

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

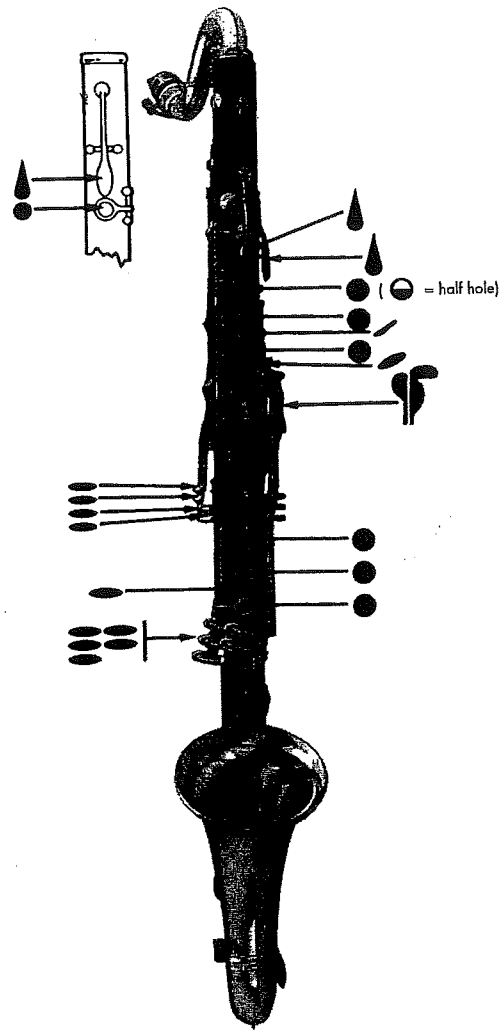
Instrument Care Reminders

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.

- = 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.



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

<p>D\sharp E\flat</p>	<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>
<p>G</p>	<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>
<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>

FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat

Musical notation for D \sharp and E \flat notes. The D \sharp note is on the first line (F4) and the E \flat note is on the first space (G3). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

E

Musical notation for E note on the first space (G3). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

F

Musical notation for F note on the first space (A3). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

F \sharp G \flat

Musical notation for F \sharp and G \flat notes. The F \sharp note is on the first space (B3) and the G \flat note is on the second line (C4). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

G

Musical notation for G note on the second line (B3). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

G \sharp A \flat

Musical notation for G \sharp and A \flat notes. The G \sharp note is on the second line (C4) and the A \flat note is on the second space (D4). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

A

Musical notation for A note on the second space (D4). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

A \sharp B \flat

Musical notation for A \sharp and B \flat notes. The A \sharp note is on the second space (E4) and the B \flat note is on the third line (F4). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

B

Musical notation for B note on the third line (F4). Fingering diagram shows the right hand fingers (1-4) and the left hand fingers (1-2).

C

Musical notation for C note on the third space (G4). Fingering diagram shows the right hand fingers (1-4) and the left hand fingers (1-2).

C \sharp D \flat

Musical notation for C \sharp and D \flat notes. The C \sharp note is on the third space (A4) and the D \flat note is on the fourth line (B4). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

D

Musical notation for D note on the fourth line (B4). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

D \sharp E \flat

Musical notation for D \sharp and E \flat notes. The D \sharp note is on the fourth line (C5) and the E \flat note is on the fifth line (D5). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

E

Musical notation for E note on the fifth line (D5). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

F

Musical notation for F note on the fifth line (F5). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

F \sharp G \flat

Musical notation for F \sharp and G \flat notes. The F \sharp note is on the fifth line (G5) and the G \flat note is on the sixth line (A5). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

G

Musical notation for G note on the sixth line (B5). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

G \sharp A \flat

Musical notation for G \sharp and A \flat notes. The G \sharp note is on the sixth line (C6) and the A \flat note is on the seventh line (D6). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

A

Musical notation for A note on the seventh line (E6). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

A \sharp B \flat

Musical notation for A \sharp and B \flat notes. The A \sharp note is on the seventh line (F6) and the B \flat note is on the eighth line (G6). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

B

Musical notation for B note on the eighth line (A6). Fingering diagram shows the right hand fingers (1-4) and the left hand fingers (1-2).

C

Musical notation for C note on the eighth line (C7). Fingering diagram shows the right hand fingers (1-4) and the left hand fingers (1-2).

C \sharp D \flat

Musical notation for C \sharp and D \flat notes. The C \sharp note is on the eighth line (D7) and the D \flat note is on the ninth line (E7). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

D

Musical notation for D note on the ninth line (F7). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

D \sharp E \flat

Musical notation for D \sharp and E \flat notes. The D \sharp note is on the ninth line (G7) and the E \flat note is on the tenth line (A7). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

E

Musical notation for E note on the tenth line (A7). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

F

Musical notation for F note on the tenth line (C8). Fingering diagram shows the right hand finger 1 and the left hand finger 1.

F \sharp G \flat

Musical notation for F \sharp and G \flat notes. The F \sharp note is on the tenth line (D8) and the G \flat note is on the eleventh line (E8). Fingering diagrams show the right hand fingers (1-4) and the left hand fingers (1-2) for each note.

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

~ August 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

~ September 2014 ~

Oct 2014

Aug 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			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			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 Minute Man 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			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.

~ November 2014 ~							Dec 2014 ▶
◀ Oct 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						

~ December 2014 ~							Jan 2015 ▶	
◀ Nov 2014	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		

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

~ March 2015 ~							Apr 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
1		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				

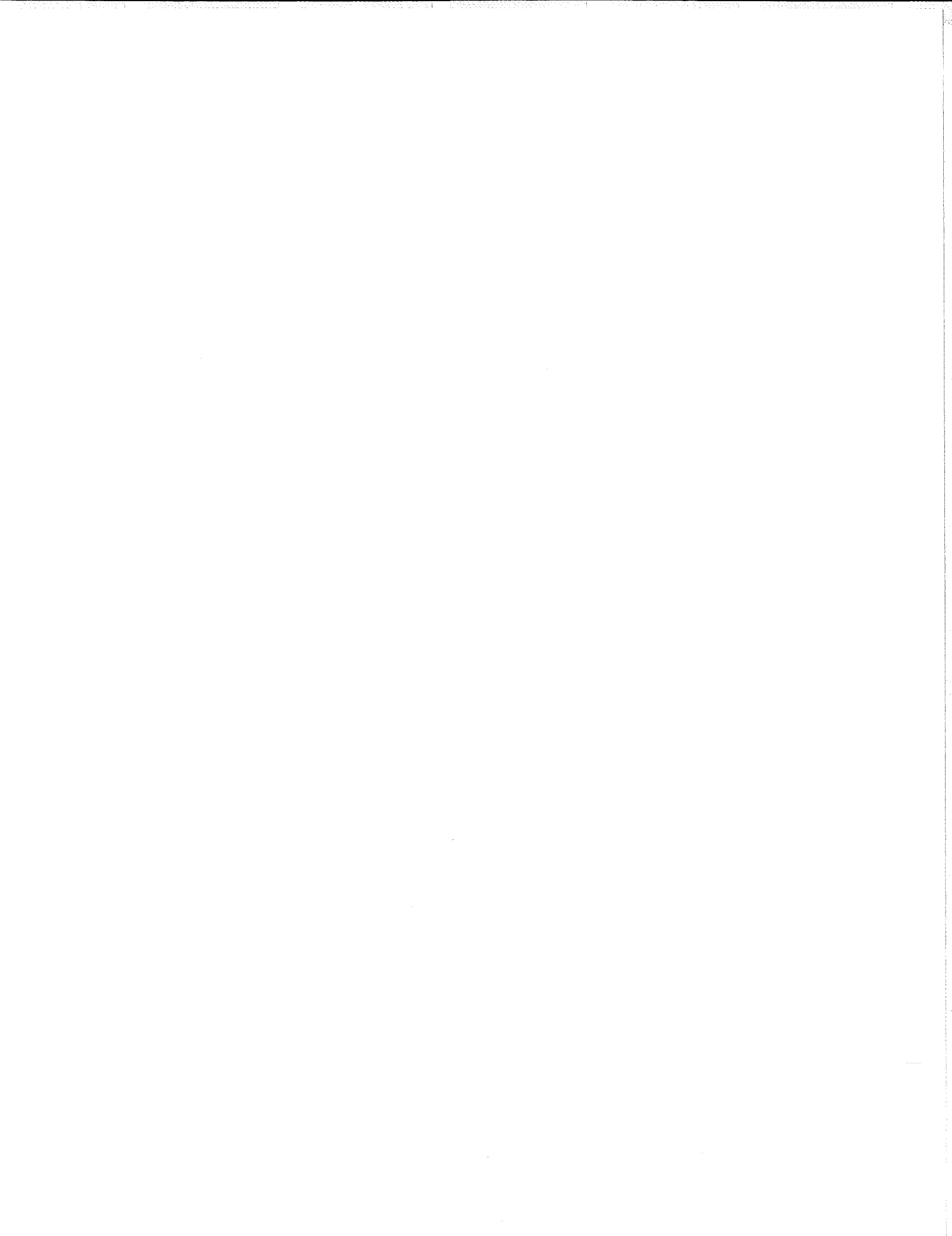
Notes:

- (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		
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 ITM # 26 @ Band Room 2:30-4:00pm	7	8 Final Leadership Meeting @ Band Room 2:30-4:00pm	9	2 Massachusetts All State Lions Band @ Mansfield, MA - Performance in afternoon	
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

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 Show 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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
Minor	i	ii°	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°-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°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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



Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

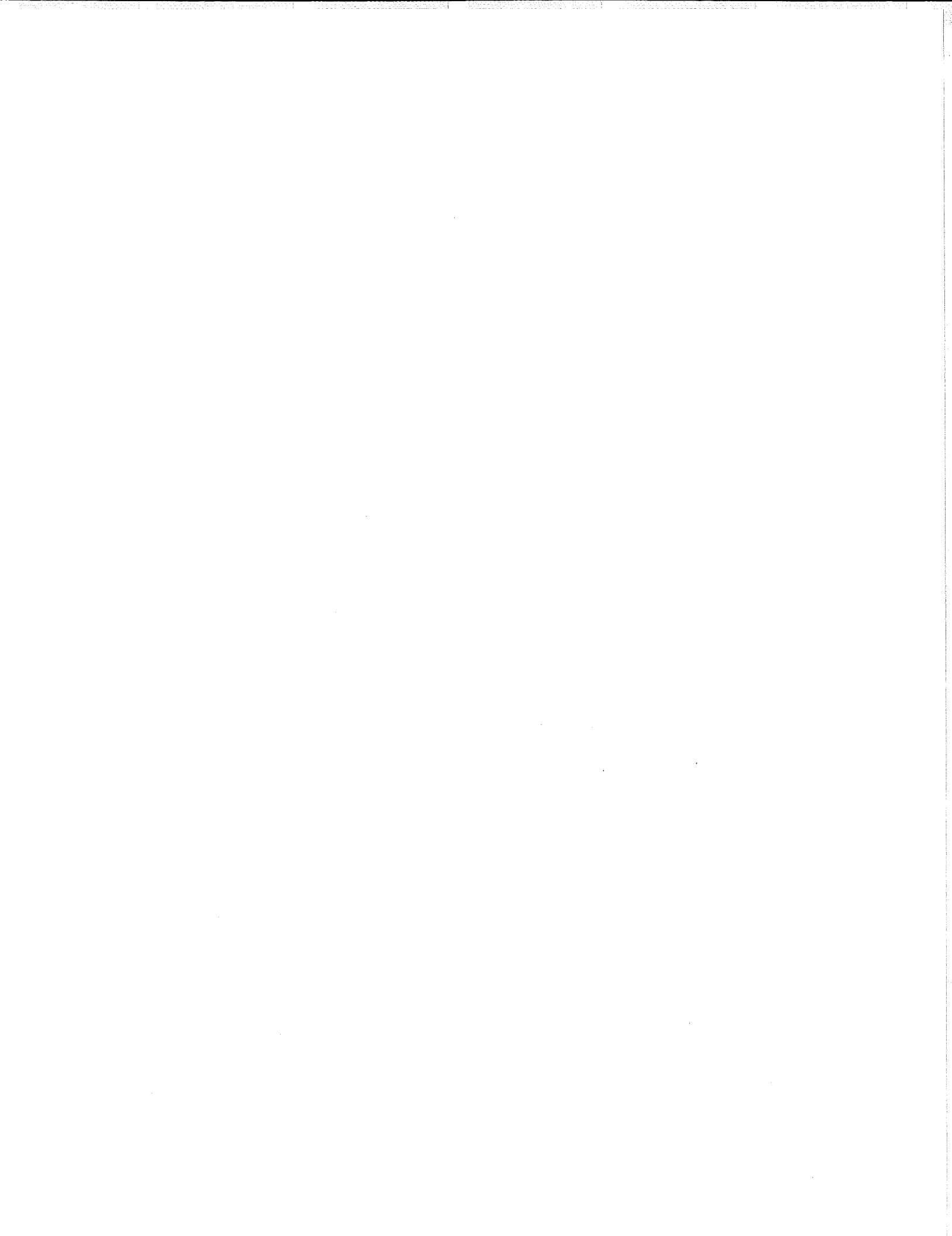
- (I) B \flat D F G A \flat G F D
- (I) B \flat D F G A \flat G F D
- (IV) E \flat G B \flat C D \flat C B \flat G
- (I) B \flat D F G A \flat G F D
- (V) F A C D
- (IV') E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

- (I) C E G A B \flat A G E
- (I) C E G A B \flat A G E
- (IV) F A C D E \flat D C A
- (I) C E G A B \flat A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A B \flat A G E

Walking Bass Line - E \flat Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B \flat A G E
- (I) G B D E F E D B
- (V) D F \sharp 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

(F) F C7 Dm B \flat F C7

Soprano

Alto

Tenor

Bass

7 F C F F B \flat F Dm F

S

A

T

B

14 F C7 F F sus4/B \flat F

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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





SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first few notes. The second staff continues the melody with similar rhythmic patterns, ending with a dynamic marking of *p*. The third staff features a more rhythmic pattern of eighth notes, with a dynamic marking of *f* placed below the first few notes. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

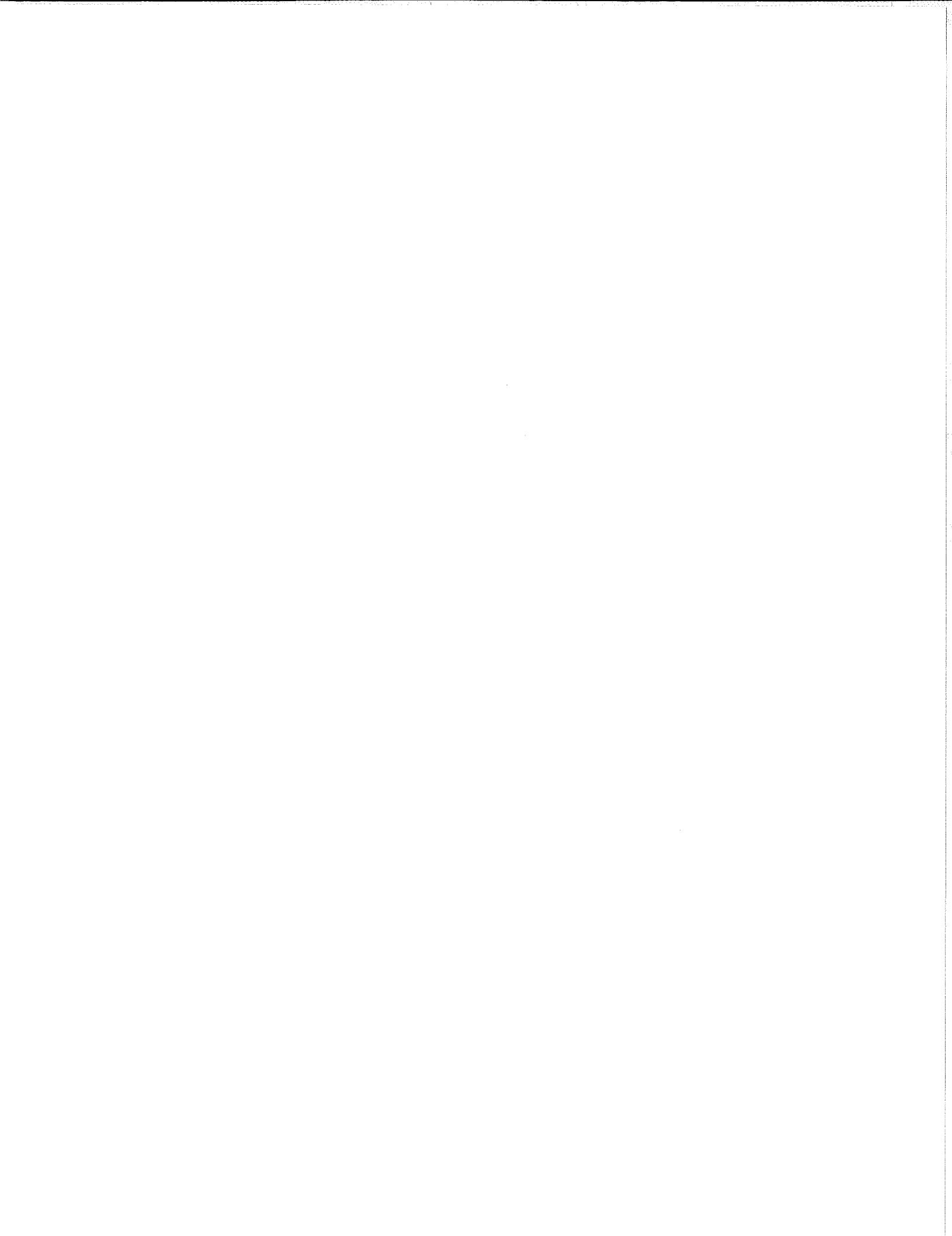
Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic and features a long slur over the first six measures. The second staff starts with a *p* dynamic and includes a triplet of eighth notes with the instruction "Swing!". The third staff is marked *f* and contains several accents. The fourth staff concludes the piece with a final slur and a double bar line.



ANGELS WE HAVE HEARD ON HIGH

Clarinet / Bass Clarinet

Traditional French Carol

Soprano

Musical notation for Soprano part, measures 1 through 21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

Alto

Musical notation for Alto part, measures 1 through 21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

Tenor

Musical notation for Tenor part, measures 1 through 21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

Bass

Musical notation for Bass part, measures 1 through 21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

Recorded by JOURNEY

ANY WAY YOU WANT IT

CLARINET 2

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

(ROCK)

6 *f* 8 14 7 22 *f*

5 6-13 14-20 21 23 *f*

24 25 26 27 28 *f*

29 30-37 *mf* 39 40 41 42 *f*

43 44 45 47 *f*

48 49 50 51 52

53 54 55 56 57

58 59 60 61 62

63 64 65 66 67 *ff*

Recorded by JOURNEY

ANY WAY YOU WANT IT

TENOR SAX I

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

(ROCK)

1-2 3 4 5

6

7 8 9

10 11 12 13

14

15 16 17

18 19 20 21

22

22-23 24 25

26-27 28 29

30

31 32 33

mf *f* *f*

TENOR SAX I

Musical staff 34-37. Measures 34, 35, 36, and 37. The staff contains eighth and quarter notes with slurs and accents.

38

Musical staff 38-41. Measures 38, 39, 40, and 41. The staff contains eighth and quarter notes with slurs and accents.

Musical staff 42-45. Measures 42, 43, 44, and 45. The staff contains eighth and quarter notes with slurs and accents. A dynamic marking *f* is present at the end of the staff.

46

Musical staff 46-49. Measures 46, 47, 48, and 49. The staff contains eighth and quarter notes with slurs and accents.

Musical staff 50-53. Measures 50, 51, 52, and 53. The staff contains eighth and quarter notes with slurs and accents.

54

Musical staff 54-57. Measures 54, 55, 56, and 57. The staff contains eighth and quarter notes with slurs and accents.

Musical staff 58-61. Measures 58, 59, 60, and 61. The staff contains eighth and quarter notes with slurs and accents.

62

Musical staff 62-67. Measures 62, 63, 64, 65, 66, and 67. The staff contains eighth and quarter notes with slurs and accents. Dynamic markings *ff* and *f* are present at the end of the staff.

Recorded by JOURNEY

ANY WAY YOU WANT IT

TENOR SAX 2

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

(ROCK)

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

mf *f* *f* *f*

TENOR SAX 2

Musical staff 1: Measures 34-37. Treble clef, 4/4 time. Notes: 34 (F4, G4, A4), 35 (G4, F4, E4), 36 (D4, C4), 37 (B3, A3, G3).

38

Musical staff 2: Measures 38-41. Treble clef, 4/4 time. Notes: 38 (F4, G4, A4), 39 (G4, F4, E4), 40 (D4, C4), 41 (B3, A3, G3).

Musical staff 3: Measures 42-45. Treble clef, 4/4 time. Notes: 42 (F4, G4, A4), 43 (G4, F4, E4), 44 (D4, C4), 45 (B3, A3, G3). Dynamics: *f*.

46

Musical staff 4: Measures 46-49. Treble clef, 4/4 time. Notes: 46 (F4, G4, A4), 47 (G4, F4, E4), 48 (D4, C4), 49 (B3, A3, G3).

Musical staff 5: Measures 50-53. Treble clef, 4/4 time. Notes: 50 (F4, G4, A4), 51 (G4, F4, E4), 52 (D4, C4), 53 (B3, A3, G3).

54

Musical staff 6: Measures 54-57. Treble clef, 4/4 time. Notes: 54 (F4, G4, A4), 55 (G4, F4, E4), 56 (D4, C4), 57 (B3, A3, G3).

Musical staff 7: Measures 58-61. Treble clef, 4/4 time. Notes: 58 (F4, G4, A4), 59 (G4, F4, E4), 60 (D4, C4), 61 (B3, A3, G3).

62

Musical staff 8: Measures 62-67. Treble clef, 4/4 time. Notes: 62 (F4, G4, A4), 63 (G4, F4, E4), 64 (D4, C4), 65 (B3, A3, G3), 66 (F3, E3), 67 (D3, C3). Dynamics: *ff*.

Recorded by LADY GAGA
BAD ROMANCE

CLARINET I

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

(UNISON PATTERNS)

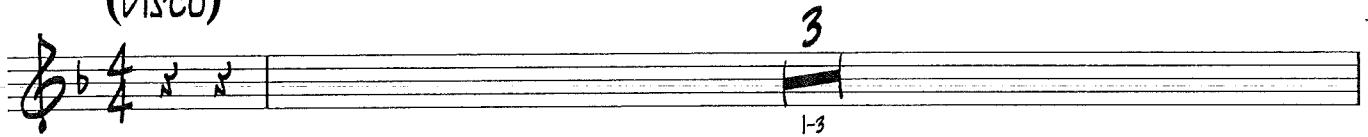
(A) (DISCO)



(B) *f*



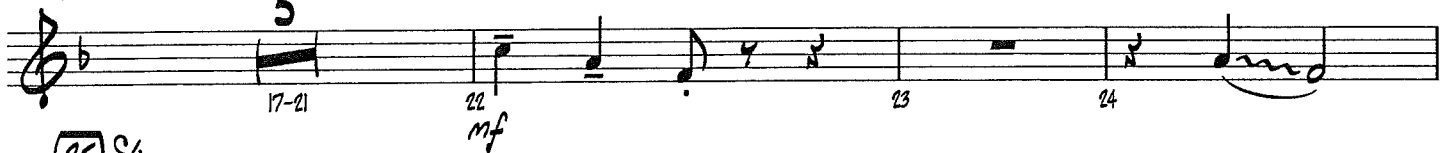
(DISCO)



(9)

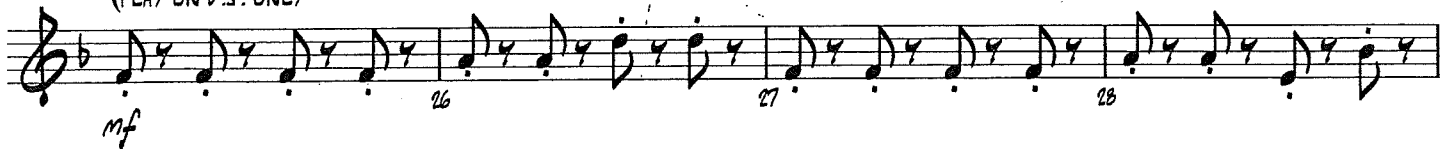


(17)



(25) %

(PLAY ON D.S. ONLY)



CLARINET I

2 (PLAY BOTH TIMES)

29-30 31 32 *mf*

33

2

33-34 35 36 *mp*

37 38 39 40 *f*

41 42 43 44 *f*

45

3

45-47 48 49 50 51 52 *f*

TO CODA ⊕

49 50 51 52 *ff*

4

D.S. AL CODA

53-56

⊕ CODA

3

57-59 60 *f*

Recorded by LADY GAGA
BAD ROMANCE

CLARINET 2

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

(UNISON PATTERNS)

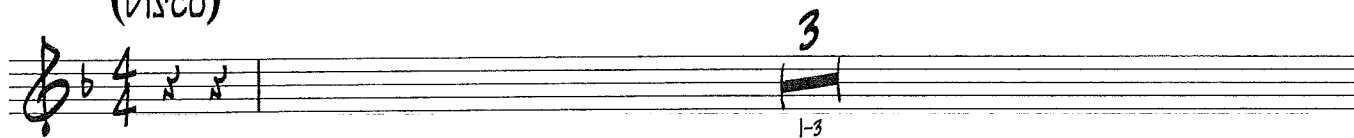
(A) (DISCO)



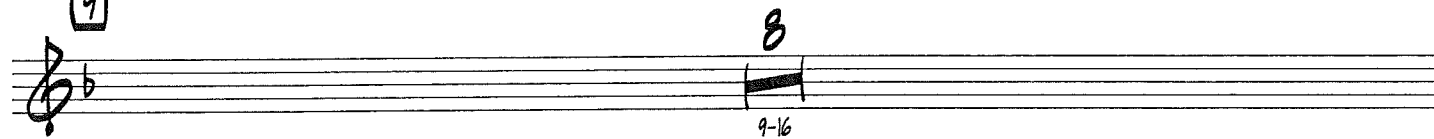
(B) f



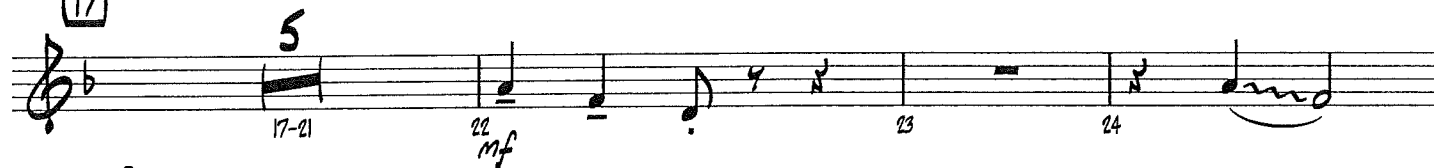
(DISCO)



(9)

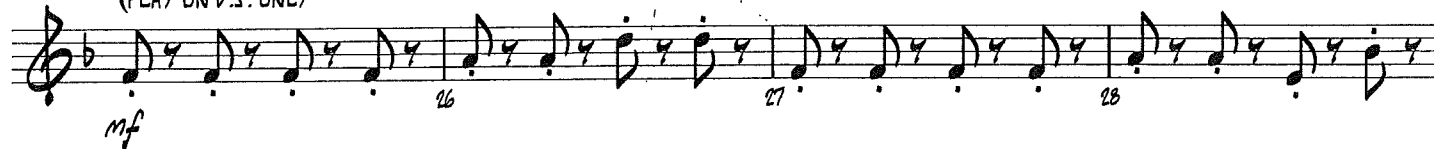


(17)



(25)

(PLAY ON P.S. ONLY)



CLARINET 2

2 (PLAY BOTH TIMES)

29-30 31 32 *mf*

33

2

33-34 35 36 *mp*

37 38 39 40 *f*

41 42 43 44 *f*

45

3

45-47 48 49 50 51 52 *f*

TO CODA ⊕

49 50 51 52 *ff*

4

D.S. AL CODA

53-56

⊕ CODA

3

57-59 60 61 *f*



Blues By Five

Red Garland

Musical score for "Blues By Five" in B-flat major, 4/4 time, 12 bars. The score consists of three staves of music with the following chord changes:

- Staff 1: C⁷ (measures 1-4)
- Staff 2: F⁷ (measures 5-8), C⁷ (measures 9-12)
- Staff 3: G⁷ (measures 1-4), C⁷ (measures 5-8), G⁷ (measures 9-12)

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

For your use

Four sets of empty musical staves for practice, each consisting of a grand staff (treble and bass clefs).

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	C ⁷	F ⁷	G ⁷	C ⁷	F ⁷	G ⁷
	3	b7	b7	9	13	5
	b7	3	3	b7	3	3
	1	1	1	3	b7	b7

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

C ⁷																	
	1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5	
F ⁷																	
	1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6
G ⁷																	
	1	3	5	1	b7	6	5	b5	1	3	4	#4	1	b7	6	5	

Clarinet 1
(Doubles Alto 1)

Can You Feel The Love Tonight

Arr. Jerry Nowak

Very Slow

Musical score for Clarinet 1 (Doubles Alto 1) of "Can You Feel The Love Tonight" by Jerry Nowak. The score is in 4/4 time and begins with a "Very Slow" tempo marking. The key signature is one flat (Bb). The score consists of eight staves of music, with measures numbered 1 through 58. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *rit.* (ritardando). The score includes several boxed measure numbers: 5, 13, 21, 33, 41, and 49. There are also some boxed measure ranges: 21-23, 26-27, and 54-55. The score ends with a fermata over the final note of measure 58.

2 Clarinet 1

Can You Feel The Love Tonight

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

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

mf

mf

mf

mf

mf

mp

mf

2 Clarinet 2

Can You Feel The Love Tonight

54 55 56 57 58 *rit.* 59 *rubato* 60 *on cue a tempo*

61 62 63 *rit.*

mf *mf*

The musical score is written on two staves in treble clef with a key signature of one sharp (F#). The first staff contains measures 54 through 60. Measures 54 and 55 are whole rests. Measure 56 begins with a *mf* dynamic and contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. Measure 57 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4, all beamed together. Measure 58 is a whole rest with a *rit.* marking above it. Measure 59 is a whole rest with a *rubato* marking above it. Measure 60 begins with a *mf* dynamic and contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. The second staff contains measures 61 through 63. Measure 61 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, all beamed together. Measure 62 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4, all beamed together. Measure 63 contains a quarter note E4, quarter note D4, quarter note C4, and quarter note B3, all beamed together. A *rit.* marking is placed above measure 63. The piece concludes with a double bar line at the end of measure 63.

Bass Clarinet

Solo

Can You Feel The Love Tonight Solo

Elton John

Arr. Jerry Nowak

Very Slow

4

5

6

7

1-4

mf

8

9

10

11

12

13

14

15

16

17

18

19

20

21

f

22

23

24

25

26

27

28

4

33

34

29-32

mf

35

36

37

38

39

40

41

42

f

2 Bass Clarinet

Can You Feel The Love Tonight Solo

43 44 45 46 47

48 49 50 51 52

53 54 55 56 57

58 59 60 on cue a tempo 3 61-63



Baritone (T.C.) / Bass Clarinet Canon Remix

BASS
LINE

Pachelbel / Arr. Bernice

4 5 8 13

mf 21

24 29

31 37

38

45

f 53 61

52 69

66 f 77

73

80 83

Clarinet in B \flat

MELODY

Canon Remix

Pachelbel / Arr. Bernice

4 5

mf

10 13

17 21

24 29

31 37

38

45

f

51 53 8 61

mf

69

64

f

71 77

[Title]

83

2.
78



85



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

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a *mp* dynamic marking. The first line contains a whole note chord, followed by a series of eighth notes. The second line features a *rit.* marking and a section labeled **A** with the instruction *a tempo - Repeat 4x*. The third line starts with a **B** section, followed by a *f* dynamic marking and a section labeled **C**. The fourth line contains a section labeled **D** with the instruction *Repeat 3x* and a *f* dynamic marking, followed by a section labeled **E**. The fifth line begins with a *mf* dynamic marking and a *rit.* marking, leading to a final section with a *f* dynamic marking.

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in B-flat major. It begins with a *mp* dynamic and a *Soli* instruction. The melody consists of eighth and quarter notes. A first ending, marked **A**, is in 3/4 time and marked *rit.* and *f*, with the instruction "a tempo - Repeat 4x". This is followed by a second ending, marked **B**, which features a more rhythmic eighth-note pattern. A third ending, marked **C**, includes a melodic phrase with a slur and a repeat sign, marked *mf*. This leads to a fourth ending, marked **D**, which is a short phrase marked *f* and "Repeat 3x". The score concludes with a fifth ending, marked **E**, marked *rit.*



Bass Clarinet

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Bass Clarinet in 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 4. The second staff begins with a measure number '5' above the first note and contains measures 5 through 8. The music is characterized by a 'Slow-Fast' tempo change. The first four measures are in a slower tempo, while the last four measures are in a faster tempo. The notation includes quarter notes, eighth notes, and sixteenth notes, with various slurs and accents.

Clarinet 1
(Doubles Alto 1)

Recorded by COLDPLAY

Clocks

Arr. John Wasson

Driving Rock
Play 2nd X only

f

2 3 4

5 6 7 8

9 Soli *mf*

10 11 12 13 14

15 16 17 18 19

20 21 22 23

24 25 25-32 33 Unis *f* 34 35

36 37 38 39 40

41 Unis *f* 42 43 44 45 46

2 Clarinet 1

Clocks

47 48 49 50 51 52

53 54 55 56 57 58 59

60 61 62 63 64

65 73 74 75 76 77

78 79 80 81 82

83 84 85 86 87

88 89 90 91 92 93

Clarinet 2
(Doubles Alto 2)

Recorded by COLDPLAY

Clocks

Arr. John Wasson

Driving Rock
Play 2nd X only

5 *f*

9 Soli *mf*

10

11 12 13 14

15 16 17 18 19

20 21 22 23

24 25 25-32 33 Unis *f* 34 35

36 37 38 39 40

41 42 *f* 43 44 45 46 Unis.

2 Clarinet 2

Clocks

47 48 49 50 51 52

53 54 55 56 57 58

sub. *mf*

59 60 61 62 63

64 65-72 73 74 75 76

8 Unis. *mf*

77 78 79 80 81 82

Unis. *f*

83 84 85 86 87

f

88 89 90 91 92 93

ff *f* *ff*

Bb

Cold Duck Time

Eddie Harris

Chord progression for the first staff: G⁷, C⁷, G⁷

Chord progression for the second staff: C⁷, G⁷, C⁷, G⁷

Chord progression for the third staff: C⁷, E^bMA⁷, FMA⁷, G⁷

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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

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G^7	C^7	$E^b_{MA^7}$	F_{MA^7}	G^7	C^7	$E^b_{MA^7}$	F_{MA^7}
-------	-------	--------------	------------	-------	-------	--------------	------------

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

Useful Scales

G Blues Scale	E^b Major	$(E^b_{MA^7})$	F Major	(F_{MA^7})
---------------	-------------	----------------	---------	--------------

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

Sample Bass Line

G^7	C^7	G^7	C^7
-------	-------	-------	-------

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

$E^b_{MA^7}$	F_{MA^7}	G^7
--------------	------------	-------

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

Don't Stop Believin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

mf

13 17

19

24 25

f

29 33

35

41 45

4

mf

49 53

f

©

54

59

65

69

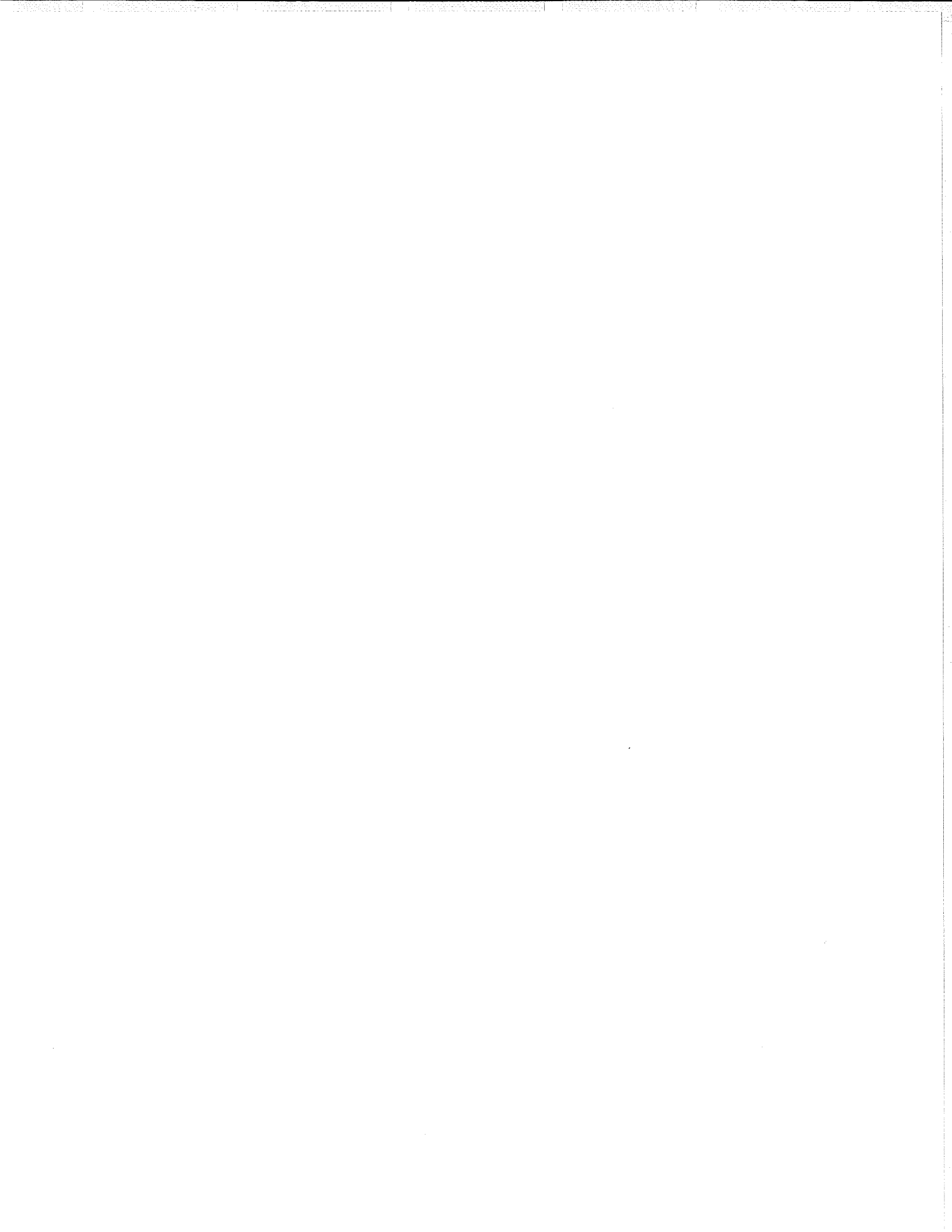
71

1.

77

2.

ff



Bb (Low)

Express Yourself

A musical score for the piece "Express Yourself" in Bb (Low). The score is written in 4/4 time and consists of ten staves of music. The key signature has two flats (Bb and Eb). The score is divided into sections labeled A through P. Section A (measures 1-5) features a melodic line with a 4-measure rest followed by a 5-measure rest. Section B (measures 6-13) continues the melodic line. Section C (measures 14-18) is a chordal accompaniment consisting of eighth-note chords. Section D (measures 19-25) features a melodic line with a 2-measure rest. Section E (measures 26-30) is a chordal accompaniment. Section F (measures 31-34) is a melodic line with eighth-note patterns. Section G (measures 35-37) continues the melodic line. Section H (measures 38-41) is a melodic line with eighth-note patterns. Section I (measures 42-47) features a melodic line with a 2-measure rest. Section J (measures 48-52) is a chordal accompaniment. Section K (measures 53-59) is a melodic line with eighth-note patterns. Section L (measures 60-65) is a chordal accompaniment. Section M (measures 66-67) is a melodic line with eighth-note patterns. Section N (measures 68-73) is a melodic line with eighth-note patterns. Section O (measures 74-77) is a melodic line with eighth-note patterns. Section P (measures 78-83) is a melodic line with eighth-note patterns, followed by a "Repeat 8x" instruction. The score concludes with a final melodic phrase.

Clarinet 1
(Doubles Alto 1)

Fly Me To The Moon

In Other Words

Arr. Michael Sweeney

Moderate Latin

1 2 3 4 5 Soli with Tpt

mp *mf* *mp* *mf* *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 $\$$ 22 23

mp *f*

24 25 26 27 28 29

30 31 32 To Coda \oplus 33 34 35

mf

36 37 38 39 40 41

mp *mf* *mp*

42 43 44 45 46 47 48

49 50 51 52 53 54 D.S. al Coda

55 \oplus CODA 56 57 58 59 60

fp

Detailed description: This is a musical score for Clarinet 1 (Doubles Alto 1) for the piece 'Fly Me To The Moon' in 'In Other Words' by Michael Sweeney. The score is in 4/4 time and marked 'Moderate Latin'. It consists of 60 measures across ten staves. The first five measures are marked 'Soli with Tpt'. The score includes various dynamics such as *mp*, *mf*, *f*, and *fp*. There are several first endings (measures 5, 13, 21, 29, 47) and a second ending (measures 54-55) marked 'D.S. al Coda'. The piece concludes with a Coda section (measures 55-60). The key signature has one sharp (F#) and the tempo is 'Moderate Latin'.

2 Clarinet 1

Fly Me To The Moon

Musical score for Clarinet 1, measures 61-64. The score is written on a single staff with a treble clef. Measure 61 starts with a mezzo-piano (*mp*) dynamic and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 62 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 63 starts with a forte (*f*) dynamic and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 64 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The score includes various performance markings such as accents (*^*) and hairpins (*>*) to indicate dynamics and phrasing.

Clarinet 2
(Doubles Alto 2)

Fly Me To The Moon

In Other Words

Moderate Latin

Arr. Michael Sweeney

Musical score for Clarinet 2, (Doubles Alto 2), in 4/4 time, Moderate Latin. The score consists of eight staves of music, numbered 1 through 53. The key signature is one sharp (F#). The score includes various dynamics such as *mp*, *mf*, and *f*, and includes performance markings like accents and slurs. The score is arranged by Michael Sweeney.

Staff 1: Measures 1-8. Dynamics: *mp*, *mf*, *mp*, *mf*. Boxed measure numbers: 5, 8.

Staff 2: Measures 9-19. Dynamics: *mp*. Boxed measure number: 13.

Staff 3: Measures 20-24. Dynamics: *f*. Boxed measure number: 21. Includes a repeat sign.

Staff 4: Measures 25-30. Dynamics: *mf*. Boxed measure number: 29.

Staff 5: Measures 31-36. Dynamics: *mf*. Includes the instruction "To Coda" with a Coda symbol. Boxed measure number: 33.

Staff 6: Measures 37-41. Dynamics: *mp*, *mf*, *mp*. Boxed measure number: 39.

Staff 7: Measures 42-47. Dynamics: *mf*. Boxed measure number: 47.

Staff 8: Measures 48-53. Dynamics: *mf*. Boxed measure number: 53.

2 Clarinet 2

Fly Me To The Moon

54

D.S. al Coda

Musical staff 54: Treble clef, one measure with a quarter rest, followed by a half note G4. Dynamics: *fp*.

55 CODA

Musical staff 55: Treble clef, measures 55-60. Measure 55: quarter rest. Measure 56: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 57: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 58: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 59: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 60: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Dynamics: *mp*.

61

Musical staff 61: Treble clef, measures 61-64. Measure 61: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 62: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 63: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 64: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *mp* at start, *f* at measure 63.

Forever Young

B \flat Trumpet

Measure 1 guitar only

3 2

3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Forever Young

Tenor Saxophone

Measure 1 guitar only

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

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...

142

Bb

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LOESSER

(MED.)

Chords: G E-7 A-7 D7 G(maj7) E-7 A-7 D7 B-7 E-7 A-7 D7 G E-7 A-7 D7 G A-7 D7 G(maj7) D-7 G7 C(maj7) B7 E7 A7 D7 G7 C7 B7 C(maj7) B7 E7 A7 D7 G7 C7 D7 G E-7 A-7 D7 G(maj7) E-7 A-7 D7 B-7 E-7 A-7 D7 B7#5 E7 A-7 D7 G (E-7 A-7 D7)

I Want You Back

A. Mizell, B. Gordy, D. Richards

Clarinet in B \flat
-Doubles Alto Sax

Recorded by The Jackson 5

J. Wasson

Funky R&B $\text{♩} = 100$

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins with a circled measure number '8' and a dynamic marking of *f*. The second staff has a circled measure number '13' and a dynamic marking of *mf*. The third staff has a circled measure number '21'. The fourth staff has a circled measure number '31'. The fifth staff has a circled measure number '39' and a dynamic marking of *f*. The sixth staff has a circled measure number '46' and a dynamic marking of *f*. The seventh staff has a circled measure number '46' and a dynamic marking of *subit \acute{o} mp*. The eighth staff has a circled measure number '46' and a dynamic marking of *grad. cresc.*. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs.

Musical score for Clarinet, p. 2 of "I Want You Back". The score is written in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. It consists of five staves of music. The first staff contains three measures of eighth-note patterns. The second staff contains three measures, with dynamics *f* and *ff* indicated. A circled measure number "54" is placed above the final measure of the second staff. The third staff contains three measures of eighth-note patterns. The fourth staff contains three measures, including a double bar line and a fermata over a whole note, with a "2" above the final measure. The fifth staff contains three measures of eighth-note patterns, starting with a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

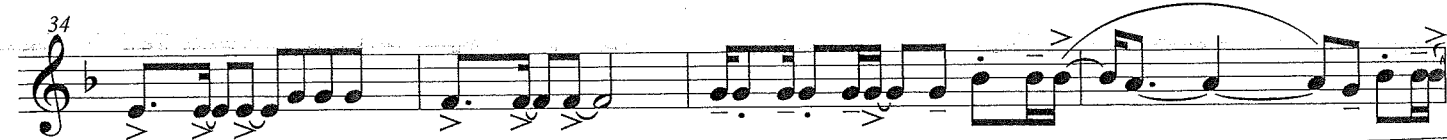
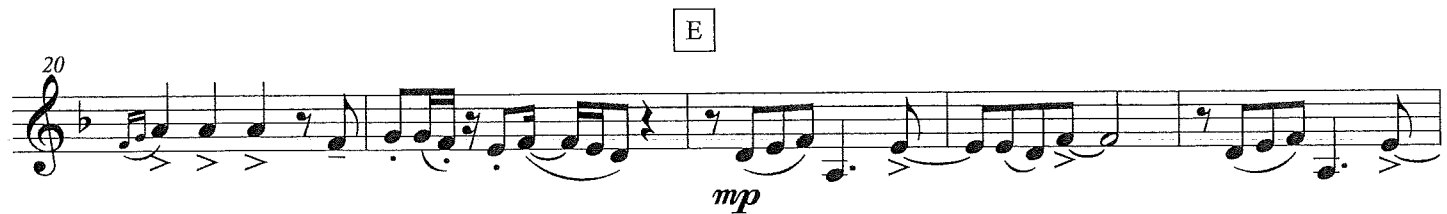
Melody B \flat
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba ($\text{♩} = 120$) [A]



To Coda (On 3rd Time) [G]



H

Musical staff H, measures 43-47. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The piece ends with a repeat sign.

Solos (begin 2nd time)

I

48

optional bass line

A7 D m A7 D m

Musical staff I, measures 48-51. Treble clef, key signature of two flats. The staff contains an optional bass line with eighth notes and rests. Chord symbols A7 and D m are placed above the staff. The piece ends with a repeat sign.

J

52

f

optional bass line

A7 D m A7

D m D m *D.S. al Coda*

1. 2.

Musical staff J, measures 52-56. Treble clef, key signature of two flats. The staff contains an optional bass line with eighth notes and rests. Chord symbols A7 and D m are placed above the staff. The piece ends with a repeat sign and a first/second ending bracket. The second ending is marked *D.S. al Coda*.

K

♩ Coda

57

ff

Musical staff K, measures 57-60. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. The piece ends with a repeat sign. The dynamic marking *ff* is present.

61

1.

Musical staff K continuation, measures 61-64. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. The piece ends with a repeat sign. The first ending bracket is present.

L

65

2.

ff

Musical staff L, measures 65-69. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. The piece ends with a repeat sign. The dynamic marking *ff* is present.

M

70

Musical staff M, measures 70-73. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. The piece ends with a repeat sign.



La Copa De La Vida

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

Countermelody Bb
LOW

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

C

D

E

F

To Coda (On 3rd Time) ⊕

G

H

I

Solos (begin 2nd time)

J

K Coda

play 2nd time only

Bass Line Bb
LOW

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

Musical staff for measures 1-13. It begins with a 4-measure rest (marked '4') and a 5-measure rest (marked '5'). The melody starts with a dotted quarter note on G4, followed by quarter notes on F4, E4, and D4. The dynamics include *ff* and accents (>).

C

D

play D-E 1st time only

Musical staff for measures 14-18. It consists of a continuous eighth-note bass line starting on D4.

E

Musical staff for measures 19-23. It continues the eighth-note bass line. The dynamics are marked *mp*.

Musical staff for measures 24-28. It continues the eighth-note bass line.

F

§

Musical staff for measures 29-32. It continues the eighth-note bass line. The dynamics are marked *mf*.

Musical staff for measures 33-36. It continues the eighth-note bass line.

To Coda (On 3rd Time) ⊕

G

Musical staff for measures 37-40. It continues the eighth-note bass line. The dynamics are marked *f*.

H

Musical staff for measures 41-44. It continues the eighth-note bass line.

I Solos (begin 2nd time)
play 2nd & 3rd time only

46

Musical staff 46-49: Treble clef, B-flat key signature. Measures 46-49 show a rhythmic pattern of eighth notes. A repeat sign is at the end of measure 49. Measure 50 begins with a dynamic marking of *f*.

50

Musical staff 50-53: Treble clef, B-flat key signature. Measures 50-53 continue the rhythmic pattern. A dynamic marking of *f* is above measure 50. A repeat sign is at the end of measure 53. Measure 54 begins with a dynamic marking of *f*.

D.S. al Coda

54

Musical staff 54-56: Treble clef, B-flat key signature. Measures 54-56 show a rhythmic pattern. A first ending bracket labeled '1.' covers measures 54-55, and a second ending bracket labeled '2.' covers measures 56-57. A repeat sign is at the end of measure 57.

K \oplus Coda

57

Musical staff 57-61: Treble clef, B-flat key signature. Measures 57-61 show a rhythmic pattern. A dynamic marking of *ff* is below measure 57. A repeat sign is at the end of measure 61. Measure 62 begins with a dynamic marking of *ff*.

62

Musical staff 62-65: Treble clef, B-flat key signature. Measures 62-65 show a rhythmic pattern. A first ending bracket labeled '1.' covers measures 62-64, and a second ending bracket labeled '2.' covers measures 65-66. A dynamic marking of *ff* is below measure 62. A repeat sign is at the end of measure 66. Measure 67 begins with a dynamic marking of *ff*.

M 70

Musical staff 70-73: Treble clef, B-flat key signature. Measures 70-73 show a rhythmic pattern. A dynamic marking of *ff* is below measure 70. A repeat sign is at the end of measure 73. Measure 74 begins with a dynamic marking of *ff*.

Clarinet 1
(Doubles Alto 1)

Recorded by BRUNO MARS

Locked Out of Heaven

Arr. Paul Murtha

ROCK

1 2 3 4

5 6 7 8 9 9-10

11 12 13-15 16 17 18

19 20 21-23 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 To Coda 49

50 51 52 53 Am Solo- Ad lib or as written 54

55 Dm 56 57 Am 58 5Dm

2 Clarinet 1

Locked Out of Heaven

60 61 End Solo **2** 64 65 66

62-63 *mf*

67 68 **D.S. al Coda**

69 \oplus CODA 70 71 72 73

74 75 76 **ff**

Clarinet 2 in Bb
(Doubles Alto 2)

Recorded by BRUNO MARS

Locked Out of Heaven

Arr. Paul Murtha

ROCK

The musical score is written for Clarinet 2 in Bb and consists of ten staves of music. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) with hairpins. Performance markings include accents (>), slurs, and breath marks. Measure numbers are indicated at the beginning of each staff and within the staff. Boxed numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13-15, 16, 17, 19, 20, 21-23, 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, 53-59, 60, 61, 62, 63, 64, 65, 66, 67, 68) indicate specific measures or sections. The score concludes with the instruction "D.S. al Coda" at measure 68.

Locked Out of Heaven

2 Clarinet 2 in Bb

69 C CODA 70 71 72 73

Musical notation for measures 69-73. Measure 69 starts with a C-clef and a CODA symbol. Measures 69-73 contain eighth-note patterns with various articulations like slurs and accents.

74 75 76 77 *ff*

Musical notation for measures 74-77. Measure 74 continues the eighth-note pattern. Measure 75 has a slur. Measure 76 has a slur. Measure 77 has a slur and a forte (*ff*) dynamic marking.



Clarinet
ALTERNATE Tumpet

A Message To You Rudy

A

4

B

9

13

17

C

21 *Tenor & Clarinet Solo*

D

25

29

E

33

F

37 *molto rit.*

MOVE THE JOY

arr. Bernice

A **B**

The musical score is written for a large ensemble. It features two main sections, A and B, separated by a double bar line. Section A begins with a key signature of two flats and a 4/4 time signature. Section B is marked with a forte (*f*) dynamic. The instruments and their parts are as follows:

- Flute**: Part A is silent; Part B plays a melodic line with a forte (*f*) dynamic.
- Clarinet in B \flat** : Part A is silent; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Bass Clarinet**: Part A is silent; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Alto Sax.**: Part A is silent; Part B plays a melodic line with a forte (*f*) dynamic.
- Tenor Sax.**: Part A is silent; Part B plays a melodic line with a forte (*f*) dynamic.
- Baritone Sax.**: Part A is silent; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Trumpet in B \flat 1**: Part A is silent; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Trombone**: Part A has a 2nd Time Only section marked *f*; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Baritone (T.C.)**: Part A has a 2nd Time Only section marked *f*; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Tuba**: Part A has a 2nd Time Only section marked *f*; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Timpani**: Part A has a 2nd Time Only section marked *f*; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Mallets 1**: Part A is silent; Part B plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Snare**: Part A has a 2nd Time Only section marked *mp*; Part B plays a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic.
- Bass Drum 1**: Part A has a 2nd Time Only section marked *mf*; Part B plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Bass Drum 2**: Part A has a 2nd Time Only section marked *mf*; Part B plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Suspended Cymbal**: Part A has a 2nd Time Only section marked *mf*; Part B plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Synthesizer 1**: Part A is silent; Part B plays a melodic line with a forte (*f*) dynamic.

Bass Clarinet

Winter Fest

Traditional / Arr. Bernice

The musical score is written for Bass Clarinet in 4/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and includes a measure rest of 6 measures and a 4-measure rest. The second staff starts at measure 10 with a dynamic of *mf* and includes measure rests of 4, 14, and 18 measures. The third staff begins at measure 19 with a dynamic of *f* and includes a 22-measure rest. The fourth staff starts at measure 25 with a dynamic of *p* and includes a 4-measure rest and a section titled "Ode To Joy" from measure 28 to 32. The fifth staff begins at measure 34 with a dynamic of *mf* and includes a 36-measure rest. The sixth staff starts at measure 40 with a dynamic of *f* and includes a 44-measure rest. The seventh staff begins at measure 47 with a dynamic of *f* and includes a 48-measure rest and a 52-measure rest. The final staff starts at measure 54 with a dynamic of *f* and includes a 56-measure rest.

Bb

Mr. P.C.

John Coltrane

D_{M7}
 G_{M7} D_{M7}
 B^b₇ A⁷ D_{M7}

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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

D_M1⁷ G_M1⁷ B^{b7} A⁷ D_M1⁷ G_M1⁷ B^{b7} A⁷

Diagram showing piano voicings for D_M1⁷, G_M1⁷, B^{b7}, and A⁷ in both basic 3-note and rootless styles. The basic voicings are shown in the left column, and the rootless voicings are shown in the right column. The notes are arranged in a 3-note structure across the piano keyboard.

Useful Scales

D Blues Scale

D Dorian

(D_M1⁷)

G Dorian

(G_M1⁷)

Diagram showing the D Blues Scale, D Dorian, and G Dorian scales. The notes are written on a staff with their corresponding scale degrees below them.

B^b Mixolydian

(B^{b7})

A Mixolydian

(A⁷)

Diagram showing the B^b Mixolydian and A Mixolydian scales. The notes are written on a staff with their corresponding scale degrees below them.

Sample Bass Line

D_M1⁷

Diagram showing a sample bass line for D_M1⁷. The notes are written on a staff with their corresponding scale degrees below them.

G_M1⁷

D_M1⁷

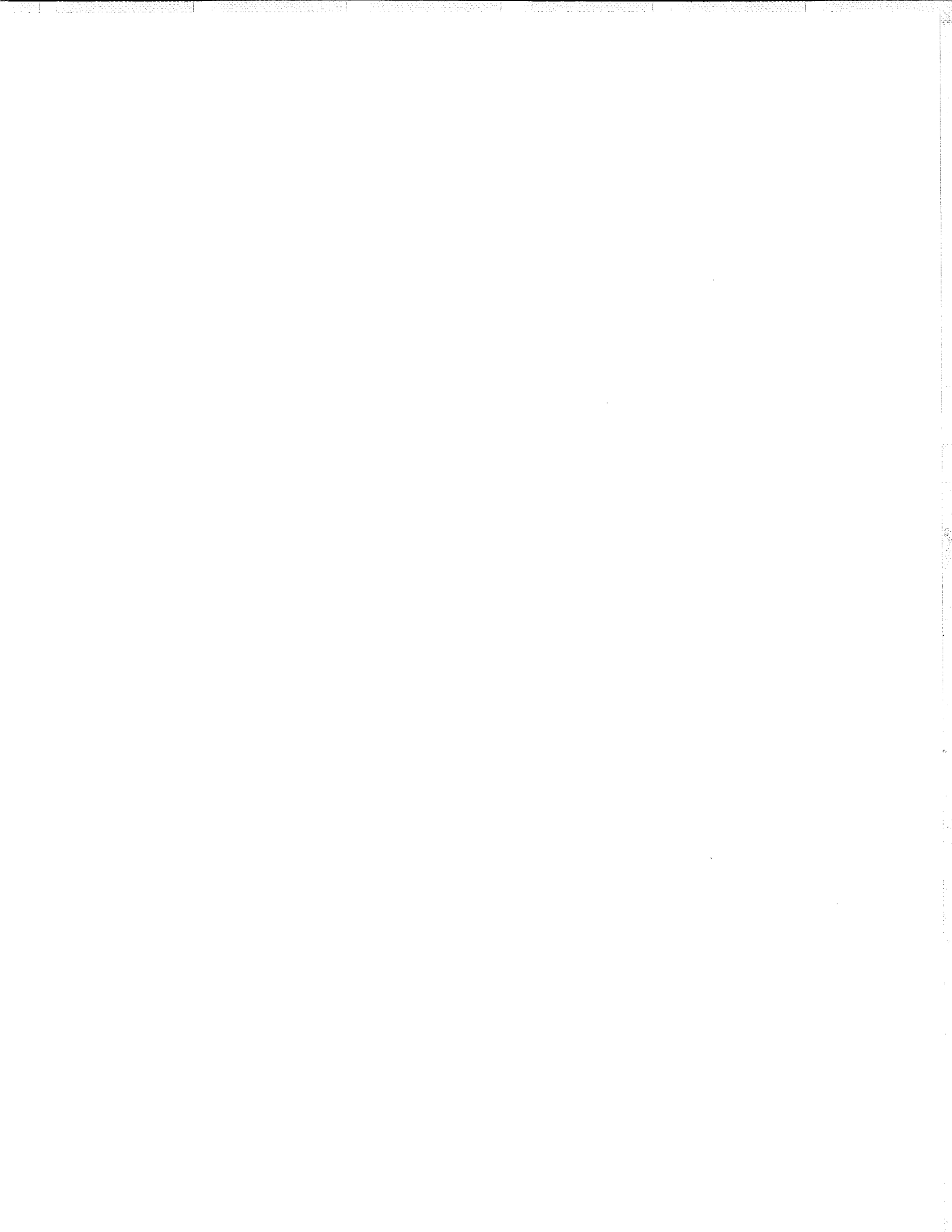
Diagram showing a sample bass line for G_M1⁷ and D_M1⁷. The notes are written on a staff with their corresponding scale degrees below them.

B^{b7}

A⁷

D_M1⁷

Diagram showing a sample bass line for B^{b7}, A⁷, and D_M1⁷. The notes are written on a staff with their corresponding scale degrees below them.



From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 5
B \flat Bass Clarinet

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

Ballad

Musical score for B \flat Bass Clarinet, Part 5 of "My Heart Will Go On". The score is in 4/4 time and consists of 63 measures. It begins with a treble clef, a key signature of one flat (B \flat), and a tempo marking of "Ballad". The score includes various dynamics such as *mf*, *mp*, *f*, and *p*, as well as articulation marks like accents and slurs. Measure numbers 9, 17, 25, 33, 41, 45, 53, 61, and 63 are indicated in boxes. The score concludes with a double bar line and a fermata over the final note.

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04003264
My Heart Will Go On

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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

Musical score for Clarinet in Bb 1, first system. The score consists of four staves of music. The first staff begins with a *p* dynamic marking. The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff and a *f* dynamic marking. The fourth staff contains *fp* and *f* dynamic markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

My Way

Clarinet in Bb 1

Musical score for Clarinet in Bb 1, second system. The score consists of four staves of music, identical in notation to the first system. The first staff begins with a *p* dynamic marking. The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff and a *f* dynamic marking. The fourth staff contains *fp* and *f* dynamic markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.





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

Bass Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *rit.*

7 **A** **Andante** *mf*

13 *simile **B***

20 **C**

27 *simile **D***

34 *f*

41 **E** *mf* 1.

48 2. *rit.* *f*

Melody Bb
LOW

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

A

REPEAT 3x

mp Add Top Line Harmony 3rd Time

B

mf

C

optional

14

play 2nd time only

D

E

f

F

35

To Coda
(On 3rd Time) ◊

G

p

D.S. al Coda

H ◊ Coda

Radioactive

Countermelody Bb
LOW

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A 4 B 8 C

mf optional 8vb

D %

21

f

E 29 F

To Coda ⌘
(On 3rd Time) 1. 2.

6

G 42

p optional 8vb

H ⌘ Coda

50 2

Bass Line Bb
LOW

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A

mp

B

C

mf

D

E

F

G

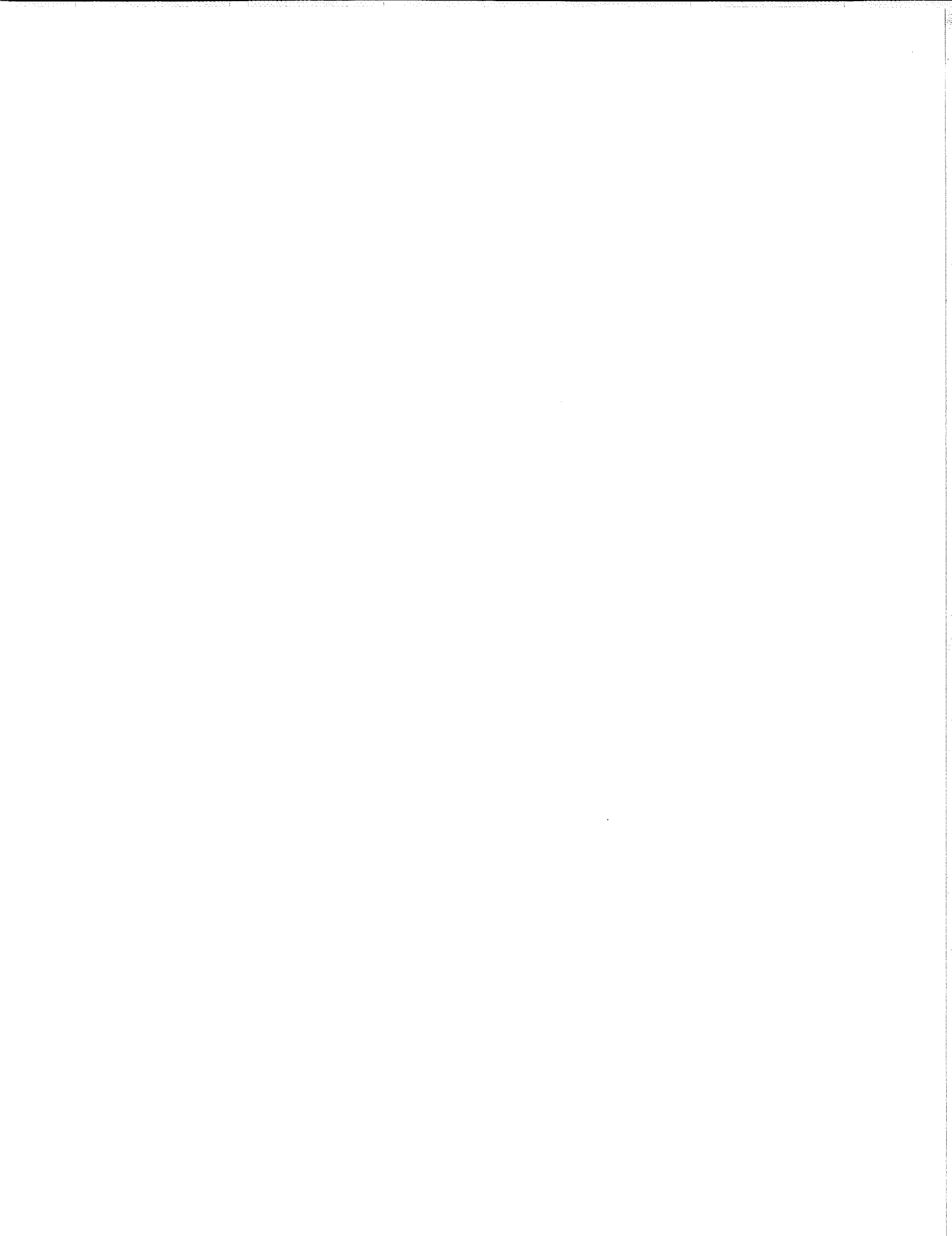
To Coda
(On 3rd Time)

1. 2.

D.S. al Coda

H

Coda



Melody B \flat
LOW

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of nine staves of music. The first staff (measures 1-8) features a series of chords, starting with a whole rest in measure 1, followed by chords in measures 2-8, marked with a forte (*f*) dynamic. A box labeled 'A' is placed below the first measure. The second staff (measures 9-13) begins with a half note chord in measure 9, followed by eighth-note runs in measures 10-13, marked with a mezzo-forte (*mf*) dynamic. A box labeled 'B' is placed below the end of the staff. The third staff (measures 14-18) continues the eighth-note runs from the previous staff. A box labeled 'C' with a repeat sign is placed below the end of the staff. The fourth staff (measures 19-24) starts with a quarter rest in measure 19, followed by eighth-note runs in measures 20-24, marked with *mf* and *f* (2nd time) dynamics. A '2' above the staff indicates a second ending. The fifth staff (measures 25-29) continues the eighth-note runs. A box labeled 'D' is placed below the beginning of the staff. The sixth staff (measures 30-34) features a melodic line with eighth notes and quarter notes, marked with a mezzo-piano (*mp*) dynamic. A box labeled 'E' is placed below the end of the staff. The seventh staff (measures 35-39) continues the melodic line. The eighth staff (measures 40-44) continues the melodic line. The text 'To Coda' with a coda symbol is placed above the seventh staff.

Melody Bb (LOW), p. 2

Safe & Sound

F

45 *mf*

49

G

53

H

60 *mp*

D.S. al Coda

66

I Coda

J

70 *f*

76

Counter melody Bb
LOW

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9 8

f

C

D

21 8

f

To Coda ⊕

33

E 38 4 F 8 G 8

mp cresc.

H 62 8

D.S. al Coda

I ⊕ Coda 70 J

f

75

Bass Line Bb
LOW

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of the following sections and measures:

- Measures 1-7:** Starts with a whole rest in measure 1, followed by notes in measures 2-7. Dynamics: *f*. Section markers: A, B, C, and a repeat sign.
- Measures 8-26:** Measure 8 has a whole rest. Measures 9-26 contain the main melody. Dynamics: *mf*, *f* (2nd time).
- Measures 27-34:** Continuation of the main melody. Dynamics: *mf*. Section markers: E, F.
- Measures 35-49:** Section marked "To Coda". Measure 35 has a whole rest. Measures 36-49 contain the main melody. Dynamics: *mf*. Section marker: G.
- Measures 50-57:** Continuation of the main melody. Dynamics: *mp*. Section marker: H.
- Measures 58-65:** Continuation of the main melody. Dynamics: *mp*. Section marker: (H-I optional).
- Measures 66-74:** Section marked "D.S. al Coda". Measure 66 has a whole rest. Measures 67-74 contain the main melody. Dynamics: *f*. Section markers: I (Coda), J.

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

A

6

12

B

18

C

To Coda

24

D

D.S. al Coda

E

30

f

37

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

A

7 Dm7 G7 C C F C C7 F Fm C Am

B

15 Dm7 G7 C C7 F C7 F D7

C

To Coda **D**

23 G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

D.S. al Coda **E**

31 Dm7 G7 C C Am Dm7 G7 C

39

Bb-Low

Sight Reading Exercises



Bass Clarinet

Simple Gifts

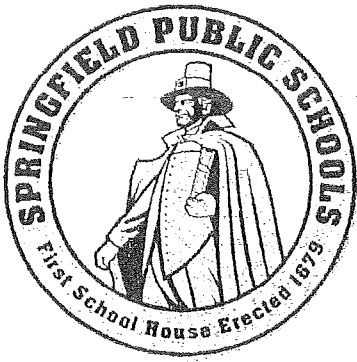
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

The first staff of music is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a quarter note on G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the first seven notes. The eighth note is a quarter note on G4, followed by a quarter note on F4, a quarter note on E4, and a quarter note on D4. A slur covers the last four notes. The dynamic marking *mp* is placed below the first note.

The second staff of music continues the melody from the first staff. It begins with a quarter note on G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the first seven notes. The eighth note is a quarter note on G4, followed by a quarter note on F4, a quarter note on E4, and a quarter note on D4. A slur covers the last four notes. The dynamic marking *f* is placed below the first note.



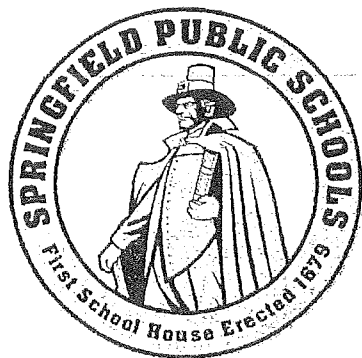
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

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

SHENANDOAH

for Concert Band

B \flat BASS CLARINET

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

7 *p*
ten. *div.* *unis.* 12 $\text{♩} = \text{c. } 58$

mf *p* *pp* 18

mp *mf* *f* *p* 18

div. 23 $\text{♩} = \text{c. } 63$ 5 *rit.* 31 $\text{♩} = \text{c. } 50$
unis. *pp*

rit. *a tempo* *rit.* 35 Pulsating $\text{♩} = \text{c. } 58$

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

47 $\text{♩} = \text{c. } 58$ 52

p *mf*

56 Exalted
f *ff*

62 *mp* *f* *mf* *mp* *p* *div.* 69

2 *unis.* *rit.* 75 *a tempo* *rit.* *ten.* *div.*

mf *p* *n*

SHENANDOAH

for Concert Band

B \flat CONTRABASS CLARINET

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

p

7 *mf* *ten.* *p* *pp* **12** $\text{♩} = \text{c. } 58$

mp *mf* *f* *p* **18**

23 $\text{♩} = \text{c. } 63$ *n* **5** *rit.*

31 $\text{♩} = \text{c. } 50$ *pp* *rit.* *a tempo* *rit.* **35** Pulsating $\text{♩} = \text{c. } 58$ *p*

41 Ethereal, floating $\text{♩} = \text{c. } 50$ *rit.* *pp* *n* **4** **47** $\text{♩} = \text{c. } 58$ *p*

52 *mf* **4** **56** Exalted *f*

62 *ff* *mp* *f*

69 *mf* *mp* *p* **2**

rit. **75** *a tempo* *rit.* *mf* *p* *n*

Soul Bossa Nova

Bb Part LOW

arr. Stitzel

Sixties Rock 5 13

4 7

mf

14

18 3 1.

mf

25 26 §

2. 3 3

f

31 34

3 *ff* *mf*

35

39 *f*

43 **TO CODA** ⊕ 46

mf

©

C7

49

Musical staff 1: Treble clef, 49 measures. Includes accents and a forte (*f*) dynamic marking.

54

C7

Musical staff 2: Treble clef, 54 measures. Includes a C7 chord marking and a forte (*f*) dynamic marking.

59

F7

C7

D.S. al Coda

Musical staff 3: Treble clef, 59 measures. Includes F7 and C7 chord markings, a triplet, and a D.S. al Coda instruction.

62

♩ CODA

Musical staff 4: Treble clef, 62 measures. Starts with a CODA symbol.

68

Musical staff 5: Treble clef, 68 measures.



THE STAR SPANGLED BANNER

B \flat Bass Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

f

27

The musical score is written for B \flat Bass Clarinet in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Majestic'. A box containing the number '3' is placed above the third measure. The first staff ends with a dynamic marking of *f*. The second staff continues the melody. The third staff begins with a box containing the number '11'. The fourth staff begins with a box containing the number '19' and ends with a triplet of notes. The fifth staff begins with a dynamic marking of *mp* and ends with a dynamic marking of *f*. The sixth staff begins with a box containing the number '27'. The score concludes with a double bar line.

TAKE THE "A" TRAIN

CLARINET

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY


(MEDIUM SWING) $(\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩})$

Musical score for Clarinet, arranged by Michael Sweeney. The score is in 4/4 time and features a medium swing feel. It includes various dynamics (mf, f, ff, mp) and articulations (accents, slurs). The piece is divided into sections with measure numbers and repeat signs. Key markings include:

- Measures 1-13: Main melody with dynamics mf and accents.
- Measures 15-21: Continuation of the melody.
- Measures 22-28: Section marked "TO CODA" with dynamics f and ff.
- Measures 29-34: Section marked "SOLO FOR ANY INSTRUMENT" with dynamics f and ff.
- Measures 35-43: Section with dynamics mp.
- Measures 44-49: Section with dynamics mf and mp.
- Measures 50-56: Section with dynamics ff and mf, marked "D.S. AL CODA (WITH REPEAT)".
- Measures 57-61: Final section marked "CODA" with dynamics ff.

CLARINET

Rhythm Workout



Rhythm Workout musical notation in 4/4 time. It consists of three staves of music with rhythmic patterns and vocalizations. The first staff has a vocal line with notes and rests, with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second and third staves have rhythmic patterns with notes and rests, with lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit and Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout



Melody Workout musical notation in 4/4 time. It consists of three staves of music with melodic lines and notes. The first staff has a vocal line with notes and rests. The second and third staves have melodic lines with notes and rests.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of music with chord progressions and scales. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and the second staff is labeled "(VARIATIONS ON THE MELODY)". Chords include Dm17, G7, C6, FMA7, D9, and Dm17.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music with a solo line and chord progressions. The first staff is marked with a circled 31 and a triplet. The second staff is marked with a circled 31 and "2ND TIME". The third staff is marked with a circled 41. The fourth staff is marked with a circled 49. Chords include Dm17, G7, C6, FMA7, D9, Gm17, and C7.

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10

mp *f* *f*

11 12 13 14 15 16 17 18 12 30

mp *ff* *mp*

31 32 33 34 35 36 37 38 39 40

f *mp*

41 42 43 44 45 46 47 48

ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 3 72 73

mp *mf* *f*

74 75 76 77 78 79

ff

THE TEMPEST

ROBERT W. SMITH

B \flat CLARINETS

With energy!

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

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



Bb

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO G7

HEAD G7

RHYTHM CONT. SIM.

OPTIONAL Bvb

You Are Good

arr. Bernice

Melody Bb
LOW

As Recorded by Israel Houghton

Driving ♩ = 132

A

B top melody

4

f

C

11

mf

D

21

E

25

f

To Coda
(On Last/3rd Time)

36

F

skip to G 2nd time

41

1. Repeat To Verse

optional 8va

G

47

2. To Bridge

call & response
w/ bass line

51

H 57

62

I optional
optional 8vb

67

J

mp

71

K 76

81

D.S. al Coda

L Coda 85

90

ff



Countermelody Bb

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A **B** **C**

D $\text{\textcircled{X}}$

E **f** **f** **f** *To Coda* (On Last/3rd Time) $\text{\textcircled{O}}$

F *skip to G 2nd time* **G** **H** **I** **J** *1. Repeat To Verse* *2. To Bridge* **f**

K **D.S. al Coda** **mf**

L $\text{\textcircled{O}}$ *Coda* **mf**

Bass Line Bb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

Musical staff A: Treble clef, 4/4 time signature. Starts with a 4-measure rest, followed by a half note G2, a half note G2, and a quarter note G2. Dynamics: *f*.

C

Musical staff C: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Dynamics: *mf*.

D ⌘

Musical staff D: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Ends with a half note G2 and a quarter note G2.

E

Musical staff E: Treble clef, 4/4 time signature. Starts with a half note G2, a quarter note G2, a quarter note G2, and a quarter note G2. Dynamics: *f*.

Musical staff E continuation: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

To Coda
(On Last/3rd Time) ⌘

Musical staff F: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Ends with a sharp sign (#).

F skip to G 2nd time

1. Repeat To Verse

Musical staff G: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

Musical staff G continuation: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

G

2. To Bridge

Musical notation for measures 1-4 of the bridge section. The notation is on a single staff in G major, 4/4 time. It features eighth and sixteenth notes with accents. Measure 1 starts with a double bar line and repeat sign. Measure 4 ends with a repeat sign.

Musical notation for measures 5-8 of the bridge section. The notation is on a single staff in G major, 4/4 time. It continues with eighth and sixteenth notes and accents. Measure 8 ends with a repeat sign.

Musical notation for measures 9-12 of the bridge section. The notation is on a single staff in G major, 4/4 time. It includes a measure rest in measure 9. Measure 12 ends with a repeat sign.

Musical notation for measures 13-16 of the bridge section. The notation is on a single staff in G major, 4/4 time. It includes a measure rest in measure 13. Measure 16 ends with a repeat sign.

Musical notation for measures 17-20 of the bridge section. The notation is on a single staff in G major, 4/4 time. It includes a measure rest in measure 17. Measure 20 ends with a repeat sign.

K *D.S. al Coda*

Musical notation for measures 21-24 of the bridge section. The notation is on a single staff in G major, 4/4 time. It features a half-note melody in measures 21-24, with dynamics *mp* and *cresc.* indicated below the staff.

L \oplus Coda

Musical notation for the coda section. The notation is on two staves in G major, 4/4 time. The first staff contains a half-note melody. The second staff contains a half-note melody with accents and a *ff* dynamic marking. The section ends with a double bar line.

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

(UNISON PATTERN)

(SWING) (♩ = ♪³ ♪)

Musical staff 1: Clarinet I part, measures 1-4. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *mf*. Includes a unison pattern and a swing feel instruction.

(SWING) (♩ = ♪³ ♪)

Musical staff 2: Clarinet I part, measures 5-8. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *f*. Includes a swing feel instruction and fingering numbers.

Musical staff 3: Clarinet I part, measures 9-10. Key signature: one flat (Bb). Time signature: 4/4. Includes a circled '6' and a 4-measure rest.

Musical staff 4: Clarinet I part, measures 11-13. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *mf*. Includes a circled '6' and a 4-measure rest.

Musical staff 5: Clarinet I part, measures 14-17. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *f*. Includes a circled '6' and a 4-measure rest.

Musical staff 6: Clarinet I part, measures 18-23. Key signature: one flat (Bb). Time signature: 4/4. Includes a circled '6' and a 4-measure rest.

CLARINET I

24 $\frac{3}{4}$

24-26 27 *mf* >

28 29 30 31

32

32-35 36 *mf* 37

TO CODA \oplus 40 (SOLO FOR ANY TRUMPET (OR PLAY AS SOLI))

38 39 41

42 43 44 45

46 47 48 49

(END SOLO) (PLAY)

D.S. AL CODA

50 51 52 53

\oplus CODA

54 55 56 *mp*

57 58 59 60

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

(UNISON PATTERN)

(SWING) (♩ = ̇̇̇̇)

Musical staff 1: Unison pattern for Clarinet 2, measures 1-4. Dynamics: *mf*.

(SWING) (♩ = ̇̇̇̇)

Musical staff 2: Unison pattern for Clarinet 2, measures 5-8. Dynamics: *f*. Includes fingerings 2, 3, 4-5.

6

Musical staff 3: Unison pattern for Clarinet 2, measures 9-10. Dynamics: *f*. Includes fingering 6-9.

Musical staff 4: Unison pattern for Clarinet 2, measures 11-13. Dynamics: *mf*.

Musical staff 5: Unison pattern for Clarinet 2, measures 14-18. Dynamics: *f*. Includes fingerings 2, 17.

Musical staff 6: Unison pattern for Clarinet 2, measures 19-22. Dynamics: *f*. Includes fingerings 4, 23.

CLARINET 2

24 ✂

32

TO CODA ⊕ (40) (SOLO FOR ANY TRUMPET (OR PLAY AS SOLI))

(END SOLO) (PLAY)

D.S. AL CODA

⊕ CODA

From Walt Disney's TOY STORY
YOU'VE GOT A FRIEND IN ME

TENOR SAX I

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪³ ♪)

TENOR SAX I

2. 24 *mf*

23 25 26

27 28 29 30

32

31 33 34

35 36 37 38 39

TO CODA \oplus

40

40-43 44 *mf* 45

46 47 48 49

D.S. AL CODA

50 51 52 53

\oplus CODA

54 55 56 *mp*

57 58 *f* 59 60

Detailed description: This is a musical score for Tenor Saxophone I, measures 23 through 60. The score is written in treble clef with a 7/8 time signature. It features various musical notations including notes, rests, dynamics (mf, mp, f), articulation (accents), and performance instructions like 'TO CODA' and 'D.S. AL CODA'. Measure numbers are indicated below the staff lines. A first ending bracket spans measures 23-30. A second ending bracket spans measures 31-34. A fourth ending bracket spans measures 40-43. A coda section begins at measure 54. The key signature has one sharp (F#).

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

(UNISON PATTERN)

(SWING) (♩ = ♪³ ♪)

mf

f

SUB. mp

mf

TENOR SAX 2

2. 24 Sx

23 25 26

27 28 29 30

32

31 33 34

TO CODA \oplus

35 36 37 38 39

40

4

40-43 44 45

46 47 48 49

D.S. AL CODA

50 51 52 53

\oplus CODA

54 55 56

57 58 59 60

Appendix 1 - Supplemental Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C_MA⁷ C Major

1 2 3 4 5 6 7 1

C_MI C Dorian

1 2 b3 4 5 6 b7 1

C_MI⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_MI⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_MI^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

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

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

C^{7(#11)} C Lydian Dominant

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

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_MA⁷⁽⁺¹¹⁾ C Lydian

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

C_MI C Melodic Minor

1 2 b3 4 5 6 7 1

C_MI⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_MI⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C⁷⁽⁺⁹⁾ C Half/whole diminished

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

C⁷_{SUS}(+9) C Phrygian

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

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.

(No Chord)

NC. C bass C C⁶ C⁶/₉ C^(add 9)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

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

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

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

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

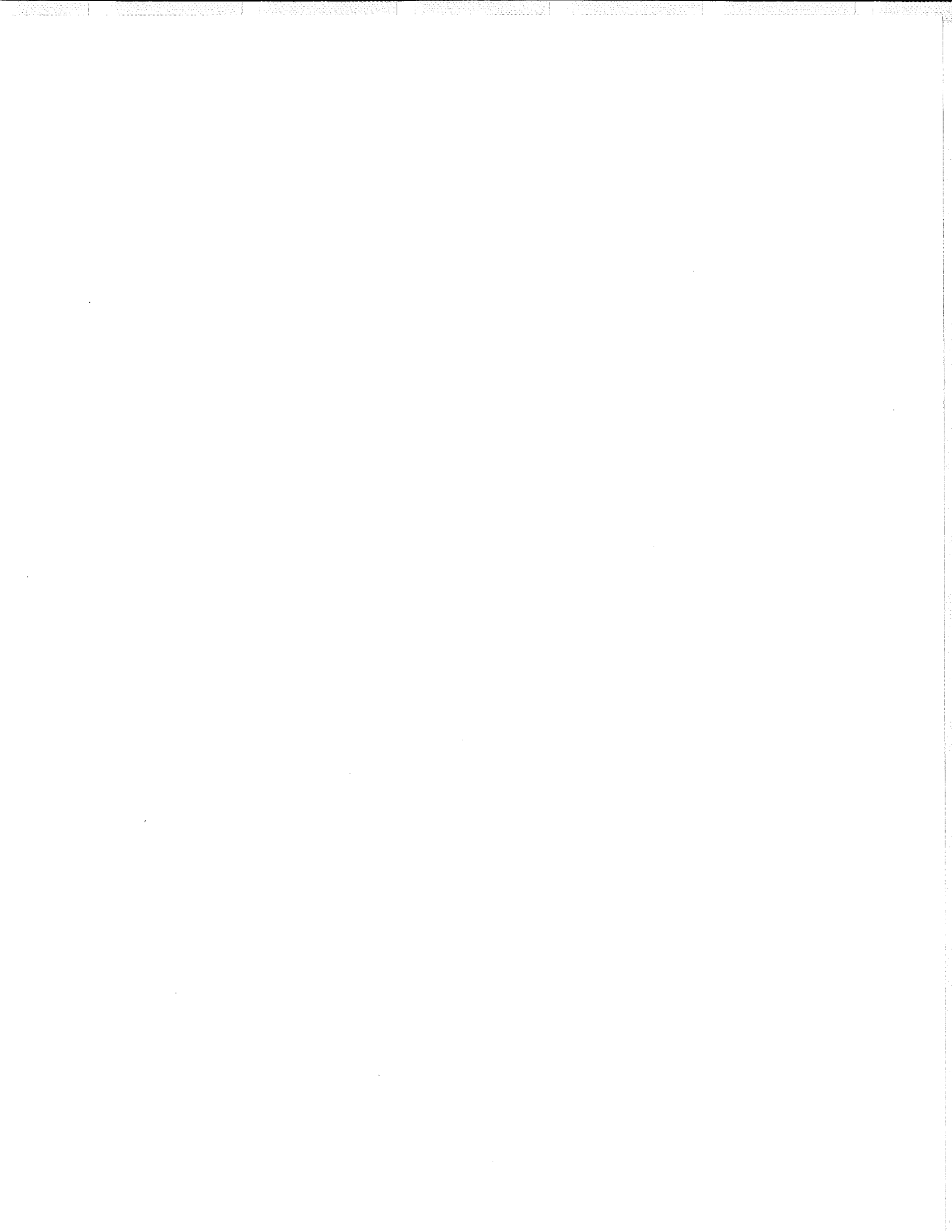
C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)}

C^{7(#11)} C^{9(#11)} C^{7(b9)} C^{7(#11)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C⁷_{SUS}(b9) C¹³_{SUS}(b9)

C^{/E} C^{/G} E^{/C} B^b/_C C^(add 9)/_E C^(add 9)_(omit 3) C⁷_(omit 3) C^{Mi7}_(omit 5)

C[#]MA⁷_{SUS}(b5) F[#]7_{SUS}(add 3) B^b(add b13)_(add 9) A⁺(add #9)_(add b9) G[#]Mi⁷_(omit 5)(add 11)

F_{/F#} E⁺/_G G⁷_{SUS}/_A G^{MA7}_(#5)/_{F#} E^bMA⁷_(#5)/_F B^{MA7}_{SUS}/_{F#}



B \flat BASS CLARINET BOOK 1

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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

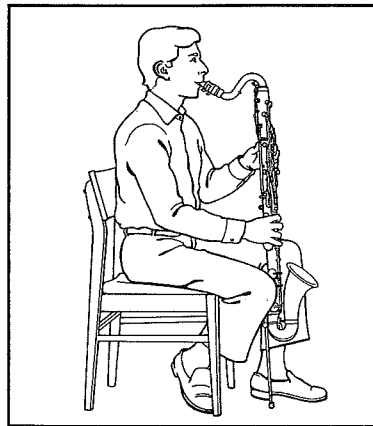
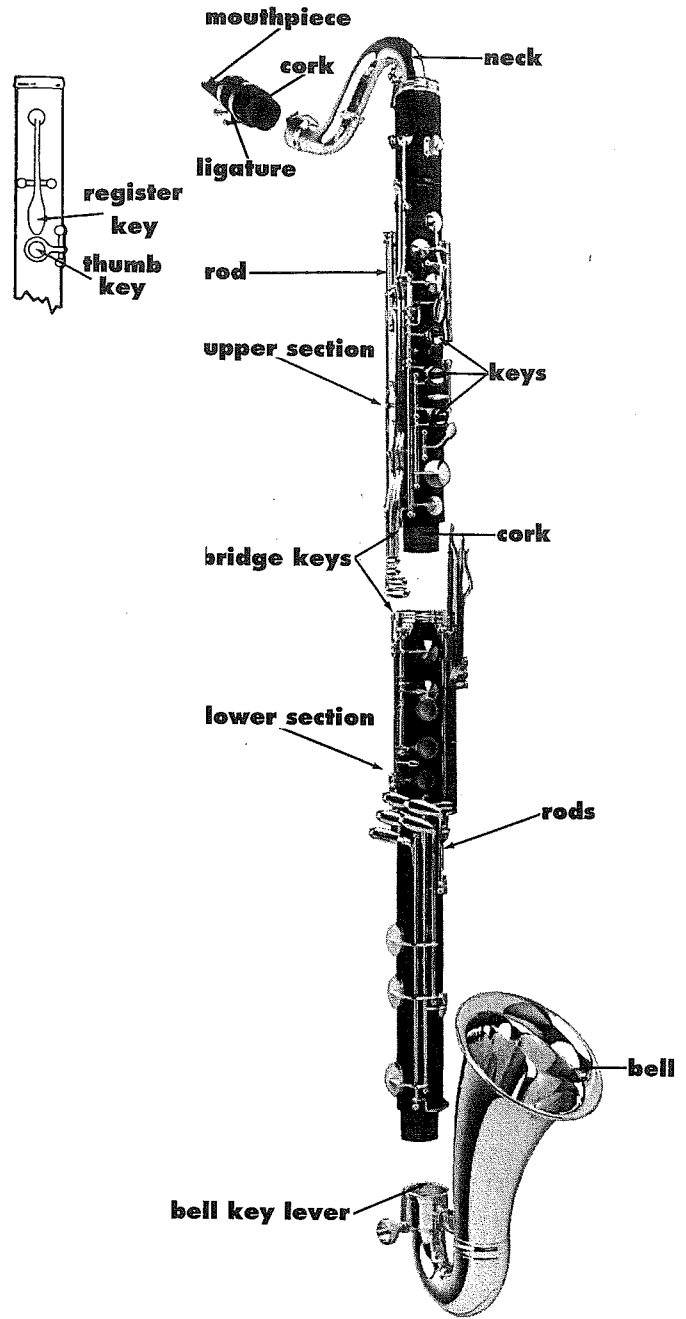
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



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.

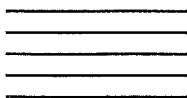


Step 7

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

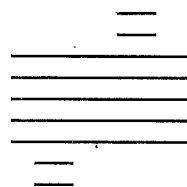
Music Staff



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

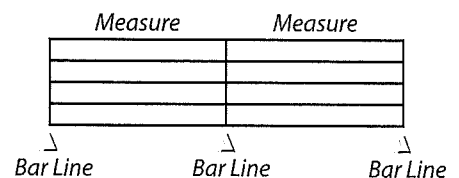
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

D Double Bar

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN

C Double Bar

10. THE FAB FIVE

Repeat Sign

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

Treble Clef

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

Time Signature

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

= 4 beats per measure
= Quarter note gets one beat

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

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

Repeat Sign

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

12. FIRST FLIGHT

Repeat Sign

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

Repeat Sign

C D E

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 & 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.

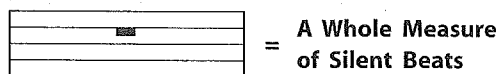
F G F E F E D C D E F E F

Whole Note



1 & 2 & 3 & 4 &

Whole Rest



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.*

Clap

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

21. THE WHOLE THING

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

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 (\sharp) or flats (\flat) 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

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

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a bass clef and a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes, with a final measure containing a whole note. A 'B' in a box is placed at the beginning. A diagram of a piano keyboard shows the notes G, A, B-flat, C, D, E, F, G. A triangle points to the B-flat key.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody consists of quarter notes and eighth notes, ending with a repeat sign.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody consists of quarter notes and eighth notes, ending with a repeat sign.

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

/ Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a pick-up note followed by a melody of quarter notes and eighth notes. Rhythmic patterns are indicated below the staff: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Clap

 Musical notation for 'LOUD AND SOFT' in 4/4 time. The melody consists of quarter notes and eighth notes. Dynamic markings *f*, *mf*, *p*, and *f* are placed below the staff. A 'Clap' instruction is at the top left.

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

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time. The melody consists of quarter notes and eighth notes. Dynamic markings *mf* and *f* are placed below the staff.

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

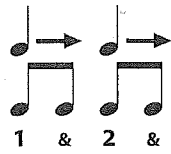
Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time. The melody consists of quarter notes and eighth notes. Dynamic markings *mf*, *p*, and *f* are placed below the staff.

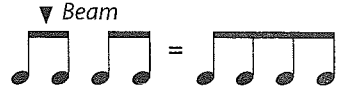
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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


45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf *f*

2 Time Signature

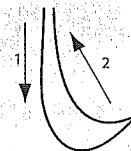
4



= 2 beats per measure
= Quarter note gets one beat

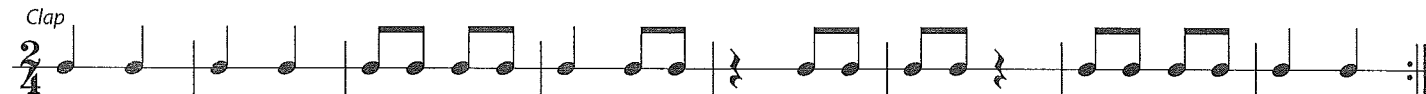
Conducting

Practice conducting this two-beat pattern.




46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings


Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro



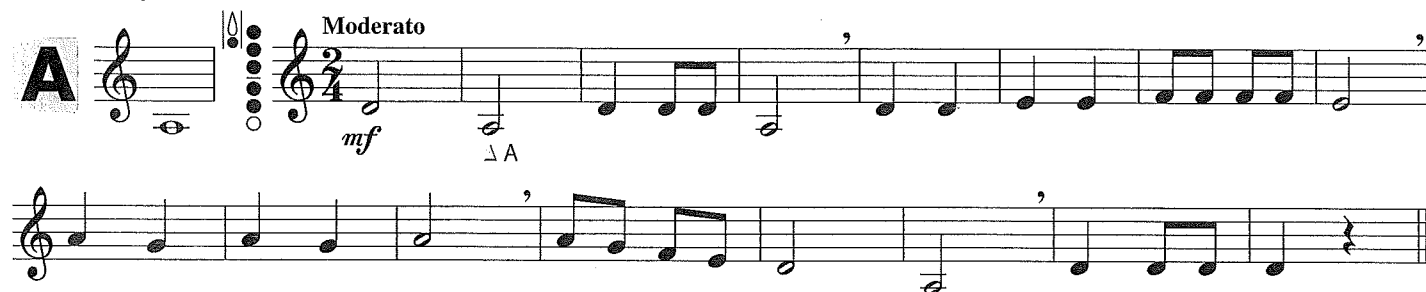
f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato



mf

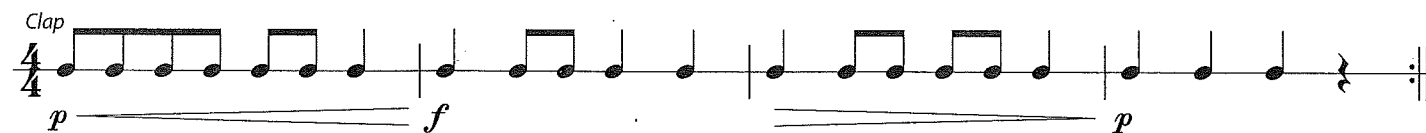
Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a sequence of eighth and quarter notes.

RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, featuring eighth and quarter notes.

RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, featuring eighth notes and a "Stomp!" instruction.

CHORALE

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

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of Aura Lee, showing parts A and B with dynamics *mf* and *p*.

Musical notation for the second system of Aura Lee, showing parts A and B with dynamics *mf*, *f*, and *p*.

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

Moderato

French Folk Song

Musical notation for Frère Jacques Round in 2/4 time, showing two parts with dynamics *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 → Measure number

mf

11

19

f

This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a series of eighth notes. A box containing the number '3' is placed above the first measure, with an arrow pointing to it and the text 'Measure number'. The dynamic marking *mf* is placed below the first staff. The second staff continues the melody with eighth notes and includes a box with the number '11' above it. A slur is placed over the first few measures of the second staff, with the dynamic marking *f* below it. The third staff continues the melody and includes a box with the number '19' above it. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a series of eighth notes and includes a dynamic marking *mf* below it. The second staff continues the melody and includes a box with the number '9' above it. A slur is placed over the first few measures of the second staff, with the dynamic marking *f* below it. The second staff ends with a double bar line and a repeat sign. Below the second staff, the text '2nd time go on to meas. 13' is written. The third staff begins with a box containing the number '13' above it and continues the melody. The dynamic marking *f* is placed below the first few measures, and *p* is placed below a later measure. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a series of eighth notes and includes a dynamic marking *mf* below it. The second staff continues the melody and includes a box with the number '9' above it. A slur is placed over the first few measures of the second staff, with the dynamic marking *p* below it. The second staff ends with a double bar line and a repeat sign. The third staff begins with a box containing the number '13' above it and continues the melody. The dynamic marking *f* is placed below the first few measures. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

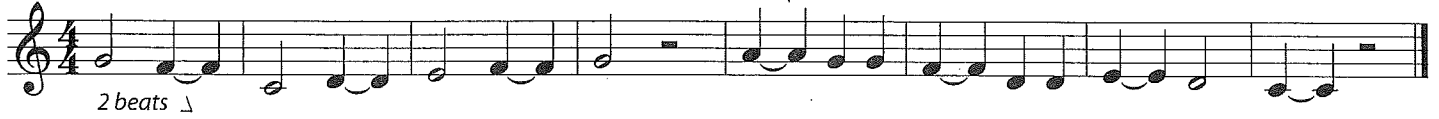
This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a series of eighth notes and includes a dynamic marking *f* below it. The second staff continues the melody and concludes with a double bar line.

Tie

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



59. FIT TO BE TIED

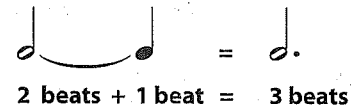
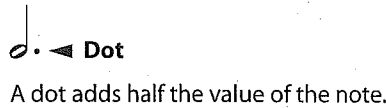
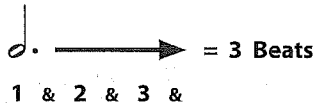


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

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

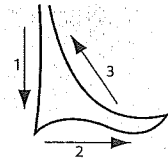


3/4 Time Signature

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato Jacques Offenbach

mf

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

69. MORNING (from Peer Gynt)

Andante Edvard Grieg

p *mf* *p*

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLIPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

Accidental

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

Flat ♭

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

Musical notation for 'HOT MUFFINS - New Note'. It shows a key signature of B-flat and a 2/4 time signature. The melody starts with a B-flat note. A diagram shows a piano keyboard with the B-flat key highlighted. The notation includes a flat sign (♭) and a triangle symbol (Δ) pointing to a B-flat note. A note below the staff indicates 'Bb'. A text annotation says 'Flat applies to all B's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It is marked 'Allegro' and in 4/4 time. The melody starts with a forte (*f*) dynamic. A flat sign (♭) is placed above a B note. A note below the staff indicates 'Bb'. A text annotation says 'Flat applies to all B's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It is in 4/4 time. The melody starts with a B-flat note. A diagram shows a piano keyboard with the B-flat key highlighted. The notation includes a flat sign (♭) and a triangle symbol (Δ) pointing to a B-flat note. A note below the staff indicates 'Bb'. A text annotation says 'Flat applies to all B's in measure.'

THEORY

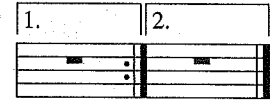
New Key Signature

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

Musical notation for 'HIGH FLYING'. It is marked 'Moderato' and in 3/4 time. The melody starts with a mezzo-forte (*mf*) dynamic. A flat sign (♭) is placed above a B note. A note below the staff indicates 'Bb'. The notation includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending. A text annotation says 'Flat applies to all B's in measure.'

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It is marked 'Andante' and in 4/4 time. The melody starts with a mezzo-forte (*mf*) dynamic. The notation includes first and second endings. Dynamics range from *f* to *p*. A text annotation says 'Flat applies to all B's in measure.'

78. UP ON A HOUSETOP

Allegro

mf
Check
Key Signature

1. 2.

f

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with a dynamic of *mf* and includes the instruction 'Check Key Signature'. The melody features eighth and sixteenth notes. There are two first endings, labeled '1.' and '2.', which lead to a final section marked with a dynamic of *f*. The second staff continues the melody with similar rhythmic patterns and dynamics.

79. JOLLY OLD ST. NICK - Duet

Moderato

A mf

B mf

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. The score is a duet for two parts, labeled 'A' and 'B'. Both parts start with a dynamic of *mf*. The melody is primarily composed of eighth and sixteenth notes. There are two first endings, labeled '1.' and '2.', which lead to a final section. The notation includes various musical symbols such as slurs and accents.

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

80. THE BIG AIRSTREAM

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in 4/4 time with a key signature of one flat (Bb). The melody is composed of eighth and sixteenth notes, with some rests. The notation includes various musical symbols such as slurs and accents.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf f

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a dynamic of *mf* and includes the instruction 'Franz Lehar'. The melody features eighth and sixteenth notes. There are two first endings, labeled '1.' and '2.', which lead to a final section marked with a dynamic of *f*. The second staff continues the melody with similar rhythmic patterns and dynamics.

82. AIR TIME - New Note

F / F

Detailed description: This block contains the musical score for 'Air Time - New Note'. It is written in 4/4 time with a key signature of one flat (Bb). The score starts with a large 'F' and a treble clef. The melody is composed of eighth and sixteenth notes, with some rests. The notation includes various musical symbols such as slurs and accents.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The melody is composed of eighth and sixteenth notes, with some rests. The notation includes various musical symbols such as slurs and accents.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf f p

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a dynamic of *mf* and includes the instruction 'Moderato'. The melody features eighth and sixteenth notes. There are two first endings, labeled '1.' and '2.', which lead to a final section marked with a dynamic of *p*. The second staff continues the melody with similar rhythmic patterns and dynamics.

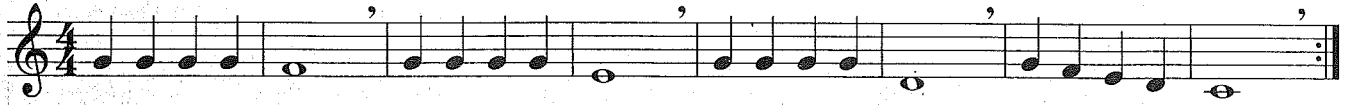
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The score starts with a large 'E' and a treble clef. The melody is composed of quarter notes, with some rests. The notation includes various musical symbols such as slurs and accents.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER

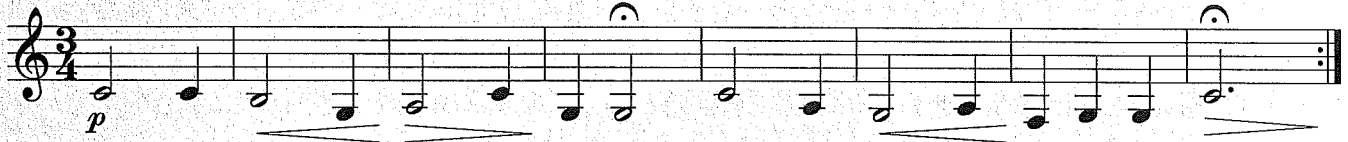


88. TECHNIQUE TRAX



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

Theme

Variation 1

Variation 2

mf

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

Moderato

Fine

f

mf

D.C. al Fine

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

The notation shows a sharp sign (#) followed by a treble clef and a key signature of one sharp (F#). A diagram shows a vertical line with circles representing notes, with a sharp sign above the F line. The main staff is in 4/4 time, starting with a treble clef and a key signature of one sharp. The melody begins with a quarter note F# on the first line, followed by a series of eighth and quarter notes, with a sharp sign appearing under the F# note in the second measure.

93. THE MUSIC BOX

Moderato

The notation is in 3/4 time with a treble clef and a key signature of one sharp. It starts with a piano (p) dynamic marking. The melody consists of eighth and quarter notes, with a sharp sign appearing under the F# note in the second measure.

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

The notation is in 4/4 time with a treble clef and a key signature of one sharp. It starts with a forte (f) dynamic marking. The melody is composed of quarter and eighth notes, with a sharp sign appearing under the F# note in the second measure.

Slur

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

95. SMOOTH OPERATOR

The notation is in 4/4 time with a treble clef and a key signature of one sharp. It features a slur over two notes in the first measure. A triangle symbol points to the first note with the text "Slur 2 notes – tongue only the first."

96. GLIDING ALONG

The notation is in 4/4 time with a treble clef and a key signature of one sharp. It features a slur over four notes in the first measure. A triangle symbol points to the first note with the text "Slur 4 notes – tongue only the first."

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

97. TROMBONE RAG

Allegro

The notation is in 4/4 time with a treble clef and a key signature of one sharp. It starts with a forte (f) dynamic marking. The melody is composed of quarter and eighth notes. The piece ends with a first ending (1.) and a second ending (2.) marked with repeat signs.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

The notation is in 3/4 time with a treble clef and a key signature of one sharp. It starts with a piano (p) dynamic marking. The melody is composed of quarter and eighth notes. The piece ends with a double bar line, followed by the word "Fine" and a repeat sign, and then "D.C. al Fine" with a repeat sign.

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

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

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

Natural



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

105. NATURALLY

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

106. MARCH MILITAIRE

Allegro

Franz Schubert

107. THE FLAT ZONE – New Note

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

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

109. BOTTOM BASS BOOGIE – Duet

Allegro

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

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

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

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

Moderato English Folk Song

f *mf*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf Δ Check Rhythm *f*

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

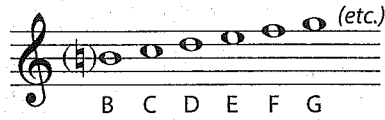
Largo 4 5 Measure number

Piano Accompaniment

Largo 5

SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B \flat 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

Register key \triangleright Add register key

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

D Add register key

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

F Add register key

124. JUMPIN' JACKS

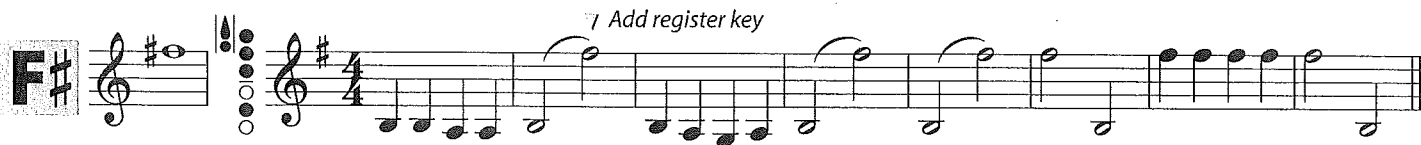
Interval

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

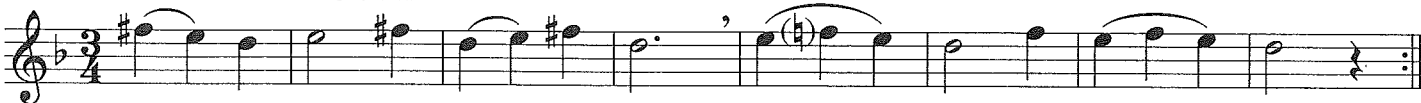
THEORY

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

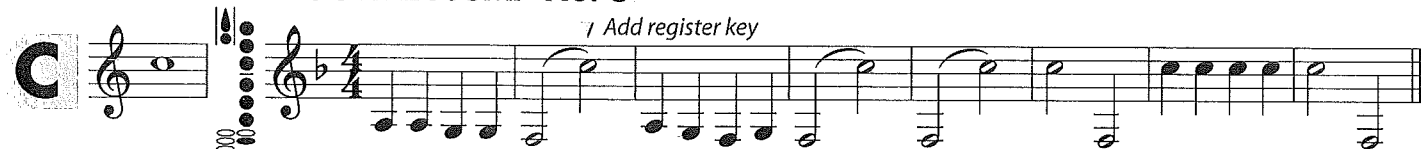
126. GRENADILLA GORILLA JUMP No. 4

F#  *7 Add register key*

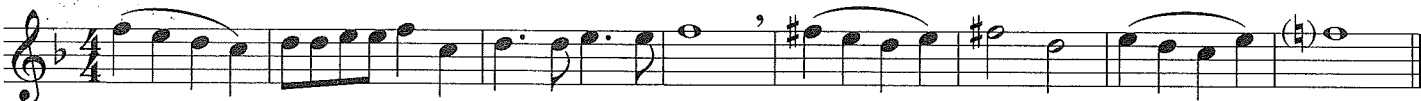
127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5

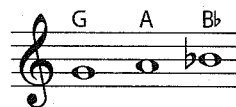
C  *7 Add register key*



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 Bb:



4 fingers down:  3 fingers down: 

130. CROSSING OVER



Right hand down: (4 fingers down)----- (3 fingers down)-----

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

Moderato

A  *mf*

B  *mf*

C  *mf*

A  *p*

B  *p*

C  *p*

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

Right Hand Down

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

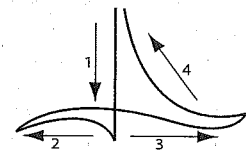
mf

THEORY **C Time Signature**

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

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX Practice at all dynamic levels.

136. FINLANDIA

Jean Sibelius

Andante

p

mf

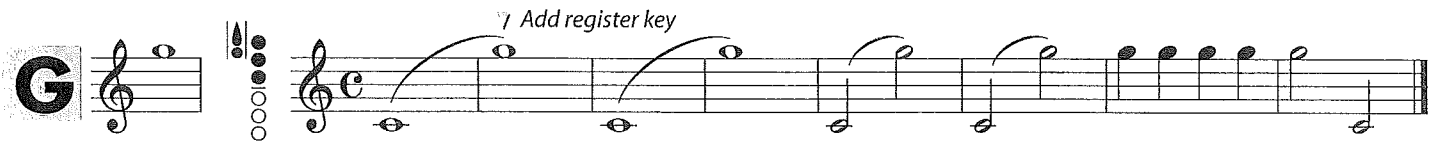
p

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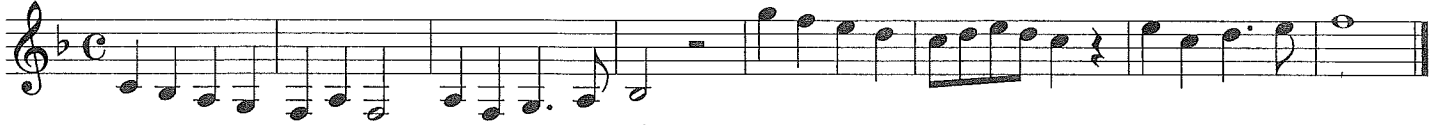
137. ESSENTIAL CREATIVITY

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

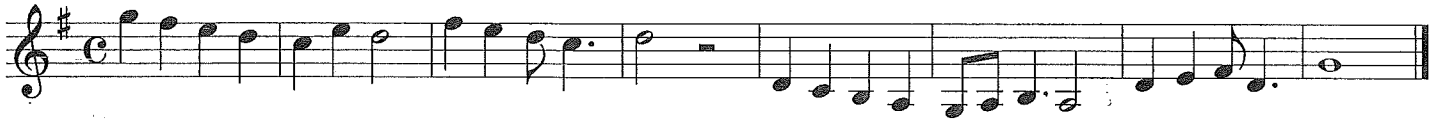
138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*

G 

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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

Moderato
mf



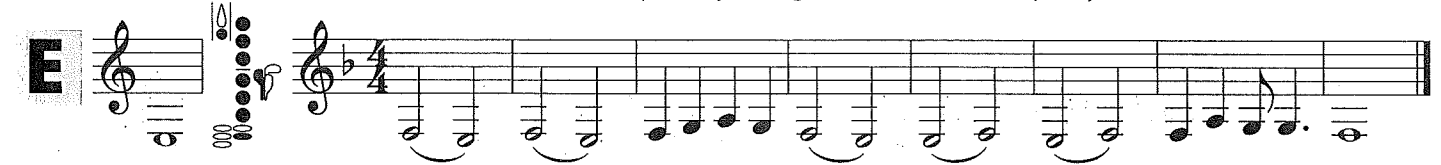
142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro
f



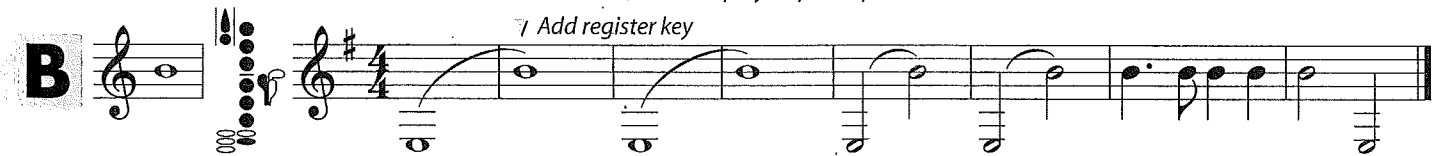
143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*

E 

144. SMOOTH SAILING



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

B 

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



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_b SCALE (Bass Clarinet - C SCALE)

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

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"

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 ← Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf*

5

13

8

21

7

Soli

29

f

end Soli

37

7

45

p *mf*

f

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

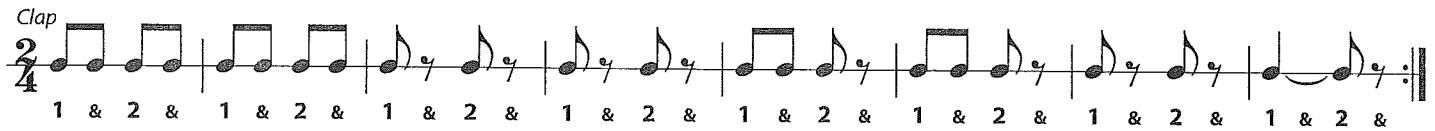
Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

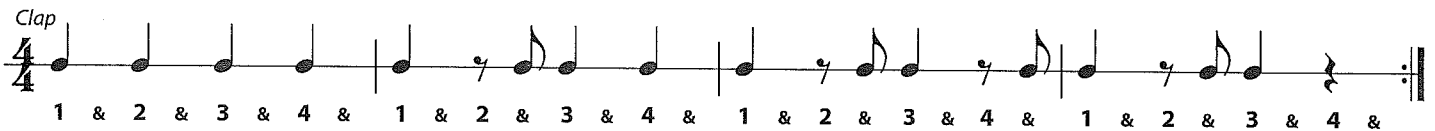
160. MINUET

Moderato Johann Sebastian Bach



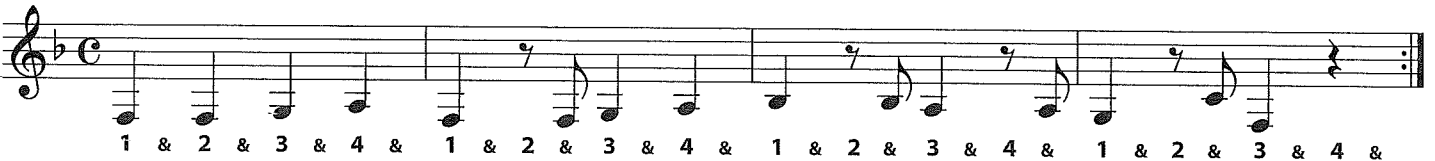
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY - New Note

A_b

HISTORY

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

166. EL CAPITAN

John Philip Sousa

Allegro

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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

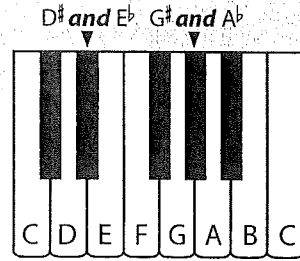
Maestoso (Majestically)

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

Enharmonics

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

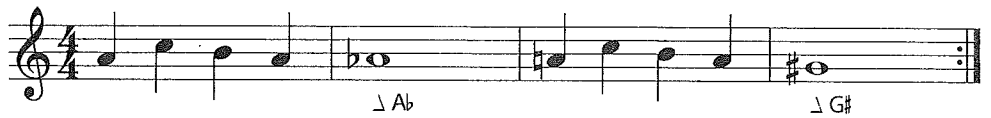
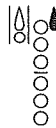
On a piano keyboard, each black key is both a flat and a sharp:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

174. HALF-STEPPIN'

F#



Alternate fingering



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

B *Allegro*
mf
 Alternate fingering
 Δ B Alternate fingering
 Δ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Largo
mf
f
p
 Fine
 D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

A *p*
 B *p*
 Δ F# Alt.

9
 A *mf*
 B *mf*
 Δ F# Alt.

1. 2.

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

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

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1.

2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score consists of ten staves of music in 4/4 time, with a key signature of one flat (Bb). The piece is marked 'Allegro'. The first staff begins with a dynamic of *f* and features a series of eighth notes. The second staff includes a dynamic of *p* followed by a crescendo to *f* and then a decrescendo back to *p*. A box containing the number '10' is placed above the staff. The third staff continues the melodic line. The fourth staff features a box with '18' above it, followed by a four-measure rest indicated by a horizontal line with the number '4' above it, and then continues with a dynamic of *mf* leading to *f*. The fifth staff begins with a box containing '26' above it. The sixth staff continues the melodic line. The seventh staff features a box with '34' above it. The eighth staff includes a box with '42' above it. The final staff concludes the piece with a fermata over the final note.

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 \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

Bass Clarinet

Piano

mf

mf

mf

p

p

f

mf

f

mf

3

13

1. 2.

1. 2.

The musical score is written for Bass Clarinet and Piano. The key signature is two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Allegro'. The score begins with a treble clef for the Bass Clarinet and a grand staff for the Piano. The piano part features a steady accompaniment with chords and moving lines. The bass clarinet part has a melodic line with some grace notes. There are dynamic markings of *mf* (mezzo-forte), *p* (piano), and *f* (forte). A first ending is marked with a box containing the number '3', and a second ending is marked with a box containing the number '13'. The piece concludes with first and second endings for both instruments.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

BASS CLARINET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



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

1.

A

B

2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.

Exercise 1 consists of two staves, A and B, in G major (one sharp) and 4/4 time. Staff A contains a scale starting on G4, moving up and then down. Staff B contains a scale starting on G3, moving up and then down. The piece concludes with a whole note G4 on the final measure.

2.

Exercise 2 is in G major (one sharp) and 2/4 time. It features a scale starting on G4, moving up and then down, with eighth notes and quarter notes.

3.

Exercise 3 is in G major (one sharp) and 4/4 time. It features a scale starting on G4, moving up and then down, with quarter notes and eighth notes.

4.

Exercise 4 is in G major (one sharp) and 4/4 time, consisting of two staves. The first staff contains a scale starting on G4, moving up and then down. The second staff contains a scale starting on G3, moving up and then down. The piece concludes with a whole note G4 on the final measure.

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

1.

Exercise 1 is in B-flat major (two flats) and 4/4 time. It features a scale starting on B \flat 4, moving up and then down, with quarter notes and eighth notes.

2.

Exercise 2 is in B-flat major (two flats) and 2/4 time. It features a scale starting on B \flat 4, moving up and then down, with eighth notes and quarter notes.

3.

Exercise 3 is in B-flat major (two flats) and 4/4 time. It features a scale starting on B \flat 4, moving up and then down, with quarter notes and eighth notes.

4.

Exercise 4 is in B-flat major (two flats) and 4/4 time, consisting of two staves. The first staff contains a scale starting on B \flat 4, moving up and then down. The second staff contains a scale starting on B \flat 3, moving up and then down. The piece concludes with a whole note B \flat 4 on the final measure.

RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

1. Question 2. Answer 3. Question 4. Answer

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

1. Question 2. Answer

3. Question 4. Answer

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

A: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

B: Quarter note, quarter note, quarter note, quarter note, eighth note, eighth note, quarter note.

C: Quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

D: Quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

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.

1. Question 2. Answer

3. Question 4. Answer

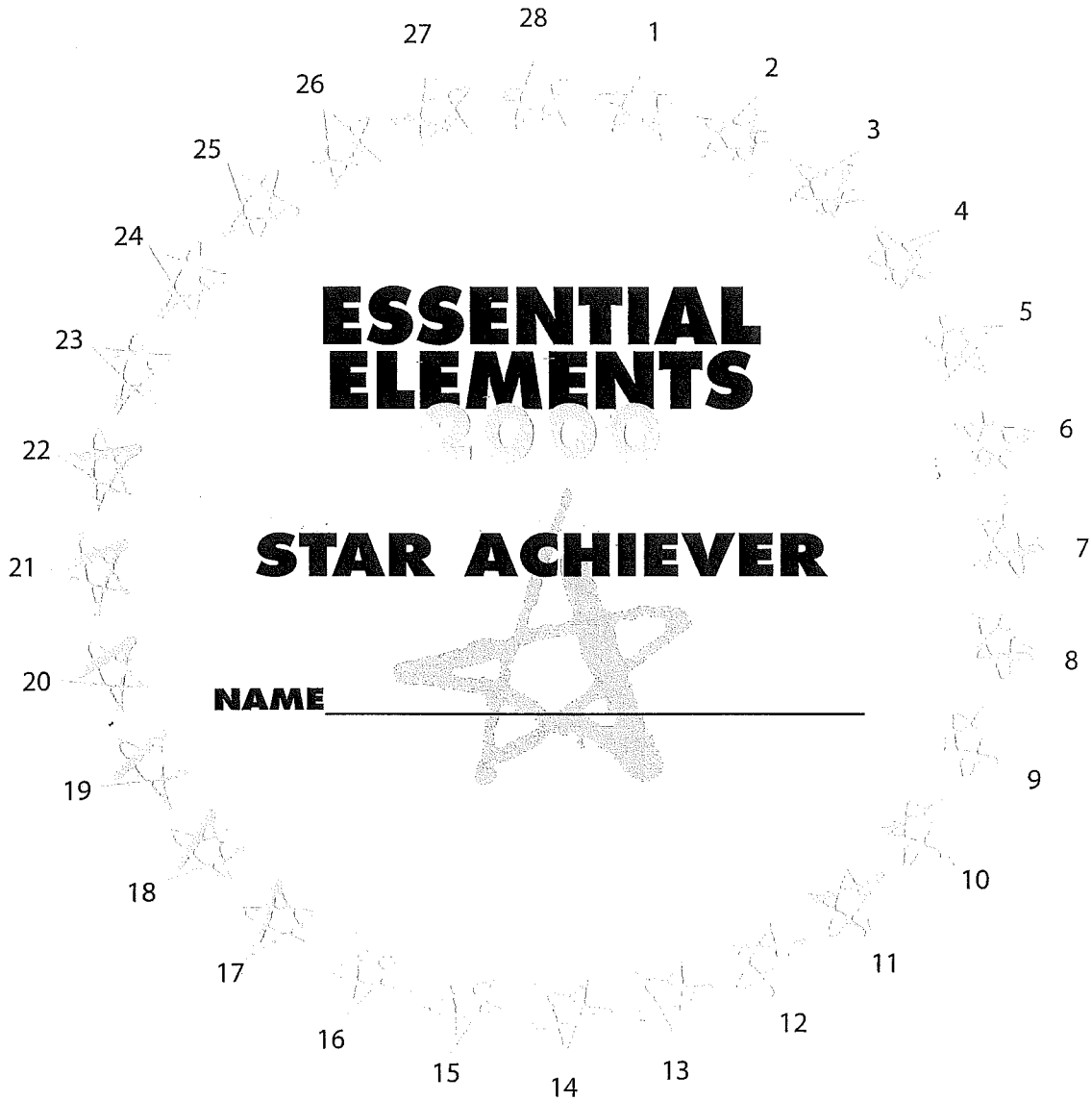
THEORY

Improvisation

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

5. INSTANT MELODY

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



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

FINGERING CHART

B \flat BASS CLARINET

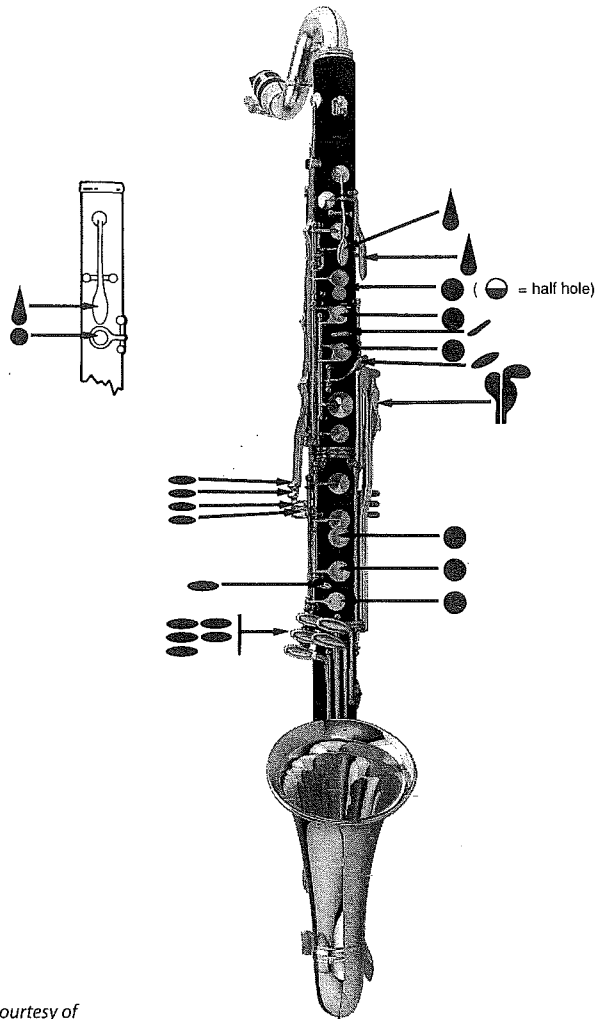
Instrument Care Reminders

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.

- = 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.



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

<p>D\sharp E\flat</p>	<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>
<p>G</p>	<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>
<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>

FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat