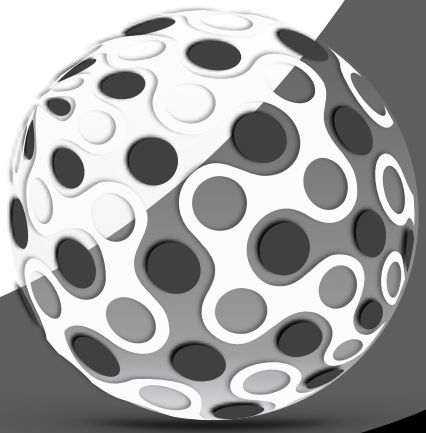
CONDUCTOR

BEGINNING BAND MUSIC BOOK

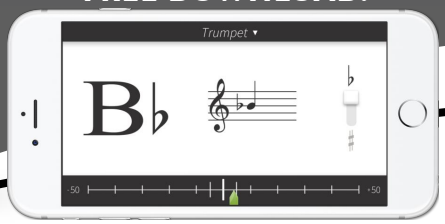
NAME _____





PART 2

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BAND GALACTIC STAR SYSTEM

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GOLDEN SUPERNOVA STAR

Eb Penta Rhythms 13-24 | #140 "Hall" | #141 "Entry" | #143 "Russian Sailors"

BLACK HOLE COLLAPSED STAR

Bb Penta Rhythms 1-12 | #133 "Hail" | #135 "Erie Chromatic" | #138 "Habañera"

GREEN VEGA STAR

Rhythms 73-80 | #116 & 118 "Greyhound" | #119 & 121 "Tattered" | #129 "3 Blind"

RED ANDROMEDA STAR

Rhythms 65-72 | #91 "Yankee" | #95 "Alouette" | #101 "Finale"

PURPLE PLEIADES STAR

Rhythms 57-64 | #80 "Victors' March" | #84 "Bah Bah" | #87 "Upbeat"

BLUE OMEGA NEBULA STAR

Rhythms 49-56 | #63 "Slur 2 Tongue" | #66 "Minuet" | #76 "Shenandoah"

WHITE NOVA STAR

Rhythms 41-48 | 16sec. Tuned Longtone | #60 "Musette" | #62 "8 in Play"

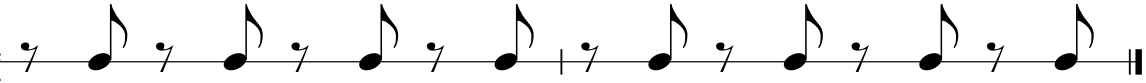
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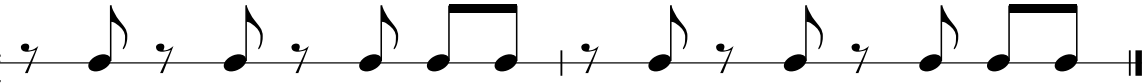
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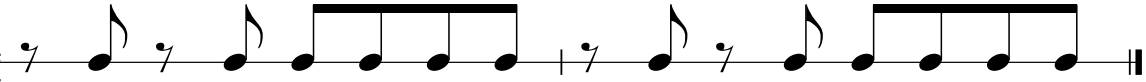
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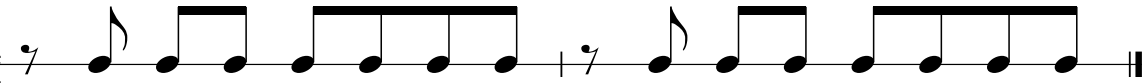
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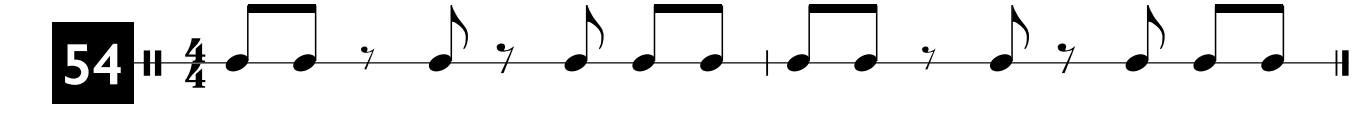






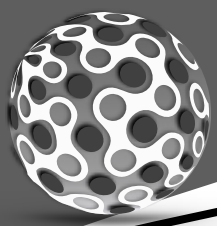






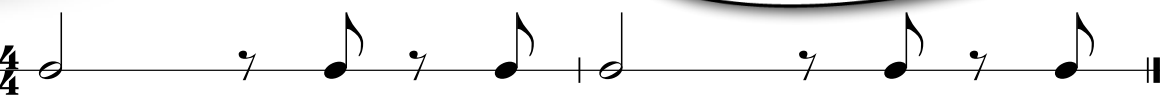




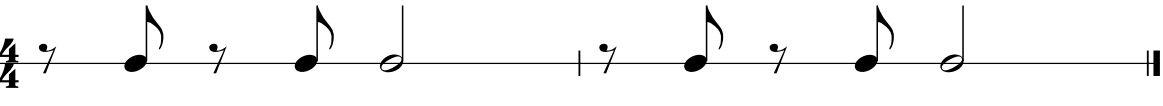


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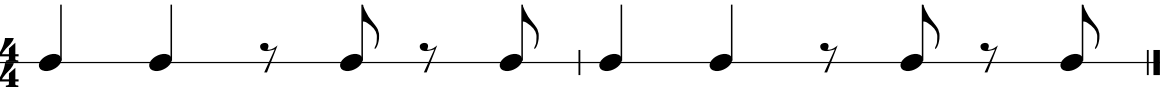
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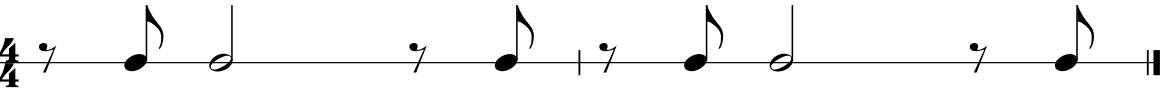
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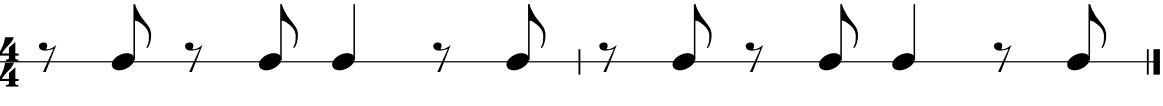
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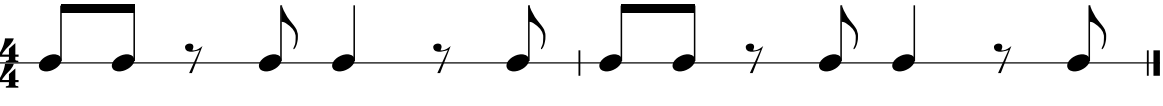


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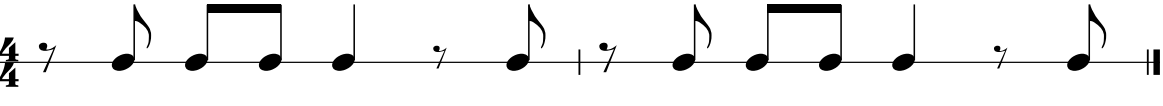
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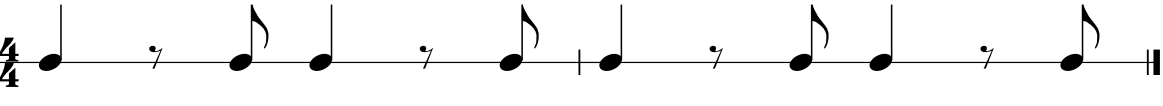
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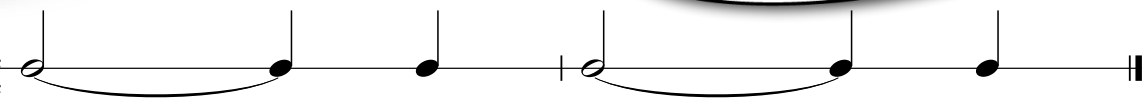
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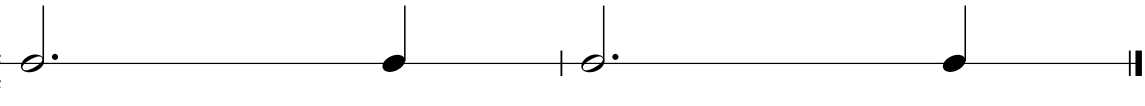


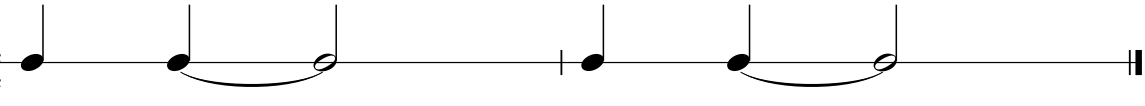
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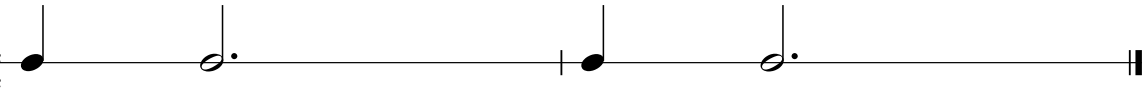


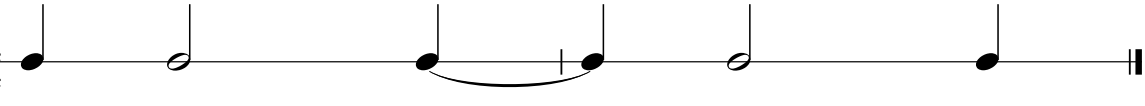
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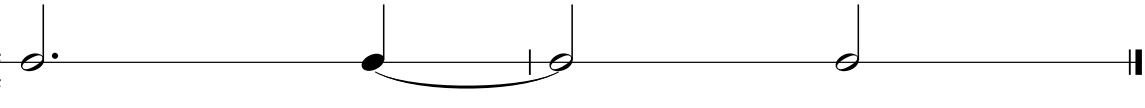
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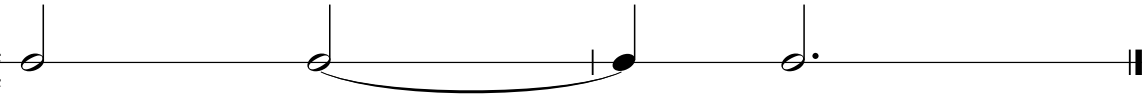
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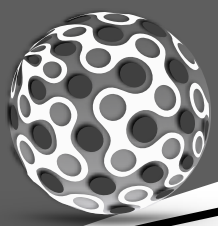
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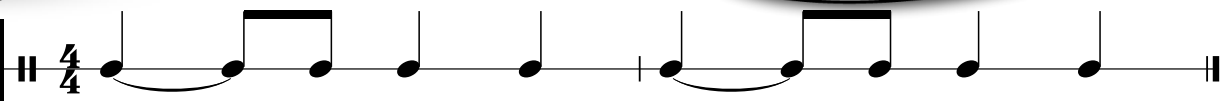
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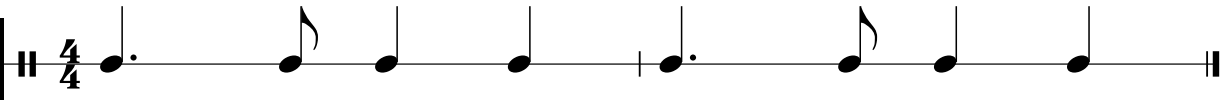


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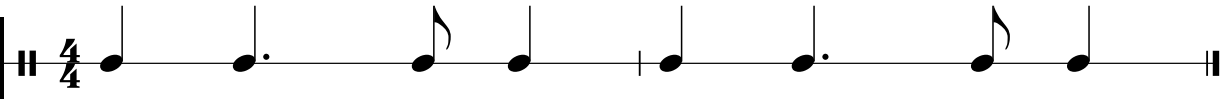
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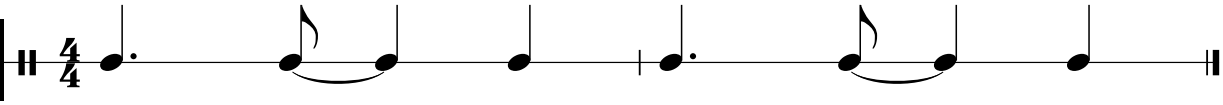
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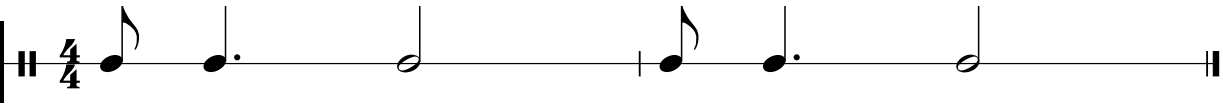
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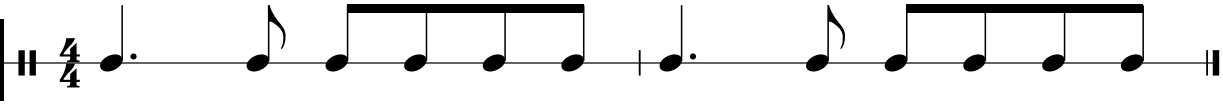
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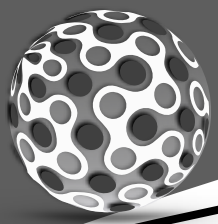


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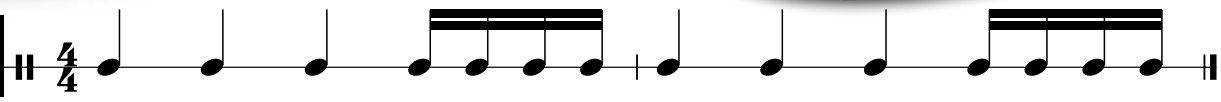
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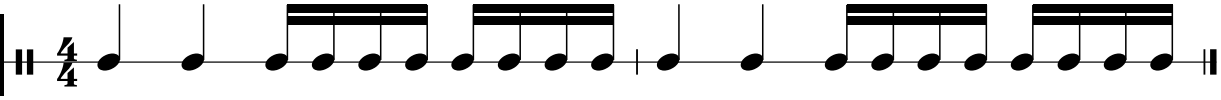


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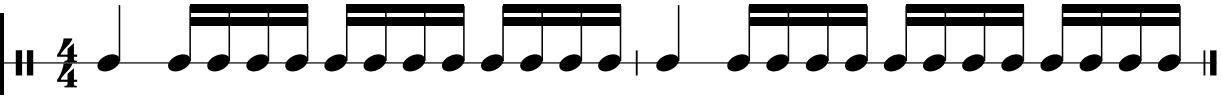
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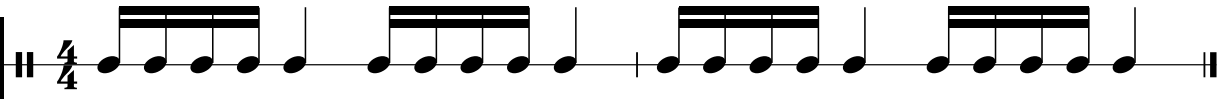
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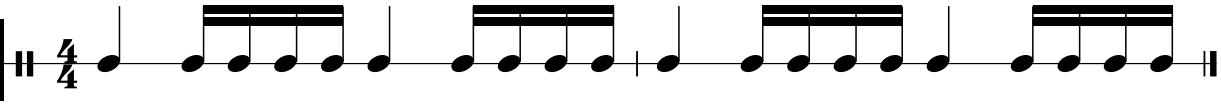
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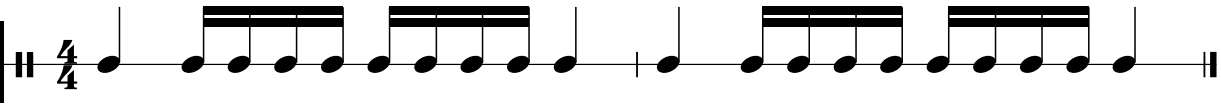
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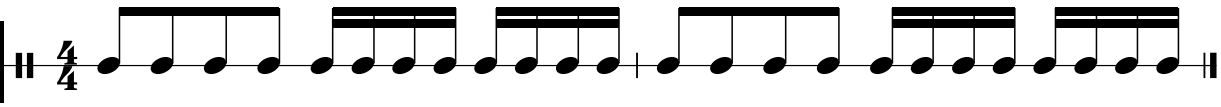
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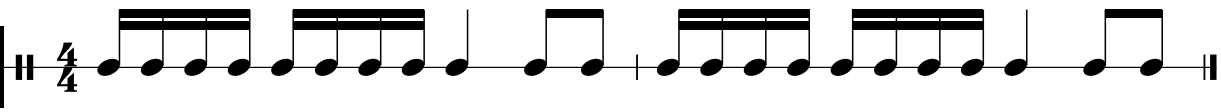
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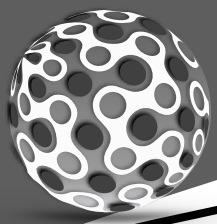


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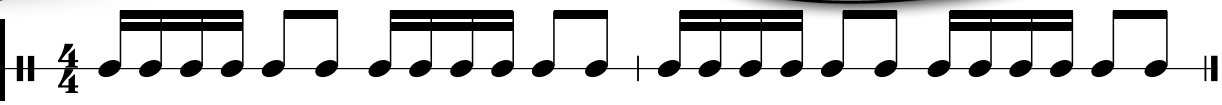
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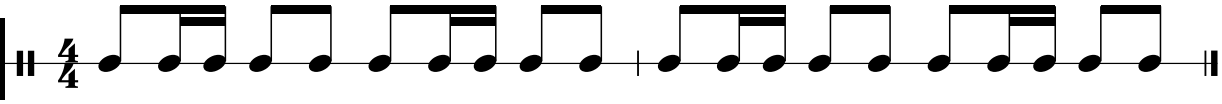


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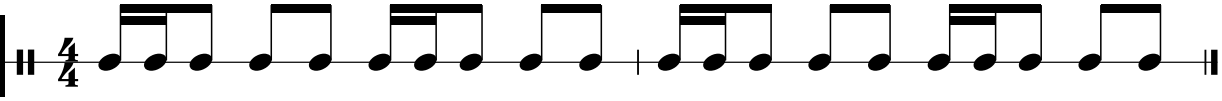
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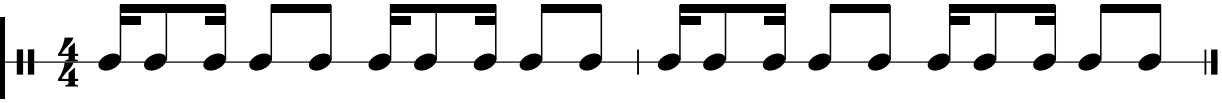
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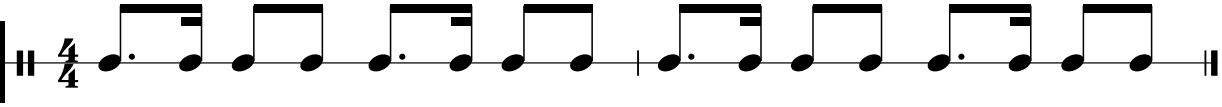
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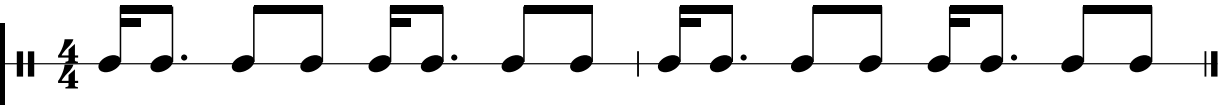
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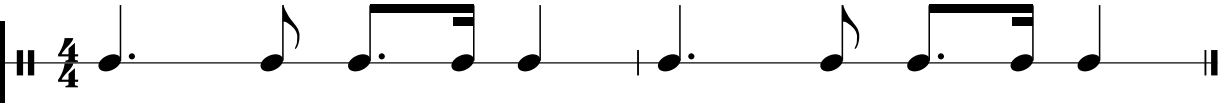
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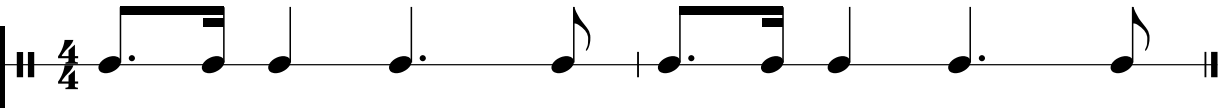
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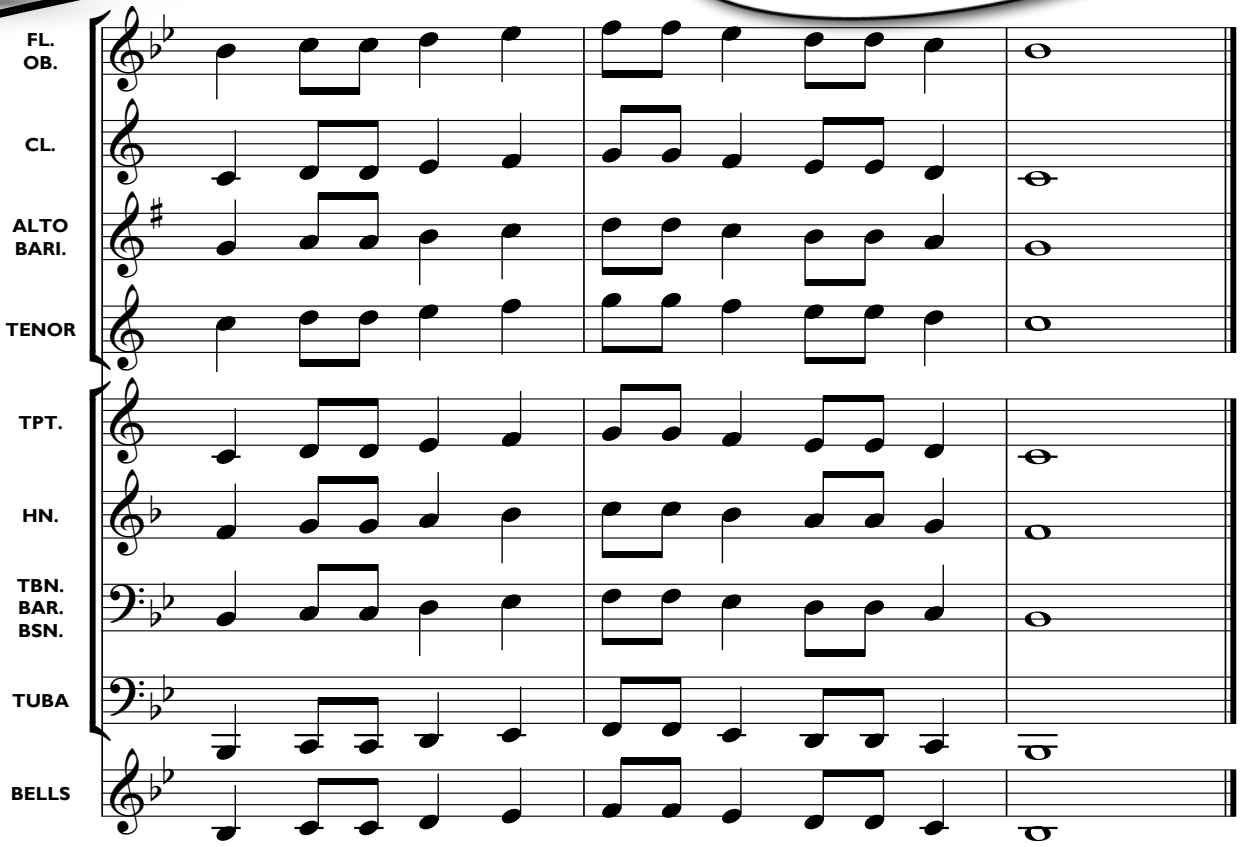


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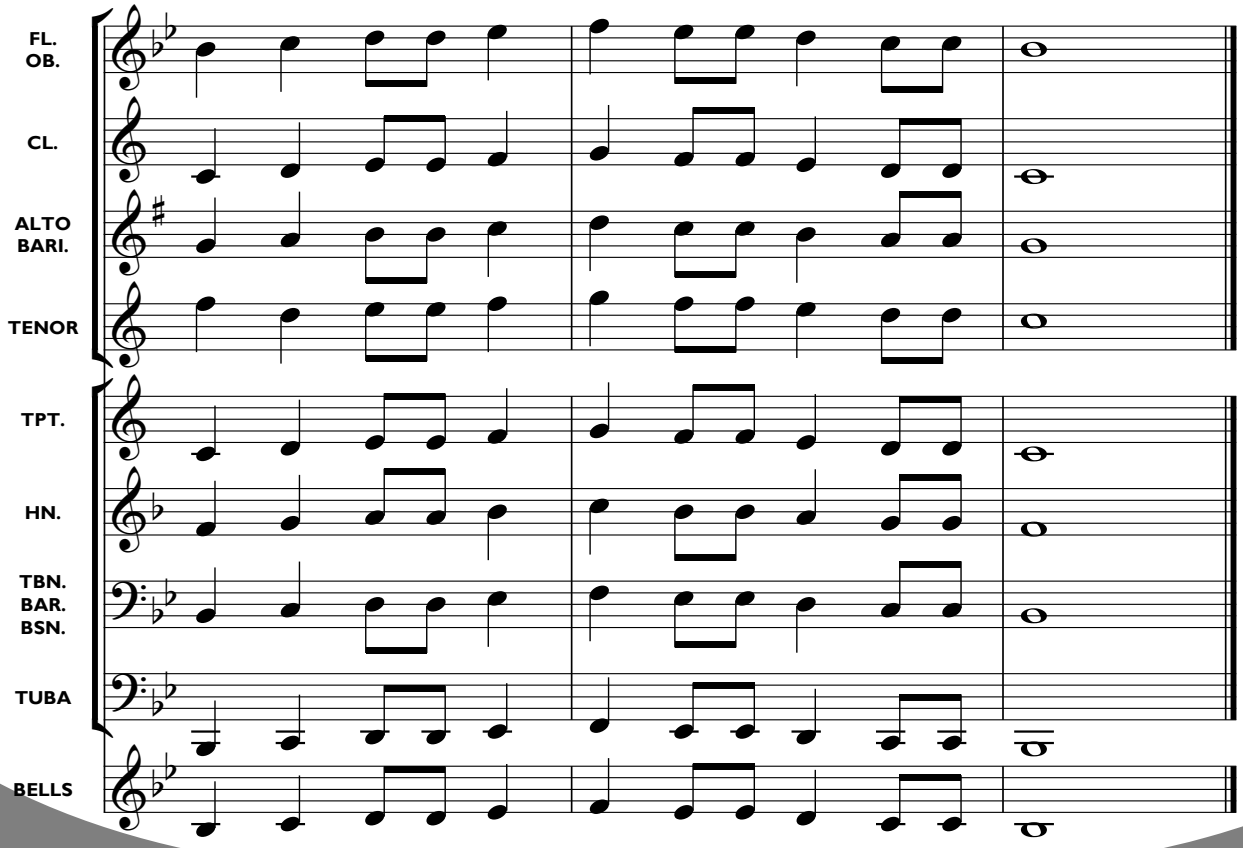


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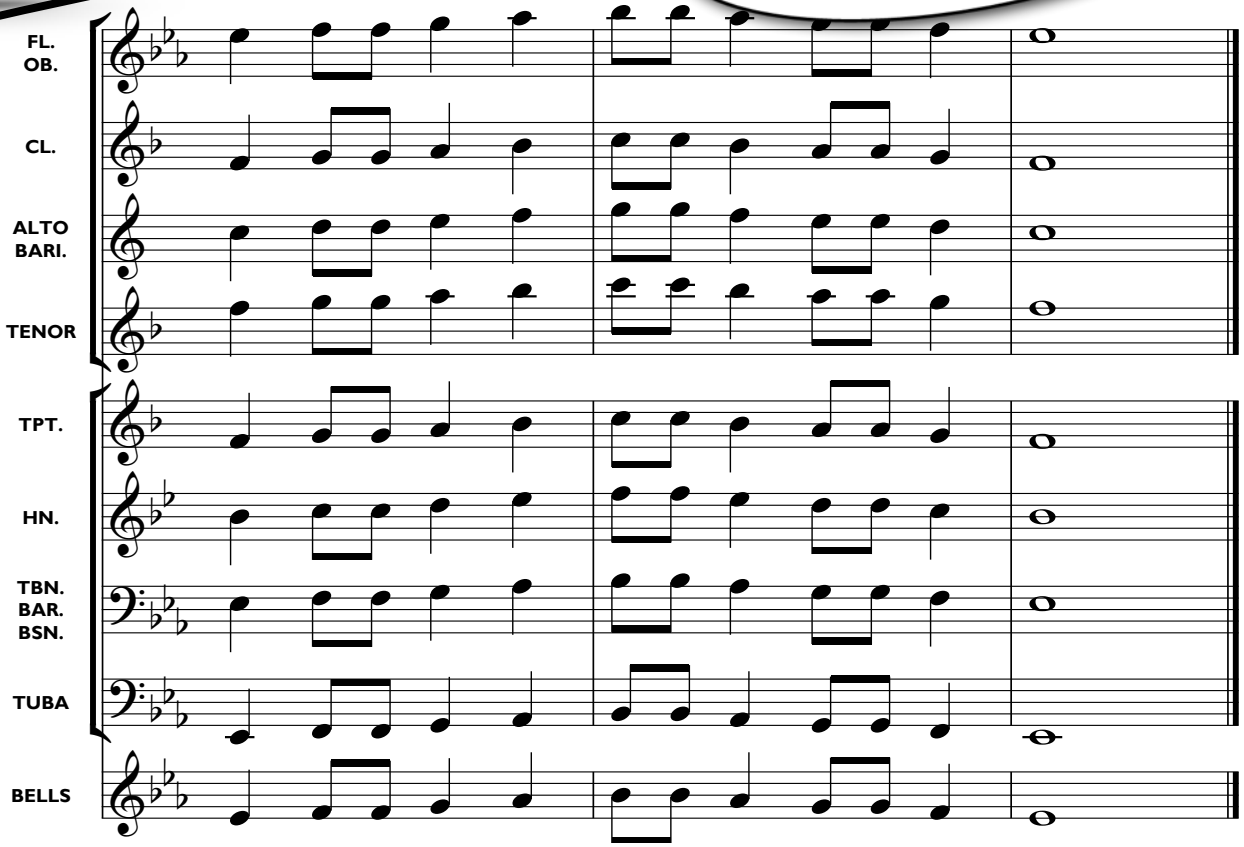


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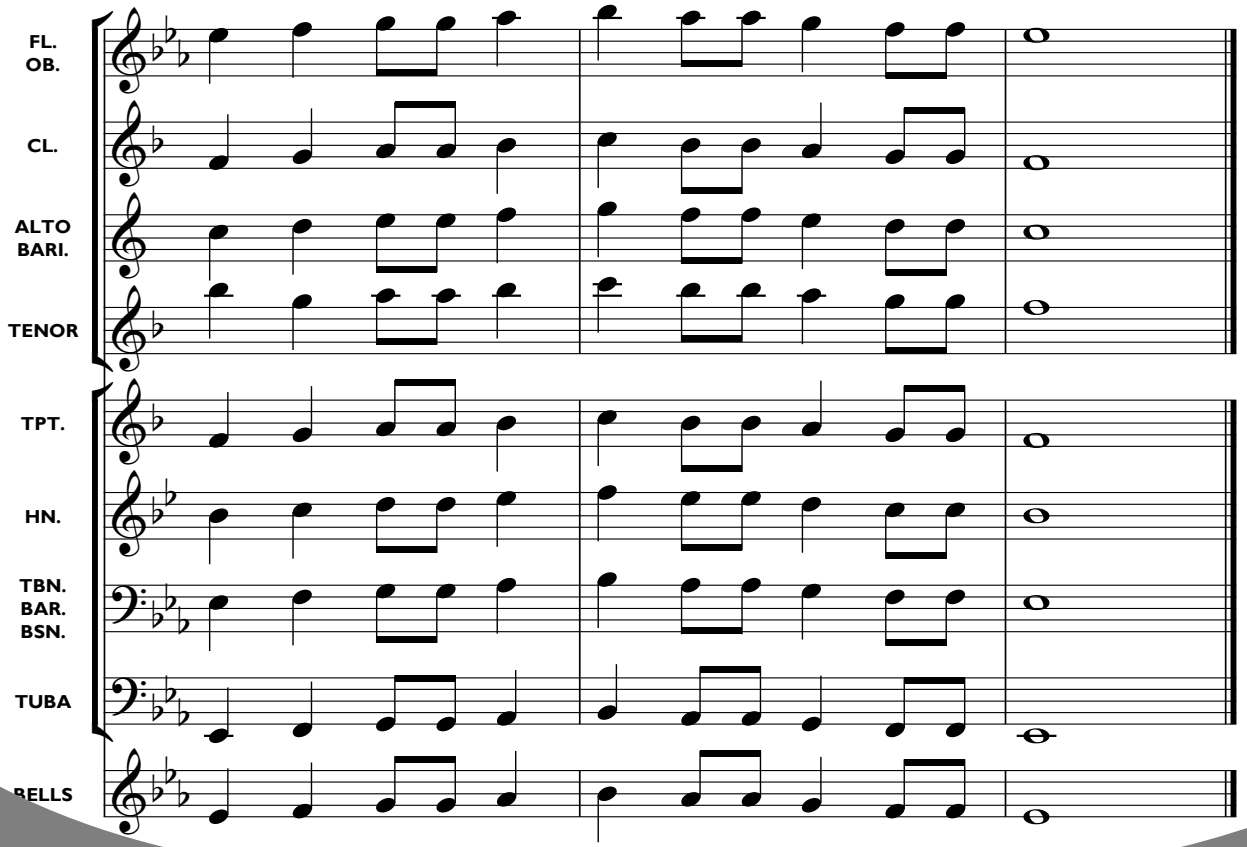


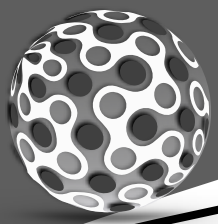
E FLAT PENTA SCALES RHYTHMS - 1

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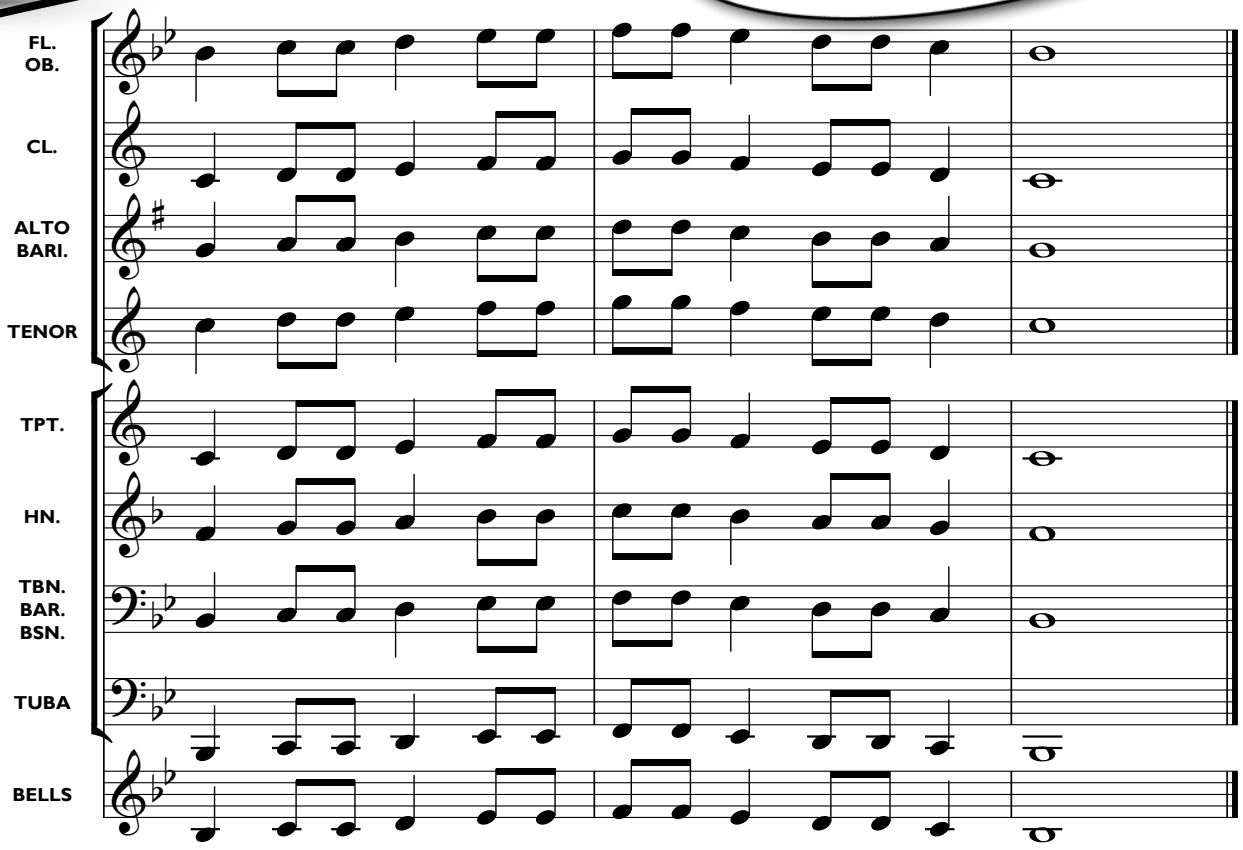


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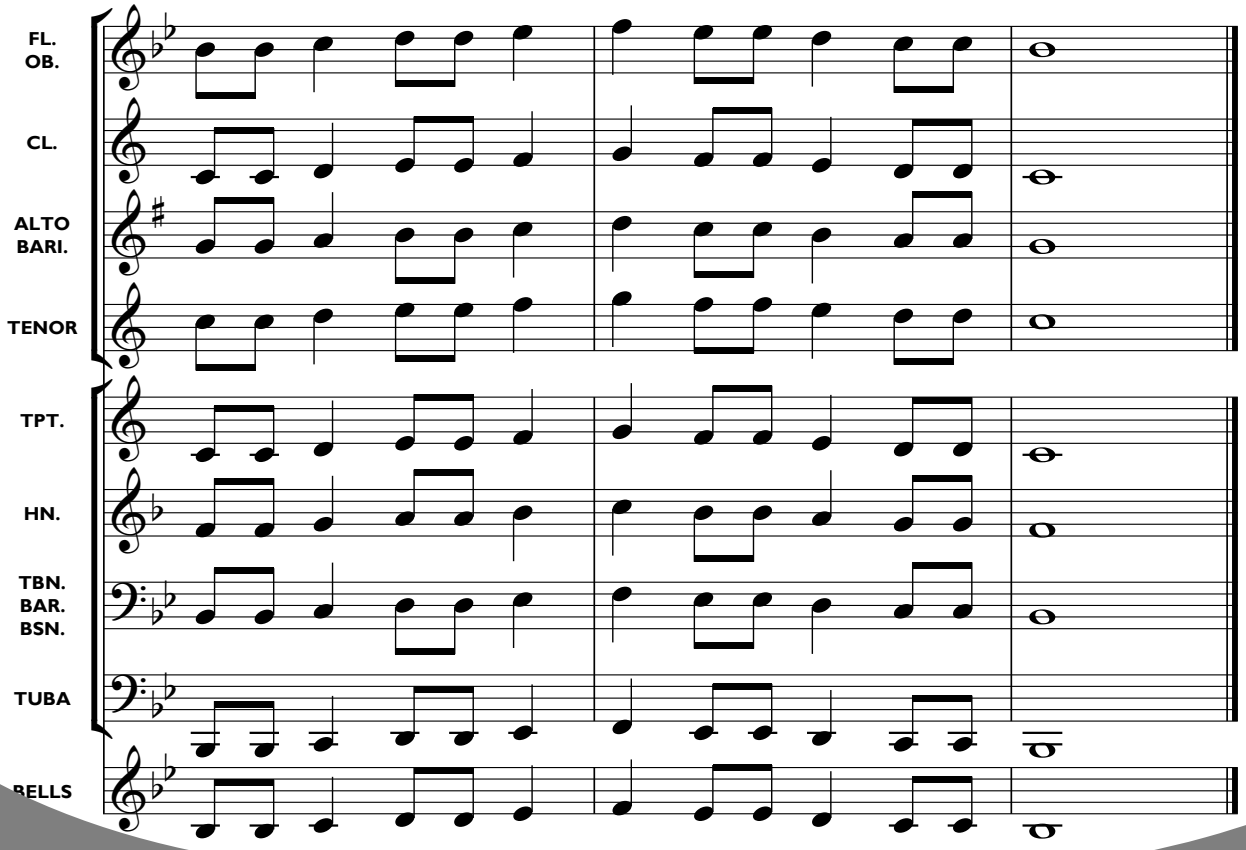




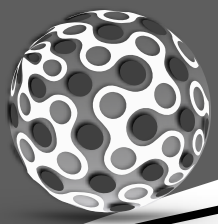
B FLAT PENTA SCALES RHYTHMS - 1

3



4





E FLAT PENTA SCALES RHYTHMS - 1

3

FL.
OB.

CL.

ALTO
BARI.

TENOR

TPT.

HN.

TBN.
BAR.
BSN.

TUBA

BELLS

4

FL.
OB.

CL.

ALTO
BARI.

TENOR

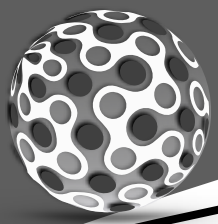
TPT.

HN.

TBN.
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BSN.
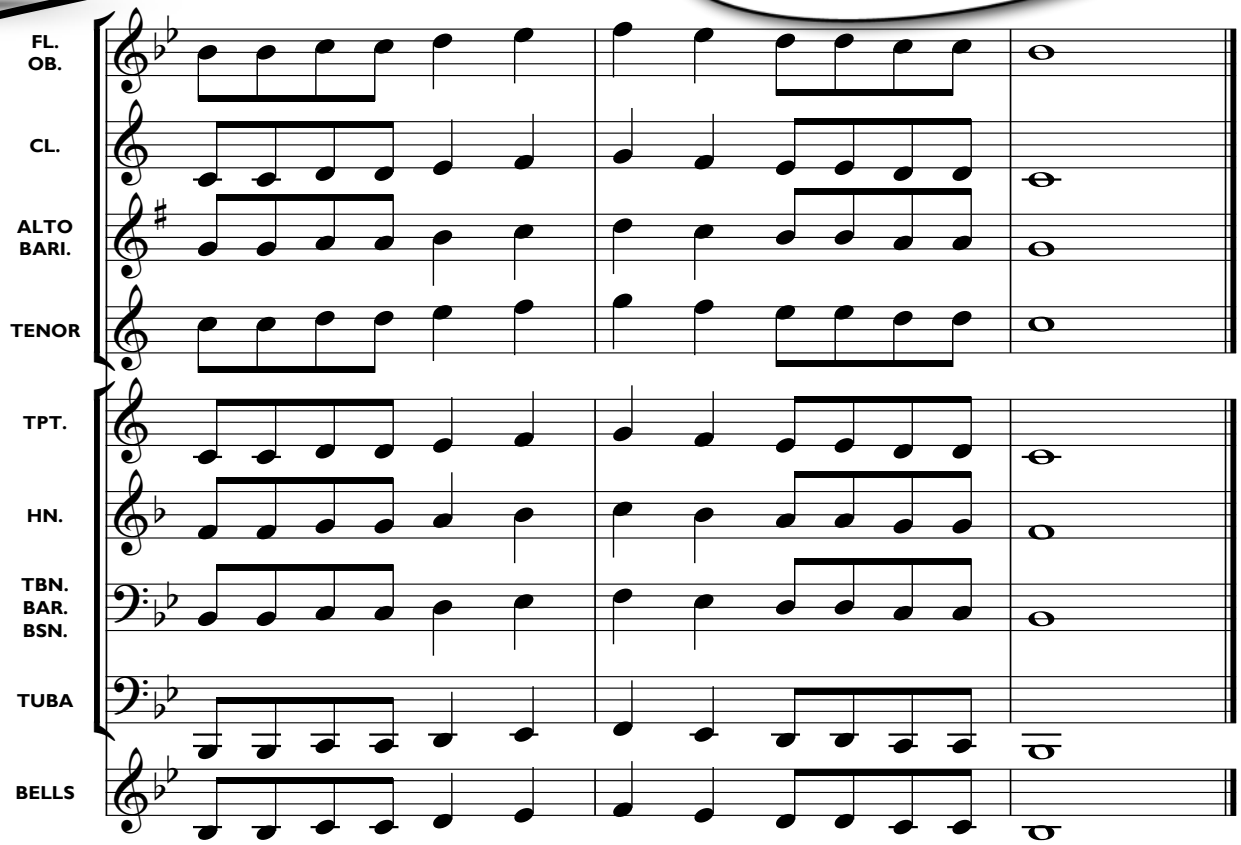
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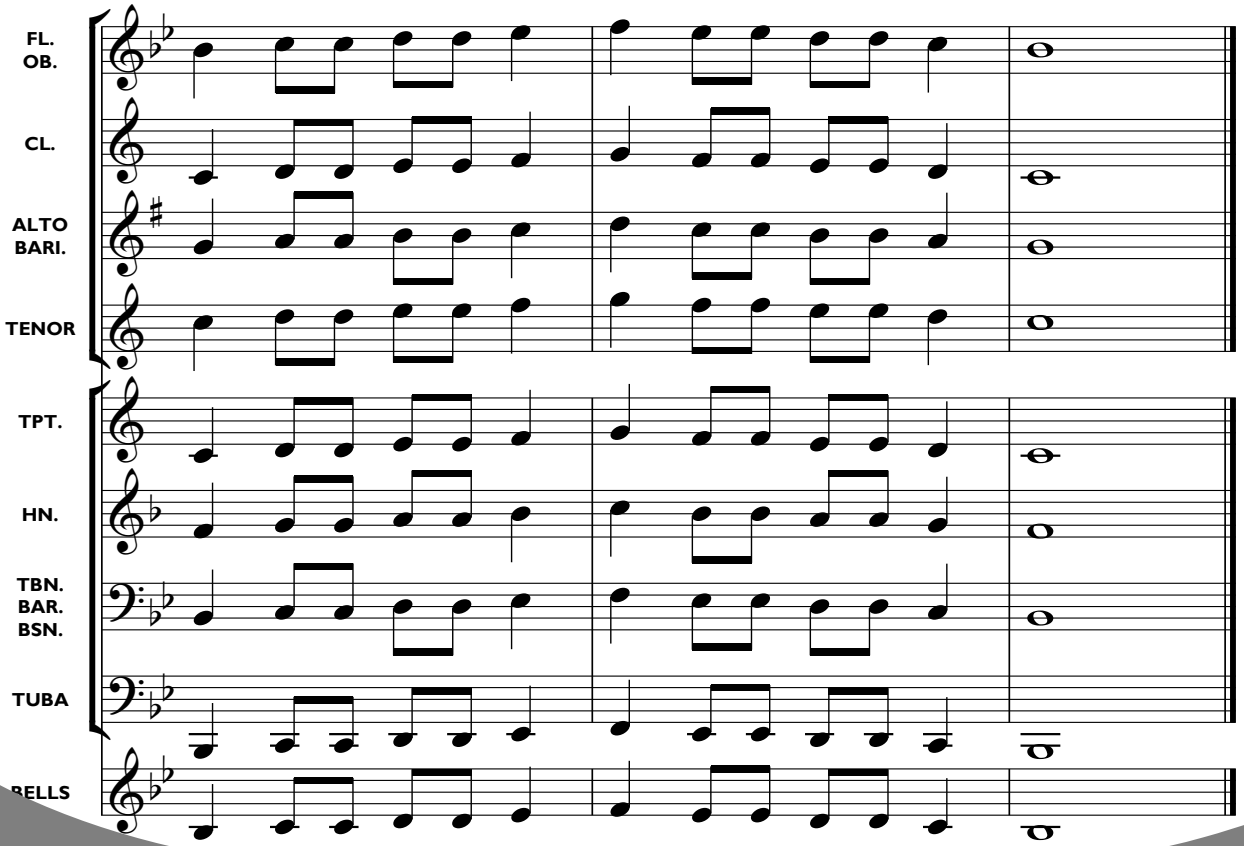


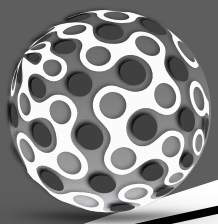
B FLAT PENTA SCALES RHYTHMS - 1

5



6





E FLAT PENTA SCALES RHYTHMS - 1

5

FL.
OB.

CL.

ALTO
BARI.

TENOR

TPT.

HN.

TBN.
BAR.
BSN.

TUBA

BELLS

6

FL.
OB.

CL.

ALTO
BARI.

TENOR

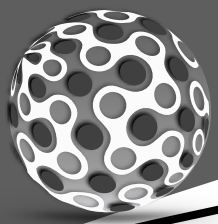
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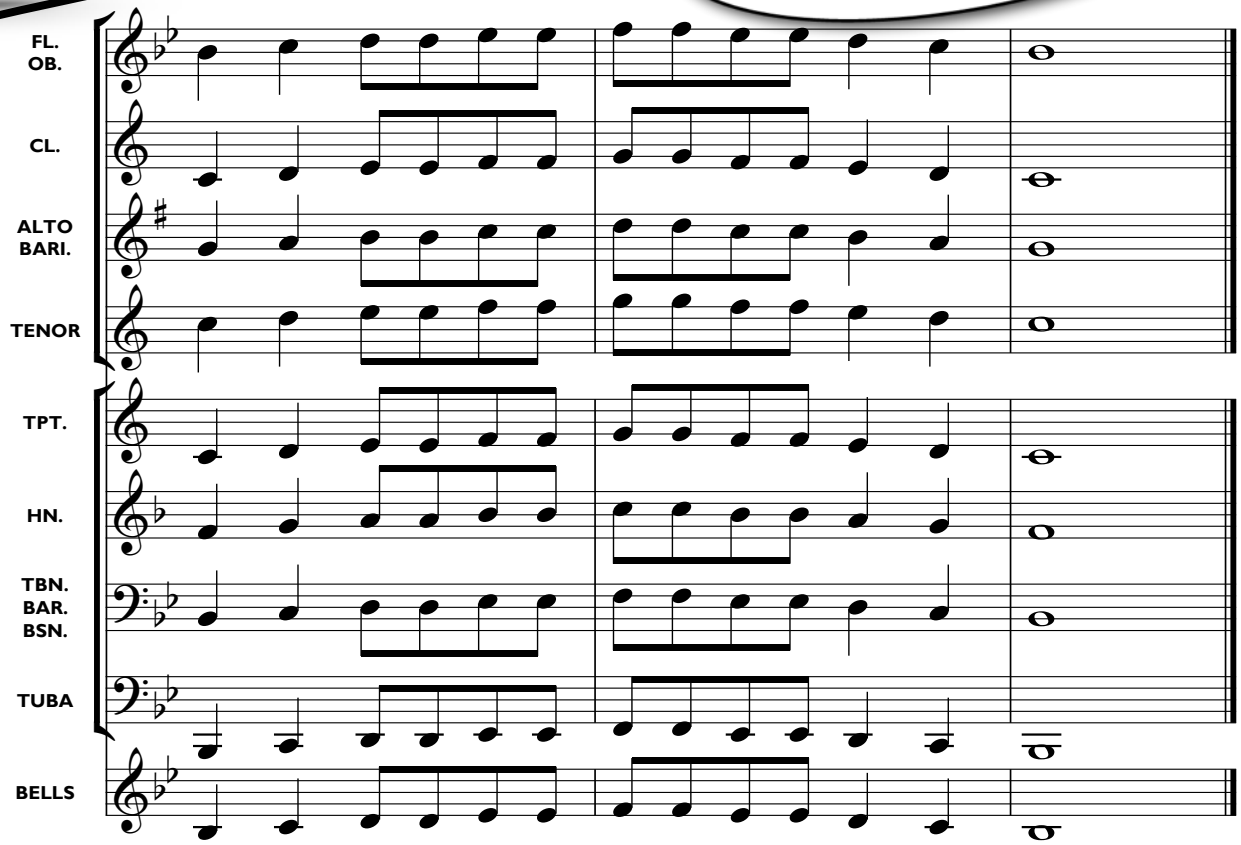
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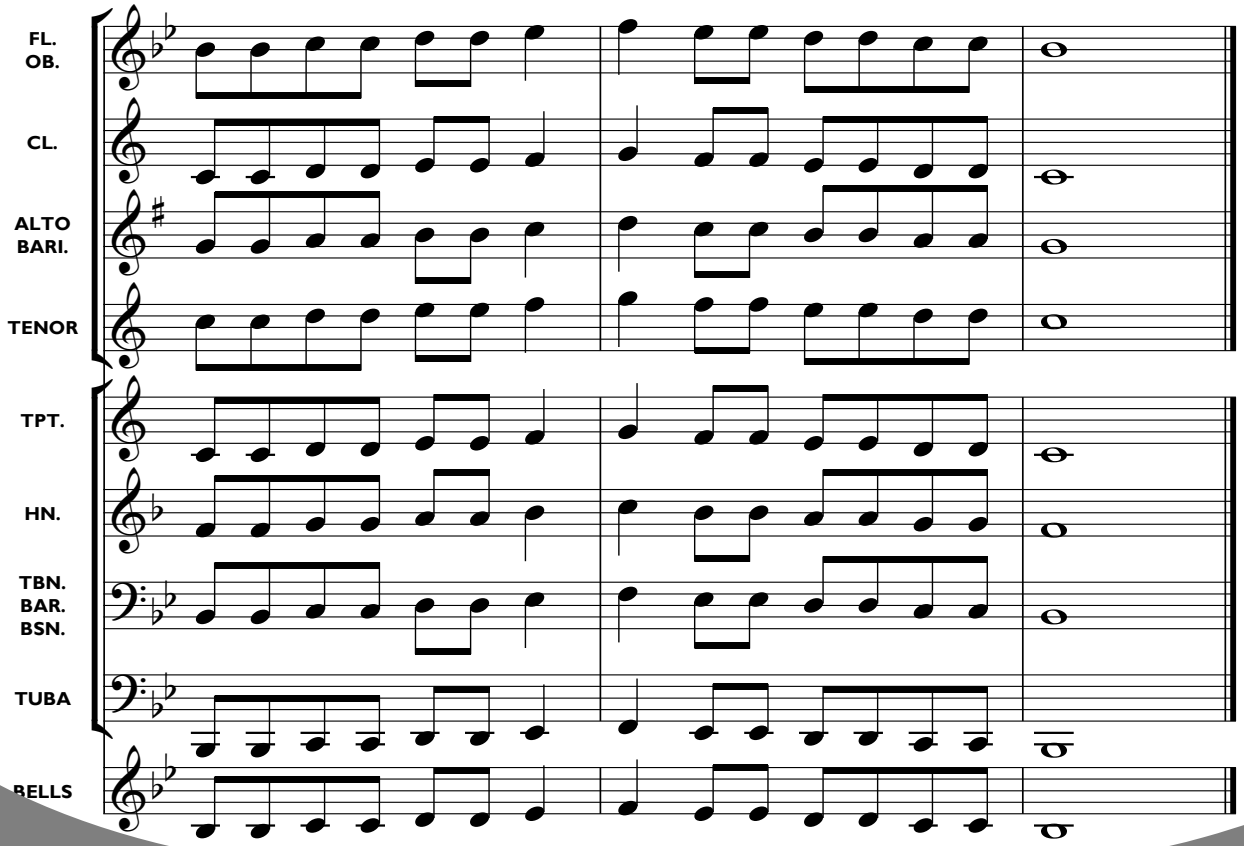


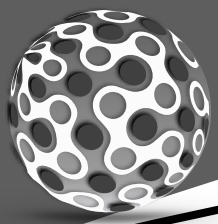
B FLAT PENTA SCALES RHYTHMS - 1

7



8





E FLAT PENTA SCALES RHYTHMS - 1

7

FL.
OB.

CL.

ALTO
BARI.

TENOR

TPT.

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TBN.
BAR.
BSN.

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BELLS

8

FL.
OB.

CL.

ALTO
BARI.

TENOR

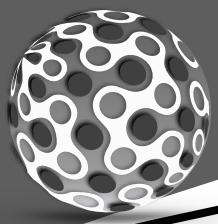
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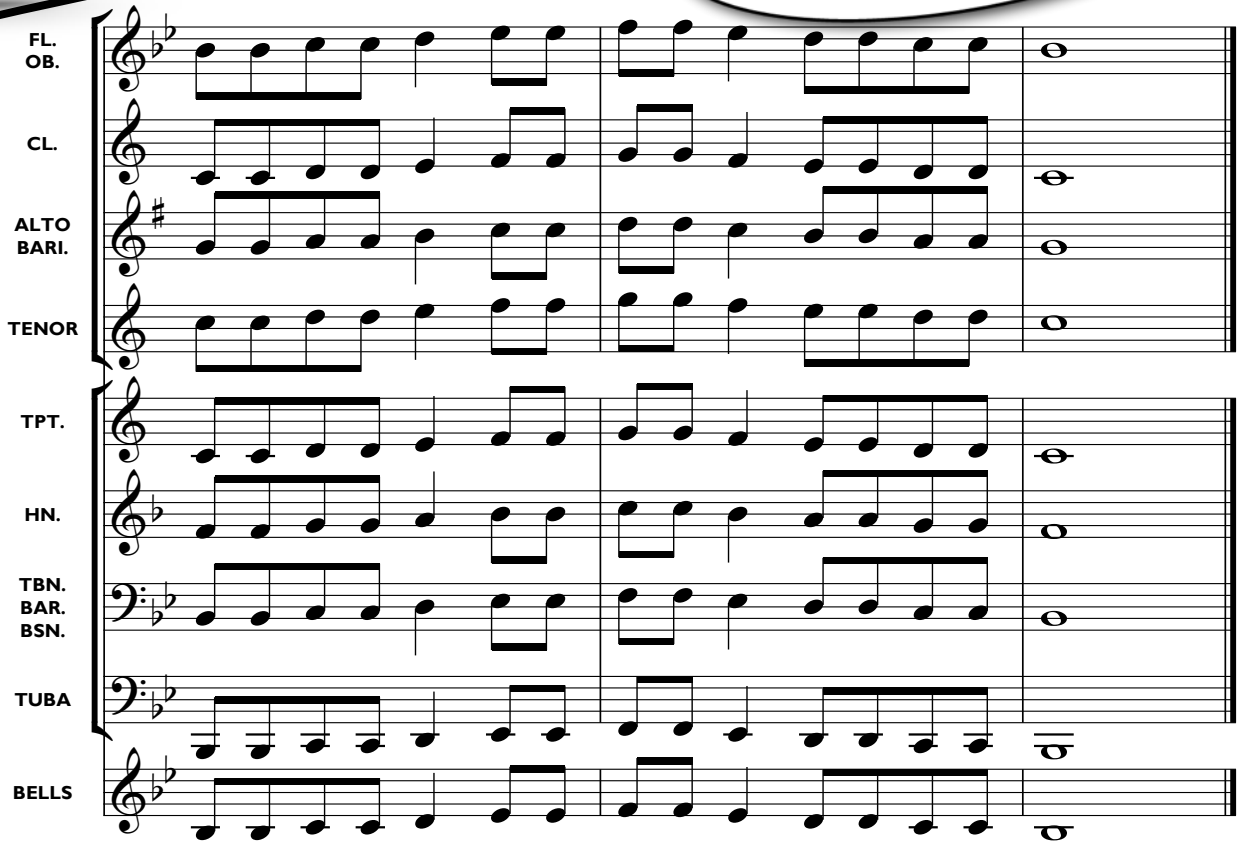
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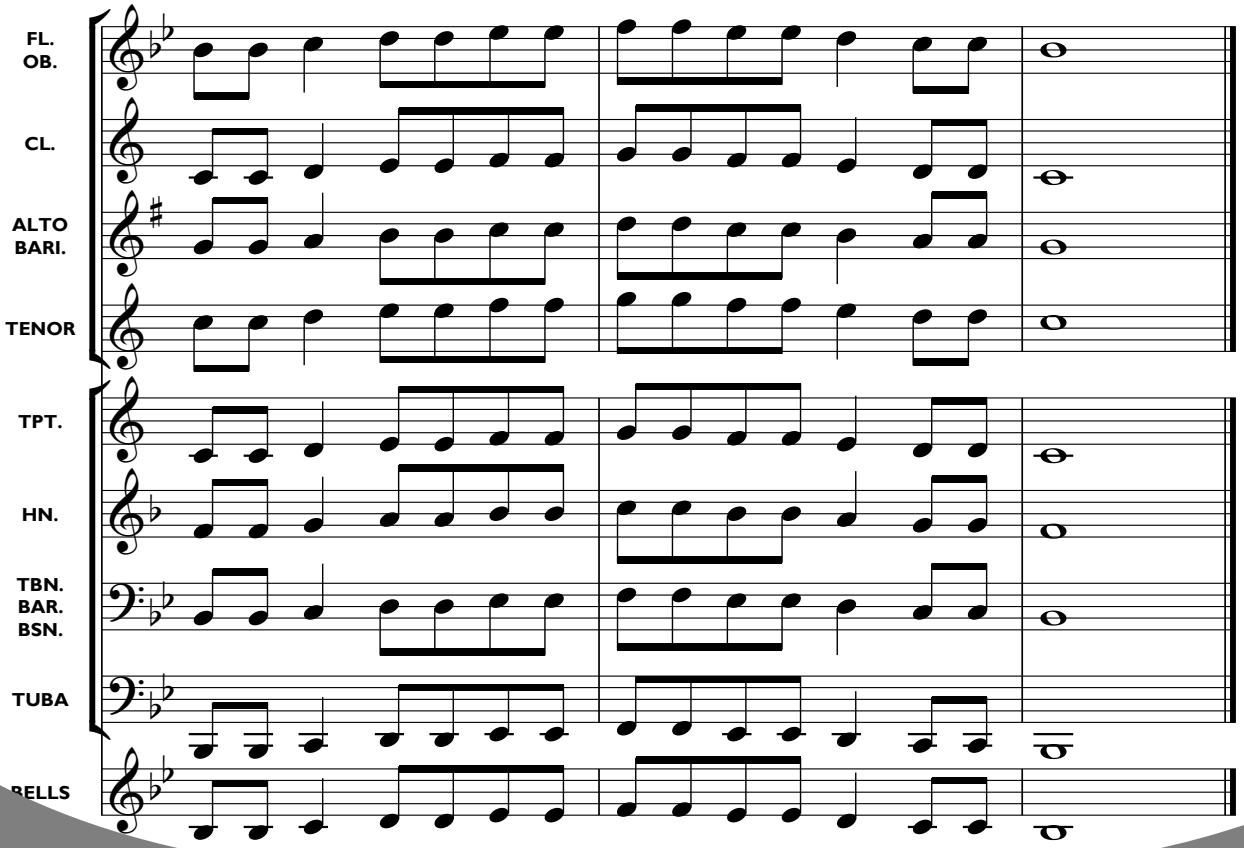


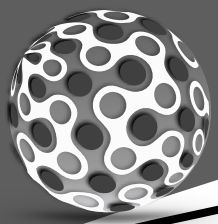
B FLAT PENTA SCALES RHYTHMS - 1

9



10





E FLAT PENTA SCALES RHYTHMS - 1

9

FL.
OB.

CL.

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BARI.

TENOR

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BELLS

10

FL.
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BARI.

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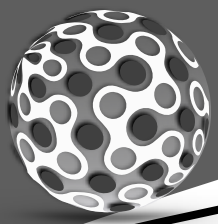
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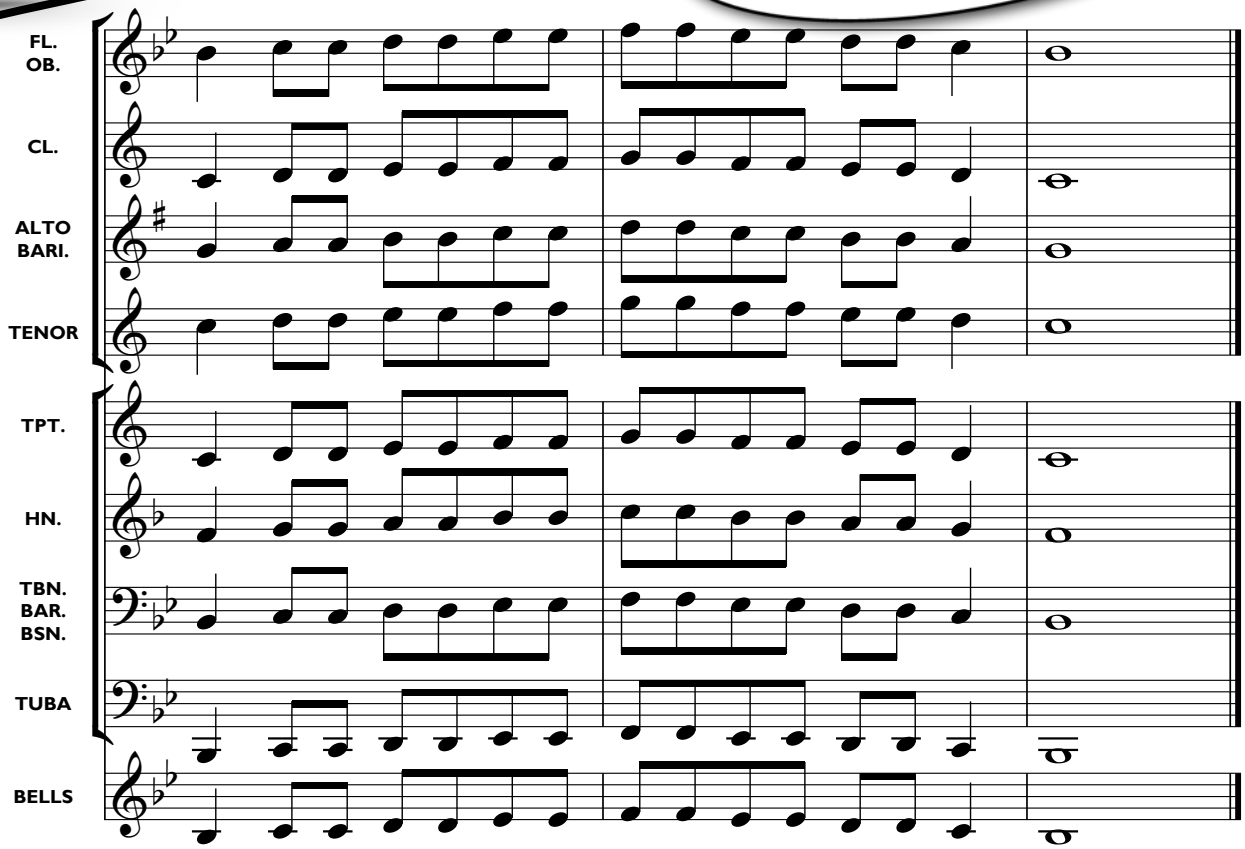
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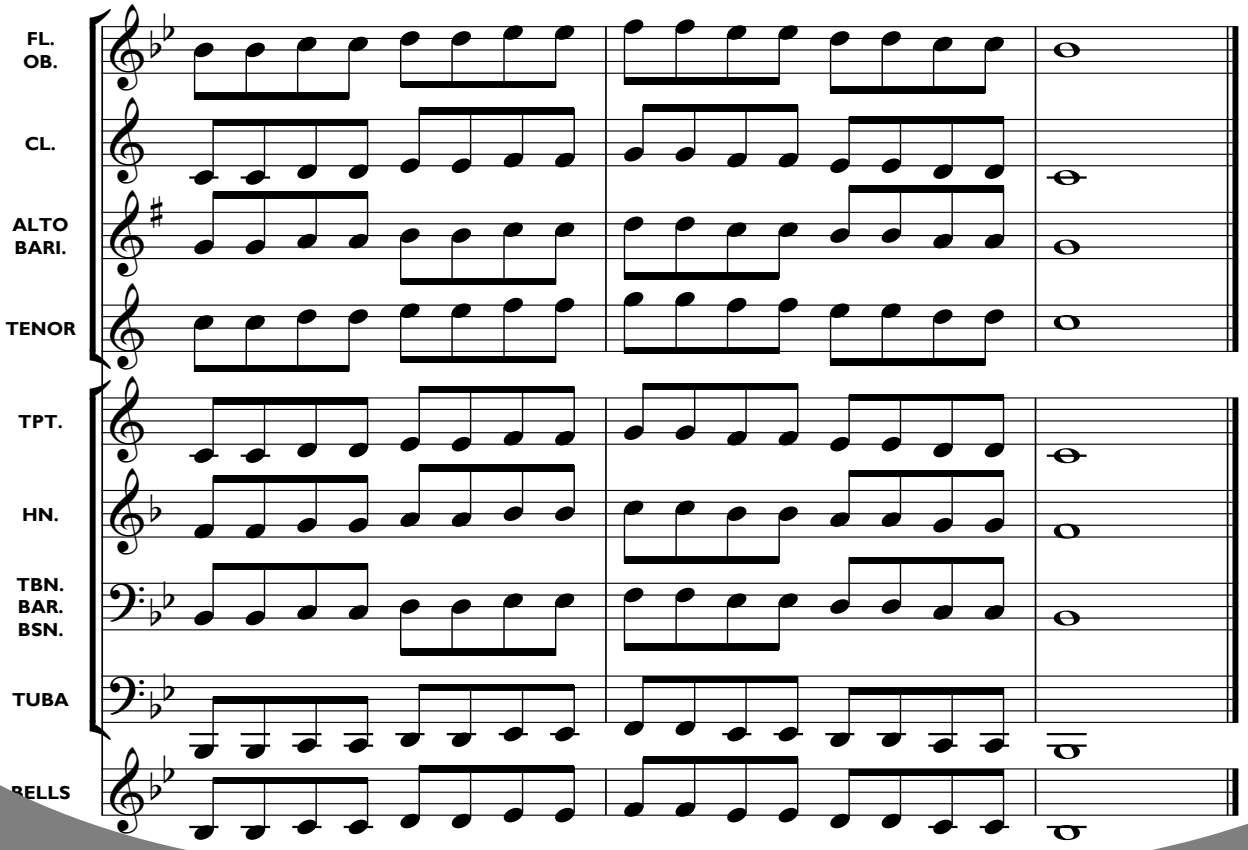


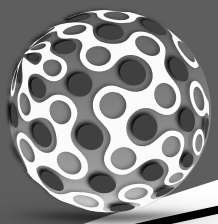
B FLAT PENTA SCALES RHYTHMS - 1

11



12





E FLAT PENTA SCALES RHYTHMS - 1

11

FL.
OB.

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ALTO
BARI.

TENOR

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BAR.
BSN.

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BELLS

12

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OB.

CL.

ALTO
BARI.

TENOR

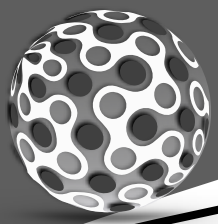
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BELLS



B FLAT PENTA SCALES RHYTHMS - 2

13

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OB.

CL.

ALTO
BARI.

TENOR

TPT.

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TBN.
BAR.
BSN.

TUBA

BELLS

14

FL.
OB.

CL.

ALTO
BARI.

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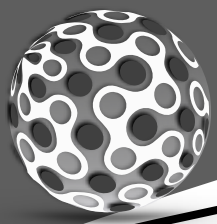
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TUBA

BELLS



E FLAT PENTA SCALES RHYTHMS 1 - 2

13

FL. OB.

CL.

ALTO BARI.

TENOR

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HN.

TBN. BAR. BSN.

TUBA

BELLS

14

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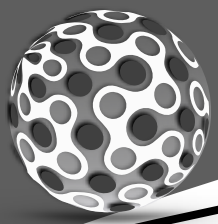
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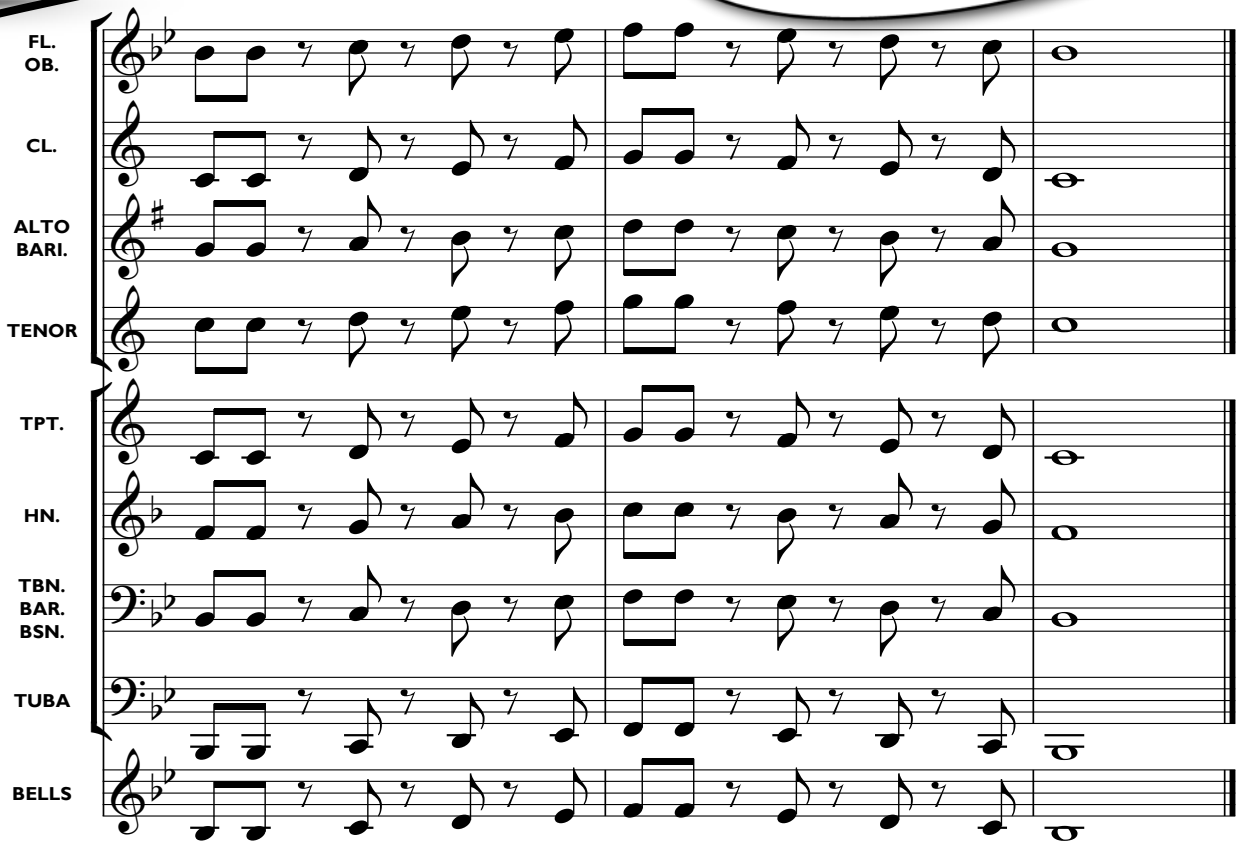
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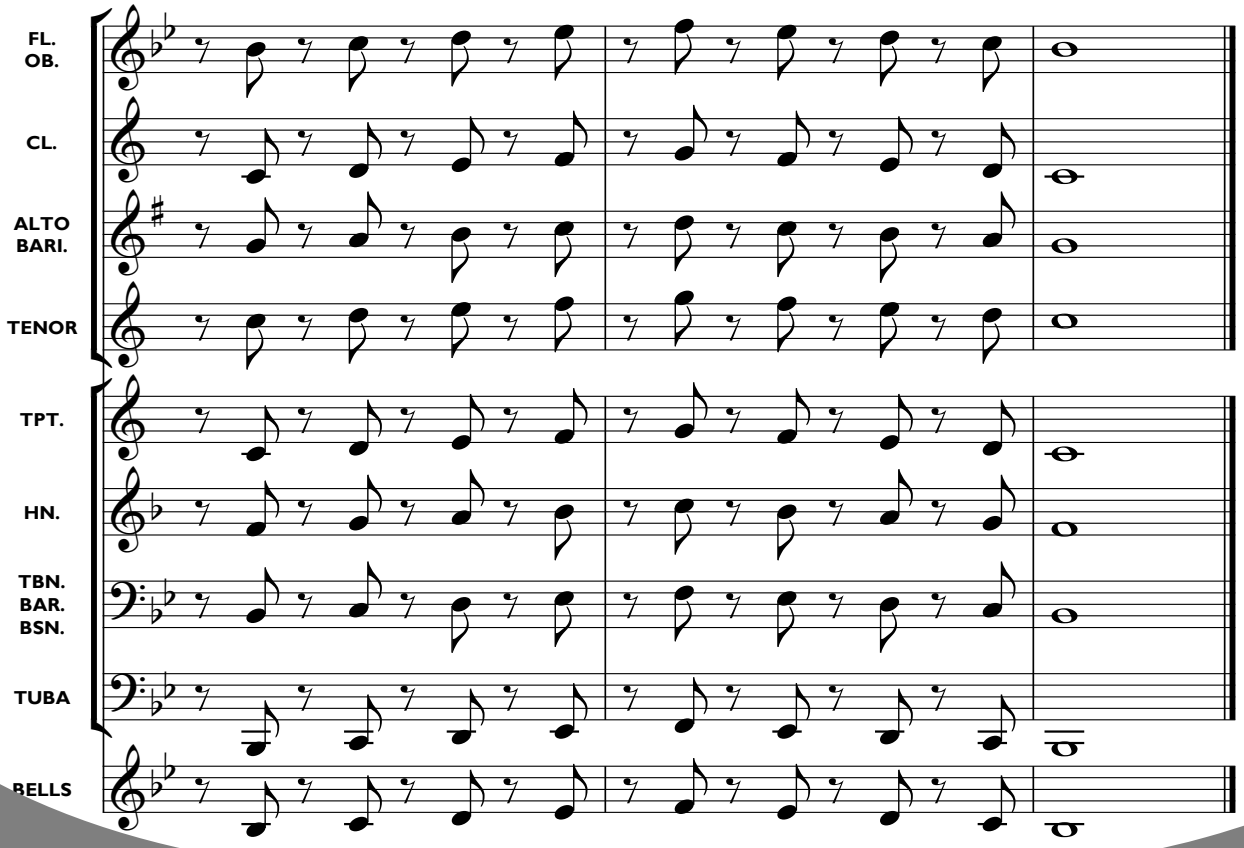


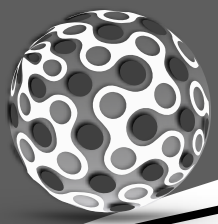
B FLAT PENTA SCALES RHYTHMS 1 - 2

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16





E FLAT PENTA SCALES RHYTHMS 1 - 2

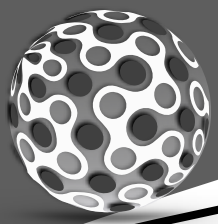
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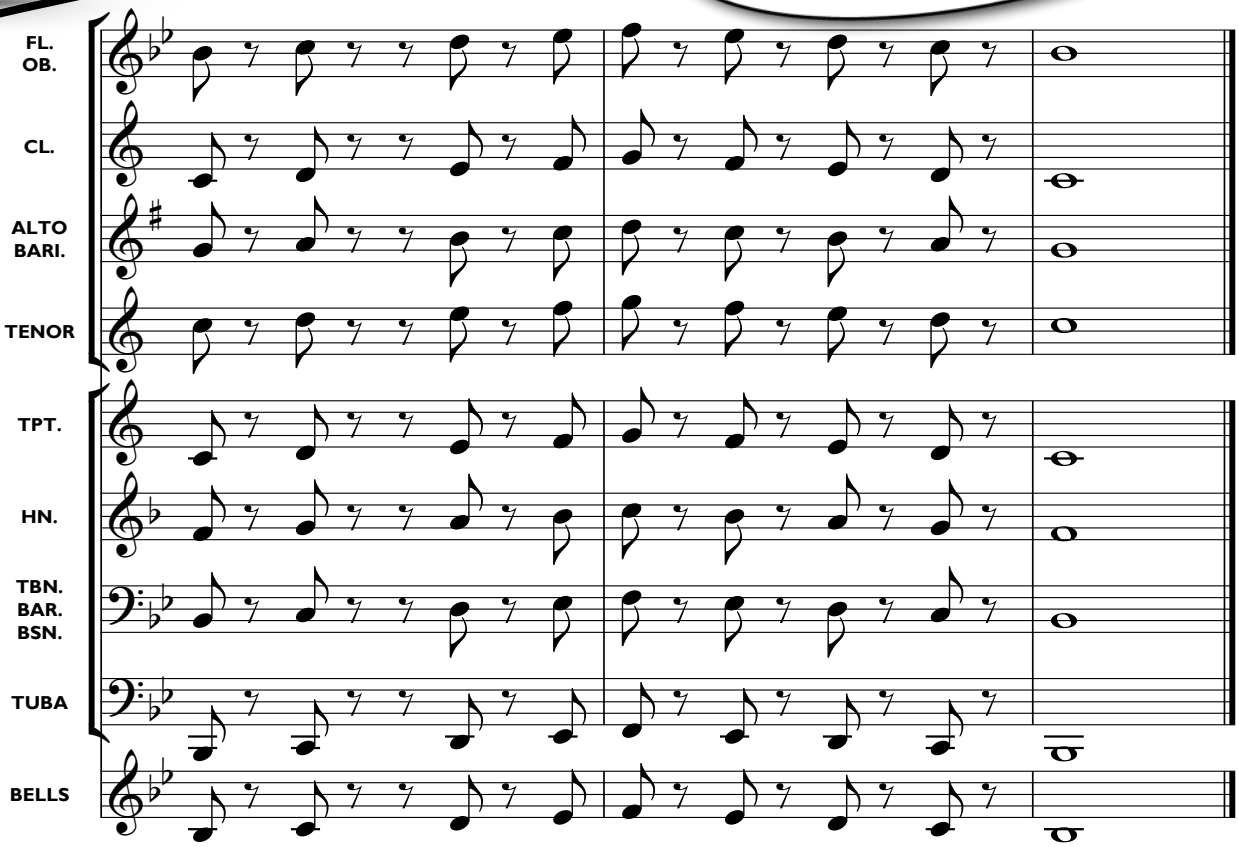
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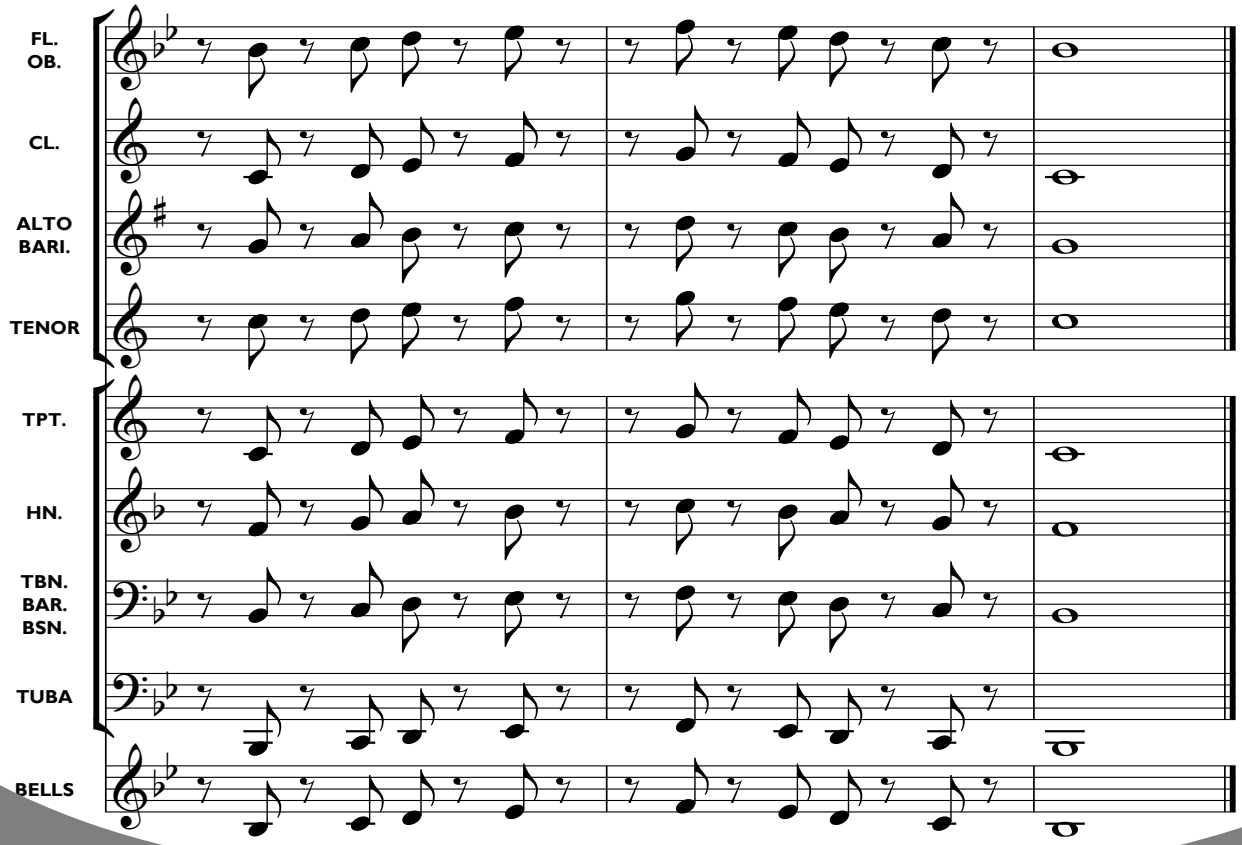
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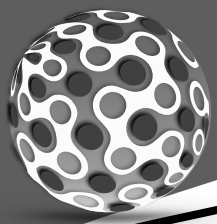


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18





E FLAT PENTA SCALES RHYTHMS 1 - 2

17

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BARI.

TENOR

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BSN.

TUBA

BELLS

18

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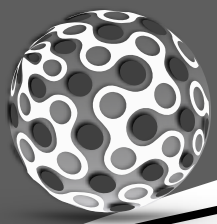
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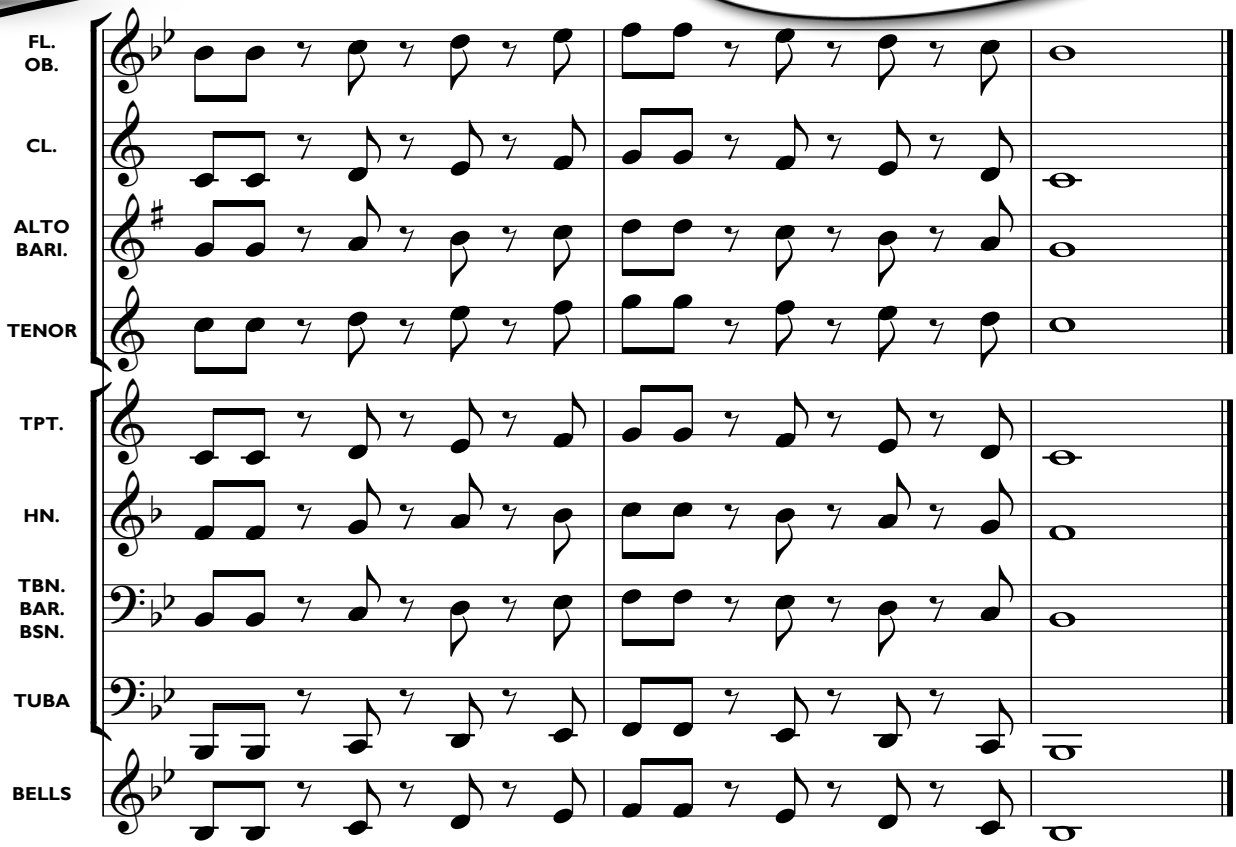
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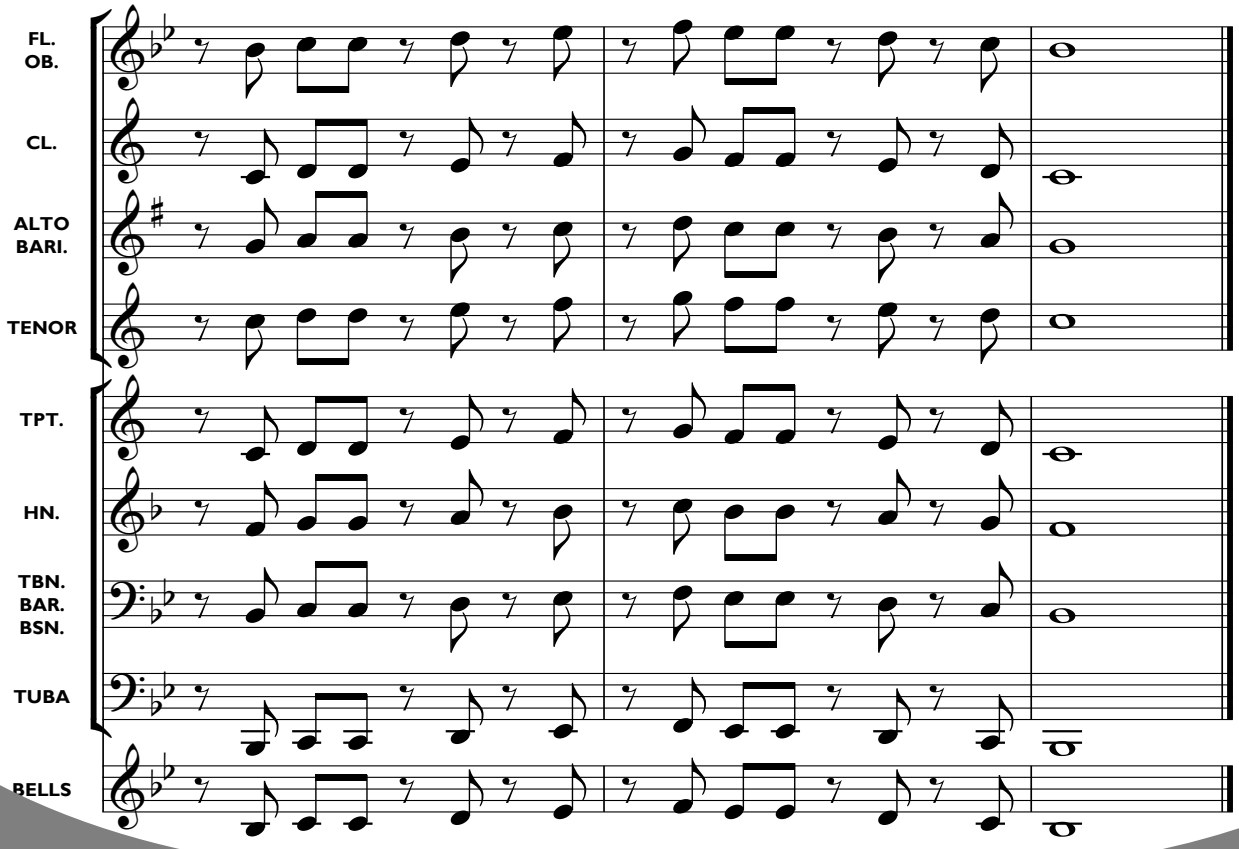


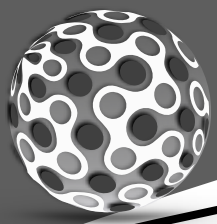
B FLAT PENTA SCALES RHYTHMS 1 - 2

19



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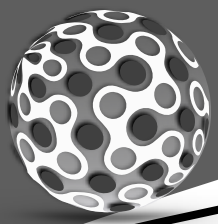
E FLAT PENTA SCALES RHYTHMS 1 - 2

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HN.
TBN. BAR. BSN.
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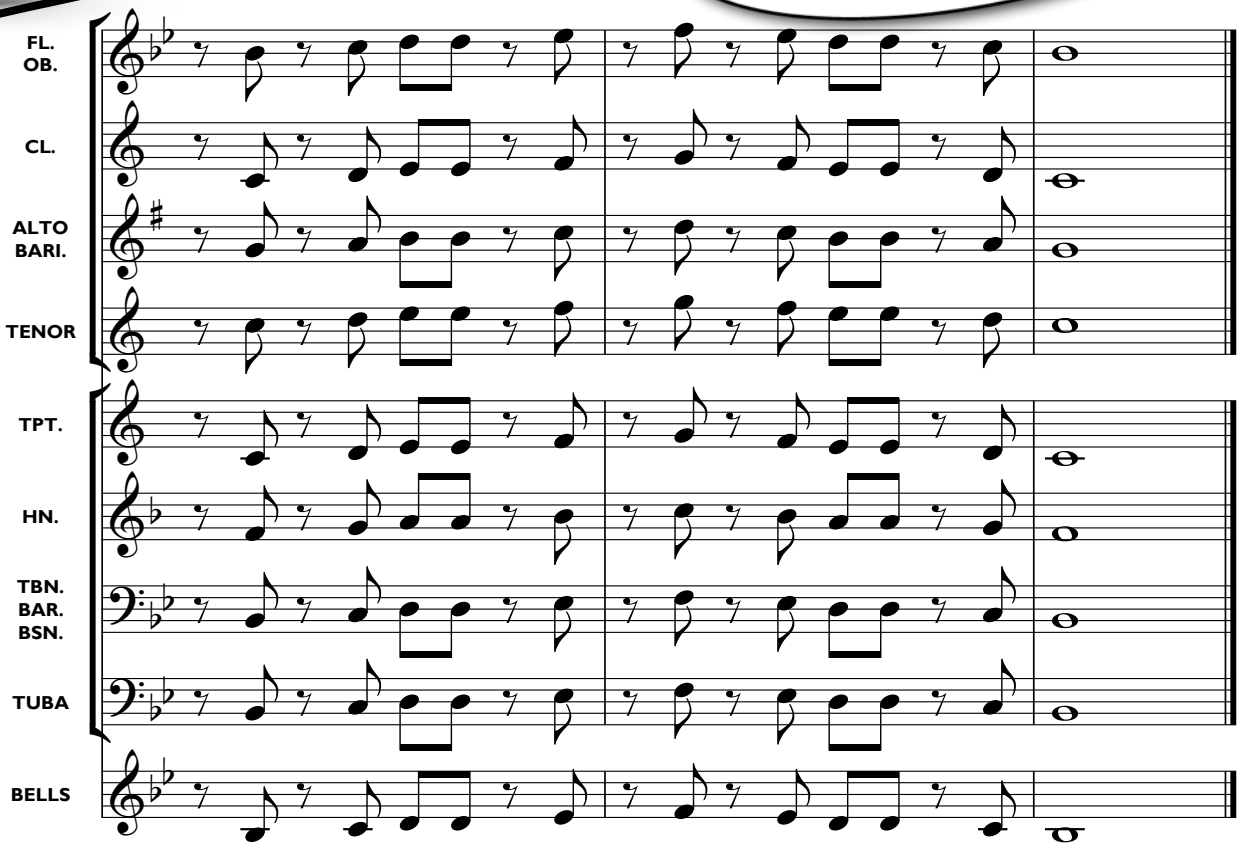
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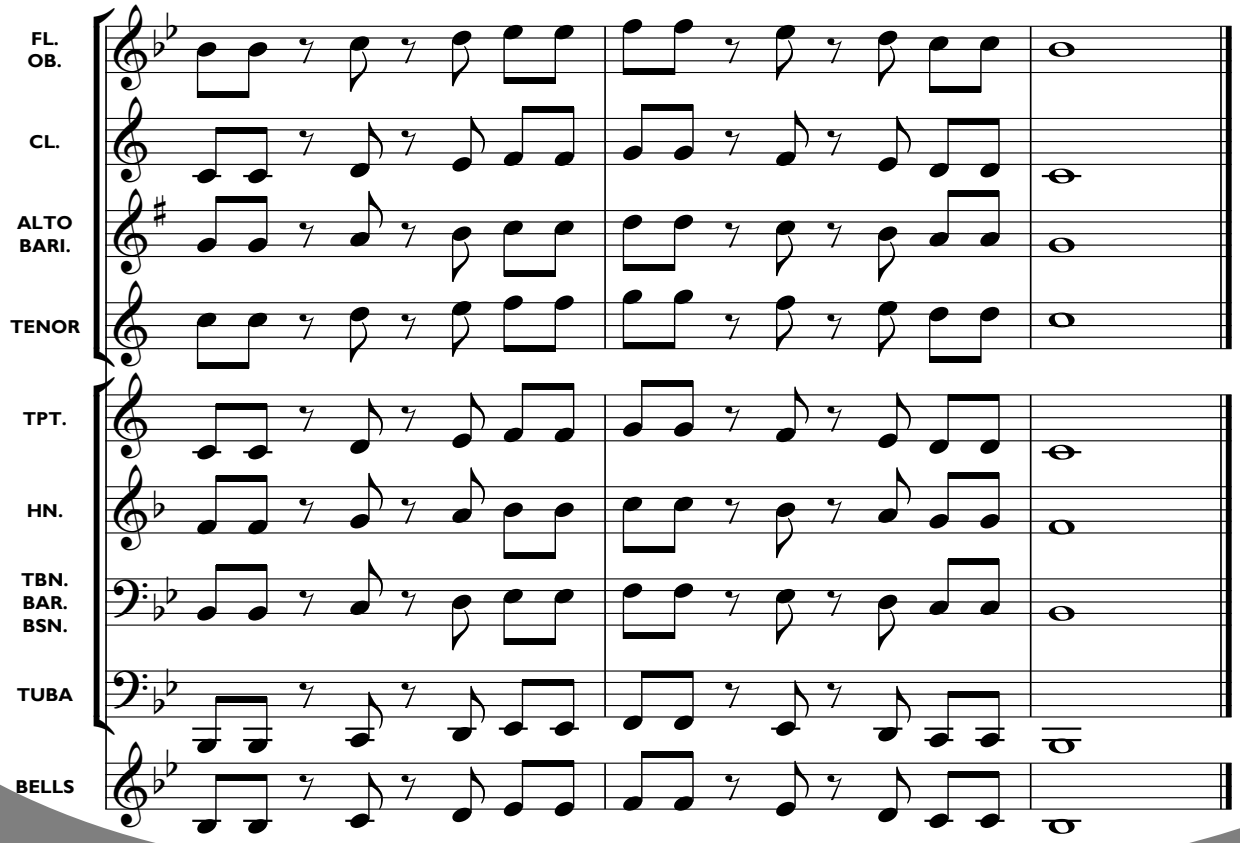


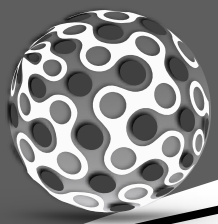
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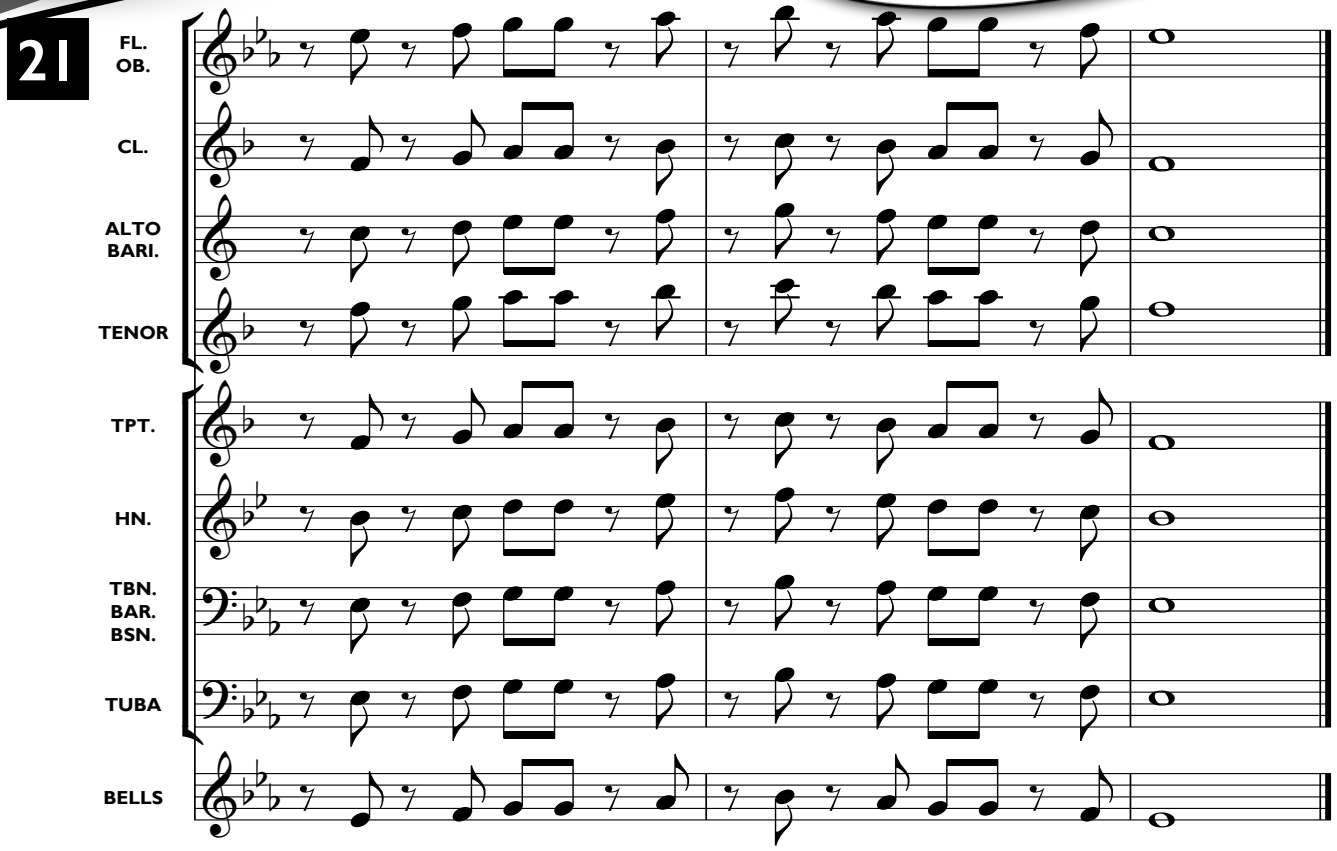


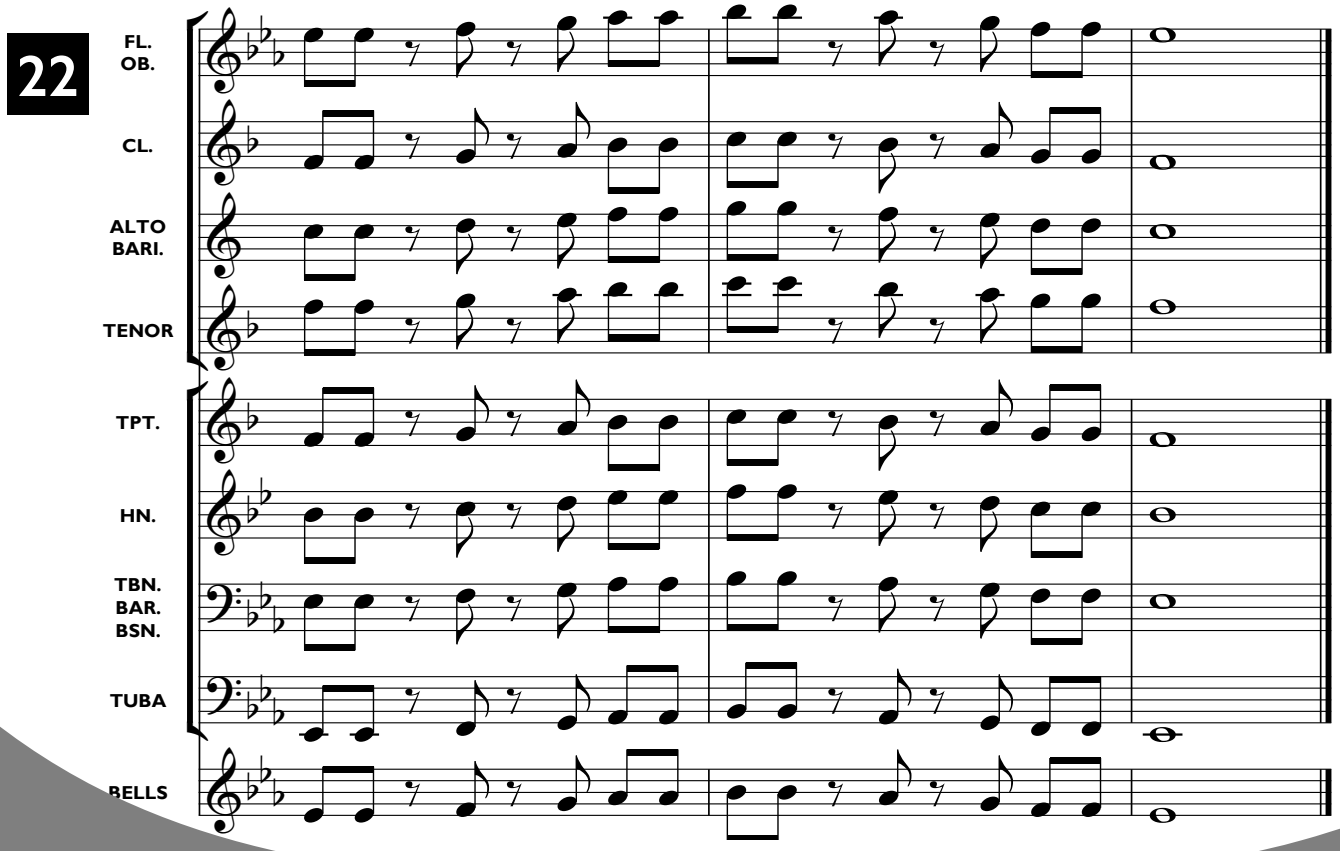
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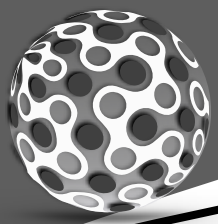


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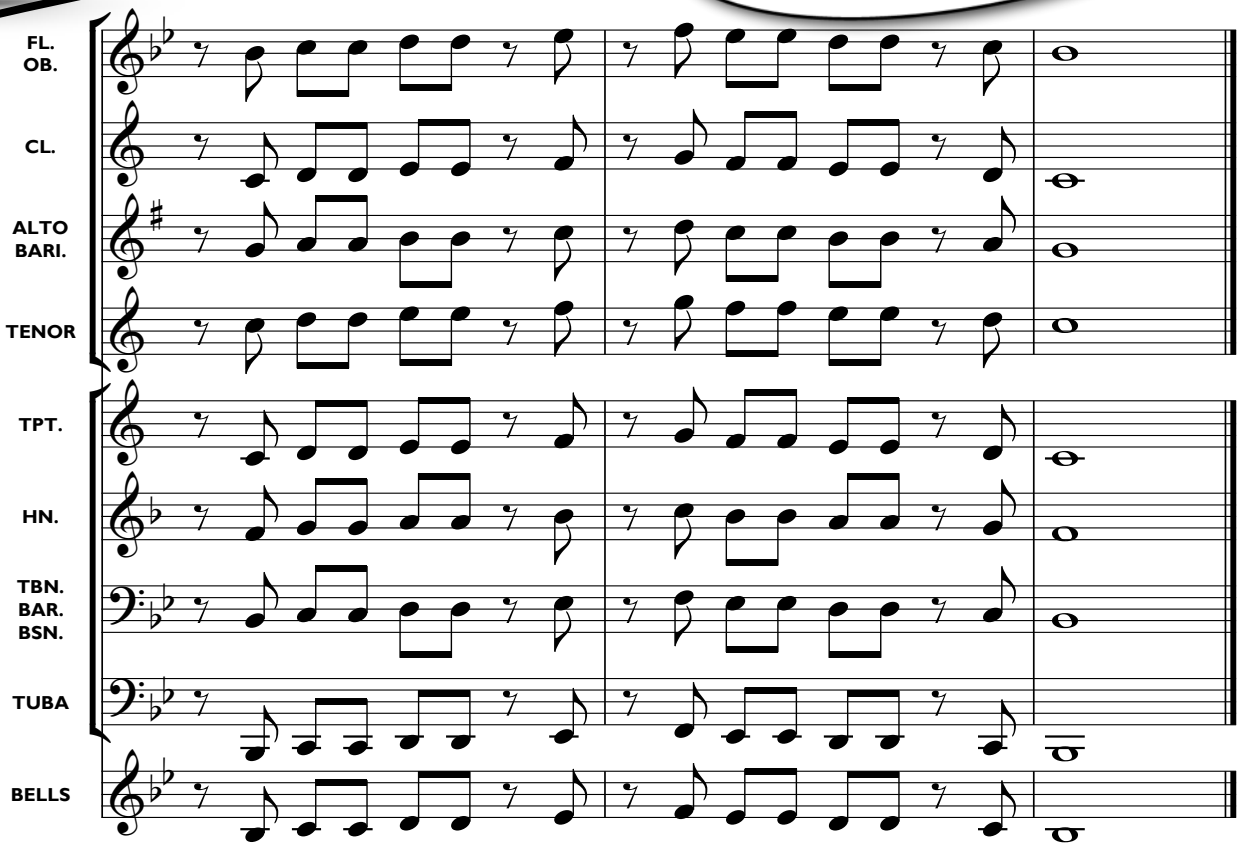




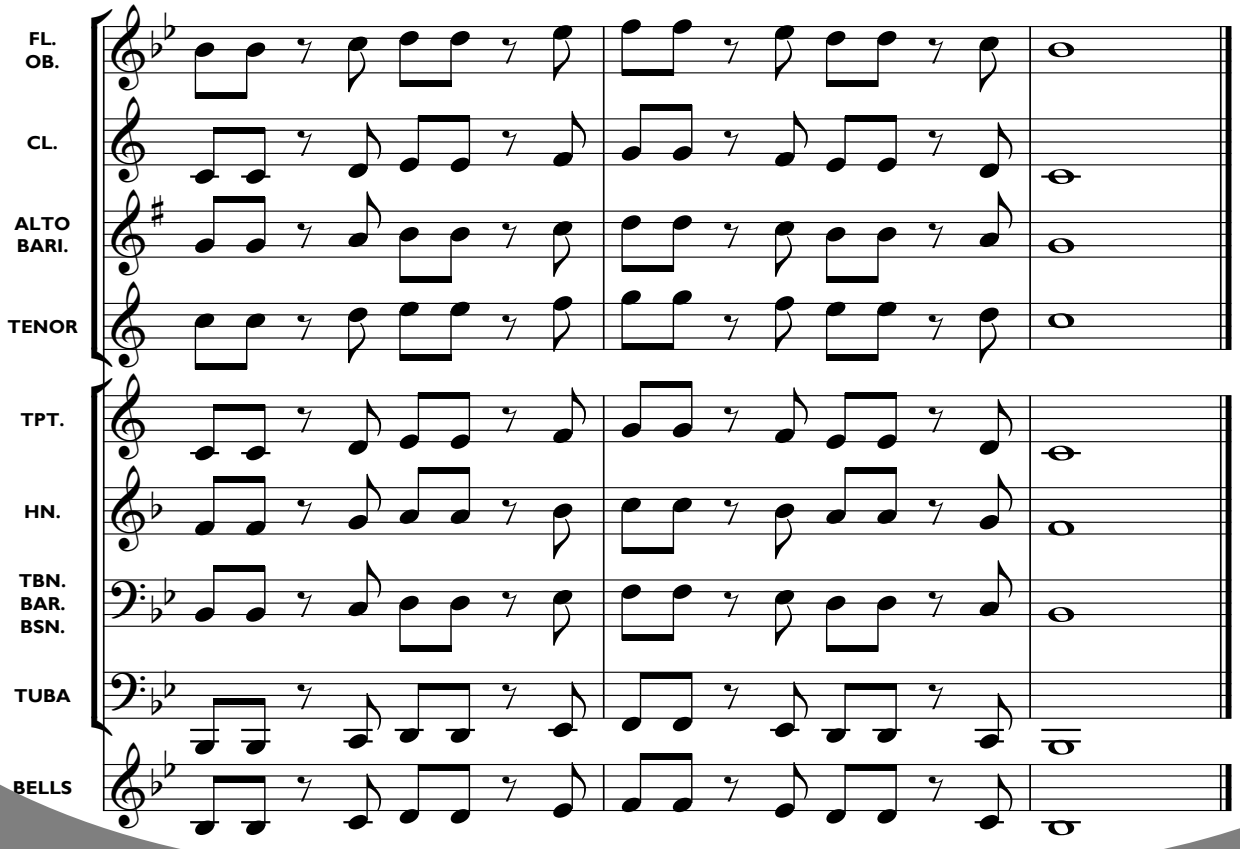
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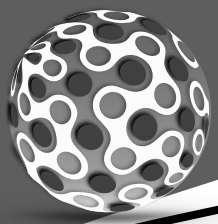


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E FLAT PENTA SCALES RHYTHMS - 2

23

FL. OB.

CL.

ALTO BARI.

TENOR

TPT.

HN.

TBN. BAR. BSN.

TUBA

BELLS

24

FL. OB.

CL.

ALTO BARI.

TENOR

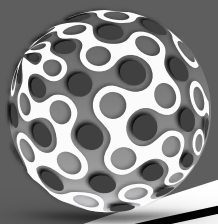
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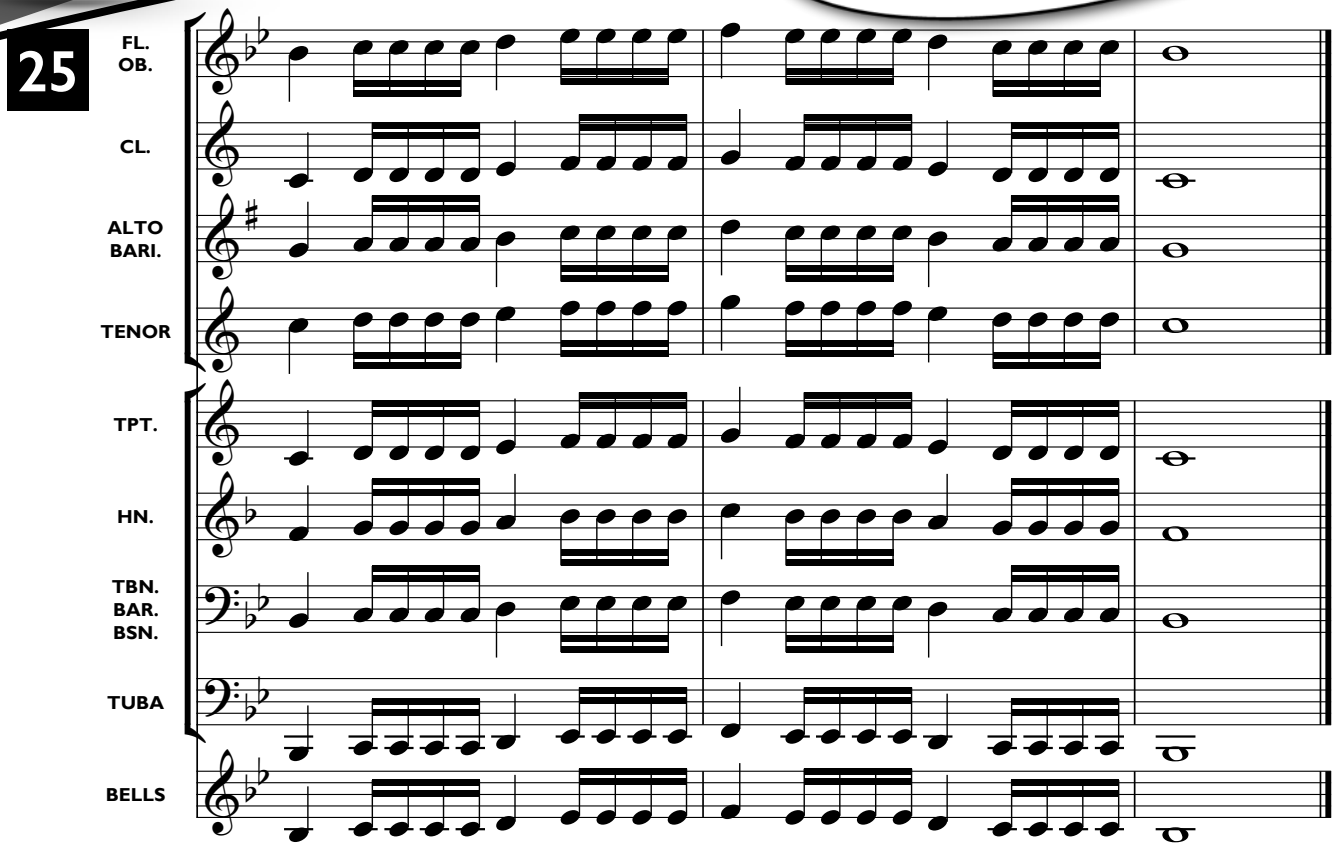
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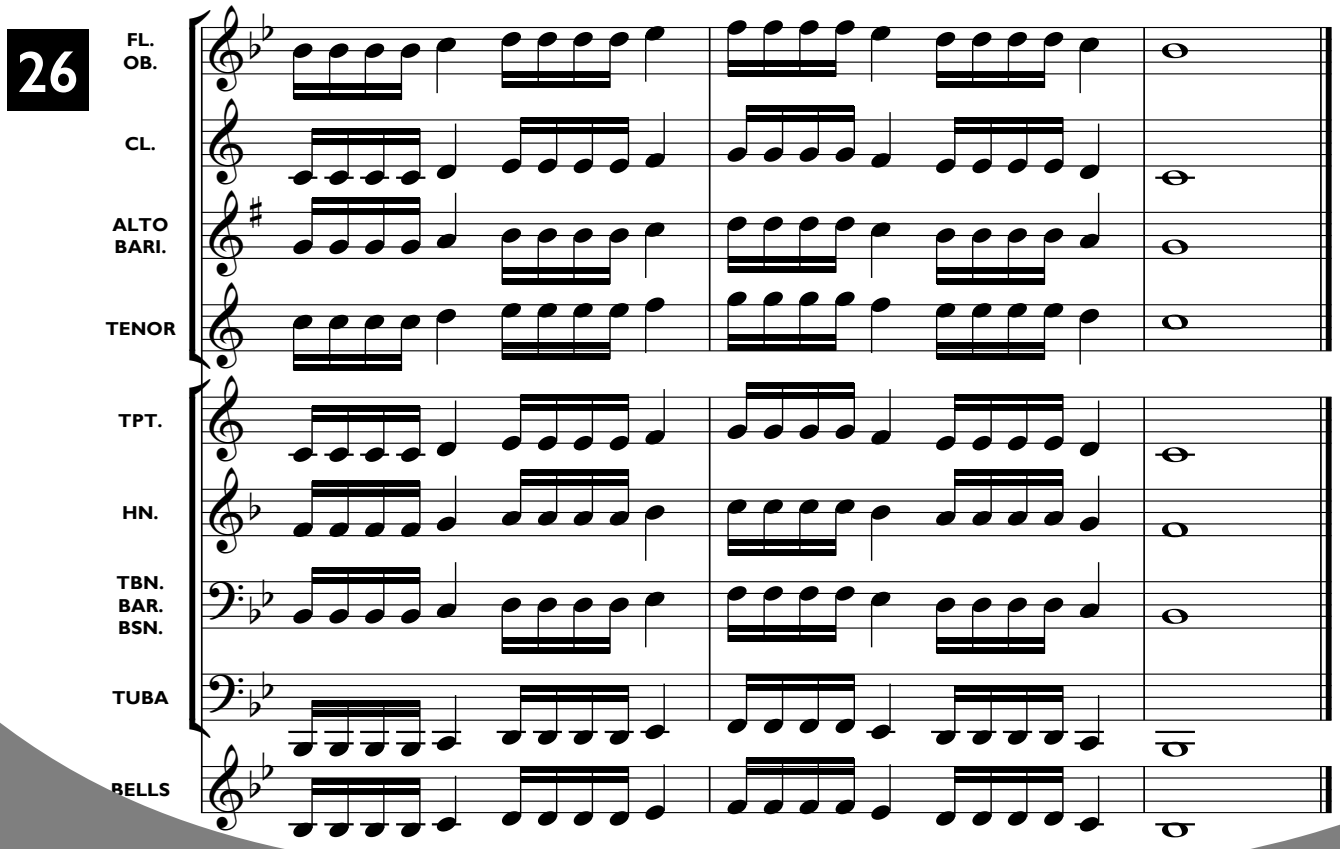
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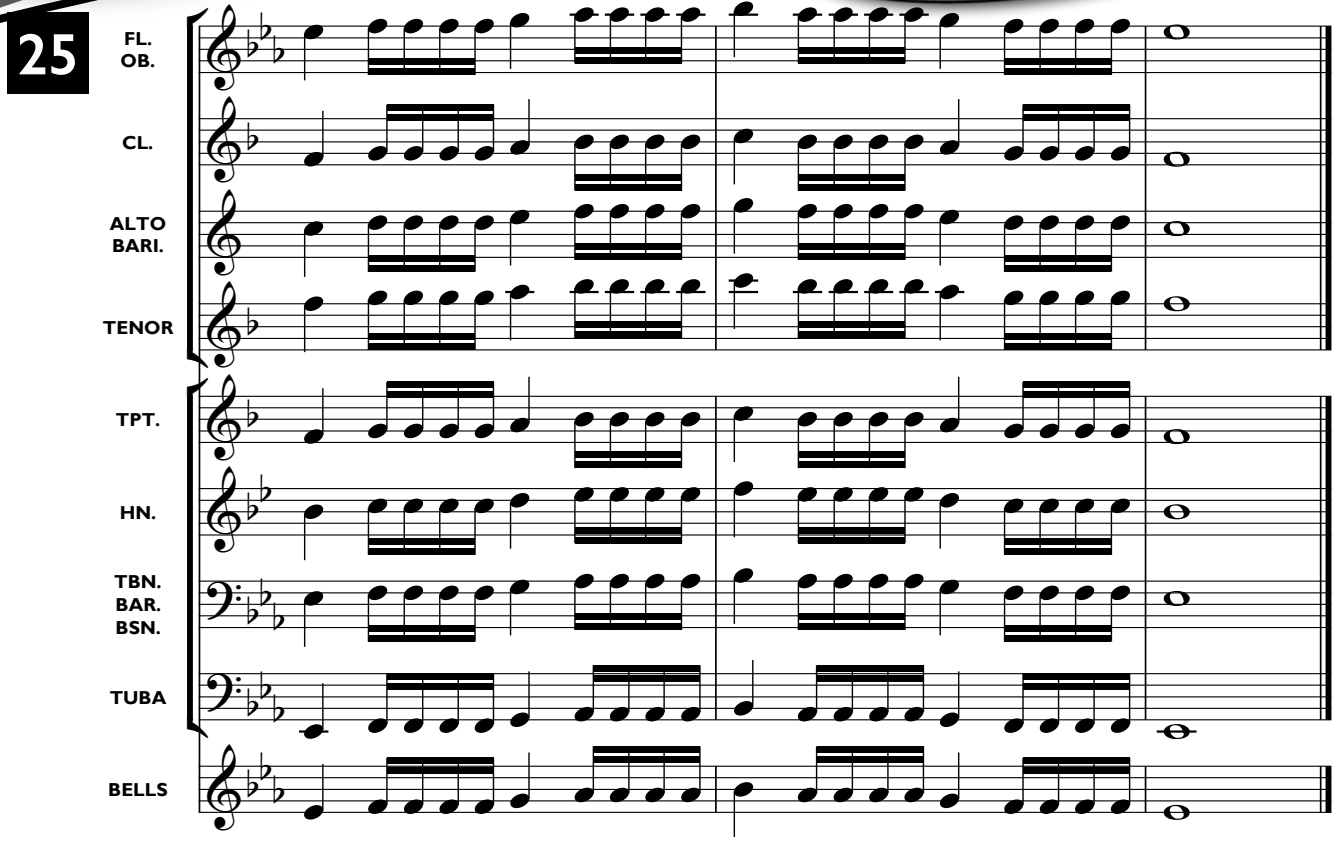


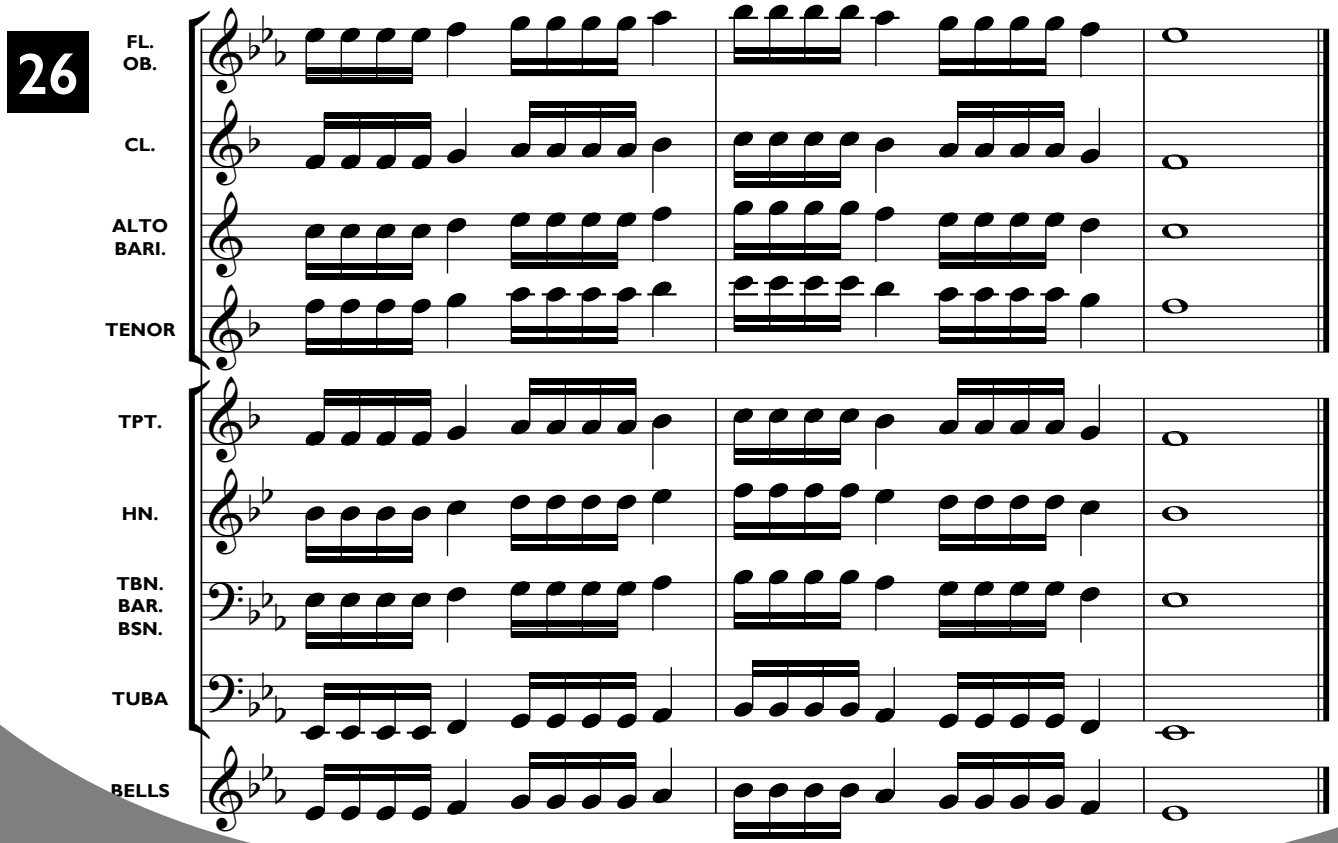
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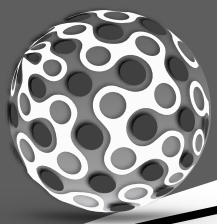




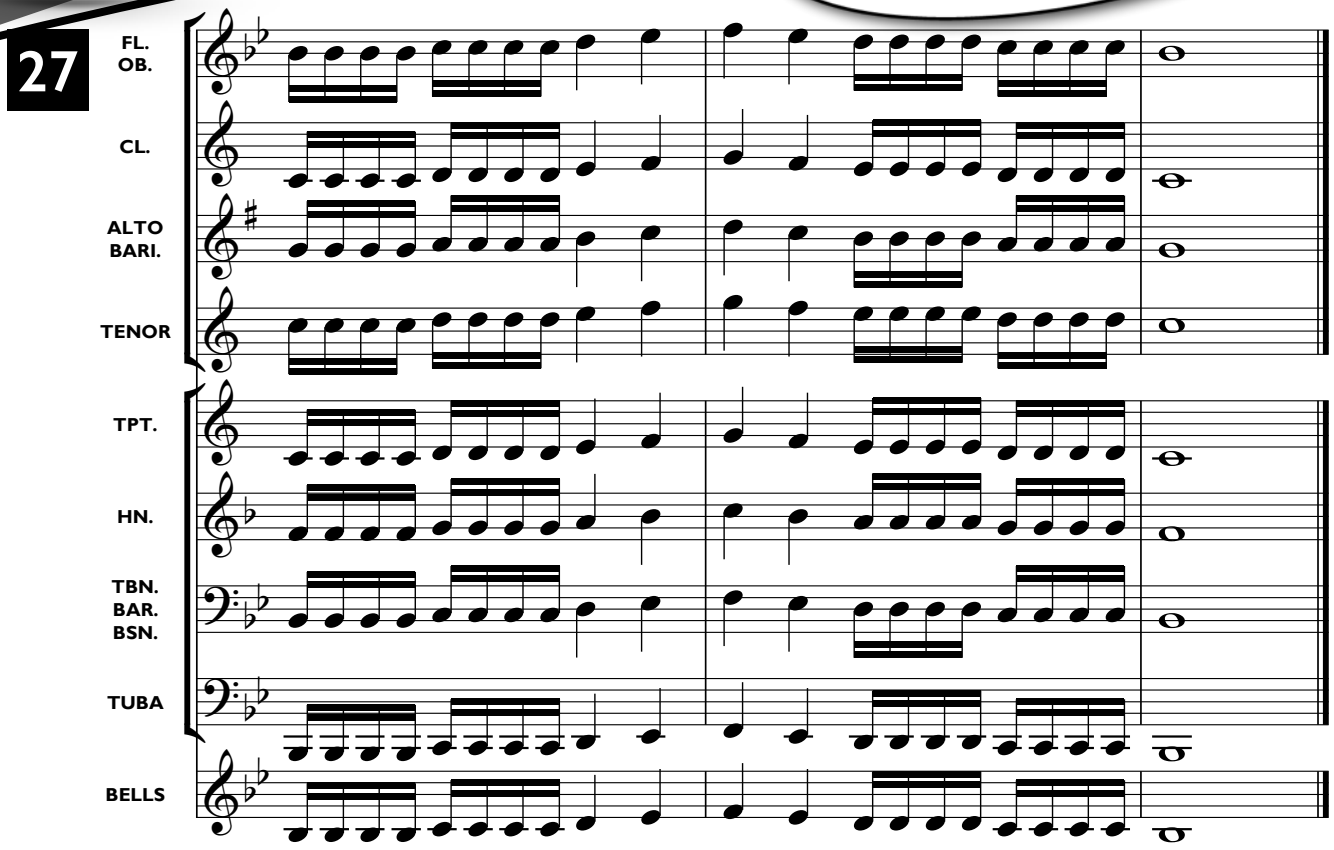
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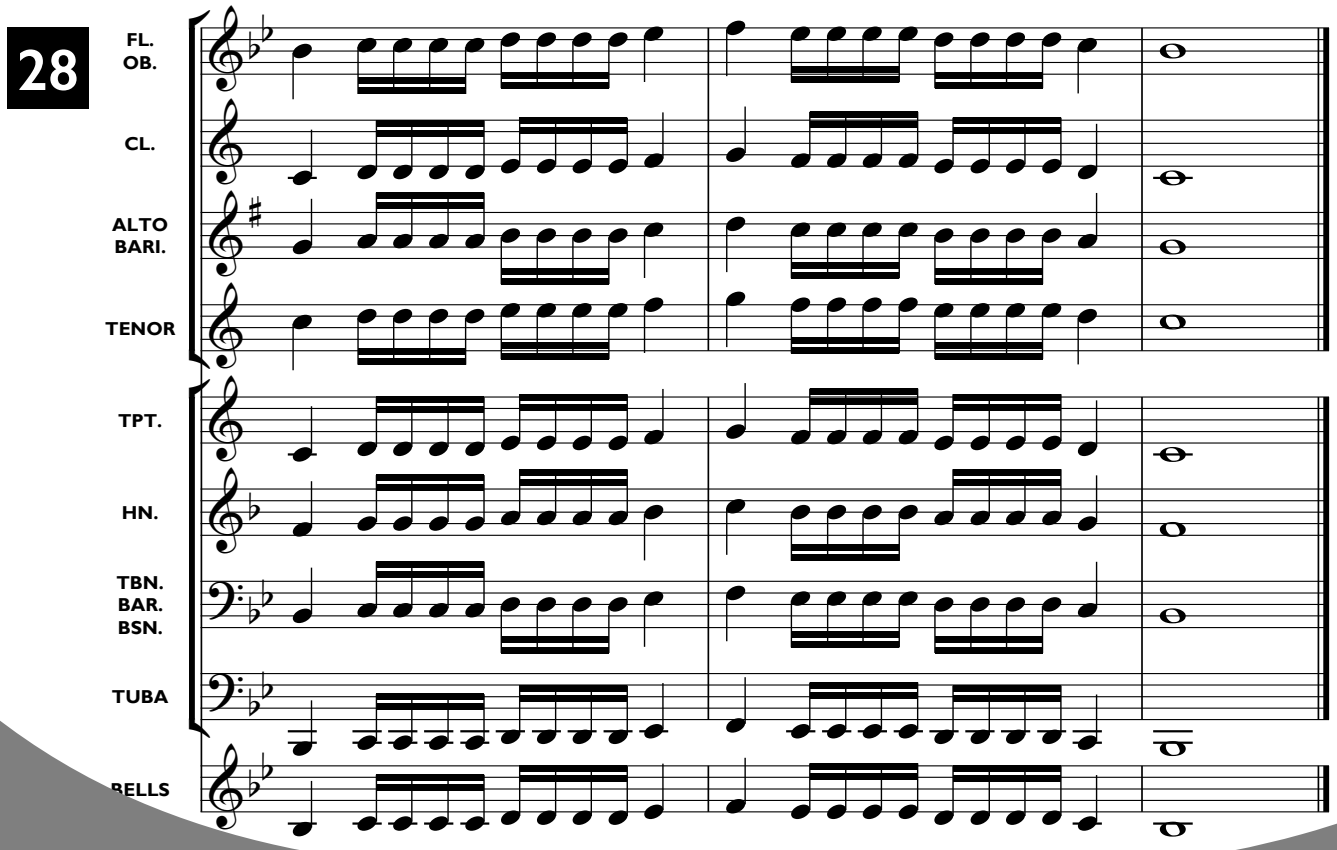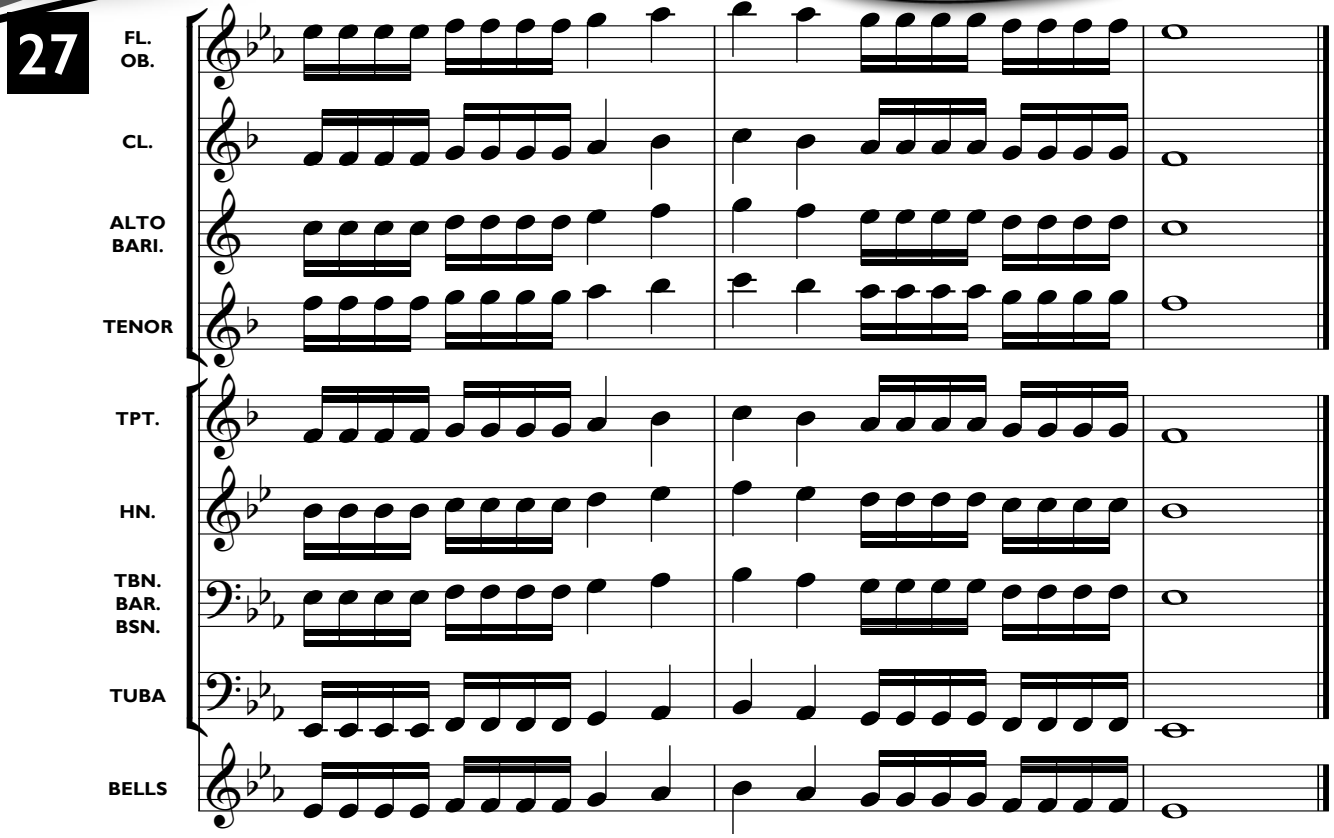






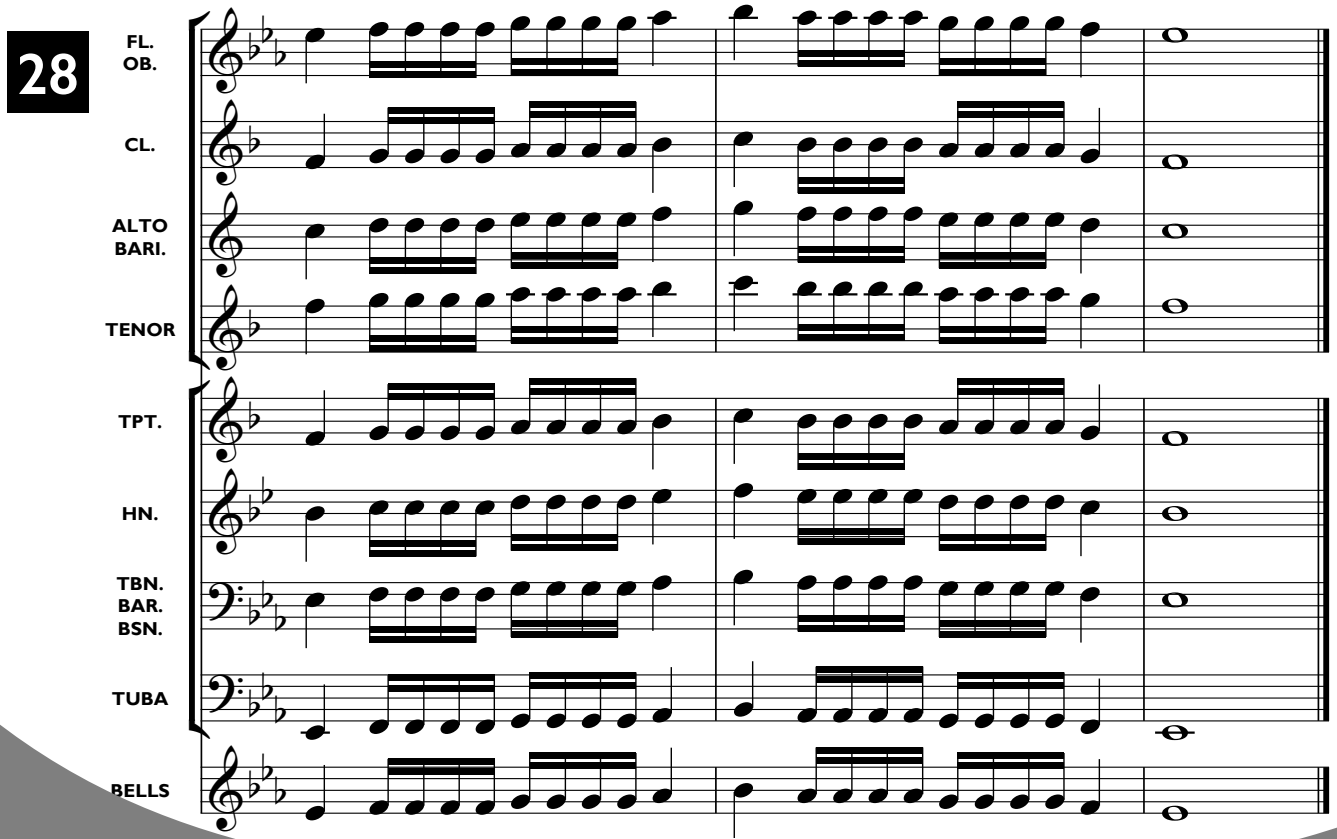
B FLAT PENTA SCALES RHYTHMS 1 - 3

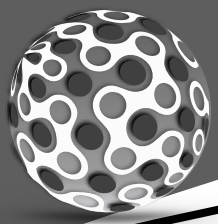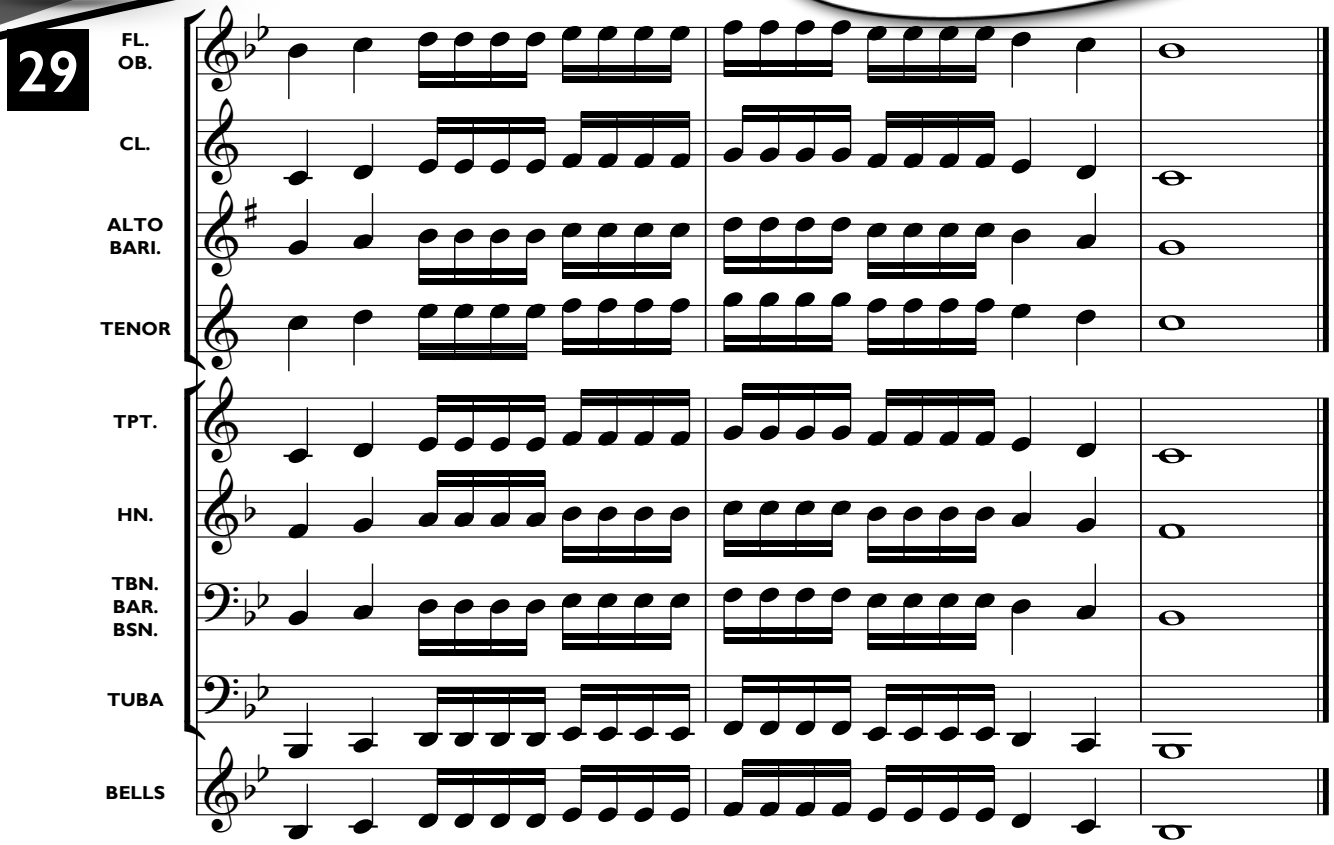




E FLAT PENTA SCALES RHYTHMS 1 - 3

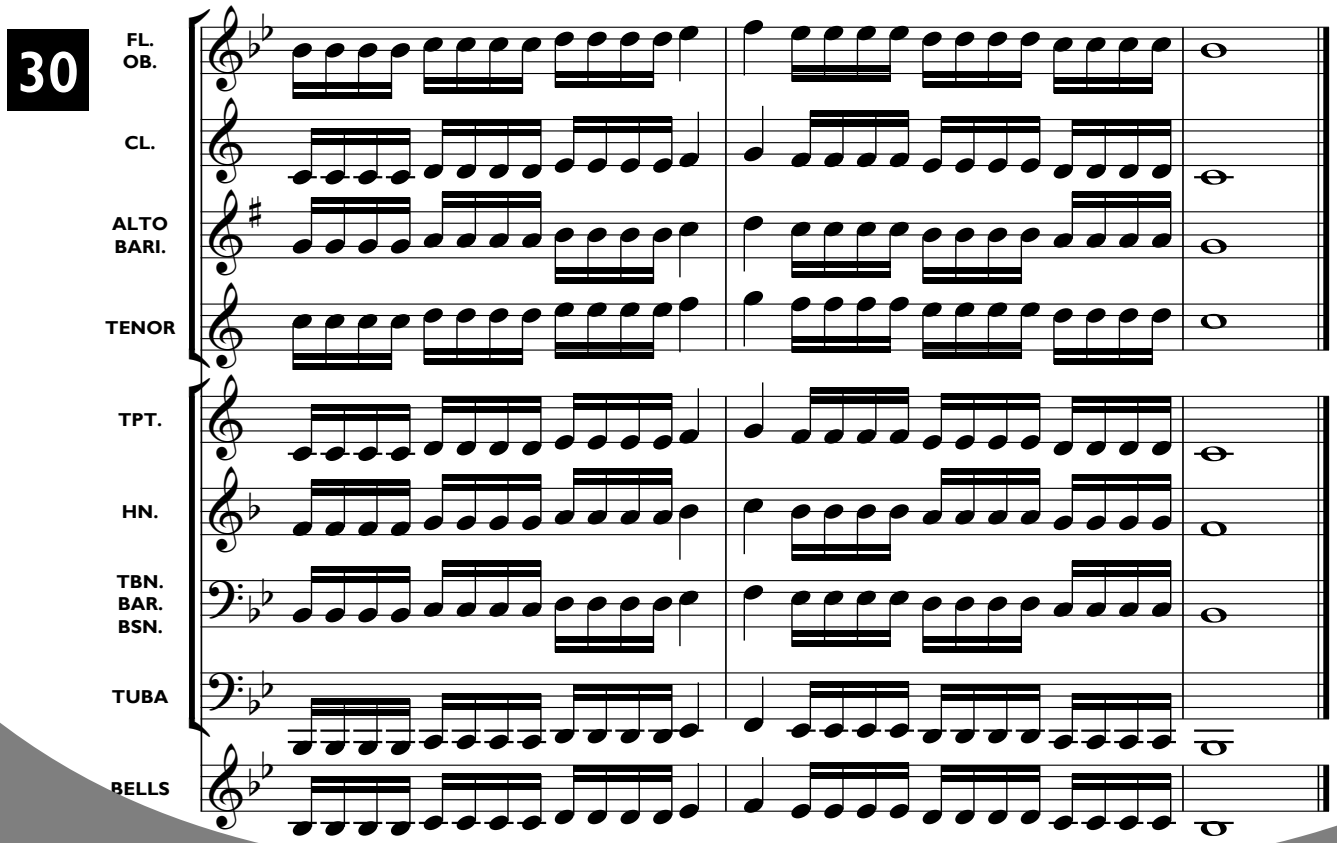


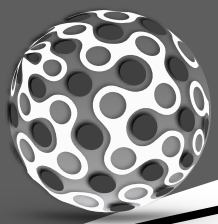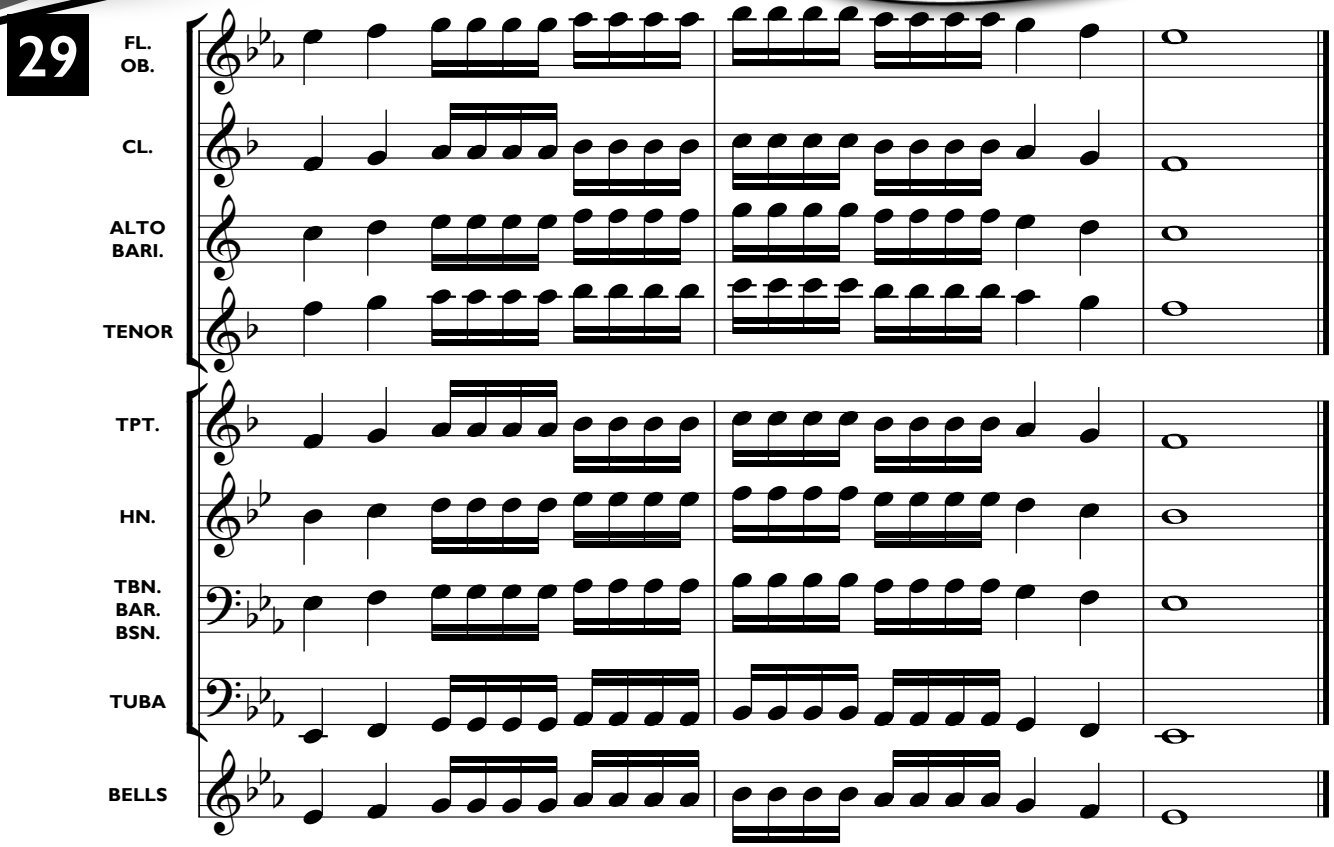




B FLAT PENTA SCALES RHYTHMS 1 - 3

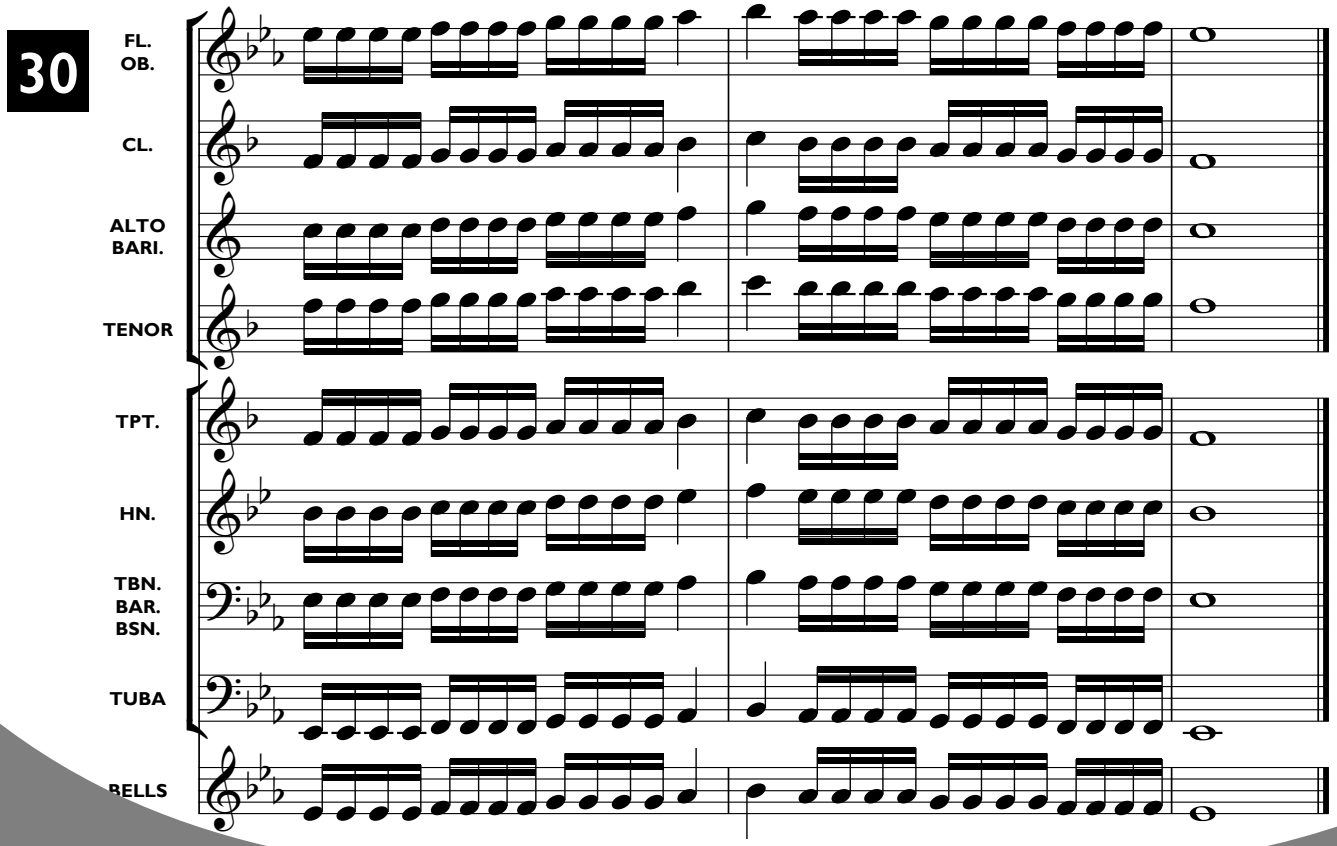


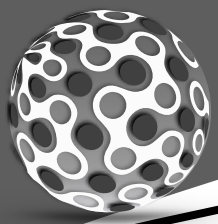




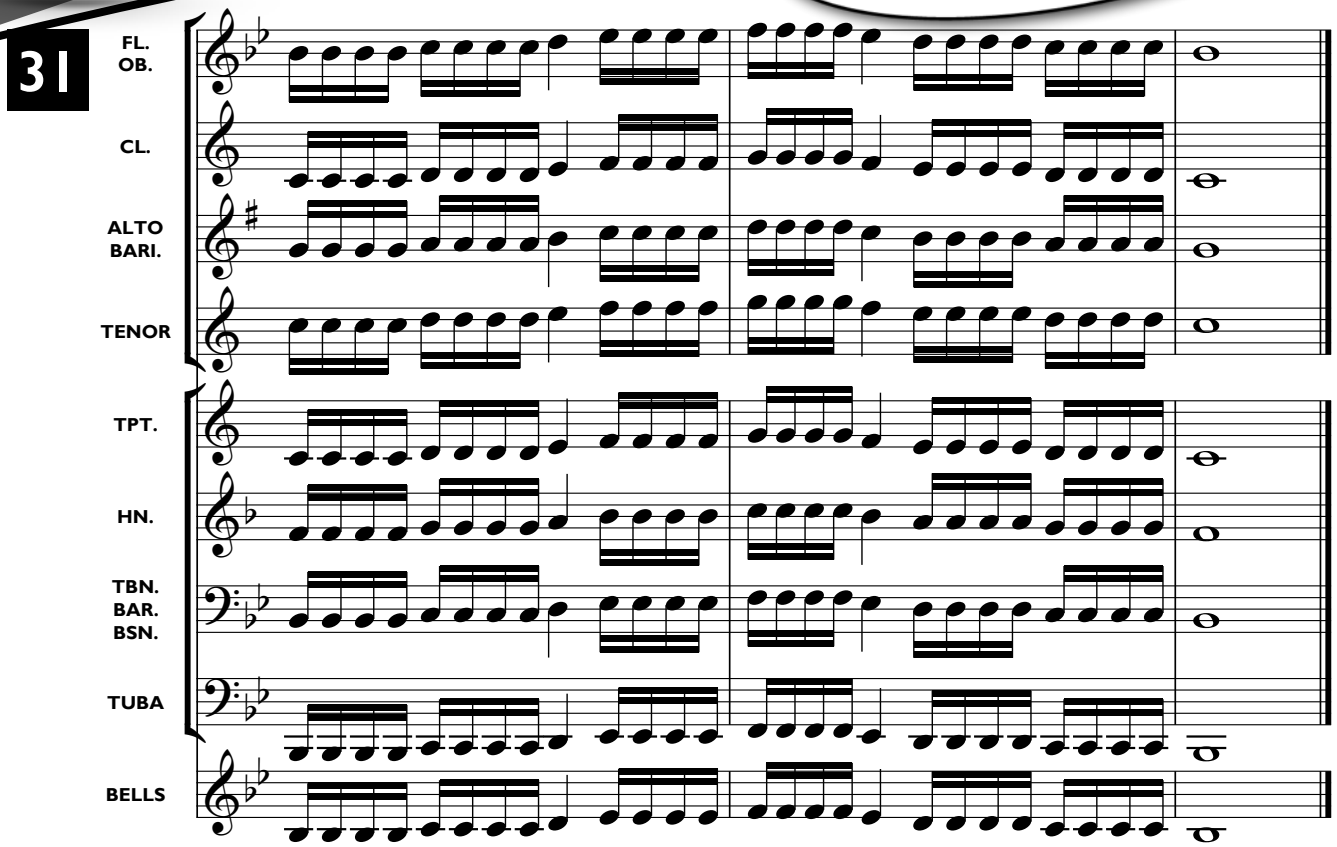
E FLAT PENTA SCALES RHYTHMS - 3

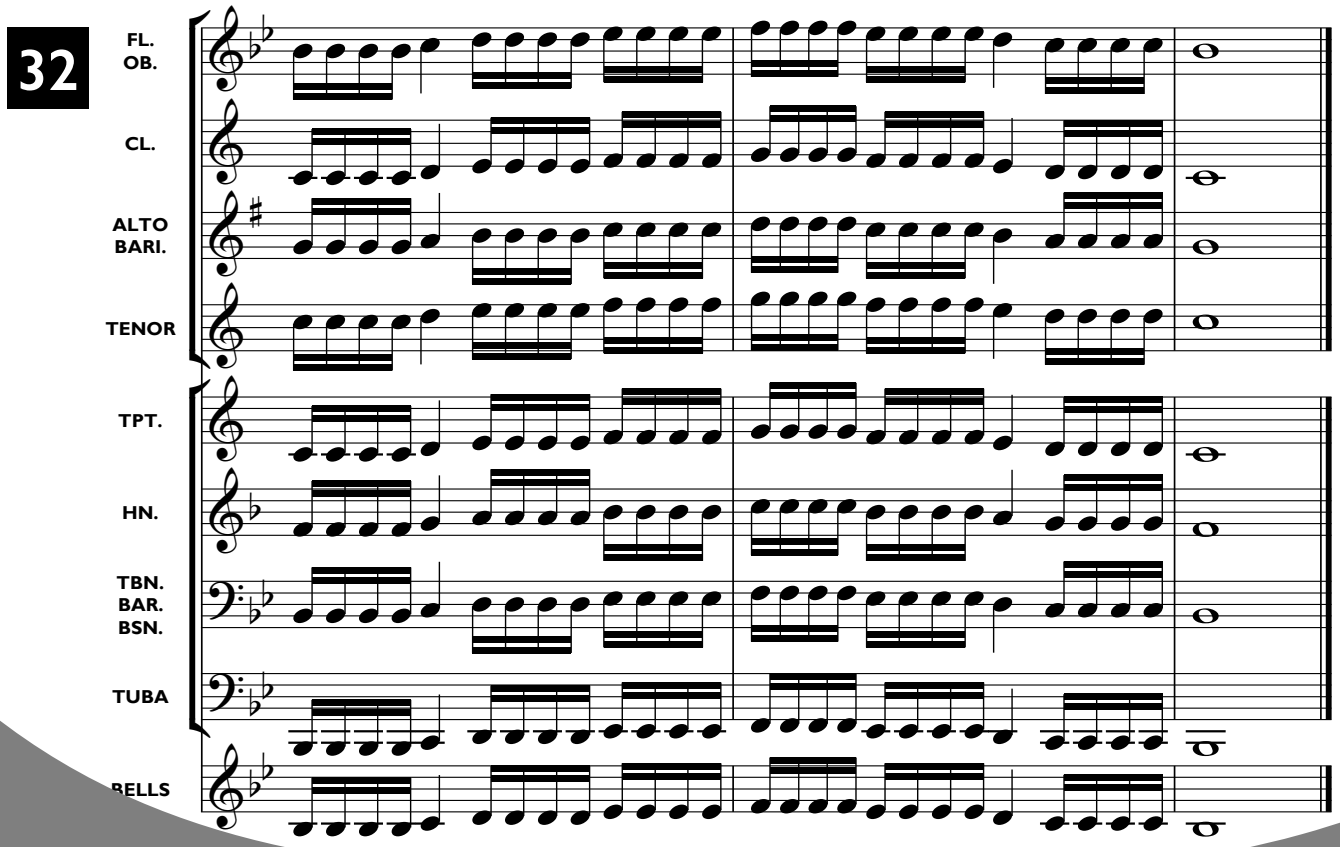


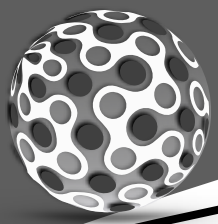




B FLAT PENTA SCALES RHYTHMS 1 - 3







E FLAT PENTA SCALES RHYTHMS - 3

31

FL.
OB.

CL.

ALTO
BARI.

TENOR

TPT.

HN.

TBN.
BAR.
BSN.

TUBA

BELLS

32

FL.
OB.

CL.

ALTO
BARI.

TENOR

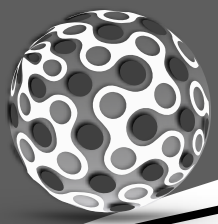
TPT.

HN.

TBN.
BAR.
BSN.

TUBA

BELLS



B FLAT PENTA SCALES RHYTHMS - 3

33

FL.
OB.

CL.

ALTO
BARI.

TENOR

TPT.

HN.

TBN.
BAR.
BSN.

TUBA

BELLS

34

FL.
OB.

CL.

ALTO
BARI.

TENOR

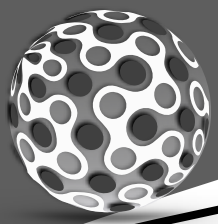
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HN.
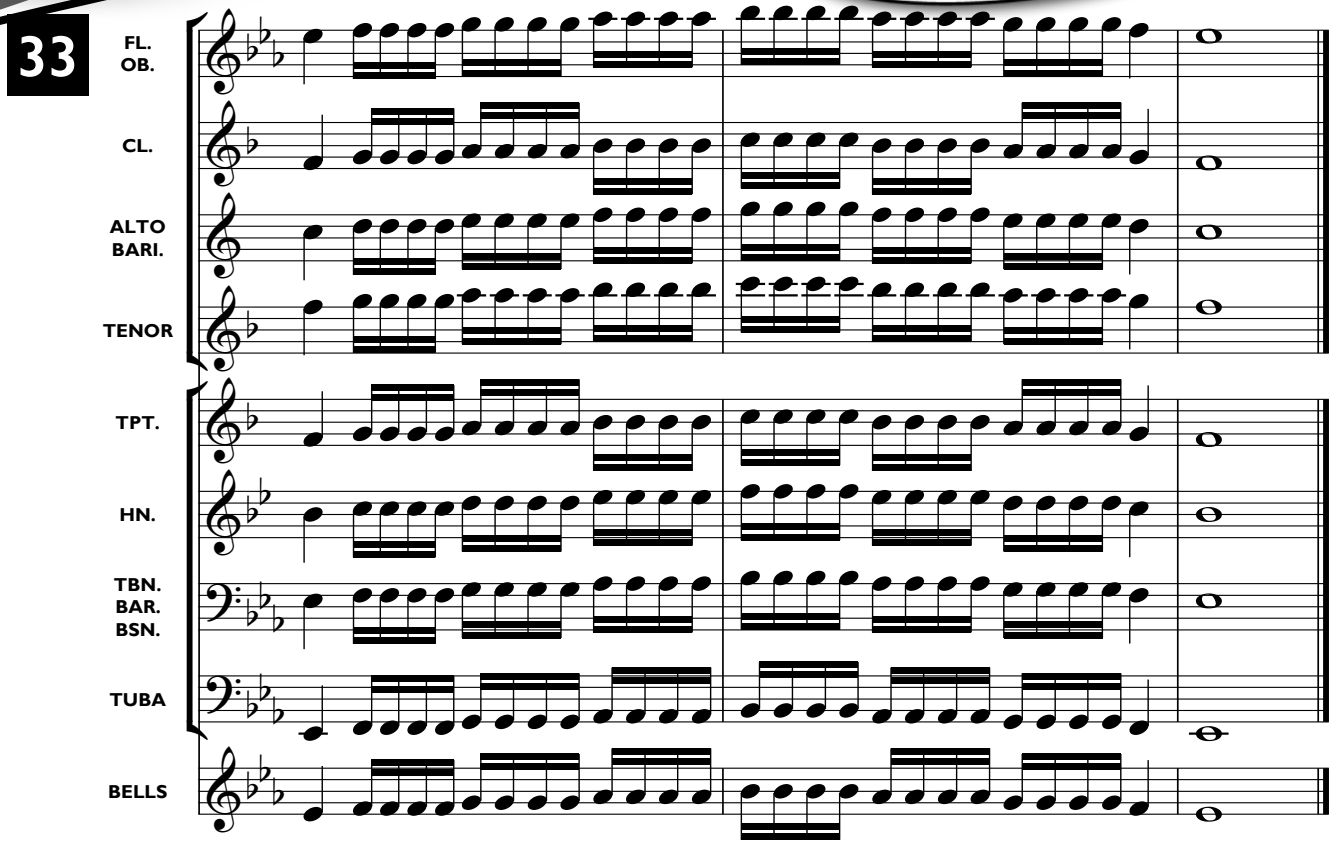
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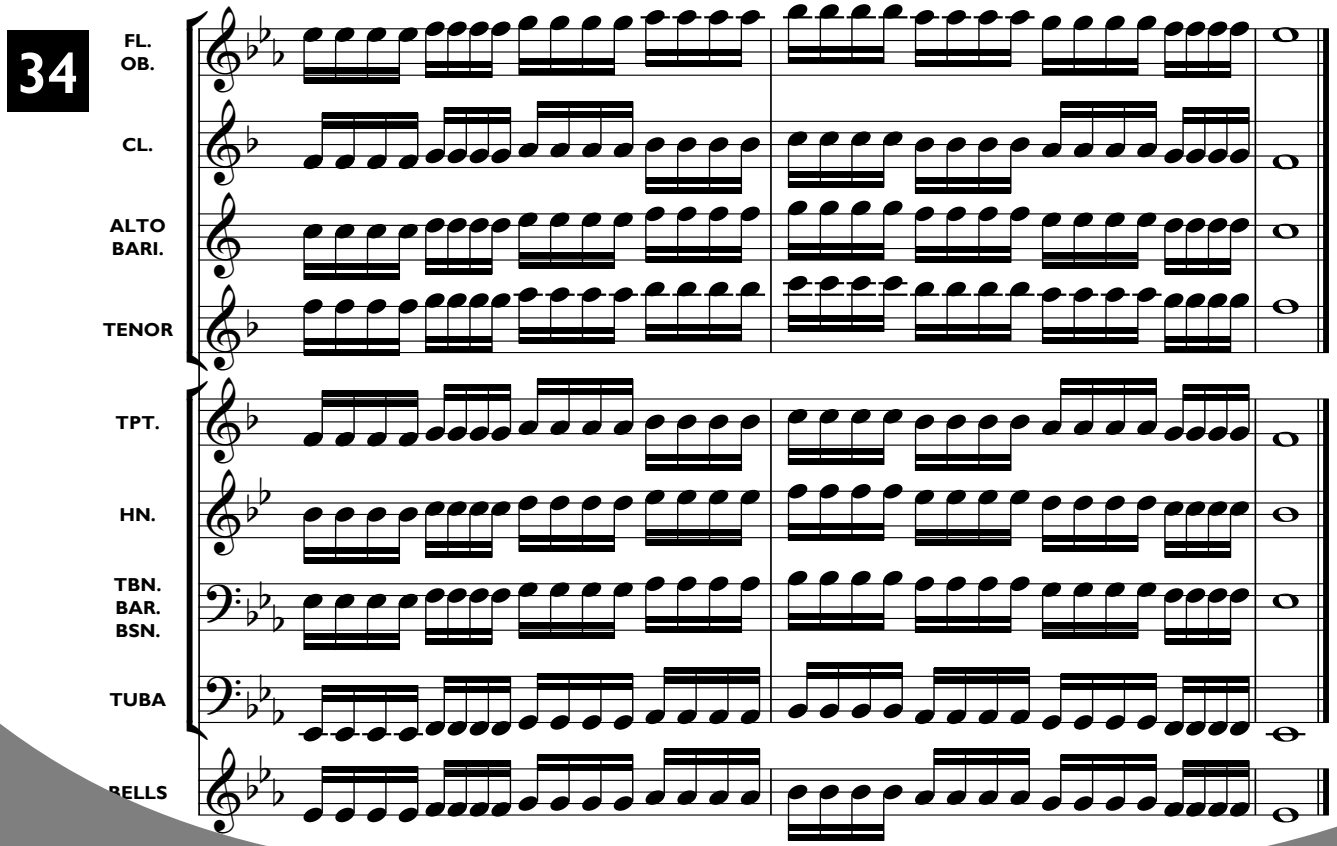
TUBA

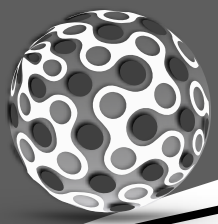
BELLS



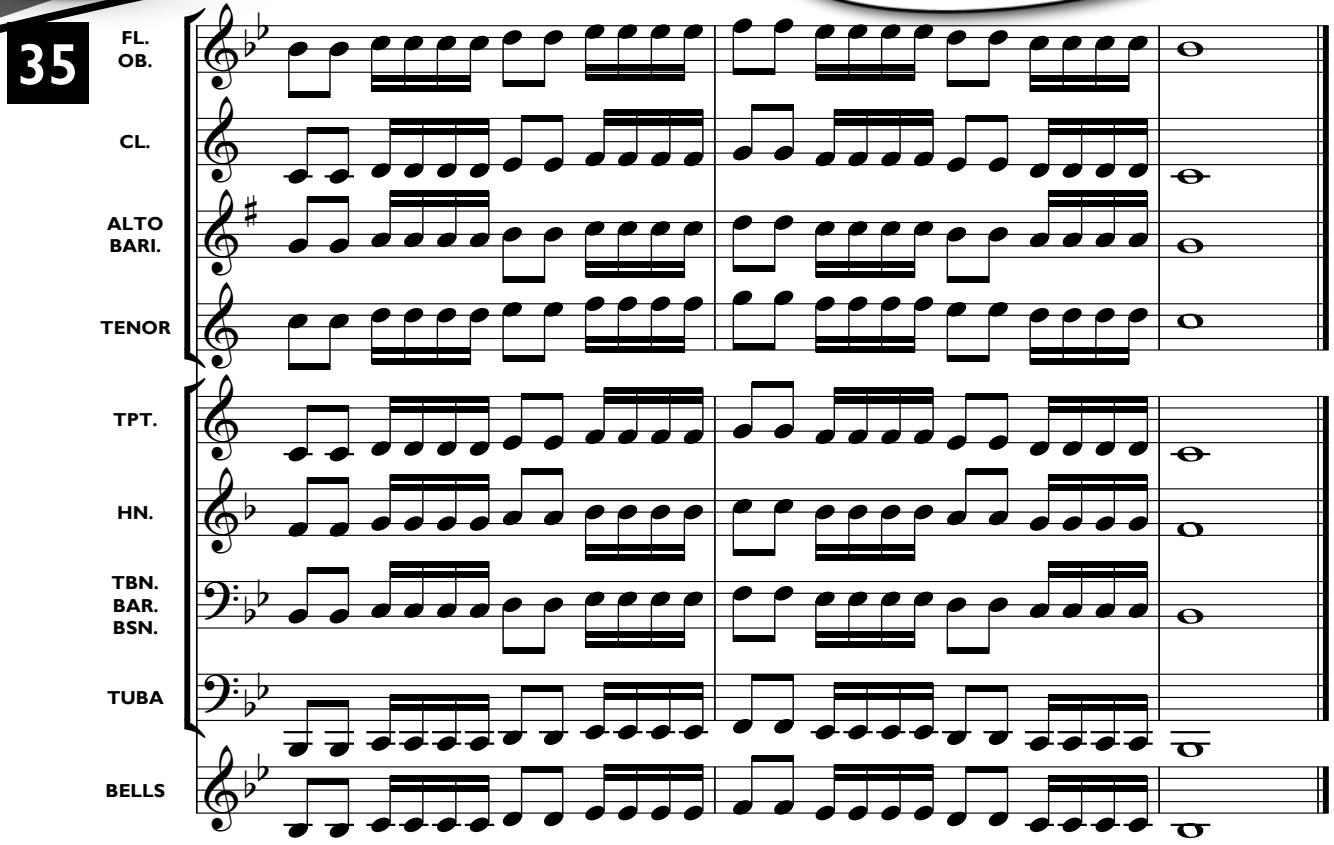
E FLAT PENTA SCALES RHYTHMS - 3

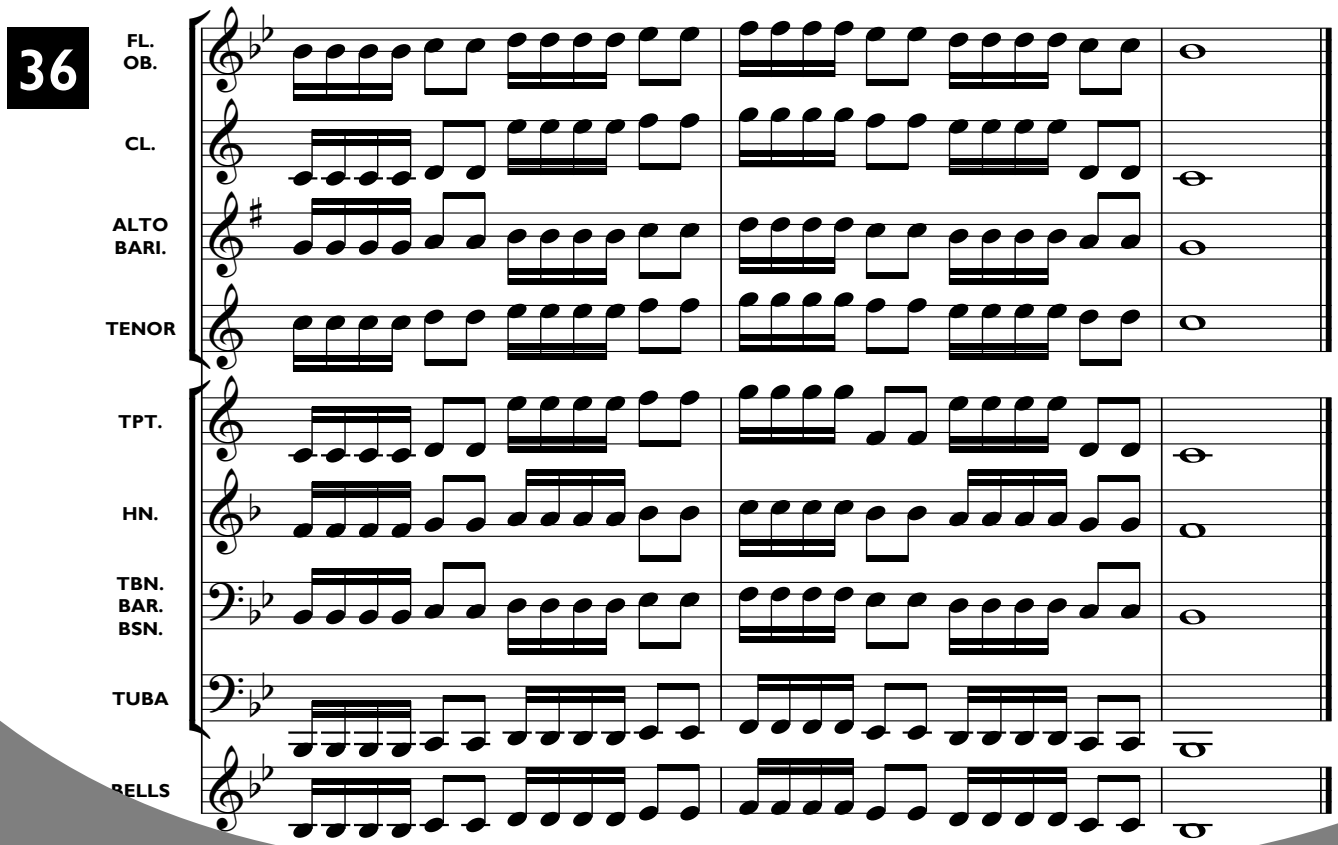


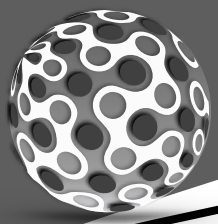




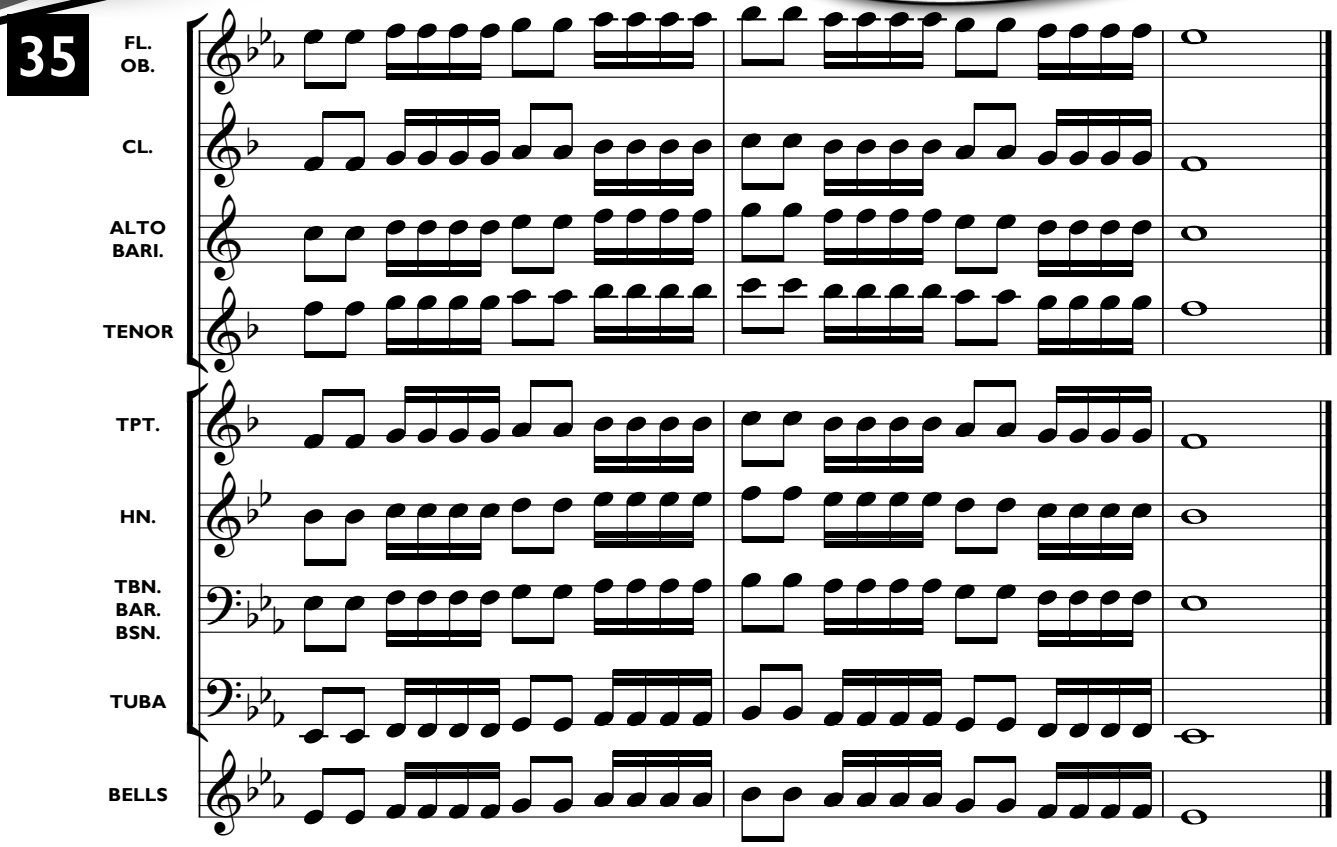
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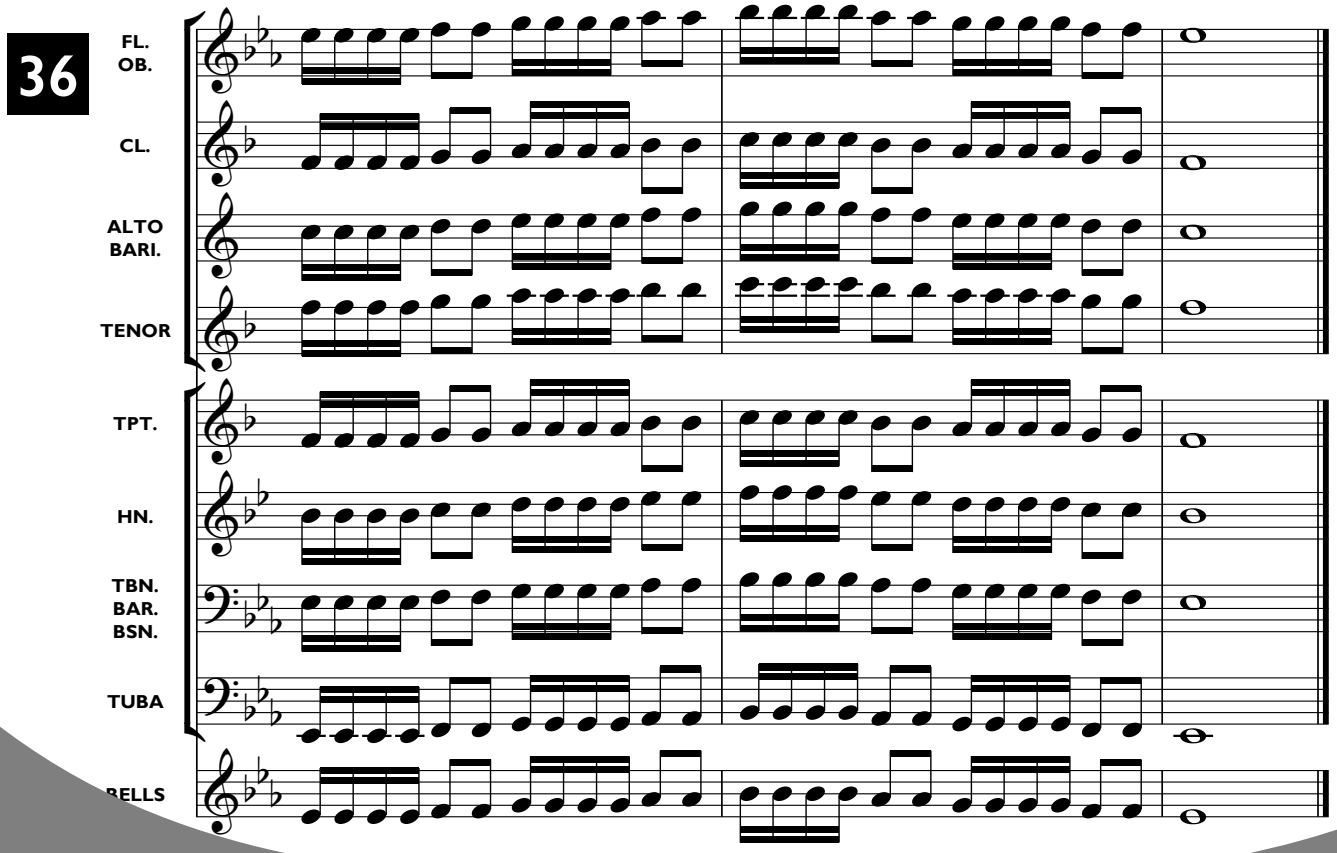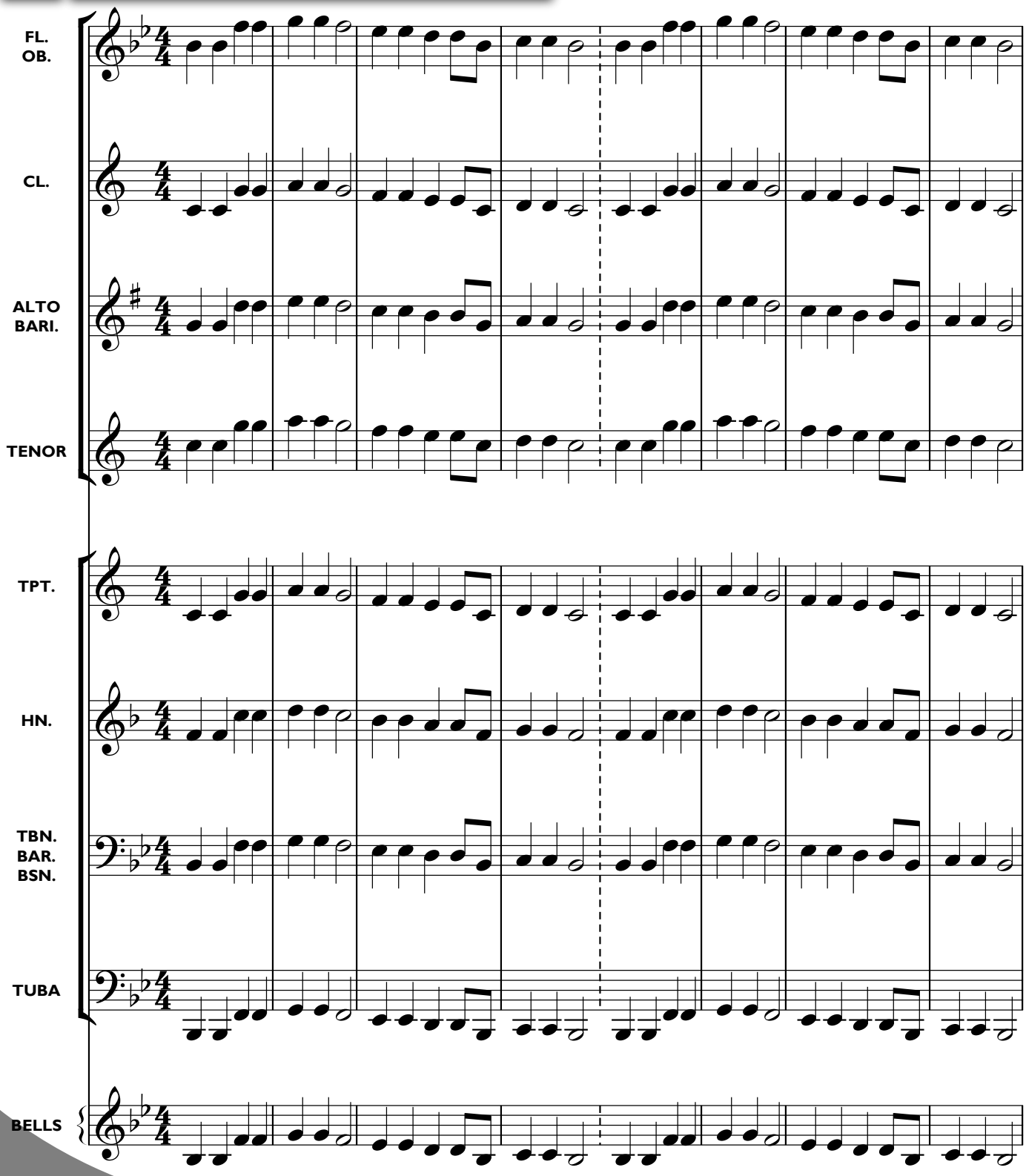






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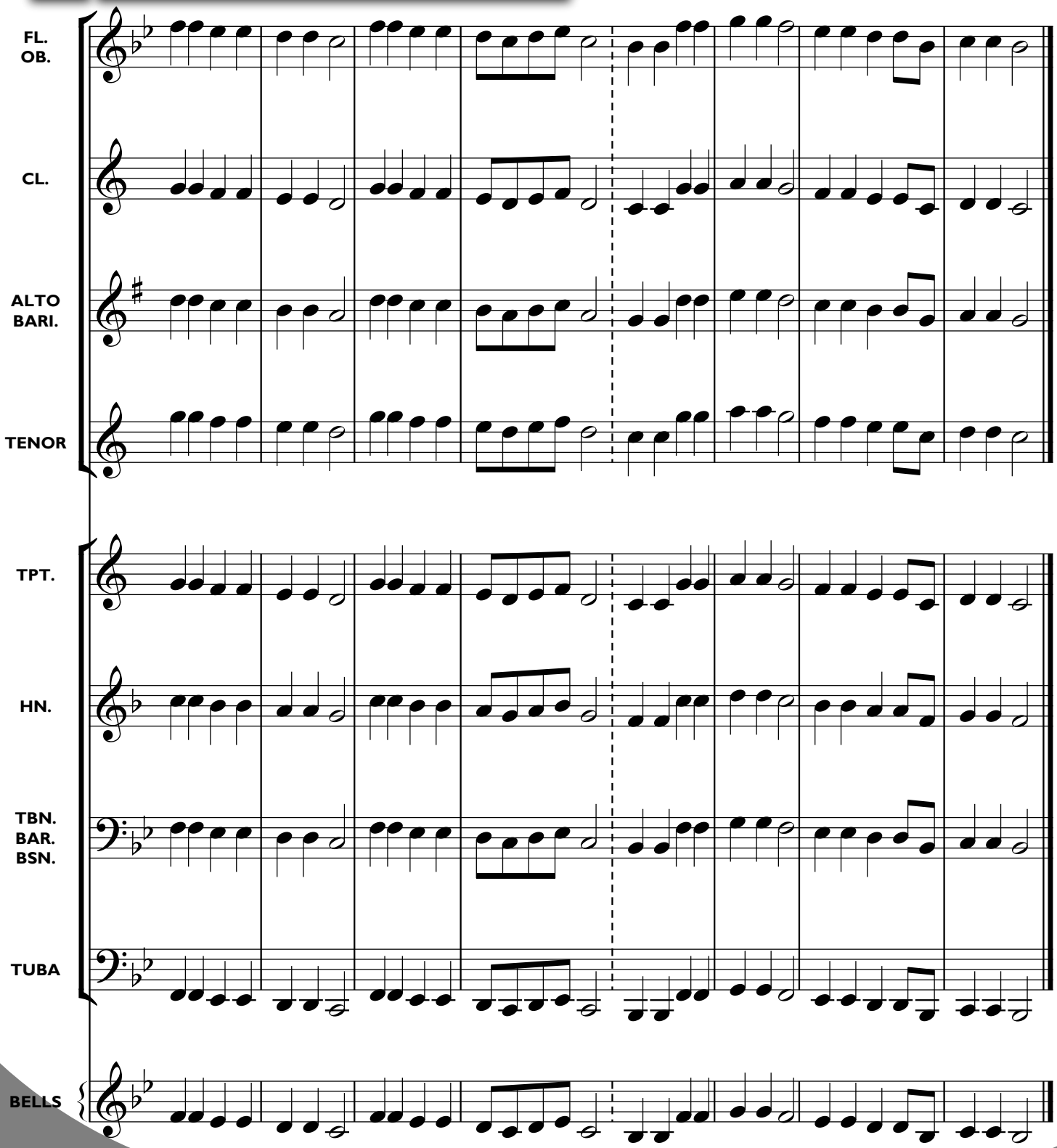




56 FOUR PART BIG STAR

LINE A



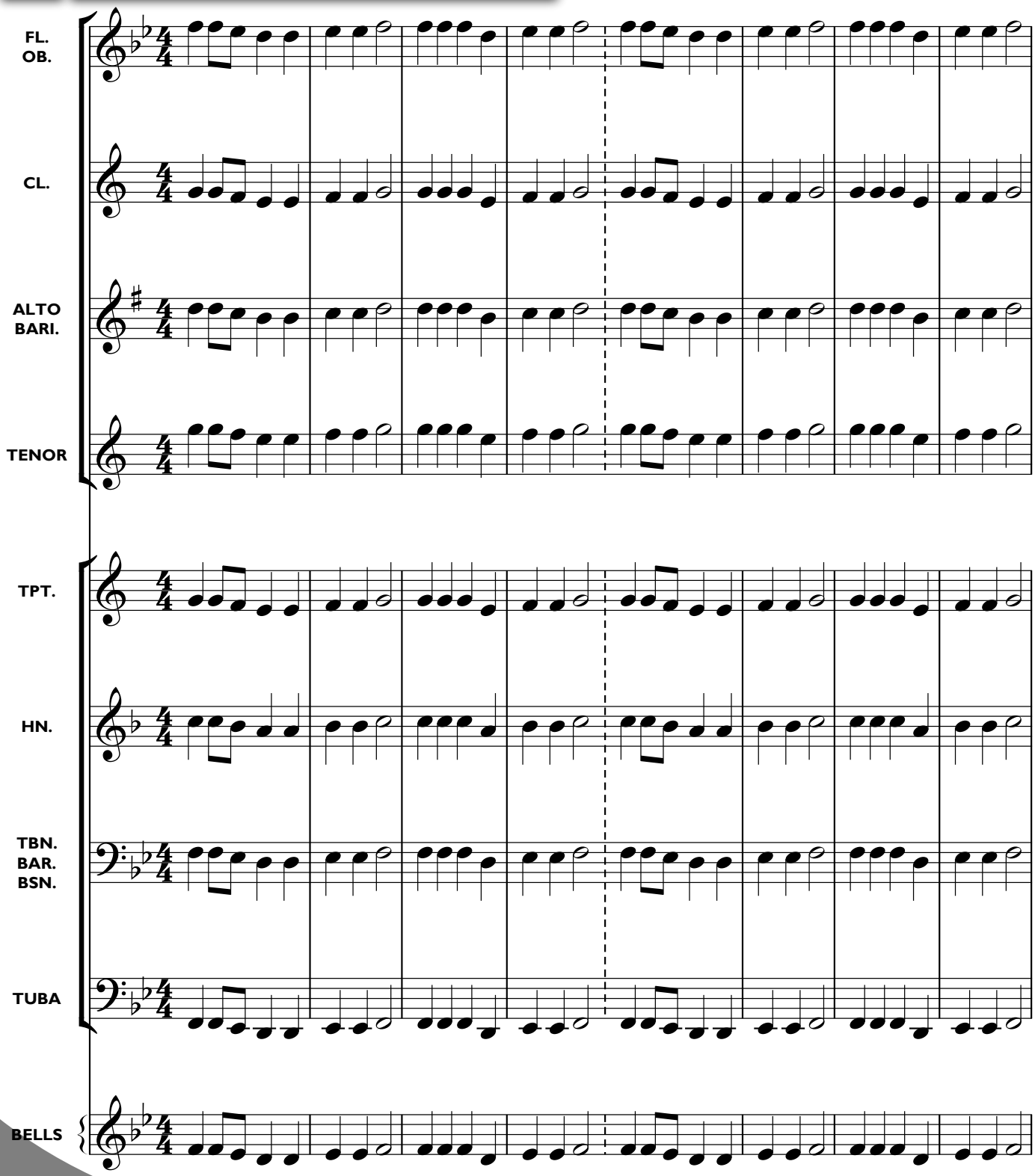
56 FOUR PART BIG STAR

LINE A (CONTINUED)



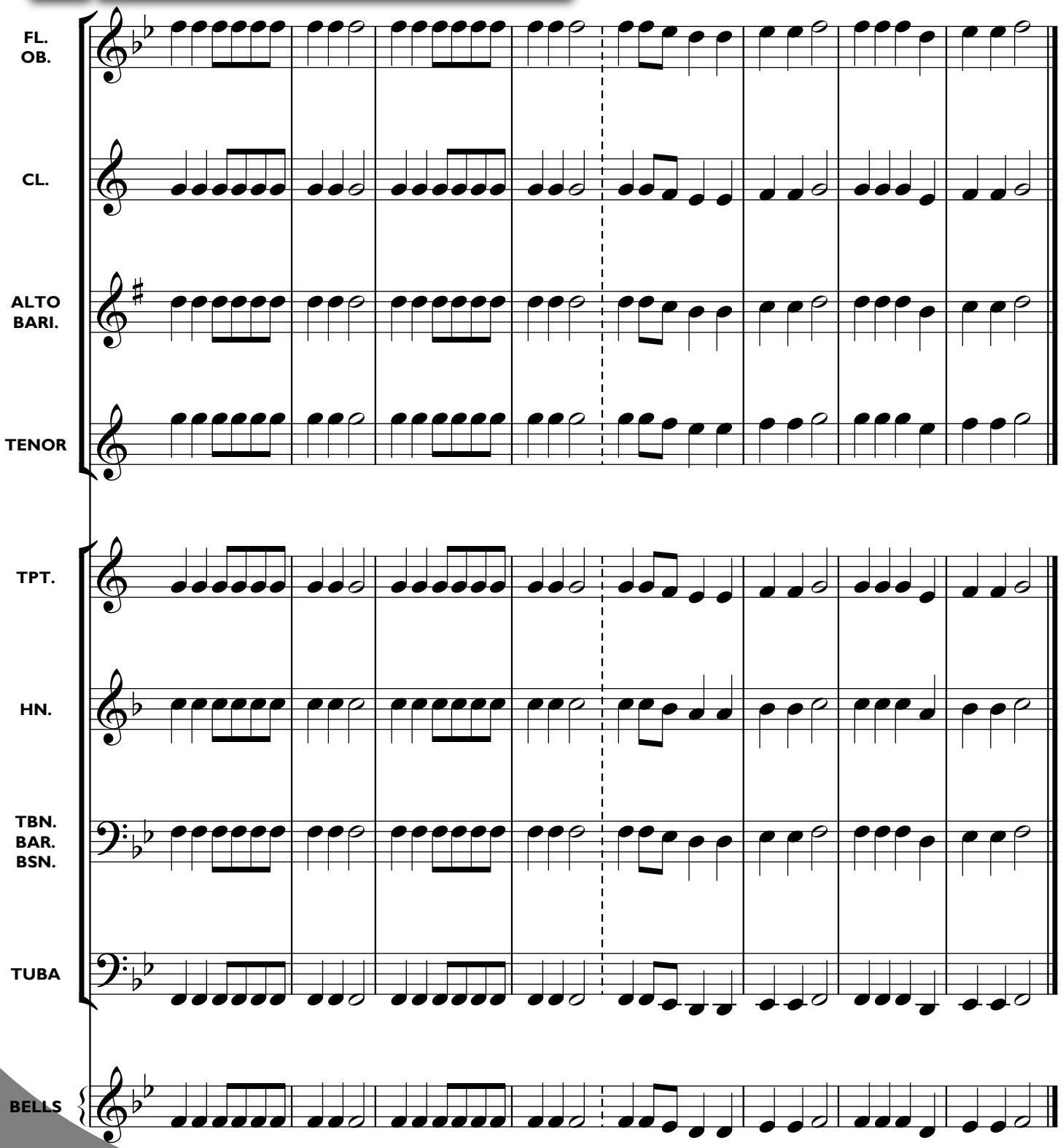
56 FOUR PART BIG STAR

LINE B



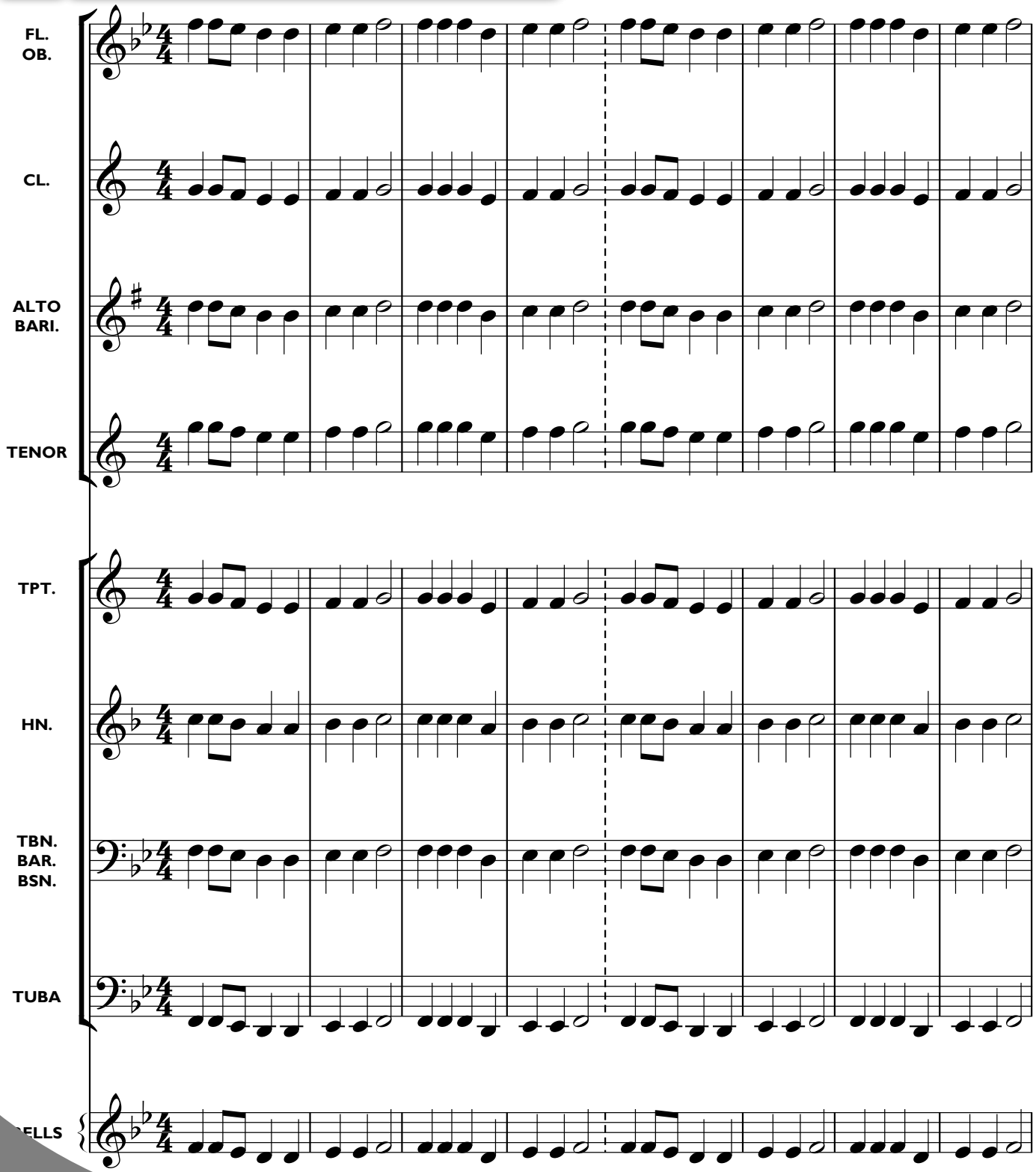
56 FOUR PART BIG STAR

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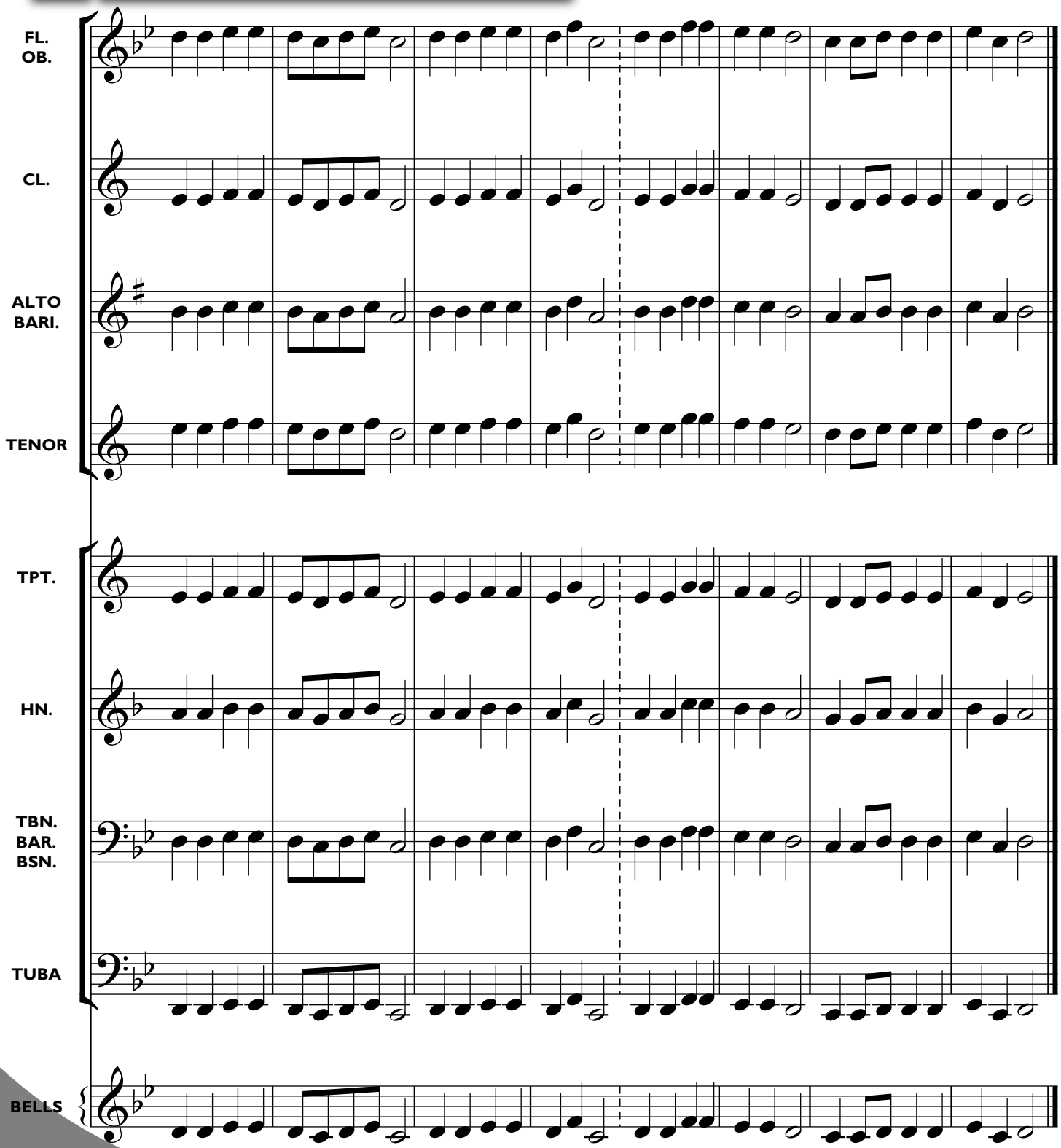


56 FOUR PART BIG STAR

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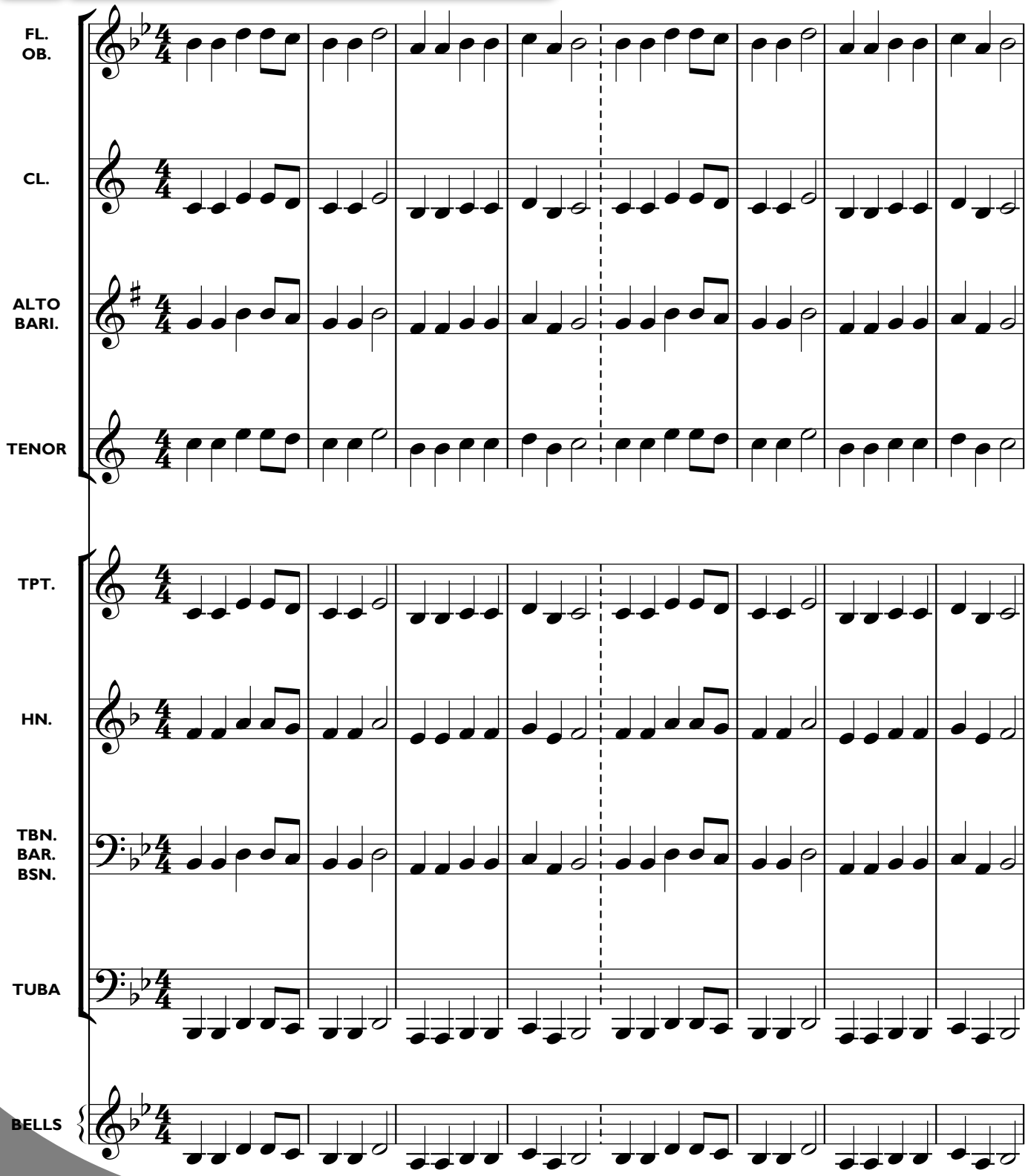


56 FOUR PART BIG STAR

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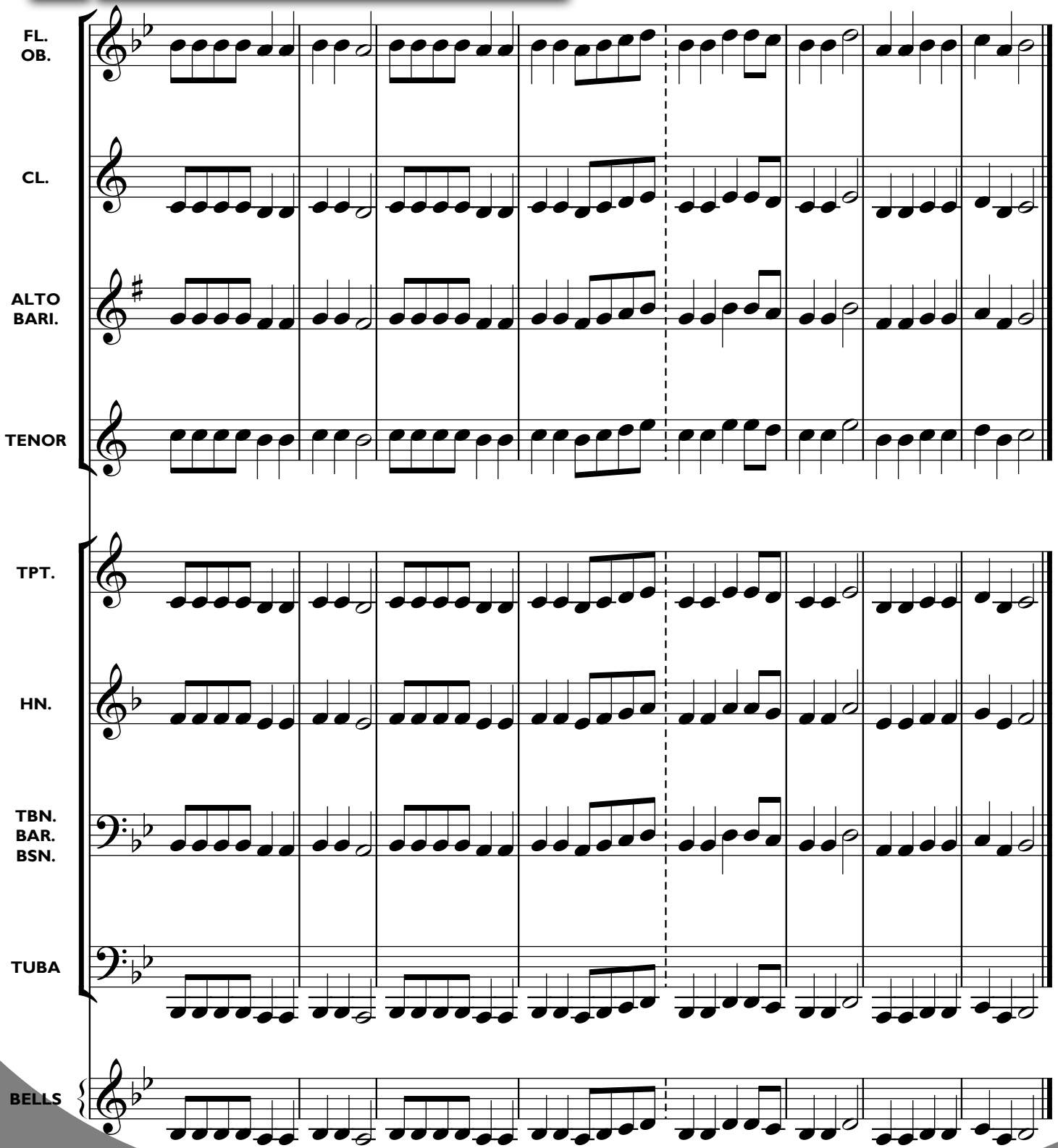


56 FOUR PART BIG STAR

LINE D
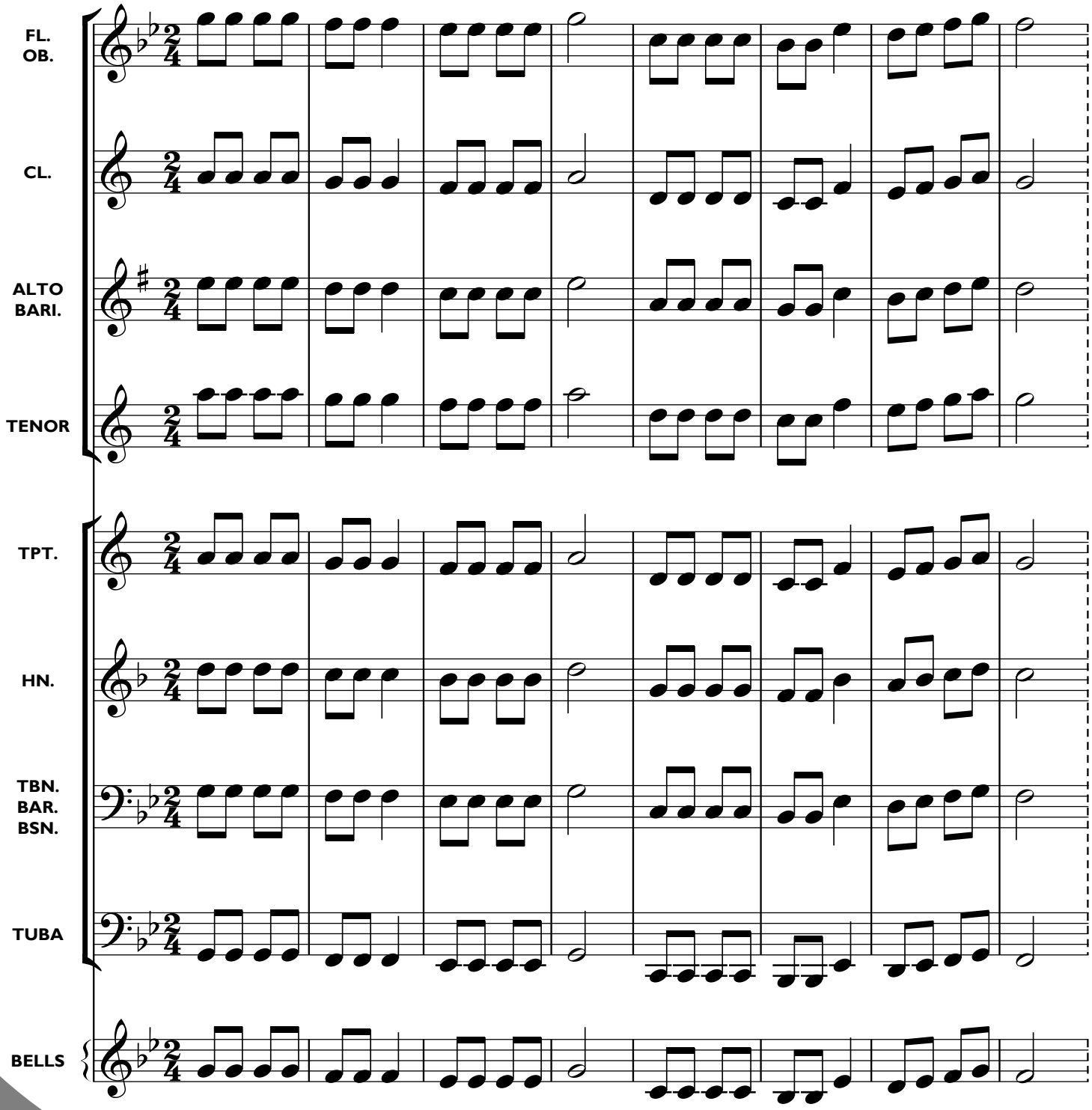


56 FOUR PART BIG STAR
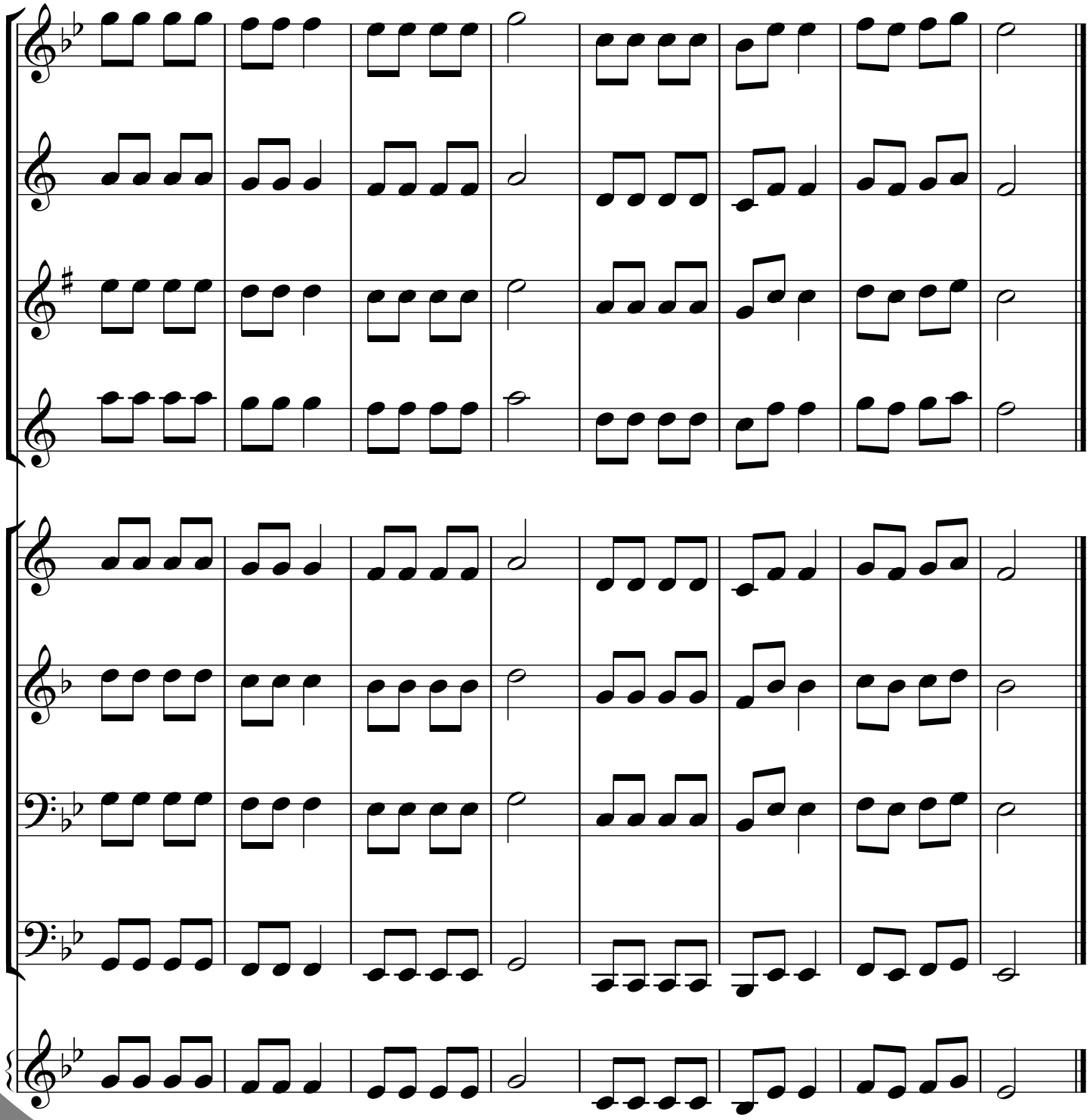
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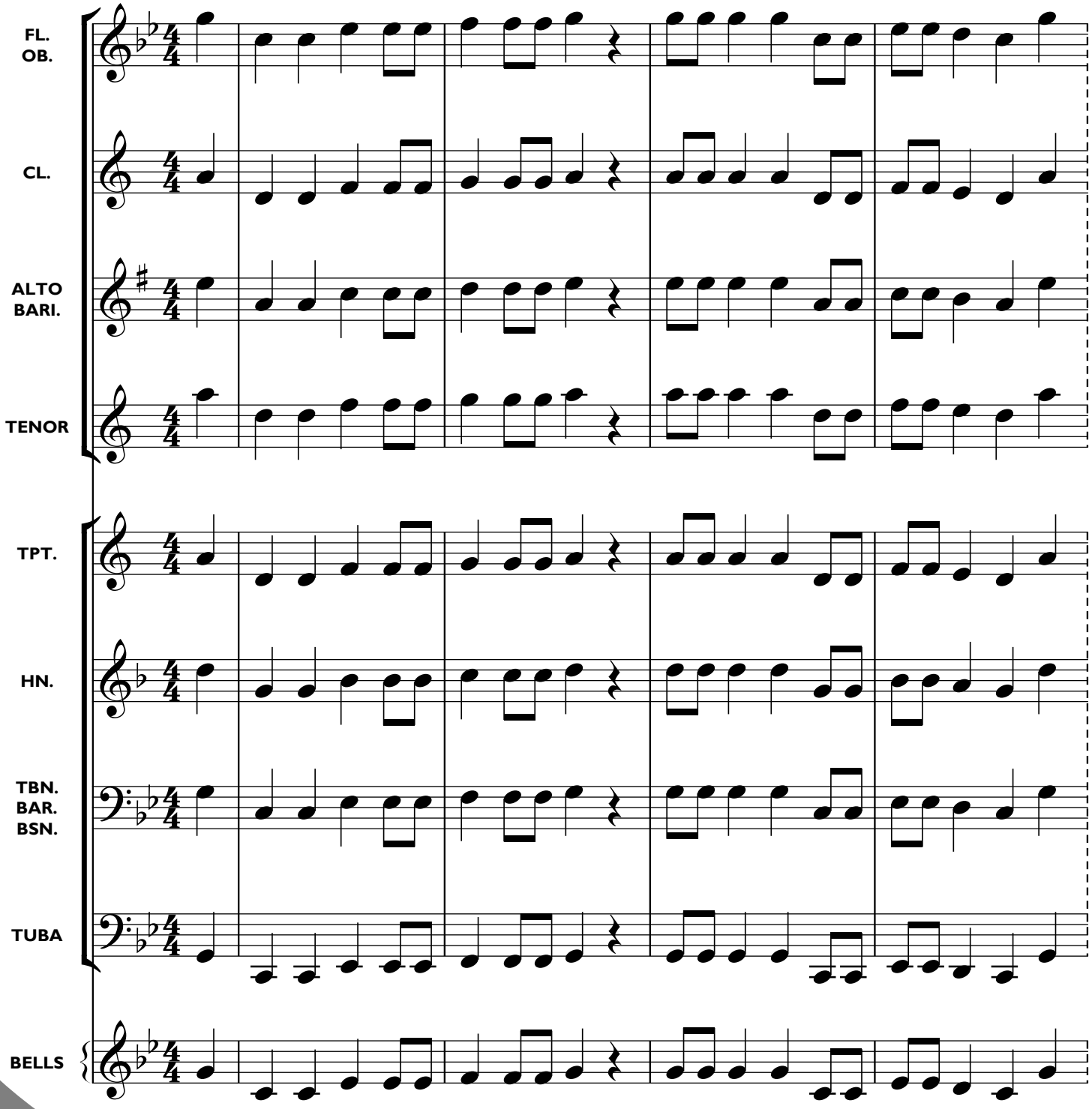


57 JOLLY OLD SAINT NICHOLAS
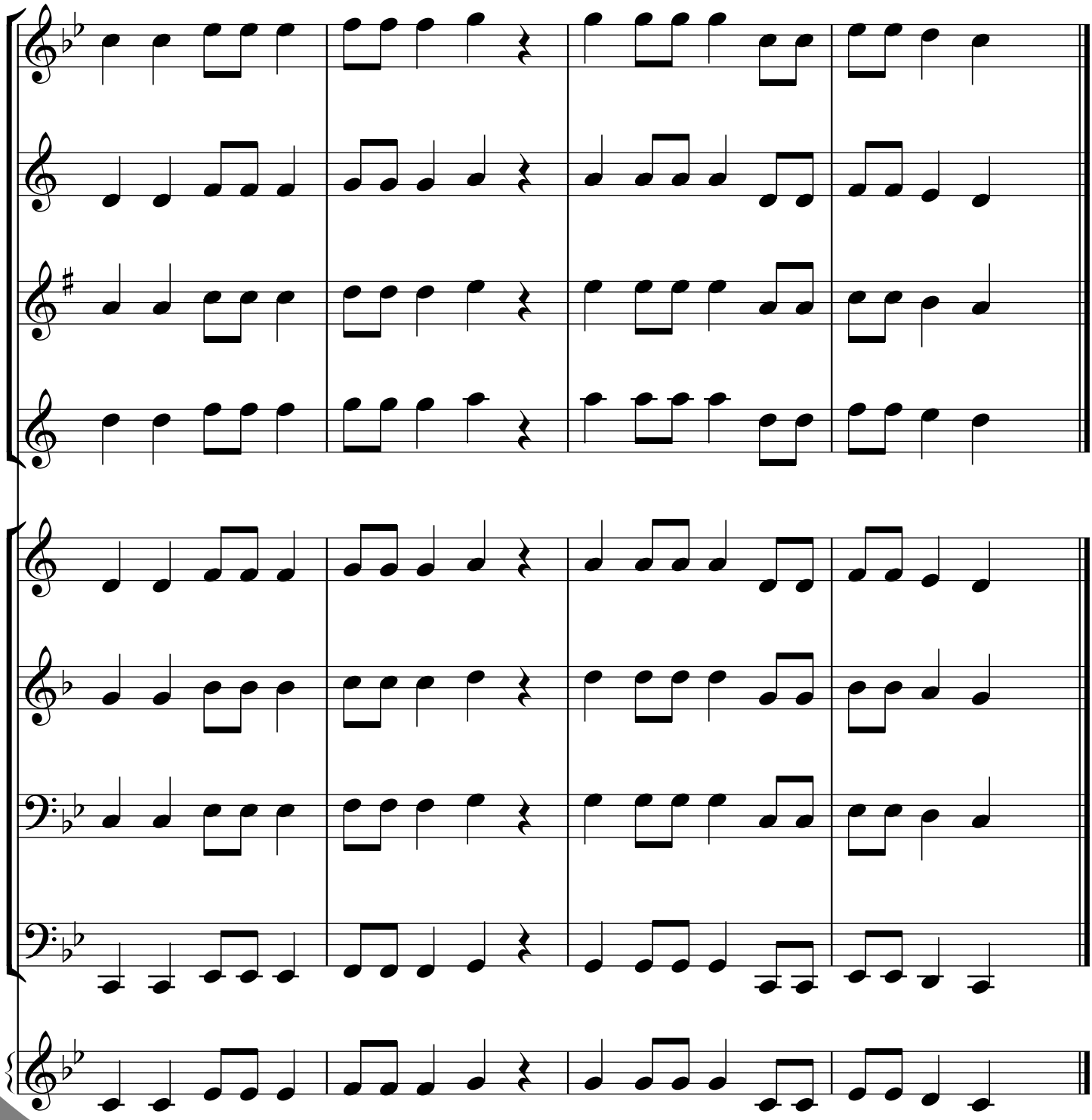


57 JOLLY OLD SAINT NICHOLAS (CONTINUED)
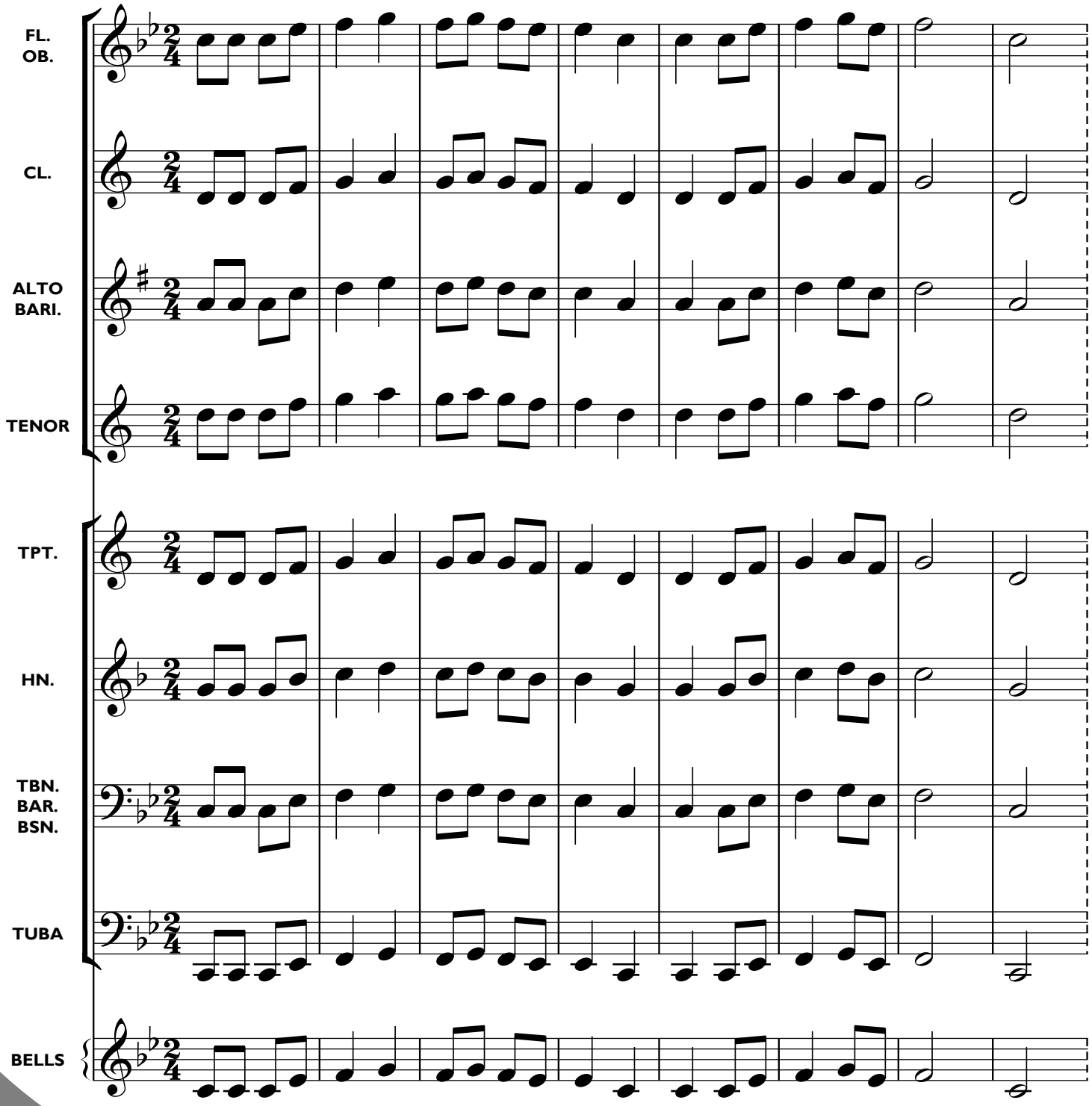


58 ERIE CANAL CAPERS
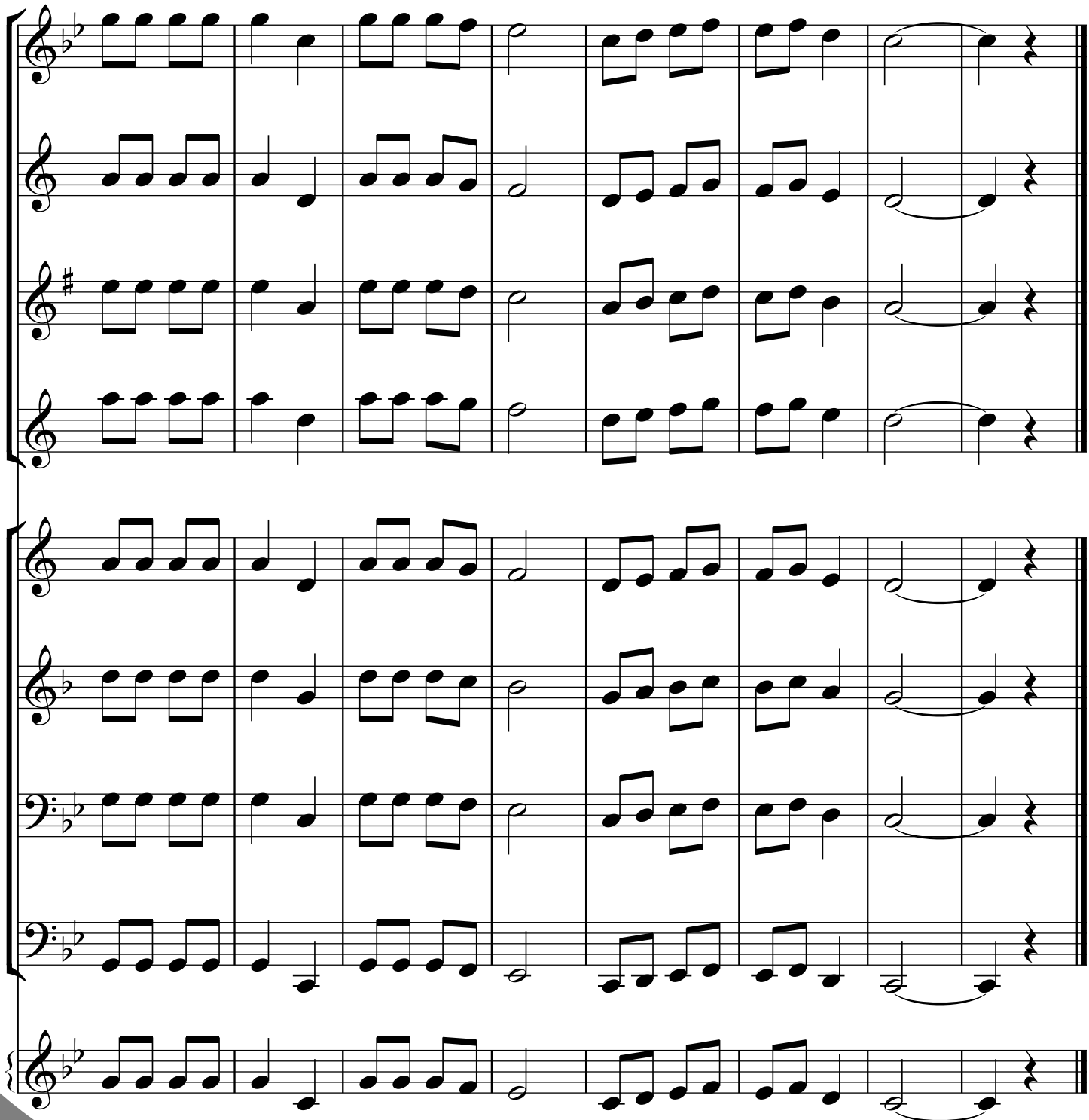


58 ERIE CANAL CAPERS (CONTINUED)



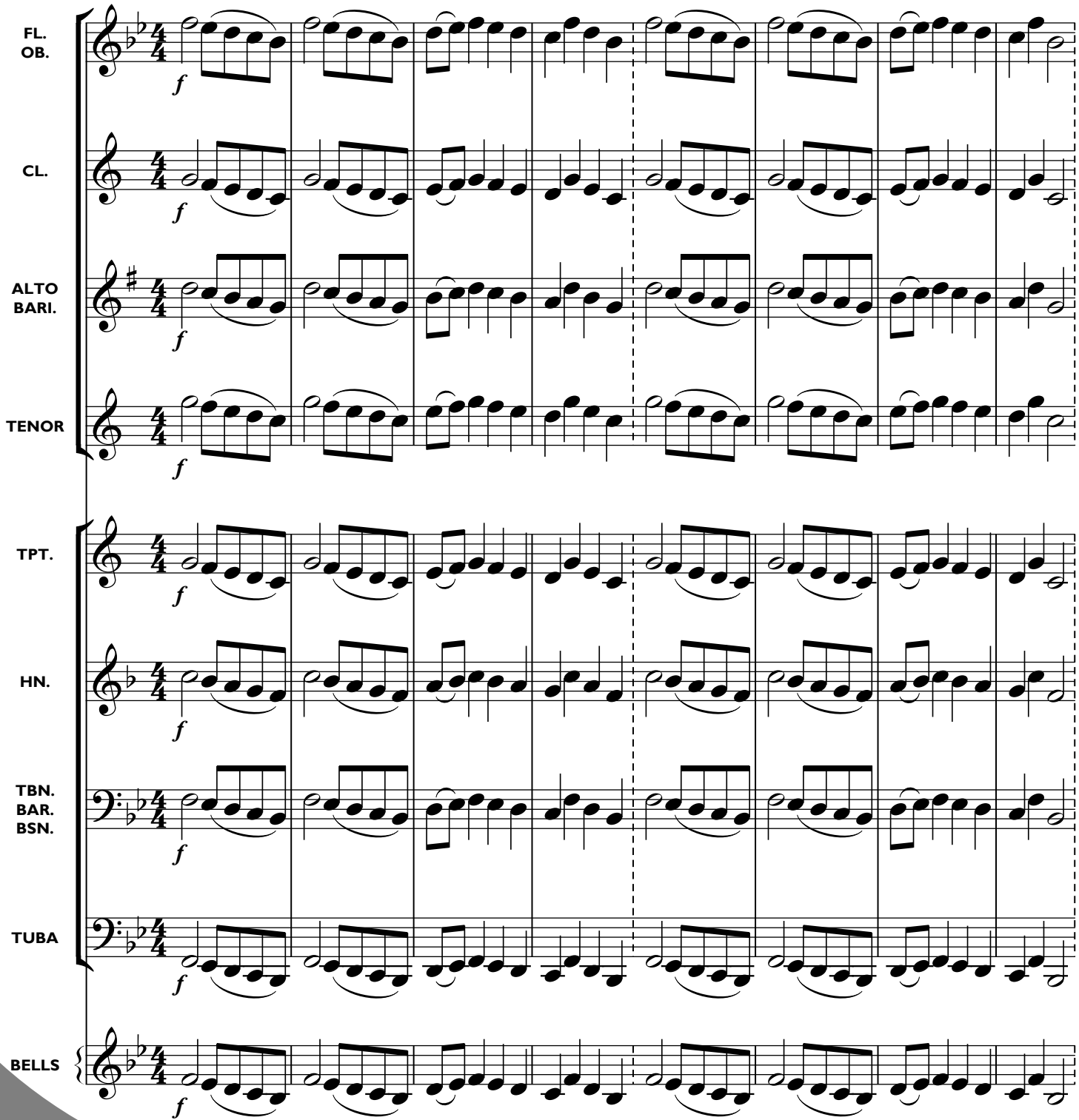
59 MING COURT
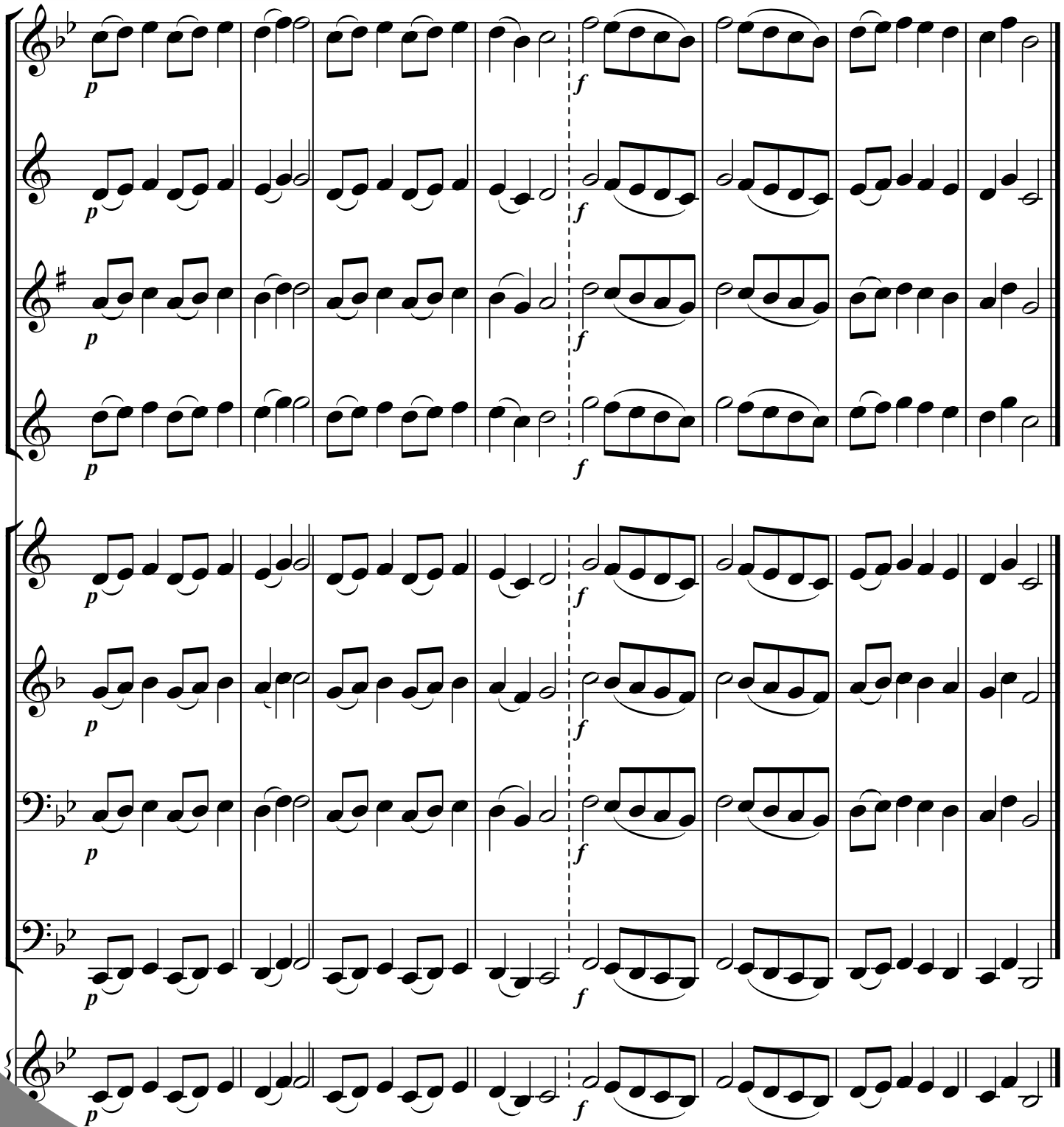


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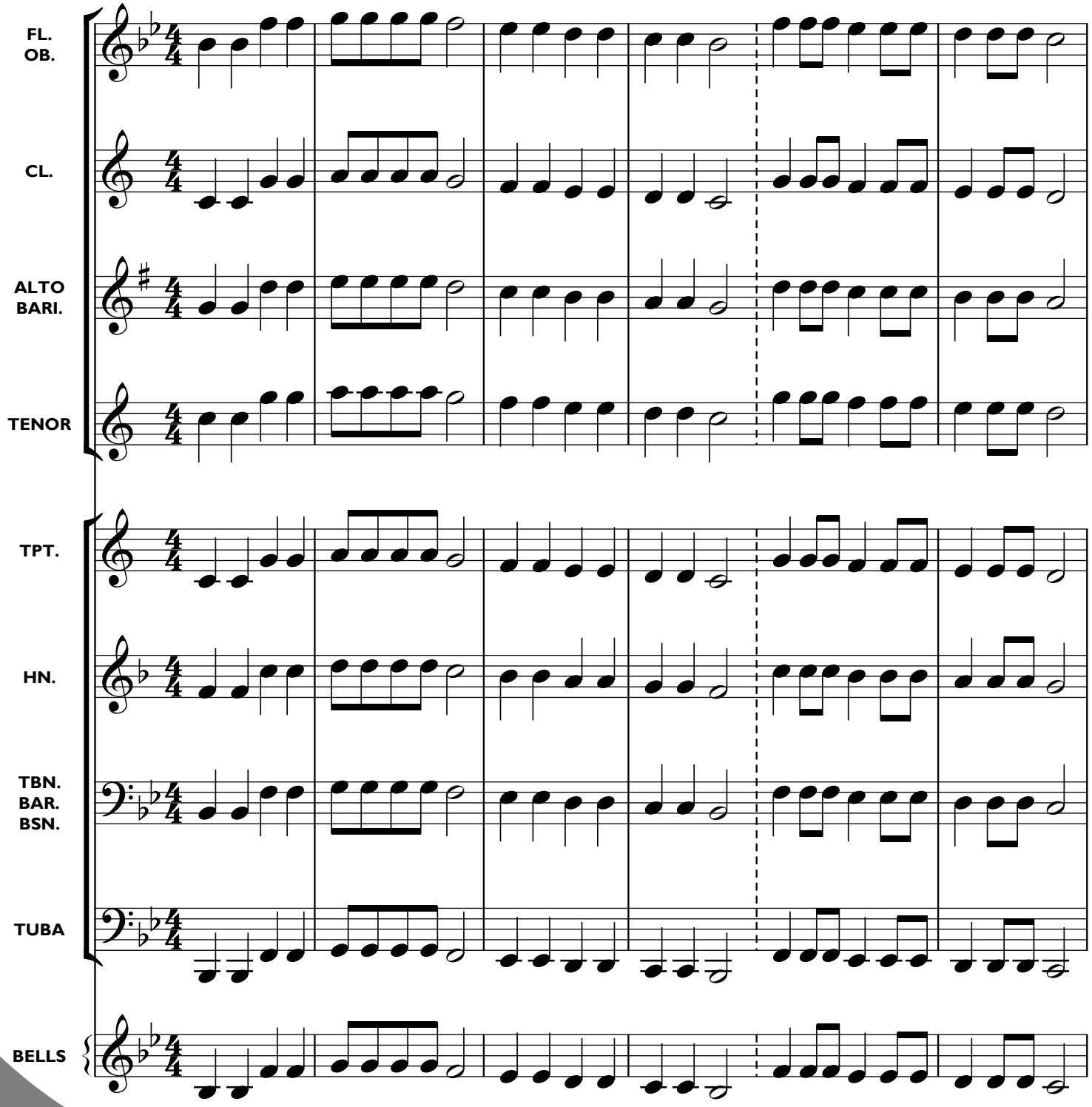


60 BACH'S MUSETTE
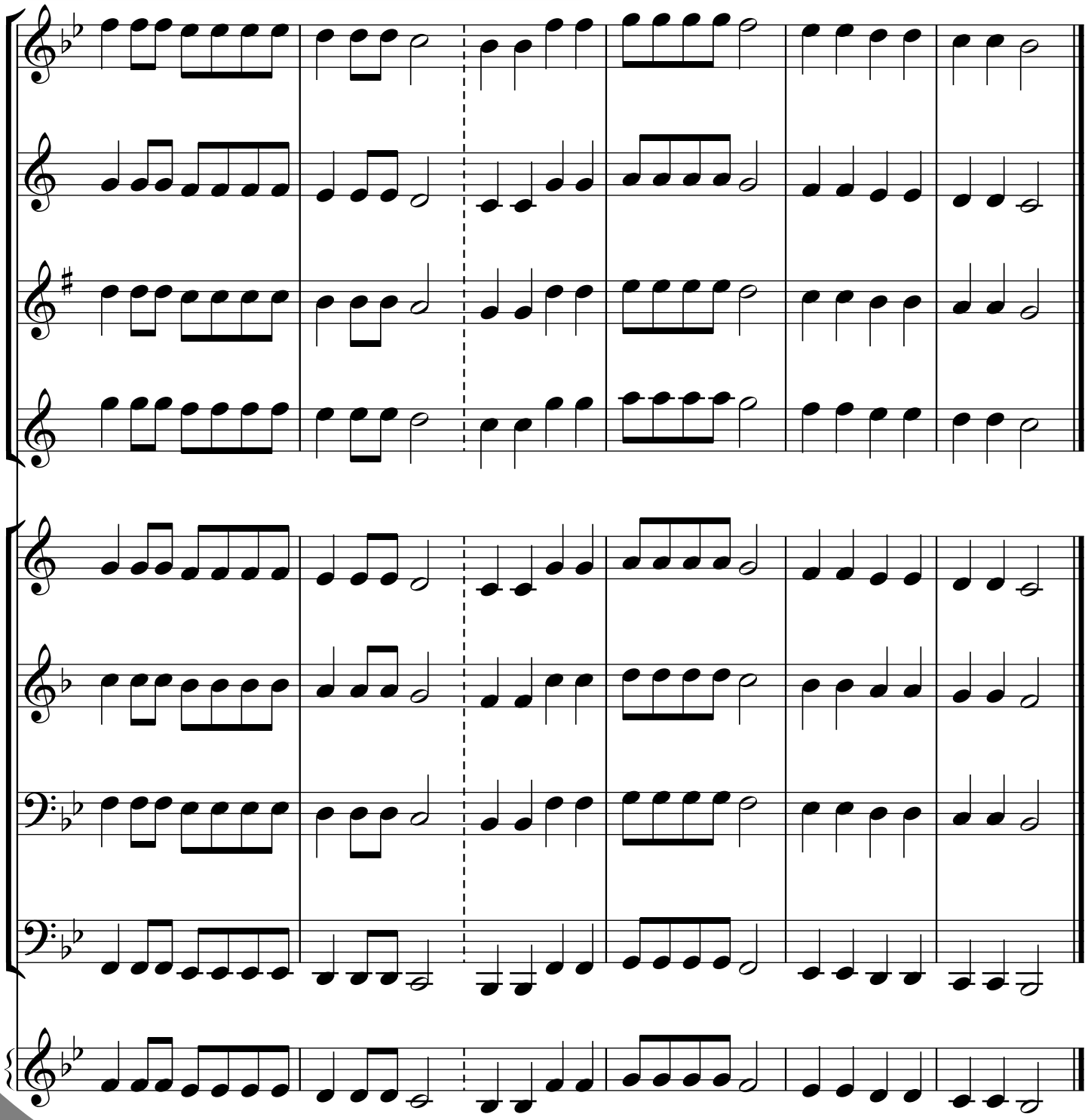


60 BACH'S MUSETTE (CONTINUED)
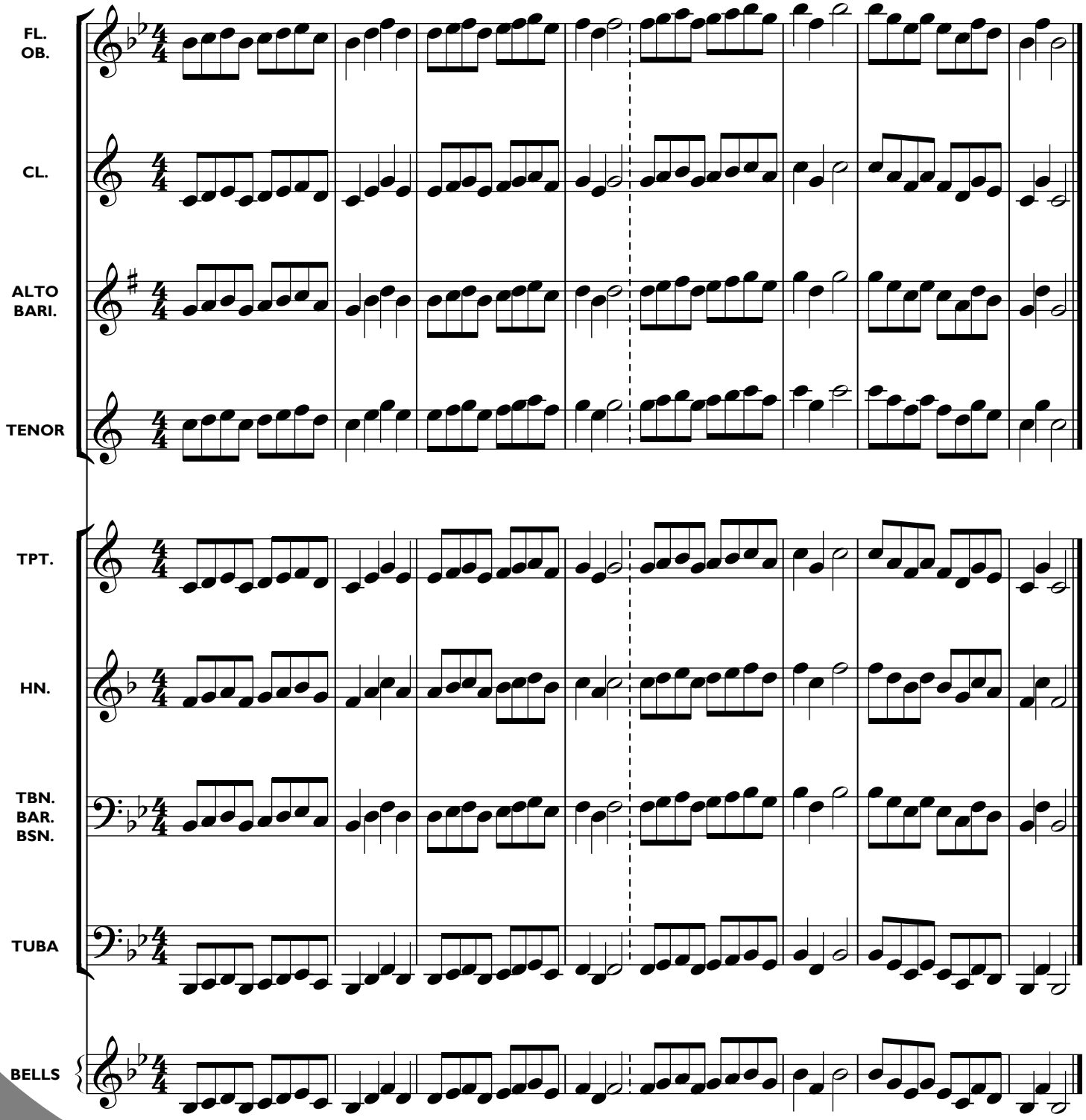


61 BAH BAH BLACK SHEEP



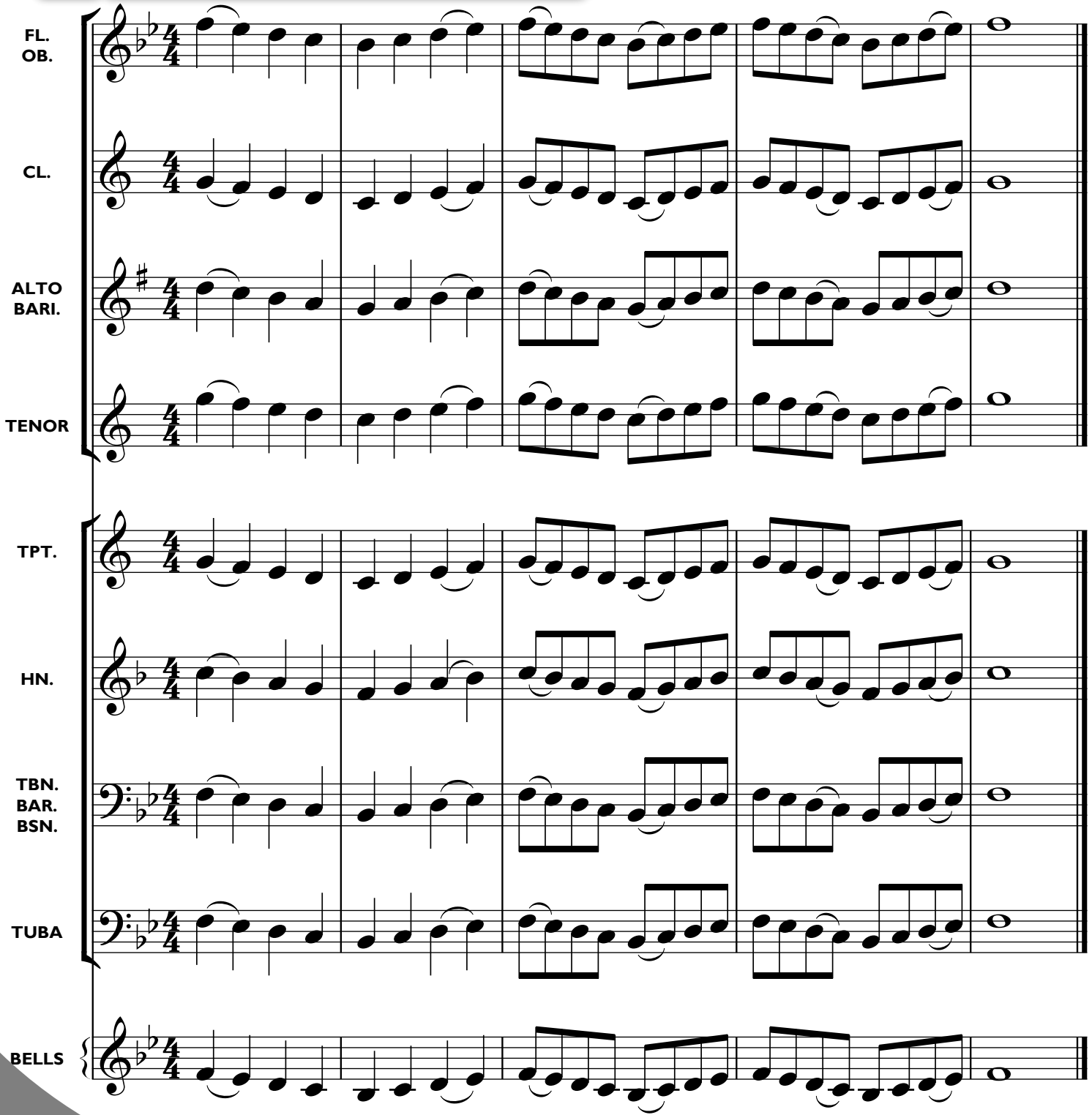
61 BAH BAH BLACK SHEEP (CONTINUED)
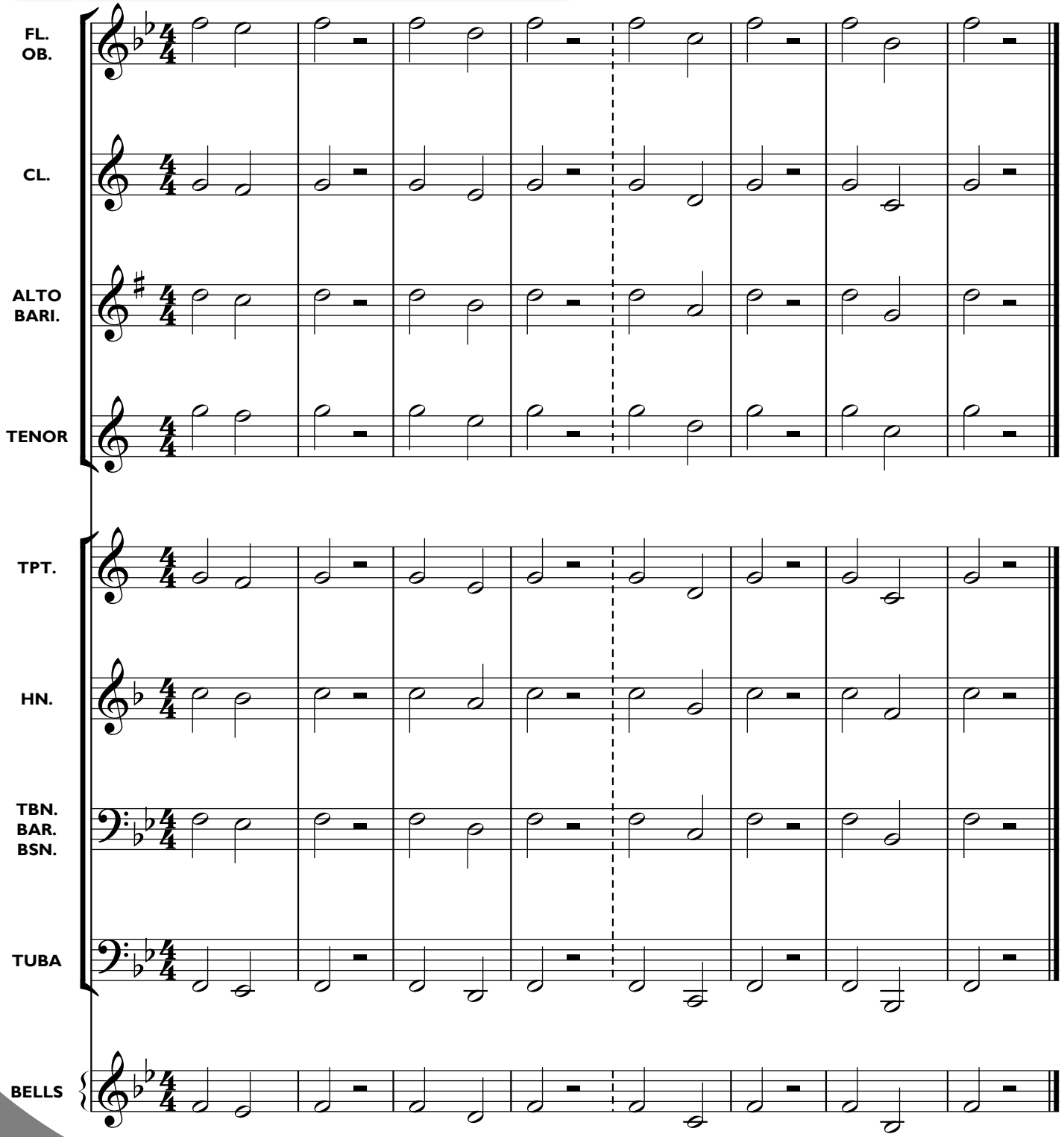


62 8 IN PLAY



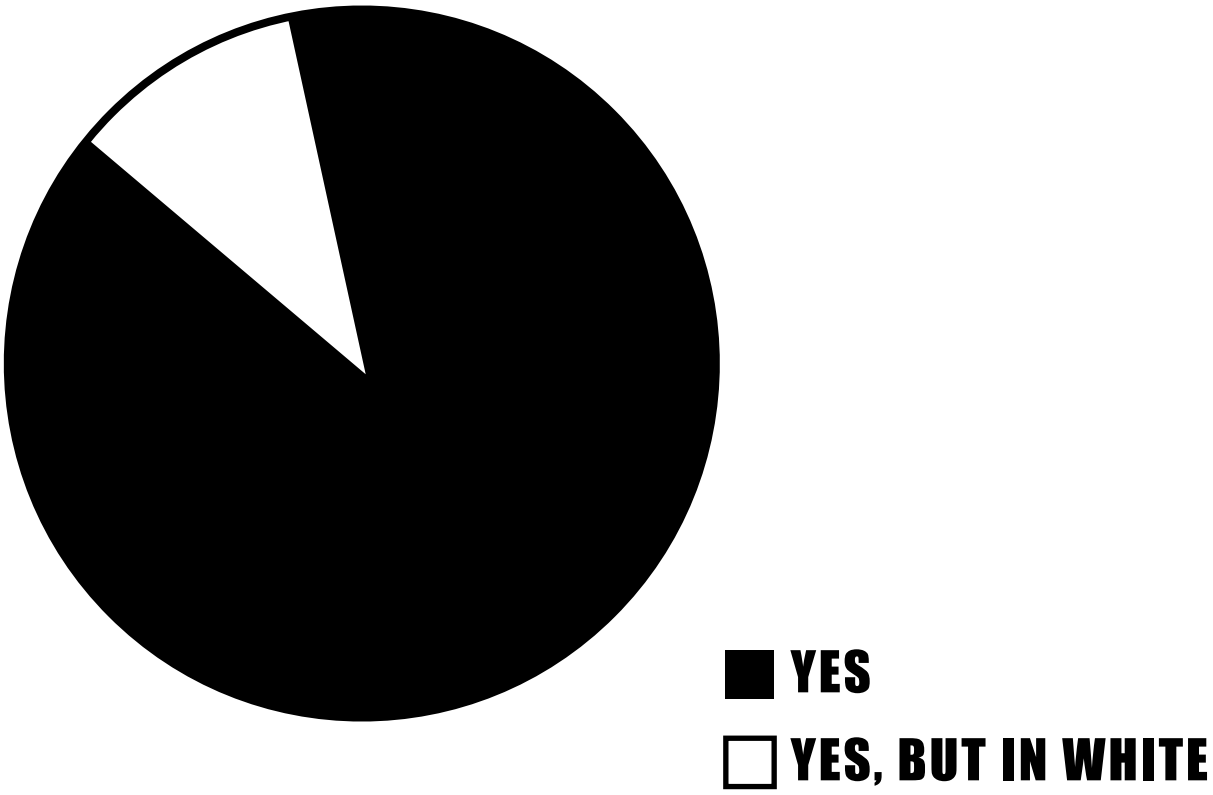
63 SLUR 2 TONGUE
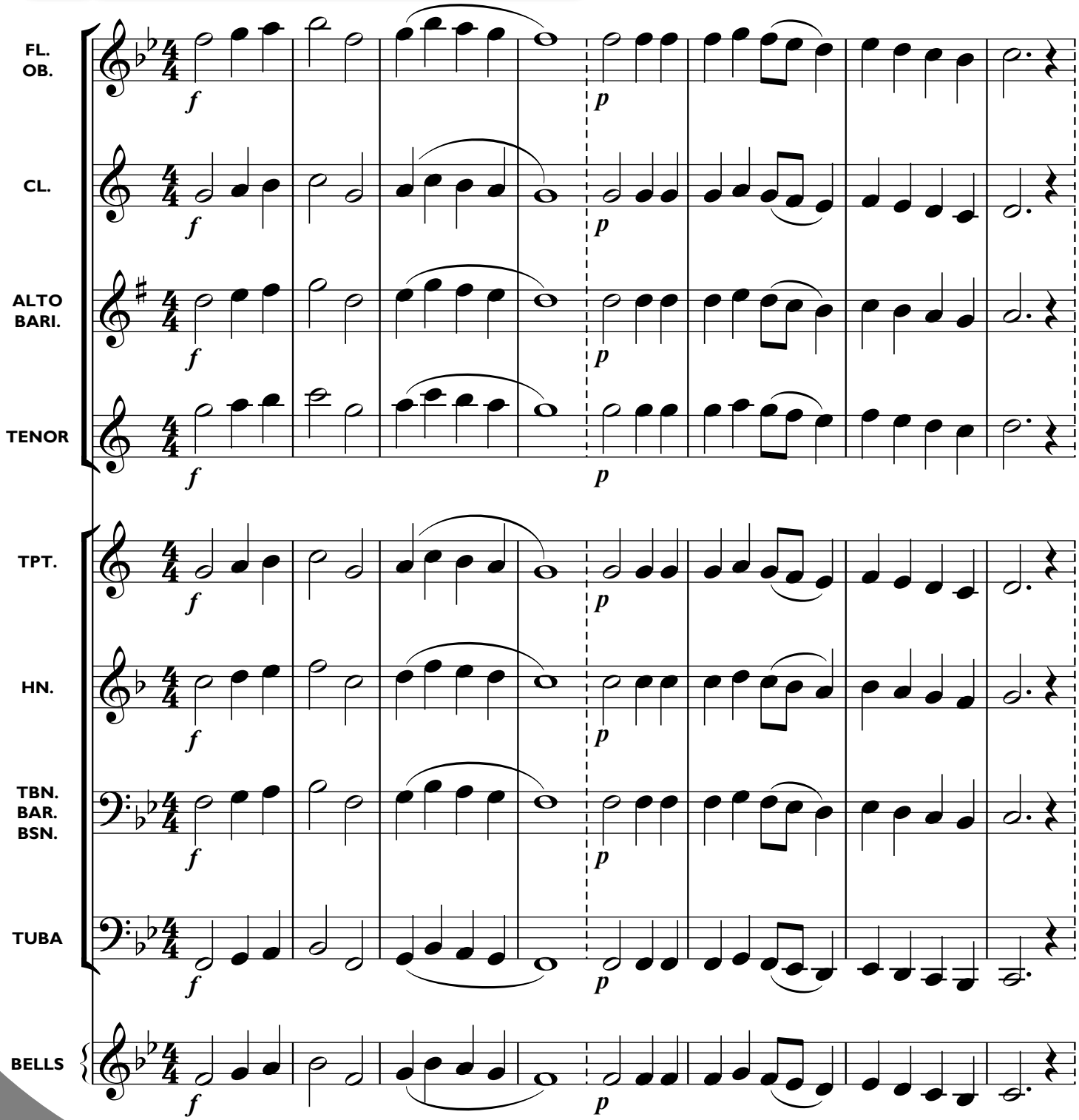


64 MISSION TONE CONTROL



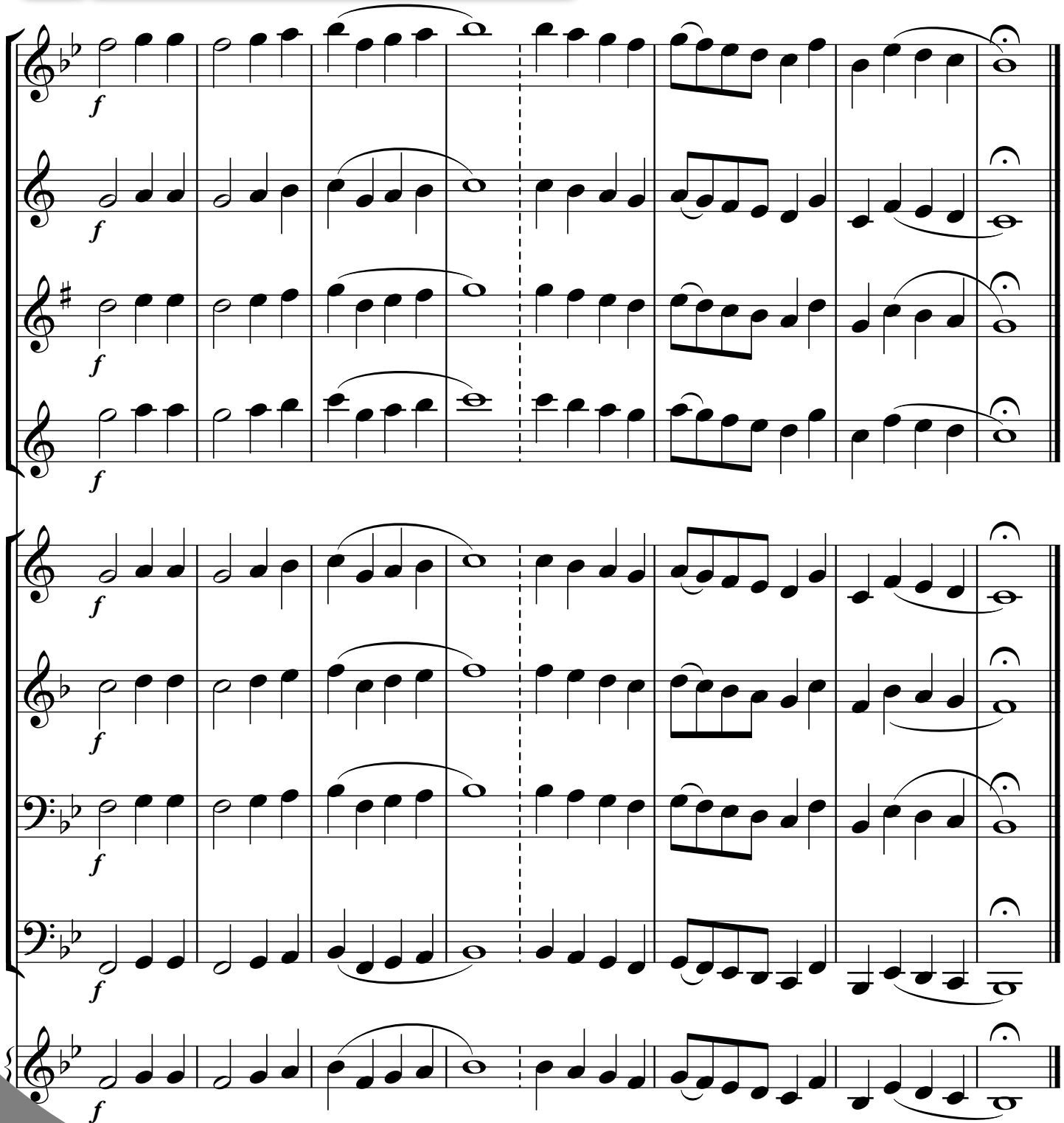
IS TROMBONE THE BEST INSTRUMENT?
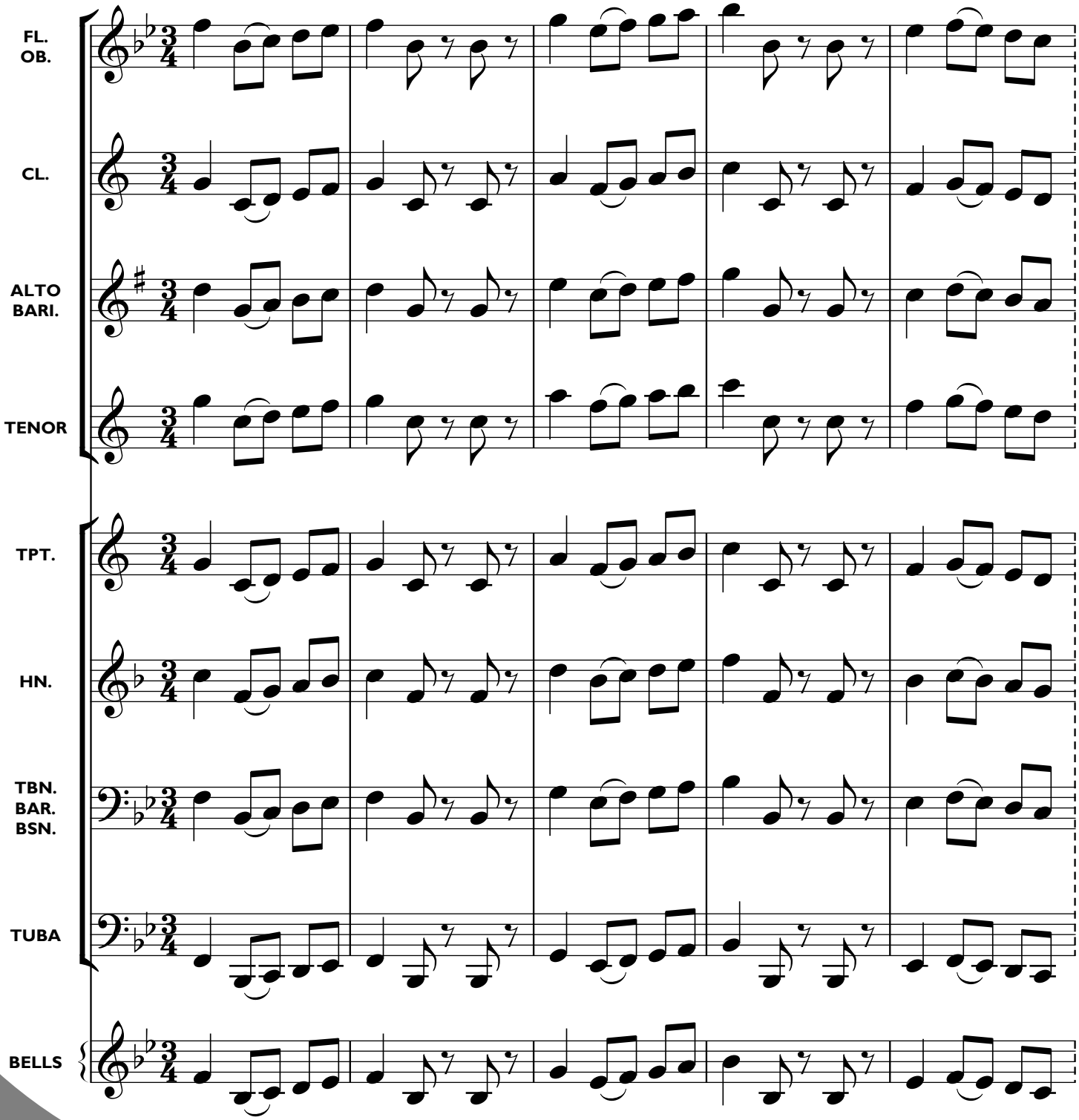


65 CHESTER
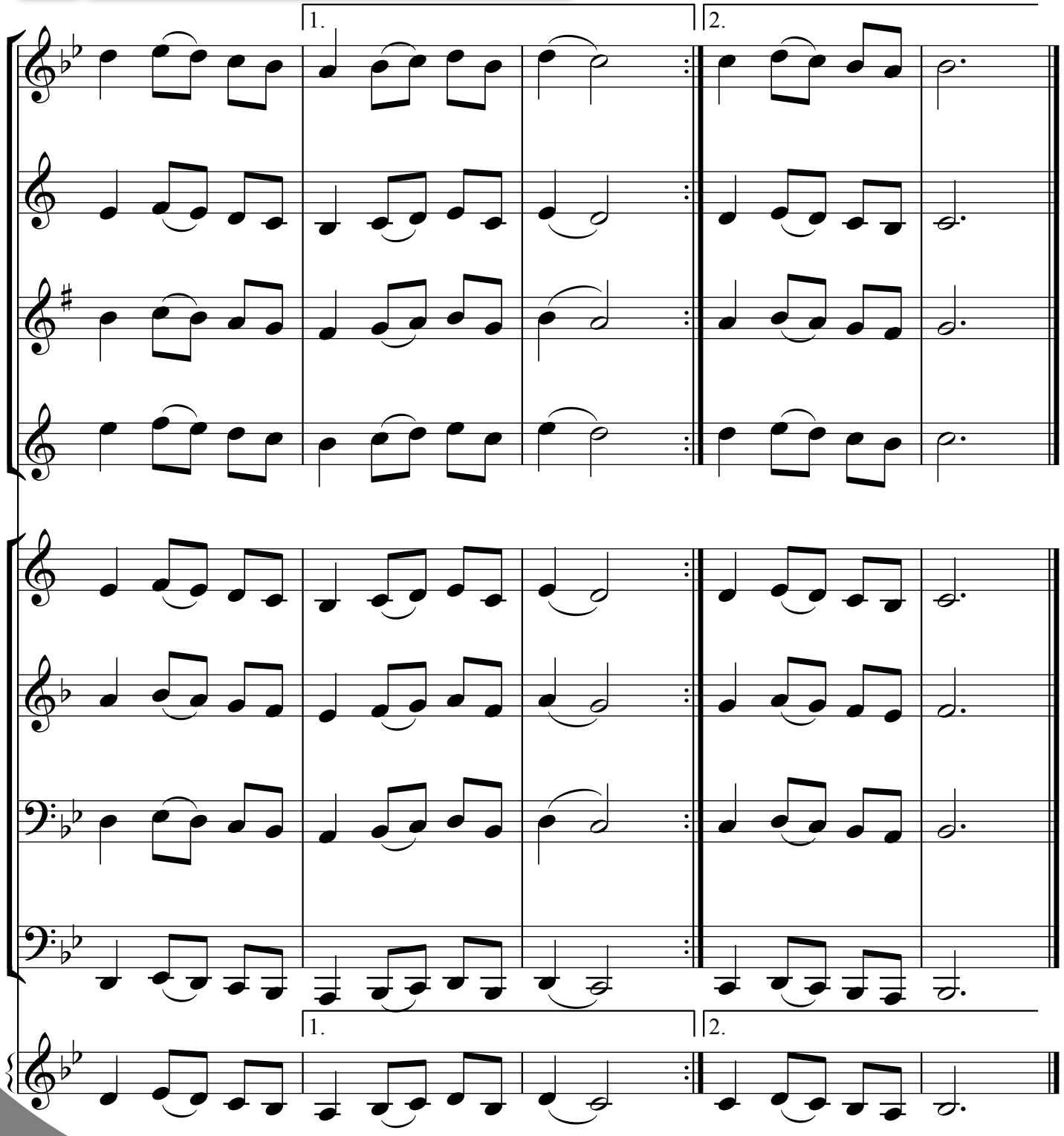


65 CHESTER (CONTINUED)



66 BACH'S MINUET
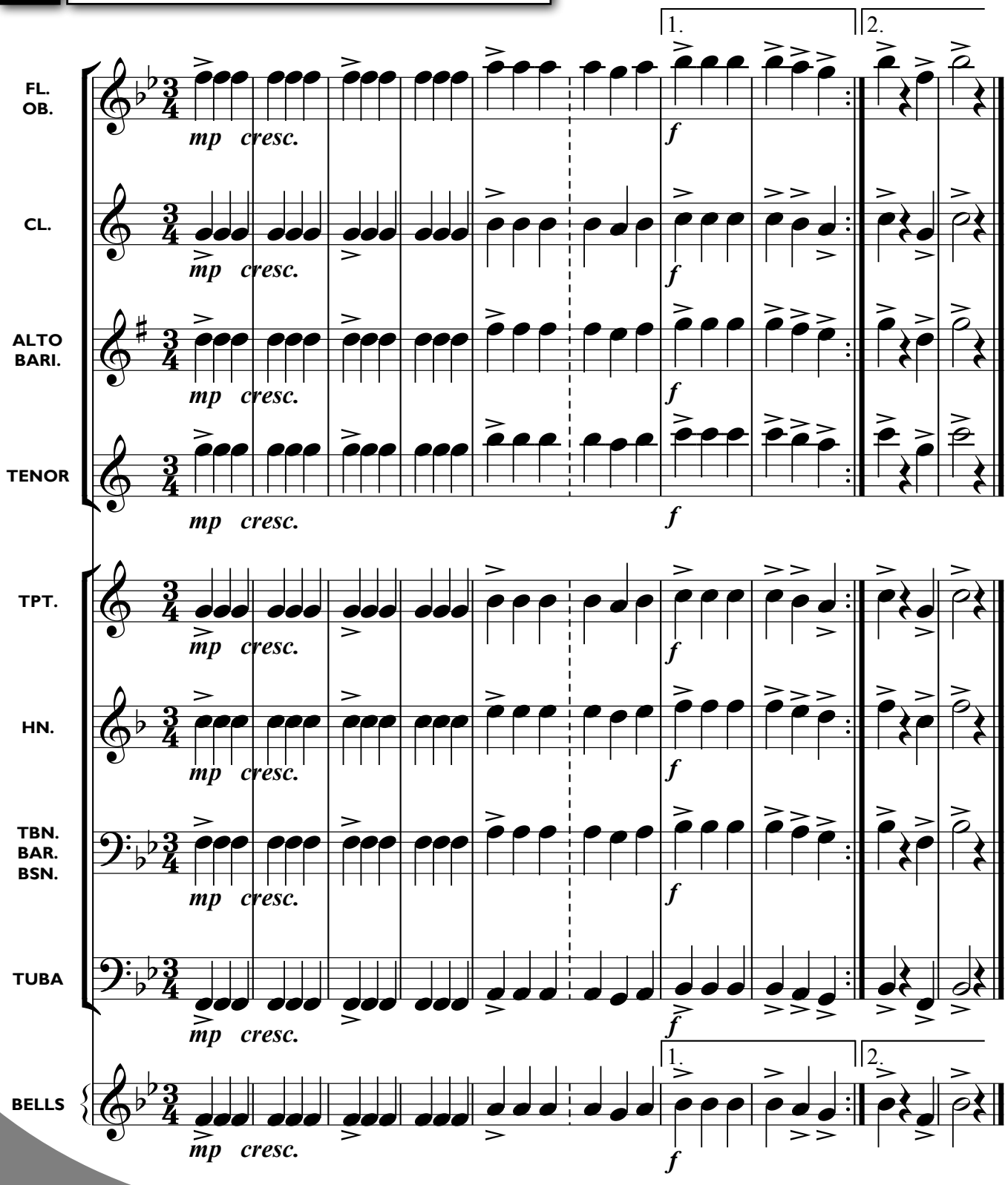


66 BACH'S MINUET (CONTINUED)
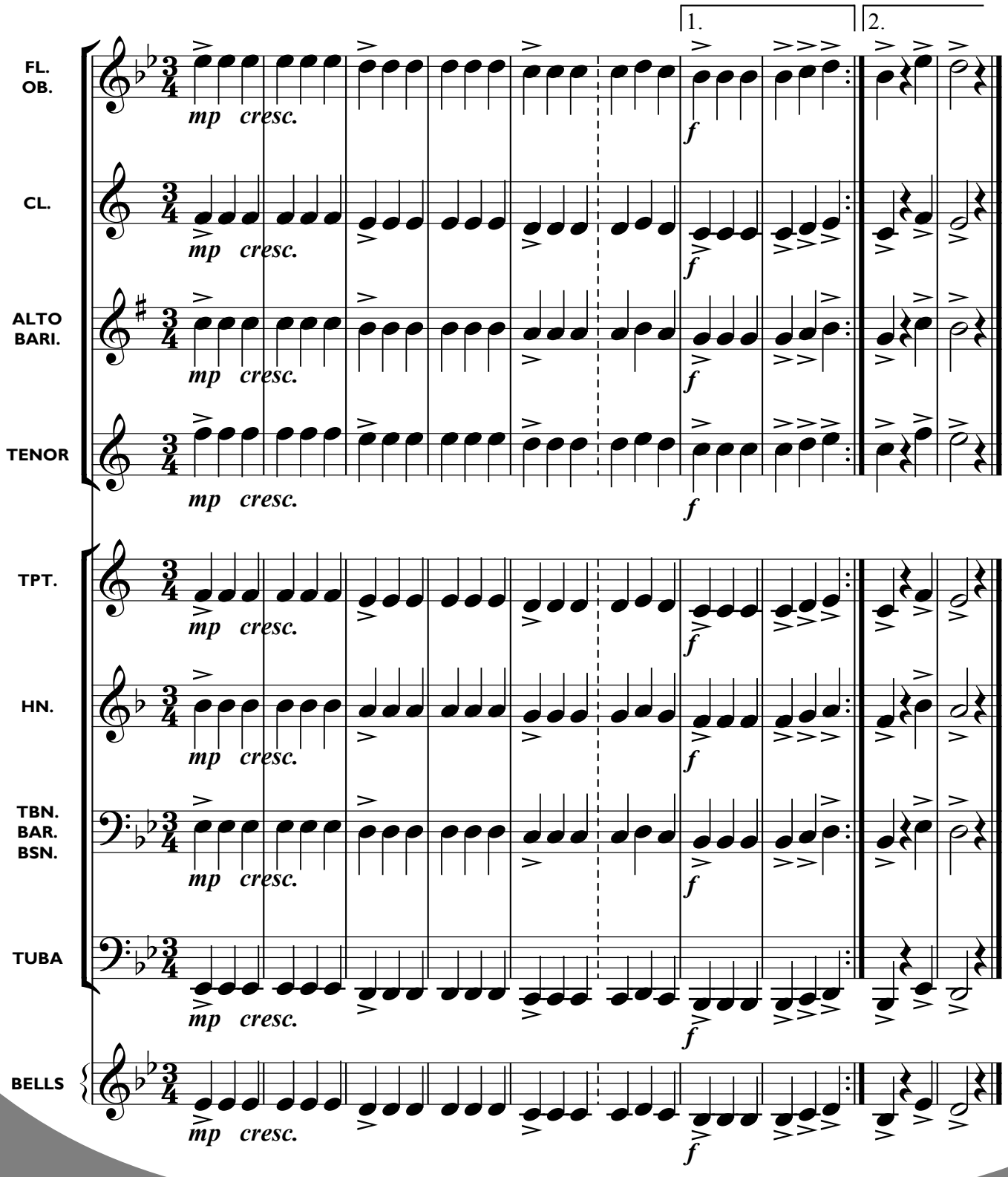


67 CHOP STICKS

LINE A
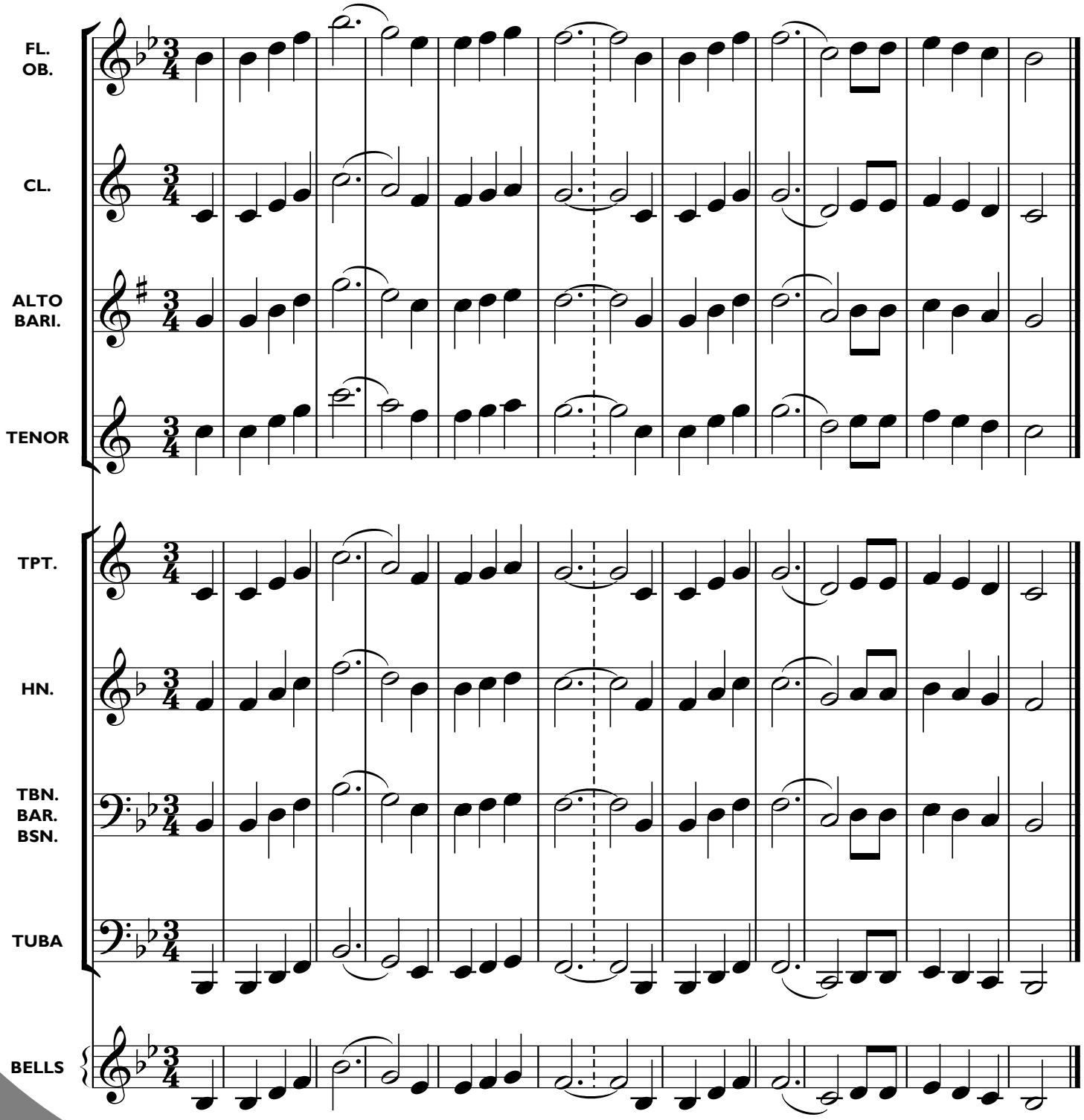


67 CHOP STICKS

LINE B



68 OLD SMOKY



BAND WISDOM

PLAYING A WRONG NOTE IS LIKE PEEING IN THE POOL...

It might not seem like a big problem, but everyone around you has to deal with it too!

BAD INTONATION IS LIKE BODY ODOR...
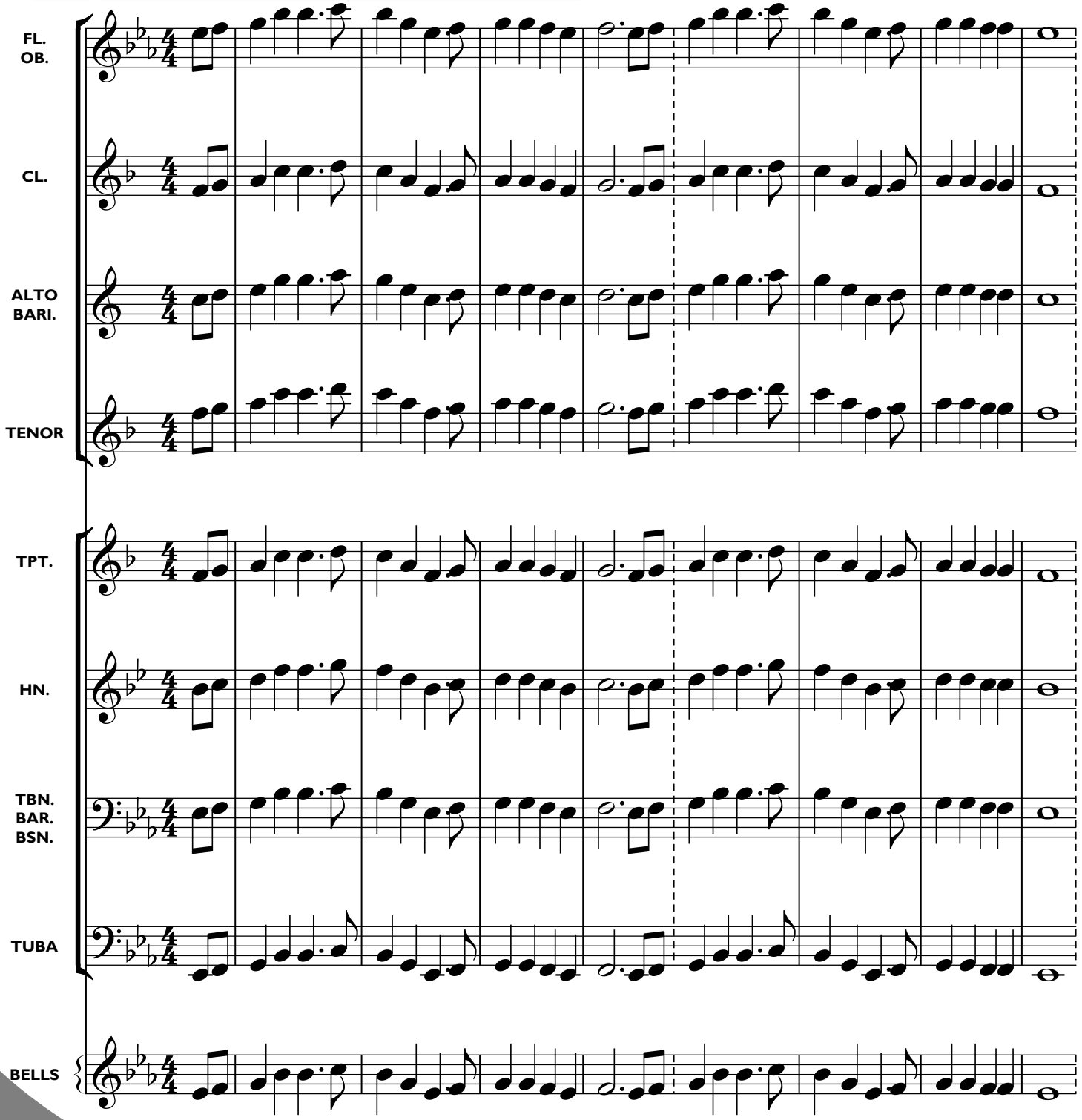
People may not tell you straight out that you have it but they won't want to be around you either!

PLAYING IN A REST IS LIKE STEPPING IN POOP...
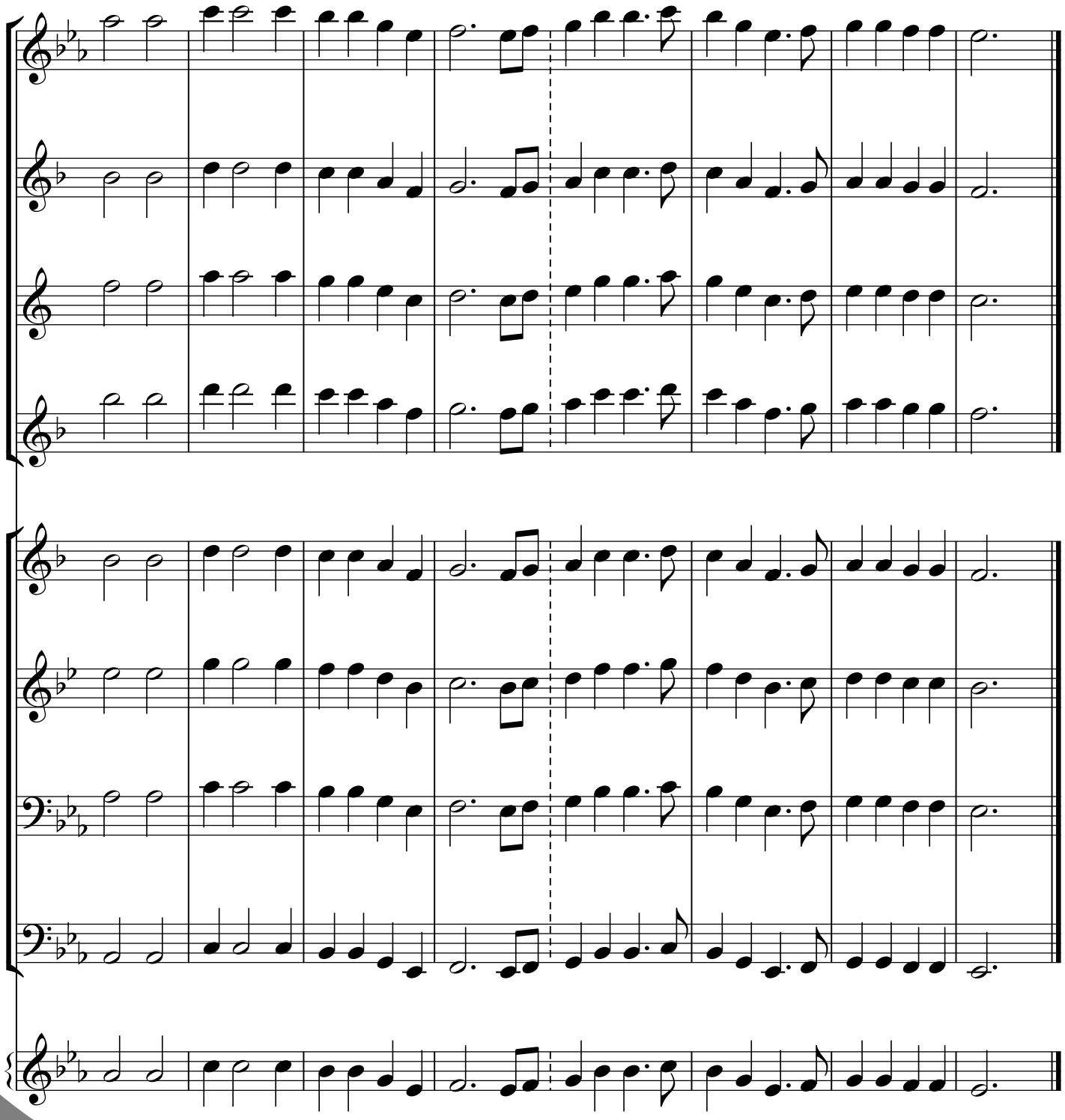
Everyone knows you did and the stench follows you around for a while!
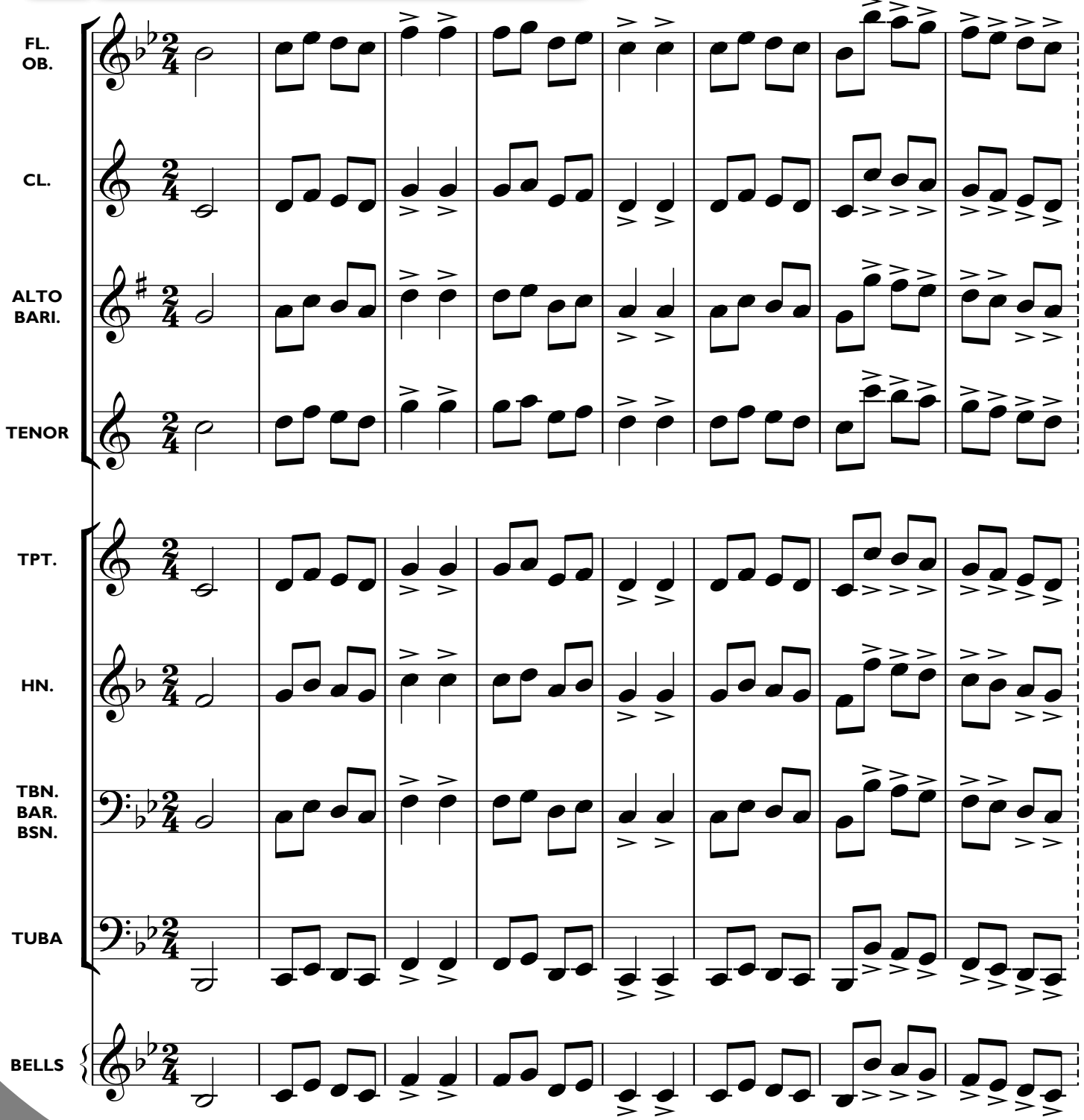


69 OH SUSANNA
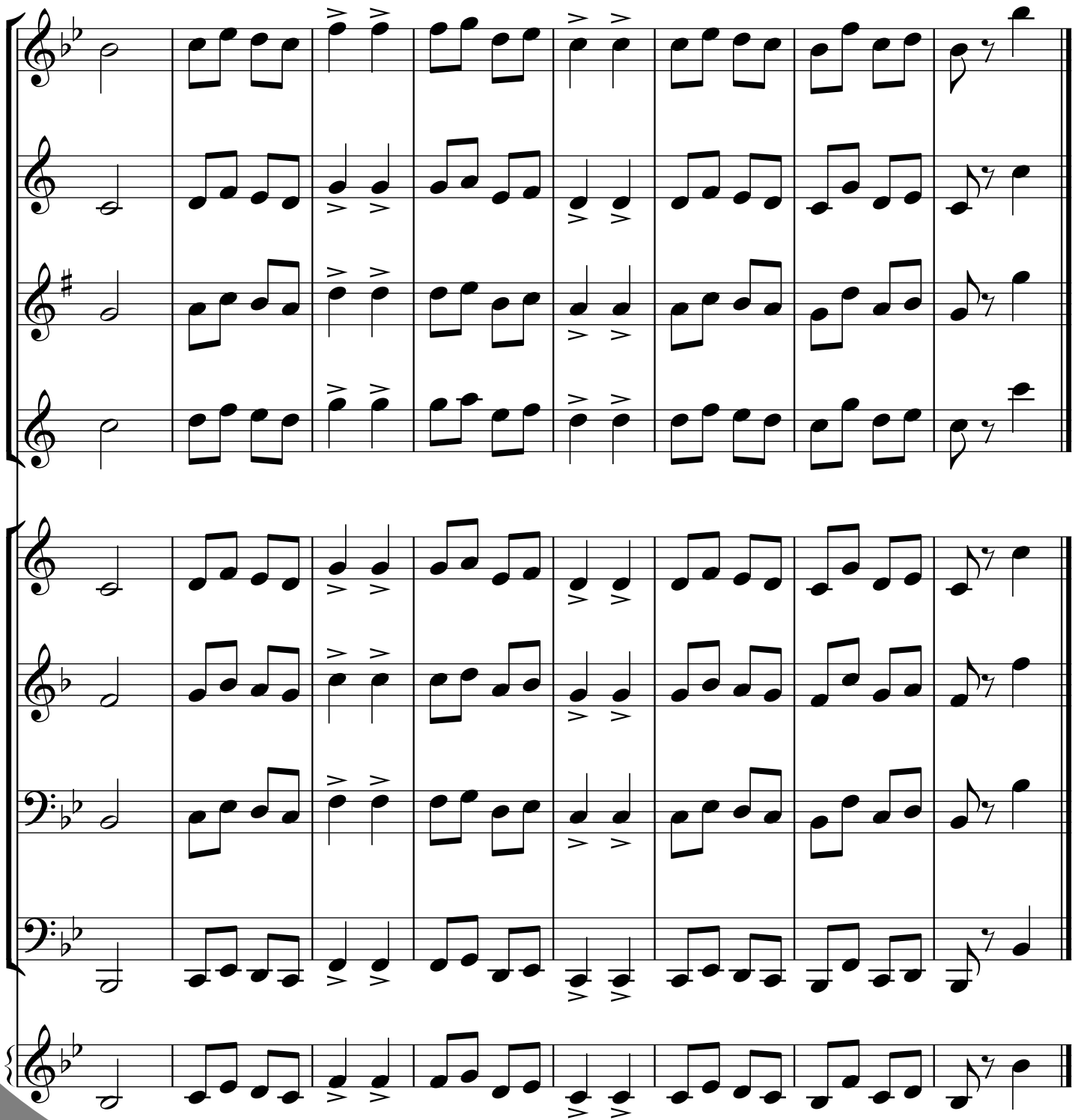


69 OH SUSANNA (CONTINUED)
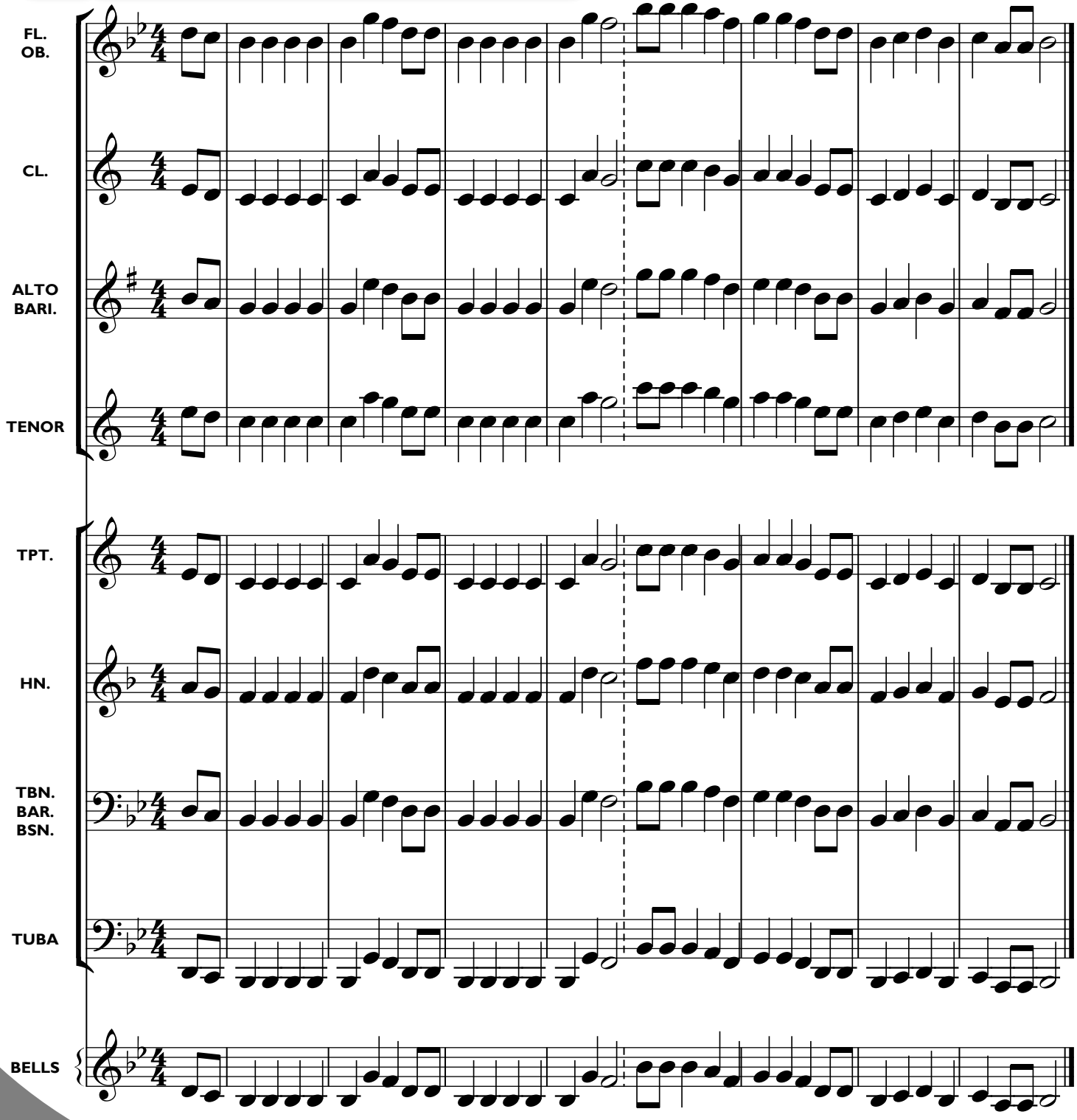


70 ORPHEUS DOWN BELOW



70 ORPHEUS DOWN BELOW (CONTINUED)



71 REUBEN & RACHEL



BEGINNING BAND MUSIC BOOK

WHY IS CONTINUING IN BAND IMPORTANT?

WHY IS CONTINUING IN BAND A GREAT IDEA?

- Band students on average receive higher scores on the SAT and ACT.
- More band students receive scholarships & awards than any other group.
- It enhances teamwork skills in a disciplined environment.

HOW DO UNIVERSITY ADMISSIONS VIEW BAND?

- They see music as a foreign language that you perform confidently.
- It is a sign of your integrity, time management, and commitment.
- Universities do not want to see students who bounce around from elective class to elective class; never really devoting themselves to a single interest for their high school career.

SHOWING INVOLVEMENT IN CAMPUS LIFE.

- You invest yourself in campus life while showing loyalty and school spirit.
- Universities like USC and Michigan have a very loyal school spirit atmosphere where alumni are still active in university life by donating money, attending performances, and sporting events.
- Being in band at the high school level builds that spirit of loyalty to the school.

DEMONSTRATING COMMITMENT & DEDICATION!

- It's waking up early so you can do an extra rehearsal.
- It's staying after school to practice.
- It's rehearsing or going to competitions on a Saturday.
- It's taking your homework with you to football games or competitions.
- This is the exact commitment & dedication that universities want to see!

OTHER THINGS YOU SHOULD KNOW:
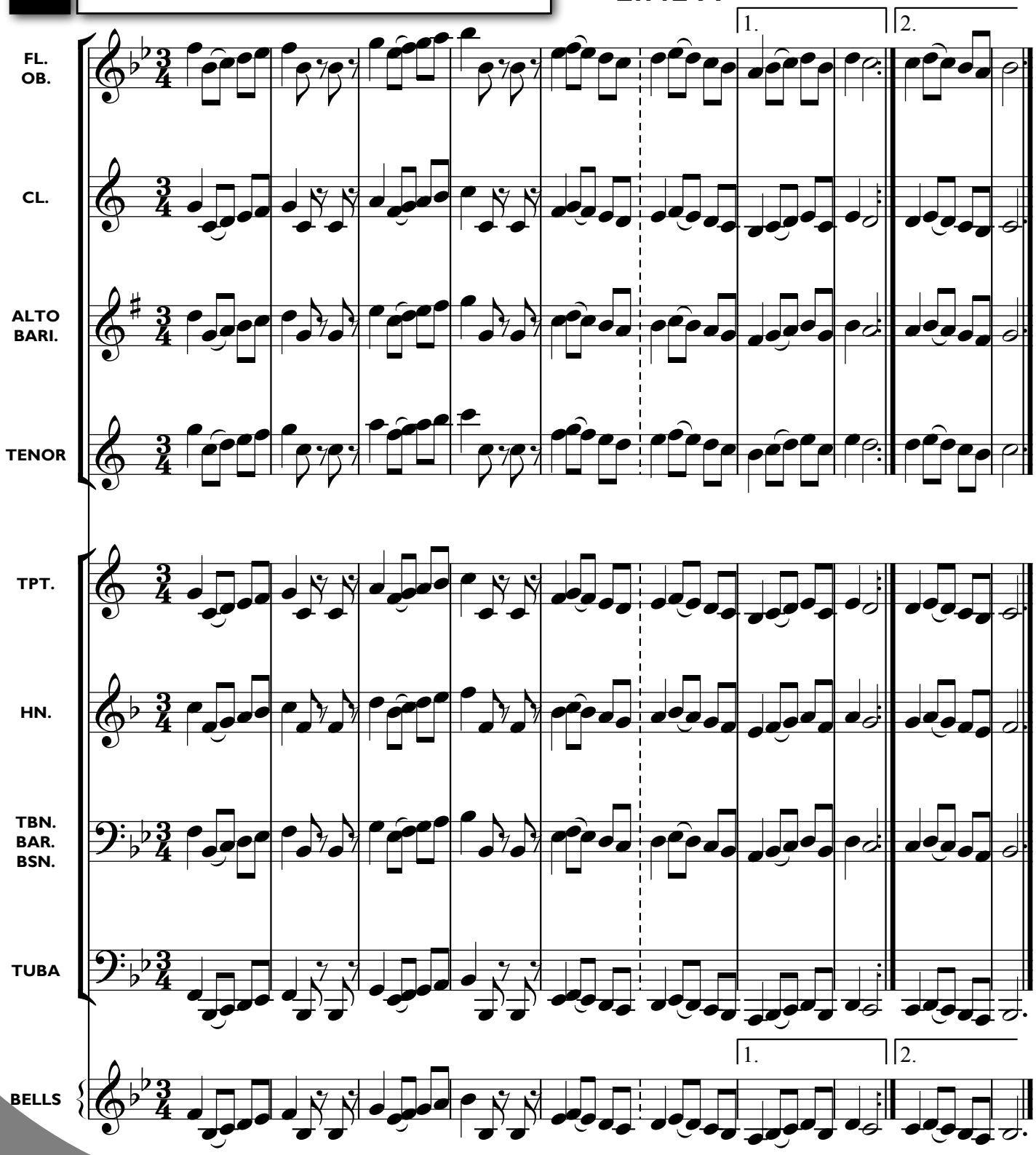
- 66% of all music majors applying to medical school are accepted.
- There are 5x as many scholarships for academics than sports.
- Universities view music students academically above average.
- A survey of Fortune 500 CEOs, 60% of CEOs had a music background.

NO MATTER THE HIGH SCHOOL, JUST JOIN BAND!

- Students are always able to be in band all 4 years & take all the necessary AP classes for college.
- Top students around the nation manage to do it, that means you can too.
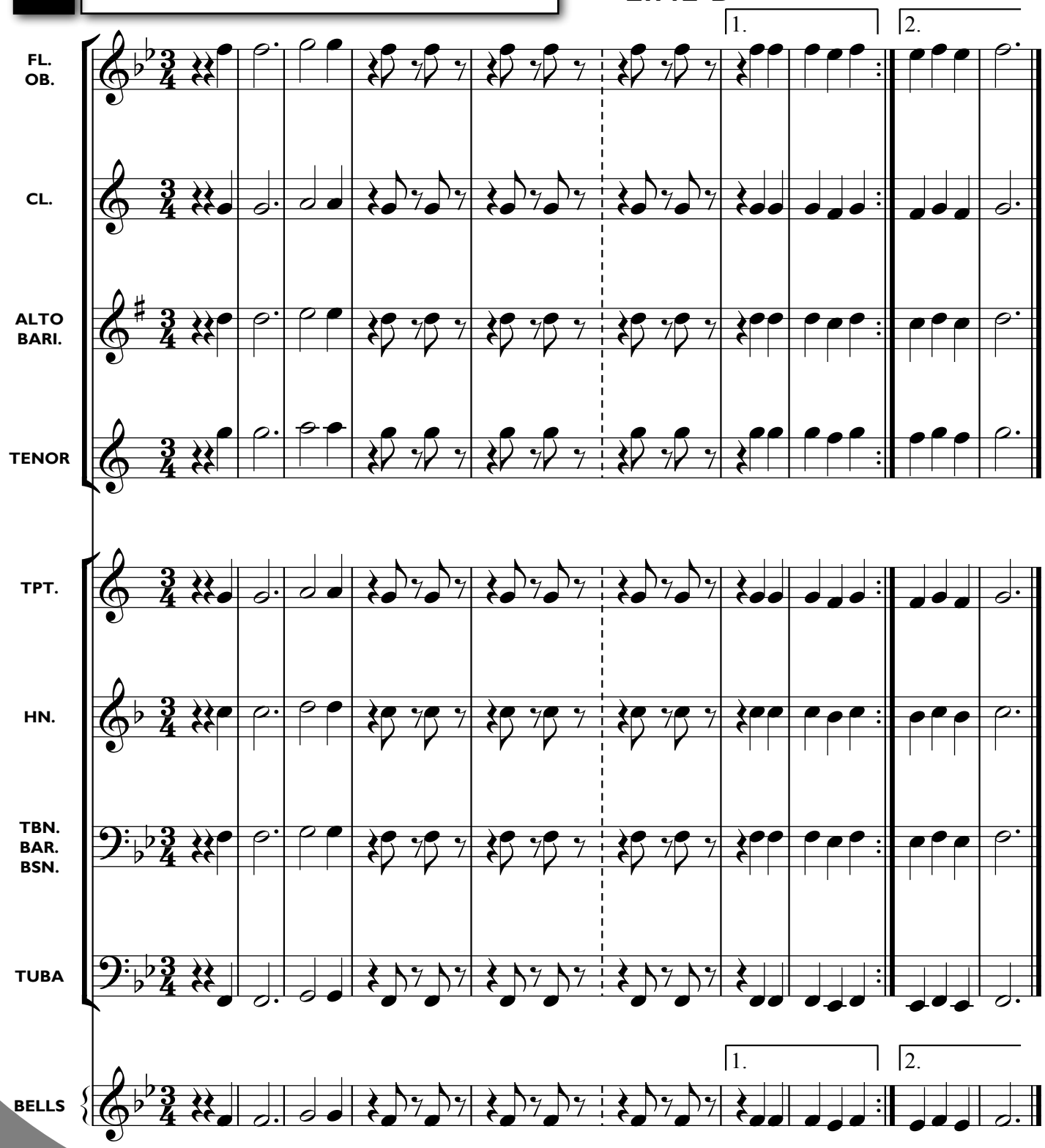
72 FOUR PART MINUET

LINE A
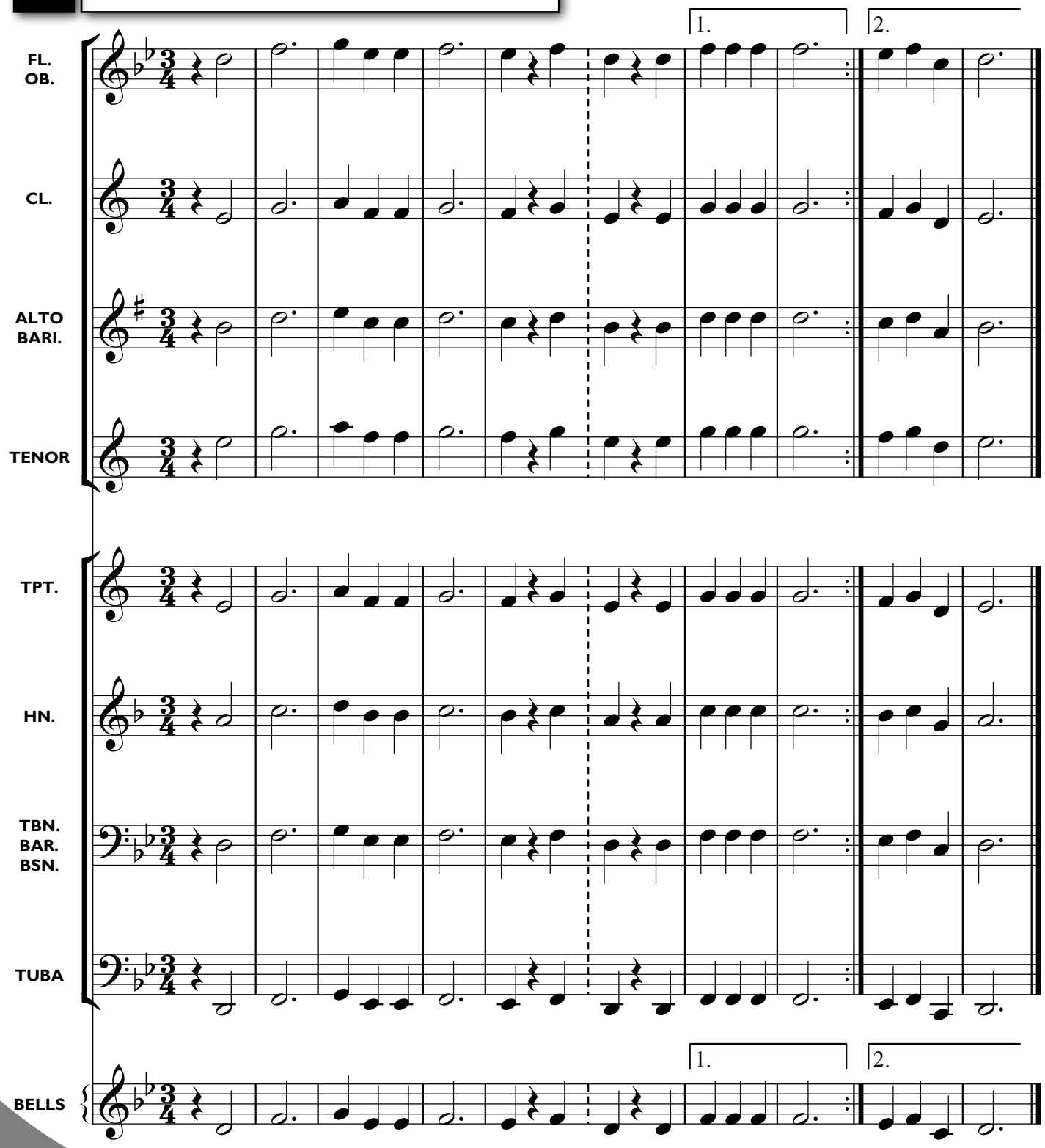


72 FOUR PART MINUET

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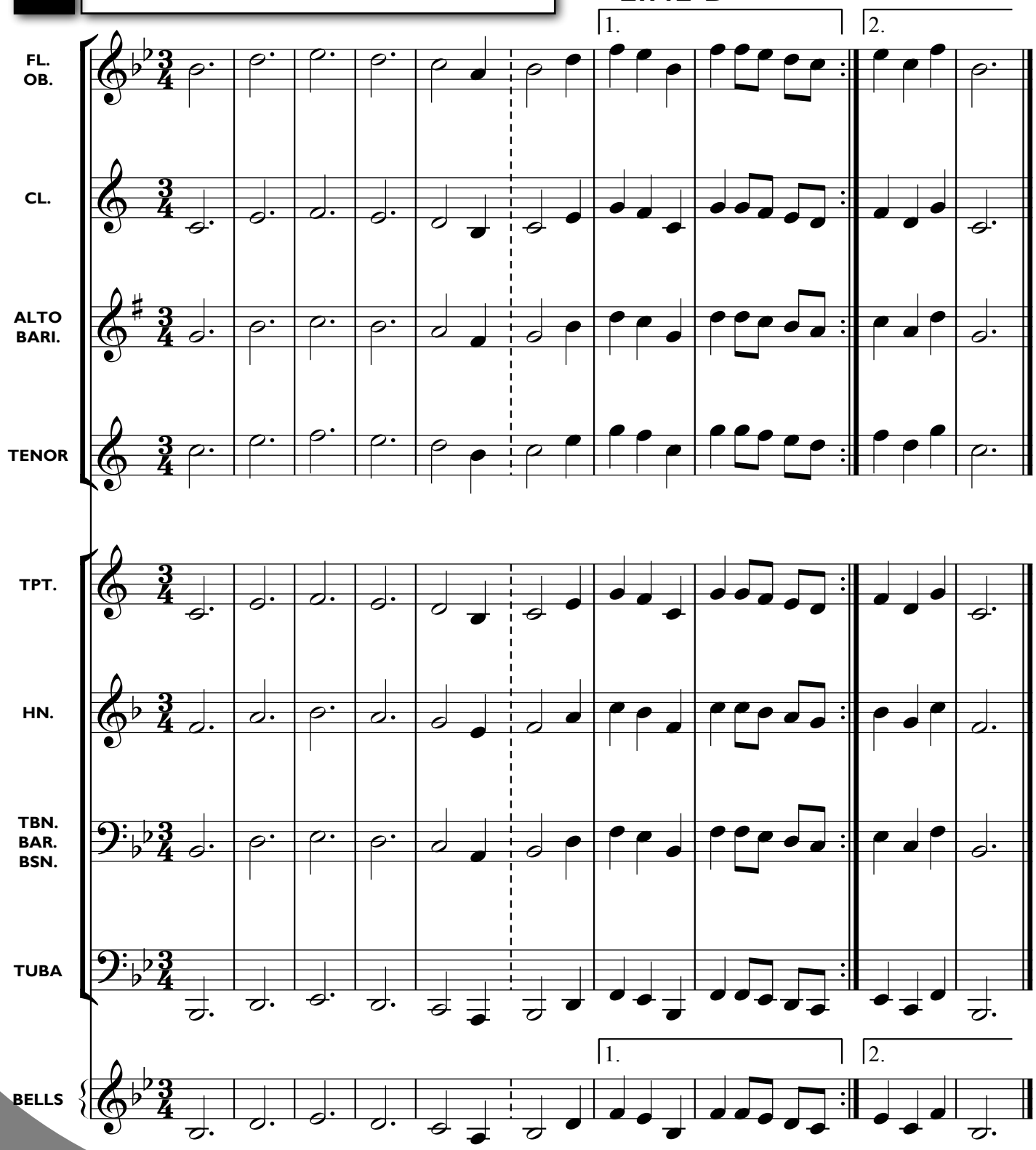


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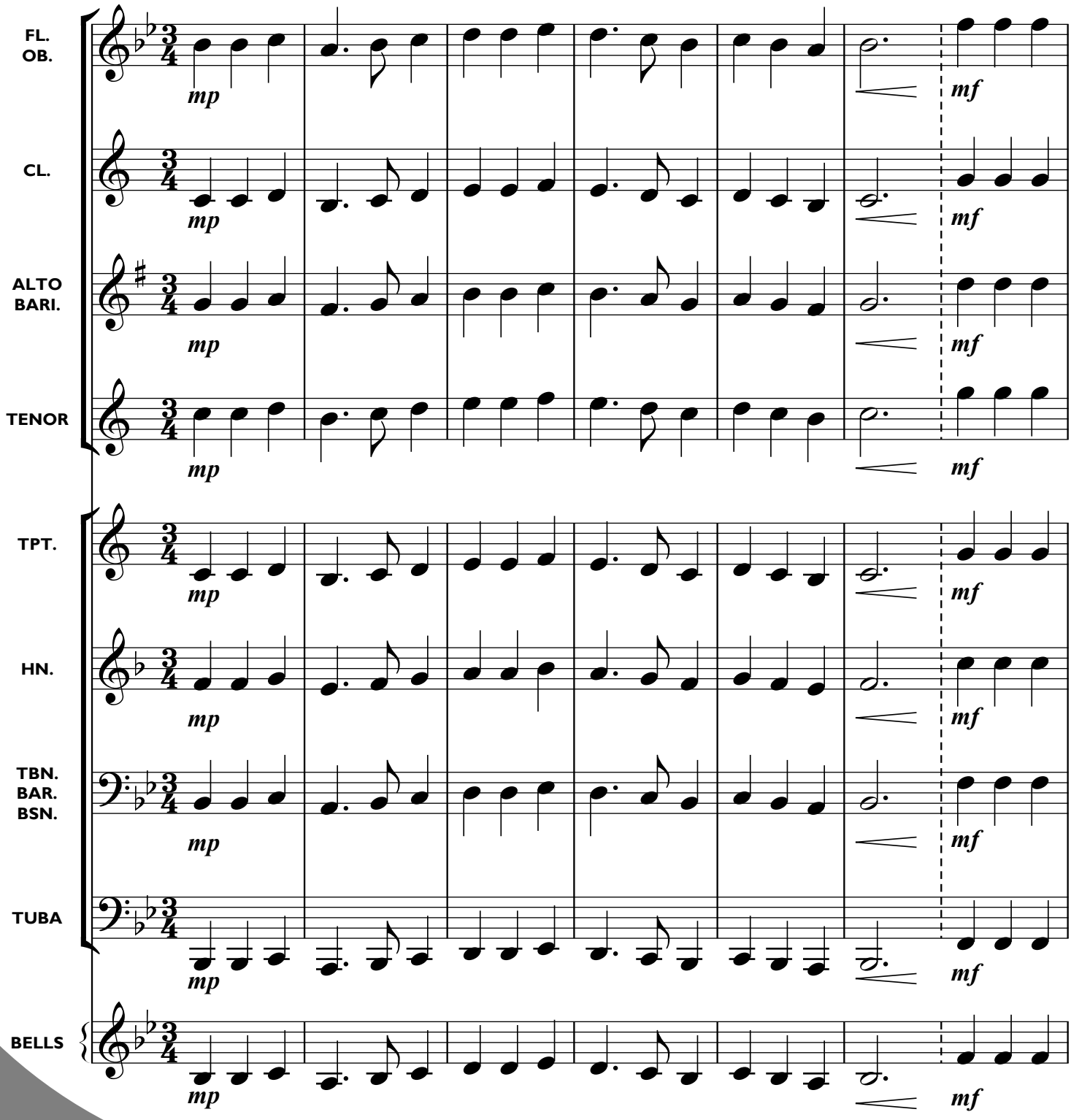


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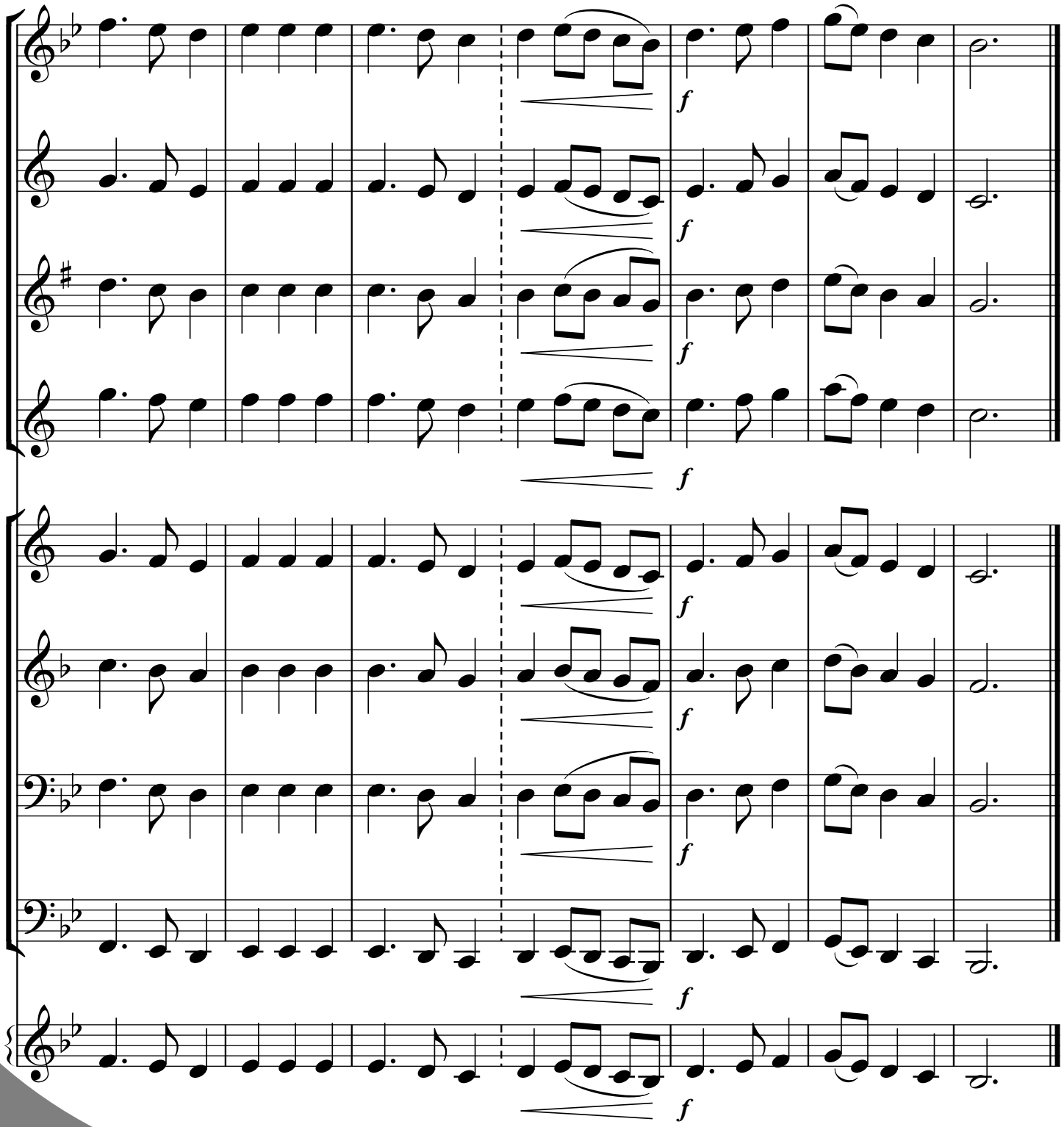
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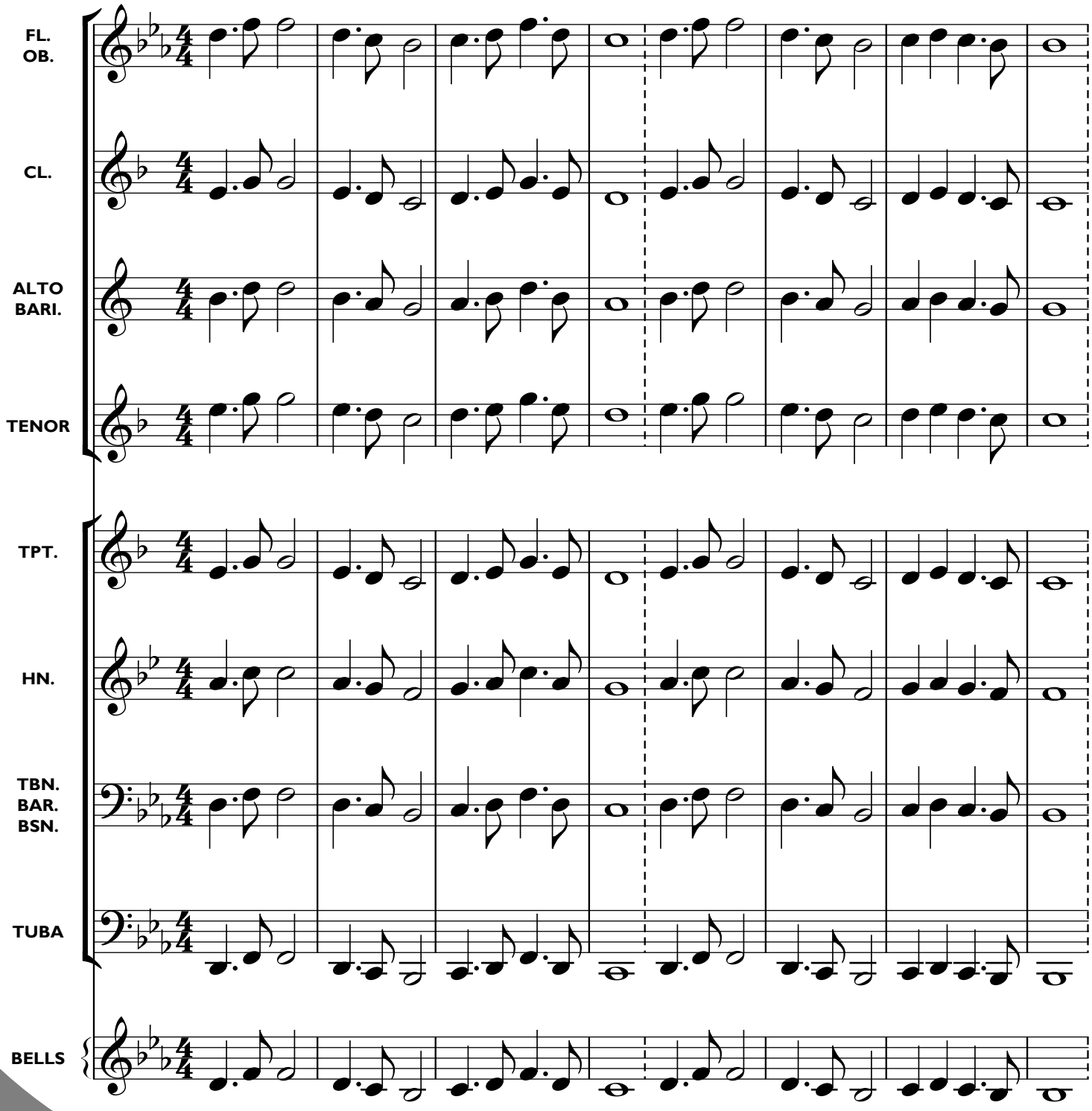


73 MY COUNTRY TIS OF THEE
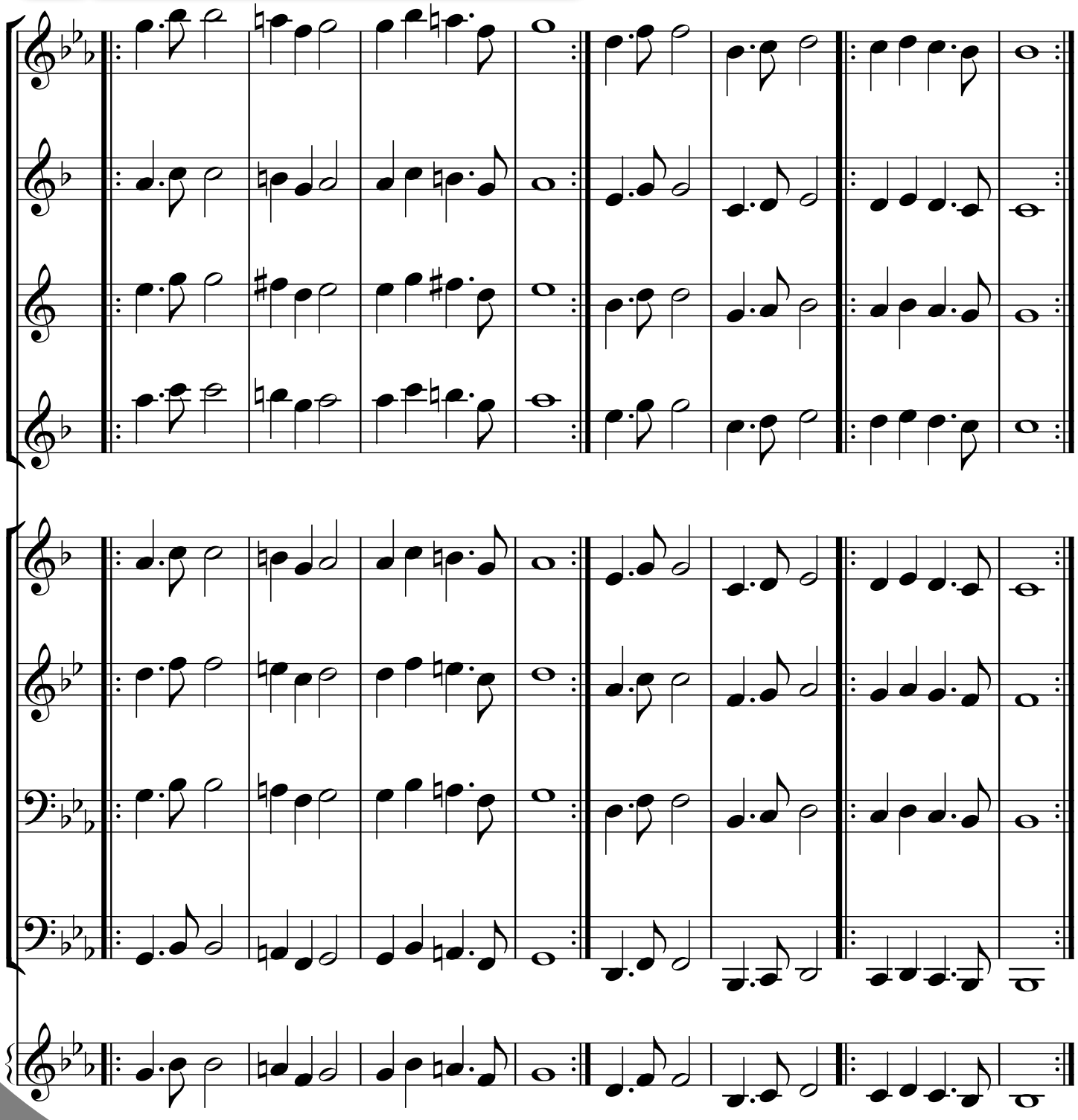


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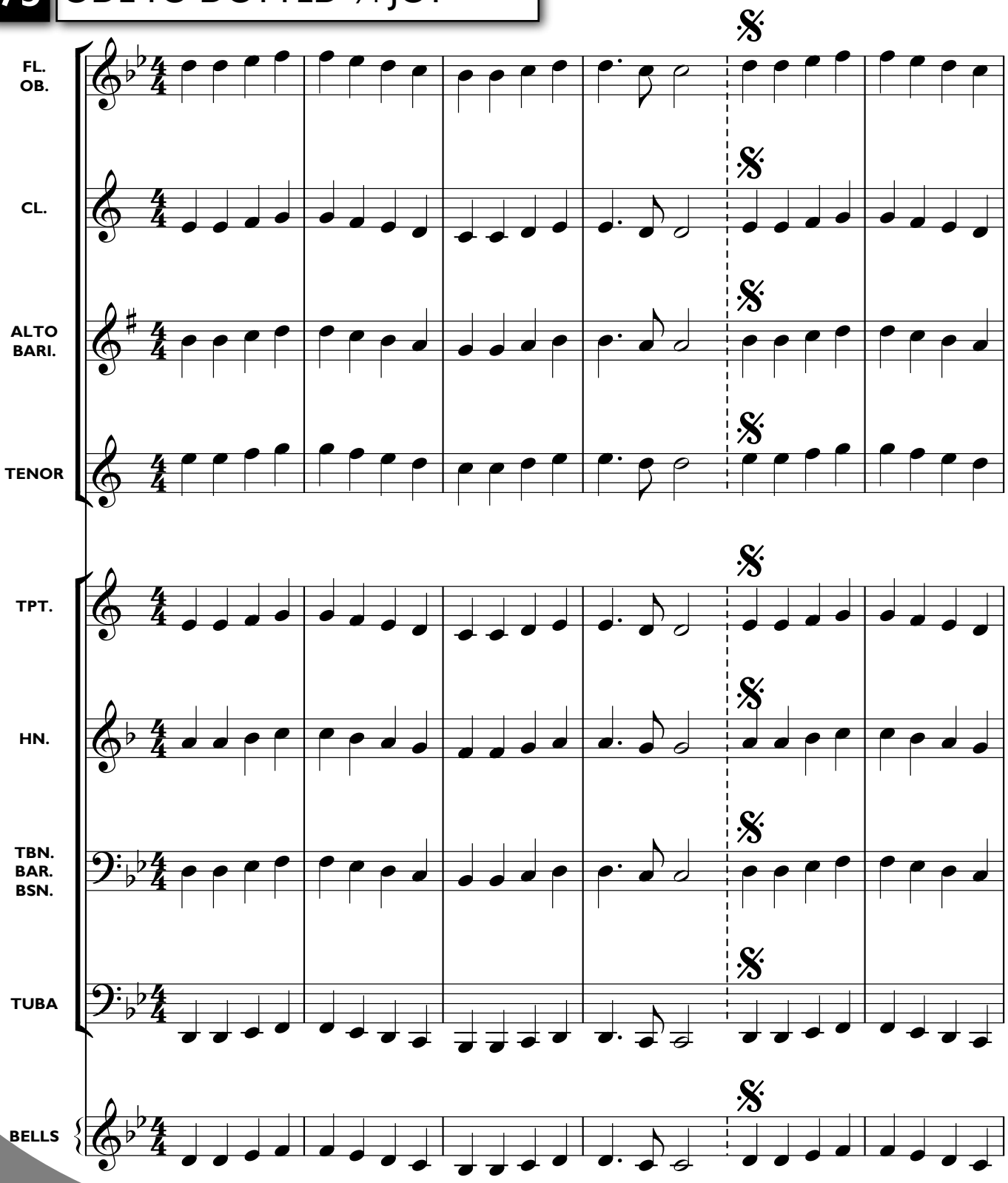


74 FROM THE NEW WORLD
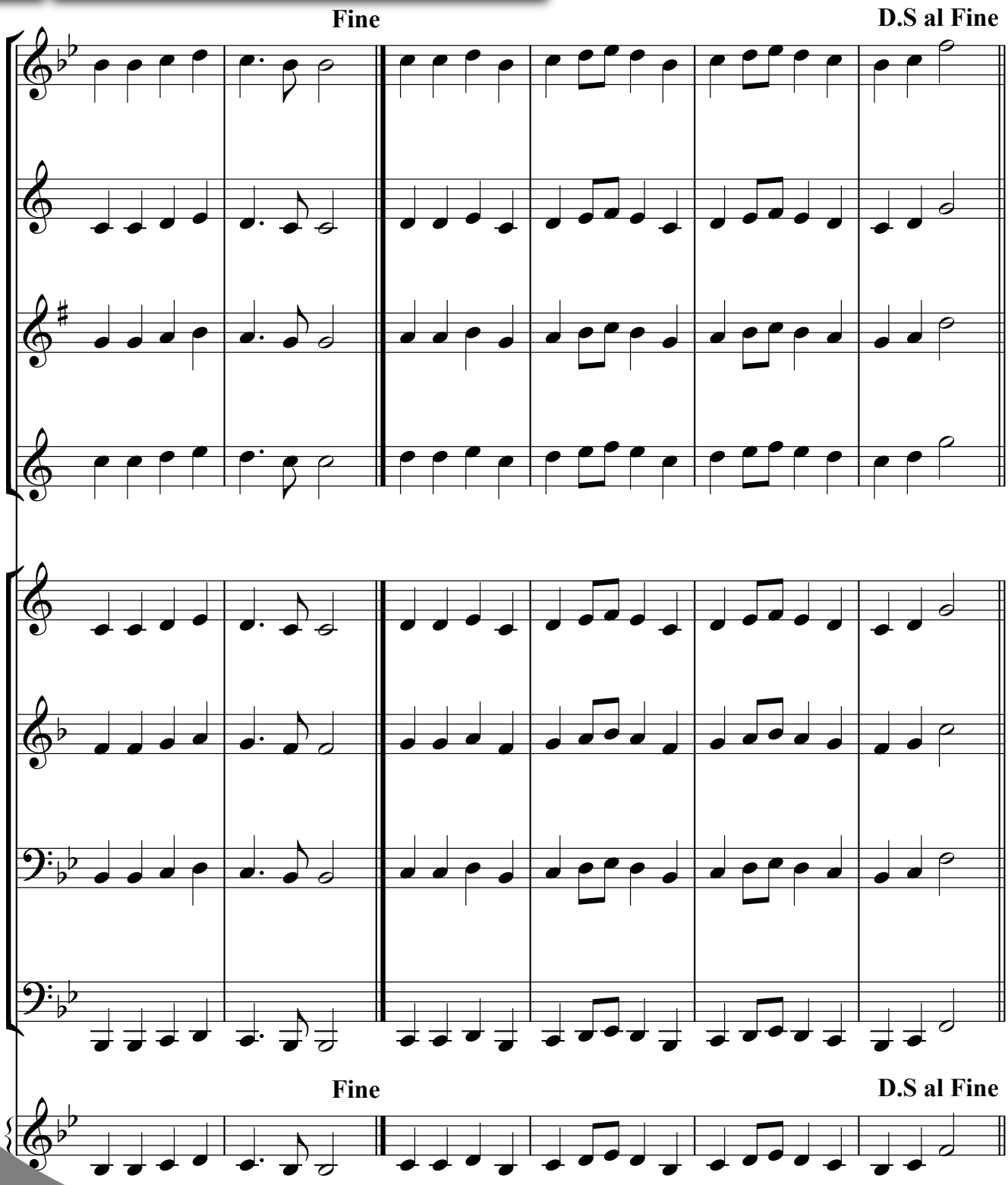


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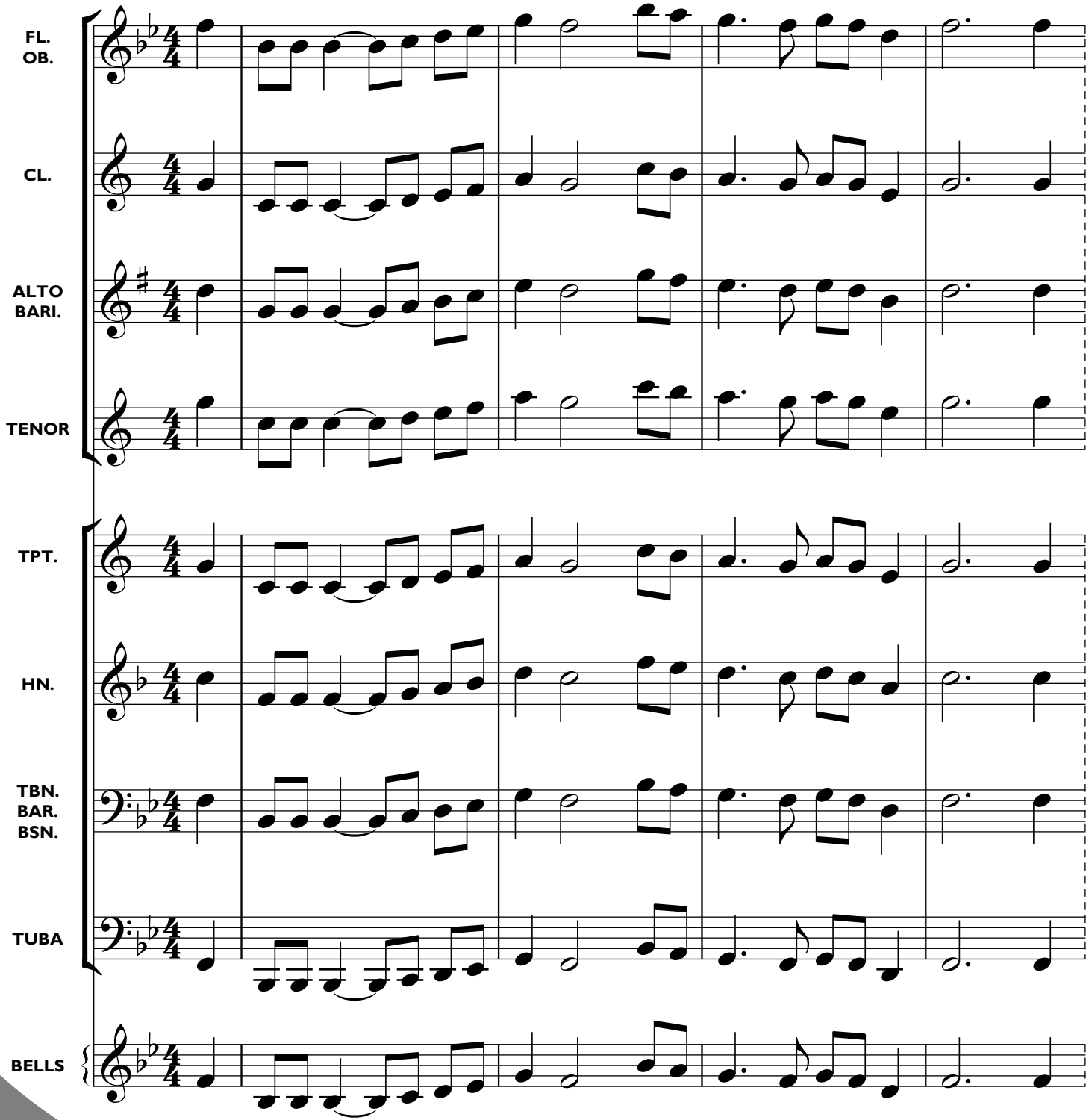


75 ODE TO DOTTED ¼ JOY
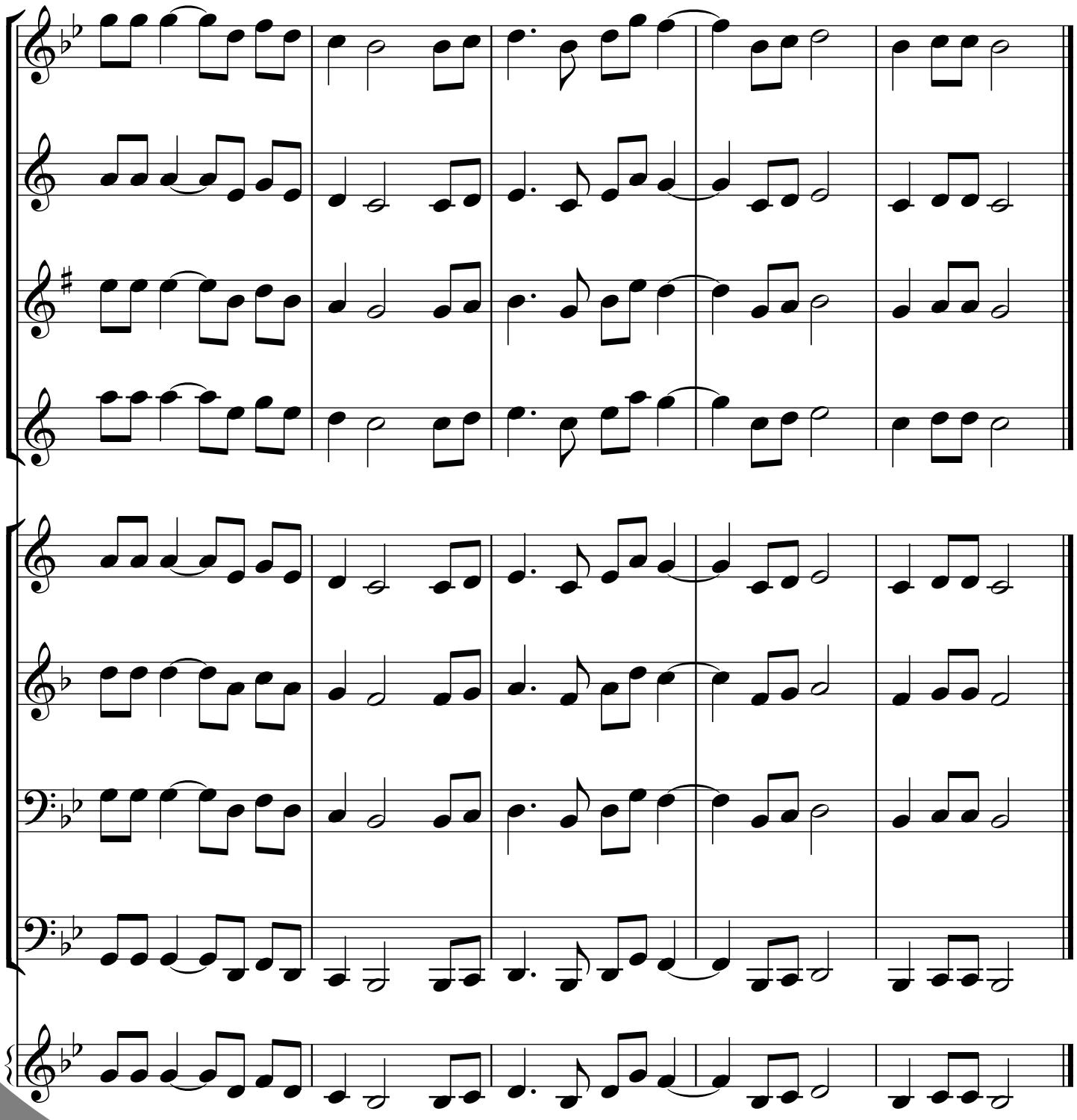


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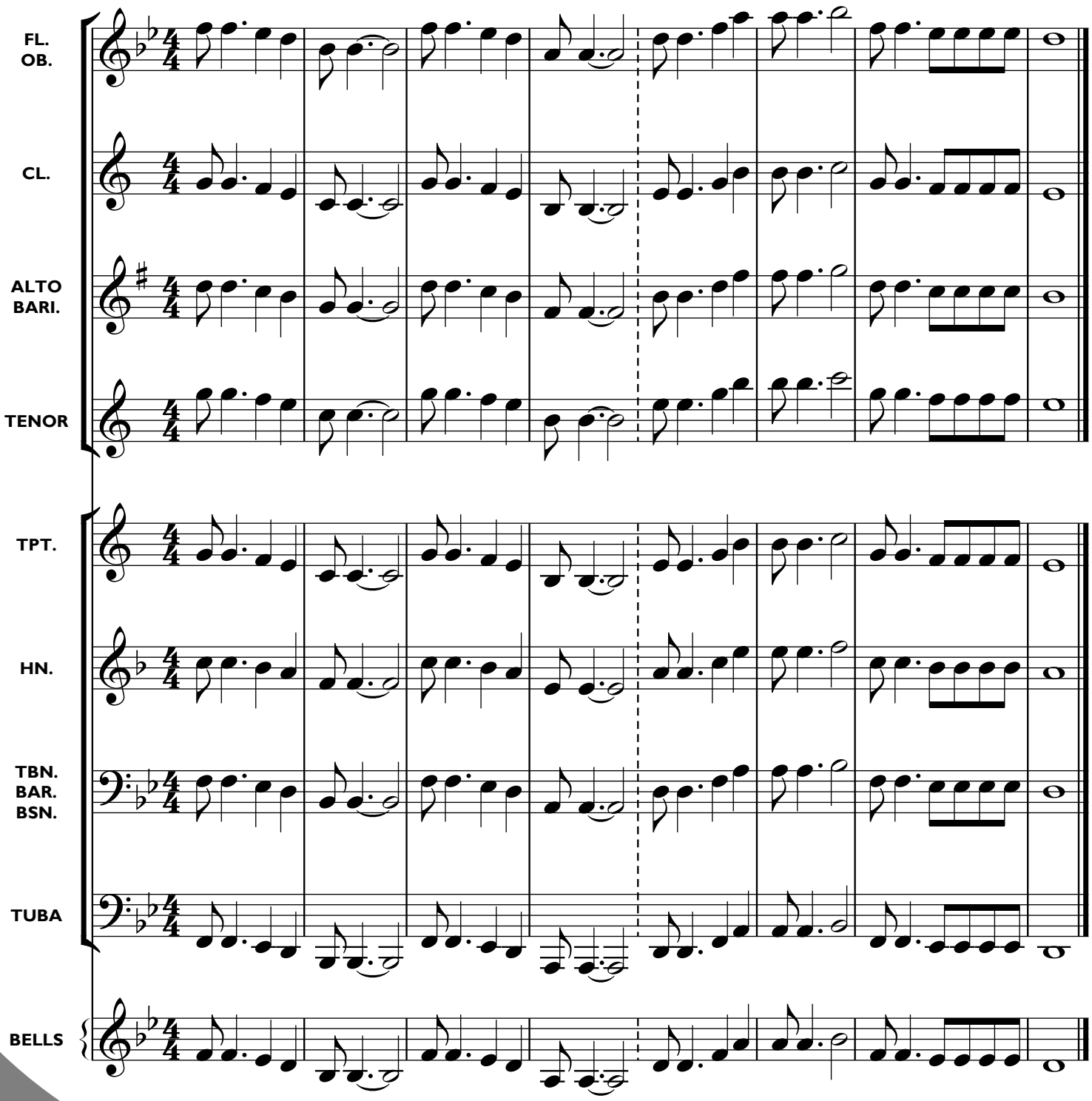


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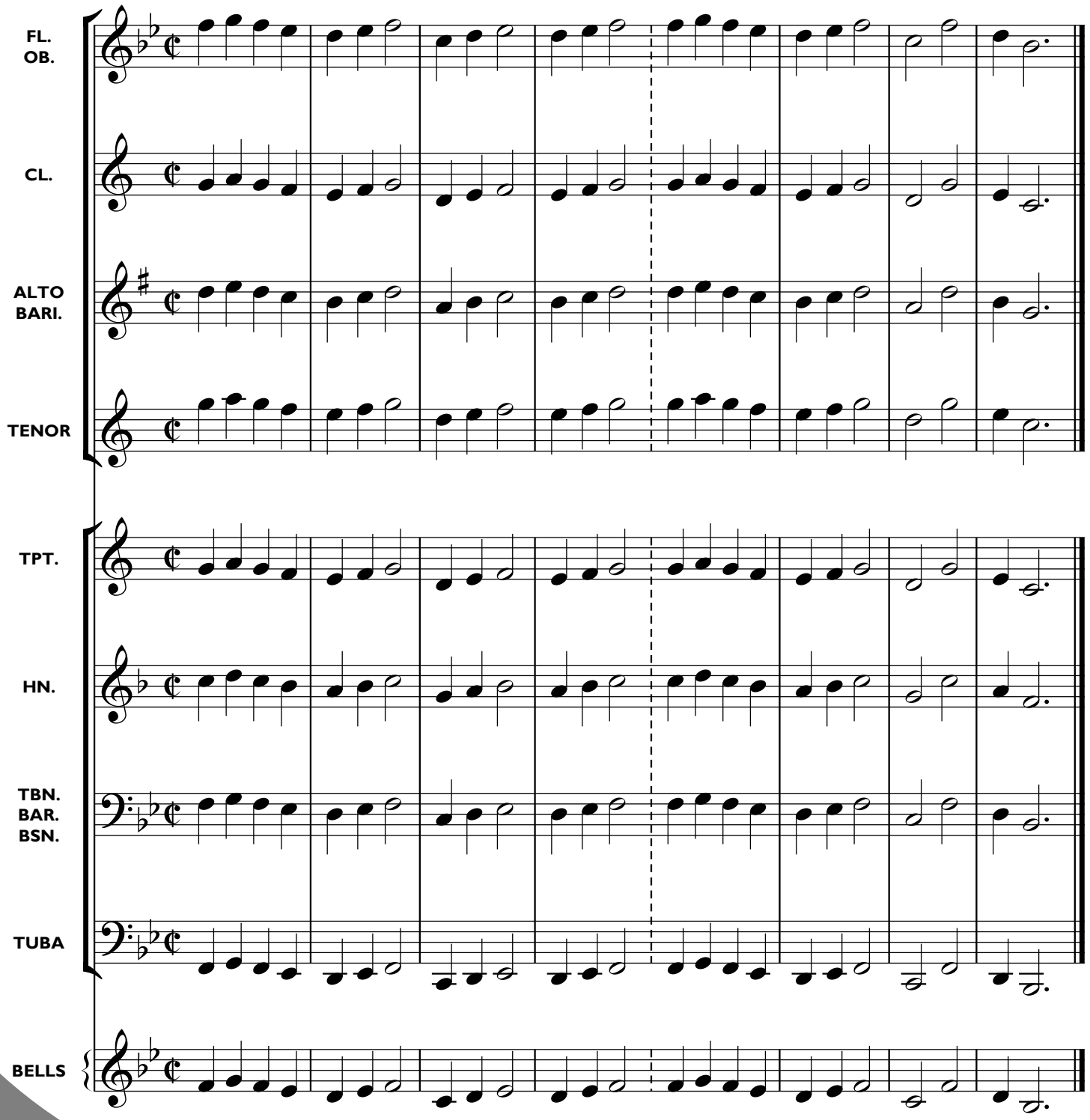


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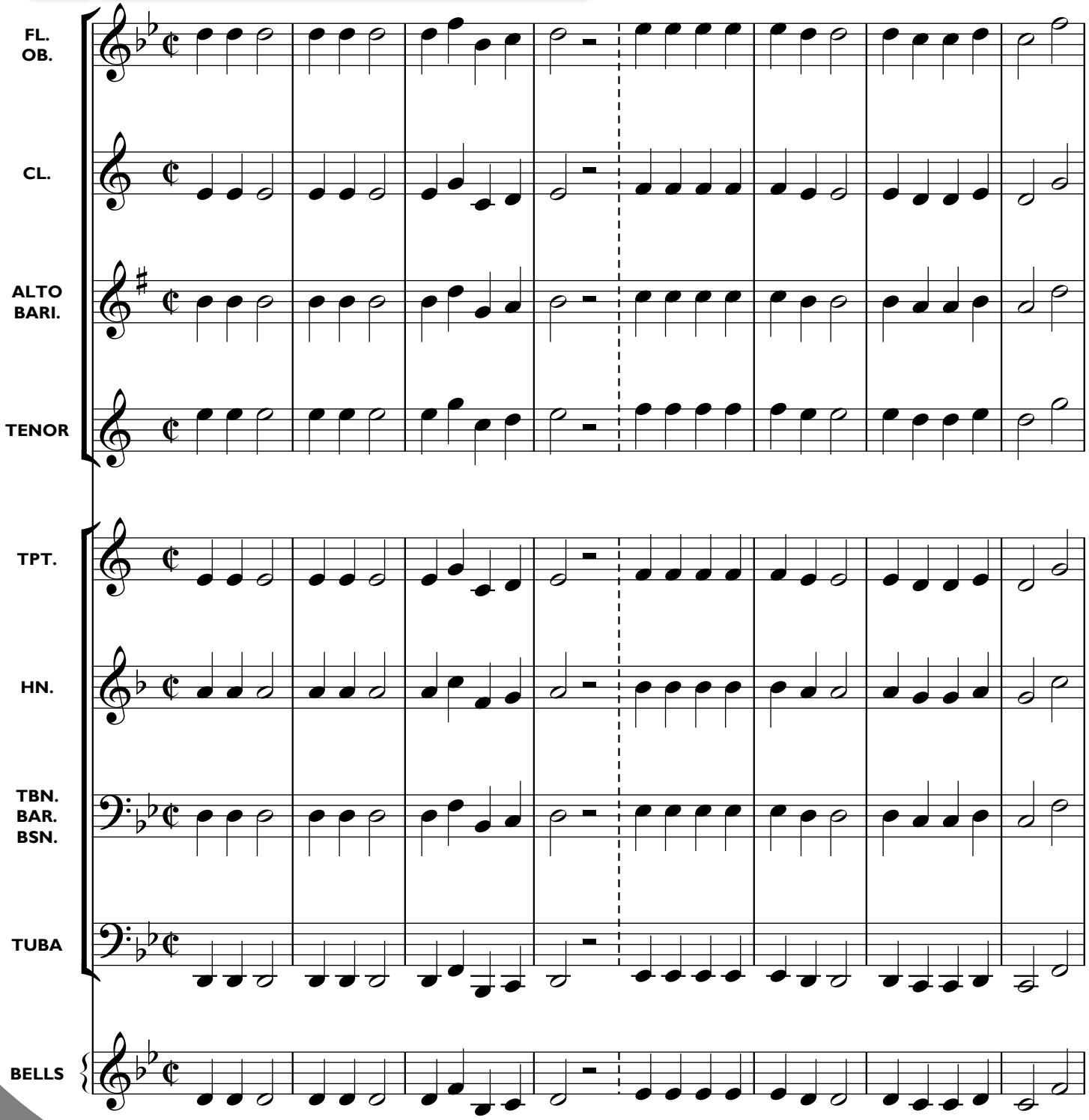


77 SIT DOWN BROTHER
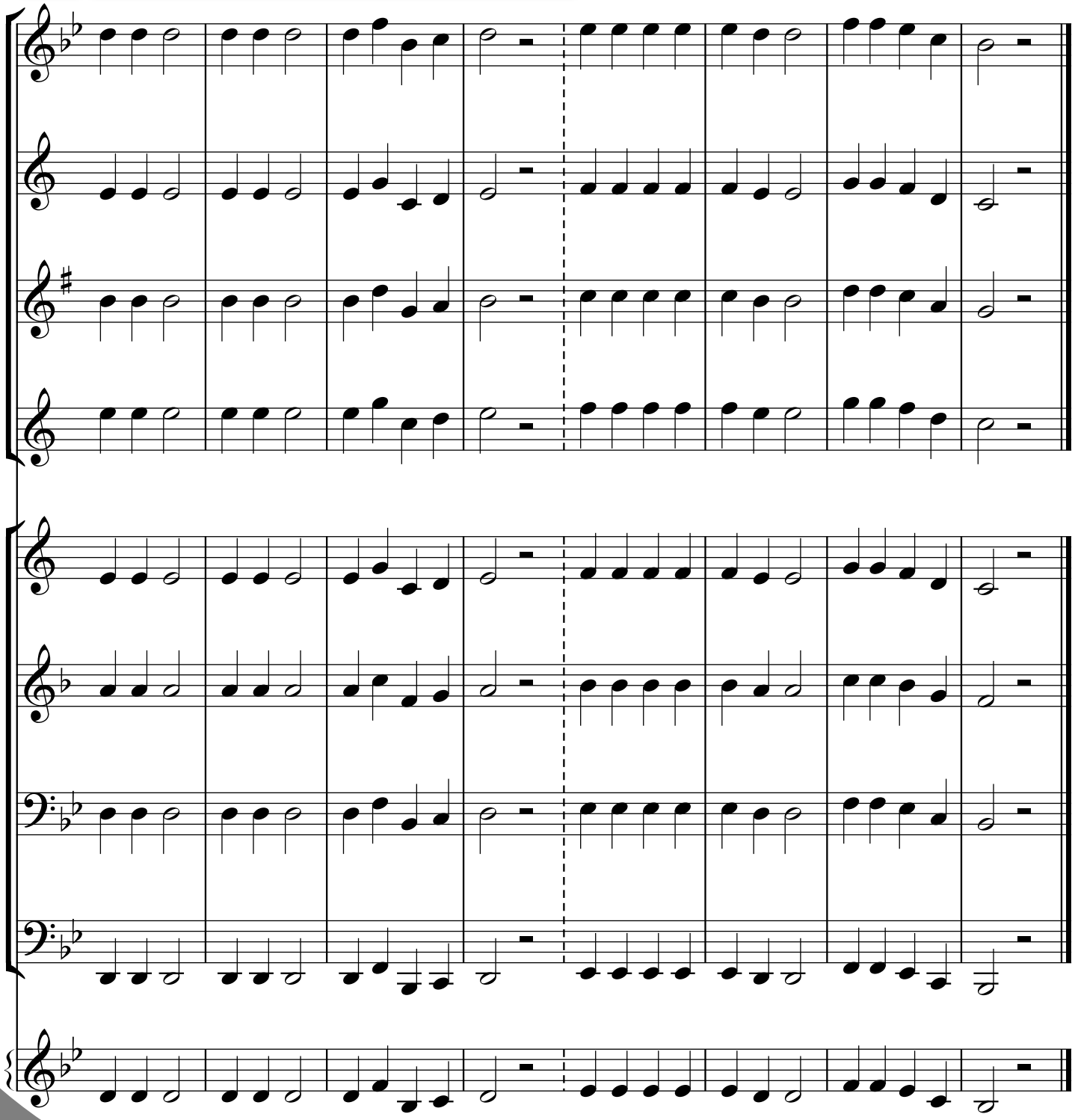


78 LONDON BRIDGE IN CUT TIME
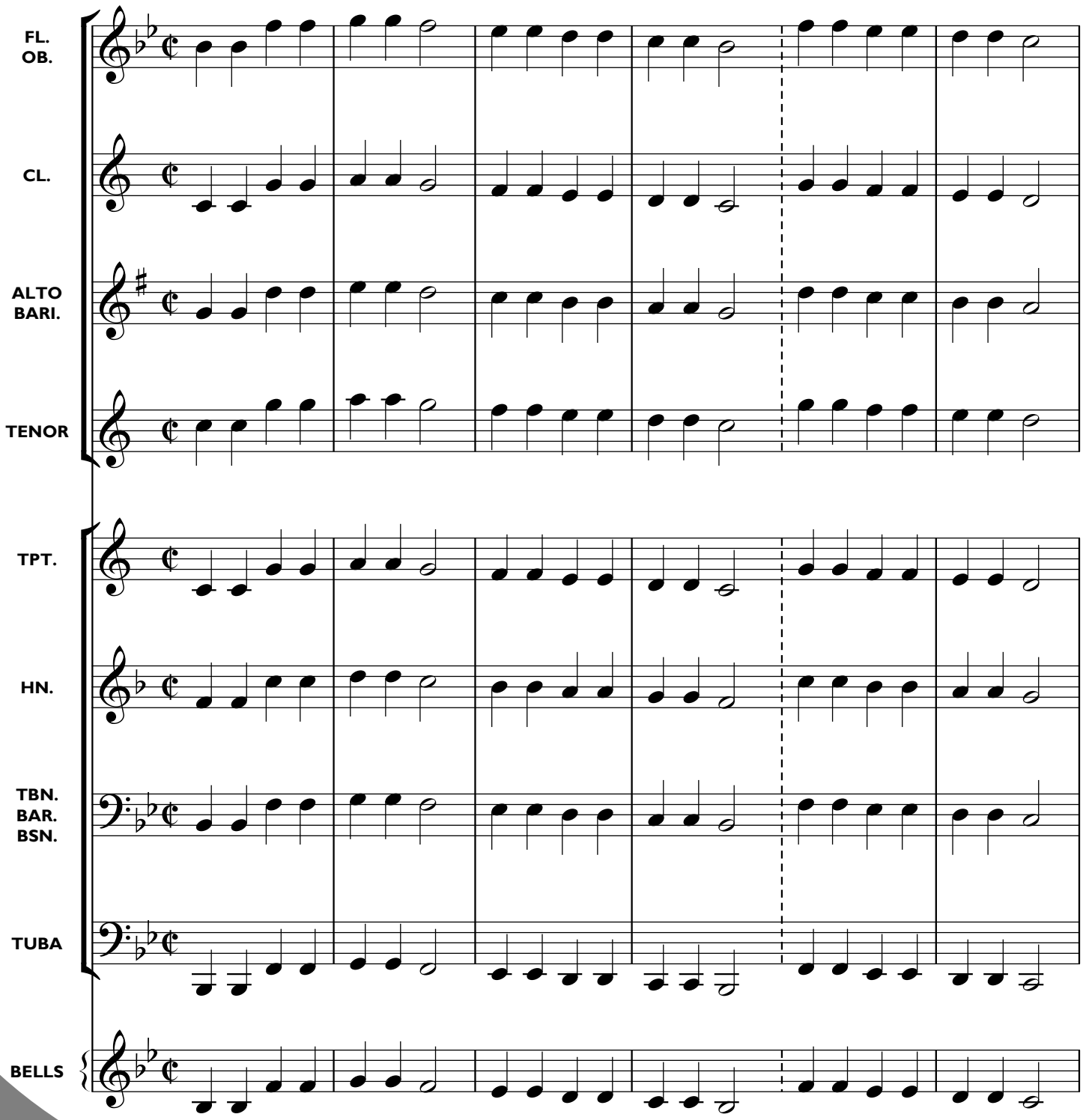


79 JINGLE BELLS IN CUT TIME
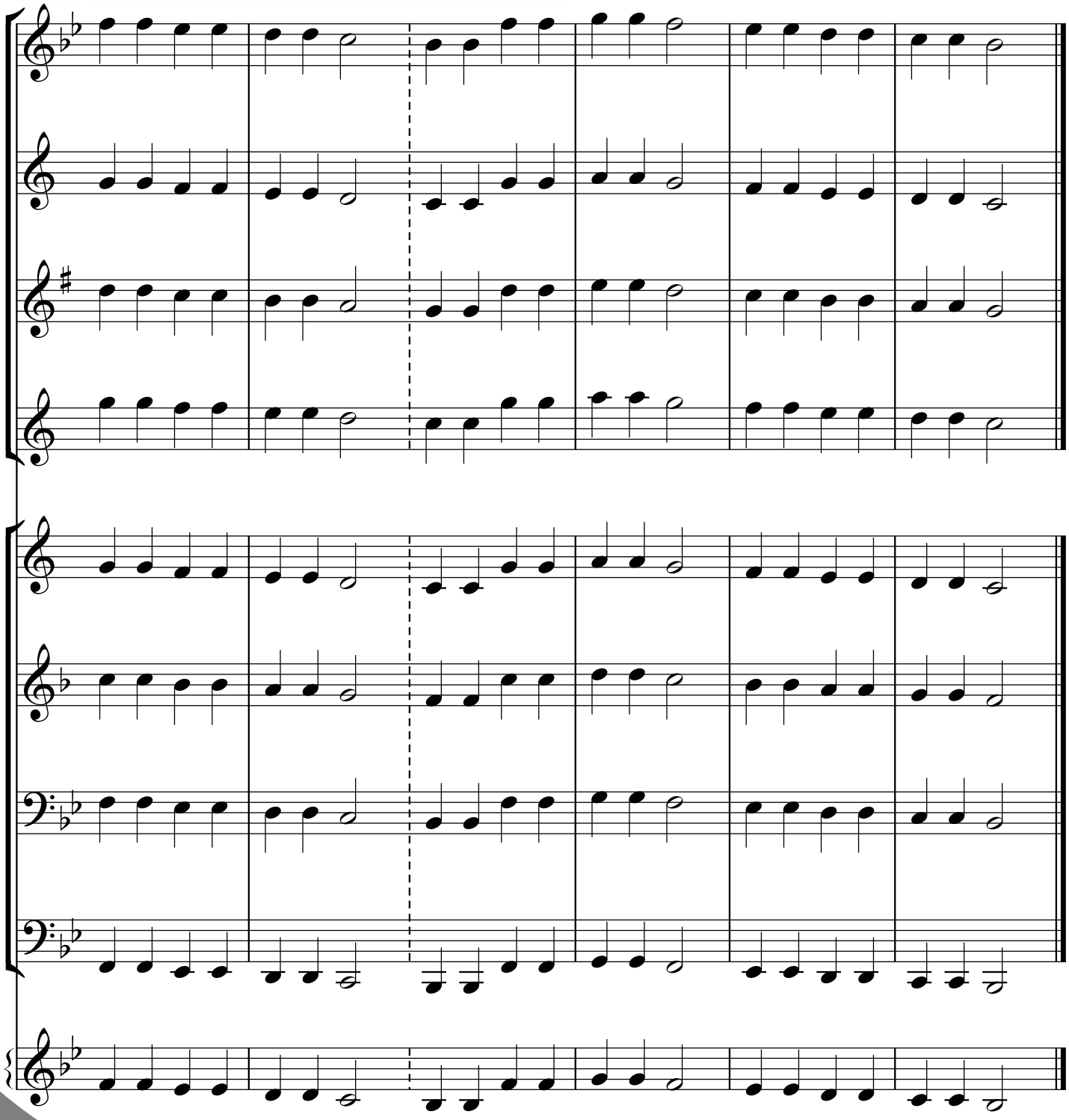


79 JINGLE BELLS IN CUT TIME (CONTINUED)
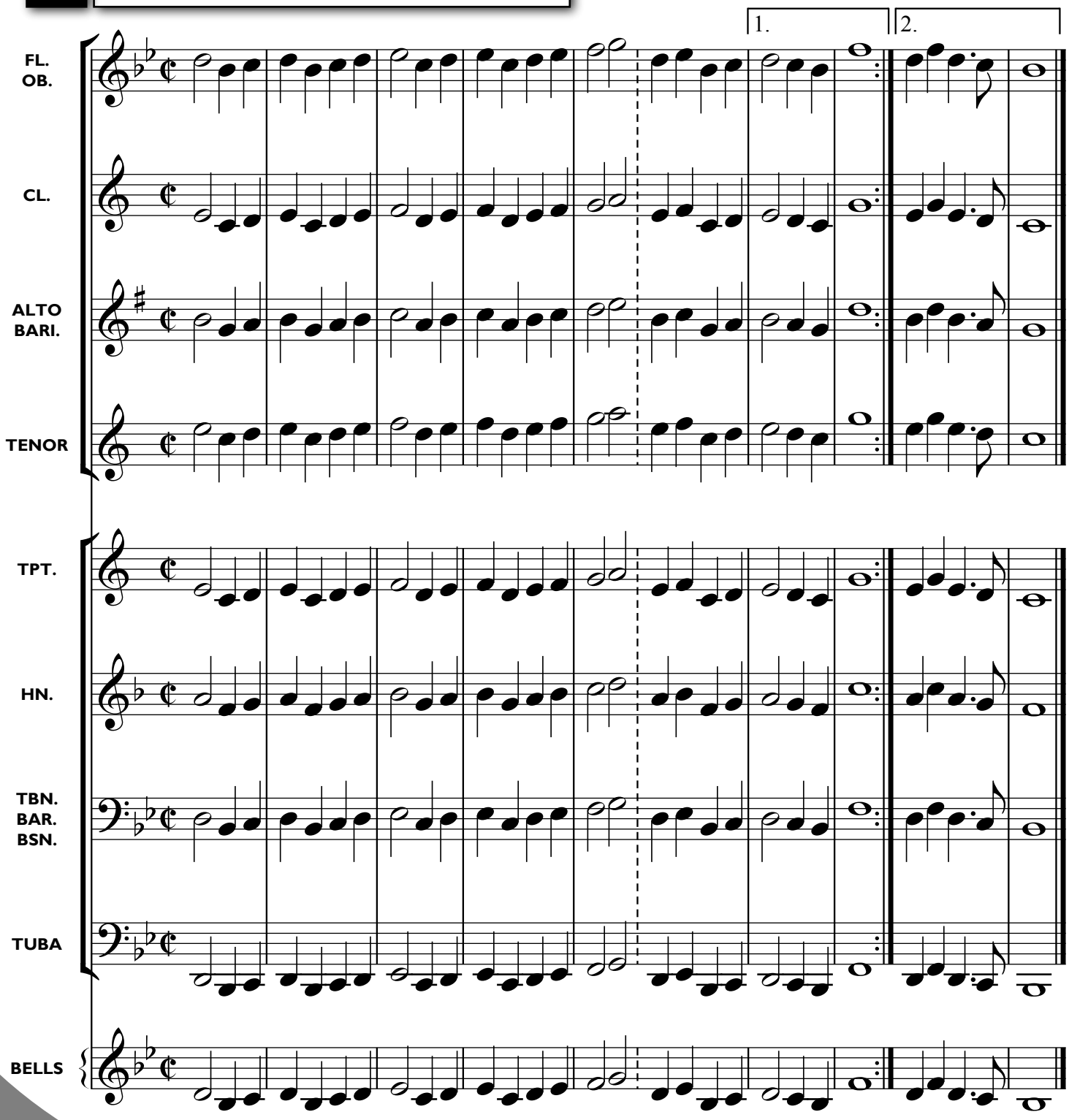


80 TWINKLE IN CUT TIME



80 TWINKLE IN CUT TIME (CONTINUED)
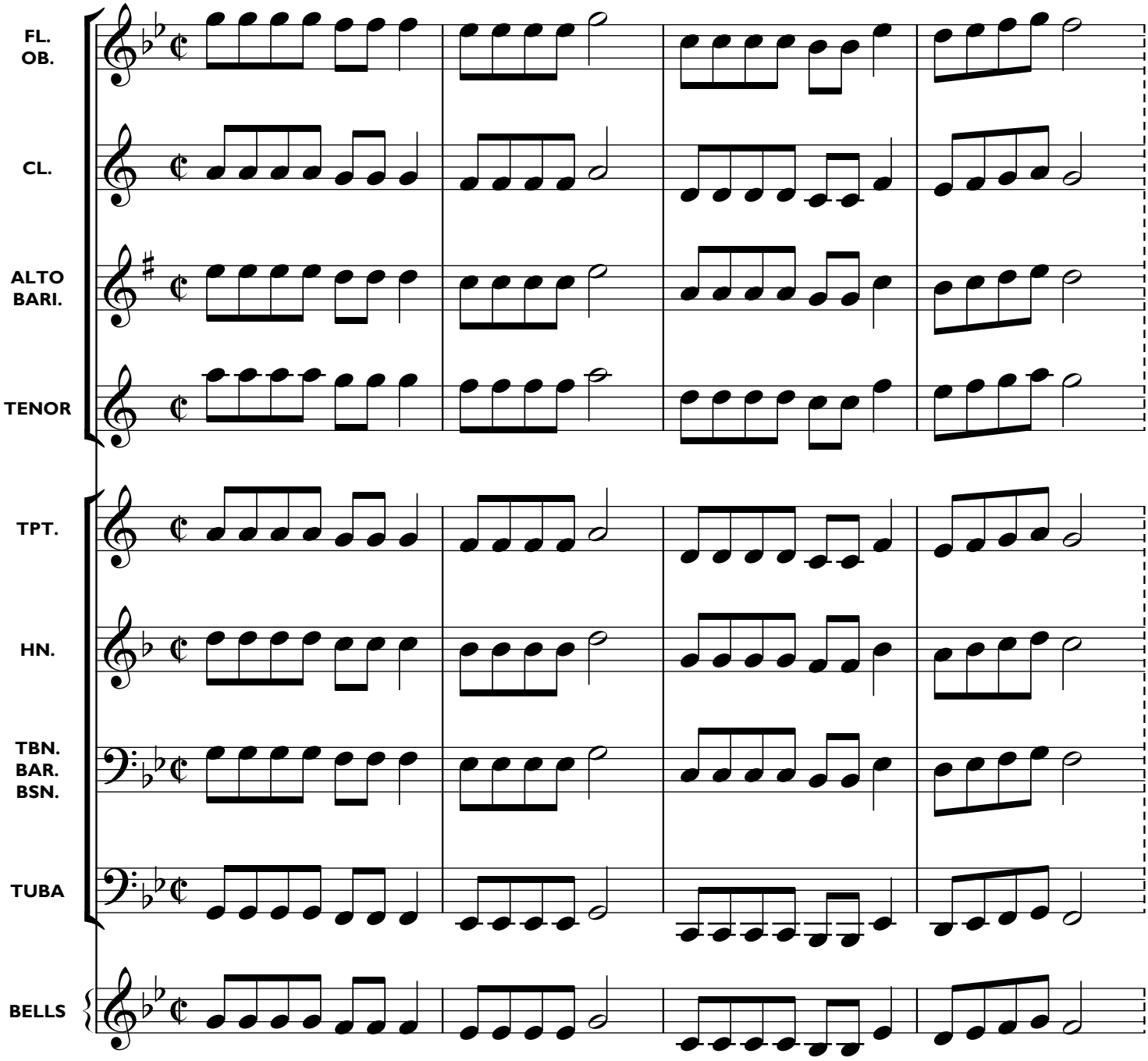


81 VICTORS' MARCH
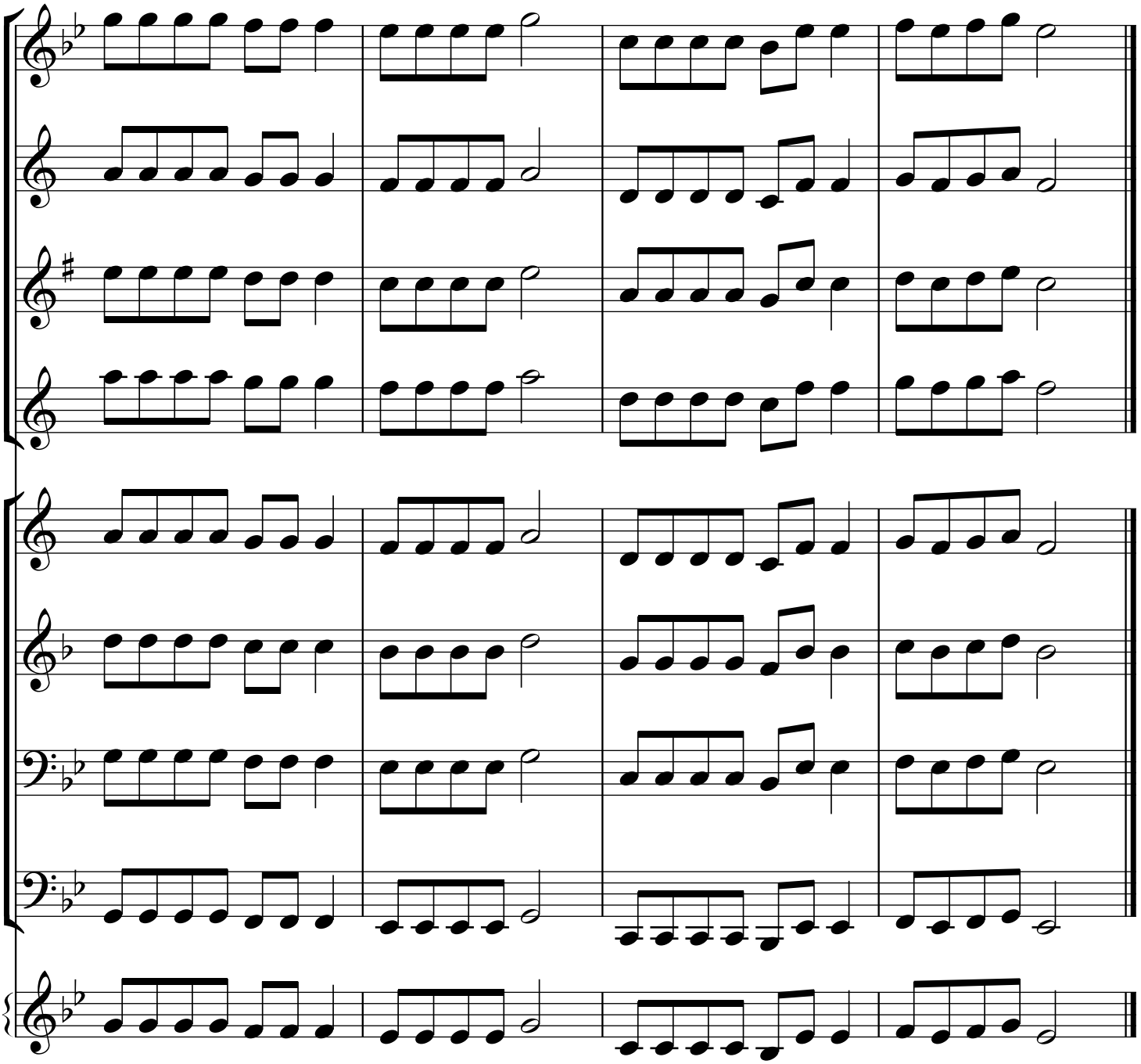



Why COMPLICATE Life ?
Missing somebody? ..... Call
Go practice
Wanna meet up?..... Invite
Go practice
Wanna be understood?..... Explain
Go practice
Have questions?..... Ask
Go practice
Don't like something?..... Say it
Go practice
Like something?..... State it
Go practice
Want something?..... Ask for it
Go practice
Love someone ?..... Tell it
Go practice

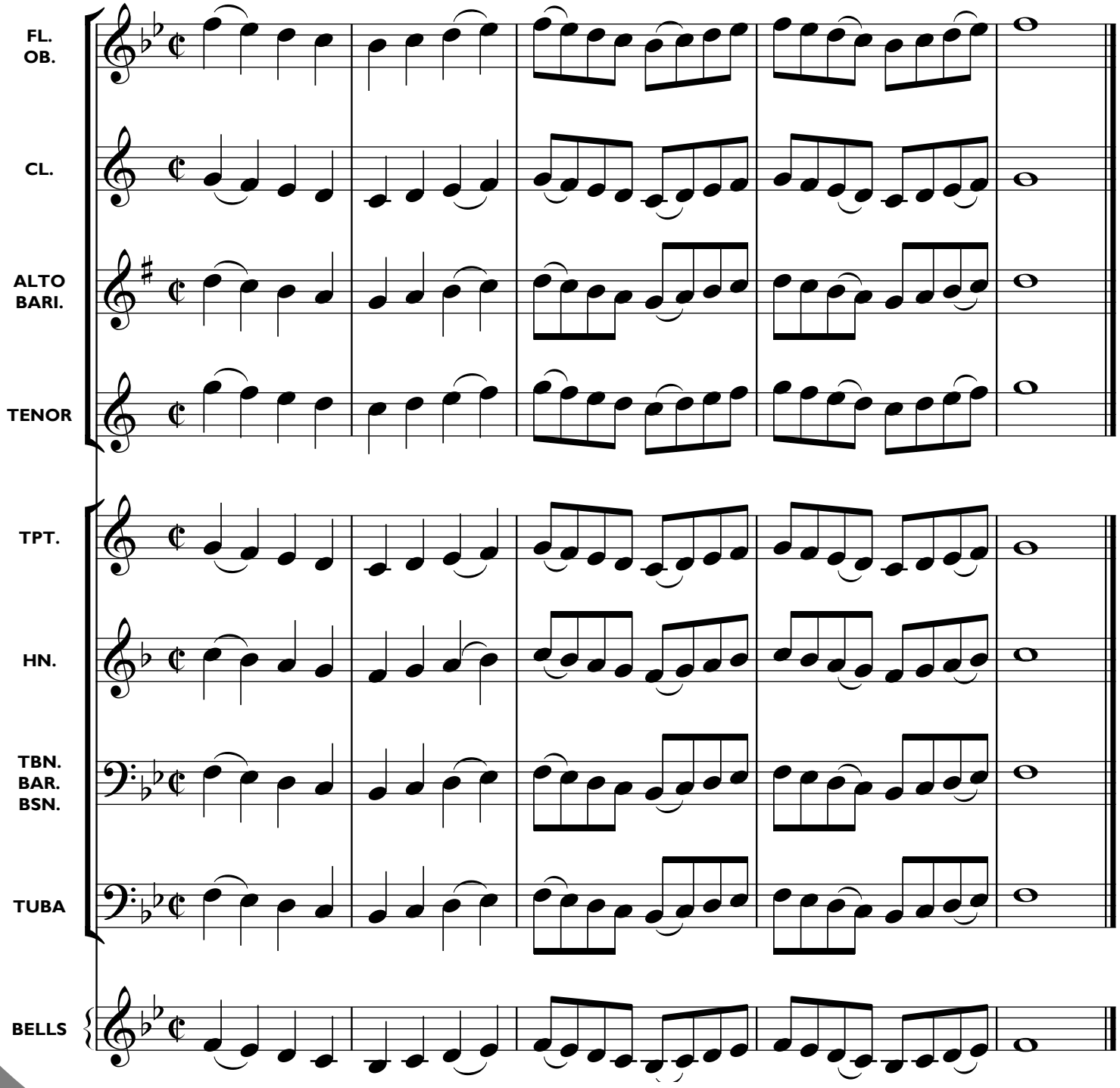
82 JOLLY OLD IN CUT TIME

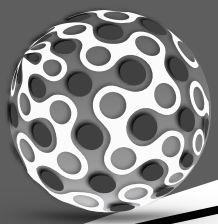


82 JOLLY OLD IN CUT TIME (CONTINUED)



83 SLUR 2 TONGUE IN CUT TIME





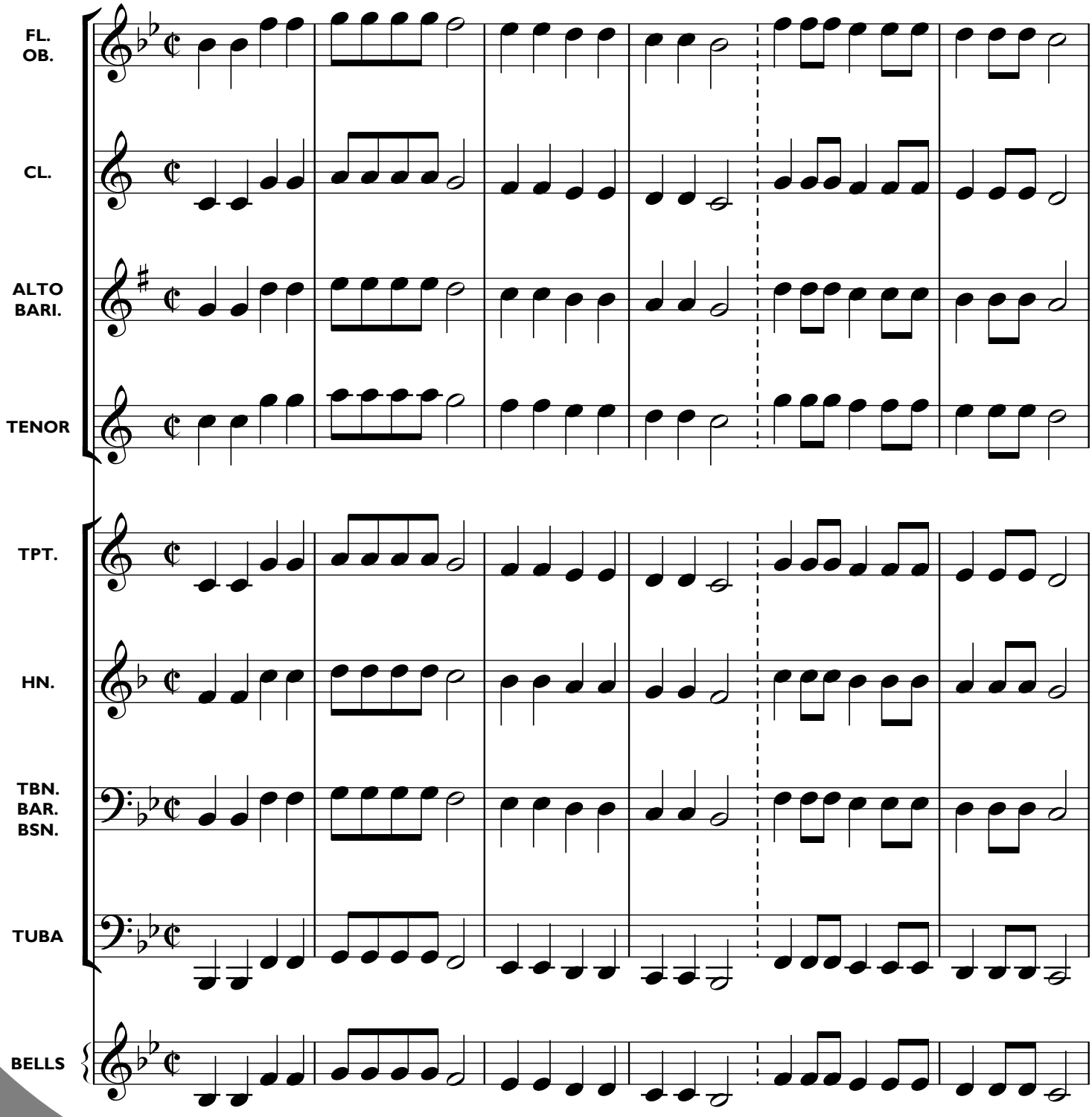
BEGINNING BAND MUSIC BOOK

GOLDEN RULES FOR ENSEMBLE PLAYING
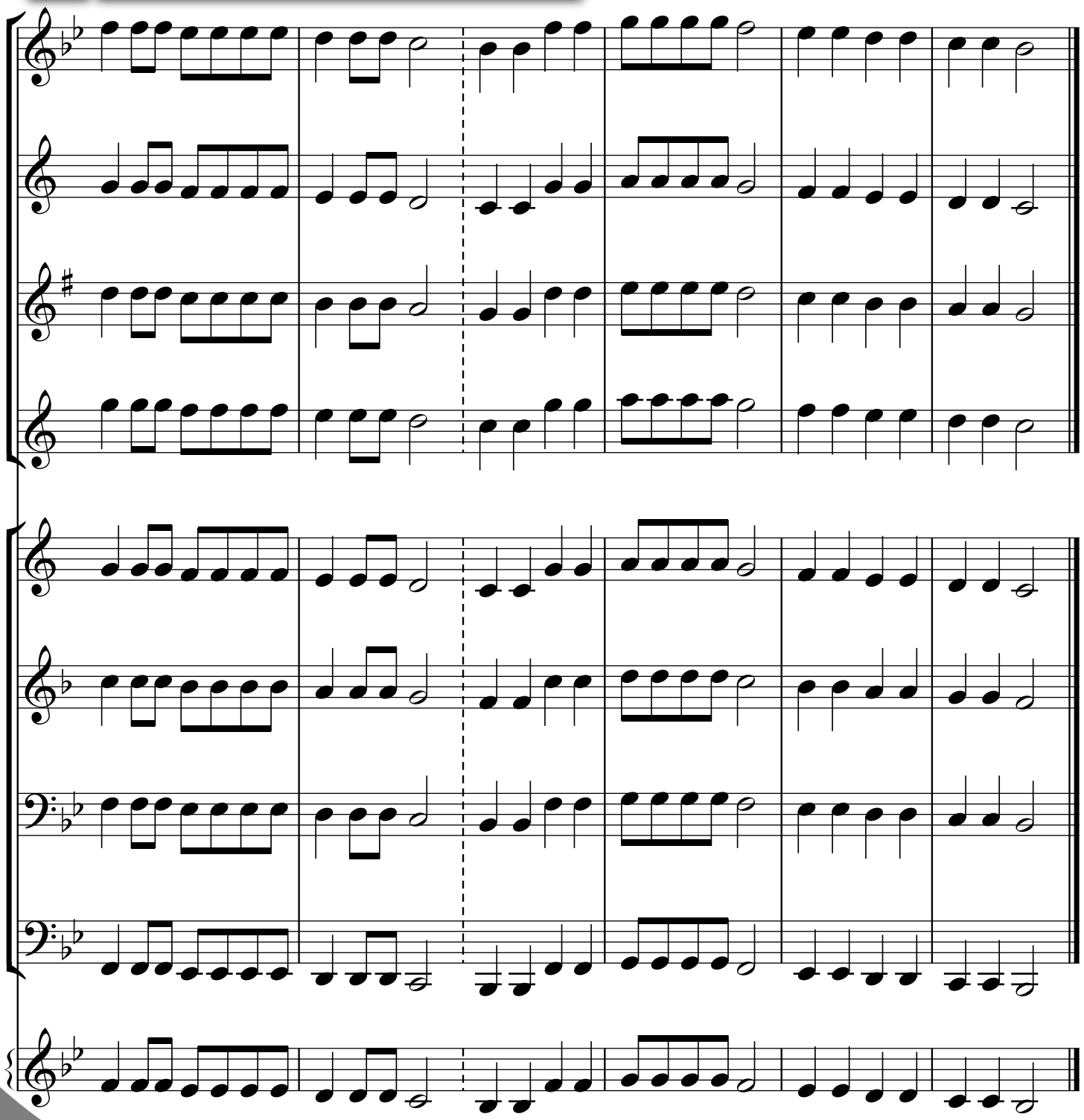
BY J. W. SWING

1. Everyone should play the same piece.
2. Stop at every repeat sign and discuss in detail whether to take the repeat or not. the audience will love this a lot!
3. If you play a wrong note, give a nasty look to one of your partners.
4. keep your fingering chart handy. you can always catch up with the others.
5. carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.
6. Take your time turning pages.
7. The right note at the wrong time is a wrong note (and vice-versa).
8. If everyone gets lost except you, follow those who get lost.
9. Strive to get the maximum NPS (note per second). That way you gain the admiration of the incompetent.
10. Markings for slurs, dynamics, and ornaments should not be observed. They are only there to embellish the score.
11. If a passage is difficult, slow down. If it's easy, speed it up. Everything will work itself out in the end.
12. If you are completely lost, stop everyone and say, "I think we should tune."
13. Happy are those who have not perfect pitch, for the kingdom o music is theirs.
14. IF the ensemble has to stop because of you, explain in detail why you got lost. Everyone will be very interested.
15. A true interpretation is realized when there remains not one note of the original.
16. When everyone else has finished playing, you should not play any notes you have left.
17. A wrong note played timidly is a wrong note. A wrong note played with authority is an interpretation.
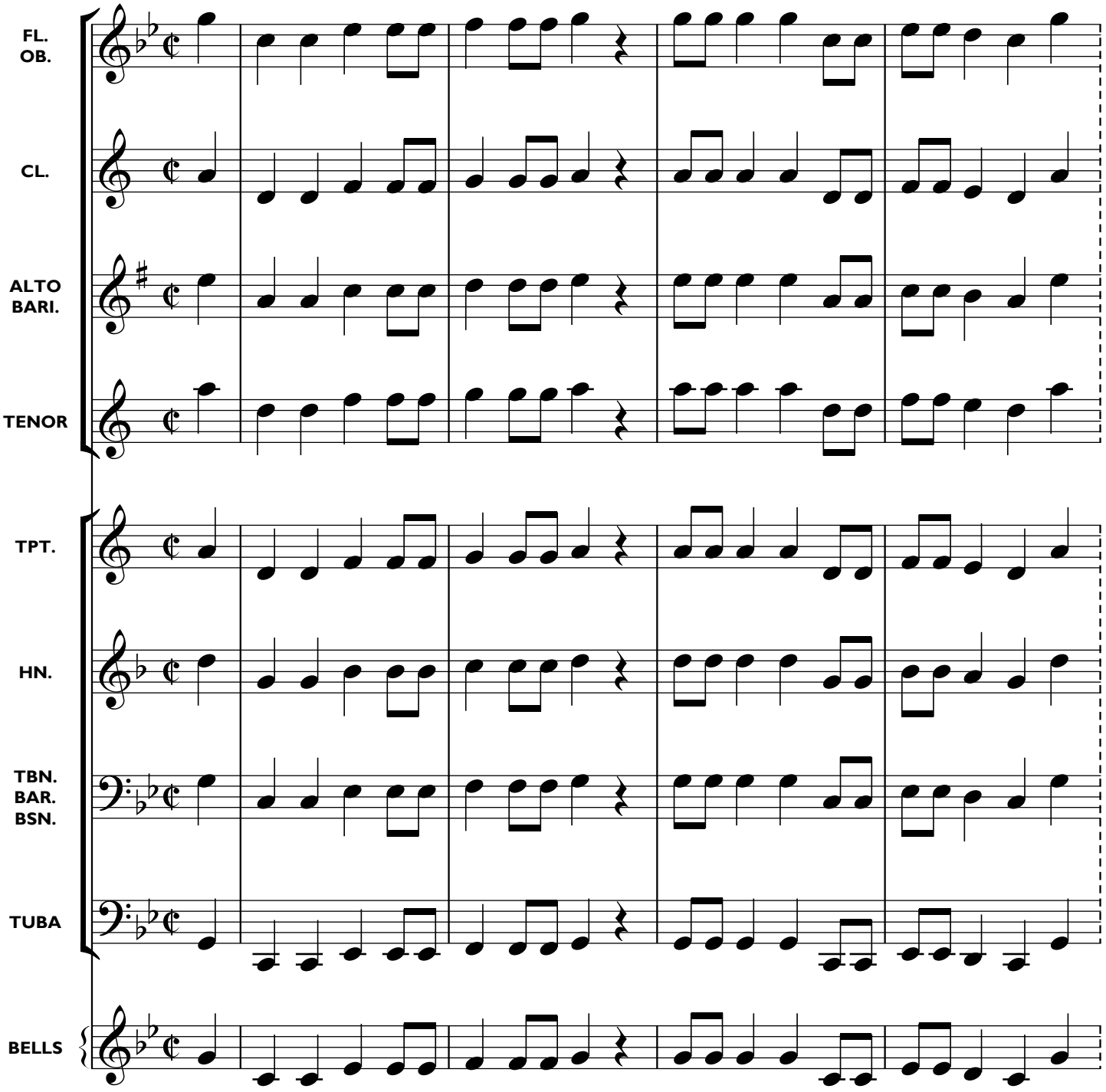
84 BAH BAH IN CUT TIME
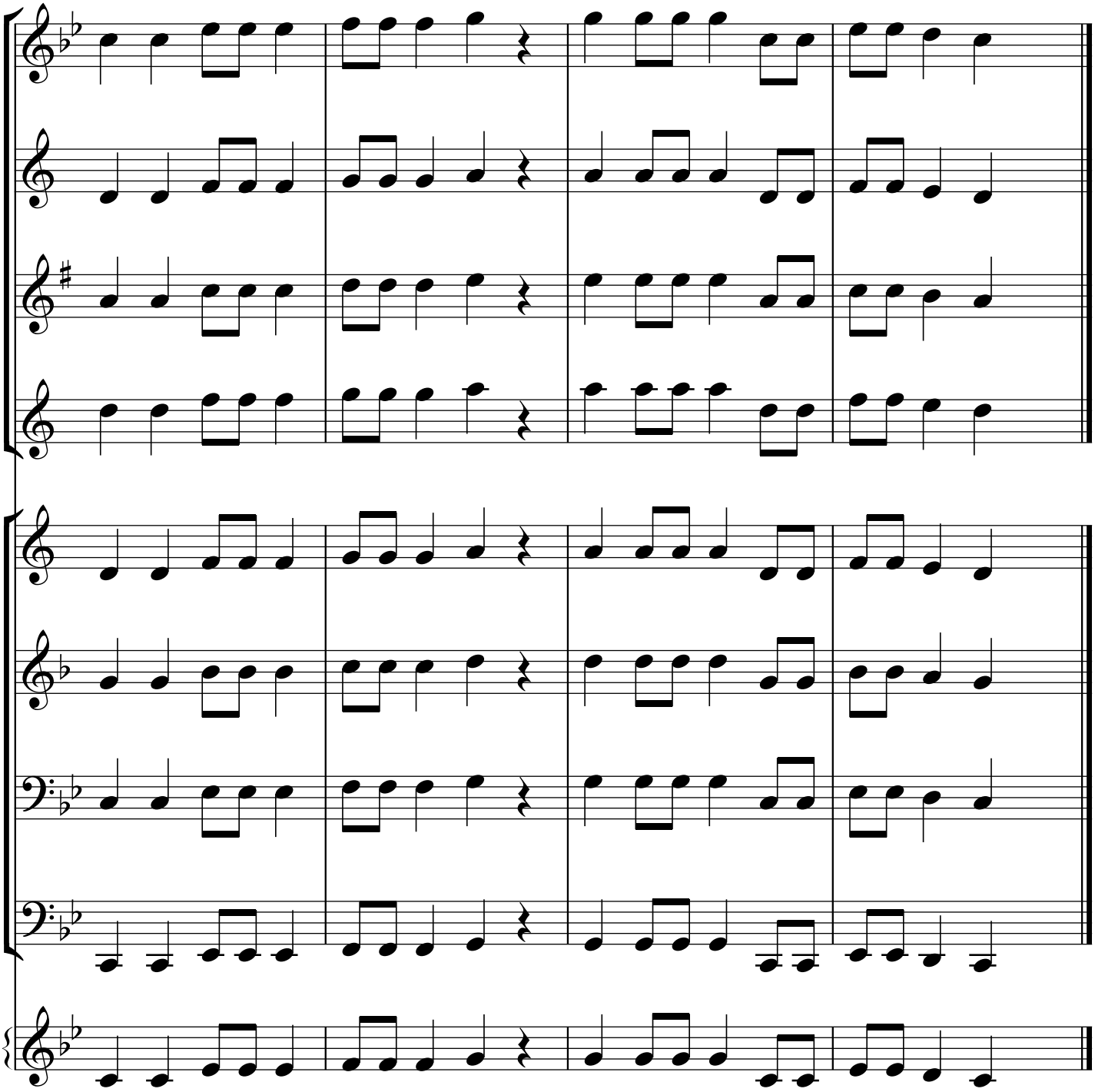


84 BAH BAH IN CUT TIME (CONTINUED)
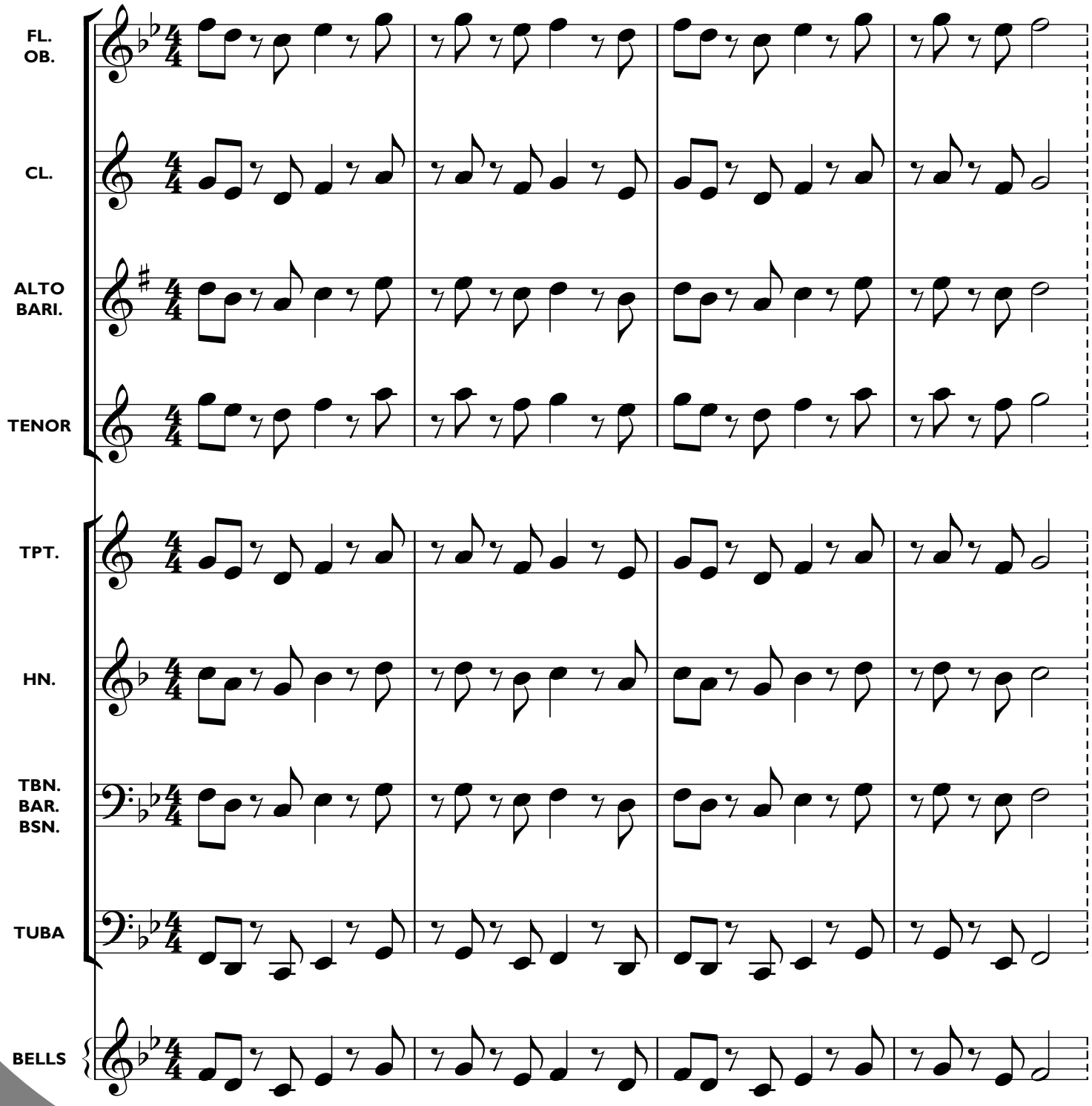


85 ERIE CANAL IN CUT TIME
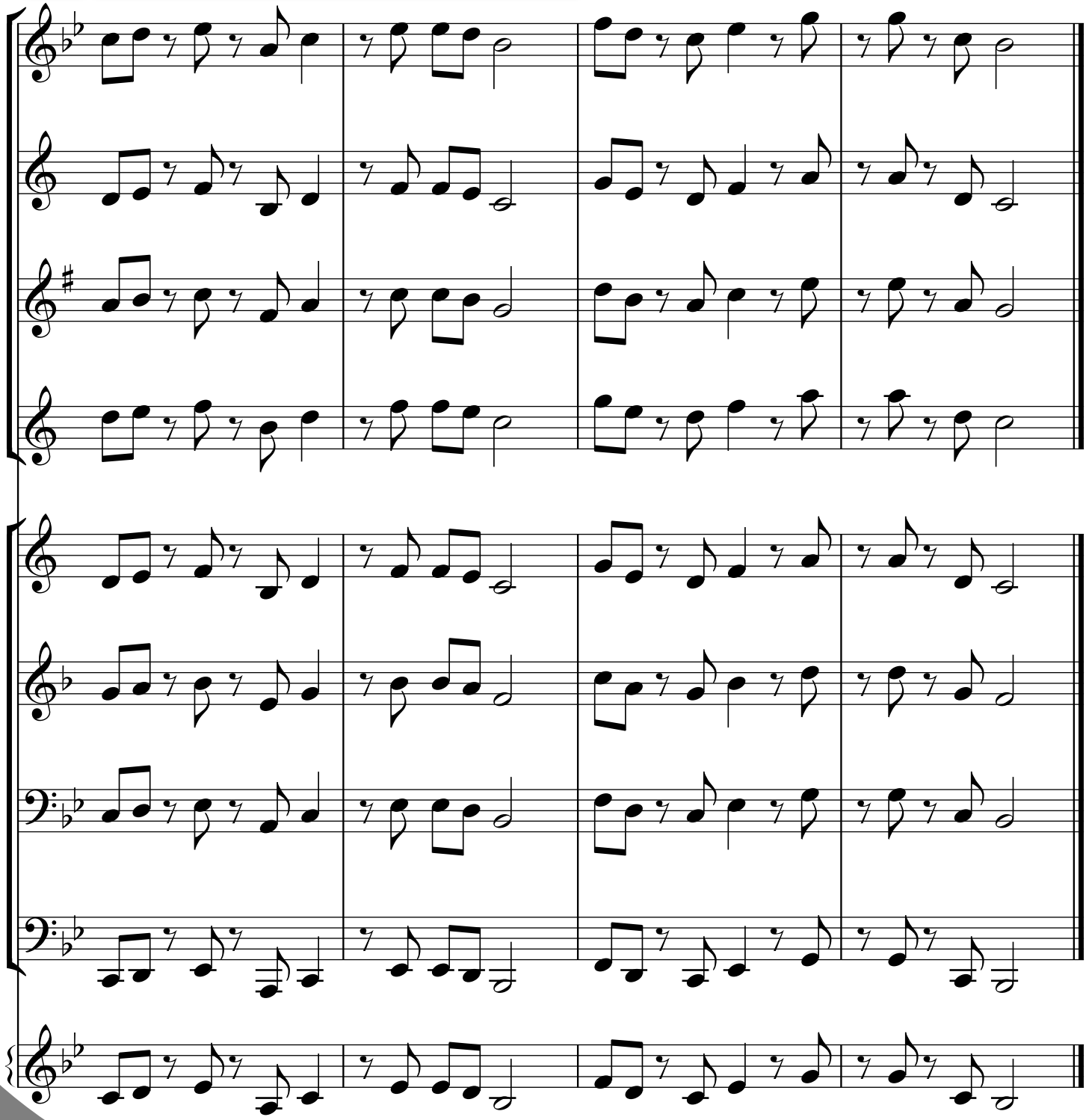


85 ERIE CANAL IN CUT TIME (CONTINUED)
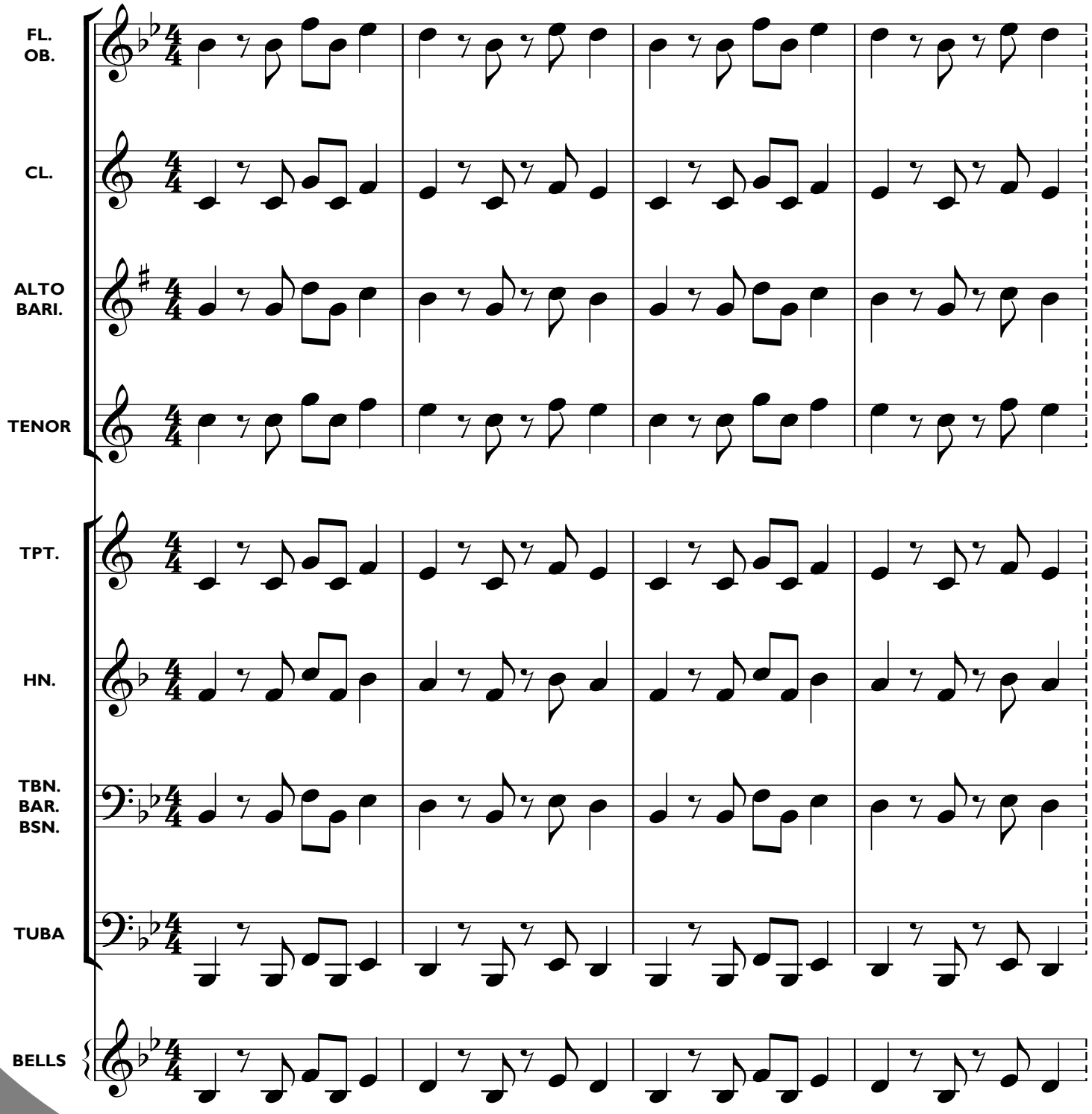


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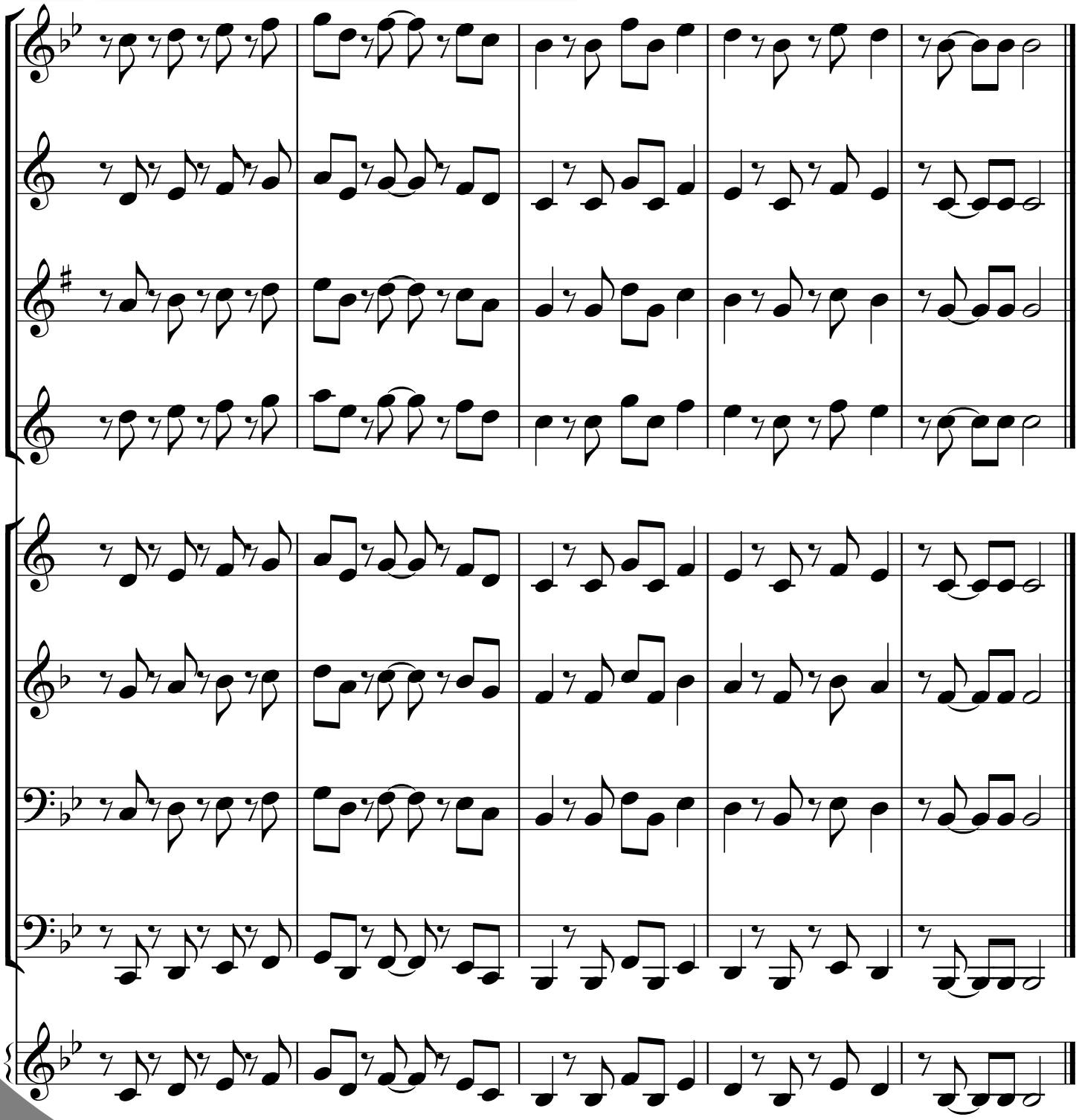


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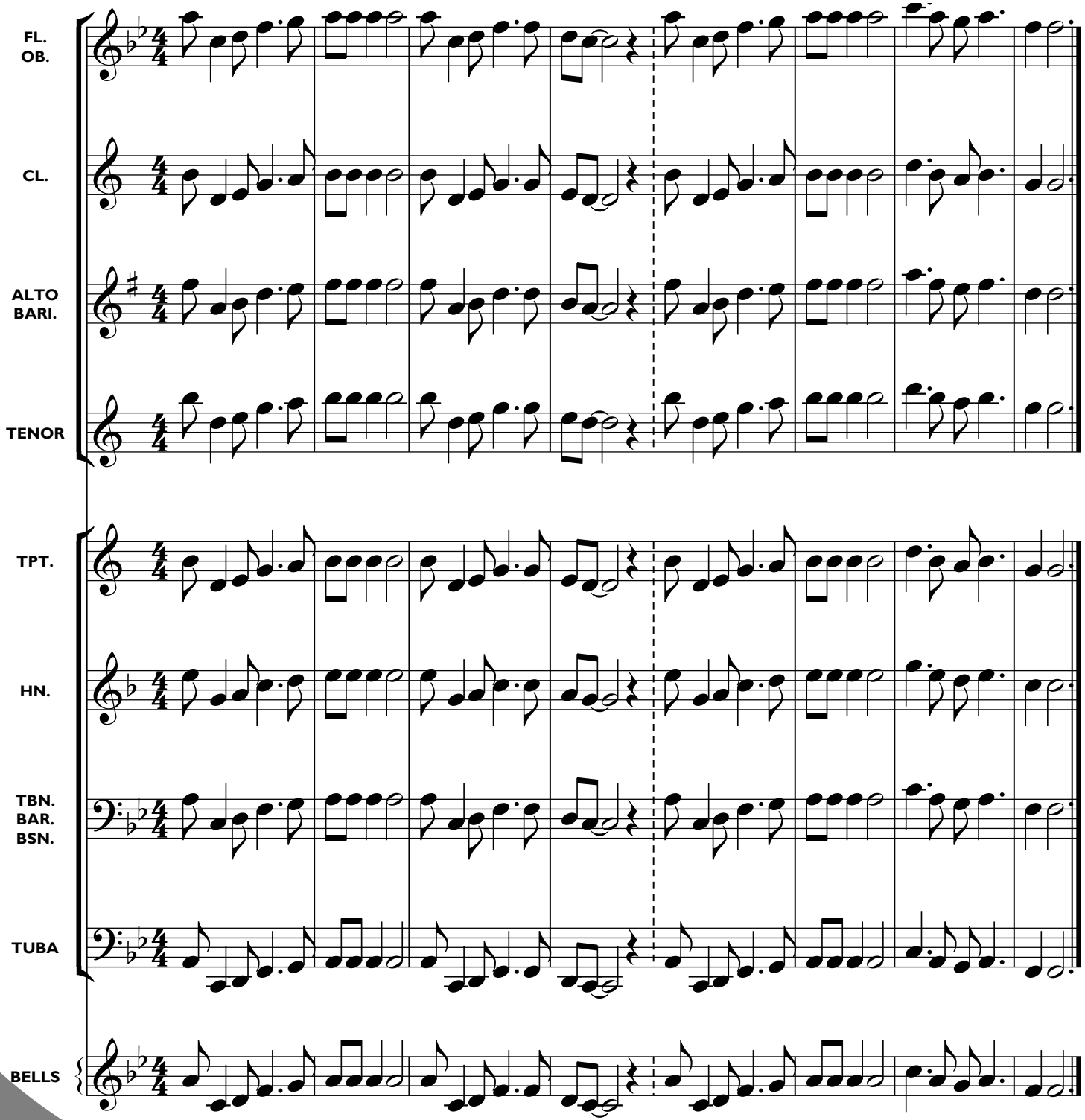


87 UPBEAT FUNK

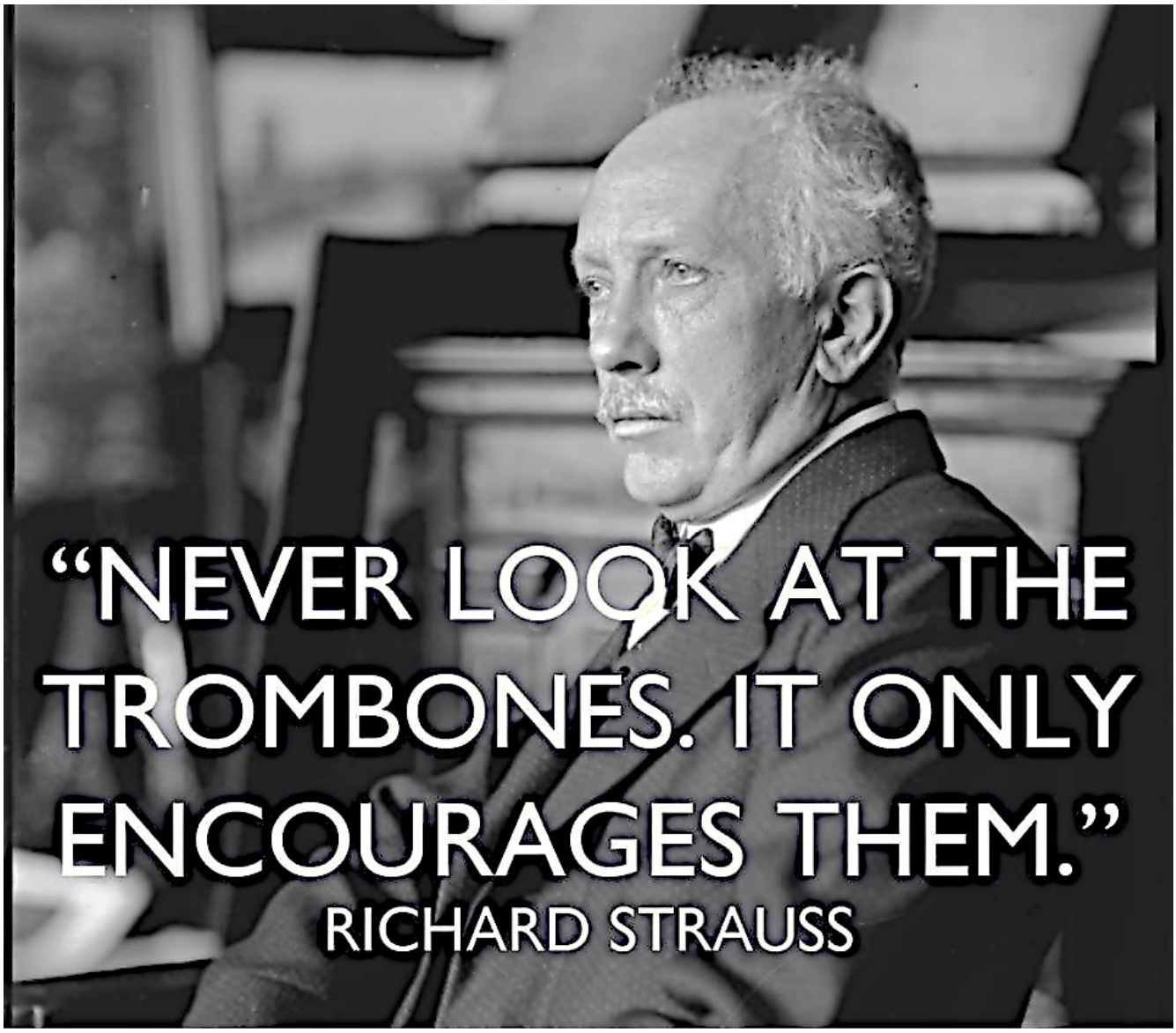


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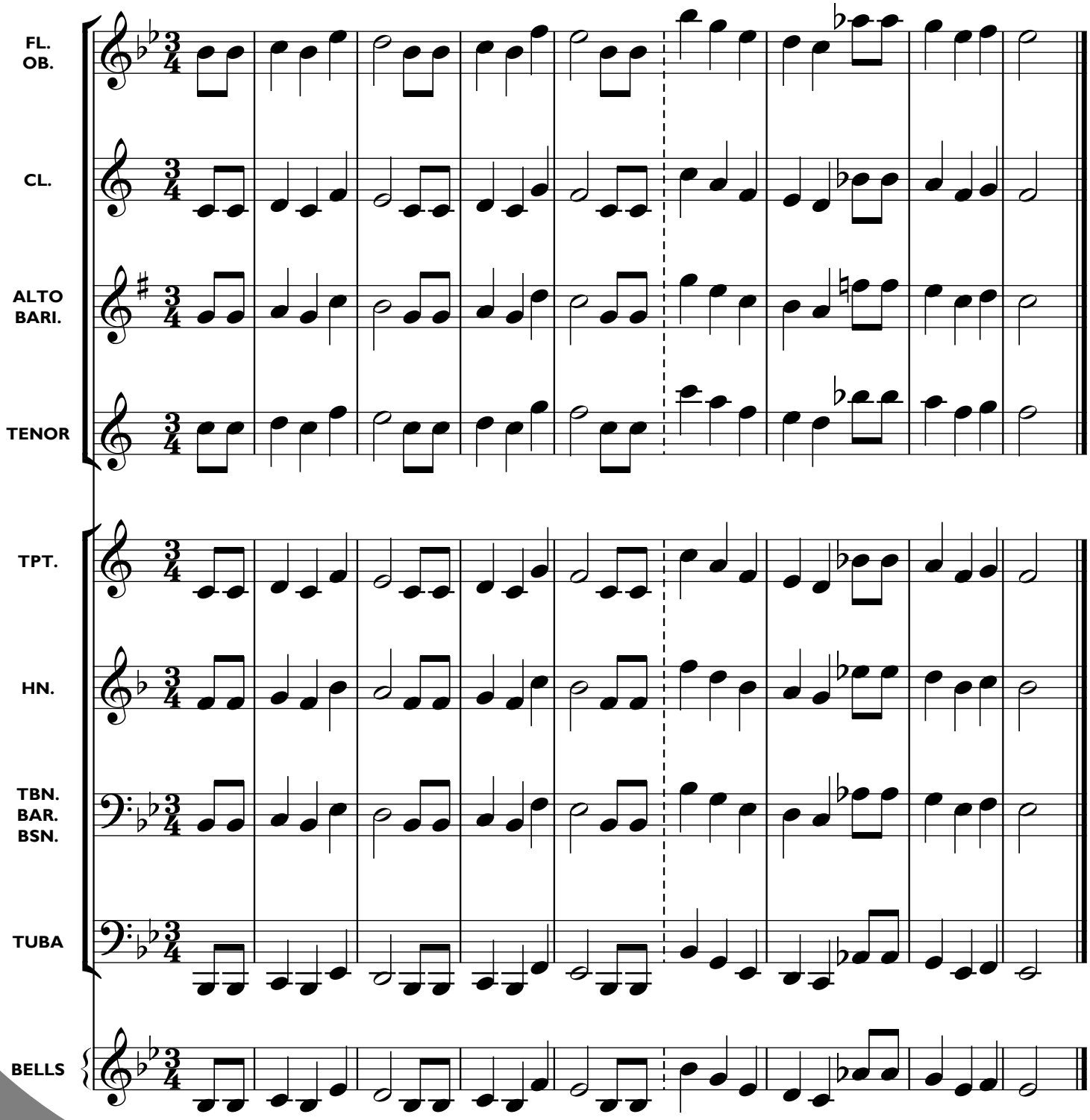


88 NOBODY KNOWS
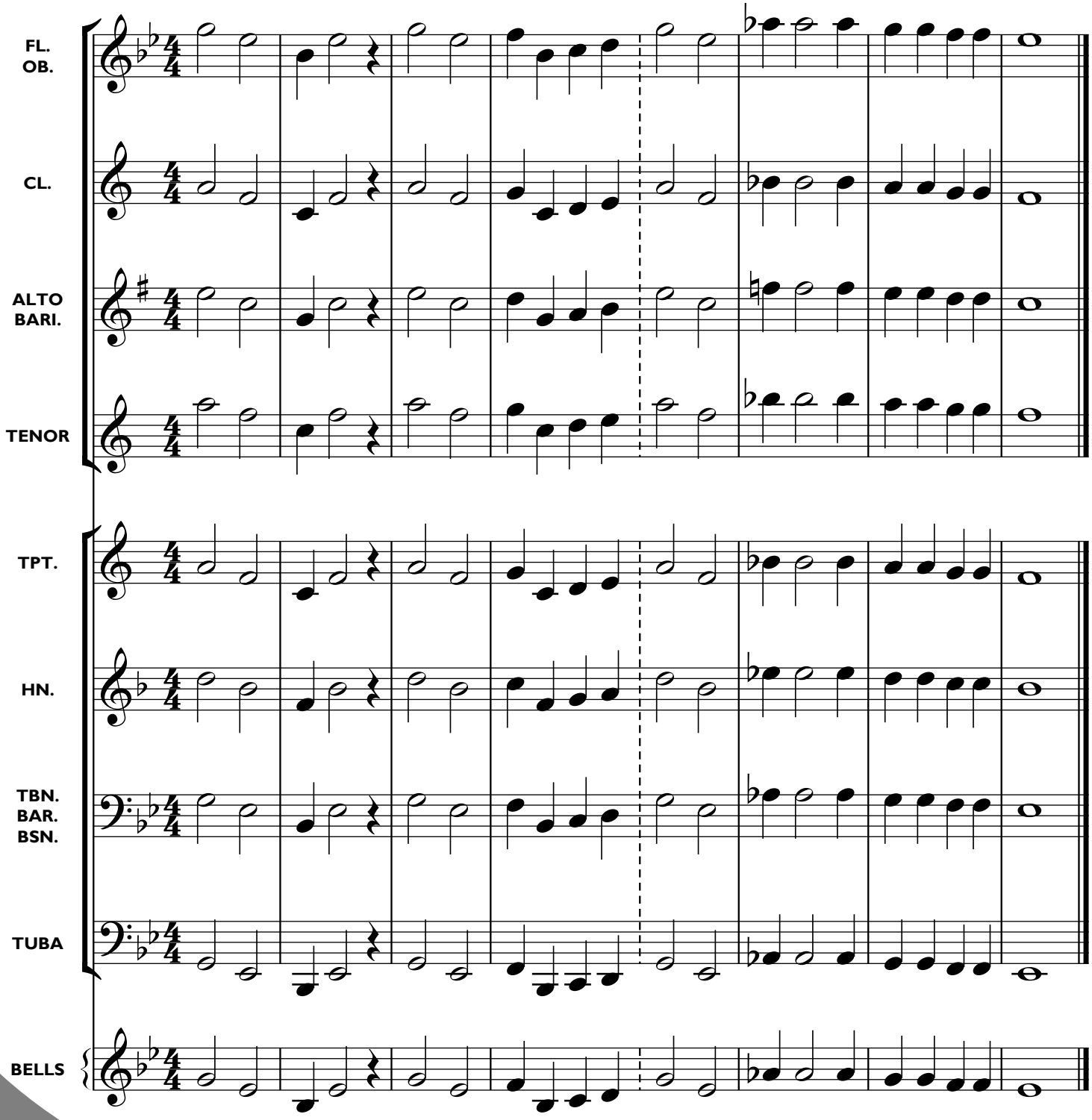



"NEVER LOOK AT THE TROMBONES. IT ONLY ENCOURAGES THEM."
RICHARD STRAUSS
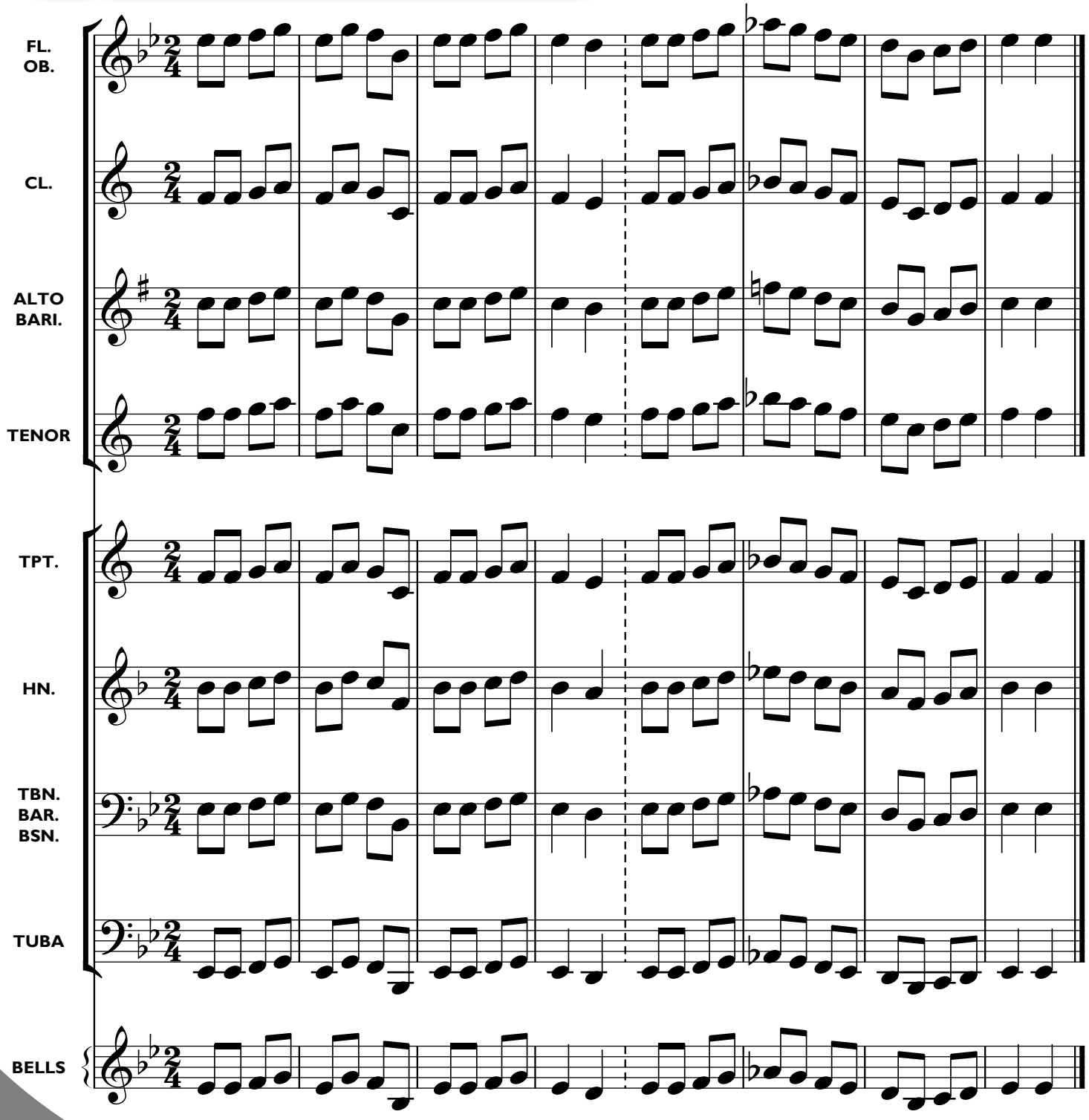
89 HAPPY BIRTHDAY TO YOU
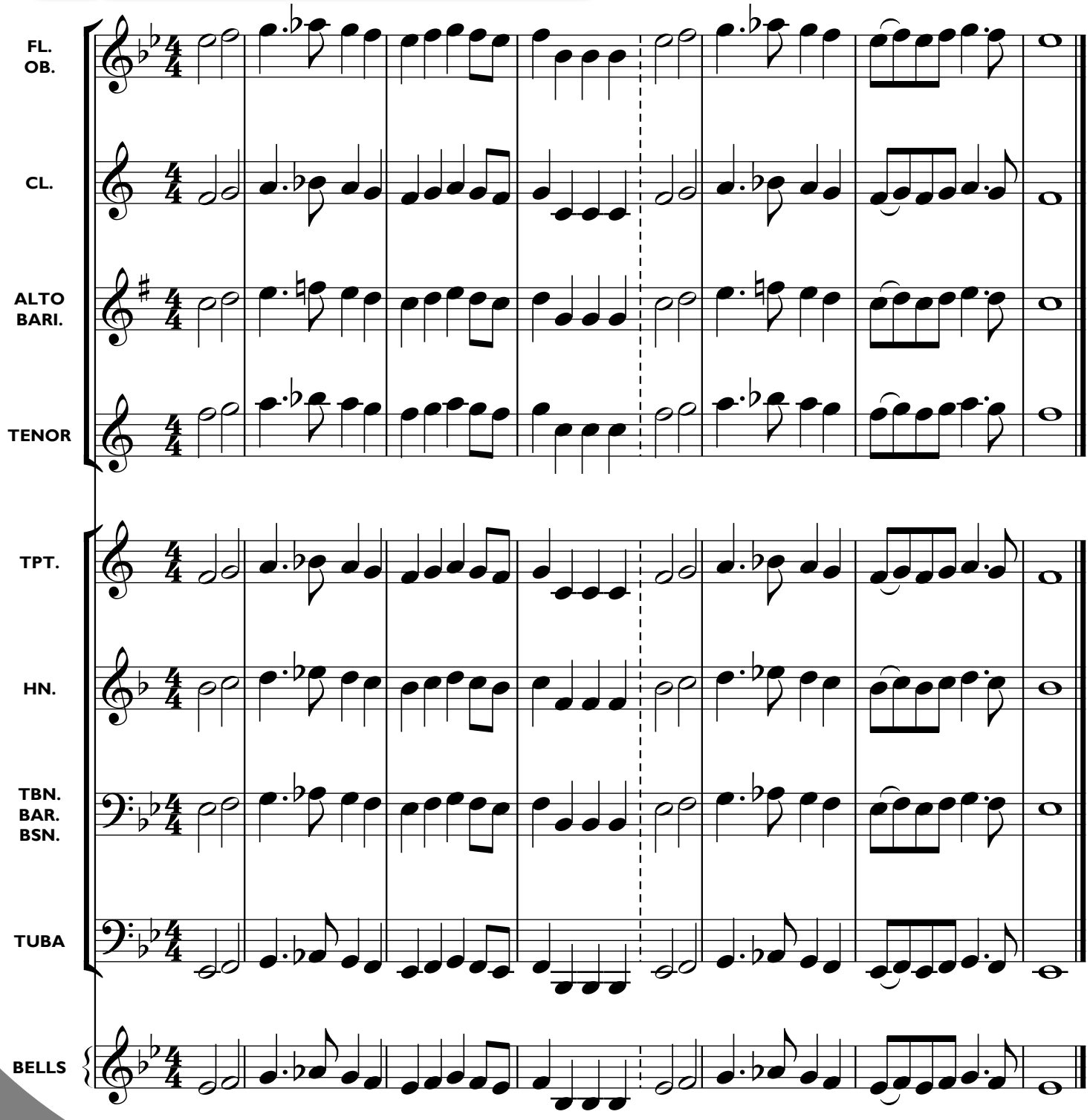


90 GOOD NIGHT LADIES
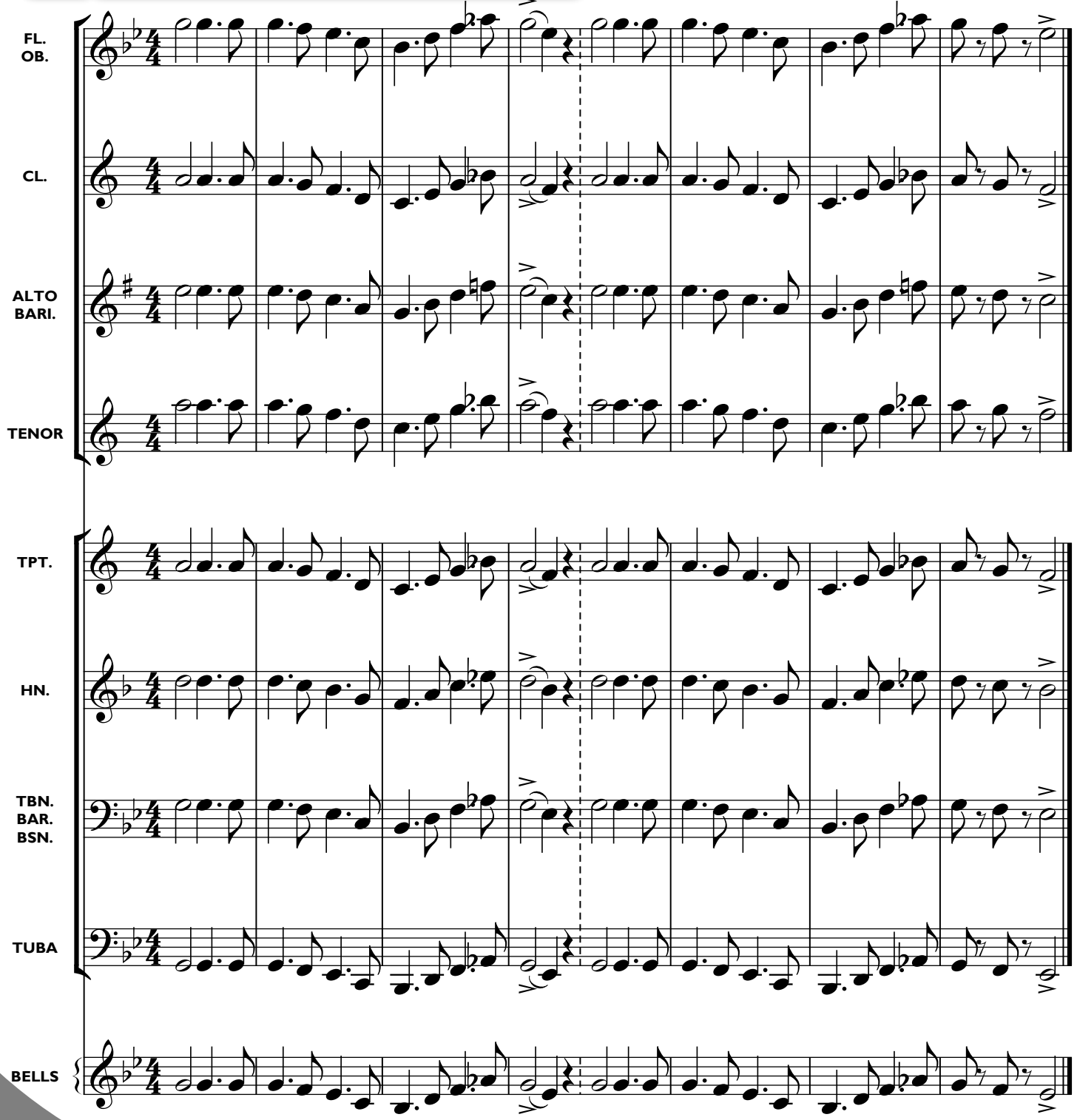


91 YANKEE DOODLE



92 TRUMPET VOLUNTARY

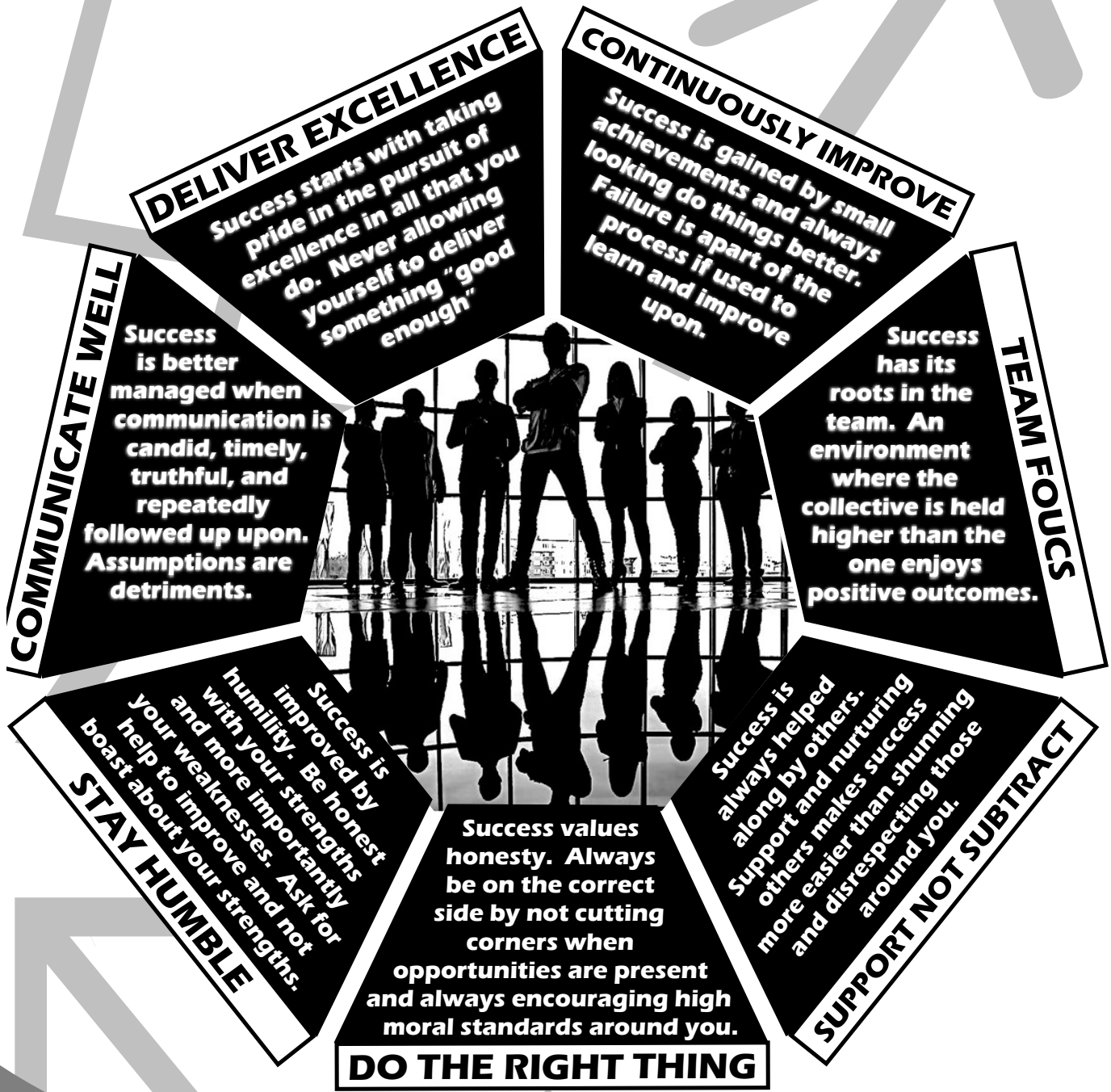


93 ANVIL CHORUS
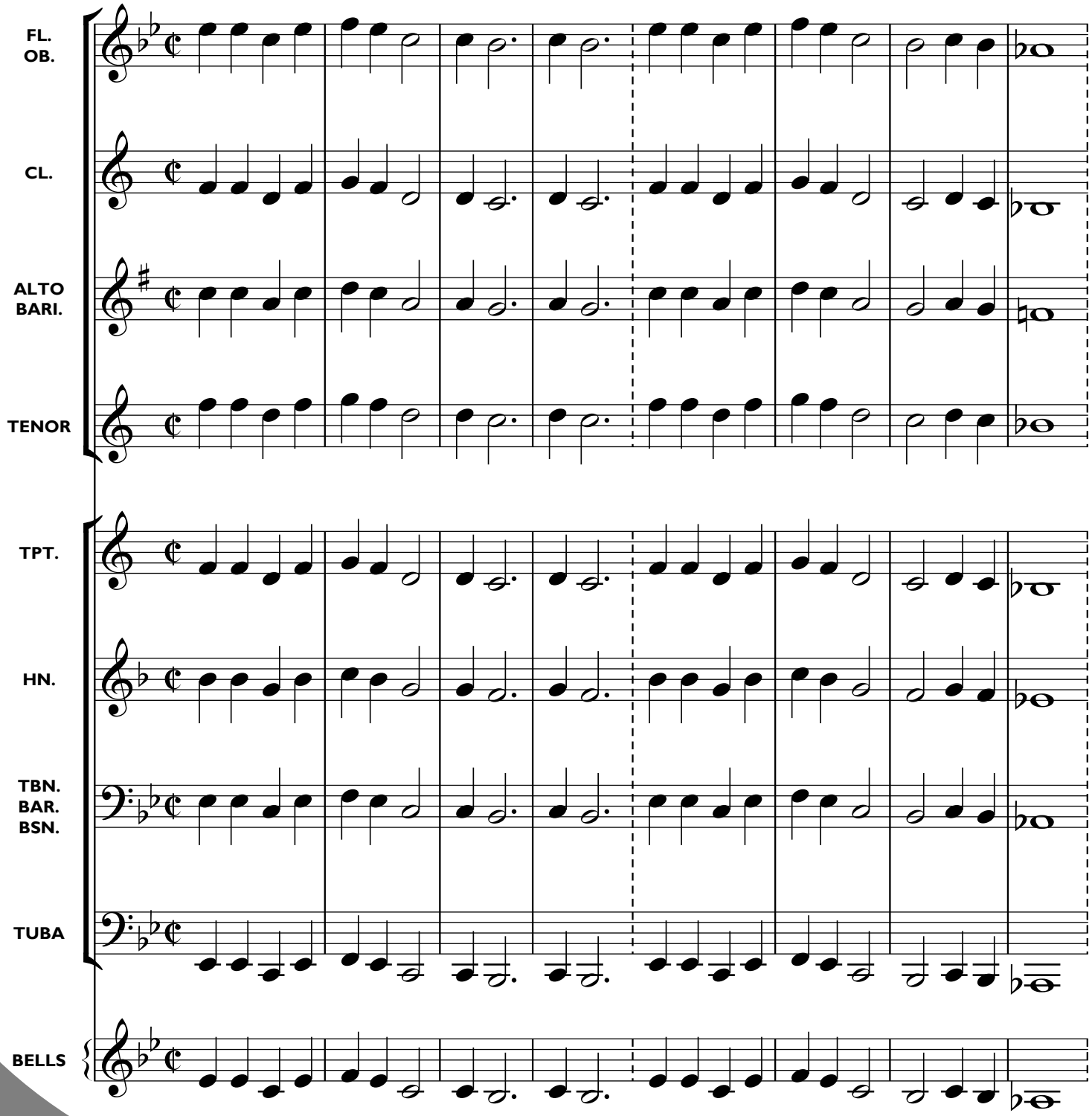


BEGINNING BAND MUSIC BOOK
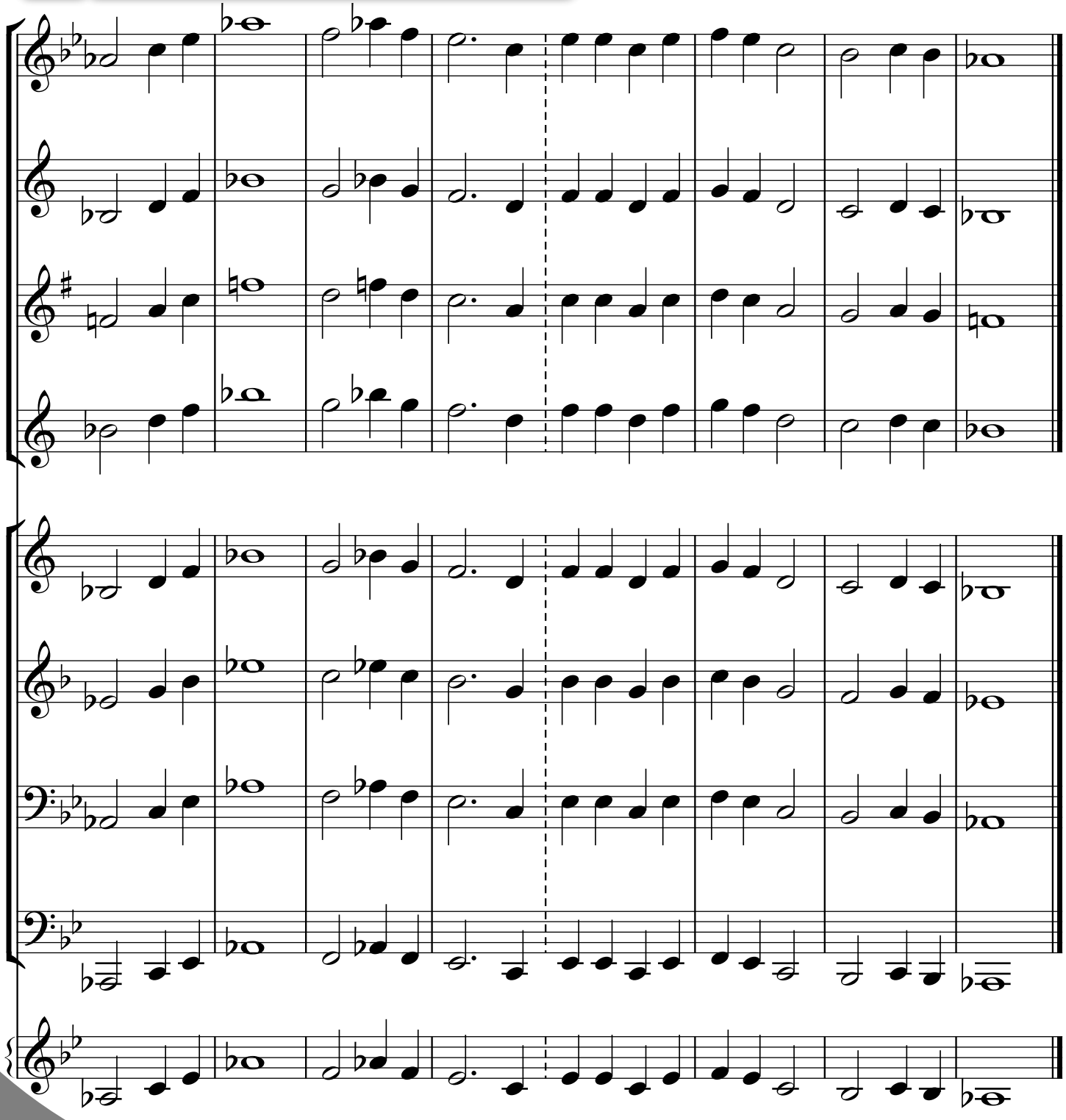
7 STEPS TO SUCCESS IN BAND AND IN LIFE
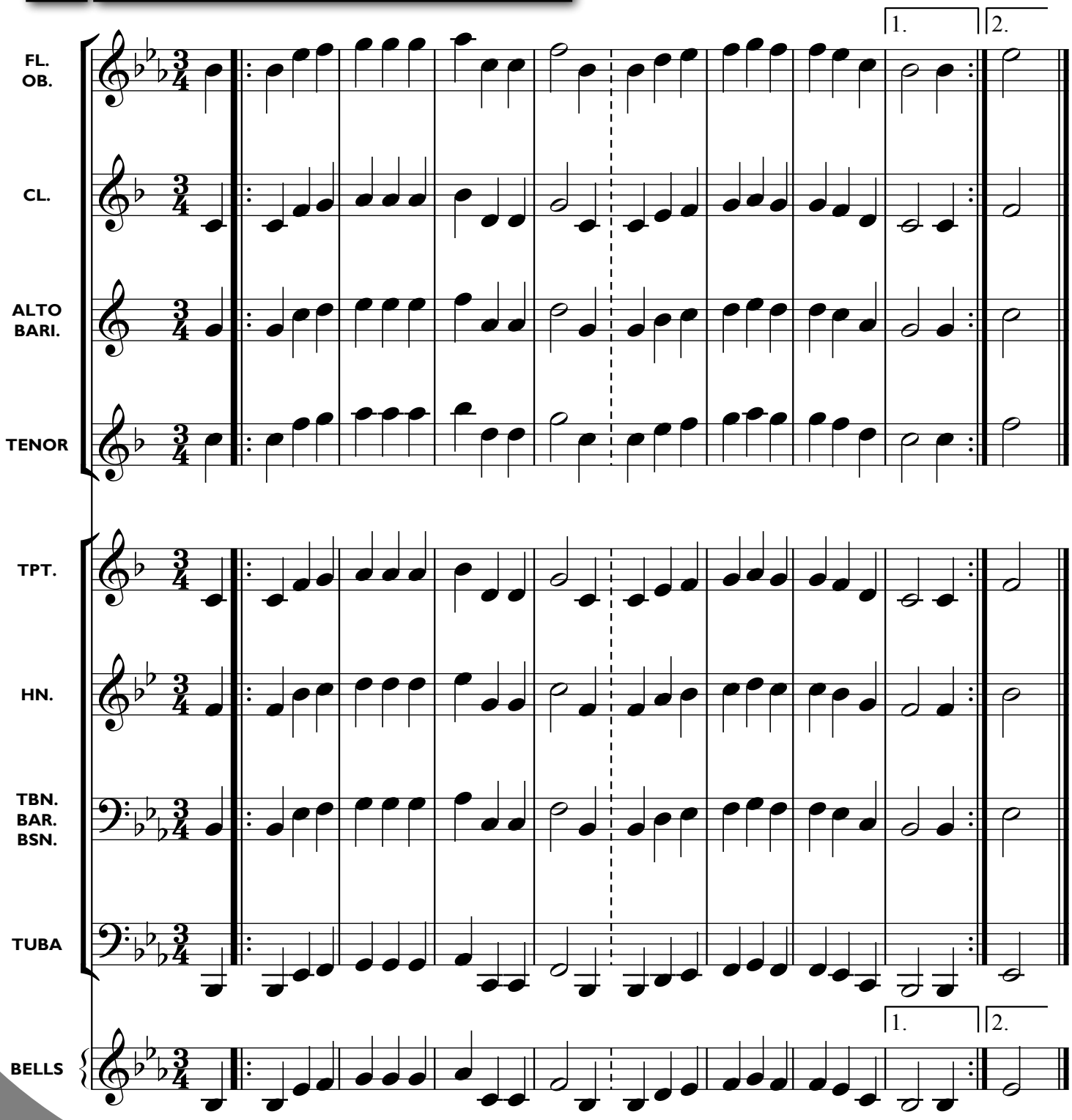


94 THE CAMPTOWN RACES



94 THE CAMPTOWN RACES (CONTINUED)

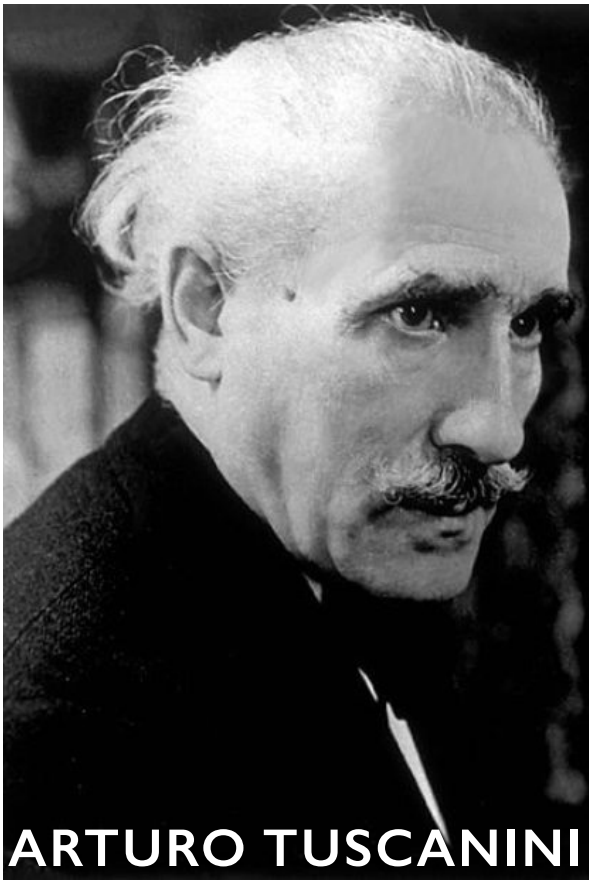


95 MAN ON THE FLYING TRAPEZE



TOSCANINI QUOTES TO CHEER YOU UP ON "THOSE" DAYS

"GOD TELLS ME HOW THE MUSIC SHOULD SOUND, BUT YOU STAND IN THE WAY."
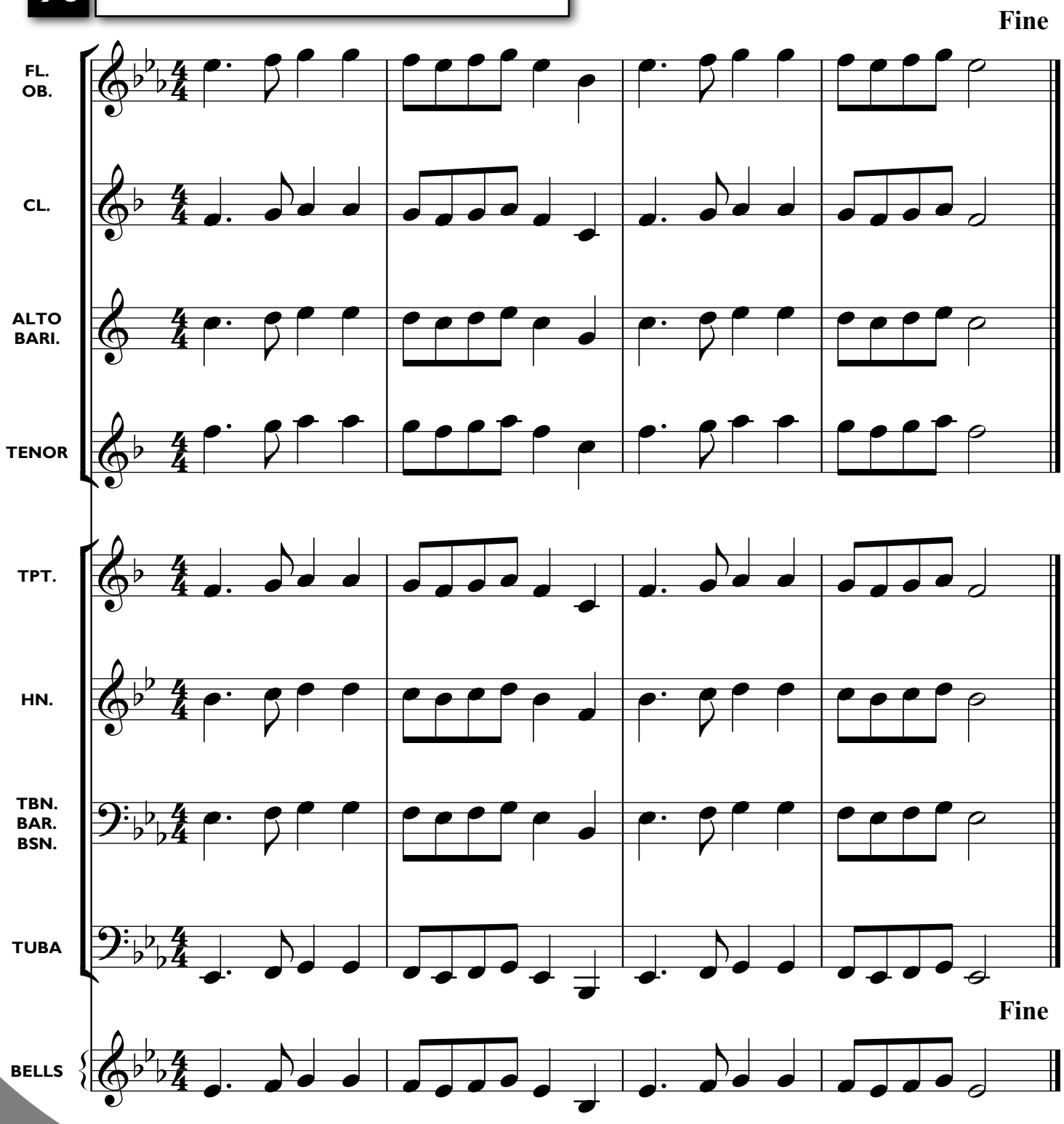


ARTURO TUSCANINI
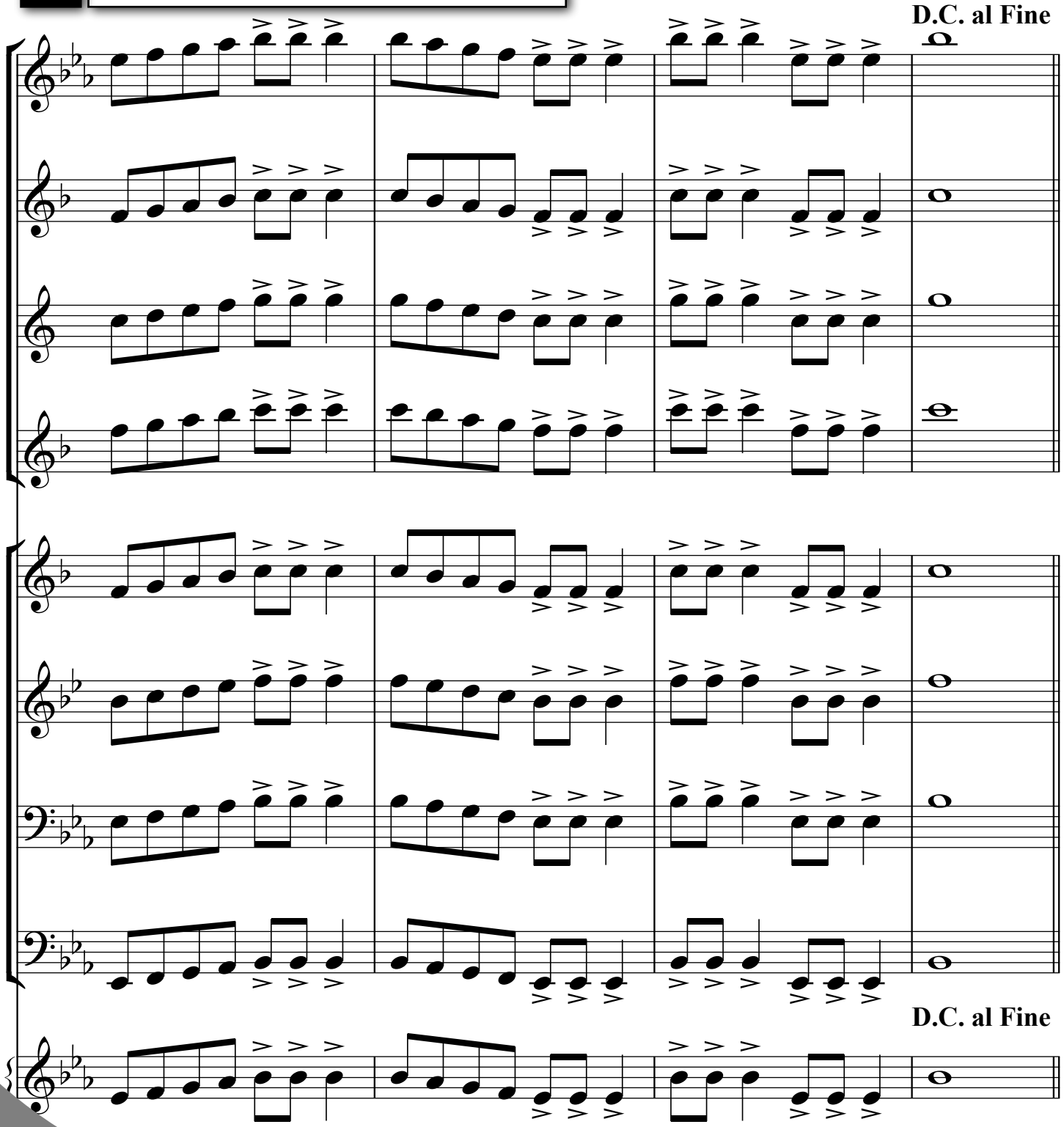
"I HATE YOU ALL BECAUSE YOU DESTROY MY DREAMS!"

"CAN'T YOU READ? THE SCORE DEMANDS 'CON AMORE', AND WHAT ARE YOU DOING? YOU ARE PLAYING IT LIKE MARRIED MEN!"
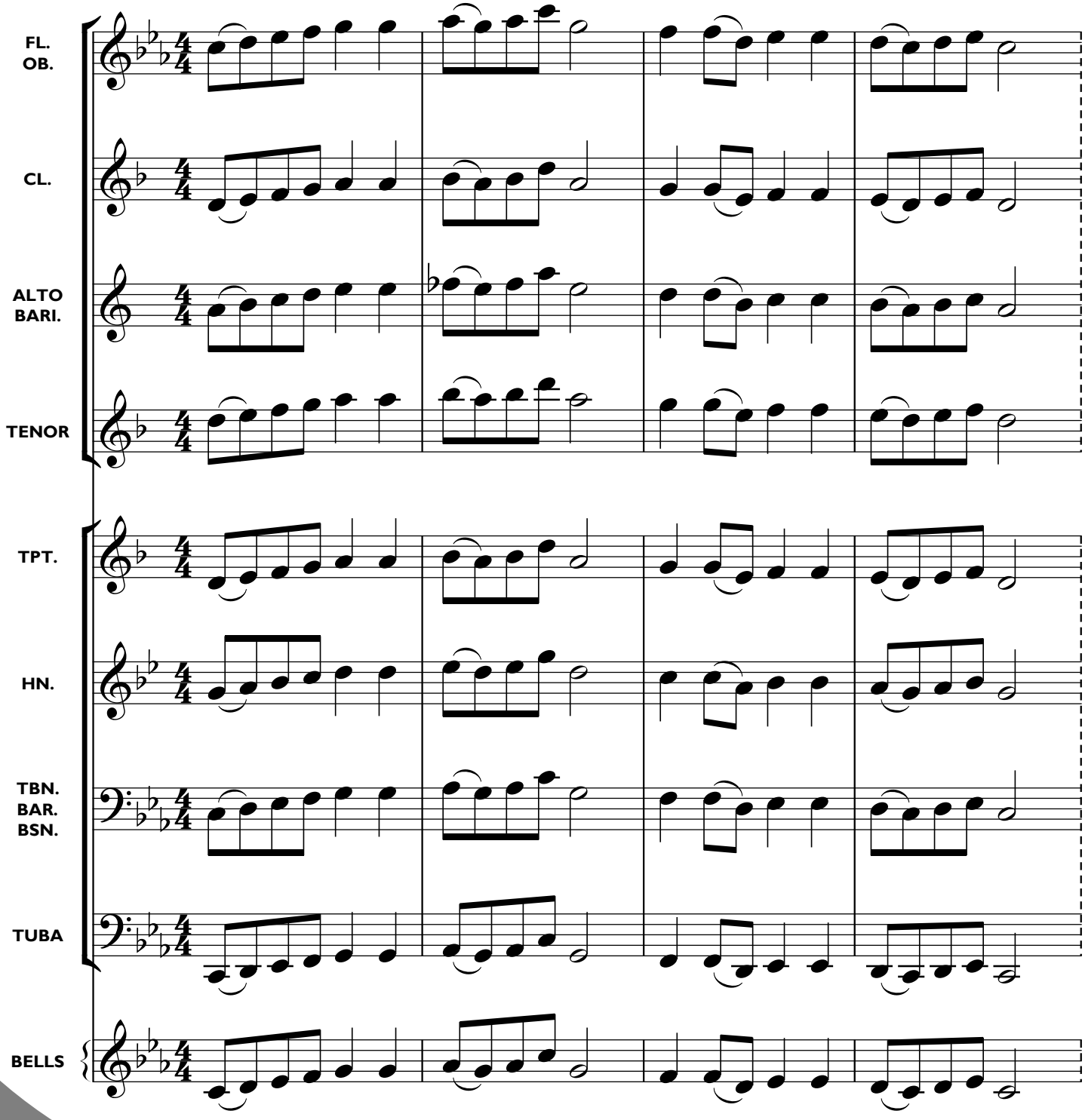
96 ALOUETTE


Fine
FL.
OB.
CL.
ALTO
BARI.
TENOR
TPT.
HN.
TBN.
BAR.
BSN.
TUBA
Fine
BELLS
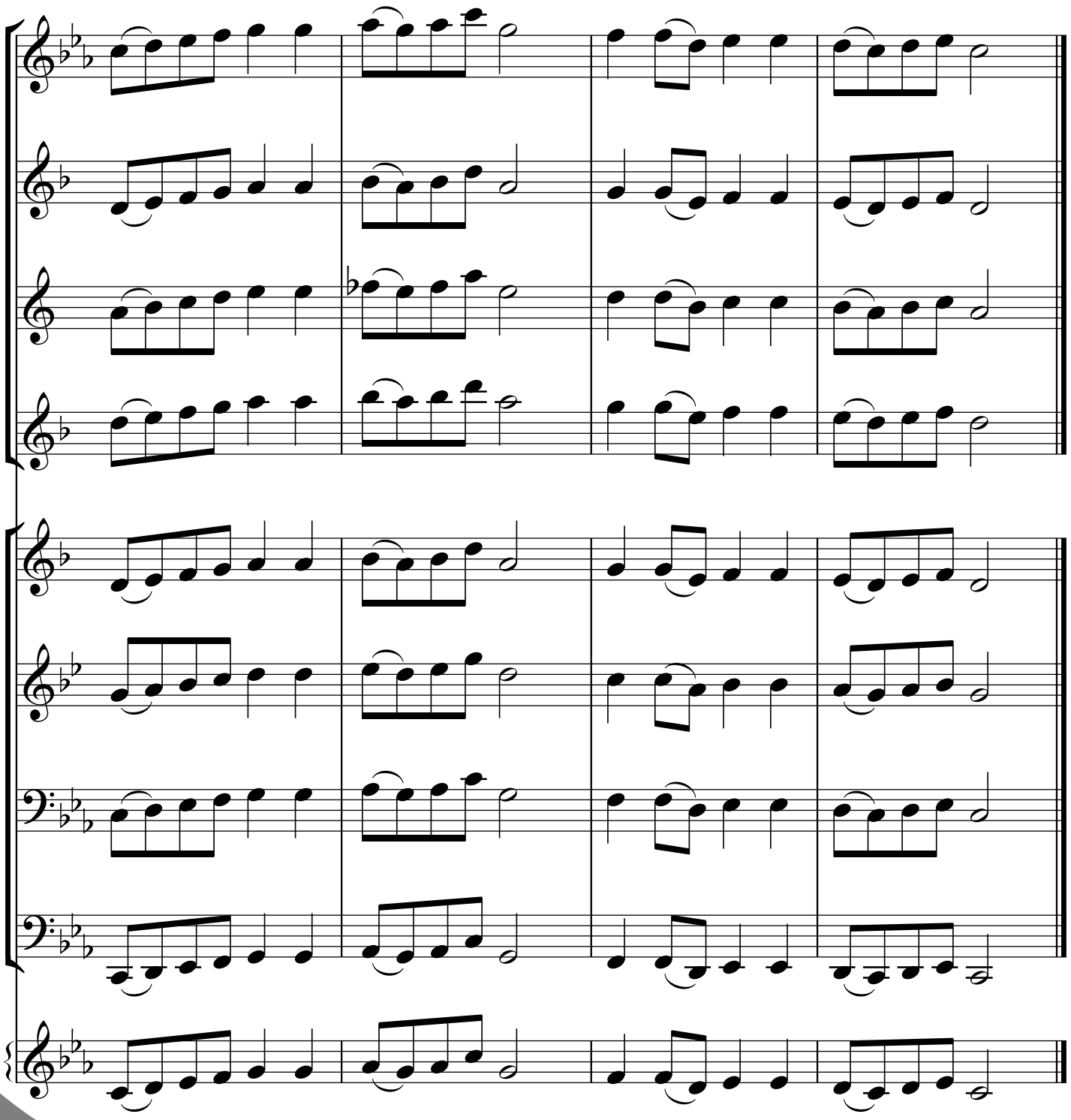
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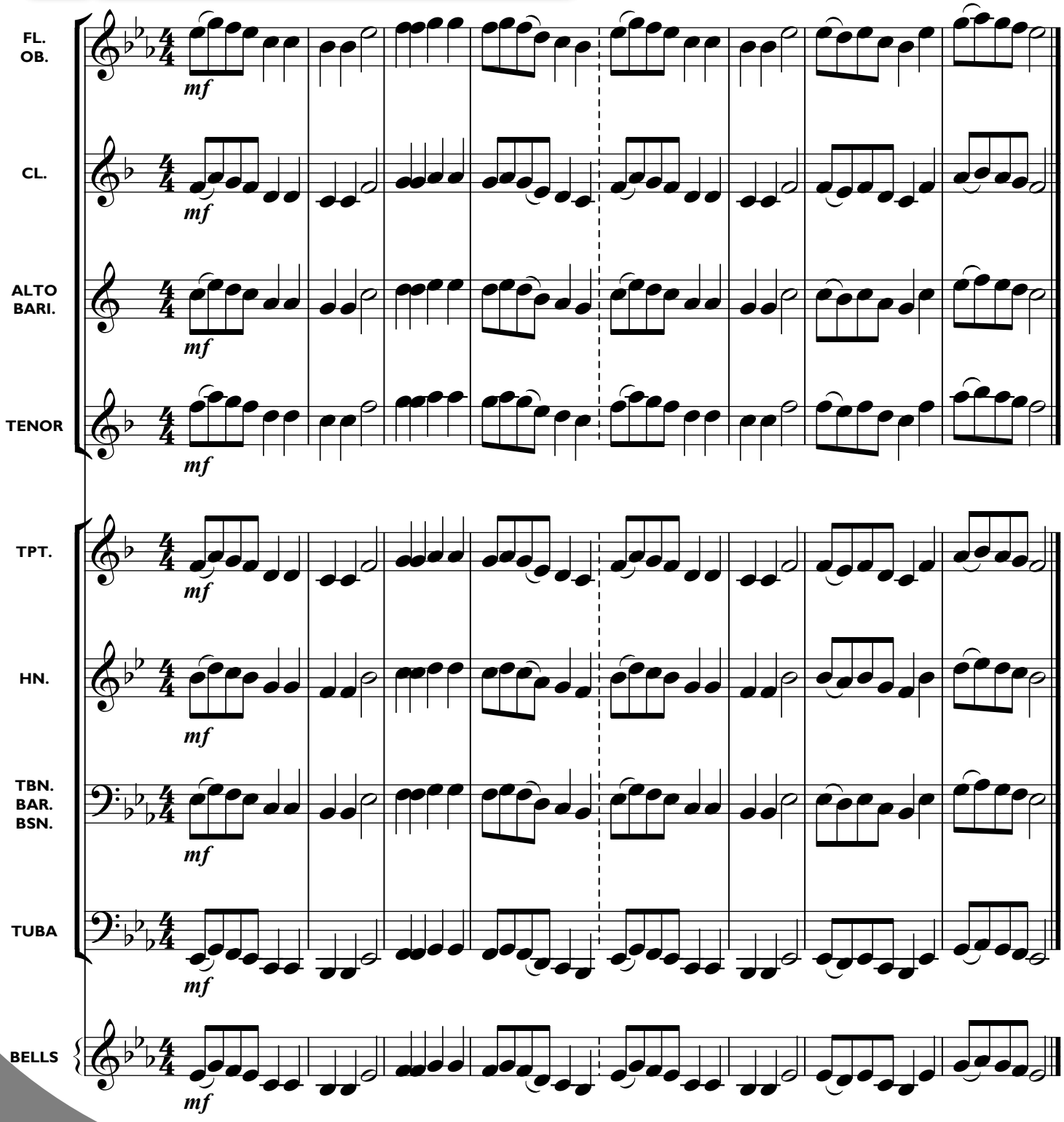


97 HATIKVAH



97 HATIKVAH (CONTINUED)

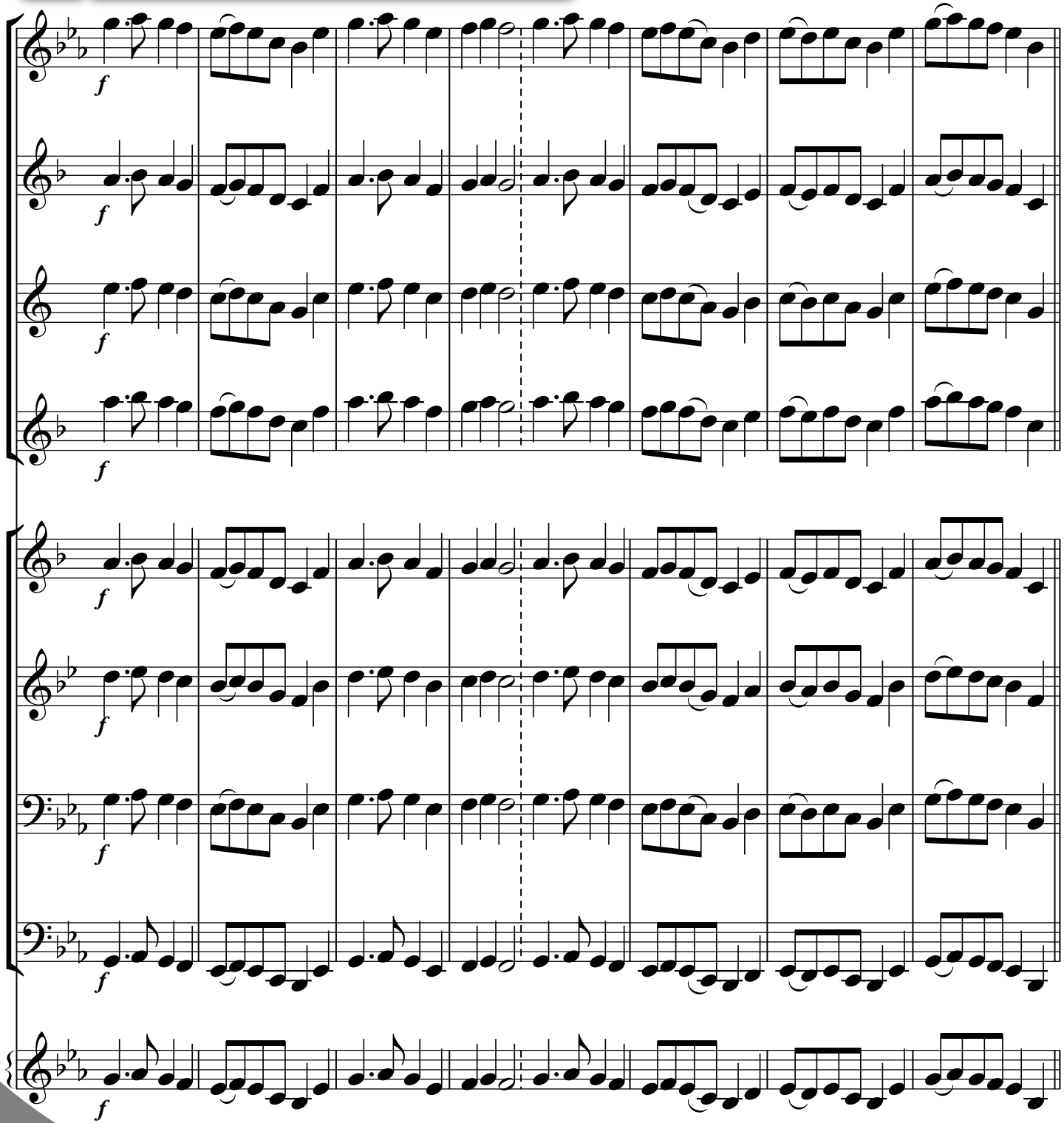


98 TRAVELIN' BUMBLE BEE
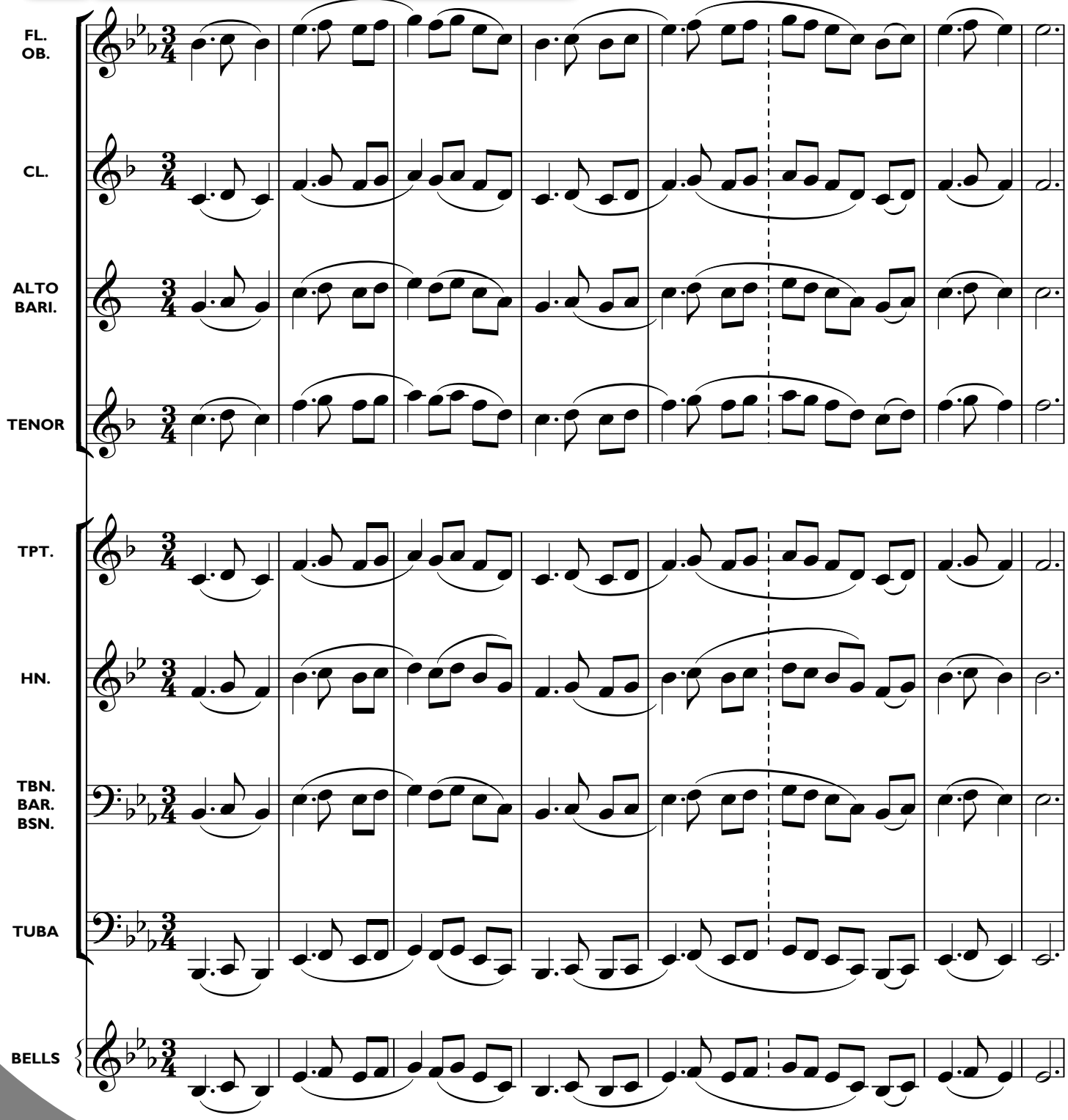


98 TRAVELIN' BUMBLE BEE (CONTINUED)
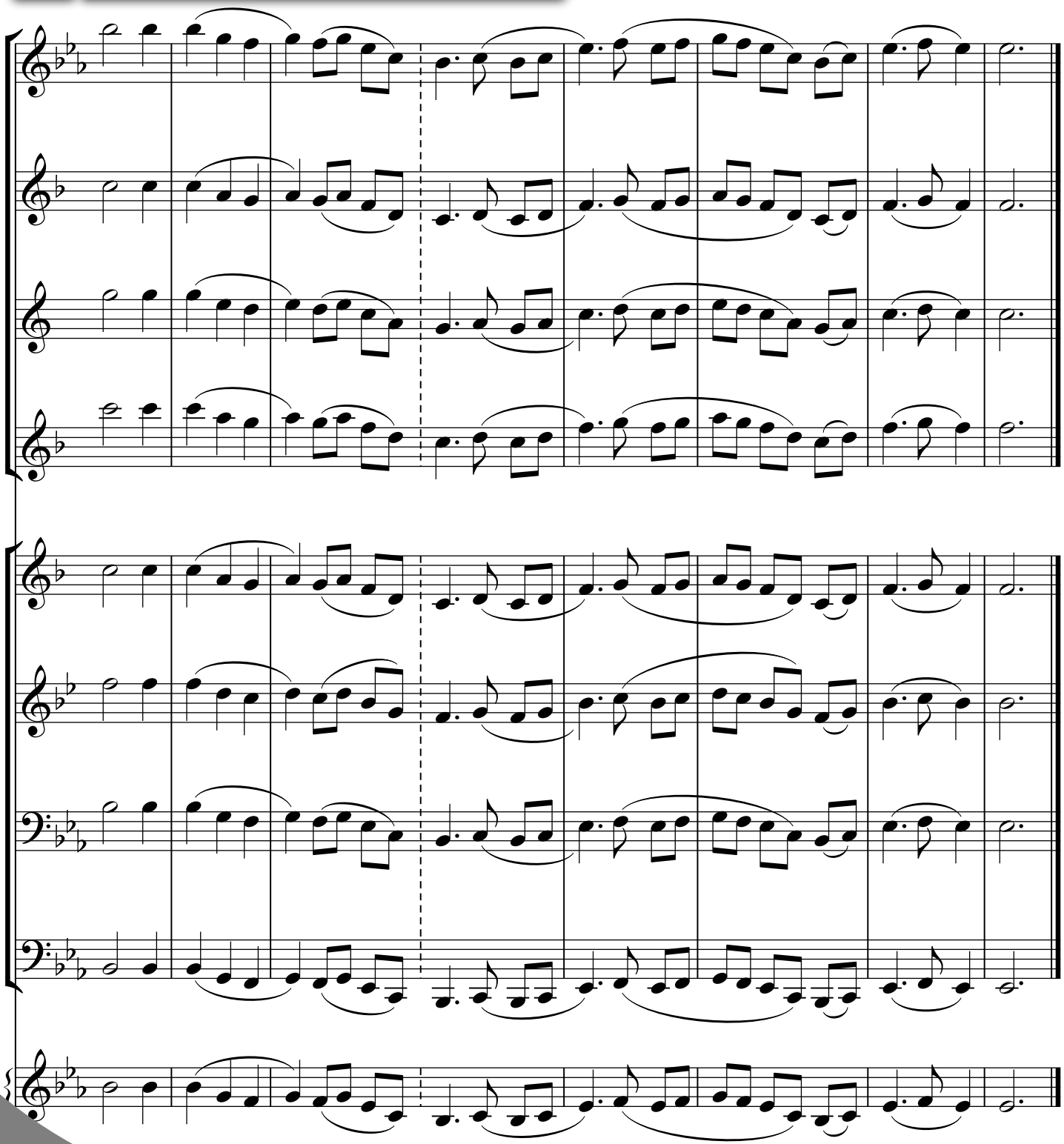
D.C. al Fine
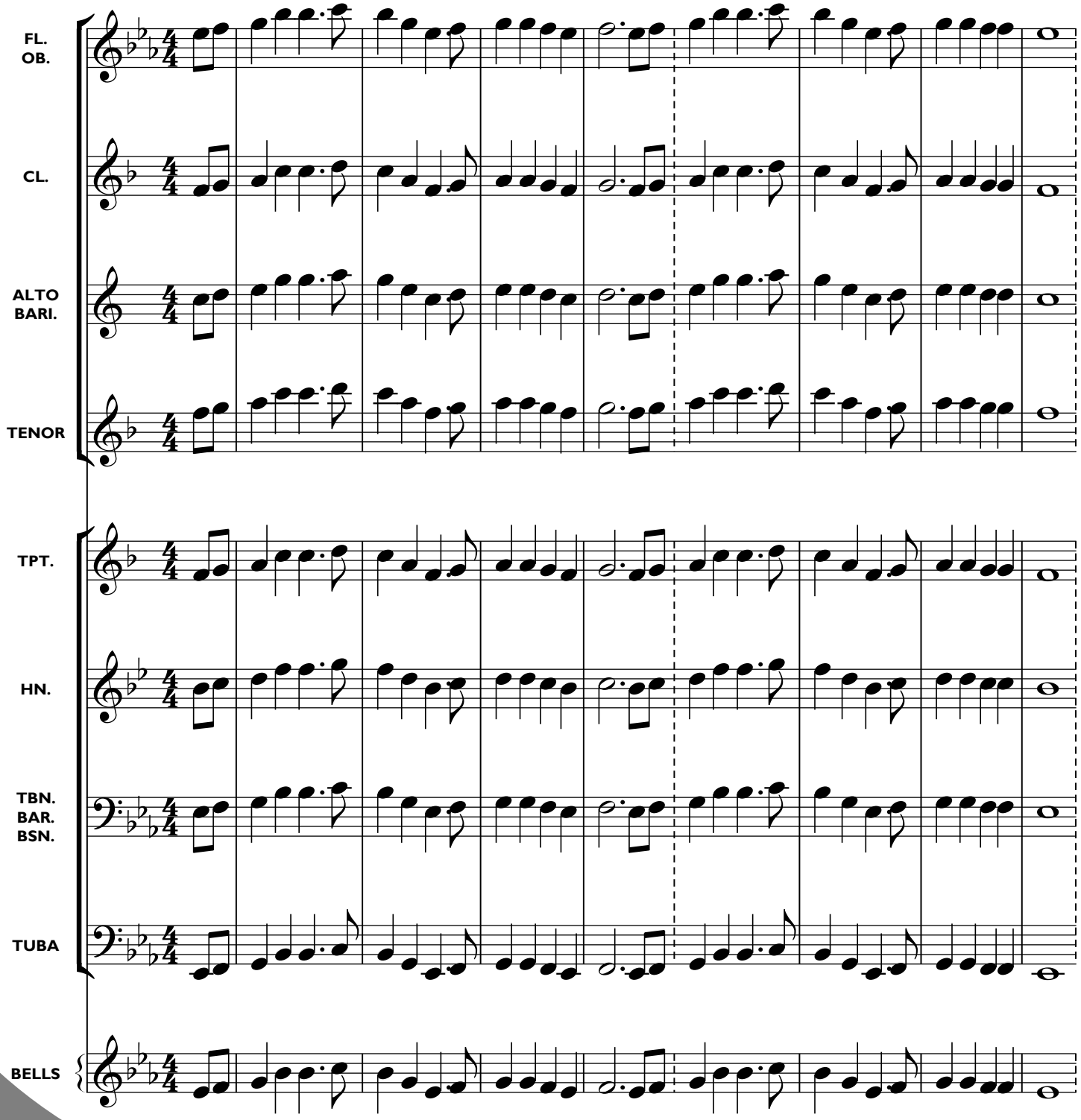


99 ARIRANG
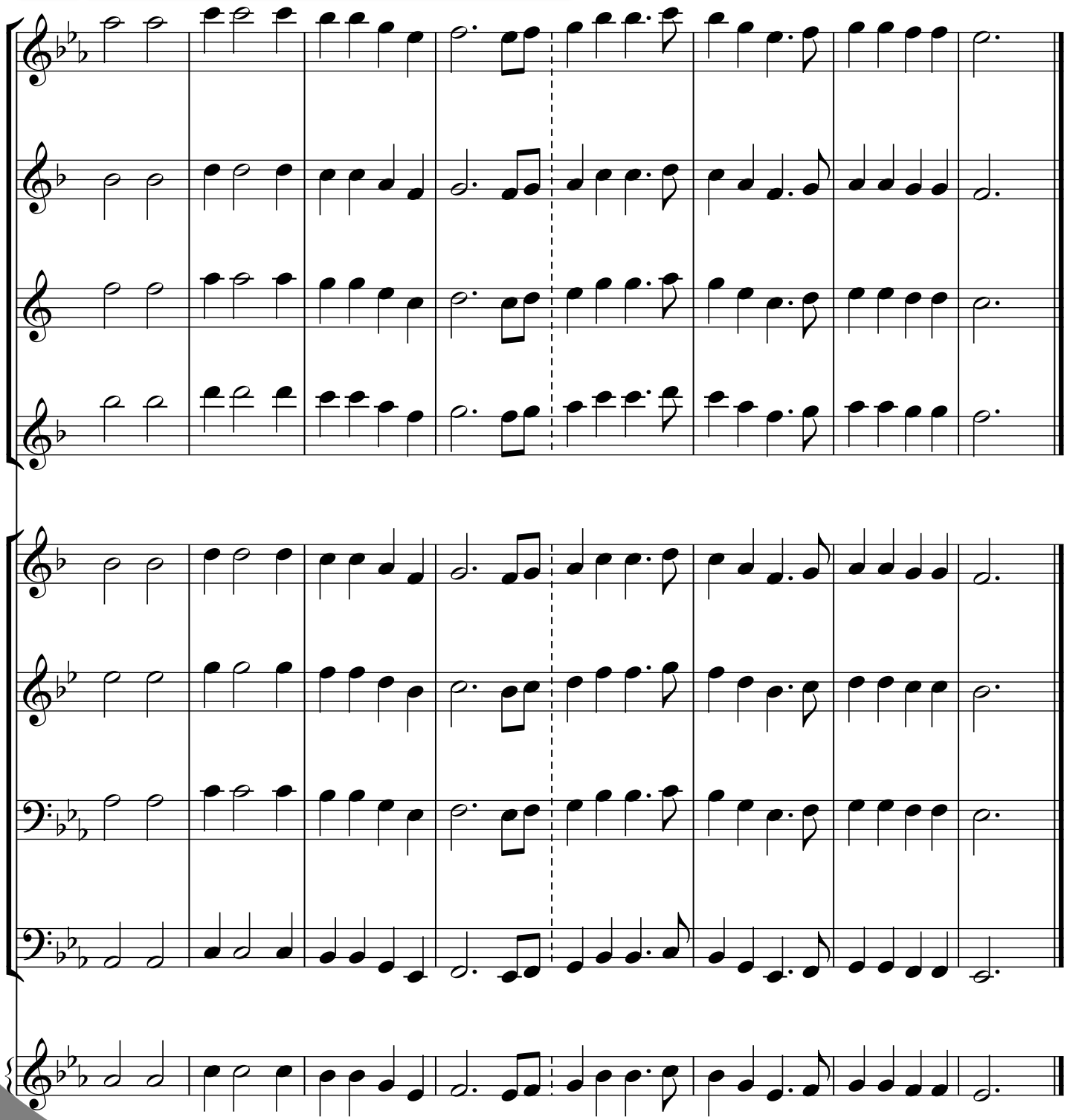


99 ARIRANG (CONTINUED)
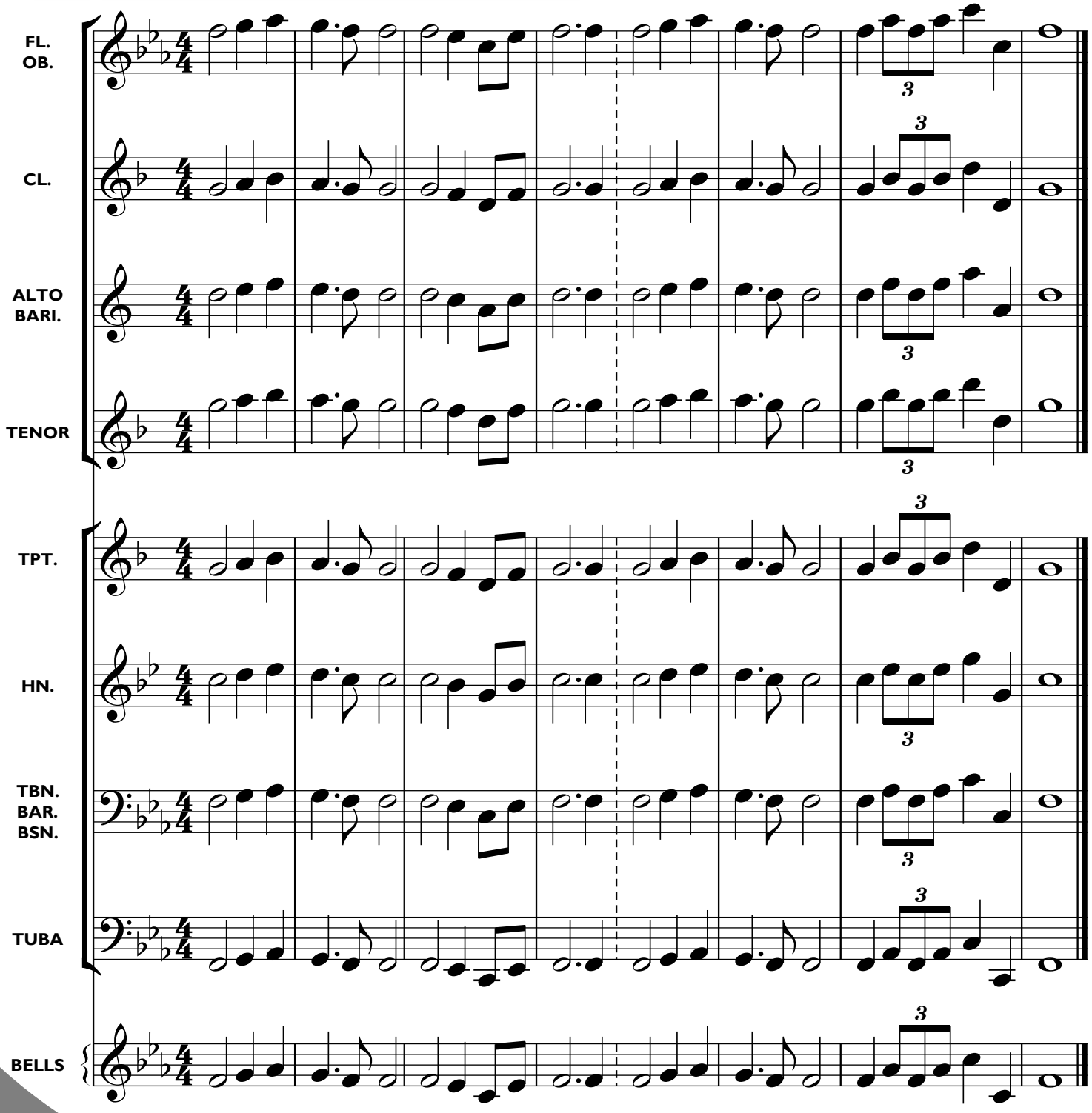


100 OH SUSANNA

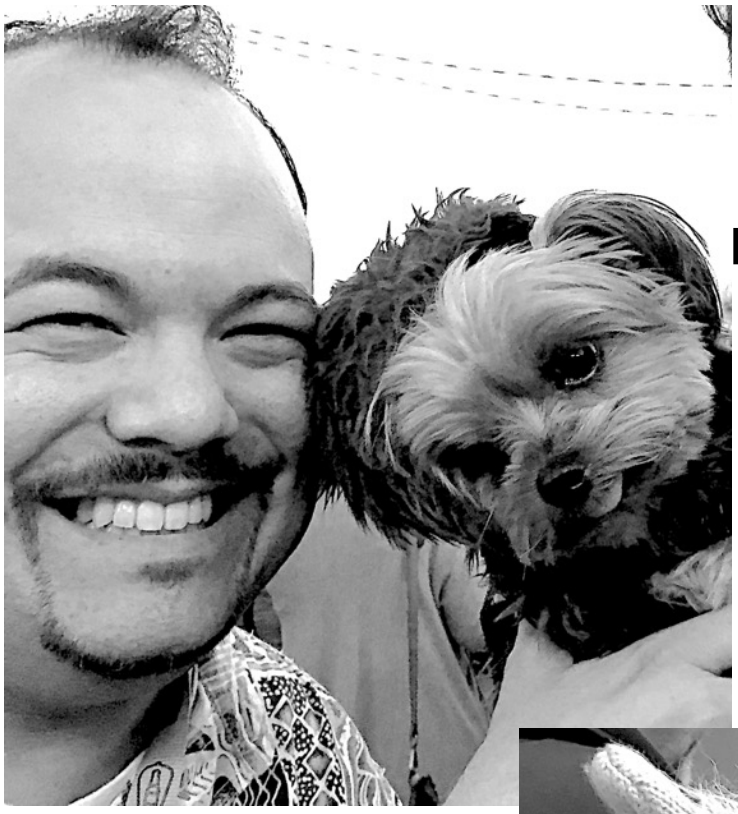


100 OH SUSANNA (CONTINUED)



101 FINALE FROM THE NEW WORLD
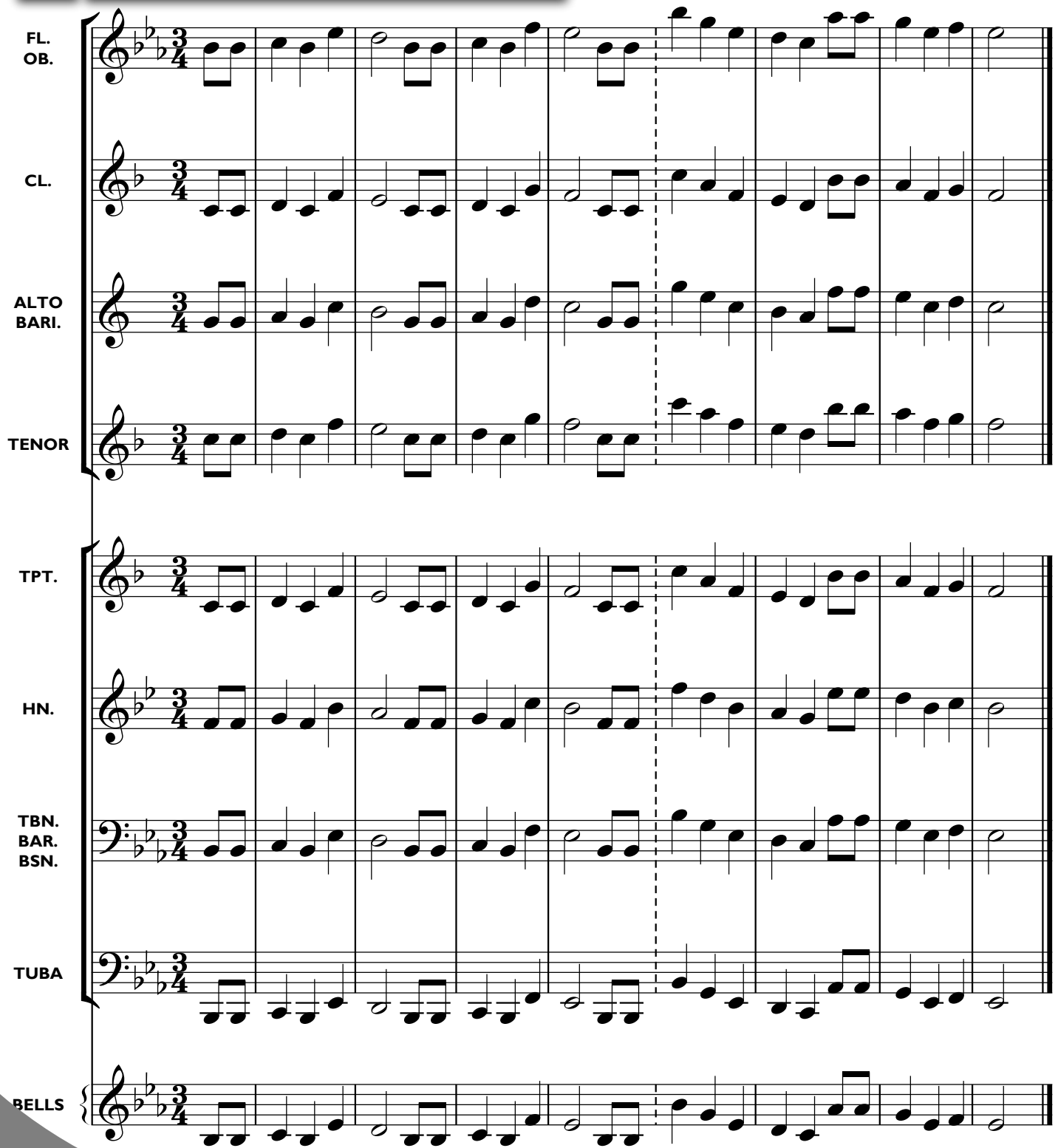




MORE RANDOM PICTURES OF OUZO IN COSTUME.

... JUST BECAUSE.
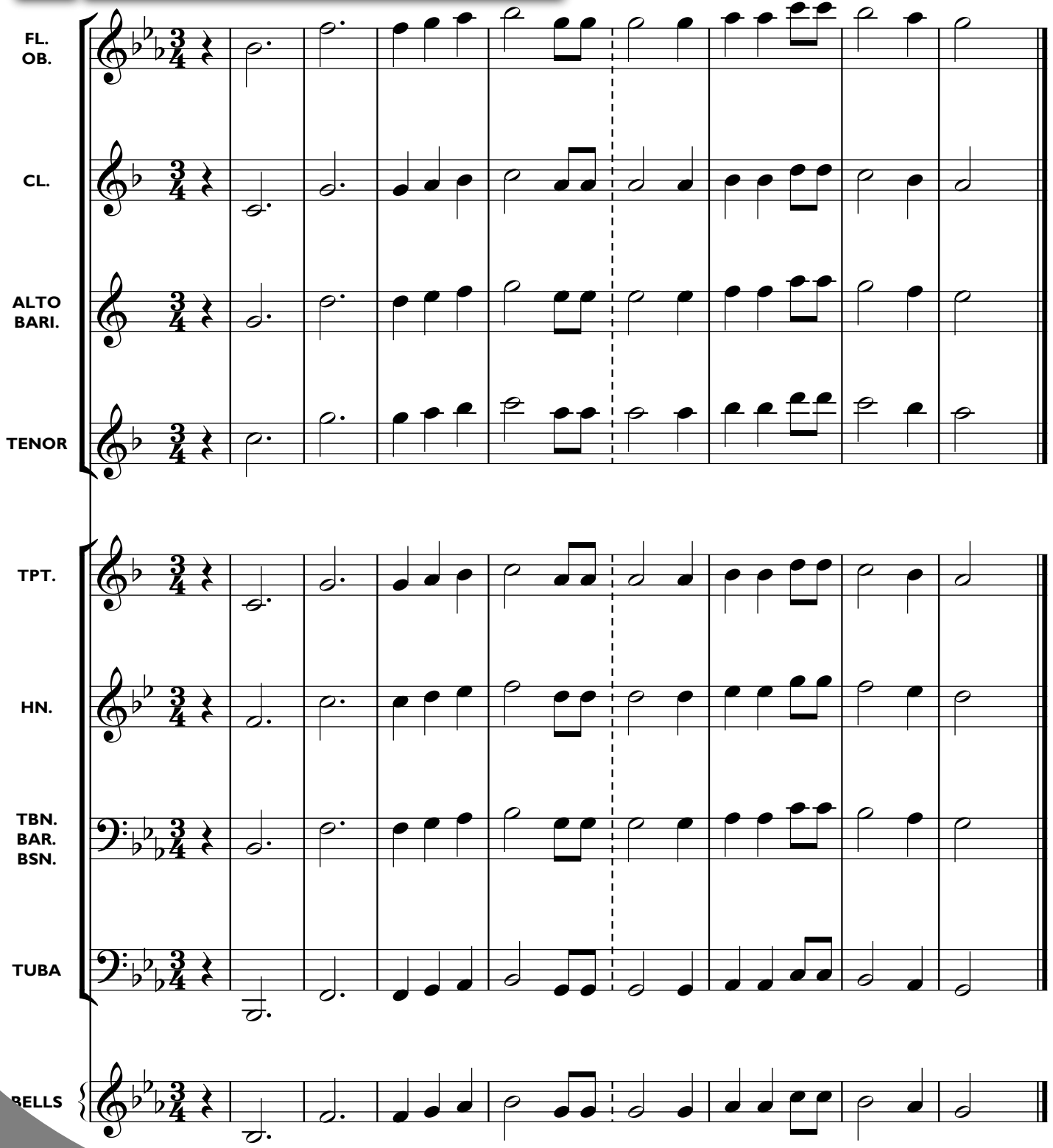


102 FOUR PART HAPPY BIRTHDAY

LINE A
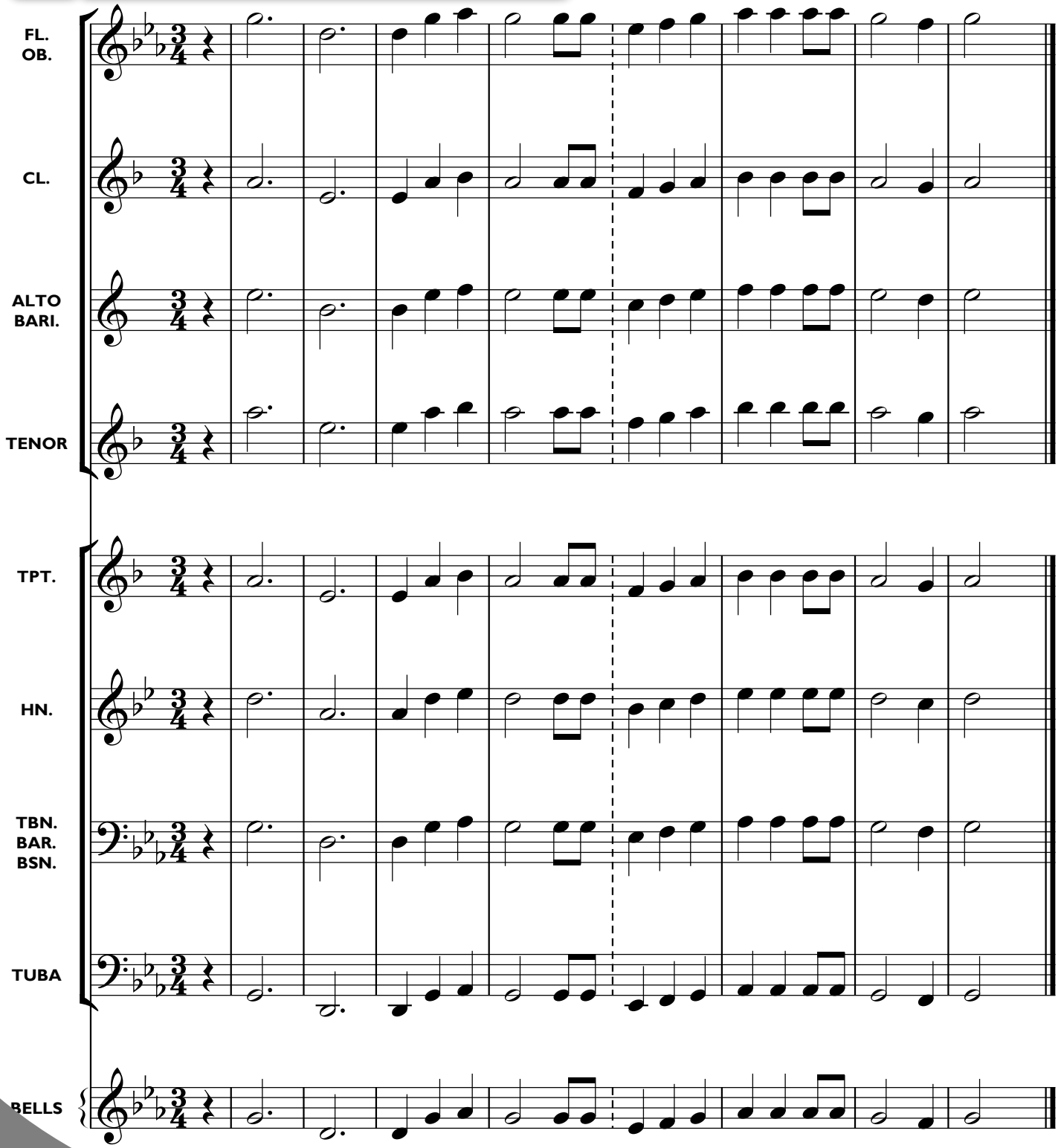


102 FOUR PART HAPPY BIRTHDAY

LINE B
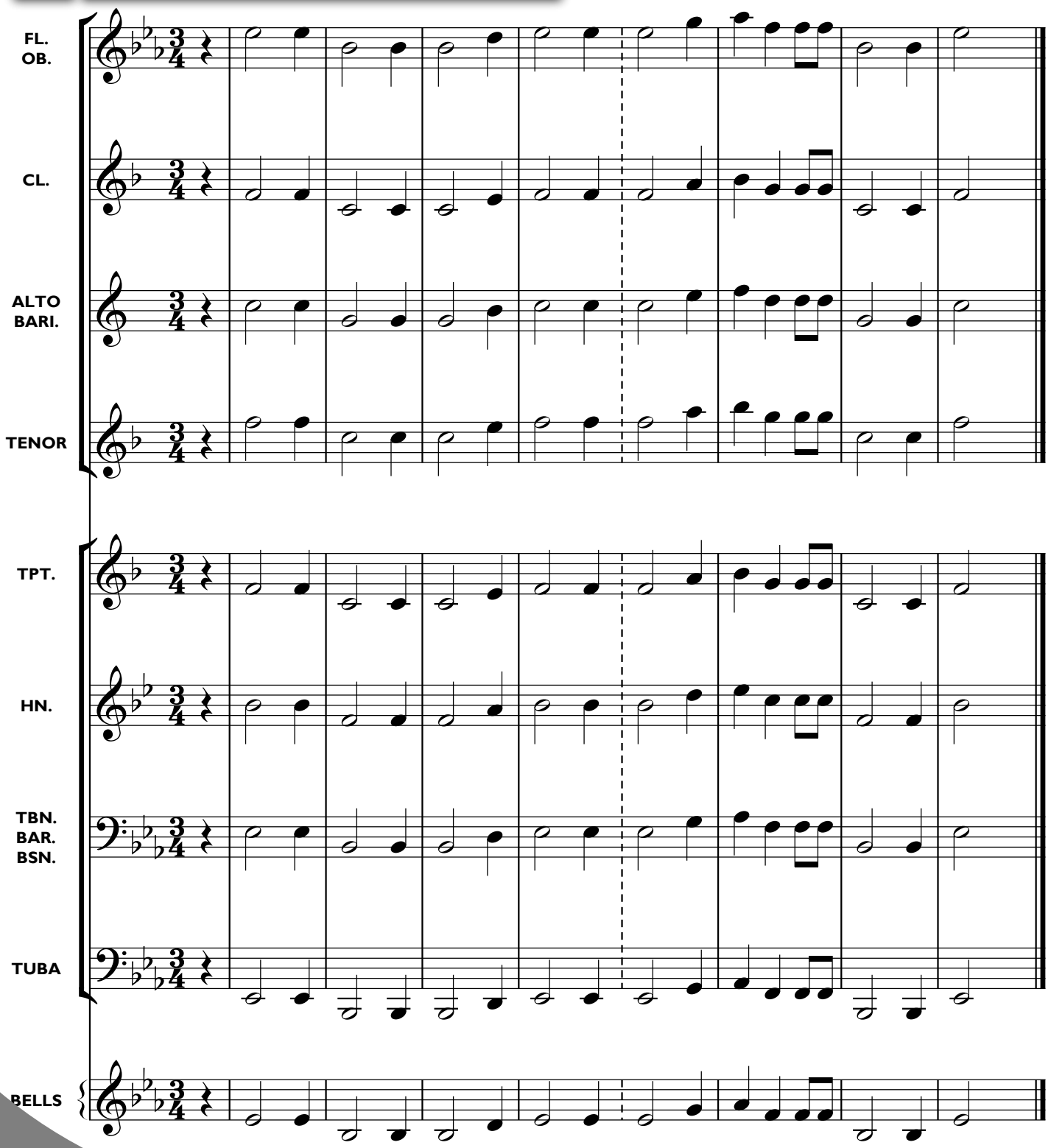


102 FOUR PART HAPPY BIRTHDAY

LINE C
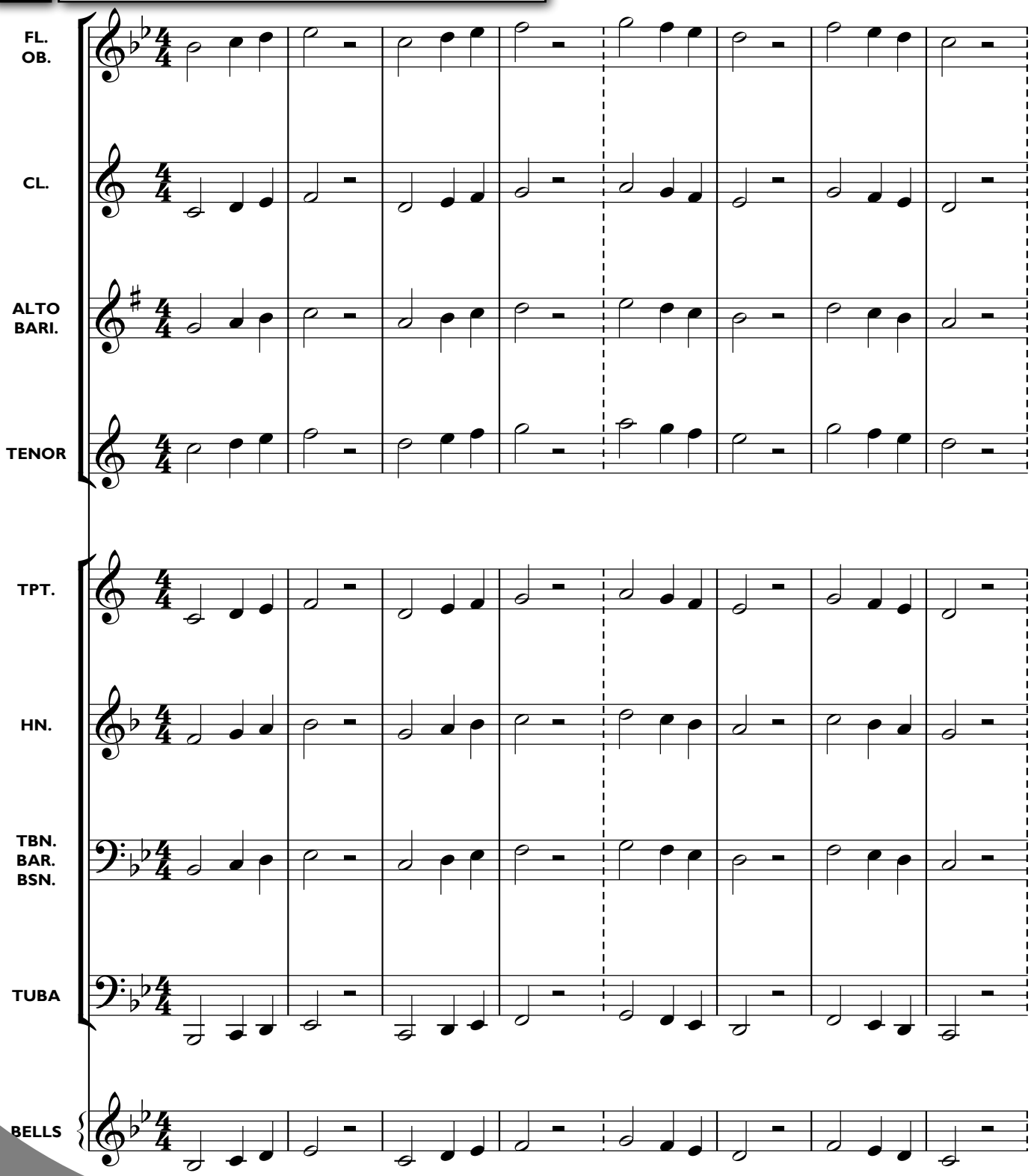


102 FOUR PART HAPPY BIRTHDAY
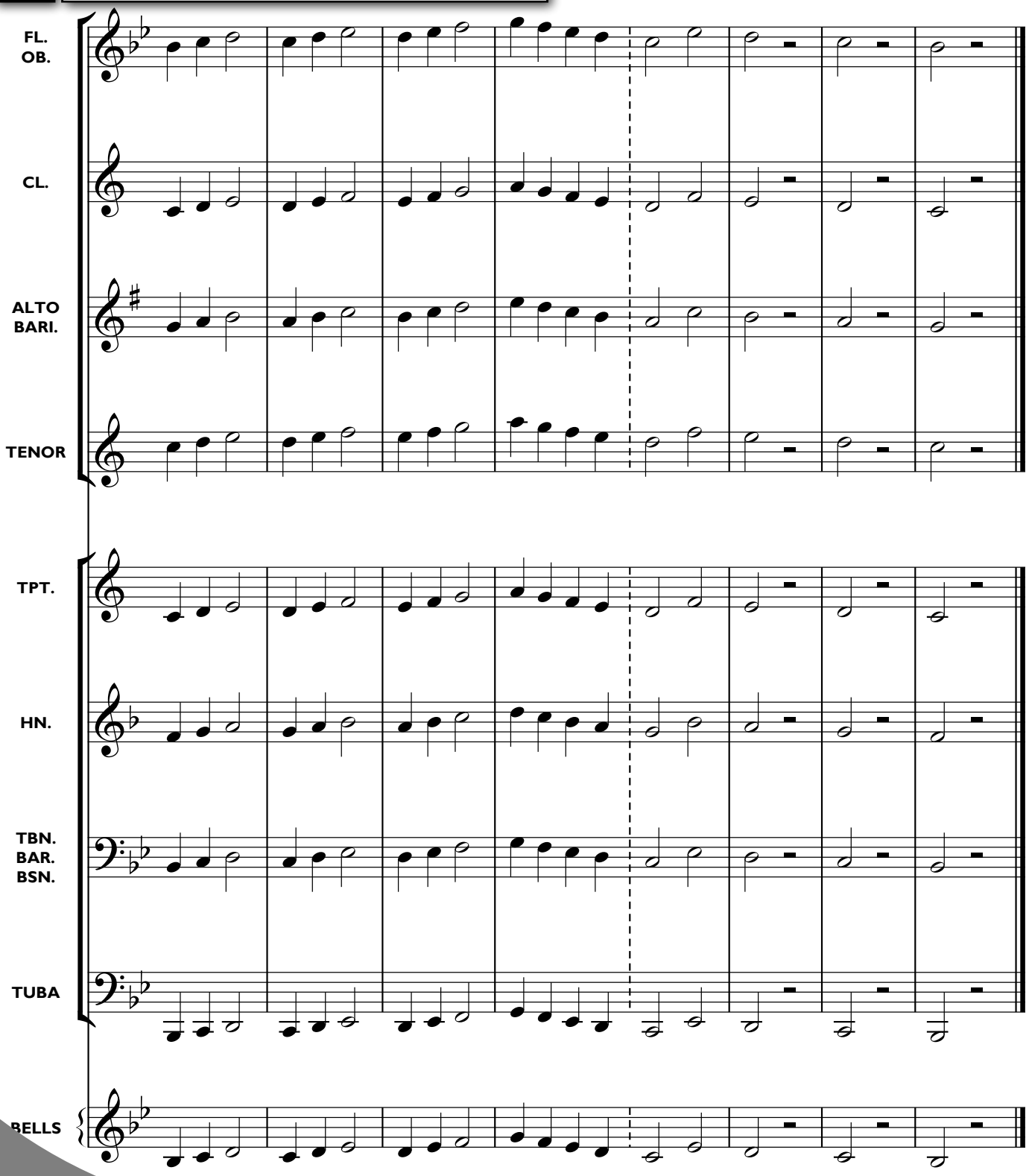
LINE D
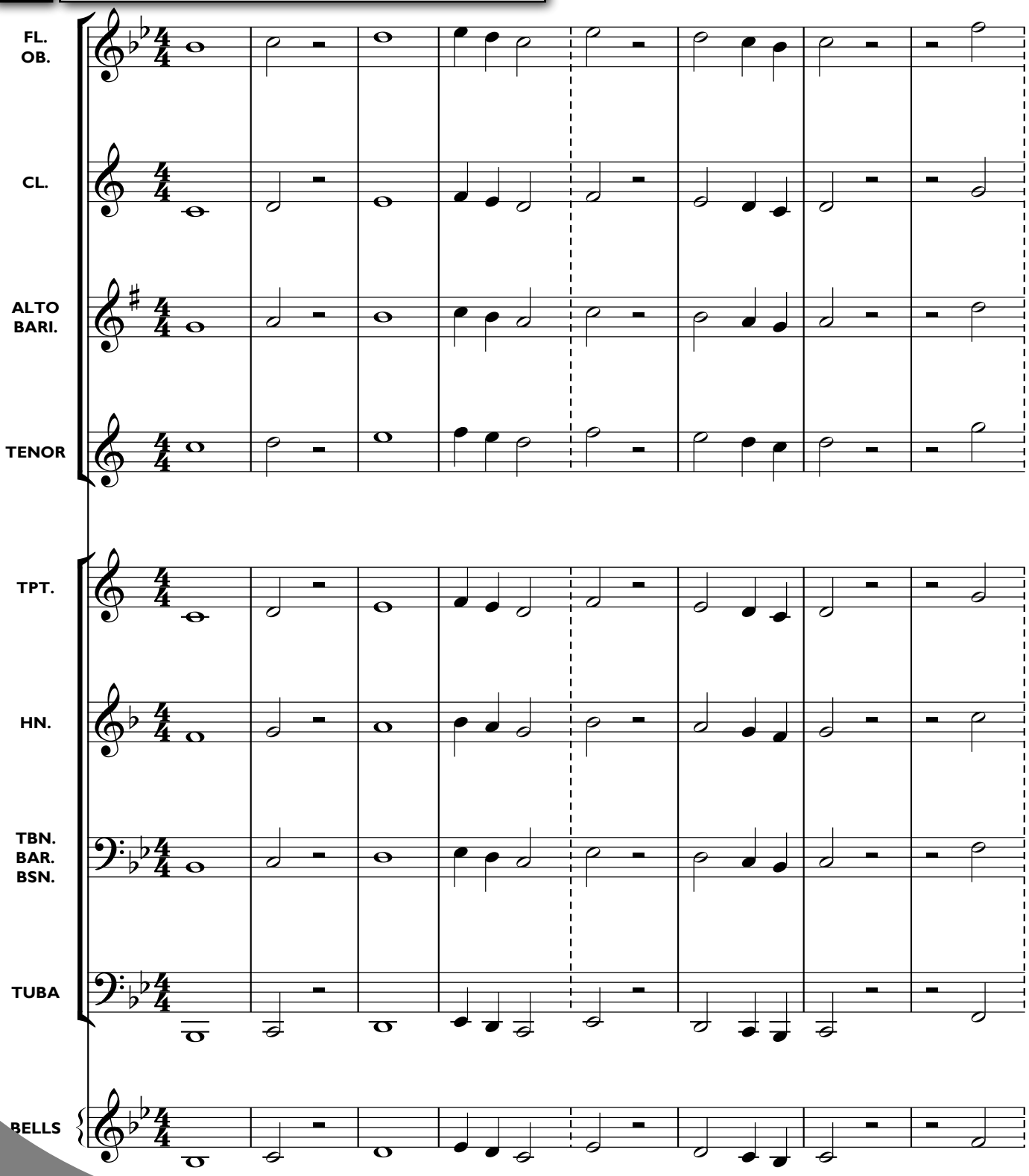


103 JAM THE RADAR - Bb
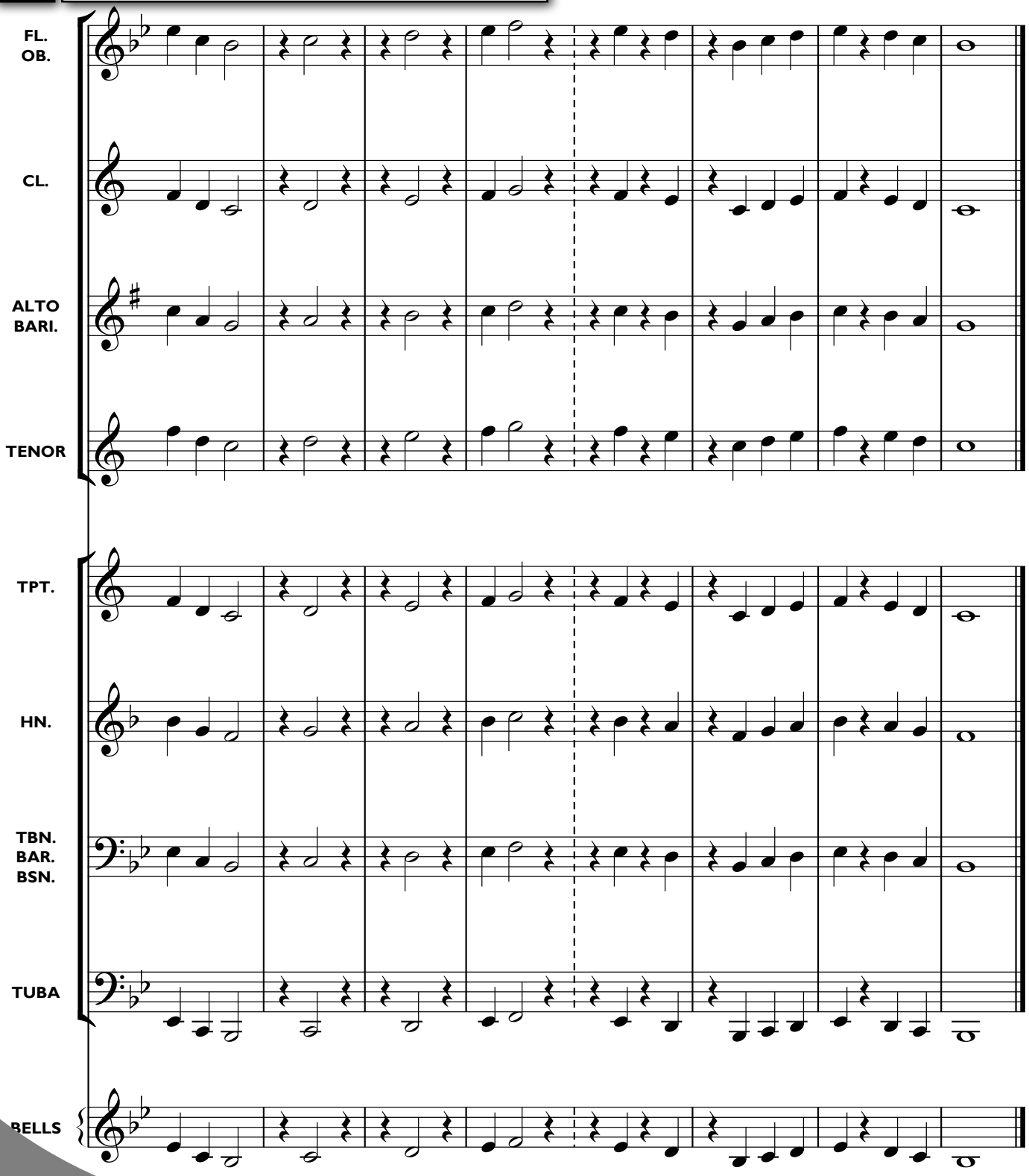


103 JAM THE RADAR - Bb (CONTINUED)



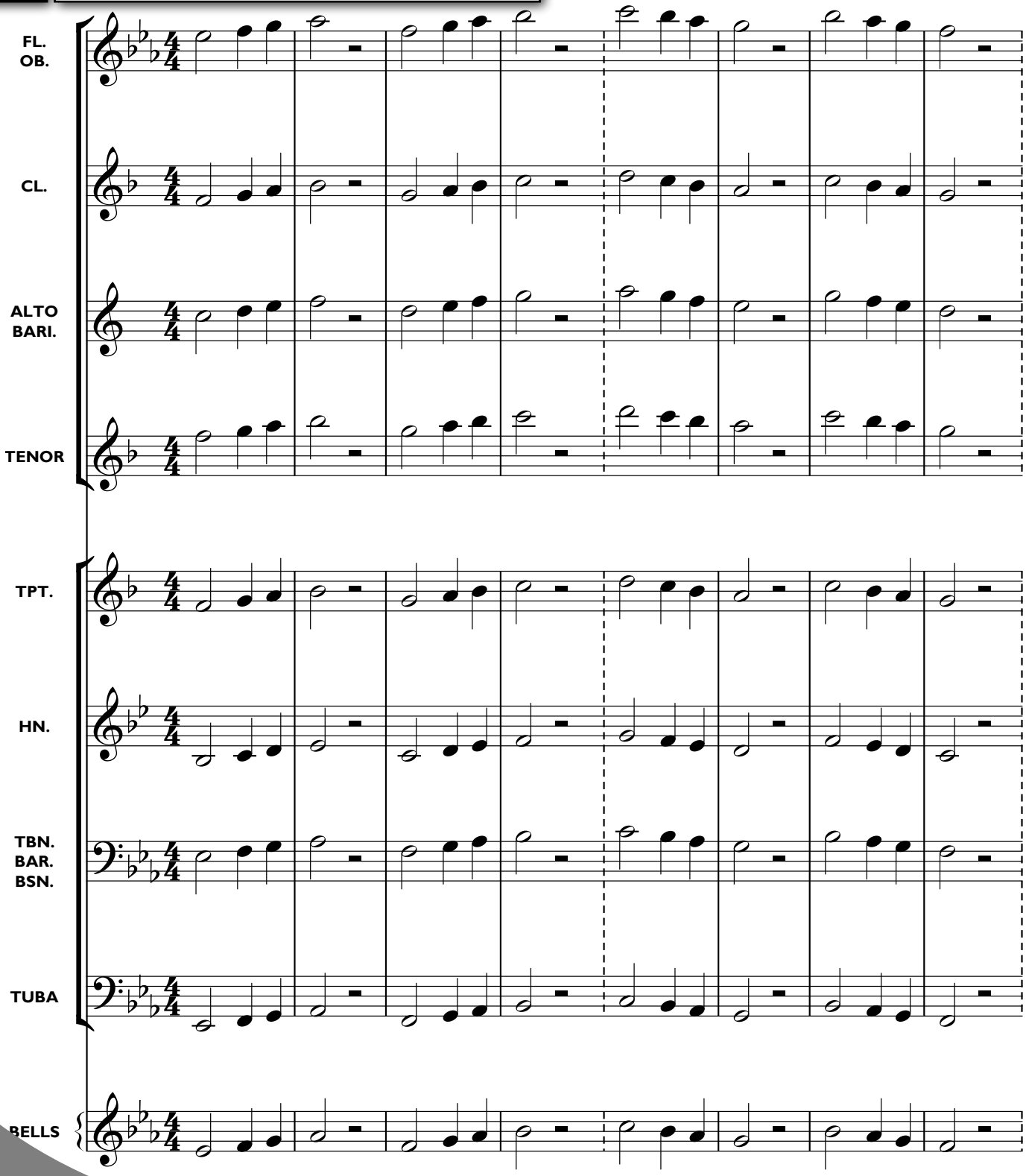
104 COMMANDER 33 - Bb
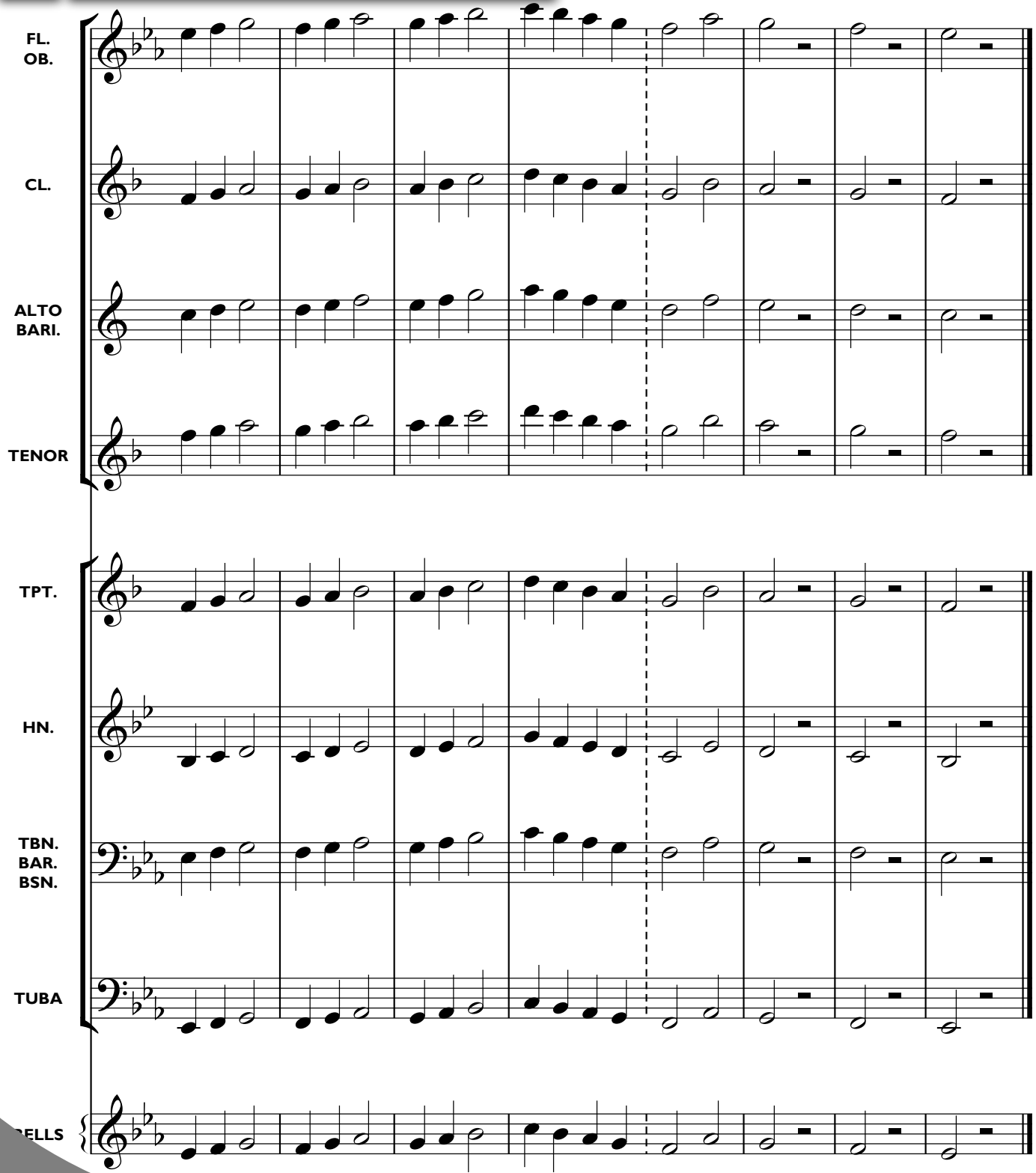


104 COMMANDER 33 - Bb (CONTINUED)
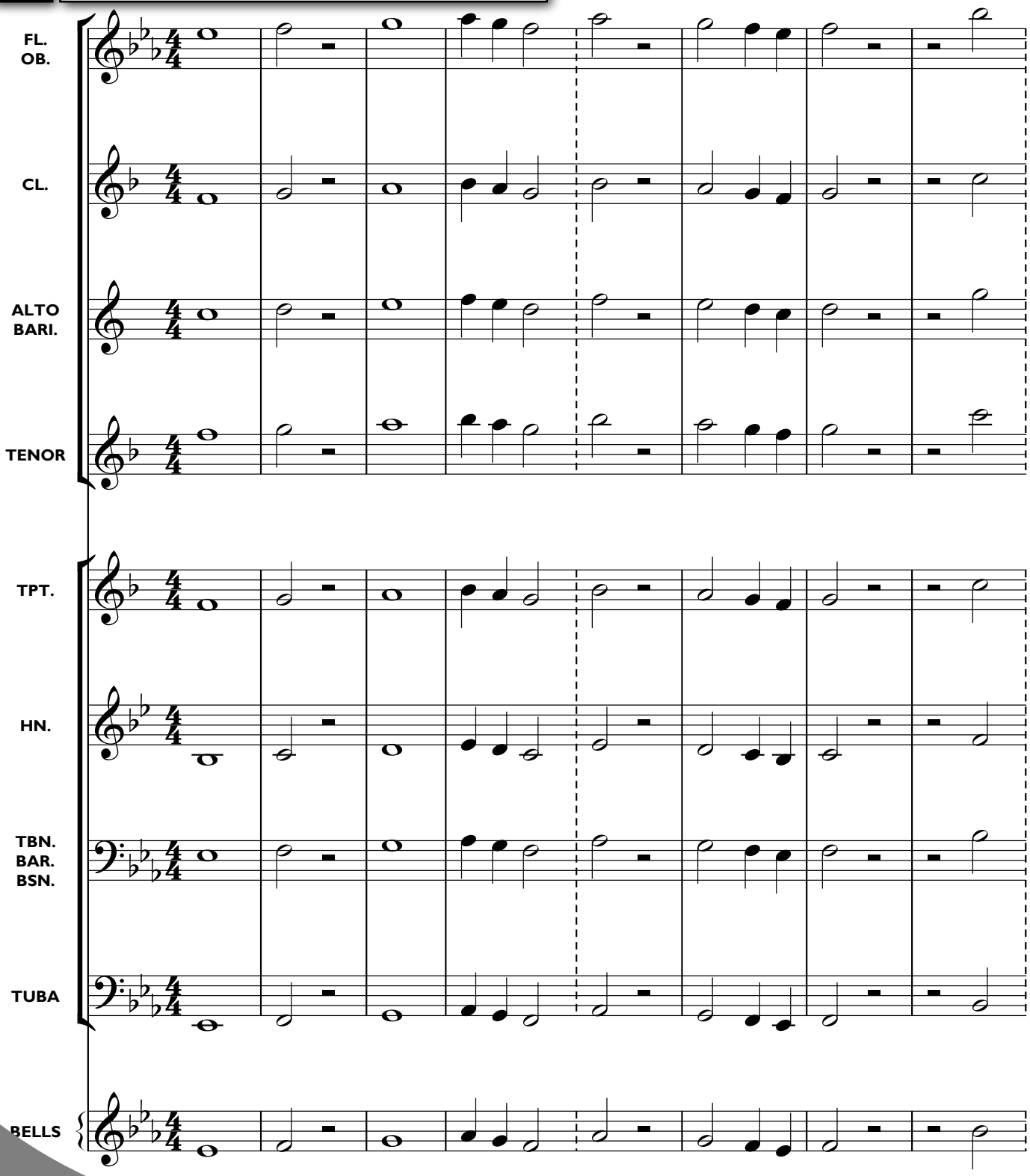


105 JAM THE RADAR - Eb
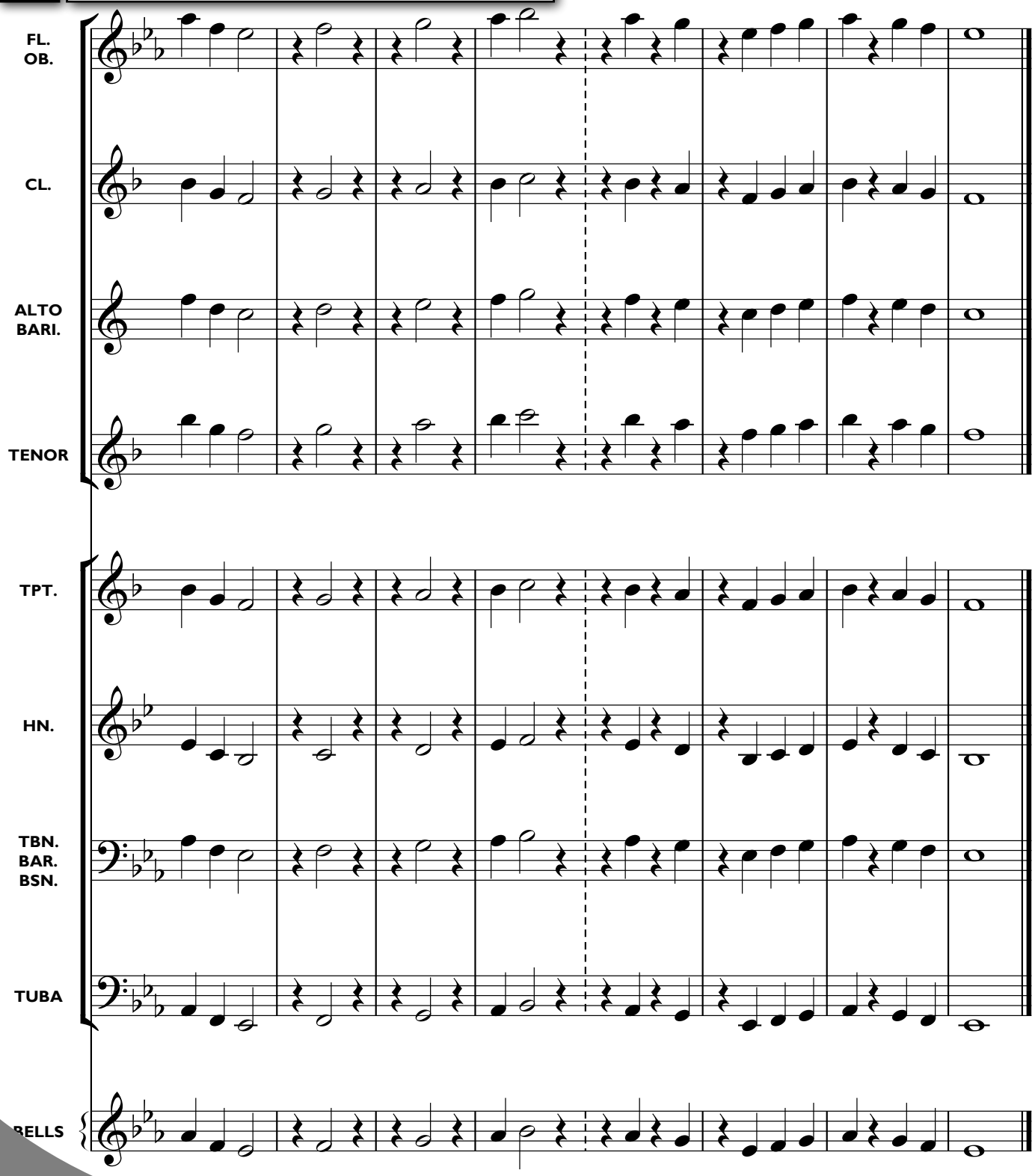


105 JAM THE RADAR - Eb (CONTINUED)
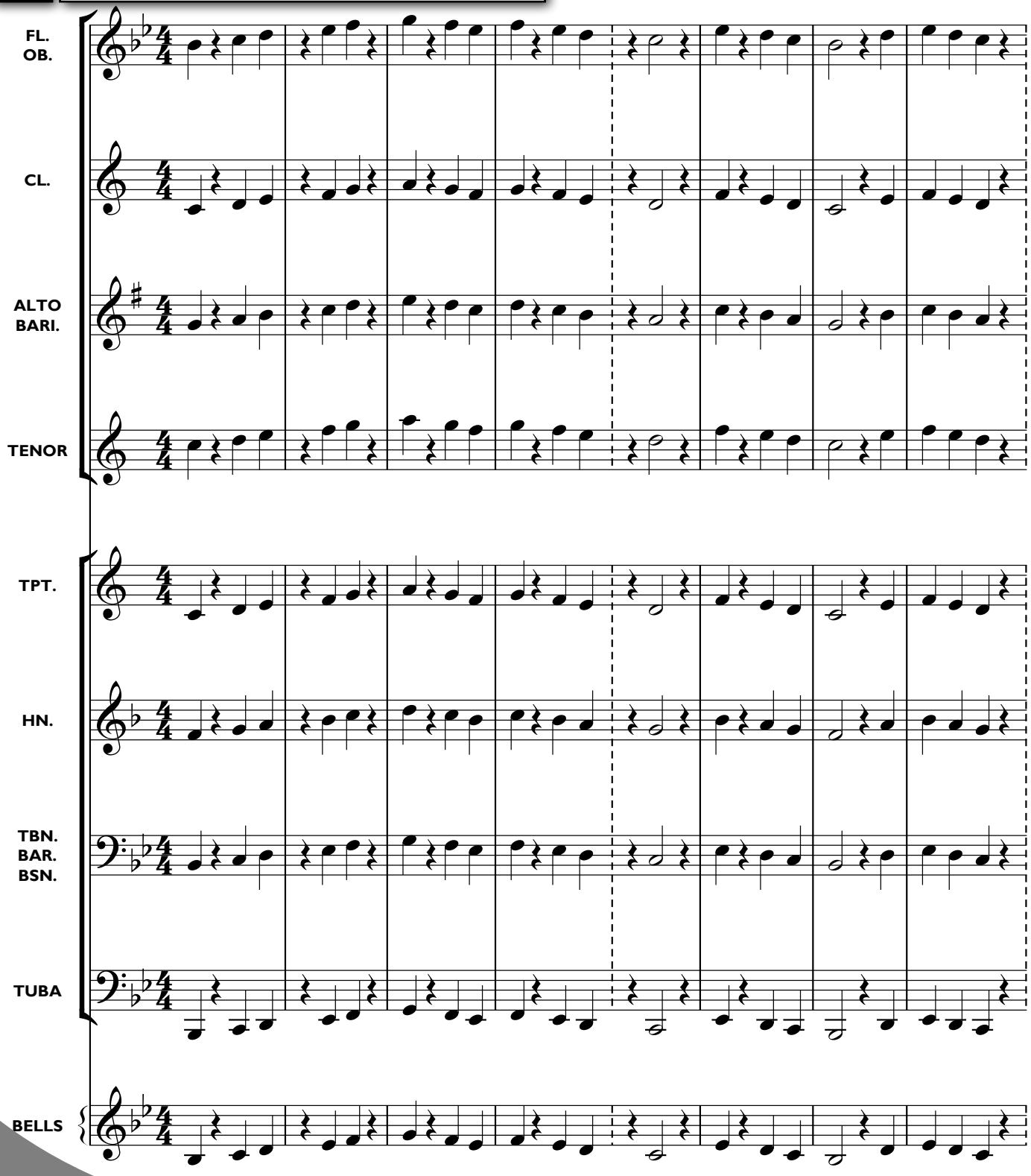


106 COMMANDER 33 - Eb
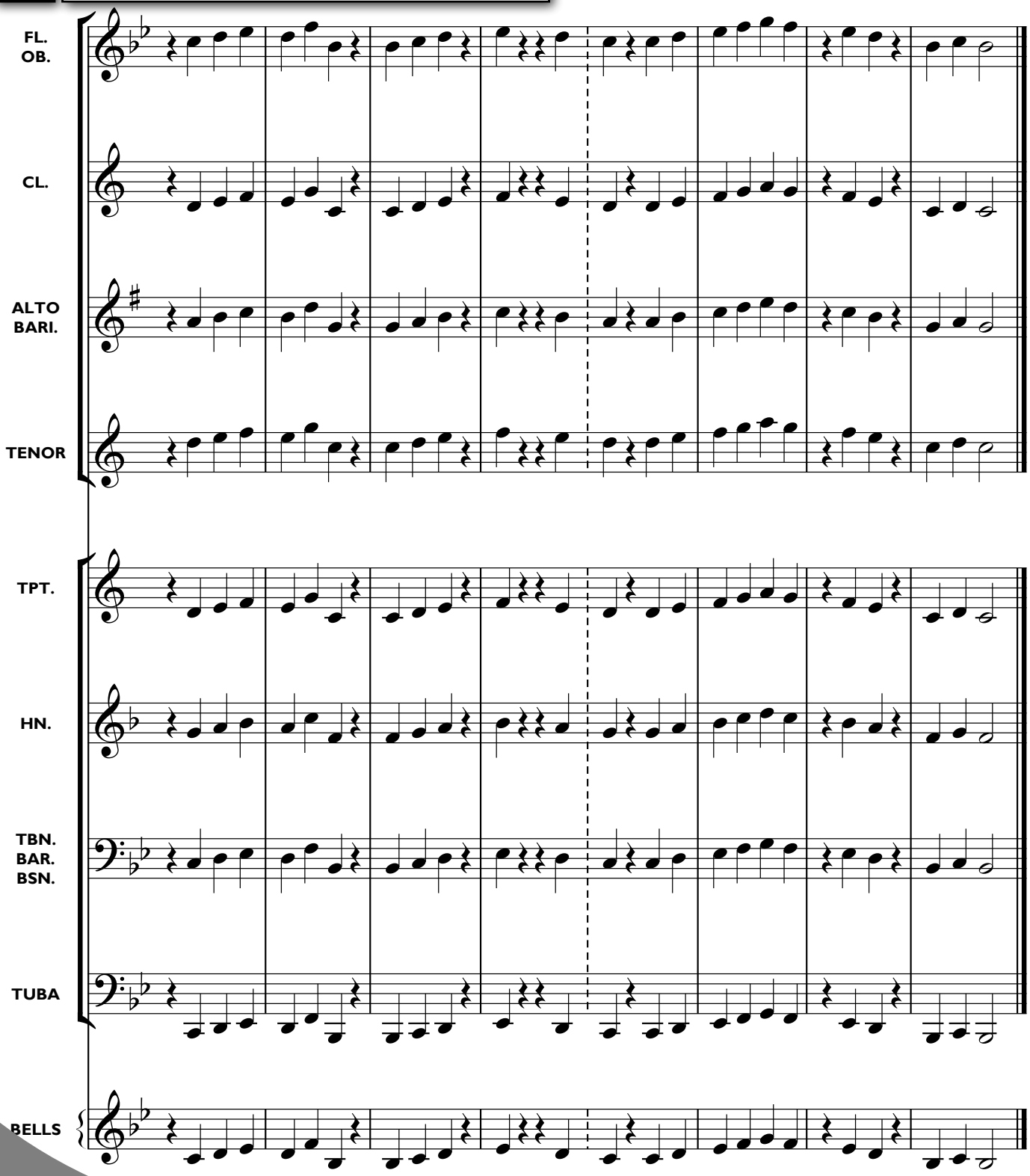


106 COMMANDER 33 - Eb (CONTINUED)
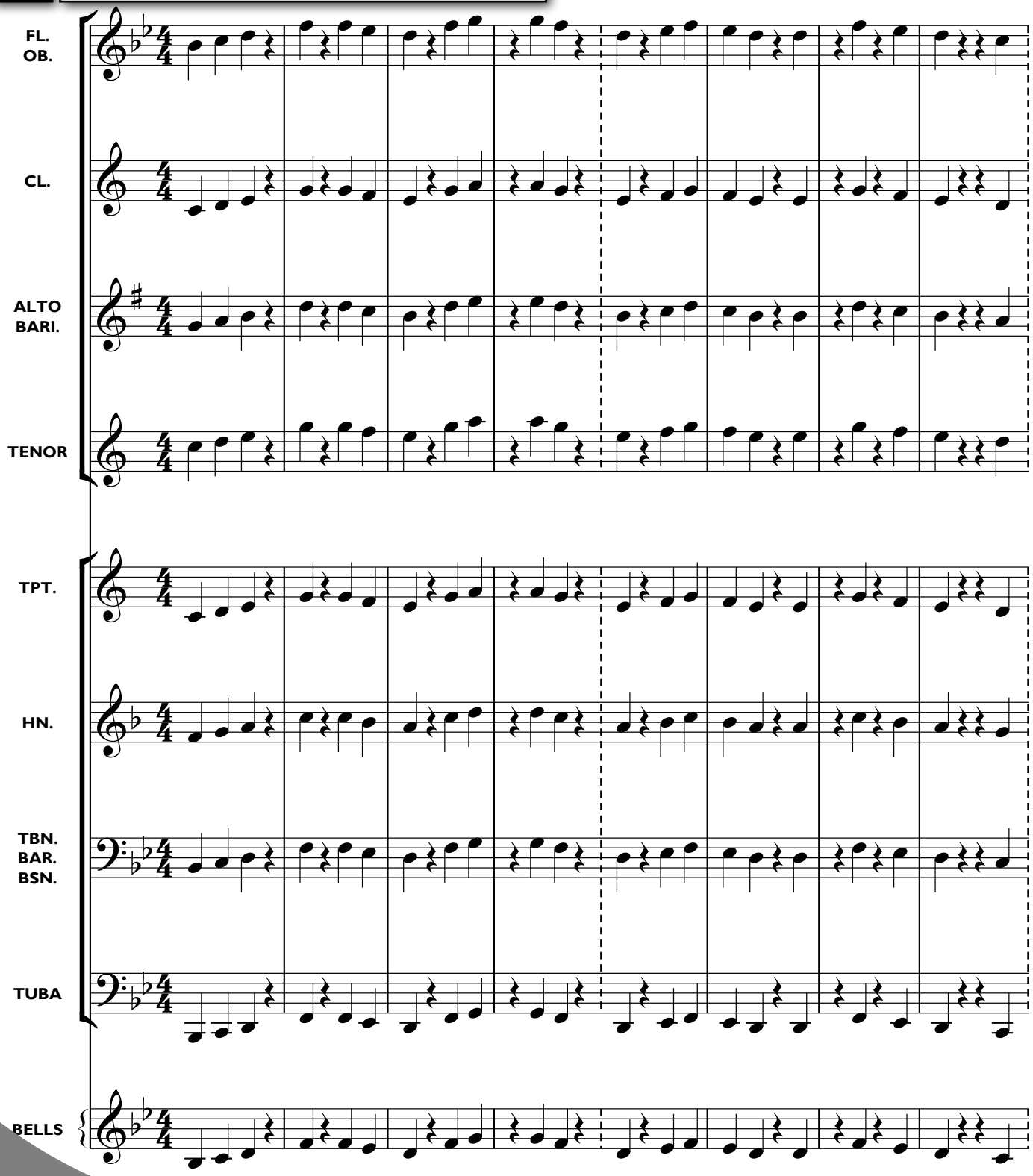


107 SPACE TRACE - Bb
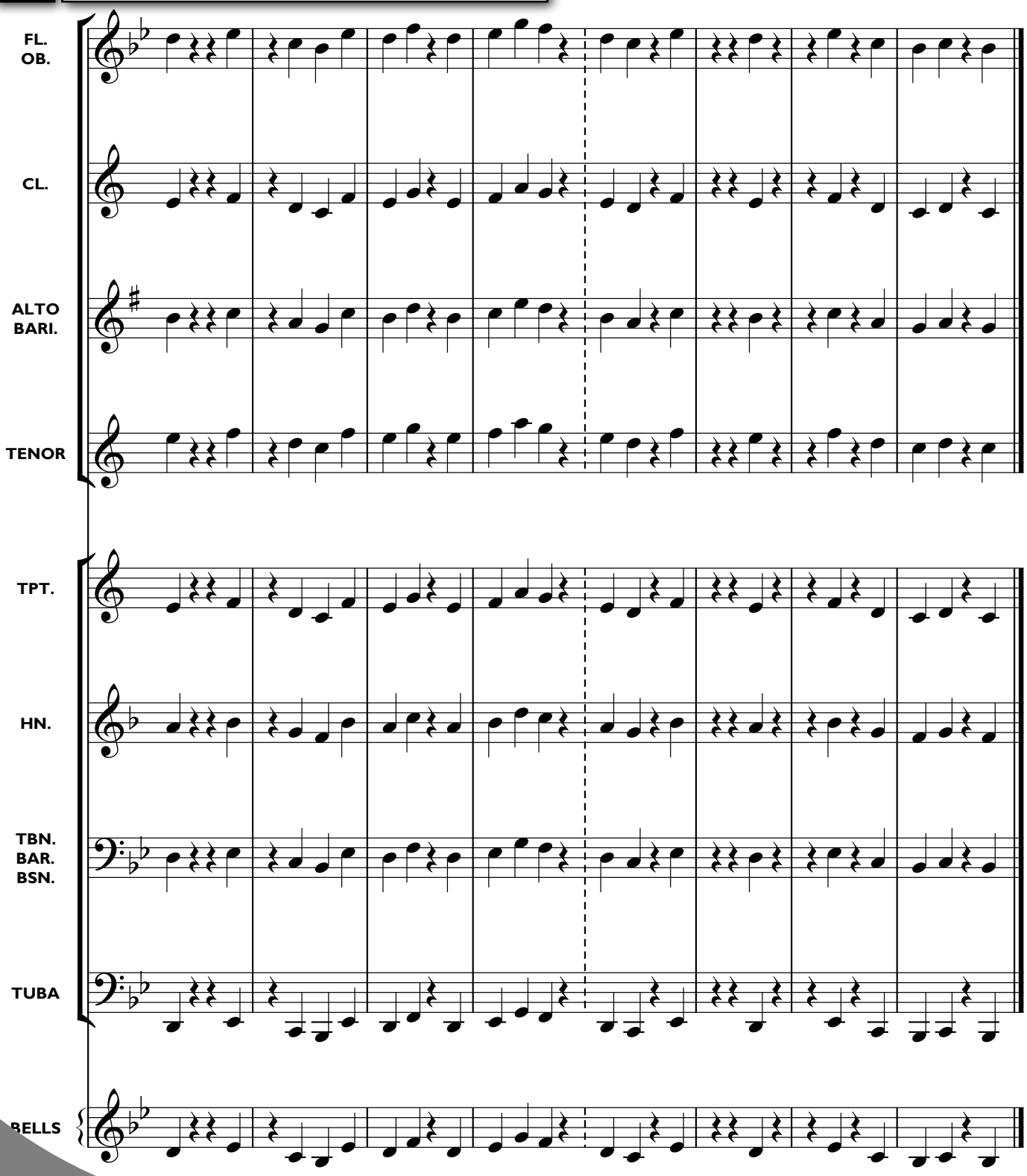


107 SPACE TRACE - Bb (CONTINUED)
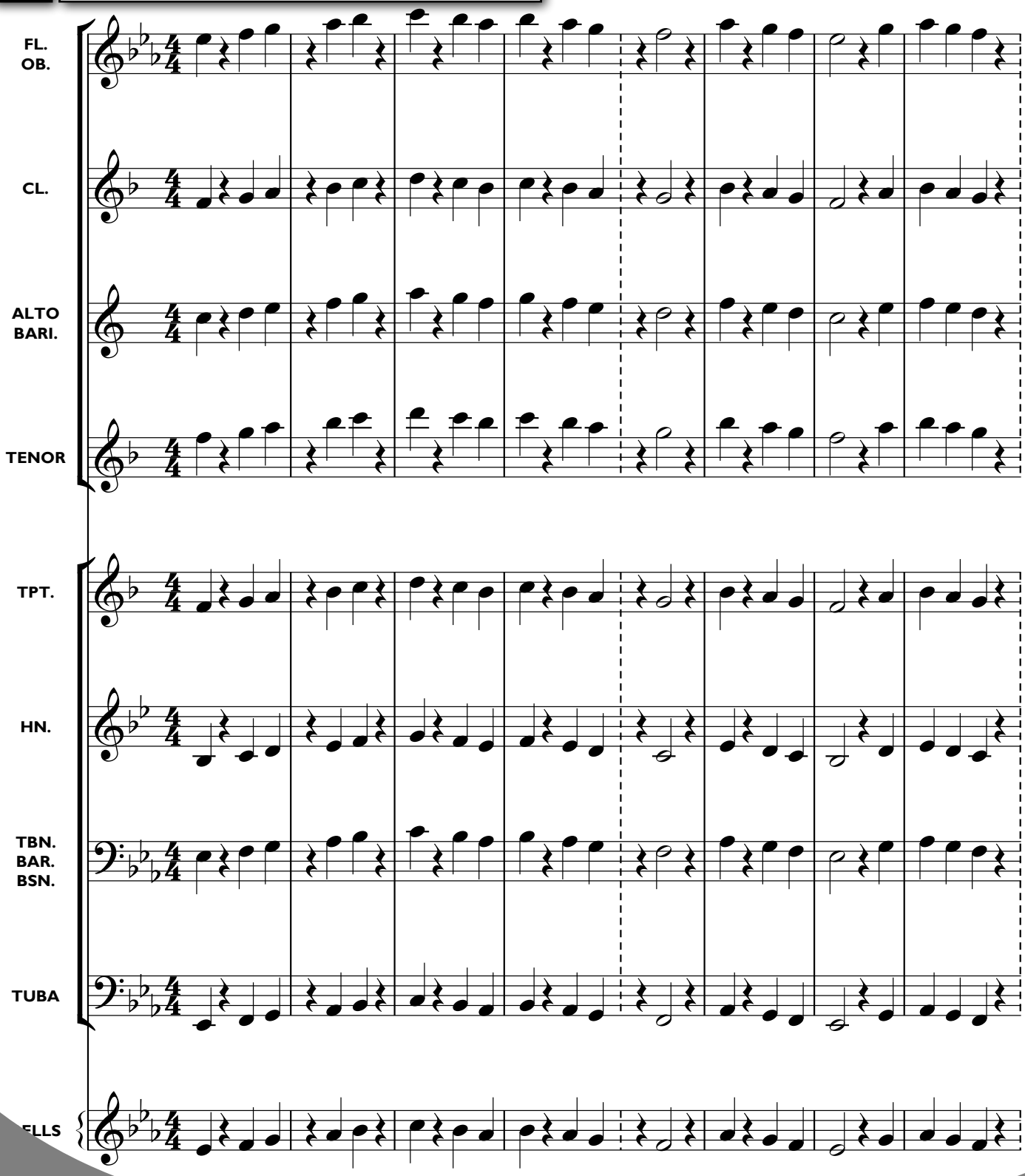


108 DARKSTAR - Bb
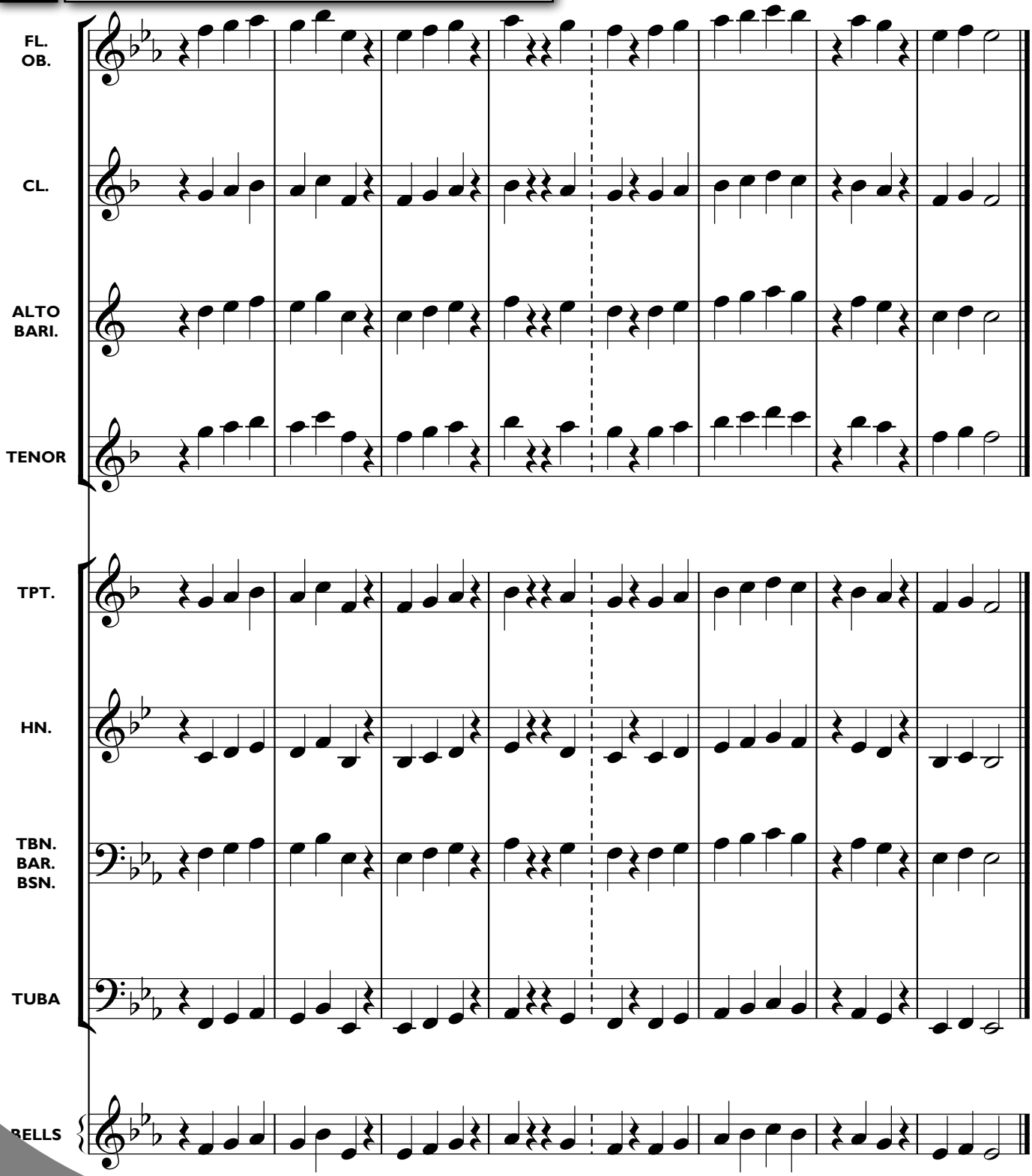


108 DARKSTAR - Bb (CONTINUED)
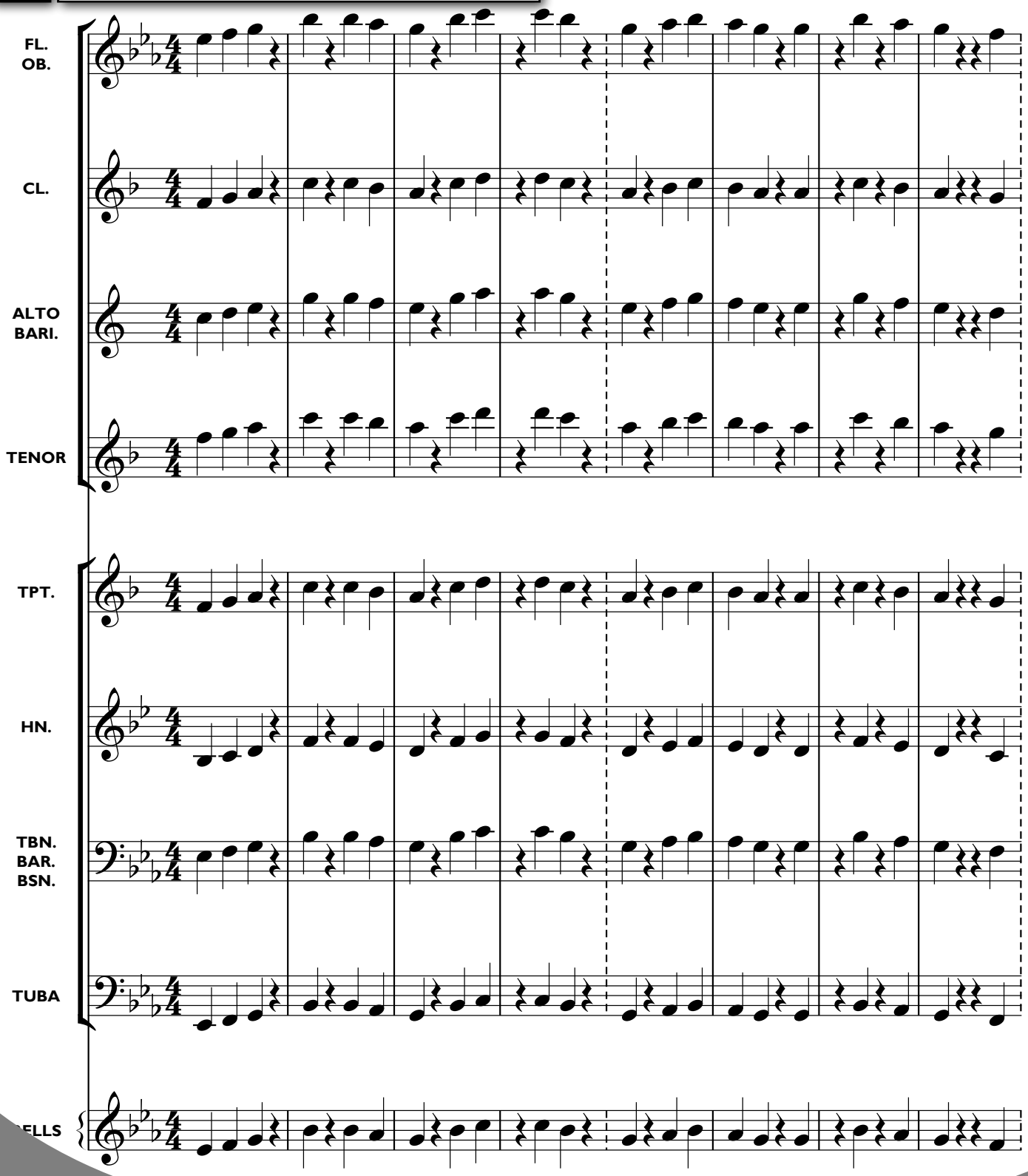


109 SPACE TRACE - Eb
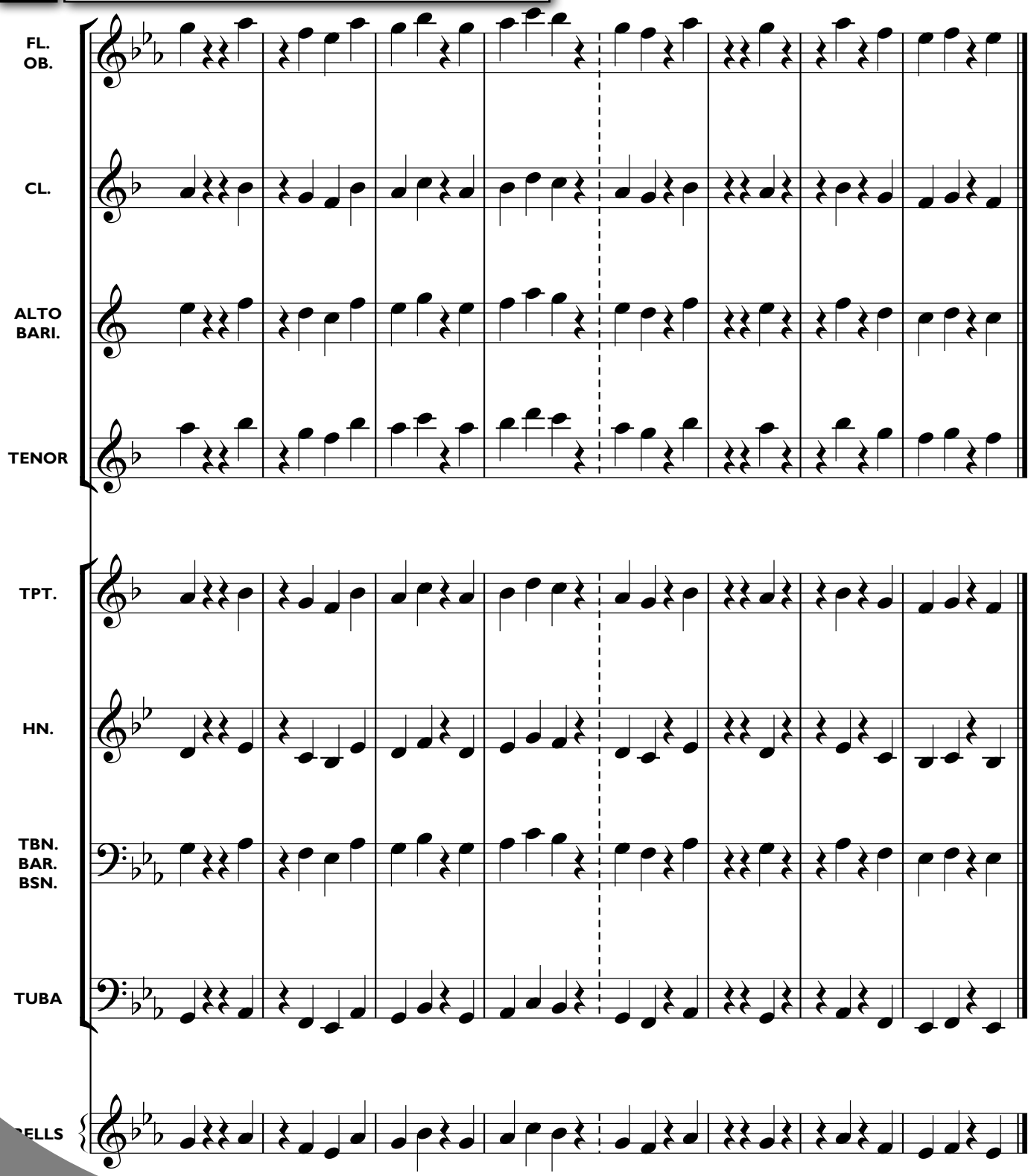


109 SPACE TRACE - Eb (CONTINUED)
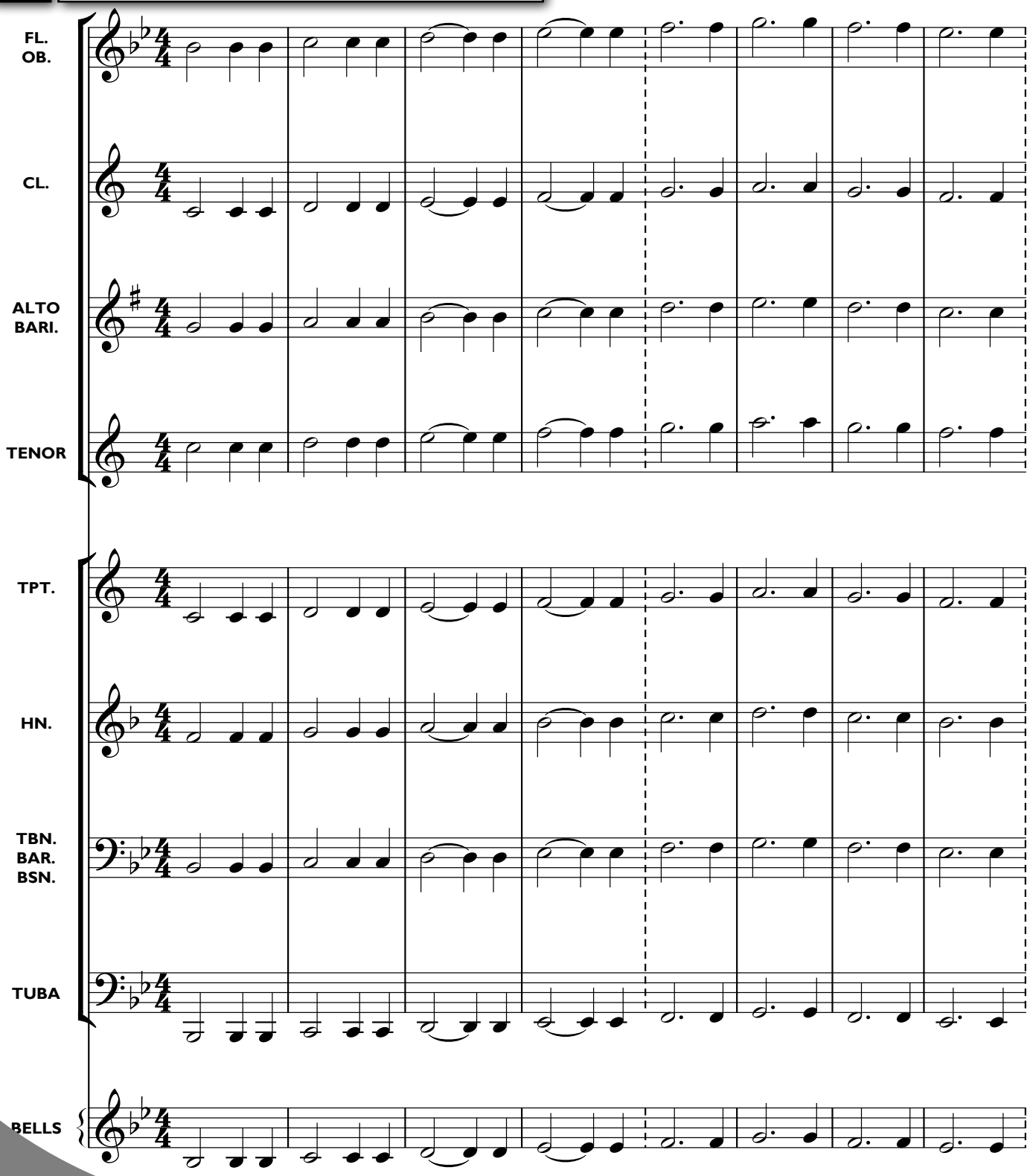


110 DARKSTAR - Eb
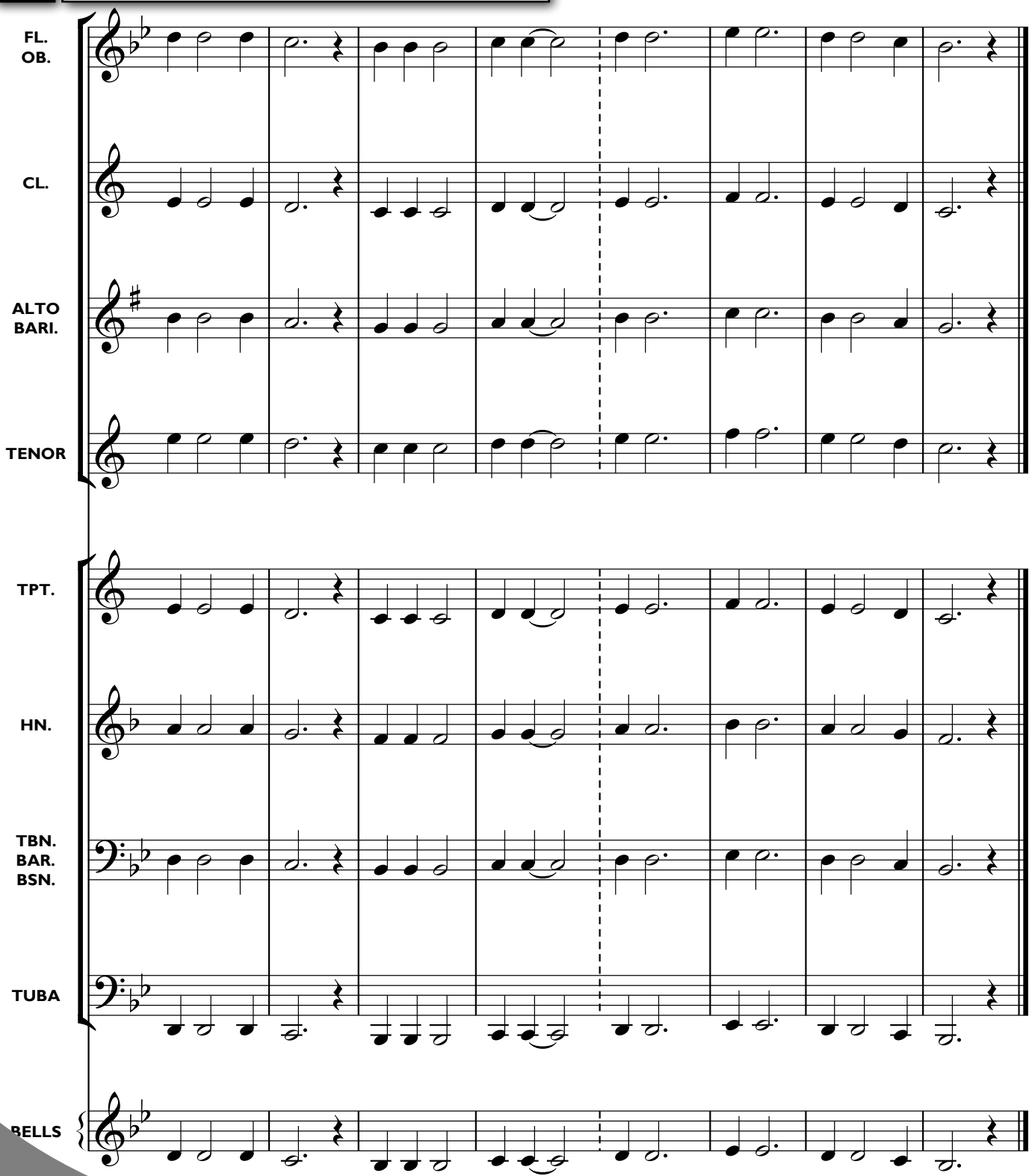


110 DARKSTAR - Eb (CONTINUED)
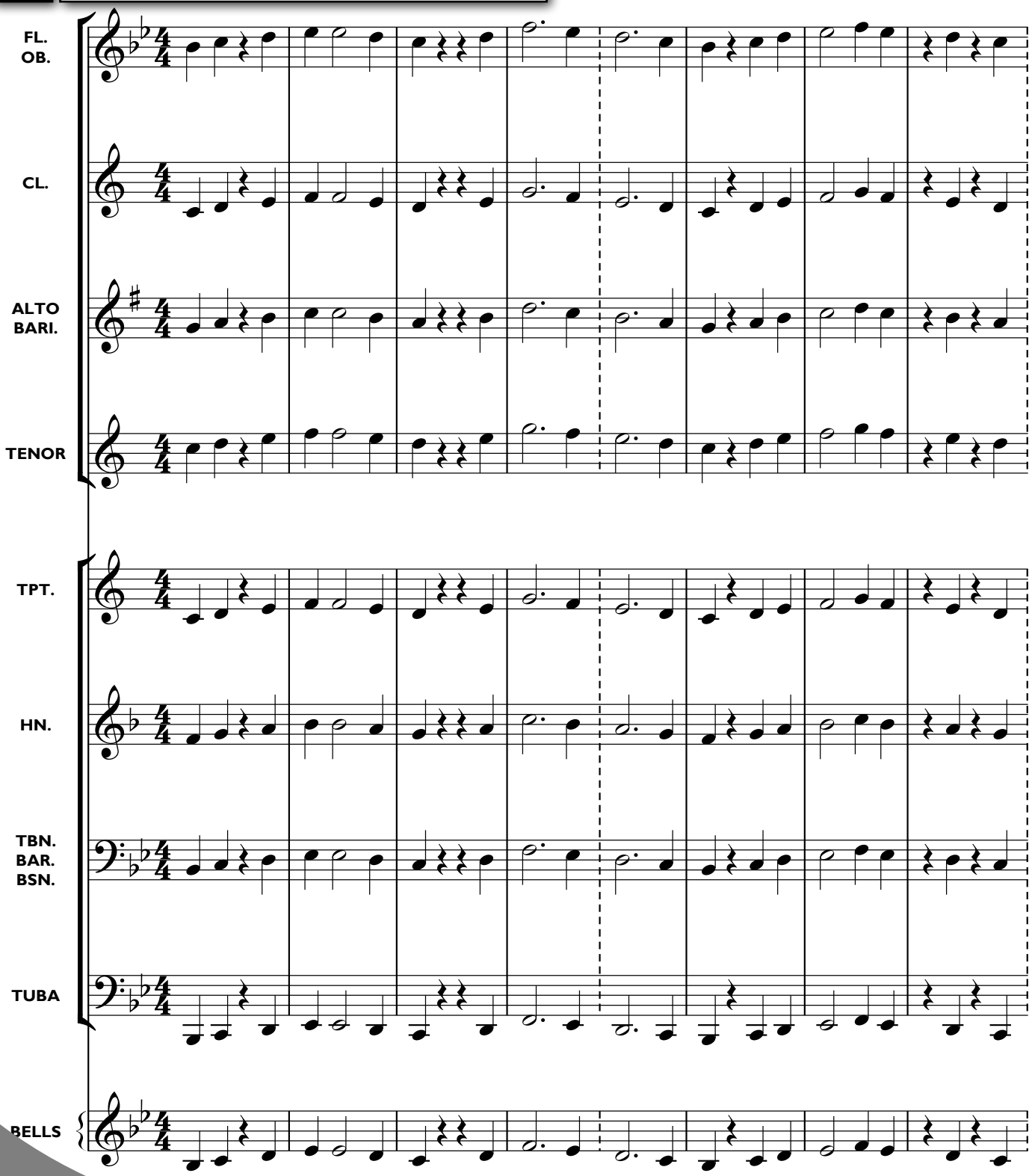


III SPICE MUST FLOW - Bb
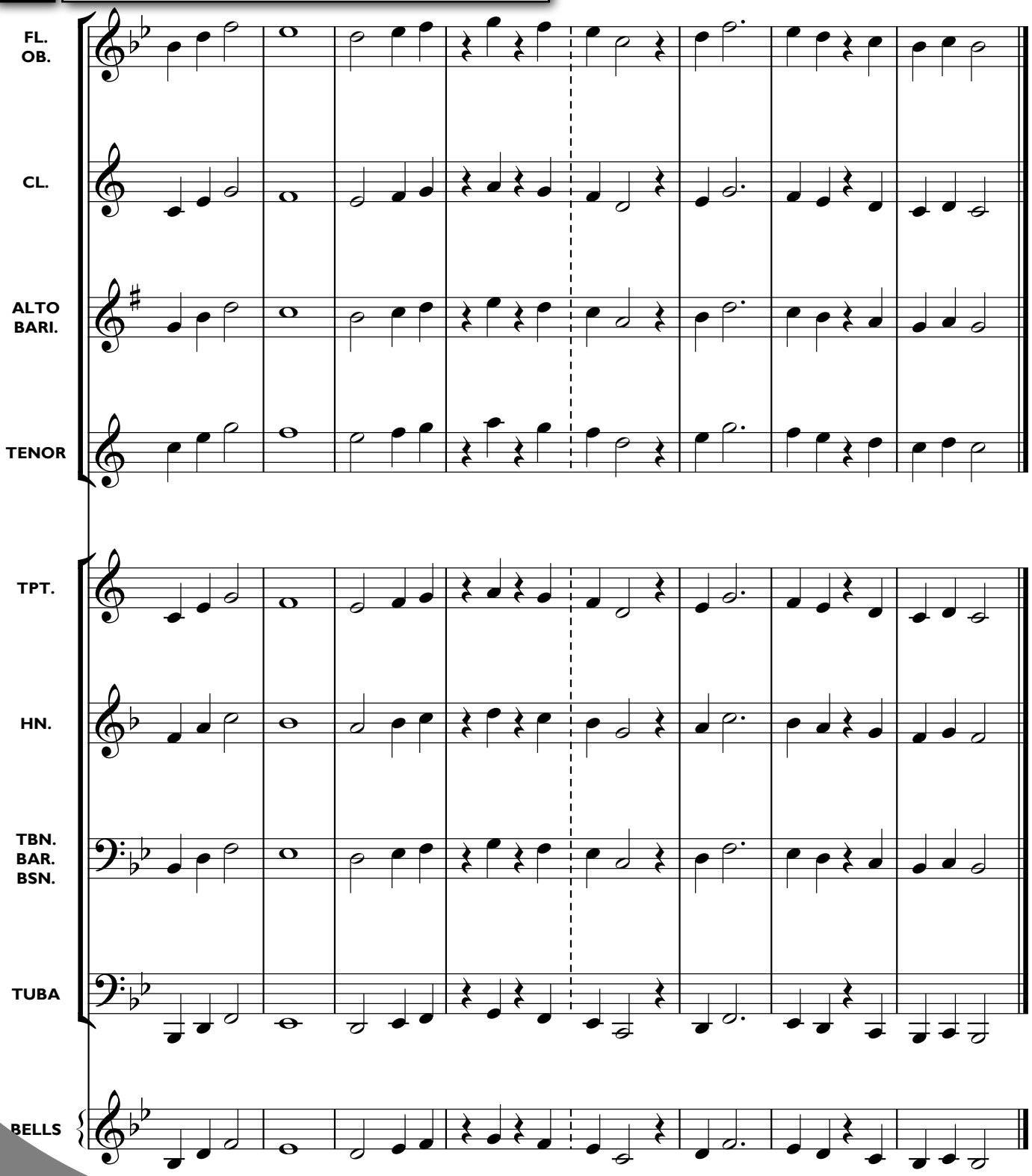


III SPICE MUST FLOW - Bb (CONTINUED)



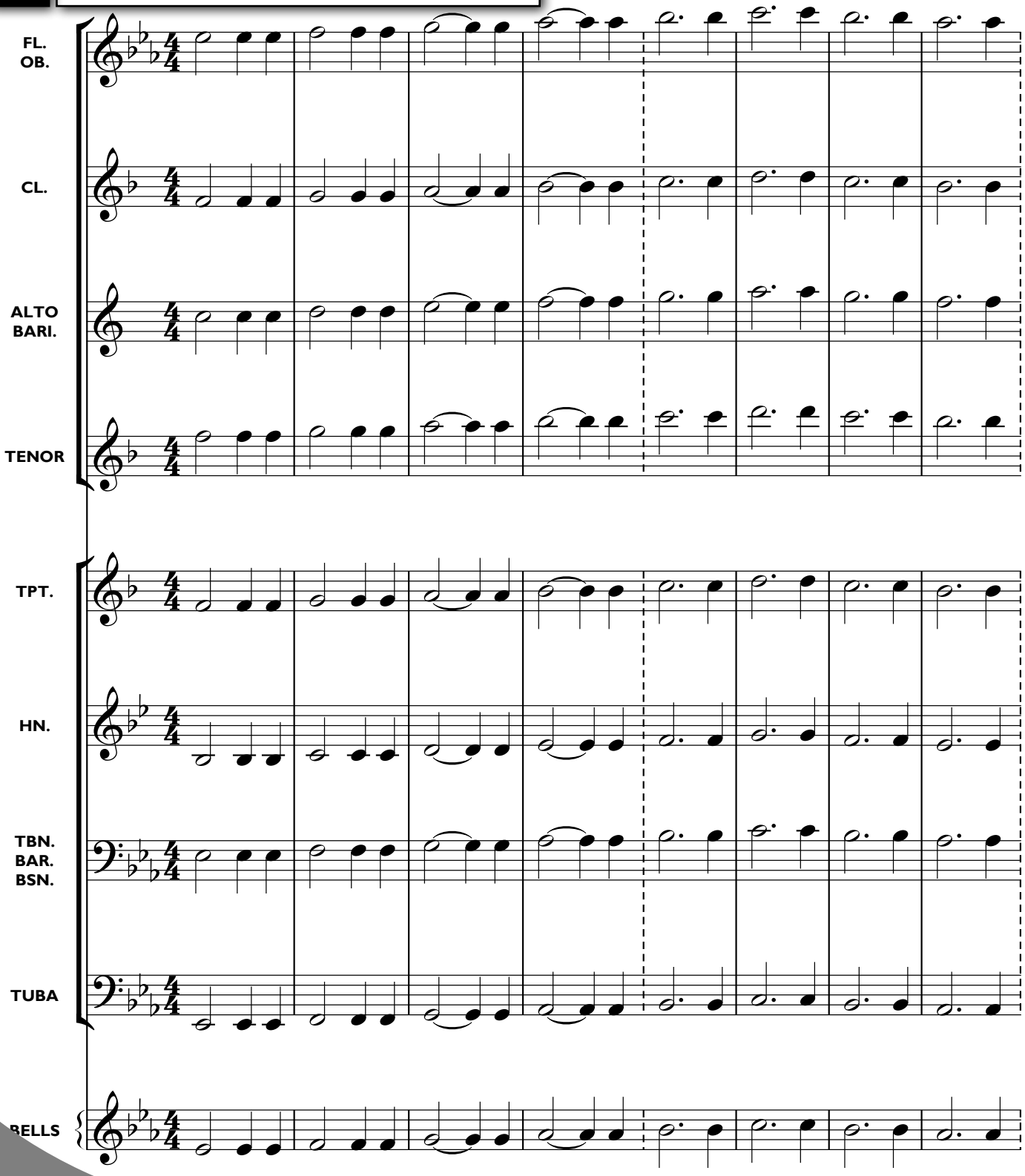
112 STRANGEMATTER - Bb
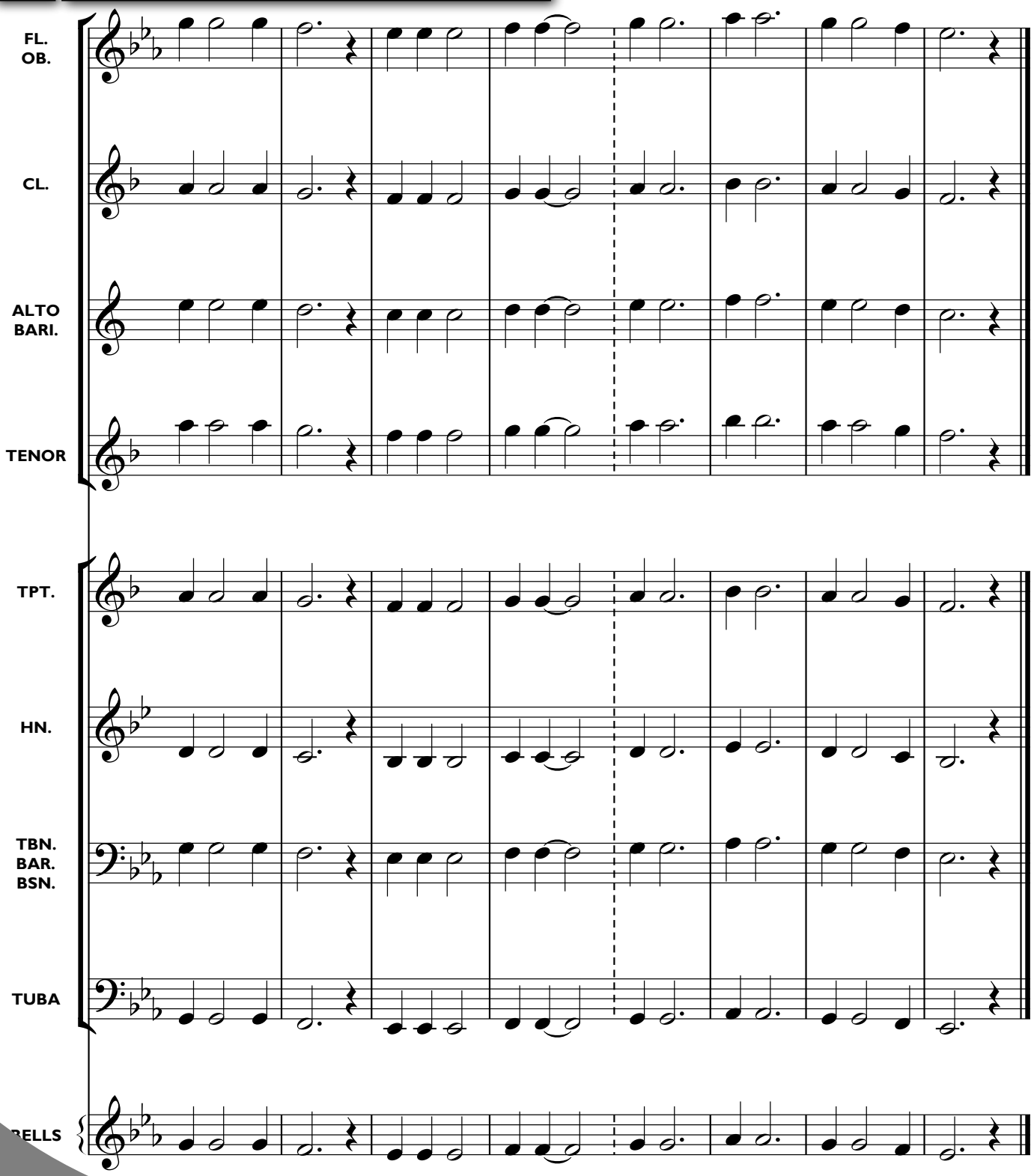


112 STRANGEMATTER - Bb (CONTINUED)
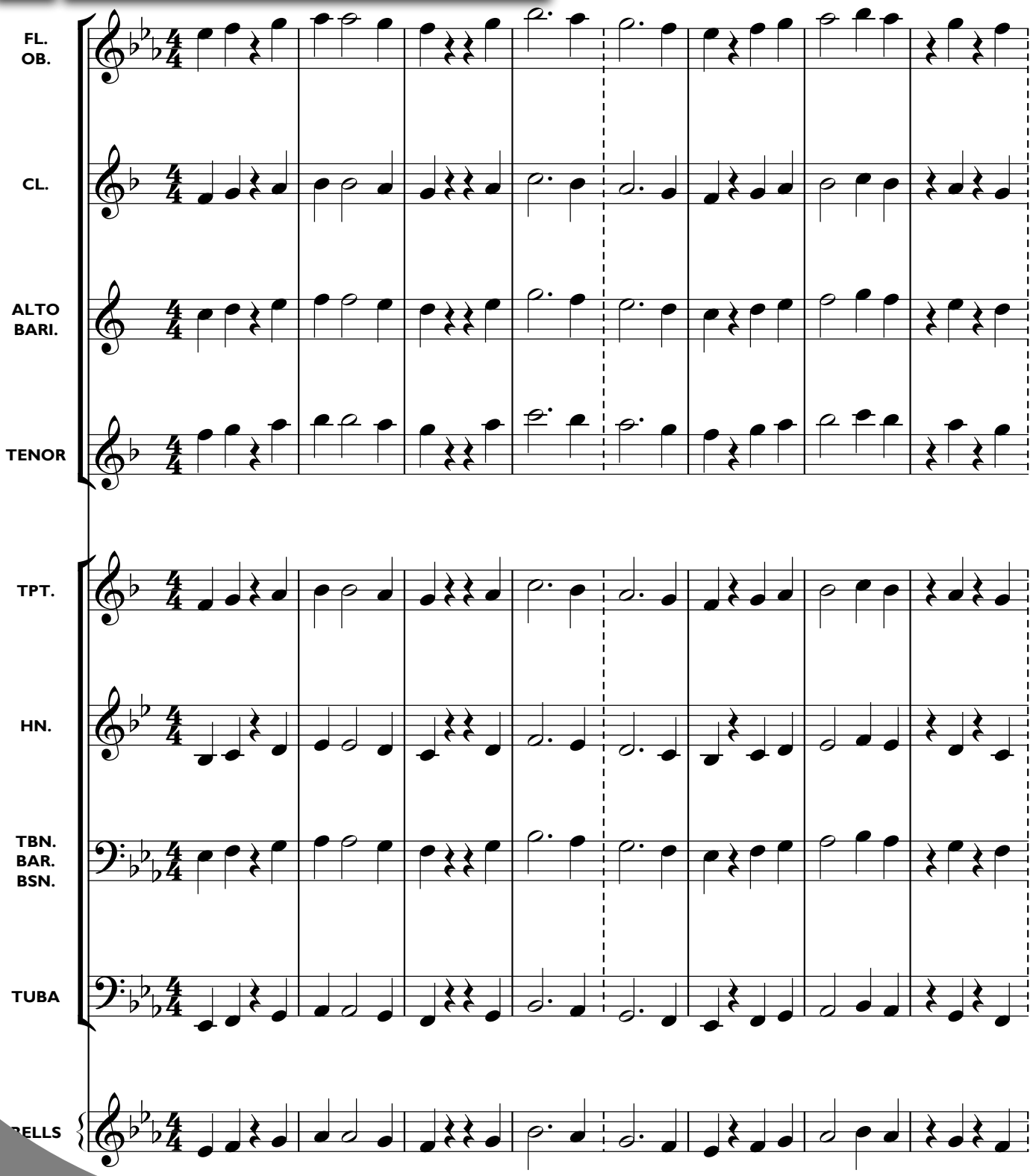


113 SPICE MUST FLOW - Eb
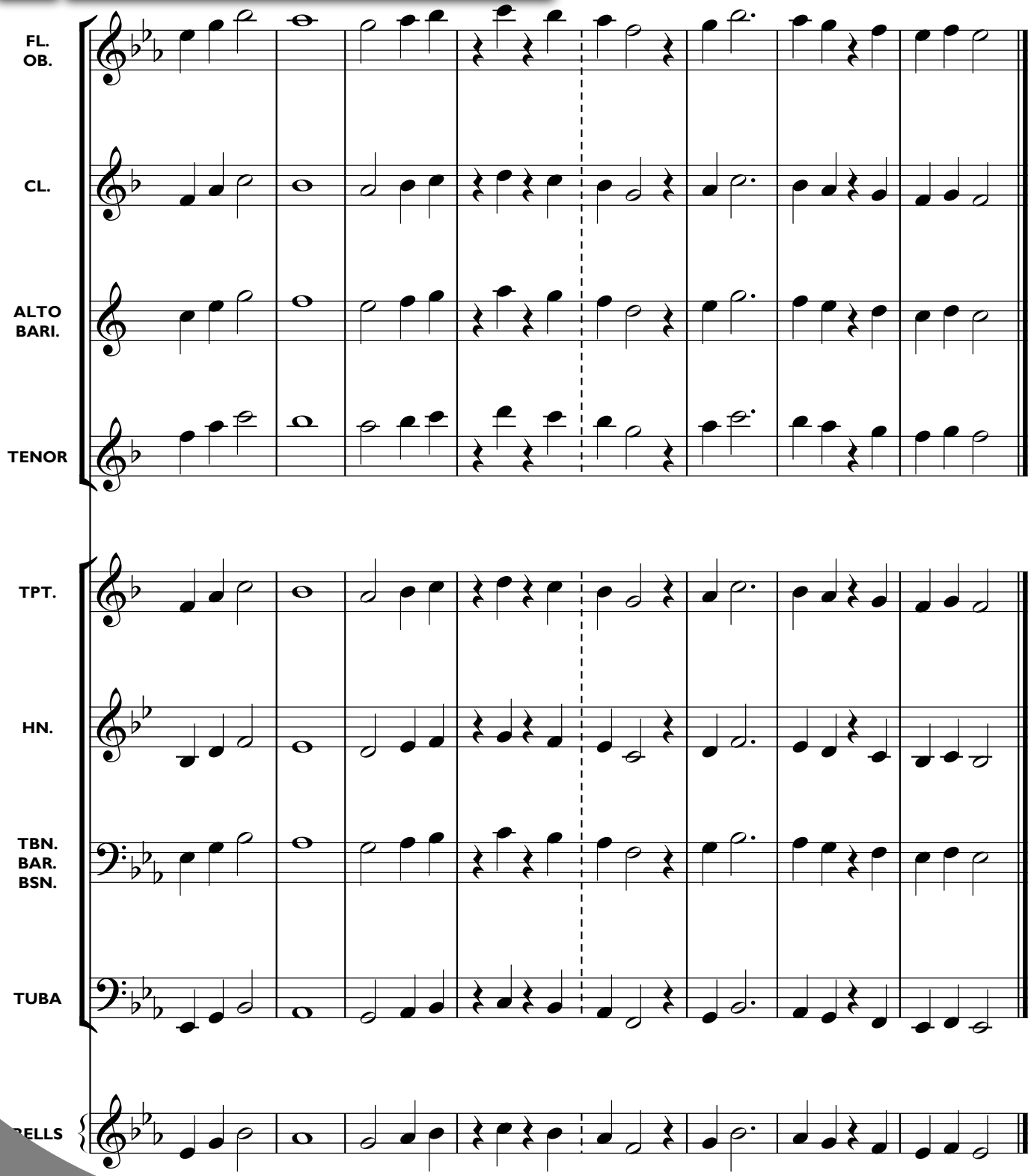


113 SPICE MUST FLOW - Eb (CONTINUED)
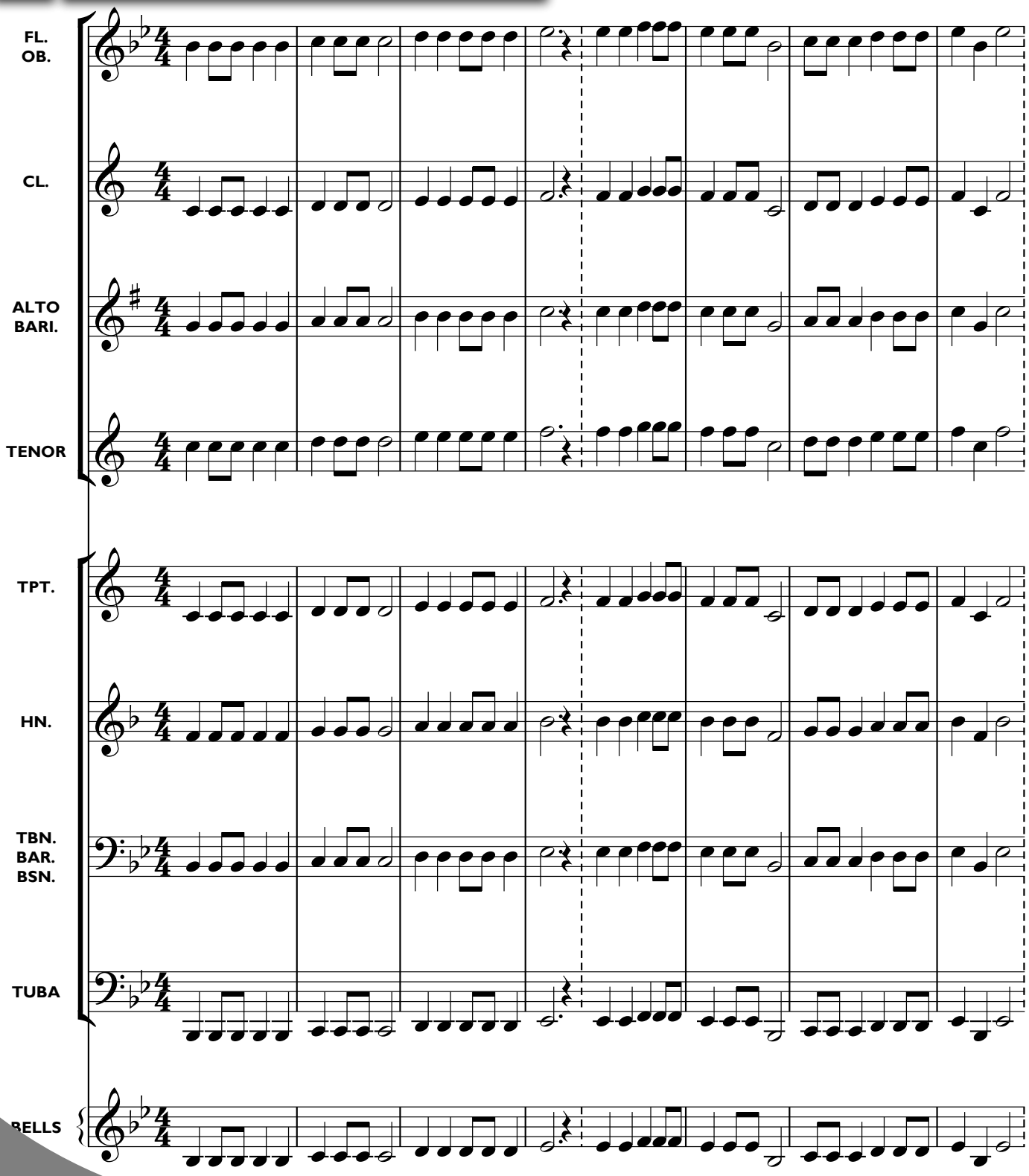


114 STRANGEMATTER - Eb
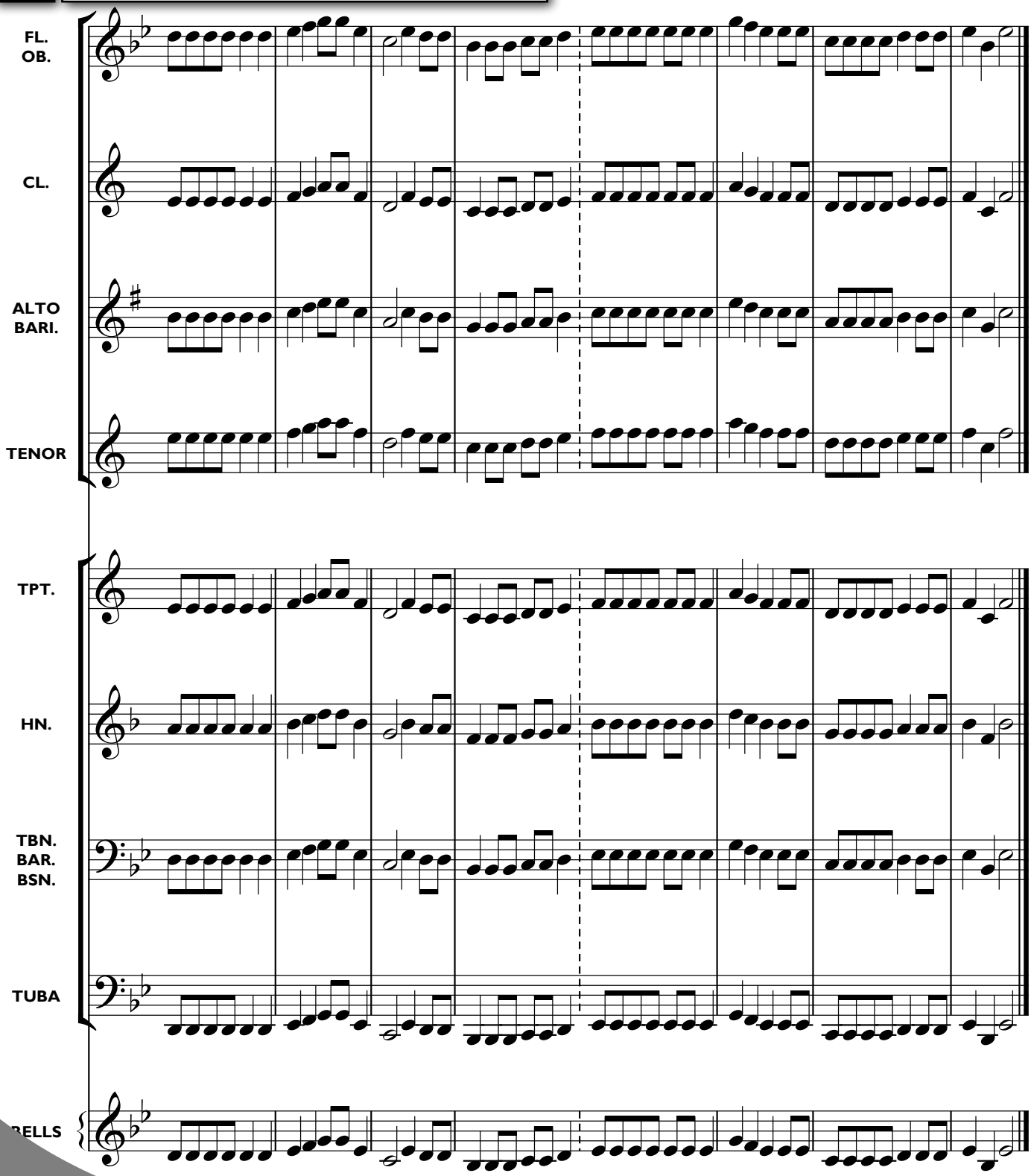


114 STRANGEMATTER - Eb (CONTINUED)
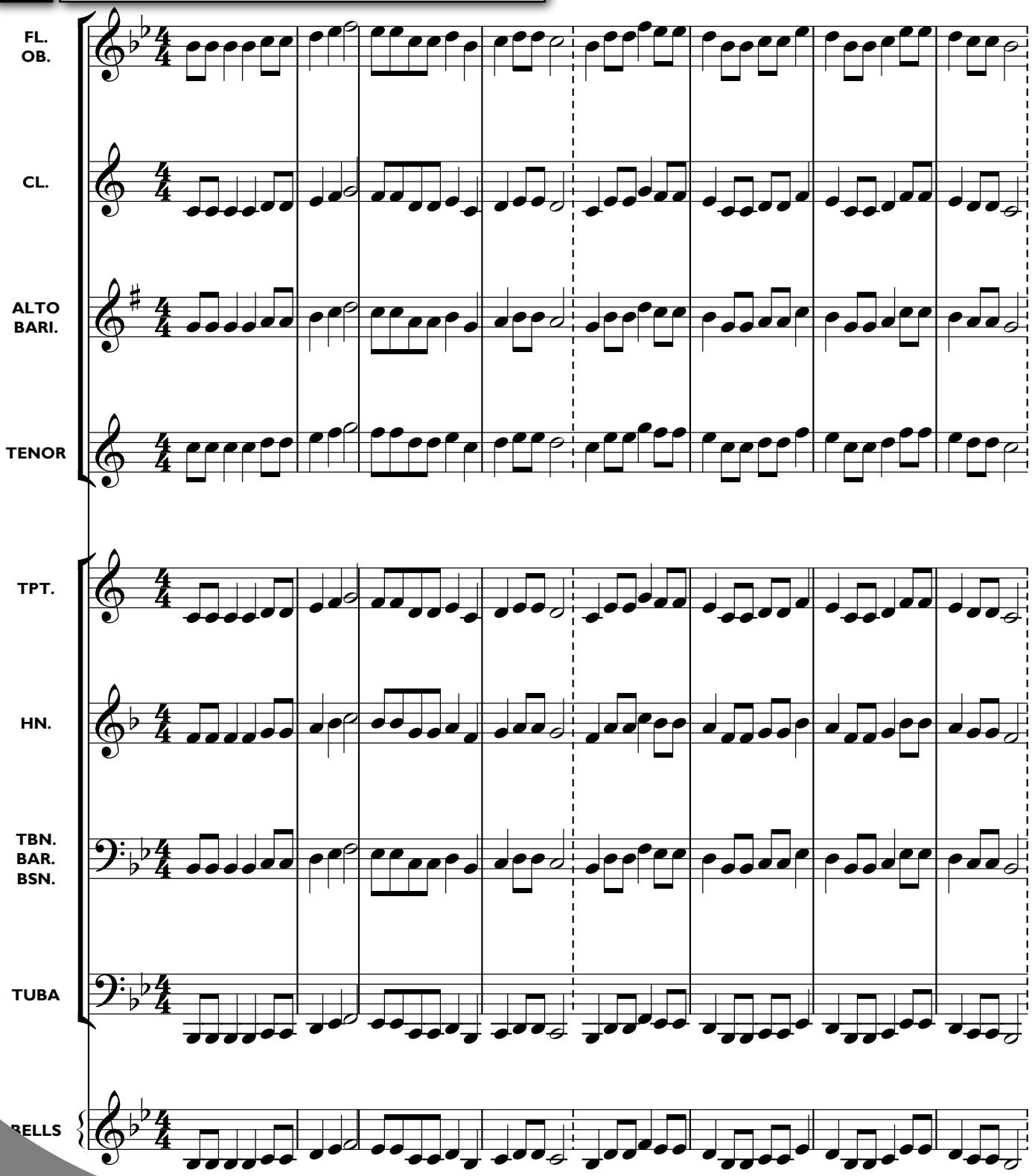


115 THE CONSTANTS - Bb



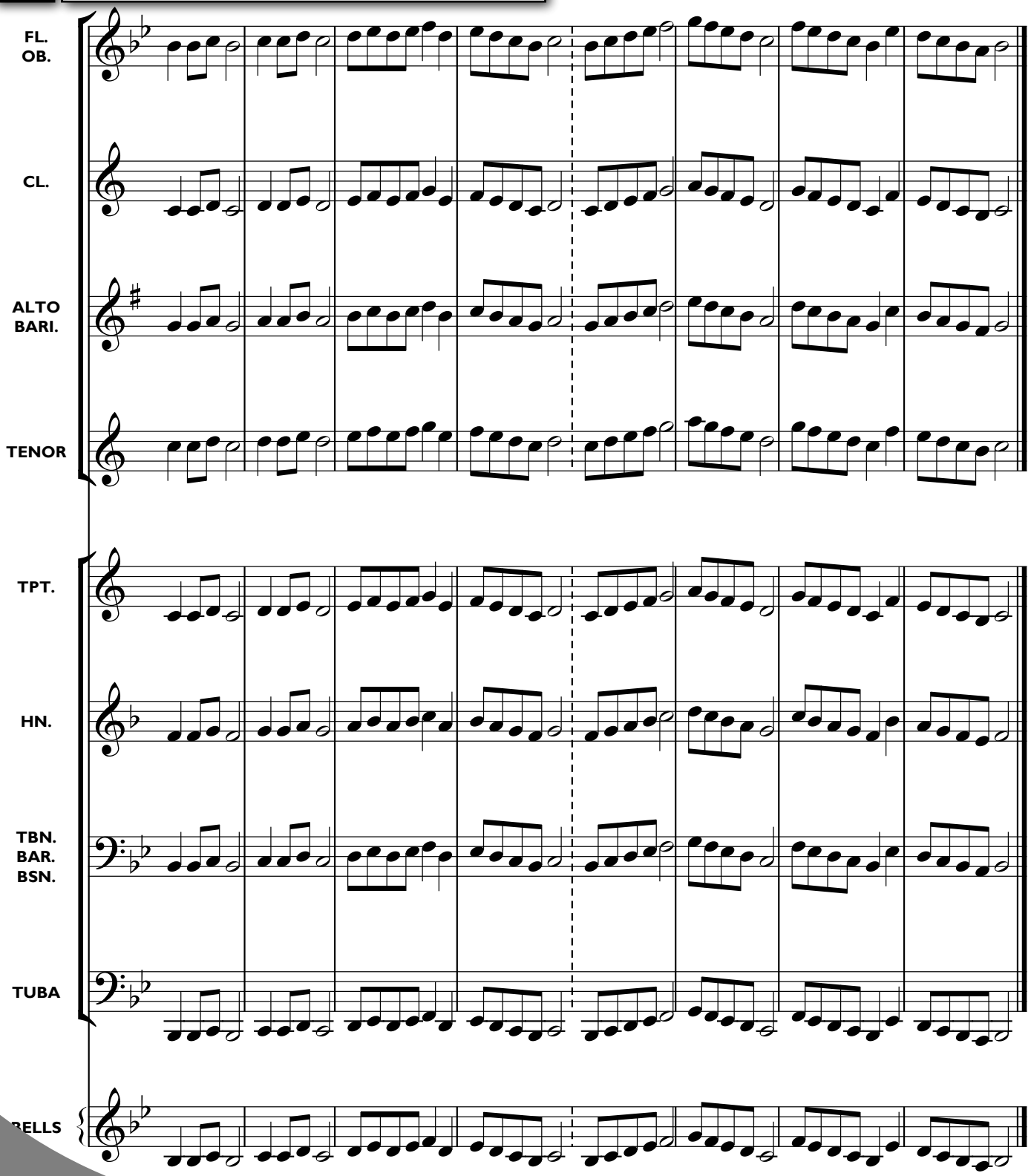
115 THE CONSTANTS - Bb (CONTINUED)
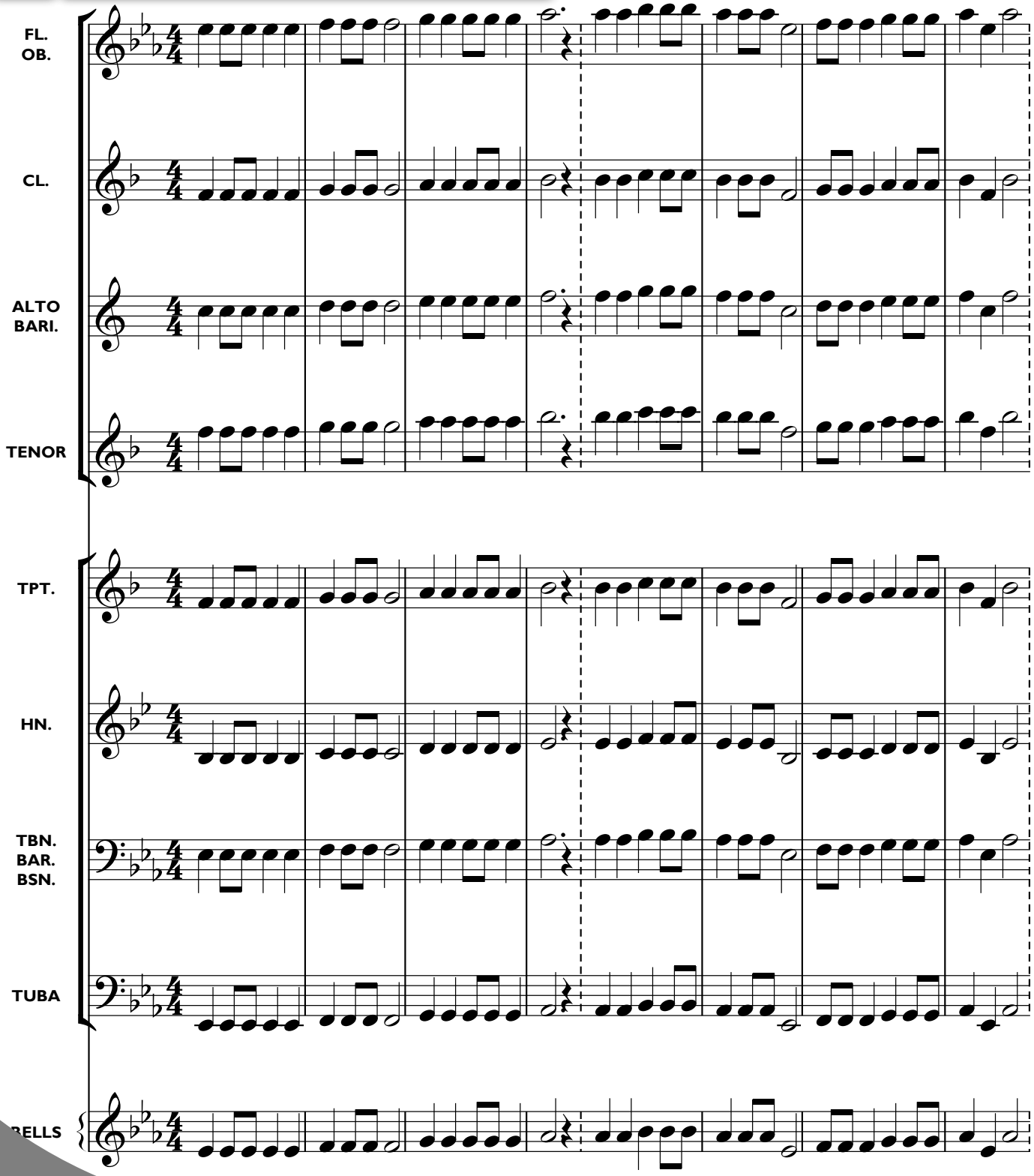


116 GREYHOUND - Bb



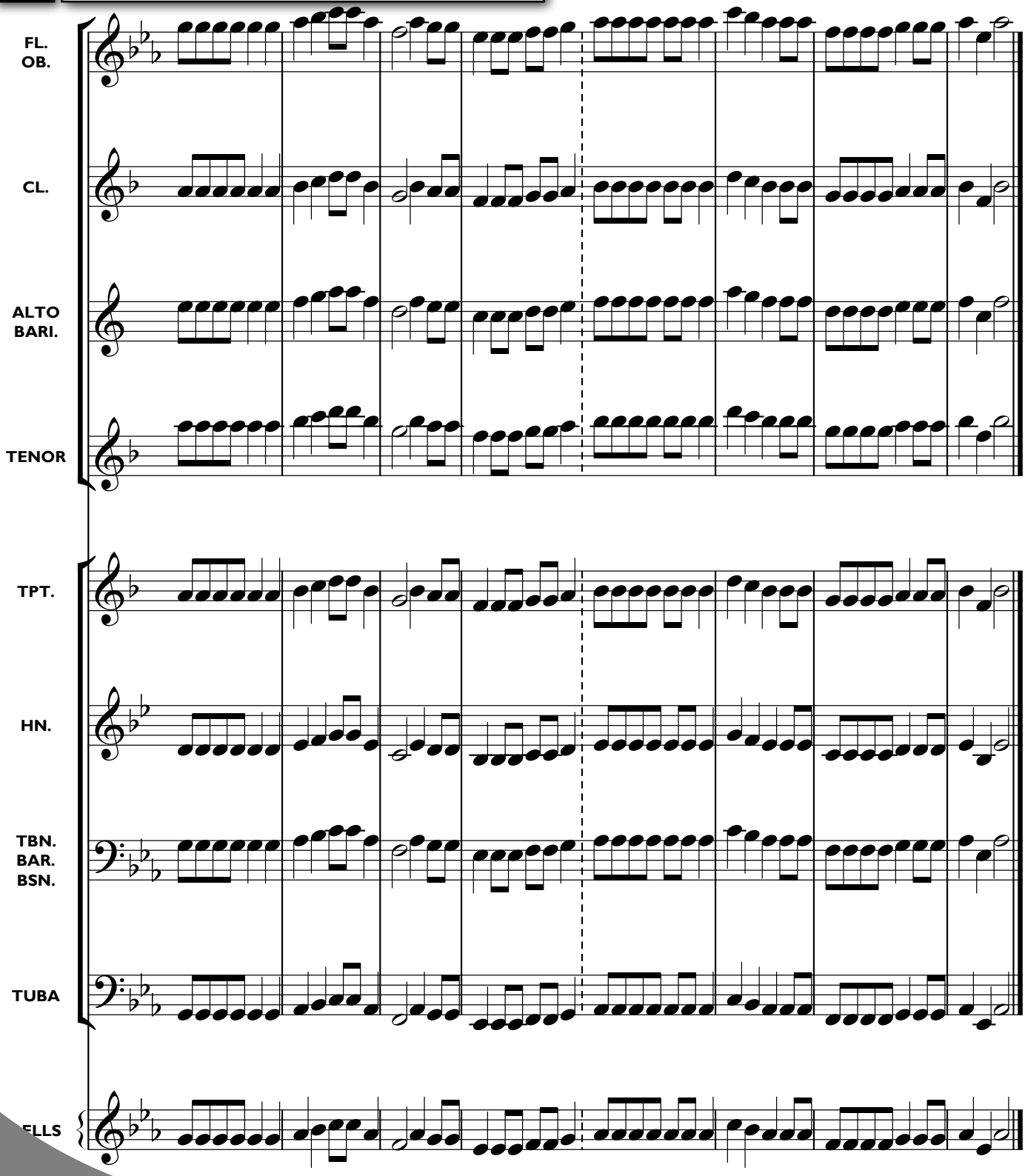
116 GREYHOUND - Bb (CONTINUED)
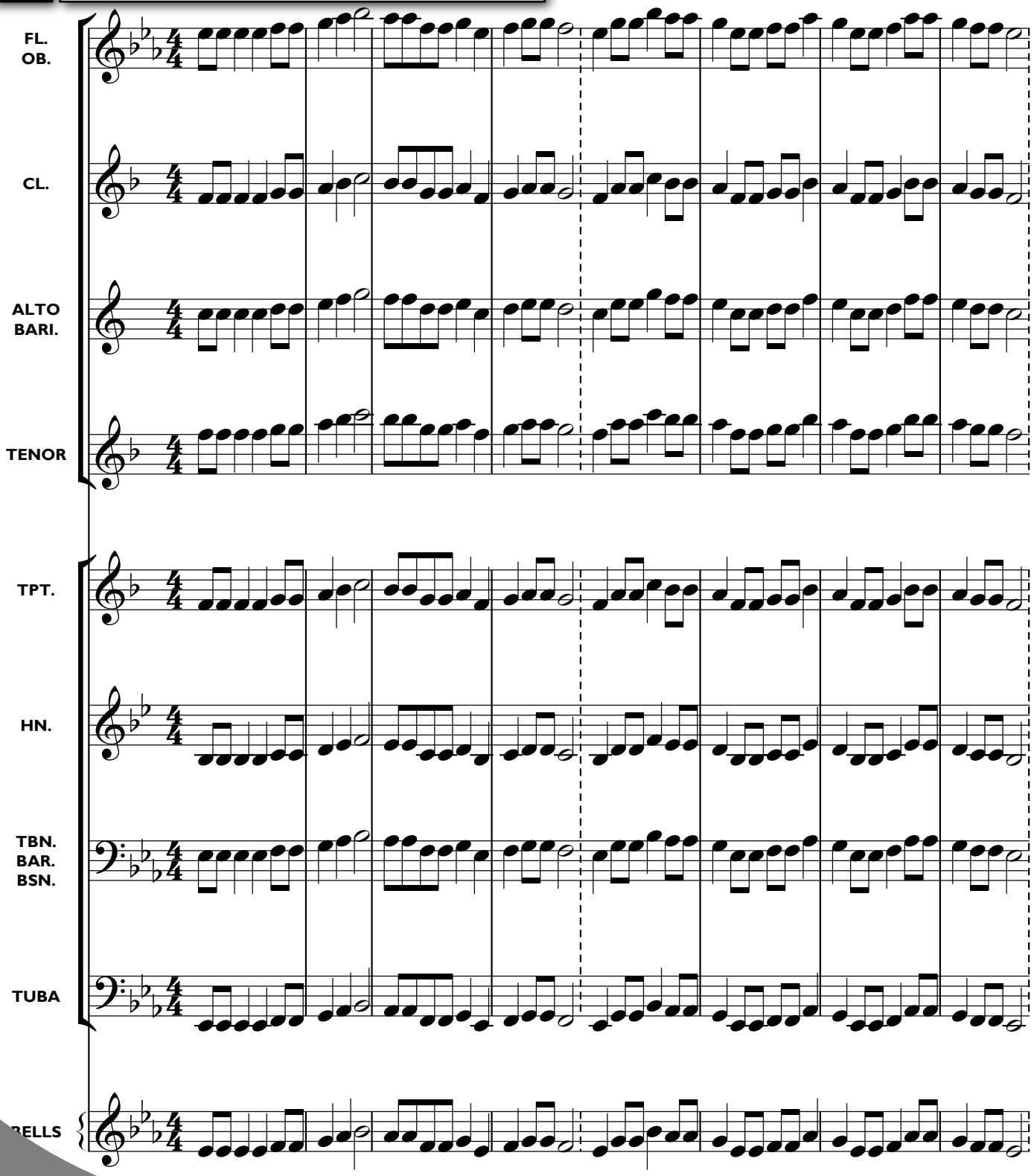


117 THE CONSTANTS - Eb



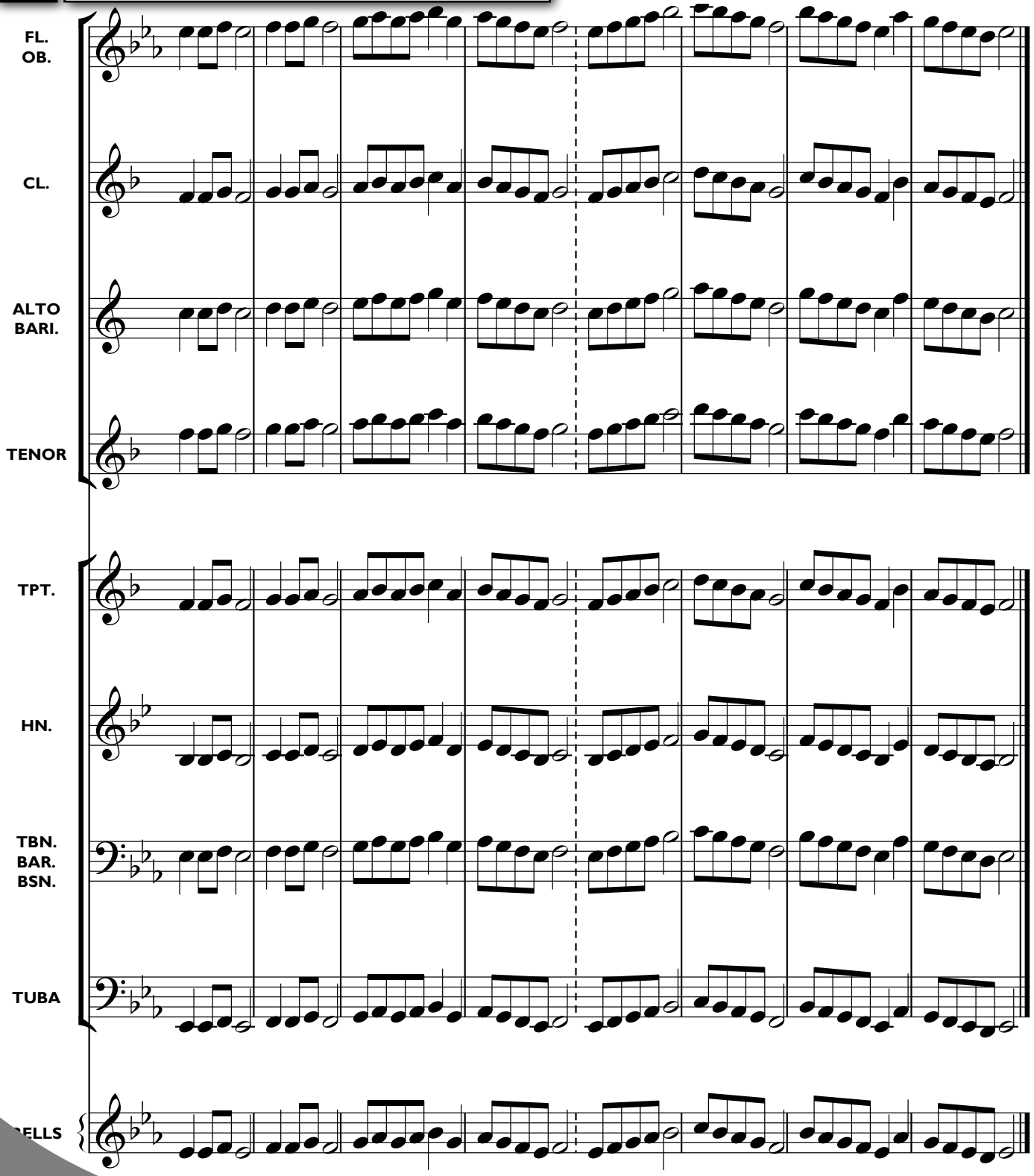
117 THE CONSTANTS - Eb (CONTINUED)
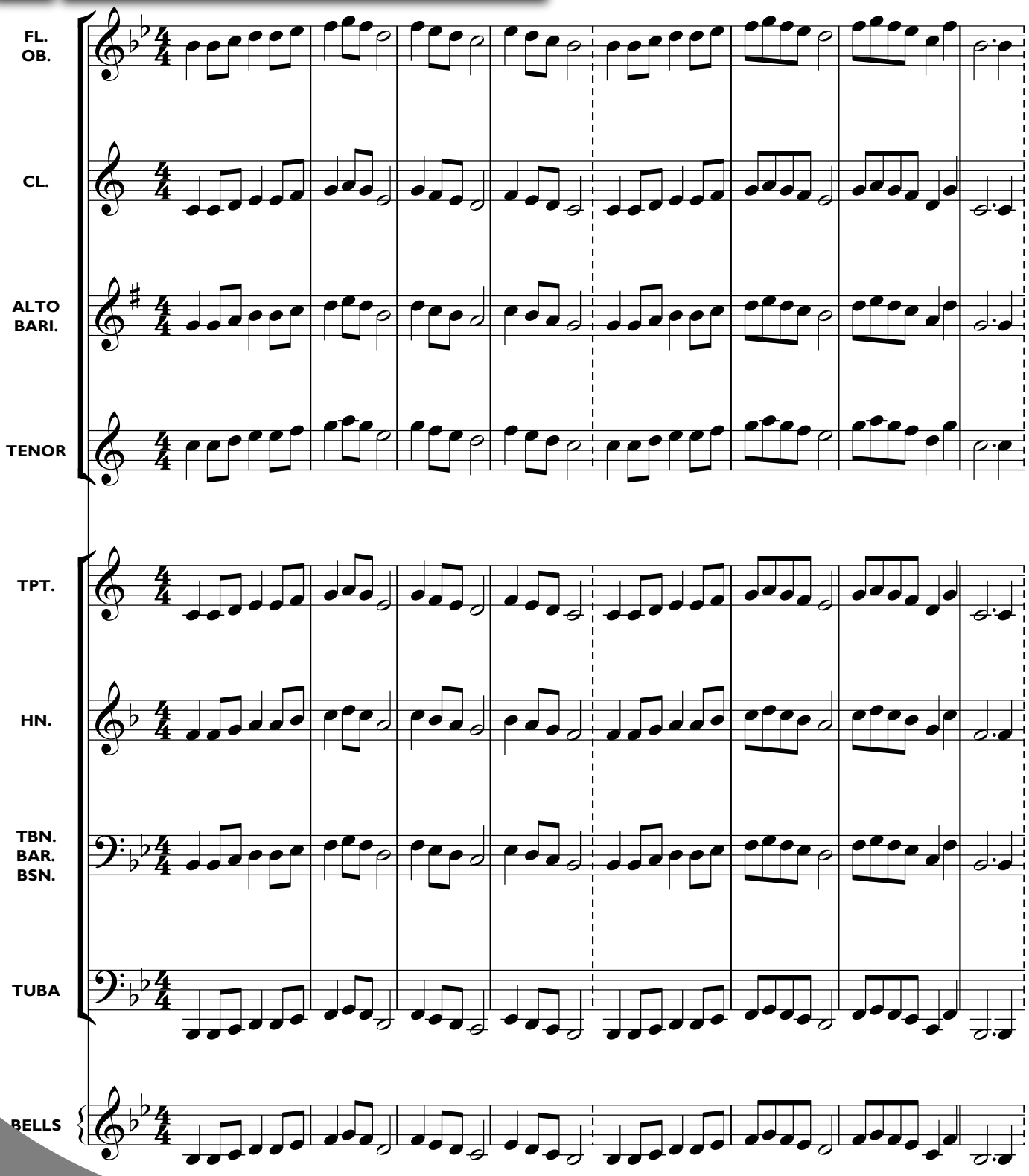


118 GREYHOUND - Eb



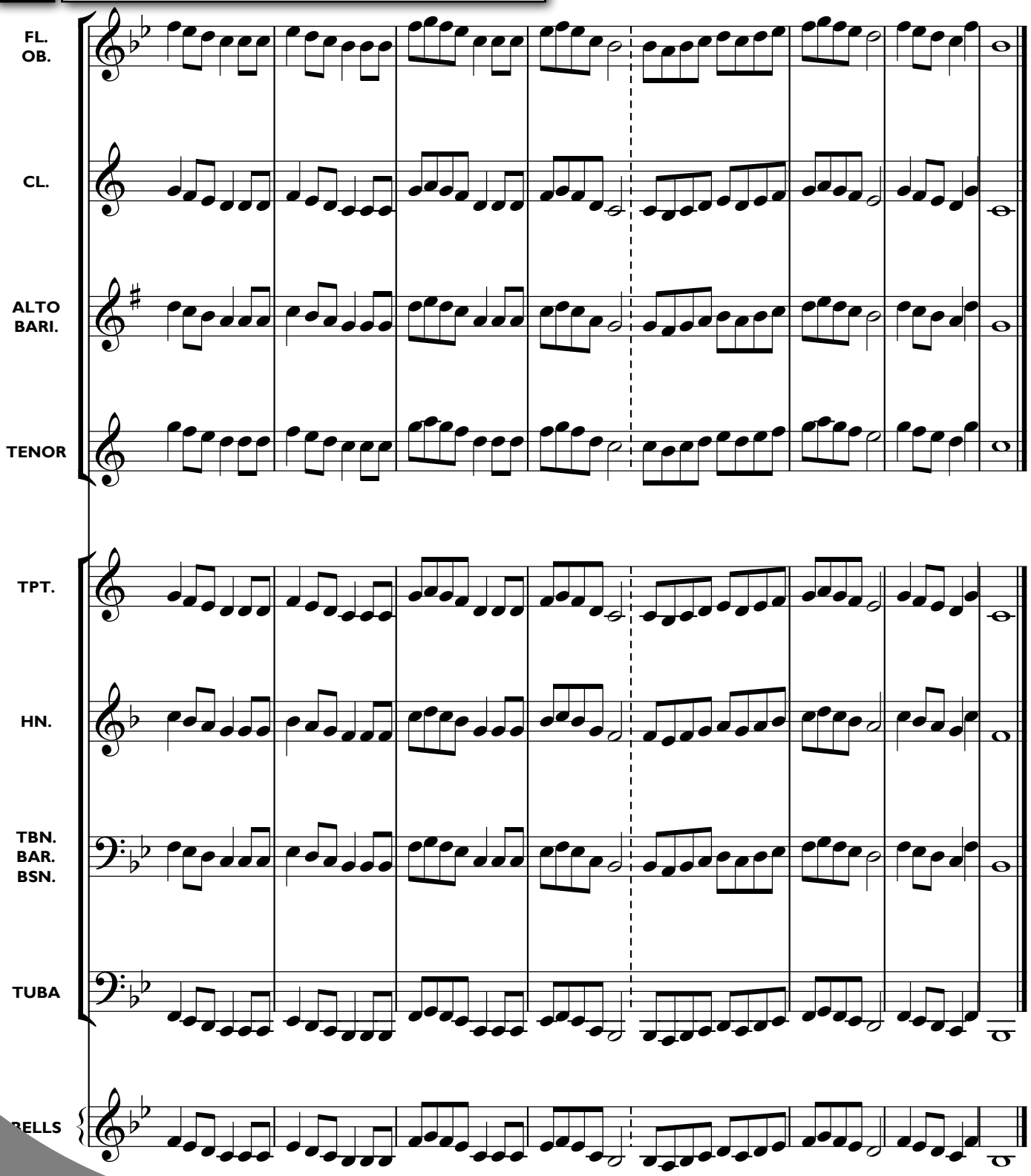
118 GREYHOUND - Eb (CONTINUED)
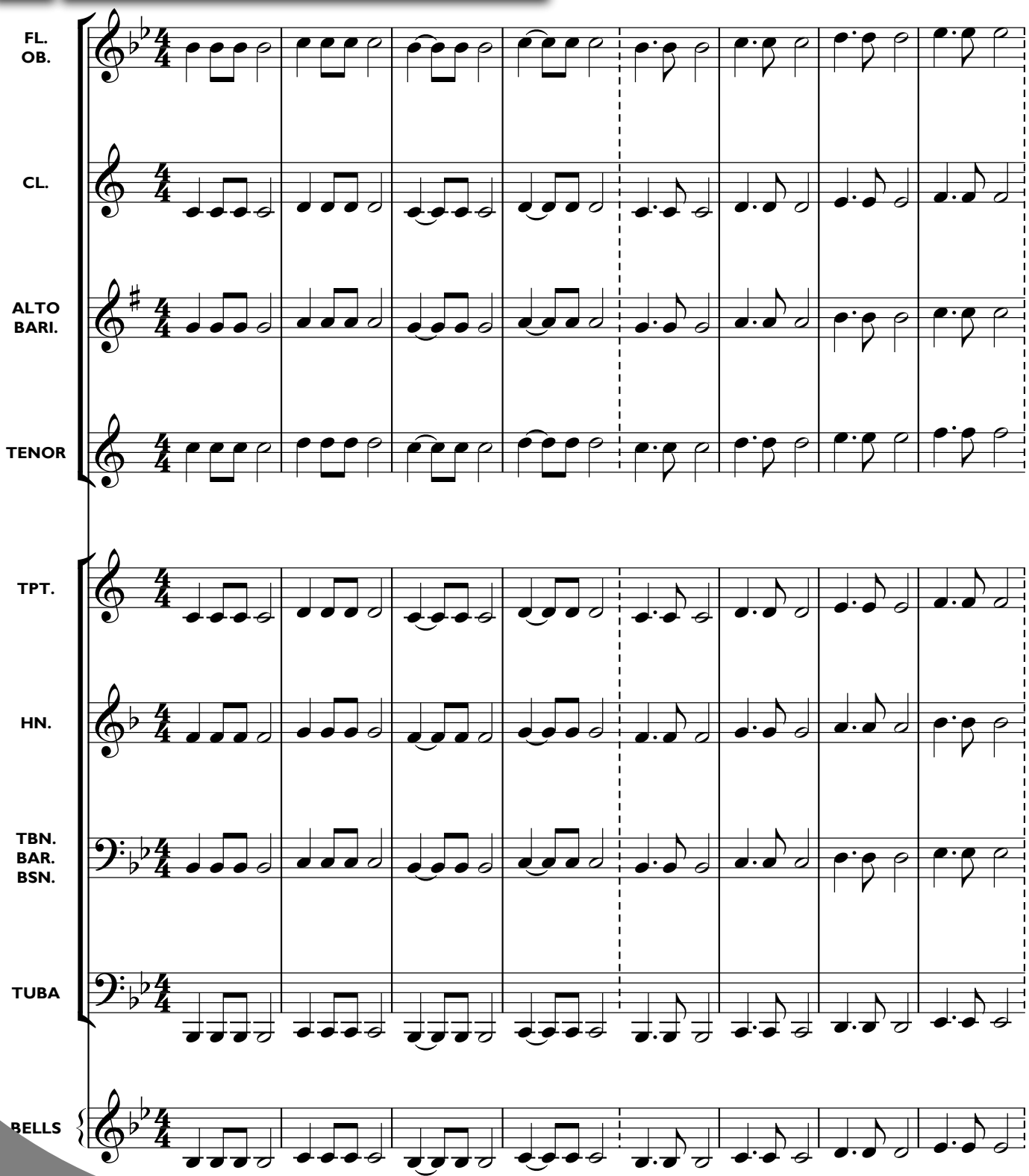


119 TATTERED PRINCE - Bb
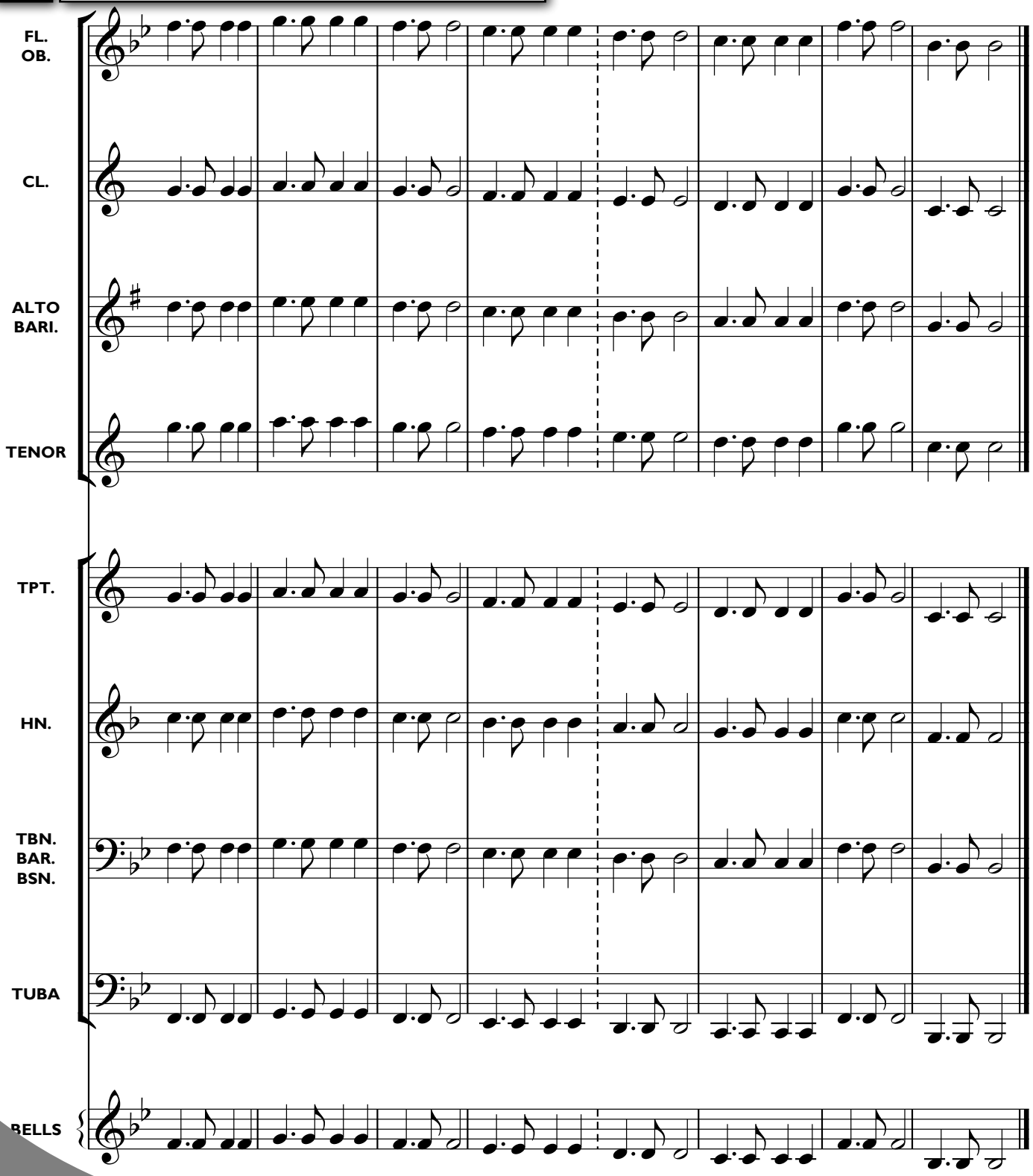


119 TATTERED PRINCE - Bb (CONTINUED)
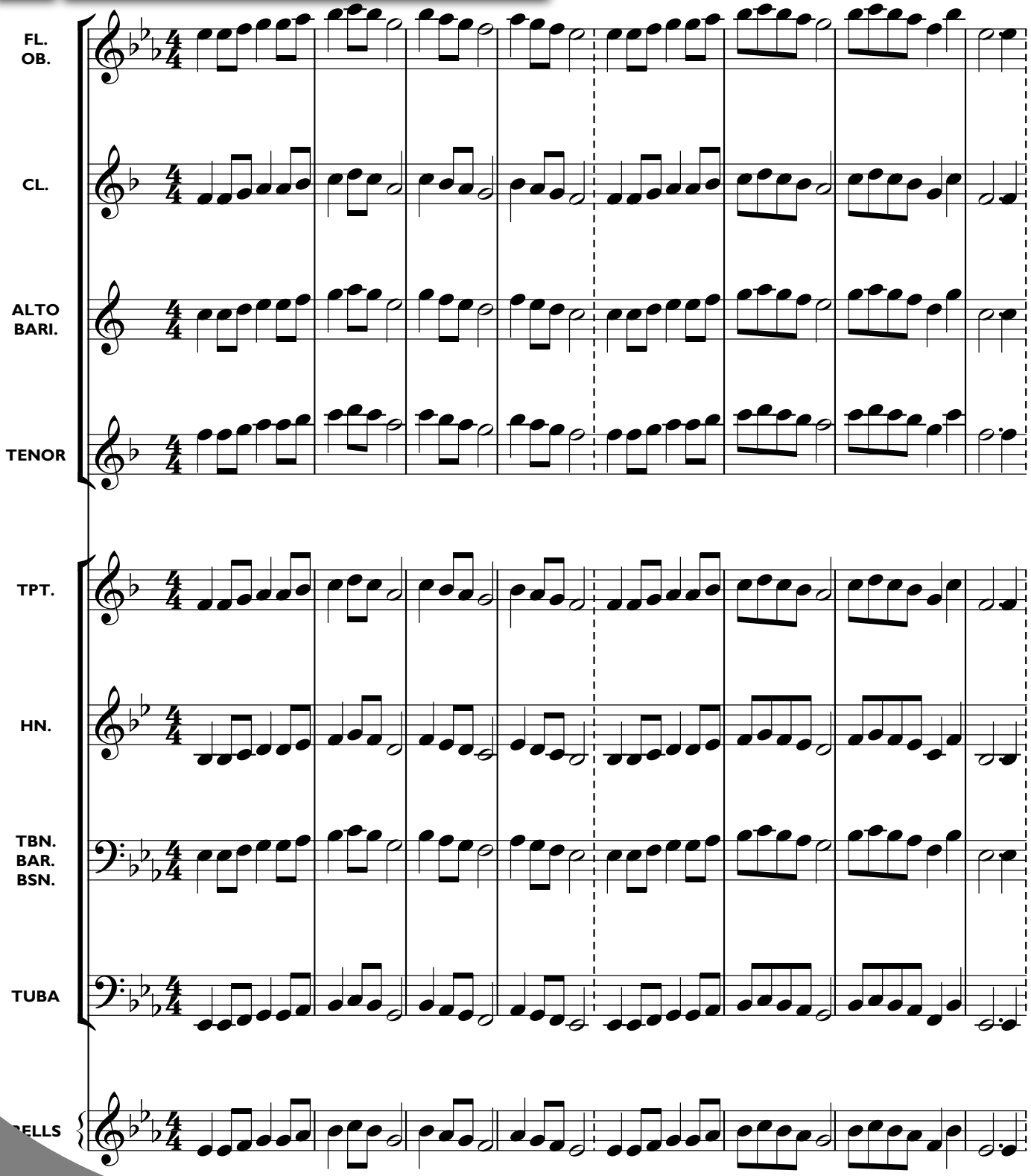


120 PUMPKIN π - Bb



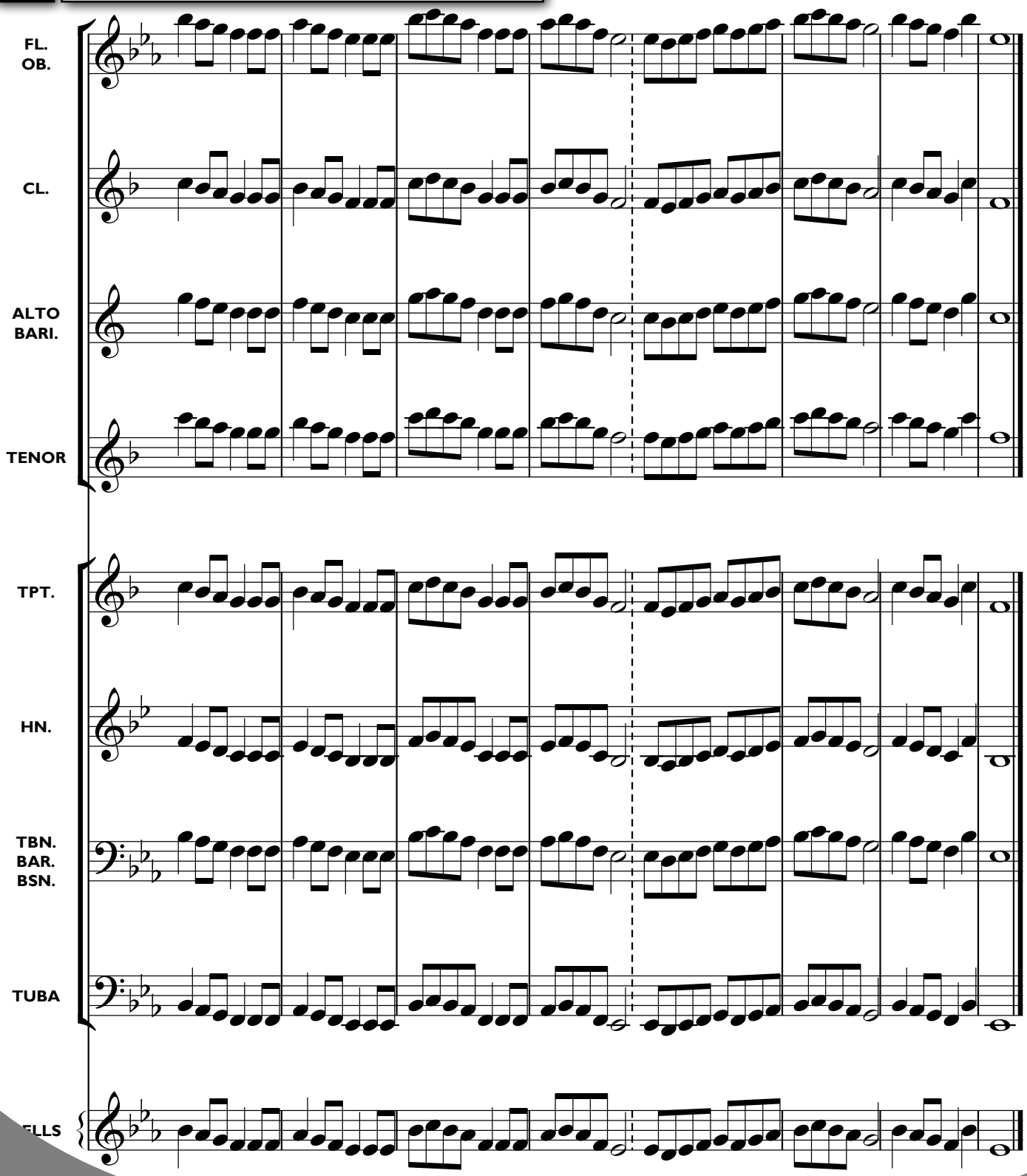
120 PUMPKIN π - Bb (CONTINUED)
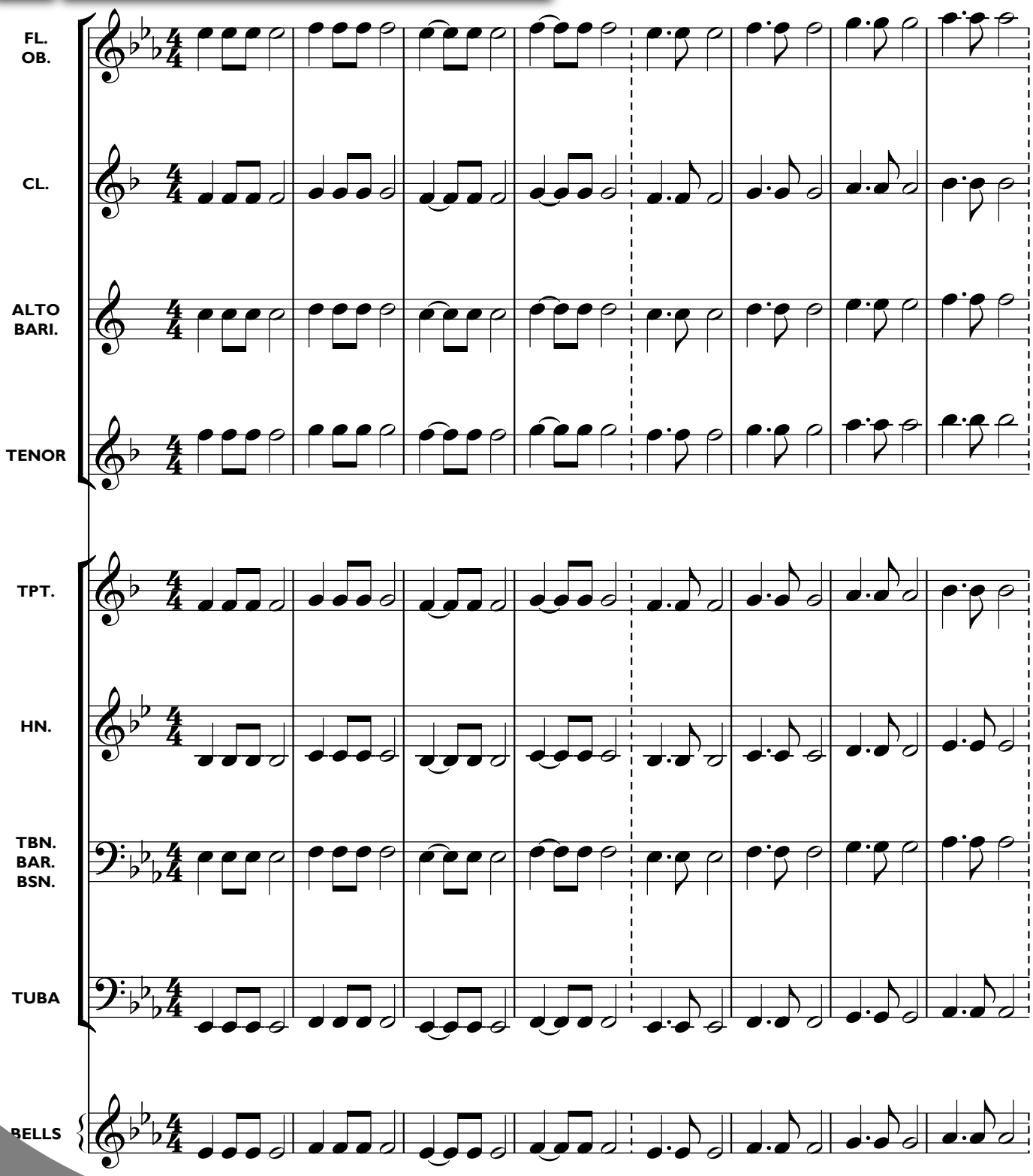


121 TATTERED PRINCE - Eb
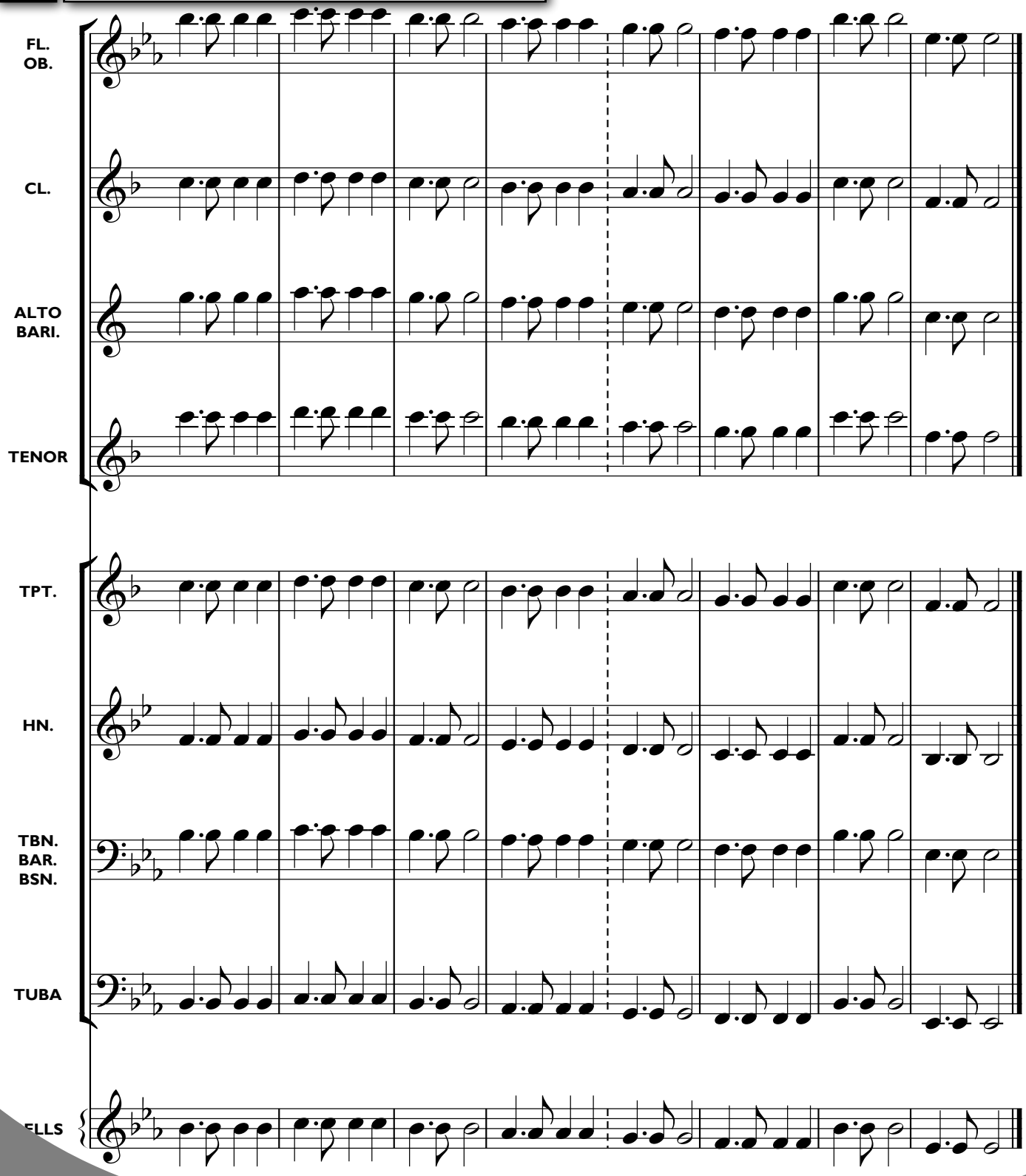


121 TATTERED PRINCE - Eb (CONTINUED)
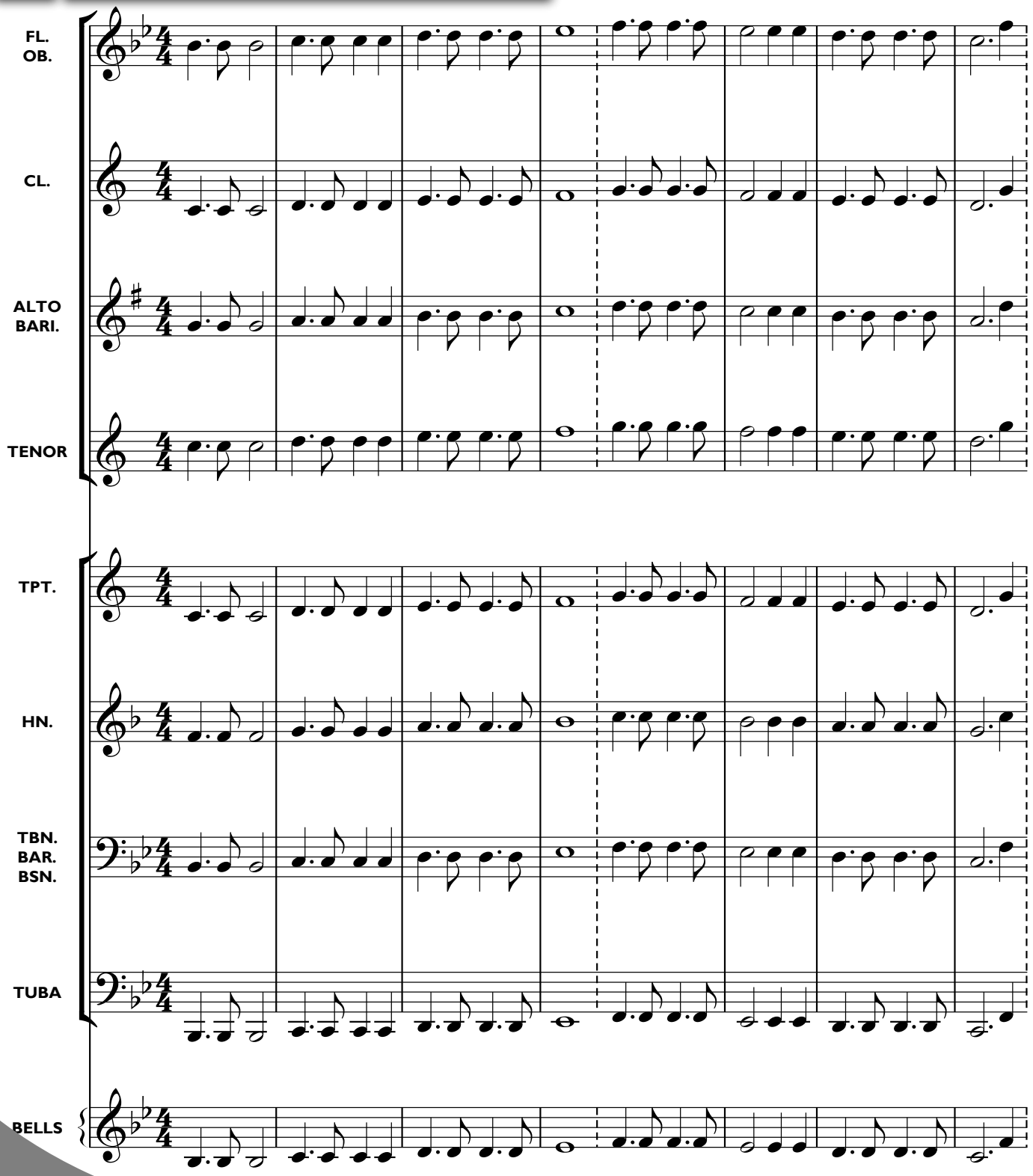


122 PUMPKIN π - Eb
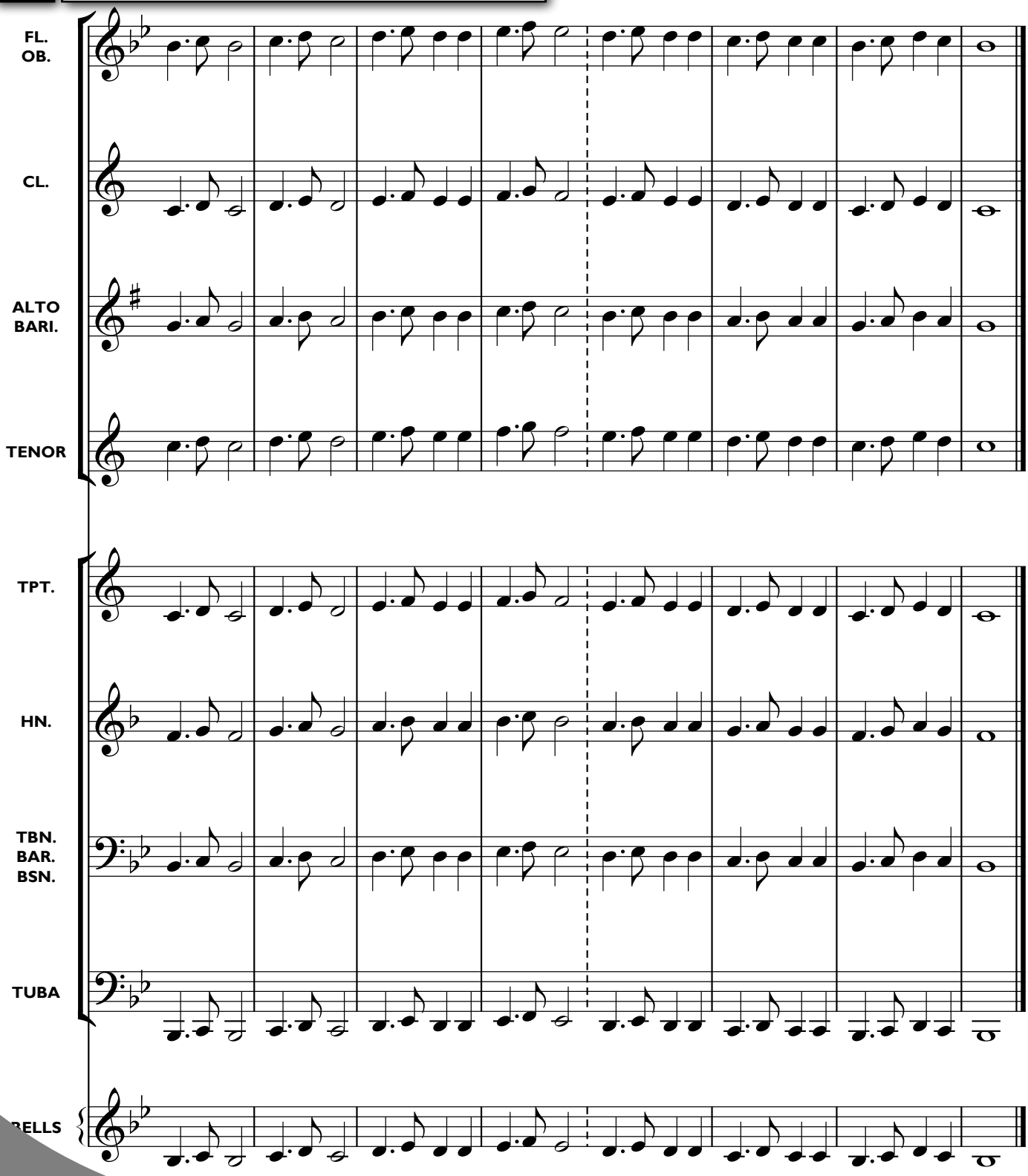


122 PUMPKIN π - Eb (CONTINUED)
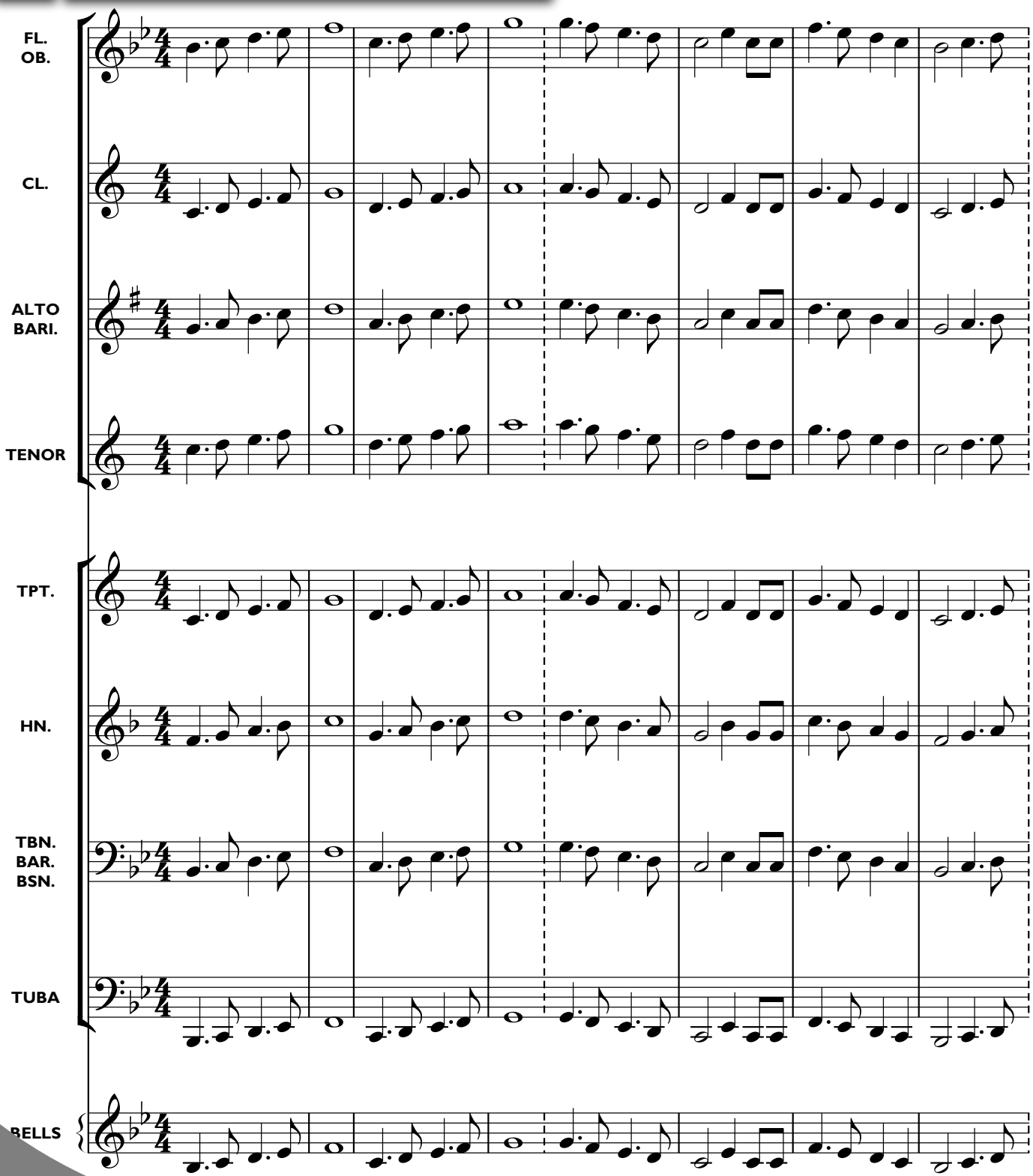


123 FUNDAMENTAL - Bb
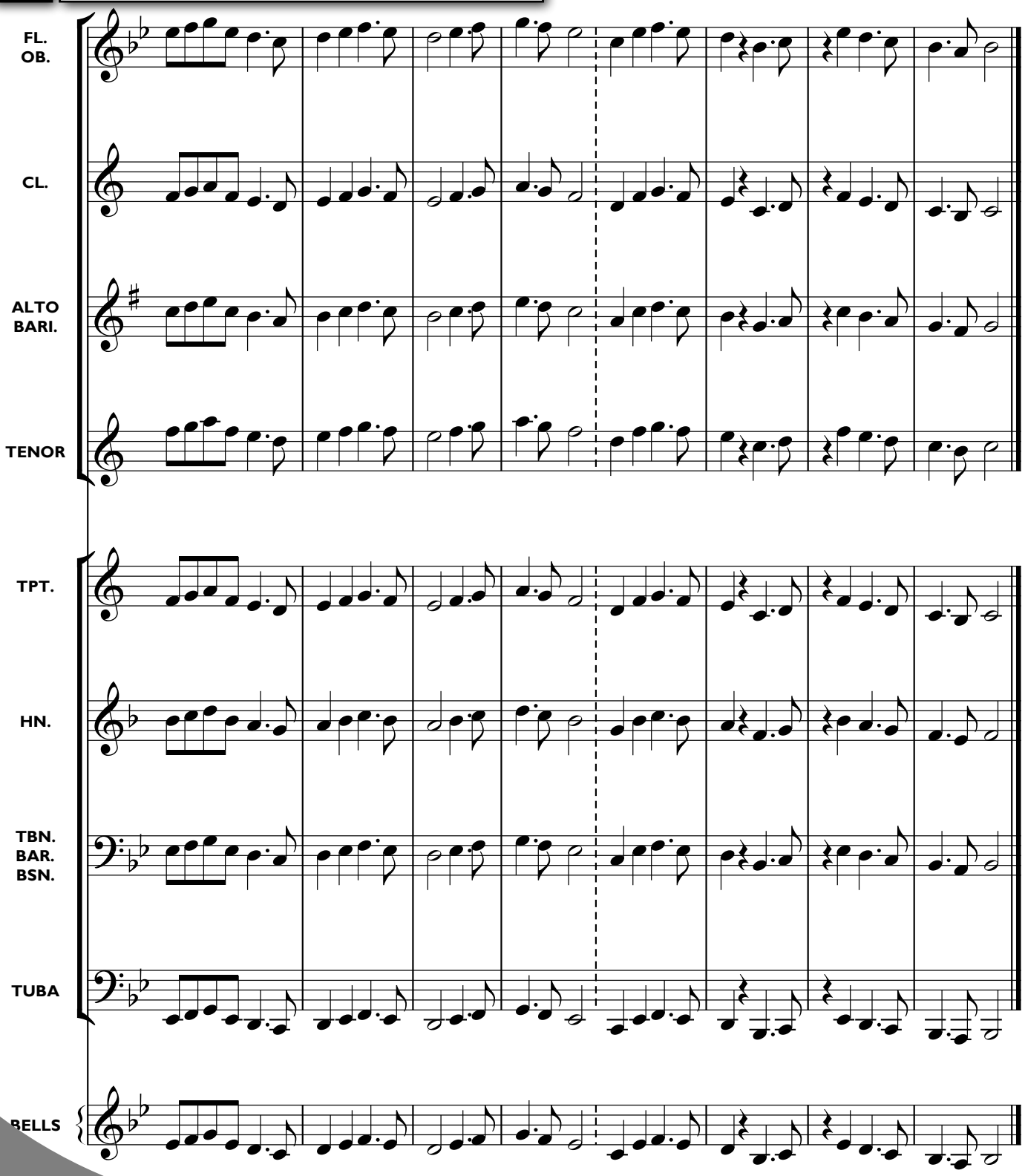


123 FUNDAMENTAL - Bb (CONTINUED)
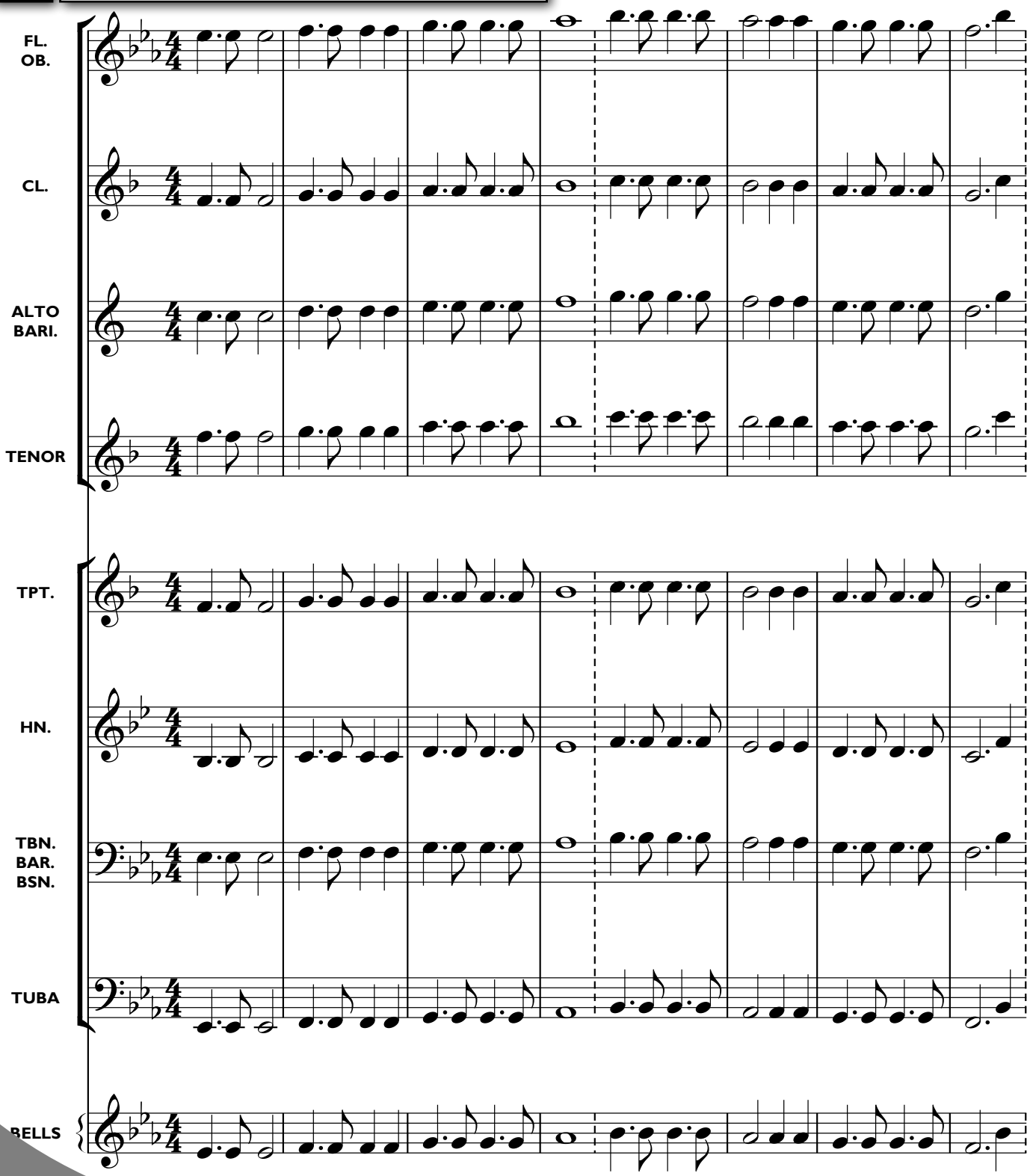


124 OBSERVATION - Bb
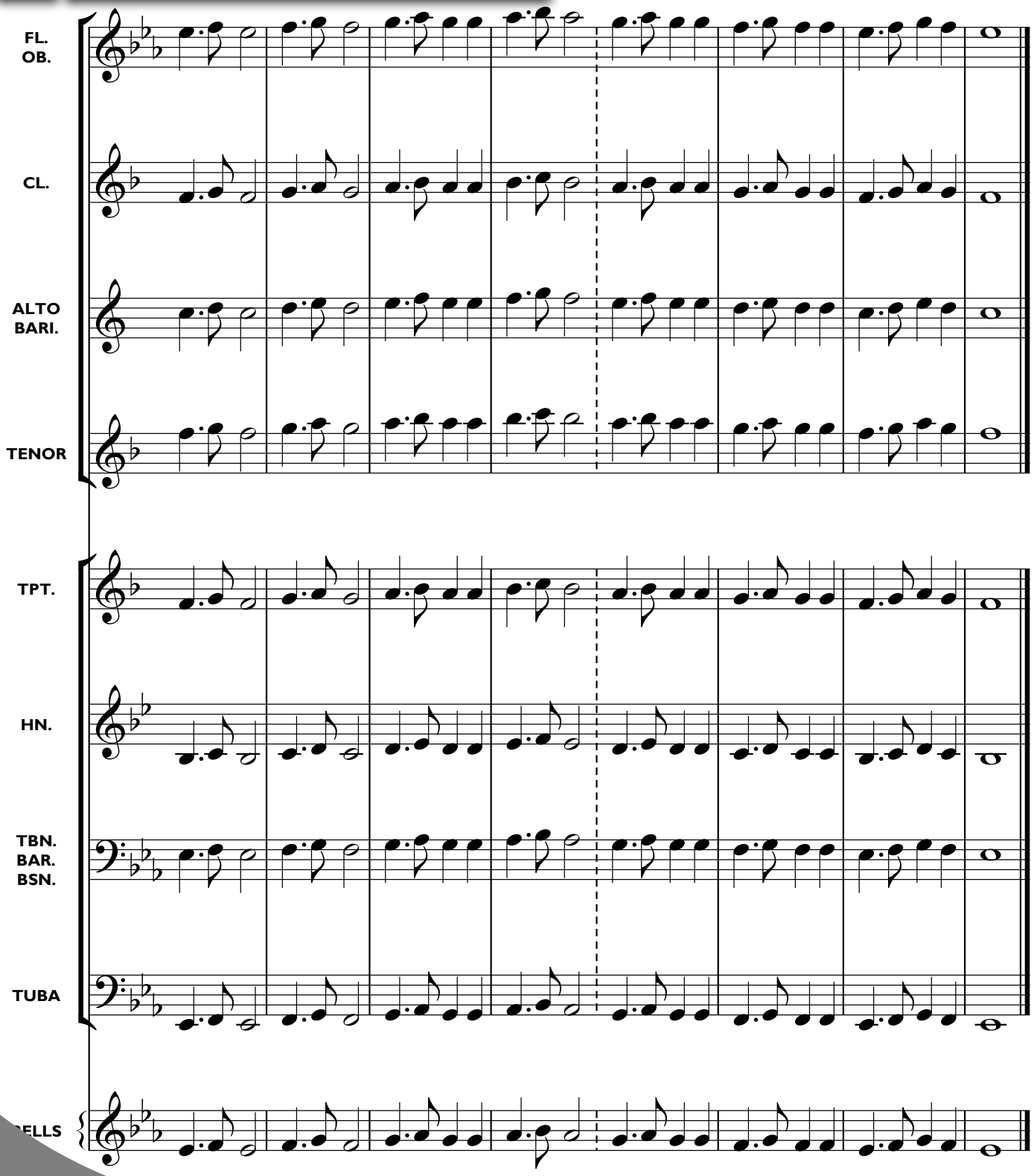


124 OBSERVATION - Bb (CONTINUED)
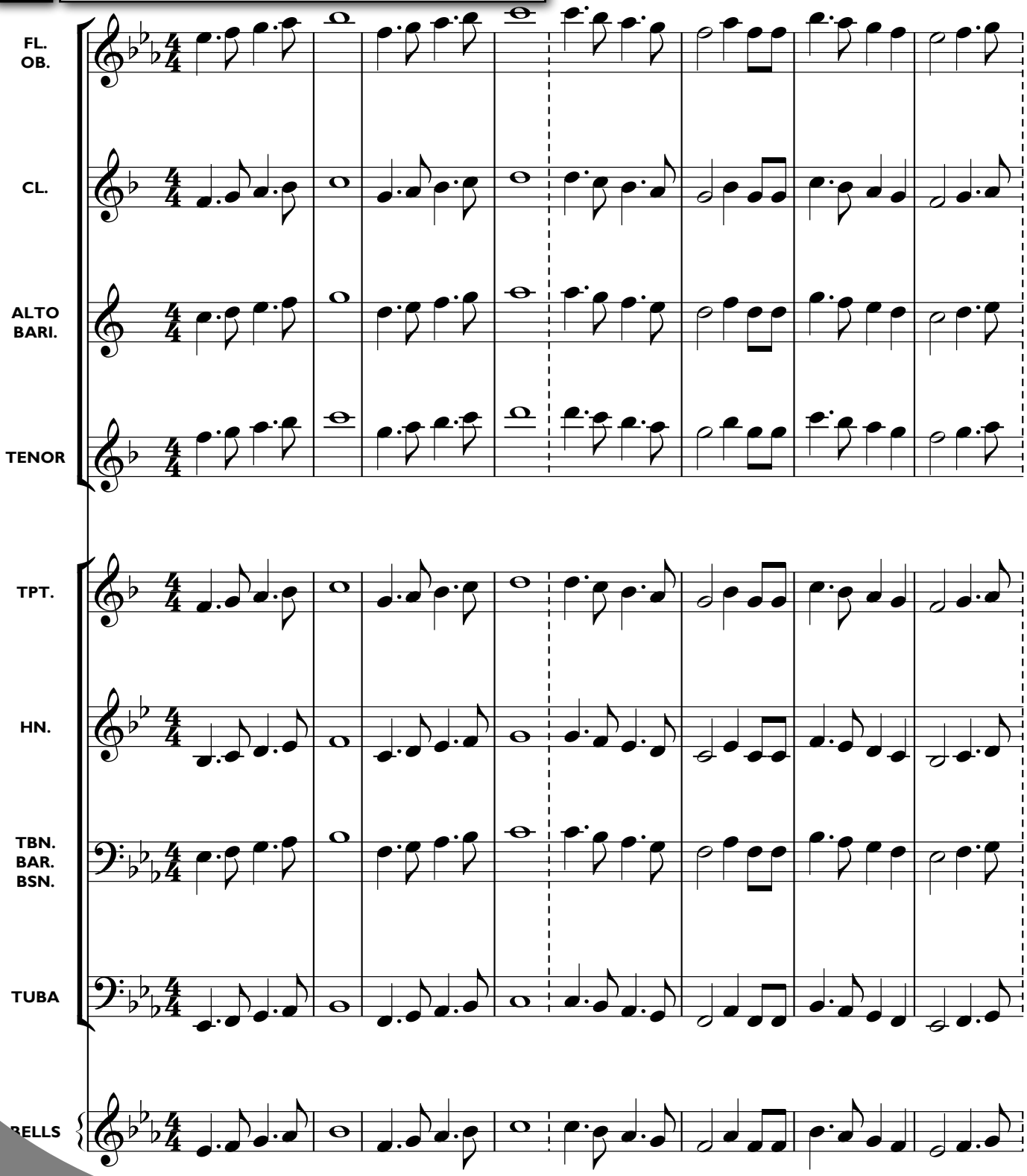


125 FUNDAMENTAL - Eb
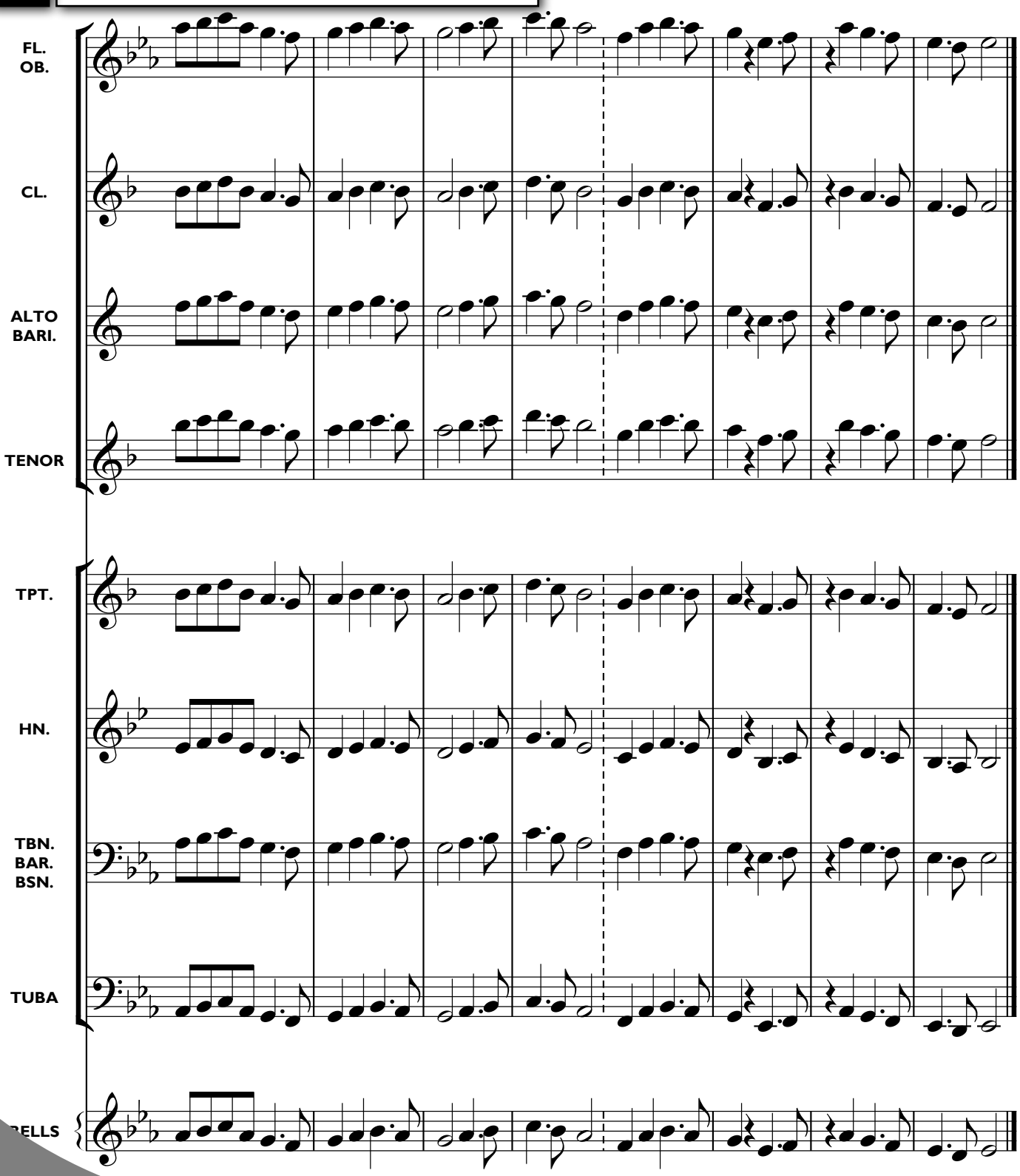


125 FUNDAMENTAL - Eb (CONTINUED)
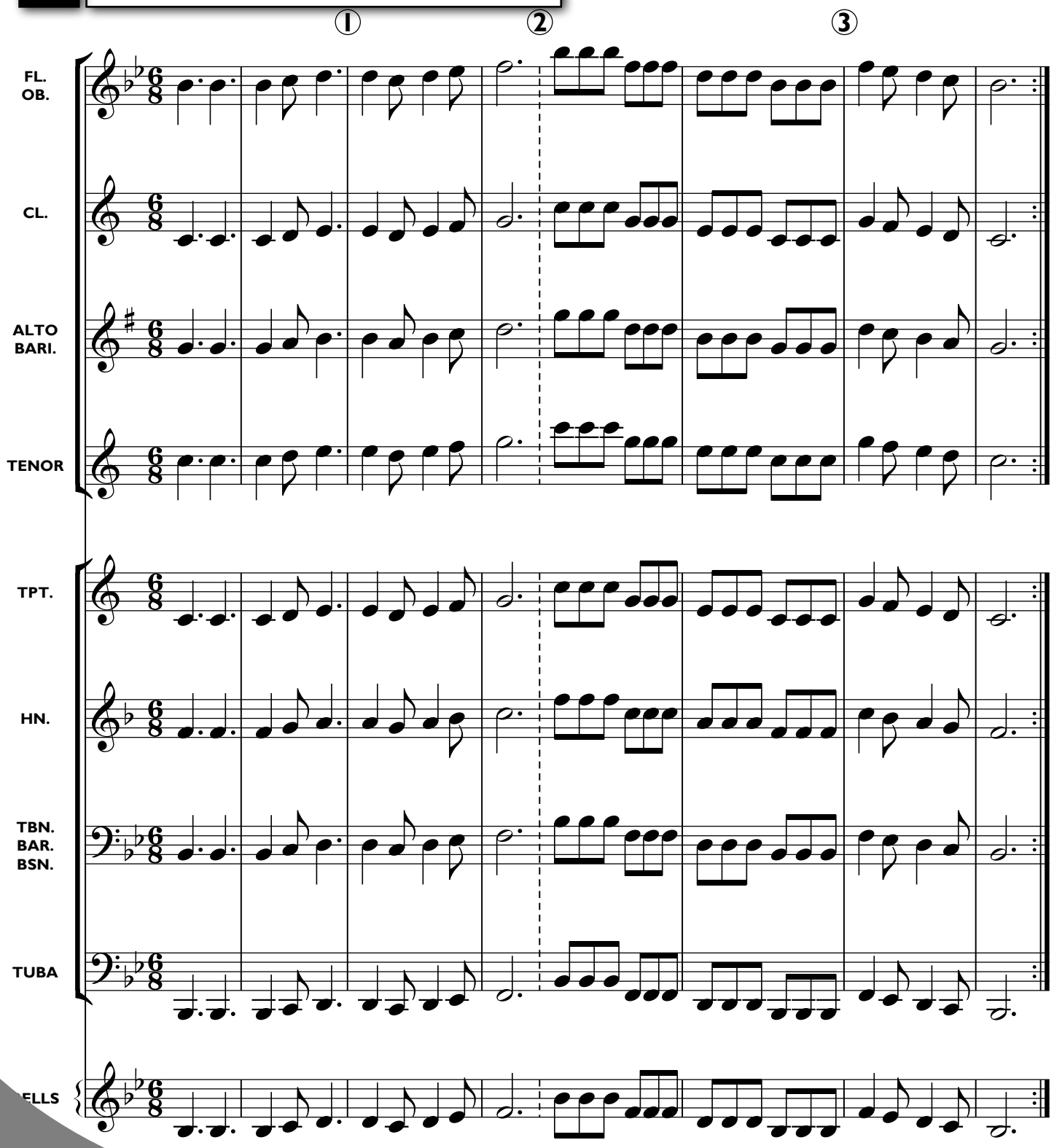


126 OBSERVATION - Eb
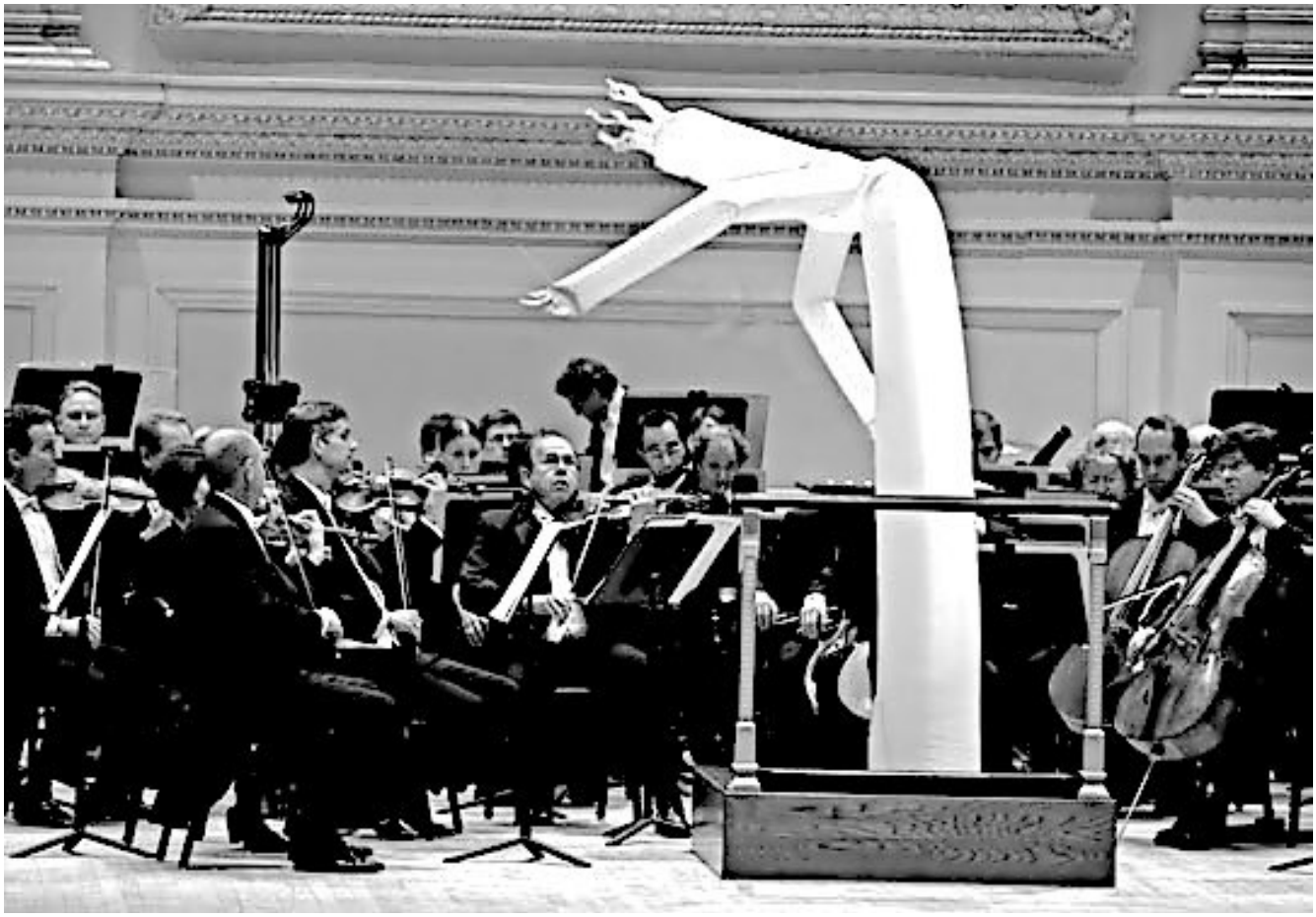


126 OBSERVATION - Eb (CONTINUED)



126 ROW, ROW, ROW YOUR BOAT
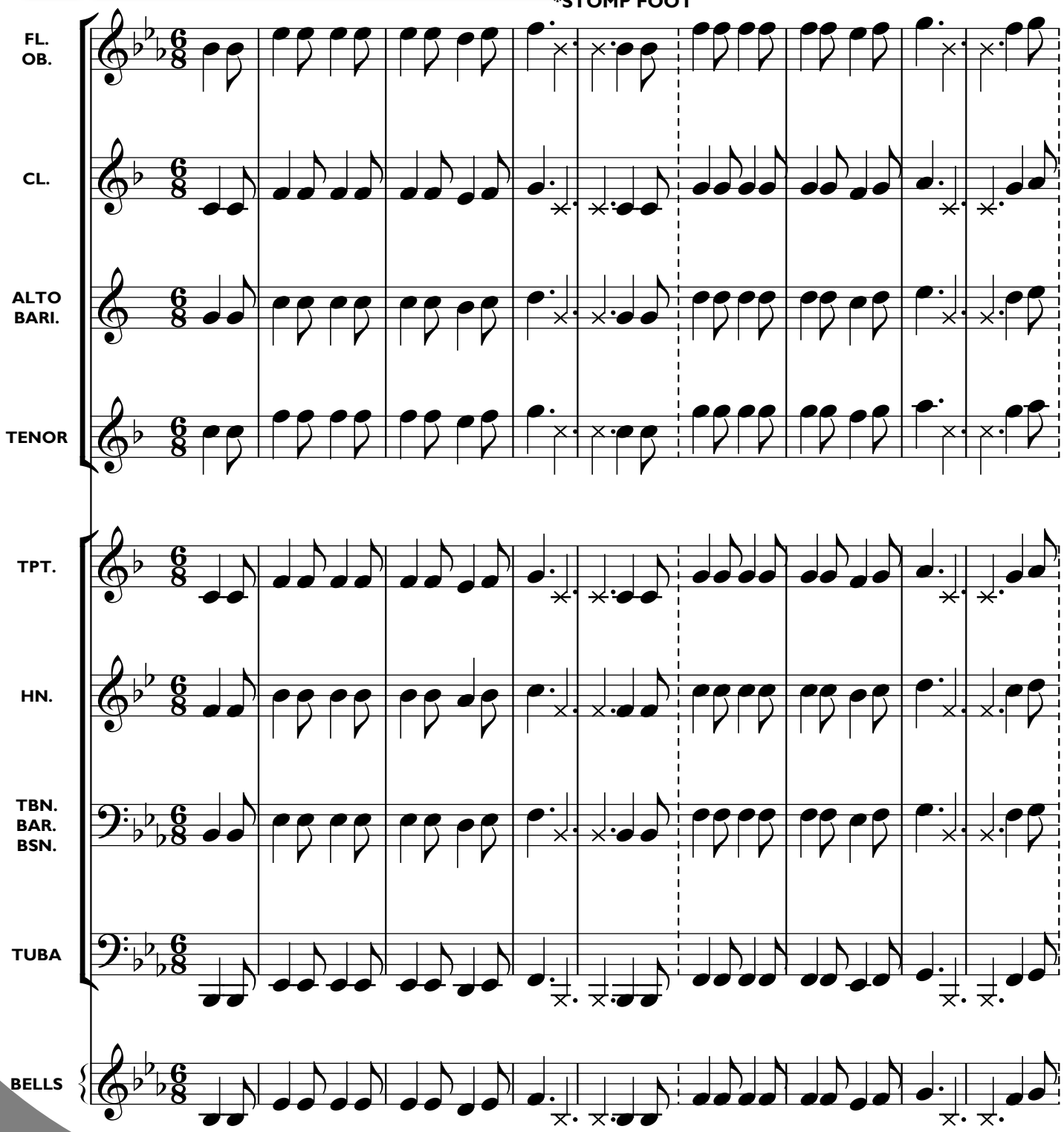


BEGINNING BAND MUSIC BOOK
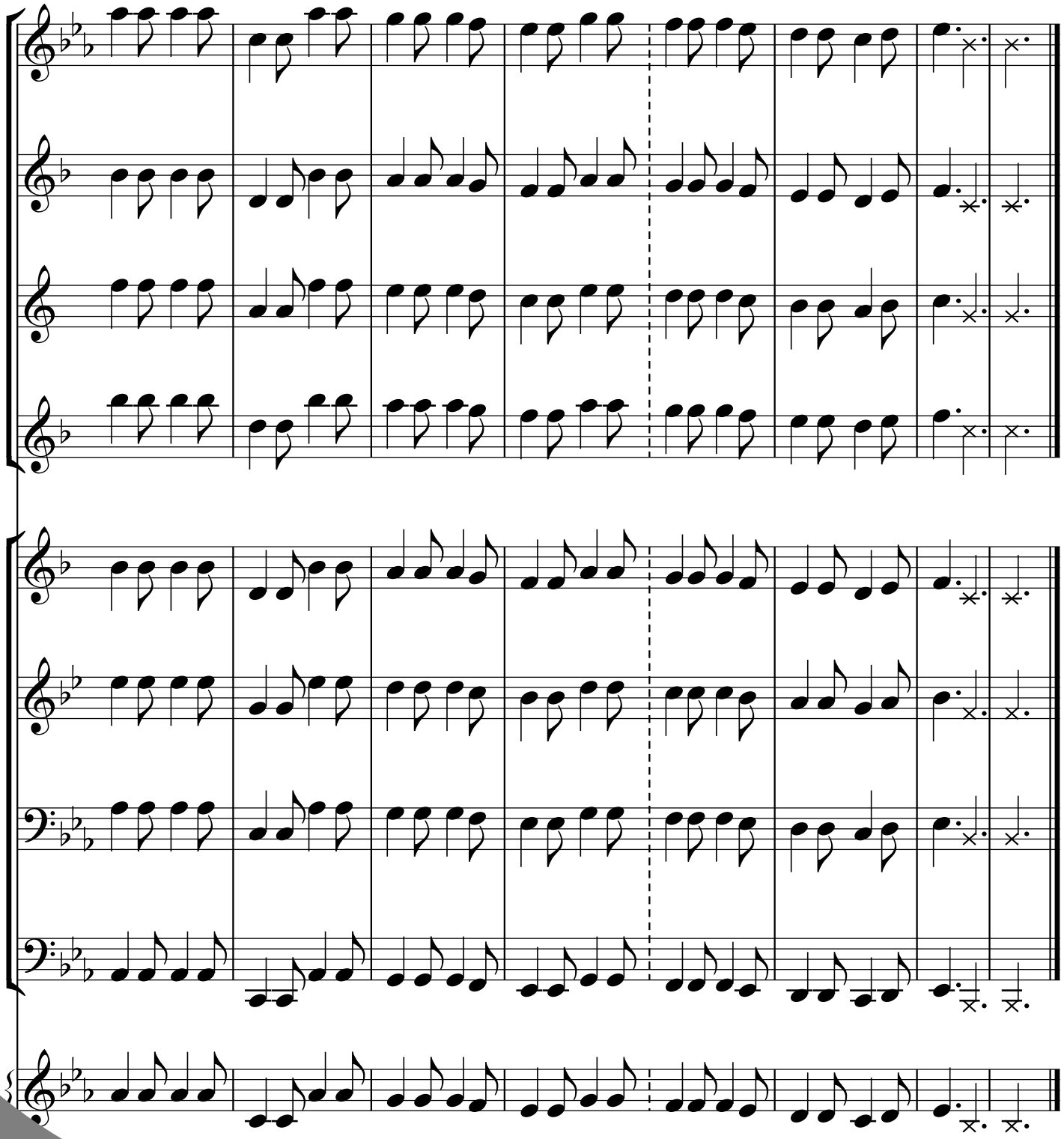


127 IF YOU'RE HAPPY…

*STOMP FOOT
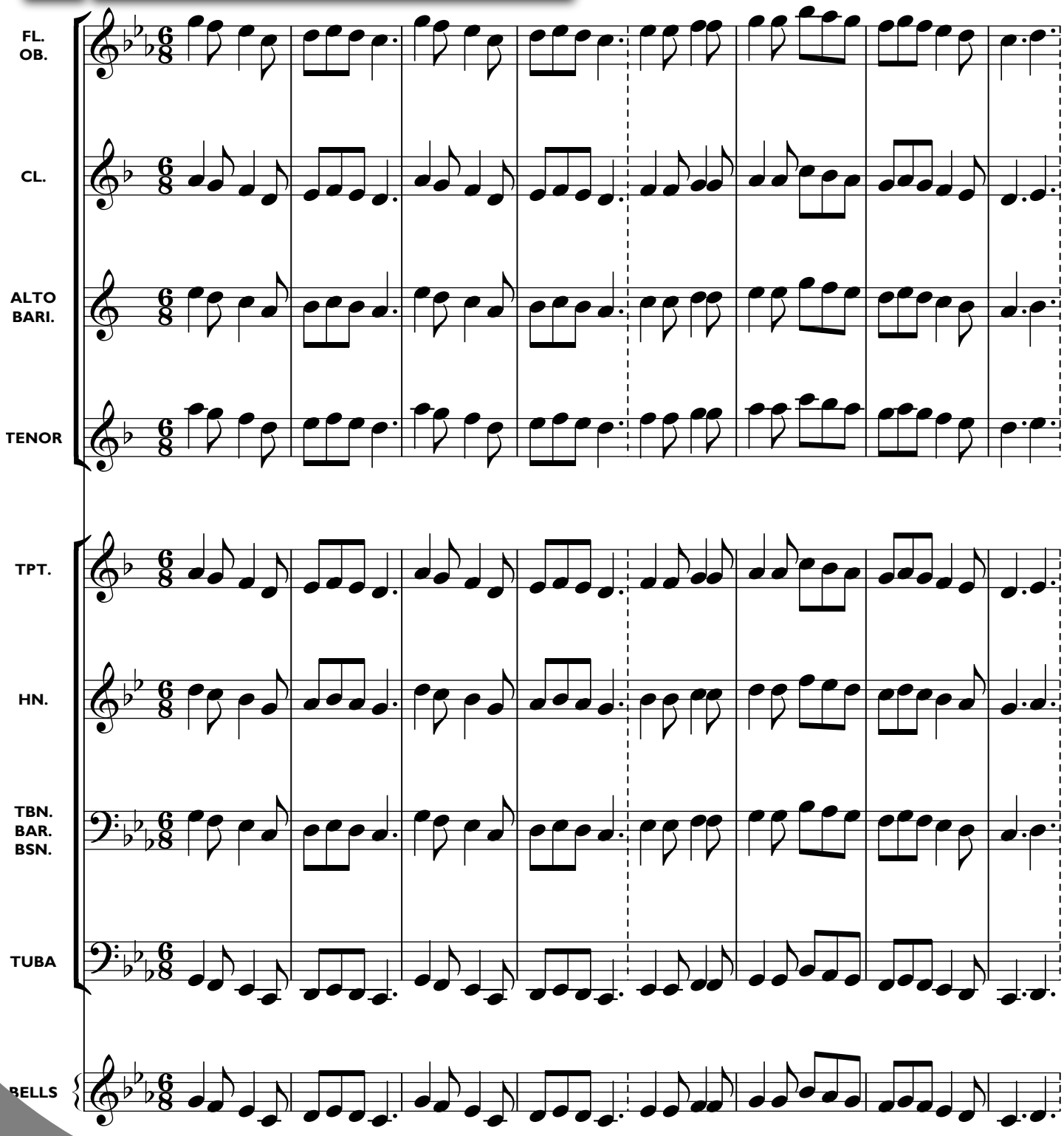


127 IF YOU'RE HAPPY…
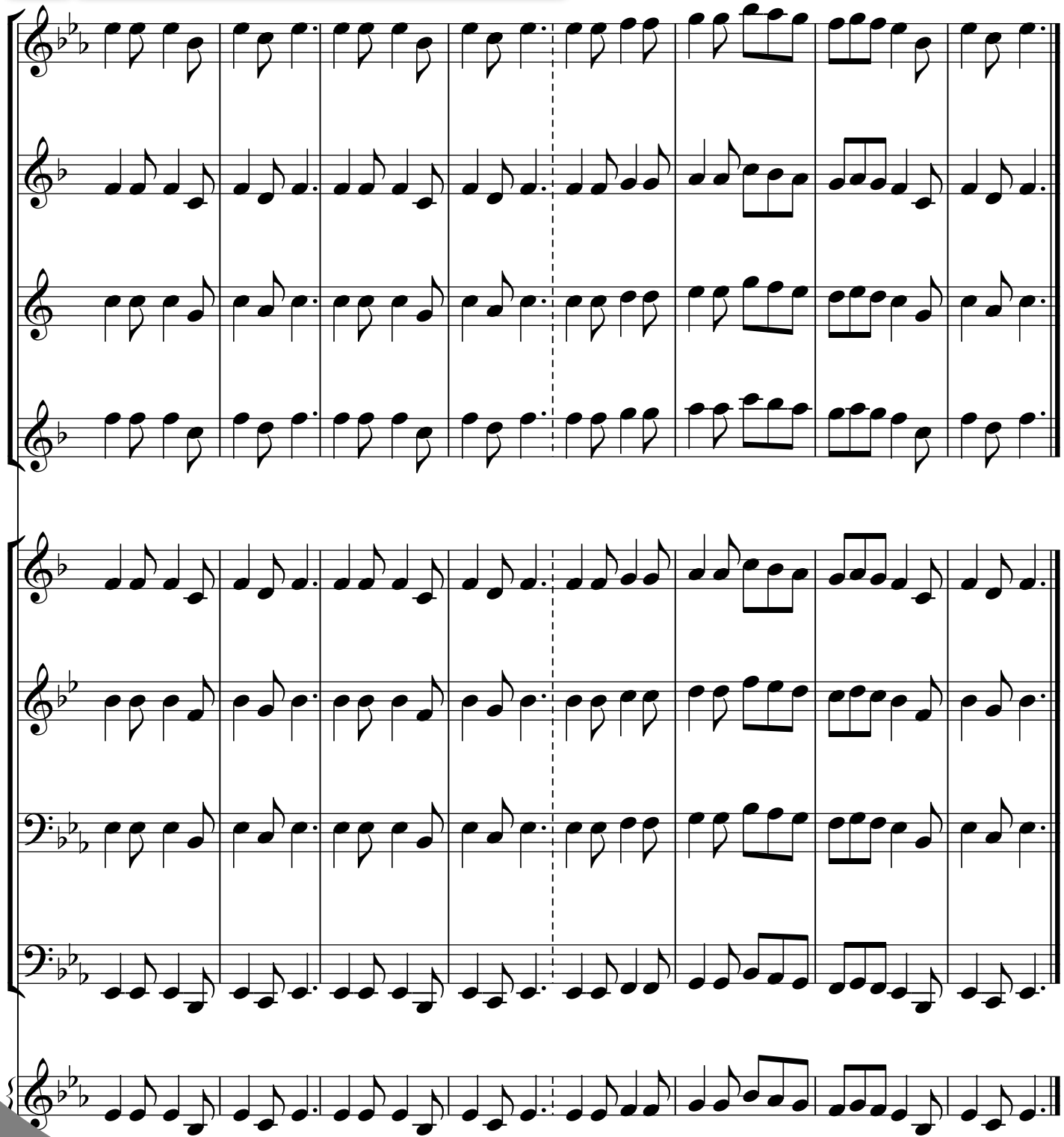
(CONTINUED)
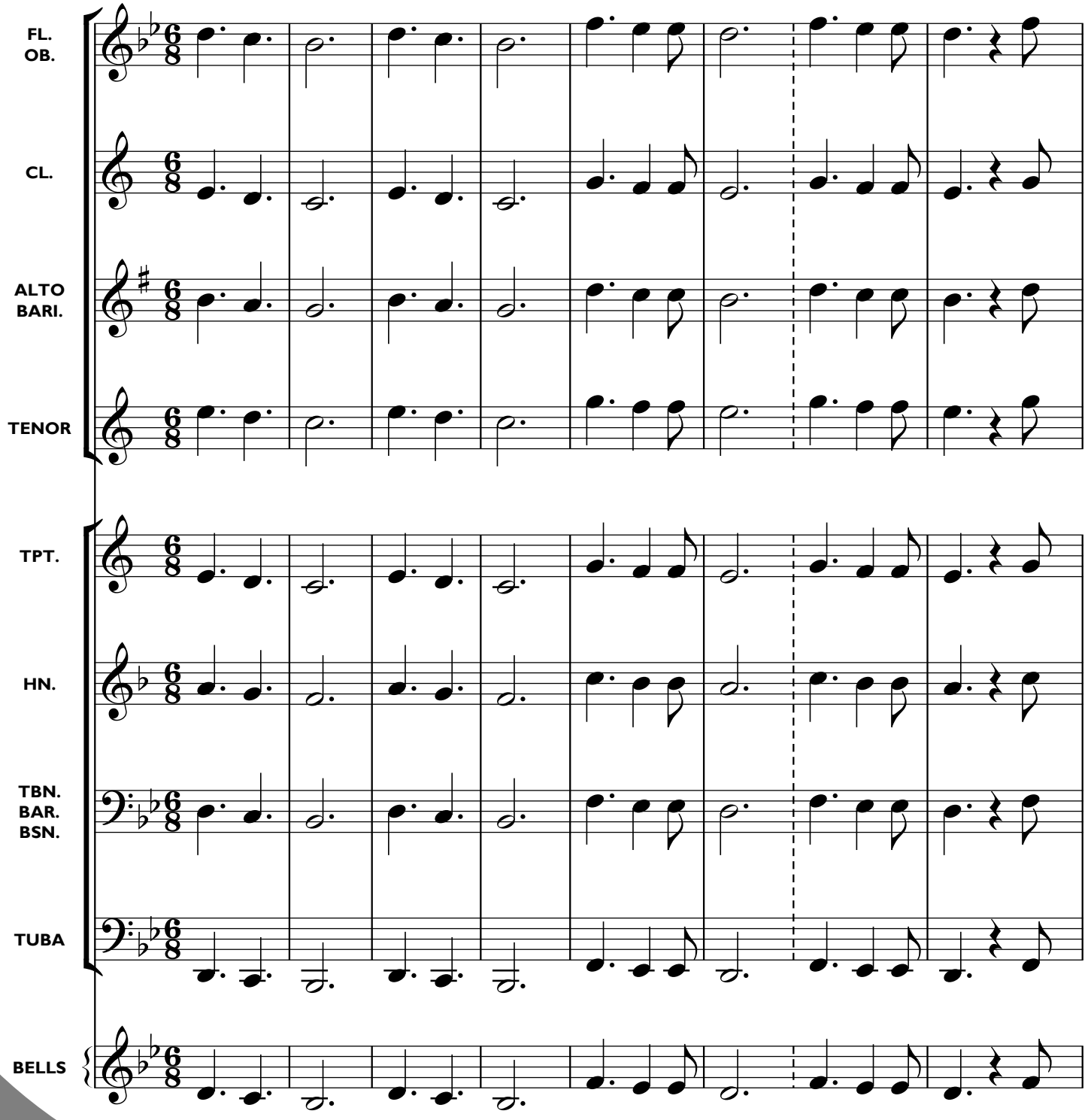


128 WE THREE KINGS
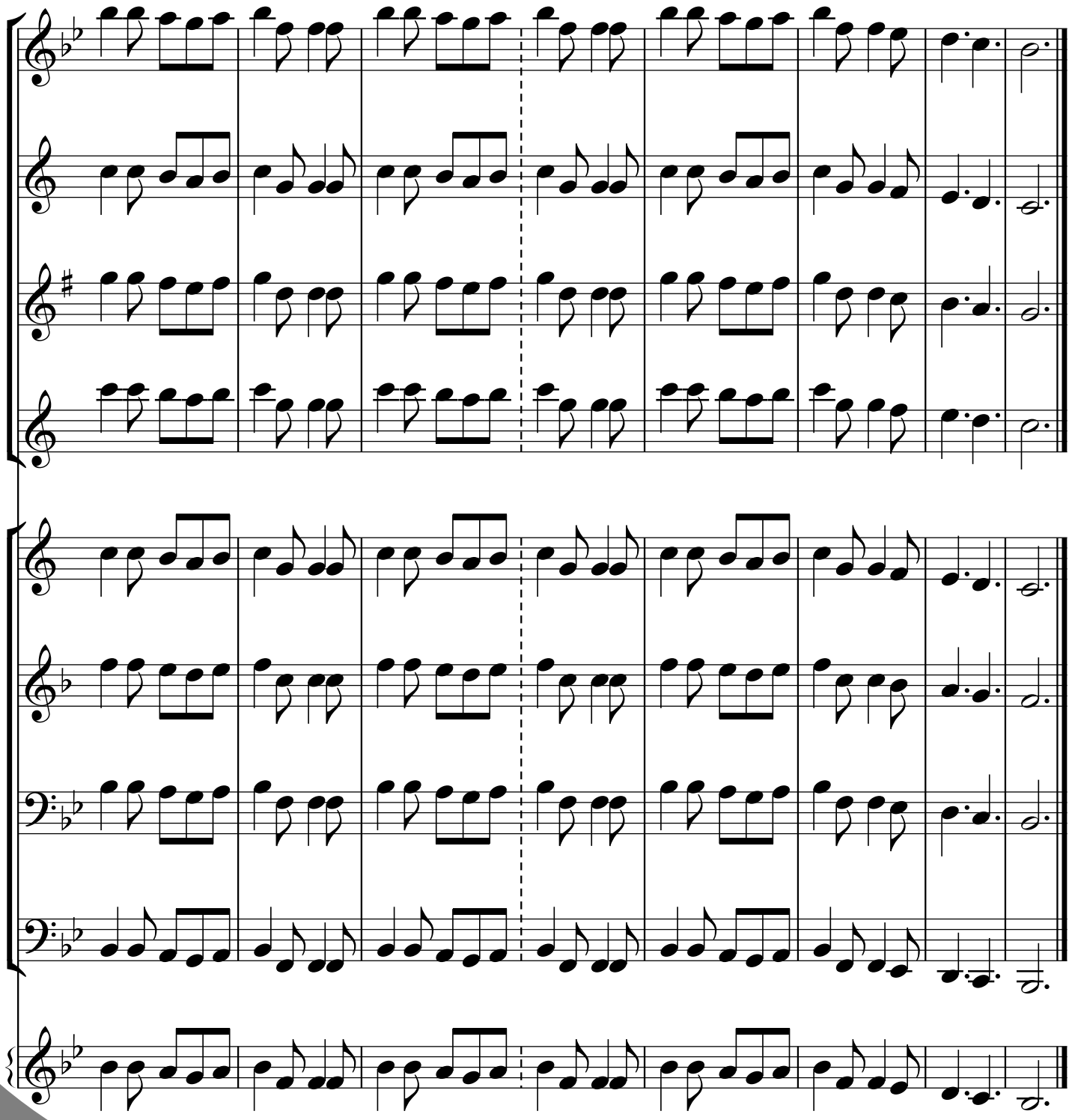


128 WE THREE KINGS (CONTINUED)
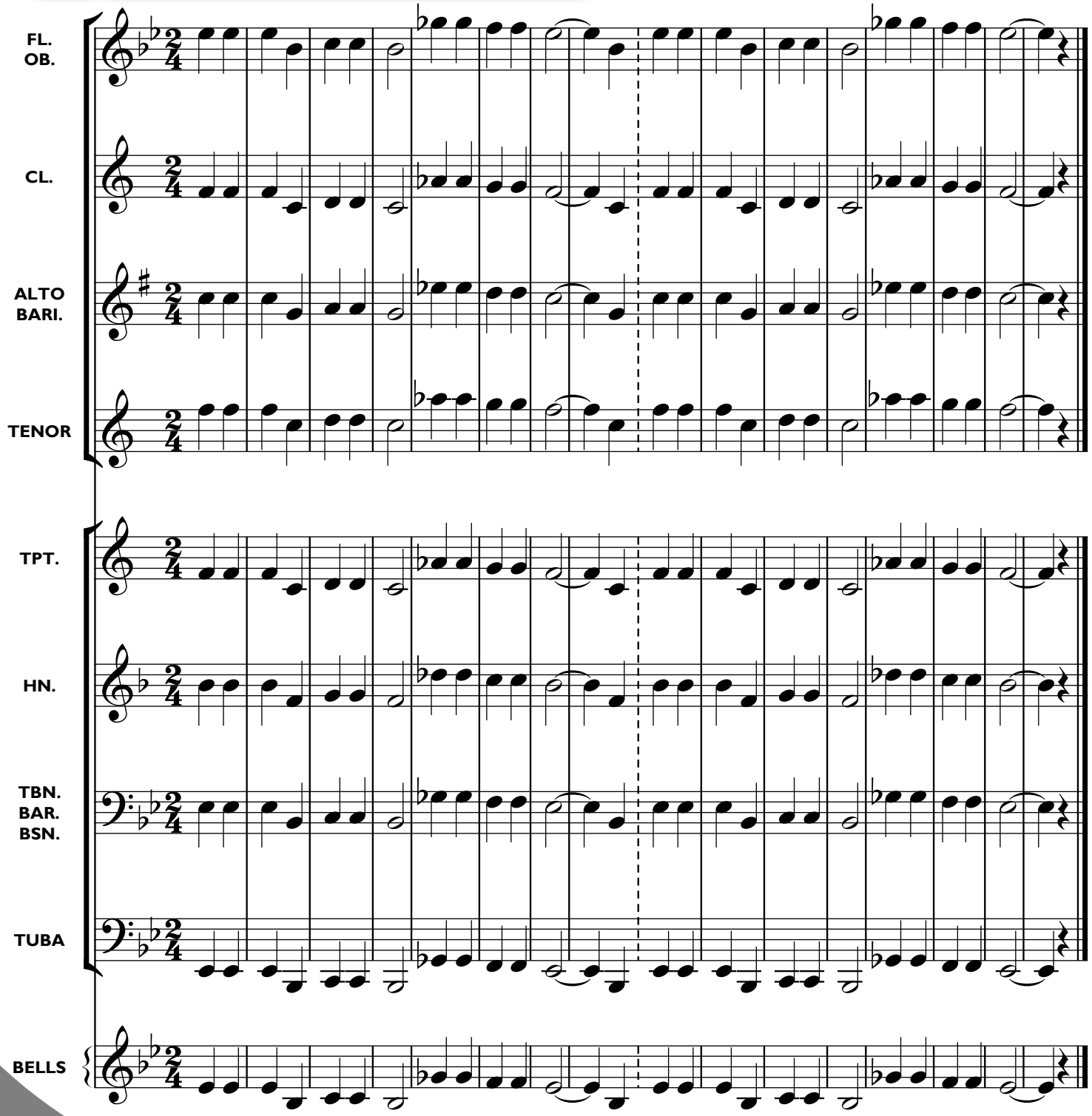


129 3 BLIND MICE IN Bb



129 3 BLIND MICE IN Bb (CONTINUED)



130 FLAT MAC DONALD



BEGINNING BAND MUSIC BOOK

HACIENDA - LA PUENTE MIDDLE SCHOOL
SOLO & ENSEMBLE FESTIVAL

NAME(S) _____

SCHOOL _____ GRADE(S) _____

BAND DIRECTOR'S NAME _____

TITLE OF MUSIC _____

BAND CLASS:

ADJUDICATOR COMMENTS

SPECIFIC COMMENTS:

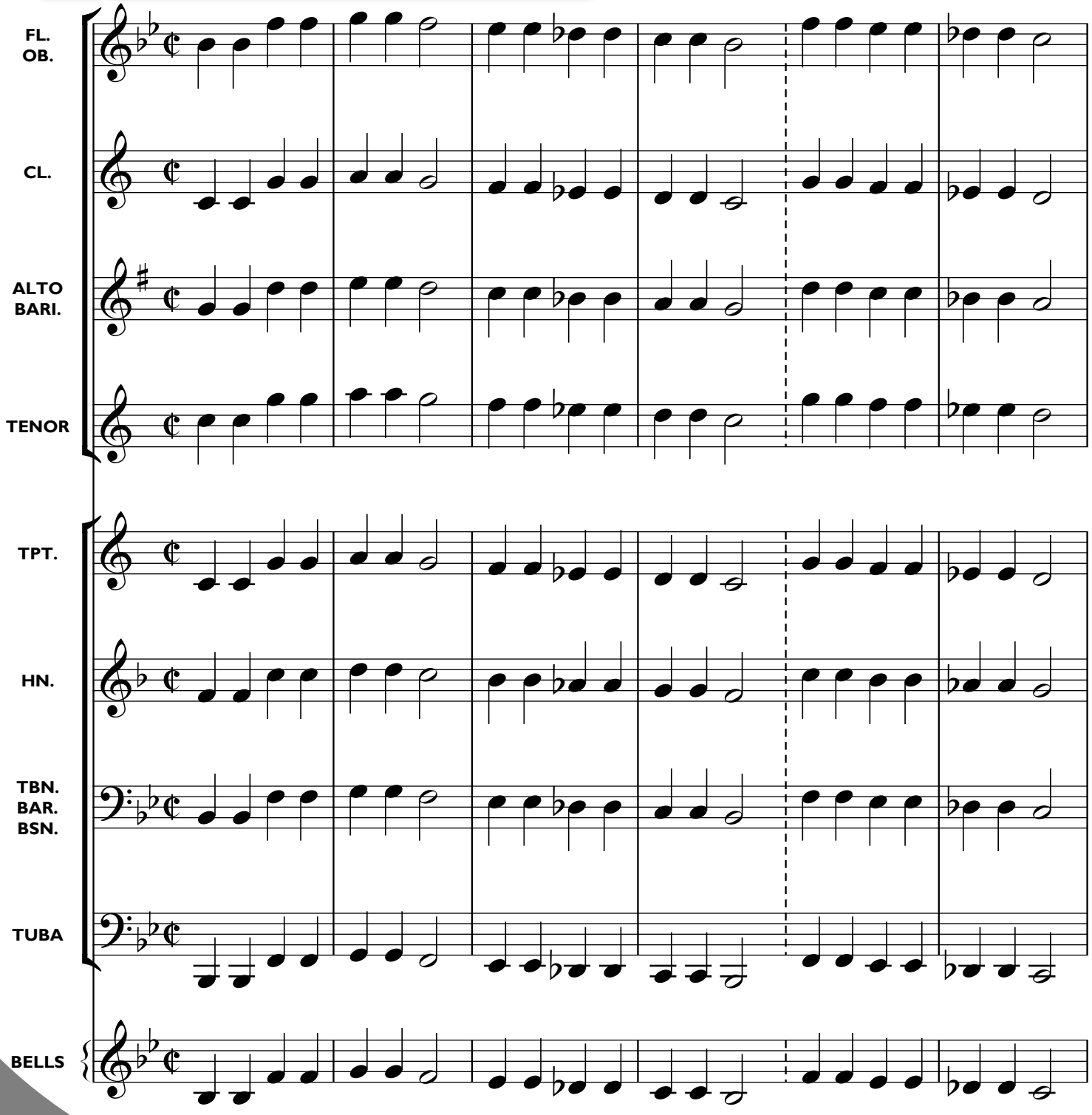
CIRCLE GRADE TO HELP WITH CLASSIFICATION.
USE +/- ONLY WHEN *OUTSTANDING* STRENGTHS OR WEAKNESSES OCCUR.

TECHNIQUE:	**A**	**B**	**C**	**D**	**F**
☐ NOTE ACCURACY					
☐ ATTACKS					
☐ RELEASES					
☐ ARTICULATIONS					
☐ EMBOUCHURE					
TONE:	**A**	**B**	**C**	**D**	**F**
☐ QUALITY					
☐ BREATH SUPPORT					
☐ CONTROL					
RHYTHM:	**A**	**B**	**C**	**D**	**F**
☐ ACCURACY					
☐ STEADINESS					
INTERPRETATION:	**A**	**B**	**C**	**D**	**F**
☐ TEMPO					
☐ DYNAMICS					
☐ PHRASING					
☐ STYLE					
INTONATION:	**A**	**B**	**C**	**D**	**F**
SELECTION:	**A**	**B**	**C**	**D**	**F**
☐ SUITABILITY					
☐ PREPARATION					
OTHER FACTORS:	**A**	**B**	**C**	**D**	**F**
☐ MUSIC SELECTION					
☐ STAGE PRESENCE					
☐ CONDITION OF INSTRUMENT(S)					
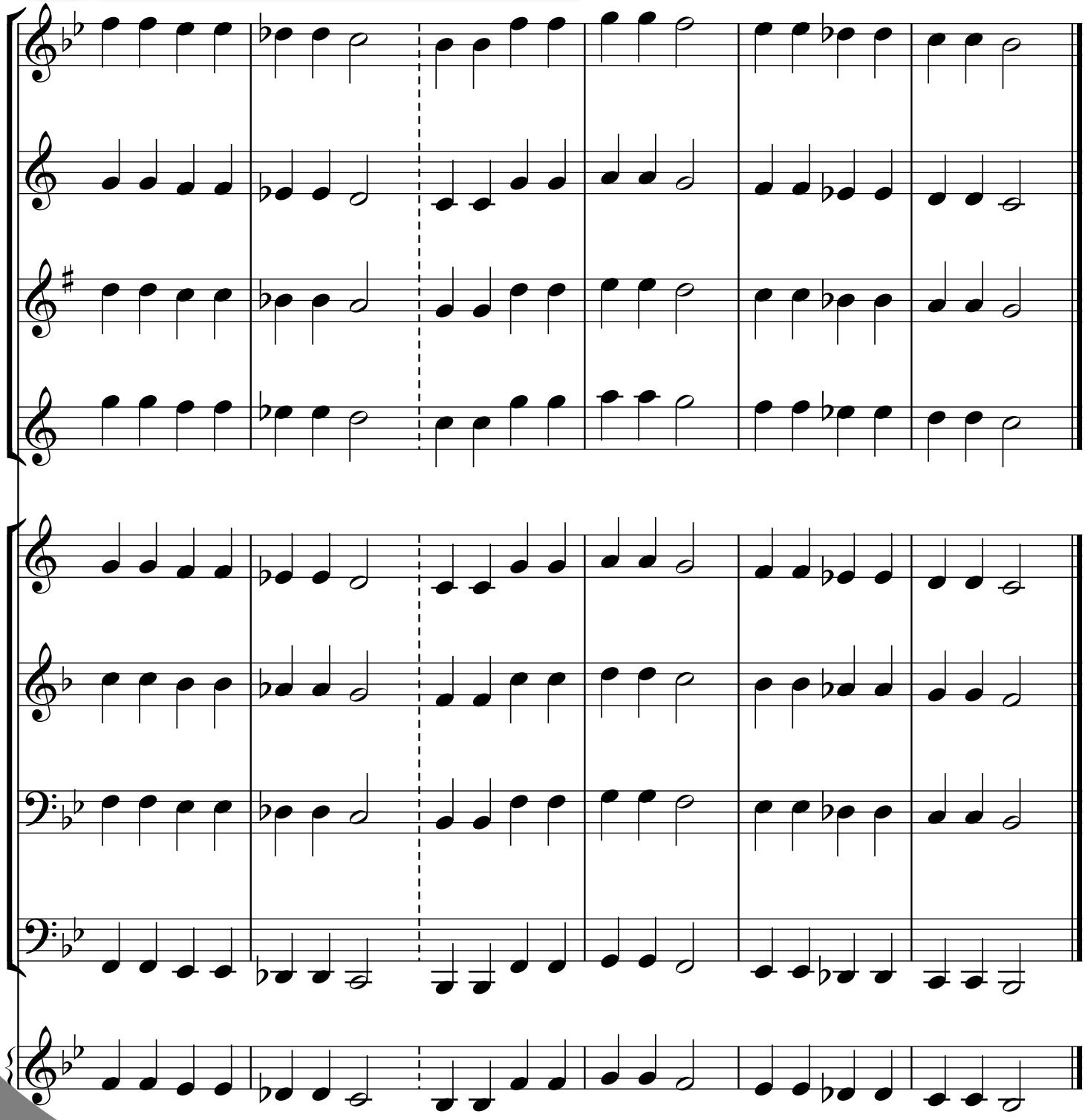
RATING: **SUPERIOR EXCELLENT GOOD FAIR POOR**

ADJUDICATOR'S SIGNATURE _____
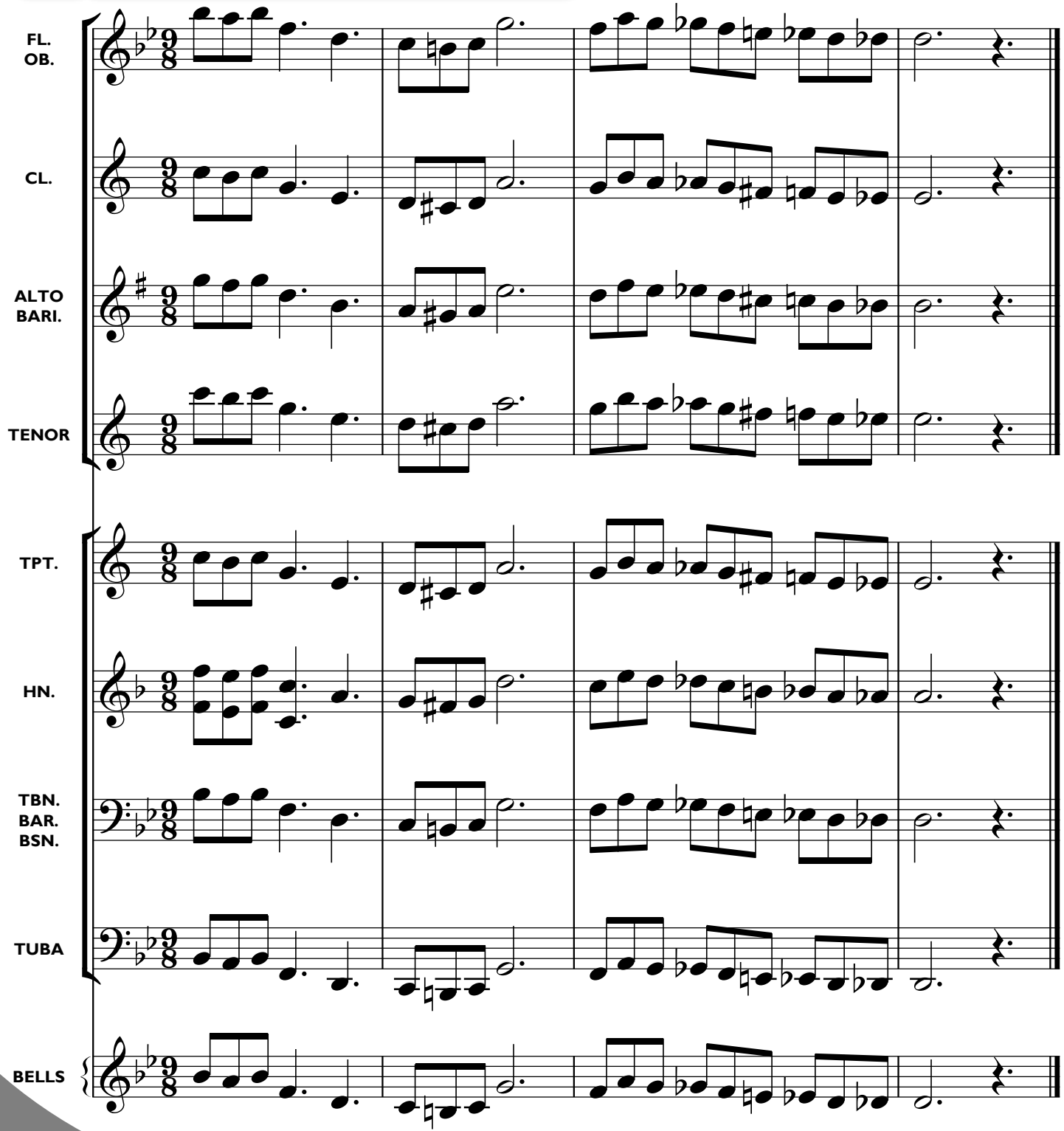
131 TWINKLE TWINKLE DARK STAR

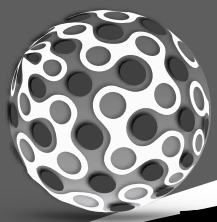


131 TWINKLE TWINKLE DARK STAR (CONTINUED)



132 CHROMATIC DREAMER





BEGINNING BAND MUSIC BOOK

Are you in

D.I.R.E. NEED OF PRACTICE

D — 1 DIAGNOSE

- IDENTIFY THE CAUSE OF THE PROBLEM
- "THE PROBLEM SPOT"
  - NOT ENOUGH AIR/PULSING
  - SQUEEZING/PINCHING
  - WRONG RHYTHM
  - WRONG FINGERING/OUT OF TUNE
  - NOT STEADY/NO METRONOME

I — 2 ISOLATE

- PRACTICE JUST THAT SPOT IN THE MUSIC
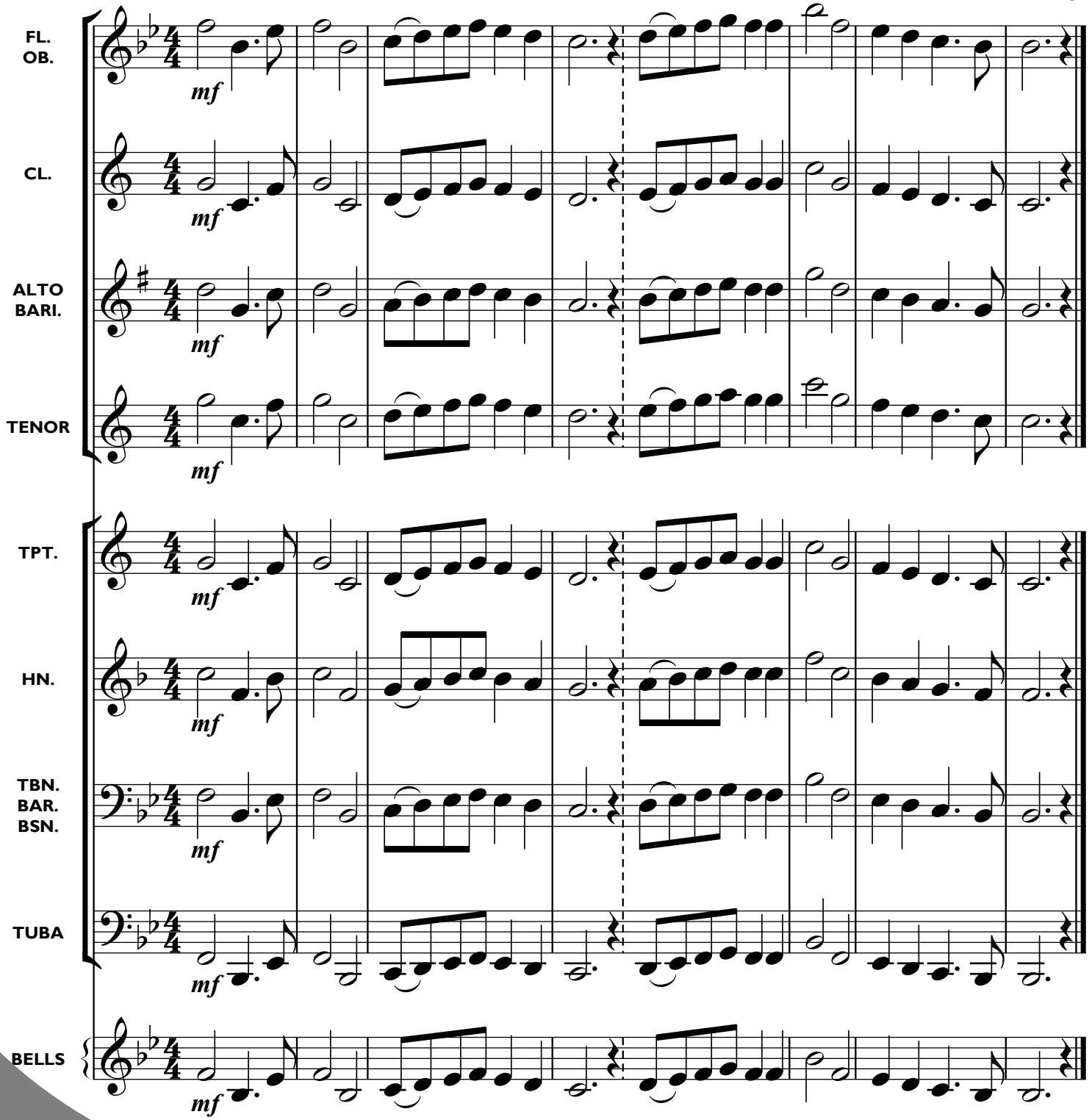
R — 3 REPEAT

- SO SLOW THAT YOU PLAY IT PERFECTLY
- THEN REPEAT AGAIN A LITTLE FASTER
  - WITH A METRONOME
  - WITH A TUNER
  - REPEAT UNTIL YOU CAN PLAY IT AT TEMPO 5 TIMES IN A ROW WITHOUT A MISTAKE

E — 4 EXPAND
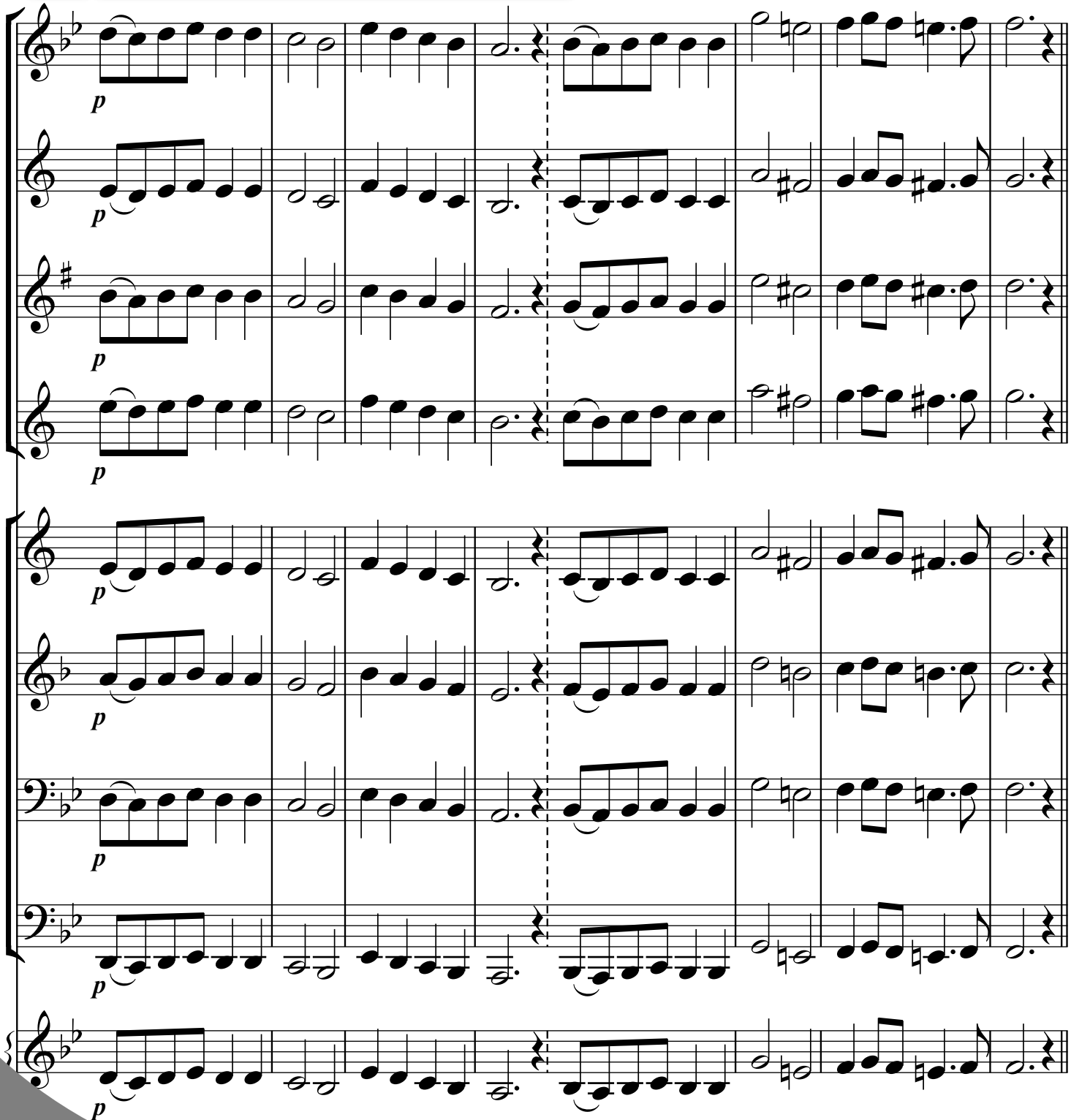
- NOW PLAY IN & OUT OF PROBLEM SPOT
  - START 1 MEASURE BEFORE & END 1 MEASURE AFTER THE PROBLEM AREA
  - CONTINUE TO ADD A MEASURE EACH DIRECTION, UNTIL IT IS PERFECT
  - IF YOU MAKE A MISTAKE, START SLOWER AGAIN AND BUILD UP THE TEMPO

133 HAIL THE CONQUERING HERO
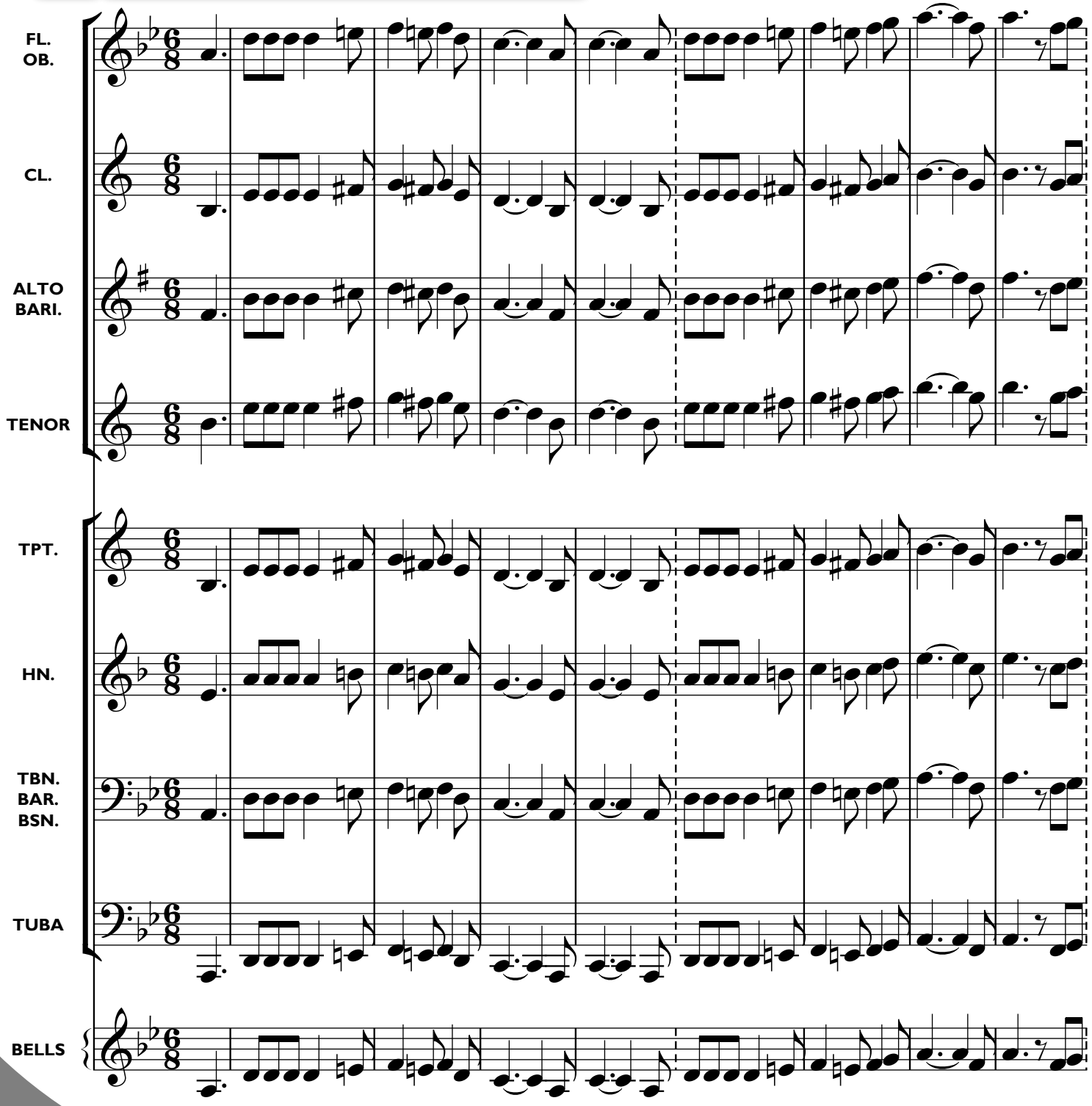


133 HAIL THE CONQUERING HERO (CONTINUED)
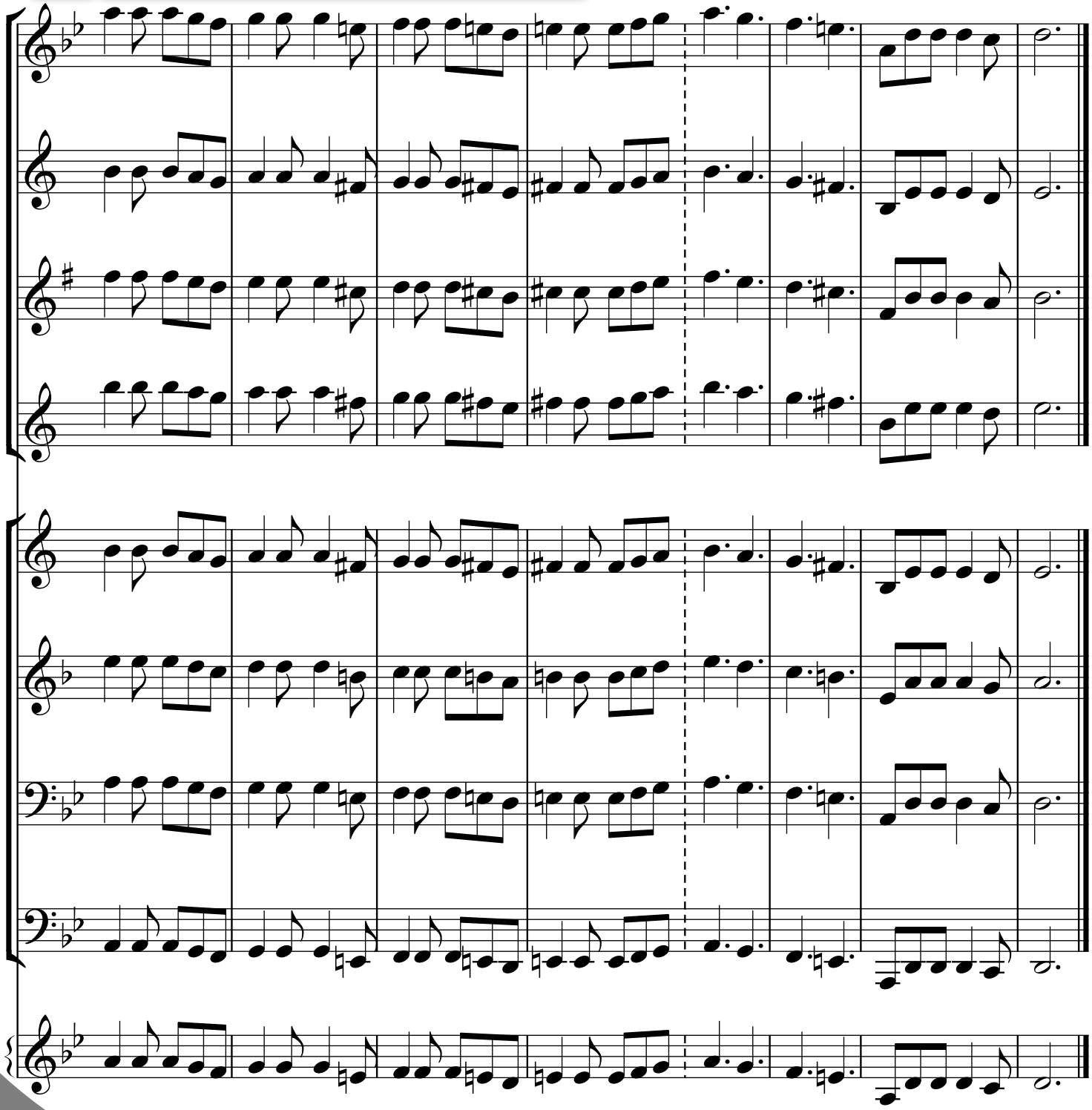
D.C. al Fine
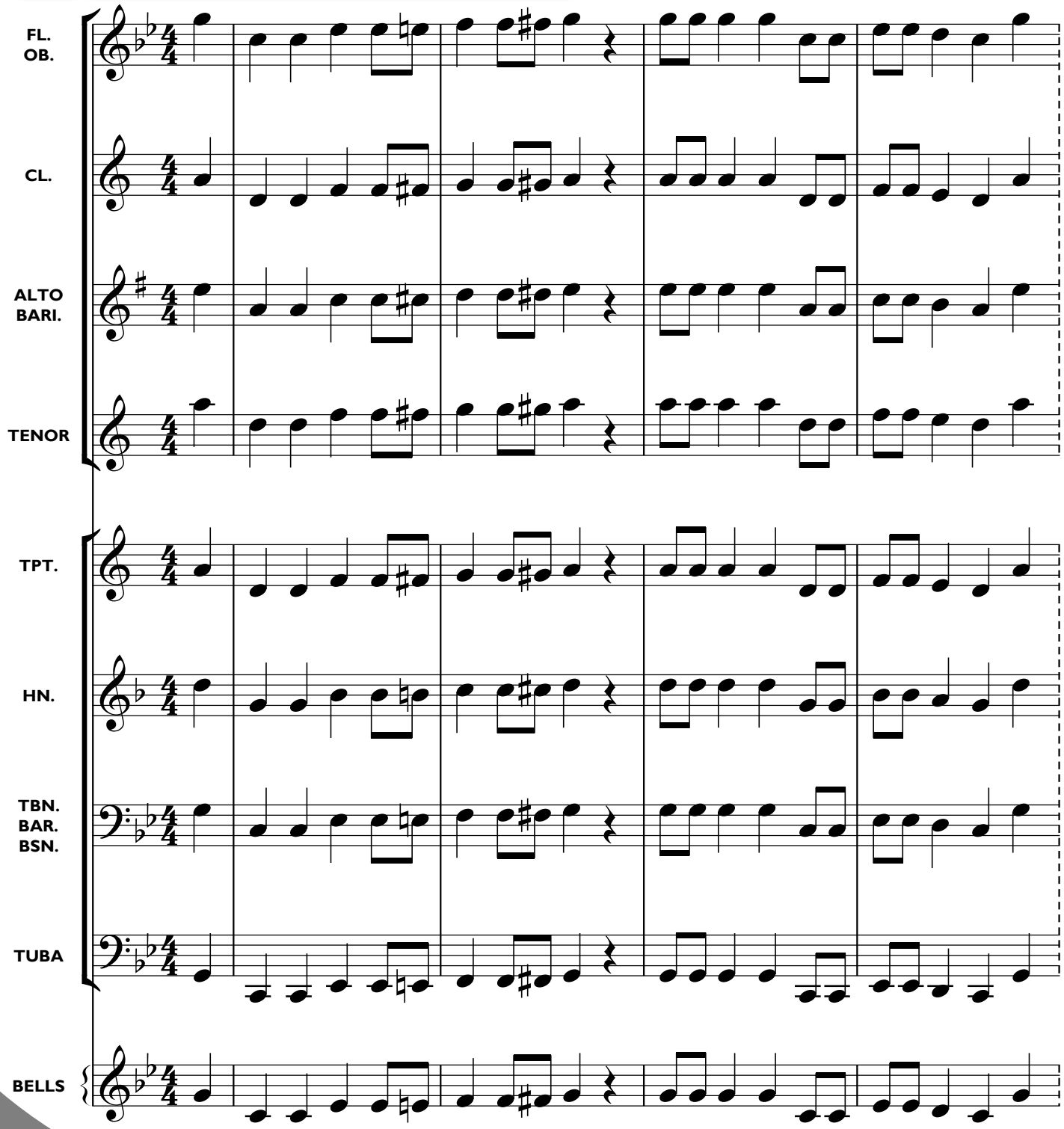


134 WHEN JOHNNY COMES MARCHING
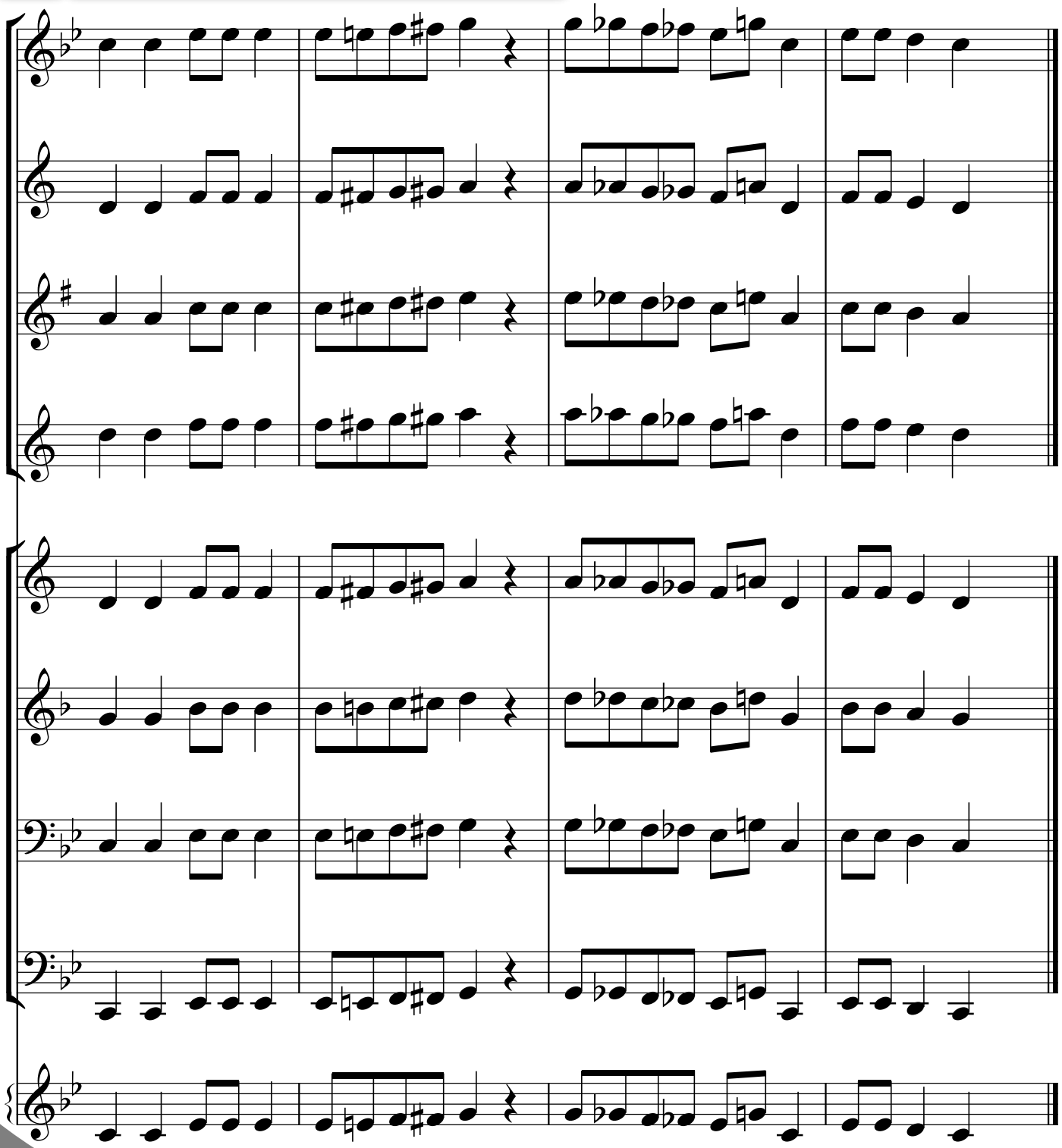


134 WHEN JOHNNY COMES MARCHING (CONTINUED)
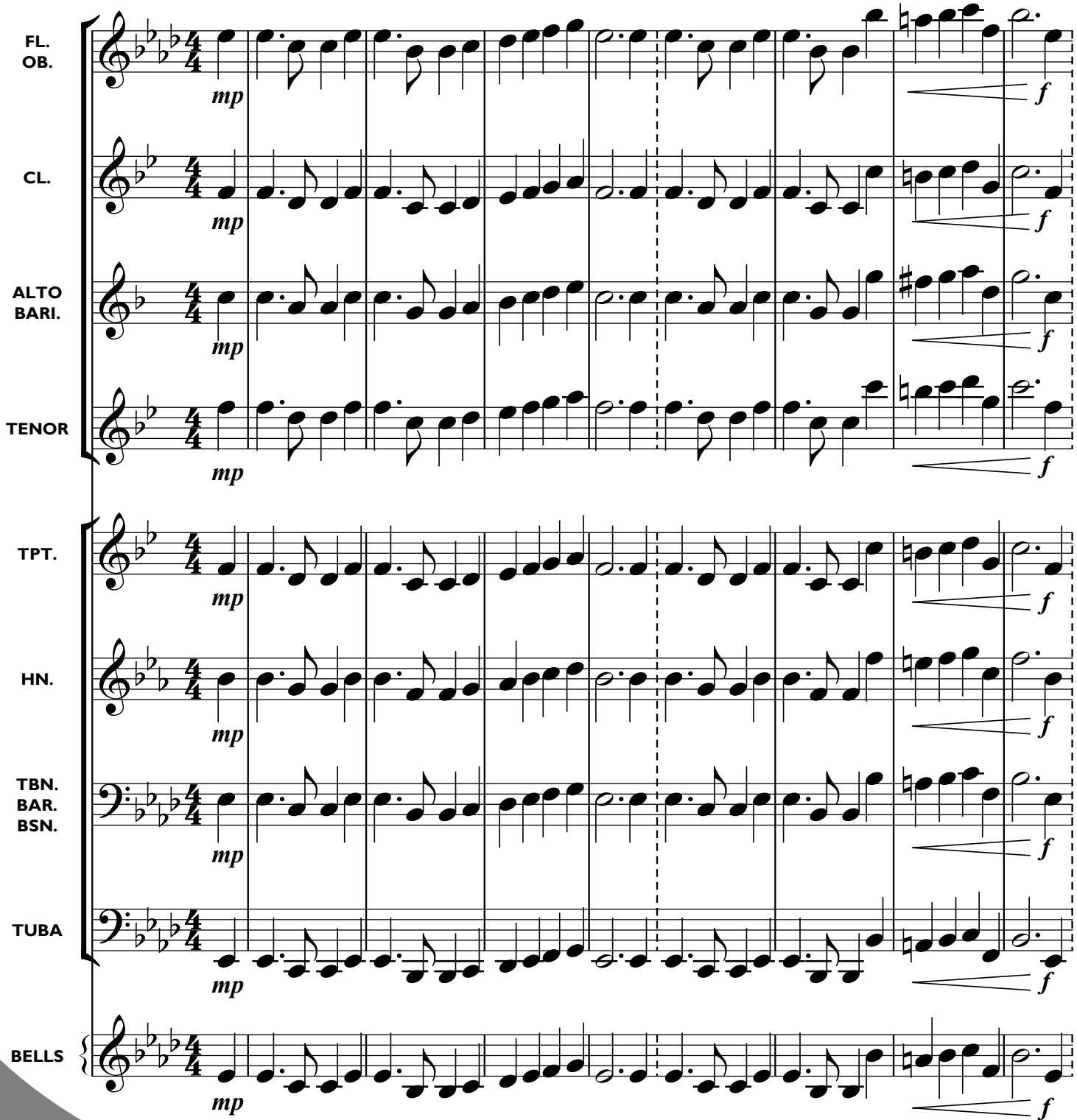


135 ERIE CHROMATIC CANAL
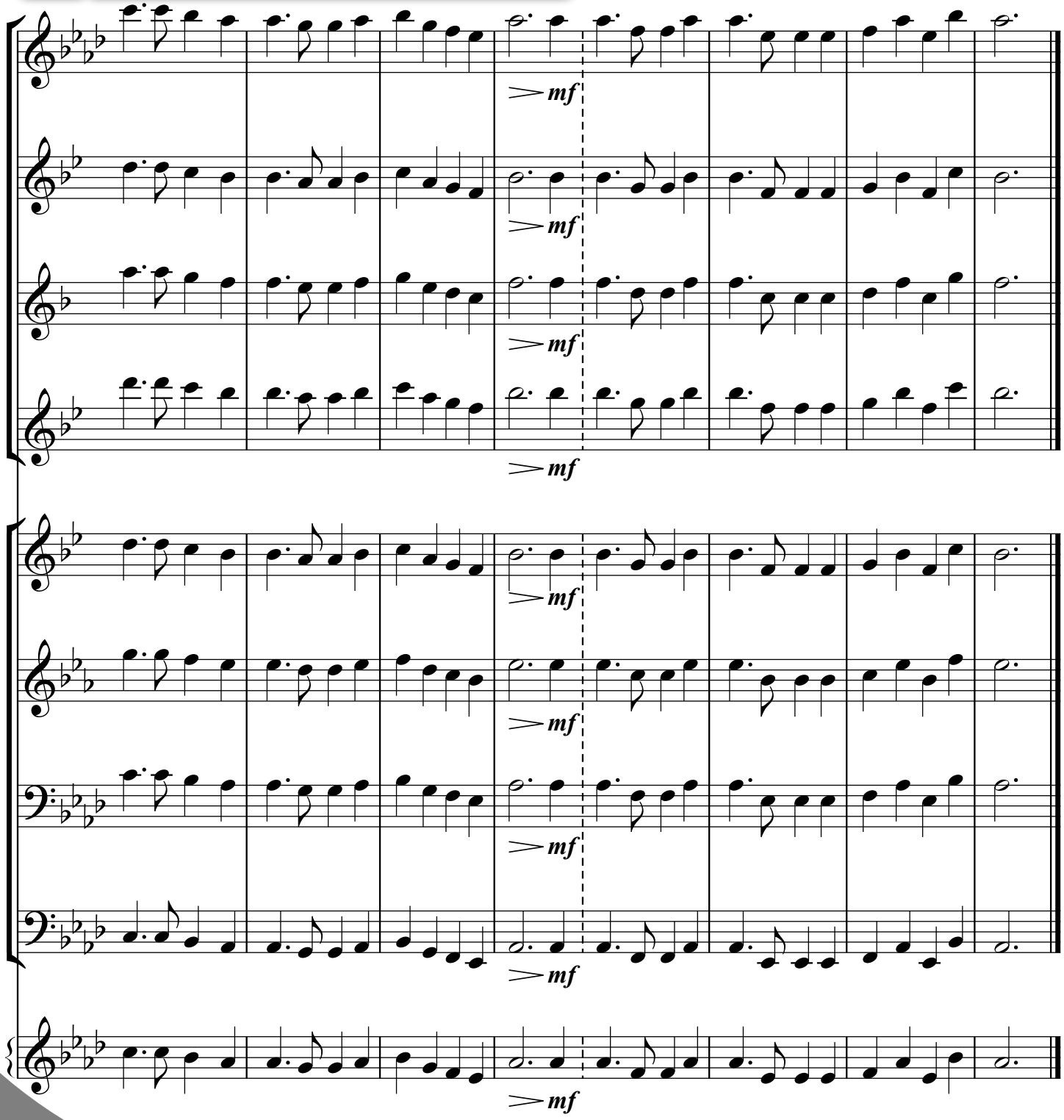


135 ERIE CHROMATIC CANAL (CONTINUED)
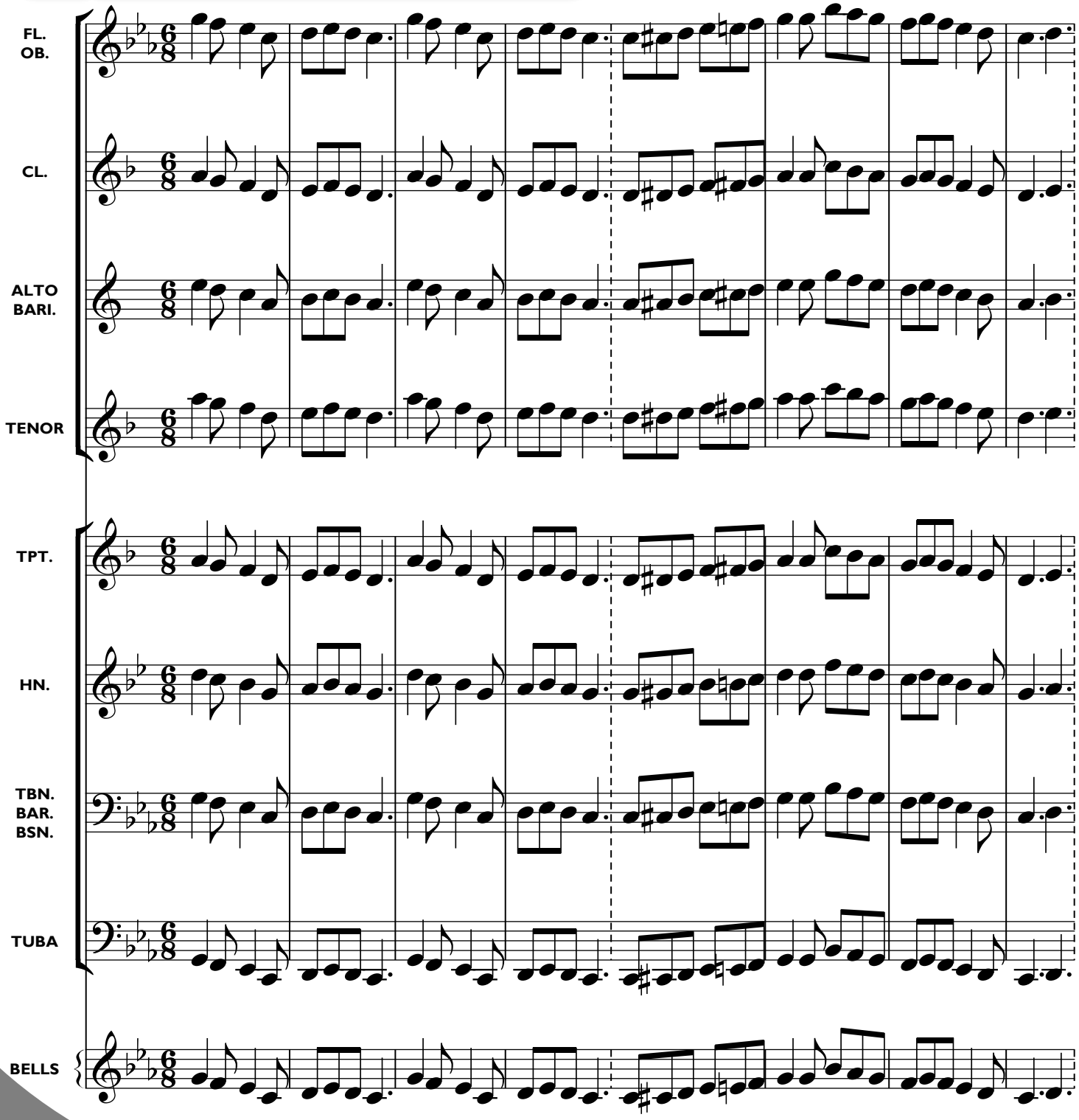


136 AMERICA THE BEAUTIFUL
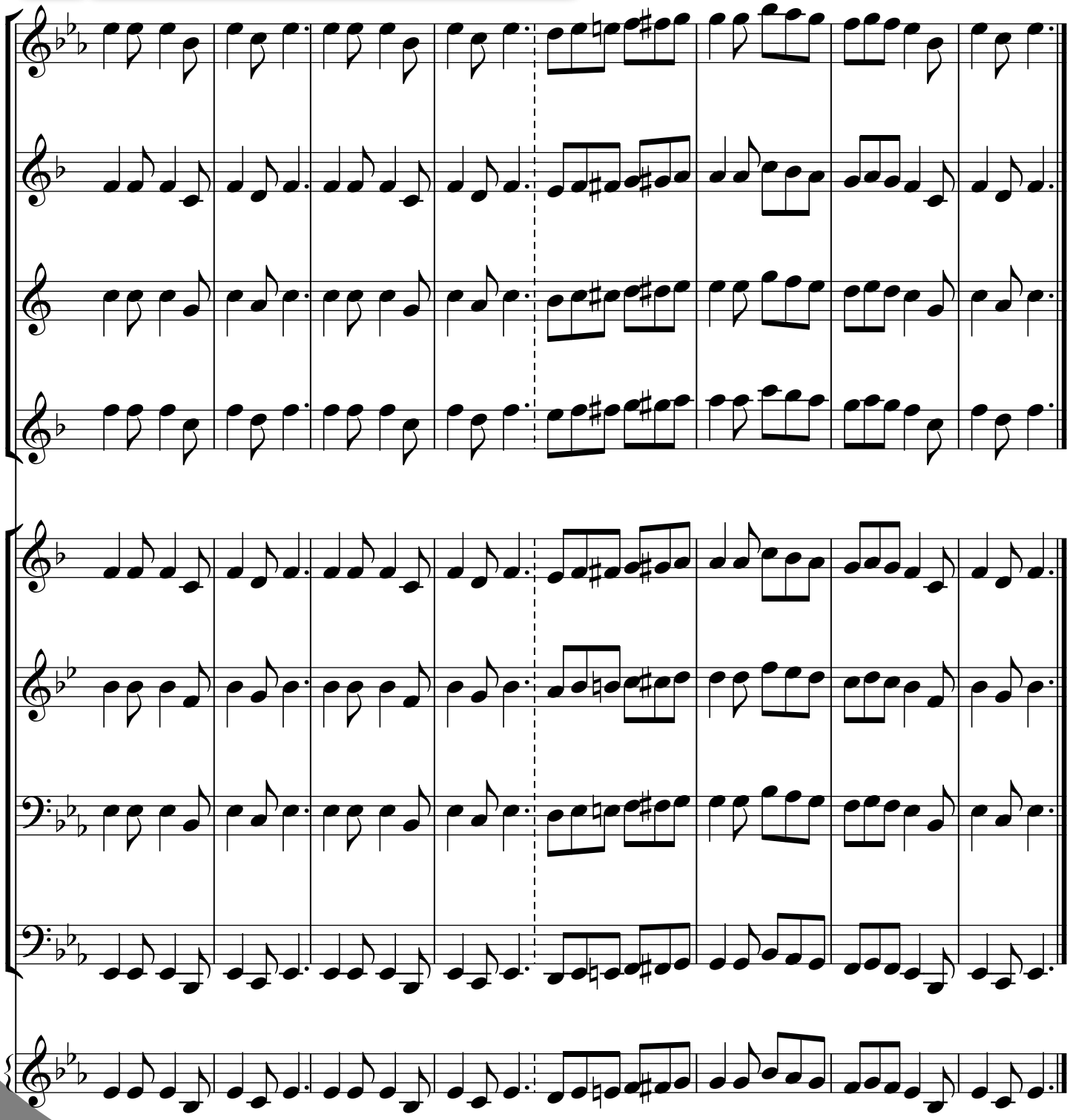


136 AMERICA THE BEAUTIFUL (CONTINUED)
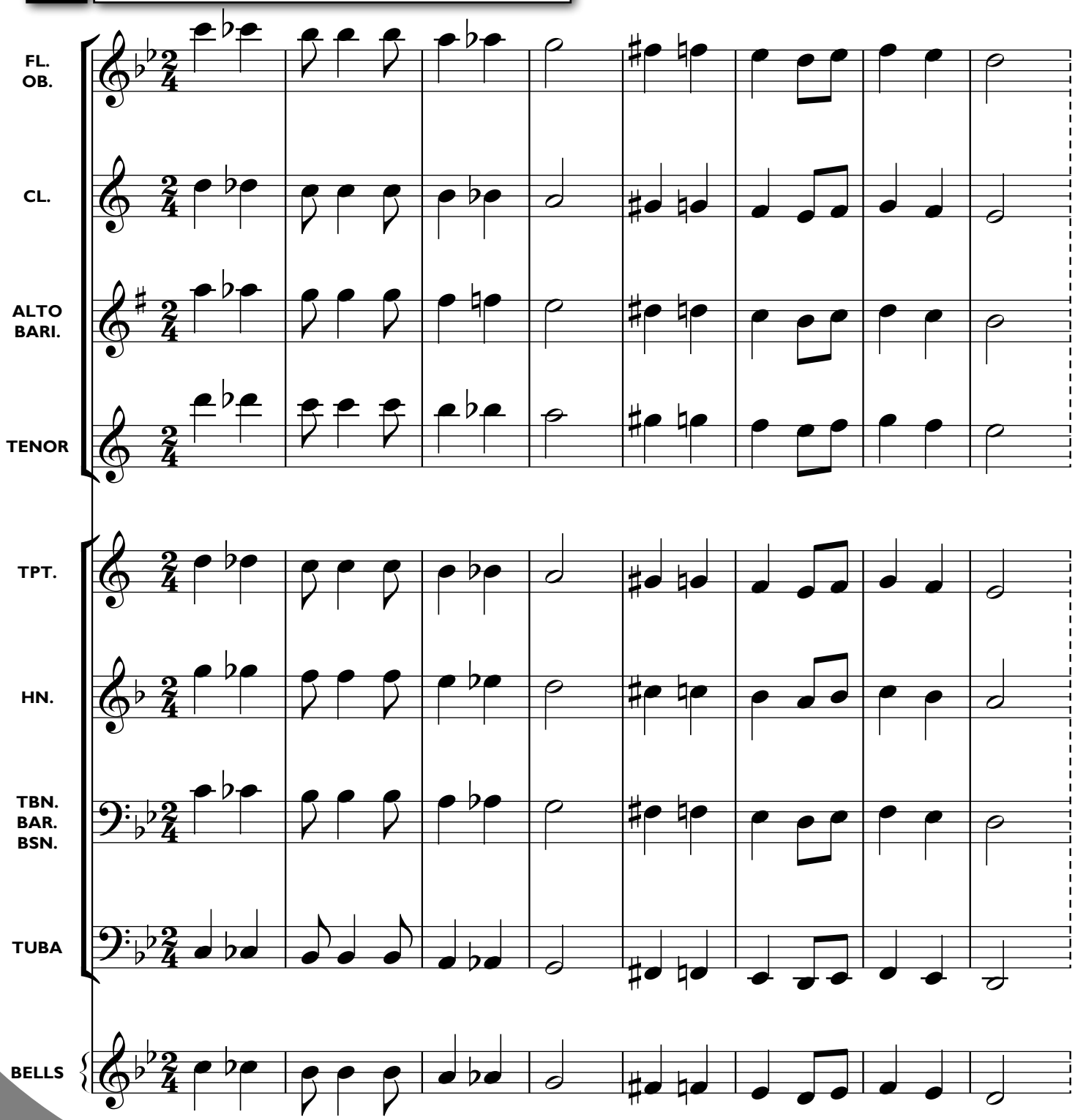


137 WE 3 KROMATIC KINGS
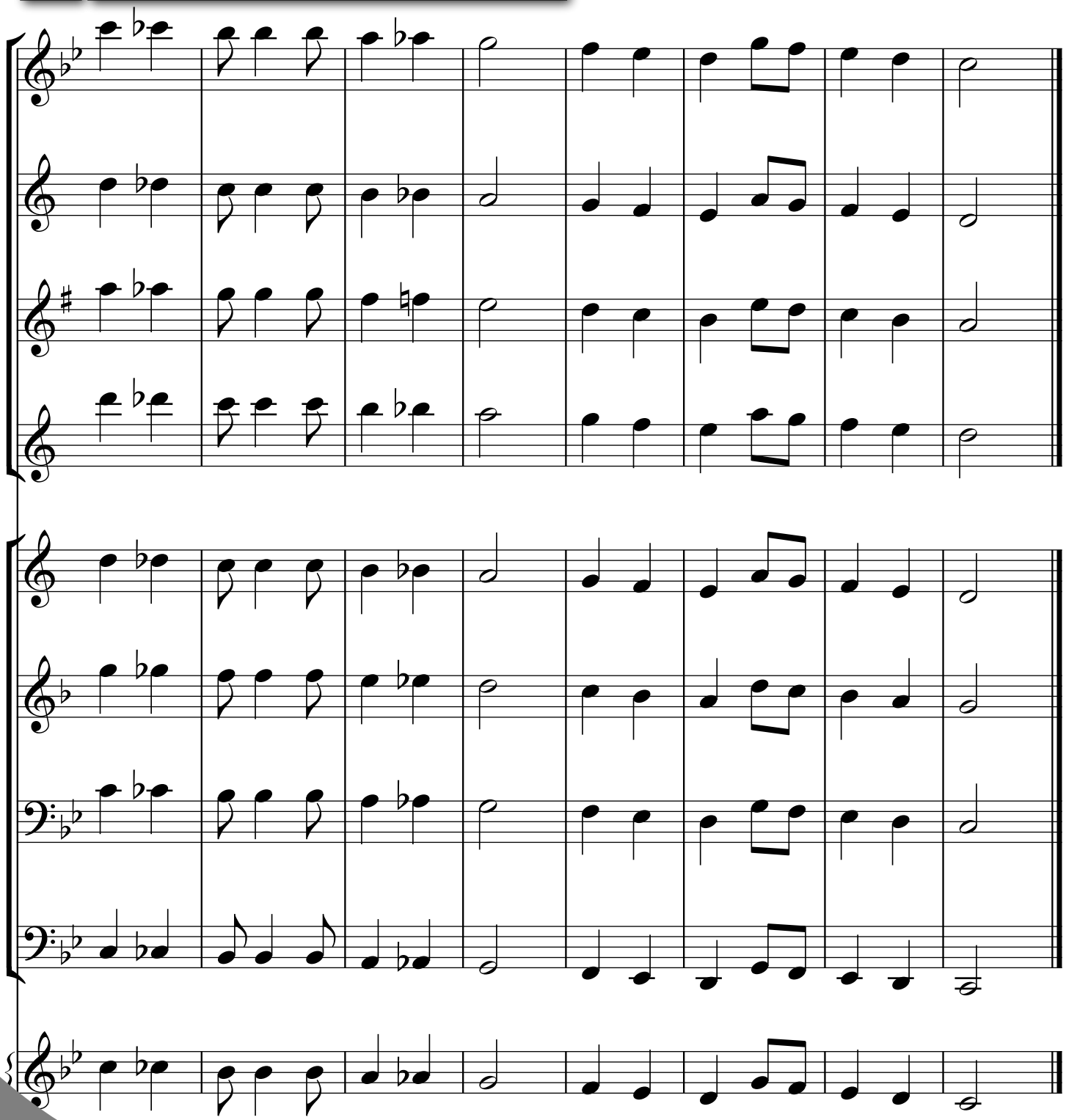


137 WE 3 KROMATIC KINGS (CONTINUED)
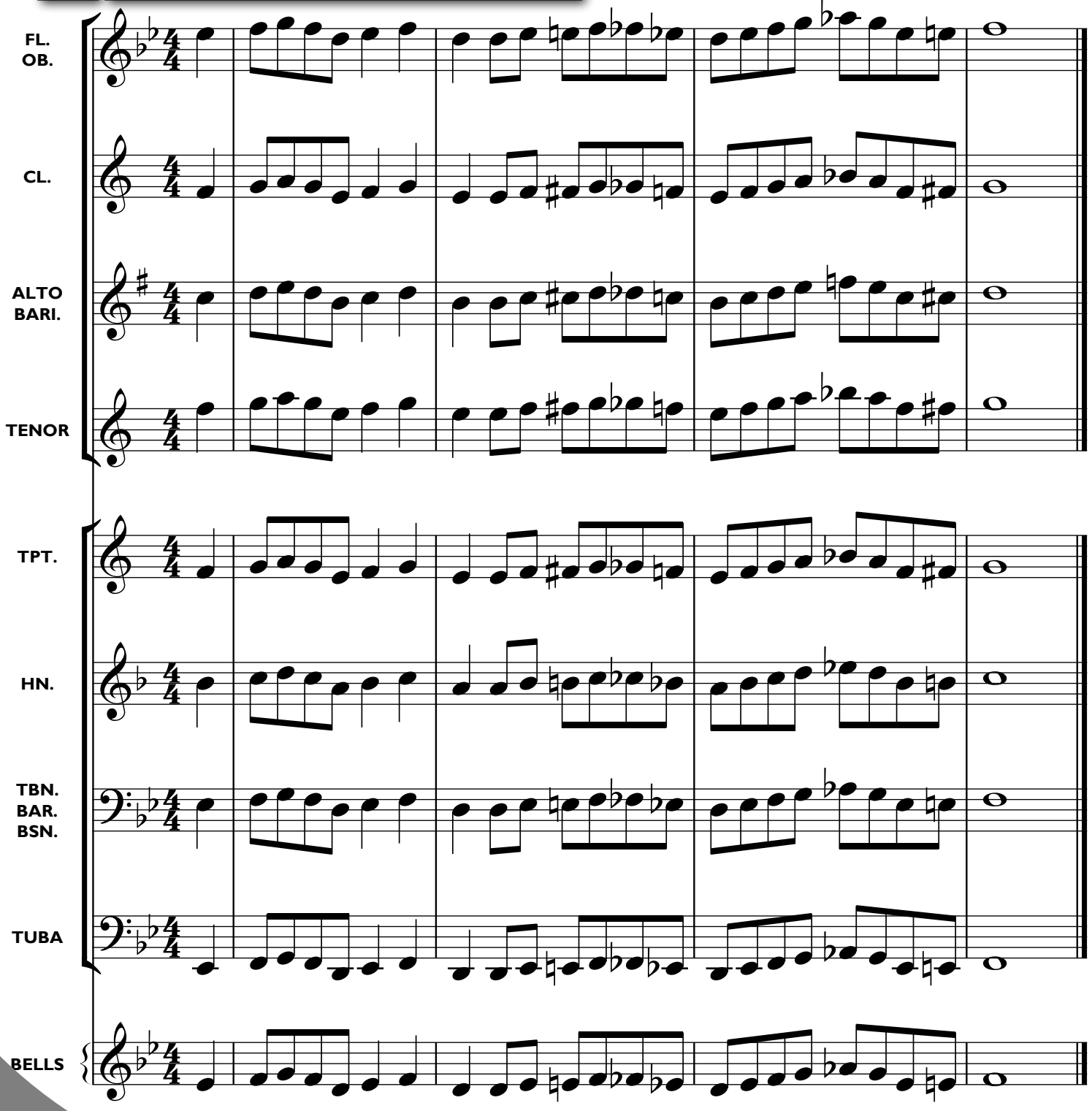


138 HABAÑERA



138 HABAÑERA (CONTINUED)



139 CHROMATIC MAN
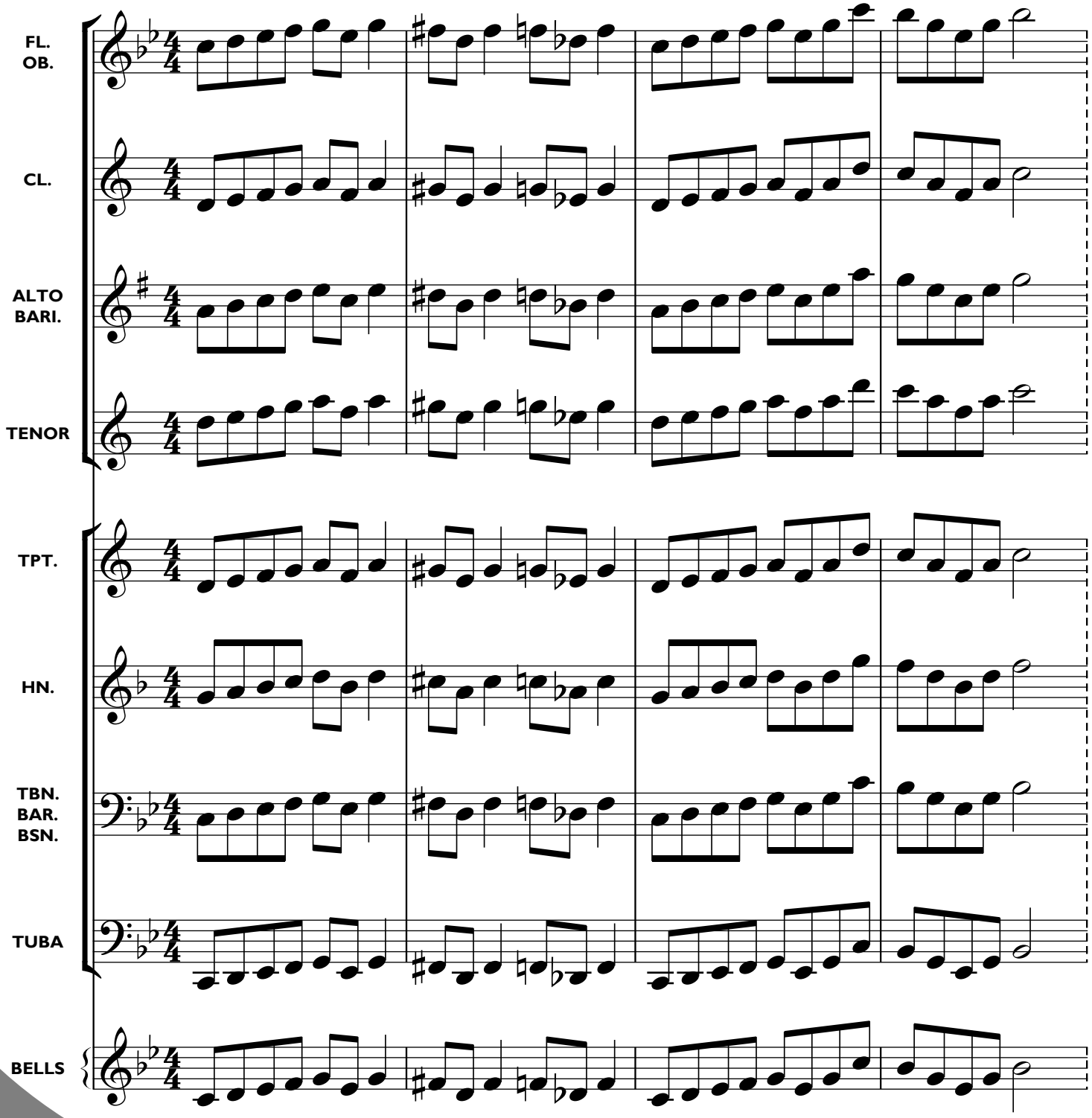


EVERY TIME YOU MISS THE KEY SIGNATURE
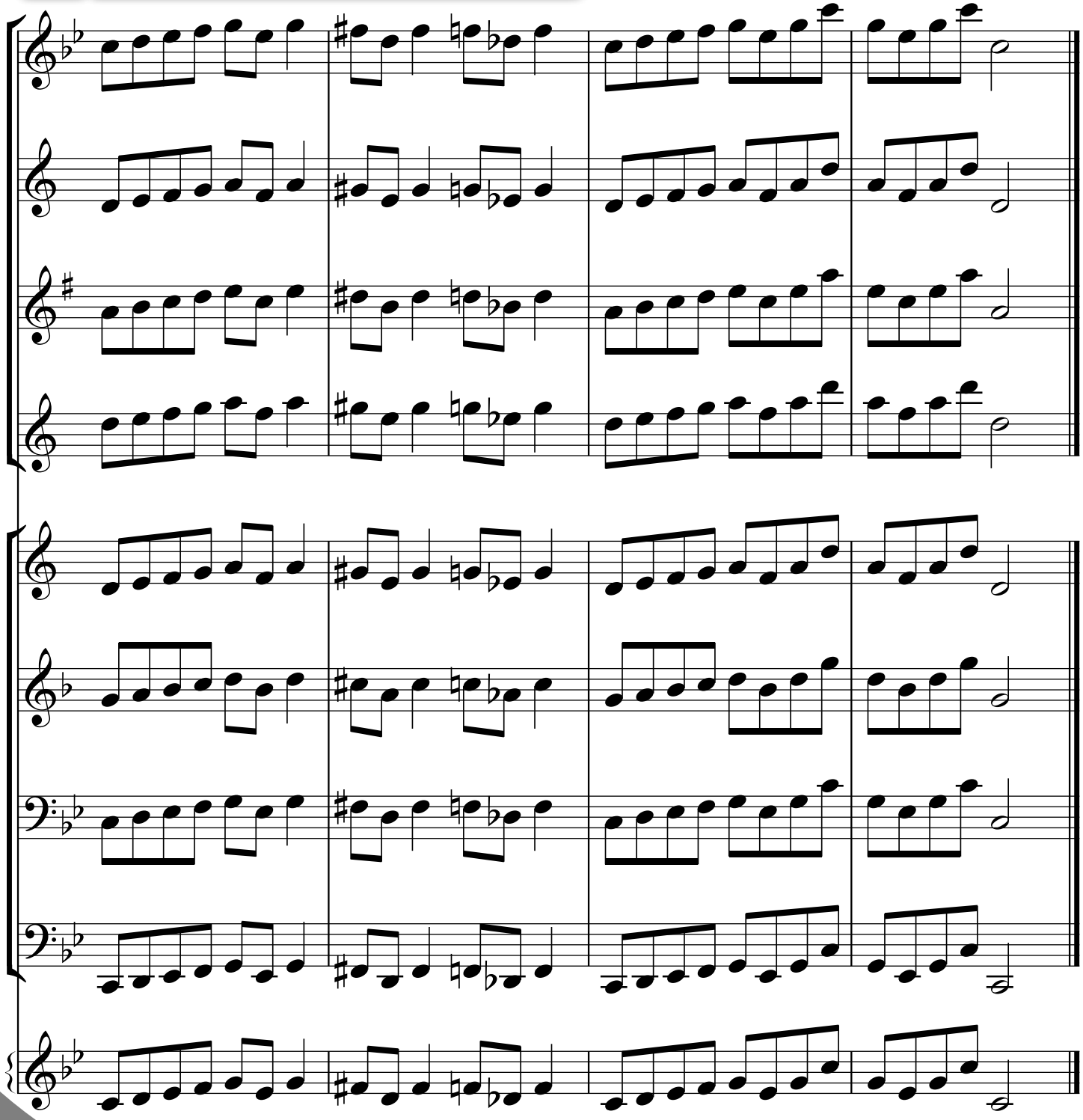


SOMEWHERE IN THE WORLD...
A PUPPY CRIES IN PAIN!
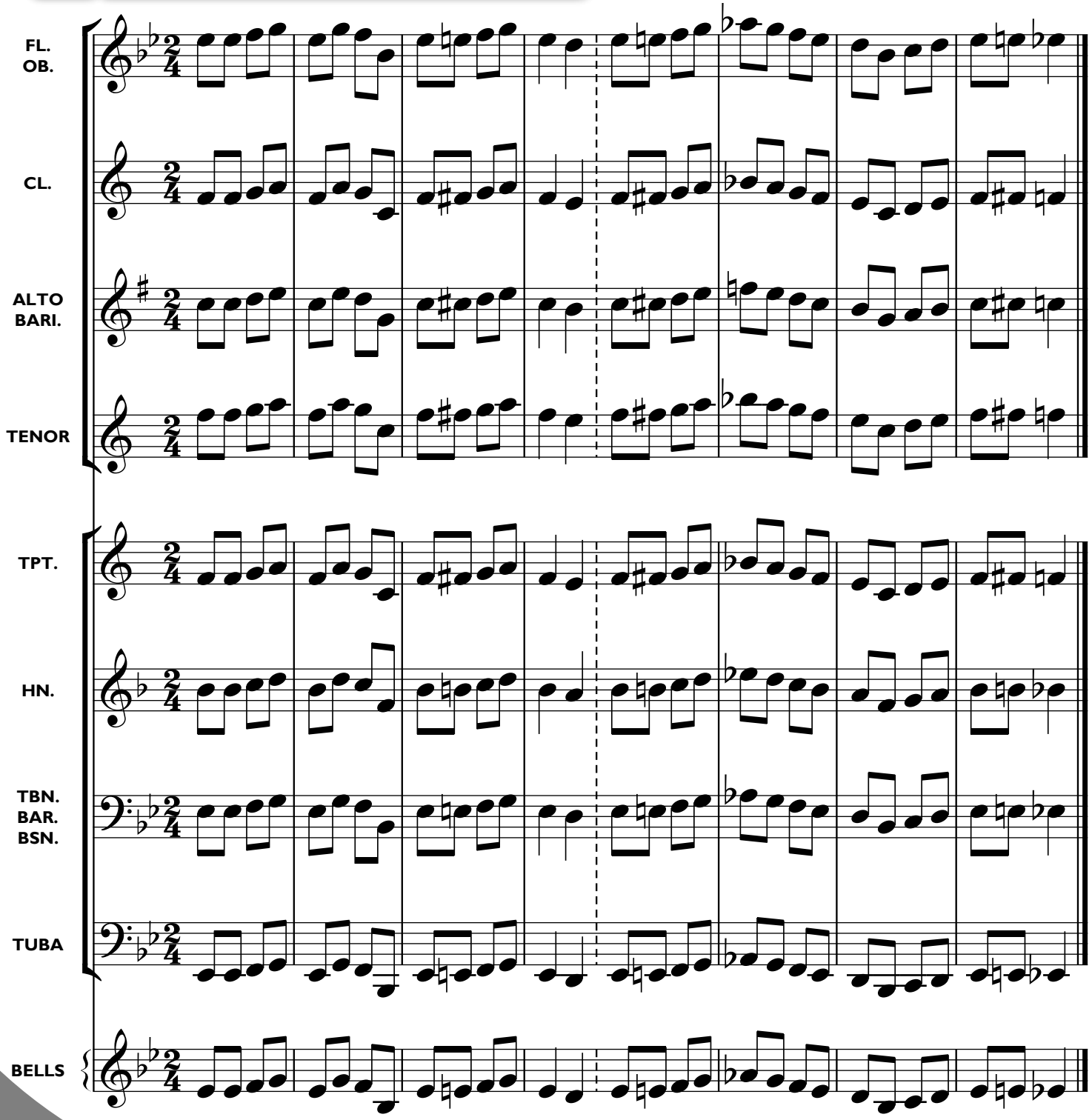
140 HALL OF THE MOUNTAIN KING



140 HALL OF THE MOUNTAIN KING (CONTINUED)



141 YANKEE PASSING TONE





THIS IS US. WE HOPE YOU WEREN'T EXPECTING US TO LOOK LIKE MOVIE STARS.
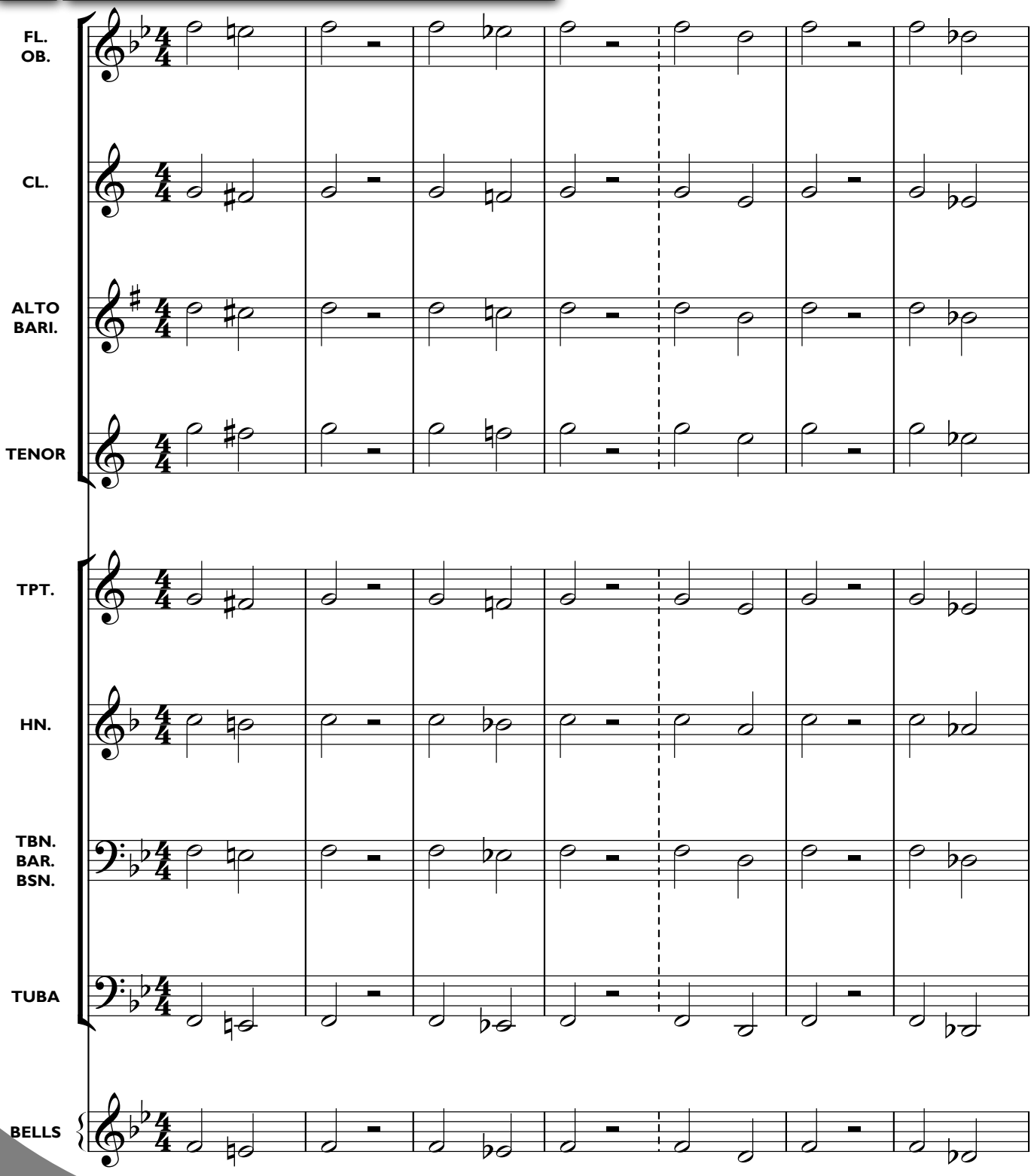
HERRERA WOULD LIKE TO DEDICATE THIS BOOK TO HIS DAUGHTERS, SOPHIA AND CHARLOTTE. PROVINO WOULD LIKE TO THANK PRO WRESTLING. WHAT? I REALLY LIKE WRESTLING.

WE HOPE YOU ENJOYED USING THIS BOOK AND CONTINUE PLAYING IN BAND THROUGH COLLEGE!
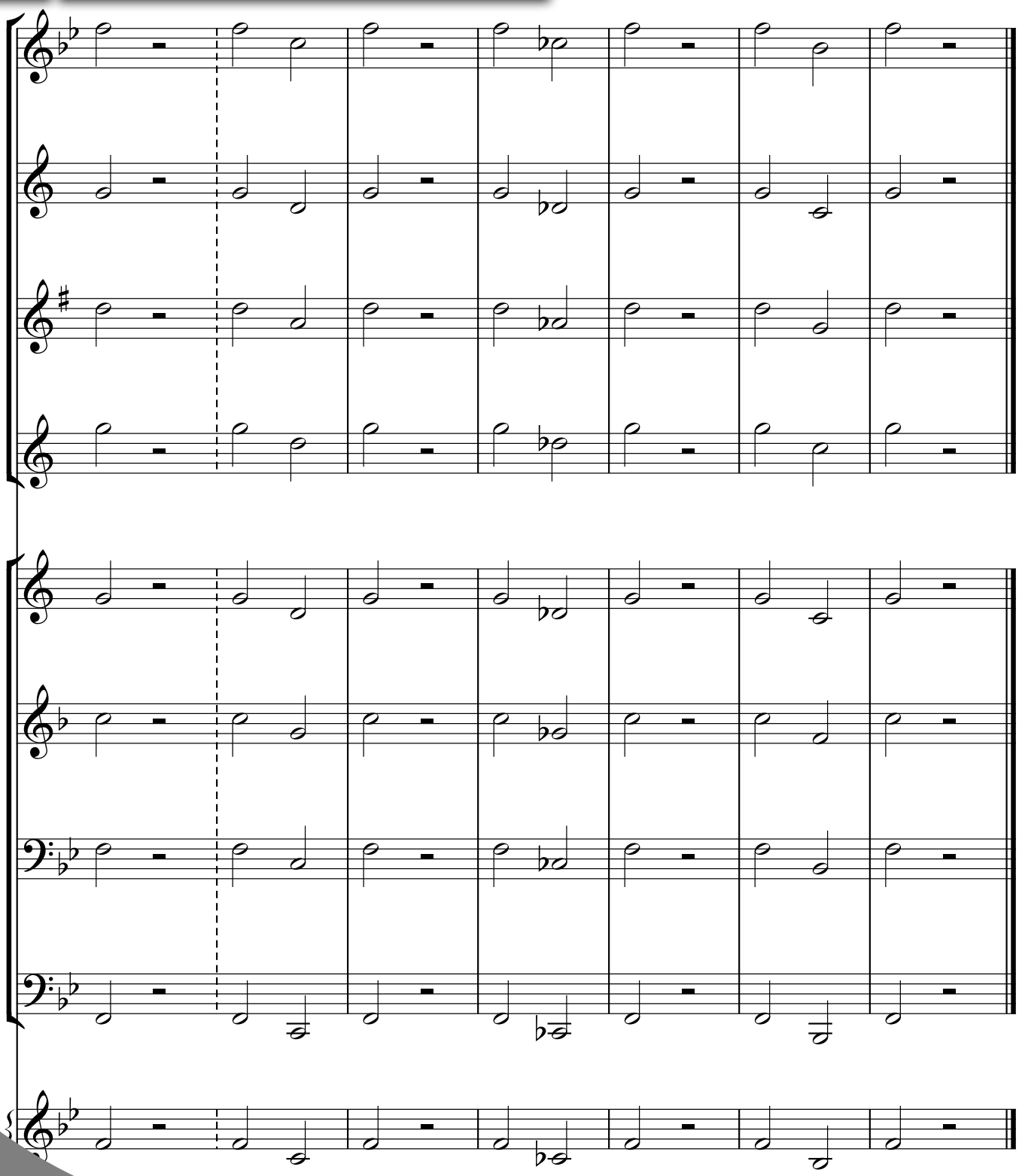
HERE IS ANOTHER PIC OF A THAT CUTE DOG.



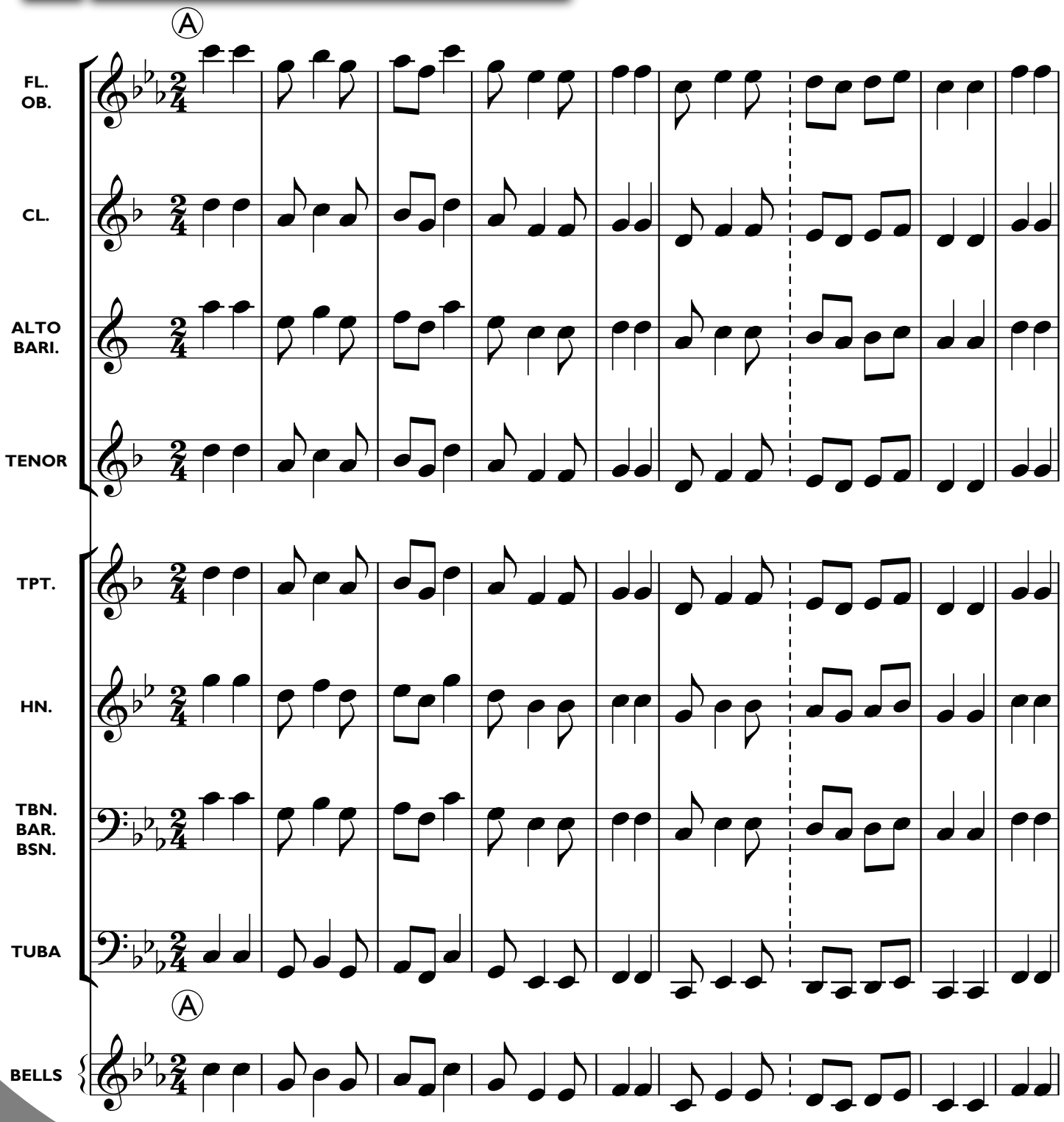
142 MISSION CHROMA TONE CONTROL
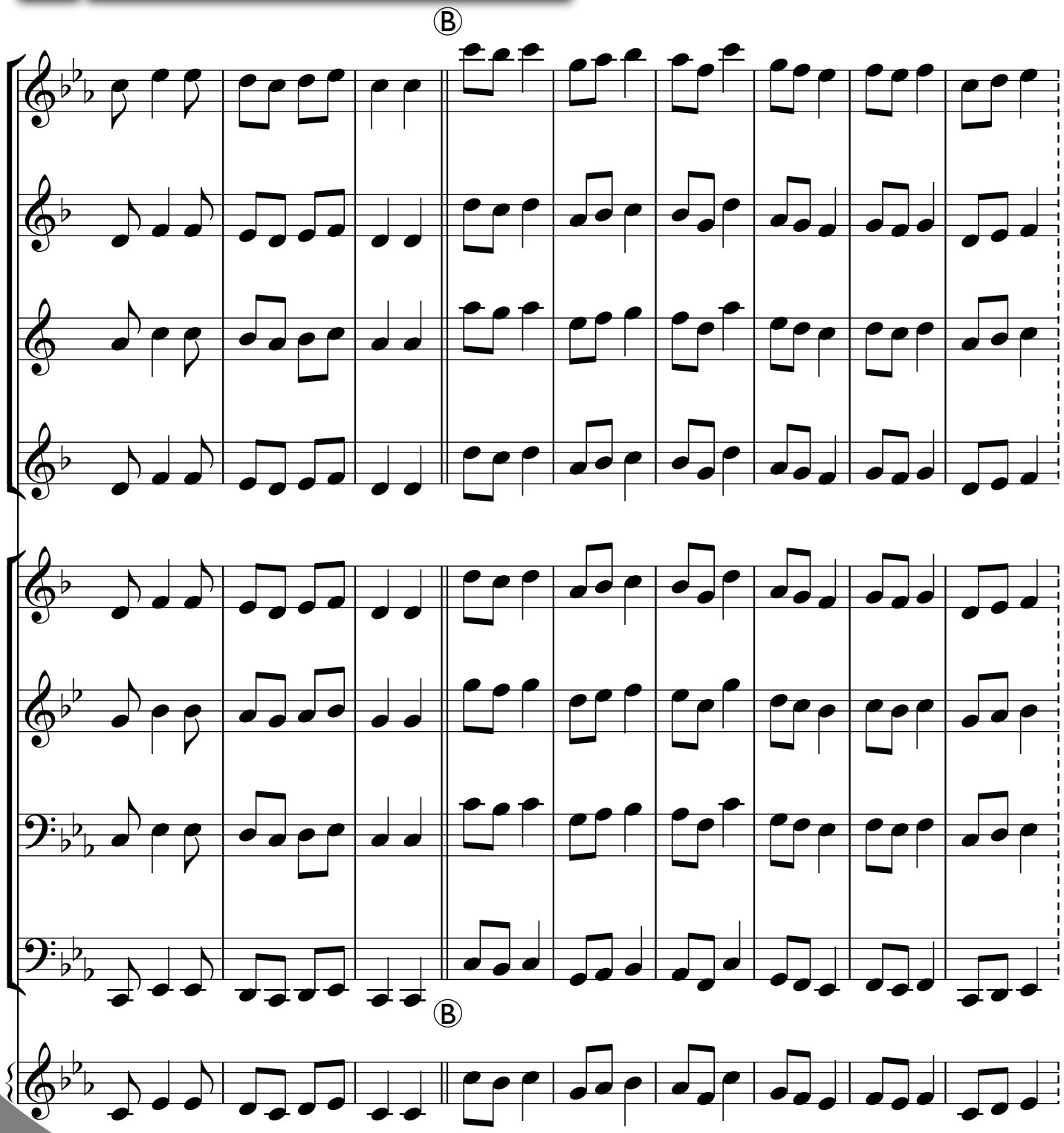


142 MISSION CHROMA TONE CONTROL (CONTINUED)
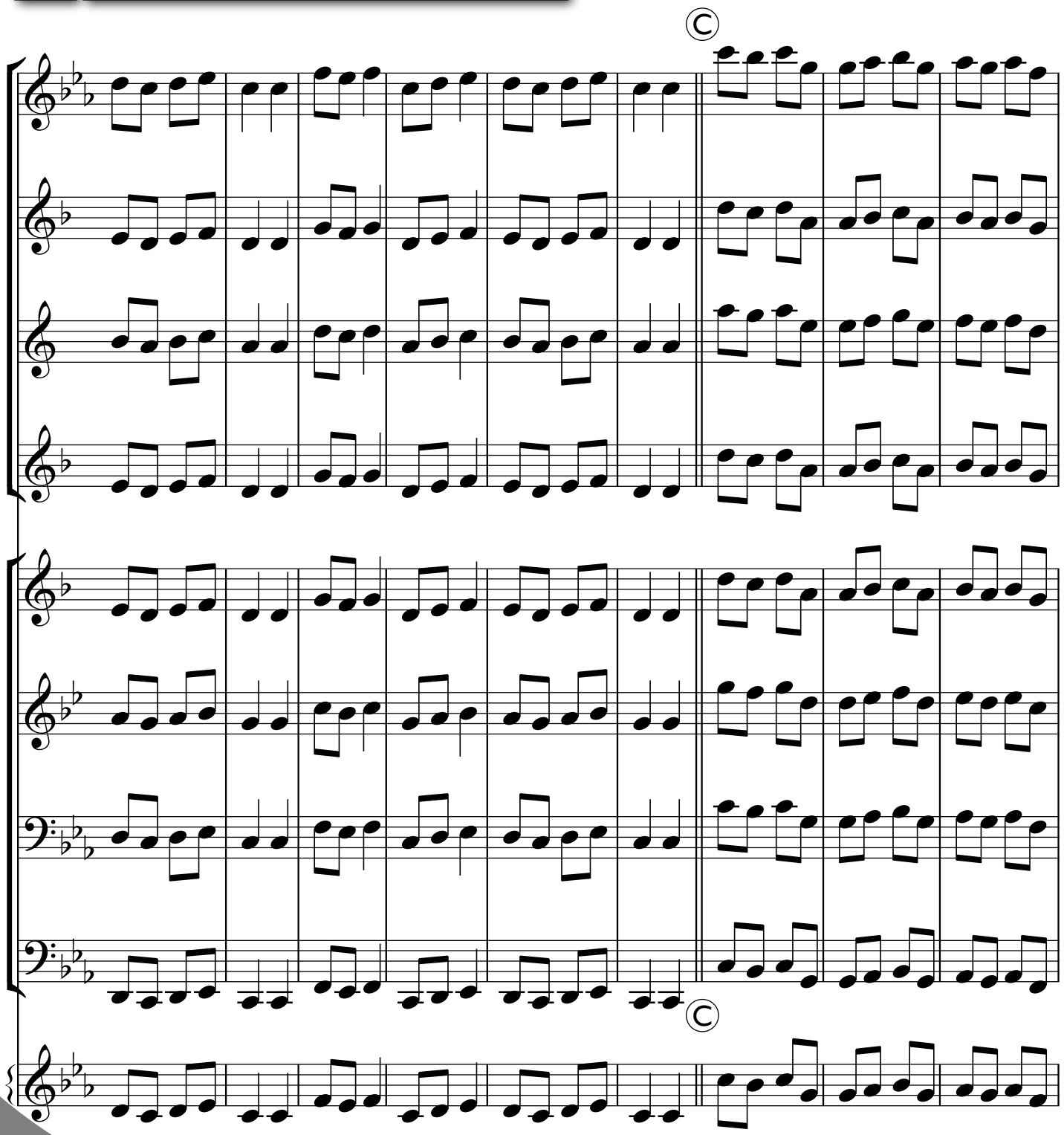


143 RUSSIAN SAILORS VARIATIONS
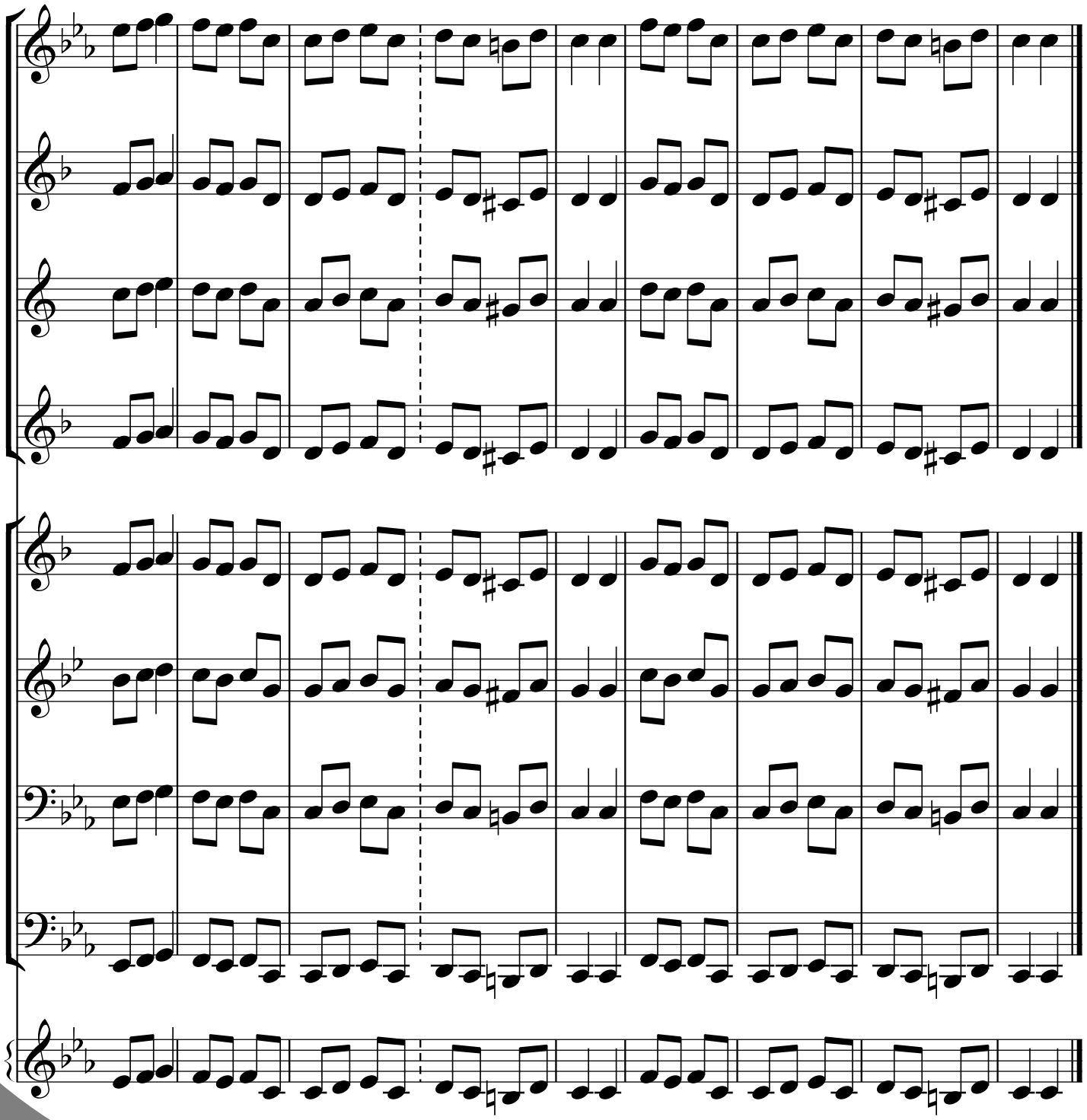


143 RUSSIAN SAILORS VARIATIONS (CONTINUED)
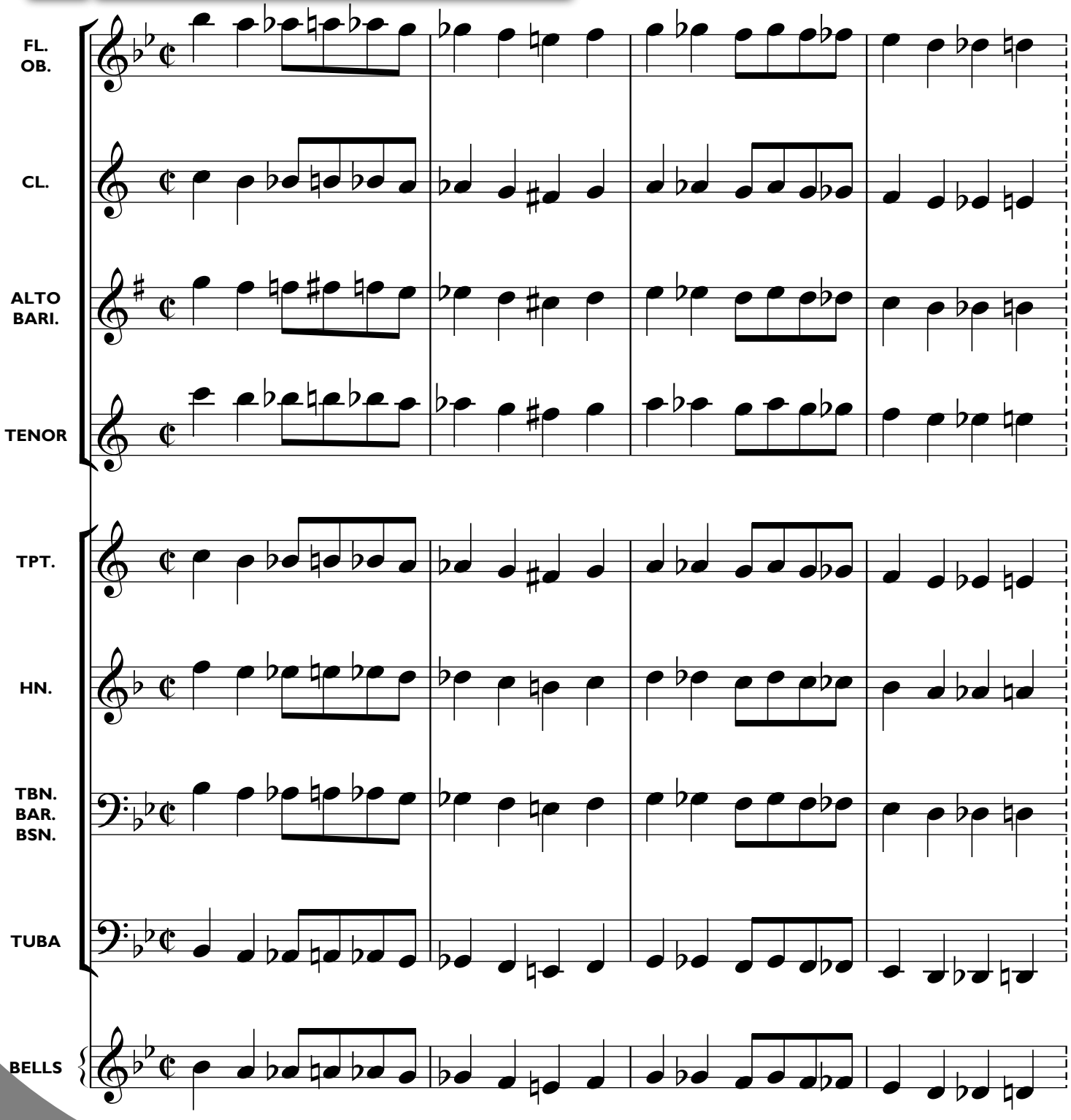


143 RUSSIAN SAILORS VARIATIONS (CONTINUED)
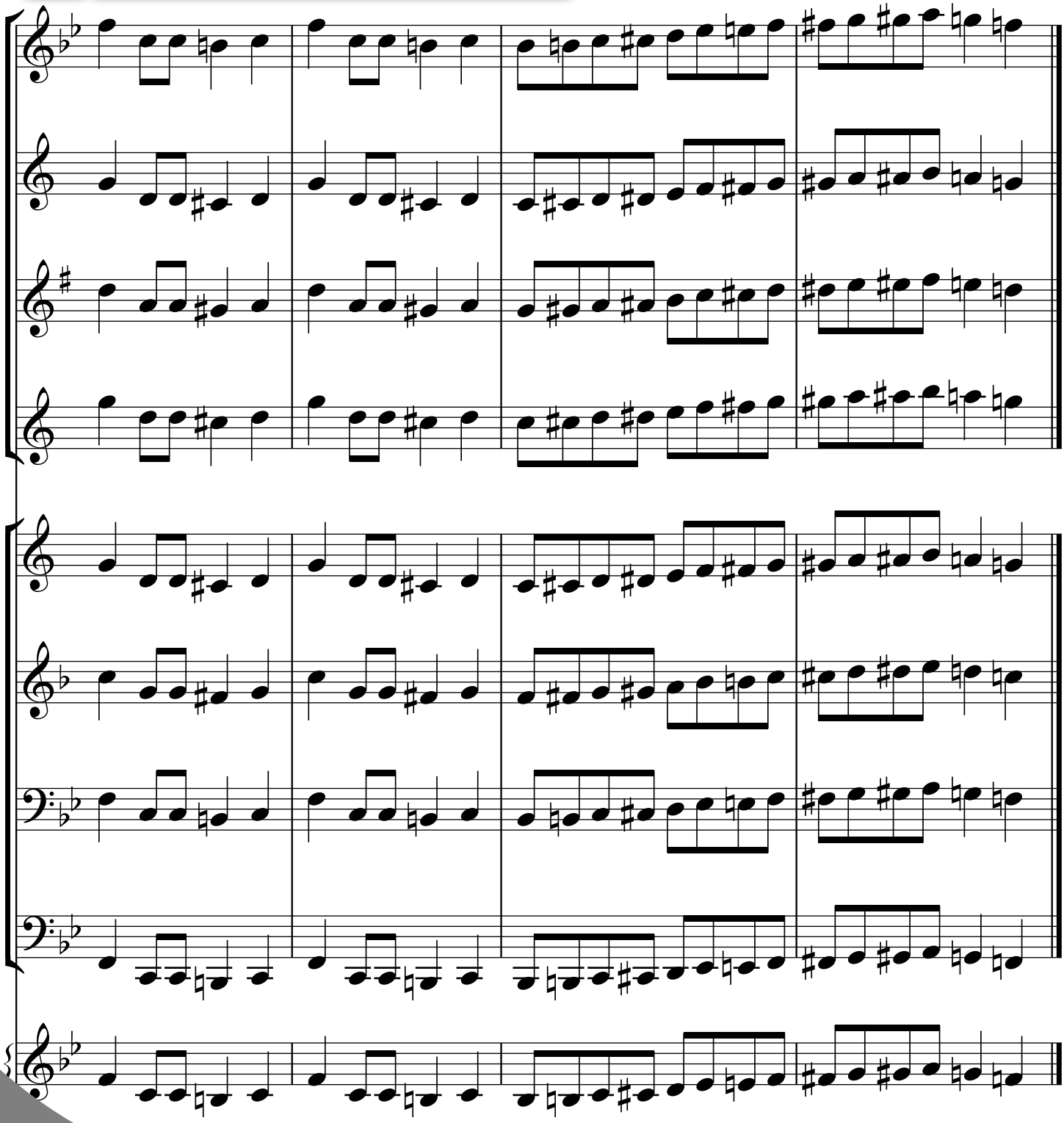


143 RUSSIAN SAILORS VARIATIONS (CONTINUED)
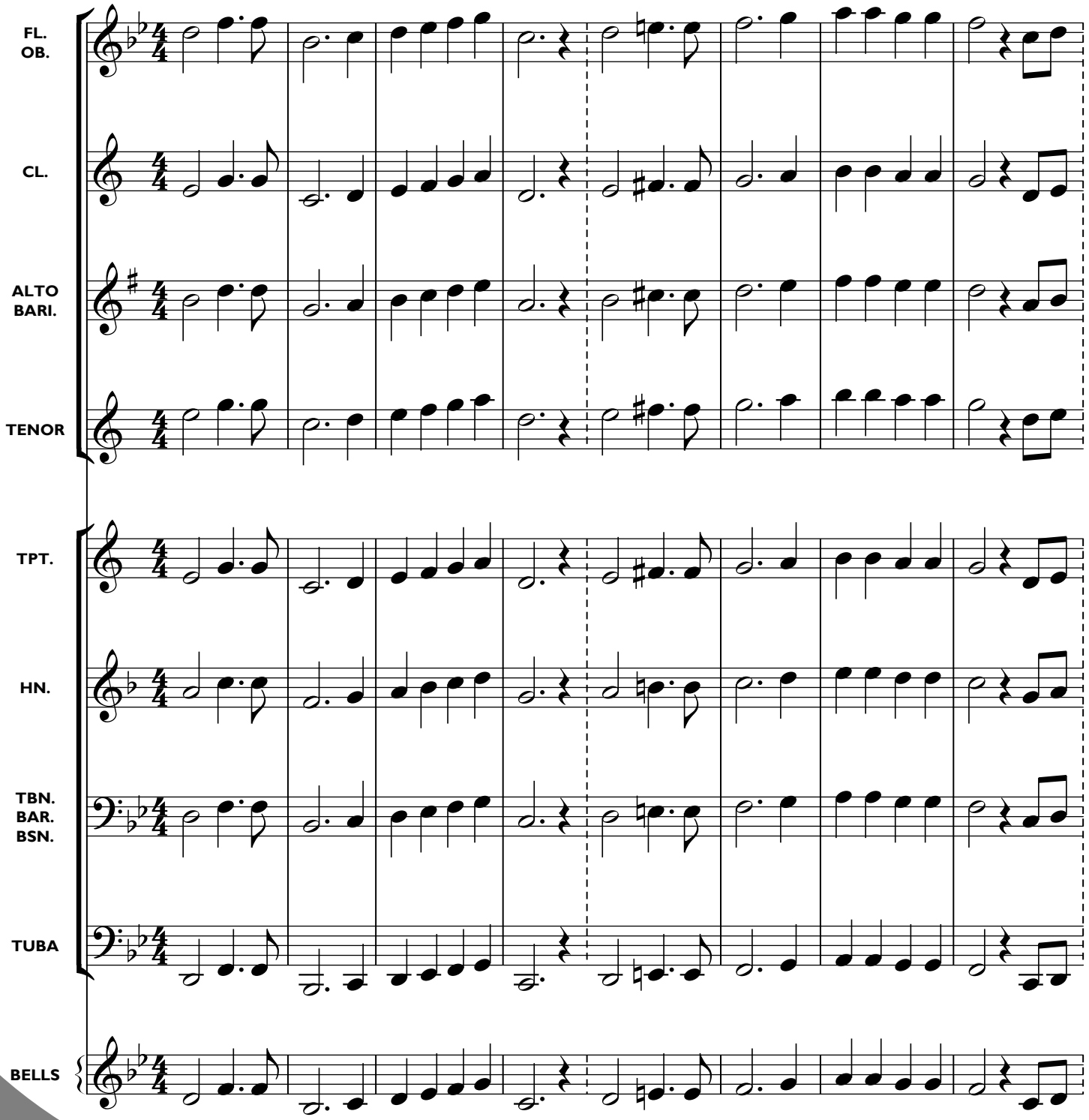


144 ENTRY OF THE GLADIATORS
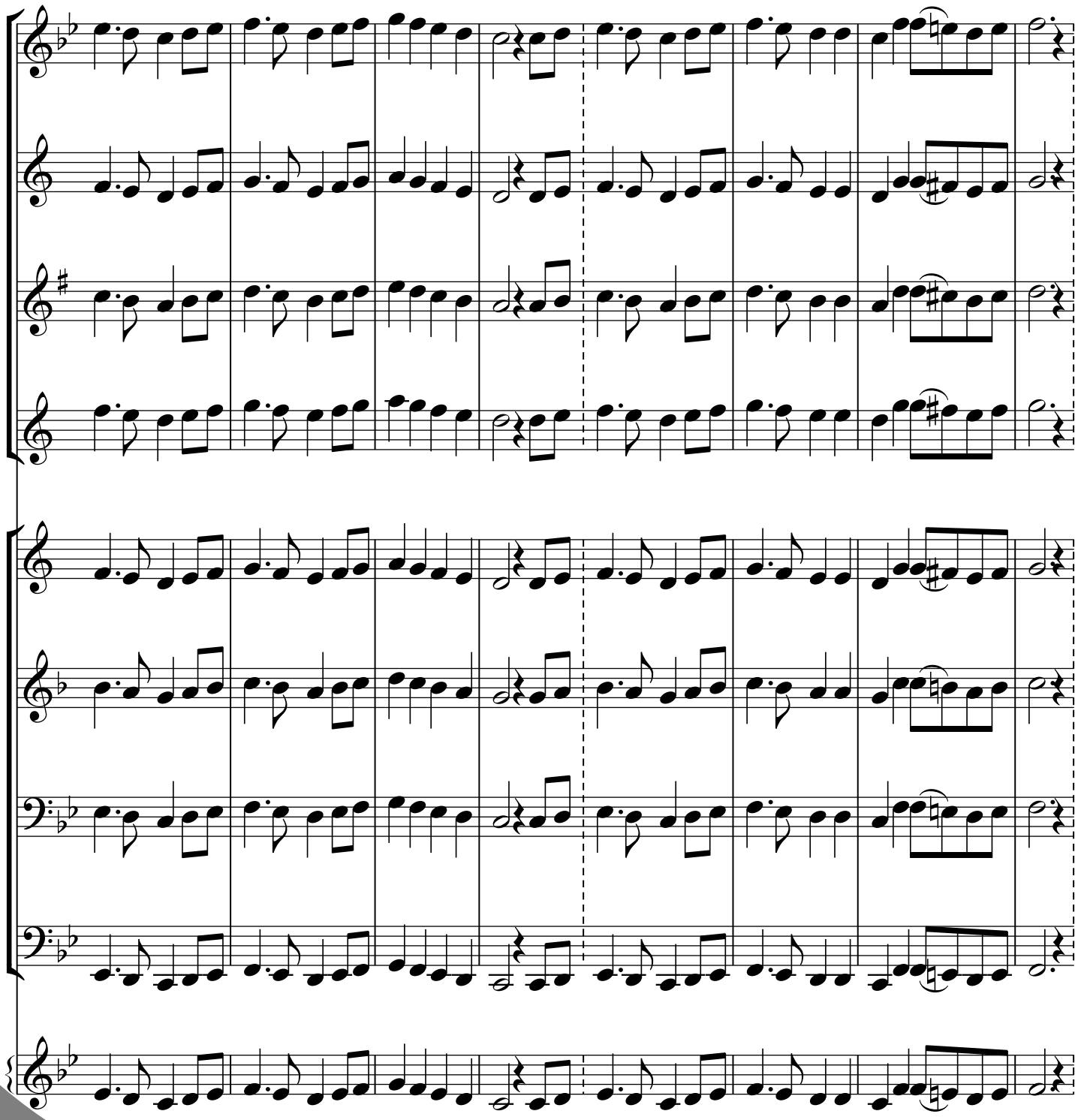


144 ENTRY OF THE GLADIATORS (CONTINUED)
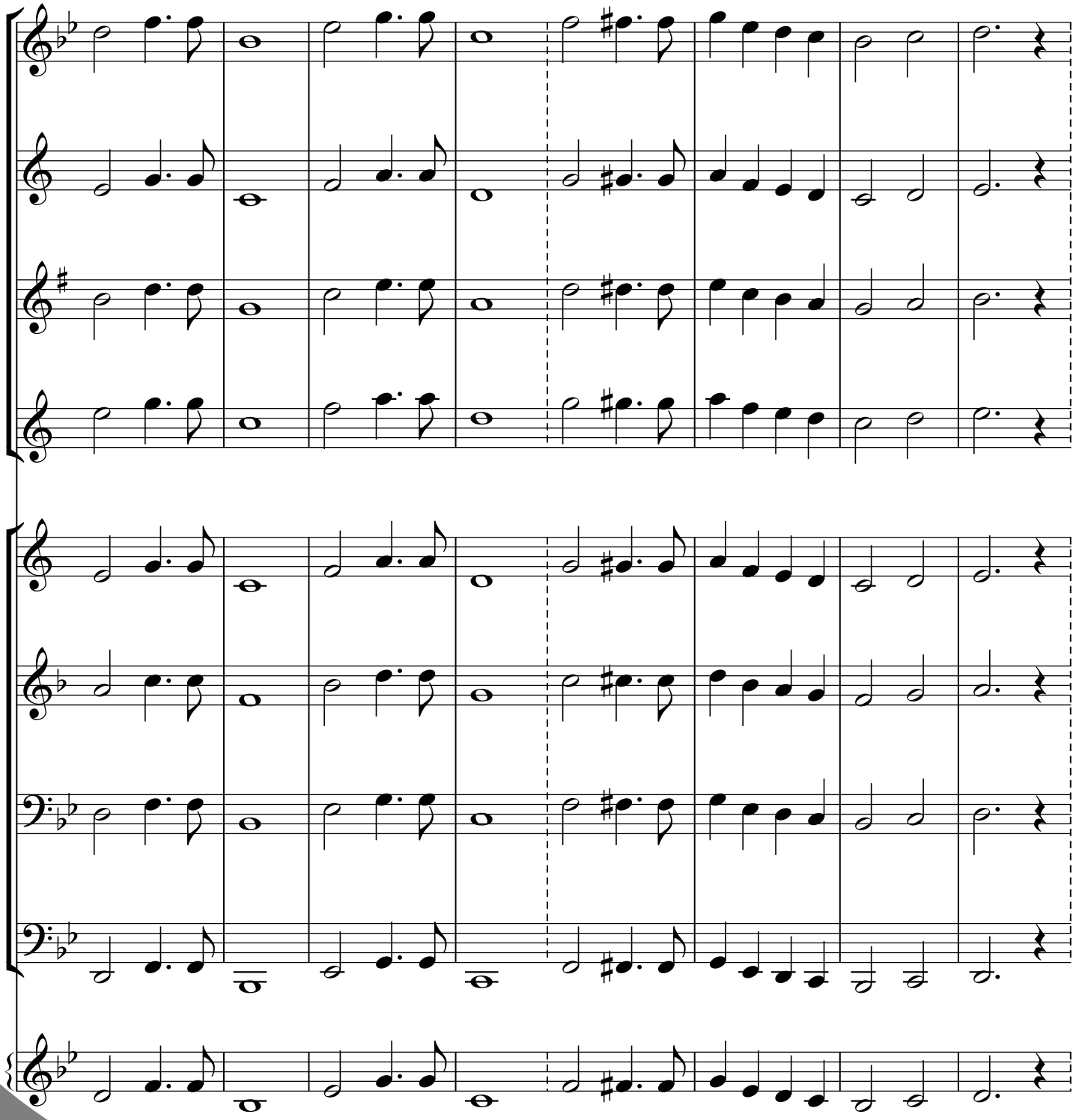


145 O CANADA
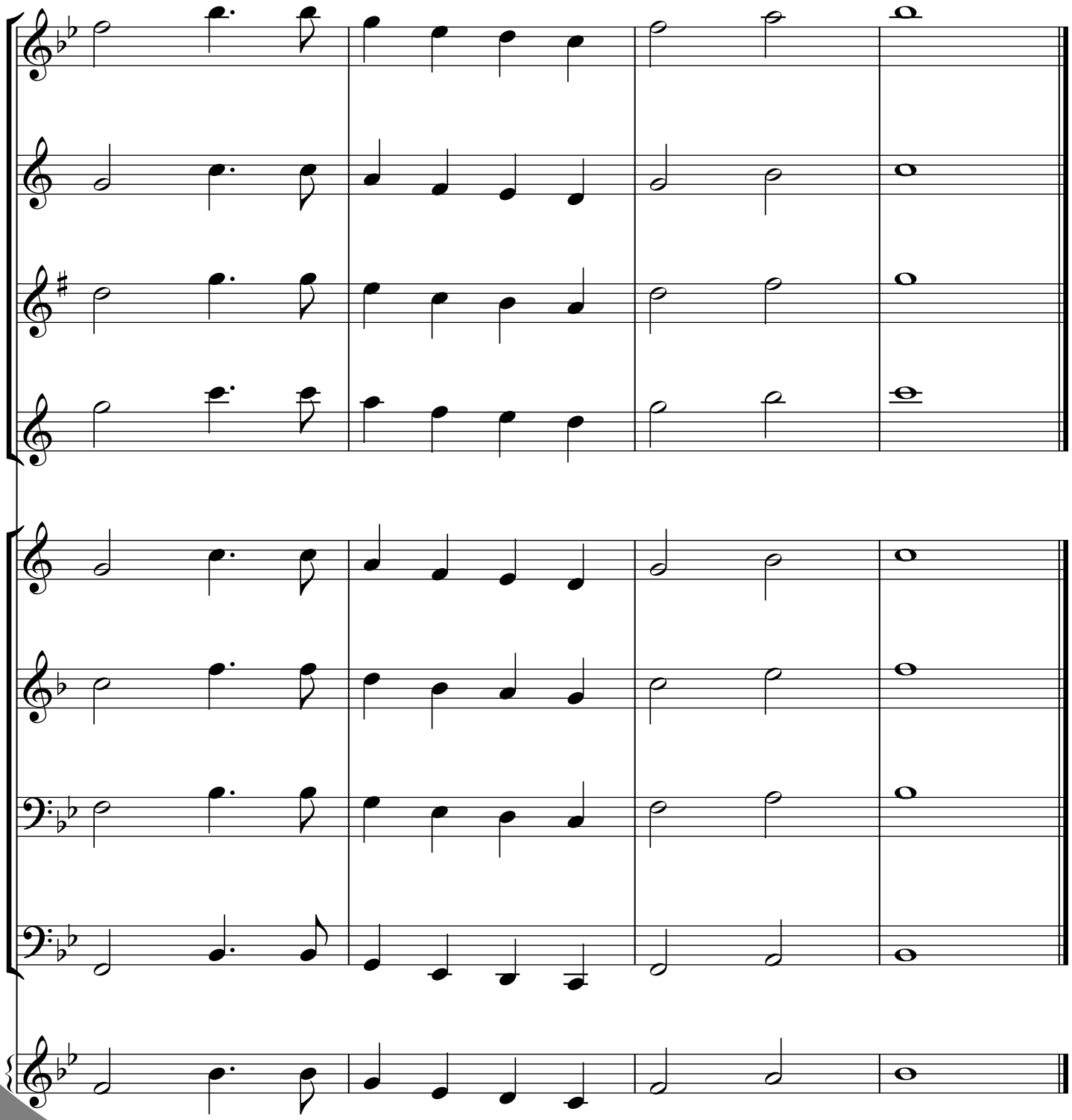


145 O CANADA (CONTINUED)



145 O CANADA (CONTINUED)
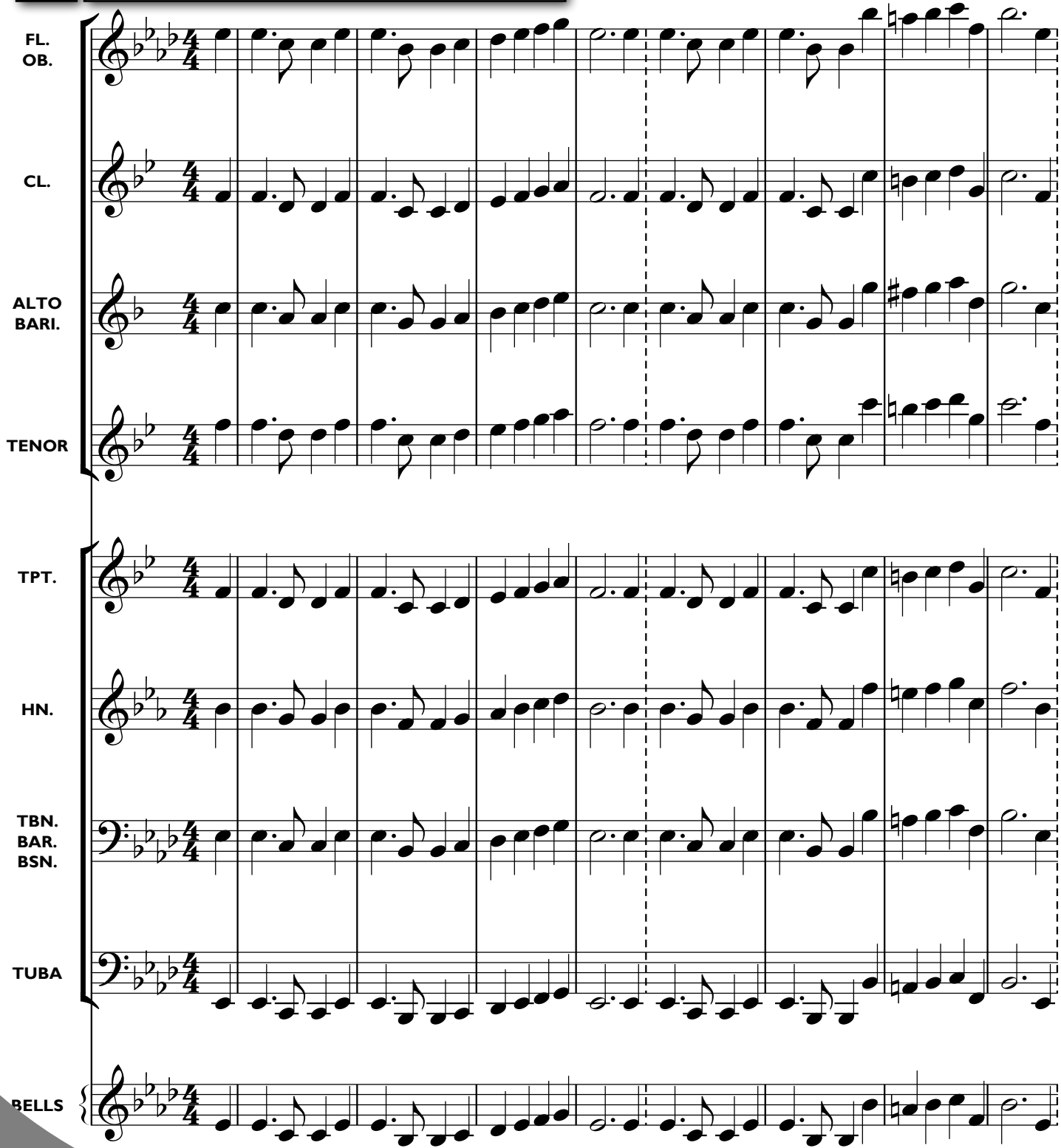


145 O CANADA (CONTINUED)
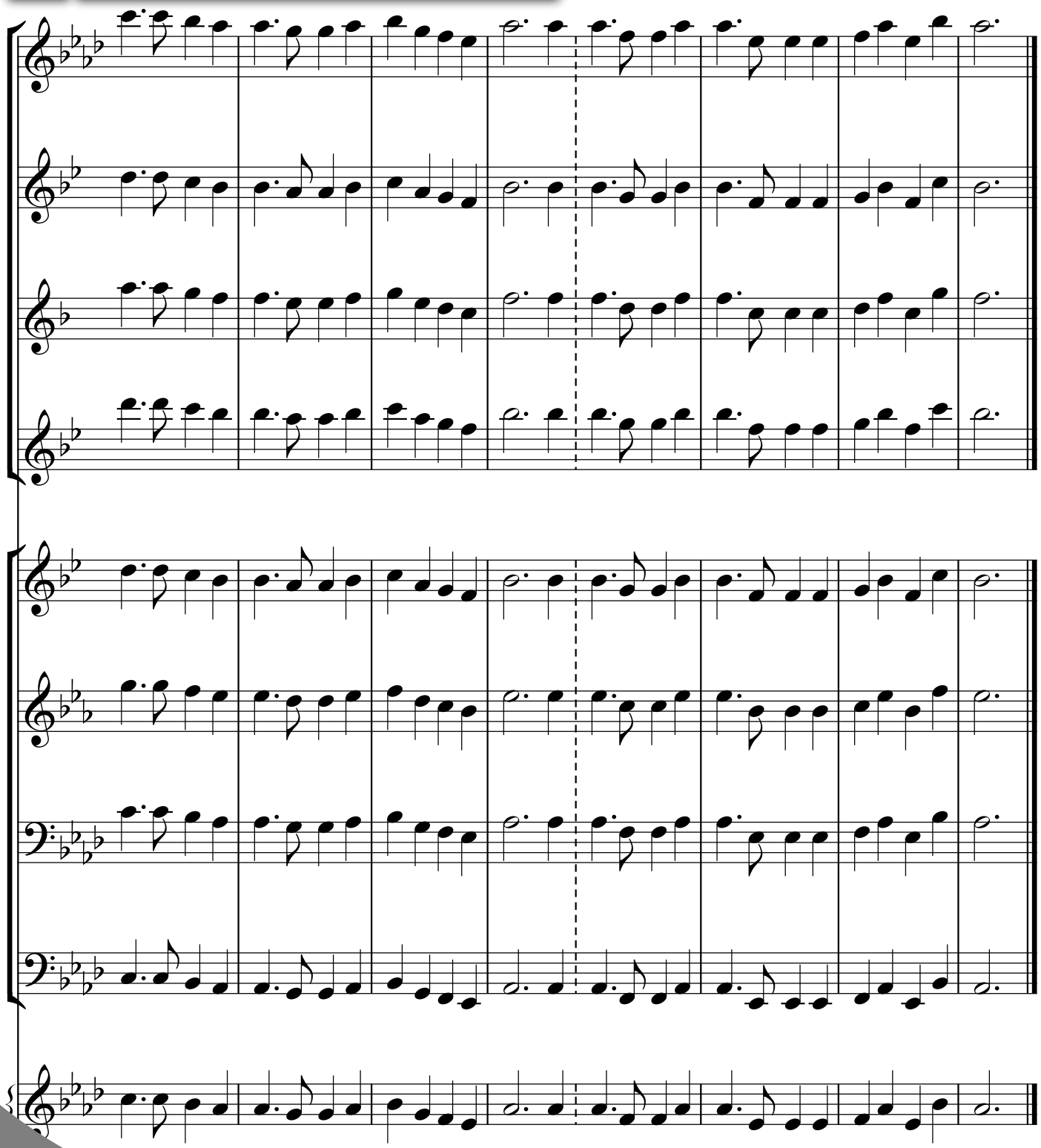


146 FOUR PART AMERICA

LINE A
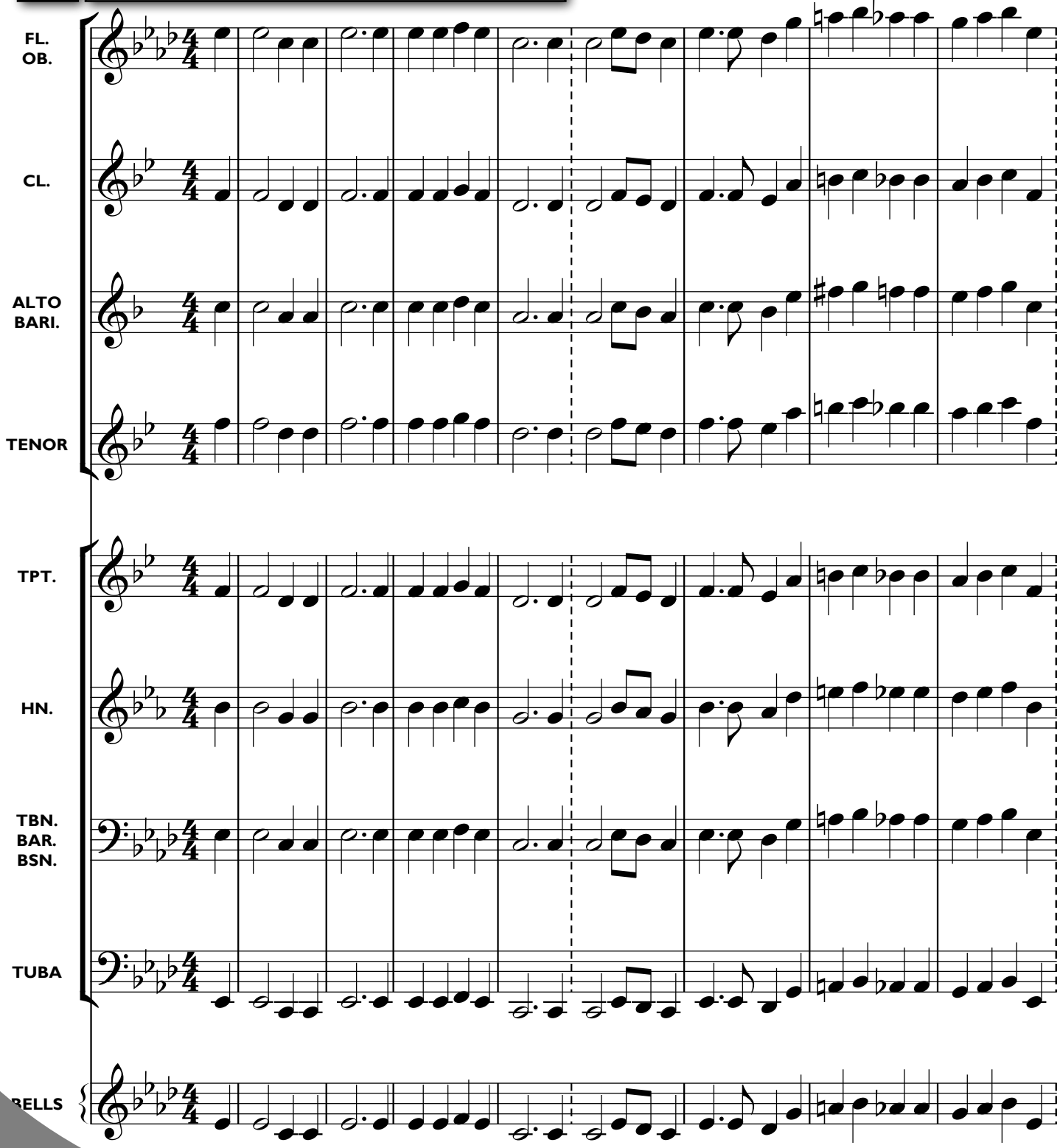


146 FOUR PART AMERICA

LINE A (CONTINUED)
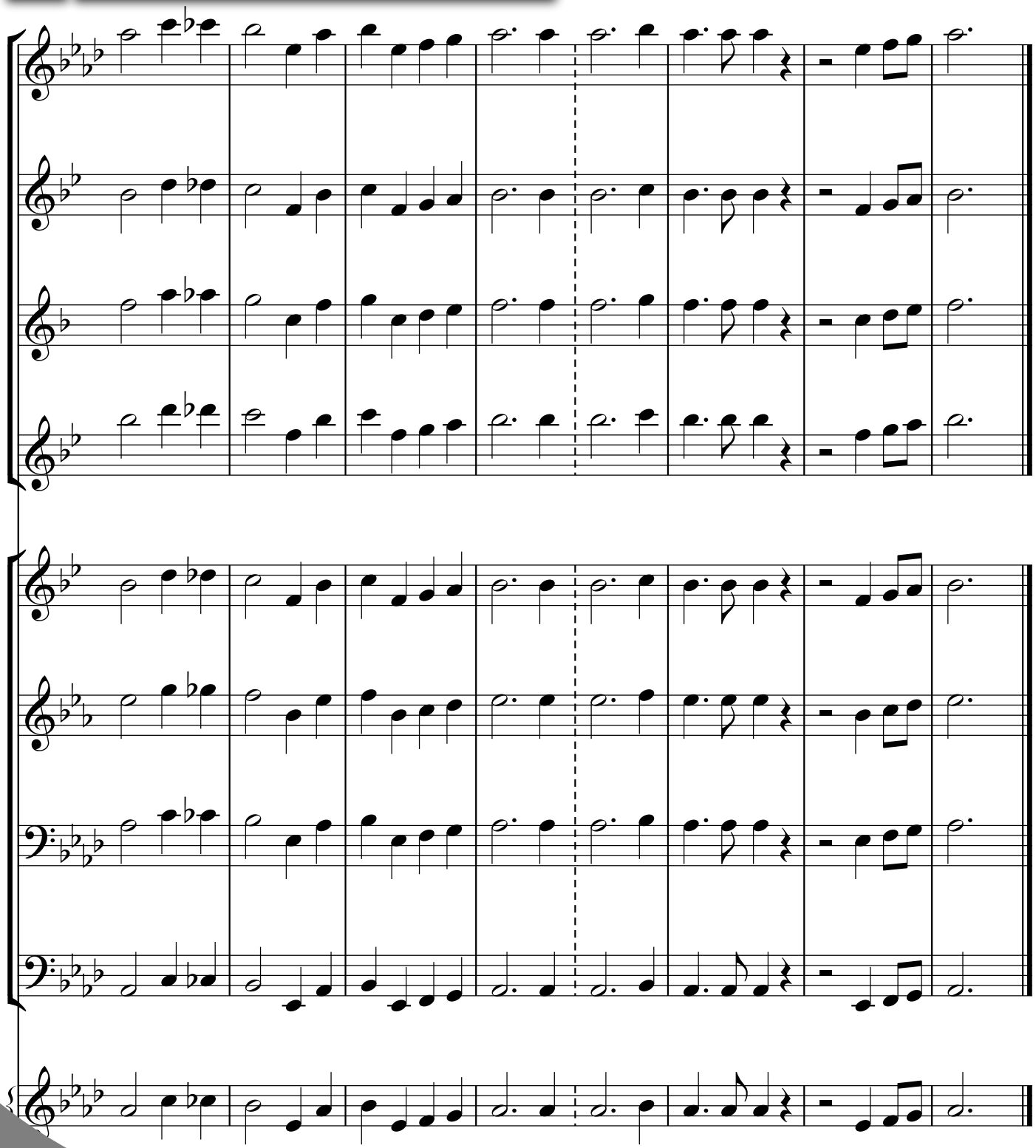


146 FOUR PART AMERICA

LINE B
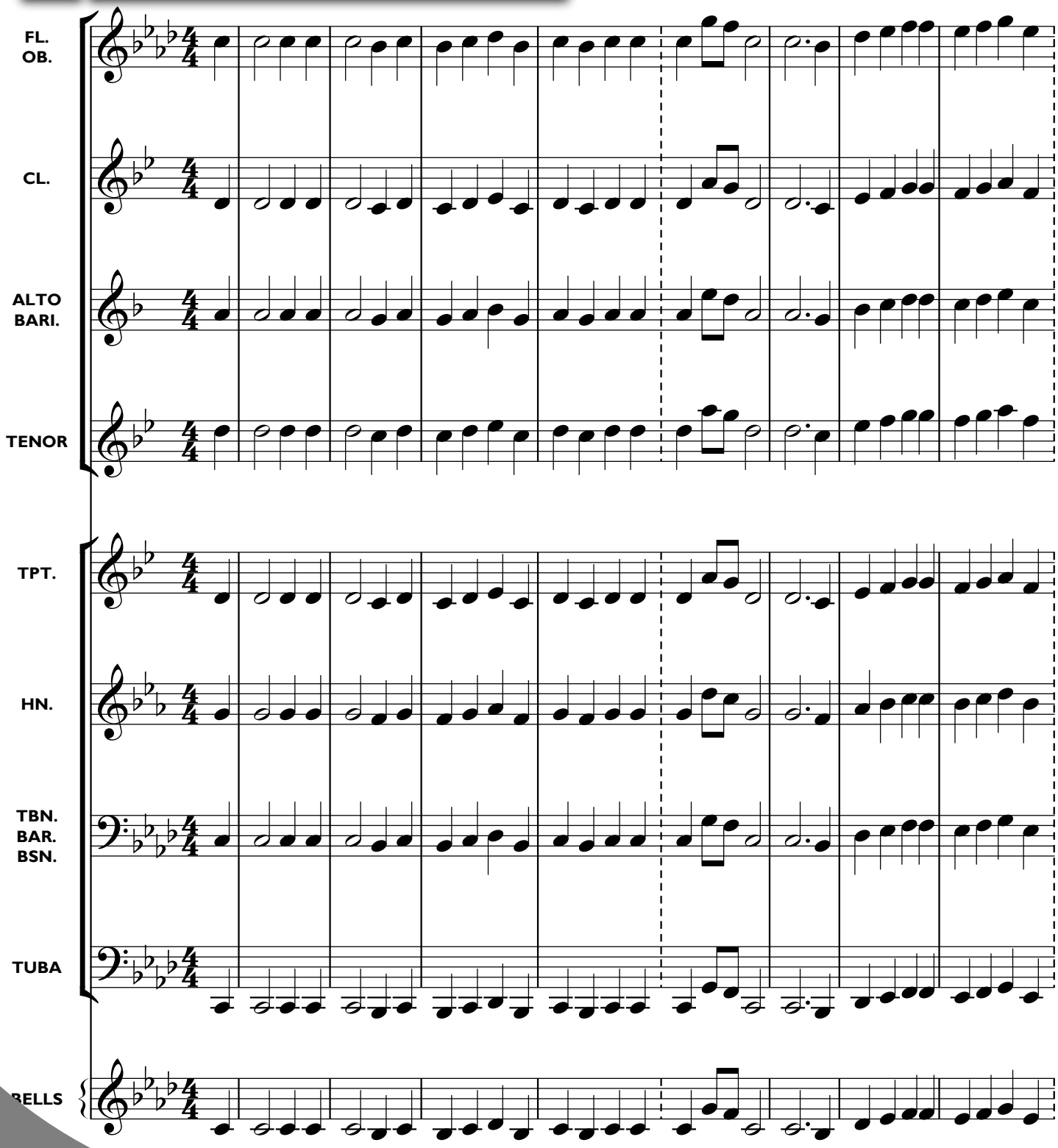


146 FOUR PART AMERICA

LINE B (CONTINUED)
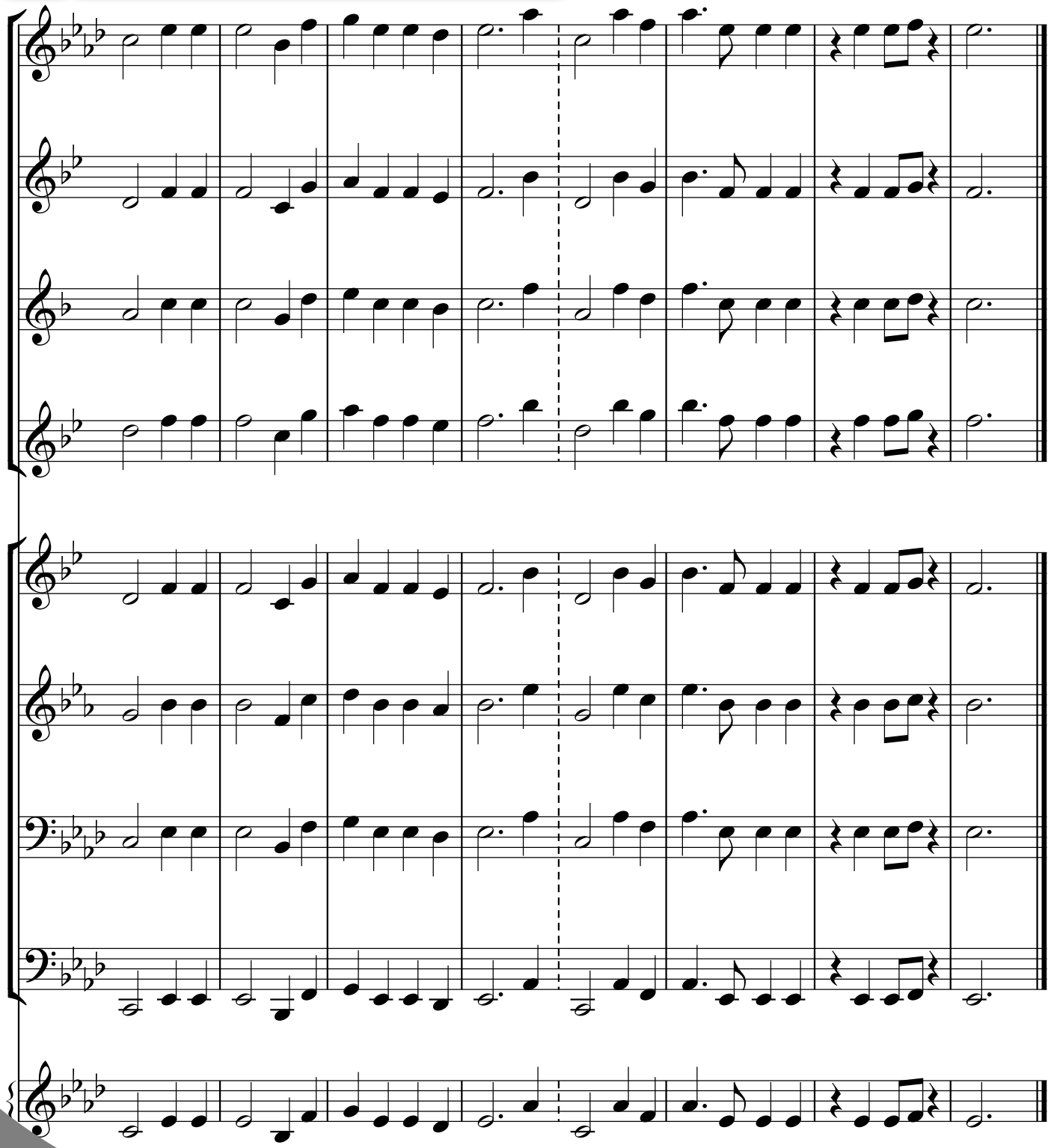


146 FOUR PART AMERICA

LINE C
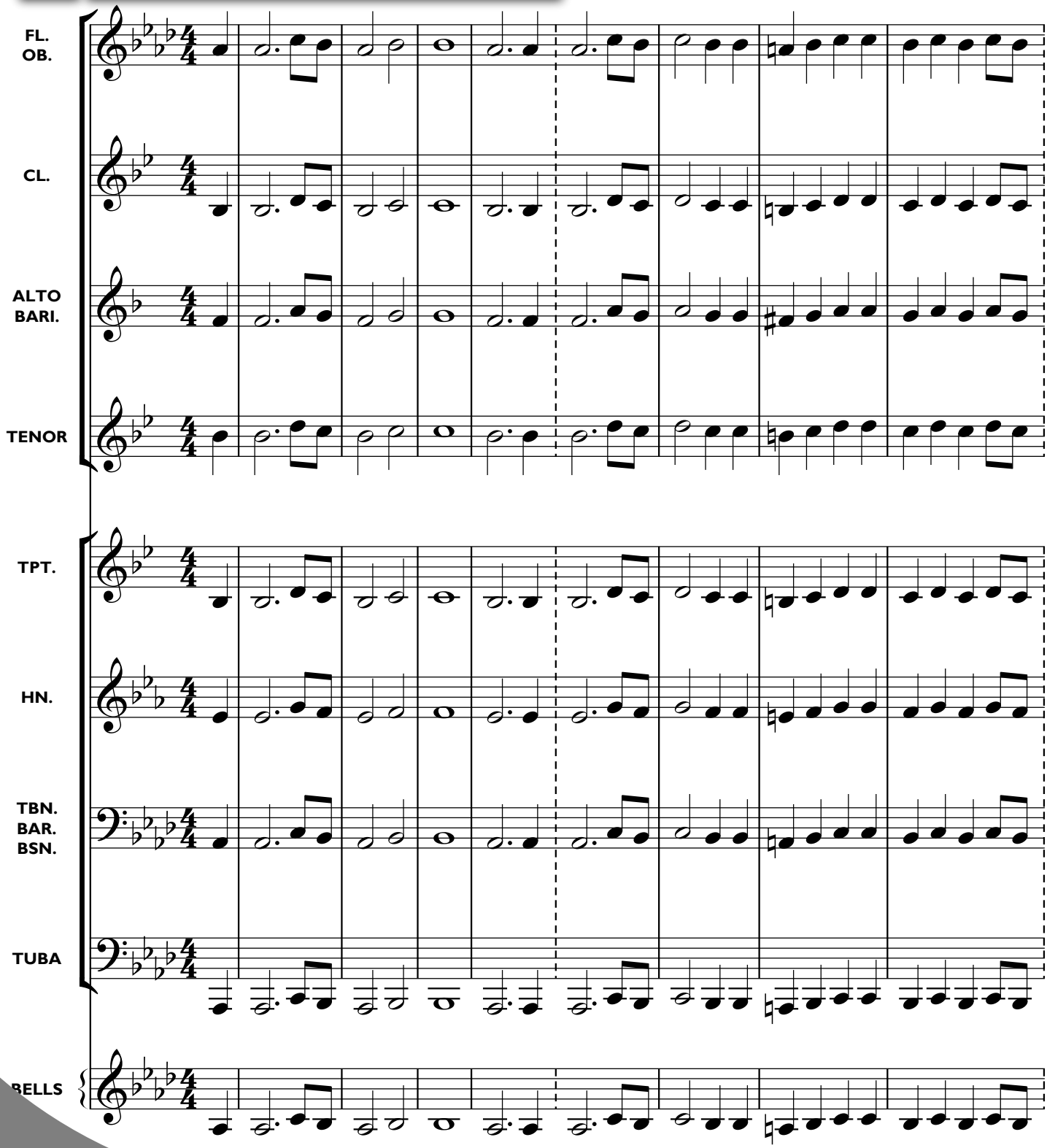


146 FOUR PART AMERICA

LINE C (CONTINUED)
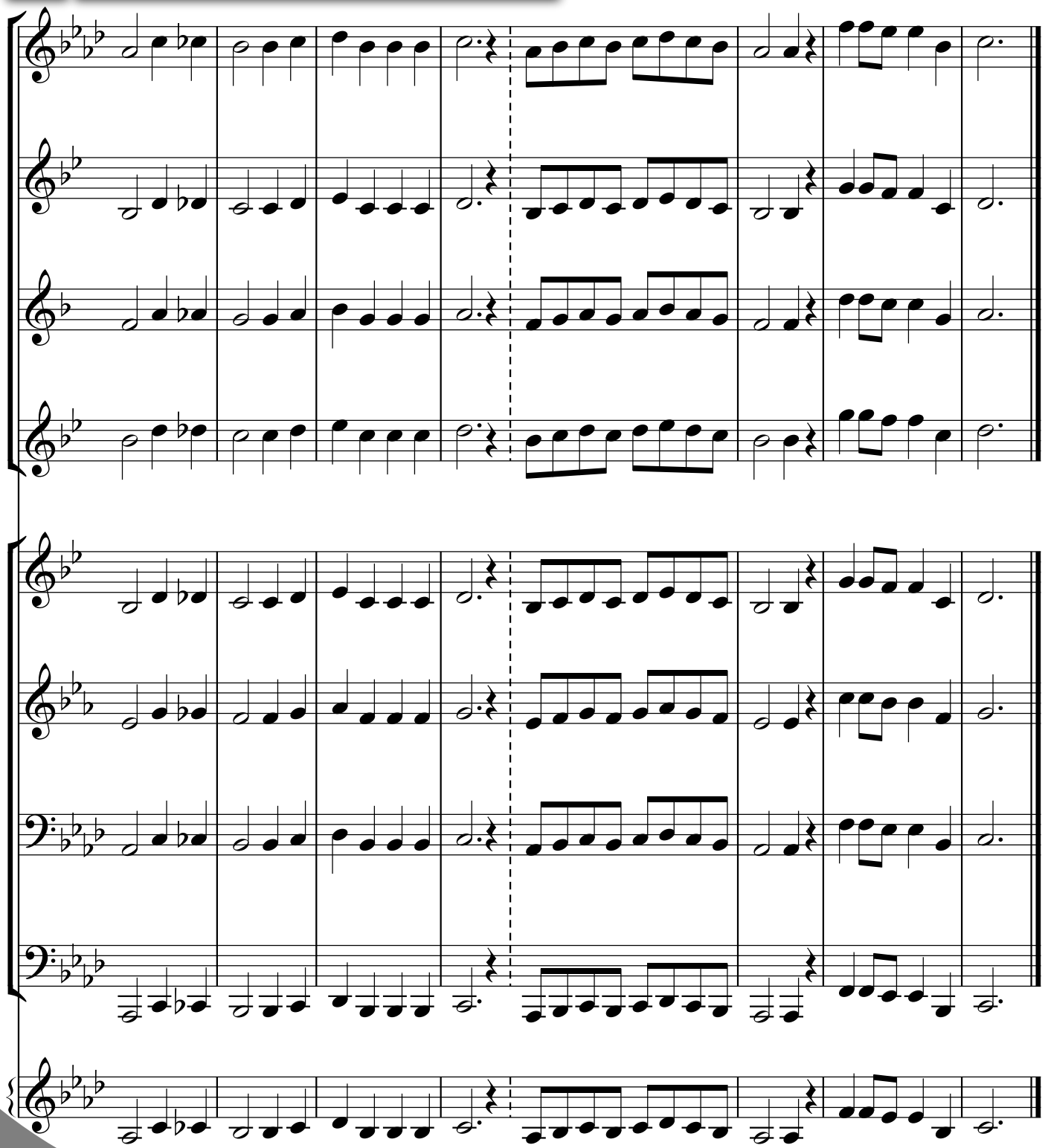


146 FOUR PART AMERICA

LINE D
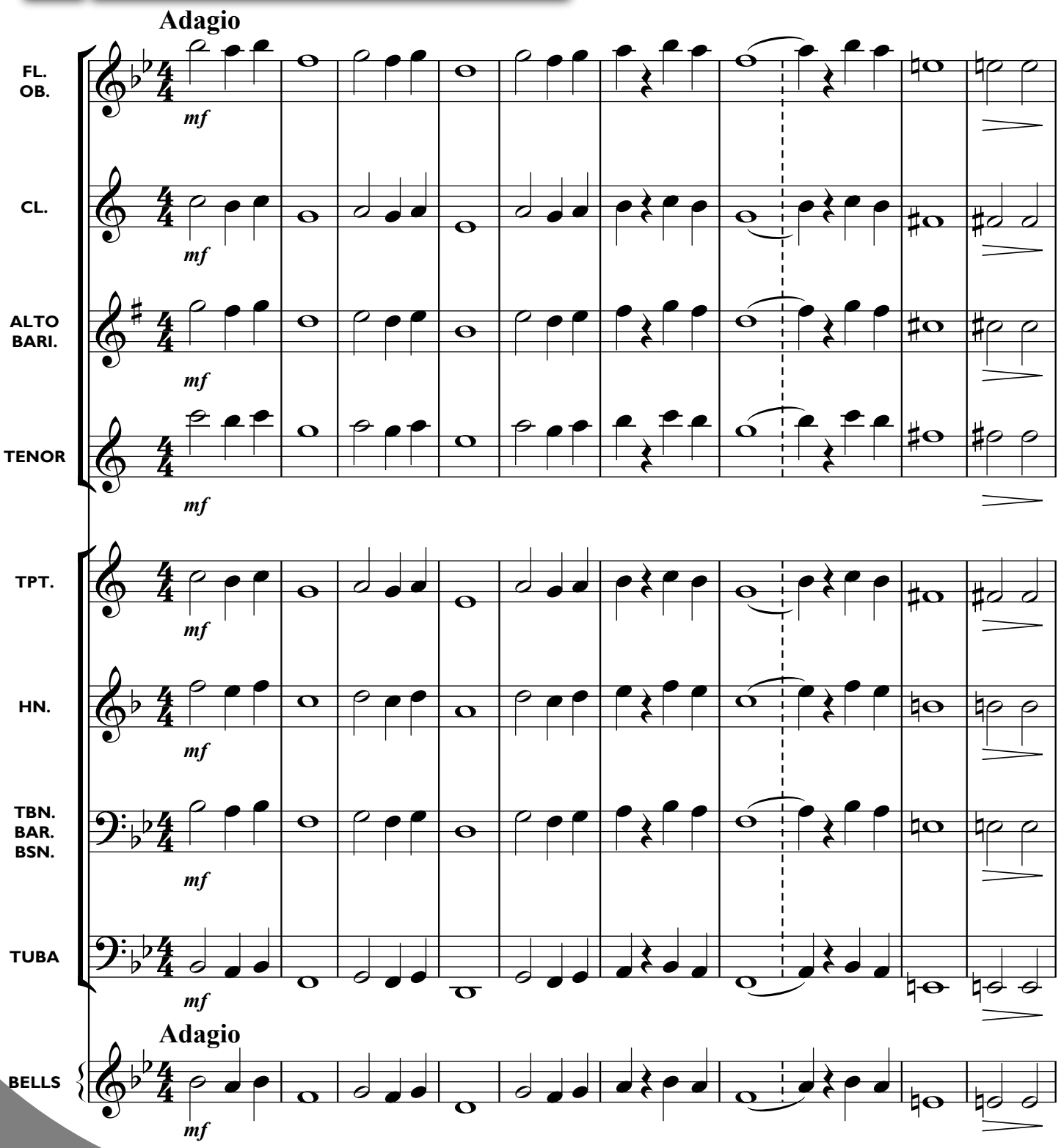


146 FOUR PART AMERICA

LINE D (CONTINUED)
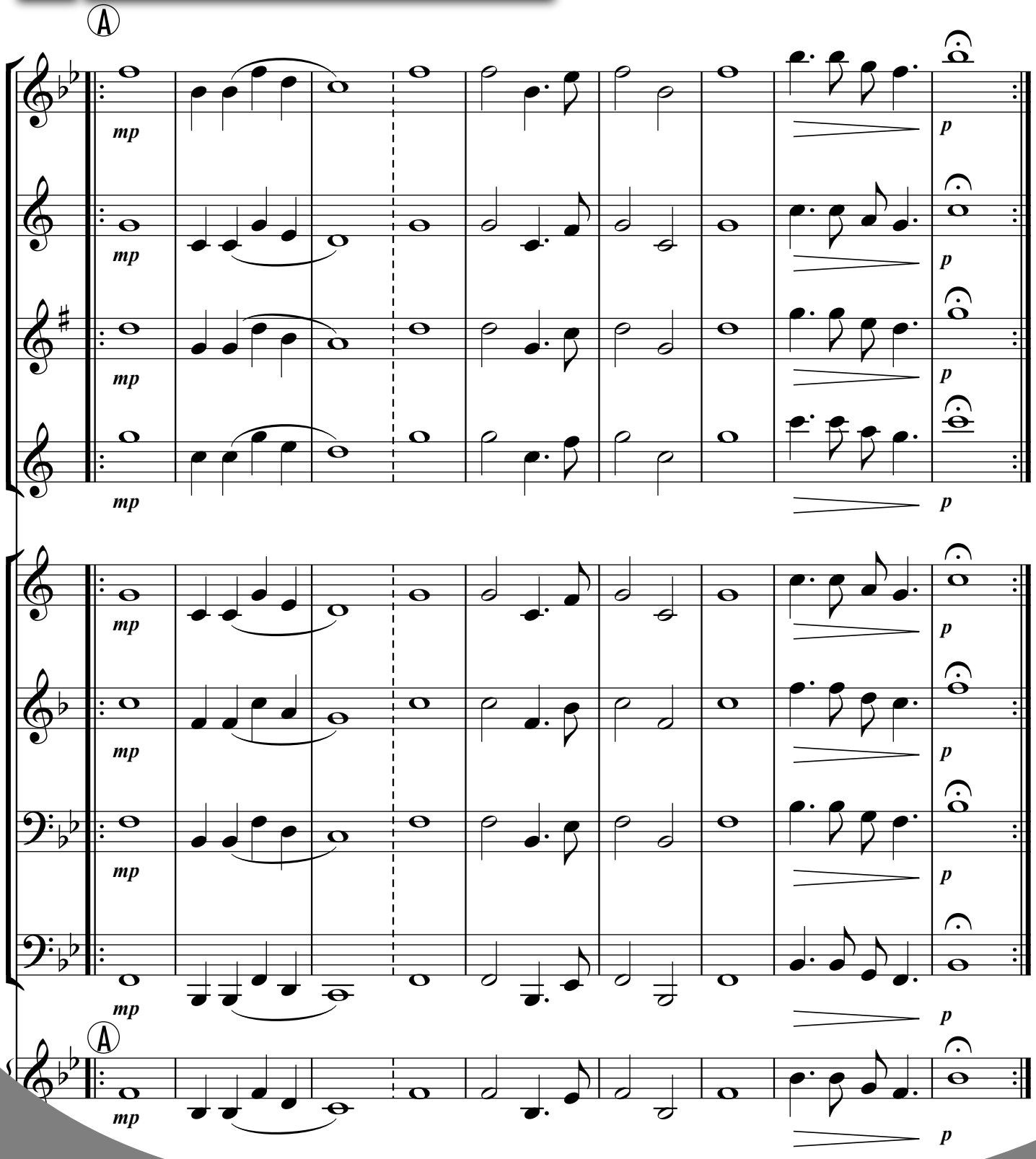


147 FOUR PART NEW WORLD

LINE A
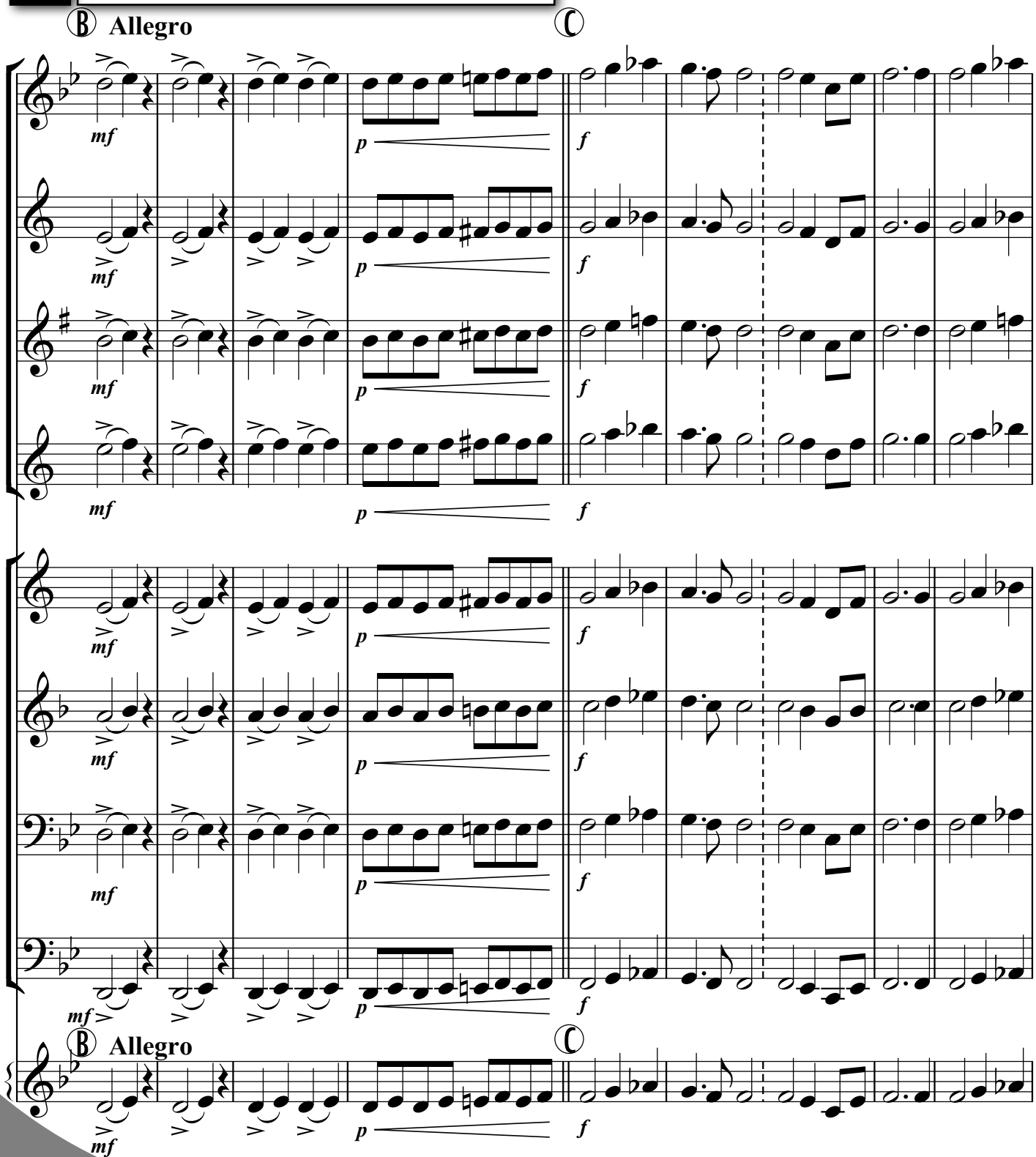


147 FOUR PART NEW WORLD

LINE A (CONTINUED)
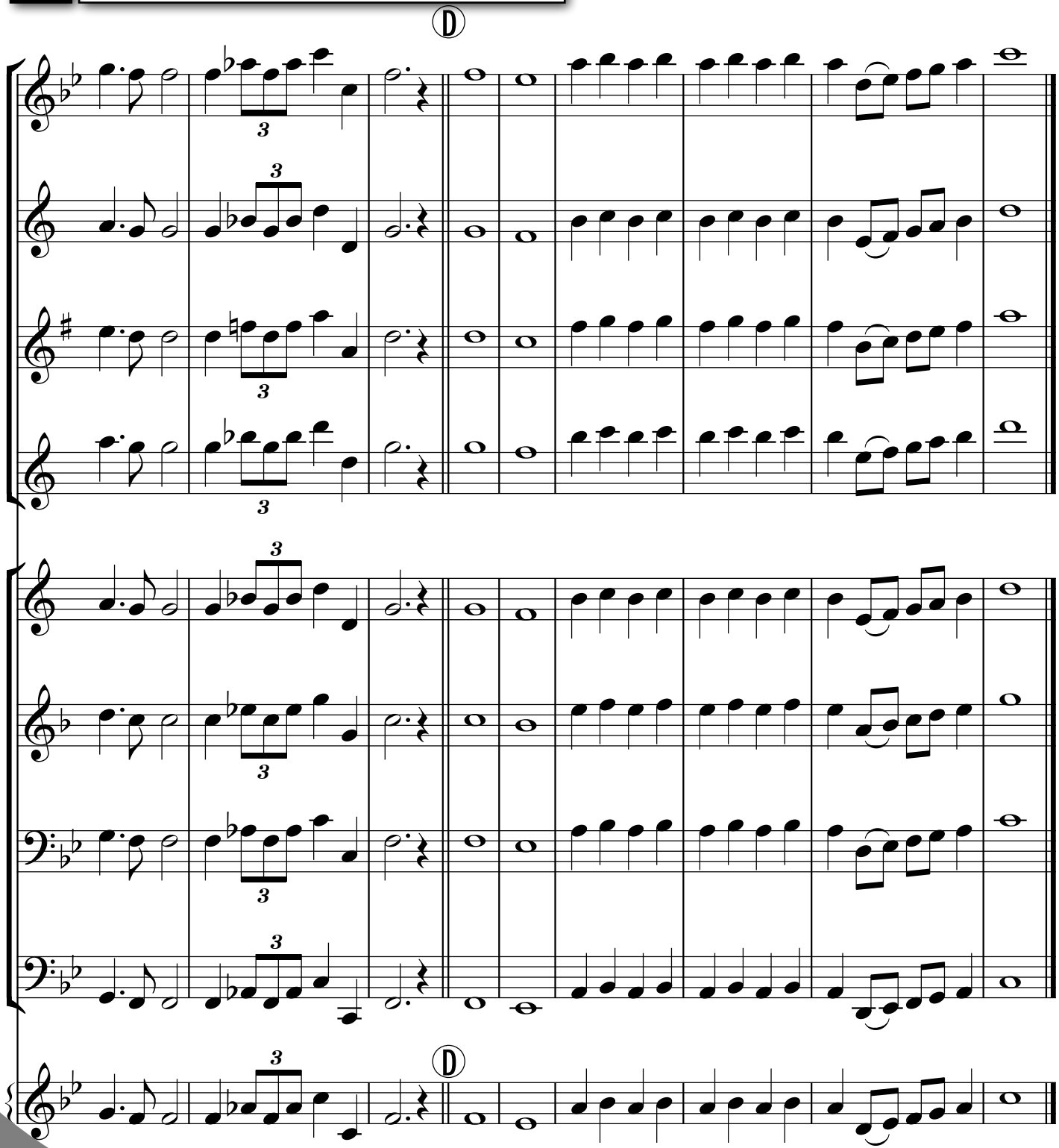


147 FOUR PART NEW WORLD

LINE A (CONTINUED)
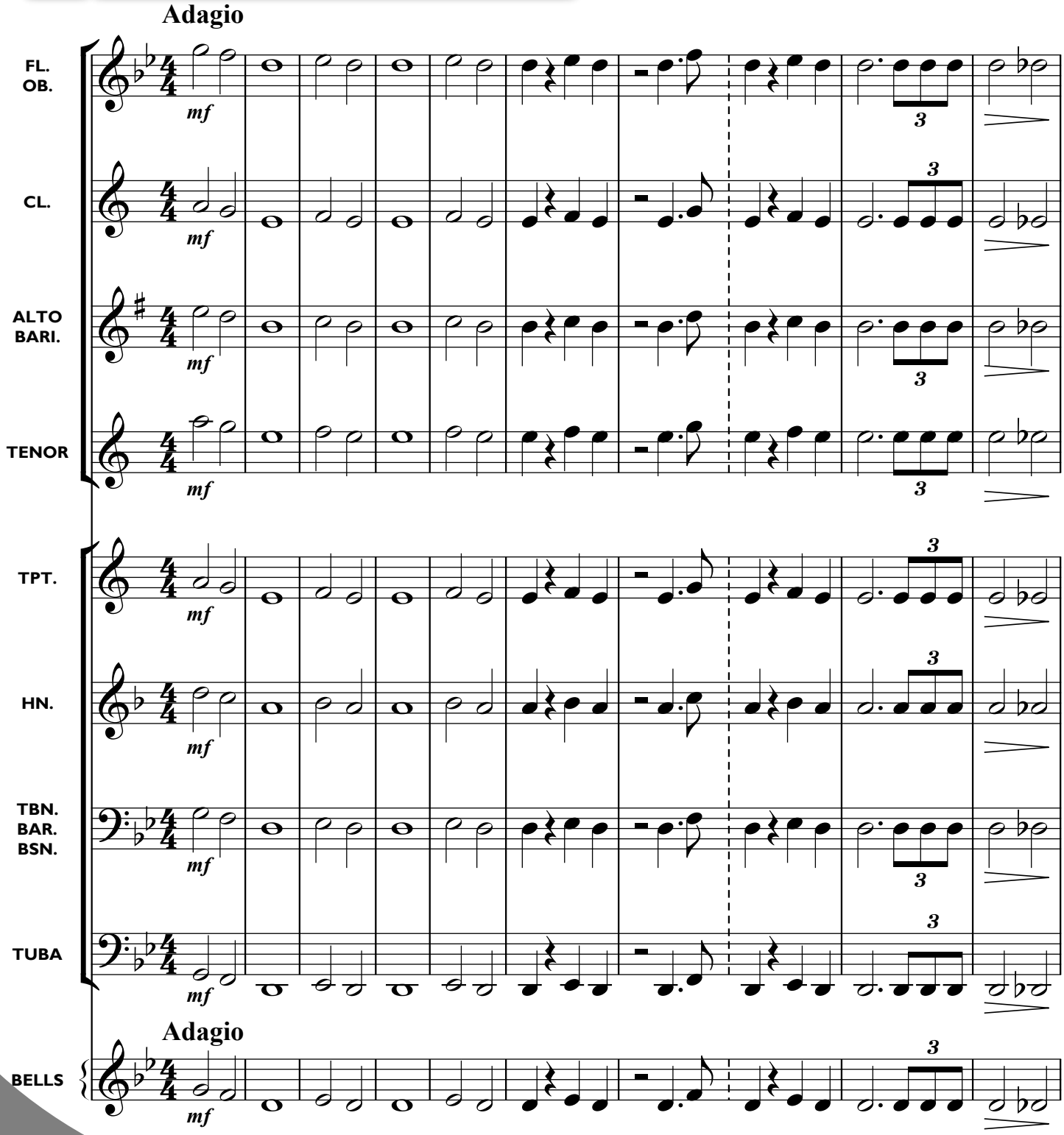


147 FOUR PART NEW WORLD

LINE A (CONTINUED)



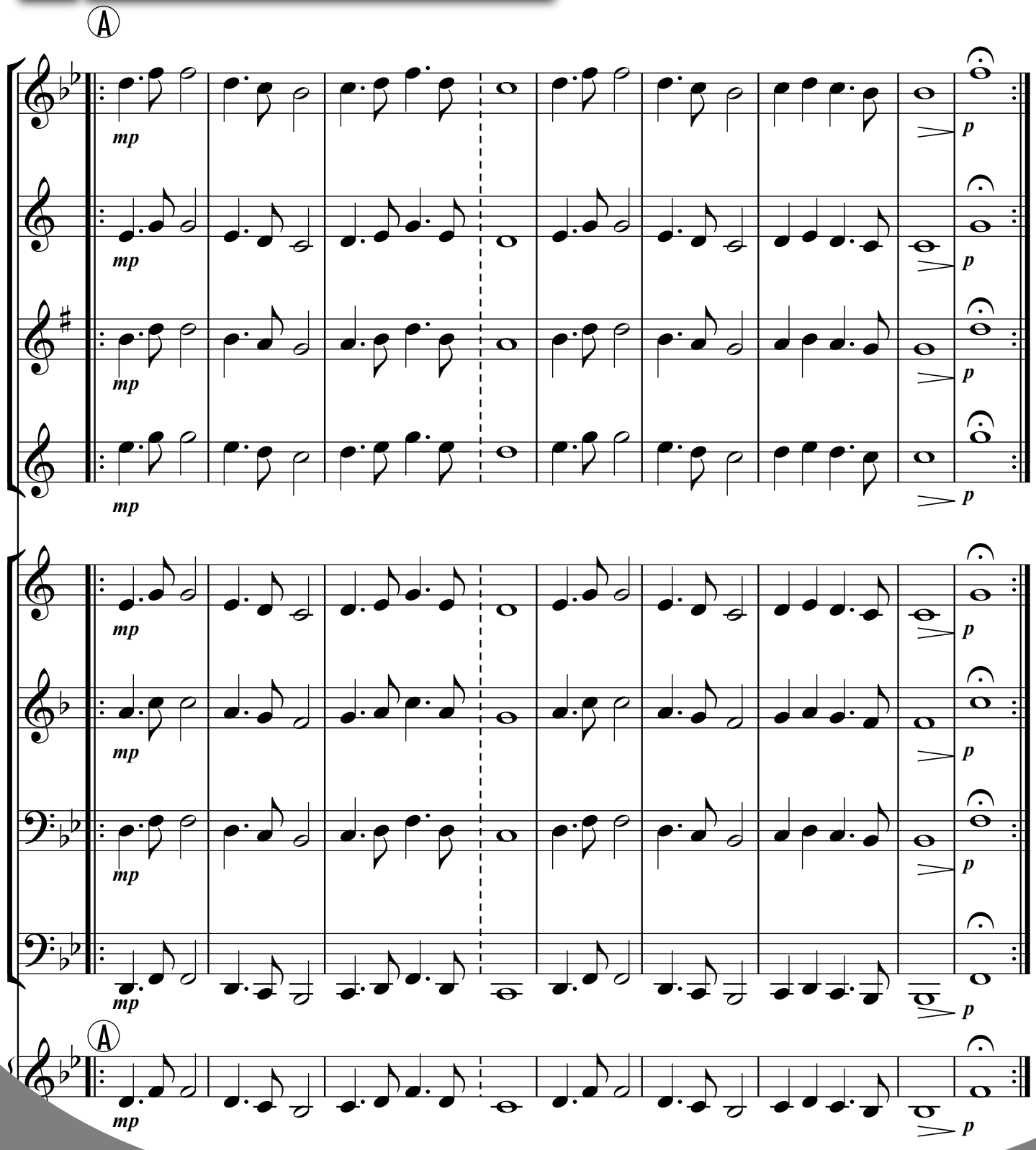
147 FOUR PART NEW WORLD

LINE B
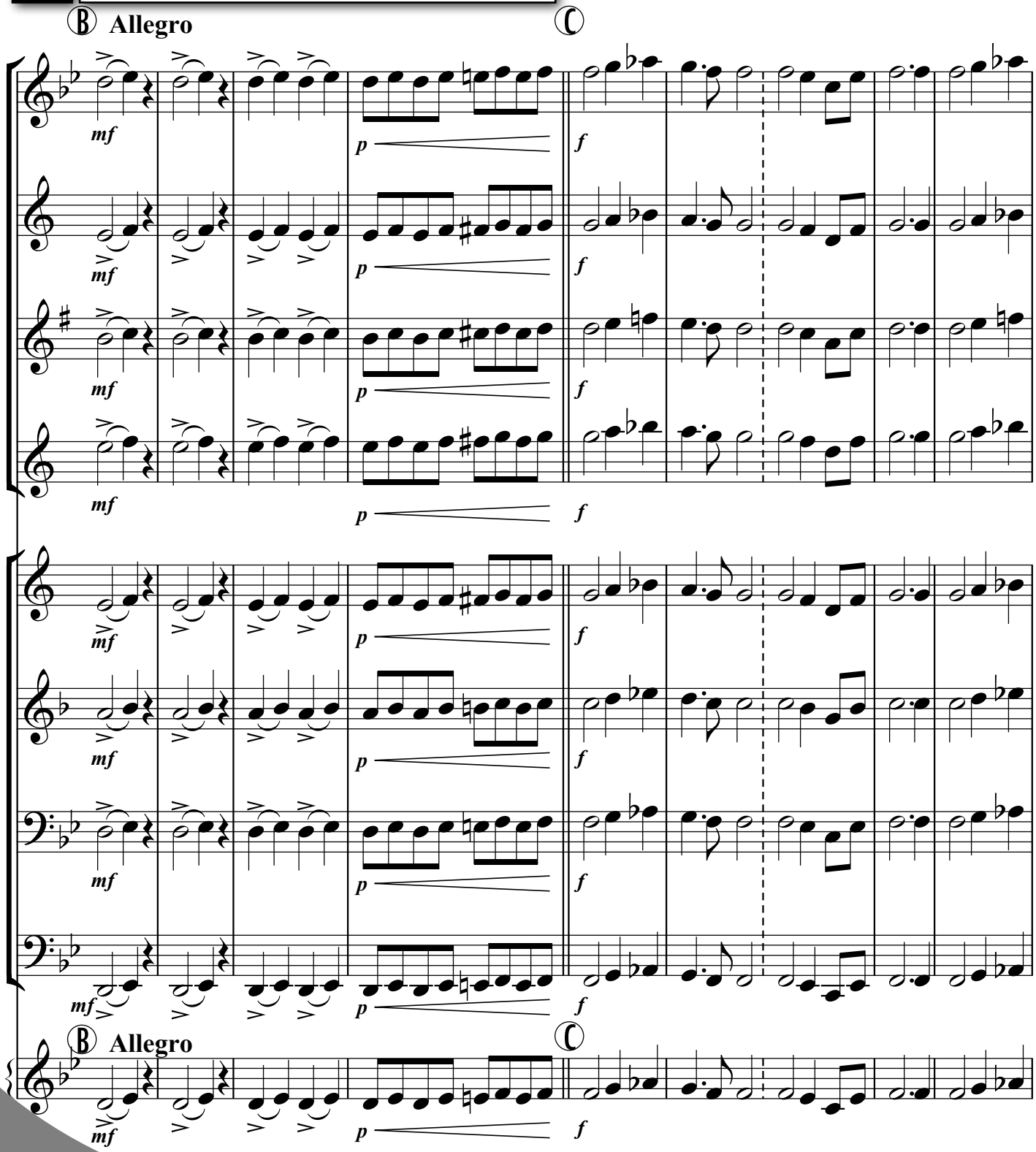


147 FOUR PART NEW WORLD

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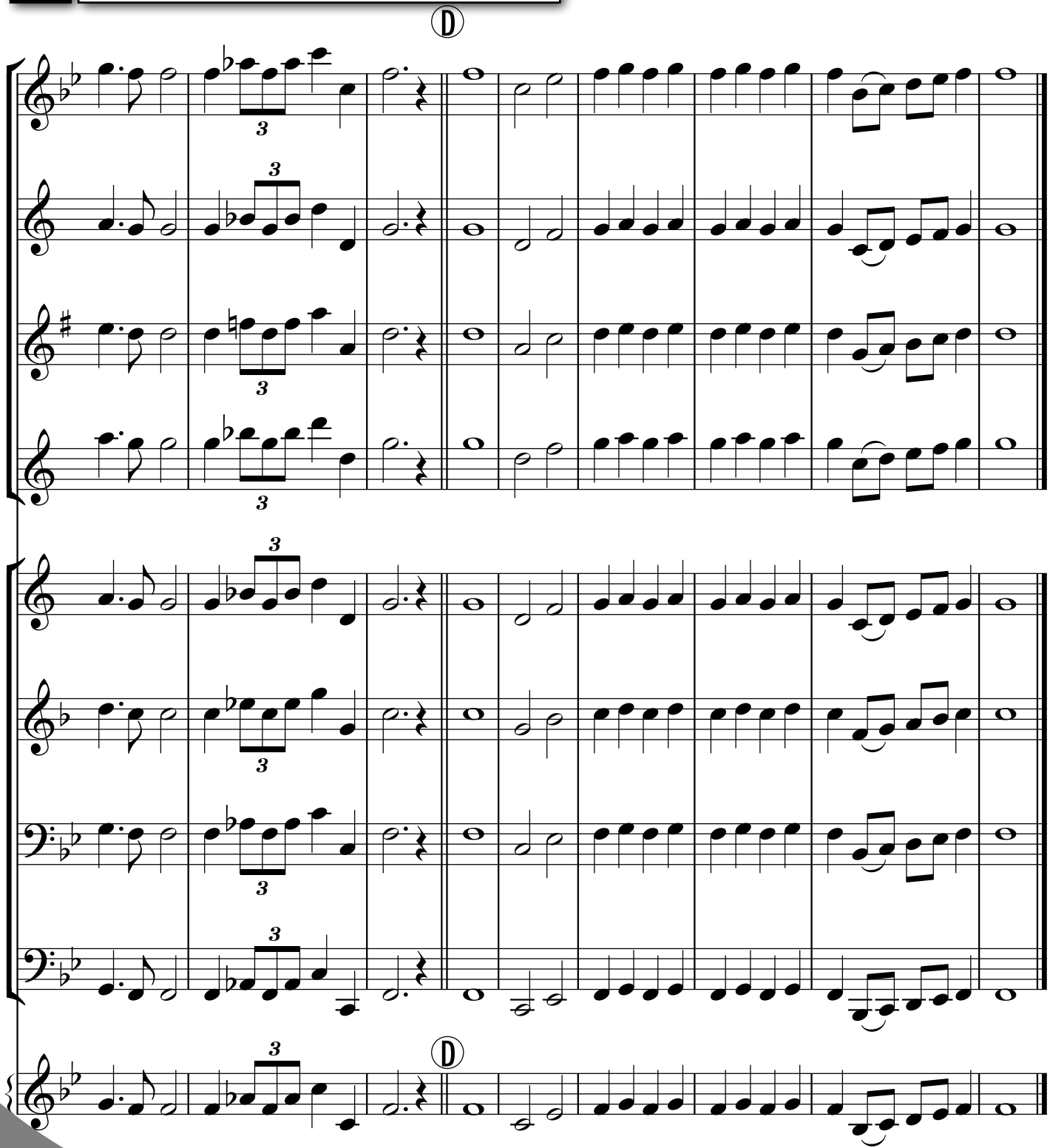


147 FOUR PART NEW WORLD

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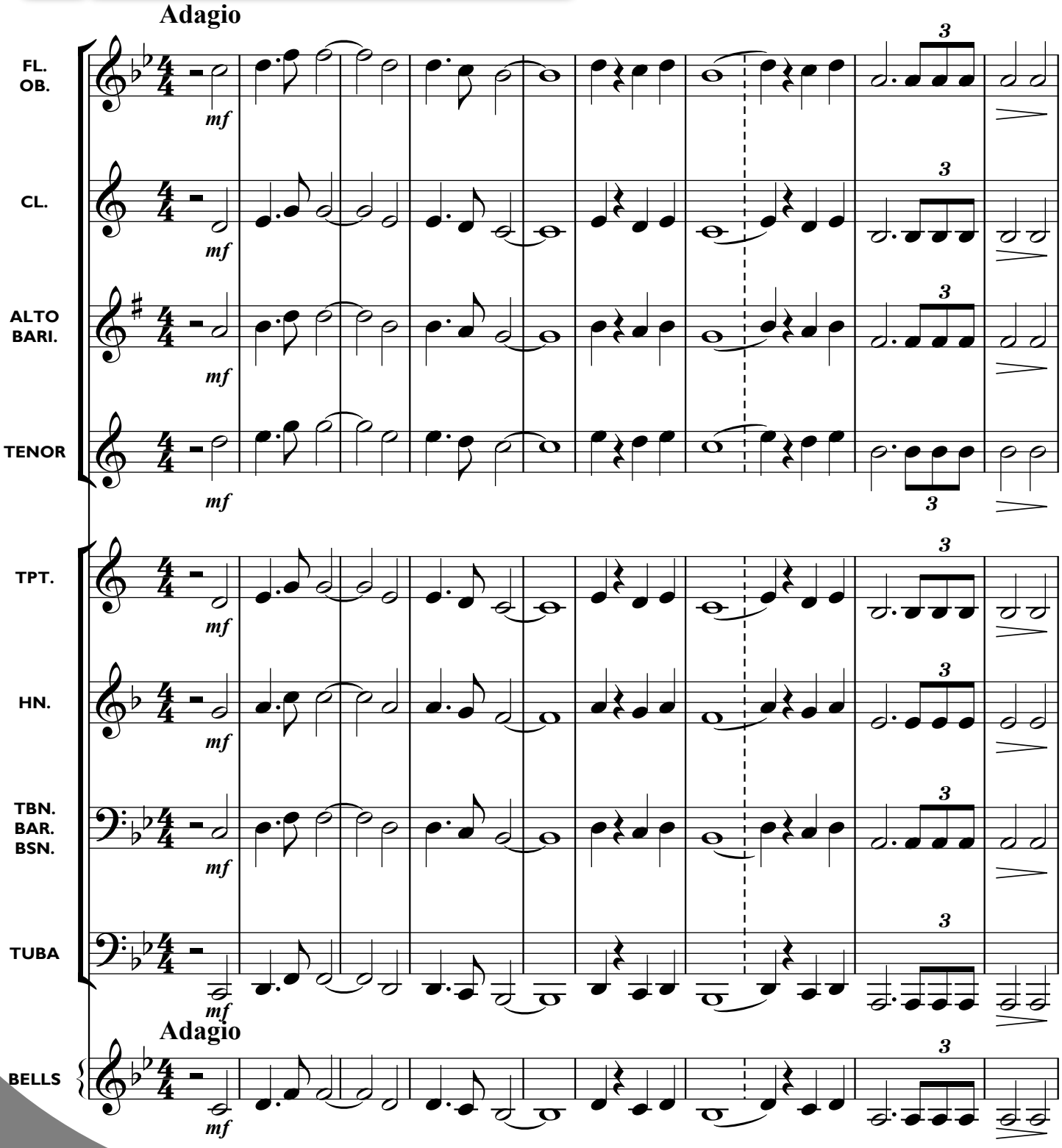


147 FOUR PART NEW WORLD

LINE B (CONTINUED)



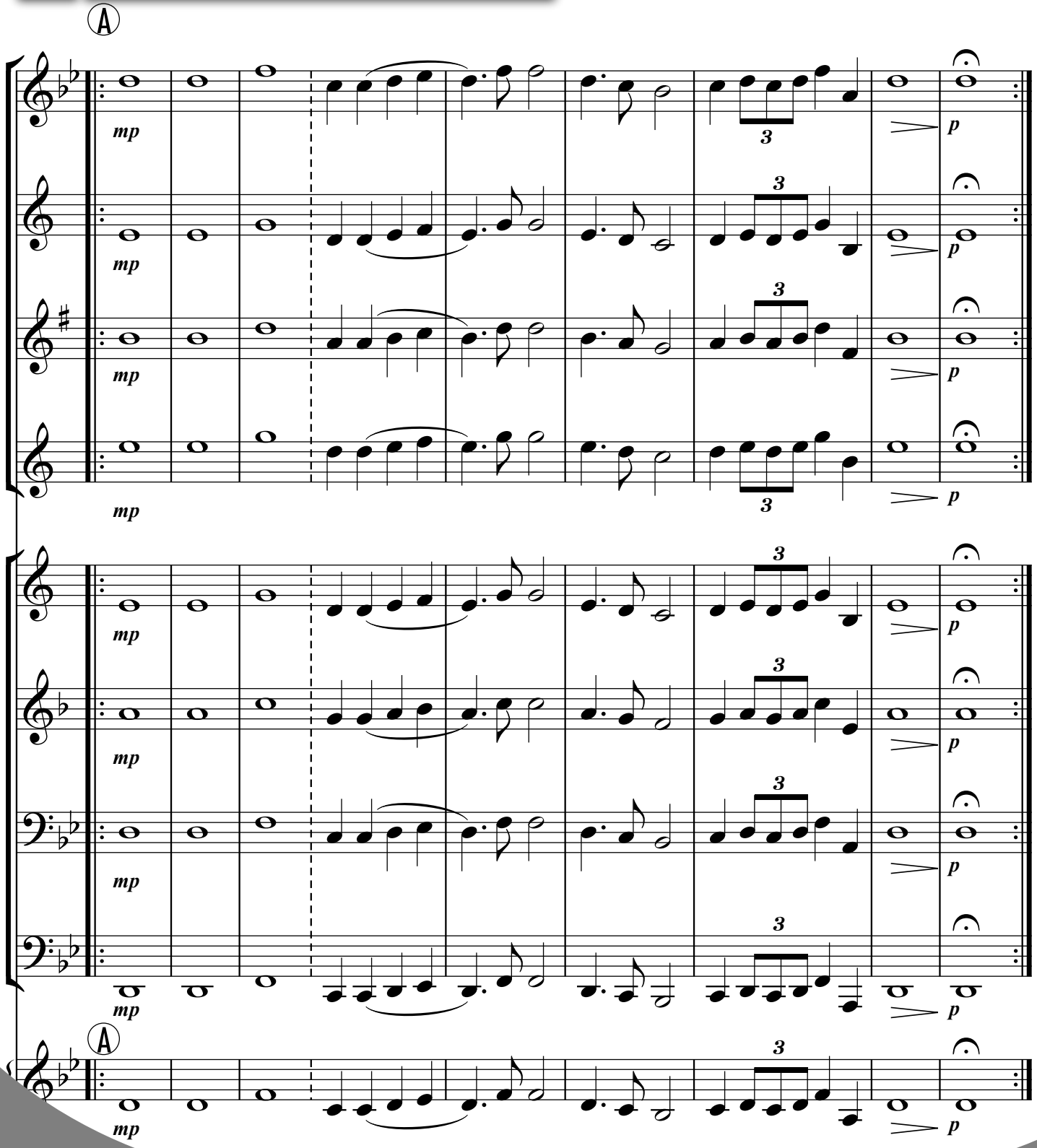
147 FOUR PART NEW WORLD

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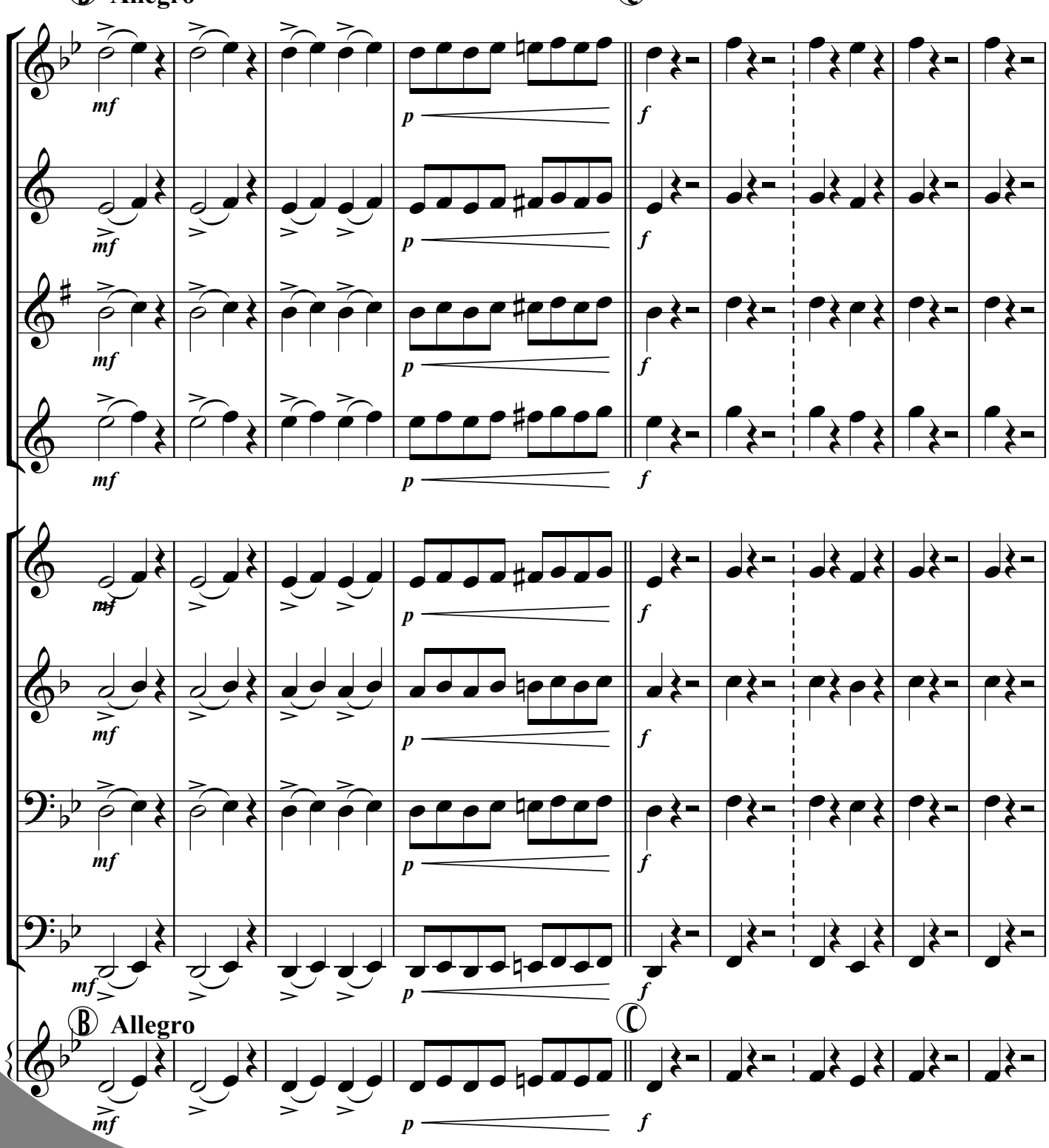


147 FOUR PART NEW WORLD

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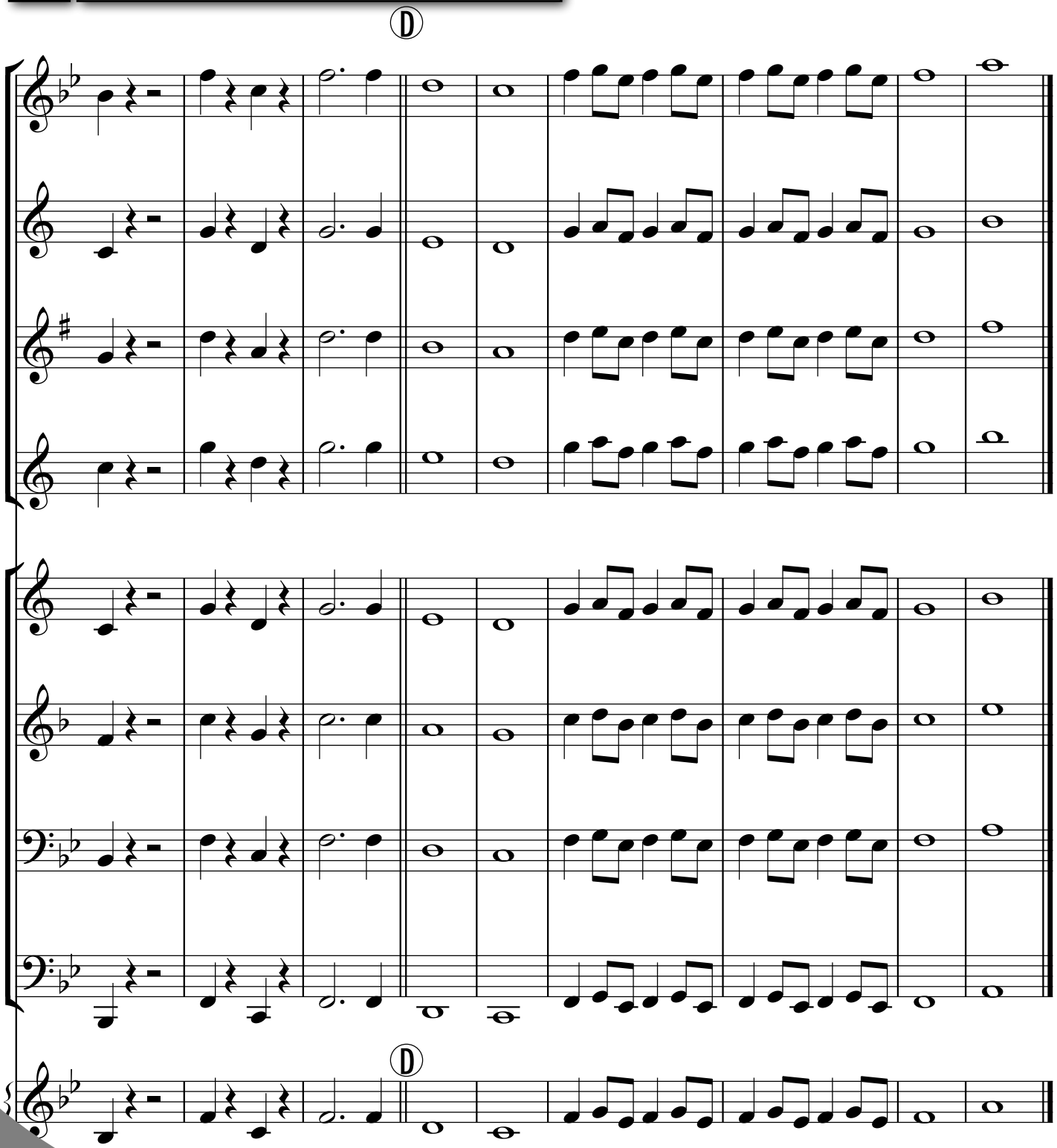


147 FOUR PART NEW WORLD

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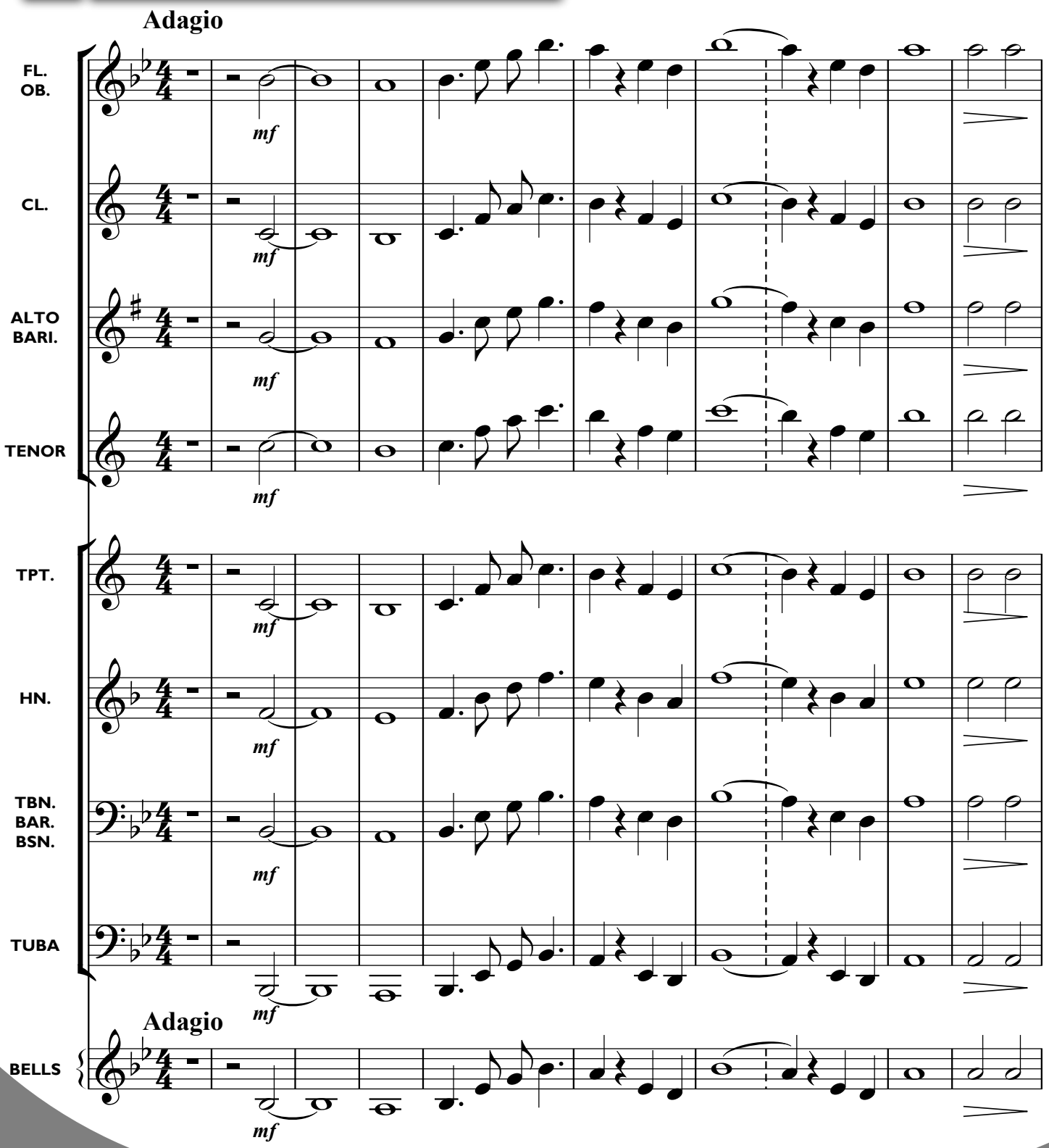


147 FOUR PART NEW WORLD

LINE C (CONTINUED)



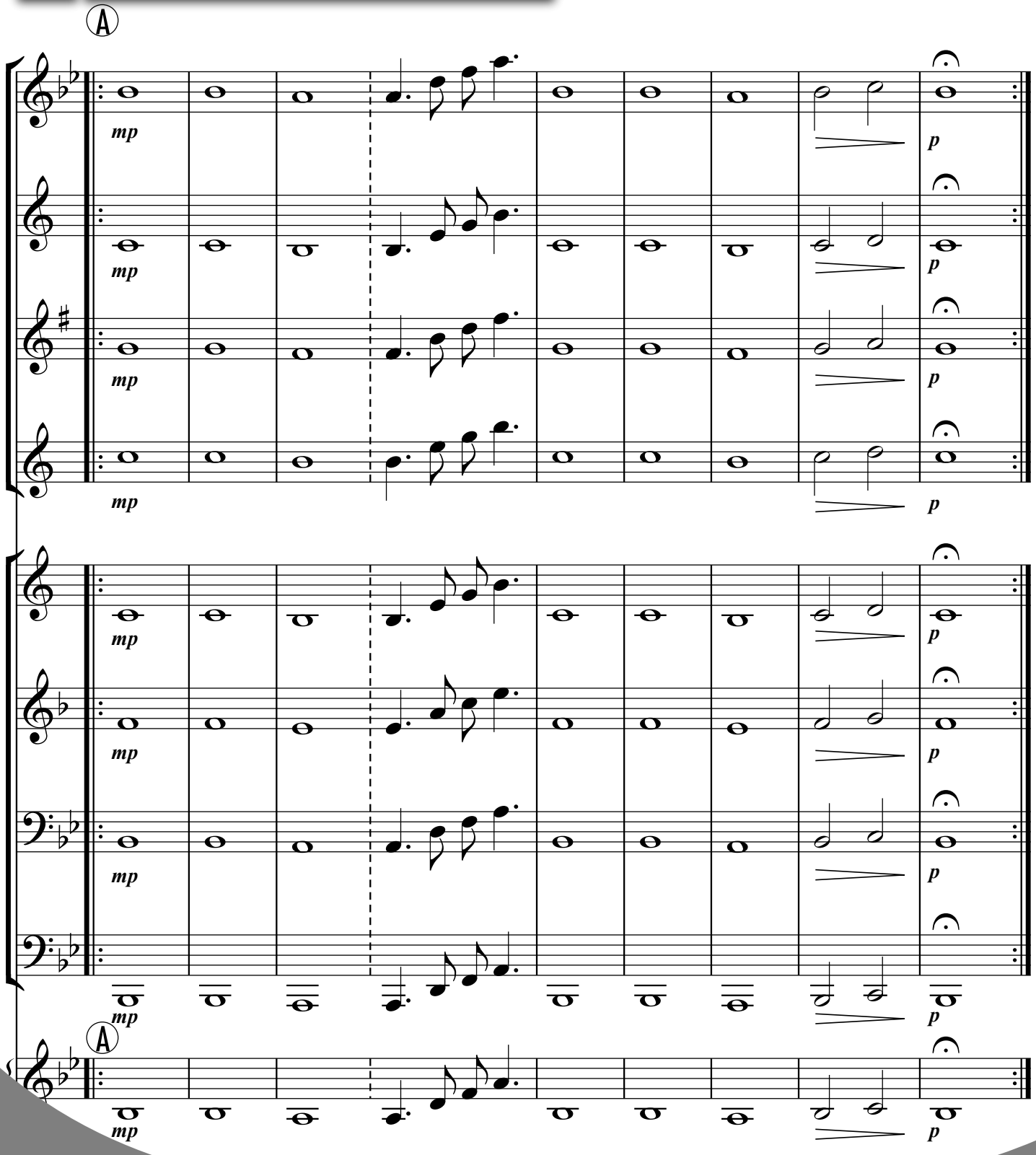
147 FOUR PART NEW WORLD

LINE D
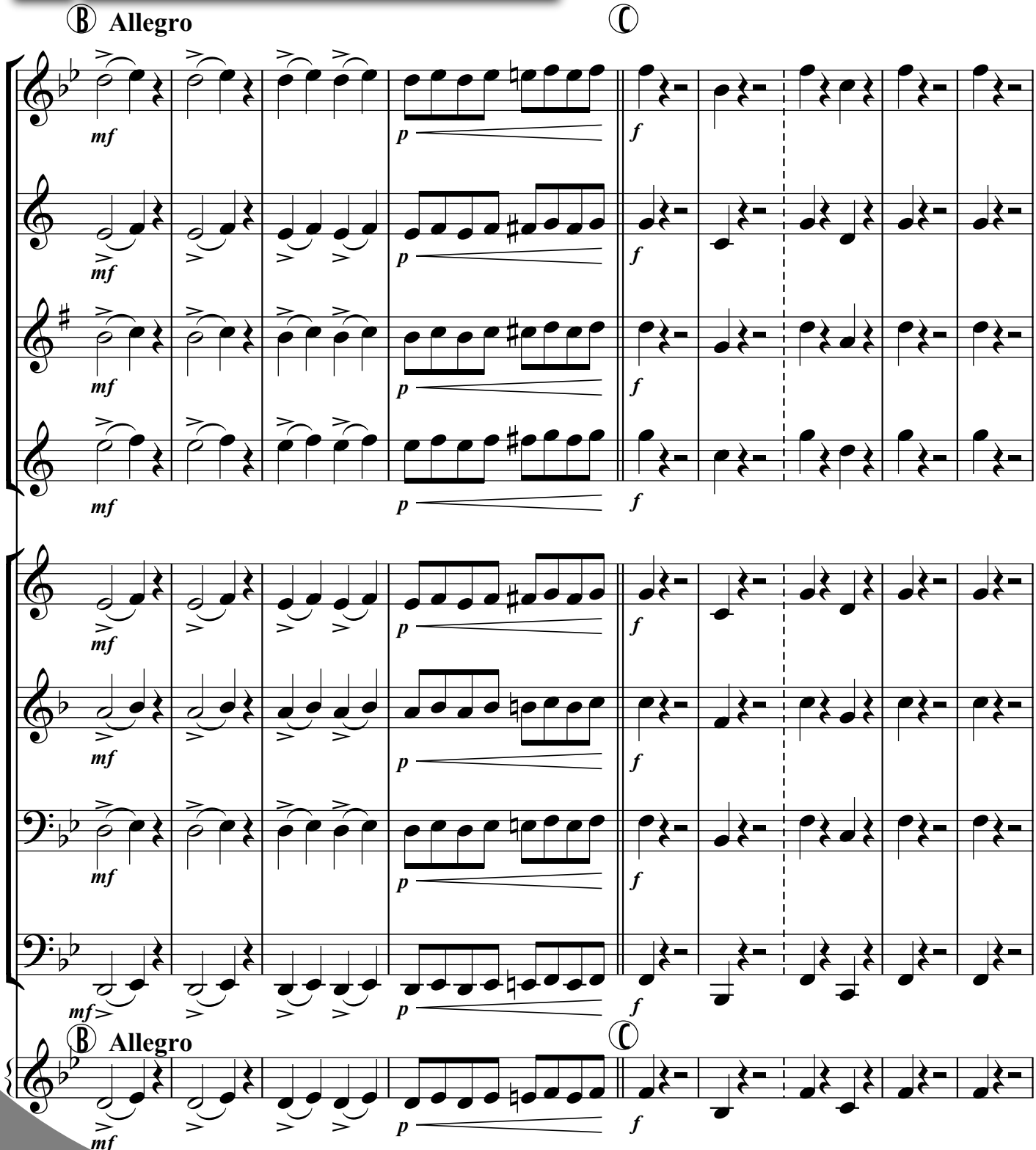


147 FOUR PART NEW WORLD

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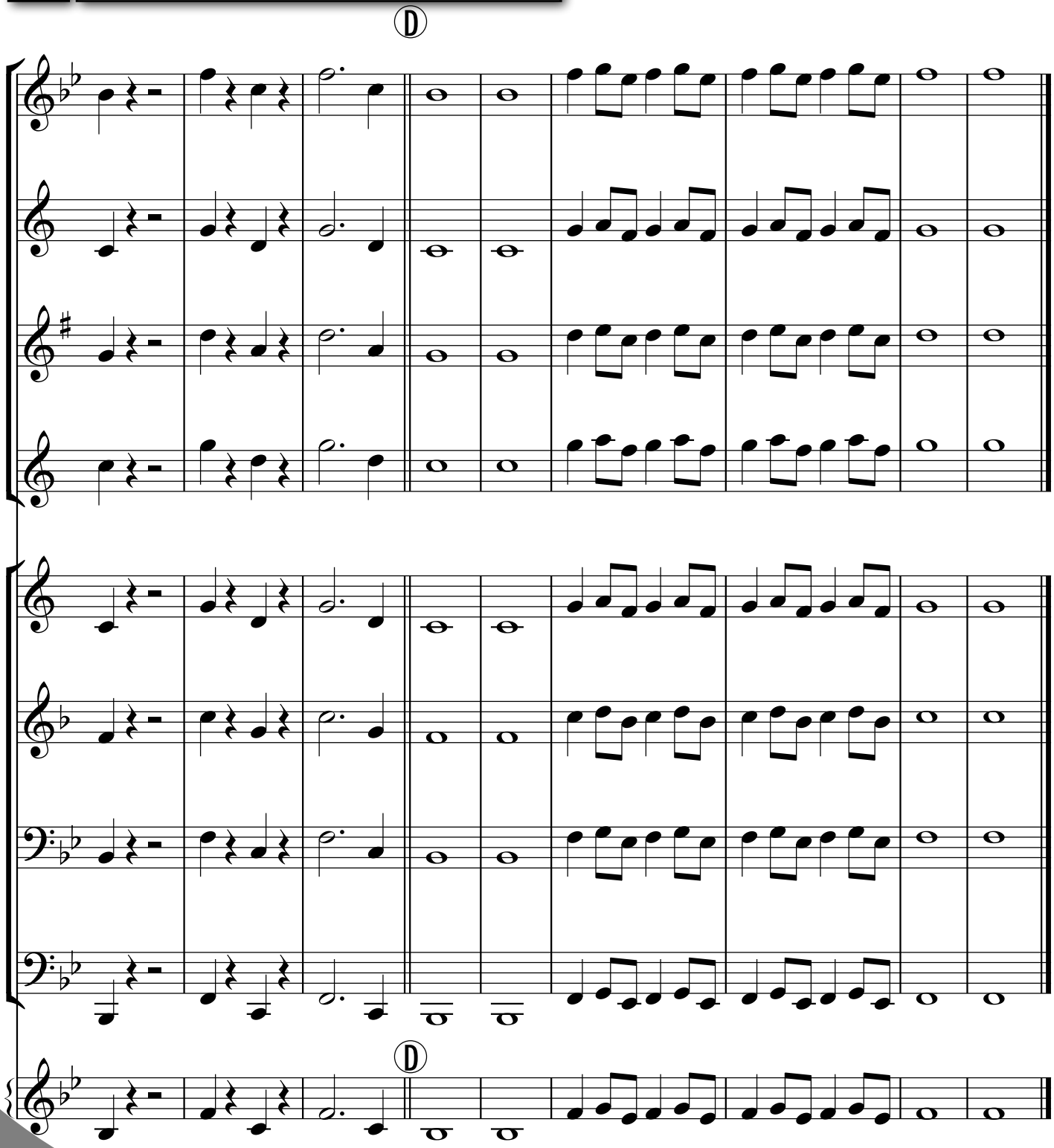


147 FOUR PART NEW WORLD

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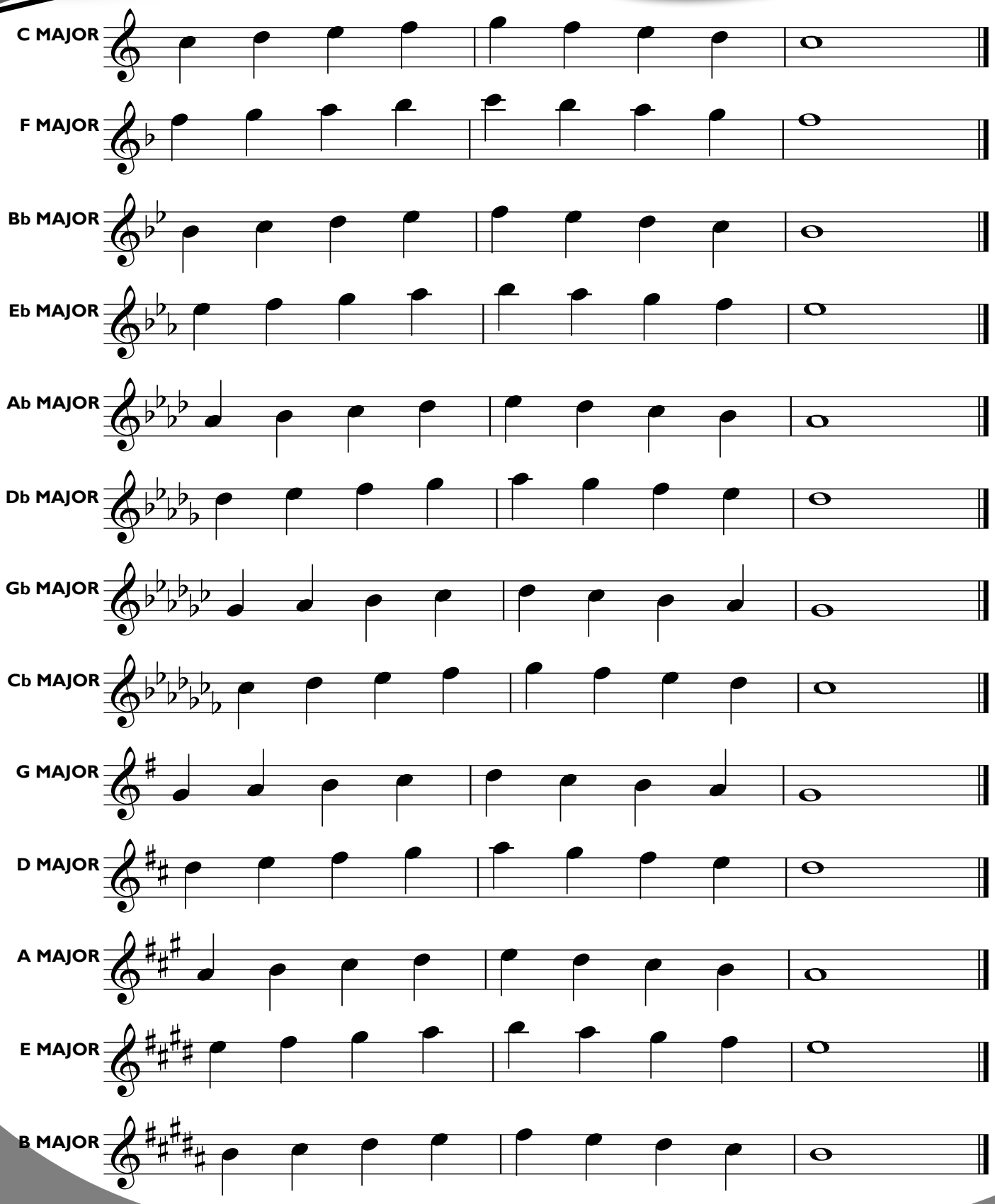


147 FOUR PART NEW WORLD

LINE D (CONTINUED)
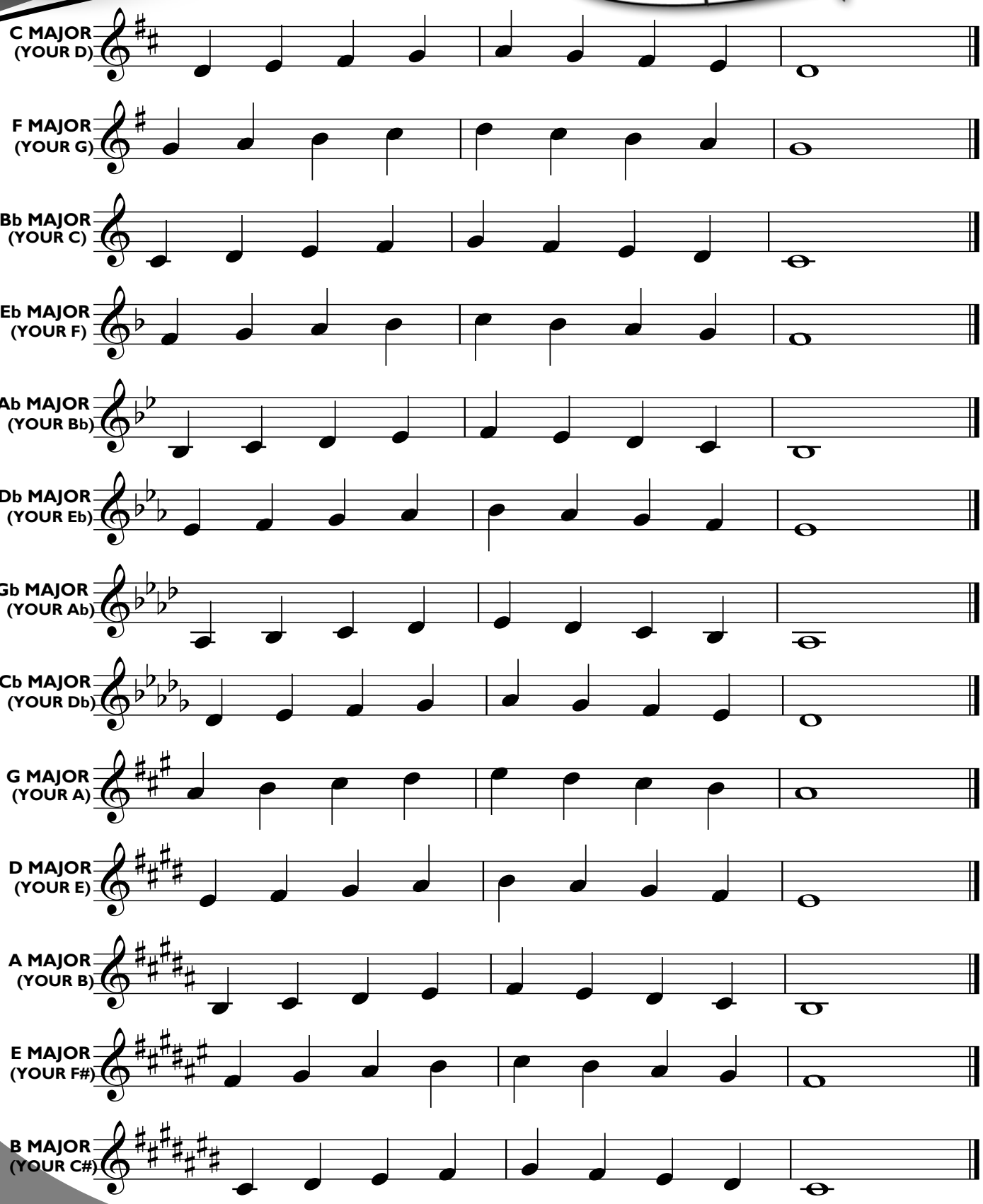


FLUTE/ OBOE

BEGINNING BAND PENTA SCALES
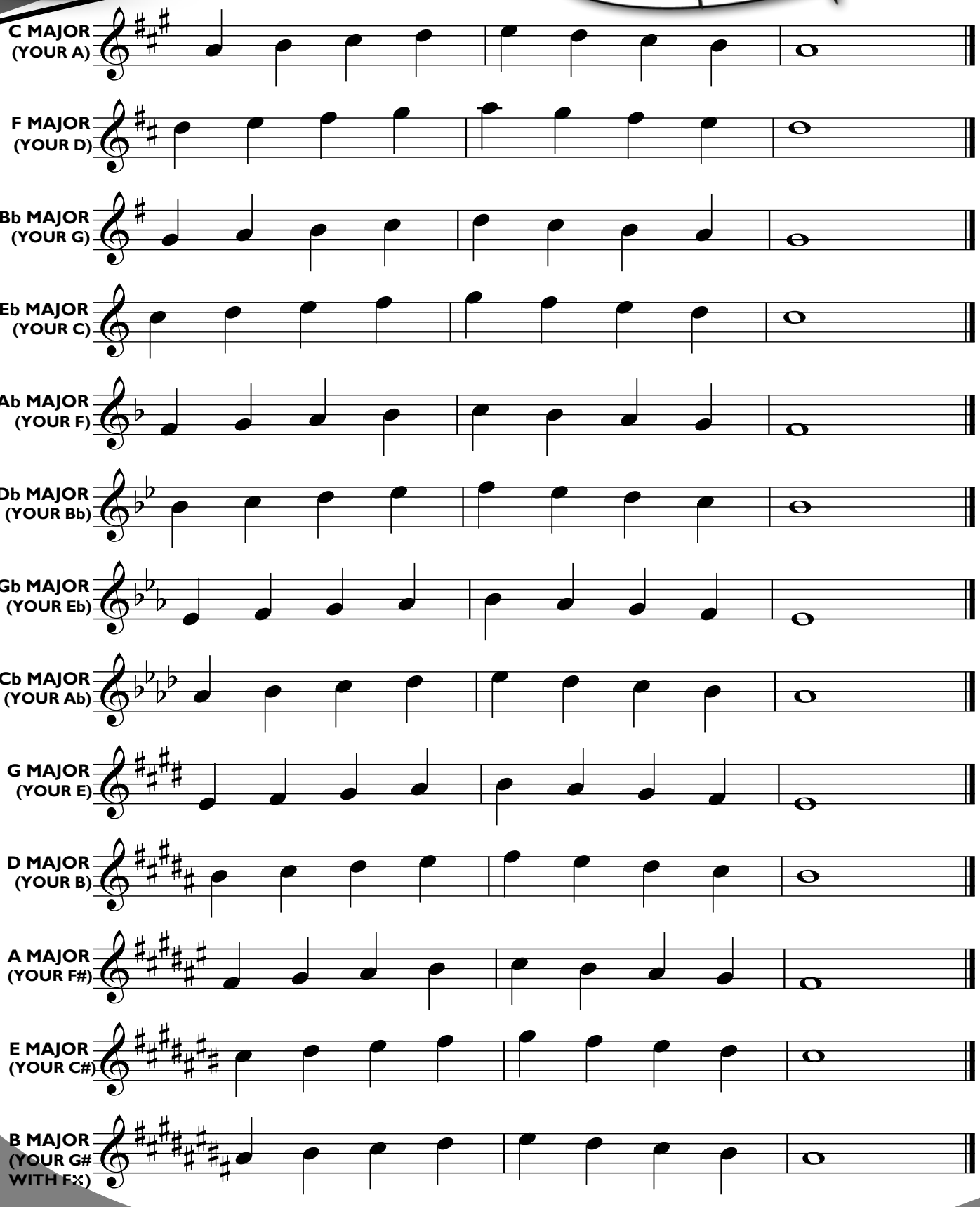


CLARINET/ TRUMPET

BEGINNING BAND PENTA SCALES
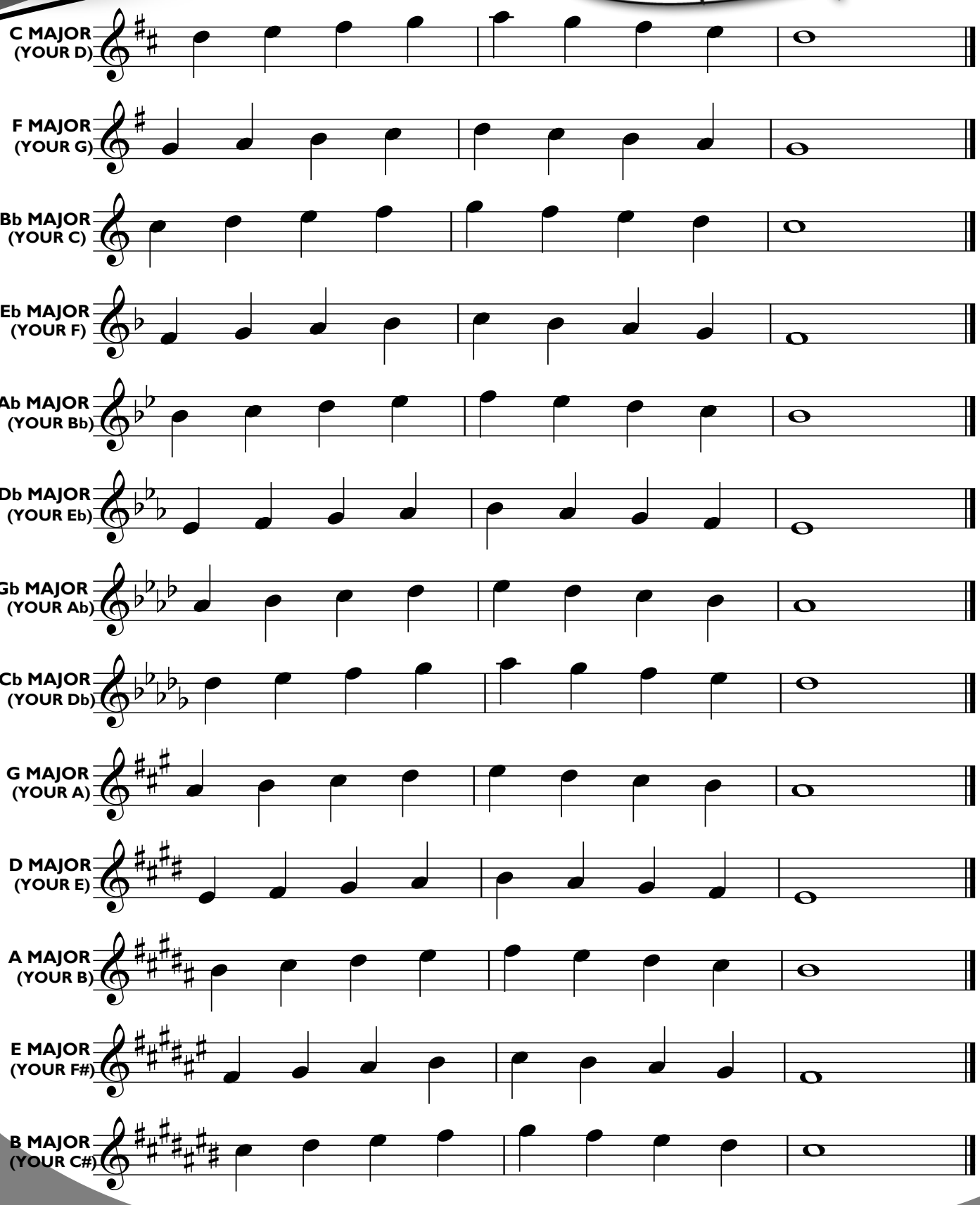


ALTO SAX/ BARI SAX

BEGINNING BAND PENTA SCALES



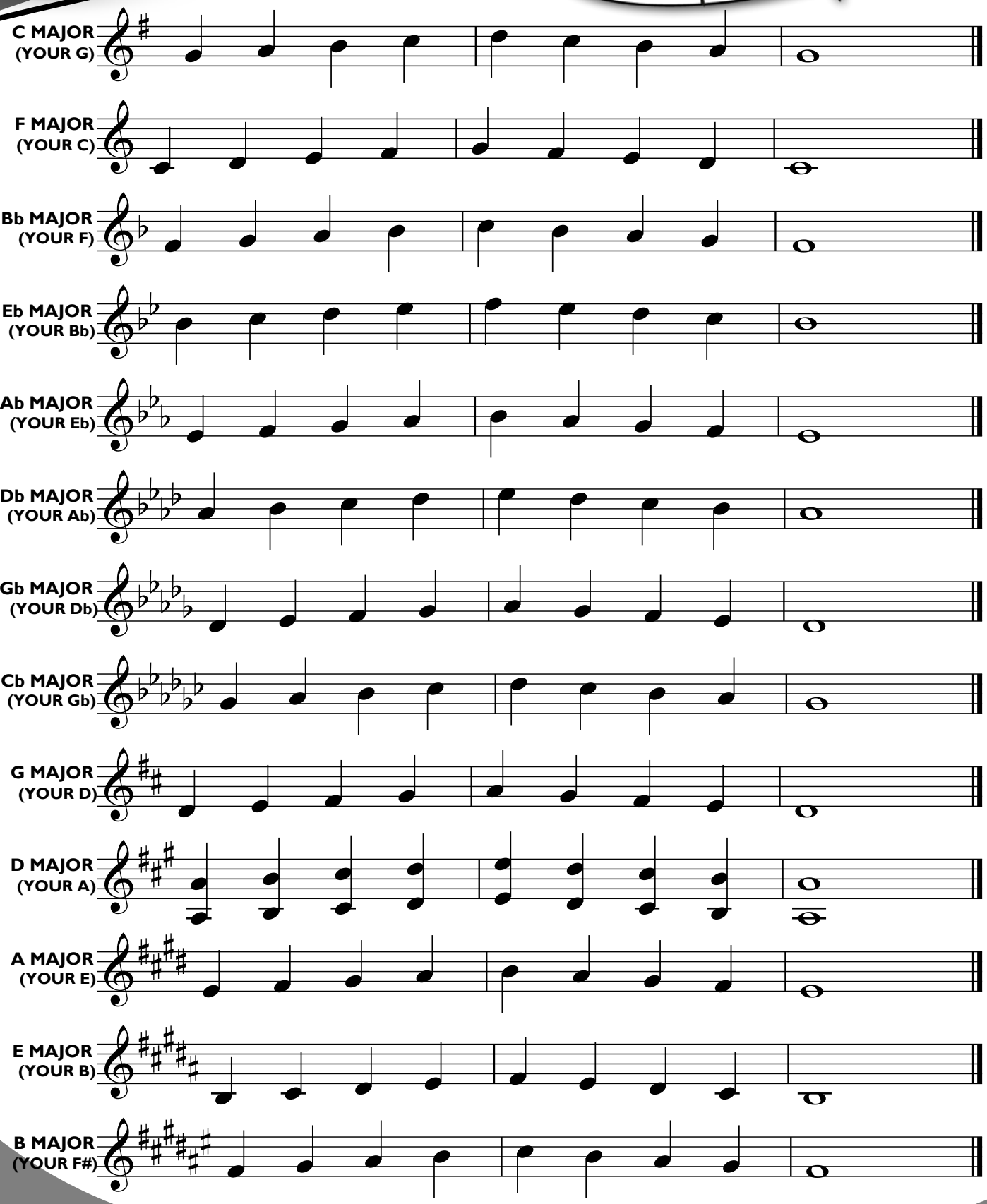
TENOR SAX

BEGINNING BAND PENTA SCALES



HORN
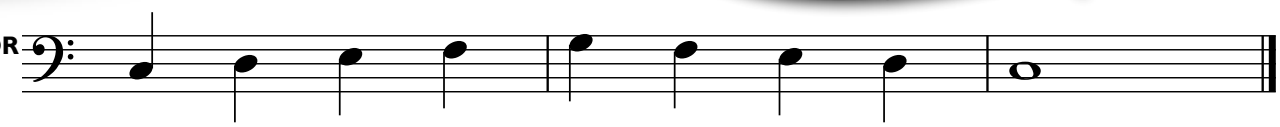
BEGINNING BAND PENTA SCALES
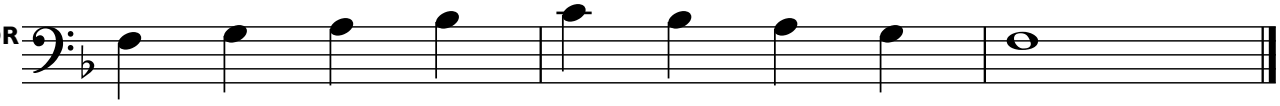


LOW BRASS/ BASSOON

BEGINNING BAND PENTA SCALES
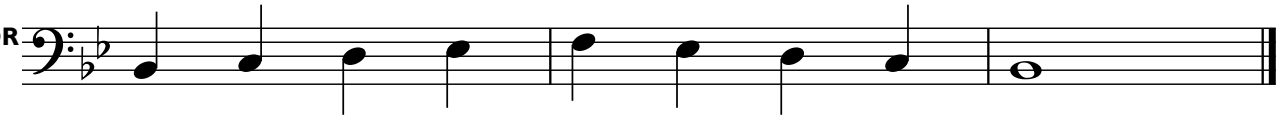
C MAJOR
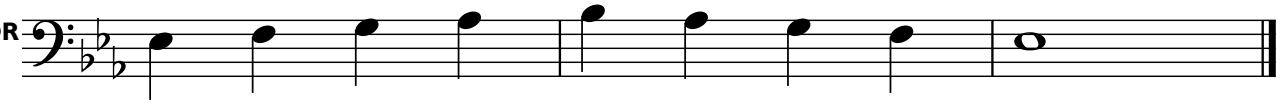


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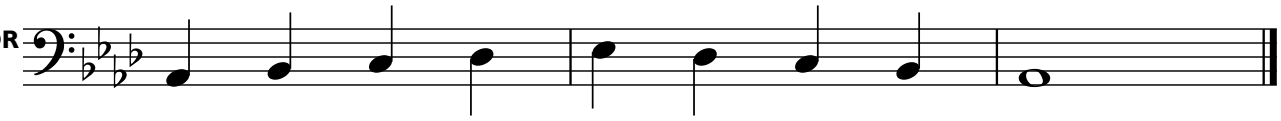


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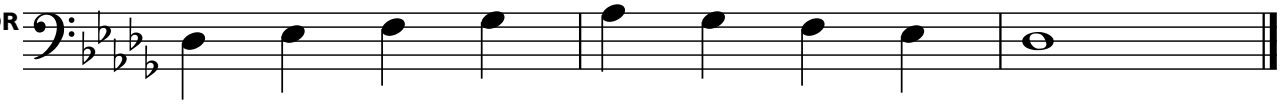


Eb MAJOR
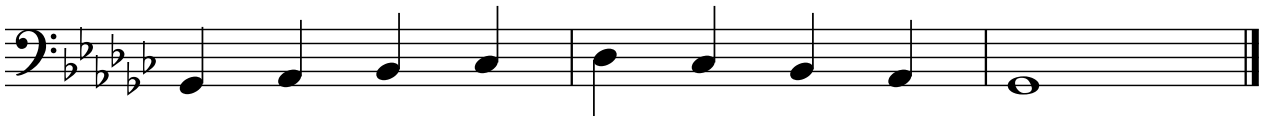


Ab MAJOR
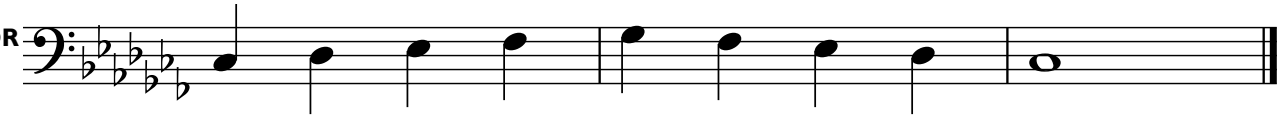


Db MAJOR
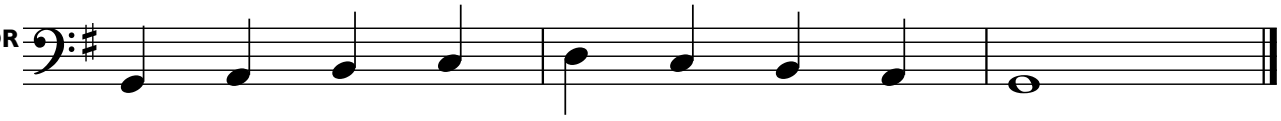


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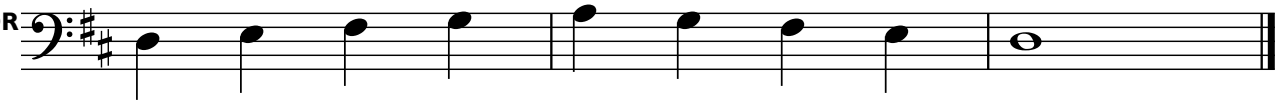


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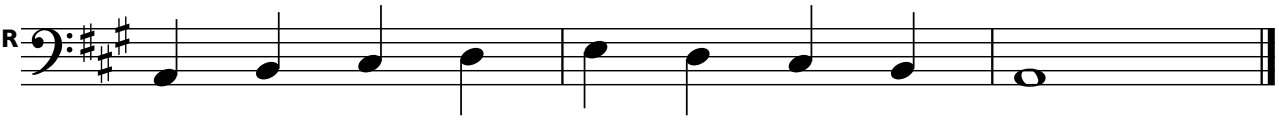


G MAJOR
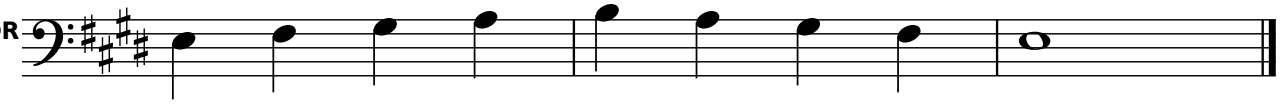


D MAJOR
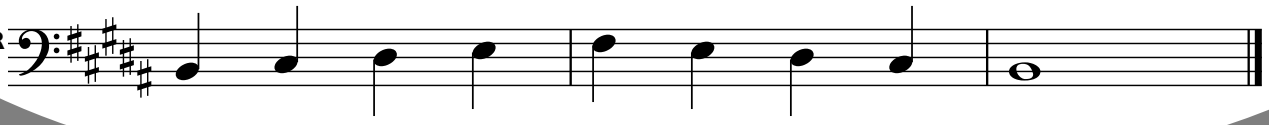


A MAJOR



E MAJOR

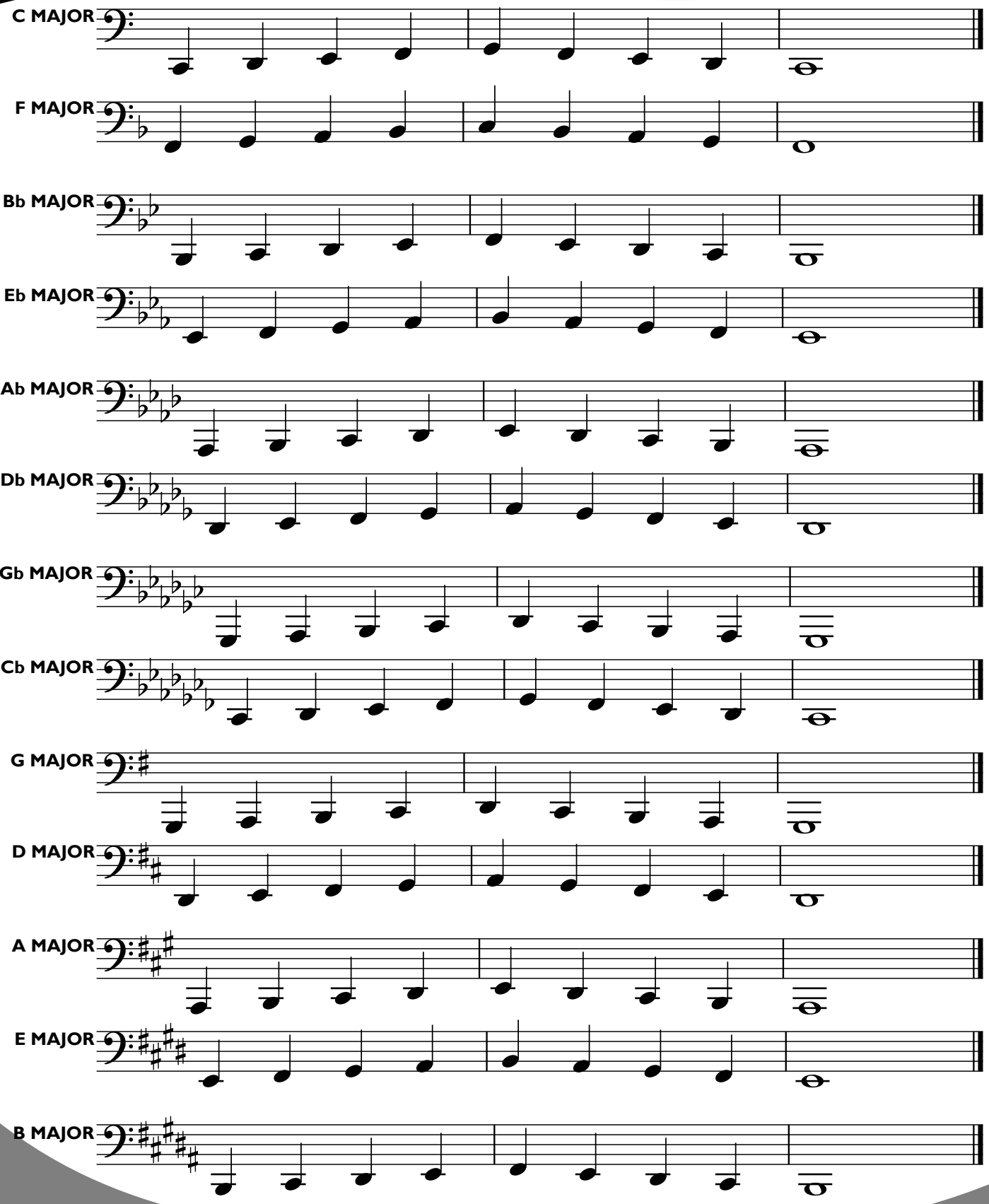


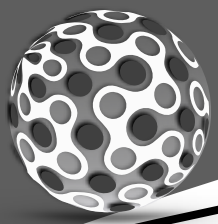
B MAJOR



TUBA

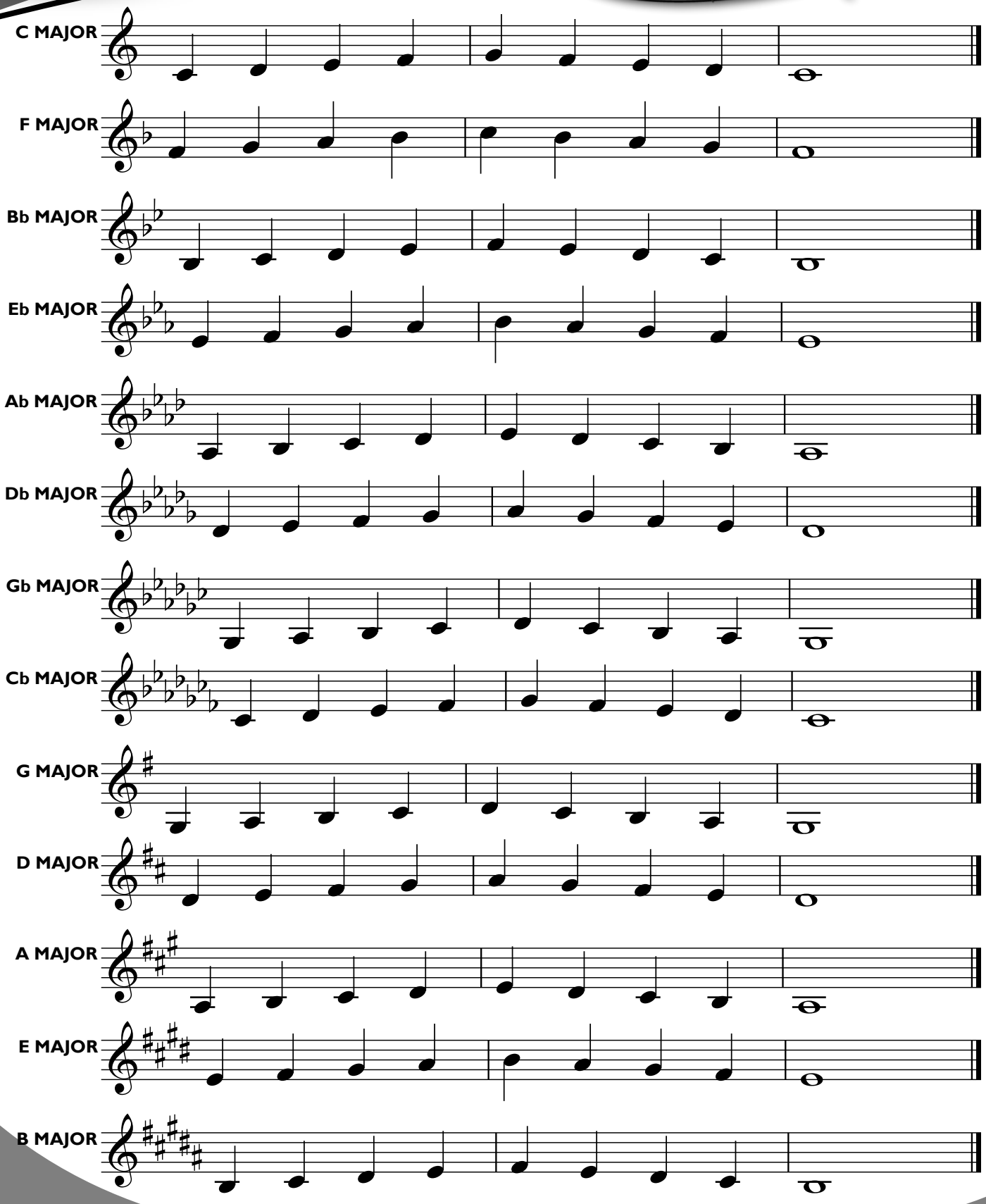
BEGINNING BAND PENTA SCALES





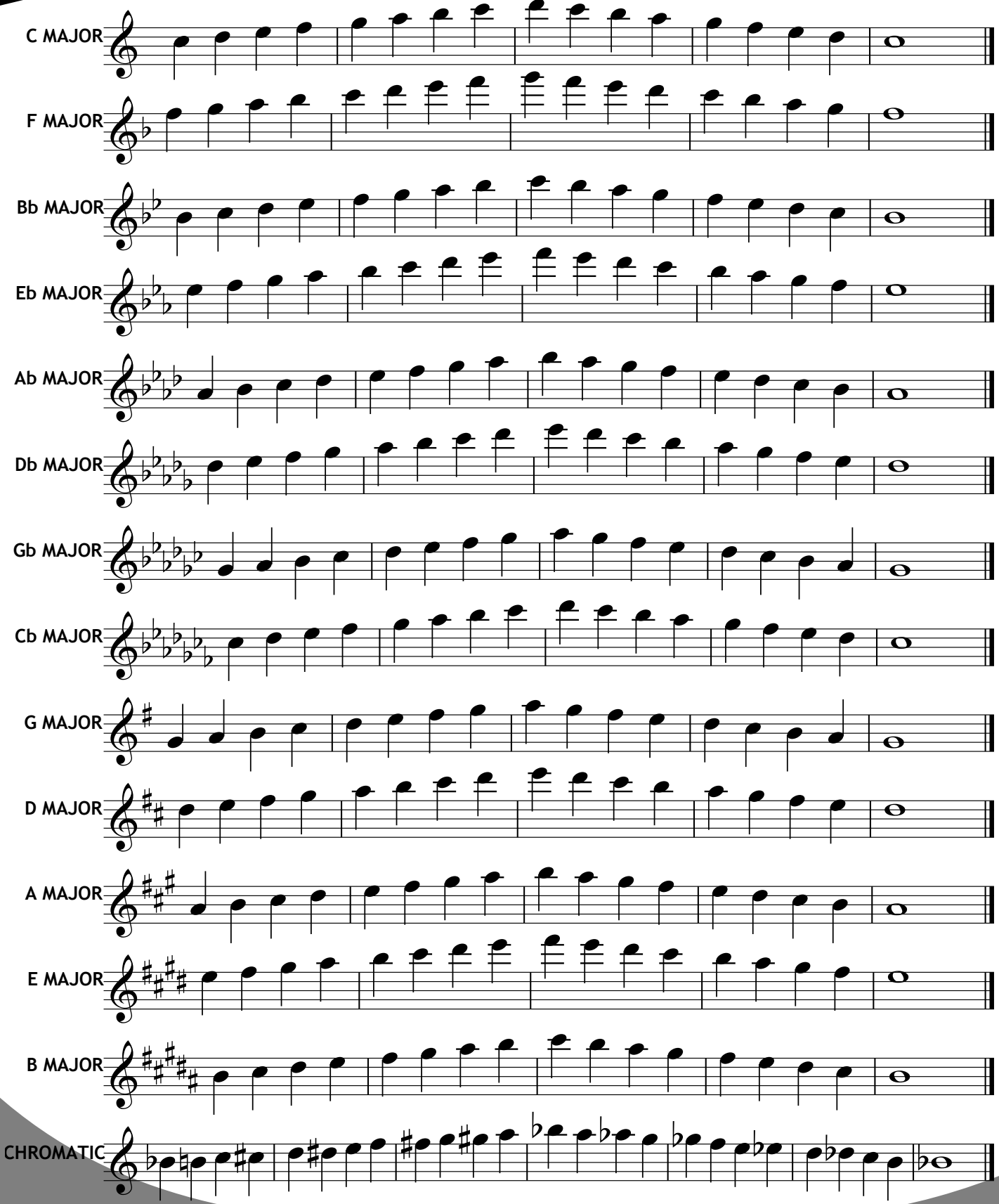
MALLETS

BEGINNING BAND PENTA SCALES



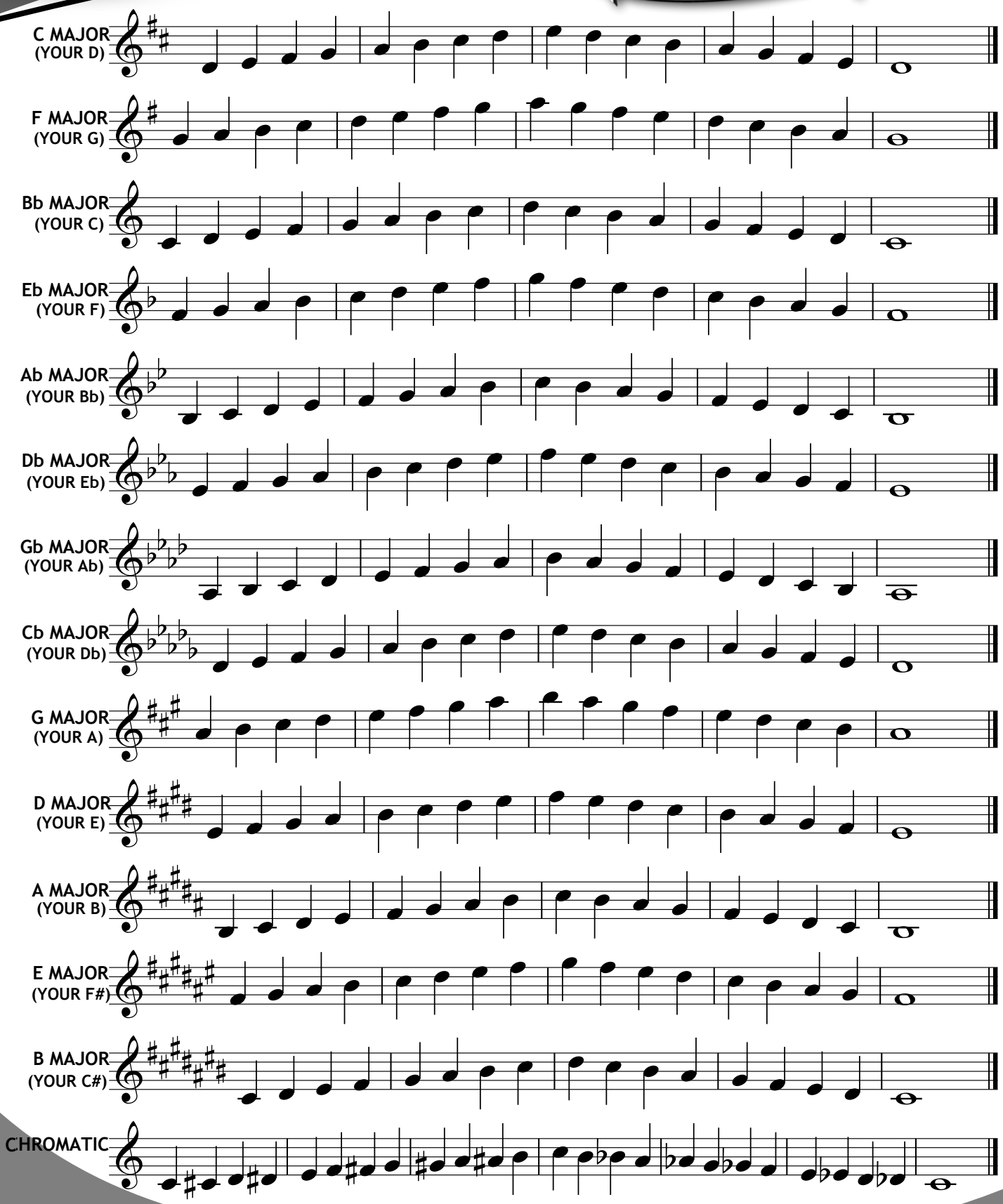
FLUTE/ OBOE

BEGINNING BAND MAJOR SCALES



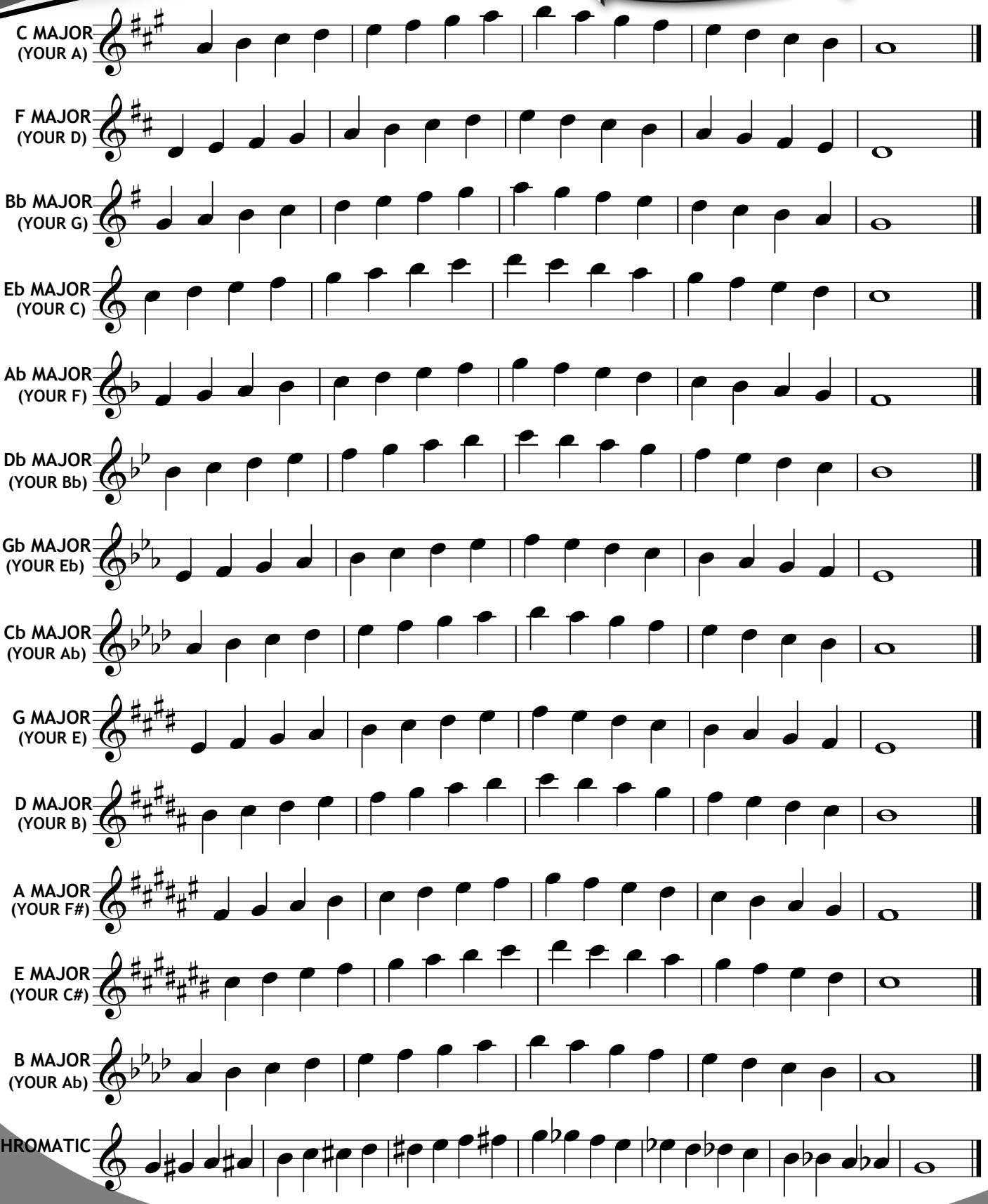
CLARINET/ TRUMPET

BEGINNING BAND MAJOR SCALES



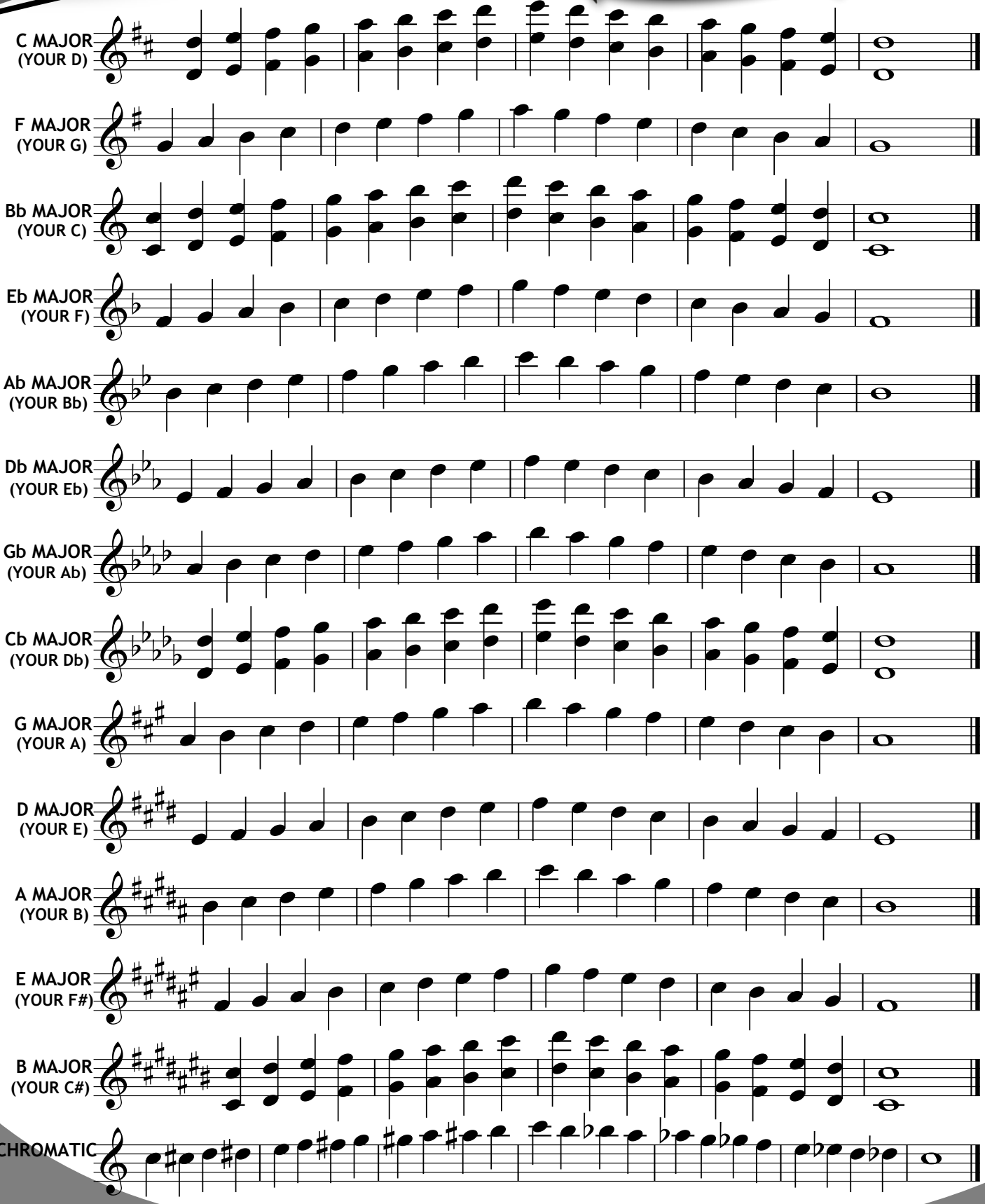
ALTO SAX/ BARI SAX

BEGINNING BAND MAJOR SCALES



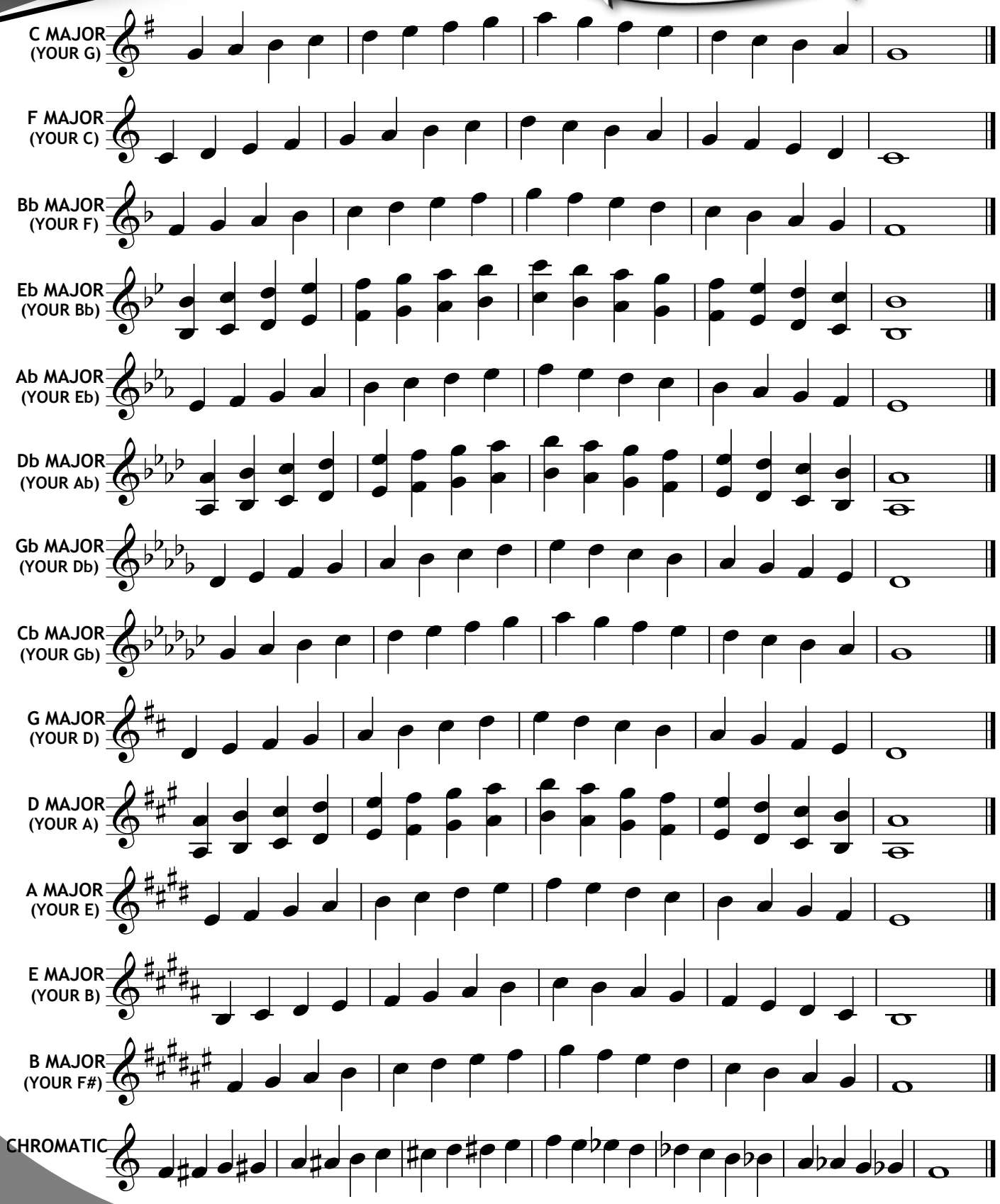
TENOR SAX

BEGINNING BAND MAJOR SCALES



HORN
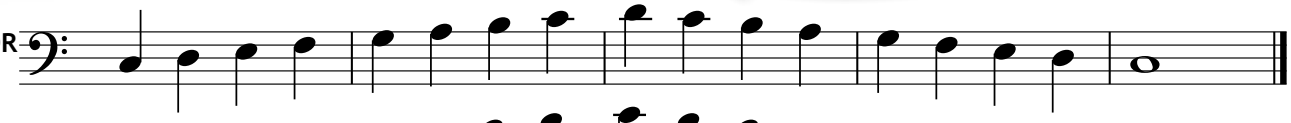
BEGINNING BAND MAJOR SCALES



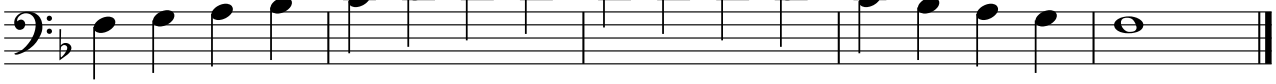
LOW BRASS/ BASSOON

BEGINNING BAND MAJOR SCALES
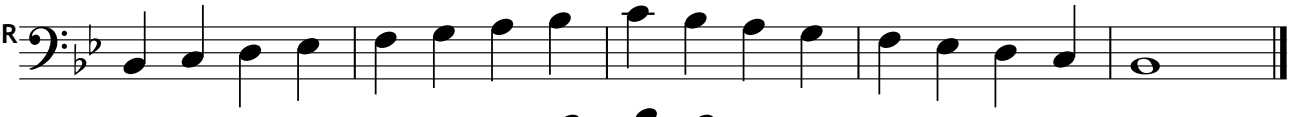
C MAJOR
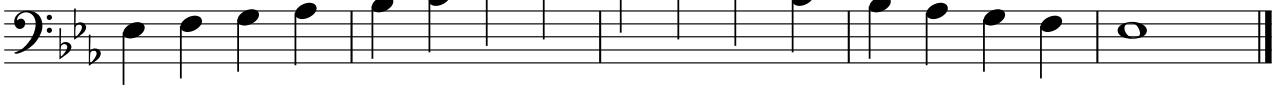


F MAJOR
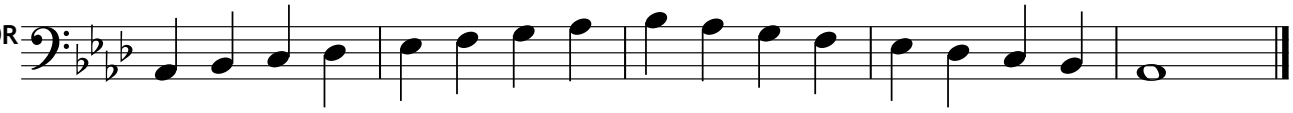


Bb MAJOR
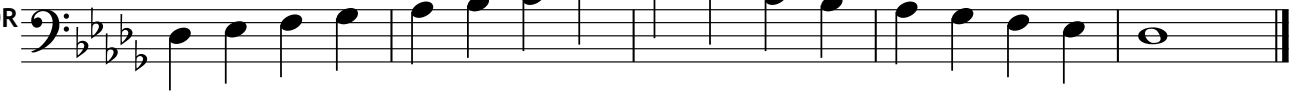


Eb MAJOR
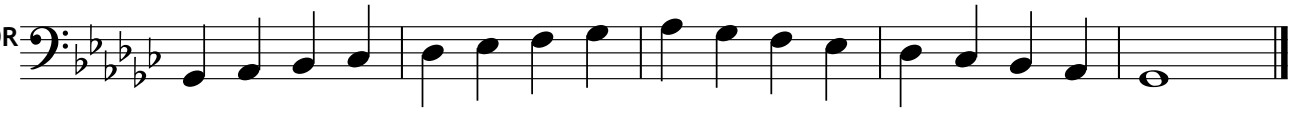


Ab MAJOR
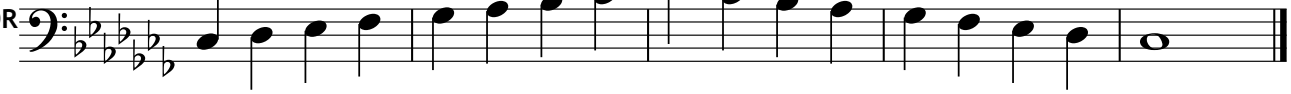


Db MAJOR
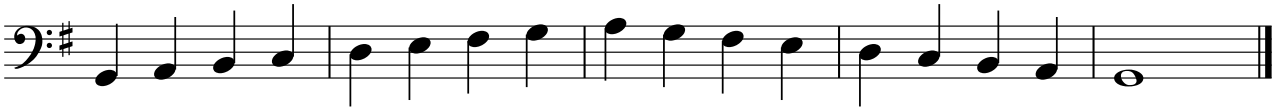


Gb MAJOR
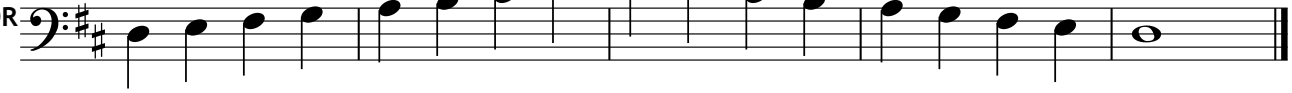


Cb MAJOR
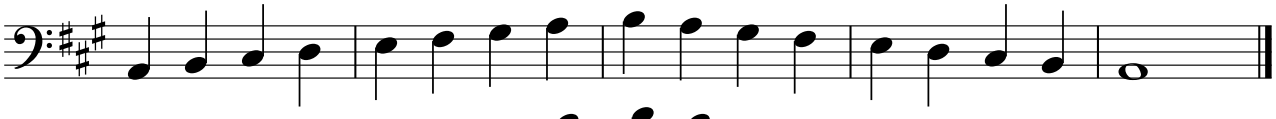


G MAJOR
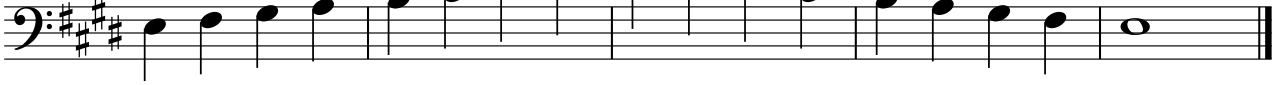


D MAJOR
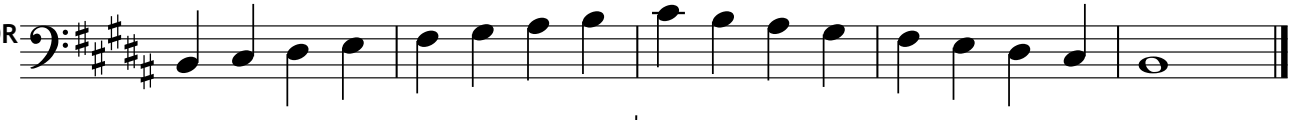


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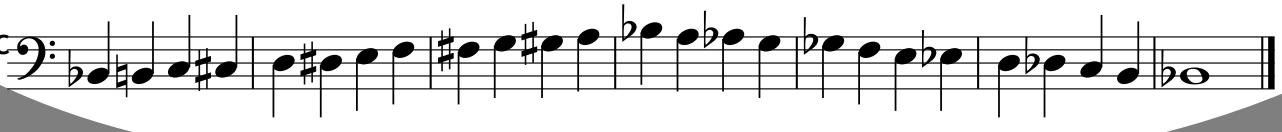


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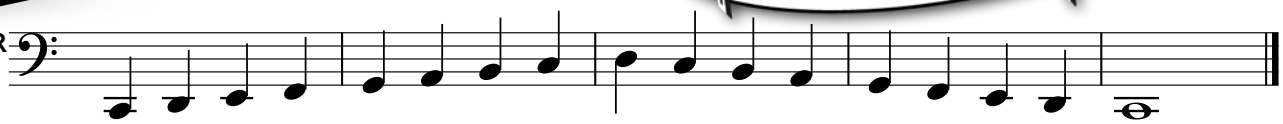


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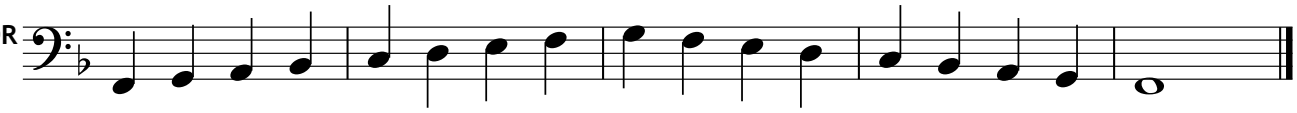


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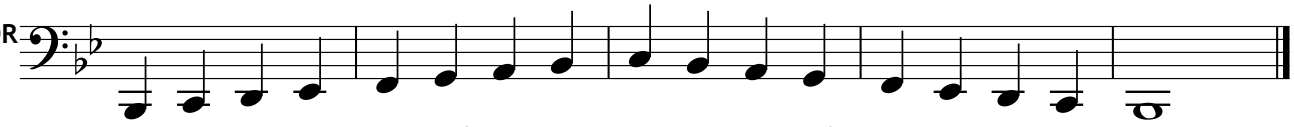
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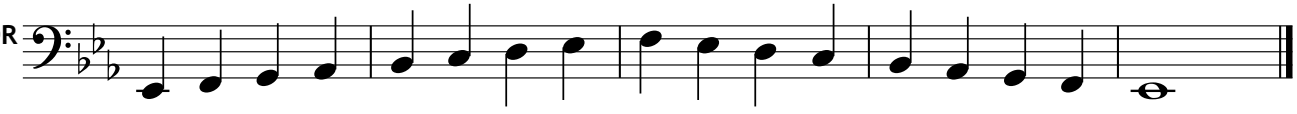


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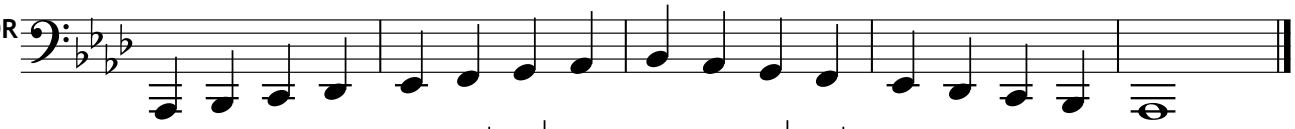


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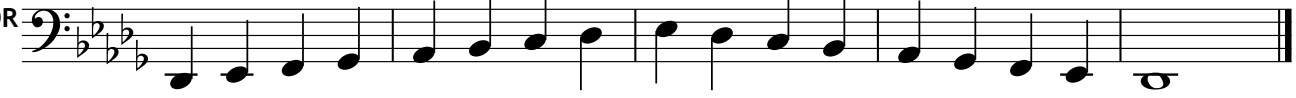


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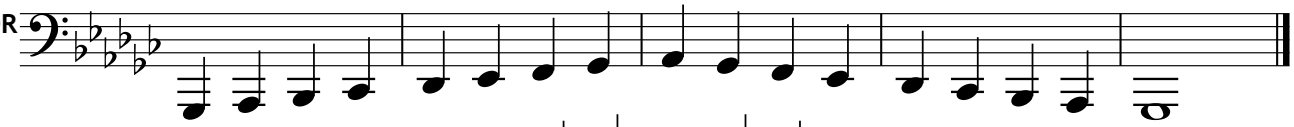


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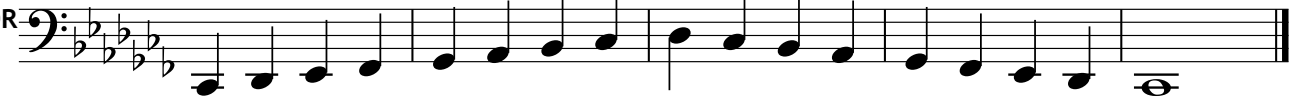


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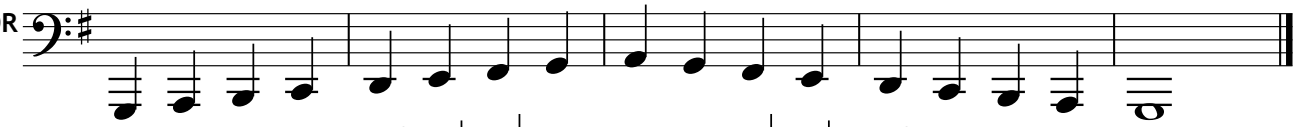


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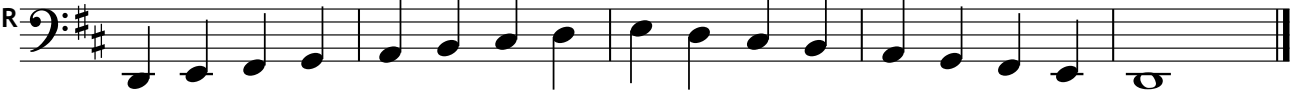


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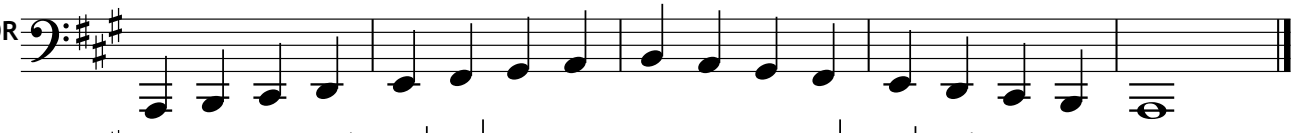


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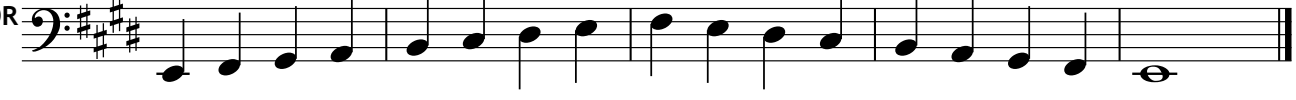


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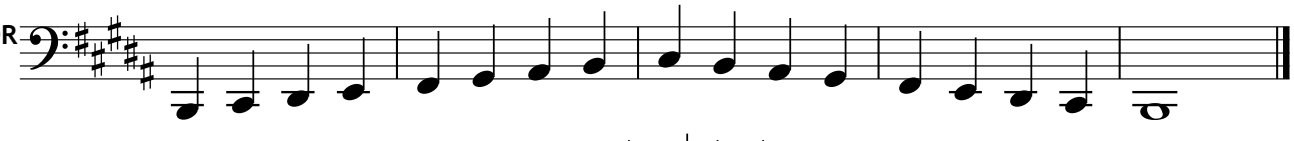


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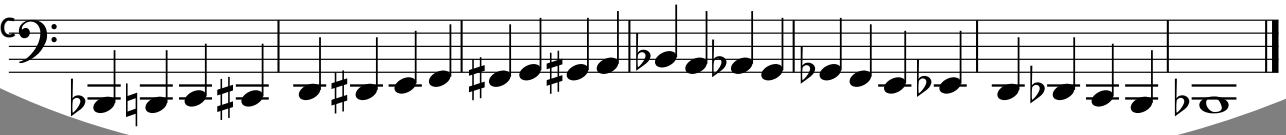


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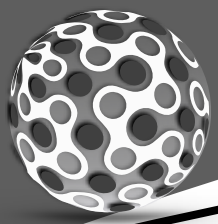


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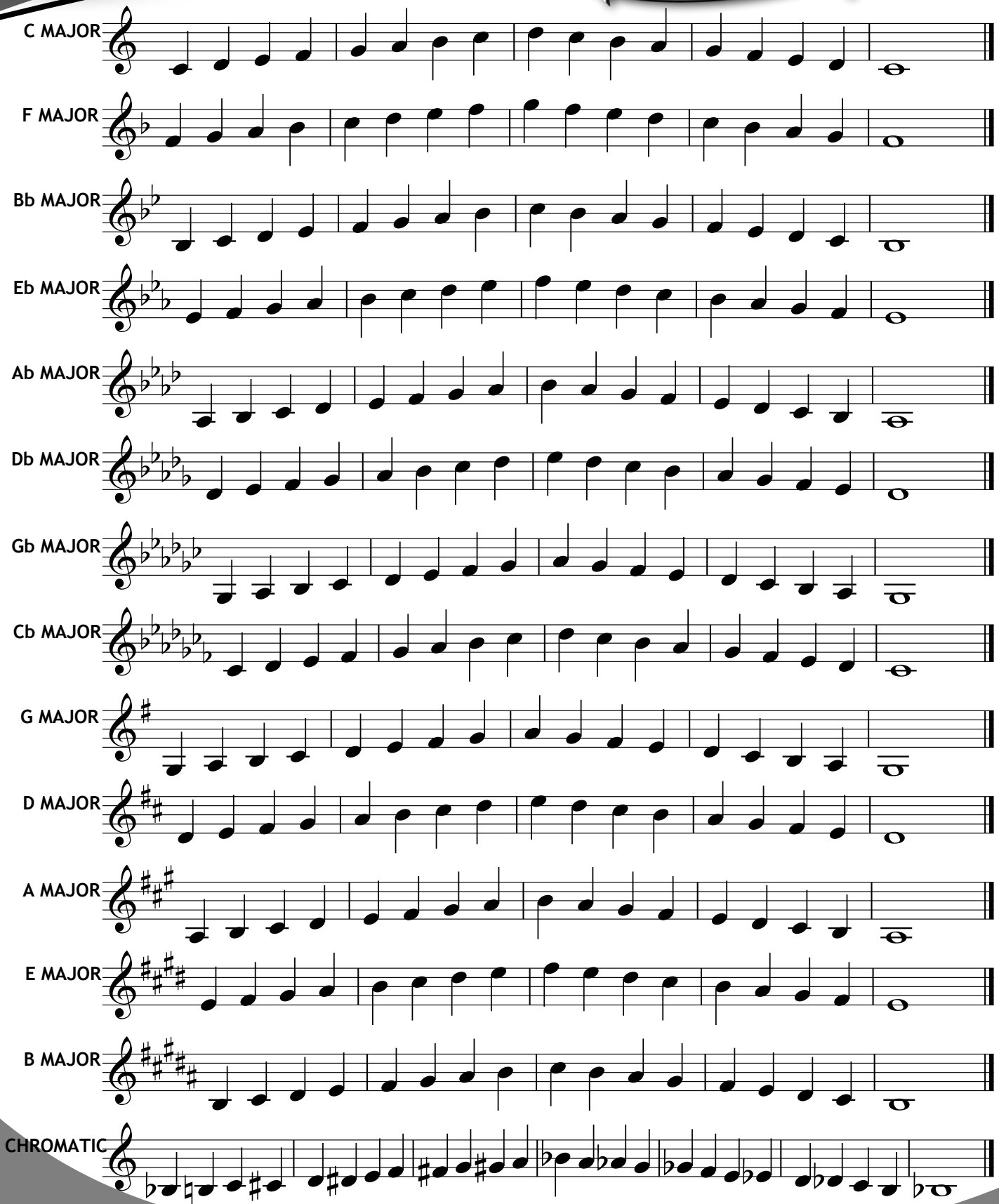
CHROMATIC





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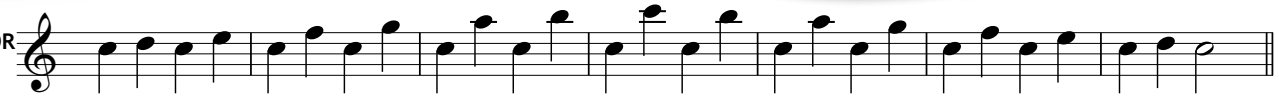
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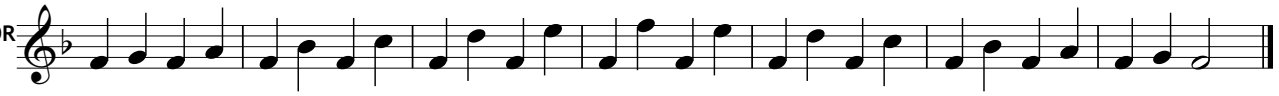


FLUTE/ OBOE

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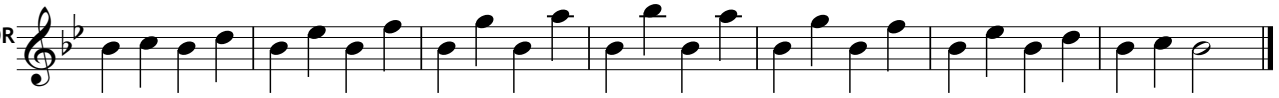
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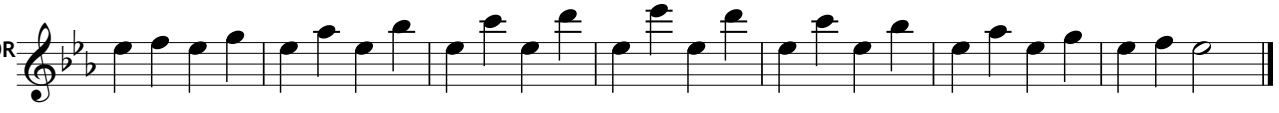


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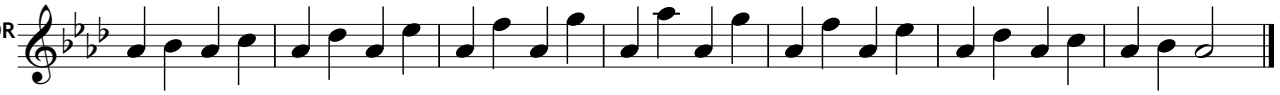


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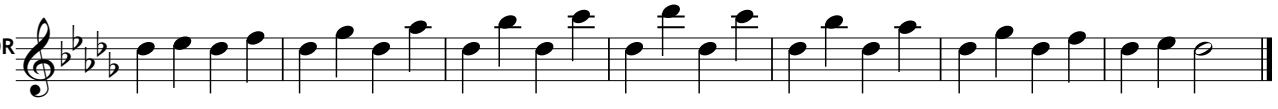


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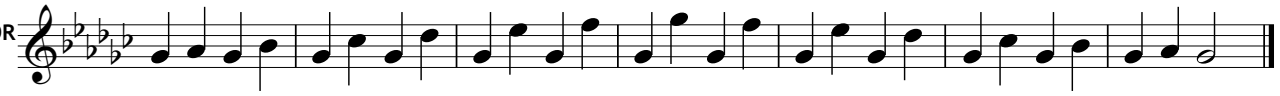


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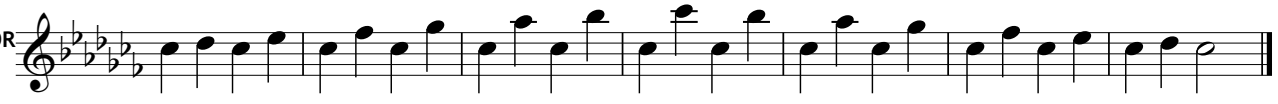


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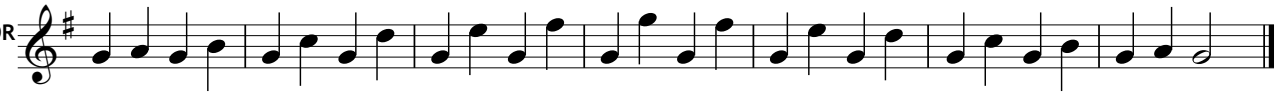


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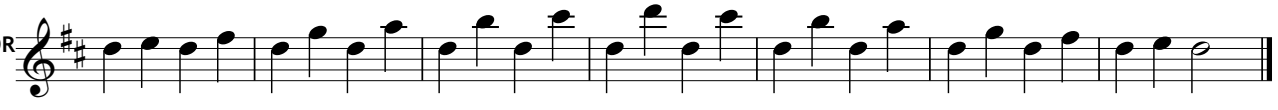


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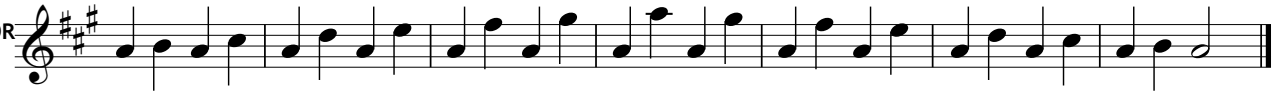


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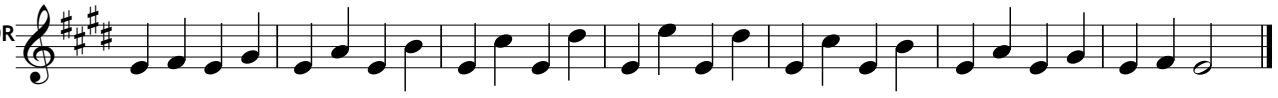


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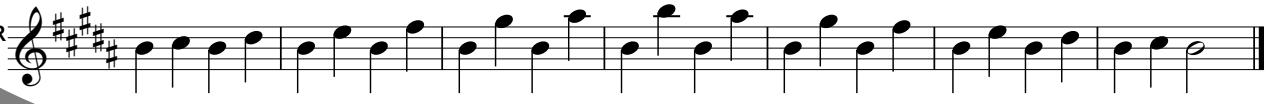


A MAJOR



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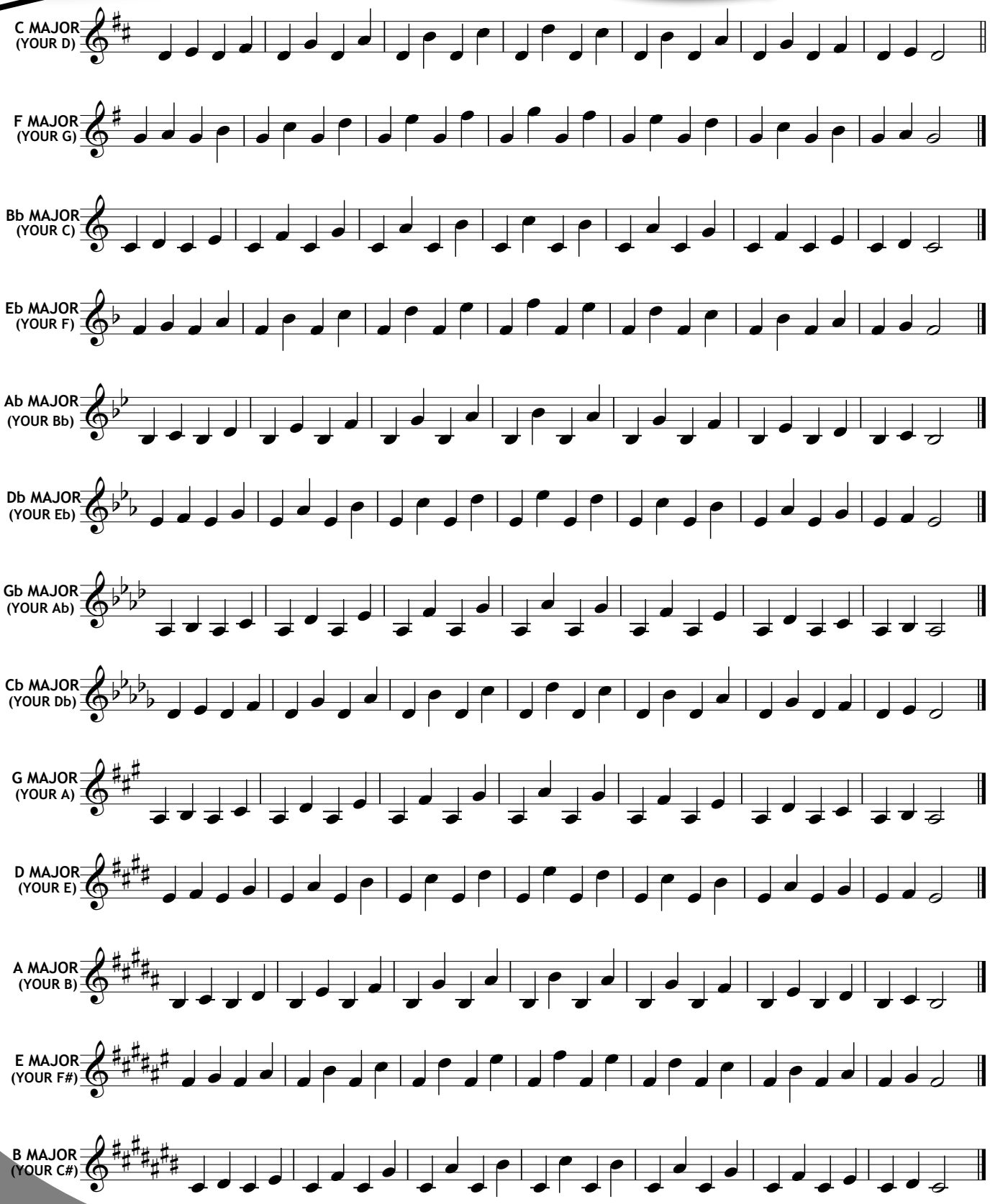


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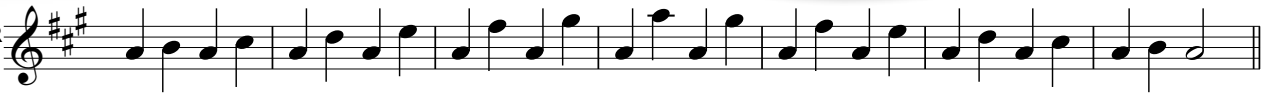
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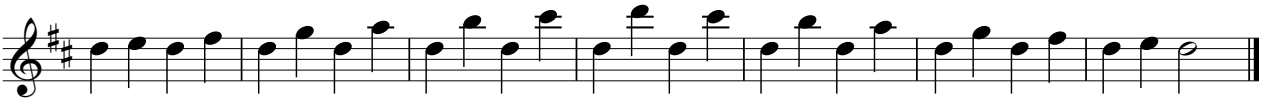


ALTO SAX/ BARI SAX

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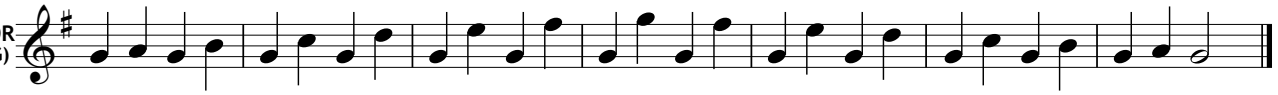
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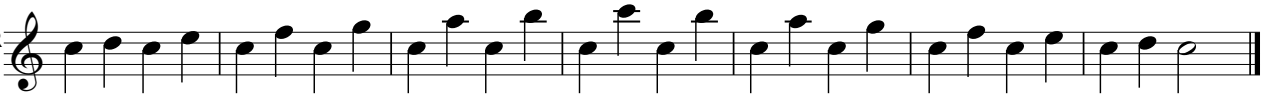


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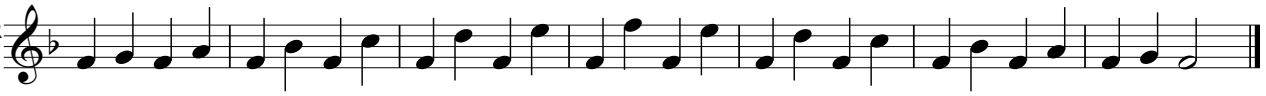


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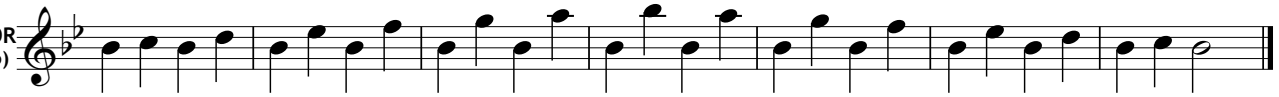


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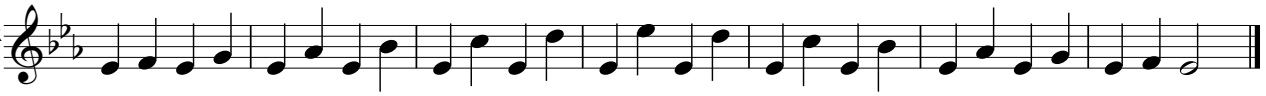


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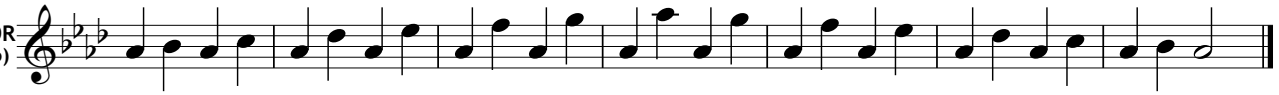


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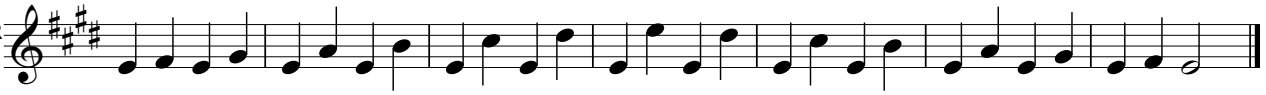


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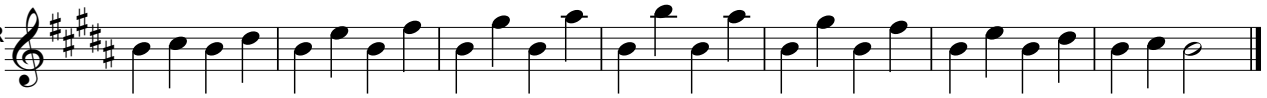


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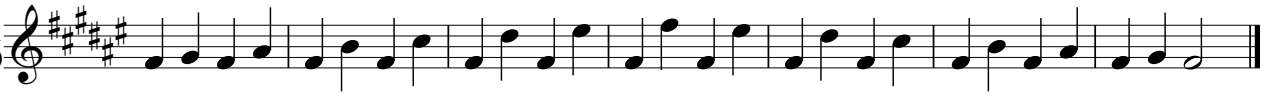


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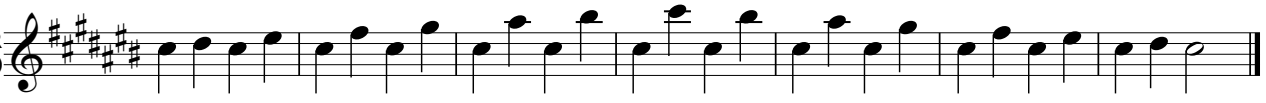


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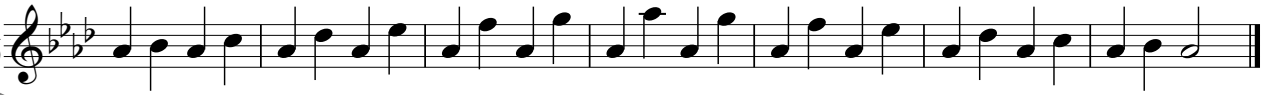


A MAJOR (YOUR F#)



E MAJOR (YOUR C#)
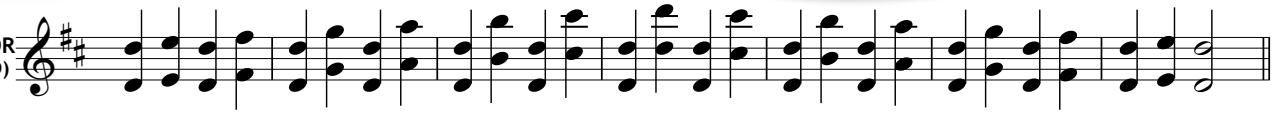


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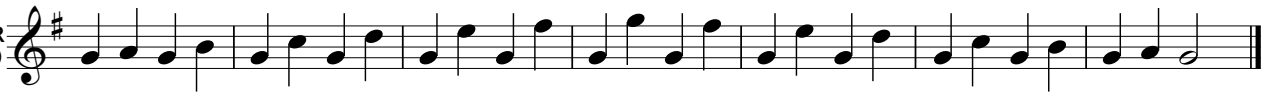


TENOR SAX

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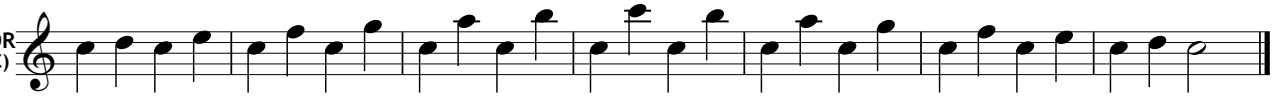
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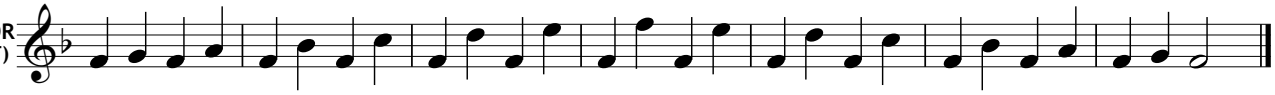


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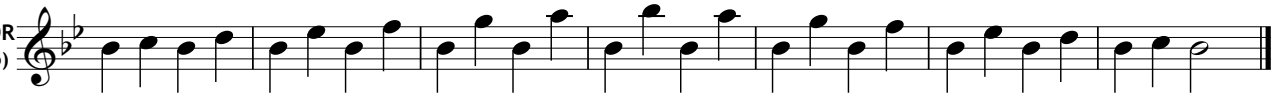


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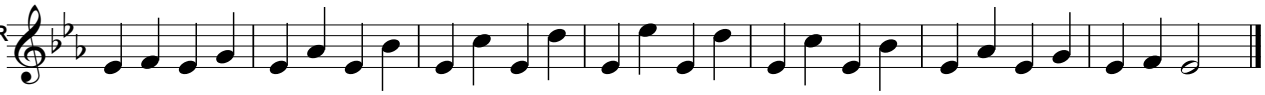


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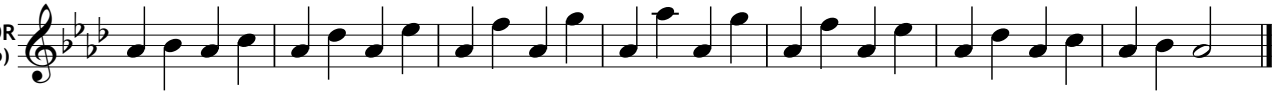


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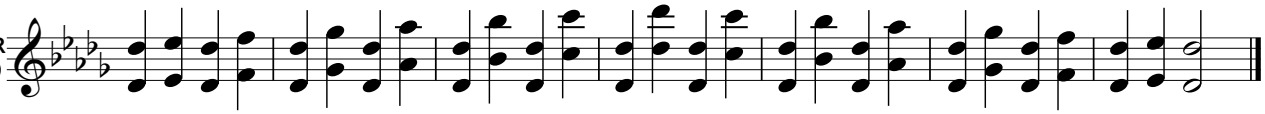


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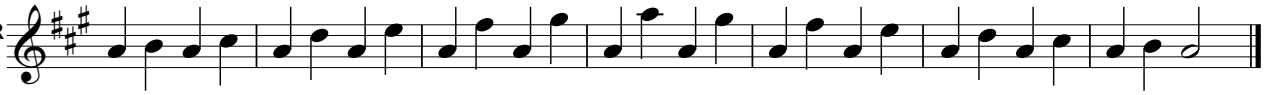


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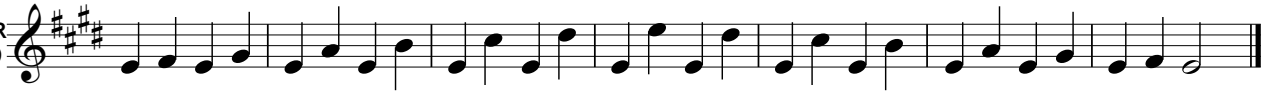


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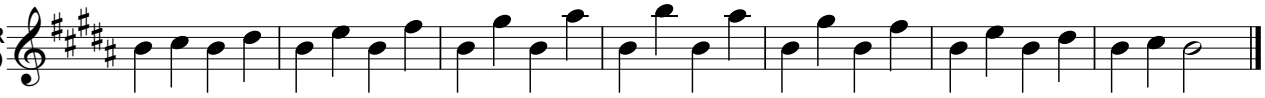


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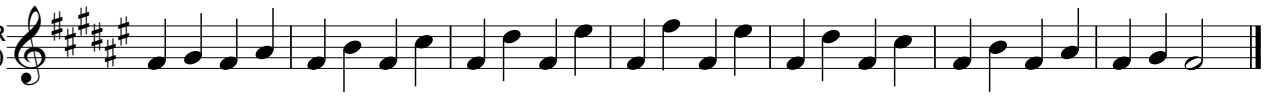


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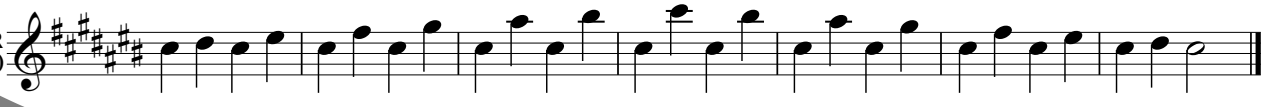


A MAJOR (YOUR B)



E MAJOR (YOUR F#)
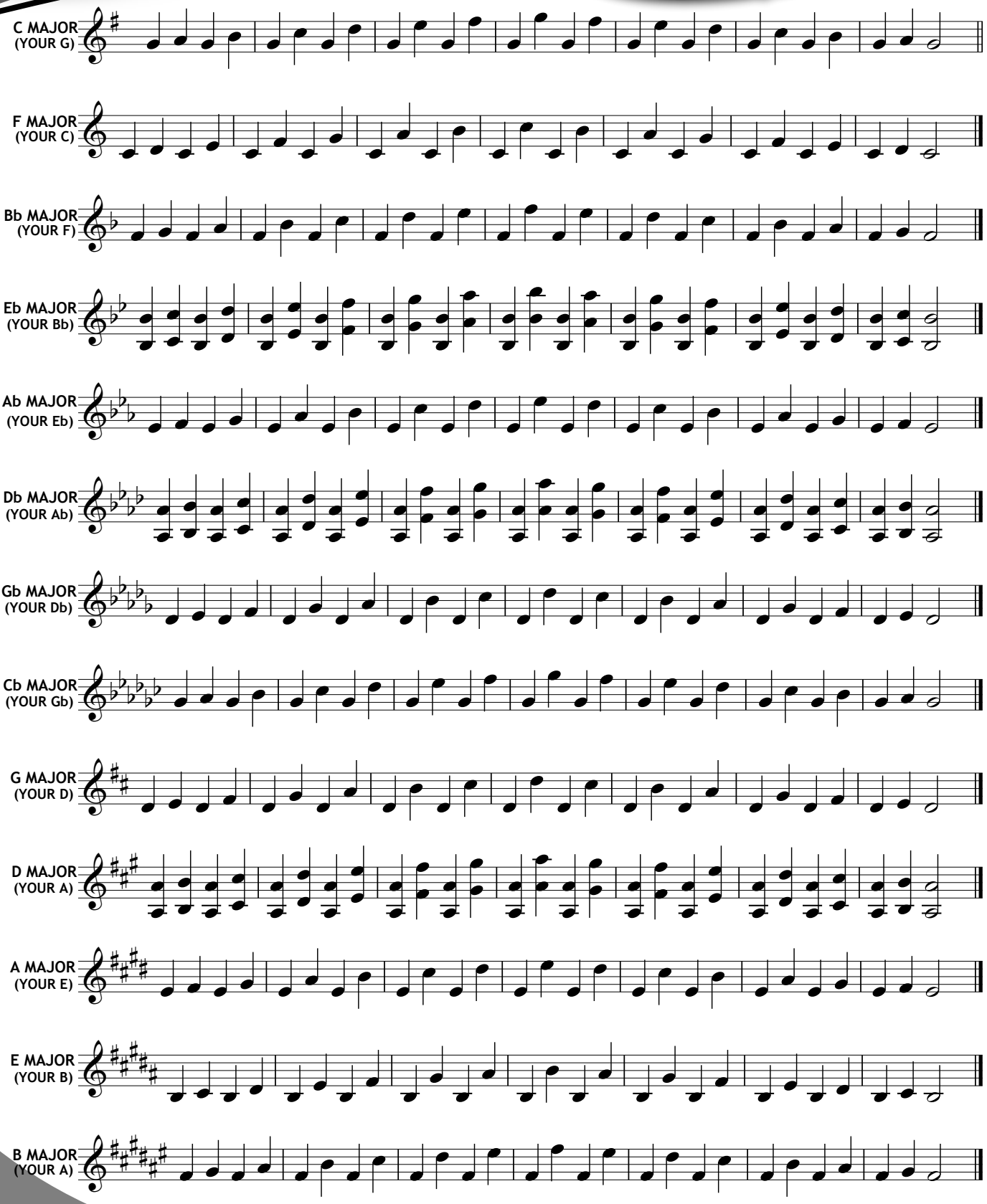


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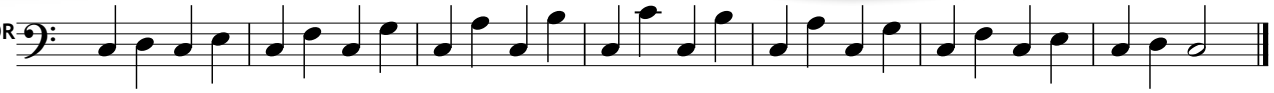
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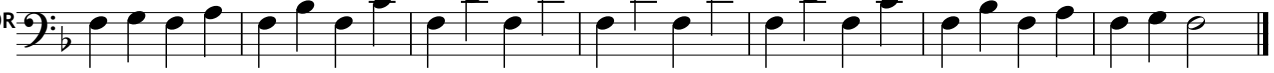


LOW BRASS/ BASSOON

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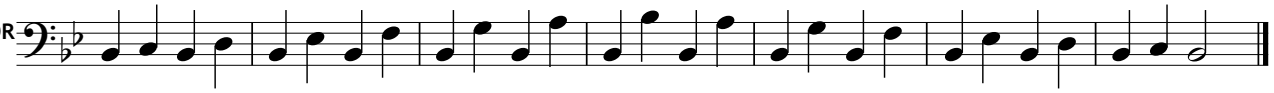
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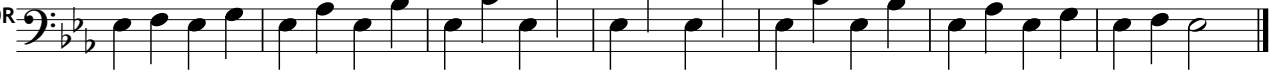


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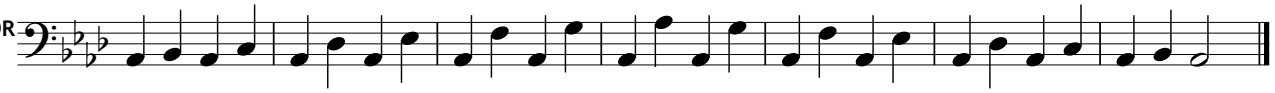


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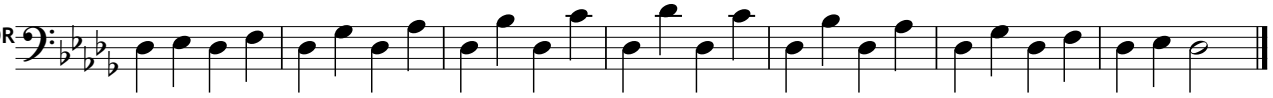


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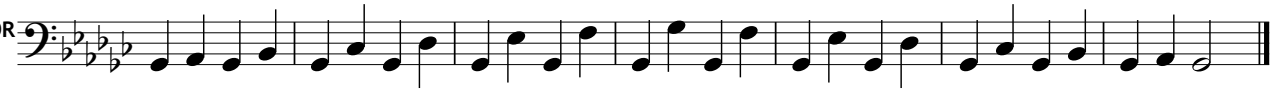


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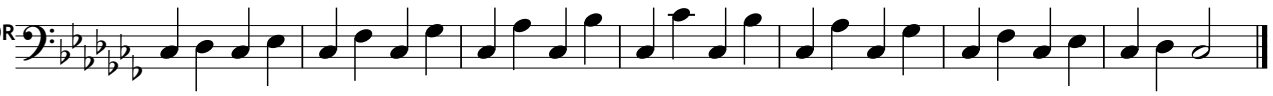


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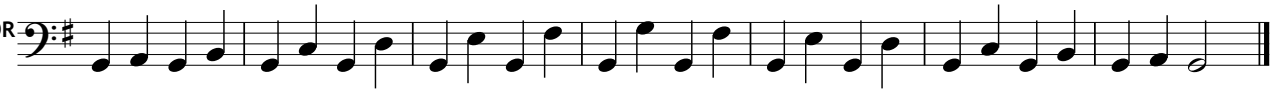


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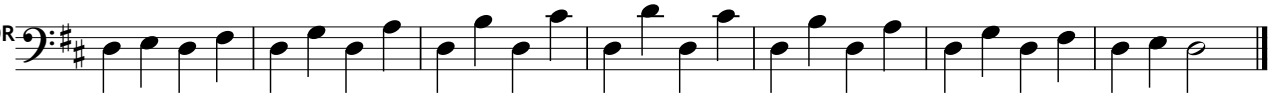


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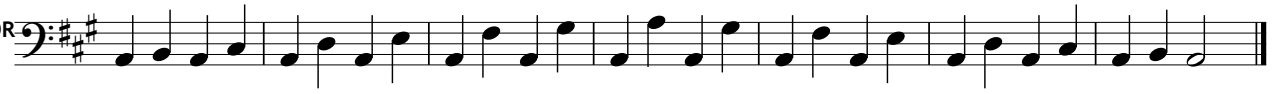


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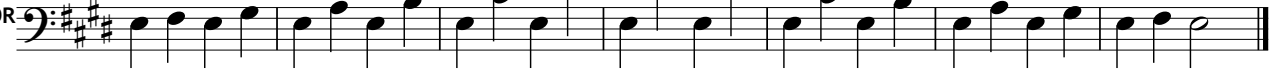


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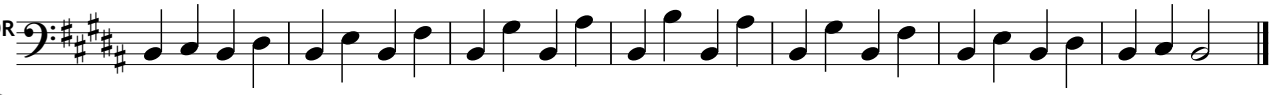


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E MAJOR
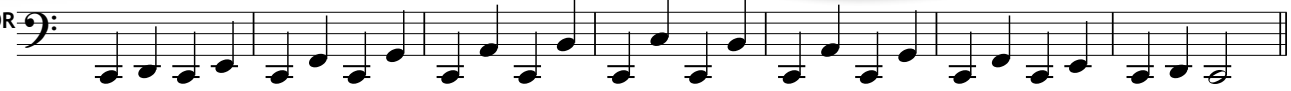


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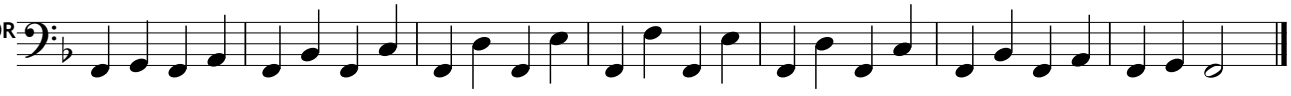


TUBA

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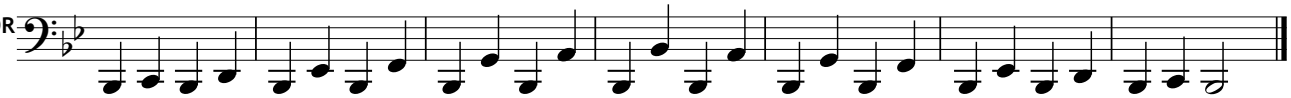
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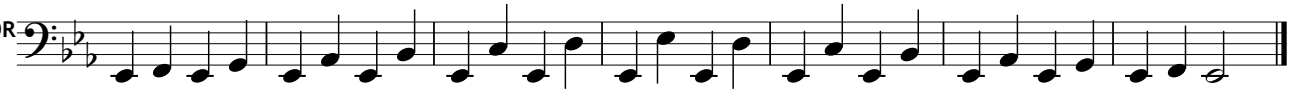


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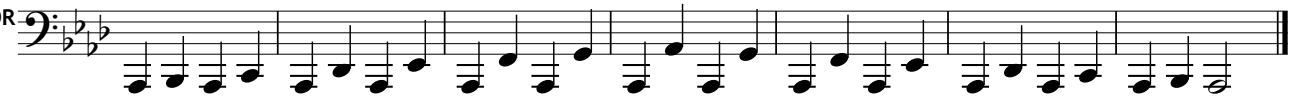


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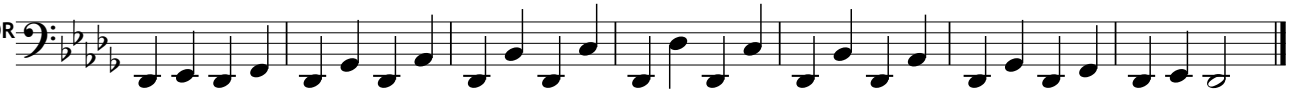


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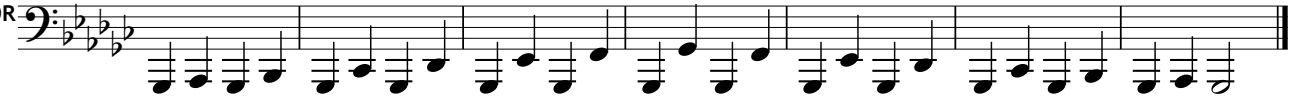


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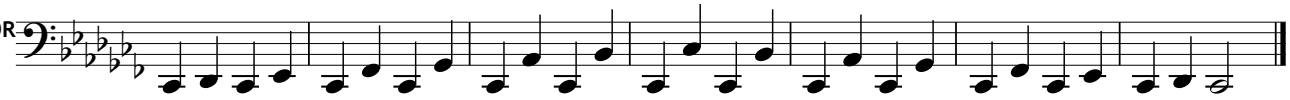


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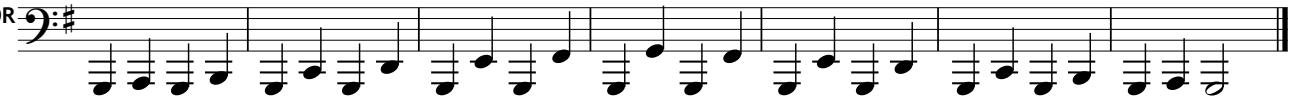


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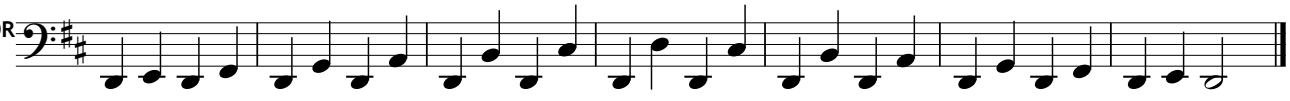


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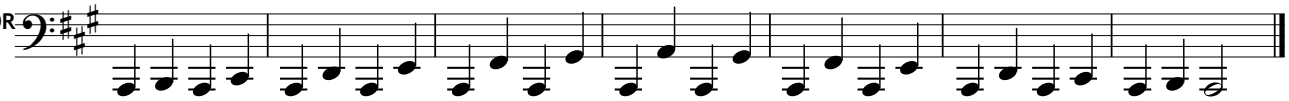


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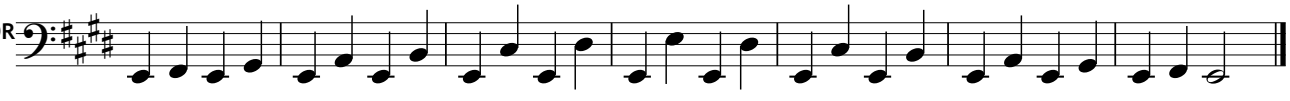


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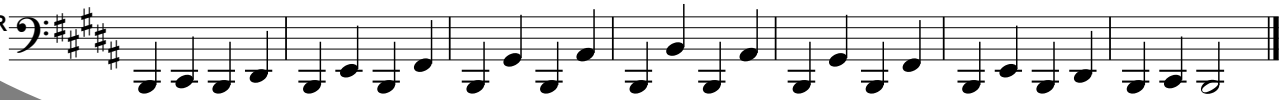


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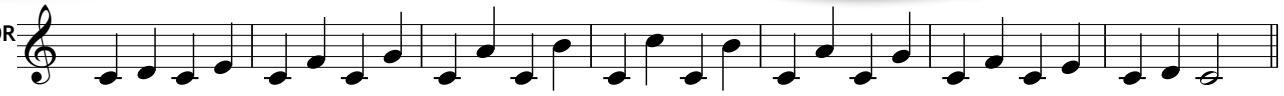


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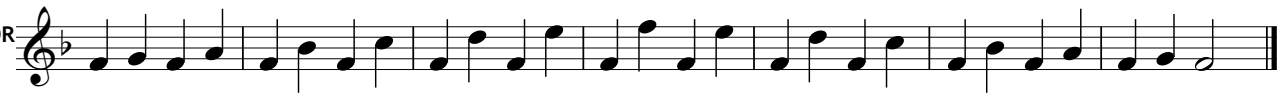


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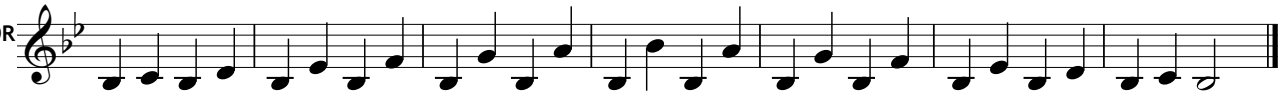


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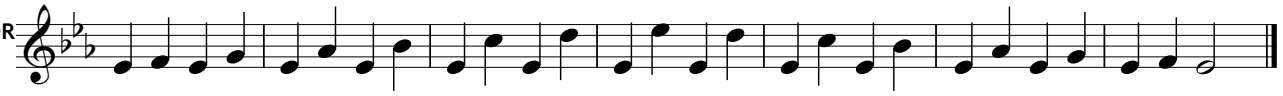


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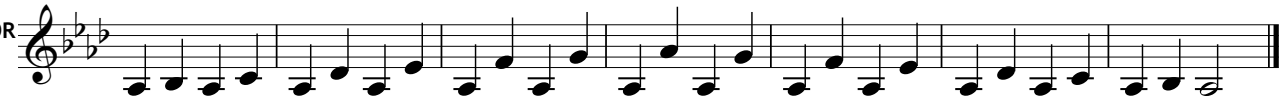


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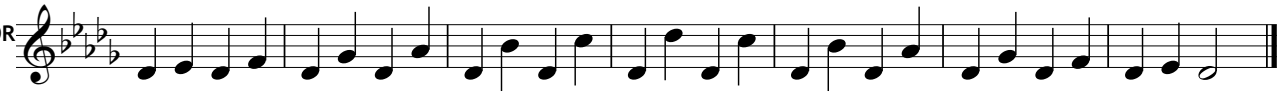


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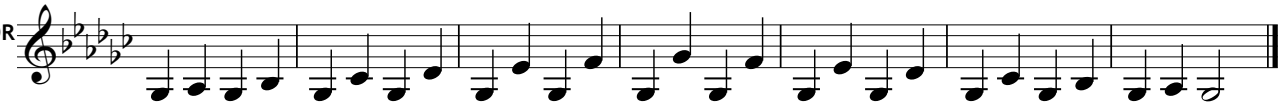


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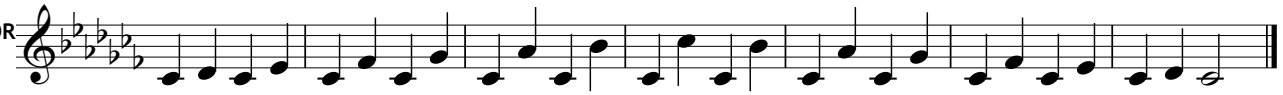


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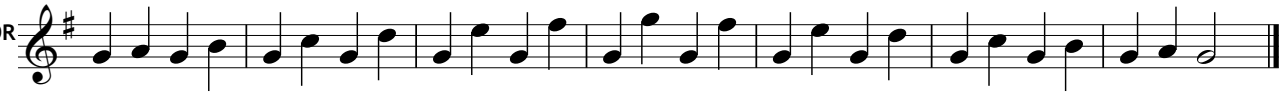


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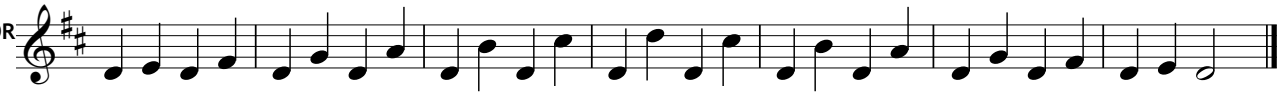


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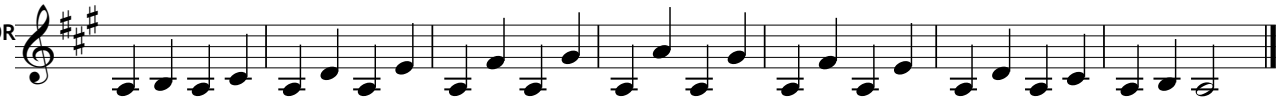


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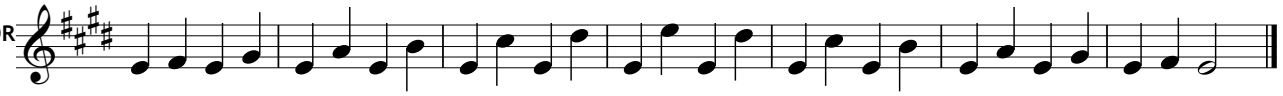


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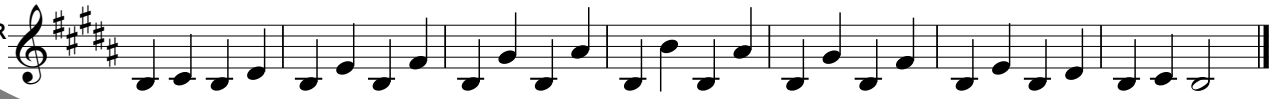


A MAJOR



E MAJOR

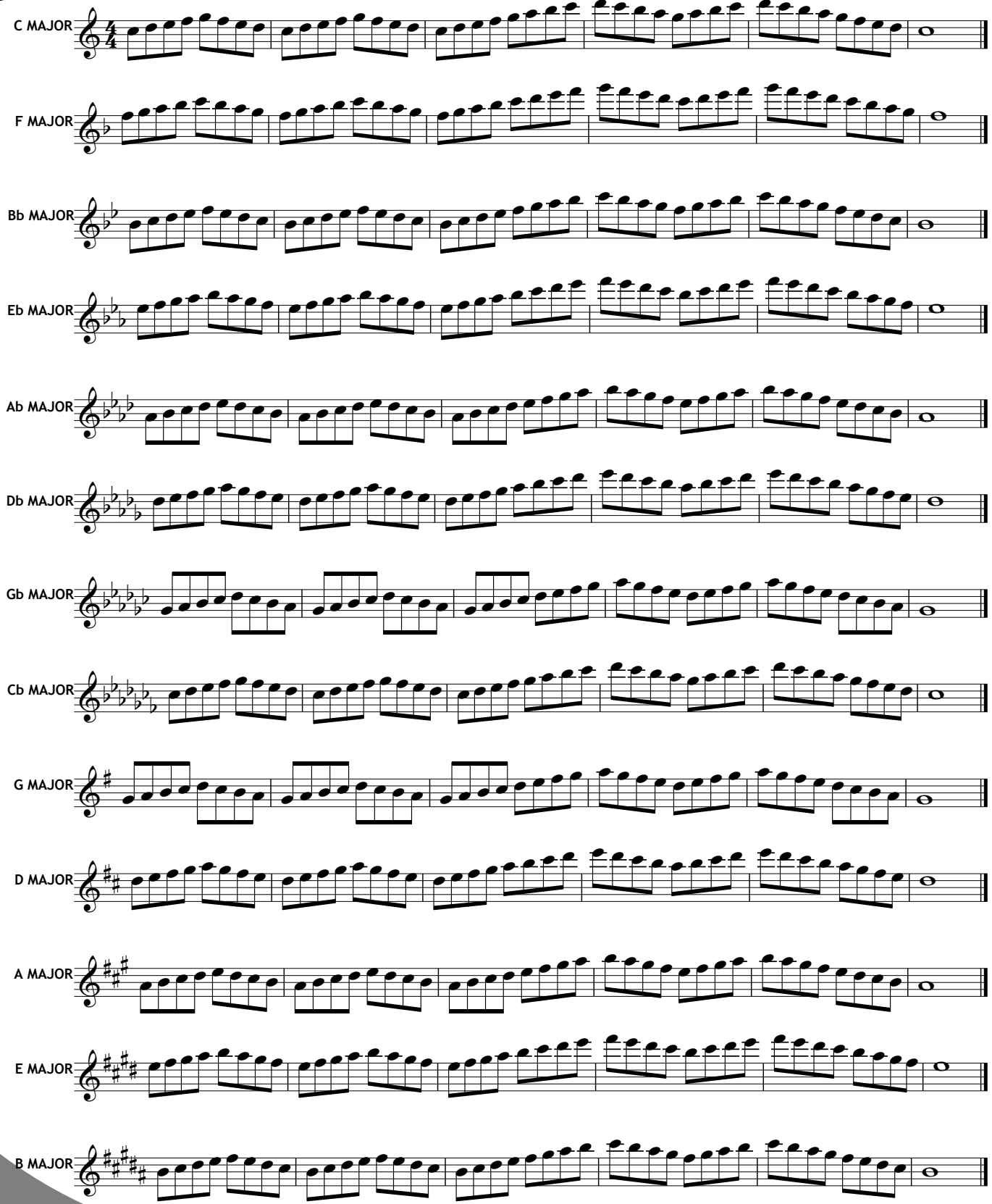


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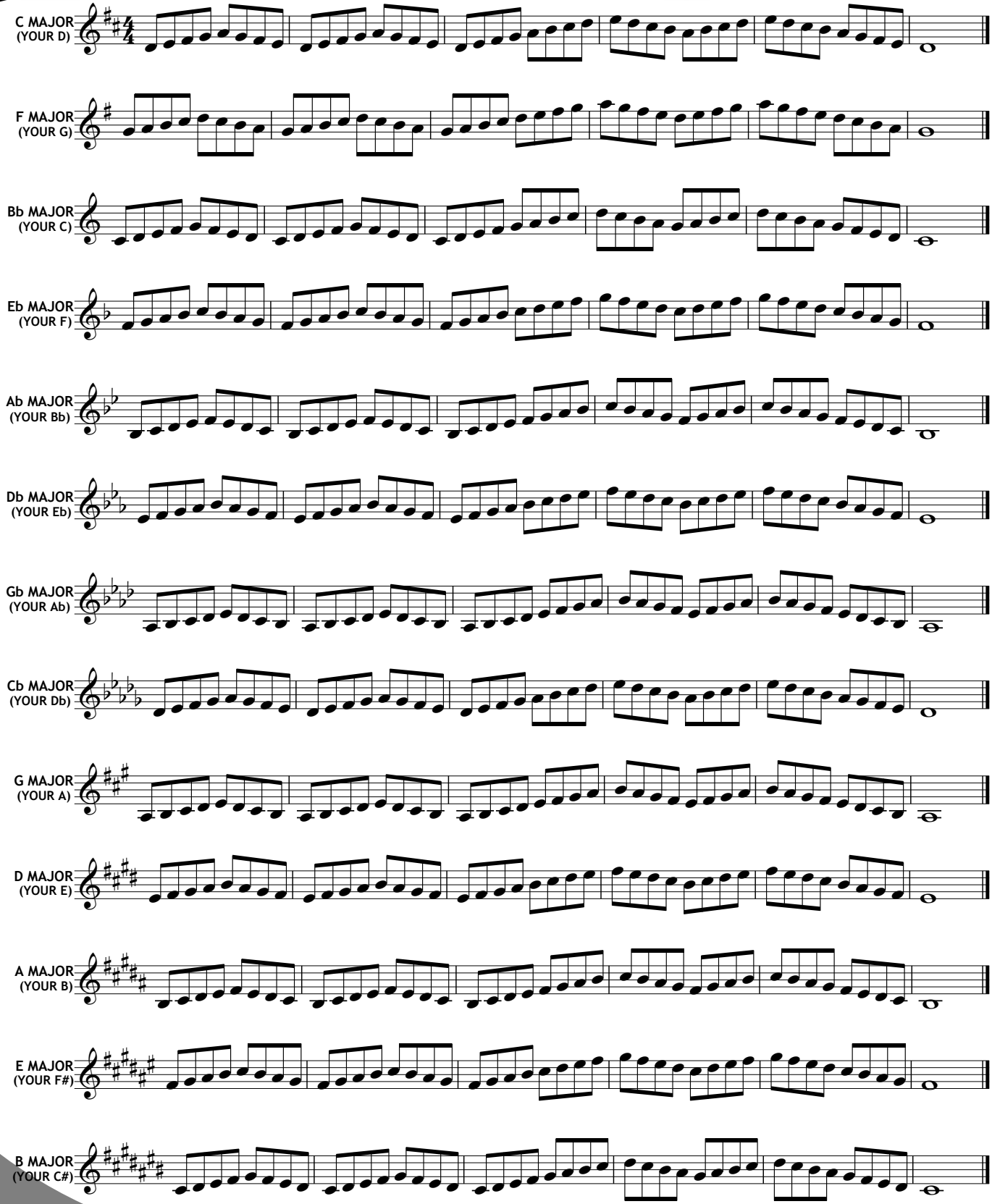
FLUTE/ OBOE

BEGINNING BAND MOUNTAIN RANGES



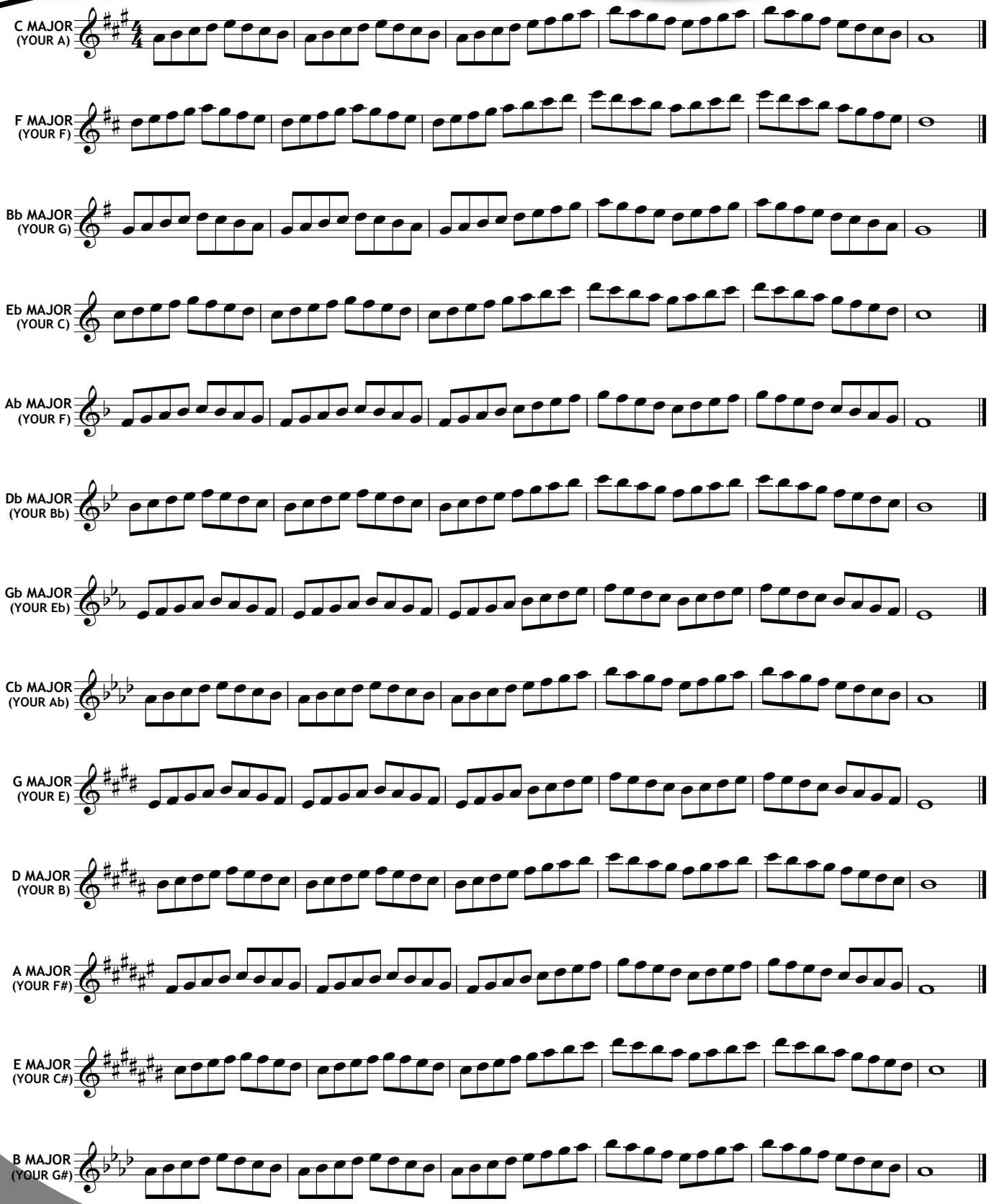
CLARINET/ TRUMPET

BEGINNING BAND MOUNTAIN RANGES



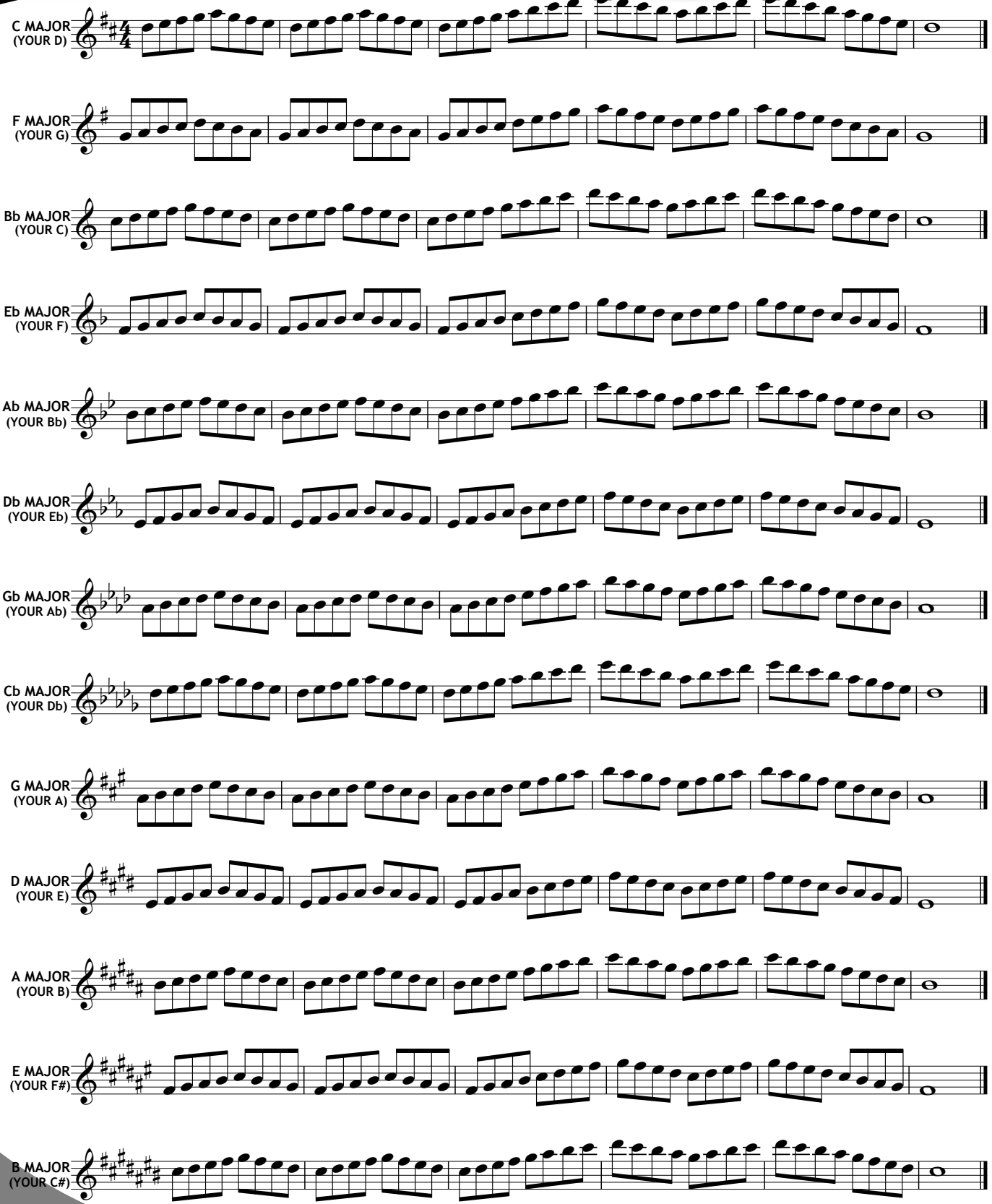
ALTO SAX/ BARI SAX

BEGINNING BAND MOUNTAIN RANGES



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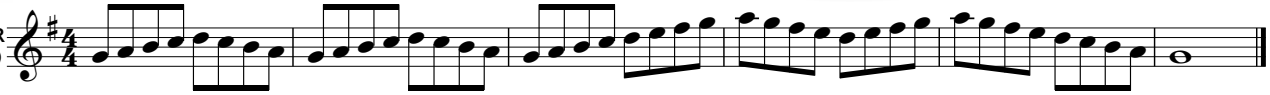
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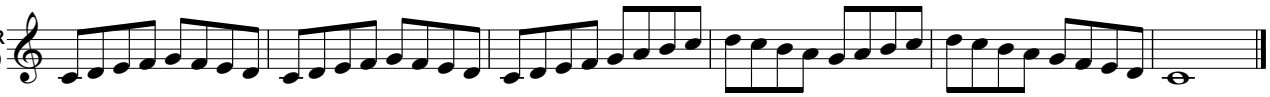


HORN

BEGINNING BAND MOUNTAIN RANGES
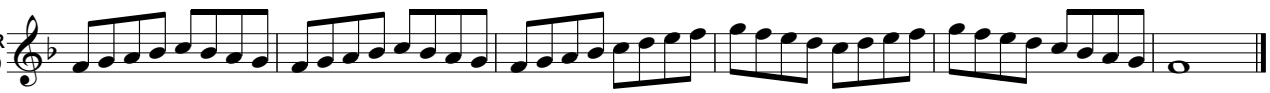
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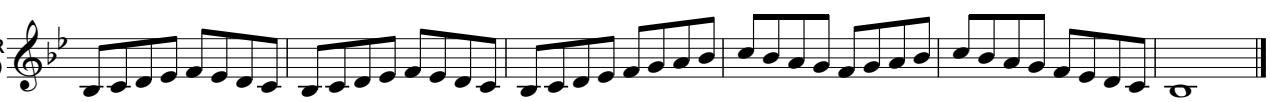


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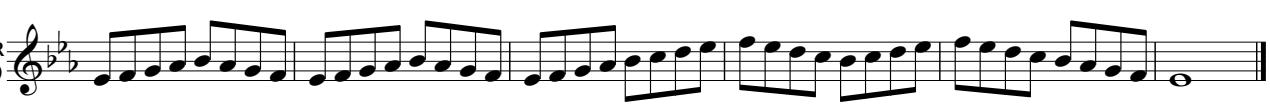


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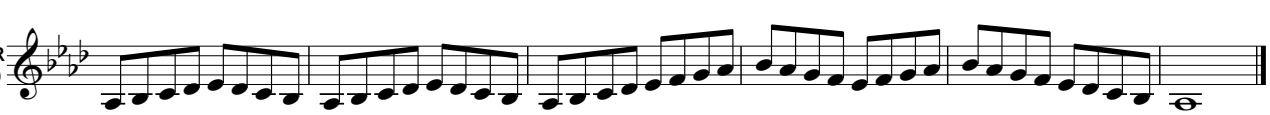


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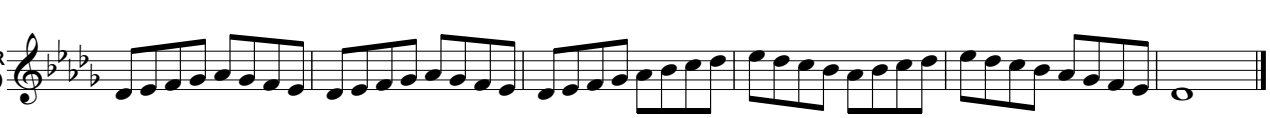


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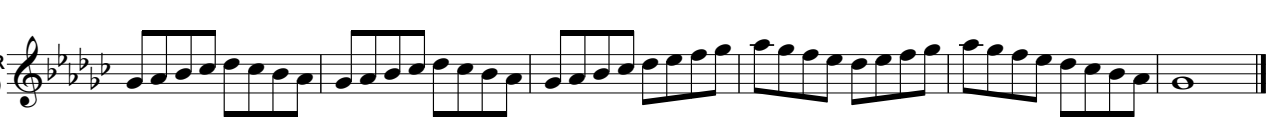


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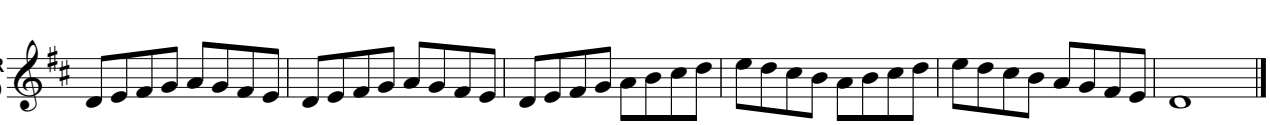


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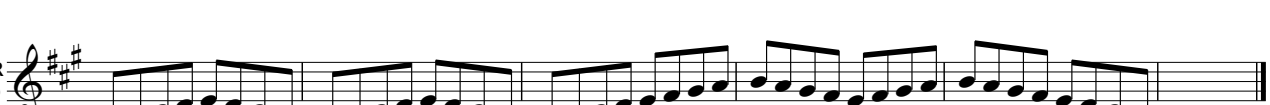


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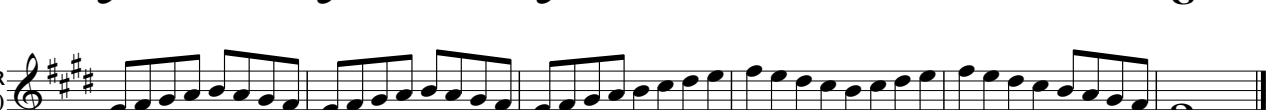


G MAJOR (YOUR D)



D MAJOR (YOUR A)
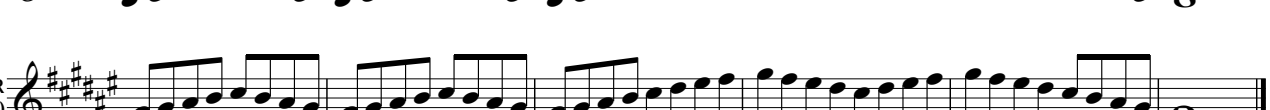


A MAJOR (YOUR E)



E MAJOR (YOUR B)
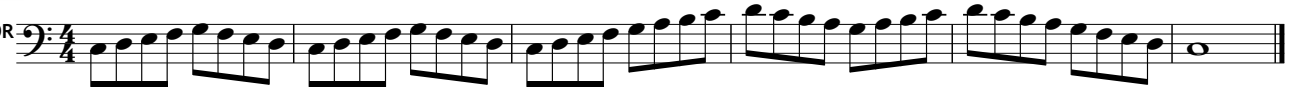


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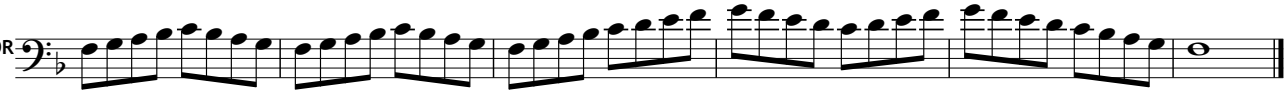


LOW BRASS/ BASSOON

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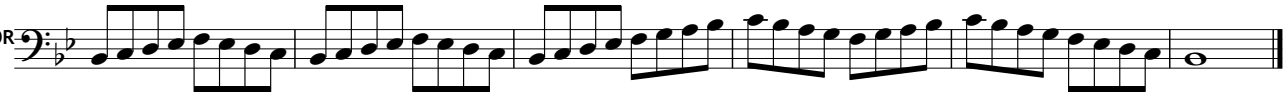
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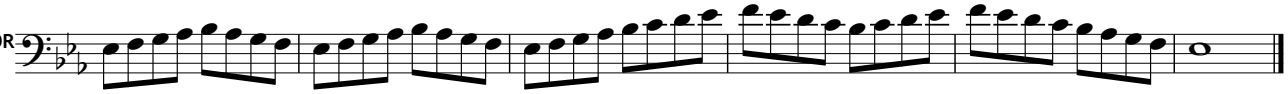


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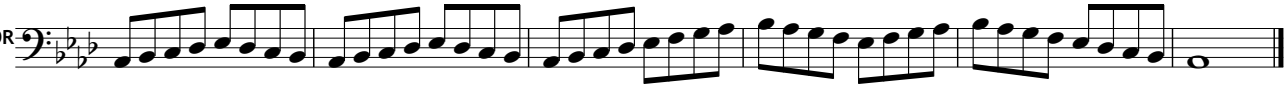


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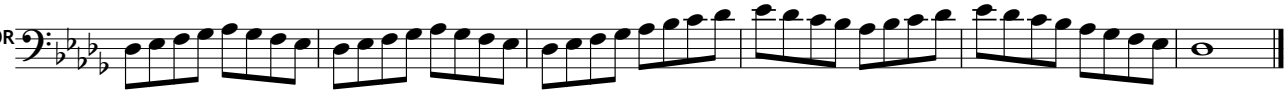


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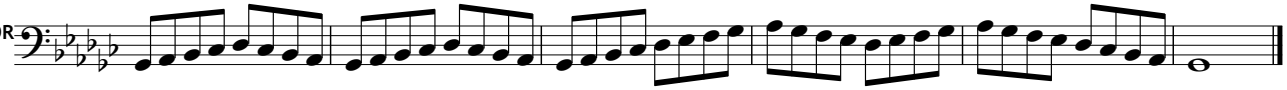


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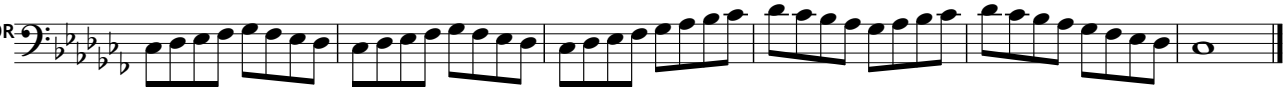


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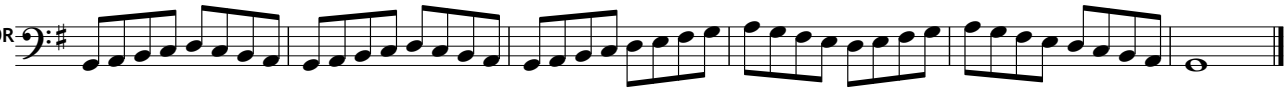


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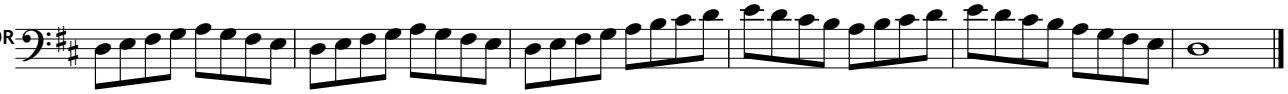


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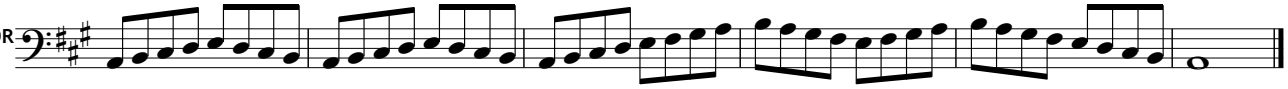


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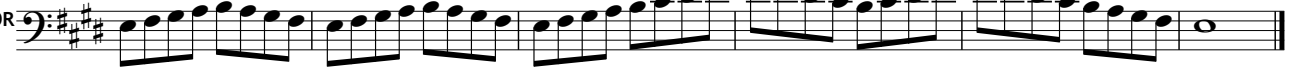


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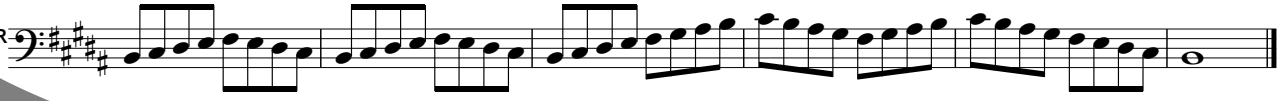


A MAJOR



E MAJOR
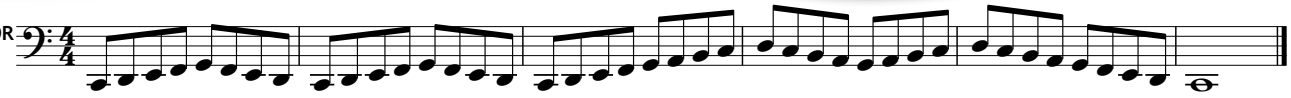


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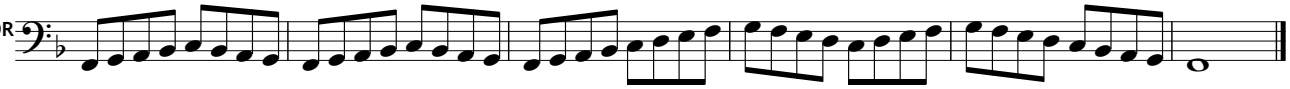


TUBA

BEGINNING BAND MOUNTAIN RANGES
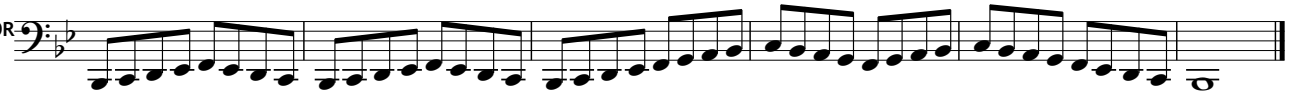
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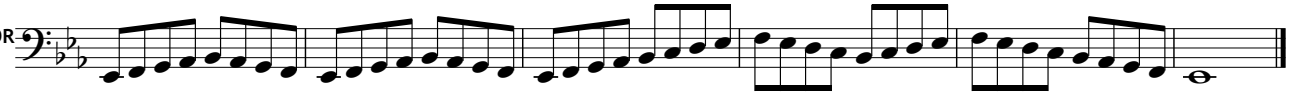


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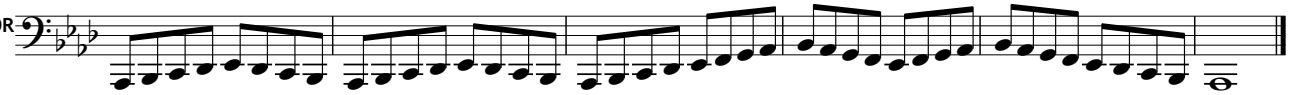


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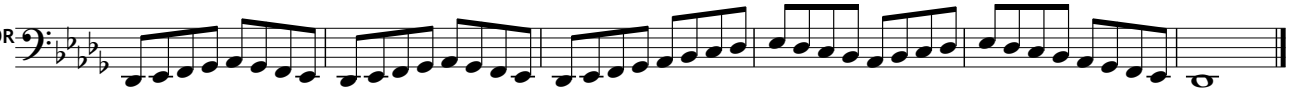


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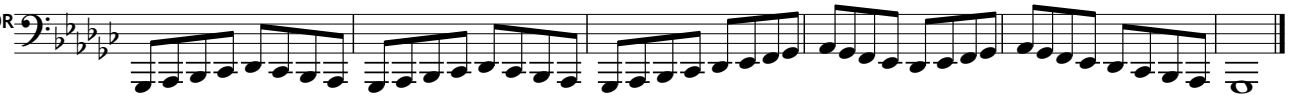


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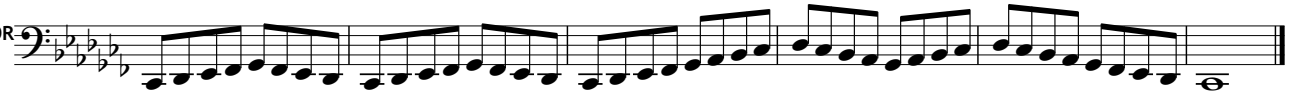


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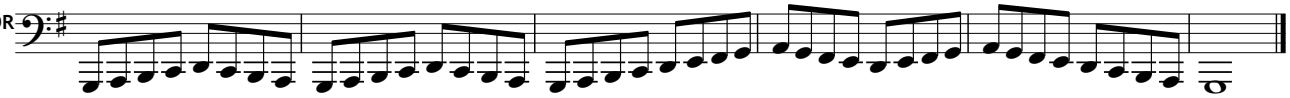


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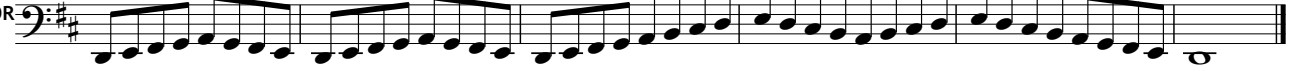


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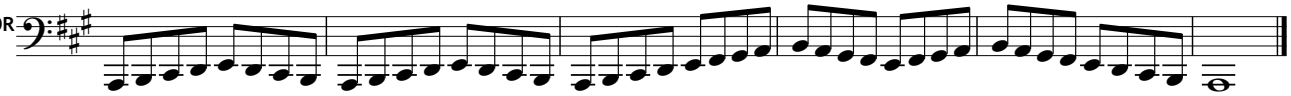


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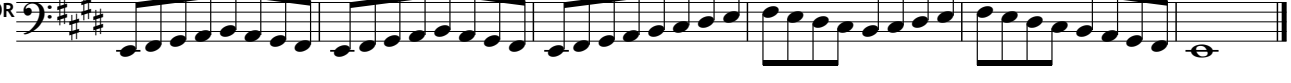


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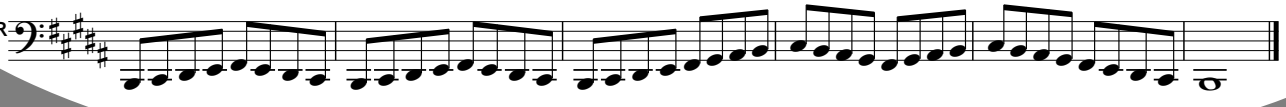


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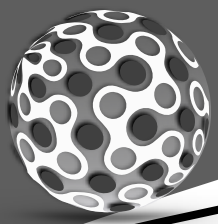


E MAJOR



B MAJOR





MALLETS



C MAJOR

F MAJOR

Bb MAJOR

Eb MAJOR

Ab MAJOR

Db MAJOR

Gb MAJOR

Cb MAJOR

G MAJOR

D MAJOR

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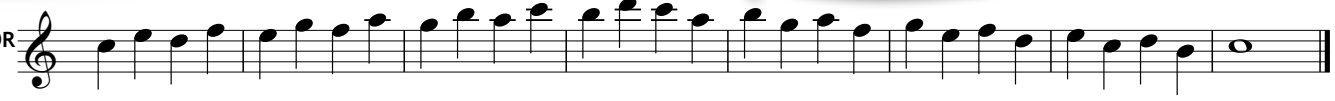
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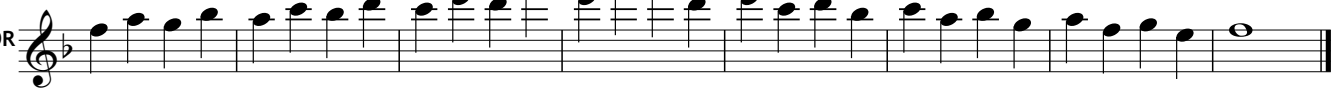
FLUTE/ OBOE

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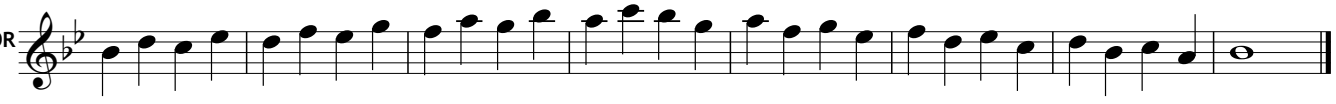
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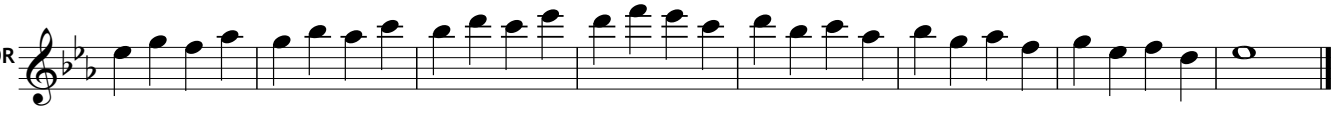


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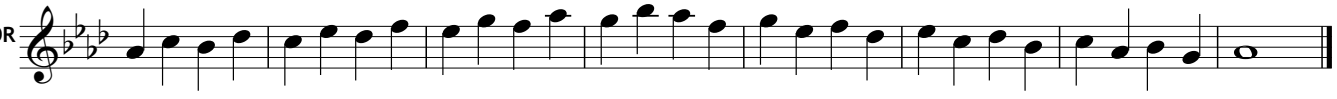


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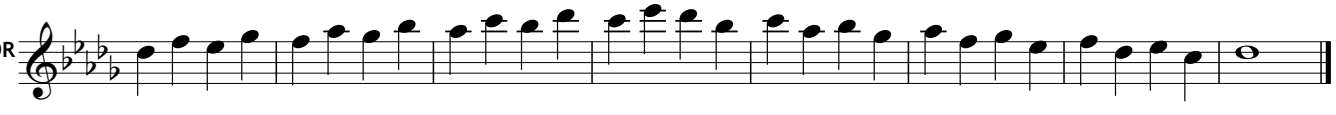


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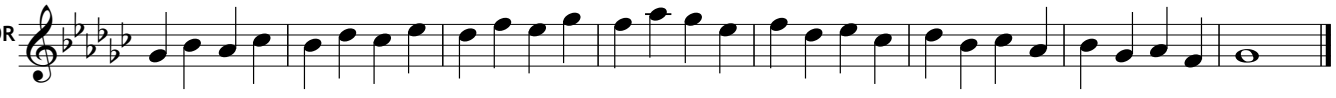


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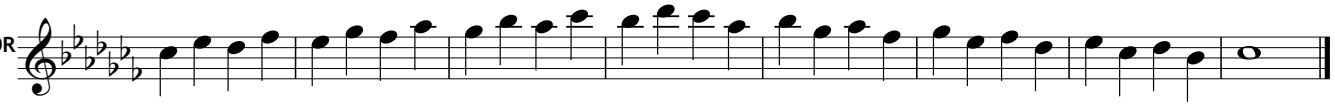


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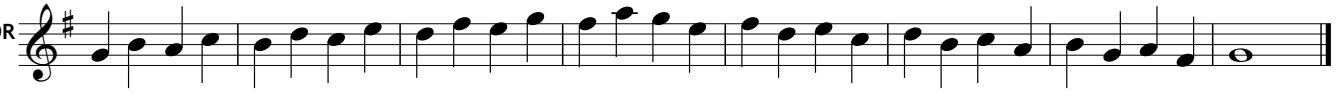


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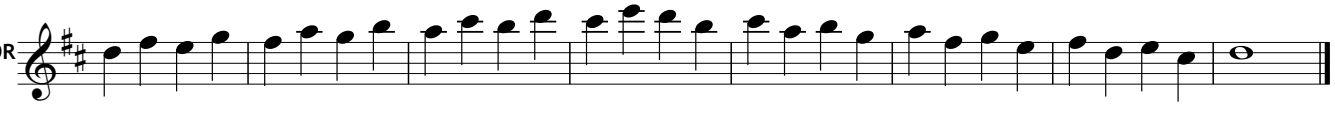


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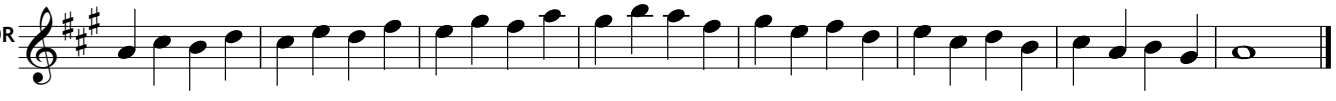


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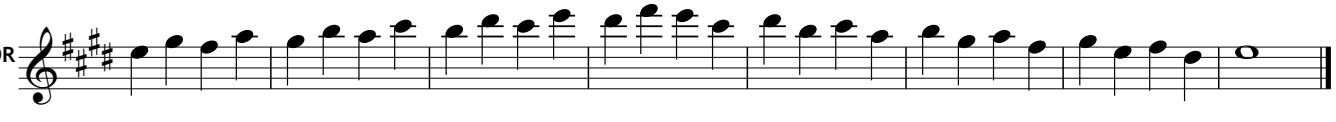


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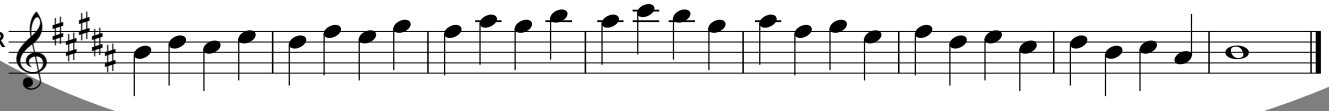


A MAJOR



E MAJOR

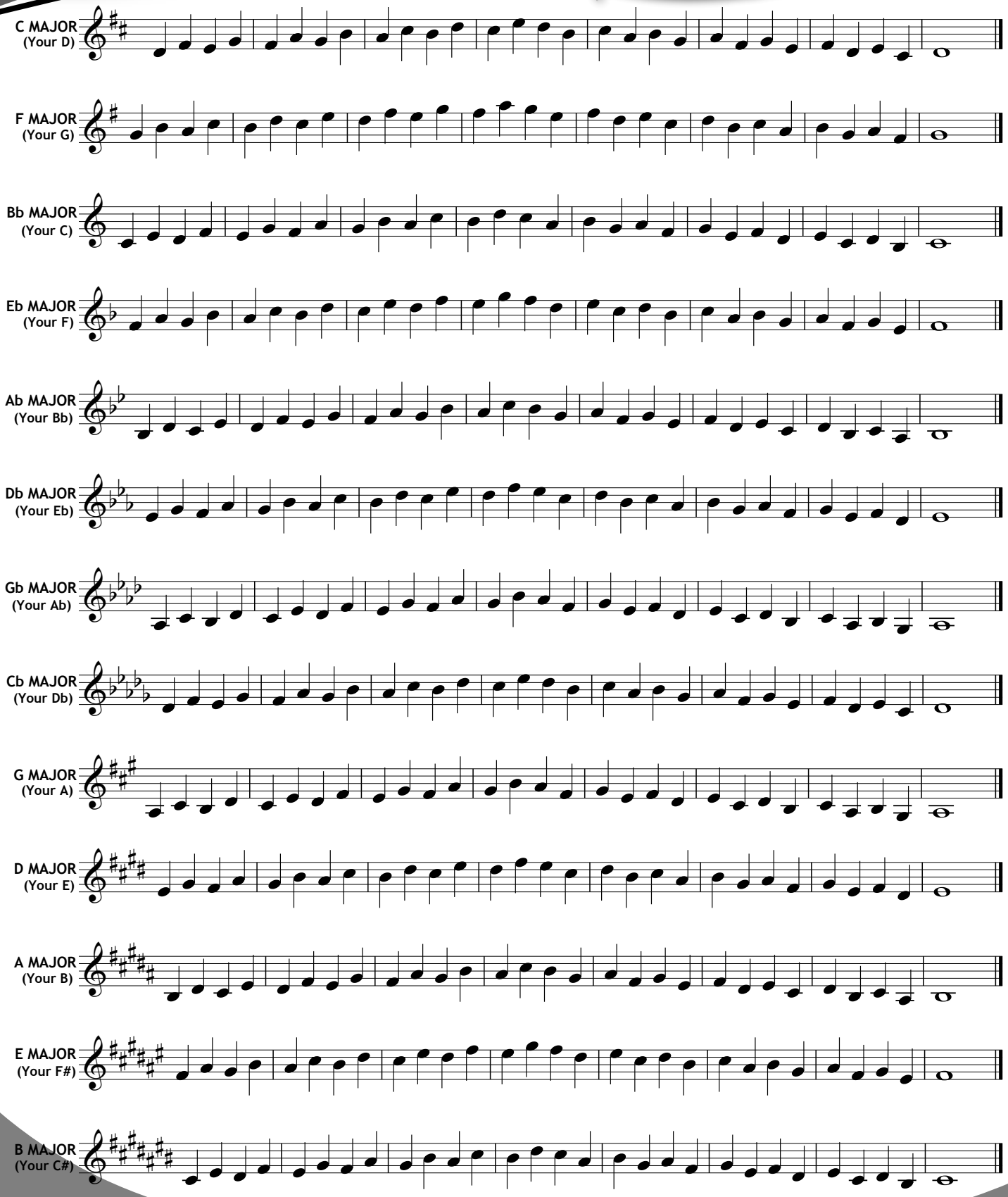


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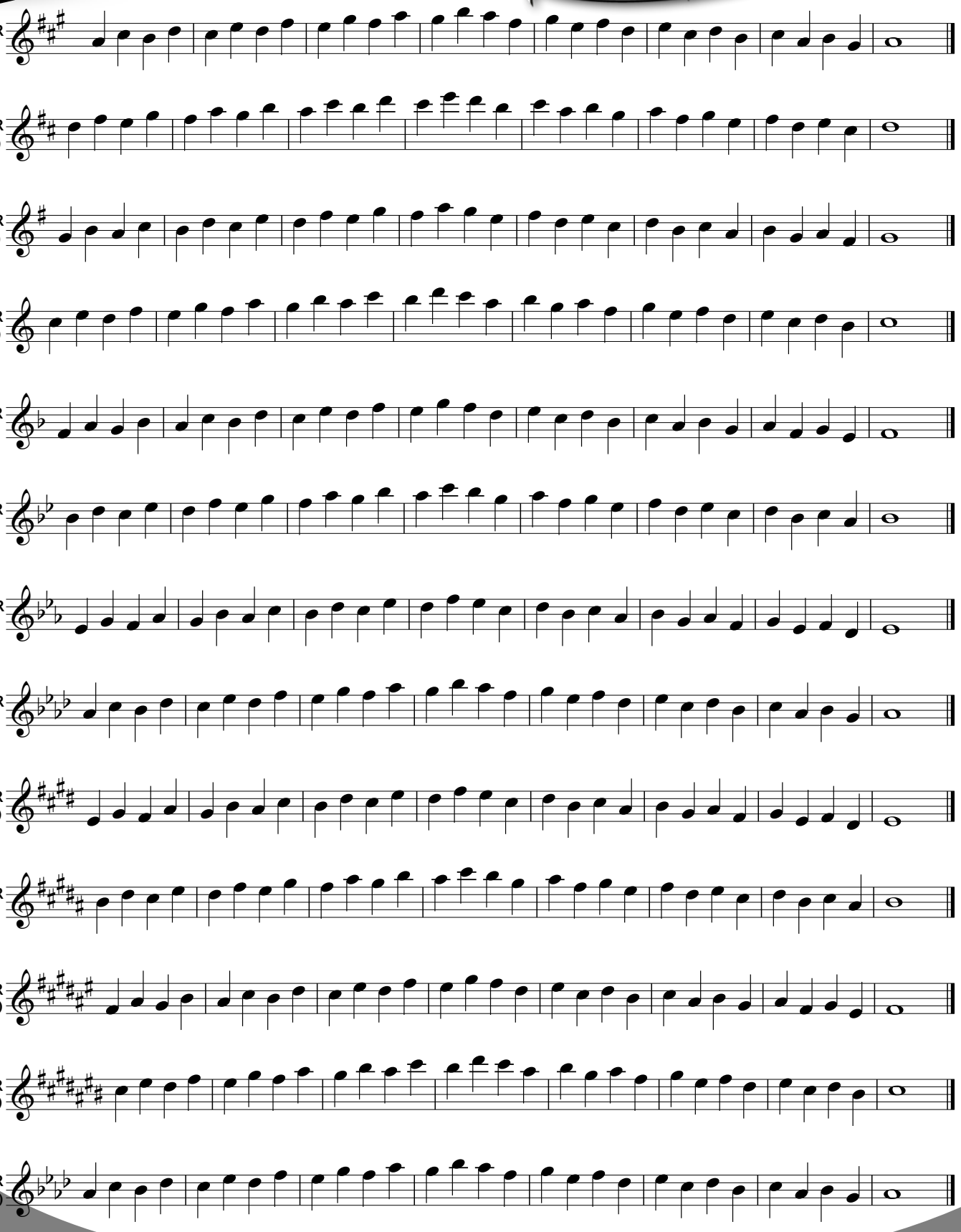
CLARINET/ TRUMPET

BEGINNING BAND MAJOR SCALES IN 3RDS
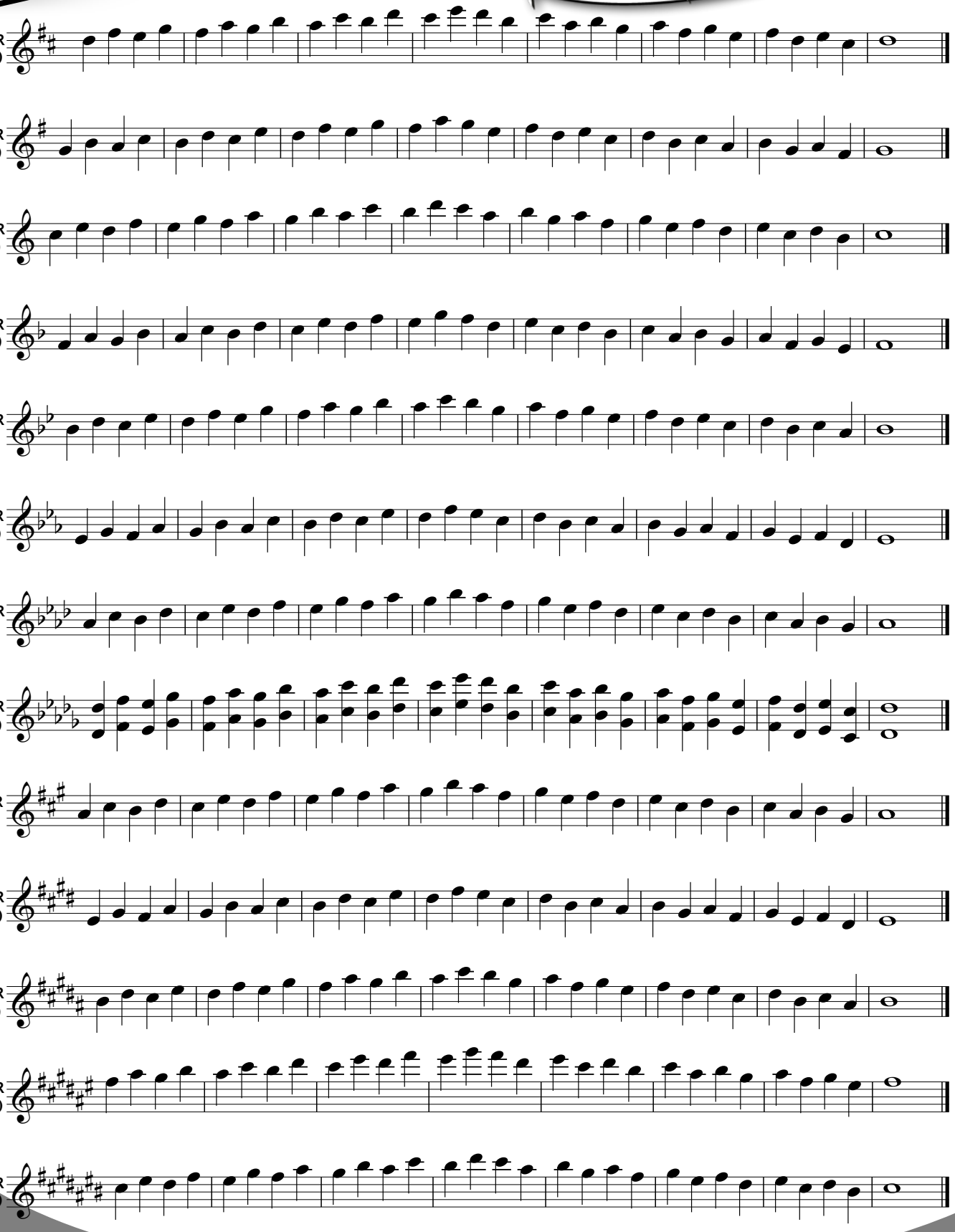


ALTO SAX/ BARI SAX

BEGINNING BAND MAJOR SCALES IN 3RDS



TENOR SAX
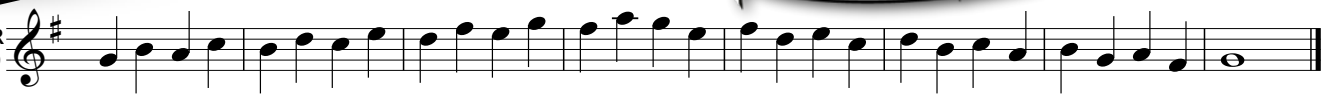
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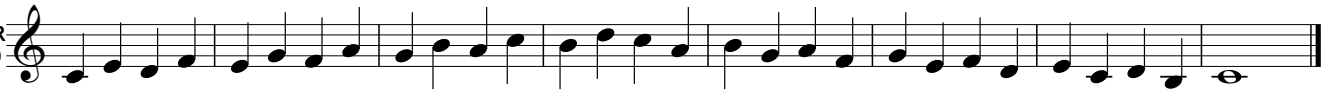


HORN

BEGINNING BAND
MAJOR SCALES IN 3RDS
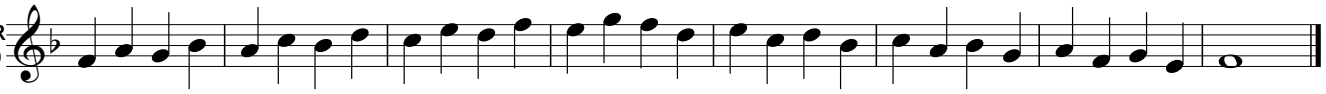
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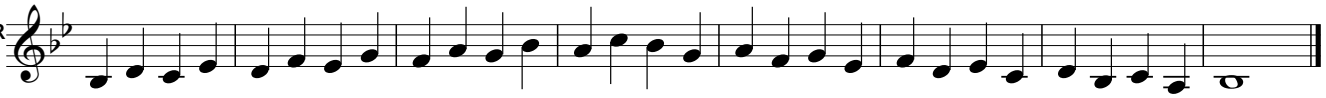


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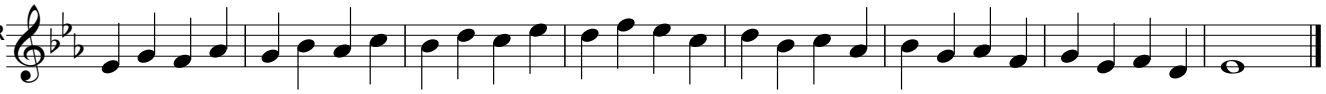


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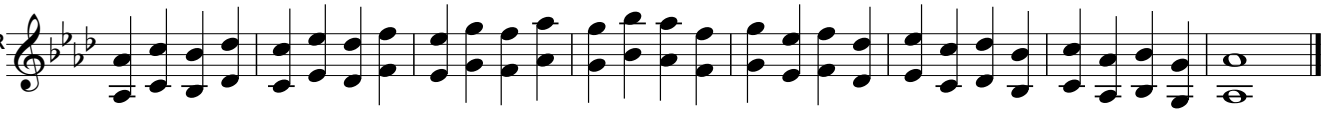


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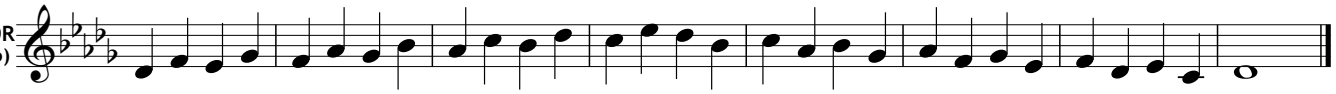


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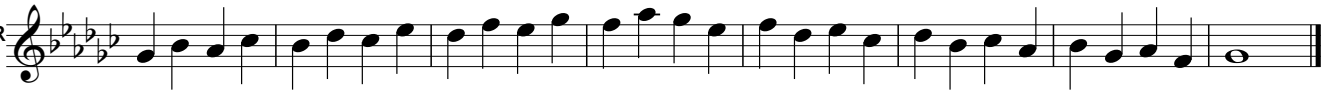


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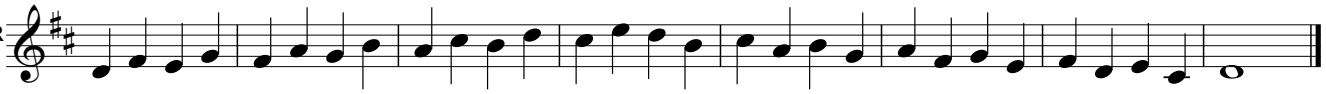


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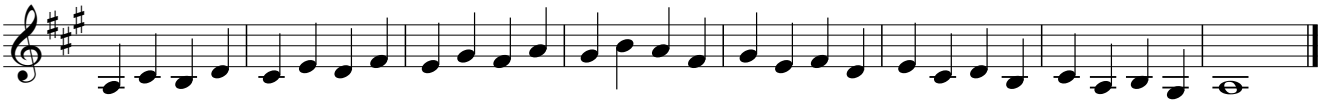


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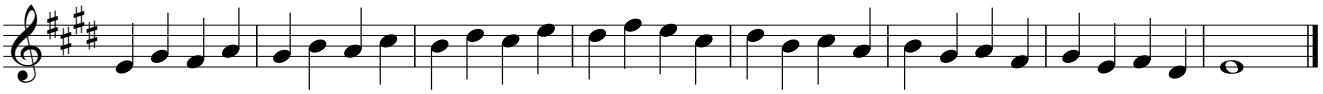


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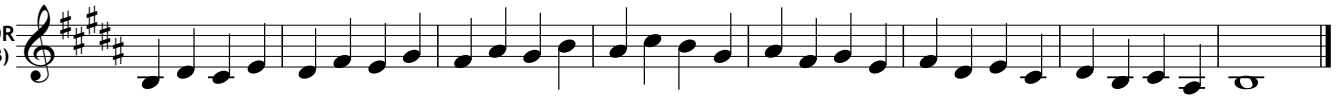


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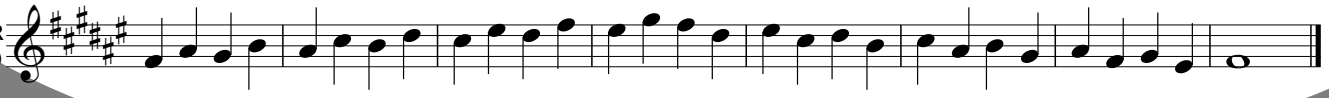


A MAJOR
(Your E)



E MAJOR
(Your B)

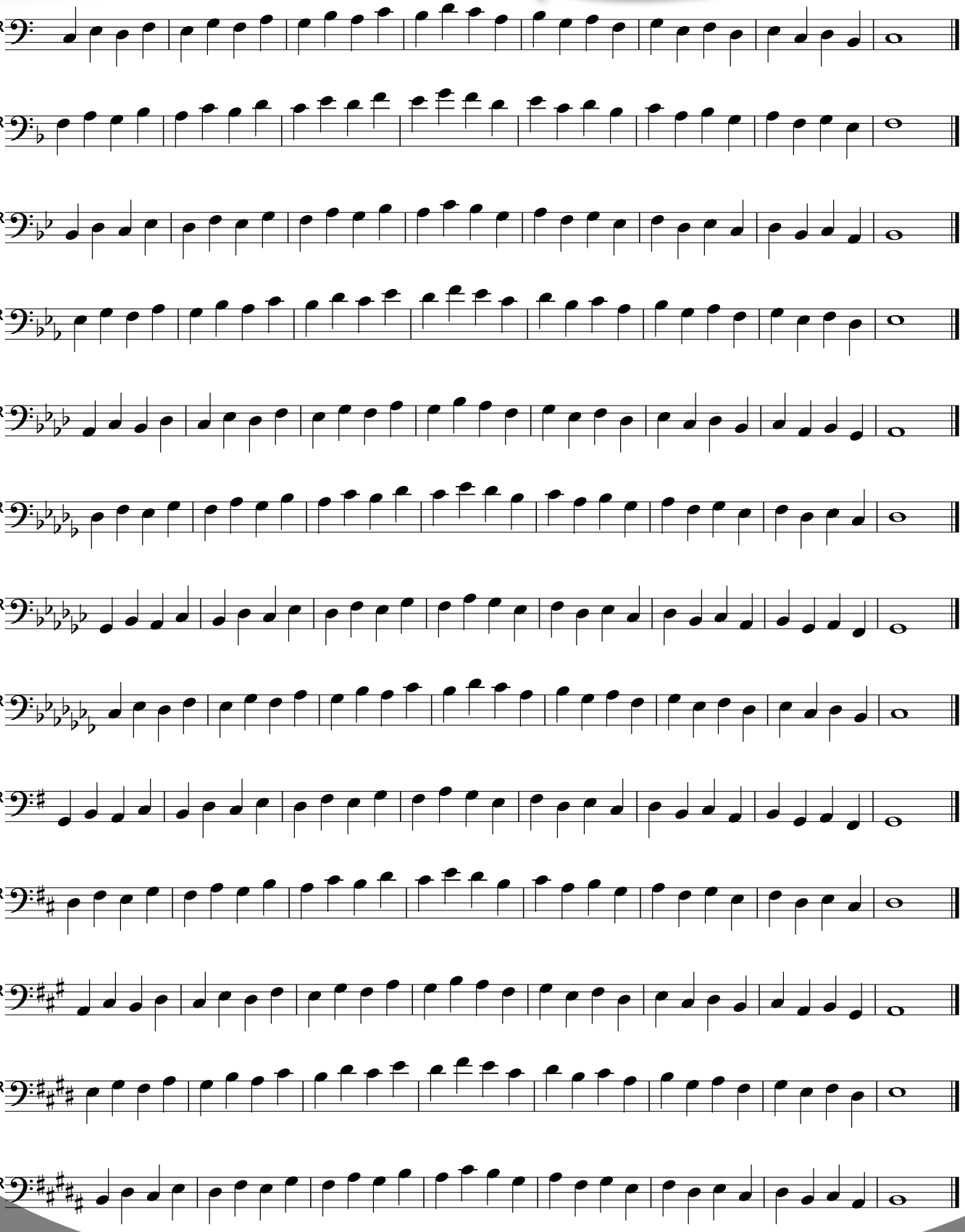


B MAJOR
(Your F#)



LOW BRASS/ BASSOON
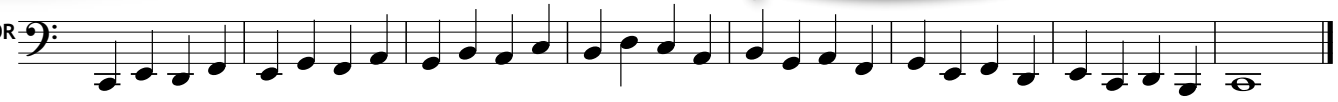
BEGINNING BAND MAJOR SCALES IN 3RDS
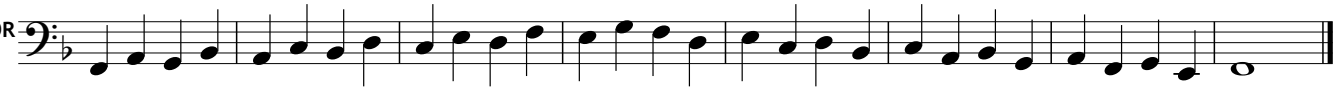


TUBA

BEGINNING BAND MAJOR SCALES IN 3RDS
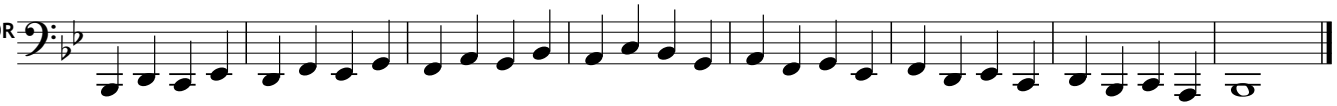
C MAJOR
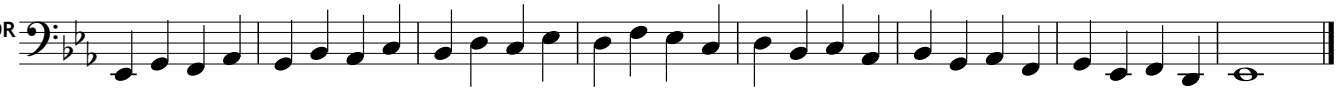


F MAJOR
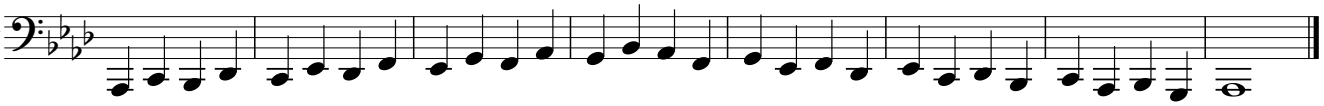


Bb MAJOR
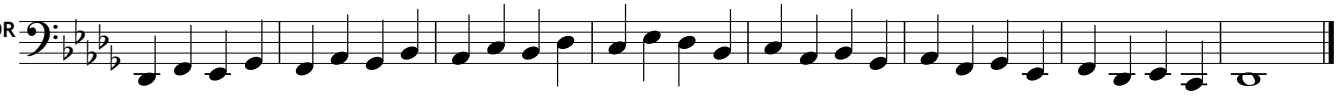


Eb MAJOR
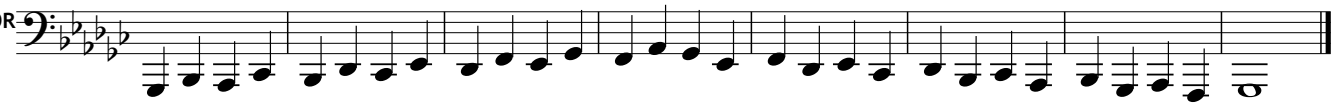


Ab MAJOR
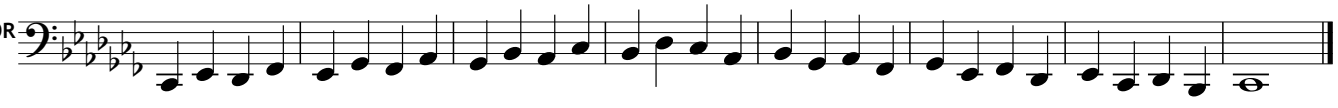


Db MAJOR
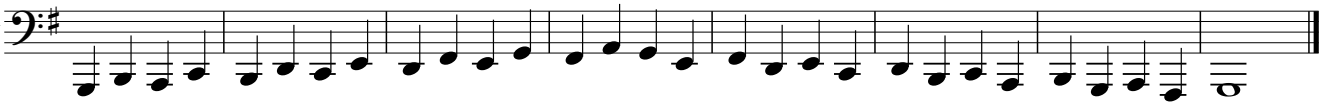


Gb MAJOR
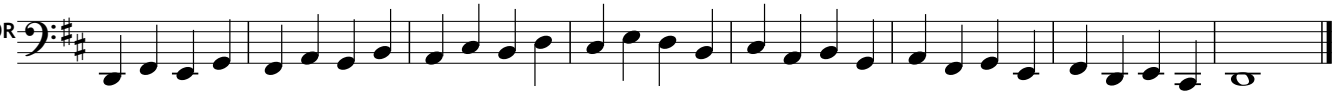


Cb MAJOR
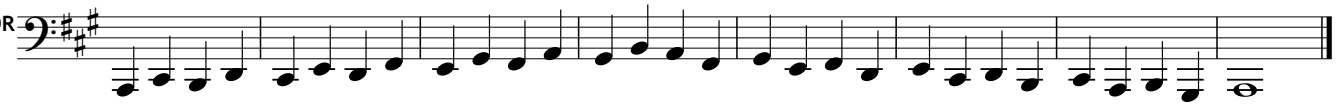


G MAJOR
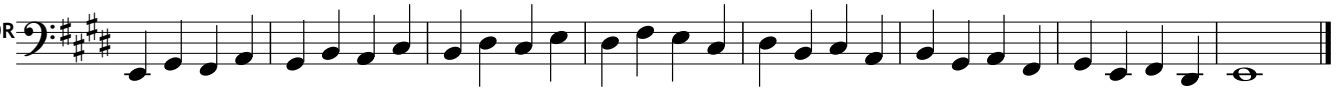


D MAJOR
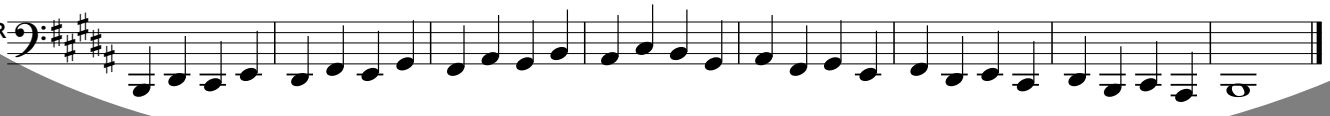


A MAJOR

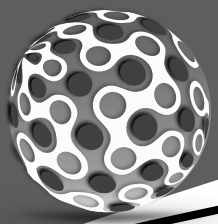


E MAJOR



B MAJOR





MALLETS

BEGINNING BAND
MAJOR SCALES IN 3RDS

C MAJOR

F MAJOR

Bb MAJOR

Eb MAJOR

Ab MAJOR

Db MAJOR

Gb MAJOR

Cb MAJOR

G MAJOR

D MAJOR

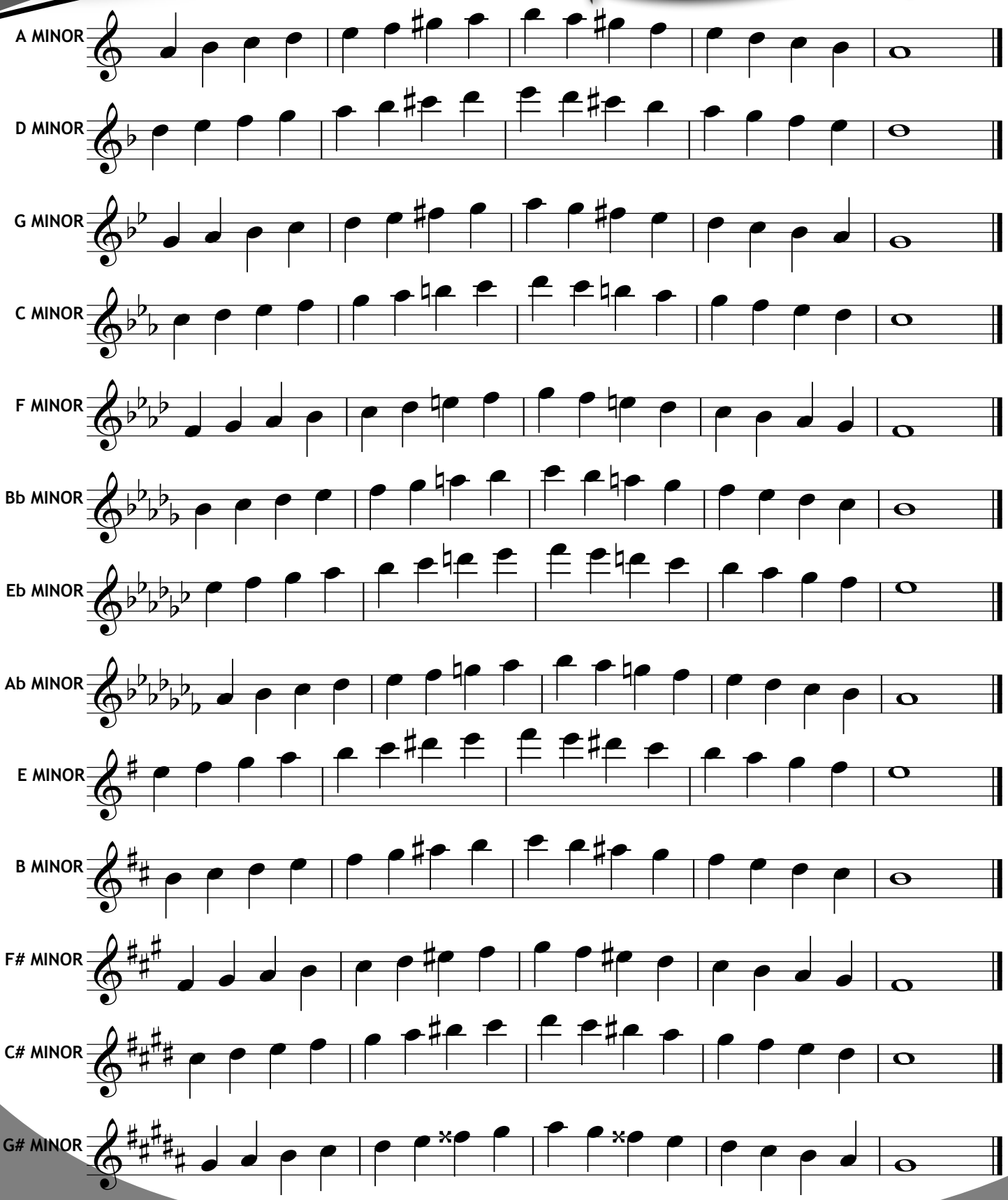
A MAJOR

E MAJOR

B MAJOR

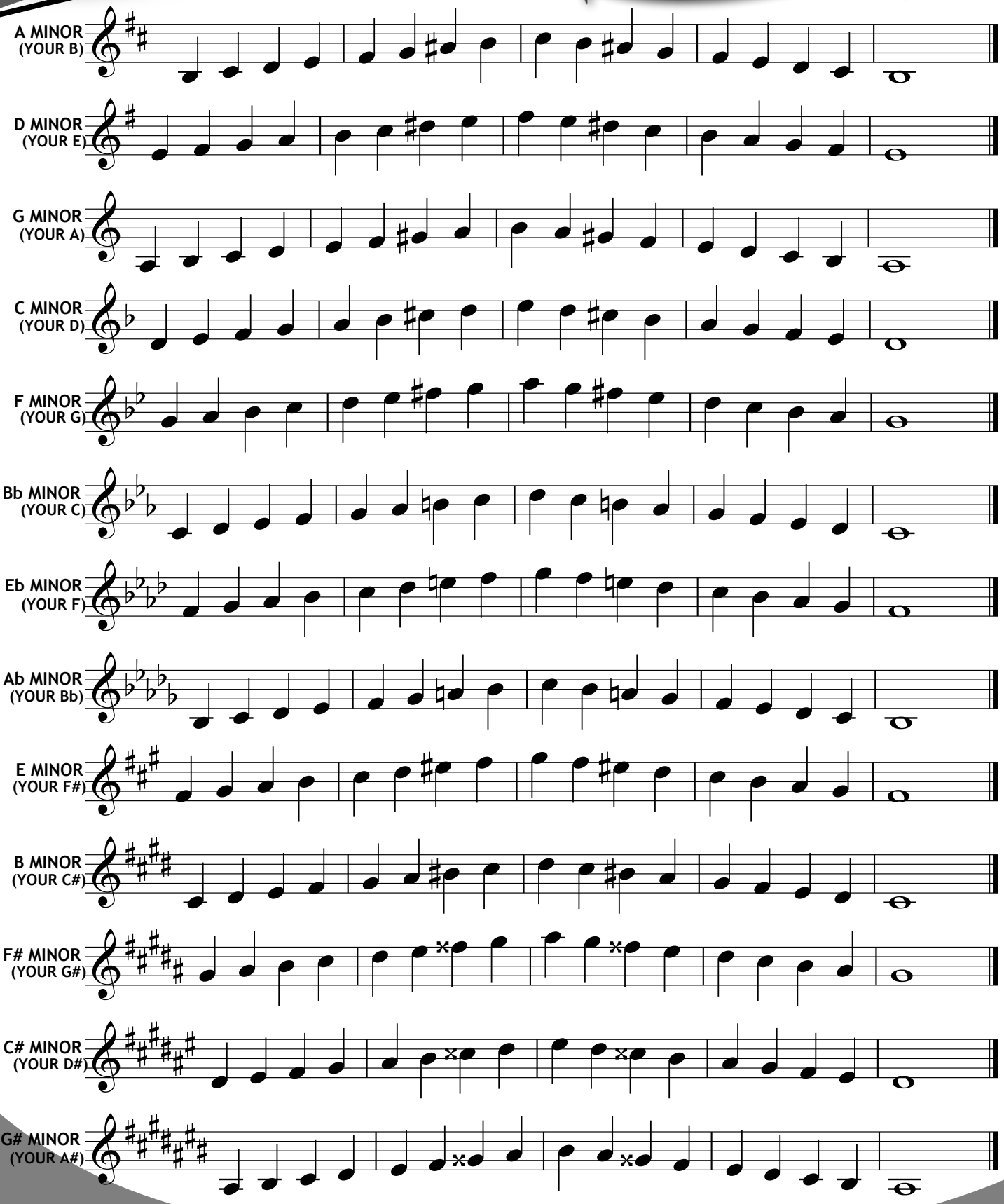
FLUTE/ OBOE

BEGINNING BAND HARMONIC MINOR SCALES



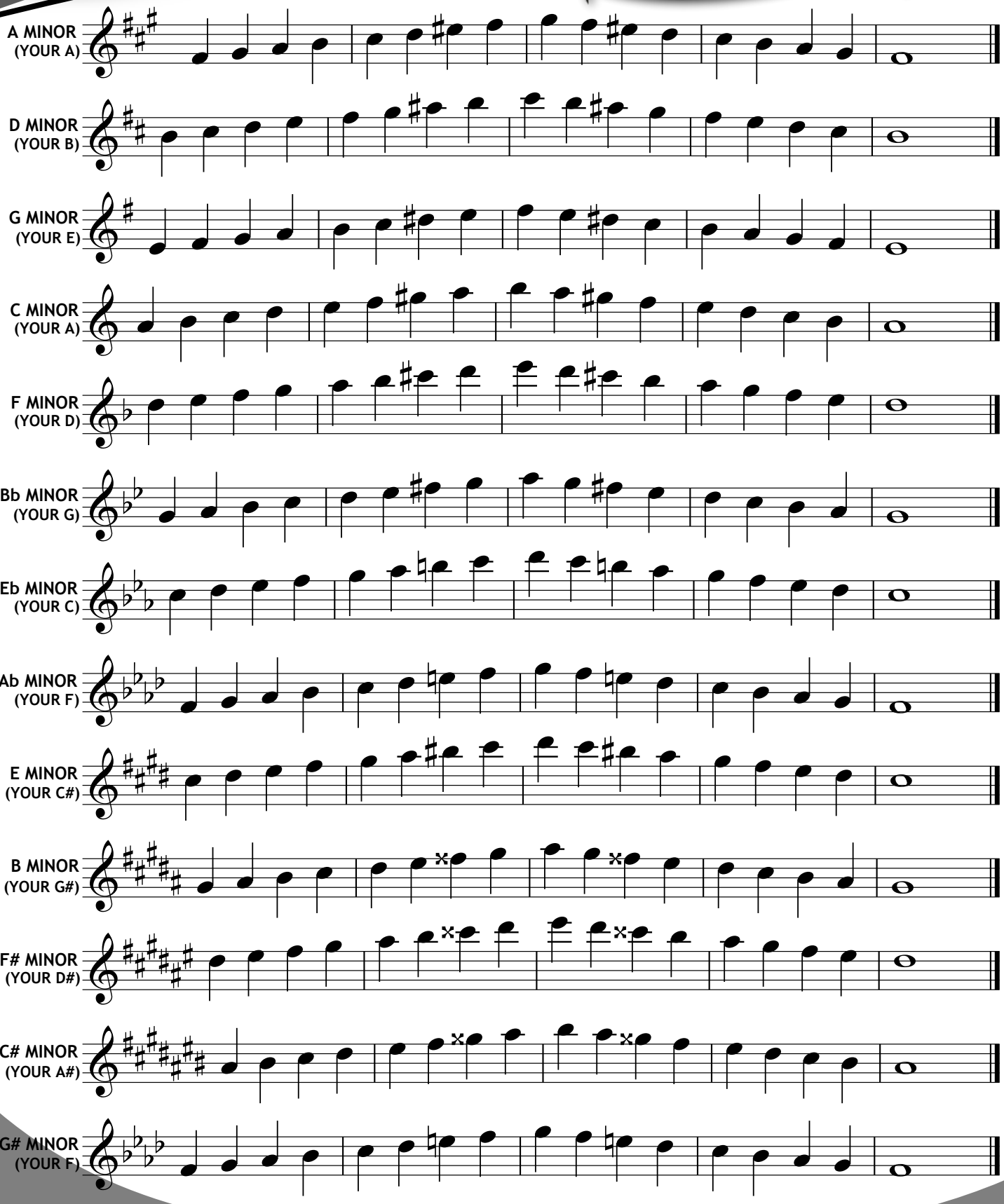
CLARINET/ TRUMPET

BEGINNING BAND HARMONIC MINOR SCALES



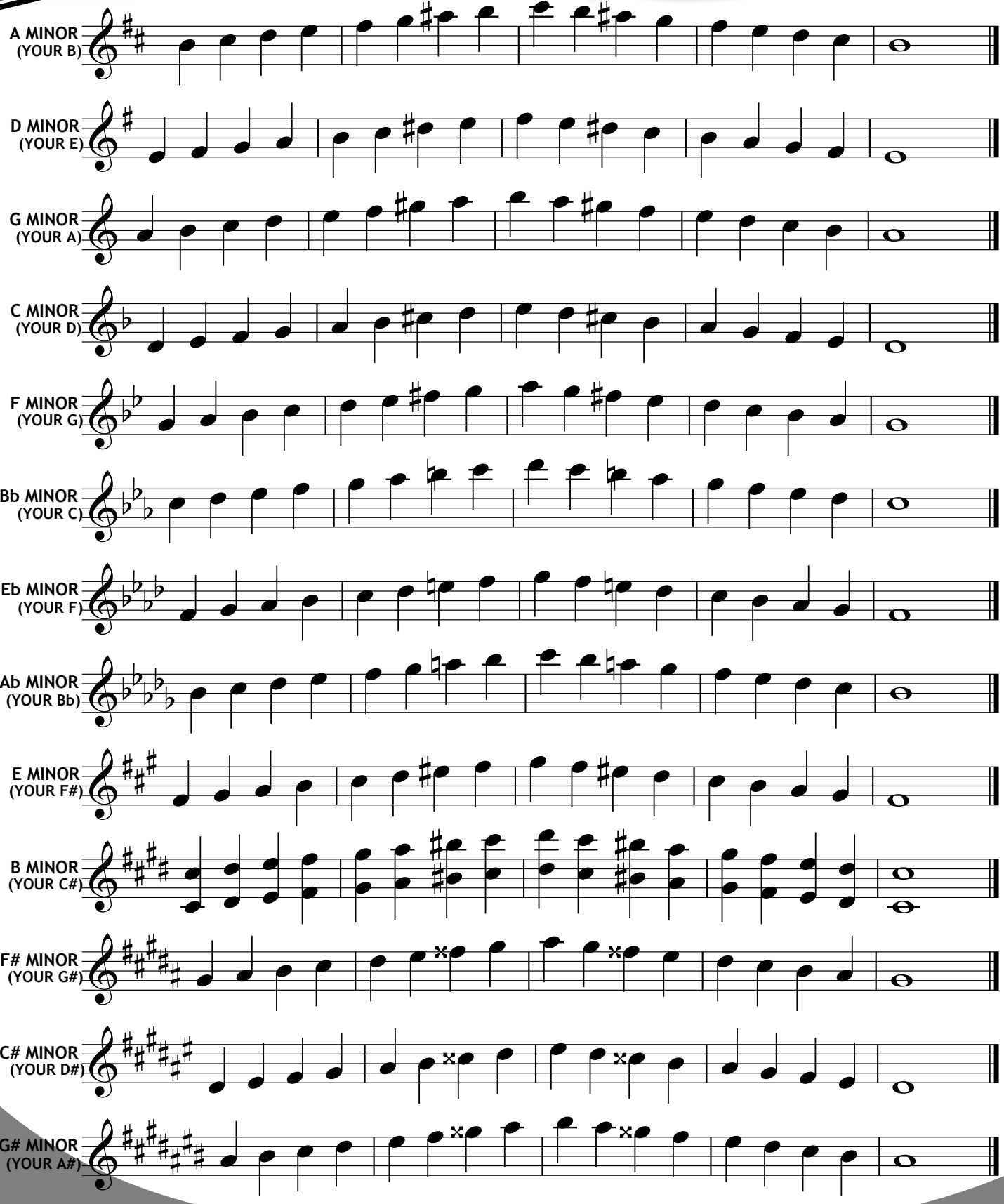
ALTO SAX/ BARI SAX

BEGINNING BAND HARMONIC MINOR SCALES



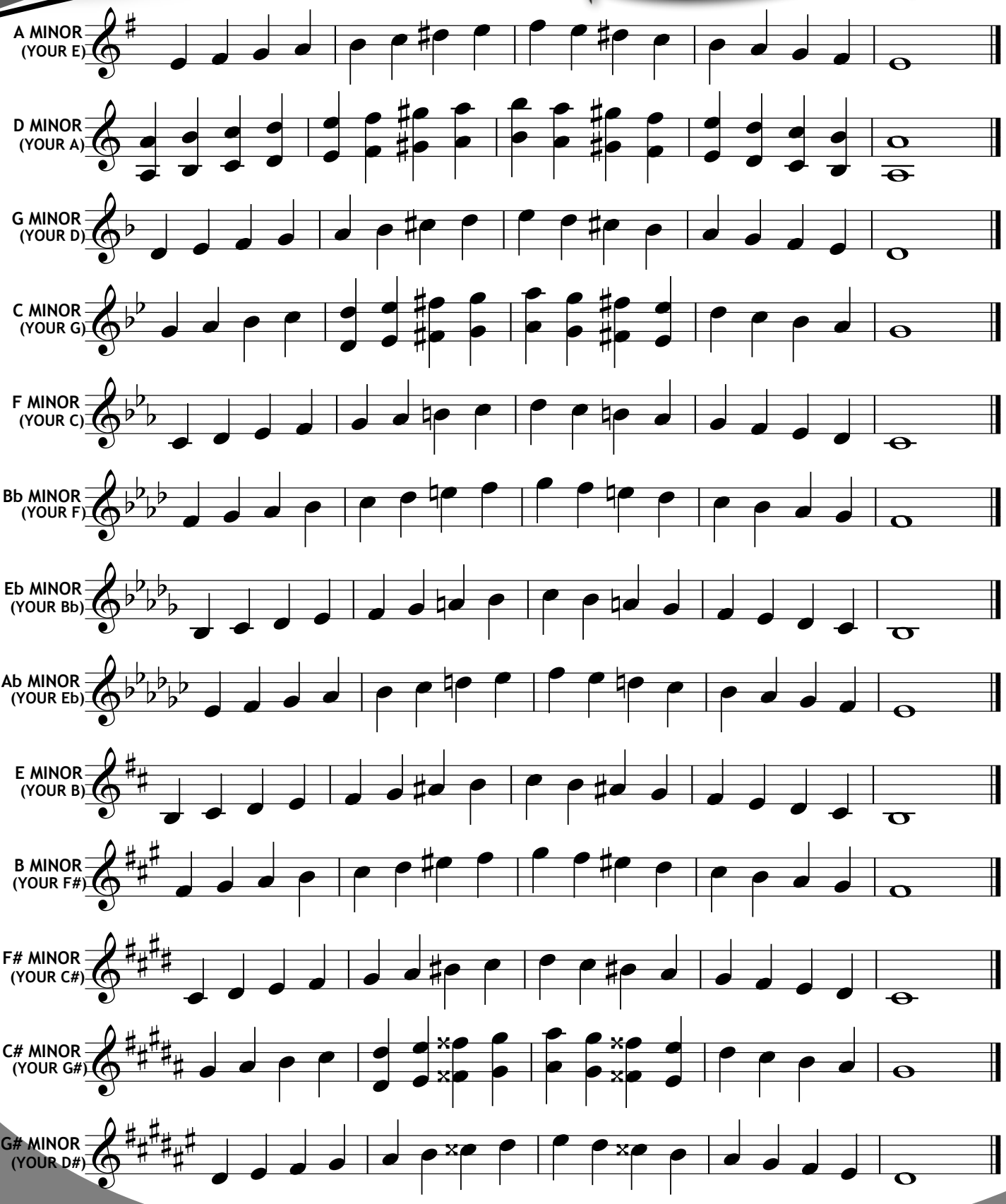
TENOR SAX

BEGINNING BAND HARMONIC MINOR SCALES



HORN
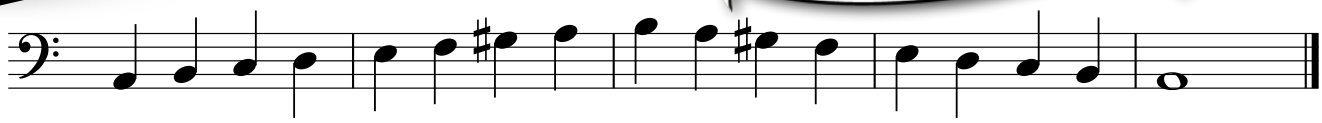
BEGINNING BAND HARMONIC MINOR SCALES
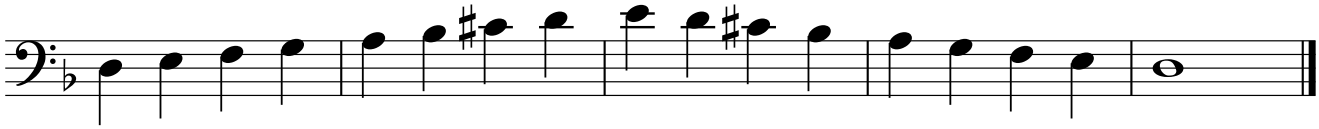


LOW BRASS/ BASSOON

BEGINNING BAND HARMONIC MINOR SCALES
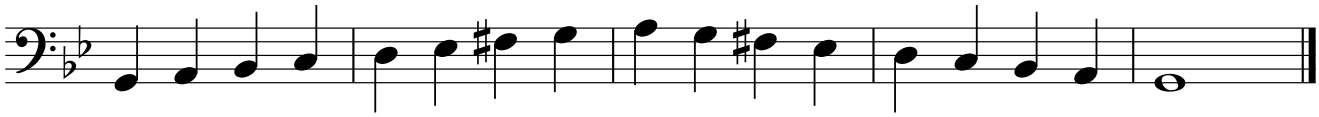
A MINOR
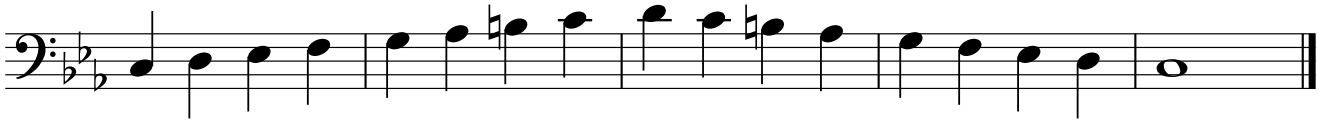


D MINOR
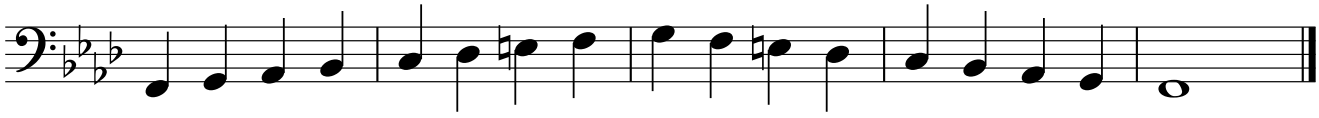


G MINOR
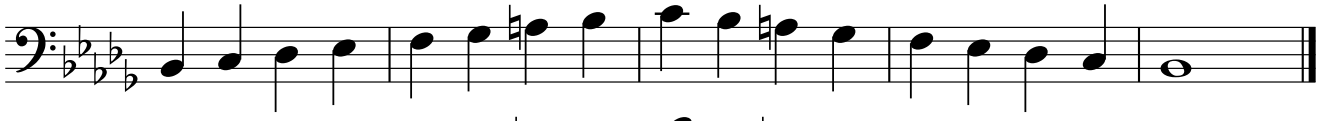


C MINOR
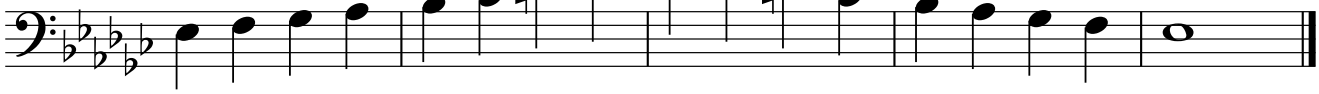


F MINOR
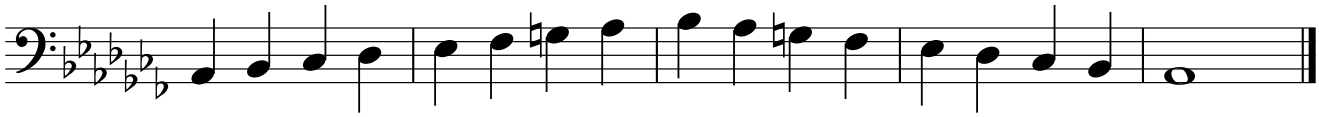


Bb MINOR



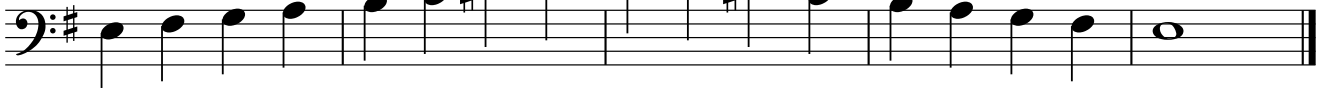
Eb MINOR
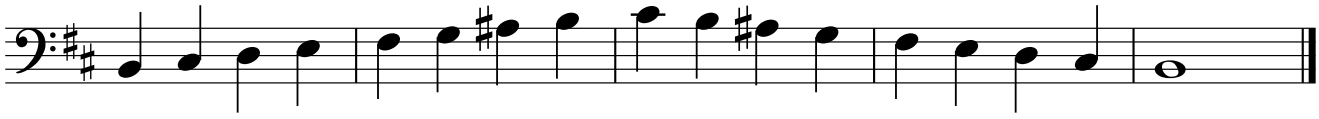


Ab MINOR
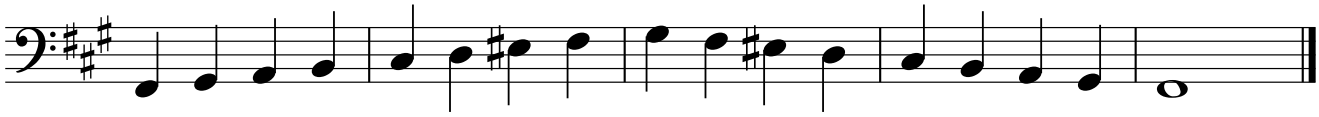


E MINOR



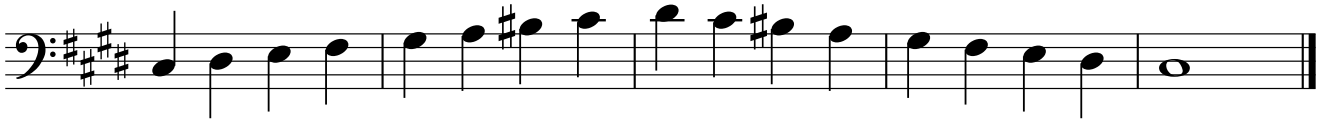
B MINOR



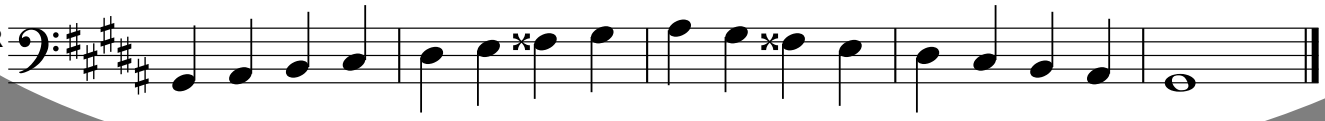
F# MINOR



C# MINOR

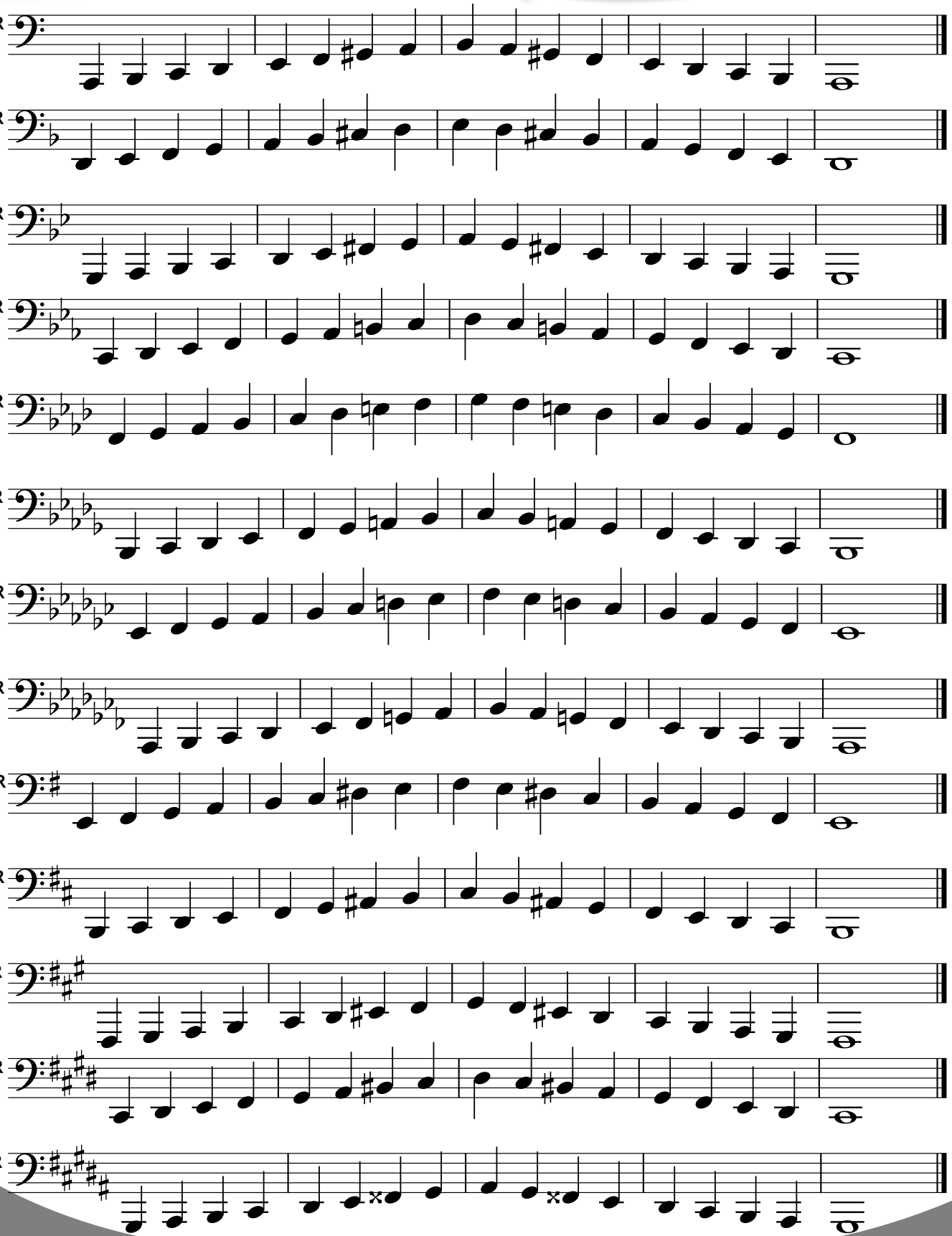


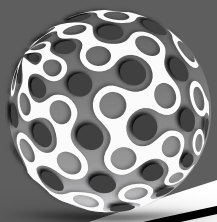
G# MINOR



TUBA

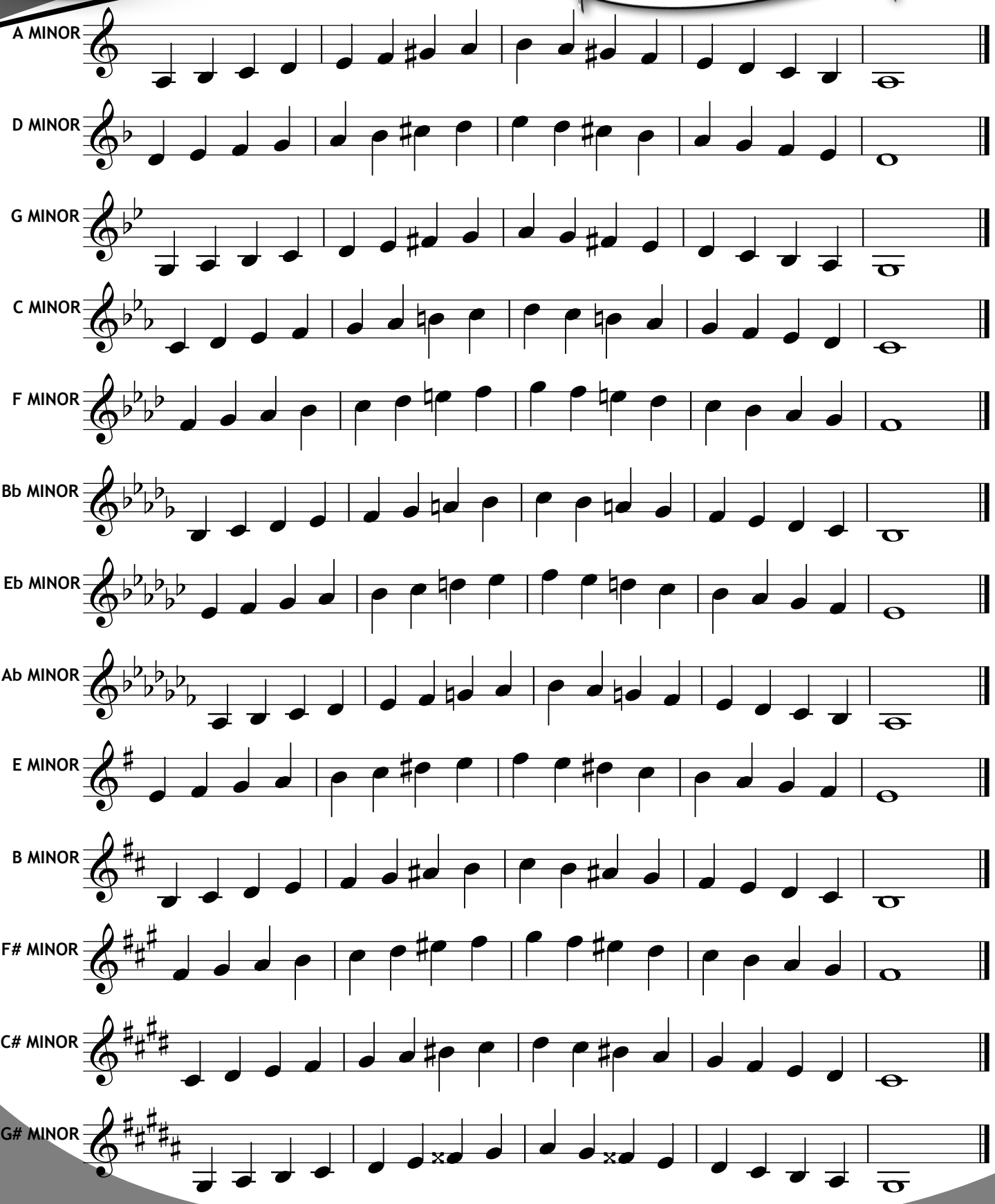
BEGINNING BAND HARMONIC MINOR SCALES

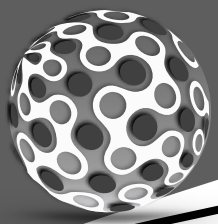




MALLETS

BEGINNING BAND HARMONIC MINOR SCALES





FLUTE/ OBOE

PARTIAL EXERCISES VARIATIONS 1 & 2

Bb Bb - F - Bb



A A - E - A



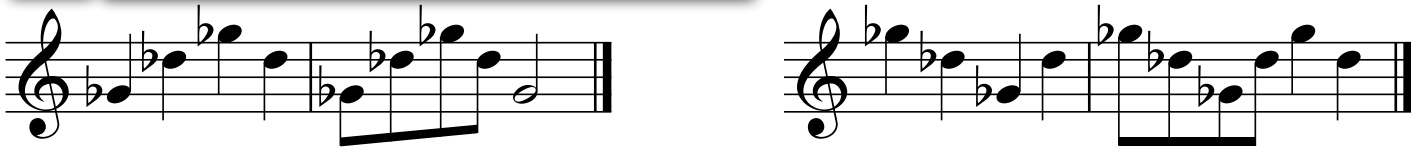
Ab Ab - Eb - Ab



G G - D - G

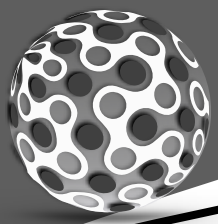


Gb Gb - Db - Gb



F F - C - F





CLARINET/ TRUMPET



Bb C - G - C



A B - F# - B



Ab Bb - F - Bb



G A - E - A



Gb Ab - Eb - Ab



F G - D - G



ALTO SAX/
BARI SAX

PARTIAL EXERCISES VARIATIONS 1 & 2

Bb G - D - G



A F# - C# - F#



Ab F - C - F



G E - B - E



Gb Eb - Bb - Eb



F D - A - D



PARTIAL EXERCISES VARIATIONS 1 & 2

Bb C - G - C



A B - F# - B



Ab Bb - F - Bb



G A - E - A



Gb Ab - Eb - Ab



F G - D - G



PARTIAL EXERCISES VARIATIONS 1 & 2

Bb F - C - F (T - Open or 1-0-1)



A E - B - E (T - Valve 2 or 0-2-0)



Ab Eb - Bb - Eb (T - Valve 1 or 2-1-2)



G D - A - D (T - Valve 1-2 or 2-12-0)

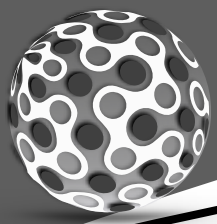


Gb Db - Ab - Db (T-Valve 2-3 or 12-23-2)



F C - G - C (T - Valve 1-3 or 0-0-0)





LOW BRASS/ BASSOON

PARTIAL EXERCISES VARIATIONS 1 & 2

Bb Bb - F - Bb (Open / 1st Pos.)



A A - E - A (Valve 2 / 2nd Pos.)



Ab Ab - Eb - Ab (Valve 1 / 3rd Pos.)



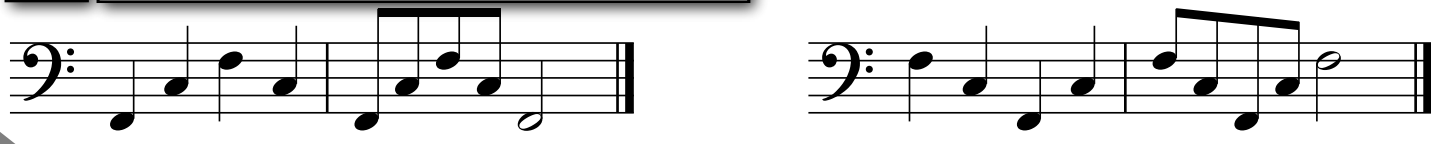
G G - D - G (Valve 1-2 / 4th Pos.)



Gb Gb - Db - Gb (Valve 2-3 / 5th Pos.)



F F - C - F (Valve 1-3 / 6th Pos.)



TUBA

PARTIAL EXERCISES VARIATIONS 1 & 2

Bb Bb - F - Bb (Open / 1st Pos.)



A A - E - A (Valve 2 / 2nd Pos.)



Ab Ab - Eb - Ab (Valve 1 / 3rd Pos.)



G G - D - G (Valve 1-2 / 4th Pos.)



Gb Gb - Db - Gb (Valve 2-3 / 5th Pos.)



F F - C - F (Valve 1-3 / 6th Pos.)



PARTIAL EXERCISES VARIATIONS 1 & 2

Bb Bb - F - Bb



A A - E - A



Ab Ab - Eb - Ab



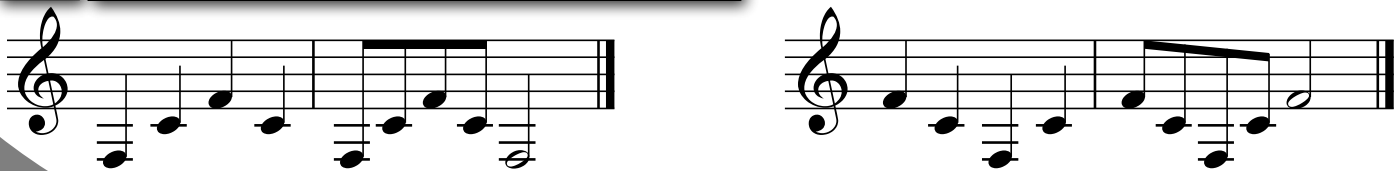
G G - D - G

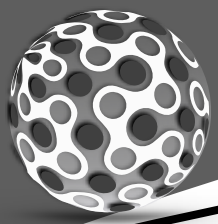


Gb Gb - Db - Gb



F F - C - F





FLUTE/ OBOE

ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE

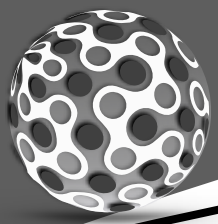


7 HIGH - MIDDLE



8 MIDDLE - HIGH - MIDDLE - LOW





CLARINET/ TRUMPET

ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE

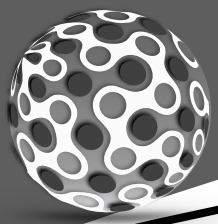


7 HIGH - MIDDLE



8 MIDDLE - HIGH - MIDDLE - LOW





ALTO SAX/
BARI SAX

ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE



7 HIGH - MIDDLE



8 MIDDLE - HIGH - MIDDLE - LOW



ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE



7 HIGH - MIDDLE



8 MIDDLE - HIGH - MIDDLE - LOW



ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE



7 HIGH - MIDDLE



8 MIDDLE - HIGH - MIDDLE - LOW



ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE



7 HIGH - MIDDLE

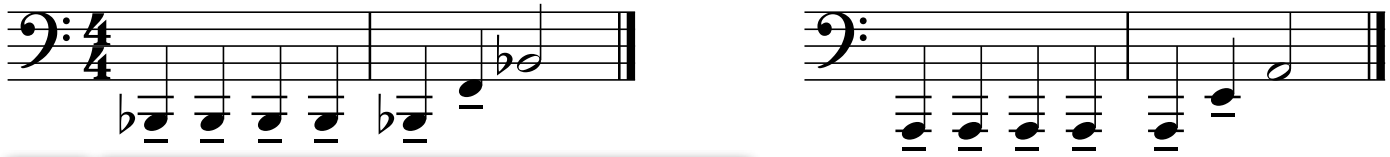


8 MIDDLE - HIGH - MIDDLE - LOW



ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE



7 HIGH - MIDDLE

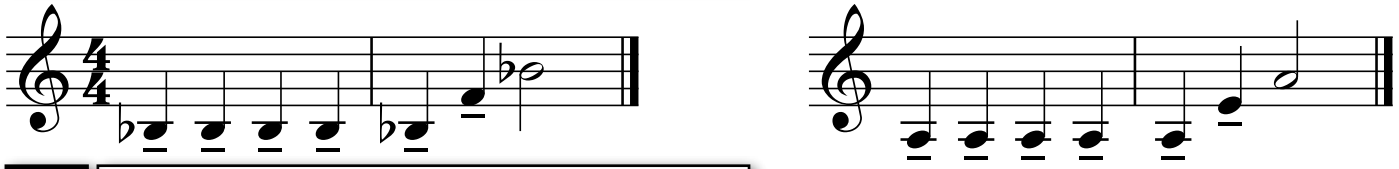


8 MIDDLE - HIGH - MIDDLE - LOW



ADDITIONAL PARTIAL VARIATIONS

3 LOW TO HIGH



4 MIDDLE - HIGH - LOW



5 HIGH TO LOW



6 LOW - MIDDLE



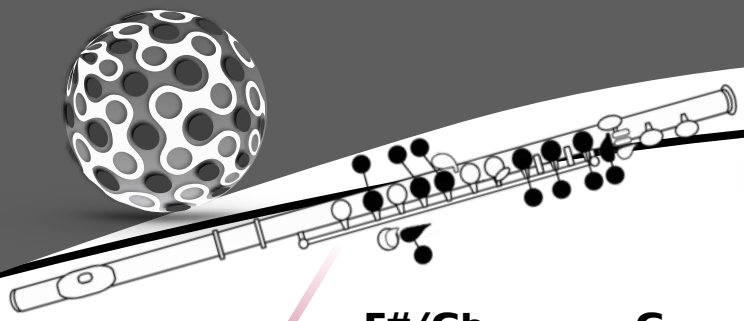
7 HIGH - MIDDLE

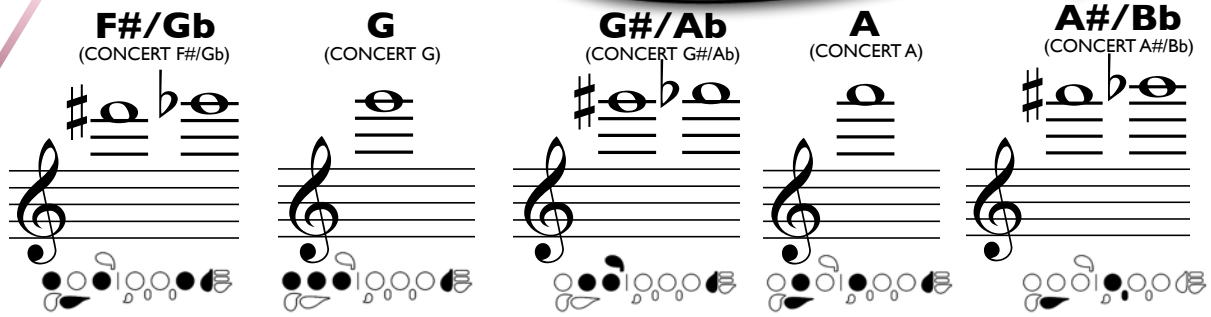


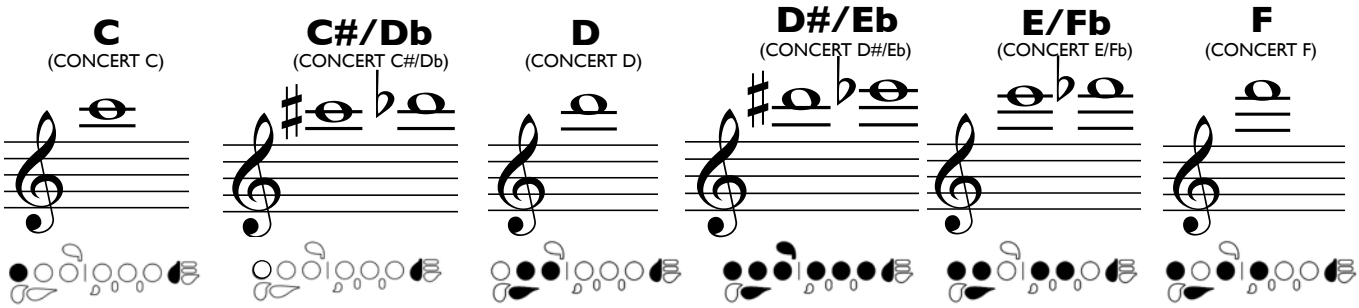
8 MIDDLE - HIGH - MIDDLE - LOW

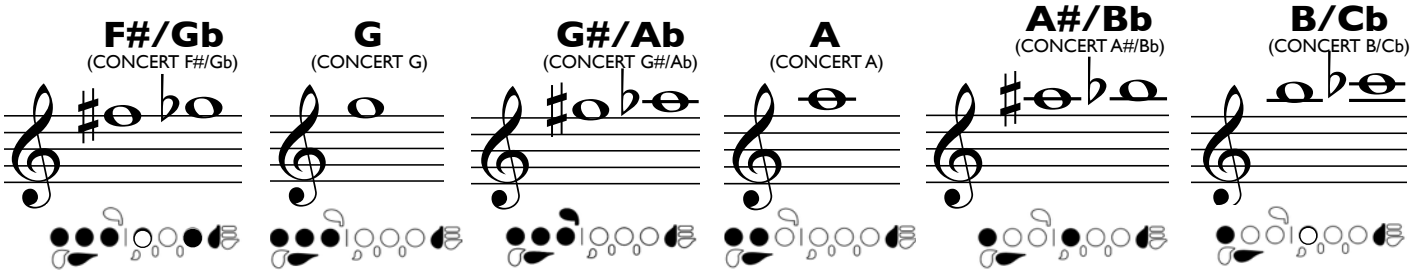


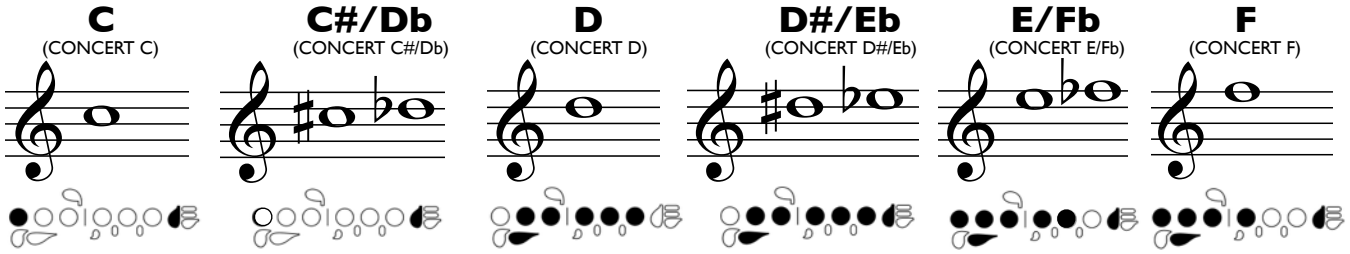
INSTRUMENT FINGERING CHART

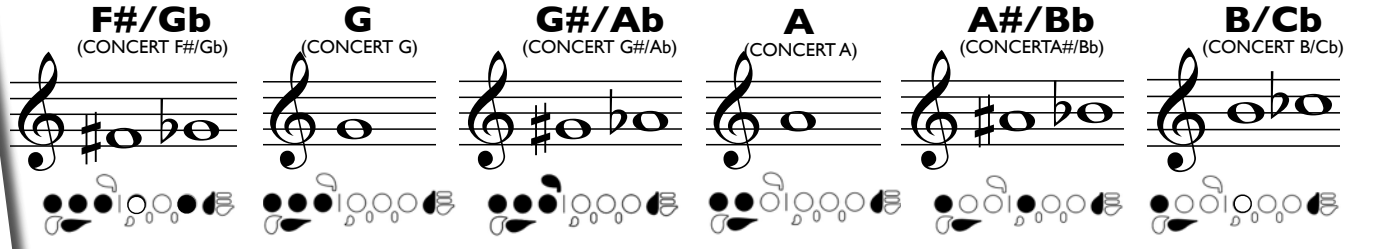


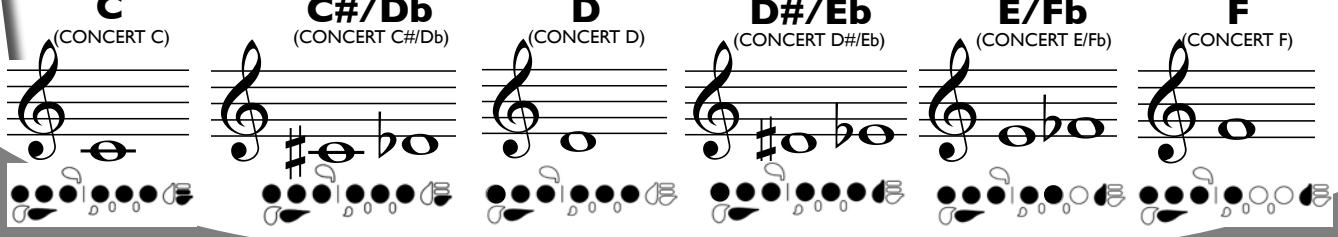










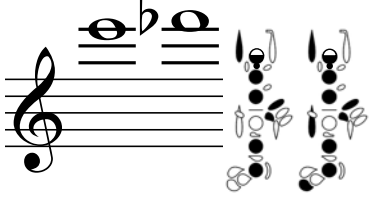


INSTRUMENT FINGERING CHART

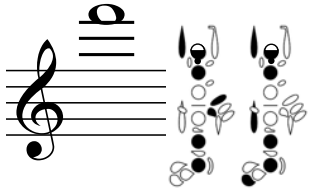


D#/Eb (CONCERT D#/Eb)

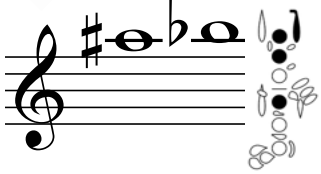
E/Fb (CONCERT E/Fb)



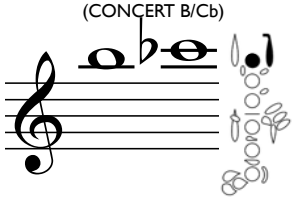
F (CONCERT F)



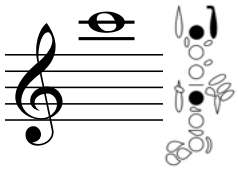
A#/Bb (CONCERT A#/Bb)



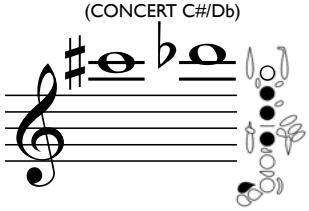
B/Cb (CONCERT B/Cb)



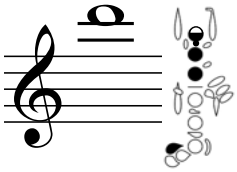
C (CONCERT C)



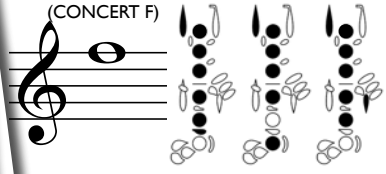
C#/Db (CONCERT C#/Db)



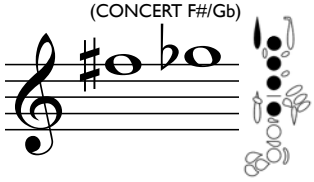
D (CONCERT D)



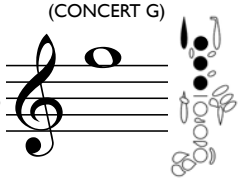
F (CONCERT F)



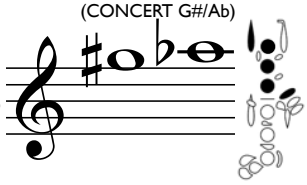
F#/Gb (CONCERT F#/Gb)



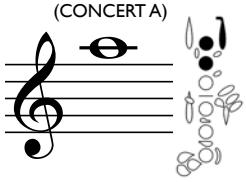
G (CONCERT G)



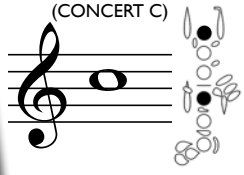
G#/Ab (CONCERT G#/Ab)



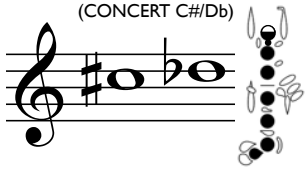
A (CONCERT A)



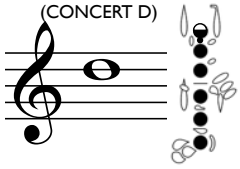
C (CONCERT C)



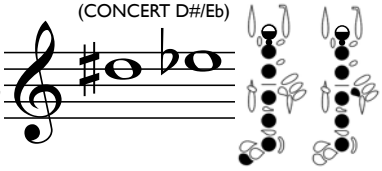
C#/Db (CONCERT C#/Db)



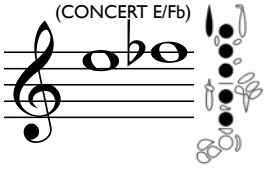
D (CONCERT D)



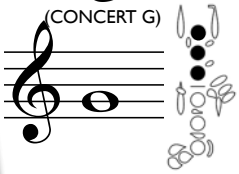
D#/Eb (CONCERT D#/Eb)



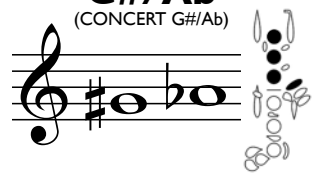
E/Fb (CONCERT E/Fb)



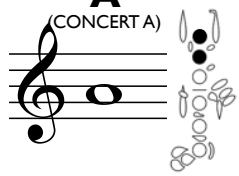
G (CONCERT G)



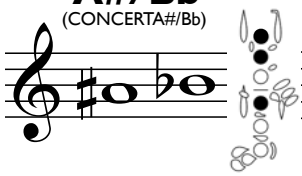
G#/Ab (CONCERT G#/Ab)



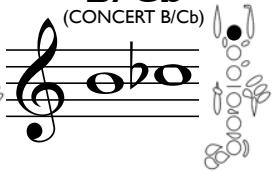
A (CONCERT A)



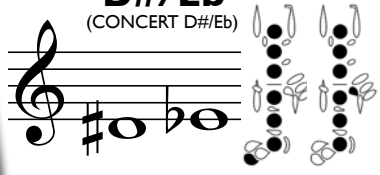
A#/Bb (CONCERTA#/Bb)



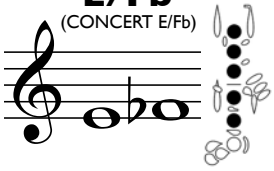
B/Cb (CONCERT B/Cb)



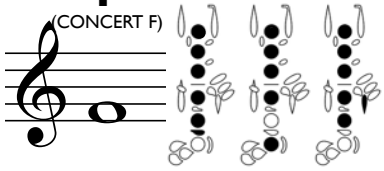
D#/Eb (CONCERT D#/Eb)
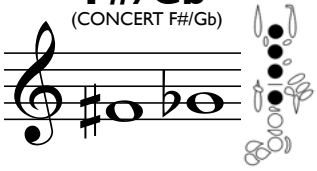


E/Fb (CONCERT E/Fb)



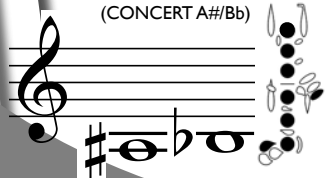
F (CONCERT F)



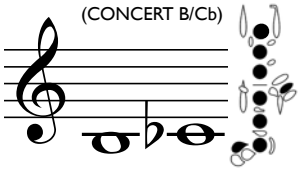
F#/Gb (CONCERT F#/Gb)



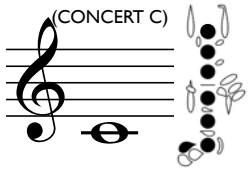
A#/Bb (CONCERT A#/Bb)



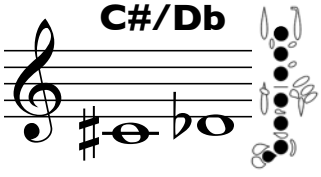
B/Cb (CONCERT B/Cb)



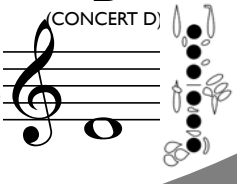
C (CONCERT C)



C#/Db



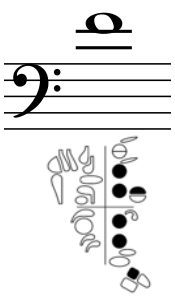
D (CONCERT D)



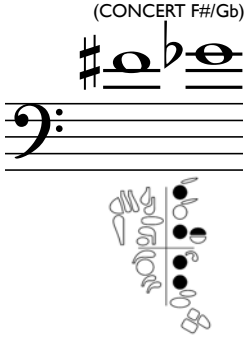
INSTRUMENT FINGERING CHART



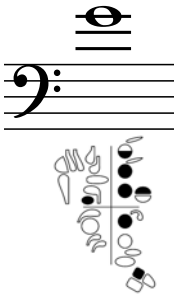
F
(CONCERT F)



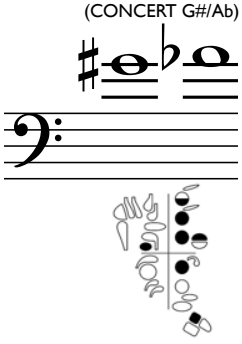
F#/Gb
(CONCERT F#/Gb)



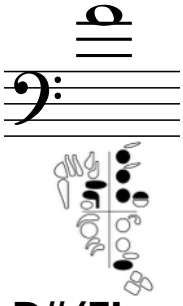
G
(CONCERT G)



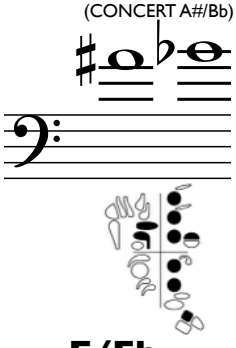
G#/Ab
(CONCERT G#/Ab)
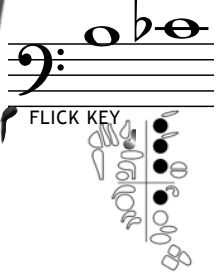


A
(CONCERT A)



A#/Bb
(CONCERT A#/Bb)

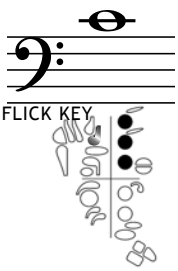


B/Cb
(CONCERT B/Cb)



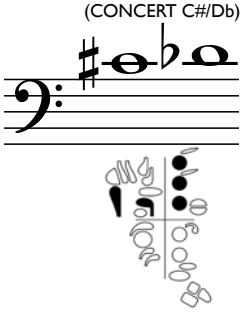
FLICK KEY

C
(CONCERT C)

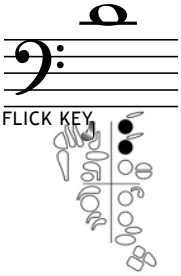


FLICK KEY

C#/Db
(CONCERT C#/Db)

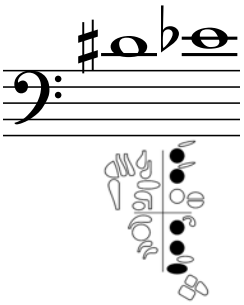


D
(CONCERT D)

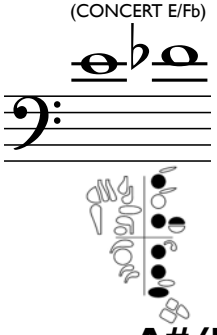


FLICK KEY

D#/Eb
(CONCERT D#/Eb)



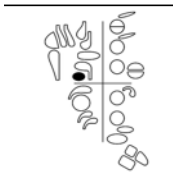
E/Fb
(CONCERT E/Fb)



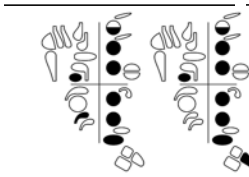
E/Fb
(CONCERT E/Fb)



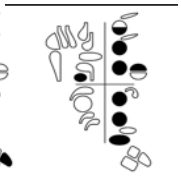
F
(CONCERT F)



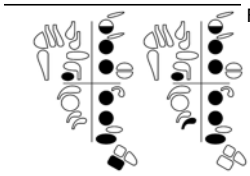
F#/Gb
(CONCERT F#/Gb)



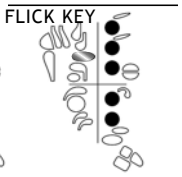
G
(CONCERT G)



G#/Ab
(CONCERT G#/Ab)

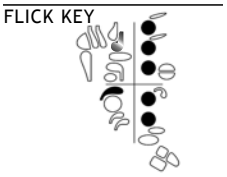


A
(CONCERT A)



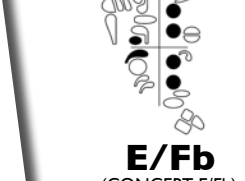
FLICK KEY

A#/Bb
(CONCERT A#/Bb)

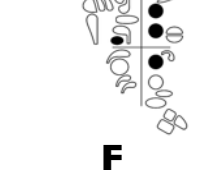


FLICK KEY

A#/Bb
(CONCERT A#/Bb)



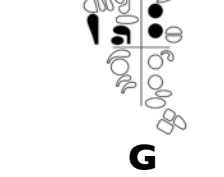
B/Cb
(CONCERT B/Cb)



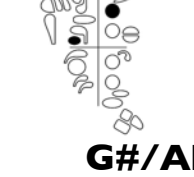
C
(CONCERT C)



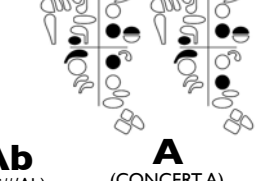
C#/Db
(CONCERT C#/Db)



D
(CONCERT D)



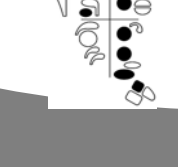
D#/Eb
(CONCERT D#/Eb)



E/Fb
(CONCERT E/Fb)



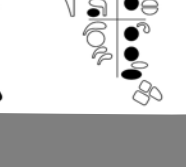
F
(CONCERT F)



F#/Gb
(CONCERT F#/Gb)



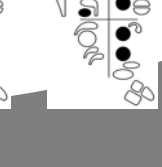
G
(CONCERT G)



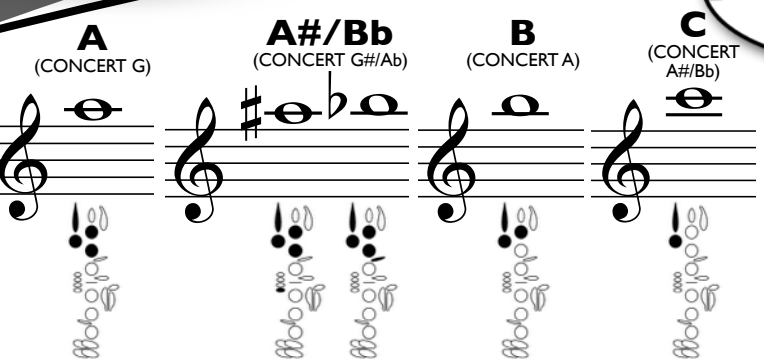
G#/Ab
(CONCERT G#/Ab)

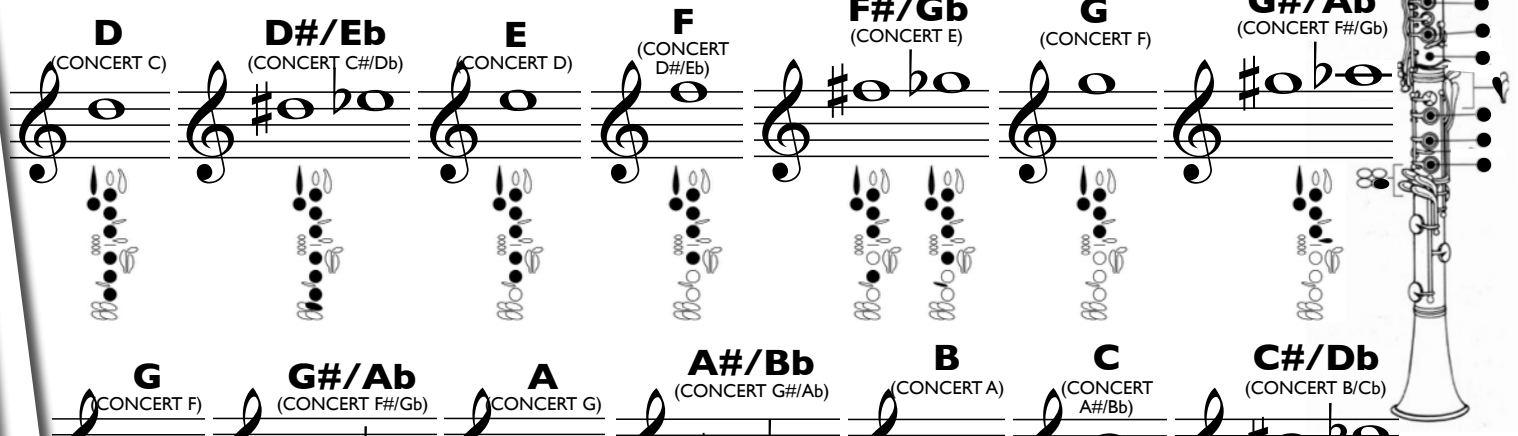


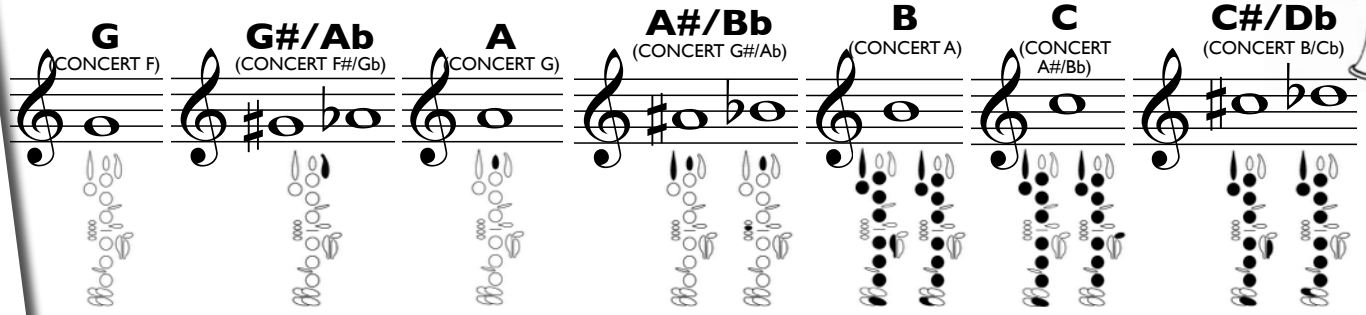
A
(CONCERT A)

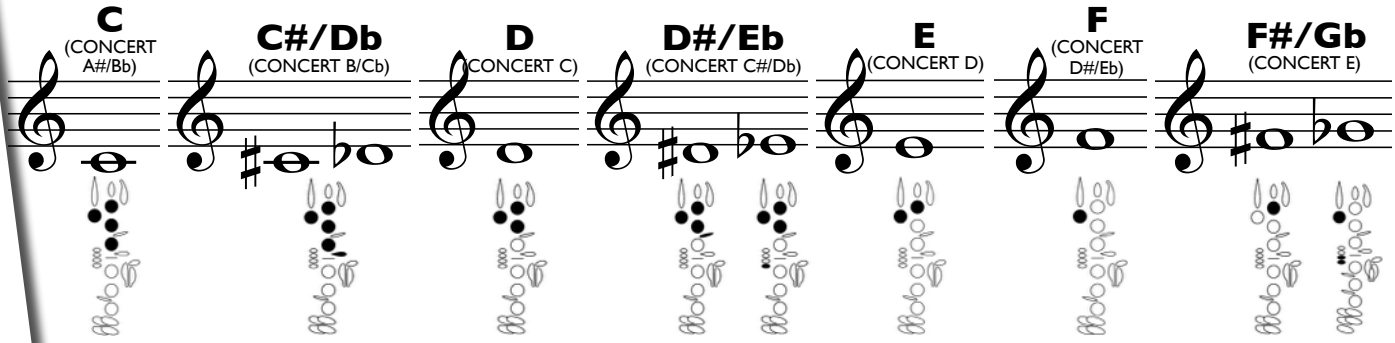


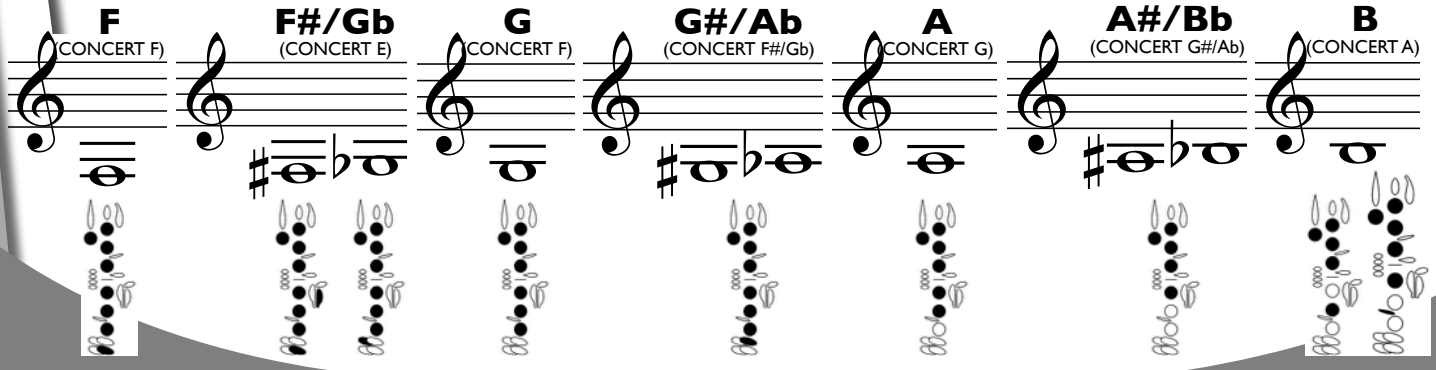
INSTRUMENT FINGERING CHART
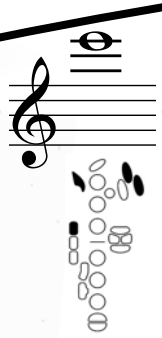










ALTO SAX/ BARI SAX

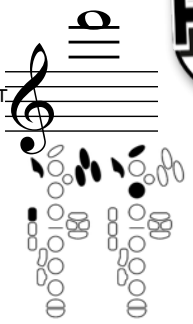
INSTRUMENT FINGERING CHART



E (CONCERT G)

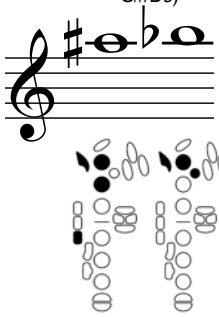


F (CONCERT G#/Ab)
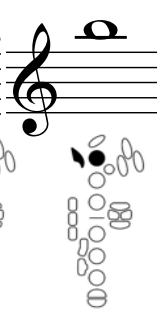


A (CONCERT C)

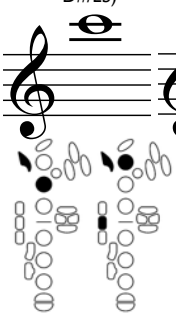
A#/Bb (CONCERT C#/Db)



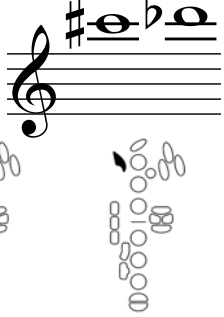
B (CONCERT D)



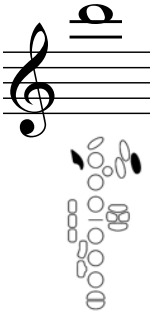
C (CONCERT D#/Eb)



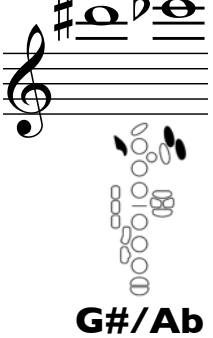
C#/Db (CONCERT E)



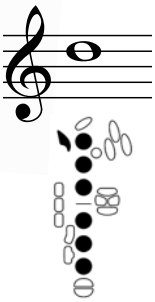
D (CONCERT F)



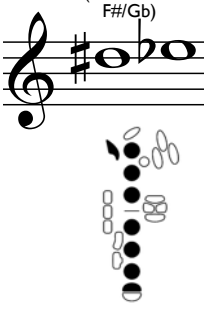
D#/Eb (CONCERT F#/Gb)



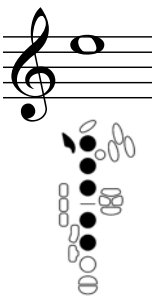
D (CONCERT F)



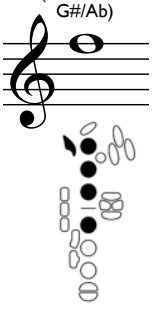
D#/Eb (CONCERT F#/Gb)



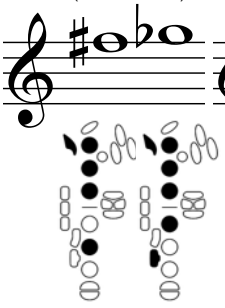
E (CONCERT G)



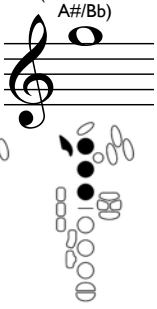
F (CONCERT G#/Ab)



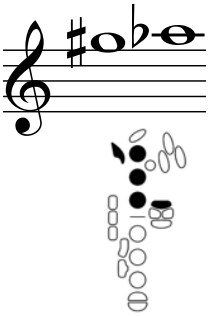
F#/Gb (CONCERT A)
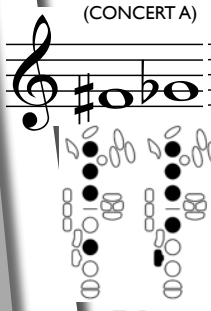


G (CONCERT A#/Bb)



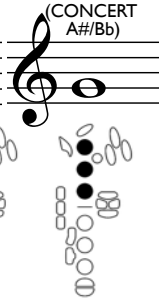
G#/Ab (CONCERT B/Cb)



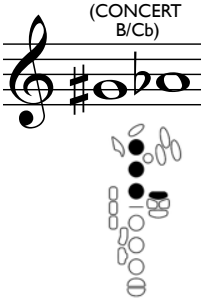
F#/Gb (CONCERT A)



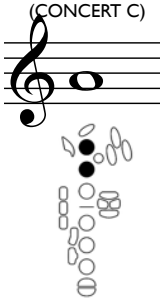
G (CONCERT A#/Bb)



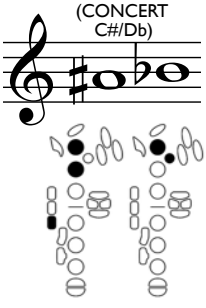
G#/Ab (CONCERT B/Cb)



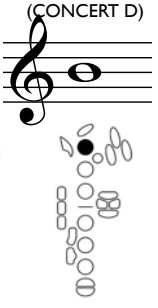
A (CONCERT C)



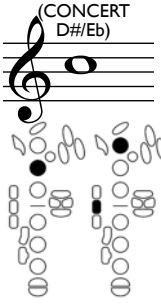
A#/Bb (CONCERT C#/Db)



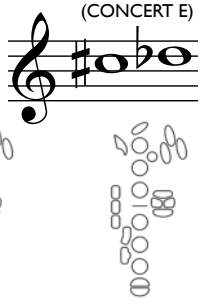
B (CONCERT D)
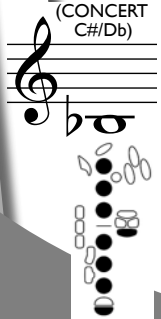


C (CONCERT D#/Eb)



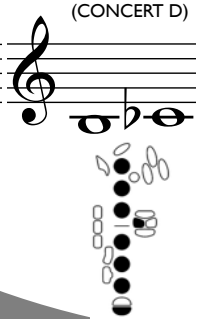
C#/Db (CONCERT E)



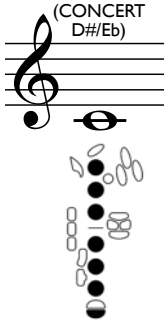
Bb (CONCERT C#/Db)



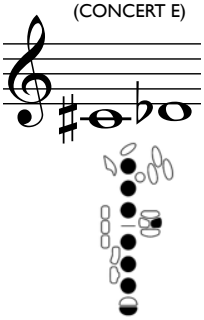
B (CONCERT D)



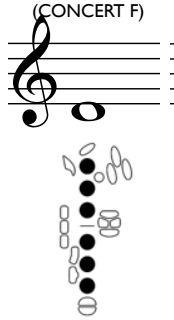
C (CONCERT D#/Eb)



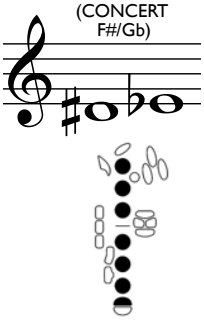
C#/Db (CONCERT E)



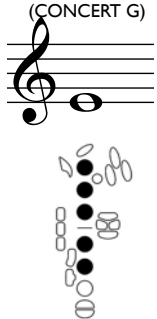
D (CONCERT F)



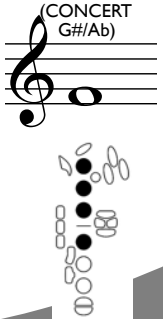
D#/Eb (CONCERT F#/Gb)



E (CONCERT G)
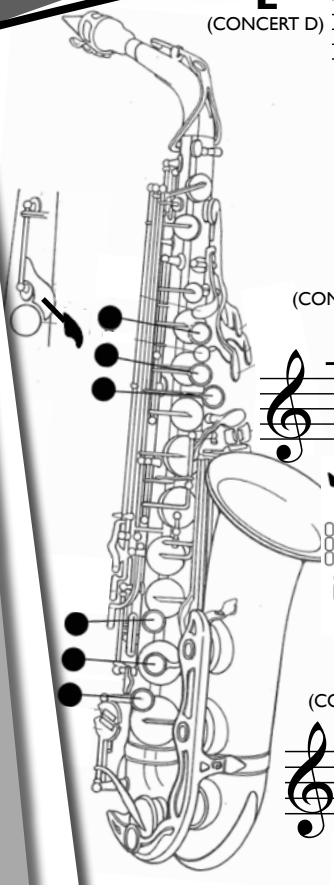


F (CONCERT G#/Ab)
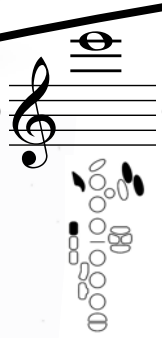


TENOR SAX

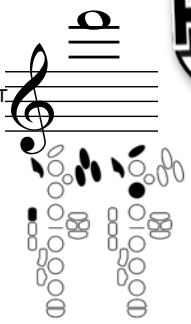
INSTRUMENT FINGERING CHART



E (CONCERT D)

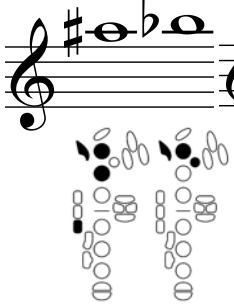


F (CONCERT D#/Eb)

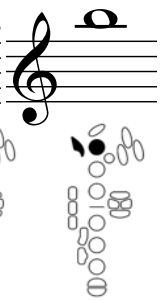


A (CONCERT G)
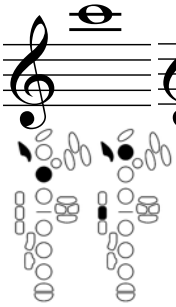
A#/Bb (CONCERT G#/Ab)



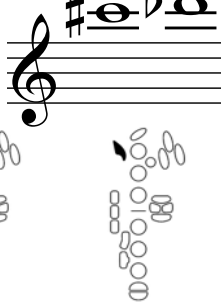
B (CONCERT A)



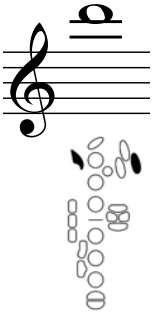
C (CONCERT A#/Bb)



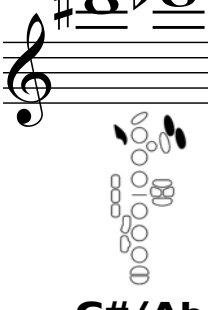
C#/Db (CONCERT B/Cb)



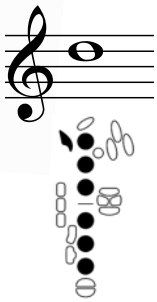
D (CONCERT C)



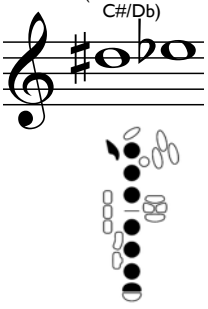
D#/Eb (CONCERT C#/Db)



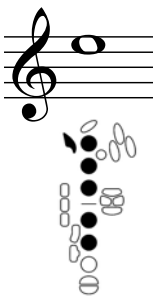
D (CONCERT C)



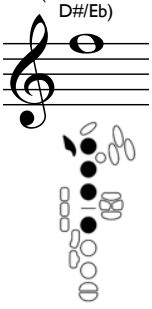
D#/Eb (CONCERT C#/Db)



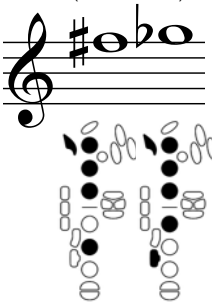
E (CONCERT D)



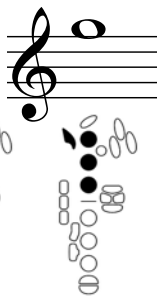
F (CONCERT D#/Eb)



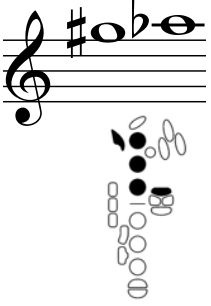
F#/Gb (CONCERT E)



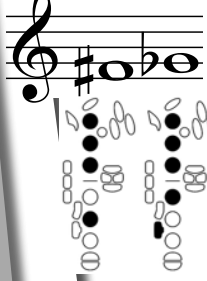
G (CONCERT F)



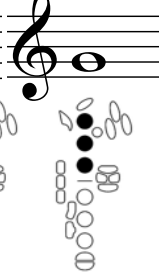
G#/Ab (CONCERT F#/Gb)



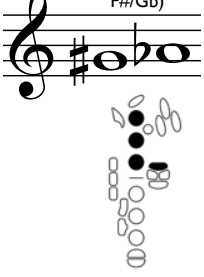
F#/Gb (CONCERT E)



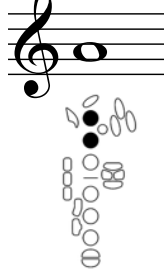
G (CONCERT F)



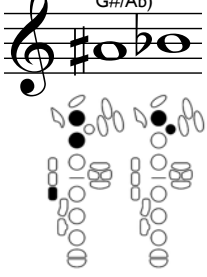
G#/Ab (CONCERT F#/Gb)



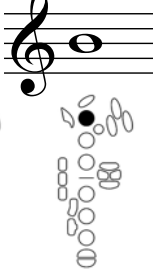
A (CONCERT G)



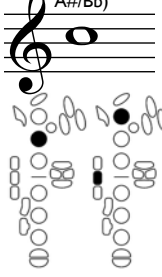
A#/Bb (CONCERT G#/Ab)



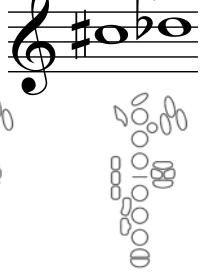
B (CONCERT A)



C (CONCERT A#/Bb)



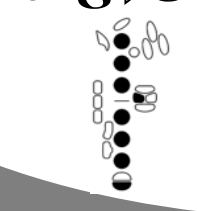
C#/Db (CONCERT B/Cb)



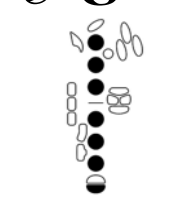
Bb (CONCERT G#/Ab)



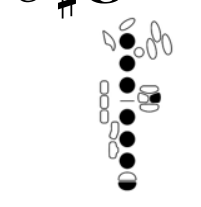
B (CONCERT A)



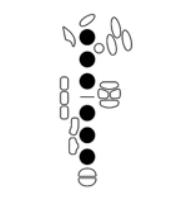
C (CONCERT A#/Bb)



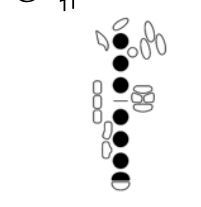
C#/Db (CONCERT B/Cb)



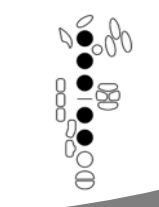
D (CONCERT C)



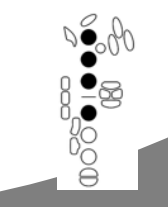
D#/Eb (CONCERT C#/Db)



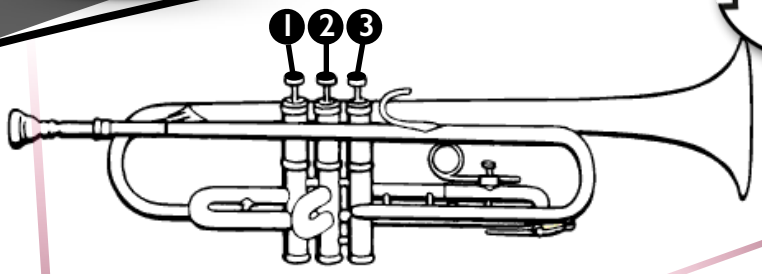
E (CONCERT D)



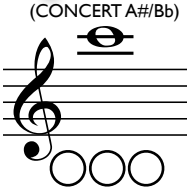
F (CONCERT D#/Eb)



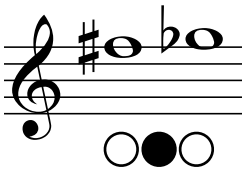
INSTRUMENT FINGERING CHART
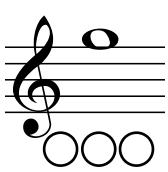


C
(CONCERT A#/Bb)



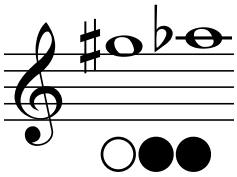
F#/Gb
(CONCERT E)



G
(CONCERT F)



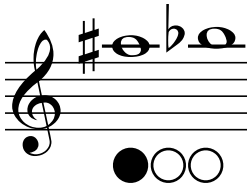
G#/Ab
(CONCERT F#/Gb)



A
(CONCERT G)



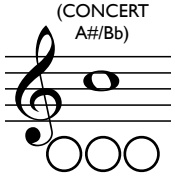
A#/Bb
(CONCERT G#/Ab)



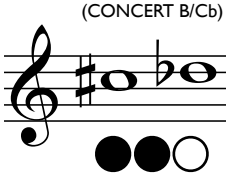
B
(CONCERT A)



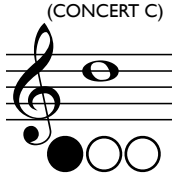
C
(CONCERT A#/Bb)



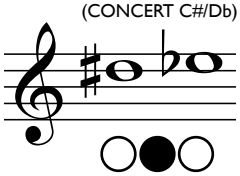
C#/Db
(CONCERT B/Cb)



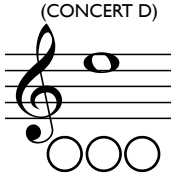
D
(CONCERT C)



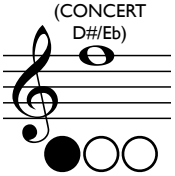
D#/Eb
(CONCERT C#/Db)



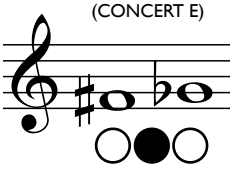
E
(CONCERT D)



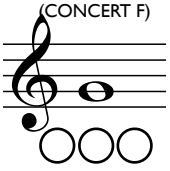
F
(CONCERT D#/Eb)



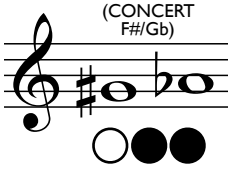
F#/Gb
(CONCERT E)



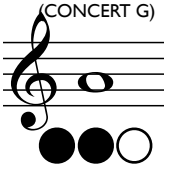
G
(CONCERT F)



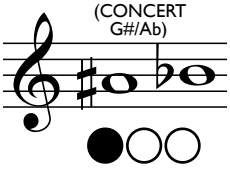
G#/Ab
(CONCERT F#/Gb)



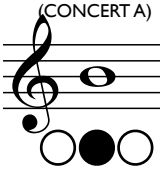
A
(CONCERT G)



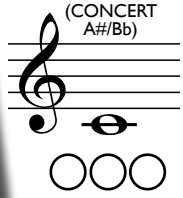
A#/Bb
(CONCERT G#/Ab)



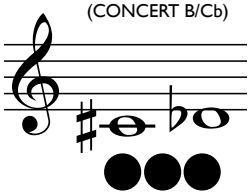
B
(CONCERT A)



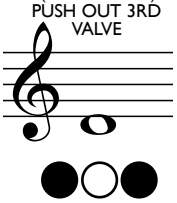
C
(CONCERT A#/Bb)



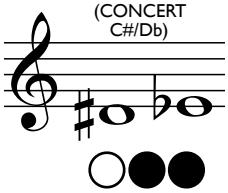
C#/Db
(CONCERT B/Cb)



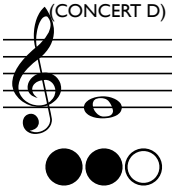
D
(CONCERT C)
PUSH OUT 3RD VALVE



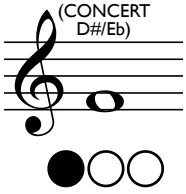
D#/Eb
(CONCERT C#/Db)



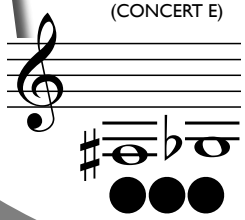
E
(CONCERT D)



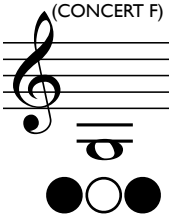
F
(CONCERT D#/Eb)



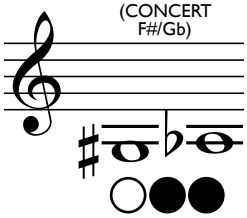
F#/Gb
(CONCERT E)



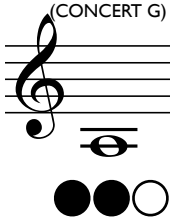
G
(CONCERT F)



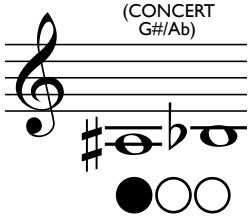
G#/Ab
(CONCERT F#/Gb)



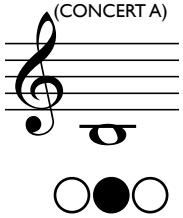
A
(CONCERT G)



A#/Bb
(CONCERT G#/Ab)



B
(CONCERT A)

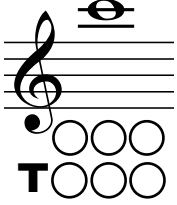


INSTRUMENT FINGERING CHART

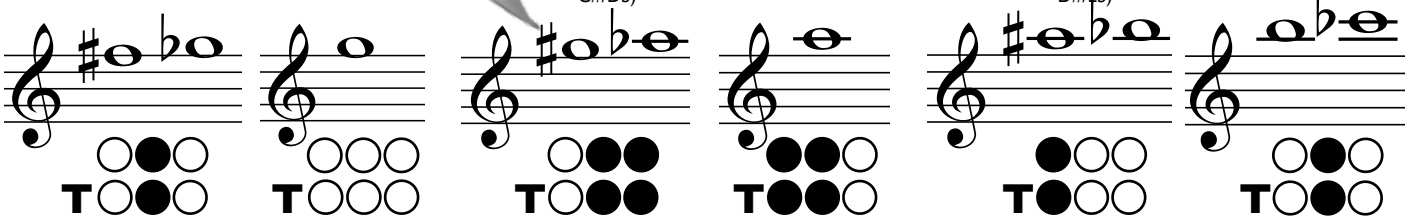


NO TRIGGER = F HORN
TRIGGER = Bb HORN

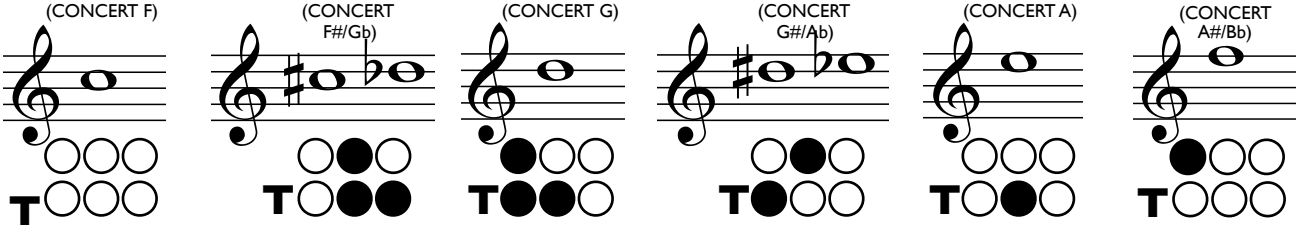
C (CONCERT F)



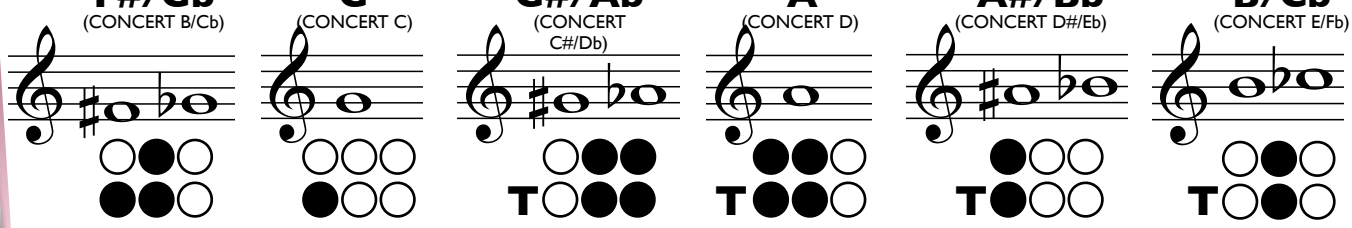
F#/Gb (CONCERT B/Cb) **G** (CONCERT C) **G#/Ab** (CONCERT C#/Db) **A** (CONCERT D) **A#/Bb** (CONCERT D#/Eb) **B/Cb** (CONCERT E/Fb)



C (CONCERT F) **C#/Db** (CONCERT F#/Gb) **D** (CONCERT G) **D#/Eb** (CONCERT G#/Ab) **E** (CONCERT A) **F** (CONCERT A#/Bb)

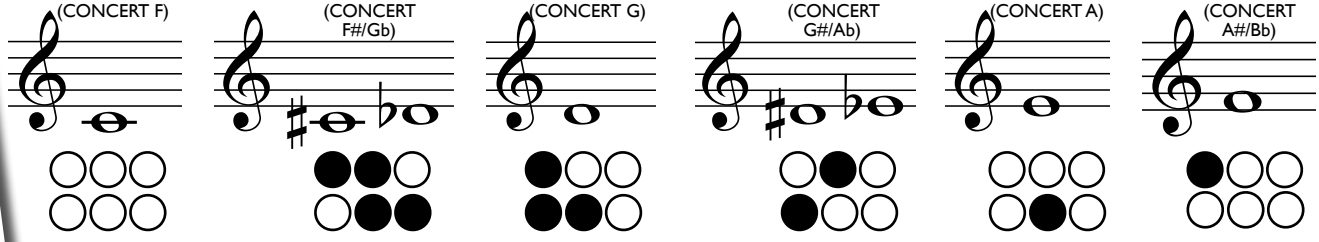


F#/Gb (CONCERT B/Cb) **G** (CONCERT C) **G#/Ab** (CONCERT C#/Db) **A** (CONCERT D) **A#/Bb** (CONCERT D#/Eb) **B/Cb** (CONCERT E/Fb)



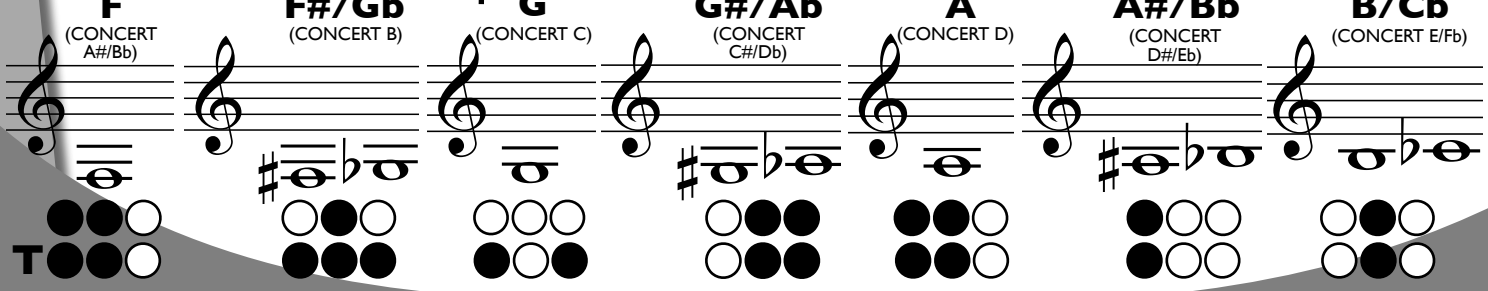
F HORN RANGE - TOP FINGERINGS PREFERRED

C (CONCERT F) **C#/Db** (CONCERT F#/Gb) **D** (CONCERT G) **D#/Eb** (CONCERT G#/Ab) **E** (CONCERT A) **F** (CONCERT A#/Bb)

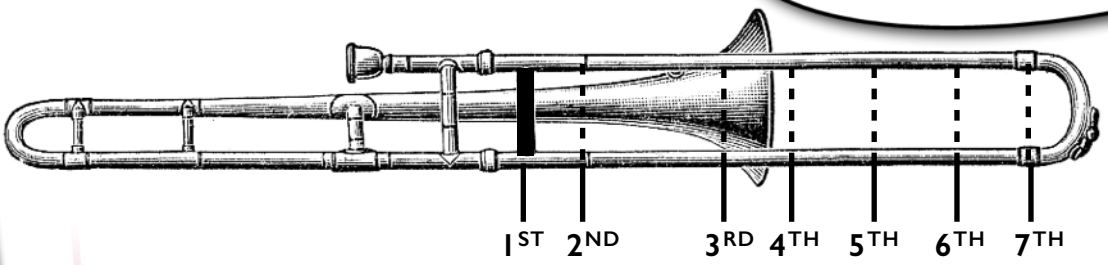


F HORN RANGE - TOP FINGERINGS PREFERRED
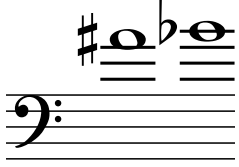
F (CONCERT A#/Bb) **F#/Gb** (CONCERT B) **G** (CONCERT C) **G#/Ab** (CONCERT C#/Db) **A** (CONCERT D) **A#/Bb** (CONCERT D#/Eb) **B/Cb** (CONCERT E/Fb)



INSTRUMENT FINGERING CHART

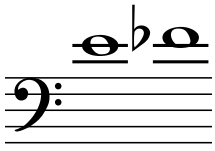


A#/Bb
(CONCERT A#/Bb)



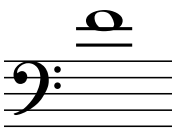
1ST

E/Fb
(CONCERT E/Fb)



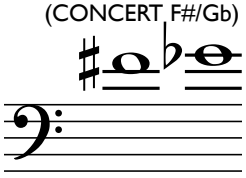
2ND

F
(CONCERT F)



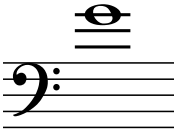
1ST

F#/Gb
(CONCERT F#/Gb)
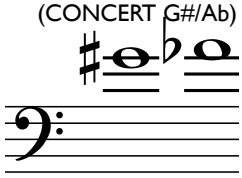


-3RD

G
(CONCERT G)



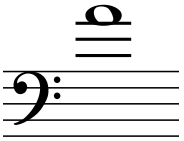
-2ND

G#/Ab
(CONCERT G#/Ab)
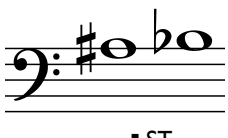


3RD

A
(CONCERT A)
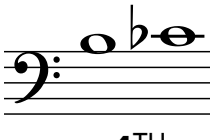


2ND

A#/Bb
(CONCERT A#/Bb)
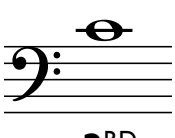


1ST

B/Cb
(CONCERT B/Cb)
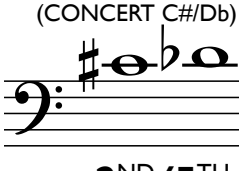


4TH

C
(CONCERT C)
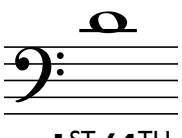


3RD

C#/Db
(CONCERT C#/Db)
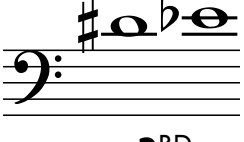


2ND/5TH

D
(CONCERT D)
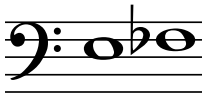


1ST/4TH

D#/Eb
(CONCERT D#/Eb)



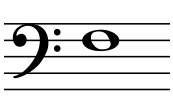
3RD

E/Fb
(CONCERT E/Fb)
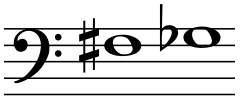


2ND

F
(CONCERT F)
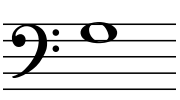


1ST

F#/Gb
(CONCERT F#/Gb)
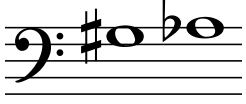


5TH

G
(CONCERT G)



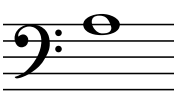
4TH

G#/Ab
(CONCERT G#/Ab)



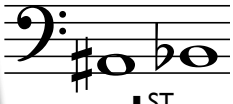
3RD

A
(CONCERT A)
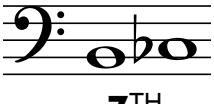


2ND

A#/Bb
(CONCERT A#/Bb)
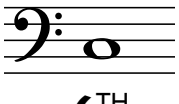


1ST

B/Cb
(CONCERT B/Cb)
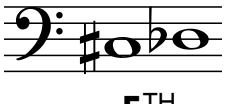


7TH

C
(CONCERT C)



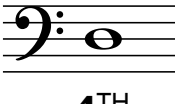
6TH

C#/Db
(CONCERT C#/Db)
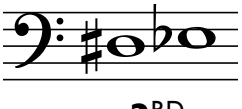


5TH

D
(CONCERT D)
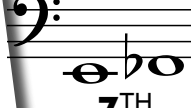


4TH

D#/Eb
(CONCERT D#/Eb)



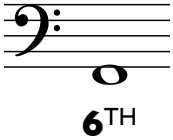
3RD

E/Fb
(CONCERT E/Fb)
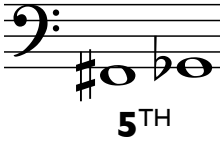


7TH

F
(CONCERT F)



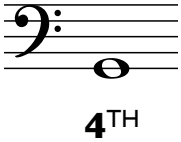
6TH

F#/Gb
(CONCERT F#/Gb)
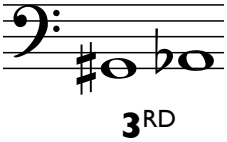


5TH

G
(CONCERT G)
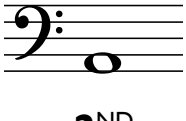


4TH

G#/Ab
(CONCERT G#/Ab)



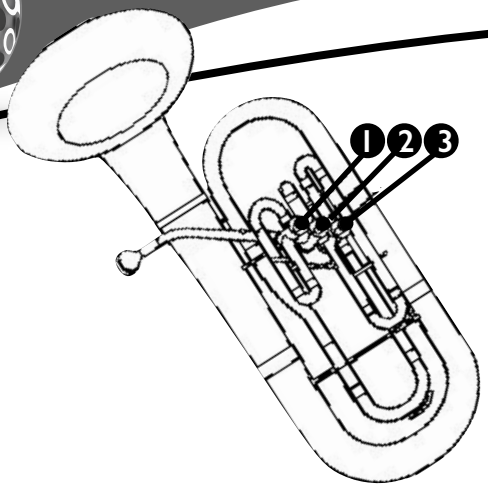
3RD

A
(CONCERT A)



2ND

INSTRUMENT FINGERING CHART



A#/Bb
(CONCERT A#/Bb)

○○○

E/Fb (CONCERT E/Fb) ○●○
F (CONCERT F) ○○○
F#/Gb (CONCERT F#/Gb) ○●●
G (CONCERT G) ●●○
G#/Ab (CONCERT G#/Ab) ●○○
A (CONCERT A) ○●○

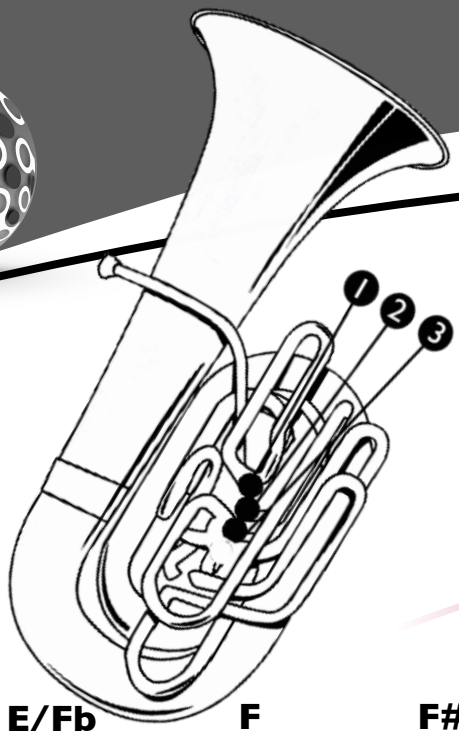
A#/Bb (CONCERT A#/Bb) ○○○
B/Cb (CONCERT B/Cb) ●●○
C (CONCERT C) ●○○
C#/Db (CONCERT C#/Db) ○●○ / ○●●
D (CONCERT D) ○○○ / ●●○
D#/Eb (CONCERT D#/Eb) ●○○

E/Fb (CONCERT E/Fb) ○●○
F (CONCERT F) ○○○
F#/Gb (CONCERT F#/Gb) ○●●
G (CONCERT G) ●●○
G#/Ab (CONCERT G#/Ab) ●○○
A (CONCERT A) ○●○

A#/Bb (CONCERT A#/Bb) ○○○
B/Cb (CONCERT B/Cb) ●●●
C (CONCERT C) ●○●
C#/Db (CONCERT C#/Db) ○●●
D (CONCERT D) ●●○
D#/Eb (CONCERT D#/Eb) ●○○

E/Fb (CONCERT E/Fb) ●●●
F (CONCERT F) ●○●
F#/Gb (CONCERT F#/Gb) ○●●
G (CONCERT G) ●●○
G#/Ab (CONCERT G#/Ab) ●○○
A (CONCERT A) ○●○

INSTRUMENT FINGERING CHART



A#/Bb
(CONCERT A#/Bb)

○○○

E/Fb
(CONCERT E/Fb)

○●○

F
(CONCERT F)

○○○

F#/Gb
(CONCERT F#/Gb)

○●●

G
(CONCERT G)

●●○

G#/Ab
(CONCERT G#/Ab)

●○○

A
(CONCERT A)

○●○

A#/Bb
(CONCERT A#/Bb)

○○○

B
(CONCERT B)

●●○

C
(CONCERT C)
PUSH IN 1ST VALVE

●○○

C#/Db
(CONCERT C#/Db)

○●○

D
(CONCERT D)

○○○

D#/Eb
(CONCERT D#/Eb)

●○○

E/Fb
(CONCERT E/Fb)

○●○

F
(CONCERT F)

○○○

F#/Gb
(CONCERT F#/Gb)

○●●

G
(CONCERT G)

●●○

G#/Ab
(CONCERT G#/Ab)

●○○

A
(CONCERT A)

○●○

A#/Bb
(CONCERT A#/Bb)

○○○

B
(CONCERT B)

●●●

C
(CONCERT C)

●○●

C#/Db
(CONCERT C#/Db)

●●○

D
(CONCERT D)

●●○

D#/Eb
(CONCERT D#/Eb)

●○○

E/Fb
(CONCERT E/Fb)

●●●

F
(CONCERT F)

●○●

F#/Gb
(CONCERT F#/Gb)

○●●

G
(CONCERT G)

●●○

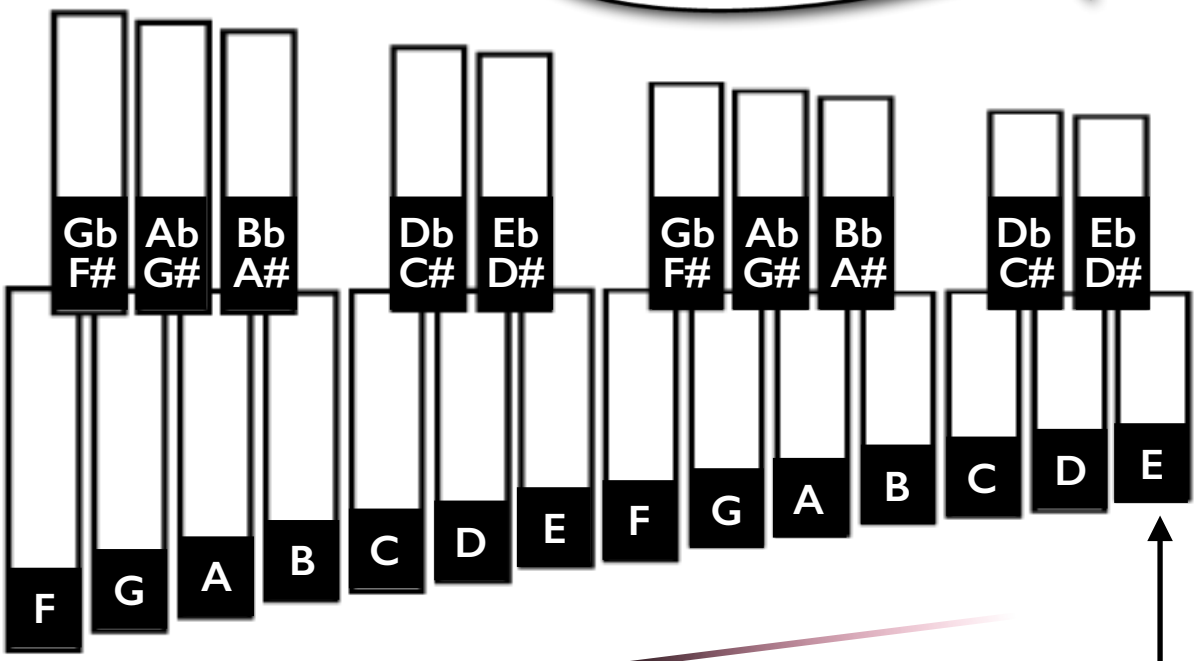
G#/Ab
(CONCERT G#/Ab)

●○○

A
(CONCERT A)

○●○

INSTRUMENT FINGERING CHART



C (CONCERT C)

C#/Db (CONCERT C#/Db)

D (CONCERT D)

D#/Eb (CONCERT D#/Eb)

E/Fb (CONCERT E/Fb)

F#/Gb (CONCERT F#/Gb)

G (CONCERT G)

G#/Ab (CONCERT G#/Ab)

A (CONCERT A)

A#/Bb (CONCERTA#/Bb)

B/Cb (CONCERT B/Cb)

C (CONCERT C)

C#/Db (CONCERT C#/Db)

D (CONCERT D)

D#/Eb (CONCERT D#/Eb)

E/Fb (CONCERT E/Fb)

F (CONCERT F)

F#/Gb (CONCERT F#/Gb)

G (CONCERT G)

G#/Ab (CONCERT G#/Ab)

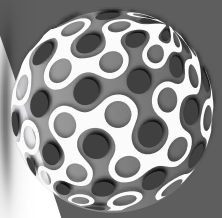
A (CONCERT A)

A#/Bb (CONCERT A#/Bb)

B/Cb (CONCERT B/Cb)

F (CONCERT F)

GO ONLINE TO WATCH PERFORMANCES



100 CLASSICS
MUSIC TO EXPLORE

1. MARS FROM THE PLANETS	HOLST
2. RHAPSODY IN BLUE	GERSHWIN
3. WEST SIDE STORY - MAMBO	BERNSTEIN
4. SYMPHONY 9 "NEW WORLD" - MVMT 2	DVORAK
5. FOUR SEASONS - SPRING MVMT 1	VIVALDI
6. ALSO SPRACH ZARATHUSTRA	R STRAUSS
7. REQUIEM - DIES IRAE	VERDI
8. IL TRAVATORE - "ANVIL CHORUS"	VERDI
9. RIDE OF THE VALKYRIES	WAGNER
10. GAYNE - "SABRE DANCE"	KHACHATURIAN
11. 1812 OVERTURE - FINALE	TCHAIKOVSKY
12. EL AMOR BRUJO - RITUAL FIRE DANCE	FALLA
13. BOLERO	RAVEL
14. SYMPHONIE FANTASTIQUE - SCAFFOLD	BERLIOZ
15. CELLO SUITE #1	JS BACH
16. CANON	PACHELBEL
17. AIR ON THE G STRING	JS BACH
18. EINE KLEINE NACHTMUSIK - MVMT 1	MOZART
19. SYMPHONY 5 - MVMT 1	BEETHOVEN
20. WILLIAM TELL OVERTURE	ROSSINI
21. BLUE DANUBE WALTZ	J STRAUSS
22. CLAIR DE LUNE	DEBUSSY
23. PICTURES AT EXHIBITION	MUSSORGSKY
24. NIGHT ON BALD MOUNTAIN	MUSSORGSKY
25. BAGATELLE - "FÜR ELISE"	BEETHOVEN
26. PRELUDE 4 IN E MINOR	CHOPIN
27. PRELUDE 20 IN C MINOR	CHOPIN
28. WALTZ 9 - "L'ADIEU"	CHOPIN
29. WALTZ 6 - "MINUTE WALTZ"	CHOPIN
30. "TURKISH MARCH" K331	MOZART
31. LOHENGRIN - BRIDAL CHORUS	WAGNER
32. CARMEN - LES TORÉADORS	BIZET
33. POMP AND CIRCUMSTANCE	ELGAR
34. MIDSUMMERS NIGHT - WEDDING	MENDELSSOHN
35. ENTRY OF THE GLADIATORS	FUCIK
36. LOVE FOR THREE ORANGES	PROKOFIEV
37. *SYMPHONY 1 - MVMT 2 "TITAN"	MAHLER
38. WASHINGON POST	SOUSA
39. MARCHE SLAV	TCHAIKOVSKY
40. FIREBIRD SUITE - FINALE	STRAVINSKY
41. BABES IN TOYLAND	HERBERT
42. 76 TROMBONES	WILSON
43. LASSUS TROMBONE	FILMORE
44. STARS & STRIPES FOREVER	SOUSA
45. NUTCRAKER	TCHAIKOVSKY
46. OVERTURE TO CANDIDE	BERNSTEIN
47. ORPHEUS IN THE UNDERWORLD	OFFENBACH
48. BARBER OF SEVILLE	ROSSINI
49. LIGHT CALVARY OVERTURE	VON SUPPE
50. EL SALON MEXICO	COPLAND
51. RODEO - HOEDOWN	COPLAND
52. FANFARE FOR THE COMMON MAN	COPLAND
53. APPALACHIAN SPRING - MVMT 7	COPLAND
54. FIREBIRD SUITE - INFERNAL DANCE	STRAVINSKY
55. TOCCATA & FUGUE IN D MINOR	JS BACH
56. PETER AND THE WOLF	PROKOFIEV
57. MAGIC FLUTE - ISIS & OSIRIS	MOZART
58. SYMPHONY 9 - "ODE TO JOY"	BEETHOVEN
59. NIMROD	ELGAR
60. ADAGIO FOR STRINGS	BARBER
61. FOUR SEASONS - SUMMER MVMT 1	VIVALDI
62. TURANDOT - NESSUN DORMA	PUCCINI
63. 1712 OVERTURE	PDQ BACH
64. OLYMPIC FANFARE	WILLIAMS
65. MARCH FROM SUPERMAN	WILLIAMS
66. RAIDERS MARCH	WILLIAMS
67. WEST SIDE STORY - MARIA	BERNSTEIN
68. CARMEN - HABAÑERA	BIZET
69. FESTIVE OVERTURE	SHOSTAKOVICH
70. JURASSIC PARK	WILLIAMS
71. STAR WARS	WILLIAMS
72. SYMPHONY 9 "NEW WORLD" - MVMT 4	DVORAK
73. O MIO BABBINO CARO	PUCCINI
74. JUPITER FROM THE PLANETS	HOLST
75. SHORT RIDE IN A FAST MACHINE	ADAMS
76. BATMAN	ELFMAN
77. CARMEN - SÉGUIDILLA	BIZET
78. "MOONLIGHT SONATA"	BEETHOVEN
79. PEER GYNT SUITE	GRIEG
80. PIANO CONCERTO	GRIEG
81. LOHENGRIN - ELSA'S PROCESSION	WAGNER
82. CARNIVAL OF THE ANIMALS	SAINT SAENS
83. ROMEO AND JULIET	PROKOFIEV
84. CARMINA BURANA	ORFF
85. FLIGHT OF BUMBLEBEE	RIMSKY-KORSAKOV
86. CARNIVAL OF VENICE	ANONYMOUS
87. MALAGUENA	ANONYMOUS
88. LAND OF MAKE BELIEVE	MANGIONE
89. HUNGARIAN DANCE 5	BRAHMS
90. REQUIEM K626	MOZART
91. TAKE 5	BRUBECK
92. MANTECA	SANDOVAL
93. BIRDLAND - W/ MAYNARD	WEATHER REPORT
94. CANTALOUPE	HANCOCK
95. WATERMELON MAN	HANCOCK
96. SING SING SING	GOODMAN
97. RUSLAN & LUMIDIA	GLINKA
98. AMERICAN SALUTE	GOULD
99. LINCOLNSHIRE POSY	GRAINGER
100. 2ND SUITE IN E FLAT	HOLST