
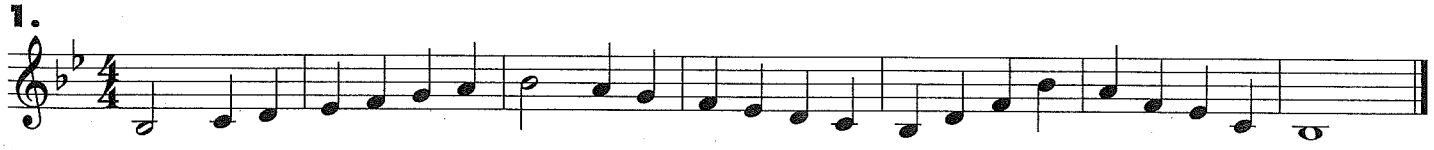
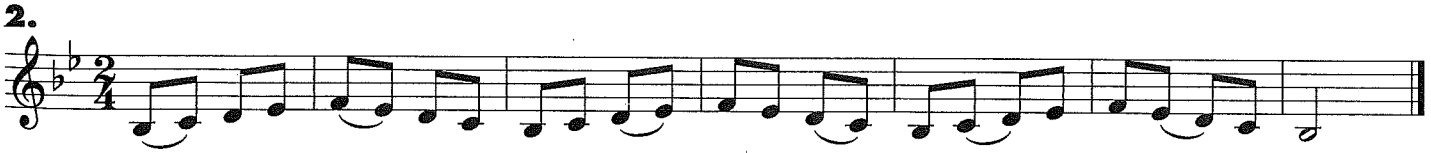


BASS CLARINET KEY OF B♭ (CONCERT A♭) *In this key signature, play all B♭'s and E♭'s.*

1.



2.



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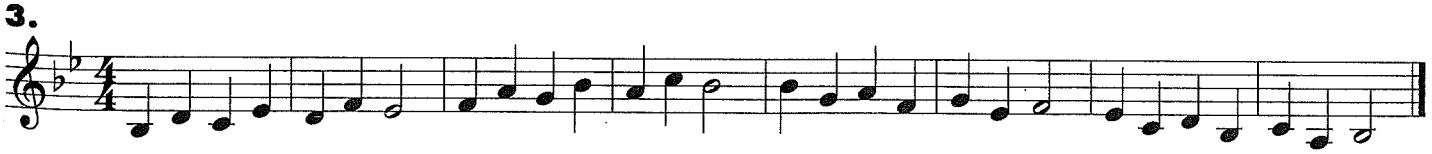

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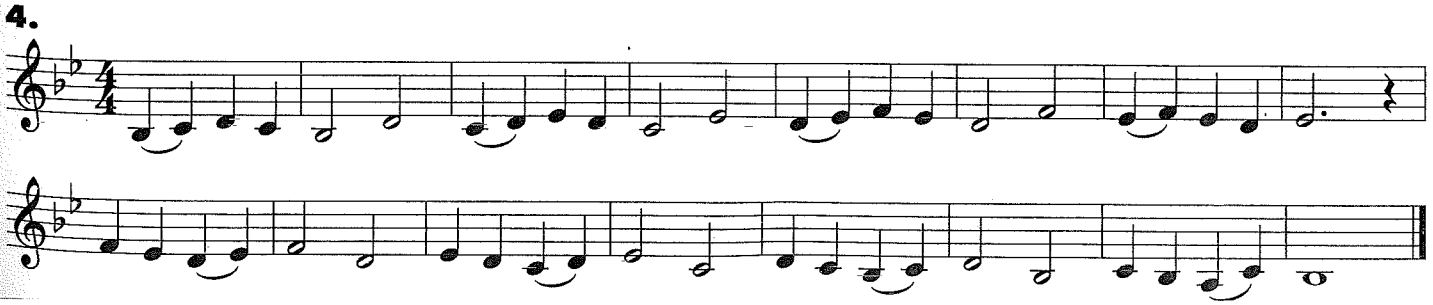
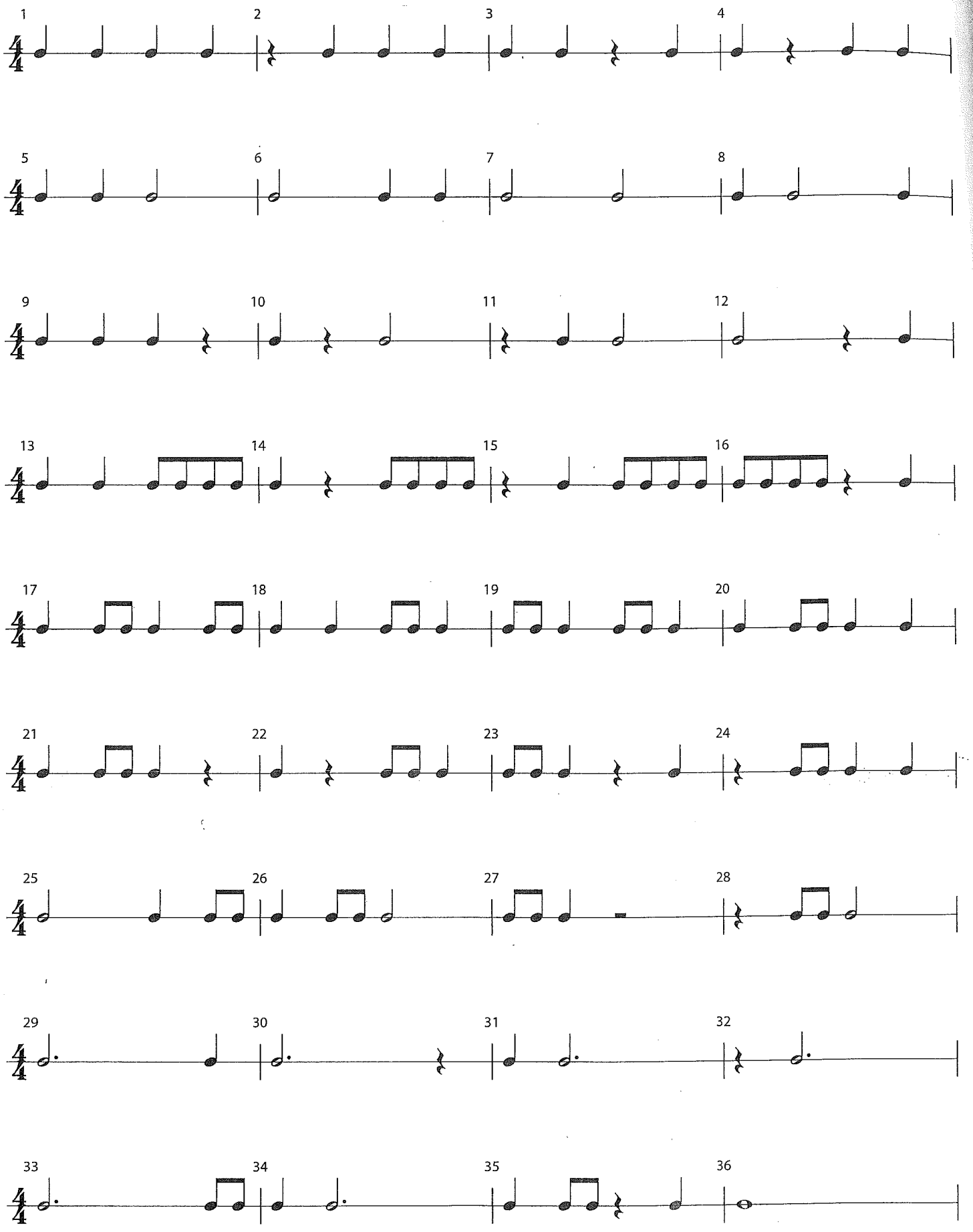
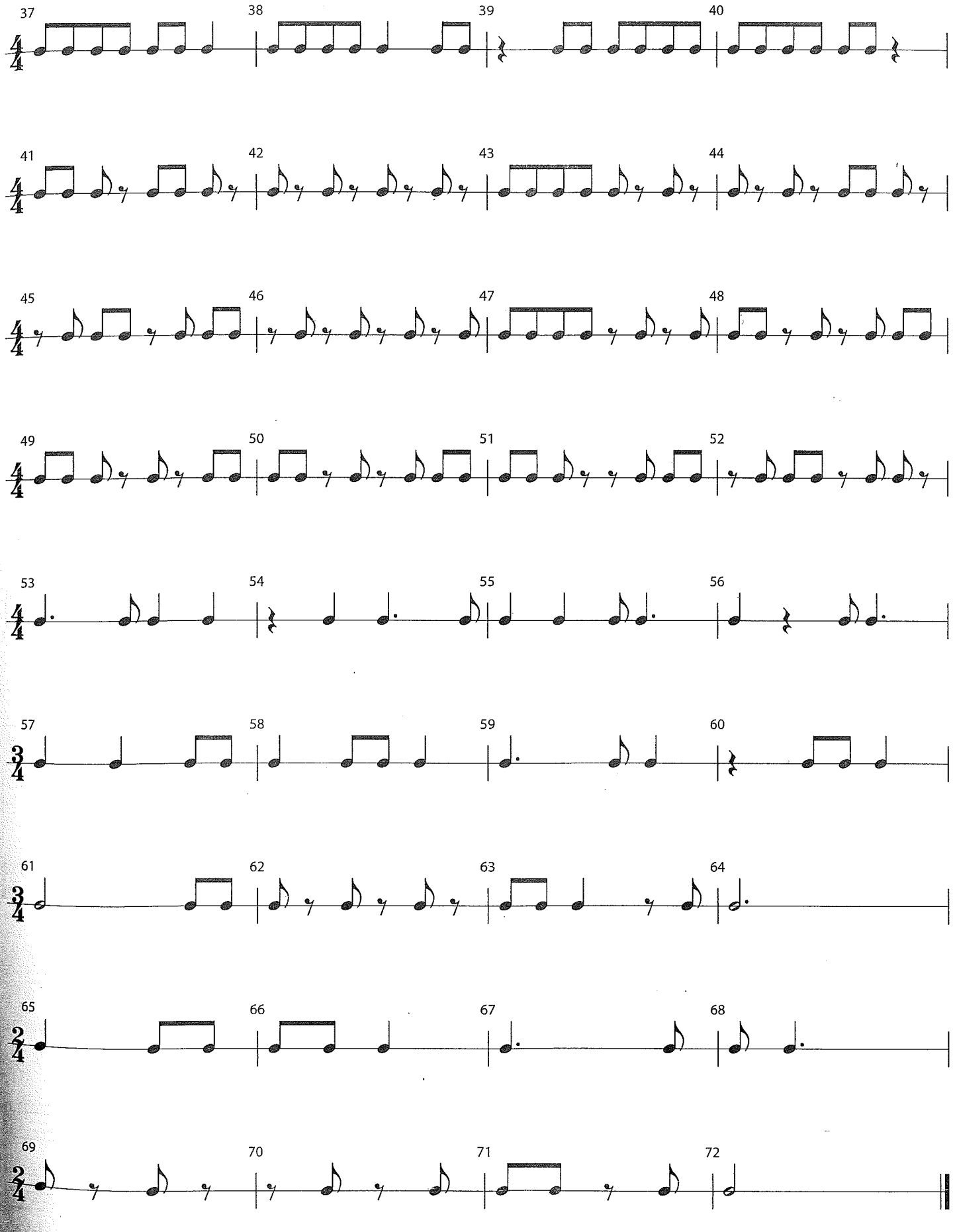


RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

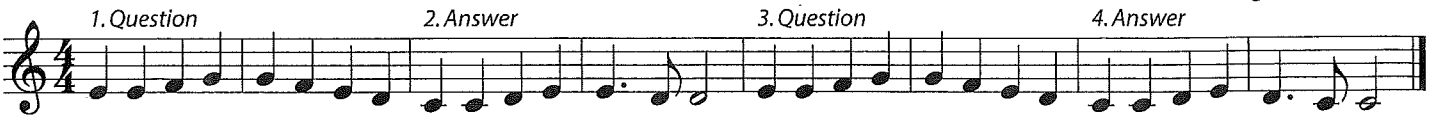
THEORY

Composition

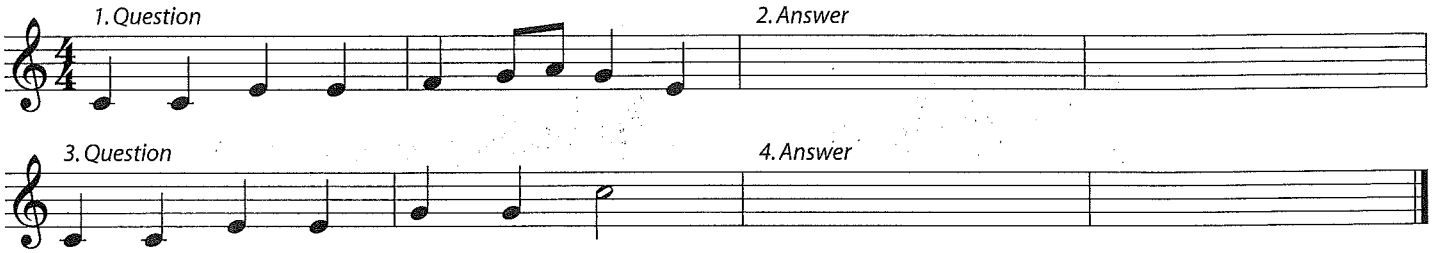
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy.* Play this melody and listen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

1. ODE TO JOY

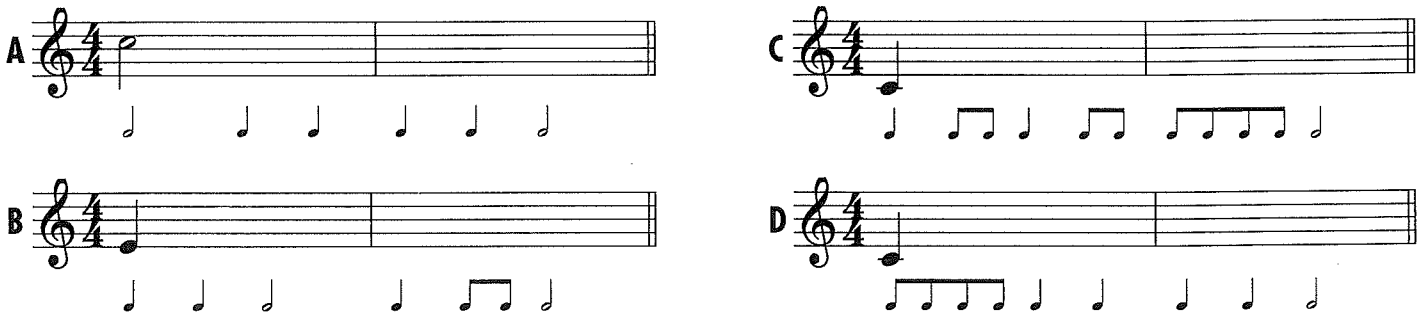
Ludwig van Beethoven



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

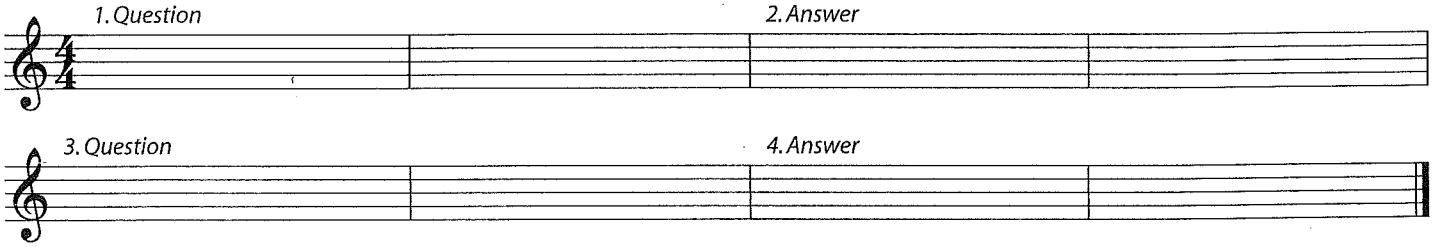


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

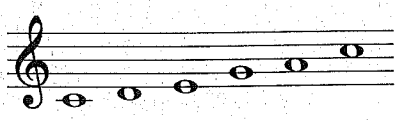
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



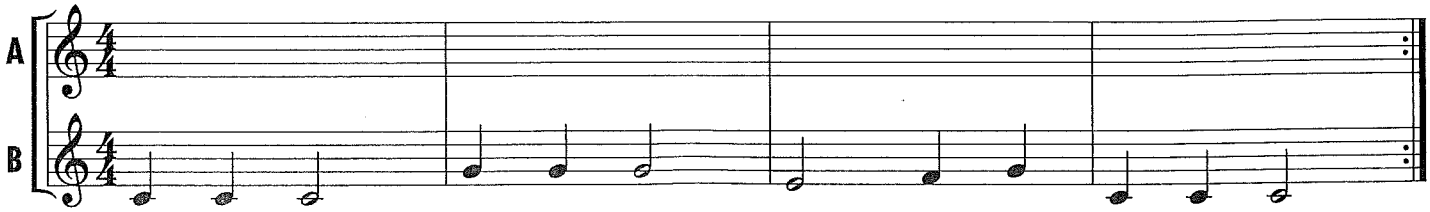
THEORY

Improvisation

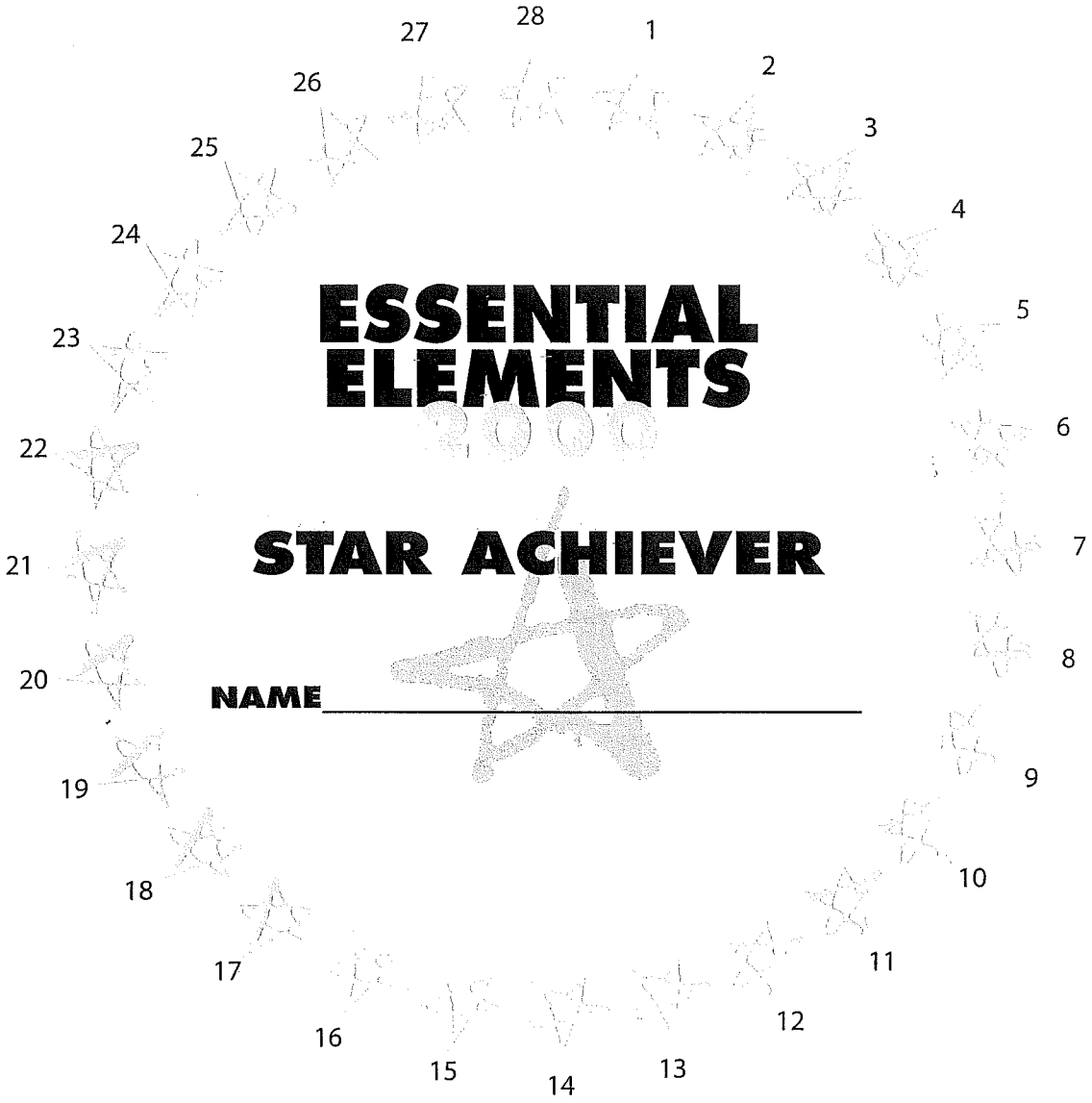
Improvisation is the art of freely creating your own melody *as you play.* Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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

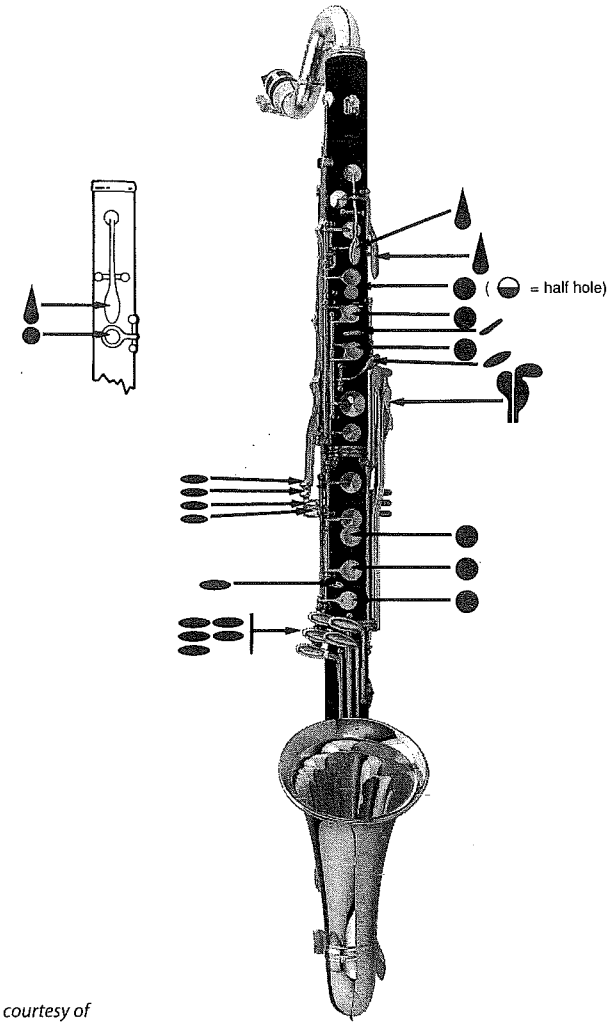
FINGERING CHART

B♭ BASS CLARINET

Instrument Care Reminders

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

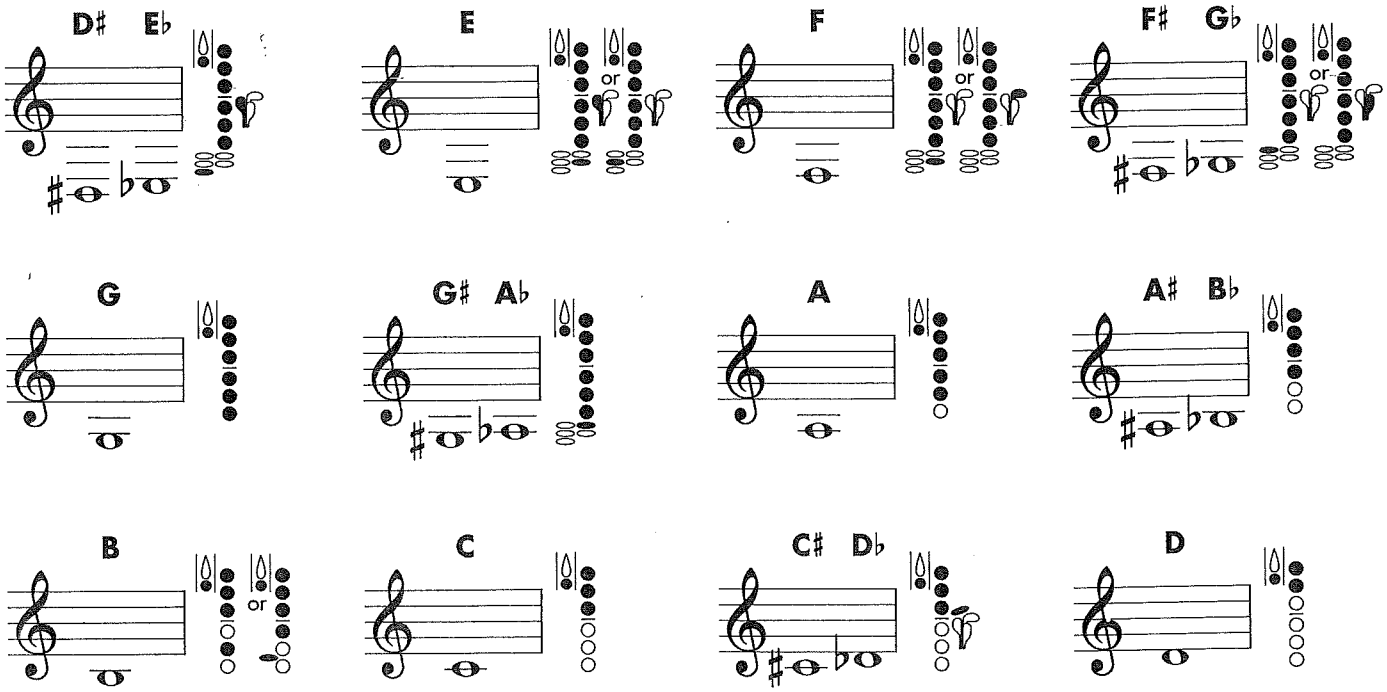
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

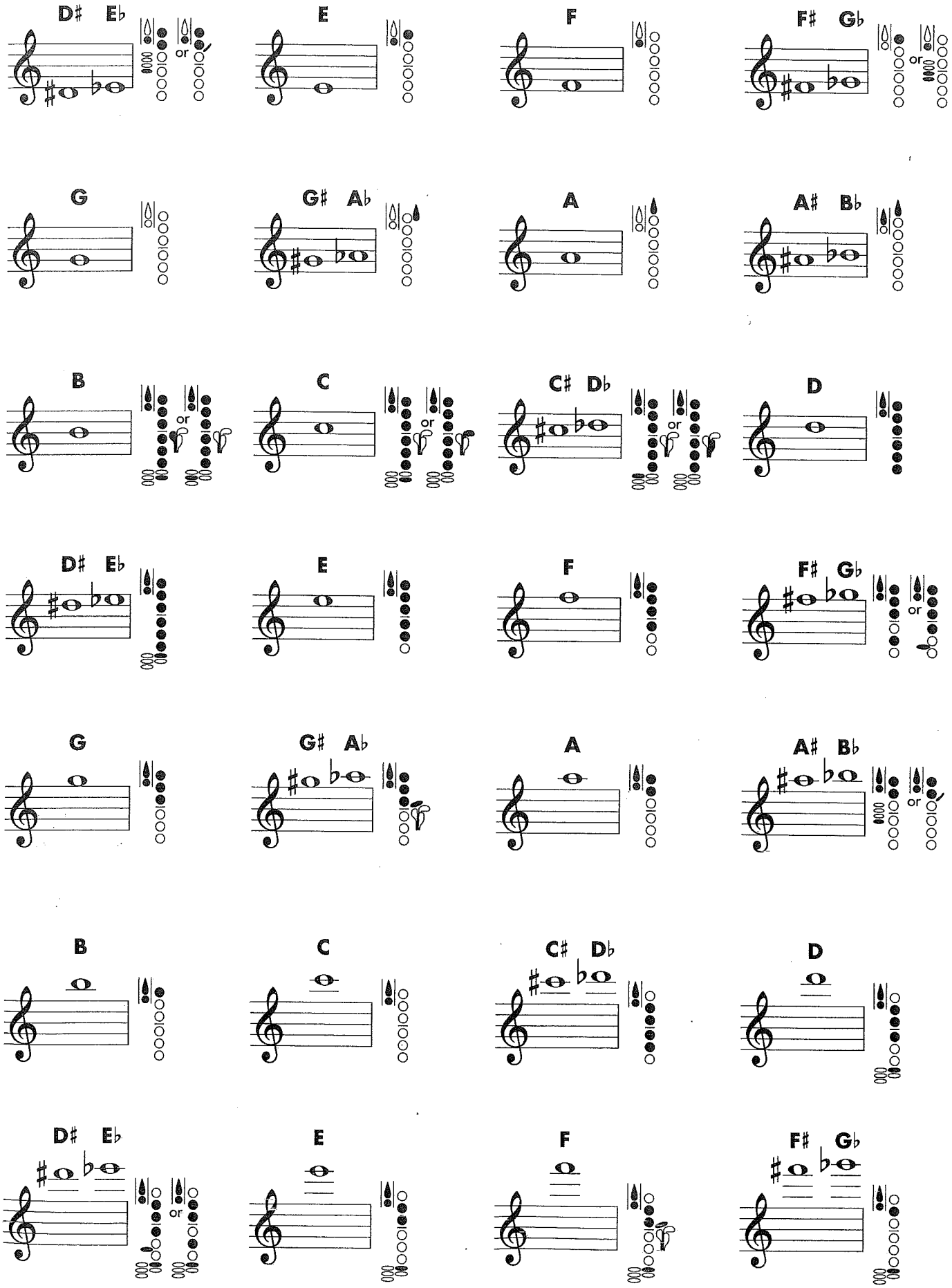


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

○ = Open
● = Pressed down

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



FINGERING CHART

B♭ BASS CLARINET