

BASS 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)

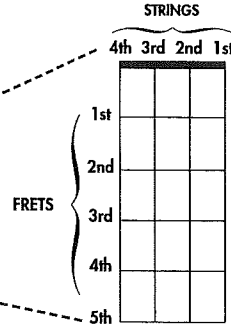
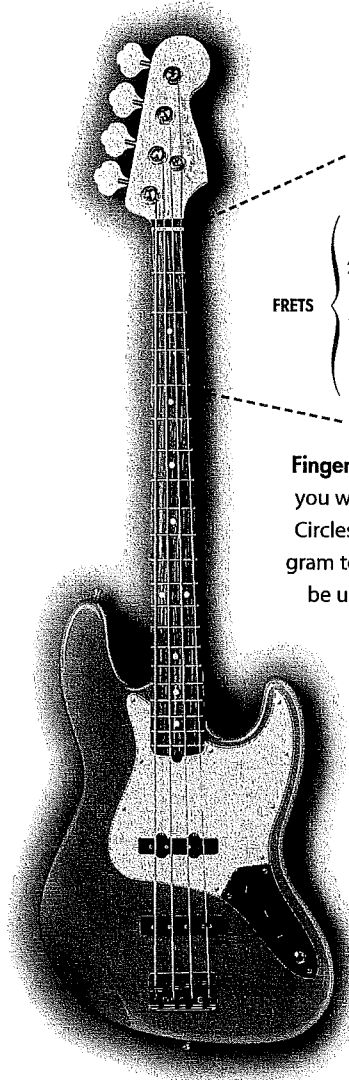
- 1) Locked Out Of Heaven
 - 2) Soul Bossa Nova
 - 3) Bad Romance
 - 4) Can You Feel The Love Tonight
 - 5) Take The A Train
 - 6) Shenandoah
 - 7) You Are Good
- INTERMISSION (Combined Bands)
- 8) The Tempest
 - 9) Safe & Sound
 - 10) Crazy Jam IV
 - 11) Radioactive
 - 12) 12 Bar Blues

FINGERING CHART

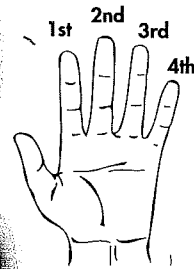
ELECTRIC BASS

Instrument Care Reminders

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



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



Think of your fingers as being numbered 1 through 4.

E

F

F# Gb

G

G# Ab

A

FINGERING CHART

ELECTRIC BASS

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

← Jul 2014		~ August 2014 ~					Sep 2014 →	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
					1	2		
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY		
10	11	12	13	14	15	16		
17	18	19	20	21	22	23		
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30		
31	Notes: (1) TBD - SciTech New Student Meet & Greet							

TBD = To Be Determined

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

*BOLD PERFORMANCES ARE MANDATORY

~ September 2014 ~

Oct 2014 ▶

◀ Aug 2014

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

← Sep 2014		~ October 2014 ~					Nov 2014 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			1 MTM #3 @ Band Room 2:30-4:00pm		3 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	4		
5	6	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #4 @ Band Room 2:30-4:00pm		10 Leadership Meeting #3 @ Band Room 2:30-4:00pm	11		
12	13 No School	14	15 MTM #5 @ Band Room 2:30-4:00pm	16 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room)	17	18		
19	20 Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	21 Extended Day For Teachers 3:15-4:15pm	22 MTM #6 @ Band Room 2:30-4:00pm	23 Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	24 Live Art Magazine Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Band meet in band room @ 2:30pm -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	25		
26	27 Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	28 Road Crew Set Up Community Foundation Annual Meeting Small Ensemble Performance @ Mass Mutual Center 5:00- 7:00pm; Perform 6:15-6:35; Meet @ 2:30pm in band room -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	29 MTM #7 @ Band Room 2:30-4:00pm		31 Younglife Club #2 @ Band Room 2:30-4:00pm			

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

◀ Oct 2014		~ November 2014 ~					Dec 2014 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
						1		
2	3	4 No School – Teacher Day TBD; Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8		
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15		
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22		
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29		
30	Notes: (1) TBD – High School Choice-Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit							

~ December 2014 ~							Jan 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1	2 Extended Day For Teachers 3:15-4:15pm	3 MTM #12 @ Band Room 2:30-4:00pm	4	5 Leadership Meeting #5 @ Band Room 2:30-4:00pm	6	
7	8	9 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm	10 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	11 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 8th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert	12 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm	13	
14	15 Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm	16 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	17 Band Auditions During & After School	18 Band Auditions During & After School	19 Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm	20	
21	22 Band Auditions During & After School	23 Band Auditions During & After School	24 No School	25 No School	26 No School	27	
28	29 No School	30 No School	31 No School	Notes: (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm			

~ January 2015 ~							Feb 2015 ▶
◀ Dec 2014	Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 No School	2 No School	3
4		5 Band Auditions During & After School	6 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	7 No School – Teacher Day	8 Band Auditions During & After School	9 Band Auditions During & After School Leadership Meeting #6 @ Band Room 2:30-4:00pm	10
11		12	13	14 MTM #13 @ Band Room 2:30-4:00pm	15	16 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm	17
18		19 No School	20 Extended Day For Teachers 3:15-4:15pm	21 MTM #14 @ Band Room 2:30-4:00pm	22	23 Younglife Film Shoot 5 @ Band Room 2:30-4:00pm	24
25		26 Instrument Check 3:15-4:45pm	27 Instrument Check 3:15-4:45pm	28 MTM #15 @ Band Room 2:30-4:00pm	29	30 Younglife Club #5 @ Band Room 2:30-4:00pm	31

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

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

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

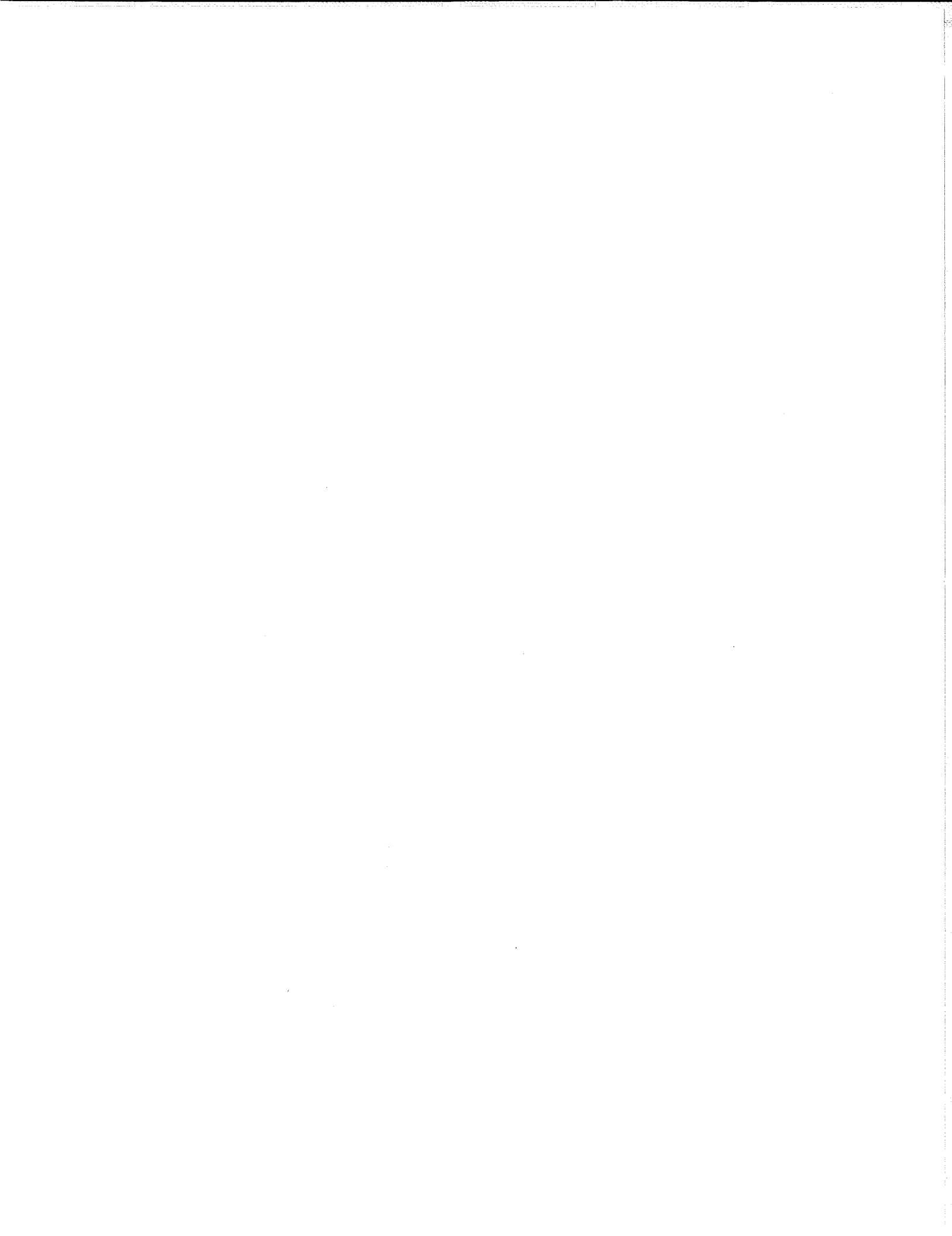
◀ Mar 2015		~ April 2015 ~					May 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			1 MTM #22 @ Band Room 2:30-4:00pm	2	3 No School	4		
5	6 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015) Younglife Film Shoot 8 @ Band Room 3:15-4:30pm	7 Extended Day For Teachers 3:15-4:15pm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

Notes:

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

← Apr 2015		~ May 2015 ~					Jun 2015 →	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
3	4 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	5 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	6 Final MTM # 26 @ Band Room 2:30-4:00pm	7	8 Final Leadership Meeting @ Band Room 2:30-4:00pm	9	2 Massachusetts All State Lions Band @ Mansfield, MA -Performance in afternoon	
10	11	12 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	13 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	14 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive	15 Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	16 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) MANDATORY FOR ALL Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am		
17	18 New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	19 Extended Day For Teachers 3:15-4:15pm	20	21	22 Younglife Club #9 @ Band Room 2:30-4:00pm	23		
24	25 No School	26	27 Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	28 Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL	29 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School)	30		
31	(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym. (2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet In Band Room @ 5:15pm; Perform @ 6:15pm; Road Crew Break Down & Set Up Band Room After International Fair @ 6:30-7:30pm (3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm (4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) - Week of 18th							

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 8 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	2 Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	3 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ Springfield, MA 01103 5:00pm) - 34 Court Street; MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm	4 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	6
7		9	10	11	12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	13
14	15	16 Extended Day For Teachers 3:15-4:15pm	17	18	19 Last Day -Includes 5 Snow Days	20
21	22	23	24	25	26	27
28	29	30	Notes:			



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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



Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano
Alto
Tenor
Bass

Detailed description: This system contains the first six measures of the piece. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The Soprano part begins with a repeat sign. Chord symbols are placed above the staves: (Eb) Eb, Bb7 Cm, Ab Eb, and Bb7.

7 Eb Bb Eb Eb Ab Eb Cm Eb

S
A
T
B

Detailed description: This system contains measures 7 through 13. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The Soprano part has a fermata over measure 7. Chord symbols are placed above the staves: Eb Bb, Eb Eb, Ab Eb, Cm Eb.

14 Eb Bb7 Eb Eb sus4/Ab Eb

S
A
T
B

Detailed description: This system contains the final two measures of the piece, measures 14 and 15. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The Soprano part has a fermata over measure 14. Chord symbols are placed above the staves: Eb Bb7, Eb Eb sus4/Ab, Eb.

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS **Amazing Grace**

John Newton
Traditional
arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B



SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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





SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

B \flat F E \flat B \flat 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

Chords: Eb, Bb, Eb, Ab

Pno.

Chords: Eb, Bb, Ab, Eb, Eb, Bb

p

Swing! ♩ = ♩³

Pno.

Chords: Eb, Ab, Eb, Bb, Ab, Eb

f

10. Pno.

Chords: Bb, Eb, Ab, Eb, Bb, Ab

22. Pno.

Chord: Eb

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on a whole note G2, moving through A2, B2, C3, D3, E3, F3, G3, A3, B3, and ending on a whole note C4. The dynamic marking *mf* is placed below the first measure. A hairpin crescendo is shown above the staff, starting from the second measure and reaching the end of the staff. The second staff continues the melodic line, starting with a whole note G3, moving through F3, E3, D3, C3, B2, A2, G2, and ending with a whole note G2. The dynamic marking *p* is placed below the eighth measure. A hairpin decrescendo is shown above the staff, starting from the eighth measure and reaching the end of the staff. The third staff features a rhythmic accompaniment of eighth notes, starting with a whole note G2, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, and ending with a whole note C4. The dynamic marking *f* is placed below the first measure.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of five staves of music in bass clef, 4/4 time, and a key signature of two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff continues with a slur over the first six measures and a *p* dynamic. The third staff features a *f* dynamic and a triplet of eighth notes with the instruction "Swing!". The fourth staff includes accents (^) and slurs over various phrases. The fifth staff concludes the piece with a double bar line.



ANGELS WE HAVE HEARD ON HIGH

Bass Guitar

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are quarter notes. Measures 8-14 feature eighth-note patterns. Measures 15-18 continue with eighth-note patterns. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Recorded by JOURNEY

ANY WAY YOU WANT IT

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

BASS

(ROCK)

Musical staff 1: Bass line for measures 1-5. Includes a forte (*f*) dynamic marking and fingerings 1-5.

6

Musical staff 2: Bass line for measures 6-9. Includes a mezzo-forte (*mf*) dynamic marking.

Musical staff 3: Bass line for measures 10-13.

14

Musical staff 4: Bass line for measures 14-17.

Musical staff 5: Bass line for measures 18-21. Includes a forte (*f*) dynamic marking.

22

Musical staff 6: Bass line for measures 22-25.

Musical staff 7: Bass line for measures 26-29.

30

Musical staff 8: Bass line for measures 30-33. Includes a mezzo-forte (*mf*) dynamic marking.

BASS

34 > 35 > 36 > 37

38

> 39 > 40 > 41

42 > 43 > 44 > 45 *f*

46

> 47 > 48 > 49

50 > 51 > 52 > 53

54

> 55 > 56 > 57

62

58 > 59 > 60 > 61

63 > 64 > 65 > 66 > 67 *ff*

Recorded by LADY GAGA
BAD ROMANCE

BASS

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

(UNISON PATTERNS)

(A) **(DISCO)**

Musical notation for section A, measures 1-4. Bass clef, key signature of two flats, 4/4 time. Dynamics: *f*.

Musical notation for section B, measures 5-8. Bass clef, key signature of two flats, 4/4 time. Dynamics: *f*.

Musical notation for section C, measures 9-16. Bass clef, key signature of two flats, 4/4 time. Dynamics: *mf*, *f*.

Musical notation for section D, measures 17-20. Bass clef, key signature of two flats, 4/4 time. Dynamics: *f*.

Musical notation for section E, measures 21-24. Bass clef, key signature of two flats, 4/4 time. Dynamics: *mf*.

Musical notation for section F, measures 25-28. Bass clef, key signature of two flats, 4/4 time. Dynamics: (SIM.).

BASS

25

(mf)

26 27 28

29 30 31 32

33

mp

34 35 36

37 f

38 39 40

41 42 43 44

45

46 47 48

TO CODA

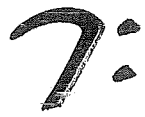
49 50 51 52

D.S. AL CODA

53 54 55 56

CODA

57 58 59 60



Blues By Five

Red Garland

Chord progression: B \flat 7, E \flat 7, B \flat 7, F7, B \flat 7, F7.

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

For your use



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	B^b7	E^b7	F7	B^b7	E^b7	F7
3	b7	b7	9	13	5	
b7	3	3	b7	3	3	
1	1	1	3	b7	b7	

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7

1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F7

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

B^b7 **F7**

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

Can You Feel The Love Tonight

BASS

Music by ELTON JOHN

Lyrics by TIM RICE

Arranged by JERRY NOWAK

VERY SLOW

The image shows a handwritten bass sheet for the song "Can You Feel The Love Tonight" by Elton John, arranged by Jerry Nowak. The music is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "VERY SLOW". The sheet consists of six staves of music, each with a circled measure number (1, 5, 9, 13, 17, 21, 25) indicating the start of a new phrase. The notes are written in a clear, legible hand, and the chords are written above the staff. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The chords include Eb, Eb/D, Ab/C, Eb/Bb, Ab, Eb/G, Bb/D, Eb, Fmi7, Eb/G, Ab, Eb/G, Eb, Ab, Eb/G, Eb, Fmi7, Fmi/Bb, Ab, Eb, Ab, Eb, Ab, Eb/Bb, Cmi, Db, Cmi7, Fmi/Bb, Eb, Gmi7/D, Cmi7, Fmi7, Fmi/Bb, Eb, Fmi7/Ab, Ami7(b5), Ab/Bb, Bb7, Ab, Eb, Cmi, Cmi/Bb, Fmi/Ab, Cmi7/G, Fmi, Cmi7/G, Fmi7, Ami7(b5), Ab/Bb, Bb7, Eb, Gmi7/D, Cmi7, Fmi7/Ab, Ab/Bb, Eb, Ab, Ami7(b5), Ab/Bb, Bb7, Fmi7, Bb7, Ab, Eb, Cmi, Cmi/Bb, Fmi/Ab, Cmi7/G, Fmi7, Cmi7/G, Fmi7, Fmi7/Bb, Ab/Eb, Eb, Ab/Bb.

07500037

BASS

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

33 Ab Eb Ab Eb Ab Eb Fmi7 Fmi/Bb Bb

37 Ab Eb Ab Eb Ab Eb/Bb Cmi7 Db Cmi7 Fmi7/Bb Ab/Bb

41 Eb Gmi7/D Cmi7 Fmi7 Fmi/Bb Eb Fmi7/Ab Ami7(b5) Ab/Bb Bb

45 Ab Eb Cmi Cmi/Bb Fmi/Ab Cmi7/G Fmi7 Cmi7/G Fmi7/Ab Ami7(b5) Fmi/Bb Bb Gmi7/C C7

49 F Ami7/E Dmi7 Gmi7 Gmi7/C F Gmi7/Bb Bmi7(b5)

52 C7sus4 Gmi7 C7 Bb F Dmi Dmi/C Gmi7/Bb Dmi/A

55 Gmi7 Dmi7/A Gmi7 Gmi7/C Bb/F F F/A Bb

58 RIT. (.) RUBATO (DU) (CUE) A TEMPO F C/E

61 Eb/D F/C Gmi7/Bb Dmi7/A Gmi7 Gmi7/C C7 Bb/F F (.)

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
 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-BONDS RE-

27 BELIEVE THE VER - Y BEST.

29-32

33 THERE'S A TIME FOR EV'RY-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

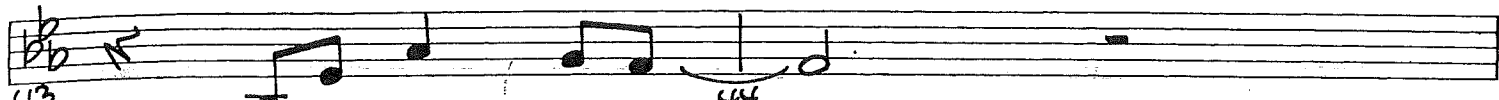
VOCAL SOLO

41



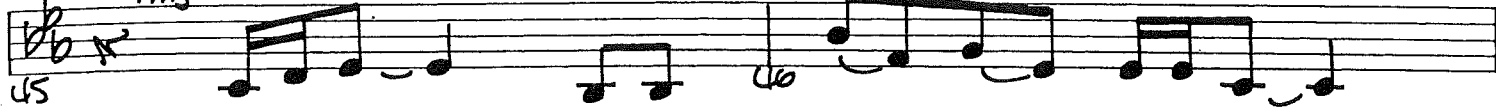
CAN YOU FEEL THE LOVE TO-NIGHT?

43



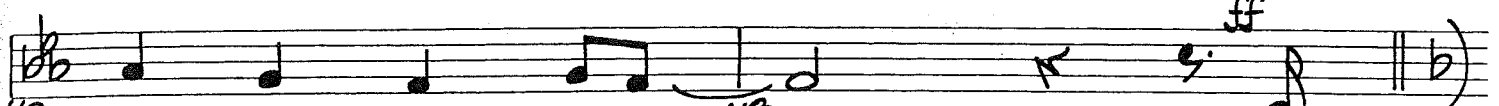
IT IS WHERE WE ARE.

mf



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

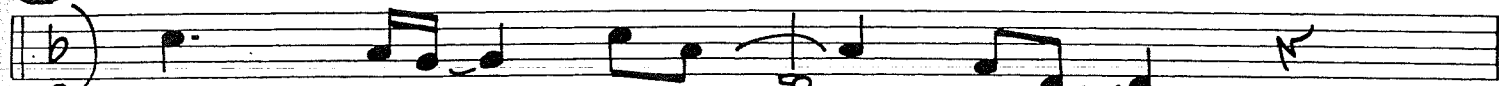
47



THAT WE GOT THIS FAR. AND

ff

49



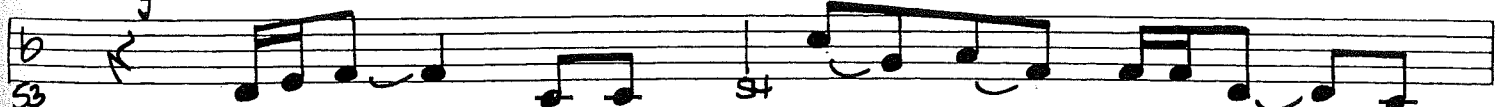
CAN YOU FEEL THE LOVE TO-NIGHT,

51



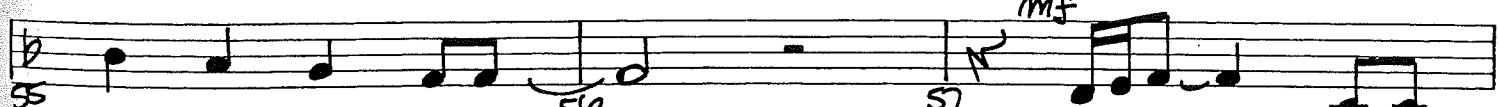
HOW IT'S LAID TO REST?

f



IT'S E-NOUGH TO MAKE KINGS AND VAG-A-BONDS BE-

55

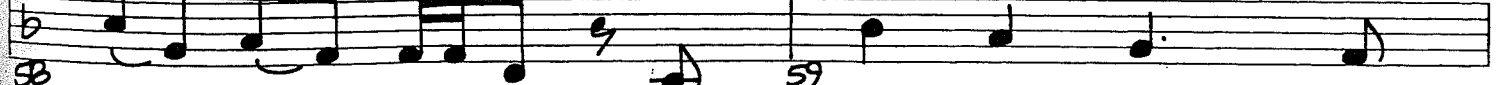


LIEVE THE VER-Y BEST.

mf

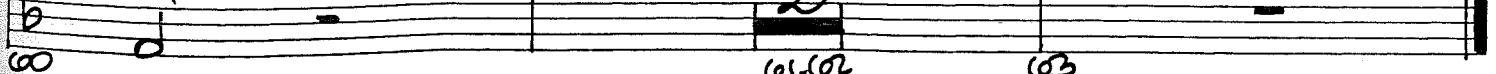
IT'S E-NOUGH TO MAKE

(RIT.)



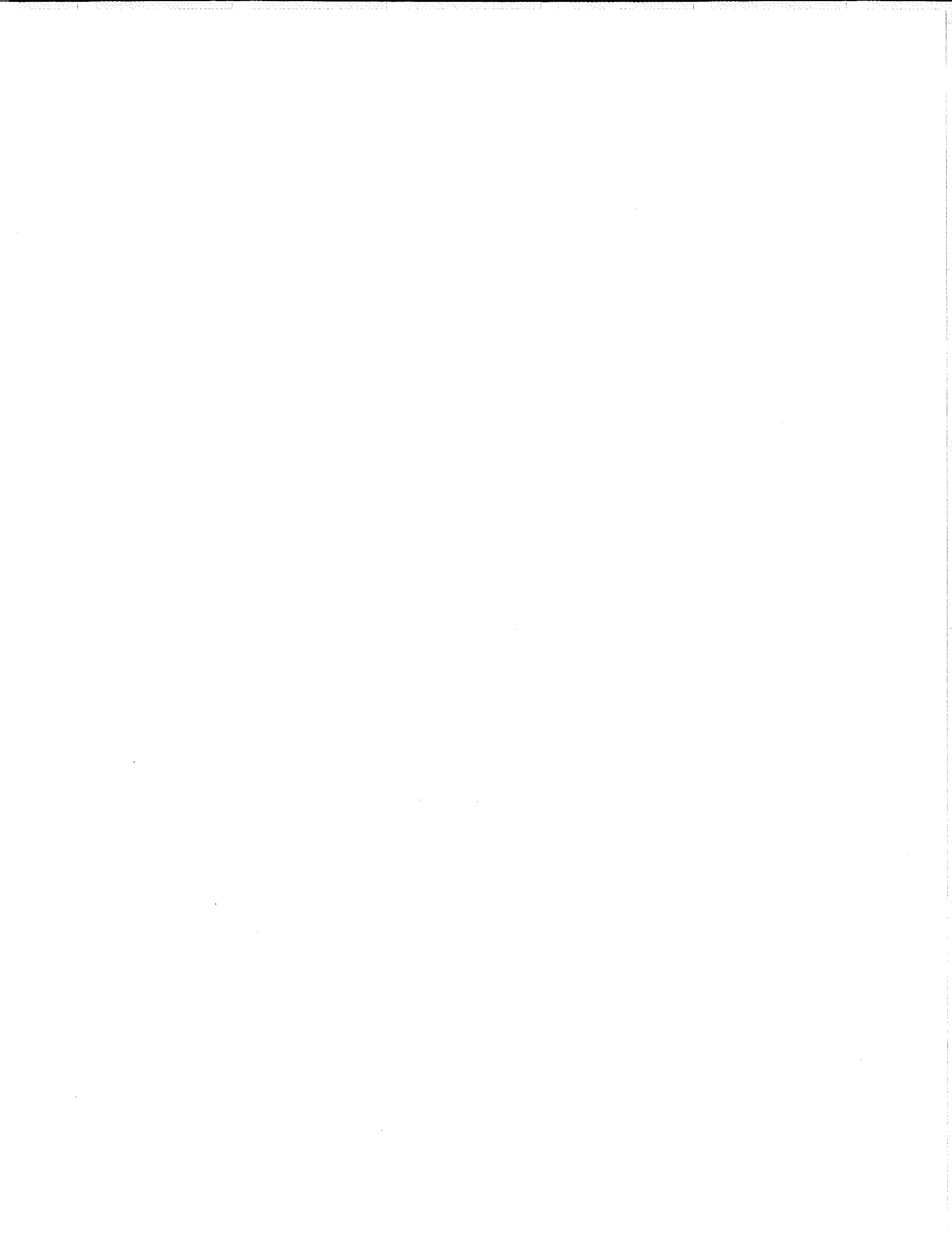
KINGS AND VAG-A-BONDS BELIEVE THE VER - Y

(ON CUE) (A TEMPO)



BEST.





Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45

f

52 53 61 69

mf

66 *f*

73 77

80 83

The musical score is written for Trombone in bass clef, 4/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a 5-measure rest, an 8-measure rest, and a 13-measure rest. The dynamics are marked *mf* at the beginning and *f* at the end. The score includes various musical notations such as rests, notes, and dynamic markings.

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mp

mf

16

21

29

26

31

37

41

45

f

46

51

53 Solo

2
56

[Title]



61



69



71

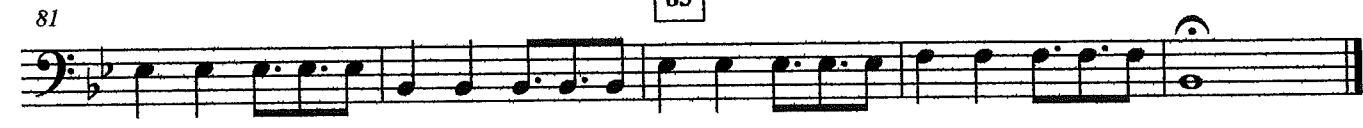


77



76

83



81

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli
mp

6

12

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

B 24

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

37 **E** *rit.*

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single bass staff with a high bass clef and a key signature of one flat (B-flat). It consists of six lines of music. The first line starts with a common time signature and a *mp* dynamic. The second line begins with a measure rest labeled '8'. The third line includes a *rit.* marking and a boxed section 'A' with a 3/4 time signature and the instruction 'a tempo - Repeat 4x'. The fourth line starts with a boxed section 'B' and a measure rest labeled '22'. The fifth line includes a boxed section 'C', a boxed section 'D' with the instruction 'Repeat 3x', and a *mf* dynamic. The sixth line starts with a boxed section 'E', a measure rest labeled '40', and a *rit.* marking. The score concludes with a double bar line and a final note.



Bass Guitar

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*



Recorded by COLDPLAY

CLOCKS

BASS

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

Arranged by JOHN WASSON

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

9-16

17-24

25 Eb BbmI FmI

26 27 28

29 30 31 32

33 Eb BbmI FmI

34 35 36

37 38 39 40

41 GbmA7 GbmA7 Db Ab6

42 43 44

45 46 47 48

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BASS

(49) GbMA7

D^b

A^b6

f

50 51 52

GbMA7

D^b A^b6

53 54 55 56

D^b A^b6

(57) E^b

B

57-64

(65) E^b

B^bm1

F^M1

66 67 68

f

69 70 71 72

E^b B^bm1 F^M1

(73) E^b

B^bm1

F^M1

SUB. mf

74 75 76

E^b B^bm1 F^M1

77 78 79 80

(81) E^b

B^bm1

F^M1

82 83 84

E^b B^bm1 F^M1

85 86 87 88

ff

(89) E^b

B^bm1

90 91 92 93

f 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

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

$\flat 7$	3	3	$\flat 7$	5	9	7	7
3	$\flat 7$	7	7	3	$\flat 7$	5	5
1	1	1	1	$\flat 7$	3	3	3

Useful Scales

F Blues Scale

D^b Major

($D^b_{MA}7$)

E^b Major

($E^b_{MA}7$)

1	$\flat 3$	4	$\flat 5$	5	$\flat 7$	1	1	2	3	4	5	6	7	1	1	2	3	4	5	6	7	1
---	-----------	---	-----------	---	-----------	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Sample Bass Line

1	5	1	5	$\flat 7$	1	1	1	$\flat 7$	1	5	1	5	$\flat 7$	1	1	1	$\flat 7$	1	1	1	1	1	5	$\flat 7$	1
---	---	---	---	-----------	---	---	---	-----------	---	---	---	---	-----------	---	---	---	-----------	---	---	---	---	---	---	-----------	---

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BASS

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

(Rock)

The sheet music is written for bass in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music, each starting with a measure number in a box. The first staff begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The piece concludes with a double bar line at the end of the final staff.

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BASS

37 38 39 40

41 42 43 44 45 *mf*

46 47 48 49 50

51 52 53 54 *f*

55 56 57 58

59 60 61 62

63 64 65 66

67 68 69 70 *mf*

71 72 73 74

1. 2. 75 76 77 78 79 *ff*



Chord Chart

Express Yourself

Chord Chart for "Express Yourself" in E-flat major, 4/4 time. The chart consists of 16 systems of chords and fingerings for guitar. Systems are numbered 7, 13, 19, 25, 31, 44, 50, 56, 62, and 68. Chords are labeled with letters A through O in boxes. Fingerings are indicated by numbers 1-4 in diamonds.

System 7: Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb

System 13: Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb

System 19: Ab7, Ab7, Bb Eb, Ab Bb

System 25: Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb

System 31: 8, Ab7, Ab7, Bb, Eb

System 44: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb

System 50: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb

System 56: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb

System 62: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb

System 68: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb

Express Yourself

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a series of eighth and sixteenth notes with stems pointing up and down, creating a rhythmic pattern.

A

Musical staff 2: Continuation of the rhythmic pattern from staff 1.

Musical staff 3: Continuation of the rhythmic pattern from staff 1.

Musical staff 4: Continuation of the rhythmic pattern from staff 1.

B

C

Musical staff 5: Continuation of the rhythmic pattern from staff 1, ending with a double bar line.

Musical staff 6: Continuation of the rhythmic pattern from staff 1, ending with a double bar line.

D

Musical staff 7: Continuation of the rhythmic pattern from staff 1, ending with a double bar line.

E

Musical staff 8: Continuation of the rhythmic pattern from staff 1.

F

Musical staff 9: Continuation of the rhythmic pattern from staff 1, ending with a double bar line.

G

Musical staff 10: Continuation of the rhythmic pattern from staff 1, ending with a double bar line and an 8-measure rest.

8

H

Musical staff 11: Continuation of the rhythmic pattern from staff 1, ending with a double bar line.

Bass Line, p. 2

Express Yourself

I



J



K



L



M



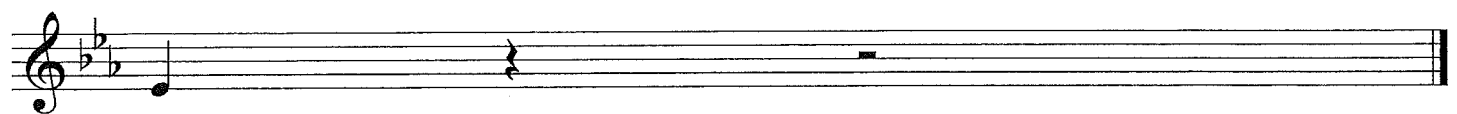
N



O



P



FLY ME TO THE MOON

(In Other Words)

BASS

Words and Music by

BART HOWARD

Arranged by **MICHAEL SWEENEY**

(UNISON PATTERN)

(MODERATE LATIN)

(MODERATE LATIN)

BASS

TO CODA

29 Cm7 F9 D+7(#9) G13

Cm7 Eb/F Bb6/9 Ab13

BbMA7 Ab13 39 Cm7

F9 Bb6/9 EbMA7 Am7(b5)

D7(b9) Gm7 47

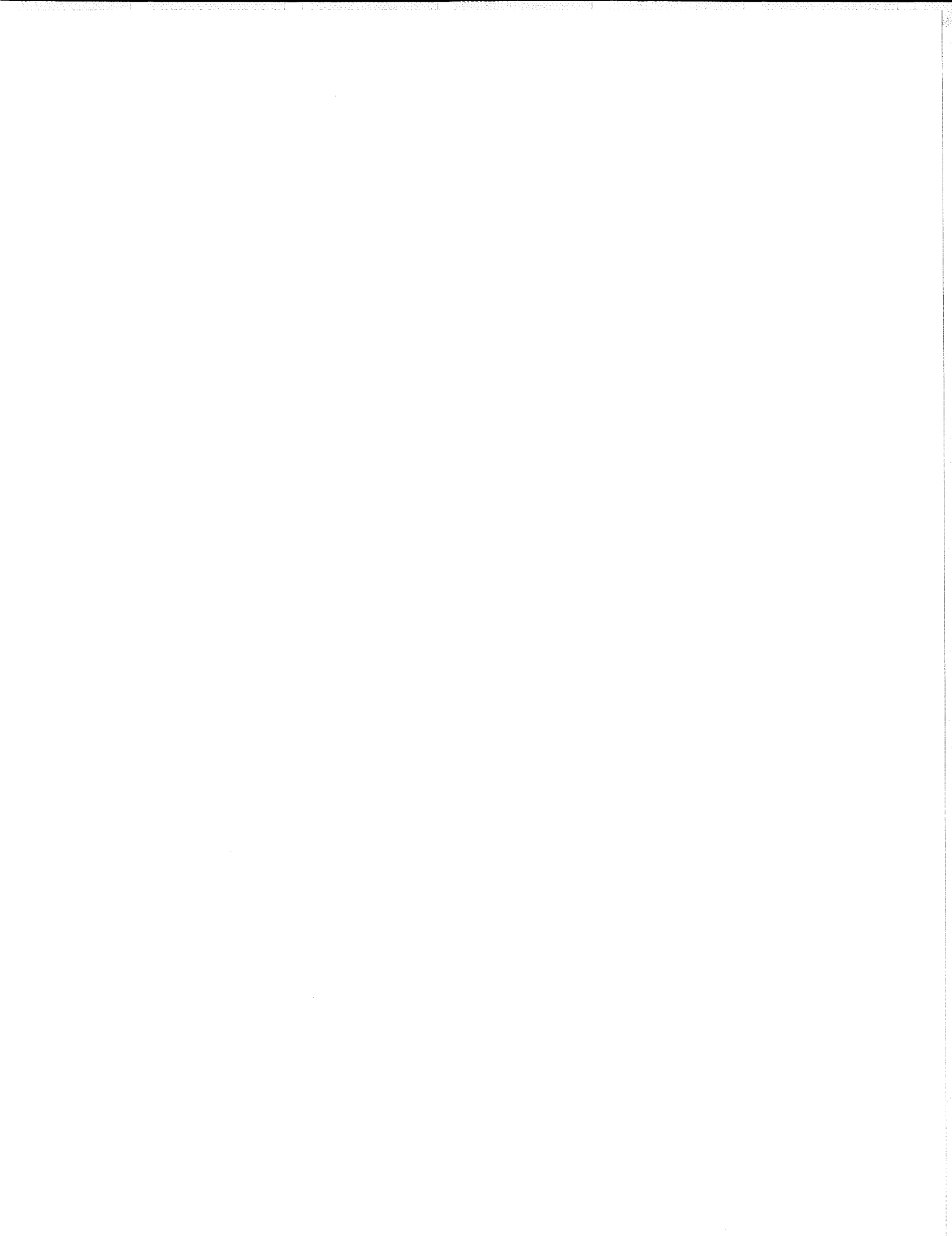
D.S. AL CODA

D+7(#9)

CODA

Cm7 Dm7(b5) G+7(b9) G7(b9) Cm7 Eb/F

(Eb/F) Bb6/9 Ab13 Cm7 BMA7 Bb6/9



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

Detailed description: The musical score is written for C Trumpet in 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measures 2-8 are primarily quarter notes, with some slurs and a fermata over measure 8. The second staff contains measures 9 through 19. Measure 9 starts with a quarter rest followed by eighth notes. Measures 10-19 continue the melodic line with quarter notes, some slurs, and a final fermata in measure 19.

Trombone / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano

Pno.

1) Name _____

2) Write in note names...

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

4) Play the piece...



142

7:

(Med.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LEISSER

Handwritten musical score for bass guitar in 4/4 time, featuring chords and melodic lines across seven staves.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

Recorded by THE JACKSON 5

I WANT YOU BACK

BASS

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

(FUNKY R&B)

The musical score is written in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, Ab). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes a circled measure number 1. The second staff includes a circled measure number 2 and a circled measure number 3. The third staff includes a circled measure number 4, a circled measure number 5, a circled measure number 6, and a circled measure number 7. The fourth staff includes a circled measure number 8, a circled measure number 9, a circled measure number 10, and a circled measure number 11. The fifth staff includes a circled measure number 12, a circled measure number 13, and a circled measure number 14. The sixth staff includes a circled measure number 15, a circled measure number 16, a circled measure number 17, and a circled measure number 18. The seventh staff includes a circled measure number 19, a circled measure number 20, a circled measure number 21, and a circled measure number 22. The eighth staff includes a circled measure number 23, a circled measure number 24, a circled measure number 25, and a circled measure number 26. Chord symbols are placed above the notes, and dynamic markings (*f*, *mf*) are placed below the notes. The score is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together, with accents (^) and slurs.

BASS

Handwritten musical notation for bass, measures 27-30. Chords: $Fm1^7$, A^b/C , D^b , A^b , B^bm1^7 , D^b/E^b , A^b , B^bm1^7 , D^b/E^b , A^b , B^bm1^7 , D^b/E^b , A^b . Dynamics: f , ff .

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

Handwritten musical notation for bass, measures 35-38.

Handwritten musical notation for bass, measures 39-42. Chords: A^b , E^b/G , $Fm1^7$, A^b/E^b , D^b , B^bm1^7 , D^b/E^b , $Fm1^7$, A^b/C , D^b , A^b , B^bm1^7 , D^b/E^b , A^b . Dynamics: f .

Handwritten musical notation for bass, measures 43-46. Chords: $(A^b)E^b/G$, $Fm1^7$, A^b/E^b , D^b , B^bm1^7 , D^b/E^b , $Fm1^7$, A^b/C , D^b , A^b . Dynamics: f . Measure 46-49 is a whole rest.

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

Handwritten musical notation for bass, measures 54-57. Chords: A^b , E^b/G , $Fm1^7$, A^b/E^b , D^b , A^b/C , B^bm1^7 , D^b/E^b , $Fm1^7$, A^b/C , D^b , A^b , B^bm1^7 , D^b/E^b , A^b . Dynamics: ff .

Handwritten musical notation for bass, measures 58-61. Chords: $(A^b)E^b/G$, $Fm1^7$, A^b/E^b , D^b , A^b/C , B^bm1^7 , D^b/E^b , $Fm1^7$, A^b/C , D^b , A^b .

Handwritten musical notation for bass, measures 62-65. Chords: $Fm1^7$, A^b/C , D^b , D^b/E^b , A^b , B^bm1^7 , A^b/C , D^b , $Dm1^7(b5)$, D^b/E^b . Dynamics: f , ff .

Bass Guitar
BASS CLEF

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 B C D^b E^b D^b C

4 5

ff

C Cm Fm/C Cm Cm Fm/C Fm/C Cm

D Cm Fm/C Cm Cm Fm/C Fm/C Cm

E Cm Cm Cm

mp

Cm F G7 $\frac{3}{4}$

mf

Cm Fm Cm G7

Cm Fm G G

To Coda (On 3rd Time) \oplus G Cm Fm/C Cm Cm

f

Fm/C Fm/C Cm **H** Cm Fm/C Cm Cm Fm/C Fm/C Cm

I Solos (begin 2nd time)
G7 optional Cm G7 Cm
f play 2nd & 3rd time only

J G7 optional Cm G7 Cm *D.S. al Coda*
1. 2.

K Φ Coda
Cm Fm/C Cm Cm Fm/C Fm/C Cm
ff

Cm Fm/C Cm Cm Fm/C Fm/C Cm Fm/C Fm/C Cm
1. 2.

M C D \flat E \flat D \flat C
4 *ff*

Bass Guitar
TREBLE CLEF

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 B C D^b E^b D^b C

A 4 5

B C D^b E^b D^b C

C Cm F m/C Cm Cm F m/C F m/C Cm

D Cm F m/C Cm Cm F m/C F m/C Cm

E Cm Cm Cm

F Cm F G7

G Cm F m Cm G G

To Coda (On 3rd Time) G Cm F m/C Cm Cm

ff *mp* *mf* *f*

Bass Guitar (TREBLE CLEF), p. 2 La Copa De La Vida

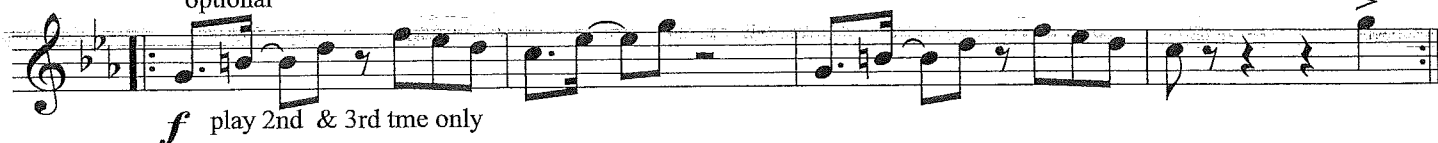
Fm/C Fm/C Cm H Cm Fm/C Cm Cm Fm/C Fm/C Cm



Solos (begin 2nd time)

I

G7 optional Cm G7 Cm



J

G7 optional Cm G7 Cm 1. 2. Cm *D.S. al Coda*



Coda

K

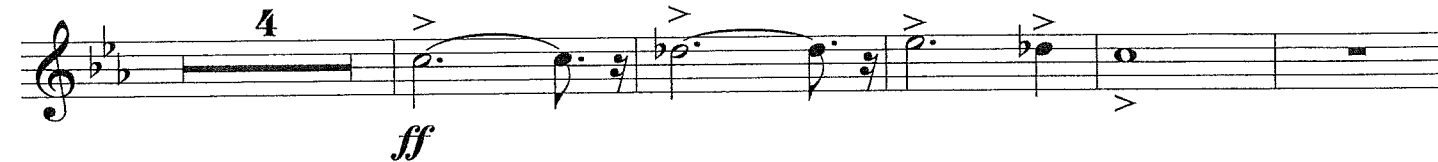
Cm Fm/C Cm Cm Fm/C Fm/C Cm



Cm Fm/C Cm Cm Fm/C Fm/C Cm L Fm/C Fm/C Cm



M C D^b E^b D^b C



Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

BASS

Words and Music by BRUNO MARS,
ARI LEVINE and PHILIP LAWRENCE
Arranged by PAUL MURTHA

(ROCK)

Measures 1-3 of the bass line. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music starts with a forte (f) dynamic. Measure 1 contains two eighth notes (Bb2, Eb3) with accents. Measure 2 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 3 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3).

Measures 4-8 of the bass line. Measure 4 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 5 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 6 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 7 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 8 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3).

(9)

Measures 9-12 of the bass line. Measure 9 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 10 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 11 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 12 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). The dynamic is mezzo-forte (mf).

Measures 13-16 of the bass line. Measure 13 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 14 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 15 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 16 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). The dynamic is forte (f).

(17)

Measures 17-20 of the bass line. Measure 17 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 18 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 19 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 20 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). The dynamic is mezzo-forte (mf).

Measures 21-24 of the bass line. Measure 21 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 22 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 23 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 24 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3).

(25) %

Measures 25-29 of the bass line. Measure 25 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 26 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 27 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 28 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 29 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3).

(33)

Measures 30-34 of the bass line. Measure 30 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 31 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 32 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 33 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). Measure 34 contains a quarter note (Bb2), a quarter note (Eb3), and a quarter note (G3). The dynamic is forte (f).

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BASS

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). Measures 35, 36, 37, and 38. The melody consists of eighth and quarter notes.

(41)

Musical staff 2: Bass clef, key signature of two flats. Measures 39, 40, 42, and 43. The melody continues with eighth and quarter notes.

TO CODA ⊕

Musical staff 3: Bass clef, key signature of two flats. Measures 44, 45, 46, 47, and 48. The melody continues with eighth and quarter notes.

(49)

Musical staff 4: Bass clef, key signature of two flats. Measures 50, 51, and 52. The melody continues with eighth and quarter notes, including accents.

(53)

Musical staff 5: Bass clef, key signature of two flats. Measures 54, 55, and 56. The melody continues with eighth and quarter notes, including accents and a *mf* dynamic marking.

Musical staff 6: Bass clef, key signature of two flats. Measures 57, 58, 59, and 60. The melody continues with eighth and quarter notes, including accents.

(61)

Musical staff 7: Bass clef, key signature of two flats. Measures 62, 63, and 64. The melody continues with eighth and quarter notes, including accents.

D.S. AL CODA

Musical staff 8: Bass clef, key signature of two flats. Measures 65, 66, 67, and 68. The melody continues with eighth and quarter notes, including accents.

⊕ CODA

Musical staff 9: Bass clef, key signature of two flats. Measures 69, 70, 71, and 72. The melody continues with eighth and quarter notes, including accents.

Musical staff 10: Bass clef, key signature of two flats. Measures 73, 74, 75, and 76. The melody continues with eighth and quarter notes, including accents and a *ff* dynamic marking.

Bass Guitar
TREBLE CLEF

A Message To You Rudy

The musical score is written in 4/4 time and consists of eight staves of music. The notation includes eighth and sixteenth notes, rests, and bar lines. Measure numbers 6, 11, 16, 21, 26, 31, and 36 are indicated at the start of their respective staves. The score is divided into sections labeled A through F. Section A is the first staff. Section B spans the second and third staves. Section C spans the fourth and fifth staves. Section D spans the sixth and seventh staves. Section E spans the eighth and ninth staves. Section F is the final staff, which concludes with a *molto rit.* marking and a fermata over the final note.

Bass Guitar
BASS CLEF

A Message To You Rudy

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

MOVE THE JOY

arr. Bernice

The musical score is divided into two sections, A and B, indicated by boxed letters above the staves. Section A covers measures 1 through 10, and Section B covers measures 11 through 20. 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 specific staves. The score is written in 4/4 time with a key signature of one flat.

Bass Guitar

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

This sheet music is for a bass guitar arrangement of 'Winter Fest'. It is in 4/4 time with a key signature of one flat (B-flat major or D minor). The tempo is marked as 82 beats per minute and the performance style is 'Majestically'. The score consists of ten staves of music, each starting with a measure number in a box. The first staff begins with a dynamic marking of *f* and a '4' above the staff. The second staff starts at measure 10 with a dynamic of *mf*. The third staff starts at measure 19 with a dynamic of *f*. The fourth staff starts at measure 25 with a dynamic of *mp* and is titled 'Ode To Joy'. The fifth staff starts at measure 31 with a dynamic of *mf*. The sixth staff starts at measure 37 with a dynamic of *f*. The seventh staff starts at measure 44. The eighth staff starts at measure 51. The ninth staff starts at measure 58. The music includes various articulations such as accents (>) and slurs, and ends with a double bar line.

6

4

10

14

18

19

22

25

28 Ode To Joy

31

32

36

37

40

44

48

51

52

56

58



Trombone

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

6

10

14

18

19

22

25

28

Ode To Joy

32

33

36

40

44

39

48

46

52

56

59

f

mf

p



Mr. P.C.

John Coltrane

Chord progression: C_M7, F_M7, C_M7, A^b7, G7, C_M7

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

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

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

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

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

Sample Bass Line

C_{MI}^7

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

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

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

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

1 3 2 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2



From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 5
String Bass

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

Ballad

The musical score is written for a string bass in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is a ballad. The score consists of ten staves of music, with measure numbers 9, 17, 25, 33, 41, 45, 53, and 61 marked at the beginning of their respective lines. The dynamics range from *mf* (mezzo-forte) to *p* (piano), with a *rit.* (ritardando) marking at the end. The score includes various musical notations such as slurs, accents, and hairpins. A 'Wws. only (if possible)' instruction is present above the second staff, and a 'Play V' instruction is above the eighth staff. The piece concludes with a double bar line and a fermata over the final note.

My Way

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

My Way

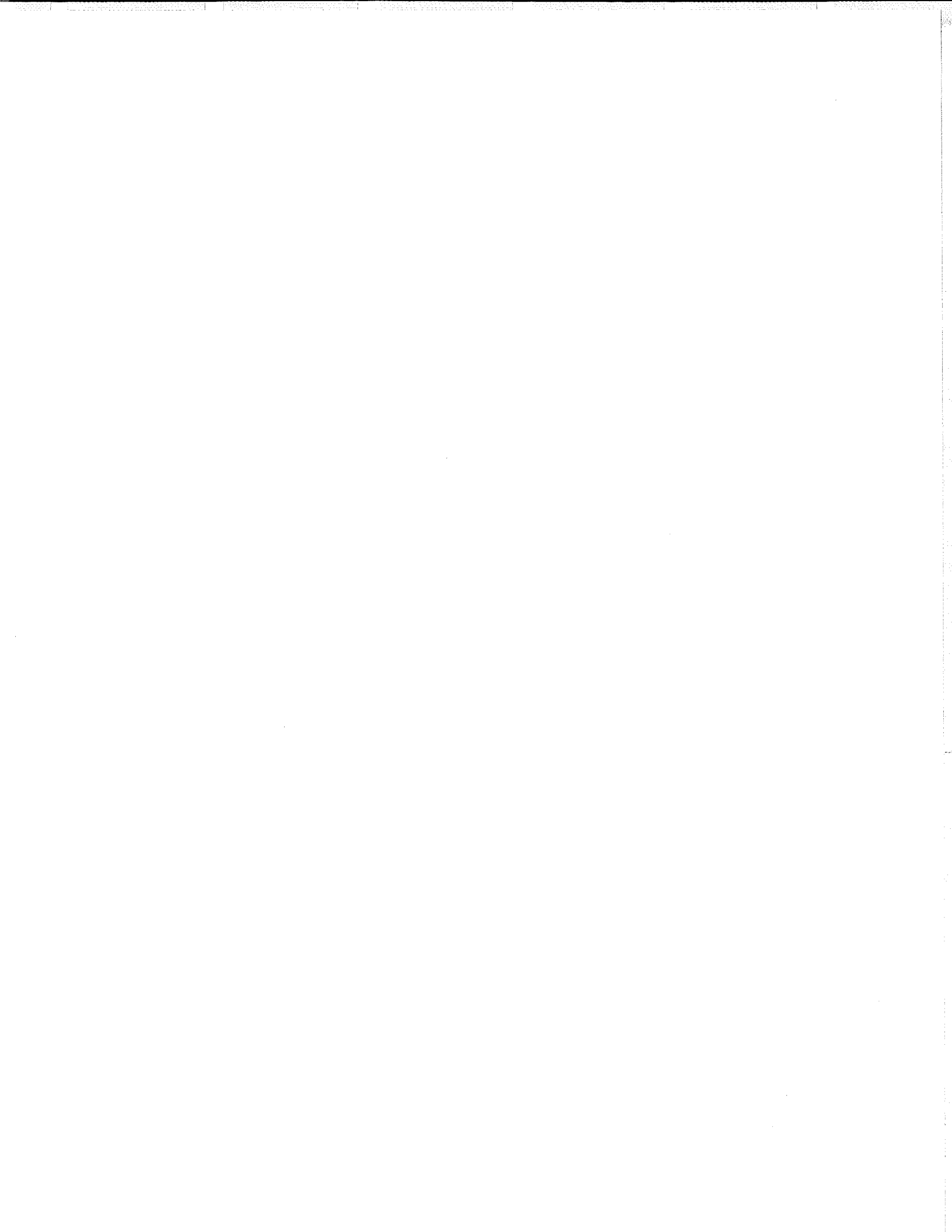
Tuba

Musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p* (piano). The second staff contains a circled letter **A**. The third staff contains a circled letter **B** and a measure rest marked with a vertical line and the number 15. The fourth staff contains a measure rest marked with a vertical line and the number 22, followed by a dynamic marking of *fp* (fortissimo piano) and a final dynamic marking of *f* (forte).

My Way

Tuba

Musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p* (piano). The second staff contains a circled letter **A**. The third staff contains a circled letter **B** and a measure rest marked with a vertical line and the number 15. The fourth staff contains a measure rest marked with a vertical line and the number 22, followed by a dynamic marking of *fp* (fortissimo piano) and a final dynamic marking of *f* (forte).



PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

1st Trombone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54 **Maestoso** *f* *rit.*

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

14 *simile **B***

21 **C**

28 *simile **D***

36 *f* **E** *mf*

42 **1.**

49 **2. rit.** *f*

The musical score is written for the 1st Trombone part of 'Pomp and Circumstance March No. 3' by Edward Elgar, arranged by James Swearingen. It begins with a 'Maestoso' tempo and a forte (*f*) dynamic. The key signature has two flats and the time signature is 2/4. The score includes several section markers labeled A through E. Section A is marked 'Andante' and 'mf'. Section B is marked 'simile'. Section C is marked 'mf'. Section D is marked 'simile'. Section E is marked 'mf'. The piece concludes with a first ending and a second ending marked '2. rit.' and 'f'.

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Tuba

YBS 54

Maestoso

f

rit.

7

A *Andante*

mf

13

simile

B

20

C

27

simile

D

34

f

41 **E**

mf

1.

48

2. *rit.*

f

Bass Guitar BASS CLEF
Synth Bass 2 or
Lead 8 Bass & Lead

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x Cm7(add4) Eb6(add9) Bb6 Bb6 Cm(add4) **A**

mp

B

(Bb)(G) (Bb) Cm(root) Eb(root) Bb(root) F(root) 3 3 3 3

mf doubled in octaves below

C

Cm(root) Eb(root) Bb(root) Cm Eb

Bb F 3 3 Cm Eb Bb

D

F Cm Eb Bb F 3 3

High Chord Only
(No Bass)

doubled in octaves above

(On 3rd Time) Φ
To Coda

G

1. F 2. F Cm piano only Eb Bb

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

H Φ Coda
F5

Bass Guitar TREBLE CLEF
Synth Bass 2 or
Lead 8 Bass & Lead

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x Cm7(add4) Eb6(add9) Bb6 Bb6 Cm(add4)

A

mp **B**
(Bb)(G) (Bb) Cm(root) Eb(root) Bb(root) F(root) 3 3 3 3

mf doubled in octaves below **C**
Cm(root) Eb(root) Bb(root) Cm Eb

Bb F 3 3 Cm Eb Bb

D F Cm Eb Bb F 3 3

High Chord Only (No Bass) *f*

E Cm Eb Bb F Cm

Eb Bb F Cm

doubled in octaves above Eb

(On 3rd Time) **G**
To Coda 1. F 2. F Cm piano only Eb Bb

p F Cm Eb Bb *D.S. al Coda* F(root)

H Coda
F5

Bass Guitar
TREBLE CLEF
-Lead 2 Sawtooth or
-Lead 8 Bass & Lead

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove $\text{♩} = 118$ *sub* *f* *mf* *f* (2nd time) *mp*

Chord changes: *F sus2*, *C*, *A m7*, *G*, *F sus2*, *C*, *A m7*, *G*, *A* *F*(root), *C*(root), *A*(root), *G*(root), *B*(root), *F*(root), *C*(root), *A*(root), *G*(root), *C* *F sus2*, *C*, *A m7*, *G*, *F sus2*, *C*, *A m7*, *G*, *F sus2*, *C*, *A m7*, *G*, *To Coda* ⌘ *A m7*, *G*, *E* *D m11*, *D m9*, *F maj7*, *G 6*, *D m11*, *D m9*, *F maj7*, *G 6*

F Dm11 Dm9 Fmaj7 G6 Dm11

mf

Dm9 Fmaj7 G6 **G** Fsus2 C

Am7 G Fsus2 C

H Am7 (B) (C) (E) G (B) (D) (G) **I** F(root) C(root) A(root)

mp

G(root) F(root) C(root) A(root) G(root) *D.S. al Coda*

Coda

J Am7 (B) (C) (E) G (B) (D) (G) **K** Fsus2 C Am7

f

G Fsus2 C Am7 (B) (C) (E) G (B) (D) (G)

Bass Guitar
BASS CLEF

-Lead 2 Sawtooth or
-Lead 8 Bass & Lead

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove

♩ = 118

Musical staff 1: Bass clef, 4/4 time. Chords: F sus2, C, A m7, G. Dynamic: *f*.

Musical staff 2: Bass clef, 4/4 time. Chords: F sus2, C, A m7, G, A, F (root). Dynamic: *mf*.

Musical staff 3: Bass clef, 4/4 time. Chords: C (root), A (root), G (root), B (root), F (root), C (root).

Musical staff 4: Bass clef, 4/4 time. Chords: A (root), G (root), B (root), B, F (root), C (root), A (root), G (root), C, F sus2. Dynamic: *mf* (2nd time).

Musical staff 5: Bass clef, 4/4 time. Chords: C, A m7, G, F sus2, C.

Musical staff 6: Bass clef, 4/4 time. Chords: A m7, G, D, F sus2, C, A m7.

Musical staff 7: Bass clef, 4/4 time. Chords: G, F sus2, C, To Coda, A m7, G.

Musical staff 8: Bass clef, 4/4 time. Chords: E, D m11, D m9, F maj7, G 6, D m11, D m9, F maj7, G 6. Dynamic: *mp*.

F Dm11 Dm9 Fmaj7 G6 Dm11

mf

Dm9 Fmaj7 G6 G Fsus2 C

Am7 G Fsus2 C

H Am7 (B) (C) (E) G (B) (D) (G) **I** F(root) C(root) A(root)

G(root) F(root) C(root) A(root) G(root) *D.S. al Coda*

⊕ Coda

J Am7 (B) (C) (E) G (B) (D) (G) **K** Fsus2 C Am7

G Fsus2 C Am7 (B) (C) (E) G (B) (D) (G)

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

6

12

18

24

29

35

A

B

C

To Coda **D**

D.S. al Coda **E**

f

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

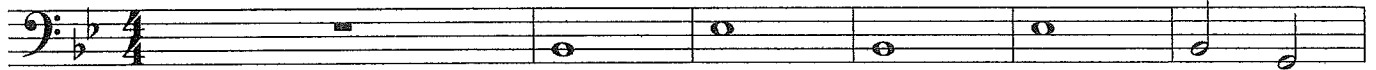
Coots & Gillespie

arr. Bernice

Moderate Swing



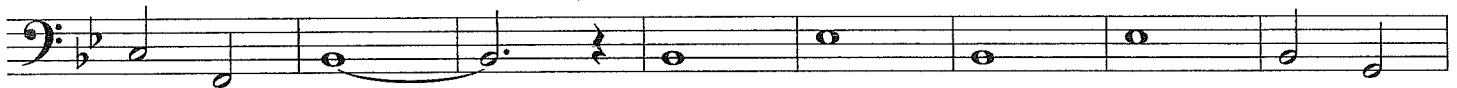
B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm



mf

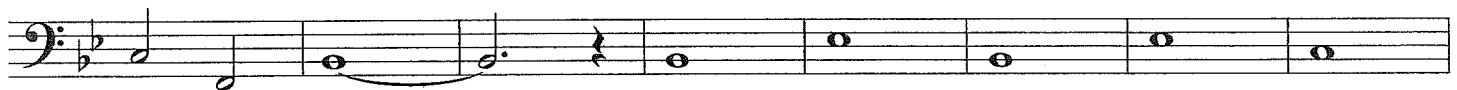
A

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



B

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

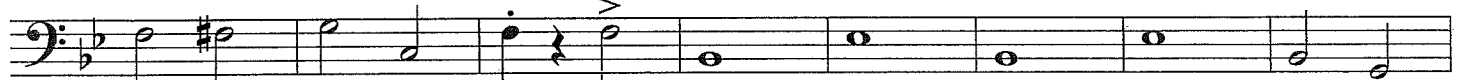


C

To Coda

D

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

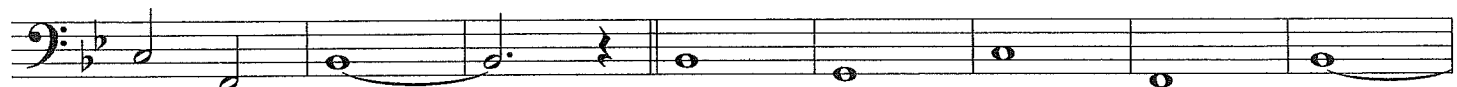


D.S. al Coda

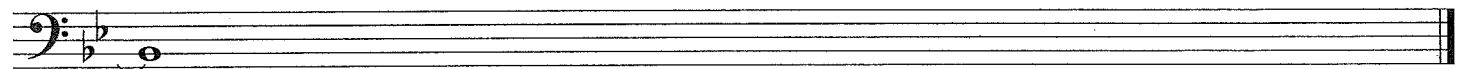
E



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



f






7:

Sight Reading Exercises

1 


2 

3 

4 

5 

6 

7 

8 

9 

Bass Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

musical staff with bass clef, key signature of two flats (B-flat and E-flat), and 4/4 time signature. The staff contains a melodic line with eighth notes, starting on a half note G2 and moving up stepwise. A slur covers the first six measures. The dynamic marking *mp* is below the staff.

musical staff with bass clef, key signature of two flats, and 4/4 time signature. The staff contains a melodic line with eighth notes, starting on a half note G2 and moving up stepwise. A slur covers the first six measures. The dynamic marking *f* is below the staff.

Piano

Simple Gifts

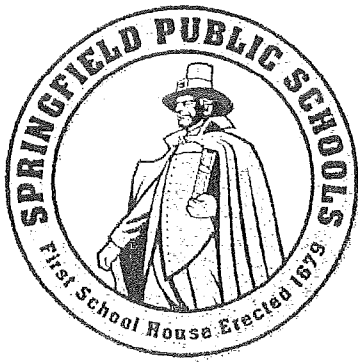
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72 E^b G m F m B^b7

E^b G m F m B^b7 E^b A^b E^b

5



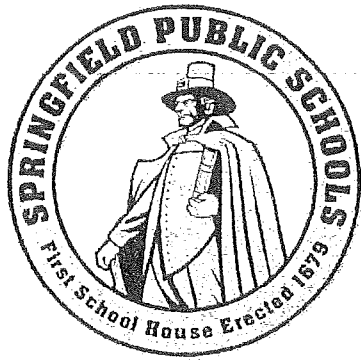
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date: _____

Course: _____

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



SHENANDOAH

for Concert Band

STRING BASS

FRANK TICHELI

Freely and very expressive ♩ = c. 50

(arco)

The musical score for String Bass is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece is marked "Freely and very expressive" with a tempo of approximately 50 beats per minute. The score is divided into several sections with specific performance instructions and dynamics:

- Measures 1-6:** Starts with a whole note chord (B-flat, E-flat, A-flat) marked *p* and *(arco)*.
- Measures 7-11:** Features a melodic line starting on G4, marked *mf* with a crescendo hairpin, then *p* with a decrescendo hairpin. Includes markings for *ten.* (tension) and *pizz.* (pizzicato).
- Measures 12-17:** Marked *mp* and *arco*. Includes a fermata over measure 12 and a decrescendo hairpin.
- Measures 18-22:** Marked *f* with a crescendo hairpin, then *p* with a decrescendo hairpin, and *mp*. Includes a *pizz.* marking.
- Measures 23-30:** Marked *mp* and *arco*. Includes a fermata over measures 23-24 and a *rit.* (ritardando) marking.
- Measures 31-34:** Marked *p* and *arco*. Includes a *rit.* marking.
- Measures 35-40:** Marked *p* and *arco*. Section titled "35 Pulsating ♩ = c. 58".
- Measures 41-46:** Marked *pp* and *arco*. Section titled "41 Ethereal, floating ♩ = c. 50". Includes a *rit.* marking.
- Measures 47-51:** Marked *p* and *arco*. Section titled "47 ♩ = c. 58".
- Measures 52-55:** Marked *mf* and *arco*. Section titled "52".
- Measures 56-61:** Marked *f* and *arco*. Section titled "56 Exalted". Includes a *ff* (fortissimo) marking.
- Measures 62-68:** Marked *mp*, *f*, and *mf*. Includes a *pizz.* marking.
- Measures 69-74:** Marked *p* and *arco*. Includes a fermata over measure 69 and a *rit.* marking.
- Measures 75-78:** Marked *mp* and *arco*. Section titled "75 a tempo". Includes a *rit.* marking.

SOUL BOSSA NOVA

BASS

Words and Music by
QUINCY JONES
Arranged by RICK STITZEL

(SIXTIES ROCK)

The bass line is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff starts with a circled measure number '4' and a '4' above the staff. The second staff has a circled measure number '5' and a 'Bb' above the staff. The third staff has a circled measure number '13' and a 'Bb7' above the staff. The fourth staff has 'Eb7' above measure 17, 'Bb7' above measure 19, and 'G7' above measure 20. The fifth staff has 'C7' above measure 21, 'F7' above measure 22, 'Bb7' above measure 23, and a first/second ending bracket over measures 24 and 25. The sixth staff has a circled measure number '26' and a 'Bb' above the staff. The seventh staff has 'Eb7' above measure 27, 'Bb' above measure 28, and 'Eb7' above measure 29. The eighth staff has 'Bb' above measure 30, 'Eb7' above measure 31, and ends with a double bar line and a 'FF' marking below.

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02501056

Soul Bossa Nova - 1

34 B^b7

BASS

35 36 37

38 39 40 41

42 43 44 45

TO CODA

46

47 48 49

50 51 52 53

54 B^b7

55 56 57

58 59 60 61

D.S. AL CODA

CODA

62 63 64 65 66

67 68 69 70 71 72

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

4

p *f*

27

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The tempo/mood is marked 'Majestic'. A box containing the number '3' is placed above the first measure of the first staff. The first staff ends with a dynamic marking of *f*. The second staff continues the melody. The third staff begins with a box containing the number '11'. The fourth staff continues the melody. The fifth staff begins with a box containing the number '19' and a fermata over the first measure. Below the first measure of the fifth staff is a dynamic marking of *p*, and below the last measure is a dynamic marking of *f*. A box containing the number '4' is placed above the first measure of the fifth staff. The sixth staff continues the melody. The seventh staff begins with a box containing the number '27'. The eighth staff concludes the piece with a final cadence.

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 with a fermata on the first beat, followed by a series of eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the first measure. A boxed measure number '3' is positioned above the staff. The second staff continues the melodic line. The third staff begins with a boxed measure number '11'. The fourth staff features a boxed measure number '19' and a dynamic marking of *mp* (mezzo-piano) below the staff. The fifth staff continues the melody. The sixth staff begins with a boxed measure number '27' and a dynamic marking of *f* below the staff. The seventh staff concludes the piece with a half note and a fermata.

TAKE THE "A" TRAIN

BASS

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(Musical notation: quarter note = quarter note)

5 $\frac{3}{4}$ Bb6

C9(#11)

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

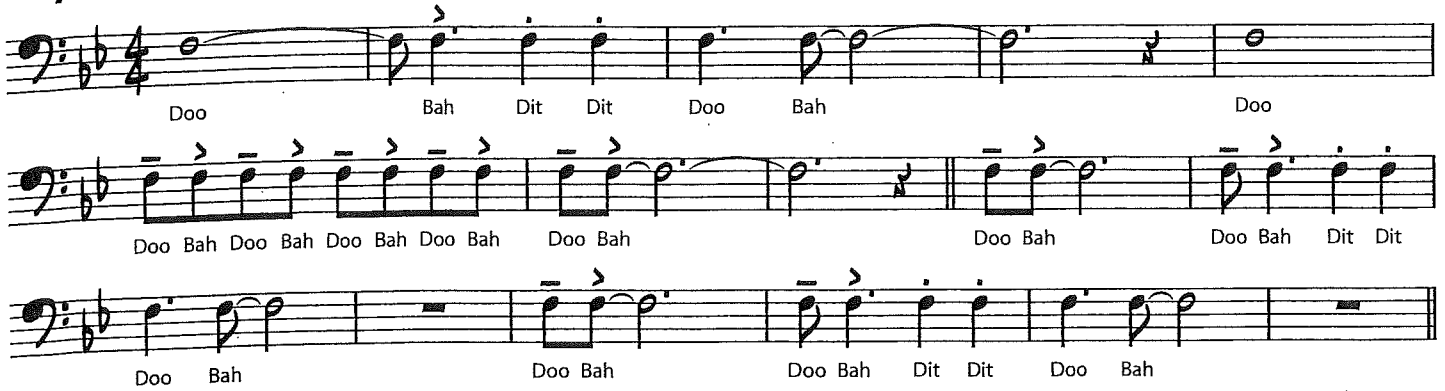
45 46 47 48 49 50

51 52 53 54 55 56

57 58 59 60 61

BASS

Rhythm Workout



Rhythm Workout musical notation in bass clef, 4/4 time. The piece consists of three staves of music. The notes are accompanied by the following lyrics: Doo Bah Dit Dit Doo Bah Doo Bah Dit Dit Doo Bah. The first staff has a whole note 'Doo', followed by eighth notes 'Bah', 'Dit', 'Dit', 'Doo', 'Bah', and a whole note 'Doo'. The second staff has eighth notes 'Doo Bah Doo Bah Doo Bah Doo Bah', followed by quarter notes 'Doo Bah', eighth notes 'Doo Bah', and quarter notes 'Doo Bah Dit Dit'. The third staff has quarter notes 'Doo Bah', quarter notes 'Doo Bah', quarter notes 'Doo Bah', quarter notes 'Dit Dit', and quarter notes 'Doo Bah'.

Melody Workout



Melody Workout musical notation in bass clef, 4/4 time. The piece consists of three staves of music. The first staff has a whole note, followed by quarter notes, eighth notes, and a whole note. The second staff has eighth notes, quarter notes, and eighth notes. The third staff has quarter notes, eighth notes, and quarter notes.

Chord/Scale Workout

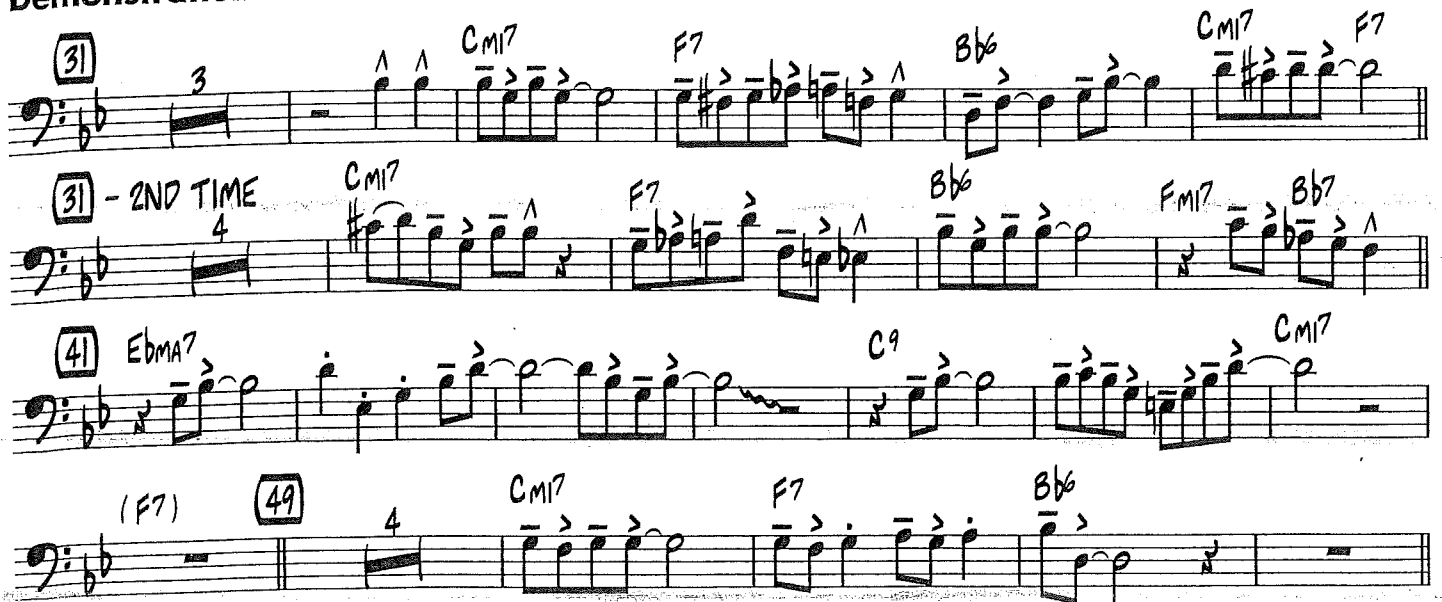
(CONCERT B^b MAJOR SCALE)

(VARIATIONS ON THE MELODY)



Chord/Scale Workout musical notation in bass clef, 4/4 time. The piece consists of two staves of music. The first staff has eighth notes and quarter notes, with chords C^{M17}, F⁷, B^{b6}, and E^{bM7} indicated above. The second staff has quarter notes and eighth notes, with chords C⁹, C^{M17}, and F⁷ indicated above.

Demonstration Solo



Demonstration Solo musical notation in bass clef, 4/4 time. The piece consists of four staves of music. The first staff is marked with a circled '31' and a '3' above it, with chords C^{M17}, F⁷, B^{b6}, C^{M17}, and F⁷ indicated above. The second staff is marked with a circled '31' and '- 2ND TIME' above it, with a '4' above it, and chords C^{M17}, F⁷, B^{b6}, F^{M17}, and B^{b7} indicated above. The third staff is marked with a circled '41' and chords E^{bM7}, C⁹, and C^{M17} indicated above. The fourth staff is marked with a circled '49' and a '4' above it, with chords (F⁷), C^{M17}, F⁷, and B^{b6} indicated above.

THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

9

1 6 7 8 10 11 12 13

p *f* *mp*

14 15 16 17 18 30 31 32 33

ff *mp*

34 35 36 37 38 39 40 41 42

f *mp*

43 44 45 46 47 48 49

ff *mp*

50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

f

65 66 67 68 69 70 71 72

mp *mf*

73 74 75 76 77 78 79

f *ff*

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!
Bassoon only

+Tbn./Bar.

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

18 36 37 38 39 40 41

42 43 44 45 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71

72 73 74 75 76 77 78 79

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



2:

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO F7

HEAD

RHYTHM CONT. SIM.

You Are Good

arr. Bernice

Bass Guitar
BASS CLEF

As Recorded by Israel Houghton

Driving ♩ = 132

The score is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of several systems of music with various dynamics and articulations.

System 1: Starts with a 4-measure rest, followed by a half note Eb, a half note Bb/Eb, a half note Db/Eb, and a half note Ab/Eb. Dynamics: *f*.

System 2: Chord boxes B, C, and E. Notes: Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb. Dynamics: *mf*.

System 3: Notes: Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, Db/Eb.

System 4: Chord boxes D, E, and F. Notes: Ab/Eb, Ab, Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, Db/Ab, Eb. Dynamics: *f*.

System 5: Notes: Bb, Db, Ab, Eb, Bb, Db.

System 6: Notes: Ab, Eb, Bb, Db, Ab, Eb/G.

System 7: Includes the instruction "(On Last/3rd Time) To Coda". Notes: Bb m7, B, Db, Eb. Dynamics: *f*.

System 8: Chord box F. Notes: Eb m7, Ab m7/Eb. Instruction: "skip to G 2nd time".

System 9: Chord boxes F, G, and H. Notes: Eb m7, Ab m7/Eb, Eb m7, Ab m7/Eb, Eb m7, Ab m7/Eb, Eb m7, Ab m7/Eb. Instruction: "1. Repeat To Verse".

Bass Guitar - BASS CLEF, p. 2

You Are Good

G

E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

(Eb) (Eb) (Gb) (Gb) (Ab)

2. To Bridge

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

(B)(B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb) (Eb) (Db) (Db) (C)

(B) (B) (Bb)

I

(Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

J

strings only

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

K

E^b

B^b/E^b

D^b/E^b

mp

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

D.S. al Coda

cresc.

⊕ Coda

L

B

D^b

B

D^b

B

D^b

b > > ^

E^b(no3)

ff

You Are Good

Bass Guitar
TREBLE CLEF

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of several systems of music with various annotations:

- System 1:** Starts with a 4-measure rest, followed by notes Eb, Bb/Eb, Db/Eb, and Ab/Eb. A dynamic marking of *f* is present.
- System 2:** Labeled with a boxed 'B'. Notes include Eb, Bb/Eb, Db/Eb, Ab/Eb, and Eb. A boxed 'C' is above the final Eb. Dynamic marking is *mf*.
- System 3:** Notes include Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, and Db/Eb.
- System 4:** Labeled with a boxed 'D' and a double bar line with a repeat sign. Notes include Ab/Eb, Ab, Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, and Eb. A boxed 'E' is above the final Eb. Dynamic marking is *f*.
- System 5:** Notes include Bb, Db, Ab, Eb, Bb, and Db.
- System 6:** Notes include Ab, Eb, Bb, Db, Ab, and Eb/G.
- System 7:** Labeled with '(On Last/3rd Time) To Coda' and a Coda symbol. Notes include Bb, B, and Db. A boxed 'F' is above the final Db. A bracket indicates 'skip to G 2nd time' with the notes Ebm7 and Abm7/Eb. Below the bracket is the instruction '1. Repeat To Verse'.
- System 8:** Notes include Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, and Abm7/Eb.

G

E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b (Eb)(Eb) (Gb) (Gb) (Ab)

2. To Bridge

(Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C)

H

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb)

(Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B)(B) (Bb) E^b strings only B^b/E^b

I J

D^b/E^b 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

K

mp

A^b/E^b E^b B^b/E^b D^b/E^b A^b/E^b D.S. al Coda

cresc.

⊕ Coda

L B D^b B D^b

B D^b E^b(no3)

ff

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

BASS

Music and Lyrics by
RANDY NEWMAN
 Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♩³)

mf

(SWING) (♩ = ♩³)

f

2

3

4

SUB. mp

5

6

7

8

mf

9

10

11

12

13

14

15

16

f

17

18

19

20

SUB. mp

21

22

23

24

25

mf

BASS

26 $Bb6$ $A7$ $Bb6$ $A7$ G/B $C07$ $A/C\sharp$

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

32

34 Eb $E07$ Bb/F Bb Eb $E07$ Bb/F $Gm17$

38 $C7$ $Cm17/F$ $Bb6/9$ $BbMA7$ $F+7$ Bb $Bb7$

TO CODA \oplus 40

42 Eb $E07$ Bb/F Bb Eb Bb/D $D7$ $Gm1$

46 Eb Bb/D $D7$ $Gm1$ $Eb7$ D $Gm1$

50 $C7$ $Cm17/F$ $F7$ Bb $G7$ $G+7(\sharp9)$ $C7$ $Cm17/F$ $F7$ Bb $BbMA7$ $Bb7$

D.S. AL CODA

\oplus CODA

54 $C7$ $Cm17/F$ $Bb6$ $G7$ $C7$ $Cm17/F$ $Bb6$

56 *mp*

57 $(Bb6)$ $G7$ $C7$ $Cm17/F$ $Bb6$

58 *f*

Appendix I - Supplemental Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

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

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

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

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

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

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

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}⁷⁽⁺¹¹⁾ C Lydian

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

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C⁷⁽⁺⁹⁾ C Half/whole diminished

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

C⁷_{SUS}⁽⁺⁹⁾ C Phrygian

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

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

Below are two groups of chord spelling:

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

(No Chord)

NC. C bass C C⁶ C⁶/₉ C^(add 9)

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

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

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

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

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

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

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

C^{/E} C^{/G} E^{/C} B^b/_C C^(add 9)/_E C^(add 9)/_(omit 3) C^{7(omit 3)} C^{Mi7(omit 5)}

C^{#MA7SUS(b5)} F^{#7SUS(add 3)} B^{b(add b13)}/_(add 9) A^{+(add #9)}/_(add b9) G^{#Mi7(add 11)}/_(omit 5)

F^{/F#} E⁺/_G G^{7SUS}/_A G^{MA7(#5)}/_{F#} E^{bMA7(#5)}/_F B^{MA7SUS}/_{F#}

by Mark Levine

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

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

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

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

Ex. 1

The Major Scale

Ionian: C, C⁶, C^{6/9}, C^{MA7}

Dorian: D^{MI7}

Phrygian: E^{SUS (b9)}

Lydian: F^{MA7(#11)}, F^{MA7(b5)}

Mixolydian (G7): G⁷, "avoid" note (F)

Mixolydian (GSUS): G^{SUS}

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)

Minor-Major: I, C^{MI(MA7)}

(no commonly accepted term): II, D^{SUS (b9)}

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

IV $F 7(\#11)$ $F 7(\flat 5)$ Lydian dominant

V $C_{M1}^{(MA7)}$ G (seldom played)

VI $A_{M1} 7(\flat 5)$ Half-diminished (Locrian #2)

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

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

Ex. 3

The Diminished Scale

$C 7(\flat 9)$ Half-step/Whole-step diminished scale

C° Whole-step/Half-step diminished scale

The Whole-tone Scale

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

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

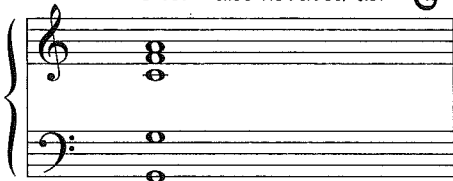
There are other scales that are occasionally played by jazz musicians, most notably the harmonic minor and harmonic major scales, and various scales from Asian cultures. The scales shown in this book, however, make up the vast majority of the melodic source material in jazz.

Practice your scales!

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

The basic sus chord voicing

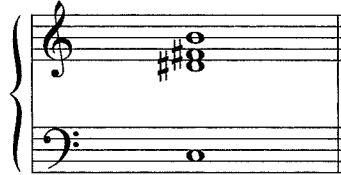
G_{SUS} also notated as: $\frac{F}{G}$



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.

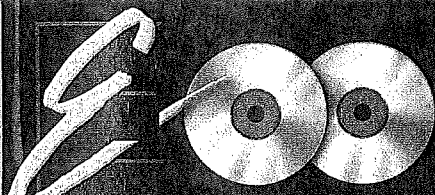
Diminished chord voicing

C°



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

ELECTRIC BASS BOOK 1

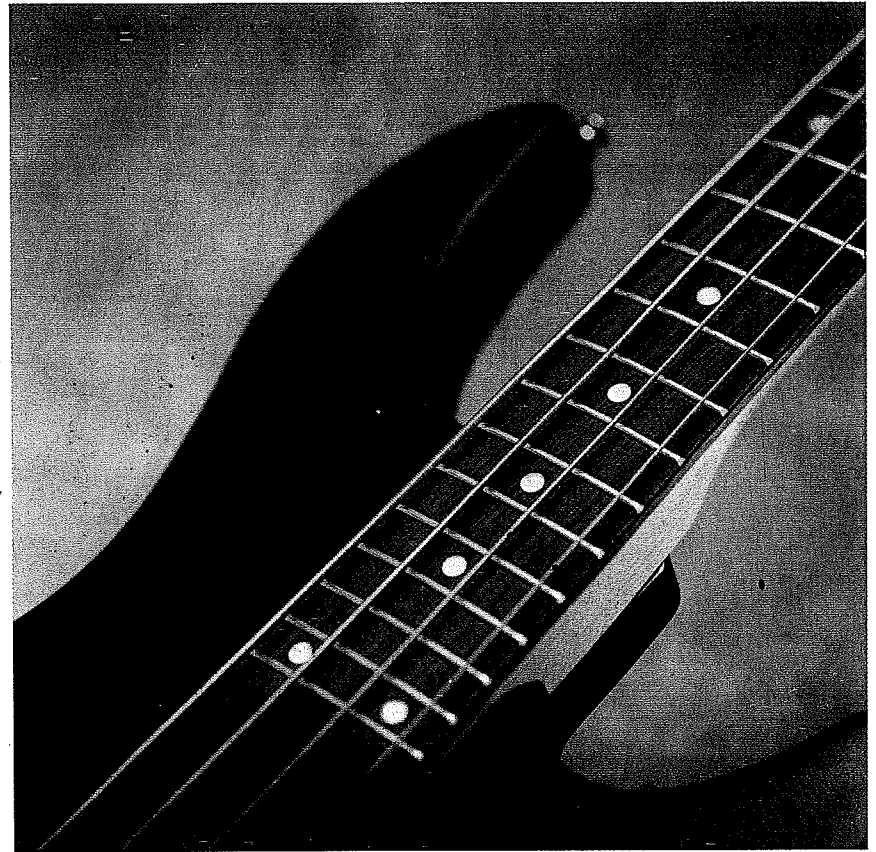


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THE BASICS

Posture

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

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

Instrument & Left Hand Position

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

Producing The Essential Tone

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

STARTING THE TONE

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

STOPPING THE TONE (DAMPENING)

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

Taking Care Of Your Instrument

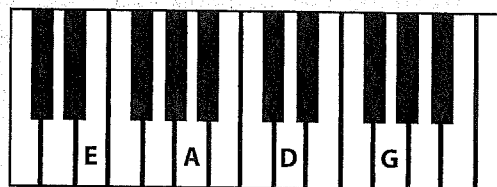
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.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

TUNING THE ELECTRIC BASS

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

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

Note:



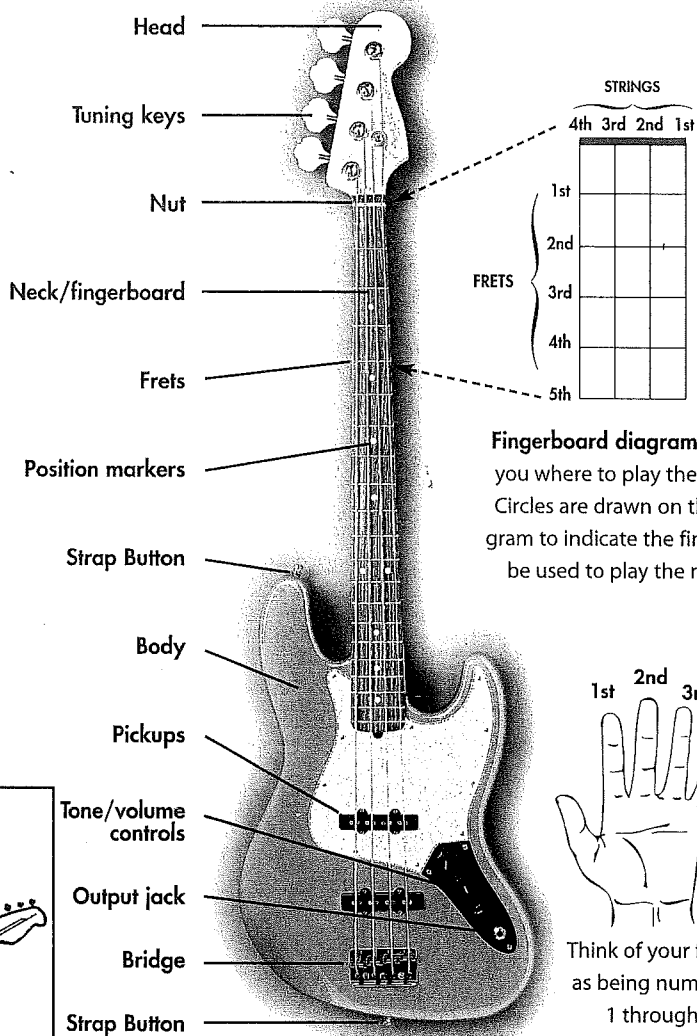
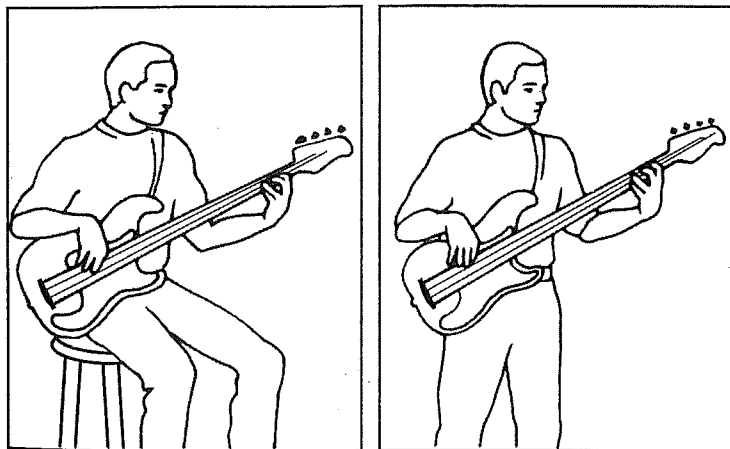
String:

4 3 2 1 (highest)

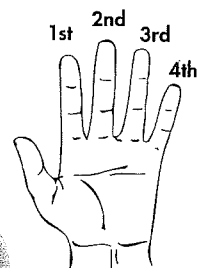
Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th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

Getting It Together

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



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

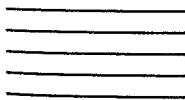


Think of your fingers as being numbered 1 through 4.

READING MUSIC

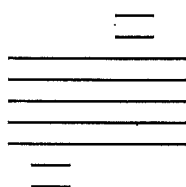
Identify and draw each of these symbols:

Music Staff



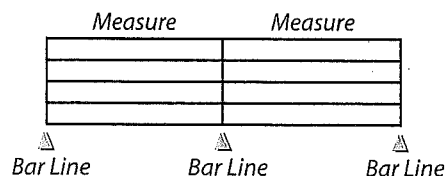
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

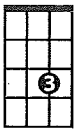
Long Tone

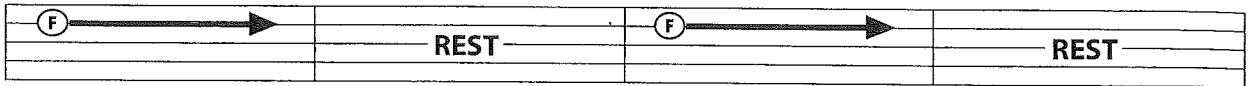


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

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

F 



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



The Beat

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


One beat = 1 &
↓ ↑

Notes And Rests

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

 **Quarter Note** = 1 beat
 **Quarter Rest** = 1 silent beat

2. COUNT AND PLAY

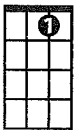


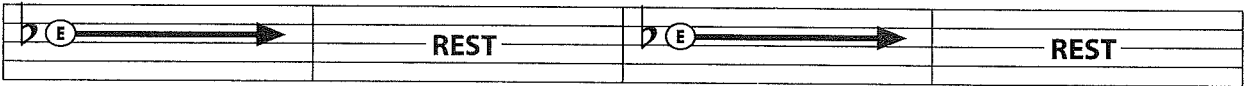
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

3. A NEW NOTE

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

E \flat 



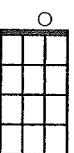
4. TWO'S A TEAM

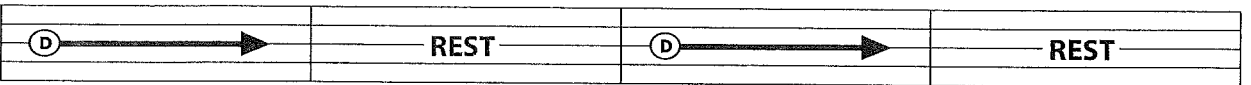


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

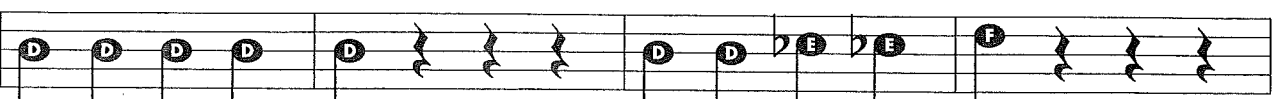
5. HEADING DOWN

Practice long tones on each new note.

D 



6. MOVING ON UP



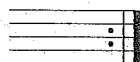
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

C Double Bar 7

8. FOUR BY FOUR

Repeat Sign 7
 Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b Repeat Sign 7

10. THE FAB FIVE

Repeat Sign 7
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Clef

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

Time Signature

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

= 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 Bass Clef.

THEORY

Sharp

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

Flat

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

Natural

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

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

Repeat Sign 7
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

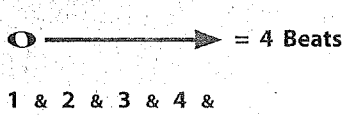
12. FIRST FLIGHT Try alternating fingers on the right hand.

R.H. 1 2 1 2 1 2 1 1 2 1 2 1 2 1
Repeat Sign 7

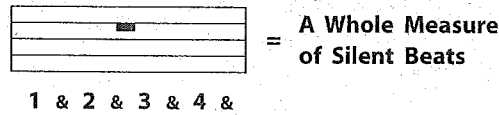
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.

Repeat Sign 7
 B_b C D

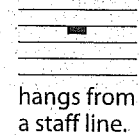
Whole Note



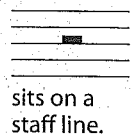
Whole Rest



Whole Rest



Half Rest



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

Clap

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

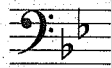
21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

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

Δ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

25. LIGHTLY ROW

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

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

G **Fermata**


28. AU CLAIRE DE LA LUNE

French Folk Song

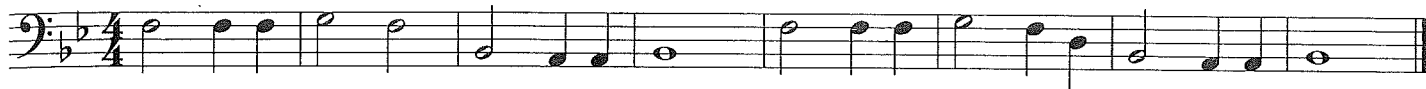
33. DEEP POCKETS - New Note

A  

34. DOODLE ALL DAY



35. JUMP ROPE




Pick-Up Notes

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

36. A-TISKET, A-TASKET

γ Pick-up note

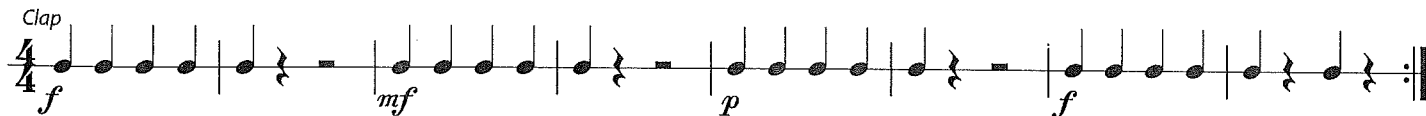


Dynamics

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

37. LOUD AND SOFT

Clap



38. JINGLE BELLS

Always strive for a constant, even sound.

J. S. Pierpont



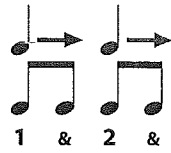
39. MY DREYDL

Traditional Hanukkah Song



Eighth Notes

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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO

44. OH, SUSANNA

Stephen Collins Foster


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

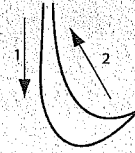
Gioacchino Rossini

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat


Conducting

Practice conducting this two-beat pattern.




46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS - March

Allegro



f

John Philip Sousa

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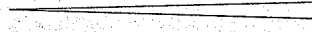
49. HEY, HO! NOBODY'S HOME - New Note

Moderato



mf Δ G

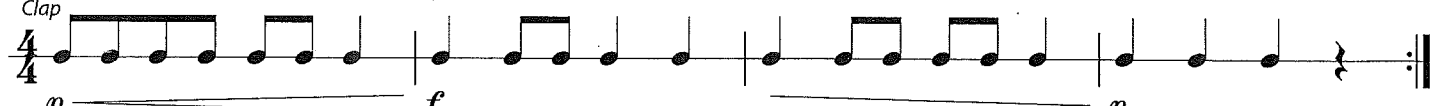
Dynamics

 **Crescendo** (gradually louder)

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

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for the Tone Builder exercise, featuring a single staff in bass clef with a 4/4 time signature and a key signature of one flat. The melody consists of a sequence of eighth and quarter notes, ending with a half note and a fermata.

RHYTHM ETUDE

Musical notation for the Rhythm Etude exercise, featuring a single staff in bass clef with a 4/4 time signature and a key signature of one flat. The melody consists of eighth and quarter notes, ending with a half note and a fermata.

RHYTHM RAP

Musical notation for the Rhythm Rap exercise, featuring a single staff in bass clef with a 4/4 time signature and a key signature of one flat. The melody consists of eighth and quarter notes, ending with a half note and a fermata. A "Clap" instruction is placed above the first measure, and a "Stomp!" instruction is placed below the eighth measure.

CHORALE

Musical notation for the Chorale exercise, featuring a single staff in bass clef with a 4/4 time signature and a key signature of one flat. The melody consists of quarter and half notes, ending with a half note and a fermata. The tempo is marked "Andante". Dynamic markings include *p*, *mf*, and *p* with hairpins.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of the Aura Lee arrangement, featuring two staves (A and B) in bass clef with a 4/4 time signature and a key signature of one flat. The tempo is marked "Andante". Dynamic markings include *mf* and *p* with hairpins.

Musical notation for the second system of the Aura Lee arrangement, featuring two staves (A and B) in bass clef with a 4/4 time signature and a key signature of one flat. Dynamic markings include *mf*, *f*, *mf*, and *p* with hairpins.

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

Moderato

French Folk Song

Musical notation for the Frère Jacques Round, featuring two staves in bass clef with a 2/4 time signature and a key signature of one flat. The tempo is marked "Moderato". The notation includes circled numbers ① and ② indicating the start of each group's part. Dynamic markings include *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the bass clef part of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for two measures, followed by a series of eighth notes. A box containing the number '3' is placed above the first measure of this section, with an arrow pointing to it and the text 'Measure number'. The dynamic marking *mf* is placed below the first measure. The second staff continues the eighth-note pattern, with a box containing '11' above the first measure. A crescendo hairpin is shown below the staff, leading to a dynamic marking of *f*. The third staff continues the pattern, with a box containing '19' above the first measure. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for the bass clef part of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a series of eighth notes. The dynamic marking *mf* is placed below the first measure. The second staff continues the pattern, with a box containing '9' above the first measure. A crescendo hairpin is shown below the staff, leading to a dynamic marking of *f*. The third staff continues the pattern, with a box containing '13' above the first measure. A dynamic marking of *p* is placed below the first measure. A text instruction '2nd time go on to meas. 13' is placed above the staff. The piece ends with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass clef part of 'Ode to Joy'. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a series of eighth notes. The dynamic marking *mf* is placed below the first measure. The second staff continues the pattern, with a box containing '9' above the first measure. A dynamic marking of *p* is placed below the first measure. The third staff continues the pattern, with a box containing '13' above the first measure. A dynamic marking of *f* is placed below the first measure. The piece ends with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the bass clef part of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a series of eighth notes. The dynamic marking *f* is placed below the first measure. The second staff continues the pattern. The piece ends 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

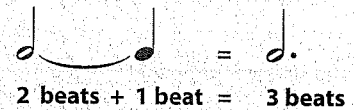
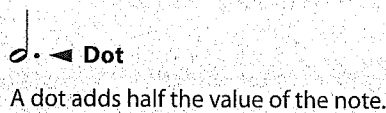
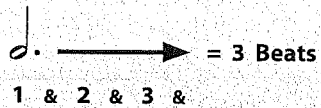


60. ALOUETTE

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




64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ

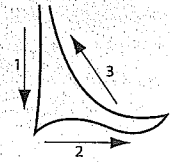


3 Time Signature

 = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

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

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

72. ESSENTIAL CREATIVITY

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

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

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

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in bass clef, 4/4 time, marked 'Allegro'. It features a forte (*f*) dynamic and a flat sign over an A note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

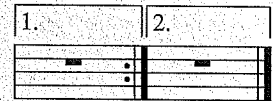
Musical notation for 'BASIC BLUES - New Note' in bass clef, 4/4 time. It includes a guitar chord diagram for A-flat (4th fret, 2nd string) and a measure with a flat sign over an A note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

New Key Signature

This Key Signature indicates the *Key of E \flat* - play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

**1st & 2nd Endings**

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

**76. HIGH FLYING**

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time, marked 'Moderato'. It features a mezzo-forte (*mf*) dynamic and a flat sign over an A note. The notation includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement' in bass clef, 4/4 time, marked 'Andante'. It features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The notation includes a forte (*f*) dynamic and a piano (*p*) dynamic.

78. UP ON A HOUSETOP

Allegro

Check Key Signature *mf* *f*

1. 2.

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in bass clef, 4/4 time, and B-flat major. The tempo is 'Allegro'. The first staff starts with a 'Check Key Signature' instruction and a dynamic marking of *mf*. The piece features a first ending (1.) and a second ending (2.). The second ending concludes with a forte (*f*) dynamic and accents (>) over the final notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

mf *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Moderato'. The piece is a duet for parts A and B. Both parts start with a dynamic marking of *mf*. The piece features a first ending (1.) and a second ending (2.).

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

80. THE BIG AIRSTREAM - New Note

Bb

mf *f*

Δ Bb

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It is written in bass clef, 4/4 time, and B-flat major. The piece starts with a key signature change to B-flat major, indicated by a 'Bb' symbol and a triangle with 'Bb' below it. The dynamic markings are *mf* and *f*.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f* *f* *f*

Franz Lehar

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Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The piece is attributed to Franz Lehar. The dynamic markings are *mf* and *f*. The notation includes slurs and accents (>) over the notes.

82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in bass clef, 4/4 time, and B-flat major. The notation consists of a single line of music with various note values and rests.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Allegro'. The dynamic marking is *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

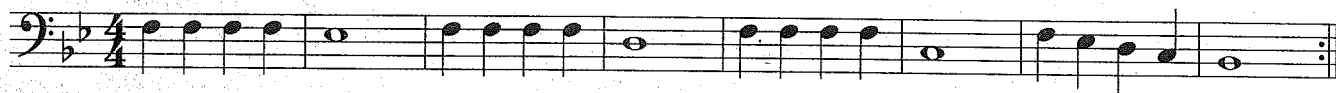
mf *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The dynamic markings are *mf*, *f*, and *p*. The notation includes slurs and accents (>) over the notes.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in bass clef, 4/4 time, and B-flat major. The notation consists of a single line of music with whole notes and rests, intended for improvisation.

86. TONE BUILDER



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG



Natural

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

92. RAZOR'S EDGE – New Note

E

Musical notation for 'Razor's Edge' in bass clef, 4/4 time, key of B-flat major. The piece starts with a whole rest followed by a half note G2, then a half note F2, and continues with eighth and quarter notes. A natural sign is placed over the second measure.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in bass clef, 3/4 time, key of B-flat major. The piece starts with a half note G2, followed by quarter notes F2, E2, and D2. A piano (*p*) dynamic marking is present. A natural sign is placed over the second measure.

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat major. The piece starts with a half note G2, followed by quarter notes F2, E2, and D2. A forte (*f*) dynamic marking is present. The piece is identified as an African-American Spiritual.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in bass clef, 4/4 time, key of B-flat major. The piece starts with a half note G2, followed by quarter notes F2, E2, and D2.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in bass clef, 4/4 time, key of B-flat major. The piece starts with a half note G2, followed by quarter notes F2, E2, and D2.

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 bass clef, 4/4 time, key of B-flat major. The piece starts with a half note G2, followed by quarter notes F2, E2, and D2. A forte (*f*) dynamic marking is present. The piece includes first and second endings.

98. ESSENTIAL ELEMENTS QUIZ

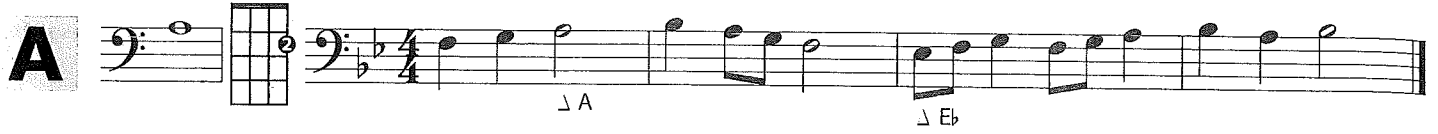
Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of B-flat major. The piece starts with a half note G2, followed by quarter notes F2, E2, and D2. A piano (*p*) dynamic marking is present. The piece includes a 'Fine' marking and a 'D.C. al Fine' instruction.

99. TAKE THE LEAD - New Note

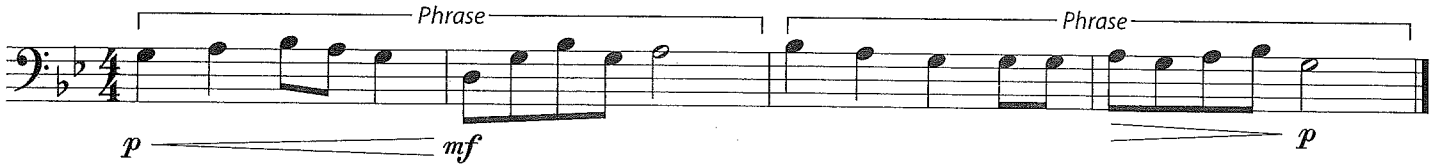
A 

THEORY

Phrase

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

100. THE COLD WIND



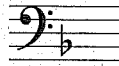
101. PHRASEOLOGY



THEORY

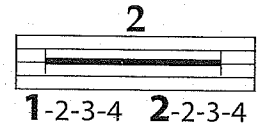
New Key Signature

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



Multiple Measure Rest

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



102. SATIN LATIN

Allegro



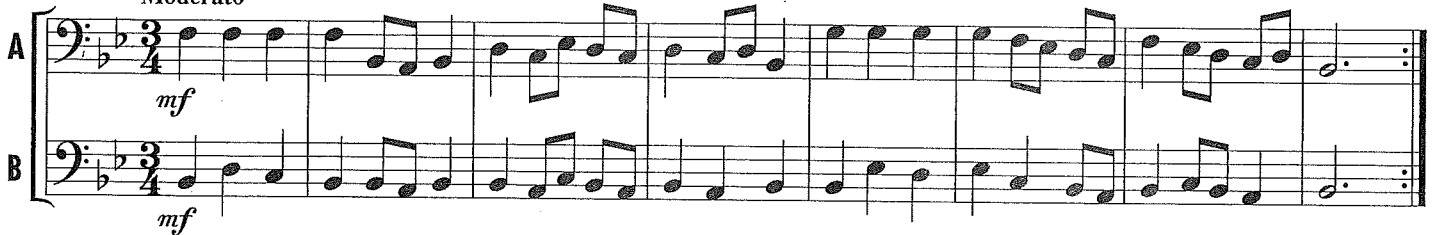
HISTORY

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

103. MINUET - Duet

Moderato

Johann Sebastian Bach

A 

104. ESSENTIAL CREATIVITY

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



105. NATURALLY

Musical notation for 'Naturally' in bass clef, 2/4 time, key of B-flat major. The piece features a simple melody with two 7th chords marked: 7 Eb and 7 Eb.

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

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of B-flat major. The piece is marked *f* and *mf*. It features a rhythmic melody with eighth and sixteenth notes.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of B-flat major. It includes a guitar chord diagram for D_b (x02321) and a dynamic marking of *f*.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of B-flat major. The piece is marked *f* and features a melody with dotted rhythms and eighth notes.

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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of B-flat major. It is a duet piece with two parts, A and B, marked *f*. Part A includes accents (>) and a first/second ending structure.

Dotted Quarter & Eighth Notes

= 2 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

111. THE DOT ALWAYS COUNTS

112. ALL THROUGH THE NIGHT

113. SEA CHANTY

Moderato

English Folk Song

114. SCARBOROUGH FAIR

Andante

English Folk Song

115. RHYTHM RAP

Clap

116. THE TURNAROUND

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante

Scottish Folk Song

Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ↪ Measure number Antonin Dvorák

p

13 *mf*

21 *p*

29 Slower 2 *p*

Piano Accompaniment

Largo

5 *p*

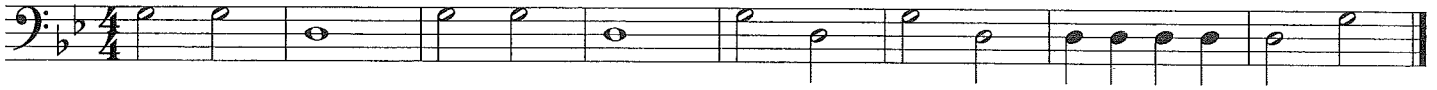
13 *mf*

21 *p*

29 Slower *mf* *p*

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

119. GRENADILLA GORILLA JUMP No. 1



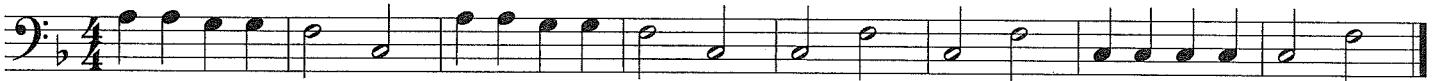
120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



THEORY

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

2nd 3rd 4th 5th 6th 7th Octave

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

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

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

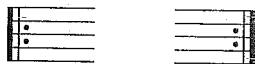
Trio

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

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

African Folk Song

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

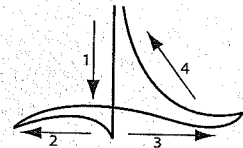
THEORY

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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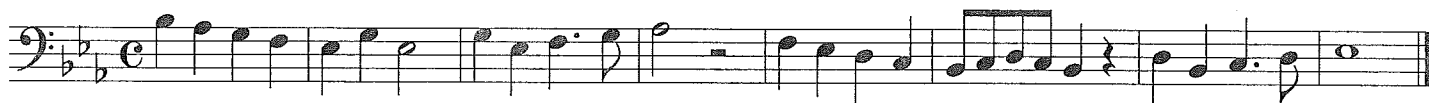
137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS



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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

Moderato



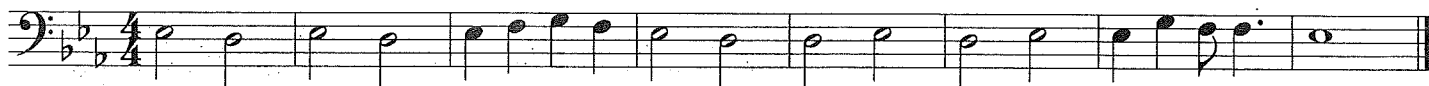
142. THE SAINTS GO MARCHIN' AGAIN

Allegro

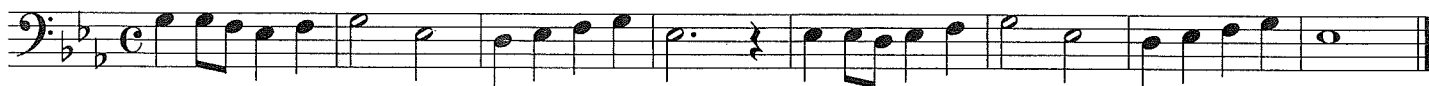
James Black and Katherine Purvis



143. LOWLAND GORILLA WALK



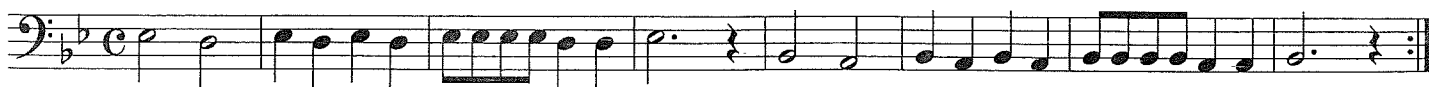
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



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"

Andante

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

Write in the note names before you play.

American Folk Song

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf*

5

13 8

21 7

Soli *f*

29

end Soli 37 7

45

p *mf* *f*

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

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

157. HATIKVAH

Israeli National Anthem

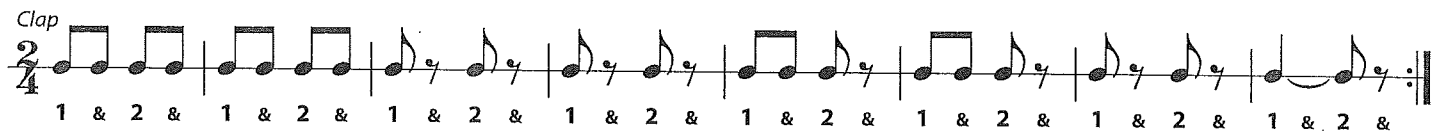
Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH

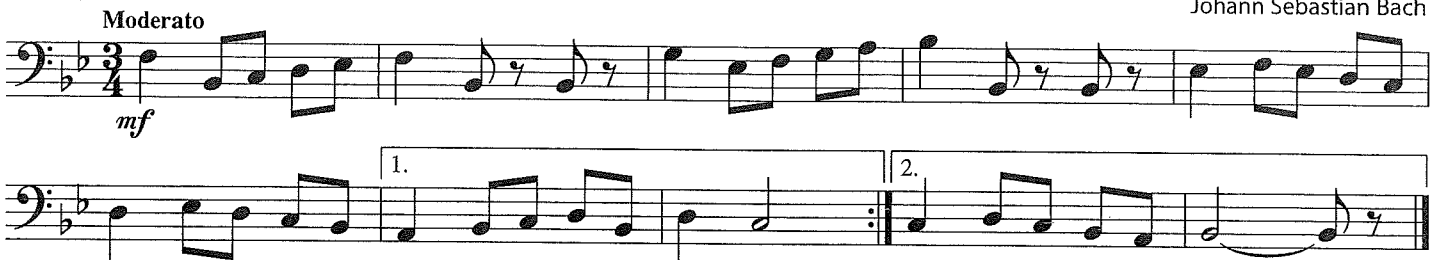


160. MINUET

Moderato

Johann Sebastian Bach

mf



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*



165. DANCING MELODY - New Note

G 

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa



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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

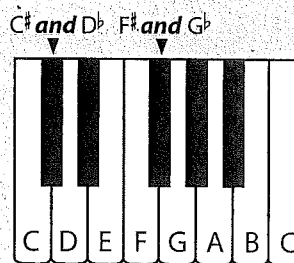
Count and clap before playing. Can you conduct this?



Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F[#]

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C[#]

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'

HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 - Duet

Allegro (moderately fast)

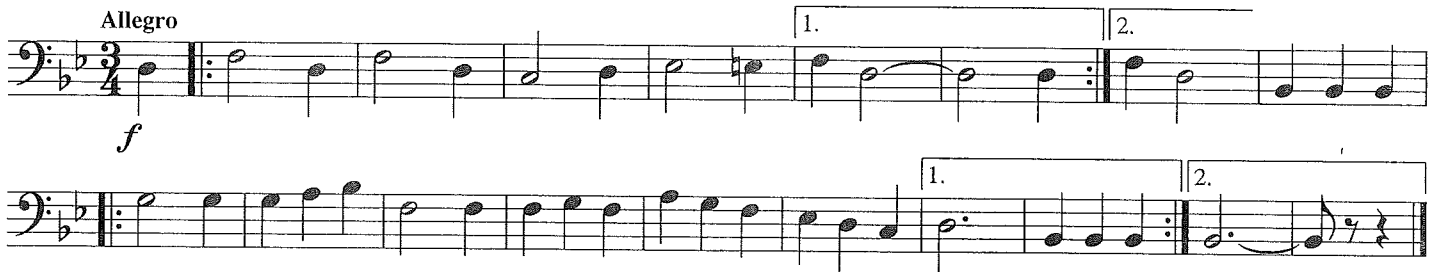
Ludwig van Beethoven

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

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

Peter Illyich Tchaikovsky

Allegro



f

179. AMERICAN PATROL

F.W. Meacham

Allegro



mf

180. WAYFARING STRANGER

African-American Spiritual

Andante



p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



p

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into several sections. The first section is marked 'Maestoso' and 'f' (forte), starting with a rest followed by a series of eighth notes with accents. The second section is marked '7 Andante' and 'p' (piano), consisting of a sequence of quarter notes. The third section starts at measure 15, marked 'f', and features a melodic line with accents. The fourth section is marked 'mf' (mezzo-forte) and 'f', showing a melodic line with a crescendo. The fifth section is marked '25 Maestoso' and 'f', returning to a fast tempo with a melodic line and accents.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Latin Rock'. It begins with a rest followed by a melodic line with accents, marked 'f'. A section starting at measure 5 is marked 'mf'. The score continues with a melodic line, then a section starting at measure 13 marked 'p' (piano). A section starting at measure 25 is marked 'f'. The piece concludes with a first ending (1.) and a second ending (2.), both marked with accents.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p* 10

18 4 *mf* *f*

26

34

42

45

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

The musical score is arranged for Electric Bass and Piano. It begins with the tempo marking **Allegro**. The key signature is two flats (Bb major), and the time signature is 4/4. The score is divided into systems, with measure numbers 3 and 13 indicated. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The Electric Bass part features a melodic line with some triplets and rests. The Piano accompaniment provides harmonic support with chords and moving lines in both hands. The score concludes with first and second endings.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



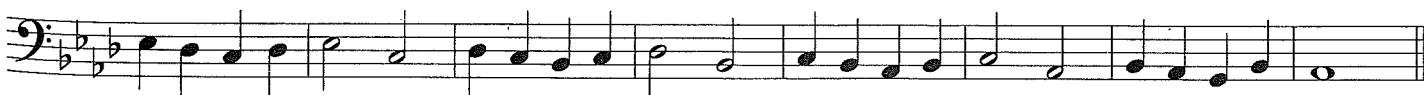
2.



3.



4.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

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

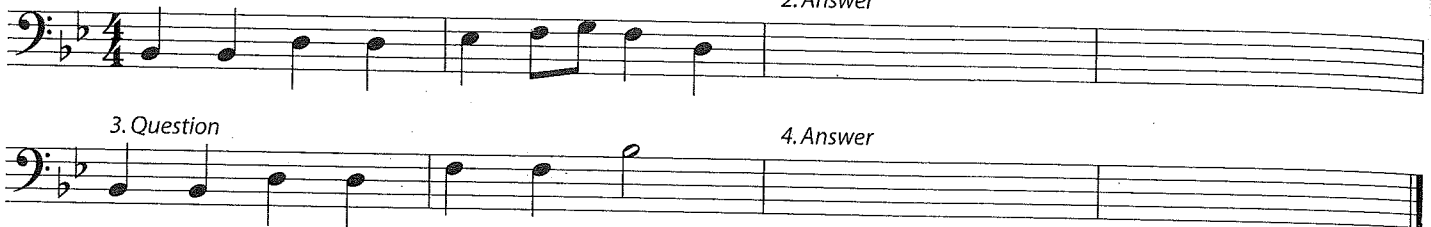
Ludwig van Beethoven



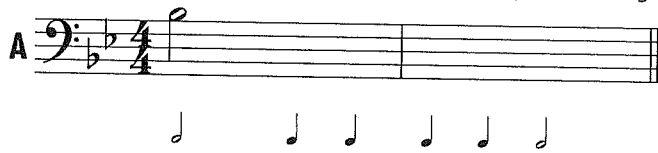
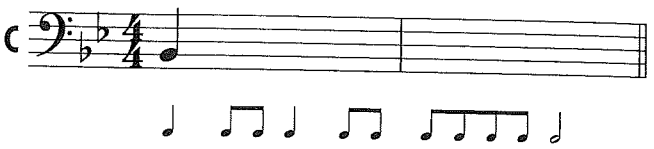
2. Q. AND A. Write your own "answer" phrases in this melody.

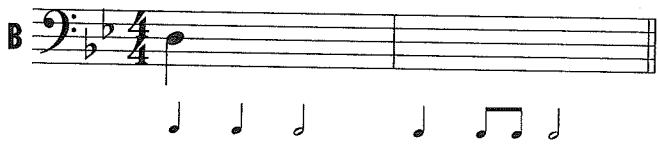

1. Question 2. Answer

3. Question 4. Answer



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

A  

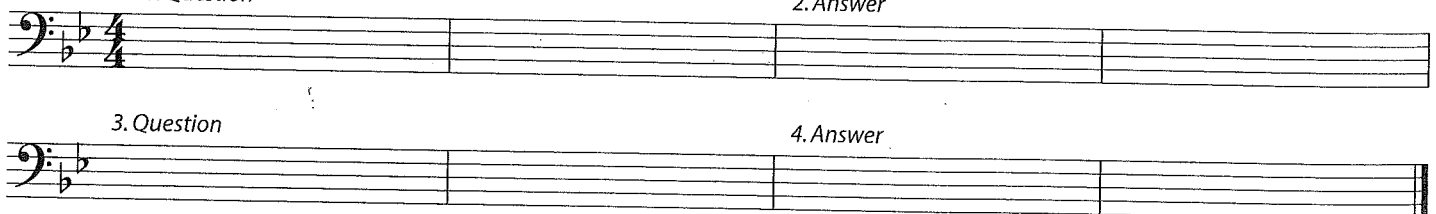
B  

4. YOU NAME IT:

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

1. Question 2. Answer

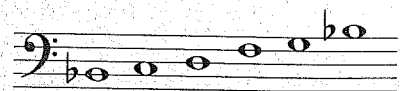
3. Question 4. Answer



THEORY

Improvisation

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

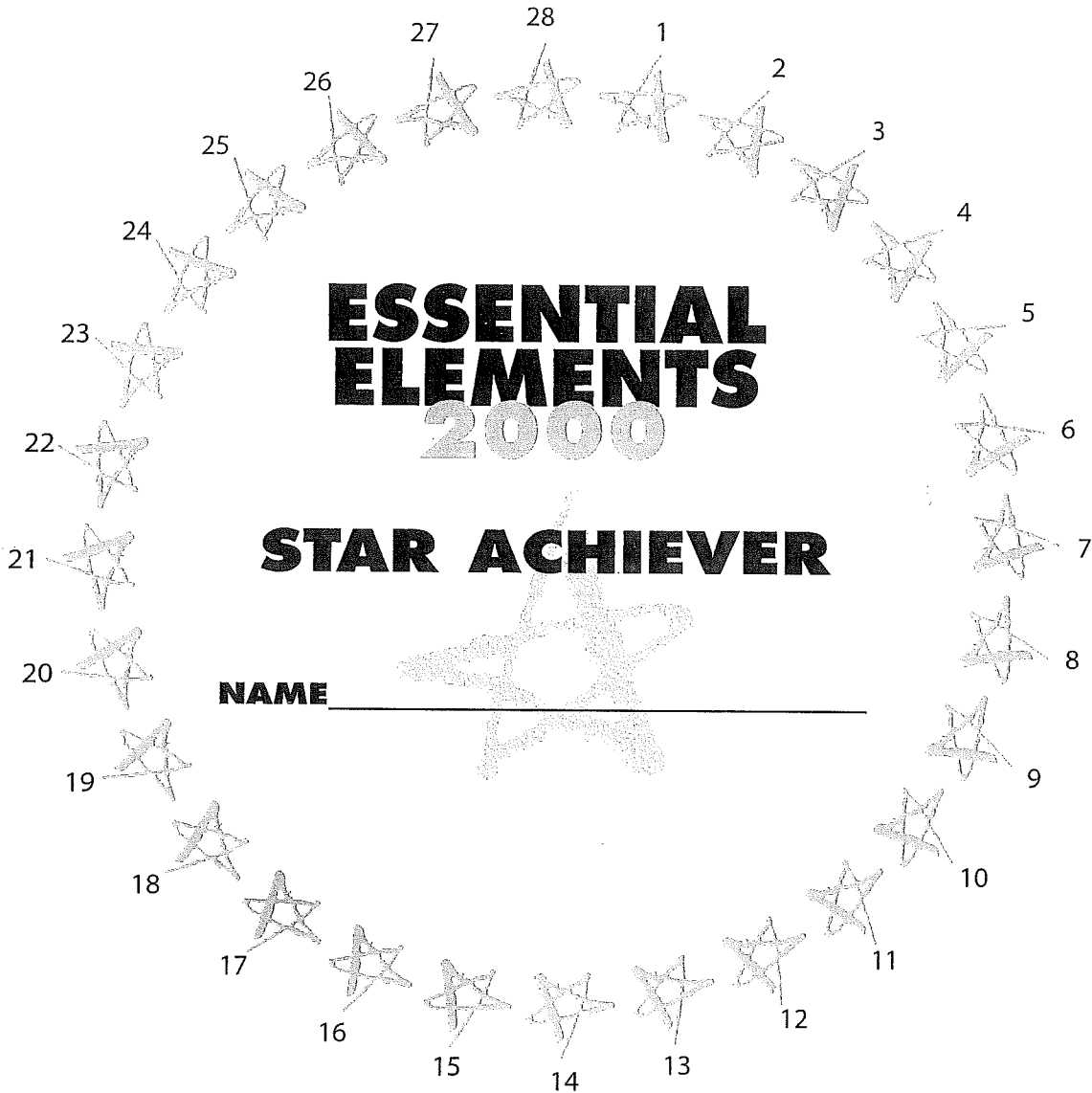


5. INSTANT MELODY

A 

B 

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



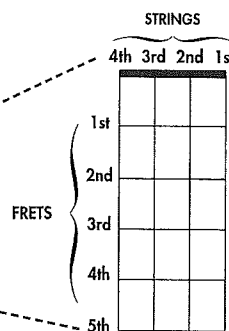
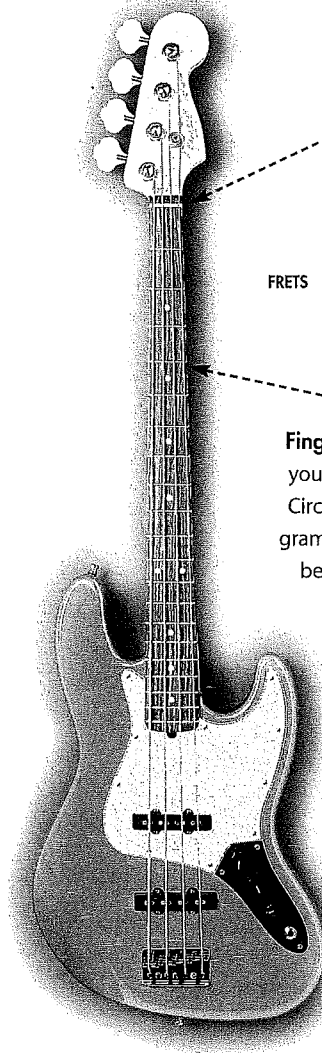
- | | |
|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz,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

FINGERING CHART

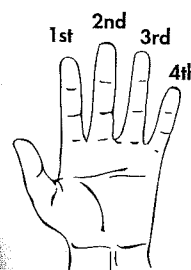
ELECTRIC BASS

Instrument Care Reminders

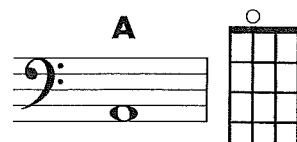
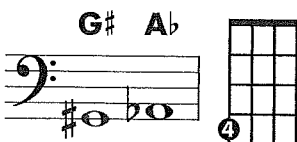
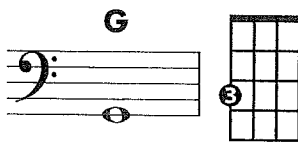
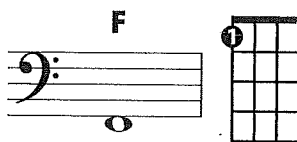
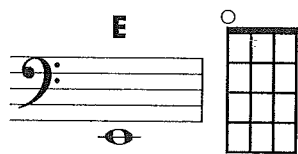
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.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



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



Think of your fingers as being numbered 1 through 4.



FINGERING CHART

ELECTRIC BASS

A# Bb

A musical staff in bass clef with a key signature of one sharp (F#). The notes A# and Bb are shown. To the right is a fretboard diagram with the 1st fret highlighted.

B

A musical staff in bass clef with a key signature of one sharp (F#). The note B is shown. To the right is a fretboard diagram with the 2nd fret highlighted.

C

A musical staff in bass clef with a key signature of one sharp (F#). The note C is shown. To the right is a fretboard diagram with the 3rd fret highlighted.

C# Db

A musical staff in bass clef with a key signature of two sharps (F#, C#). The notes C# and Db are shown. To the right is a fretboard diagram with the 4th fret highlighted.

D

A musical staff in bass clef with a key signature of two sharps (F#, C#). The note D is shown. To the right is a fretboard diagram with the 5th fret highlighted.

D# Eb

A musical staff in bass clef with a key signature of three sharps (F#, C#, G#). The notes D# and Eb are shown. To the right is a fretboard diagram with the 6th fret highlighted.

E

A musical staff in bass clef with a key signature of three sharps (F#, C#, G#). The note E is shown. To the right is a fretboard diagram with the 7th fret highlighted.

F

A musical staff in bass clef with a key signature of three sharps (F#, C#, G#). The note F is shown. To the right is a fretboard diagram with the 8th fret highlighted.

F# Gb

A musical staff in bass clef with a key signature of four sharps (F#, C#, G#, D#). The notes F# and Gb are shown. To the right is a fretboard diagram with the 9th fret highlighted.

G

A musical staff in bass clef with a key signature of four sharps (F#, C#, G#, D#). The note G is shown. To the right is a fretboard diagram with the 10th fret highlighted.

G# Ab

A musical staff in bass clef with a key signature of five sharps (F#, C#, G#, D#, A#). The notes G# and Ab are shown. To the right is a fretboard diagram with the 11th fret highlighted.

A

A musical staff in bass clef with a key signature of five sharps (F#, C#, G#, D#, A#). The note A is shown. To the right is a fretboard diagram with the 12th fret highlighted.

A# Bb

A musical staff in bass clef with a key signature of five sharps (F#, C#, G#, D#, A#). The notes A# and Bb are shown. To the right is a fretboard diagram with the 13th fret highlighted.

B

A musical staff in bass clef with a key signature of five sharps (F#, C#, G#, D#, A#). The note B is shown. To the right is a fretboard diagram with the 14th fret highlighted.

C

A musical staff in bass clef with a key signature of five sharps (F#, C#, G#, D#, A#). The note C is shown. To the right is a fretboard diagram with the 15th fret highlighted.