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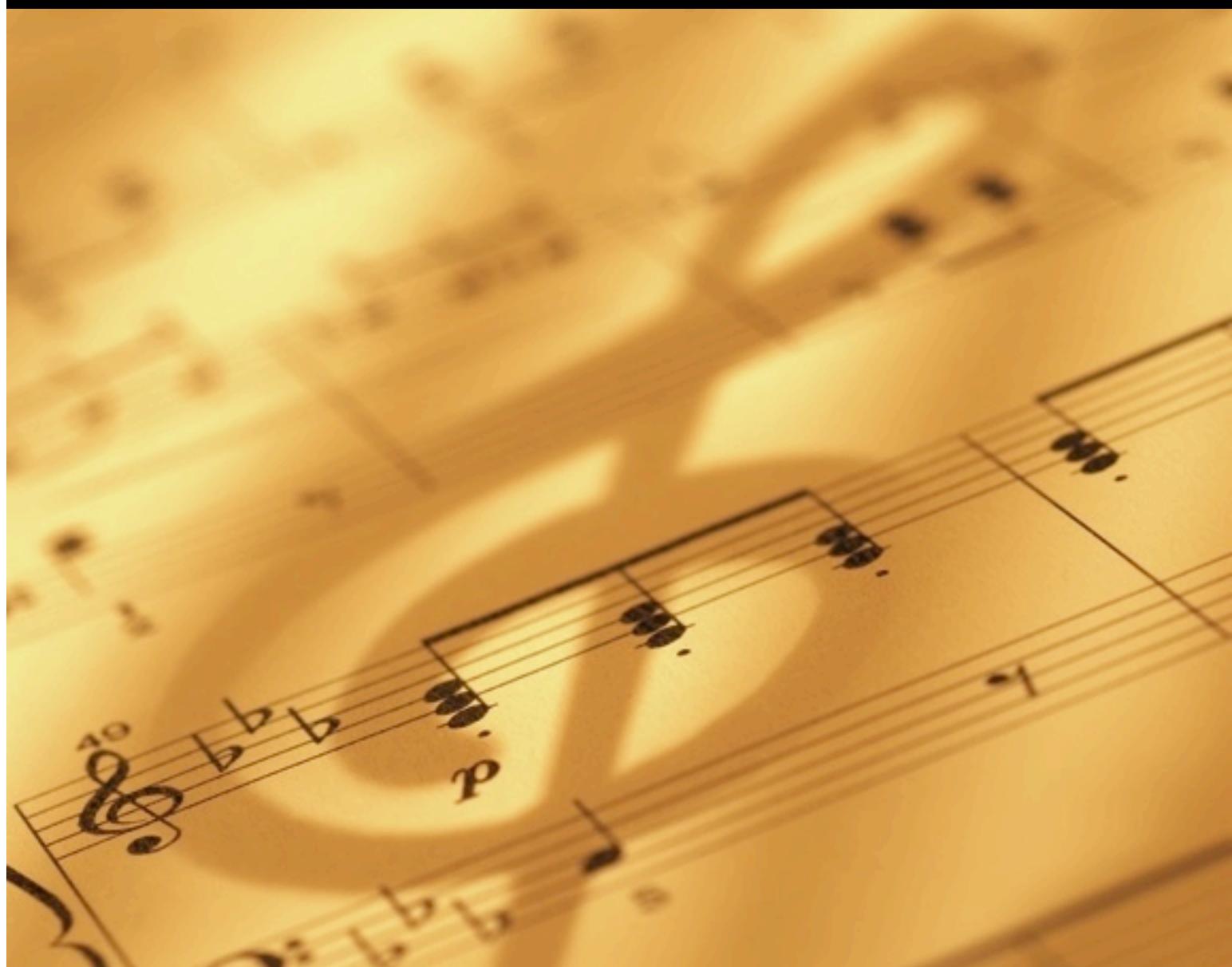


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Another ABC Presentation

American Band College



A More Effective Middle School Band Warm Up

Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



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Director's Biography

* The following demographic information was also used in the author's Research 2 Project in the summer of 2010. It is reproduced here for reasons of situational explanation, which may be valuable in the understanding of the project.

Allman (Albie) Avon Todd IV earned his Bachelor of Music Education degree from Michigan State University in 2005. From 2005-2009 he was the band director of grades 5-12 for the Harper Creek school district in Battle Creek, Michigan, and in 2009 became the Director of Bands for

Big Rapids Middle School in Big Rapids, Michigan. His primary instrument is the trumpet. While at Michigan State, he was the marching band manager and the trumpet section leader. He also enjoys arranging music for bands, and has arranged half-time shows for both the MSU Spartan Marching Band and the University of Virginia Cavalier Marching Band.



He is currently pursuing his Master's Degree through the American Band College of Sam Houston State University in Ashland, Oregon. Some of his non-musical activities include reading, crossword puzzles, and water sports, as well as playing in the premier Big Rapids community chamber brass ensemble, Con Brio Voce, and the Trestle Bend Big Band.



About Big Rapids

Big Rapids is a unique community in which the fine arts are very highly supported. Despite the town itself being relatively small, there is a university (Ferris State) in town, which allows for additional performing opportunities. In addition to the vast number of fine arts participation offered to students, talented adults in the Big Rapids area may wish to join the semi-professional vocal or instrumental ensembles stationed in Big Rapids. There is also a newly-formed big band starting to take root. Each year, throughout the months of September and October, Edward K. Mallett's "Tuba Bach" chamber music festival takes place every weekend, and each Spring Big Rapids features an area Fine Arts Showcase.



About Big Rapids Public Schools

From the Big Rapids Public Schools website (www.brps.k12.mi.us):

"Excellence in teaching and learning since 1868."

Big Rapids Public School district is a Class B district in Mid-Michigan. We are comprised of a High School, an Alternative High School, the Middle School (Grades 5-8), 2 Elementary Schools (Grades 2-4), an Early Childhood Development Center (Grades K-1), and a preschool for 4 year olds who qualify and others if space allows. Our Big Rapids Community is also home to Ferris State University. We're very proud to say, this is a community which is founded on education, with a focus on academic excellence.

All Schools are NCA Accredited. Every school in the Big Rapids district has met rigorous national standards for quality established by the North Central Association. Big Rapids continues to be one of a select group of school districts state-wide accredited in all schools K-12. Our academic program is enhanced with a wide variety of award-winning extra curricular activities which include: instrumental and vocal music, dramatic and visual arts, and an excellent athletic program for grades 7-12.

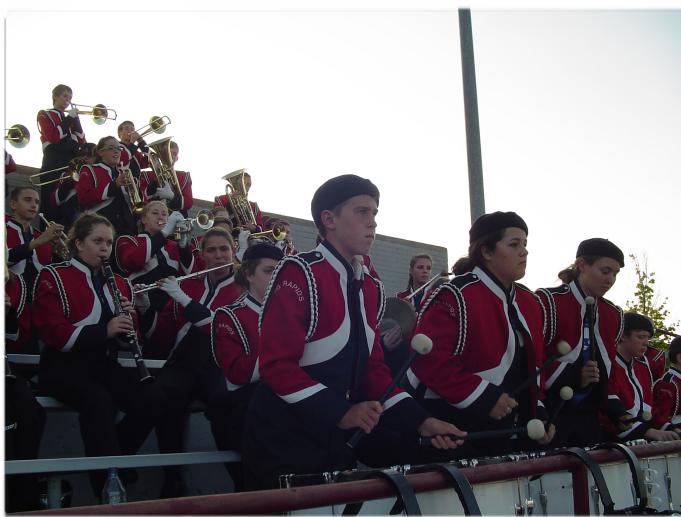
The Big Rapids Public Schools serve a broad spectrum of students, primarily suburban though picking up some students from rural surrounding areas. The middle school serves approximately 560 students in grades 5-8. 46% of the middle school population is eligible for free or reduced lunch.

BRPS has quite a bit of technology available to students, but not much in terms of enhancing the music education of students. In the middle school band room, we have a stereo system that works quite well; I often plug my computer into the system to play professional recordings for the students, or to play back GarageBand recordings of the bands that I create. I also use the stereo system to "broadcast" a metronome click on occasion. I have also permanently requested a projector cart from the library so I can show videos or Powerpoint presentations. We have not incorporated SmartMusic into our instrumental curriculum yet. There is a terrific auditorium at Big Rapids High School where we perform all of our concerts - the auditorium has also been the site of both district and state Festival for many years. Along with the auditorium, there is a city band shell adjacent to the middle school that has not been used much, though this year I began holding the jazz band's Spring Concert at the shell.

The Big Rapids Public Schools Band Program

The band program at Big Rapids Public Schools has long been a point of pride for the school system, as well as the community at large. Both the middle school and high school band programs have built a years-long tradition of receiving excellent ratings at the Michigan School Band and Orchestra Association Festivals. We remain one of the few school districts in

Northern Michigan employing more than one band director.



Over the past couple of years, there has been a bit of turnover in the instrumental music program in so far as the directors of both the middle school band program and the high school band program. Four years ago and three years ago the high school director, then the middle school director, respectively, retired after teaching in Big Rapids for 30 years or more each. Big Rapids then saw a high school director stay only one year before leaving, then the year after the same with the newly-hired middle school

director. However, both the current high school director and I plan to stay in Big Rapids for a long time, so hopefully the trend of "one and done" band directors has passed.

There are two high school bands, including a Concert Band and a Wind Symphony, as well as a robust Chamber Winds program. Next year, the high school Wind Symphony has been selected to perform at the state music conference. They were one of only four



high school ensembles selected to perform from the entire state. Both of the high school bands meet during the school day, and the Chamber Winds class meets after school, but is still considered part of the high school director's teaching load, compensated by extra prep time during the day.

Two years ago Big Rapids Middle School incorporated the Fifth Grade into the building. The district closed one of the elementary schools, brought the Fifth Grade to the Middle School, and reorganized the remaining elementaries. Last year Big Rapids Public Schools continued to offer Beginning Band to fifth graders, but next year, due to budget cuts from the state, we will not be able to offer Fifth Grade Band.

There are five bands at the middle school, one for each grade 5-8, as



colleague taught the beginning woodwinds.

Besides meeting as a full band every day, every sixth grade band student also has a sectionals class during the school day for one of the marking periods. I feel very lucky to be able to offer this course, because it's invaluable for the younger instrumentalist to get more individualized attention than the brass class / woodwind class alone can offer.

well as an 8th Grade Jazz Band. Of the 560 students enrolled at BRMS, 260 were in band last year (77 in 5th grade, 88 in 6th grade, 56 in 7th grade and 41 in 8th grade). Each band class meets 50 minutes, every school day, all year long. The Jazz Band only meets during the final marking period of the year, and only students who are enrolled in Eighth Grade Band may sign-up for participation in the Jazz Band. For both of the Beginning Bands, the high school director comes to the middle school to team-teach. Last year I taught the beginning brass and percussion and my

Middle School Band Daily Schedule

First Hour - 8:10-9:00 - Sixth Grade Band

Second Hour - 9:04-9:54 - Eighth Grade Band

Third Hour - 9:58-10:48 - Seventh Grade Band

Fourth Hour - 10:52-11:42 - Lunch/Activity Time (students come into the band room to practice)

Fifth Hour - 11:46-12:36 - Sixth Grade Sectionals:

1st Quarter - French Horns / Low Brass

2nd Quarter - Clarinets / Oboes

3rd Quarter - Flutes / Trumpets

4th Quarter - Saxophones / Percussion

Sixth Hour - 12:40-1:30 - 8th Grade Music History / 8th Grade Jazz Band (4th quarter)

Seventh Hour - 1:34-2:24 - Fifth Grade Band (team-taught)

Eighth Hour - 2:28-3:20 - Planning period

Middle School Bands Instrumentation, 2010-2011

	5th Grade (77)	6th Grade (88)	7th Grade (56)	8th Grade (41)
Flute	7	4	10	7
Oboe	3	1	3	1
Clarinet	14	21	8	8
Bass Clarinet			2	2
Bassoon				1
Alto Sax	4	4	6	4
Tenor Sax			1	1
Bari Sax				1
Trumpet	21	25	6	3
French Horn	6	6	6	3
Trombone	16	21	4	3
Euphonium			2	3
Tuba		1	1	1
Percussion	6	5	7	3

Class Goals and Teaching Philosophy

This year being my second as the band director for Big Rapids Middle School, I felt it was important that I maintain the good relationships I had cultivated with my students last year, but also make sure the students understand the high expectations I have of our band program. I took extra time to establish relationships with the students, but I was very firm and consistent with maintaining behavioral expectations as well.

My philosophy of teaching music is simple - I know that if I can take students to the summit of musical experience I will have awakened a lifelong music lover. From "Mount Analog" by Rene Daumal:

You cannot stay on the summit forever; you have to come down again...

So why bother in the first place? Just this...

What is above knows what is below... but what is below does not know what is above!

One climbs... one sees... one descends; one sees no longer... but one has seen!

There is an art to conducting oneself in the lower regions

by the memory of what one saw higher up...

When one can no longer see... one can at least still know.

We live by what we have seen!

It's a difficult thing to get adolescent kids (with just about everything EXCEPT classwork on their minds) to experience this feeling! I know with this as my teaching philosophy, though, my teaching will be more effective because this "pinnacle experience" is what I love about music, and I want to share that with my students.

Class Routines

Each grade level has a slightly different routine. With the beginning band I always start with mouthpiece buzzing; we work on range, flexibility, pitch, tone, and articulation every day on just the mouthpiece for about 3 minutes. Then we put instruments together and play exercises out of "Standard of Excellence" before working on sheet music. In the 7th and 8th Grade Bands, I don't often use mouthpiece buzzing, but I have them do major scales every day. The last quarter of 7th grade and throughout 8th grade I also use the "Bach and Before" chorales, and I work on one of those each day before getting to Standard of Excellence, and finally sheet music.

I try to do playing/chair tests at least every two weeks, though when we approach concerts, I tend to test less often. I am their first band teacher to require practice records, but they are credit/no credit for turning them in with a parent signature, so I use them as a communication tool more than a evaluation tool. I've found certain students will practice, and certain students will not practice whether I require practice records or not, so the credit/no credit system at least allows me to know what sort of practice habits (which I communicate very clearly in my handbook) the parents enforce (or allow) at home.

Why I Chose This Project

Every single day in band, we warm up as a group. Warm up is not the most significant part of class as far as the amount of time spent (probably only 10-15% of the period), but it is perhaps the most important time of the whole class period, because it will determine whether students:

- will be physically prepared to play their instrument most effectively for the entire class period,
- and will be mentally aware of the elements of music that they will need to execute as we prepare our concert music during the rest of the class period.

Warm up is different for each of my classes as stated earlier, based on each class' developmental readiness, but regardless of level there are several elements of music that I feel are important in a warm up:

1. Tone - Playing with a characteristic tone is of utmost importance, even (especially!) at the beginning stages of learning to play an instrument.
2. Pitch - Notes are either "right" or "wrong." Pitch has to be correct, and I begin teaching students what this means as soon as we begin playing.
3. Intonation - Once students have enough physical capability to play in tune, it is necessary to work on this each day.
4. Articulation - Essential to playing music with stylistic appropriateness and aplomb. Articulation will determine whether the style is played correctly, and may also alter other fundamental aspects of musical playing, such as tone or pitch.
5. Rhythm - A rhythm is either "right" or "wrong," and students need to know the difference between the two, with confidence.
6. Range - Students must be able to play the notes as high or as low as the music demands.
7. Flexibility - Students must be able to change from one note to another at the speed the music demands.

Based on developmental level, some areas are more important than others at times. For example, in my Beginning Band, I am not going to be very concerned with intonation during the first couple of weeks when they can barely hold the instruments properly! However, as soon as students are ready we begin working on what it means to play with good intonation.

Benefits of a Warm Up

First of all, warming up properly will each day touch on some (or most, or all) of the musical elements listed above, to improve overall technique and musicianship in each student. But I think ideally, the warm up each day also prepares students for the objectives we have for the class that particular day.

If we as teachers don't connect the warm up to the curriculum of the sheet music the class is working on, the warm up will become too routine, and a thoughtless process students don't look forward to. This is a bad thing, because:

- a thoughtless warm up does not ideally prepare students mentally for the thought processes we want them to achieve in our classes, and
- if we set the **FIRST IMPRESSION** of our class each day as a thoughtless thing, students will become bored and frustrated. There will be no music-making from bored or frustrated students, and they will begin to hate warm up. “And, we have to warm up **EVERY DAY** in band... :(...”

So a varied, appropriate, and applicable warm up each day is needed. I changed my warm up often, but it was almost always some variation of scales, sometimes in rhythmic patterns based on the challenges in our sheet music, sometimes in long tones, sometimes in different groups, sometimes in different scalar patterns, etc. Then tuning, followed by a Bach chorale. My warm up was based on the limited material students already had in their music folders:

- A scale sheet I passed out to them (6th, 7th, 8th grade)
- “Bach and Before” chorales (7th, 8th grade)
- Method book
- Sheet music

The things I did to help them learn the things I wanted them to usually involved me adapting what they already had in their folder, but asking the students to read what they already have in a different way. For example, if I wanted them to gain proficiency with playing a particular passage I taught them how to read their scale a different way, or I came up with an exercise to help them understand how to play a particular rhythm. Much of this was “rote” in nature; I didn’t feel like I had enough time to write everything down for them. Sometimes I would write a rhythmic pattern down on the board, and that works well, but for the most part a lot of the time spent was me explaining to them some new method of how to read a scale in thirds, or how to read a scale in triplets, or how to read a scale in “flow style,” rather than the students just playing something they can easily read off of a page of notation.

While I think rote learning is a useful skill for students to have, what I’ve found is that this doesn’t always suit every student’s learning style right away; it takes several attempts for them to play the exercise the way I want them to, often taking several more minutes than intended. What was intended to save time actually ended up wasting rehearsal time. The problem for (some of) the students was not executing the drill - it was understanding the method through which the exercise was to be completed.

Thus, this project: I’ve put into written form some of the warm up techniques I return to again and again, changed from a rote method to actual notation, the way middle school students are accustomed to learning. Not all techniques I use with students are contained within this packet, but “seeds” that can be easily altered, made more difficult or easier, extended, abbreviated, or whatever will benefit the curriculum the most, depending on the situation. This packet of warm ups in the first six major (and relative minor) keys I teach my students was designed as a supplement for MY students at Big Rapids Middle School; they may or may not be helpful to other teachers in different situations. They are also a work in progress, that I intend to add to when as needed as my students improve beyond what is written here.

Before the actual warm ups, some very brief explanations on each of the warm up exercises:

General Considerations

- The first six major scales I teach my students are Bb, Ab, C, Eb, F, and Db, in that order. We work in the key areas of Eb and F before I teach the whole scale, mostly because of the range considerations for the brass players. Along with these majors, I teach the relative natural minors as well. The exercises I've written are in these six key areas.
- I only wrote parts for eight groups of tonal instruments (High C, Low C, Bb Woodwind, Eb, Bb Brass, F, Bass Clef, and Tuba Parts) along with a Rudimentary percussion line intended to be played on snare drum or similar battery instrument. The reason I wrote only eight melodic parts is that everything in this warm up is written in unison and each player in my band can read one of the eight melodic parts. It is written all in unison so everyone has exactly the same thing on their music stand, tonally. One of my favorite things about the "Bach and Before" chorales is that every instrumentalist has all four parts in their music, so I can ask them to all play soprano, all play bass, play the line you're supposed to, play the opposite line... the variations are endless, and it works very well. I've taken this thought into this warm up supplement.
- Every scalar exercise has a percussion rudiment for students to work on, in addition to the mallet parts. The rudiments focused on in this middle school warm up are: Flam, Roll (in class, I instruct them to play appropriately varied rolls), Paradiddle, Drag (Ruff), Flam Paradiddle, Flam Tap, Single Drag Tap, Pataflafla, Triple Paradiddle, Flam Tap, and Flam Accent. These ten rudiments (plus all the varieties of rolls) are the most common ones to be utilized in middle school band music, in my experience.
- As each scale study progresses, I've included different "levels" of achievement. Level 1 exercises are easier than Level 2, and so on. This is not only a way to get more "mileage" out of each exercise at several different levels of development, but also a motivator for students ("last night I got through Twister LV 2!!")
- While sometimes in the chromatic exercises I use the most "common" note spelling (Bb rather than A#), my chromatic scale studies are generally not written that way, but instead written with sharps leading to ascending notes, and flats leading to descending notes, most of the time. This is to encourage students to learn voice-leading experientially, to an extent. However, I tried to avoid Fb, Cb, B#, and E# where possible so I can use these exercises with even the youngest of my students, so instruction is more efficient. I do talk about those "strange" flats and sharps, but since they rarely appear in middle school music, I don't spend much time on it. I also use some Remington variations in the chromatic exercises.
- Ending each scale study are Chords, designed to teach students to listen for blend, balance, and intonation, at increasing levels of aural difficulty, and one or two "Specials," all of which are based on Leonard B. Smith's "Treasury of Scales." I scoured Smith's "Treasury" for the studies that sounded the most interesting (to me, at least) and transposed them (often times) into the key area of that particular study. Every Special has all four (SATB) parts for each player, so the teacher can combine and rearrange instrumentation at will.

Individual Exercises

Major Scale, Relative Minor Scale

- Each key area ends with a modification of some of Smith's "Treasury," which always contains the major or relative minor scale in one of the voices (SATB). This long-tone scale can be used for myriad rhythmic exercises, since each part, including the scale, is written out completely in each instrument in this project. Another variation is to stagger the entrances of each voice group for a chordal, blend/balance/intonation exercise.

Flow Style

- I came up with this term to describe the way in which I want students to approach this exercise. The scalar pattern's focus is not only on building familiarity with the key area, but especially also with utilizing four-bar phrasing all in one breath.

Finger Flips, Lip Tricks

- The woodwinds (and percussion) provide the Finger Flips, while the brass play the Lip Tricks. While brass players work on lip slurs, the woodwinds work on building technical facility within the key area. There are 5 levels of progression, in the keys of Bb major and Ab major. Only those key areas use Finger Flips, Lip Tricks (FFLT) because of the partial patterning of the brass instruments. Once students reach the key areas of A, G, and Gb, I will extend the exercise to those key areas as well. For brass, F and E lip slurs are too low to be practically used in a middle school setting.

Springboard and Bungee

- For the key areas of C, Eb, F, and Db major, instead of FFLT I included an exercise I often use with my students, which I've coined "Springboard and Bungee." The springboard always returns to the lower tonic note of the scale, getting progressively higher, while the bungee always returns to the upper tonic note of the scale, getting progressively lower. The main thrust of this exercise is to improve students' flexibility.

Concentration

- These are written in the keys where lip slurs for brass are not a viable option, but the exercise is easily learned in any key, regardless of notation (once the pattern is learned). Middle schoolers love (and hate!) when that one guy keeps messing up, so we have to start all over again until EVERYONE is concentrating!

Twister!

- A scale exercise based on Herbert Clarke studies. This exercise, especially LV 2, helps students gain proficiency with key areas, as well as technical facility.

Thirds and Triplets

- Scale variations, notated. I would use these exercises as students become more familiar with the major scales. They can each be used in conjunction with a scale based on quarter notes if not all students are ready to proceed.

Sources Used

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! Kjos, 1993. Print.

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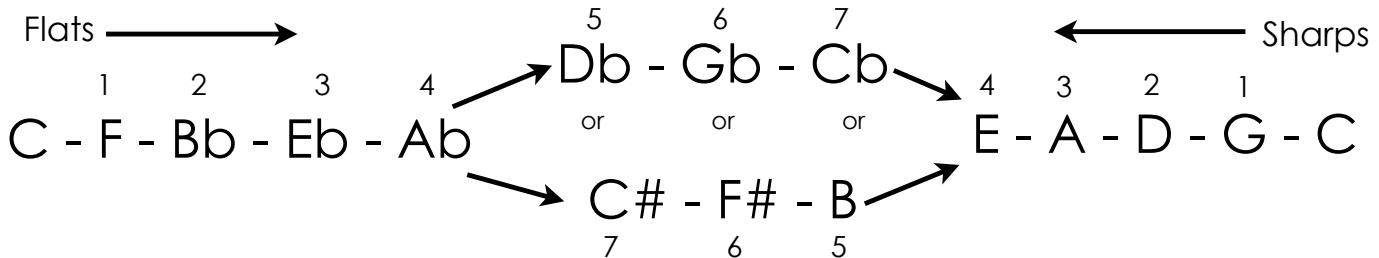
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Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Flute



SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

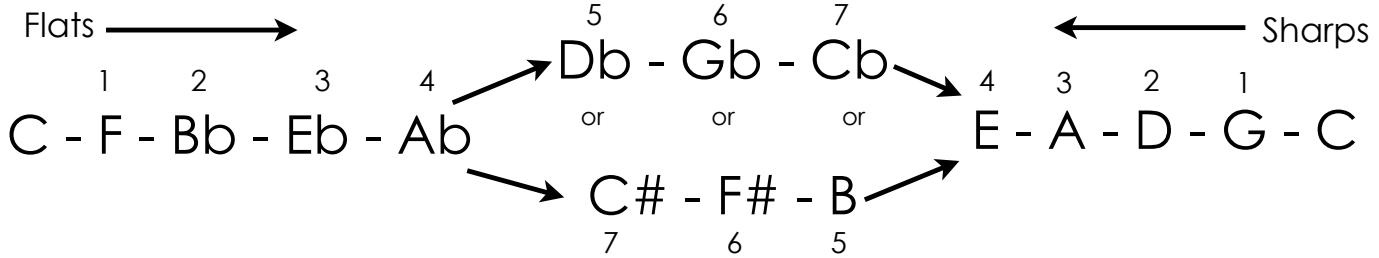
A grid of 10 musical staves, each with a unique key signature and title:

- Concert C (Top Left): Key of C major (no sharps or flats).
- Concert F (Top Right): Key of F major (one flat).
- Concert Bb (Second Row, Left): Key of B-flat major (two flats).
- Concert Eb (Second Row, Right): Key of E-flat major (three flats).
- Concert Ab (Third Row, Left): Key of A-flat major (three flats).
- Concert Db (Third Row, Right): Key of D-flat major (two flats).
- Concert Gb (Fourth Row, Left): Key of G-flat major (one flat).
- Concert Cb (Fourth Row, Right): Key of C-flat major (one flat).
- Concert E (Bottom Left): Key of E major (no sharps or flats).
- Concert A (Bottom Right): Key of A major (no sharps or flats).
- Concert D (Bottom Left): Key of D major (one sharp).
- Concert G (Bottom Right): Key of G major (one sharp).

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Oboe



SOPRANO

Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO

2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR

Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS

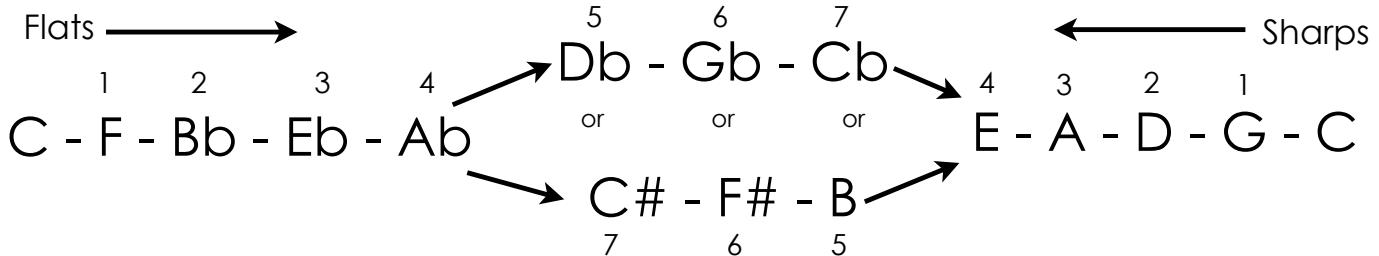
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

The sheet music consists of ten staves of musical notation, each labeled with a concert pitch name: Concert C, Concert F, Concert Bb, Concert Eb, Concert Ab, Concert Db, Concert Gb, Concert Cb, Concert E, Concert A, Concert D, and Concert G. The notation includes various note heads, stems, and accidentals, primarily flats and sharps, corresponding to the notes in the circle of fourths sequence: C, F, Bb, Eb, Ab, Db, Gb, Cb, E, A, D, G, and C.

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Clarinet / Bass Clarinet

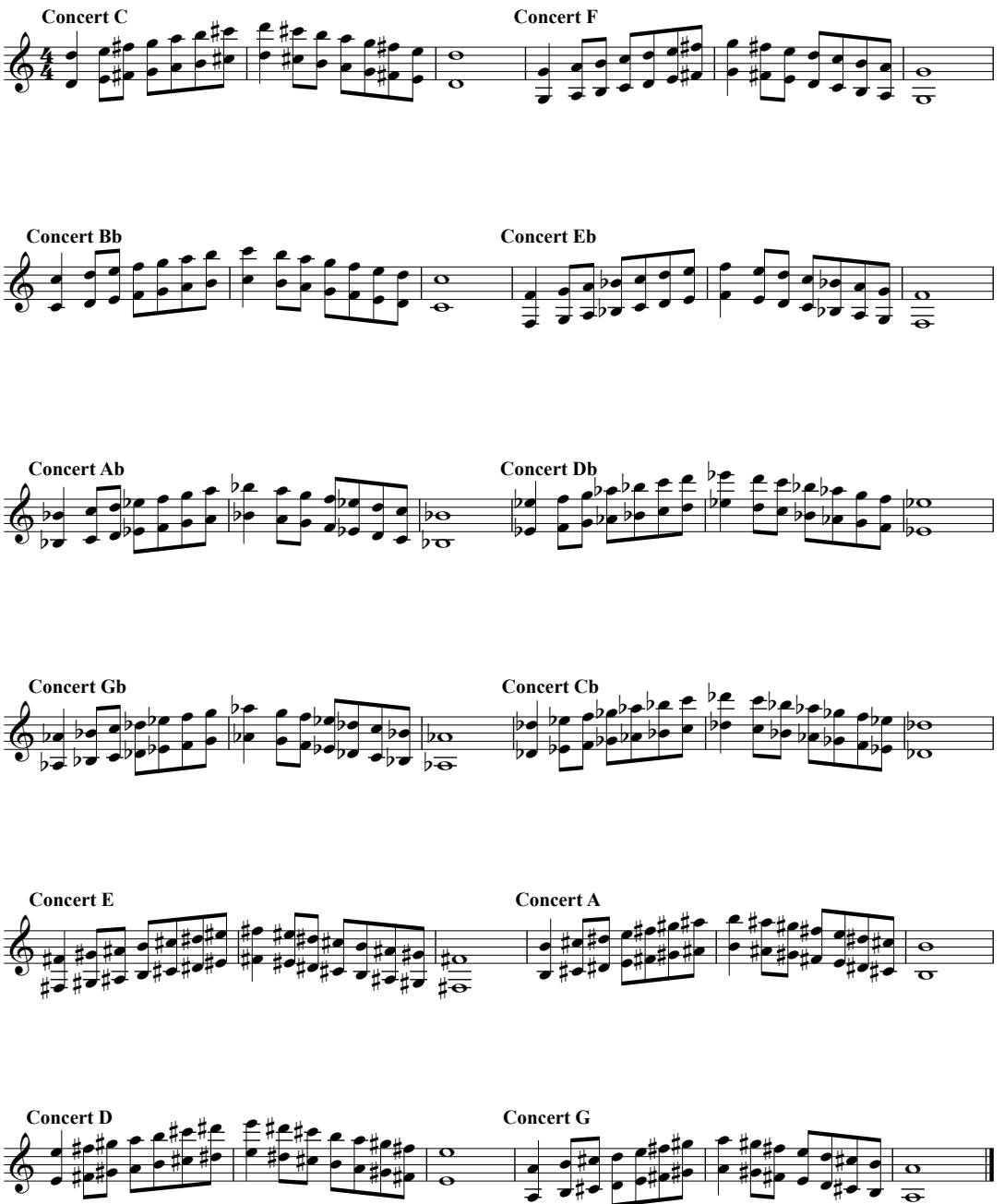


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

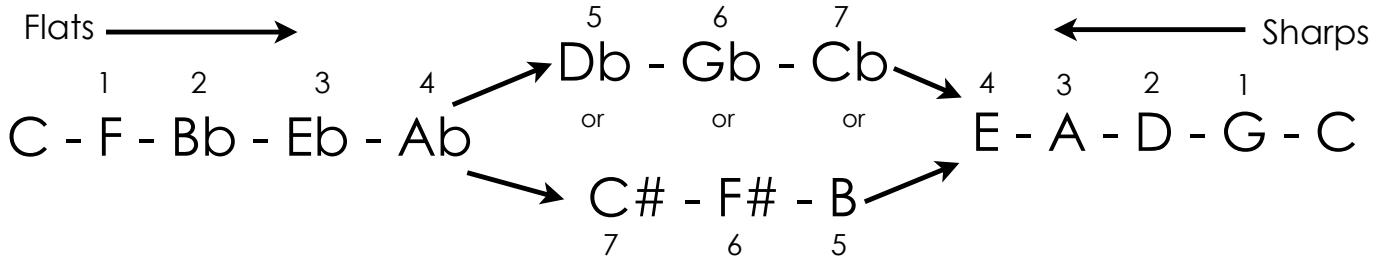
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Bassoon



SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

Concert C

Concert F

Concert Bb

Concert Eb

Concert Ab

Concert Db

Concert Gb

Concert Cb

Concert E

Concert A

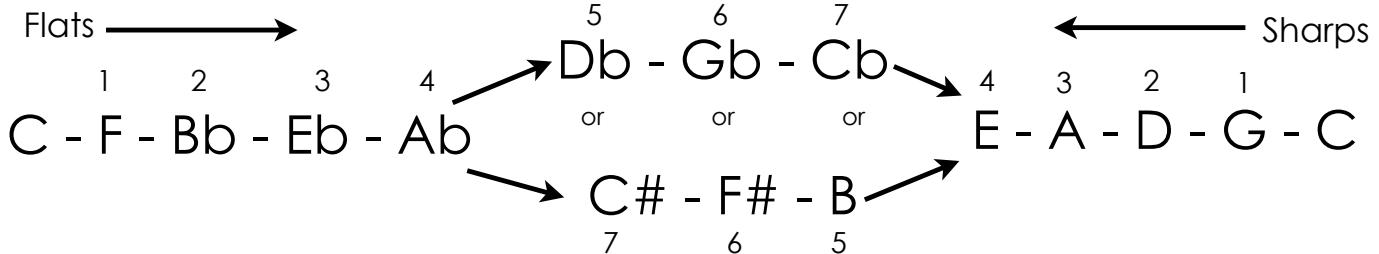
Concert D

Concert G

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Alto/Bari Sax



SOPRANO

Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO

2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR

Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS

Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

Concert C Concert F

Concert Bb Concert Eb

Concert Ab Concert Db

Concert Gb Concert Cb

Concert E Concert A

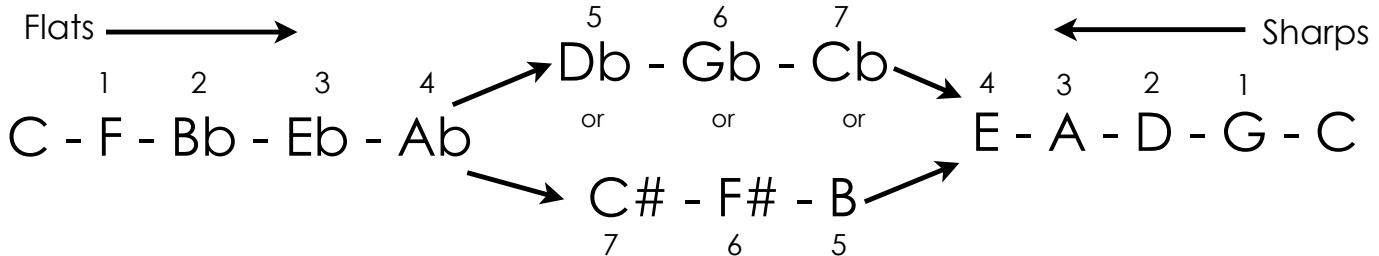
Concert D Concert G

Bari Only

Concept based on Ed Lisk's "*Creative Director Series*" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Tenor Sax



SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

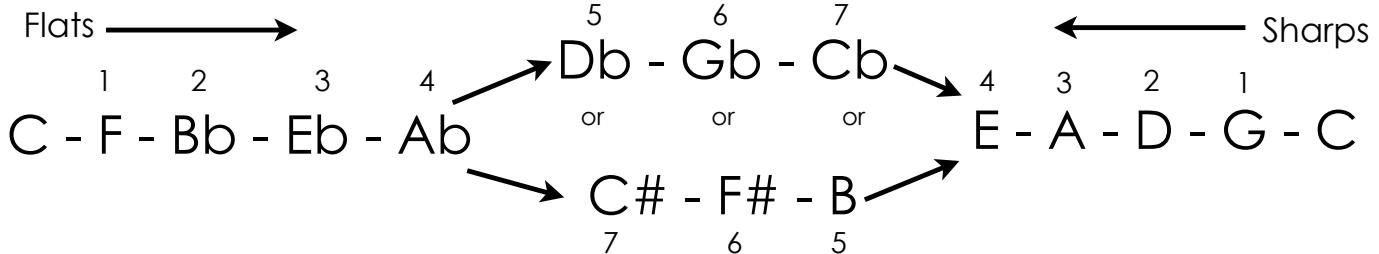
The image displays a 3x3 grid of musical staves, each representing a different concert pitch. The staves are arranged in three rows and three columns. Each staff begins with a clef (G or F), a key signature, and a time signature of 4/4. The music consists of eighth and sixteenth note patterns.

- Concert C:** Treble clef, no sharps or flats, common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert F:** Treble clef, one sharp (F#), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert Bb:** Treble clef, one flat (Bb), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert Eb:** Treble clef, two flats (Eb), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert Ab:** Bass clef, one flat (Ab), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert Db:** Bass clef, two flats (Db), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert Gb:** Bass clef, three flats (Gb), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert Ch:** Bass clef, three flats (Ch), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert E:** Treble clef, three sharps (E), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert A:** Treble clef, four sharps (A), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert D:** Treble clef, five sharps (D), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.
- Concert G:** Treble clef, five sharps (G), common time. Pattern: eighth-note eighth-note eighth-note eighth-note, sixteenth-note sixteenth-note sixteenth-note sixteenth-note.

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Trumpet / Euph TC



SOPRANO

Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO

2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR

Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS

Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

The sheet music section contains ten staves of musical notation, each labeled with a concert key: Concert C, Concert F, Concert Bb, Concert Eb, Concert Ab, Concert Db, Concert Gb, Concert Cb, Concert E, Concert A, Concert D, and Concert G. The music consists of eighth-note patterns, primarily consisting of eighth-note pairs (eighth-note followed by a sixteenth-note rest) and eighth-note triplets.

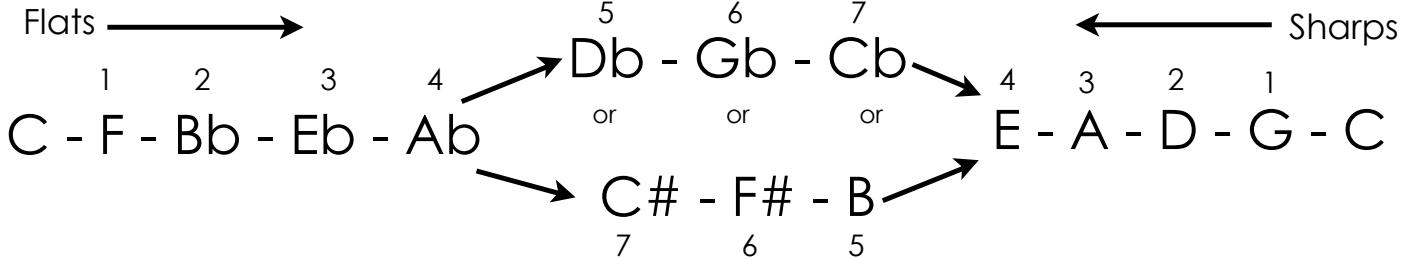
Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.



Big Rapids Middle School Bands



Circle of Fourths - Horn



SOPRANO

Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO

2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR

Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS

Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

Concert C

Concert F

Concert Bb

Concert Eb

Concert Ab

Concert Db

Concert Gb

Concert Cb

Concert E

Concert A

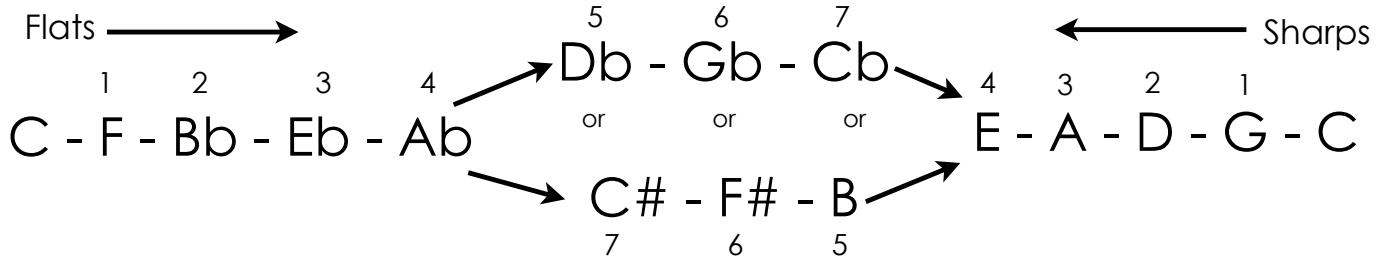
Concert D

Concert G

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Trombone/Euph/Bassoon



SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

Concert C

Concert F

Concert Bb

Concert Eb

Concert Ab

Concert Db

Concert Gb

Concert Cb

Concert E

Concert A

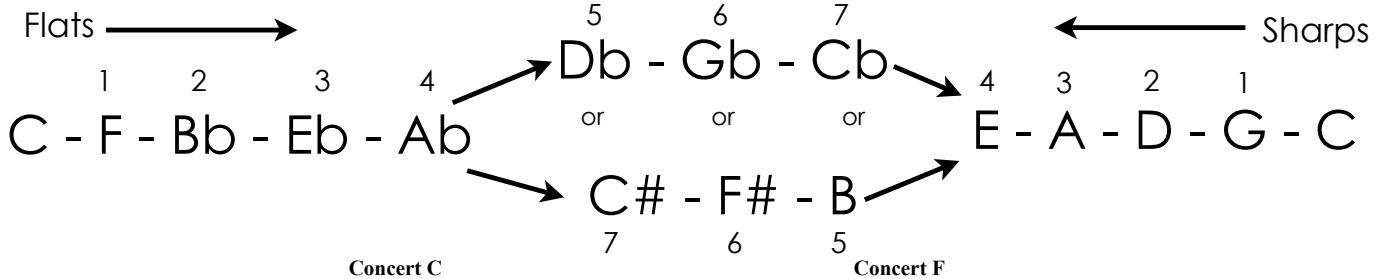
Concert D

Concert G

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Tuba



SOPRANO

Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO

2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR

Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS

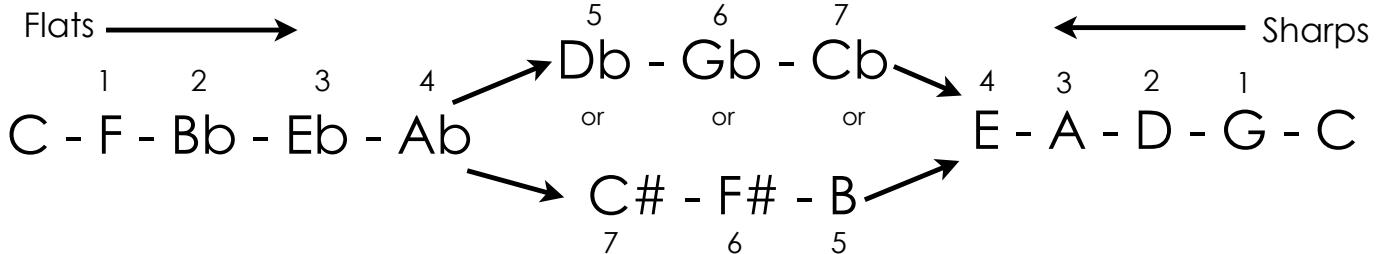
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

The sheet music consists of eight staves of music, each starting with a different note from the Circle of Fourths: Concert C, Concert Bb, Concert Eb, Concert Ab, Concert Db, Concert Gb, Concert Cb, Concert E, Concert A, Concert D, and Concert G. The music is written in 4/4 time and uses a bass clef. The notes are primarily eighth notes, and the music is divided into measures by vertical bar lines.

Concept based on Ed Lisk's "Creative Director Series" pub. by Meredith Music.

Big Rapids Middle School Bands

Circle of Fourths - Mallets



SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0
TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0

Concert C

Concert F

Concert Bb

Concert Eb

Concert Ab

Concert Db

Concert Gb

Concert Cb

Concert E

Concert A

Concert D

Concert G

Chromatic Exercises

1 Chromatic Low

C Parts - High

C Parts - Low

B♭ Woodwind

E♭ Parts

B♭ Brass

F Parts

Bass Clef

Tuba

Rudiment

(play on a mallet instrument - get your chroma on!)

2 Remington Low

Musical staff for Remington Low section 2. The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat, and a common time signature. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The staff is divided into measures by vertical bar lines.

Musical staff for Remington Low section 2. The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat, and a common time signature. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The staff is divided into measures by vertical bar lines.

3 Remington High

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC Tba. Perc.

4 Remington Low 2

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F C Tba. Perc.

5 Chromatic Scale Up

A musical score showing a chromatic scale being played by multiple instruments. The score is divided into two main sections: 'Chromatic Scale Up' (measures 1-12) and 'Chromatic Scale Down' (measures 13-24). The instruments are arranged in two staves. The top staff includes Hi-C, Low-C, B♭ WW, E♭, B♭ Brass, F, BC, Tba., and Perc. The bottom staff includes a single measure for Perc.

The 'Chromatic Scale Up' section consists of two measures per instrument. The 'Chromatic Scale Down' section consists of three measures per instrument, starting with a rest in the first measure. The instruments are grouped into pairs: (Hi-C, Low-C), (B♭ WW, E♭), (B♭ Brass, F), (BC, Tba.), and (Perc.). Each instrument's part is identical in both sections, featuring a series of eighth-note chords that cover the chromatic scale from the lowest note to the highest note of its range.

Chromatic Scale Down

A musical staff with five lines and four spaces. It starts at a treble clef with a sharp sign, indicating G major. The notes are: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Each note is a black dot on a line or space, with a small vertical line extending downwards from each note head.

A musical staff with five lines and four spaces. It starts at a treble clef with a flat sign, indicating B-flat major. The notes are: B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G. Each note is a black dot on a line or space, with a small vertical line extending downwards from each note head.

6 Bb Chromatic Scale

Hi-C Low-C B_b WW E_b

B_b Brass F BC Tba. || Perc.

7 Ab Chromatic Scale

A diagram showing the 7 Ab Chromatic Scale across four staves. The first staff (Hi-C) starts at Ab and goes up to G. The second staff (Low-C) starts at Ab and goes up to G. The third staff (B♭ WW) starts at Ab and goes up to G. The fourth staff (E♭) starts at Ab and goes up to G. The notes are indicated by vertical stems and small circles.

A diagram showing the 7 Ab Chromatic Scale across five staves. The first staff (B♭ Brass) starts at Ab and goes up to G. The second staff (F) starts at Ab and goes up to G. The third staff (B♭ C) starts at Ab and goes up to G. The fourth staff (Tba.) starts at Ab and goes up to G. The fifth staff (Perc.) starts at Ab and goes up to G. The notes are indicated by vertical stems and small circles.

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC Tba. Perc.

B-flat Concert

A Major Scale

C Parts - High

C Parts - Low

B_b Woodwind

E_{flat} Parts

B_b Brass

F Parts

Bass Clef

Tuba

Rudiment

-Flam

Roll

(play like this whenever you see a roll)

B Relative Minor Scale

The musical score consists of seven staves, each representing a different instrument or vocal part. The instruments are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B♭ WW (Treble clef)
- E♭ (Treble clef)
- B♭ Brass (Bass clef)
- F (Bass clef)
- BC (Bass clef)
- Tba. (Bass clef)
- Perc. (percussion)

The score shows the relative minor scale (A minor) being played by each instrument. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. The B♭ Brass and F staves show a more rhythmic pattern of eighth and sixteenth notes. The BC staff includes a measure with a single eighth note followed by a sixteenth note. The Tba. staff features a unique pattern of eighth and sixteenth notes. The Perc. staff concludes with a dynamic instruction: "R L R R L L R L R R L R L R L R L R L L".

C Flow Style

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

Tba.

- Drag (Ruff) Perc.

R R L L sim.

A page of musical notation for a band score, featuring eight staves across four systems. The instruments represented are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B_♭ WW (Treble clef)
- E_♭ (Treble clef)
- B_♭ Brass (Bass clef)
- F (Bass clef)
- BC (Bass clef)
- Tba. (Bass clef)
- Perc. (Percussion)

The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. Measure lines and bar lines are present to indicate measure boundaries.

D Finger Flips, Lip Tricks

Finger Flips, Lip Tricks - LV 2

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC Tba.

Perc.

(Use NATURAL and TAP strokes for this exercise)

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

- Flam Paradiddle

Finger Flips, Lip Tricks - LV 3

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

Perc.
R R L L R R L L R R L L R R L L R R L L

- Flam Tap

Finger Flips, Lip Tricks - LV 4

Hi-C Low-C B_♭ WW E[♯]

B_♭ Brass F

BC

Tba.

Perc.

- Single Drag Tap

Finger Flips, Lip Tricks - LV 5

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

Tba. Perc.

- Pataflafla

E Twister!

Hi-C Low-C B_b WW E_b

B_b Brass F

BC

Tba.

Perc.

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

-Triple Paradiddle

-Triple Paradiddle

The musical score consists of eight staves, each representing a different instrument or section:

- Hi-C:** Treble clef, mostly quarter notes.
- Low-C:** Treble clef, mostly eighth notes.
- B_♭ WW:** Treble clef, mostly eighth notes.
- E_♭:** Treble clef, mostly eighth notes.
- B_♭ Brass:** Bass clef, mostly eighth notes.
- F:** Bass clef, mostly eighth notes.
- BC:** Bass clef, mostly eighth notes.
- Tba.**: Bass clef, mostly eighth notes.
- Perc.**: Percussion section, featuring various rhythmic patterns including sixteenth-note figures and rests.

Measure numbers are present at the beginning of the first two staves (Hi-C and Low-C) and the last two staves (Tba. and Perc.). The notation uses standard musical symbols like quarter and eighth notes, with rests and bar lines indicating rhythm and measure boundaries.

F Thirds

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC

Tba.

Perc.

G Triplets

The musical score consists of six staves, each with a different instrument name below it:

- Hi-C**: Treble clef, two sharps.
- Low-C**: Bass clef, one sharp.
- B♭ WW**: Treble clef, one flat.
- E♭**: Bass clef, one sharp.
- B♭ Brass**: Treble clef, one flat.
- F**: Bass clef, one flat.
- BC**: Bass clef, one flat.
- Tba.**: Bass clef, one flat.
- Perc.**: Percussion clef, one flat.

Each staff contains a series of eighth-note triplets. The first four staves (Hi-C, Low-C, B♭ WW, E♭) have vertical bar lines every three measures. The last five staves (B♭ Brass, F, BC, Tba., Perc.) have vertical bar lines every six measures. Measures are numbered at the top of each staff. The score includes a key signature of one flat for the first four staves and one flat for the last five staves. Measure numbers are present above the first four staves.

Chords (pick one)

H I IV I V I ii7 V V7 I iii7 V7 III7

Hi-C 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Low-C 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B♭ WW 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E♭ 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chords - LV 2

vi ii V V7 I ii7 V V7 I iii7 V7 III7

B♭ Brass 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

F 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

BC 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Tba. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Perc. > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3

Chords - LV 3

I ii7 V V7 I ii7 V V7 I iii7 V7 III7

(Play on a mallet instrument for Chords and Specials)

Sim.

Chords - LV 4

vi I IVmaj7 iiø7 V7 19(add6)

I Special VII - Soprano

vi I IVmaj7 iiø7 V7 19(add6)

The musical score page contains six parts:

- Alto:** Four staves, each with a clef (G), a key signature of one sharp (F#), and a common time signature. The notes are primarily quarter notes and eighth notes.
- B♭ Brass:** Two staves, each with a clef (B♭), a key signature of one flat (B♭), and a common time signature. The notes are primarily quarter notes and eighth notes.
- F:** Two staves, each with a clef (F), a key signature of one flat (B♭), and a common time signature. The notes are primarily quarter notes and eighth notes.
- BC:** One staff with a bass clef (C), a key signature of one flat (B♭), and a common time signature. The notes are primarily quarter notes and eighth notes.
- Tba.** One staff with a bass clef (C), a key signature of one flat (B♭), and a common time signature. The notes are primarily quarter notes and eighth notes.
- Perc.** One staff with a common time signature. It features vertical dashed lines representing sustained notes or percussive strikes.

Tenor

Hi-C

Low-C

B_b WW

E_b

B_b Brass

F

BC

Tba.

Perc.

Bass

Hi-C Low-C B♭ WW E♭

B♭ Brass F BC

Tba.

Perc.

50

A musical score page featuring five staves for different instruments. The instruments and their corresponding staves are:

- Hi-C (Treble clef, C4-C6)
- Low-C (Treble clef, C4-C6)
- B_♭ WW (Bass clef, G3-G5)
- E_♭ (Treble clef, C4-C6)
- B_♭ Brass (Bass clef, G3-G5)
- F (Treble clef, C4-C6)
- BC (Bass clef, G3-G5)
- Tba. (Bass clef, G3-G5)
- Perc. (percussion, indicated by vertical dashes)

The music consists of a series of eighth-note patterns across all staves. The first four staves (Hi-C, Low-C, B_♭ WW, E_♭) have a common time signature, while the last five staves (B_♭ Brass, F, BC, Tba., Perc.) have a different time signature.

A-flat Concert

A Major Scale

C Parts - High

C Parts - Low

B_b Woodwind

E_{flat} Parts

B_b Brass

F Parts

Bass Clef

Tuba

Rudiment

(Small note is UPSTROKE, big note is DOWNSTROKE)

(play like this whenever you see a roll)

B Relative Minor Scale

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The staves are labeled from left to right as follows:

- Hi-C: The first staff, showing a continuous sequence of eighth notes.
- Low-C: The second staff, showing a continuous sequence of eighth notes.
- B_♭ WW: The third staff, showing a continuous sequence of eighth notes.
- E_♭: The fourth staff, showing a continuous sequence of eighth notes.
- B_♭ Brass: The fifth staff, showing a continuous sequence of eighth notes.
- F: The sixth staff, showing a continuous sequence of eighth notes.

Below these six staves is a seventh staff, labeled "BC", which also contains a continuous sequence of eighth notes.

On the far right, there is a bass staff with a unique rhythmic pattern. It features a paradiddle (a sixteenth-note pattern consisting of four strokes) followed by a series of eighth-note pairs. Below this staff, the following instruction is written:

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

C Flow Style

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. R R L L Perc. sim.

- Drag (Ruff)

A page of musical notation for a band score, featuring six staves across three systems. The instruments are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B_b WW (Bass clef)
- E_b (Treble clef)
- B_b Brass (Bass clef)
- F (Treble clef)
- BC (Bass clef)
- Tba. (Tuba clef)
- Perc. (Percussion clef)

The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. Measure numbers 55, 56, and 57 are visible above the staves.

D Finger Flips, Lip Tricks

Hi-C

Low-C

B♭ WW

E♭

B♭ Brass

F

BC

Tba.

Perc.

R L R R L L L R R R R L L L R L R L L
-Flam Paradiddle

Finger Flips, Lip Tricks - LV 3

The sheet music consists of ten staves, each representing a different instrument or vocal range. The instruments are:

- Hi-C:** Treble clef staff.
- Low-C:** Treble clef staff.
- B_♭ WW:** Treble clef staff.
- E_♭:** Treble clef staff.
- B_♭ Brass:** Bass clef staff.
- F:** Bass clef staff.
- BC:** Bass clef staff.
- Tba.**: Bass clef staff.
- Perc.**: Percussion staff showing rhythmic patterns.

The music is divided into sections by vertical bar lines. The first four sections (Hi-C, Low-C, B_♭ WW, E_♭) feature finger flip patterns. The next two sections (B_♭ Brass, F) feature lip trick patterns. The final three sections (BC, Tba., Perc.) feature rhythmic patterns. A section labeled "Flam Tap" is indicated at the end of the Percussion staff.

Finger Flips, Lip Tricks - LV 4

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

B.C.

Tba. Perc.

- Single Drag Tap

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

Finger Flips, Lip Tricks - LV 5

Hi-C

Low-C

B♭ WW

E♭

B♭ Brass

F

BC

Tba.

Perc.

E Twister! - LV 2

The musical score consists of eight staves, each with a different instrument part:

- Hi-C:** Treble clef, mostly eighth-note patterns.
- Low-C:** Bass clef, mostly eighth-note patterns.
- B_♭ WW:** Treble clef, mostly eighth-note patterns.
- E_♭:** Bass clef, mostly eighth-note patterns.
- B_♭ Brass:** Bass clef, mostly eighth-note patterns.
- F:** Bass clef, mostly eighth-note patterns.
- BC:** Bass clef, mostly eighth-note patterns.
- Tba.:** Bass clef, mostly eighth-note patterns.
- Perc.:** Bass clef, includes a section labeled "R L R L R L R R L R L R L R L L sim."

Annotations on the right side of the score include:

- "-Triple Paradiddle" with a triple paradiddle pattern example.
- ">" symbols indicating specific rhythmic patterns or transitions.
- "sim." at the end of the Percussion staff.

The musical score consists of eight staves, each representing a different instrument or section:

- Hi-C**: Treble clef staff.
- Low-C**: Treble clef staff.
- B \flat WW**: Treble clef staff.
- E \flat** : Treble clef staff.
- B \flat Brass**: Bass clef staff.
- F**: Bass clef staff.
- BC**: Bass clef staff.
- Tba.**: Bass clef staff.
- Perc.**: Percussion section.

The music is divided into measures by vertical bar lines. Some measures contain horizontal bars above or below the notes, likely indicating performance techniques such as slurs or grace notes. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests.

F Thirds

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

Perc.

R R L L R R L L - Flam Tap

G Triplets

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC Tba.

Perc.

- Flam Accent

Chords (pick one)

H I IV I V I **Hi-C**

Chords - LV 2

vi ii V V7 I **Low-C**

Chords - LV 3

I ii7 V7 III7 **B♭ WW**

I ii7 V7 I **E♭**

I ii7 V7 I **B♭ Brass**

I ii7 V7 I **F**

I ii7 V7 I **BC**

I ii7 V7 I **Tba.**

I ii7 V7 I **Perc.**

(Play on a mallet instrument for Chords and Specials)

sim.

Chords - LV4

vi I IVmaj7 iiø7 V7 19(add6)

I IVmaj7 iiø7 V7 19(add6)

vi I IVmaj7 iiø7 V7 19(add6)

Alto

Hi-C Low-C B_b WW E_b

B_b Brass F

BC

Tba.

Perc.

Tenor

Hi-C Low-C B_b WW E_b

B_b Brass F BC

Tba.

Perc.

A musical score page featuring ten staves. The staves are grouped into two sections by vertical bar lines. The first section contains five staves: Bass (bottom), Hi-C, Low-C, B_b WW, and Eb. The second section contains five staves: B_b Brass, F, BC, Tba., and Perc. Each staff begins with a clef, key signature, and a measure of rests. The music consists primarily of eighth-note patterns. Measure numbers 1 through 10 are present above the staves.

Bass

Hi-C

Low-C

B_b WW

Eb

B_b Brass

F

BC

Tba.

Perc.

J Special LXXXII - Soprano

Hi-C Low-C B♭ WW E♭

B♭ Brass F

BC Tba.

Perc. ||

Alto

Hi-C Low-C B♭ WW E♭

B♭ Brass F BC

Tba.

Perc.

The musical score consists of five systems of music, each with multiple staves:

- Tenor:** Includes staves for Hi-C, Low-C, B_♭ WW, and E_♭. The Tenor section uses soprano, alto, tenor, and bass staves.
- B_♭ Brass:** Includes staves for B_♭ Brass and F. The B_♭ Brass section uses soprano, alto, tenor, and bass staves.
- F:** Includes staves for F. The F section uses soprano, alto, tenor, and bass staves.
- Tba.:** Includes staves for Tba. and Perc. The Tba. section uses soprano, alto, tenor, and bass staves.
- Perc.:** Includes staves for Perc. The Perc. section uses soprano, alto, tenor, and bass staves.

A musical score page featuring four staves of music. From left to right, the staves are:

- Bass**: The top staff, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one sharp (F#). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- Hi-C**: The second staff from the top, consisting of five horizontal lines. It contains six measures of music, each starting with a treble clef and a key signature of one sharp (F#). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- Low-C**: The third staff from the top, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one sharp (F#). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- B♭ WW**: The fourth staff from the top, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- E♭**: The bottom staff, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- B♭ Brass**: The first staff on the right side, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- F**: The second staff on the right side, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- BC**: The third staff on the right side, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- Tba.**: The fourth staff on the right side, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.
- Perc.**: The fifth staff on the right side, consisting of five horizontal lines. It contains six measures of music, each starting with a bass clef and a key signature of one flat (B♭). The notes are primarily quarter notes, with some eighth notes and sixteenth notes. Measures 1-3 have a common time signature, while measures 4-6 have a 12/8 time signature.

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

C Concert

A Major Scale

C Parts - High C Parts - Low

B_b Woodwind

E_b Parts

B_b Brass

F Parts

Bass Clef

Tuba

Rudiment

(Small note is UPSTROKE, big note is DOWNSTROKE)

Roll

(play like this whenever you see a roll)

B Relative Minor Scale

Hi-C Low-C B_b WW E_b

This section shows four staves of music for the relative minor scale of B-flat major (B-flat WW). The first three staves are in treble clef, and the fourth is in bass clef. The notes are black dots on the lines of the staff.

B_b Brass F

This section shows two staves of music for the relative minor scale of F major. The first is in bass clef, and the second is in treble clef. The notes are black dots on the lines of the staff.

BC

This section shows one staff of music for the relative minor scale of C major (C). The staff is in bass clef, and the notes are black dots on the lines of the staff.

Tba.

This section shows one staff of music for the relative minor scale of A major (A). The staff is in bass clef, and the notes are black dots on the lines of the staff.

Perc.

This section shows one staff of music for the relative minor scale of G major (G). The staff is in bass clef, and the notes are black dots on the lines of the staff. The staff includes a dynamic marking '^' and a performance instruction '- Paradiddle'.

C Flow Style

Hi-C Low-C B_b WW E_b

B_b Brass F

BC

Tba. Perc.

- Drag (Ruff)

R R L L sim.

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

D Springboard and Bungee

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC

Tba. Perc.

- Drag (Ruff)
R R L L sim.

Springboard and Bungee - LV 2

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

Perc.

sim.
- Flam Tap

E C Concentration - UP (LV 2 - Combine with DOWN)

The musical score consists of eight staves, each with a unique key signature and clef. The staves are:

- Hi-C: Treble clef, no key signature.
- Low-C: Treble clef, no key signature.
- B_b WW: Treble clef, one sharp (F#).
- E_b: Bass clef, one sharp (D#).
- B_b Brass: Treble clef, two sharps (B_#, A_#).
- F: Bass clef, one sharp (C#).
- BC: Bass clef, no key signature.
- Tba.: Bass clef, no key signature.
- Perc.: Bass clef, no key signature.

Each staff contains a series of eighth-note patterns. The patterns are identical across all staves, except for the first two which have a different starting note. The patterns involve eighth-note pairs and sixteenth-note pairs, often with rests or grace notes interspersed. The music is divided into measures by vertical bar lines.

C Concentraion - DOWN

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC

Tba.

Perc.

F Twister!

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

Tba.

Perc.

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

- Triple Paradiddle

Twister! - LV 2

Hi-C Low-C B_♭ WW E_♭ B_♭ Brass F BC

Tba. Perc.

- Triple Paradiddle
 > R L R L R R L R L R L R L L sim.

G Thirds

Hi-C Low-C B_♭ WW E_♭ B_♭ Brass F BC Tba. Perc.

-Flam Tap
R R L L R R L L

A page of musical notation for a band, featuring six staves. From left to right, the staves are labeled: Hi-C, Low-C, B_b WW, E_b, B_b Brass, F, BC, Tba., and Perc. The notation consists of vertical stems with dots indicating pitch and horizontal dashes indicating duration. The B_b Brass and F staves show more complex patterns with horizontal stems and dots.

H Triplets

Chords (pick one)

I I IV I V
IV

(Play on a mallet instrument for Chords at a sim.

R L R L R L R L R L R L R L sim.
 - Flam Accent

Chords - LV 2

vi ii V V7
vi ii V V7
vi ii V V7
vi ii V V7

Chords - LV 3

I ii7 V7 III7 vi
I ii7 V7 III7 vi
I ii7 V7 III7 vi
I ii7 V7 III7 vi

Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)
I IVmaj7 iiø7 V7 I9(add6)
I IVmaj7 iiø7 V7 I9(add6)
I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano

The musical score page contains six parts:

- Alto:** Four staves, treble clef, mostly quarter notes.
- B♭ Brass:** Two staves, treble clef, mostly quarter notes.
- F:** Two staves, treble clef, mostly quarter notes.
- BC:** One staff, bass clef, mostly quarter notes.
- Tba.:** One staff, bass clef, mostly quarter notes.
- Perc.:** One staff, mostly rests.

Key signatures and time signatures change across the staves. Measure numbers are present at the top of each staff.

Tenor

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

Bass

Hi-C Low-C B♭ WW E♭

B♭ Brass F

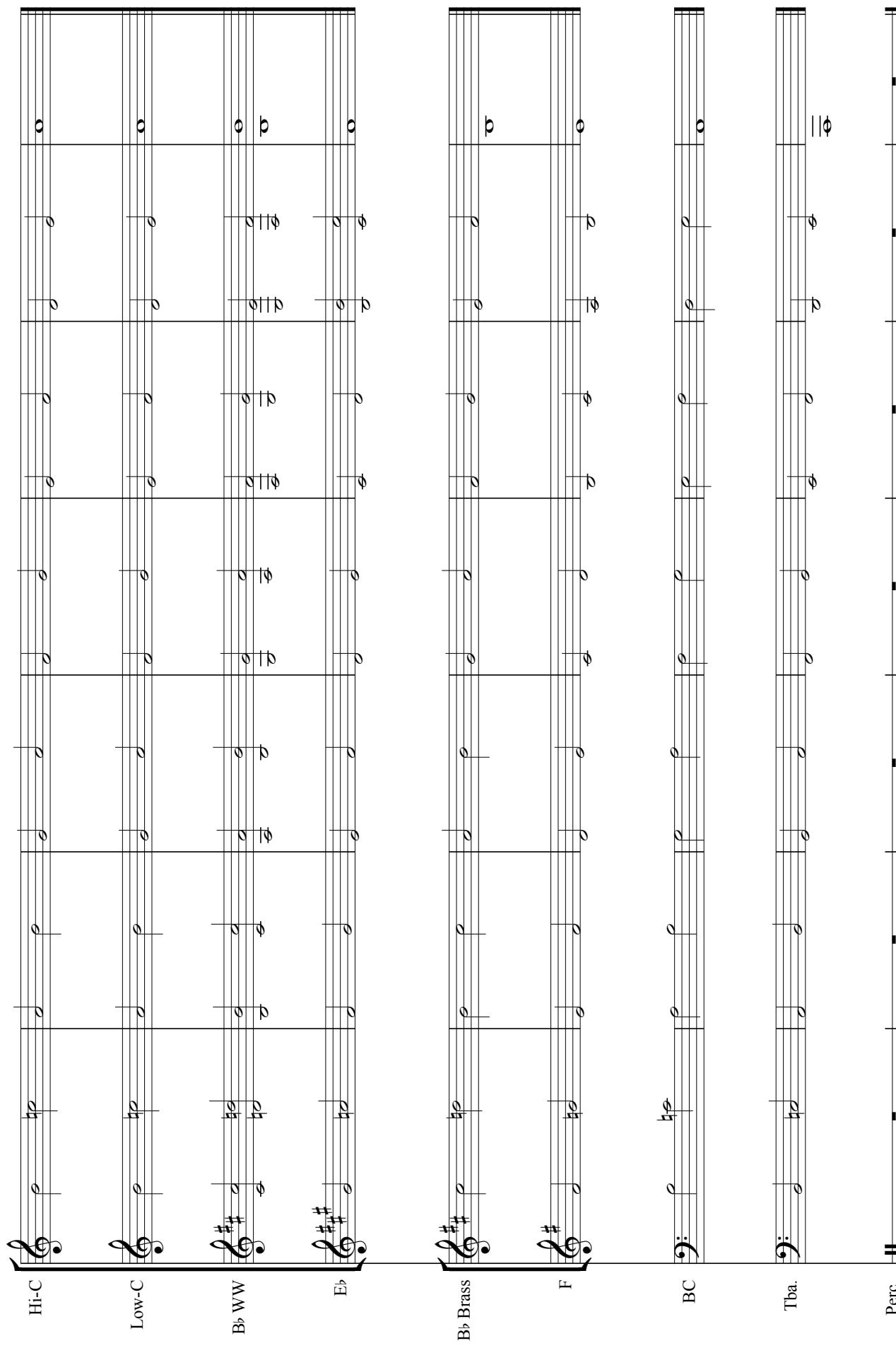
BC Tba.

Perc.

A musical staff chart illustrating the range of various instruments across five staves. The instruments are labeled below each staff:

- Hi-C: Treble clef, 5-line staff.
- Low-C: Treble clef, 5-line staff.
- B♭ WW: Bass clef, 4-line staff.
- E♭: Bass clef, 4-line staff.
- B♭ Brass: Bass clef, 4-line staff.
- F: Bass clef, 4-line staff.
- BC: Bass clef, 4-line staff.
- Tba.: Bass clef, 4-line staff.
- Perc.: Percussion (indicated by a vertical bar).

The chart shows the lowest and highest notes each instrument can play, with vertical lines connecting the corresponding notes on each staff. The notes are represented by stems and heads, with some stems pointing up and others down, and some heads having vertical stems.



E-flat Concert

A Major Scale

C Parts - High C Parts - Low B_♭ Woodwind E_♭ Parts

Brass F Parts

Bass Clef

Tuba

Rudiment

Flam
R L R L R L R L R L R L

Roll

(Small note is UPSTROKE, big note is DOWNSTROKE)

B Relative Minor Scale

The musical score consists of six staves of music, each representing a different instrument or section of an ensemble. The instruments are:

- Hi-C: Treble clef staff.
- Low-C: Treble clef staff.
- B_b WW: Treble clef staff.
- E_b: Treble clef staff.
- B_b Brass: Bass clef staff.
- F: Bass clef staff.
- BC: Bass clef staff.
- Tba.: Bass clef staff.
- Perc.: Bass clef staff.

The music is written in common time (indicated by a 'C'). The notes are primarily quarter notes, with some eighth and sixteenth notes appearing in certain measures. The key signature is B_b minor, indicated by two flats (B_b and D_b) in the first four staves and one flat (B_b) in the last five staves. Measure numbers are present above the staves, and dynamic markings like forte (f), piano (p), and sforzando (sf) are included. The score concludes with a double bar line and repeat dots at the end of the page.

C Flow Style

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

R R L L Perc.

- Drag (Ruff) sim.

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC Tba. Perc.

D Springboard and Bungee

The musical score consists of eight staves, each with a key signature of one flat (B-flat) and a common time signature. The parts are:

- Hi-C**: Treble clef staff.
- Low-C**: Treble clef staff.
- B_b WW**: Treble clef staff.
- E_b**: Bass clef staff.
- B_b Brass**: Bass clef staff.
- F**: Bass clef staff.
- BC**: Bass clef staff.
- Tba.**: Bass clef staff.
- R**: Bass clef staff.
- L**: Bass clef staff.
- Perc.**: Percussion staff.

A section of the score is labeled **- Drag (Ruff)**, which includes measures 97-100. The notation shows various note heads and stems, with some stems being curved or horizontal, indicating rhythmic patterns like eighth-note pairs or sixteenth-note groups.

Springboard and Bungee - LV 2

Hi-C Low-C B_b WW E_b

B_b Brass F BC

Tba.

Perc. R R L L sim.
- Flam Tap

E Eb Concentration - UP (LV 2 - Combine with DOWN)

The musical score consists of eight staves, each representing a different instrument or section. The instruments are:

- Hi-C (Treble clef staff)
- Low-C (Treble clef staff)
- B_b WW (Treble clef staff)
- E_b (Bass clef staff)
- F (Treble clef staff)
- BC (Bass clef staff)
- Tba. (Bass clef staff)
- Perc. (Percussion staff)

The score is divided into two main sections: "Eb Concentration" (measures 1-12) and "UP (LV 2 - Combine with DOWN)" (measures 13-24). The "Eb Concentration" section features continuous eighth-note patterns on the upper staves (Hi-C, Low-C, B_b WW, E_b) and sustained notes on the lower staves (F, BC). The "UP (LV 2 - Combine with DOWN)" section introduces more complex rhythms, including sixteenth-note patterns and eighth-note chords, particularly on the upper staves.

Eb Concentration - DOWN

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

R L R R L R L L

F Twister!

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

Perc.

R L R R L R L L -Triple Paradiddle

Twister! - LV 2

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

- Triple Paradiddle
R L R L R R L R L R L R L L sim.

G Thirds

Hi-C Low-C B_♭ WW E_♭ B_♭ Brass F BC Tba. Perc.

Flam Tap
R R L L R R L L

A page of musical notation for a band score, featuring eight staves across two systems. The instruments represented are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B_b WW (Treble clef)
- E_b (Bass clef)
- B_b Brass (Treble clef)
- F (Bass clef)
- BC (Bass clef)
- Tba. (Bass clef)
- Perc. (Percussion clef)

The notation consists of vertical stems with dots indicating pitch, and horizontal dashes indicating rhythm. The first system contains measures 1 through 4, and the second system contains measures 5 through 8.

Chords (pick one)

H Triplets

Hi-C Low-C B_b WW E_b

A musical score page showing two staves. The left staff is for B♭ Brass and the right staff is for F Horn. Both staves feature a continuous series of eighth-note patterns. The B♭ Brass staff has a bass clef, while the F Horn staff has a treble clef. Measure numbers 1 through 10 are indicated above the staves, with red vertical bars marking measures 1, 4, 7, and 10. Measures 1, 4, and 7 begin with a dynamic instruction 'I' followed by a vertical bar. Measures 7 and 10 also include the text 'IV' and 'V' respectively.

(Play on a mallet instrument for Chords at

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

Chords - LV 2

vi ii V V7
Hi-C

vi ii V V7
Low-C

vi ii V V7
B_b WW

vi ii V V7
E_b

Chords - LV 3

I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)

Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)

B_b Brass

F

BC

Tba.

Perc.

Alto

Hi-C Low-C B♭ WW E♭ B♭ Brass F BC Tba. Perc.

A musical score page featuring six staves. The first staff is labeled "Tenor" and has a treble clef. The second staff is labeled "B♭ Brass" and has a bass clef. The third staff is labeled "F" and has a bass clef. The fourth staff is labeled "BC" and has a bass clef. The fifth staff is labeled "Tba." and has a bass clef. The sixth staff is labeled "Perc." and has a bass clef. The music consists of quarter notes and rests, with some notes having stems pointing up and others down. The page is numbered 108 at the bottom left.

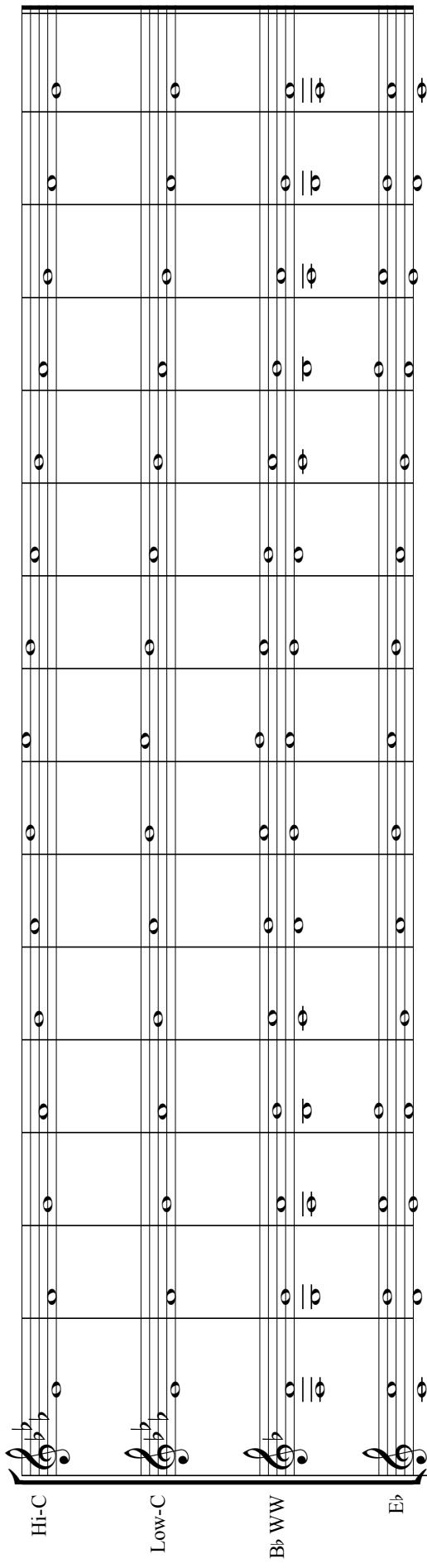
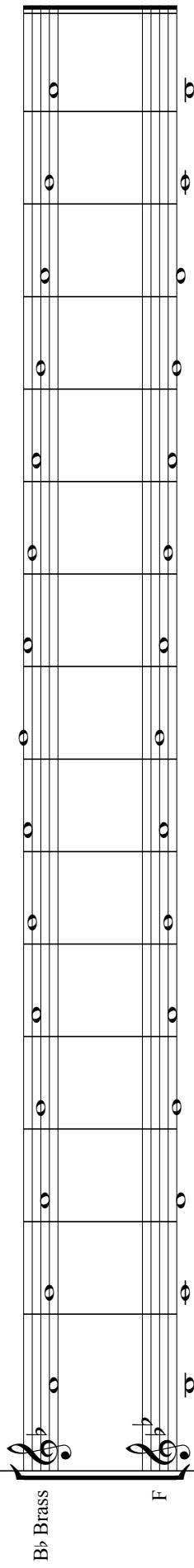
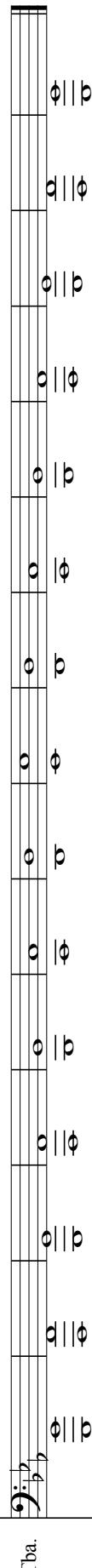
Hi-C Low-C B♭ WW E♭

B♭ Brass F

BC

Tba.

Perc.

Bass**B♭ Brass****BC****Tba.****Perc.**

F Concert

A Major Scale

C Parts - High

C Parts - Low

B_♭ Woodwind

E_♭ Parts

B_♭ Brass

F Parts

Bass Clef

Tuba

Rudiment

- Flam

- Roll

(Small note is UPSTROKE, big note is DOWNSTROKE)

B Relative Minor Scale

The musical score consists of five staves, each representing a different instrument or voice. The instruments are:

- Hi-C:** Treble clef staff.
- Low-C:** Treble clef staff.
- B♭ WW:** Treble clef staff.
- E♯:** Treble clef staff.
- B♭ Brass:** Bass clef staff.
- F:** Bass clef staff.
- BC:** Bass clef staff.
- Tba.**: Bass clef staff.
- Perc.**: Percussion staff with a unique note head.

The score shows the relative minor scale (B-flat major) being played by each instrument. The notes are primarily black dots on the staff, with some white dots and horizontal dashes indicating specific performance techniques. The first four staves (Hi-C, Low-C, B♭ WW, E♯) show a repeating pattern of eighth and sixteenth notes. The B♭ Brass, F, BC, and Tba. staves show a more continuous flow of eighth and sixteenth notes. The Perc. staff features a complex rhythmic pattern with eighth and sixteenth notes, along with vertical dashes and horizontal bars.

C Flow Style

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

Tba. Perc.

- Drag (Ruff) R R L L sim.

Hi-C Low-C B♭ WW E♭

B♭ Brass F

BC

Tba.

Perc.

D Springboard and Bungee

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC Tba.

Perc. Drag (Ruff)

R R L L

sim.

Springboard and Bungee - LV 2

Hi-C Low-C B_b WW E_b

B_b Brass F BC

Tba.

Perc. R R L L
- Flam Tap sim.

E F Concentration - UP (LV 2 - Combine with DOWN)

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

F Concentraion - DOWN

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC Tba. Perc.

R L R R L R L L

F Twister!

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

Perc.

R L R R L R L L R L R L R L R L L R L R L R L R L L
-Triple Paradiddle

Twister! - LV 2

Musical score for Twister! - LV 2, featuring four staves:

- Hi-C:** Treble clef, 4/4 time, key signature of C major.
- Low-C:** Treble clef, 4/4 time, key signature of C major.
- B \flat WW:** Treble clef, 4/4 time, key signature of B \flat major.
- E \flat :** Treble clef, 4/4 time, key signature of E \flat major.

The score consists of two systems of music. Each system contains two measures per staff. Measures 1-4 are identical across all staves. Measures 5-8 show some variation, particularly in the B \flat WW and E \flat staves.

Musical score for Twister! - LV 2, featuring two staves:

- B \flat Brass:** Bass clef, 4/4 time, key signature of B \flat major.
- F:** Bass clef, 4/4 time, key signature of F major.

The score consists of two systems of music. Each system contains two measures per staff. Measures 1-4 are identical across both staves. Measures 5-8 show some variation.

Musical score for Twister! - LV 2, featuring two staves:

- BC:** Bass clef, 4/4 time, key signature of C major.
- Tba:** Bass clef, 4/4 time, key signature of C major.

The score consists of two systems of music. Each system contains two measures per staff. Measures 1-4 are identical across both staves. Measures 5-8 show some variation.

Musical score for Twister! - LV 2, featuring two staves:

- Perc.**: Bass clef, 4/4 time, key signature of C major.
- Percussion section:** Bass clef, 4/4 time, key signature of C major.

The score consists of two systems of music. Each system contains two measures per staff. Measures 1-4 are identical across both staves. Measures 5-8 show some variation.

- Triple Paradiddle

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

The musical score consists of six staves, each with a unique key signature and time signature. The staves are labeled as follows:

- Hi-C:** Treble clef, common time, key of G. Contains a box labeled "G Thirds".
- Low-C:** Treble clef, common time, key of C.
- B_♭ WW:** Treble clef, common time, key of B_♭.
- E_♭:** Bass clef, common time, key of E_♭.
- B_♭ Brass:** Bass clef, common time, key of B_♭.
- F:** Bass clef, common time, key of F.
- BC:** Bass clef, common time, key of C.
- Tba.**: Bass clef, common time, key of C.
- Perc.**: Percussion staff, common time, key of C.

Notation elements include eighth and sixteenth notes, rests, and dynamic markings such as "Flam Tap" with a "R R L L R R L L" pattern. The "G Thirds" marking is located in the first measure of the Hi-C staff.

A page of musical notation for a band, featuring eight staves across two systems. The instruments represented are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B_b WW (Treble clef)
- E_b (Treble clef)
- B_b Brass (Bass clef)
- F (Bass clef)
- BC (Bass clef)
- Tba. (Bass clef)
- Perc. (Percussion)

The notation consists of vertical stems with dots indicating pitch and horizontal dashes indicating duration. The first system contains four measures, and the second system contains three measures.

H Triplets

Chords (pick one)

Sheet music for four sections: Hi-C, Low-C, B♭ WW, and E♭. The music consists of two staves per section, each with a treble clef and a key signature. The first staff in each section starts with a single note followed by a triplet pattern of eighth notes. The second staff continues the triplet pattern. Chord markings (I, IV, V) are placed above the staves. Measures are numbered 1 through 12.

Sheet music for two sections: B♭ Brass and F. Each section has two staves. The first staff in each section starts with a single note followed by a triplet pattern of eighth notes. The second staff continues the triplet pattern. Chord markings (I, IV, V) are placed above the staves. Measures are numbered 1 through 12.

Sheet music for three sections: BC, Tba., and Perc. Each section has two staves. The first staff in each section starts with a single note followed by a triplet pattern of eighth notes. The second staff continues the triplet pattern. Chord markings (I, IV, V) are placed above the staves. Measures are numbered 1 through 12. The Percussion section includes a dynamic instruction > 3 and a Flam Accent symbol.

R L R L R L L R L R L R L R L
- Flam Accent

(Play on a mallet instrument for Chords 4

Chords - LV2 **Chords - LV3** **Chords - LV4**

vi ii V V7 I ii⁷ V7 III7 vi IVmaj7 ii⁷ V7 19(add6)

Low-C B_b WW E_b

Hi-C

J Special LXXXVII - Soprano

B_b Brass F BC

Tba. Perc.

A musical score page featuring six staves. The first staff is labeled "Alto" at the top left. The instruments listed along the bottom are: Hi-C, Low-C, B_b WW, E_b, B_b Brass, F, BC, Tba., and Perc. The score consists of measures of music with various notes and rests. The B_b Brass and F staves begin with a measure containing a single note, while the others start with two notes. Measures 2 through 5 show a repeating pattern of two notes per measure. Measures 6 through 9 show a repeating pattern of three notes per measure. Measures 10 through 13 show a repeating pattern of four notes per measure. Measures 14 through 17 show a repeating pattern of five notes per measure. Measures 18 through 21 show a repeating pattern of six notes per measure. Measures 22 through 25 show a repeating pattern of seven notes per measure. Measures 26 through 29 show a repeating pattern of eight notes per measure. Measures 30 through 33 show a repeating pattern of nine notes per measure. Measures 34 through 37 show a repeating pattern of ten notes per measure. Measures 38 through 41 show a repeating pattern of eleven notes per measure. Measures 42 through 45 show a repeating pattern of twelve notes per measure. Measures 46 through 49 show a repeating pattern of thirteen notes per measure. Measures 50 through 53 show a repeating pattern of fourteen notes per measure. Measures 54 through 57 show a repeating pattern of fifteen notes per measure. Measures 58 through 61 show a repeating pattern of sixteen notes per measure. Measures 62 through 65 show a repeating pattern of seventeen notes per measure. Measures 66 through 69 show a repeating pattern of eighteen notes per measure. Measures 70 through 73 show a repeating pattern of nineteen notes per measure. Measures 74 through 77 show a repeating pattern of twenty notes per measure. Measures 78 through 81 show a repeating pattern of twenty-one notes per measure. Measures 82 through 85 show a repeating pattern of twenty-two notes per measure. Measures 86 through 89 show a repeating pattern of twenty-three notes per measure. Measures 90 through 93 show a repeating pattern of twenty-four notes per measure. Measures 94 through 97 show a repeating pattern of twenty-five notes per measure. Measures 98 through 101 show a repeating pattern of twenty-six notes per measure. Measures 102 through 105 show a repeating pattern of twenty-seven notes per measure. Measures 106 through 109 show a repeating pattern of twenty-eight notes per measure. Measures 110 through 113 show a repeating pattern of twenty-nine notes per measure. Measures 114 through 117 show a repeating pattern of thirty notes per measure. Measures 118 through 121 show a repeating pattern of thirty-one notes per measure. Measures 122 through 125 show a repeating pattern of thirty-two notes per measure.

Musical score for four sections:

- Hi-C:** Treble clef, 4/4 time, key signature of C major.
- Low-C:** Treble clef, 4/4 time, key signature of C major.
- B \flat WW:** Treble clef, 4/4 time, key signature of B \flat major.
- E \flat :** Treble clef, 4/4 time, key signature of E \flat major.

The score consists of four staves, each with a different key signature and time signature. The notes are primarily quarter notes and eighth notes, with some rests. The sections are separated by vertical bar lines.

Musical score for two sections:

- B \flat Brass:** Bass clef, 4/4 time, key signature of B \flat major.
- F:** Bass clef, 4/4 time, key signature of F major.

The score consists of two staves, each with a different key signature and time signature. The notes are primarily quarter notes and eighth notes, with some rests. The sections are separated by vertical bar lines.

Musical score for two sections:

- BC:** Bass clef, 4/4 time, key signature of B \flat major.
- Tba:** Bass clef, 4/4 time, key signature of F major.

The score consists of two staves, each with a different key signature and time signature. The notes are primarily quarter notes and eighth notes, with some rests. The sections are separated by vertical bar lines.

Musical score for the **Perc.** section:

The score consists of a single staff with a bass clef, 4/4 time, and a key signature of F major. It features several rests and a single note on the fourth line of the staff.

Tenor

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

Bass

Hi-C Low-C B♭ WW E♭

B♭ Brass F BC

Tba. Perc.

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F

BC

Tba.

Perc.

D-flat Concert

A Major Scale

C Parts - High

C Parts - Low

B_b Woodwind

E_b Parts

Bass Clef

B_b Brass

F Parts

Tuba

Rudiment

Flam

Roll

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

(Small note is UPSTROKE, big note is DOWNSTROKE)

(play like this whenever you see a roll)

B Relative Minor Scale

The musical score consists of five staves of music, each representing a different instrument or voice part. The instruments are:

- Hi-C:** Treble clef staff.
- Low-C:** Treble clef staff.
- B_♭ WW:** Treble clef staff.
- E_♭:** Treble clef staff.
- B_♭ Brass:** Bass clef staff.
- F:** Bass clef staff.
- BC:** Bass clef staff.
- Tba.:** Bass clef staff.
- Perc.:** Percussion staff.

The music is written in common time (indicated by a 'C'). The notes are primarily quarter notes, with some eighth and sixteenth notes appearing in the bass staves. The key signature is relative minor, indicated by two flats (B-flat and E-flat) in the first four staves and one flat (B-flat) in the last three staves. The score includes various dynamic markings such as forte (f), piano (p), and sforzando (sf). The bass staves feature rhythmic patterns involving eighth and sixteenth notes, while the treble staves show more sustained notes. The percussion staff includes a dynamic section labeled "- Paradiddle" with a corresponding pattern of eighth-note strokes.

C Flow Style

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

R R L L Perc.

- Drag (Ruff)

Sim.

A page of musical notation for a band score, featuring eight staves across two systems. The instruments represented are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B_♭ WW (Treble clef)
- E_♭ (Treble clef)
- B_♭ Brass (Bass clef)
- F (Bass clef)
- BC (Bass clef)
- Tba. (Bass clef)
- Perc. (percussion)

The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or vertical stems. Measures are separated by vertical bar lines, and measures within systems are grouped by large curved braces.

D Springboard and Bungee

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass

BC

Tba. Perc. - Drag (Ruff)
R R L L sim.

Springboard and Bungee - LV 2

The musical score for "Springboard and Bungee - LV 2" is composed of eight staves, each with a specific instrument name below it:

- Hi-C**: Treble clef, mostly eighth-note patterns.
- Low-C**: Treble clef, mostly eighth-note patterns.
- B_♭ WW**: Treble clef, mostly eighth-note patterns.
- E_♭**: Treble clef, mostly eighth-note patterns.
- B_♭ Brass**: Bass clef, mostly eighth-note patterns.
- F**: Bass clef, mostly eighth-note patterns.
- BC**: Bass clef, mostly eighth-note patterns.
- Tba.**: Bass clef, mostly eighth-note patterns.
- Perc.**: Bass clef, includes a note with a "sim." and a "Flam Tap" instruction.

The score is divided into two columns of four staves each. The first column contains staves for Hi-C, Low-C, B_♭ WW, and E_♭. The second column contains staves for B_♭ Brass, F, BC, and Tba. The Perc. staff is positioned at the bottom right of the page.

E Db Concentration - UP (LV 2 - Combine with DOWN)

The musical score consists of eight staves, each with a unique instrument or section:

- Hi-C:** Treble clef, two sharps.
- Low-C:** Treble clef, one sharp.
- B_b WW:** Treble clef, one sharp.
- E_b:** Bass clef, one sharp.
- B_b Brass:** Bass clef, two sharps.
- F:** Bass clef, one sharp.
- BC:** Bass clef, one sharp.
- Tba.**: Bass clef, one sharp.
- Perc.:** Percussion section.

The score features a continuous sequence of eighth-note patterns, primarily consisting of eighth-note pairs (eighth-note followed by a sixteenth-note). The patterns are combined from the previous "DOWN" section, creating a dense and rhythmic texture across all staves.

D_b Concentration - DOWN

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba.

Perc.

R L R R L R L L

F Twister!

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC

Tba. Perc.

R

Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

-Triple Paradiddle

Twister! - LV 2

Hi-C Low-C B_♭ WW E_♭

B_♭ Brass F BC Tba.

Perc.

- Triple Paradiddle
R L R L R R L R L R L R L L sim.

G Thirds

Hi-C Low-C B_♭ WW E_♭ Brass F BC Tba. Perc.

- Flam Tap
R R L L R R L L

A page of musical notation for a band score, featuring eight staves across three systems. The instruments are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B♭ WW (Treble clef)
- E♭ (Treble clef)
- B♭ Brass (Bass clef)
- F (Bass clef)
- BC (Bass clef)
- Tba. (Bass clef)
- Perc. (percussion)

The notation consists of vertical stems with dots indicating pitch, and horizontal dashes indicating duration. The first system has four measures, the second system has three measures, and the third system has two measures.

Chords - LV 3

Chords - LV 4

J Special LV - Soprano

Tba.

Perc.

Alto

This section contains four staves of music for the Alto instrument. The first staff begins with a clef, followed by a key signature of two sharps. The second staff begins with a clef, followed by a key signature of one sharp. The third staff begins with a clef, followed by a key signature of one sharp. The fourth staff begins with a clef, followed by a key signature of one sharp. The music consists primarily of quarter notes and eighth notes, with some rests and a few grace notes.

Hi-C Low-C B_b WW E_b

This section contains four staves of music for the B_b Brass instrument. The first staff begins with a clef, followed by a key signature of one sharp. The second staff begins with a clef, followed by a key signature of one sharp. The third staff begins with a clef, followed by a key signature of one sharp. The fourth staff begins with a clef, followed by a key signature of one sharp. The music consists primarily of quarter notes and eighth notes, with some rests and a few grace notes.

B_b Brass F BC

This section contains four staves of music for the Tuba instrument. The first staff begins with a clef, followed by a key signature of one sharp. The second staff begins with a clef, followed by a key signature of one sharp. The third staff begins with a clef, followed by a key signature of one sharp. The fourth staff begins with a clef, followed by a key signature of one sharp. The music consists primarily of quarter notes and eighth notes, with some rests and a few grace notes.

Tba.

This section contains four staves of music for the Percussion instrument. The first staff begins with a clef, followed by a key signature of one sharp. The second staff begins with a clef, followed by a key signature of one sharp. The third staff begins with a clef, followed by a key signature of one sharp. The fourth staff begins with a clef, followed by a key signature of one sharp. The music consists primarily of quarter notes and eighth notes, with some rests and a few grace notes.

Perc.

The page contains six staves of musical notation:

- Tenor:** The top staff, consisting of five lines and four spaces.
- Hi-C:** The second staff from the top, consisting of five lines and four spaces.
- Low-C:** The third staff from the top, consisting of five lines and four spaces.
- B_♭ WW:** The fourth staff from the top, consisting of five lines and four spaces.
- E_♭:** The fifth staff from the top, consisting of five lines and four spaces.
- B_♭ Brass:** The sixth staff from the top, consisting of five lines and four spaces.
- F:** The seventh staff from the top, consisting of five lines and four spaces.
- BC:** The eighth staff from the top, consisting of five lines and four spaces.
- Tba.:** The ninth staff from the top, consisting of five lines and four spaces.
- Perc.:** The bottom staff, consisting of five lines and four spaces.

Bass

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

A page of musical notation for a band score, featuring eight staves across three systems. The instruments represented are:

- Hi-C (Treble clef)
- Low-C (Treble clef)
- B_♭ WW (Treble clef)
- E_♭ (Bass clef)
- B_♭ Brass (Treble clef)
- F (Treble clef)
- BC (Bass clef)
- Tba. (Tuba/Bass clef)
- Perc. (Percussion clef)

The notation includes various note heads (circles, squares, diamonds) and rests, with some notes having stems and others being stemless. The music consists of measures grouped by vertical bar lines.