

# GUITAR



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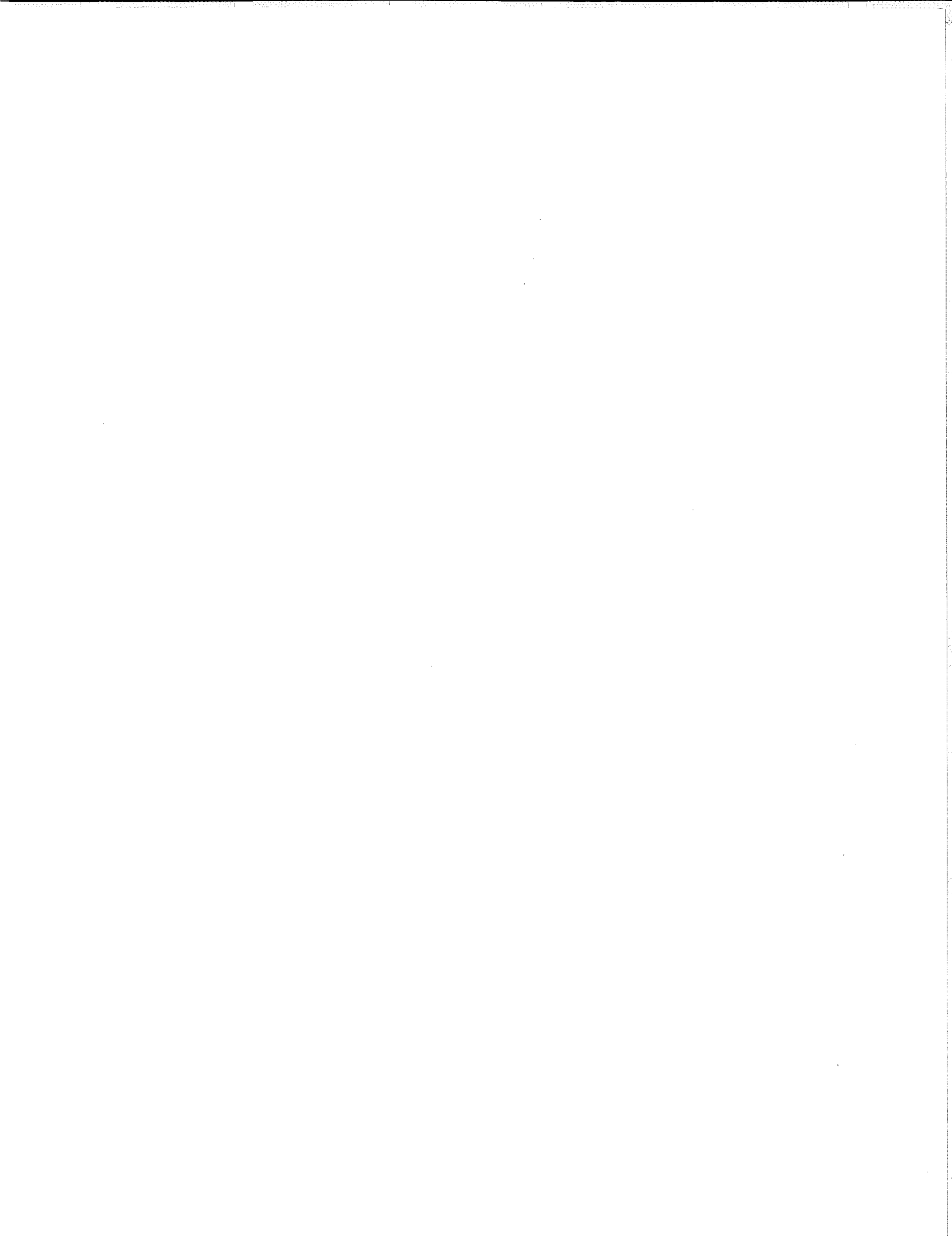
## What to practice first...

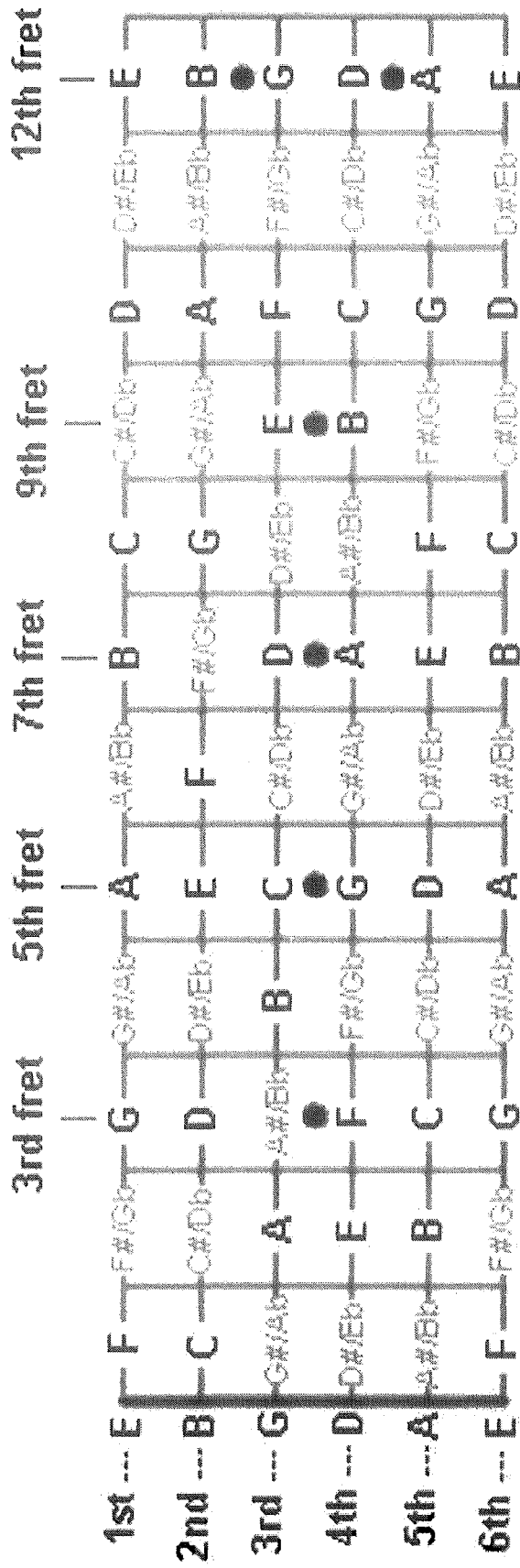
### WINTERFEST SET LIST (Semester 1)

- 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





## THE NOTES OF THE GUITAR

# SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

Jul 2014		~ August 2014 ~					Sep 2014 ▶		
Sun	Mon	Tue	Wed	Thu	Fri	Sat			
<b>3</b> Younglife Camp @ Saranac Lake, NY	<b>4</b> Younglife Camp @ Saranac Lake, NY	<b>5</b> Younglife Camp @ Saranac Lake, NY	<b>6</b> Younglife Camp @ Saranac Lake, NY	<b>7</b> Younglife Camp @ Saranac Lake, NY	<b>8</b> Younglife Camp @ Saranac Lake, NY	<b>9</b> Younglife Camp @ Saranac Lake, NY	<b>1</b>	<b>2</b>	
<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>			
<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>			
<b>24</b>	<b>25</b> First Day of School	<b>26</b>	<b>27</b> Leadership Meeting #1 @ Band Room 3:15-4:15pm	<b>28</b>	<b>29</b>	<b>30</b>			
<b>31</b>	<b>Notes:</b> (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	
	<b>1</b> No School	<b>2</b> Extended Day For Teachers 3:15-4:15pm	<b>3</b> MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>4</b>	<b>5</b> Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm	<b>6</b> Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103)	
<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b> MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>11</b>	<b>12</b>	<b>13</b>	
<b>14</b>	<b>15</b> Younglife Film Shoot 1 @ Band Room 3:15-4:30pm	<b>16</b> Extended Day For Teachers 3:15-4:15pm	<b>17</b> MTM #1 @ Band Room 2:30-4:00pm	<b>18</b>	<b>19</b> Leadership Meeting #2 @ Band Room 2:30-4:00pm	<b>20</b> 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	
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b> MTM #2 @ Band Room 2:30-4:00pm	<b>25</b>	<b>26</b> Younglife Club #1 @ Band Room 2:30-4:00pm	<b>27</b>	
<b>28</b>	<b>29</b>	<b>30</b>	<b>Notes:</b> TBD. Younglife Campaigners Club on Mondays				

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			<b>1</b> MTM #3 @ Band Room 2:30-4:00pm	<b>2</b>	<b>3</b> Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm  Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	<b>4</b>
<b>5</b>	<b>6</b>	<b>7</b> Extended Day For Teachers 3:15-4:15pm	<b>8</b> MTM #4 @ Band Room 2:30-4:00pm	<b>9</b>	<b>10</b> Leadership Meeting #3 @ Band Room 2:30-4:00pm	<b>11</b>
<b>12</b>	<b>13</b> No School	<b>14</b>	<b>15</b> MTM #5 @ Band Room 2:30-4:00pm	<b>16</b> Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room)	<b>17</b>	<b>18</b>
<b>19</b>	<b>20</b> Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	<b>21</b> Extended Day For Teachers 3:15-4:15pm	<b>22</b> MTM #6 @ Band Room 2:30-4:00pm	<b>23</b> Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	<b>24</b> 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	<b>25</b>
<b>26</b>	<b>27</b> Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	<b>28</b> 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	<b>29</b> MTM #7 @ Band Room 2:30-4:00pm	<b>30</b>	<b>31</b> 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 ~						
Oct 2014	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	<b>Notes:</b> (1) TBD – High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit					

Sun	Mon	Tue	Wed	Thu	Fri	Sat
7	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
8	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	<b>Notes:</b> (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		

~ February 2015 ~

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

**Notes:**

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

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

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

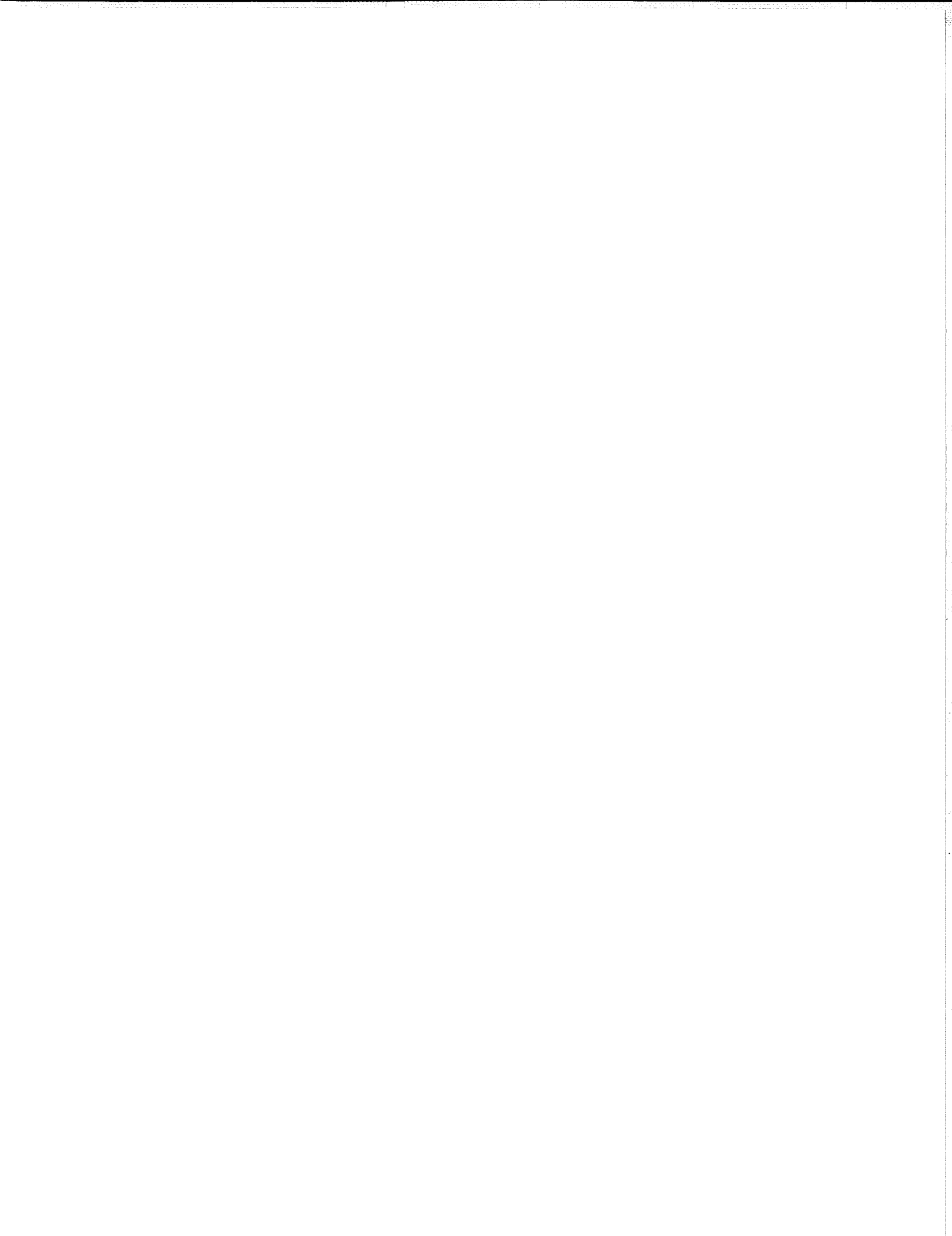
**Notes:**

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b>	<b>2</b> Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	<b>3</b> Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm <b>Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 34 Court Street; Springfield, MA 01103</b> <b>MANDATORY FOR ALL</b> Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm	<b>4</b> Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	<b>5</b> 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	<b>6</b>
<b>7</b>	<b>8</b> Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b> Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	<b>13</b>
<b>14</b>	<b>15</b>	<b>16</b> Extended Day For Teachers 3:15-4:15pm	<b>17</b>	<b>18</b>	<b>19</b> Last Day -Includes 5 Snow Days	<b>20</b>
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>
<b>28</b>	<b>29</b>	<b>30</b>	<b>Notes:</b>			





# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

**ESSENTIAL ELEMENTS, BOOK 1**

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

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

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 2**

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 3**

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

Pg. 38-39 – Rhythm Studies

**OTHER**

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

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

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 2

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

### QUARTER 3

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

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

## HOW TO USE SMART MUSIC

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

## HOW TO COMPLETE ASSIGNMENTS

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





# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

## CIRCLE YOUR CHOICE ABOVE

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

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

# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - Bb Instruments

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

## Walking Bass Line - Eb Instruments

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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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

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

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

### **Additional Instructions**

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



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

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

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

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







**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

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

I am auditioning for  Concert Band  Jazz Band

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

Please check all that apply.

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

# Audition Prepared Solo - Symphonic Band

Piano

## Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf*

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

Pno.

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

*p*

Pno.

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

*f*

# Audition Prepared Solo - ADVANCED BAND

Piano

## Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf Eb Bb Eb Ab

Detailed description: This system contains measures 1 through 5. The music is in 4/4 time with a key signature of two flats (Bb and Eb). A long slur covers the entire system. The piano part features chords of Eb, Bb, Eb, and Ab. The dynamic marking is *mf*.

Pno.

Eb Bb Ab Eb p Eb Bb

Detailed description: This system contains measures 6 through 10. The piano part features chords of Eb, Bb, Ab, Eb, and Bb. The dynamic marking is *p*.

Swing!  $\text{♪} = \text{♪}^3$

Pno.

Eb Ab Eb Bb Ab Eb f Eb

Detailed description: This system contains measures 11 through 15. The piano part features chords of Eb, Ab, Eb, Bb, Ab, and Eb. The dynamic marking is *f*. Measure 15 includes an accent (>) over the final note.

10.

Bb Eb Ab Eb Bb Ab

Detailed description: This system contains measures 16 through 21. The piano part features chords of Bb, Eb, Ab, Eb, Bb, and Ab. A long slur covers the entire system.

Pno.

Eb

Detailed description: This system contains measures 22 and 23. The piano part features a chord of Eb. Measure 23 ends with a double bar line.



# ANGELS WE HAVE HEARD ON HIGH

## Guitar / Mallets

Traditional French Carol

### Soprano

1 *Either octave*

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Soprano part. The first staff starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Above measure 1, the text 'Either octave' is written. Above measure 19, there is a box containing the text '\*Intro'. The music consists of chords and single notes, with some slurs and accents.

### Alto

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Alto part. The first staff starts with a treble clef, a key signature of three flats, and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Above measure 19, there is a box containing the text '\*Intro'. The music consists of chords and single notes, with some slurs and accents.

### Tenor

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Tenor part. The first staff starts with a treble clef, a key signature of three flats, and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Above measure 19, there is a box containing the text '\*Intro'. The music consists of chords and single notes, with some slurs and accents.

### Bass

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

Detailed description: This block contains the first three staves of music for the Bass part. The first staff starts with a treble clef, a key signature of three flats, and a common time signature. It contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21. Above measure 19, there is a box containing the text '\*Intro'. The music consists of chords and single notes, with some slurs and accents.

Recorded by JOURNEY

# ANY WAY YOU WANT IT

GUITAR

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

(ROCK)  
(DISTORTION)

*f*

6 (MUTED) 1 (MUTED) 1 (MUTED) 1

*mf*

10 (MUTED) 1 (MUTED) 1 (MUTED) 1

14 (MUTED) 1 (MUTED) 1 (MUTED) 1

18 (MUTED) 1 (MUTED) 1 (MUTED) 1

22

26

30 (MUTED) 1 (MUTED) 1 (MUTED) 1

*mf*

Detailed description: This is a guitar score for the song 'Any Way You Want It' by Journey. It is written in a 4/4 time signature with a key signature of two flats (Bb). The score is divided into systems of five staves each. The first system starts with a 'ROCK' and 'DISTORTION' marking, followed by a dynamic of 'f'. The second system begins with a circled measure number '6' and includes 'MUTED' markings with a '1' below them. The third system starts at measure 10. The fourth system starts at measure 14. The fifth system starts at measure 18 and ends with a dynamic of 'f'. The sixth system starts at measure 22. The seventh system starts at measure 26. The eighth system starts at measure 30 and includes 'MUTED' markings with a '1' below them and a dynamic of 'mf'. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with fingerings and accents.

GUITAR

MUTED

38

MUTED

MUTED

46

54

62

Recorded by LADY GAGA  
**BAD ROMANCE**

GUITAR

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

(UNISON PATTERNS)

(A) (DISCO)

(B) (DISCO)

(DISCO)

(9)

(17)



GUITAR

25  $\frac{3}{4}$

33

45

D.S. AL CODA

⊕ CODA

Cmi  
^  
5/2



# Blues By Five

Red Garland

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat major/D minor). The melody starts with a quarter rest, followed by a dotted quarter note B-flat, and continues with eighth and quarter notes. A **B<sup>b</sup>7** chord is indicated above the first measure. The second staff continues the melody with a **E<sup>b</sup>7** chord above the first measure and a **B<sup>b</sup>7** chord above the fifth measure. The third staff concludes the piece with a **F<sup>7</sup>** chord above the first measure, a **B<sup>b</sup>7** chord above the fifth measure, and a final **F<sup>7</sup>** chord above the eighth measure.

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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 are provided for practice, each consisting of five horizontal lines.



# Supplemental Material - Blues By Five

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

## Useful scales

B<sup>b</sup> Blues Scale

## Sample Bass Line

B<sup>b7</sup>

E<sup>b7</sup>

F<sup>7</sup>

## Guitar Voicings

B <sup>b7</sup>	E <sup>b7</sup>	F <sup>7</sup>	F <sup>7</sup>	F <sup>7</sup>

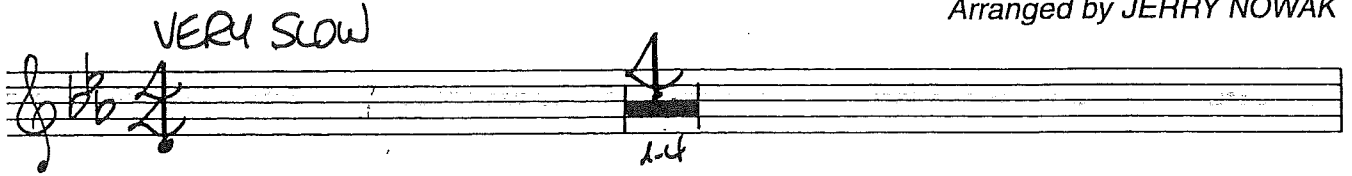
(From Walt Disney Pictures' "THE LION KING")

# Can You Feel The Love Tonight

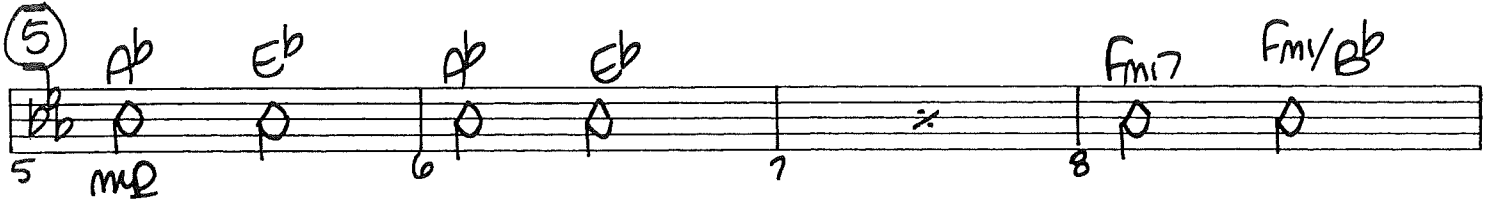
GUITAR

Music by ELTON JOHN  
Lyrics by TIM RICE  
Arranged by JERRY NOWAK

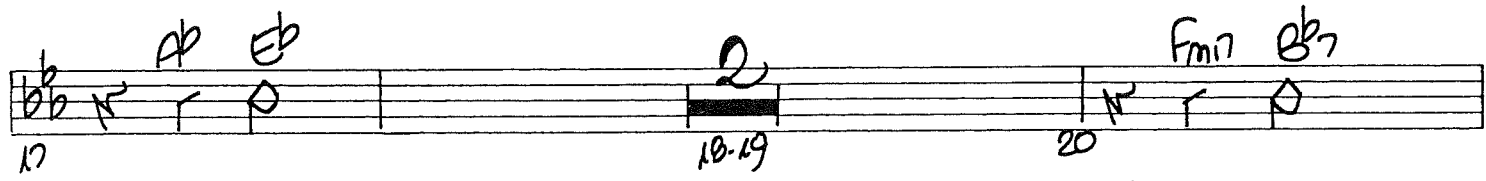
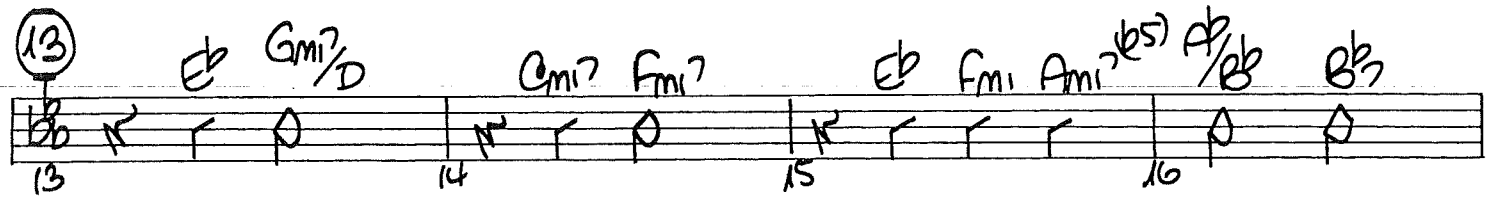
VERY SLOW



(5)



(13)



(21)



07500037

GUITAR

29 Eb Bb/D Ab/C Eb/Eb Ab Eb/G Bb/D Eb Fmi Eb/G

33 Ab Eb Ab Eb Ab Eb Fmi Bb

37 Ab Eb Ab Eb Ab Eb Cmi Ab/Bb

41 Eb Gmi? Cmi? Fmi? Eb Fmi? Ami? (bs) Ab Bb

45 Ab Eb 2 46-47 48 C?

49 F Ami? Dmi? Gmi? F Gmi? Bmi? (bs) Csus4 Gmi? C?

53 Bb F 2 54-55 Bb/F F

57 Bb 58 RIT. 59 RUBATO

60 ON CUE A TEMPO 61-62 63 RIT.

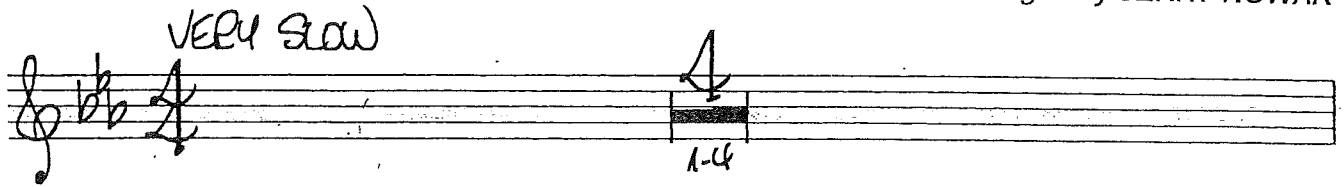
(From Walt Disney Pictures' "THE LION KING")

# Can You Feel The Love Tonight

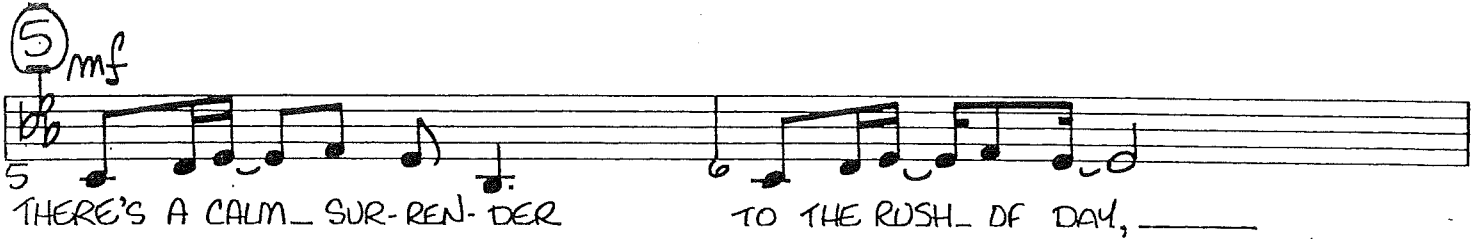
VOCAL SOLO

Music by ELTON JOHN  
Lyrics by TIM RICE  
Arranged by JERRY NOWAK

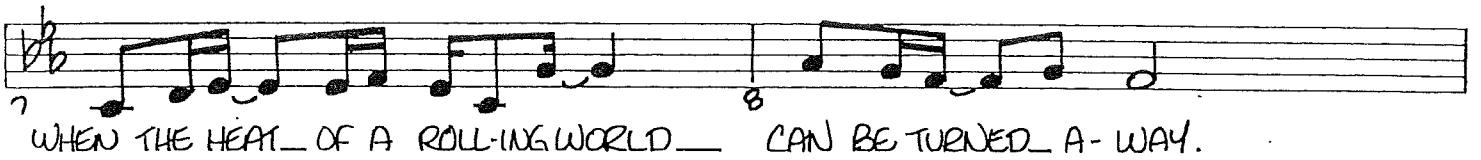
VERY SLOW



5 *mf*



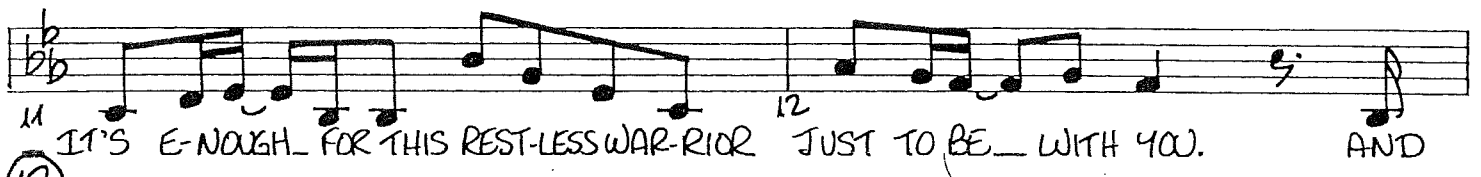
5 THERE'S A CALM SUR-REN-DER TO THE RUSH OF DAY,



7 WHEN THE HEAT OF A ROLL-ING WORLD CAN BE TURNED A-WAY.

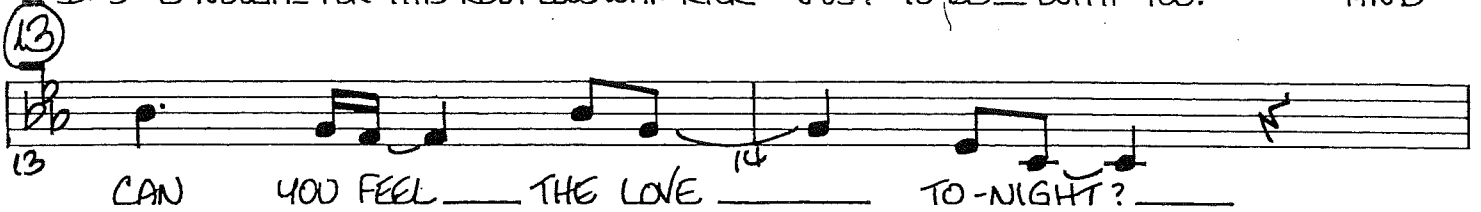


9 AN EN-CHANT-ED MO-MENT, AND IT SEES ME THROUGH.

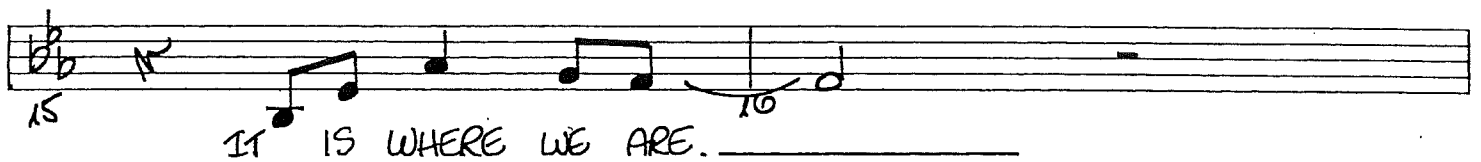


11 IT'S E-NOUGH FOR THIS REST-LESS WAR-RIOR JUST TO BE WITH YOU. AND

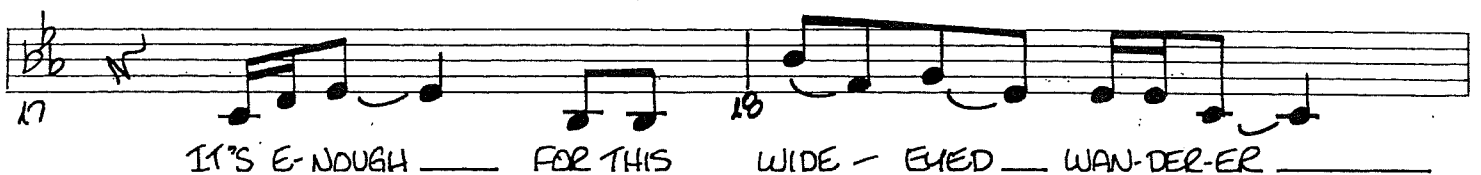
13



13 CAN YOU FEEL THE LOVE TO-NIGHT?



15 IT IS WHERE WE ARE.



17 IT'S E-NOUGH FOR THIS WIDE-EYED WAN-DER-ER

VOCAL SOLO

19 THAT WE GOT THIS FAR. f  
 20 AND

21 CAN YOU FEEL THE LOVE TO-NIGHT,

23 HOW IT'S LAID TO REST? mf

25 IT'S ENOUGH TO MAKE KINGS AND VAG-A-BOUNDS RE-

27 LIEVE THE VER - Y BEST.

29-32

33 THERE'S A TIME FOR EVERY-ONE, IF THEY ON- LY LEARN

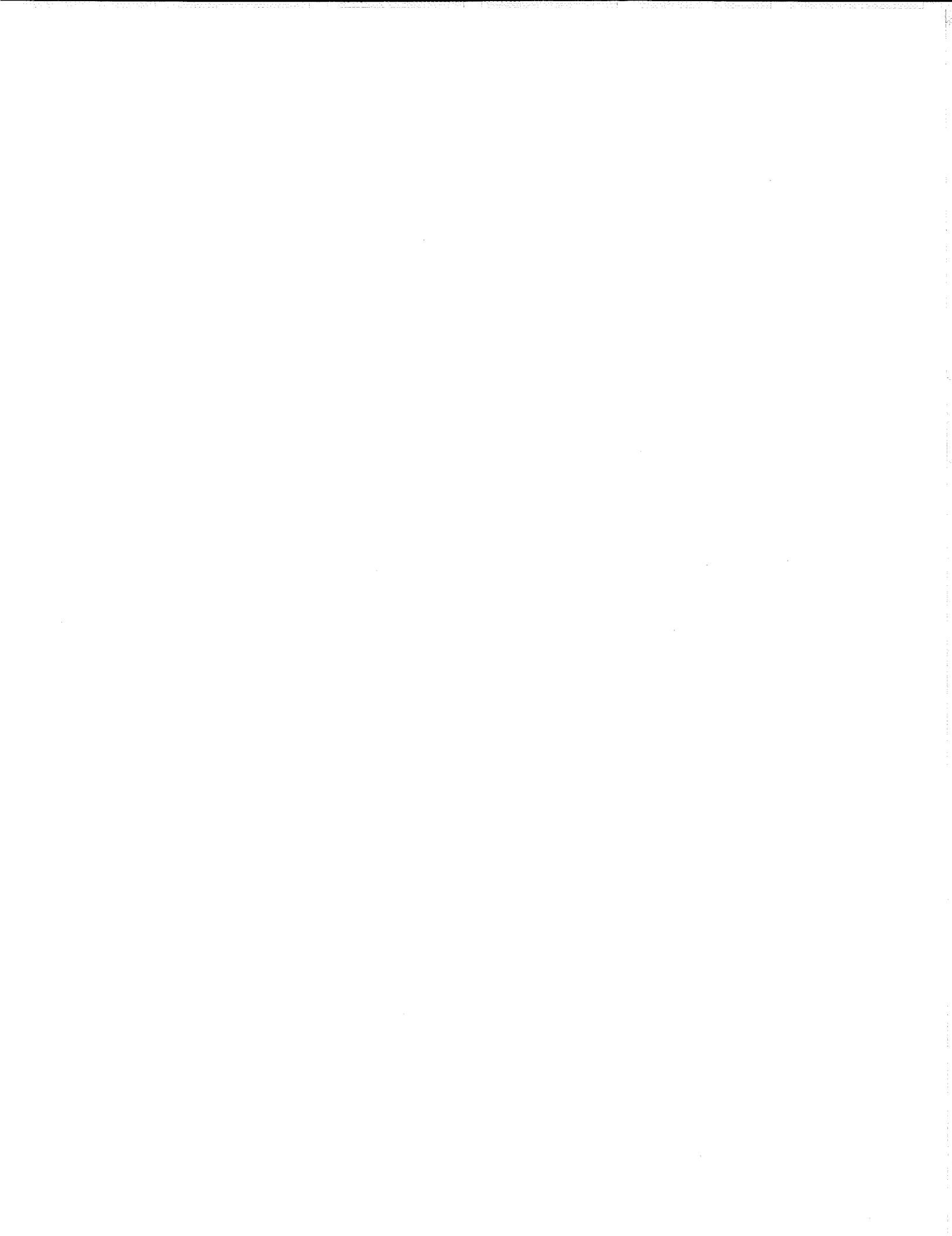
35 THAT THE TWIST-ING KA-LEI-DO-SCOPE MOVES US ALL IN TURN.

37 THERE'S A RHYME AND REA-SON TO THE WILD OUT- DOORS

39 WHEN THE HEART OF THIS STAR-CROSSED VOY-AGER BEATS IN TIME WITH YOURS AND f







# Flute

## Canon Remix

Pachelbel / Arr. Bernice

5

4

*mf*

10

13

17

21

24

29

31

37

38

45

*f*

50

53

61

63

*mf*

69

70

*f*

Detailed description of the musical score: The score is for a flute part in 4/4 time, B-flat major. It begins with a 4-measure rest, followed by a series of half notes: G4, A4, Bb4, C5, Bb4, A4. The first staff ends with a measure containing a boxed number '5'. The second staff starts at measure 10 and continues with half notes: G4, A4, Bb4, C5, Bb4, A4. A dynamic marking of *mf* is placed below the first staff. The third staff starts at measure 17 and continues with half notes: G4, A4, Bb4, C5, Bb4, A4. A boxed number '13' is placed above the second staff, and '21' is placed above the third staff. The fourth staff starts at measure 24 and continues with half notes: G4, A4, Bb4, C5, Bb4, A4. A boxed number '29' is placed above the fourth staff. The fifth staff starts at measure 31 and continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A boxed number '37' is placed above the fifth staff. The sixth staff starts at measure 38 and continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The seventh staff starts at measure 45 and continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A dynamic marking of *f* is placed below the seventh staff, and a boxed number '45' is placed above the seventh staff. The eighth staff starts at measure 50 and continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A boxed number '53' is placed above the eighth staff, and '61' is placed above the ninth staff. The ninth staff starts at measure 63 and continues with half notes: G4, A4, Bb4, C5, Bb4, A4. A dynamic marking of *mf* is placed below the ninth staff, and a boxed number '69' is placed above the ninth staff. The tenth staff starts at measure 70 and continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A dynamic marking of *f* is placed below the tenth staff.

2  
76

[77] [Title]



A musical staff in treble clef with a key signature of one flat (B-flat). It begins with a double bar line and a fermata. The notation includes a series of eighth notes and quarter notes, ending with a whole note. A trapezoidal hairpin is positioned below the staff.

82

[83]



A musical staff in treble clef with a key signature of one flat (B-flat). It starts with a whole note, followed by a quarter note, and ends with a half note. A trapezoidal hairpin is positioned below the staff.

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

4

5

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

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

13 With Energy

mf

16

21

29

26

31

37

41

45

46

51

53 Solo

*mp*

*mf*

*f*

2  
56

[Title]



61

61

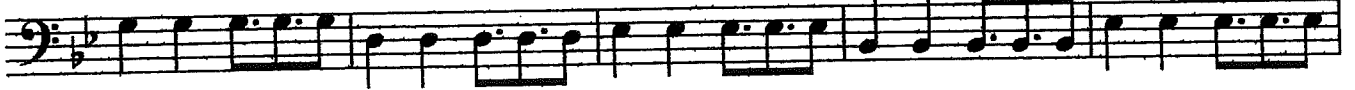


69

66



71



77

76



83

81



# Carol of The Bells

Melody - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

*mp*

Musical staff 6-11: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 6-11 show a melodic line starting with a whole rest in measure 6, followed by quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 12-17: Treble clef, key signature of two flats, 4/4 time signature. Measures 12-17 continue the melodic line with quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 18-23: Treble clef, key signature of two flats, 4/4 time signature. Measure 18 starts with *rit.* and a fermata over a whole note G4. Measure 19 has a box labeled 'A' above it. Measure 20 changes to 3/4 time signature. Measures 20-23 are marked *f* and contain eighth notes with accents: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 24-30: Treble clef, key signature of two flats, 4/4 time signature. Measure 24 has a box labeled 'B' above it. Measures 24-30 contain eighth notes with accents: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 31-36: Treble clef, key signature of two flats, 4/4 time signature. Measure 31 has a box labeled 'C' above it. Measures 31-36 contain eighth notes with accents, including some beamed eighth notes. Measure 36 has a box labeled 'D' above it and is marked *f*. Measures 31-36 are marked *mf*.

Musical staff 37-42: Treble clef, key signature of two flats, 4/4 time signature. Measure 37 has a box labeled 'E' above it. Measures 37-42 contain eighth notes with accents. Measure 42 is marked *rit.*

# Carol of The Bells

Bass Line - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The piece begins with a *mp* dynamic. The first line (measures 1-7) features a series of quarter notes: B-flat, A, G, F, E, D, C. The second line (measures 8-14) continues with quarter notes: B-flat, A, G, F, E, D, C, followed by a half note B-flat. The third line (measures 15-21) starts with a *rit.* marking and includes a boxed section 'A' (measures 19-21) marked *a tempo - Repeat 4x*. The fourth line (measures 22-30) includes a boxed section 'B' (measures 22-24) and a boxed section 'D' (measures 29-30) marked *Repeat 3x*. The fifth line (measures 31-39) includes a boxed section 'C' (measures 31-33) marked *mf* and a boxed section 'D' (measures 38-39) marked *f*. The sixth line (measures 40-42) includes a boxed section 'E' (measures 40-42) marked *rit.* and ends with a fermata over the final note.





# Mallets

# Cheer # 1

arr. Bernice

*Watch Conductor  
Slow-Fast*

The musical score is written for mallets in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a double bar line and a repeat sign. The first measure contains a quarter note G4 with an accent (>). The second measure contains a quarter rest followed by a quarter note G4 with an accent. The third measure contains a quarter note G4 with an accent. The fourth measure contains a quarter note G4 with an accent. The fifth measure contains a quarter note G4 with an accent. The sixth measure contains a quarter note G4 with an accent. The seventh measure contains a quarter note G4 with an accent. The eighth measure contains a quarter note G4 with an accent. The ninth measure contains a quarter note G4 with an accent. The tenth measure contains a quarter note G4 with an accent. The eleventh measure contains a quarter note G4 with an accent. The twelfth measure contains a quarter note G4 with an accent. The thirteenth measure contains a quarter note G4 with an accent. The fourteenth measure contains a quarter note G4 with an accent. The fifteenth measure contains a quarter note G4 with an accent. The sixteenth measure contains a quarter note G4 with an accent. The seventeenth measure contains a quarter note G4 with an accent. The eighteenth measure contains a quarter note G4 with an accent. The nineteenth measure contains a quarter note G4 with an accent. The twentieth measure contains a quarter note G4 with an accent. The second staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music starts with a double bar line and a repeat sign. The first measure contains a quarter note G4 with an accent. The second measure contains a quarter rest followed by a quarter note G4 with an accent. The third measure contains a quarter note G4 with an accent. The fourth measure contains a quarter note G4 with an accent. The fifth measure contains a quarter note G4 with an accent. The sixth measure contains a quarter note G4 with an accent. The seventh measure contains a quarter note G4 with an accent. The eighth measure contains a quarter note G4 with an accent. The ninth measure contains a quarter note G4 with an accent. The tenth measure contains a quarter note G4 with an accent. The eleventh measure contains a quarter note G4 with an accent. The twelfth measure contains a quarter note G4 with an accent. The thirteenth measure contains a quarter note G4 with an accent. The fourteenth measure contains a quarter note G4 with an accent. The fifteenth measure contains a quarter note G4 with an accent. The sixteenth measure contains a quarter note G4 with an accent. The seventeenth measure contains a quarter note G4 with an accent. The eighteenth measure contains a quarter note G4 with an accent. The nineteenth measure contains a quarter note G4 with an accent. The twentieth measure contains a quarter note G4 with an accent. The score ends with a double bar line and a repeat sign.

Recorded by COLDPLAY

# CLOCKS

GUITAR

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN

Arranged by JOHN WASSON

(DRIVING ROCK)

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measure 1 starts with a forte (*f*) dynamic. Notes include quarter notes with accents and eighth notes.

Musical staff 2: Continuation of the melody from staff 1, ending with a repeat sign. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Musical staff 3: Chordal accompaniment. Measure 9 is boxed. Chords Eb, Bbm1, and Fm1 are indicated above the staff. The staff contains rhythmic slashes. Measure numbers 10, 11, and 12 are indicated below.

Musical staff 4: Chordal accompaniment. Measure 13 is boxed. Chords Eb, Bbm1, and Fm1 are indicated above the staff. The staff contains rhythmic slashes. Measure numbers 14, 15, and 16 are indicated below.

Musical staff 5: Chordal accompaniment. Measure 17 is boxed. Chords Eb, Bbm1, and Fm1 are indicated above the staff. The staff contains rhythmic slashes. Measure numbers 18, 19, and 20 are indicated below.

Musical staff 6: Chordal accompaniment. Measure 21 is boxed. Chords Eb, Bbm1, and Fm1 are indicated above the staff. The staff contains rhythmic slashes. Measure numbers 22, 23, and 24 are indicated below.

Musical staff 7: Melodic line. Measure 25 is boxed. Starts with a forte (*f*) dynamic. Measure numbers 26, 27, and 28 are indicated below.

Musical staff 8: Melodic line. Measure numbers 29, 30, 31, and 32 are indicated below.

Musical staff 9: Melodic line. Measure 33 is boxed. Measure numbers 34, 35, and 36 are indicated below.

Musical staff 10: Melodic line. Measure numbers 37, 38, 39, and 40 are indicated below.

GUITAR

41 G<sup>b</sup>MA<sup>7</sup> Db AbG  
42 43 44  
ff mf

45 G<sup>b</sup>MA<sup>7</sup> Db AbG  
46 47 48

49 G<sup>b</sup>MA<sup>7</sup> Db AbG  
50 51 52  
f

53 G<sup>b</sup>MA<sup>7</sup> Db AbG  
54 55 56

57 65 8  
57-64 65-72

73 mf 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88 ff

89 B<sup>b</sup>m1<sup>7</sup> f 90 91 92 mp 93 ff



# Cold Duck Time

Eddie Harris

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

For your use



# Supplemental Material - Cold Duck Time

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F<sup>7</sup> B<sup>b7</sup> D<sup>bMA7</sup> E<sup>bMA7</sup> F<sup>7</sup> B<sup>b7</sup> D<sup>bMA7</sup> E<sup>bMA7</sup>

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

## Useful scales

F Blues Scale

D<sup>b</sup> Major

(D<sup>bMA7</sup>)

E<sup>b</sup> Major

(E<sup>bMA7</sup>)

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

## Sample Bass Line

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

D<sup>bMA7</sup>    E<sup>bMA7</sup>    F<sup>7</sup>

1 1 1 1    1 1 1    1 1 1 1 1 5 b7 1

## Guitar Voicings

F<sup>7</sup>    B<sup>b7</sup>    D<sup>bMA7</sup>    E<sup>bMA7</sup>

x    6fr.    x    4fr.    x    6fr.

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

GUITAR

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

The sheet music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several systems of staves, each containing a melodic line and a corresponding chord progression. The music is marked with various performance instructions and measure numbers.

- System 1:** Measures 1-8. Includes markings for **(ROCK)**, **8**, **(9)**, **7**, **(DISTORTION)**, **F(N0B2D)**, **(17)**, and **5**. Measure numbers 1-8, 9-15, 16, 17, and 18-22 are indicated.
- System 2:** Measures 23-26. Includes markings for **A(N0B2D)**, **Bb(N0B2D)**, and **Bb(N0B2D)**. Measure numbers 23, 24, 25, and 26 are indicated.
- System 3:** Measures 27-30. Includes markings for **F(N0B2D)** and **Bb(N0B2D)**. Measure numbers 27, 28, 29, and 30 are indicated.
- System 4:** Measures 31-34. Includes markings for **F(N0B2D)** and **Bb(N0B2D)**. Measure numbers 31, 32, 33, and 34 are indicated.
- System 5:** Measures 35-38. Includes markings for **F(N0B2D)** and **Bb(N0B2D)**. Measure numbers 35, 36, 37, and 38 are indicated.
- System 6:** Measures 39-42. Includes markings for **C(N0B2D)**, **F(N0B2D)**, **C(N0B2D)**, **F(N0B2D)**, **Bb(N0B2D)**, **F(N0B2D)**, **C(N0B2D)**, and **D(N0B2D)**. Measure numbers 39, 40, 41, and 42 are indicated.
- System 7:** Measures 43-46. Includes markings for **(D(N0B2D))**, **Bb(N0B2D)**, **F(N0B2D)**, and **C(N0B2D)**. Measure numbers 43, 44, 45, and 46 are indicated.

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GUITAR

Musical staff 1: Treble clef, key signature of one flat. Measures 47-50. Chords: D(NOSRD), Bb(NOSRD), F(NOSRD), C(NOSRD). Rhythmic pattern: quarter notes with accents.

Musical staff 2: Treble clef, key signature of one flat. Measures 51-54. Chords: A(NOSRD), Bb(NOSRD), Bb(NOSRD). Rhythmic pattern: eighth notes in pairs. **53** circled above measure 53. *mf* dynamic marking below measures 51-54.

Musical staff 3: Treble clef, key signature of one flat. Measures 55-58. Chords: F(NOSRD), Bb(NOSRD). Rhythmic pattern: eighth notes in pairs.

Musical staff 4: Treble clef, key signature of one flat. Measures 59-62. Chords: F(NOSRD), Bb(NOSRD). Rhythmic pattern: eighth notes in pairs.

Musical staff 5: Treble clef, key signature of one flat. Measures 63-66. Chords: F(NOSRD), Bb(NOSRD). Rhythmic pattern: eighth notes in pairs.

Musical staff 6: Treble clef, key signature of one flat. Measures 67-70. Chords: C(NOSRD), F(NOSRD), C(NOSRD), Bb(NOSRD), **69** F(NOSRD), C(NOSRD), D(NOSRD). Measure 69 is circled.

Musical staff 7: Treble clef, key signature of one flat. Measures 71-74. Chords: (D(NOSRD)), Bb(NOSRD), F(NOSRD), C(NOSRD), A(NOSRD). Measure 71 has a slash through the chord name.

Musical staff 8: Treble clef, key signature of one flat. Measures 75-79. Chords: 1. (A(NOSRD)) Bb(NOSRD); 2. (A(NOSRD)) Bb(NOSRD) F(NOSRD). Measure 75 has a slash through the chord name. First ending bracket over measures 75-76, second ending bracket over measures 77-79.

##





Chord Chart

# Express Yourself

Chord Chart for "Express Yourself" in E-flat major, 4/4 time. The chart shows 16 systems of chords and fingerings for guitar. Each system includes a treble clef staff with a diamond symbol for a barre and a chord diagram. Chord names are written above the staff, and some are boxed with letters A through P. Measure numbers 7, 13, 19, 25, 31, 44, 50, 56, 62, and 68 are indicated at the start of their respective systems. The chart ends with a double bar line and repeat signs.

Chord names and boxed letters:

- System 1: Eb, Ab Bb Eb, Ab Bb **A** Eb, Ab Bb
- System 2: Eb, Ab Bb, Eb, Ab Bb, Eb, Ab Bb
- System 3: **B** Eb, Ab Bb, **C** Eb, Ab Bb, Eb, Ab Bb
- System 4: **D** Ab7, Ab7, Bb, **E** Eb, Ab Bb
- System 5: Eb, Ab Bb, **F** Eb, Ab Bb, Eb, Ab Bb
- System 6: **G** 8, **H** Ab7, Ab7, Bb, **I** Eb
- System 7: Ab Bb, Eb, Ab Bb, **J** Eb, Ab Bb, Eb
- System 8: Ab Bb, **K** Eb, Ab Bb, Eb, Ab Bb, **L** Eb
- System 9: Ab Bb, Eb, Ab Bb, **M** Eb, Ab Bb, Eb
- System 10: Ab Bb, **N** Eb, Ab Bb, Eb, Ab Bb, **O** Eb
- System 11: Ab Bb, Eb, Ab Bb, **P** Eb, Ab Bb, Eb



GUITAR

Musical staff 1: Chords  $B^b6/9$ ,  $A^b13$ ,  $B^bMA7$ ,  $A^b13$ . Measure numbers 35, 36, 37, 38. Dynamics  $mf$ .

Musical staff 2: Chords  $Gmi7$ ,  $Cmi7$ ,  $F9$ ,  $B^b6/9$ . Measure numbers 39, 40, 41, 42. Dynamics  $mf$ .

Musical staff 3: Chords  $E^bMA7$ ,  $Ami7(b5)$ ,  $D7(b9)$ ,  $Gmi7$ . Measure numbers 43, 44, 45, 46.

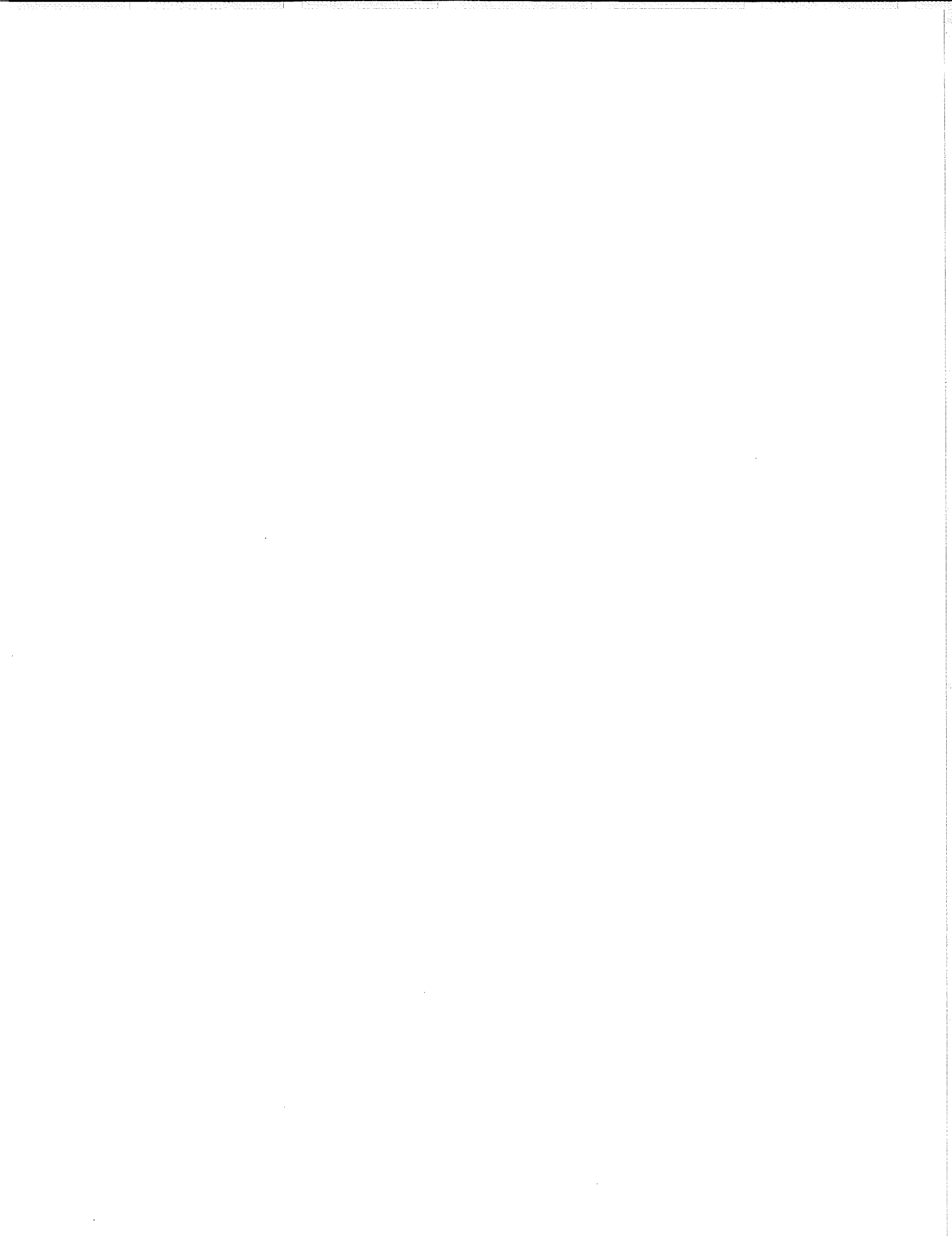
Musical staff 4: Measure numbers 47, 48, 49, 50. Dynamics  $mf$ .

Musical staff 5: Measure numbers 51, 52, 53, 54. Chord  $D+7(\#9)$ . Includes instruction **D.S. AL CODA**.

**♩ CODA**

Musical staff 6: Chords  $Cmi7$ ,  $E^b/F$ ,  $Dmi7(b5)$ ,  $G+7(b9)$ ,  $G7(b9)$ ,  $Cmi7$ ,  $E^b/F$ . Measure numbers 55, 56, 57, 58, 59.

Musical staff 7: Chords  $(E^b/F)$ ,  $B^b6/9$ ,  $A^b13$ ,  $Cmi7$ ,  $BMA7$ ,  $B^b6/9$ . Measure numbers 60, 61, 62, 63, 64. Dynamics  $mf$ .



# Forever Young

C Trumpet

Measure 1 guitar only

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

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

GUITAR

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

(FUNKY R&B)

(CONTINUE BVA PATTERN) 4

*f*

5 6 7 8

(CONTINUE PATTERN) 12

9 10 11 12

(13) (BVA PATTERN) 4

*mf*

14 15 16

17 18 19 20

(21) *f*

Ab Eb/G Fmi7 Ab/Eb Db > Bbm17 Db/Eb Fmi7 Ab/C Db Ab

22 23

Bbm17 Db/Eb Ab Eb/G Fmi7 Ab/Eb Db > Bbm17 Db/Eb

24 25 26

Fmi7 Ab/C Db Ab Bbm17 Db/Eb Ab Bbm17 Db/Eb Ab

27 28 29

GUITAR

31 (BVA PATTERN)

Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab). Measure 30:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 31:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 32:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 33:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Dynamics:  $ff$  (measures 30-31),  $mf$  (measures 32-33).

Musical staff 2: Treble clef, key signature of three flats. Measure 34:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 35:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 36:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 37:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 38:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Dynamics:  $ff$  (measures 34-35),  $mf$  (measures 36-37),  $ff$  (measure 38).

Musical staff 3: Treble clef, key signature of three flats. Measure 39:  $A^b$ ,  $E^b/G$ ,  $F m_1^7$ ,  $A^b/E^b$ ,  $D^b$ . Measure 40:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Measure 41:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Dynamics:  $f$  (measures 39-40),  $ff$  (measures 41-42).

Musical staff 4: Treble clef, key signature of three flats. Measure 42:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 43:  $E^b/G$ ,  $F m_1^7$ ,  $A^b/E^b$ ,  $D^b$ . Measure 44:  $B^b m_1^7$ ,  $D^b/E^b$ . Dynamics:  $f$  (measures 42-43),  $ff$  (measure 44).

Musical staff 5: Treble clef, key signature of three flats. Measure 45:  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Measure 46: (MUTED FILLS AND RIFFS). Measure 47: (MUTED FILLS AND RIFFS). Measure 48: (MUTED FILLS AND RIFFS). Measure 49: (MUTED FILLS AND RIFFS). Measure 50: (MUTED FILLS AND RIFFS). Measure 51: (MUTED FILLS AND RIFFS). Measure 52: (MUTED FILLS AND RIFFS). Dynamics:  $f$  (measures 45-46),  $ff$  (measures 47-52). Text: GRAD. CRESC. (measures 48-52).

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

Musical staff 7: Treble clef, key signature of three flats. Measure 53:  $A^b$ ,  $E^b/G$ ,  $F m_1^7$ ,  $A^b/E^b$ . Measure 54:  $D^b$ ,  $A^b/C$ ,  $B^b m_1^7$ ,  $D^b/E^b$ . Measure 55:  $D^b$ ,  $A^b/C$ ,  $B^b m_1^7$ ,  $D^b/E^b$ . Dynamics:  $ff$  (measures 53-55).

Musical staff 8: Treble clef, key signature of three flats. Measure 56:  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Measure 57:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 58:  $E^b/G$ ,  $F m_1^7$ ,  $A^b/E^b$ . Dynamics:  $ff$  (measures 56-58).

Musical staff 9: Treble clef, key signature of three flats. Measure 59:  $D^b$ ,  $A^b/C$ ,  $B^b m_1^7$ ,  $D^b/E^b$ . Measure 60:  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Measure 61:  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Measure 62:  $F m_1^7$ ,  $A^b/C$ ,  $D^b$ ,  $D^b/E^b$ ,  $A^b$ . Dynamics:  $ff$  (measures 59-62).

Musical staff 10: Treble clef, key signature of three flats. Measure 63:  $B^b m_1^7$ ,  $A^b/C$ . Measure 64:  $D^b$ . Measure 65:  $D m_1^7(b^b)$ ,  $D^b/E^b$ . Measure 66:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 67:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 68:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Measure 69:  $B^b m_1^7$ ,  $D^b/E^b$ ,  $A^b$ . Dynamics:  $ff$  (measures 63-69).

Chord Chart

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

4 (E) (G) (F) (G) (Bb) (Ab) (Bb)(Ab)

B

*ff*

C

9 (G) (E) C (F) D<sup>b</sup> (G) E<sup>b</sup> D<sup>b</sup> C Cm Fm/C Cm

D

E

16 Cm Fm/C Fm/CCm Cm Fm/C Cm Cm Fm/C Fm/CCm Cm

play D-E 1st time only *mp*

F

$\frac{\text{C}}{\text{G}}$

23 Cm Cm Cm G7 Cm

*mf*

To Coda (On 3rd Time)  $\Phi$

G

32 Fm Cm G7 Cm Fm G G G Cm

*f*

H

41 Fm/C Cm Cm Fm/CFm/CCm Cm Fm/C Cm Cm Fm/CFm/CCm

Solos (begin 2nd time)

I 48 G7 optional bass line play 2nd & 3rd time only Cm G7 Cm G7 optional bass line J

*f*

*D.S. al Coda*

53 Cm G7 Cm Cm



⊕ *Coda*

**K** 57 *ff* Cm Fm/C Cm Cm Fm/C Fm/C Cm Cm Fm/C Cm

**L** Cm Fm/C Fm/C Cm Fm/C Fm/C Cm (E) (G) (F) (Ab) (G) (Bb) (Ab) (Bb)(Ab)

**M** 69 (G) (E) C (F) D<sup>b</sup> (G) E<sup>b</sup> D<sup>b</sup> C



GUITAR

(41) Eb5

C5 Bb5 F5

35 36 37 38 39 40

TO CODA

C5 Bb5 F5 (CLEAN) F GMI

43 44 45 46 47 48

(49) Bb Eb Bb CMI F GMI

50 51 52

(53) F Eb Bb CMI F GMI

54 55 56

F Eb Bb CMI F GMI

57 58 59 60

(61) F Eb Bb CMI F GMI

62 63 64

D.S. AL CODA

F Eb Bb CMI F GMI

65 66 67 68

CODA

Bb Eb Bb CMI F GMI

69 70 71 72

Bb Eb Bb CMI F GMI

73 74 75 76

ff

Piano

# A Message To You Rudy

**A**

4

4

**B**

9

C F G C F G C

14

F G C F G C F G

**C**

19

C F G C F G C

Piano, p. 2

A Message To You Rudy

24

F G D C F G C F G

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

29

C F G C F G E C

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

34

F G C F G C F G

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

39

C F F *molto rit.* G C6 = C-E-A

Musical notation for measures 39-41. Treble clef with chords C, F, F, G, C6. Bass clef with single notes. Includes "molto rit." and "C6 = C-E-A".

# MOVE THE JOY

arr. Bernice

A

B

This musical score is for the piece "Move the Joy" arranged by Bernice. It is written for a large ensemble and is divided into two sections, A and B. Section A spans measures 1 through 16, and Section B spans measures 17 through 32. The score includes parts for the following instruments:

- Flute
- Clarinet in B $\flat$
- Bass Clarinet
- Alto Sax.
- Tenor Sax.
- Baritone Sax.
- Trumpet in B $\flat$  1
- Trombone
- Baritone (T.C.)
- Tuba
- Timpani
- Mallets 1
- Snare
- Bass Drum 1
- Bass Drum 2
- Suspended Cymbal
- Synthesizer 1

Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions such as "2nd Time Only" are placed above certain measures. The score uses a variety of note values, rests, and articulation marks to create a rhythmic and melodic texture.

# Mallets

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for mallets in 4/4 time, featuring two systems of staves. The first system contains measures 6 through 22, and the second system contains measures 25 through 57. The score includes dynamic markings such as *f*, *mf*, and *p*, as well as articulation marks like accents and slurs. Measure numbers are enclosed in boxes: 6, 10, 14, 18, 22, 28, 32, 36, 40, 44, 48, 52, and 56. The piece is divided into two sections: "Gloria In Excelsis Deo" (measures 6-22) and "Ode To Joy" (measures 25-57). The "Ode To Joy" section begins at measure 28 and includes a 4-measure rest at measure 32. The score concludes with a double bar line at measure 57.









# Mr. P.C.

John Coltrane

The musical notation consists of three staves in 4/4 time, starting with a treble clef and a key signature of two flats (Bb and Eb). The melody is as follows:

- Staff 1: Chord  $C_{mi}^7$ . Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 2: Chord  $F_{mi}^7$ . Melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Chord  $C_{mi}^7$ . Melody: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).
- Staff 3: Chord  $A_{b7}$ . Melody: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Chord  $G^7$ . Melody: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Chord  $C_{mi}^7$ . Melody: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

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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

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

# Supplemental Material - Mr. P.C.

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

## Useful scales

<b>C Blues Scale</b>	<b>C Dorian</b>	<b>(<math>C_{MI}^7</math>)</b>	<b>F Dorian</b>	<b>(<math>F_{MI}^7</math>)</b>
----------------------	-----------------	--------------------------------	-----------------	--------------------------------

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

<b><math>A^{b7}</math> Mixolydian</b>	<b>(<math>A^{b7}</math>)</b>	<b>G Mixolydian</b>	<b>(<math>G^7</math>)</b>
---------------------------------------	------------------------------	---------------------	---------------------------

1 2 3 4 5 6 b7 1    1 2 3 4 5 6 b7 1

## Sample Bass Line

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

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

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

## Guitar Voicings

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

x 3fr.    4fr.    3fr.



From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 1  
Flute

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

Ballad

The musical score is written for a flute in 4/4 time, featuring a ballad tempo. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers are indicated in boxes at the start of each staff: 9, 17, 25, 33, 41, 45, 53, 61, and 64. Dynamic markings include *mf*, *mp*, *p*, *f*, and *rit.*. There are also crescendo and decrescendo hairpins. The piece concludes with a final measure marked with a double bar line and a *p* dynamic.

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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

Flute

The first system of the musical score for Flute consists of four staves. The top staff is in treble clef and begins with a dynamic marking of *p*. The second staff is in treble clef and contains a circled letter 'A' above a measure. The third staff is in bass clef and contains a circled letter 'B' above a measure, with a dynamic marking of *f* below it. The fourth staff is in bass clef and contains dynamic markings of *fp* and *f* below it. The music features various melodic lines with slurs and accents.

# My Way

Flute

The second system of the musical score for Flute is identical to the first system. It consists of four staves. The top staff is in treble clef and begins with a dynamic marking of *p*. The second staff is in treble clef and contains a circled letter 'A' above a measure. The third staff is in bass clef and contains a circled letter 'B' above a measure, with a dynamic marking of *f* below it. The fourth staff is in bass clef and contains dynamic markings of *fp* and *f* below it. The music features various melodic lines with slurs and accents.

## 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

2

## 1. Processional

Flute

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

*f*

7

**A** Andante

*mf*

14

**B**

22

**C**

29

**D**

37

*div.*

*f*

*unis.*

*mf*

**E**

43

1.

*div.*

*unis.*

3

49

2. *rit.*

*div.*

*unis.*

*f*

3



# Radioactive

As Recorded by Imagine Dragons

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

**REPEAT 3x**

**A** Cm7(add4) Eb6(add9) Bb6 Bb6 Cm(add4)

*mp*

**B** strings only B-D (Bb)(G) (Bb) Cm(root) Eb(root) Bb(root) F(root) Cm(root)

*mf*

**C** Eb(root) Bb(root) Cm Eb Bb F Cm

**D** % Eb Bb F Cm Eb Bb F **E** Cm Eb

High Chord Only *f*  
(No Bass)

**F** Bb F Cm Eb Bb F

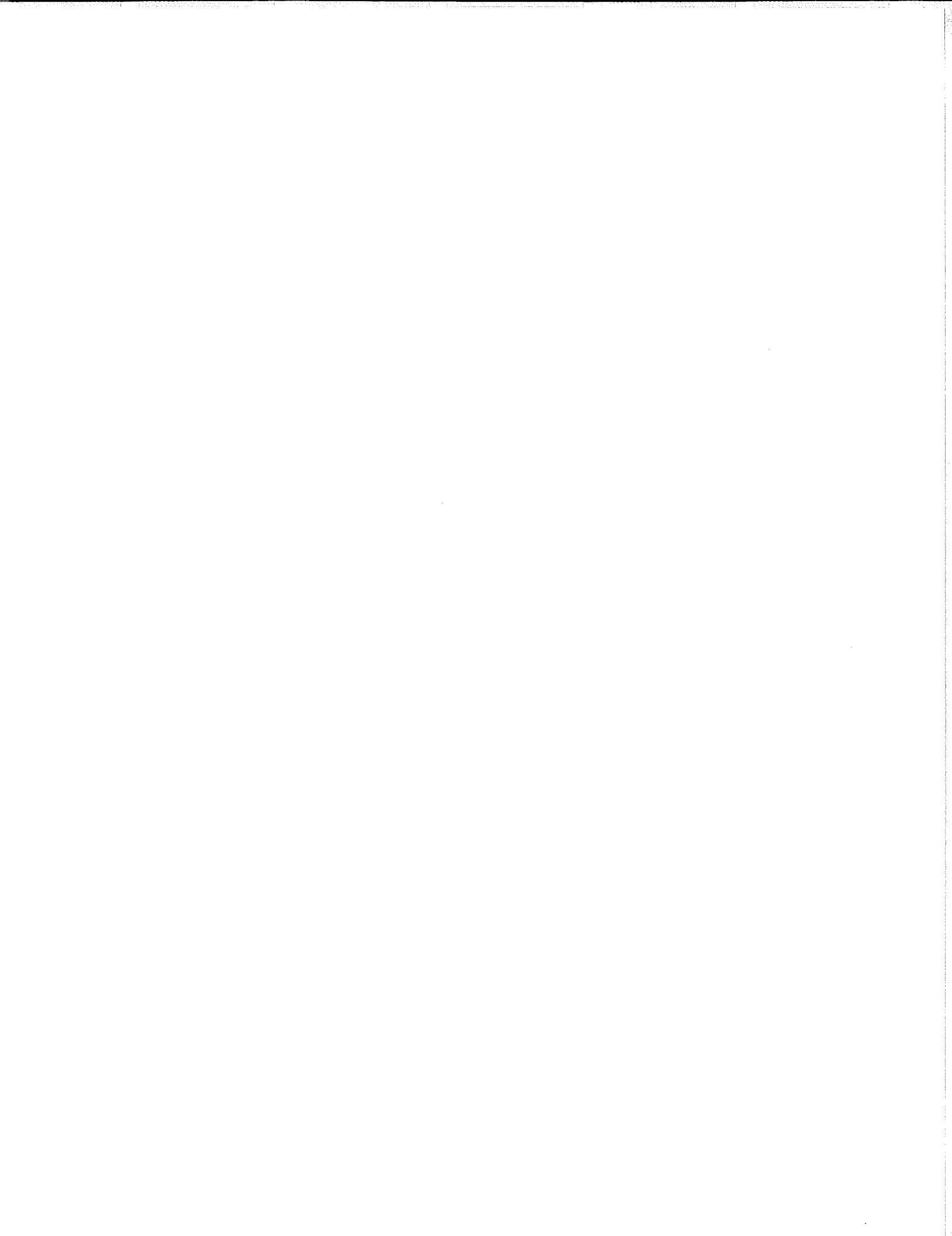
**To Coda (On 3rd Time)** ⊕

**1.** F **2.** F

**G** piano only Cm Eb Bb F Cm Eb Bb F(root) **D.S. al Coda**

*p*

**H** ⊕ Coda F5



Chord Chart

# Safe & Sound

arr. Bernice

Dance Groove ♩ = 118

As Recorded by Capital Cities

The chord chart is written in 4/4 time with a tempo of 118 bpm. It consists of ten staves of music. The first staff shows the initial chord progression: Fsus2, C, Am7, G, Fsus2, C, Am7. The second staff begins with a box labeled 'A' and a dynamic marking of *f*. It features a rhythmic pattern of alternating octaves (low-high) for the chords G, F(root), C(root), A(root), G(root), and B(root). The third staff continues this pattern with F(root), C(root), A(root), G(root), B(root), F(root), and C(root), ending with a box labeled 'B'. The fourth staff starts with a box labeled 'C' and a section symbol, followed by chords A(root), G(root), Fsus2, C, Am7, G, Fsus2, C, and Am7. The fifth staff begins with a box labeled 'D' and a dynamic marking of *mf f (2nd time)*. It includes the instruction 'To Coda' with a double bar line and a coda symbol. The sixth staff starts with a box labeled 'E' and chords Dm11, Dm9, Fmaj7, G6, Dm11, Dm9, Fmaj7, G6, and Dm11. The seventh staff continues with Dm9, Fmaj7, G6, Dm11, Dm9, Fmaj7, G6, Fsus2, and C. The eighth staff starts with a box labeled 'F' and chords Am7, G, Fsus2, C, followed by a section with chords Am7, G, Fsus2, C, and Am7, with notes (B), (C), (E), (B), (D), (G) indicated below. A box labeled 'H' is above this section. The ninth staff begins with a box labeled 'G' and chords A(root), G(root), F(root), C(root), A(root), G(root), with the instruction 'D.S. al Coda'. The tenth staff starts with a box labeled 'I' and the instruction 'Coda', followed by chords Am7, (B), (C), (E), (B), (D), (G), Fsus2, C, and Am7. The eleventh staff continues with a box labeled 'J' and chords G, Fsus2, C, Am7, G, (B), (C), (E), (B), (D), (G).



# Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

mf

7 Cm7 F7 B $\flat$  **A** B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

15 Cm7 F7 B $\flat$  **B** B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

23 F7 F $\sharp$ dim Gm C7 F7 F<sup>aug</sup> **C** B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m **D** B $\flat$  Gm

To Coda

31 Cm7 F7 B $\flat$  *D.S. al Coda* **E** B $\flat$  Gm Cm7 F7 B $\flat$

*f*

39






C

# Sight Reading Exercises

1 

2 


3 

4 

5 

6 

7 

8 

9 

Guitar

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

*mp*

5

*f*

The musical score consists of two staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a tempo marking of quarter note = 72 and a dynamic marking of mezzo-piano (mp). The melody is characterized by a series of eighth-note patterns, often beamed together, and is primarily contained within a single octave. The second staff starts at measure 5 and features a dynamic marking of forte (f). The melody continues with similar eighth-note patterns, showing a slight upward inflection in pitch towards the end of the piece. Both staves include phrasing slurs over the eighth-note groups.

Piano

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

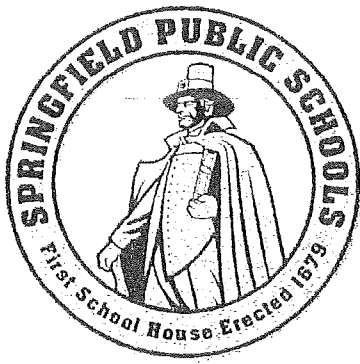
♩ = 72

*mp*

*f*

*E♭* *Gm* *Fm* *B♭7*

*E♭* *Gm* *Fm* *B♭7* *E♭* *A♭* *E♭*



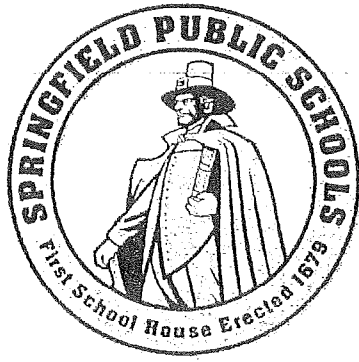
# SPS District Determined Measure

## *Music Performance Rubrics*

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

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

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



# SPS District Determined Measure

## Music Performance Rubric

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

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

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

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





# SHENANDOAH

for Concert Band

STRING BASS

FRANK TICHELI

Freely and very expressive ♩ = c. 50

(arco)

The musical score for String Bass is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The piece begins with a tempo of approximately 50 beats per minute. The score is divided into measures, with measure numbers 7, 12, 18, 23, 31, 35, 41, 47, 52, 56, 62, 69, and 75 marked. Performance instructions include dynamics such as *p*, *mf*, *f*, *ff*, *mp*, and *pp*, as well as articulation and phrasing like *arco*, *pizz.*, *ten.*, *rit.*, and *a tempo*. There are several rests of varying lengths, some marked with a '2' or '5' above them. The score concludes with a final measure containing a fermata.

# SOUL BOSSA NOVA

GUITAR

Words and Music by  
**QUINCY JONES**  
Arranged by **RICK STITZEL**

**(SIXTIES ROCK)**

4 (1-4) 5 (5) 6 (5-10) F+7(#9) (11) mf

13 Bb7 mf

Eb7 Bb7 G7 mf

C7 F7 Bb7 1. 2. mf

26 Bb Eb7 Bb Eb7 mf

Bb Eb7 mf ff

34 Bb7 mf

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This arrangement Copyright © 2007 Silhouette Music (ASCAP)

GITAR

Musical staff 1: Treble clef, key signature of two flats. Measure 38:  $E^b7$ . Measure 39: slash. Measure 40:  $B^b7$ . Measure 41:  $G7$ . Measure 42:  $f$ .

Musical staff 2: Treble clef, key signature of two flats. Measure 42:  $C7$ . Measure 43: slash. Measure 44:  $F7$ . Measure 45:  $To CODA$  with a circle containing a cross. Measure 46:  $B^b7$  with an accent (^).

Musical staff 3: Treble clef, key signature of two flats. Measure 46: circled number 46. Measure 47:  $B^b$  with  $mf$ . Measure 48:  $E^b$ . Measure 49:  $B^b$ . Measure 50:  $B^b$ . Measure 51:  $E^b$ . Measure 52:  $B^b$ . Measure 53:  $E^b$ . Measure 54:  $B^b$ .

Musical staff 4: Treble clef, key signature of two flats. Measure 50:  $B^b$ . Measure 51:  $E^b$ . Measure 52:  $B^b$ . Measure 53:  $B^b$ . Measure 54:  $E^b$ . Measure 55:  $B^b$ .

Musical staff 5: Treble clef, key signature of two flats. Measure 54: circled number 54. Measure 55:  $B^b7$ . Measure 56: slash. Measure 57: slash.

Musical staff 6: Treble clef, key signature of two flats. Measure 58:  $F7$ . Measure 59:  $E^b7$ . Measure 60:  $B^b7$  with an accent (^). Measure 61:  $D.S. AL CODA$ .

Musical staff 7: Treble clef, key signature of two flats. Measure 62:  $CODA$  with a circle containing a cross. Measure 63:  $B^b$  with an accent (^). Measure 64:  $C7$ . Measure 65:  $F7$ . Measure 66:  $B^b7$  with an accent (^).

Musical staff 8: Treble clef, key signature of two flats. Measure 67: slash. Measure 68:  $C7$ . Measure 69:  $F7$ . Measure 70:  $B^b7$  with an accent (^). Measure 71: slash. Measure 72:  $F+7$  with an accent (^). Measure 73:  $B^b9(\#11)$  with an accent (^).

# THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

*f*

11

19

*mp*

27

(opt.)

*f*

# THE STAR SPANGLED BANNER

Oboe

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for Oboe in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo/mood is marked 'Majestic'. A dynamic marking of *f* (forte) appears below the first staff. A boxed measure number '3' is placed above the third measure. The second staff continues the melody. The third staff has a boxed measure number '11' above the first measure. The fourth staff has a boxed measure number '19' above the first measure and a dynamic marking of *mp* (mezzo-piano) below the staff. The fifth staff continues the melody. The sixth staff has a boxed measure number '27' above the first measure and a dynamic marking of *f* below the staff. The seventh staff concludes the piece with a double bar line.

# THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*p* *f*

**27**

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

# THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo/style is marked 'Majestic'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a half note G2 with a fermata, followed by a quarter rest, another quarter rest, and then a series of eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the first eighth note. A box containing the number '3' is positioned above the first eighth note. The second staff continues the melodic line with eighth and quarter notes. The third staff starts with a box containing the number '11' above the first note. The fourth staff begins with a box containing the number '19' above the first note, followed by a series of notes and a dynamic marking of *mp* (mezzo-piano) below the notes. The fifth staff continues the melodic line. The sixth staff starts with a box containing the number '27' above the first note, followed by a series of notes and a dynamic marking of *f* below the notes. The seventh staff concludes the piece with a half note G2 with a fermata.





# THE STAR SPANGLED BANNER

arr. by Robert W. Smith  
(ASCAP)

Bells

024-3860-00

Majestic

3

11

19

27

*f*

The musical score is written for bells in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with the tempo marking 'Majestic' and a dynamic marking 'f'. Measure numbers 3, 11, 19, and 27 are indicated by boxed numbers above the staves. The score ends with a double bar line.

# TAKE THE "A" TRAIN

GUITAR

Words and Music by

**BILLY STRAYHORN**

Arranged by **MICHAEL SWEENEY**

**(MEDIUM SWING)**  
(♩ = ♩♩)

4 5 **Bb6** C9(#11) 6 (S.M.) 7 8

9 Cm17 F7 11 **Bb6** 13 **Bb6** Fm17 Bb7 14

15 Ebma7 D9 Db9 C9 Cm17 21

22 F7 F7(b9) Bb6 C9(#11) Cm17 27

28 F7 TO CODA Bb6 G7(b9) C7(#9) F7(b9) 31 SOLO FOR ANY INSTRUMENT Cm17 F7 36

37 **Bb6** Cm17 F7 39 **Bb6** Fm17 Bb7 41 Ebma7 42

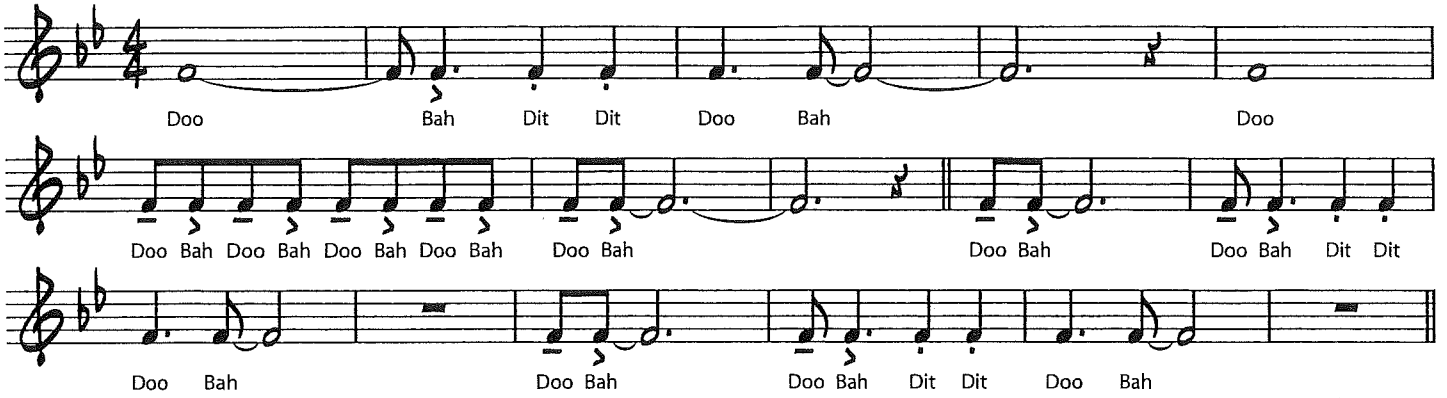
43 (Ebma7) D9 Db9 C9 Cm17 F7 F7 F7 48

49 4 Cm17 F7 Bb6 G7(b9) C7(#9) F7(b9) 56

57 CODA Bb9(#11) 59 60 61 **ff**

# GUITAR

## Rhythm Workout



Rhythm Workout musical notation in 4/4 time, key of Bb major. It consists of three staves of rhythmic exercises with vocalizations. The first staff has notes with lyrics: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes with lyrics: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has notes with lyrics: Doo, Bah, Doo, Bah, Doo, Bah, Dit, Dit, Doo, Bah.

## Melody Workout



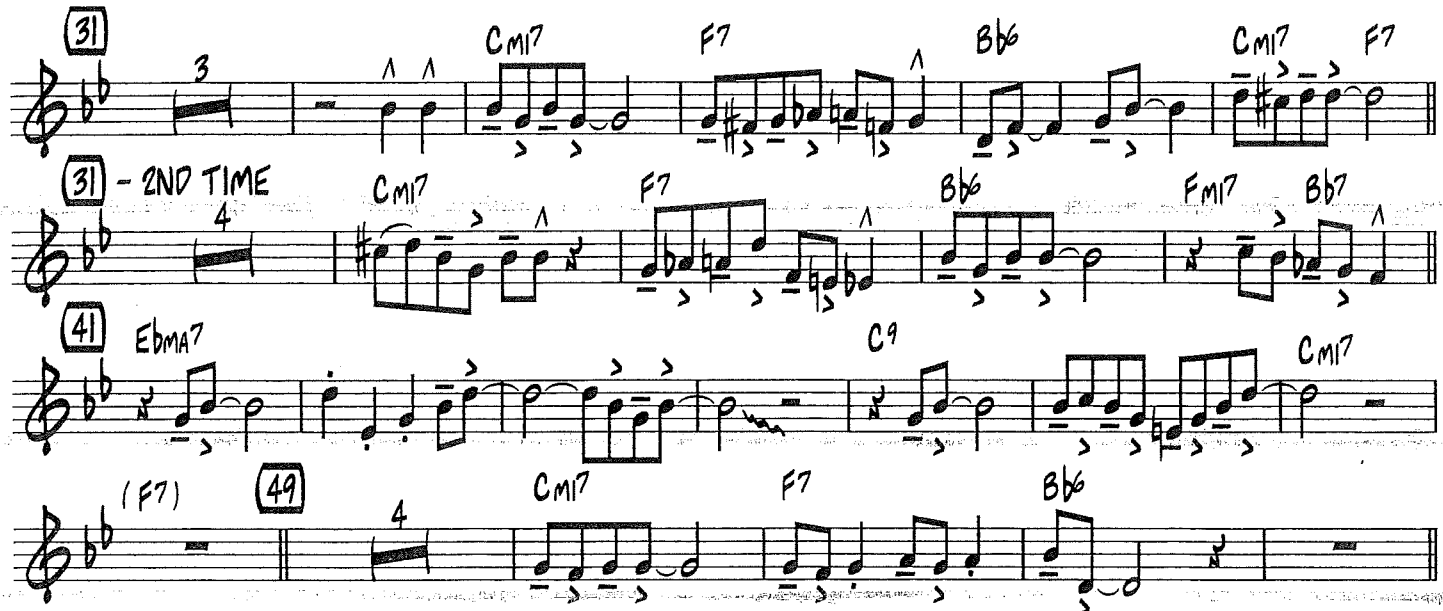
Melody Workout musical notation in 4/4 time, key of Bb major. It consists of three staves of melodic exercises. The first staff is a simple melodic line. The second and third staves show more complex rhythmic patterns with accents and slurs.

## Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time, key of Bb major. It consists of two staves of chord and scale exercises. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and includes chords Cmi7, F7, Bb6, and Ebma7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords C9, Cmi7, and F7.

## Demonstration Solo



Demonstration Solo musical notation in 4/4 time, key of Bb major. It consists of four staves of a solo piece. The first staff starts with a circled number 31 and includes chords Cmi7, F7, Bb6, Cmi7, and F7. The second staff starts with a circled number 31 and "2ND TIME" and includes chords Cmi7, F7, Bb6, Fmi7, and Bb7. The third staff starts with a circled number 41 and includes chords Ebma7, C9, and Cmi7. The fourth staff starts with a circled number 49 and includes chords (F7), Cmi7, F7, and Bb6.

# THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/  
BASSOON

With energy!

Bassoon only

1 *mp* 2 3 4 *f* 5 6 7 *p* 8 *f* 9 +Tbn./Bar.

10 11 12 13 14 15 16 17 *ff*

18 18 36 *f* 37 38 39 40 41

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

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf* 2

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

# THE TEMPEST

ROBERT W. SMITH

C FLUTE

With energy!

4

1 5. 6 7 8 10 11 12

*mp* *f* *mp*

9

13 14 15 16 17 19

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

18

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 37 38

36

39 40 41 42 43 44

*div.* *tr* *mp* *ff*

45

opt. 8va

46 47 48 49 50 51 52

*mf*

53 54 55 56 57 58 59 60 61 62

63

*loco* *f* *mp* *div.* *3*

64 65 66 67 68

69

72 73 74 75 76 77 78 79

*mf* *f* *ff*

# THE TEMPEST

OBOE

ROBERT W. SMITH

With energy!

4

9

18

36

45

63

69

2

mp

f

tr

ff

mf

f

ff

# THE TEMPEST

MALLET PERCUSSION I  
(Bells)

ROBERT W. SMITH

With energy!

8  
Bells

1 10 11 12 13 14 15 16

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

18

17 19 20 21 22 23

*ff* *mf*

24 25 26 27 28 29 30

36

31 32 33 34 35 37

*f*

45

38 39 40 41 42 43 44 46

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

47 48 49 50 51 52 53

54 55 56 57 58 59

63

3  
60 64 65 66 67 68

*f* *mp* *f*

69

2  
71 72 73 74 75 76 77 78 79

*mf* *f* *ff*

# THE TEMPEST

MALLET PERCUSSION II  
(Xylophone)

ROBERT W. SMITH

With energy!

9 Xylo. w/rubber mallets

1 8 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

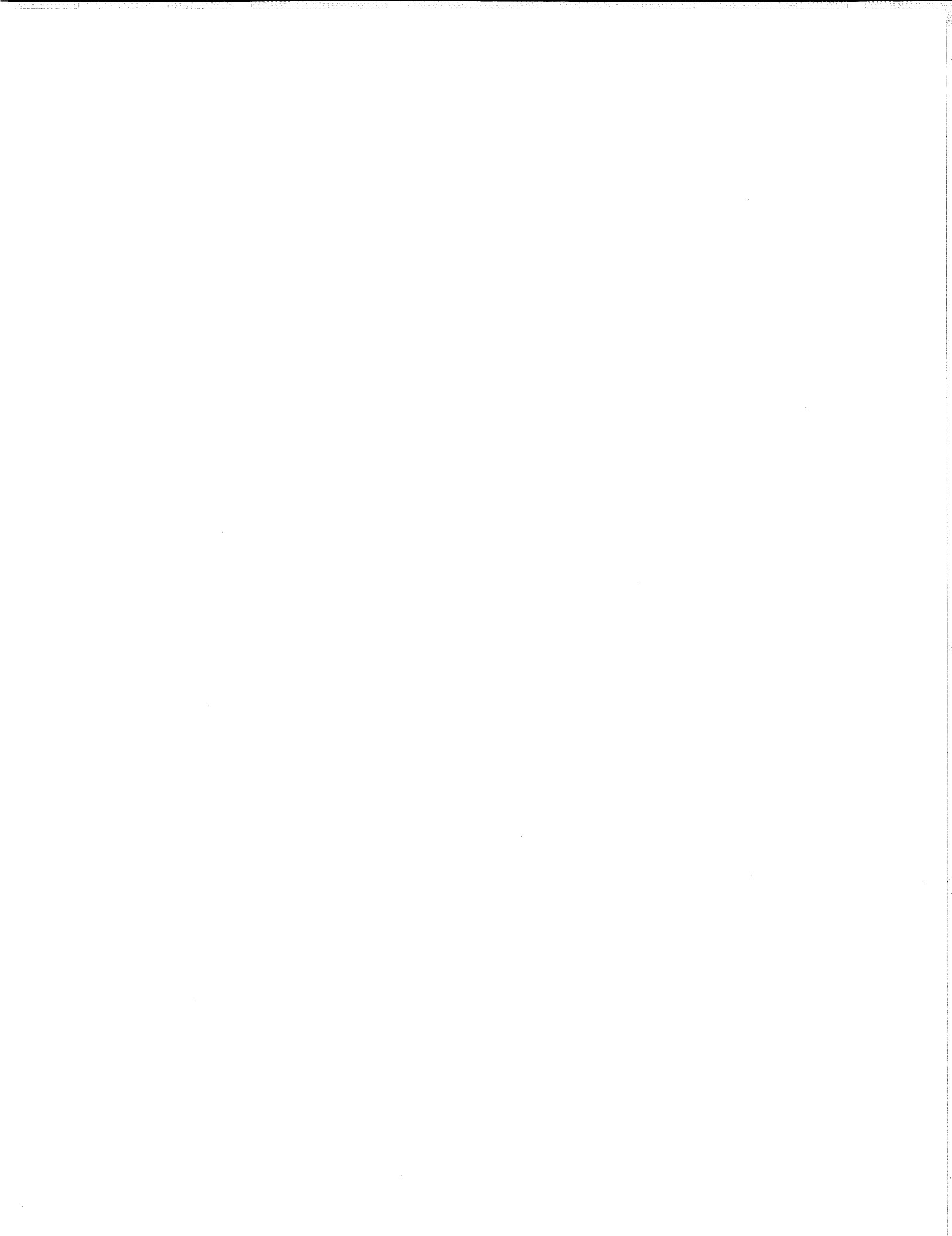
52 53 54 55 56 57 58 59

60 63 64 65 66 67 68 69

70 71 72 73 74 75 76 77 78 79

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







# WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

## INTRO

F7

## HEAD

F7

RHYTHM CONT. SIM.

Bb7 F7

C7 Bb7 C7 Bb7

C7 Bb7 F7

Chord Chart

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score consists of ten staves of music in 4/4 time, featuring a driving bass line. The key signature has two flats (Bb and Eb). The score is divided into sections A through E, with measure numbers 5, 9, 13, 18, 24, 28, 32, and 36. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). A double bar line with repeat dots is used at the end of section B. A section marked 'D' contains three diamond-shaped symbols. Section E includes a section marked '(On Last 3rd Time) To Coda' with a Coda symbol.

**Chord Progressions:**

- Staff 1: Eb, Bb/Eb, Db/Eb, Ab/Eb
- Staff 2 (A): Eb, Bb/Eb, Db/Eb, Ab/Eb
- Staff 3 (B): Eb, Bb/Eb, Db/Eb, Ab/Eb
- Staff 4 (C): Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb
- Staff 5 (D): Bb/Eb, Db/Eb, Ab/Eb, Ab, Bb/Ab, B/Ab
- Staff 6 (E): B/Ab, Db/Ab, Db/Ab, Db/Ab, Eb, Bb, Db
- Staff 7: Ab, Eb, Bb, Db
- Staff 8: Ab, Eb, Bb, Db
- Staff 9: Ab, Eb/G, Bbm7, B

skip to G 2nd time

You Are Good

F 1. Repeat To Verse

40  $D^b$   $E^b m7$   $A^b m7/E^b$   $E^b m7$   $A^b m7/E^b$   $E^b m7$   $A^b m7/E^b$

44  $E^b m7$   $A^b m7/E^b$   $E^b m7$   $A^b m7/E^b$   $E^b m7$   $A^b m7/E^b$   $E^b m7$   $A^b m7/E^b$

G 2. To Bridge

48  $E^b m7$   $A^b m7/E^b$   $(E^b)(E^b)$   $(G^b)$   $(G^b)$   $(A^b)$   $(E^b)(E^b)$   $(D^b)$   $(D^b)$   $(C)$   $(B)(B)$   $(B^b)$

H

53  $(E^b)(E^b)$   $(G^b)$   $(G^b)$   $(A^b)$   $(E^b)(E^b)$   $(D^b)$   $(D^b)$   $(C)$   $(B)(B)$   $(B^b)$   $(E^b)(E^b)$   $(G^b)$   $(G^b)$   $(A^b)$

58  $(E^b)$   $(E^b)$   $(D^b)$   $(D^b)$   $(C)$   $(B)(B)$   $(B^b)$   $(E^b)$   $(E^b)$   $(G^b)$   $(G^b)$   $(A^b)$

I

63  $(E^b)(E^b)$   $(D^b)$   $(D^b)$   $(C)$   $(B)(B)$   $(B^b)$   $(E^b)(E^b)$   $(G^b)$   $(G^b)$   $(A^b)$   $(E^b)(E^b)$   $(D^b)$   $(D^b)$   $(C)$

J

68  $(B)(B)$   $(B^b)$   $E^b$   $B^b/E^b$   $D^b/E^b$   $A^b/E^b$   $E^b$   $B^b/E^b$   $D^b/E^b$

strings only

D.S. al Coda

K

76  $A^b/E^b$   $E^b$   $B^b/E^b$   $D^b/E^b$   $A^b/E^b$   $E^b$   $B^b/E^b$   $D^b/E^b$   $A^b/E^b$

mp cresc.

L Coda

85  $B$   $D^b$   $B$   $D^b$   $B$

90  $D^b$   $E^b$  (no3)

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

GUITAR

Music and Lyrics by  
**RANDY NEWMAN**  
 Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♩<sup>3</sup>)

(SWING) (♩ = ♩<sup>3</sup>)

GUITAR

26  $Bb6$   $A7$   $Bb6$  27  $A7$   $G/B$   $Co7$   $A/C\#$  29

30  $Dm17$   $G7$   $Cm17$   $F7$  32  $BbMA7$   $F+7$   $Bb$   $Bb7$  33

34  $Eb$   $Eo7$   $Bb/F$   $Bb$  35  $Eb$   $Eo7$   $Bb/F$   $Gm17$  37

38  $C7$   $Cm17/F$   $Bb^{6/9}$  TO CODA 40  $BbMA7$   $F+7$   $Bb$   $Bb7$  41

42  $Eb$   $Eo7$   $Bb/F$   $Bb$  43  $Eb$   $Bb/D$   $D7$   $Gm1$  45

46  $Eb$   $Bb/D$   $D7$   $Gm1$  47  $Eb$   $A/E$   $Bb/F$   $D/F\#$   $Eb7$   $D$   $Gm1$  49

50  $C7$   $Cm17/F$   $F7$   $Bb$   $G7$   $G+7(\#9)$   $C7$   $Cm17/F$   $F7$   $Bb$   $BbMA7$   $Bb7$  D.S. AL CODA

$\oplus$  CODA 54  $C7$   $Cm17/F$   $Bb6$  55  $G7$   $C7$   $Cm17/F$   $Bb6$  56

57  $(Bb6)$   $G7$   $C7$   $Cm17/F$   $Bb6$  59  $f$  60

# Appendix I - Supplemental Educational Material

## Chords and Complementary Scales

**C** C Major

1 2 3 4 5 6 7 1

**C<sup>6</sup>** C Major

1 2 3 4 5 6 7 1

**C<sub>MA</sub><sup>7</sup>** C Major

1 2 3 4 5 6 7 1

**C<sub>MI</sub>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sub>MI</sub><sup>6</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sub>MI</sub><sup>7</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sub>MI</sub><sup>7(b5)</sup>** C Locrian

1 b2 b3 4 b5 b6 b7 1

**C<sup>7</sup>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(b9)</sup>** C Half/whole diminished

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

**C<sup>7(#11)</sup>** C Lydian Dominant

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

**C** C Major Pentatonic

1 2 3 5 6 1

**C<sup>6</sup>** C Major Pentatonic

1 2 3 5 6 1

**C<sub>MA</sub><sup>7(#11)</sup>** C Lydian

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

**C<sub>MI</sub>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sub>MI</sub><sup>6</sup>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sub>MI</sub><sup>7</sup>** C Aeolian

1 2 b3 4 5 b6 b7 1

**C<sup>o</sup>** C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

**C<sup>7</sup><sub>SUS</sub>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(#9)</sup>** C Half/whole diminished

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

**C<sup>7</sup><sub>SUS</sub>(#9)** C Phrygian

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



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

Below are two groups of chord spelling:

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

(No Chord)

NC.    C bass    C    C<sup>6</sup>    C<sup>6</sup>/<sub>9</sub>    C<sup>(add9)</sup>

C<sup>MA7</sup>    C<sup>MA7(add13)</sup>    C<sup>MA9</sup>    C<sup>MA13</sup>    C<sup>7</sup>    C<sup>9</sup>    C<sup>13</sup>

C<sup>Mi</sup>    C<sup>Mi6</sup>    C<sup>Mi6</sup>/<sub>9</sub>    C<sup>Mi(add9)</sup>    C<sup>Mi7</sup>    C<sup>Mi7(add11)</sup>    C<sup>Mi7(add13)</sup>

C<sup>Mi9</sup>    C<sup>Mi11</sup>    C<sup>Mi13</sup>    C<sup>Mi(MA7)</sup>    C<sup>Mi9(MA7)</sup>    C<sup>Mi7(b5)</sup>    C<sup>Mi9(b5)</sup>    C<sup>Mi11(b5)</sup>

C<sup>dim.</sup>    C<sup>o7</sup>    C<sup>o7(addMA7)</sup>    C<sup>+</sup>    C<sup>SUS</sup>    C<sup>7</sup><sub>SUS</sub>    C<sup>9</sup><sub>SUS</sub>    C<sup>13</sup><sub>SUS</sub>    C<sup>7</sup><sub>SUS4-3</sub>

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

C<sup>7(#5)</sup>    C<sup>9(#5)</sup>    C<sup>7(b9)</sup>    C<sup>7(#9)</sup>    C<sup>7(b9)</sup><sub>(b5)</sub>    C<sup>7(#9)</sup><sub>(#5)</sub>    C<sup>7(b9)</sup><sub>(#5)</sub>

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

C<sub>E</sub>    C<sub>G</sub>    E<sub>C</sub>    B<sub>b</sub>/<sub>C</sub>    C<sub>E</sub><sup>(add9)</sup>    C<sub>E</sub><sup>(add9)</sup><sub>(omit3)</sub>    C<sup>7</sup><sub>(omit3)</sub>    C<sup>Mi7</sup><sub>(omit5)</sub>

C<sup>#MA7</sup><sub>SUS(b5)</sub>    F<sup>#7</sup><sub>SUS(add3)</sub>    B<sub>b</sub><sup>(addb13)</sup><sub>(add9)</sub>    A<sup>+</sup><sub>(add#9)</sub><sub>(addb9)</sub>    G<sup>#Mi7</sup><sub>(add11)</sub><sub>(omit5)</sub>

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

## by Mark Levine

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

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

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

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

### Ex. 1 The Major Scale

Ex. 1 shows four modes of the C major scale, each with its corresponding chord and any 'avoid' notes:

- I Ionian:** Chords C, C<sup>6</sup>, C<sup>6/9</sup>, C<sup>MA7</sup>. The scale is C-D-E-F-G-A-B. An "avoid" note is indicated for F.
- II Dorian:** Chord D<sup>MI7</sup>. The scale is D-E-F-G-A-B. No avoid notes.
- III Phrygian:** Chord E<sup>SUS(b9)</sup>. The scale is E-F-G-A-B. No avoid notes.
- IV Lydian:** Chords F<sup>MA7(#11)</sup>, F<sup>MA7(b5)</sup>. The scale is F-G-A-B. No avoid notes.
- V Mixolydian (G7):** Chord G<sup>7</sup>. The scale is G-A-B-A-G. An "avoid" note is indicated for A.
- VI Aeolian:** Chord A<sup>MI7(b6)</sup>. The scale is A-B-A-G-F-G. No avoid notes.
- VII Locrian:** Chord B<sup>MI7(b5)</sup>. The scale is B-A-G-A-B. An "avoid" note is indicated for A.
- V Mixolydian (Gsus):** Chord G<sup>SUS</sup>. The scale is G-A-B-A-G. No avoid notes.

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

### Ex. 2 The Melodic Minor Scale

(no "avoid" notes, all chords interchangeable)

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

- I Minor-Major:** Chord C<sup>MI(MA7)</sup>. The scale is C-D-E-F-G-A-B. No avoid notes.
- II (no commonly accepted term):** Chord D<sup>SUS(b9)</sup>. The scale is D-E-F-G-A-B. No avoid notes.

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

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

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

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

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

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

## Ex. 3

## The Diminished Scale

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

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

## The Whole-tone Scale

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

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

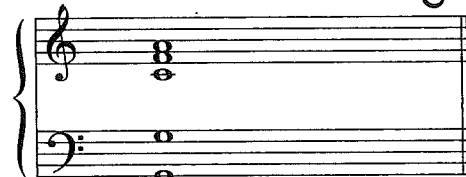
There are other scales that are occasionally played by jazz musicians, most notably the harmonic minor and harmonic major scales, and various scales from Asian cultures. The scales shown in this book, however, make up the vast majority of the melodic source material in jazz.

Practice your scales!

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

### The basic sus chord voicing

G<sub>SUS</sub> also notated as:  $\frac{F}{G}$

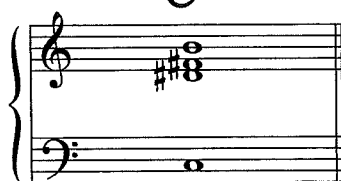


The musical notation shows a grand staff with two staves. The treble clef staff contains a chord voicing for F major in second inversion, with notes F (middle C), A (C4), and C (C5). The bass clef staff contains a single note G (G2), which is the root of the chord.

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

### Diminished chord voicing

C<sup>o</sup>



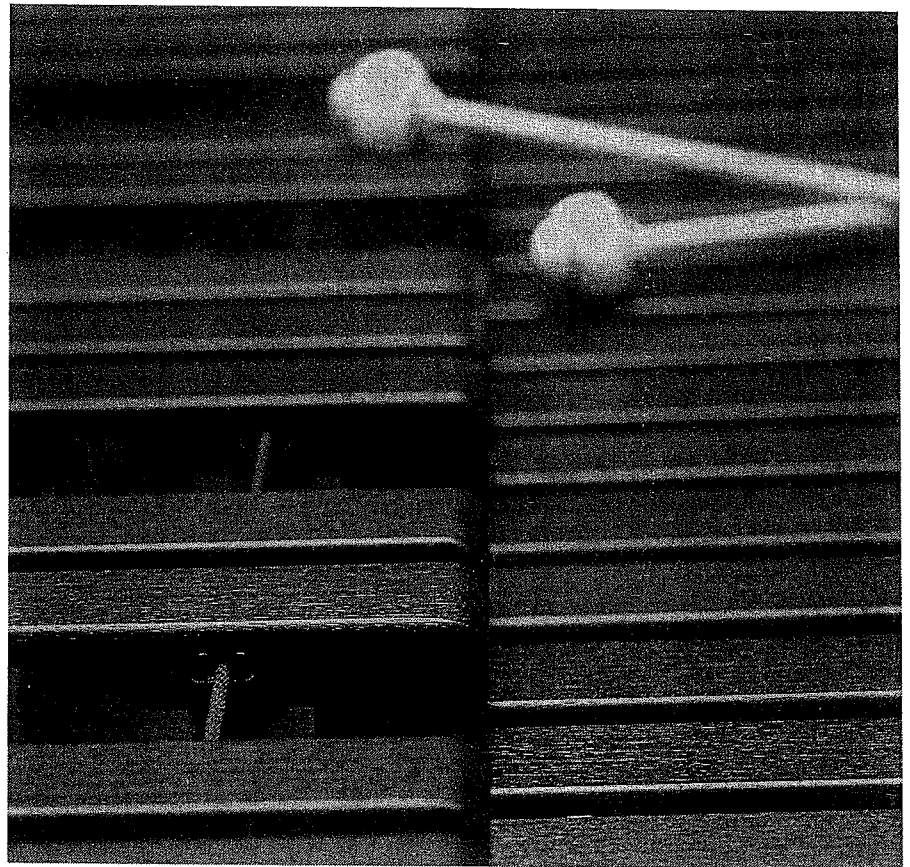
The musical notation shows a grand staff with two staves. The treble clef staff contains a chord voicing for C diminished with an altered note, with notes C (C4), E (E4), and B (B4). The bass clef staff contains a single note C (C2), which is the root of the chord.

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

KEYBOARD PERCUSSION BOOK 1

# ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD

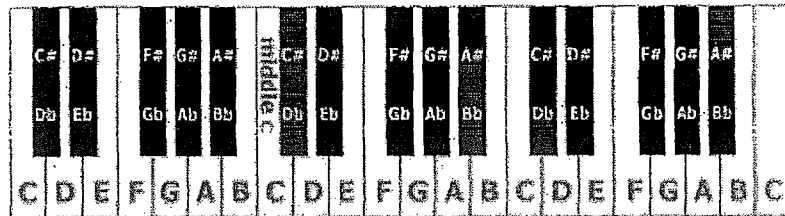
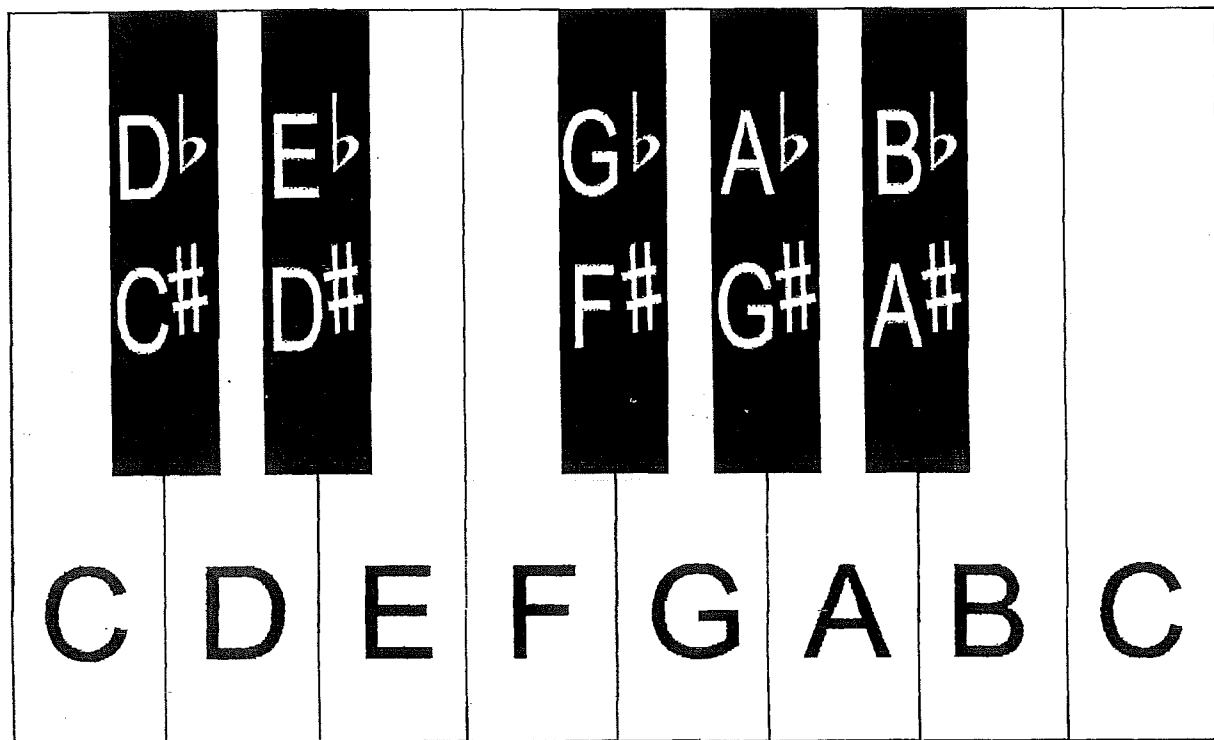


**TIM LAUTZENHEISER**  
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**CHARLES MENGHINI**  
**PAUL LAVENDER**  
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Percussion consultant and editor  
**WILL RAPP**

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# PIANO NOTES CHART



# THE BASICS

## Posture

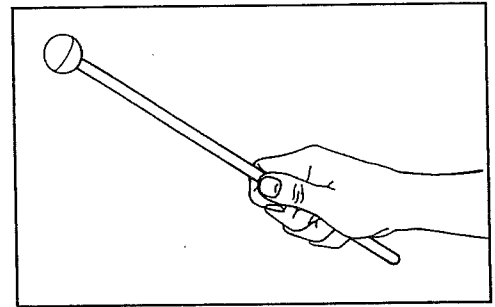
Stand near your instrument, and always keep your:

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

## Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



## Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

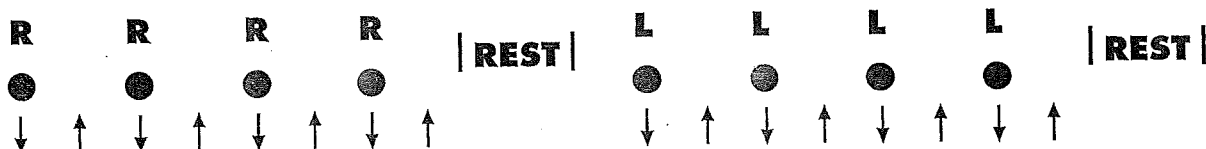
## Sticking Work-Outs (Legato Stroke)

**R** = Right hand mallet

**L** = Left hand mallet

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

● = Strike near the center of the key.



## Taking Care of Your Instruments

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

# Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.

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

G   A   B   C   D   E   F   G   A   B   C

↑ Your first note is **F**.

## READING MUSIC

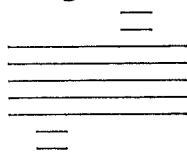
### Music Staff



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

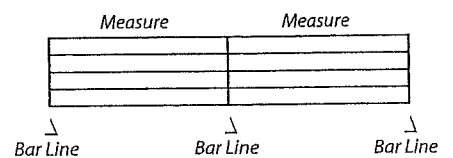
Identify and draw each of these symbols:

### Ledger Lines



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

### Measures & Bar Lines



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



# Long Tone



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

## 1. THE FIRST NOTE

Play a legato stroke for each new note.



## The Beat

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

One beat = 1 &



## Notes And Rests

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

♪ Quarter Note = 1 beat

♫ Quarter Rest = 1 silent beat

## Alternate Sticking

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

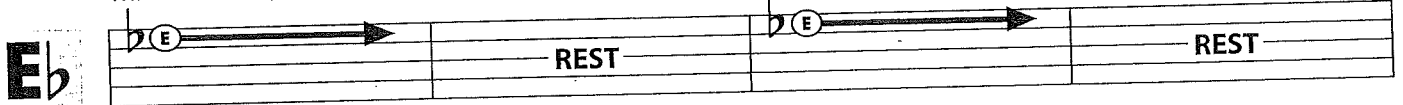
## 2. COUNT AND PLAY - Alternate Sticking

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

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

## 3. A NEW NOTE

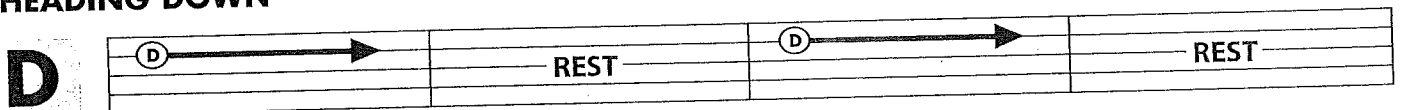
This note is "Eb (E-flat)."



## 4. TWO'S A TEAM

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

## 5. HEADING DOWN




## Double Sticking

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

## 6. MOVING ON UP - Double Sticking

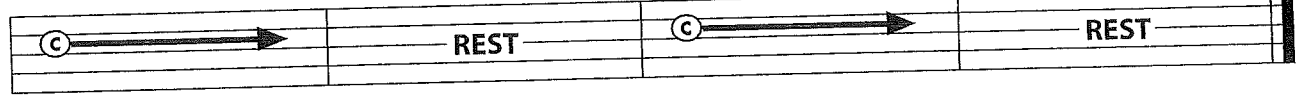
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

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

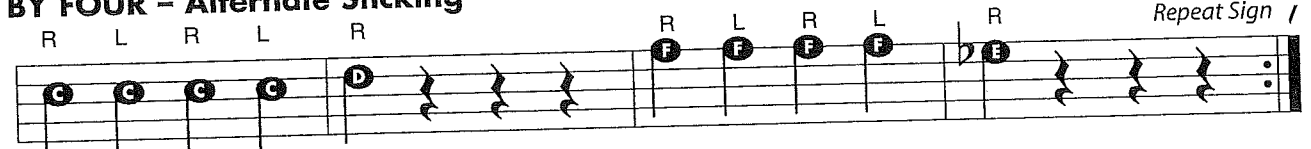
**7. THE LONG HAUL**

Double Bar 7

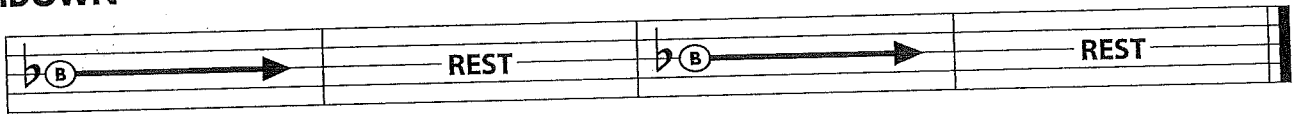
**C** 

**8. FOUR BY FOUR – Alternate Sticking**

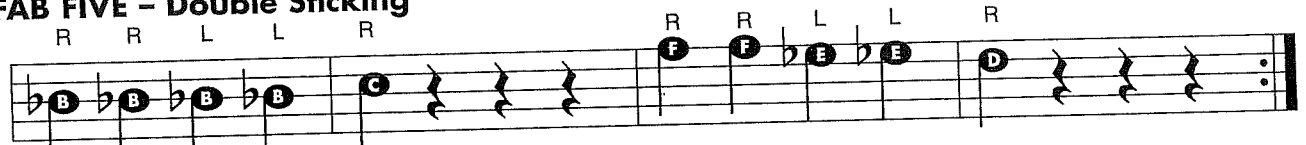
Repeat Sign 1

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

**9. TOUCHDOWN**

**B<sub>b</sub>** 

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

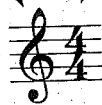
  
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**Treble Clef**

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

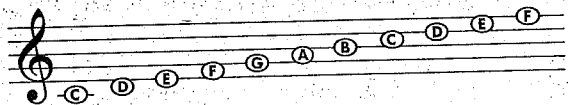
**Time Signature**

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

 = 4 beats per measure  
 = Quarter note gets one beat

**Note Names**

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



THEORY

**Sharp**

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


**Flat**

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

**Natural**

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

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

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

**12. FIRST FLIGHT**



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



Notes In Review

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

14. ROLLING ALONG *Alternate Sticking*

Two staves of music in 4/4 time. The melody consists of quarter notes and quarter rests. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The first staff ends with a repeat sign and the instruction "Go to the next line." The second staff ends with a double bar line and the instruction "Double Bar".

Half Note

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

Half Rest

A half rest symbol on a five-line staff, labeled "= 2 Silent Beats". Below it is the counting pattern "1 & 2 &". To the right, two eighth notes are shown with a repeat sign, indicating they are equivalent to a half note.

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

A single staff of music in 4/4 time. The melody consists of quarter notes and quarter rests. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A "Clap" symbol is placed above the first note. The staff ends with a repeat sign and the instruction "Repeat Sign". Below the staff is the counting pattern "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 &".

Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS *Combination Sticking*

A single staff of music in 4/4 time. The melody consists of quarter notes and quarter rests. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Above the staff, sticking patterns are written: R L L R, R L L R, R L L R, R L R L, R L R L. Below the staff is the counting pattern "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

A single staff of music in 4/4 time. The melody consists of quarter notes and quarter rests. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Above the staff, sticking patterns are written: R L R, R L R, R L R L, R L R L, R L R L, R L R. Below the staff is the counting pattern "1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &".

Right Hand Lead

A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

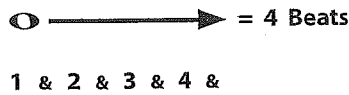
18. GO TELL AUNT RHODIE *Right Hand Lead*

A single staff of music in 4/4 time. The melody consists of quarter notes and quarter rests. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Above the staff, sticking patterns are written: R R L, R R R, R L R, R L R, R R L, R R L, R L R L, R L R L, R L R L. The staff ends with a repeat sign and the instruction "American Folk Song".

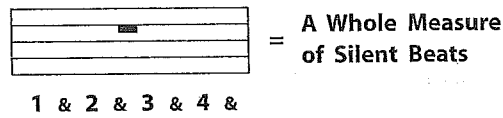
19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*

A musical staff in 4/4 time with a treble clef and a key signature of one flat. Below the staff are the following note names and rhythms: Eb (quarter), F (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), C (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter).

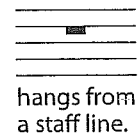
**Whole Note**



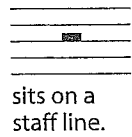
**Whole Rest**



**Whole Rest**



**Half Rest**



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

Clap

**21. THE WHOLE THING**

**Duet** A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

**22. SPLIT DECISION - Duet**

**Key Signature**



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

**THEORY**

**Left Hand Lead**

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

**23. MARCH STEPS** Left Hand Lead

**24. LISTEN TO OUR SECTIONS**

**Simile** (*sim.*) Continue playing in the same style.

**25. LIGHTLY ROW** Right Hand Lead

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



33. DEEP POCKETS – New Note

**A** Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a sequence of eighth and quarter notes with a final half note. A triangle symbol with 'A' is placed below the first measure.

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a sequence of eighth and quarter notes. Above the staff, the sticking pattern is written: R R L L R R L R R L R L R R L L R R L R R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a sequence of eighth and quarter notes.

**Pick-Up Notes**

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

36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a sequence of eighth and quarter notes. A 'Pick-up note' is indicated above the first measure. Below the staff, the sticking pattern is written: 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

**Dynamics**

*f* – forte (play loudly)    *mf* – mezzo forte (play moderately loud)    *p* – piano (play softly)  
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring a sequence of eighth and quarter notes. A 'Clap' is indicated above the first measure. Dynamics markings *f*, *mf*, *p*, and *f* are placed below the staff.

38. JINGLE BELLS

J. S. Pierpont

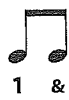
Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a sequence of eighth and quarter notes. Dynamics markings *mf* and *f* are placed below the staff.

39. MY DREYDL

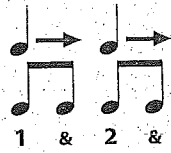
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, featuring a sequence of eighth and quarter notes. Dynamics 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 *Alternate Sticking*

American Folk Song

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

### 43. LONG, LONG AGO

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

## HISTORY

Italian composer **Giocchino 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

Giocchino Rossini

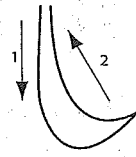
*mf* *f*

## 2/4 Time Signature

= 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 & 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 & 1 & 2 &

## Tempo Markings

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

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

### 48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

*f*

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

Moderato

*mf*     $\Delta$  G

## Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

*p*    *f*    *p*

### 51. PLAY THE DYNAMICS

*p*    *f*    *p*



# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE Combination Sticking

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

### RHYTHM RAP

Clap

### CHORALE

Andante

**Melodic Sticking** An approach that combines all the various stickings to create the best performance of the melodic line.

## 53. AURA LEE - Duet or Band Arrangement

Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

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

## 54. FRÈRE JACQUES - Round

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

Melodic Sticking

Moderato

French Folk Song

① L R R L L R R L ② R L R R L

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

**Allegro**

3  $\triangleleft$  Measure number

*mf*

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf* and includes a measure number '3' with a triangle pointing to the right. The second staff has a dynamic marking of *f* and includes a measure number '11'. The third staff includes a measure number '19'. The piece concludes with a double bar line.

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

**Allegro**

*mf*

9

2nd time go on to meas. 13

*f*

13

*f*

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a measure number '9' and a dynamic marking of *f*. A text instruction '2nd time go on to meas. 13' is placed above the staff. The third staff includes a measure number '13' and a dynamic marking of *f*. 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

*f*

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a measure number '9' and a dynamic marking of *f*. The third staff includes a measure number '13'. The piece concludes with a double bar line.

## 58. HARD ROCK BLUES – Encore

John Higgins

**Allegro**

*f*

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The piece 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**

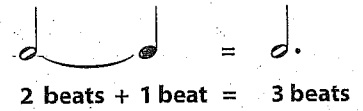
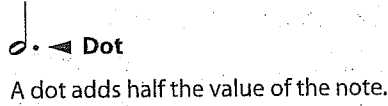
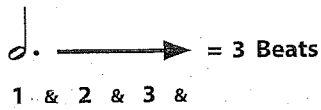


**60. ALOUETTE**

French-Canadian Folk Song

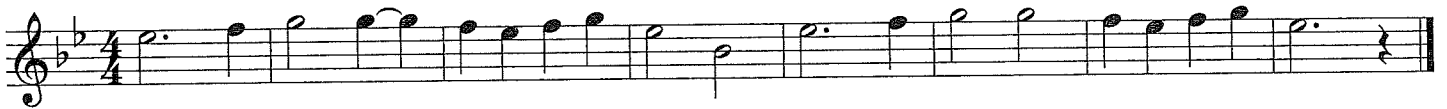


**Dotted Half Note**



**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**

Allegro

Stephen Collins Foster



**63. NEW DIRECTIONS - New Note**



**64. THE NOBLES**



**65. ESSENTIAL ELEMENTS QUIZ**



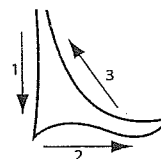
### 3 Time Signature

4

= 3 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



### 66. RHYTHM RAP

Clap

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

### 67. THREE BEAT JAM

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

### 68. BARCAROLLE

Moderato

Jacques Offenbach

*mf*

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

### 69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

*p* *mf* *p*

### Accent

Emphasize the note.

### 70. ACCENT YOUR TALENT

Clap

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

### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

*f*

### 72. ESSENTIAL CREATIVITY

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



### 78. UP ON A HOUSETOP

**Allegro**

Check Key Signature

*mf*

1. *f*

2.

Musical notation for 'Up on a Housetop' in 4/4 time, key of Bb. It consists of two staves. The first staff has a treble clef and a key signature of two flats. The tempo is 'Allegro'. The first measure has a 'Check Key Signature' instruction. The music starts with a mezzo-forte (*mf*) dynamic. There are two first endings (1.) and a second ending (2.). The second ending concludes with a forte (*f*) dynamic. The piece ends with a double bar line.

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

**Moderato**

A *mf*

B *mf*

1.

2.

Musical notation for 'Jolly Old St. Nick' in 2/4 time, key of Bb. It is a duet for two parts, A and B. Both parts start with a mezzo-forte (*mf*) dynamic. The tempo is 'Moderato'. There are two first endings (1.) and a second ending (2.). The piece ends with a double bar line.

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

### 80. THE BIG AIRSTREAM - New Note

**Bb**

*f*

$\Delta$  Bb

Musical notation for 'The Big Airstream' in 4/4 time, key of Bb. It starts with a treble clef and a key signature of two flats. The first measure is a whole note Bb. The tempo is 'Allegro'. The music starts with a forte (*f*) dynamic. There is a 'New Note' instruction with a triangle symbol and 'Bb'. The piece ends with a double bar line.

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

**Moderato**

*mf*

*f*

Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, key of Bb. It consists of two staves. The tempo is 'Moderato'. The music starts with a mezzo-forte (*mf*) dynamic and builds to a forte (*f*) dynamic. The piece is by Franz Lehar. It ends with a double bar line.

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### 82. AIR TIME

Musical notation for 'Air Time' in 4/4 time, key of Bb. It consists of one staff with a treble clef and a key signature of two flats. The music starts with a mezzo-forte (*mf*) dynamic. It ends with a double bar line.

### 83. DOWN BY THE STATION

**Allegro**

*mf*

Musical notation for 'Down by the Station' in 2/4 time, key of Bb. It consists of one staff with a treble clef and a key signature of two flats. The tempo is 'Allegro'. The music starts with a mezzo-forte (*mf*) dynamic. It ends with a double bar line.

### 84. ESSENTIAL ELEMENTS QUIZ

**Moderato**

*mf*

*f*

*p*

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of Bb. It consists of one staff with a treble clef and a key signature of two flats. The tempo is 'Moderato'. The music starts with a mezzo-forte (*mf*) dynamic, builds to a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. It ends with a double bar line.

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

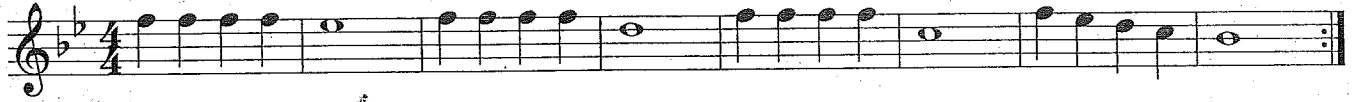
**E**

Musical notation for 'Essential Creativity' in 4/4 time, key of Bb. It consists of one staff with a treble clef and a key signature of two flats. The music starts with a whole note E. It ends with a double bar line.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 86. TONE BUILDER



## 87. RHYTHM BUILDER



## 88. TECHNIQUE TRAX



## 89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach



**THEORY**

### Theme and Variations

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

## 90. VARIATIONS ON A FAMILIAR THEME



### D.C. al Fine

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

## 91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



**Natural**



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

**92. RAZOR'S EDGE – New Note**

**E** Musical notation for 'Razor's Edge' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'New Note'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.

**93. THE MUSIC BOX**

Moderato Musical notation for 'The Music Box' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Moderato'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.

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

**94. EZEKIEL SAW THE WHEEL**

African-American Spiritual

Allegro Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.

**95. SMOOTH OPERATOR**

Musical notation for 'Smooth Operator' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.

**96. GLIDING ALONG**

Musical notation for 'Gliding Along' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.

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

**97. TROMBONE RAG**

Allegro Musical notation for 'Trombone Rag' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.

**98. ESSENTIAL ELEMENTS QUIZ**

Andante Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Andante'. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A natural sign is placed over the Bb4 note. The piece concludes with a double bar line and a repeat sign.





## 105. NATURALLY



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

HISTORY

## 106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



## 107. THE FLAT ZONE – New Note



## 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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

HISTORY

## 109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'BOTTOM BASS BOOGIE' in 4/4 time, B-flat major. The piece is a duet for two parts, A and B. Part A starts on B-flat4, moving up stepwise to G5, then down to B-flat4. Part B starts on B-flat4, moving up stepwise to G5, then down to B-flat4. Dynamics include *f*. The piece ends with a first and second ending.

# Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

## 110. RHYTHM RAP

Clap

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

## 111. THE DOT ALWAYS COUNTS

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

## 112. ALL THROUGH THE NIGHT

*mf* *p* Fine D.C. al Fine

## 113. SEA CHANTY

Moderato

*f* *mf* *f*

English Folk Song

## 114. SCARBOROUGH FAIR

Andante

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

English Folk Song

## 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

*mf* *f* Check Rhythm

Scottish Folk Song

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 118. THEME FROM "NEW WORLD SYMPHONY"

**5** *Measure number*  
Bells

Largo 4

Antonin Dvorák

### Piano Accompaniment

Largo



126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

Δ Low Eb

**Trio**

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

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

African Folk Song

**Repeat Signs**



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

**132. MICHAEL ROW THE BOAT ASHORE**

African-American Spiritual

*Andante*

*mf*

**133. AUSTRIAN WALTZ**

Austrian Folk Song

*Moderato*

*f*

**134. BOTANY BAY**

Australian Folk Song

*Allegro*

*mf*

*f*

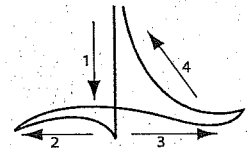
**THEORY**

**C Time Signature**

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

**Conducting**

Practice conducting this four-beat pattern.



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

**136. FINLANDIA**

Jean Sibelius

*Andante*

*p*

*mf*

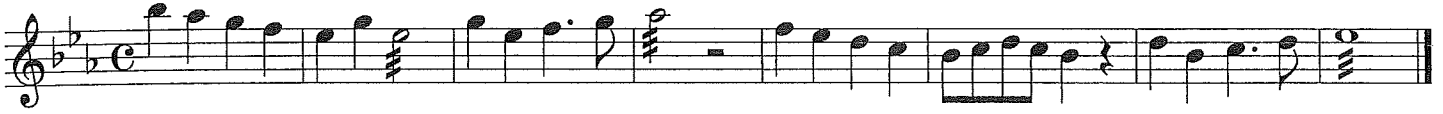
*p*

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**137. ESSENTIAL CREATIVITY**

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

## 138. EASY GORILLA JUMPS

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

## 140. MORE TECHNIQUE TRAX



## 141. GERMAN FOLK SONG



## 142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis



## 143. LOWLAND GORILLA WALK



## 144. SMOOTH SAILING



## 145. MORE GORILLA JUMPS



## 146. FULL COVERAGE





**THEORY**

**Scale**

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

**147. CONCERT B $\flat$  SCALE**

**THEORY**

**Chord & Arpeggio**

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

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

**149. SCALE AND ARPEGGIO**

**HISTORY**

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

**150. THEME FROM "SURPRISE SYMPHONY"**

Franz Josef Haydn

**151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO**

American Folk Song

Write in the note names before you play.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy

Arr. by John Higgins

March Style

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of five staves of music. Dynamics include *f* (forte) and *mf* (mezzo-forte). A 'Measure Number' box is present above the first staff. Measure numbers 5, 13, 21, and 29 are marked in boxes. The score includes various musical notations such as accents (>), slurs, and repeat signs.

### Soli

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

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. Dynamics include *mf* (mezzo-forte) and *f* (forte). A 'Soli' section is marked above the first staff. Measure numbers 5, 13, 21, 29, 37, and 45 are marked in boxes. The score includes various musical notations such as accents (>), slurs, and repeat signs.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

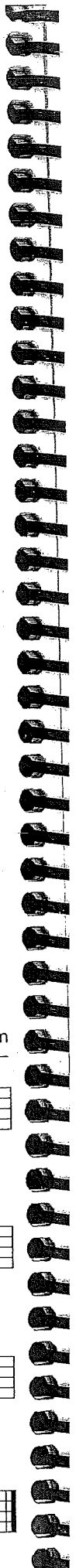
Johann Sebastian Bach

### HISTORY



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

## 157. HATIKVAH

Israeli National Anthem





### Eighth Note & Eighth Rest

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



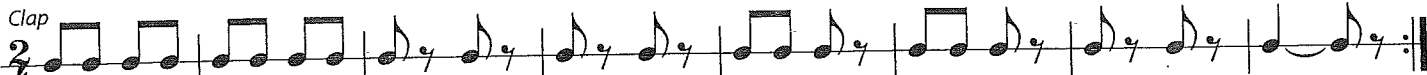

1 & 2 &

1 & 2 &


### 158. RHYTHM RAP

Clap



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

### 159. EIGHTH NOTE MARCH



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

### 160. MINUET

Moderato

Johann Sebastian Bach




*mf*

1. 2.


### 161. RHYTHM RAP

Clap



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

### 162. EIGHTH NOTES OFF THE BEAT



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

### 163. EIGHTH NOTE SCRAMBLE



### 164. ESSENTIAL ELEMENTS QUIZ

Andante



*p* *mf* *f*

165. DANCING MELODY - New Note

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

HISTORY

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

166. EL CAPITAN

John Philip Sousa

Allegro

 Musical notation for 'El Capitan' in G-flat major, 2/4 time. It features a treble clef and a key signature of two flats. The melody starts with a forte (*f*) dynamic. A triangle symbol with 'A<sub>h</sub>' below it is present. The piece includes first and second endings, marked with '1.' and '2.' and repeat signs.

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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)

 Musical notation for 'O Canada' in G-flat major, 3/4 time. It features a treble clef and a key signature of two flats. The piece is marked *mf* (mezzo-forte) and includes dynamic markings of *f* (forte) and *p* (piano). Measure numbers 9 and 17 are indicated in boxes. The notation includes various note values and rests.

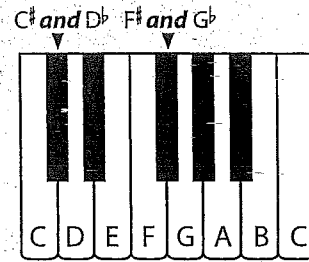
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*

Musical notation for 'Essential Elements Quiz - Meter Mania' in G-flat major, 4/4 time. It features a treble clef and a key signature of two flats. The piece is designed for a quiz and includes various meter signatures: 4/4, 3/4, and 4/4. The notation includes various note values and rests.

## Enharmonics

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

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



### 169. SNAKE CHARMER

**G $\flat$ /F $\sharp$**

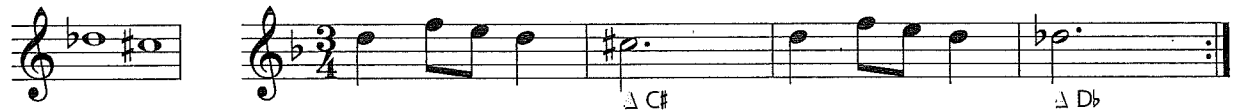


### 170. DARK SHADOWS



### 171. CLOSE ENCOUNTERS

**D $\flat$ /C $\sharp$**



### 172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



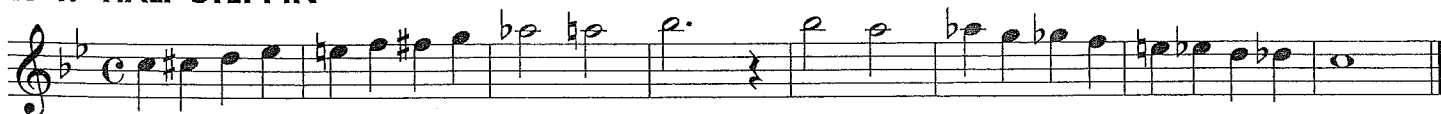
### 173. NOTES IN DISGUISE



## Chromatic Notes

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

### 174. HALF-STEPPIN'



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

### 175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

### 176. SILVER MOON BOAT

Chinese Folk Song

Largo

Fine

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

### 177. THEME FROM SYMPHONY NO. 7 - Duet

Ludwig van Beethoven

Allegro (moderately fast)

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

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

Peter Illyich Tchaikovsky

*Allegro*

### 179. AMERICAN PATROL

F.W. Meacham

*Allegro*

### 180. WAYFARING STRANGER

African-American Spiritual

*Andante*

△ Low Bb

### 181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

*Maestoso*

*f*

7 *Andante* 7

15

3

25 *Maestoso*

*mf* *f*

Detailed description: This musical score is for the first system of 'America the Beautiful'. It is written in G major (one flat) and 4/4 time. The first staff begins with a *f* dynamic and a *Maestoso* tempo. The second staff starts at measure 7 with an *Andante* tempo change and a *f* dynamic. Measure 15 is marked with a box. The third staff features a triplet of eighth notes at measure 3 and a dynamic shift from *mf* to *f* at measure 25. The fourth staff continues the melody with various accents and dynamics.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

*Latin Rock*

*f*

5 8 13

3

25

*p* *f*

1.

2.

Detailed description: This musical score is for the first system of 'La Cucaracha'. It is written in G major (one flat) and 4/4 time. The first staff begins with a *f* dynamic and a *Latin Rock* tempo. Measures 5, 8, and 13 are marked with boxes. The second staff continues the melody. The third staff features a triplet of eighth notes at measure 3 and a dynamic shift from *p* to *f* at measure 25. The fourth staff includes a first ending (1.) and a second ending (2.) marked with repeat signs.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

The musical score consists of ten staves of music in 4/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f* and an accent (>) over the first note. The second staff has a dynamic marking of *p* and a box containing the number 10. The third staff has a dynamic marking of *mf* and a box containing the number 18. The fourth staff has a dynamic marking of *f* and a box containing the number 26. The fifth staff has a dynamic marking of *f* and a box containing the number 34. The sixth staff has a dynamic marking of *f* and a box containing the number 42. The seventh staff has a dynamic marking of *f* and a box containing the number 42. The eighth staff has a dynamic marking of *f* and a box containing the number 42. The ninth staff has a dynamic marking of *f* and a box containing the number 42. The tenth staff has a dynamic marking of *f* and a box containing the number 42. The score includes various performance markings such as accents (>), slurs, and dynamic markings (*f*, *mf*, *p*). A triangle symbol with the text "Low D<sub>b</sub>" is located below the eighth staff.

# PERFORMANCE SPOTLIGHT

## Solo for Percussion Ensemble

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

### 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

Allegro 4

5 *mf*

1. 2. Solo *f* 14

2 2

2 2 30

# DUETS

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

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

*Andante*

*p*

*p*

**Fine**

*mf*

*mf*

**D.C. al Fine**

*mf*

## 187. LA BAMBA - Duet

Mexican Folk Song

*Allegro*

*f*

*f*

**Fine**

**D.C. al Fine**

*p*

*p*

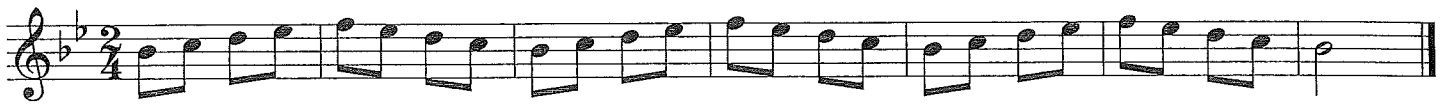
# RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.



3.



4.



# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF F** *In this key signature, play all Bb's.*

1.



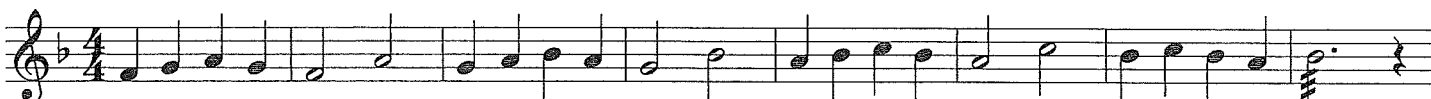
2.



3.



4.



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

1.



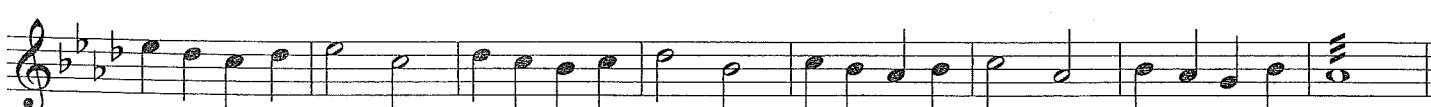
2.



3.



4.



# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36



# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4



# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

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

### 4. YOU NAME IT: \_\_\_\_\_

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

THEORY

## Improvisation

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

### 5. INSTANT MELODY

# KEYBOARD PERCUSSION INSTRUMENTS

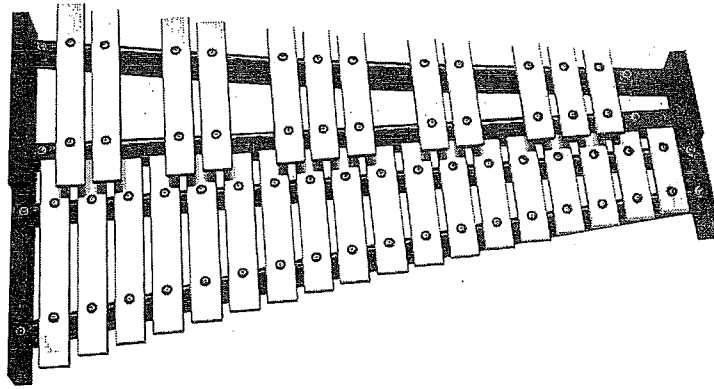
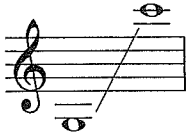
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

## Instrument Care Reminders

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

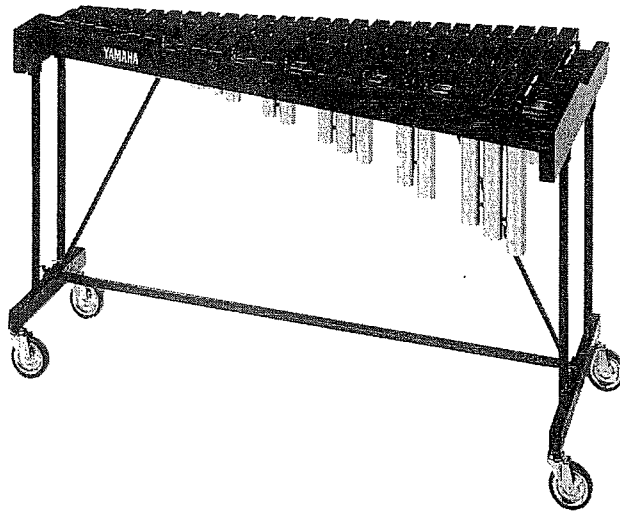
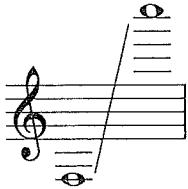
## BELLS (Orchestra Bells)

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



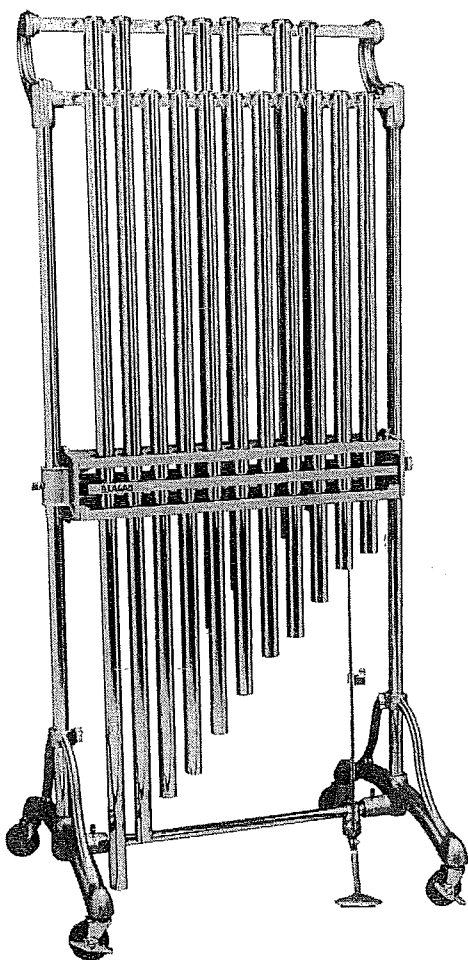
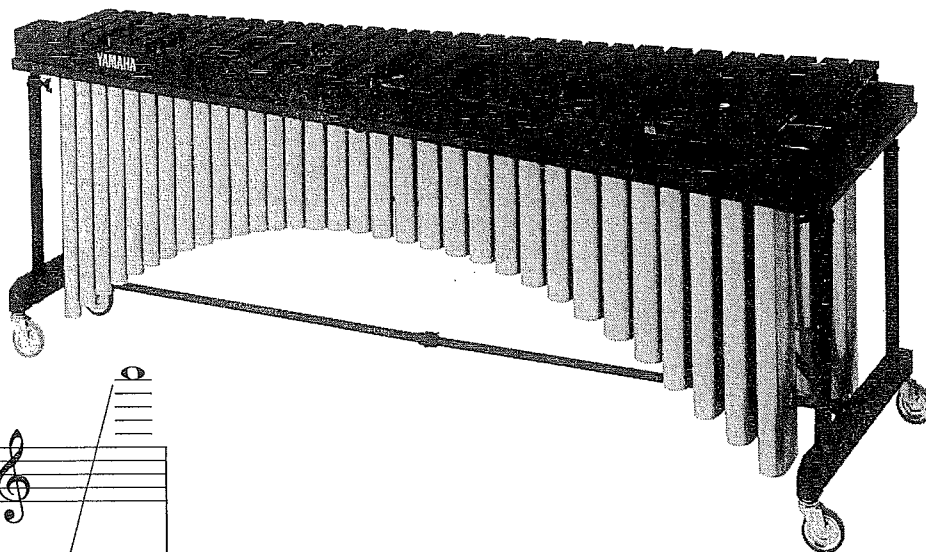
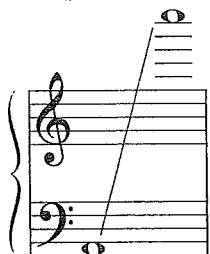
## XYLOPHONE

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



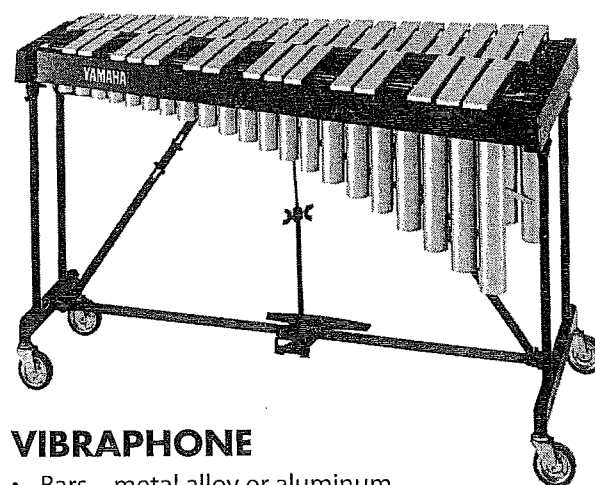
## MARIMBA

- Bars – wooden (wider than xylophone bars)  
Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



## CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



## VIBRAPHONE

- Bars – metal alloy or aluminum  
Resonating tubes located below each bar  
Adjustable electric fans in each resonator create "vibrato" effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch

