Short Cuts for Beginning Band – #2

I. Don't Stop Believin' II. Sing, Sing, Sing III. You Raise Me Up IV. Bang the Drum All Day

Arranged by MICHAEL STORY

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭Clarinet
- 2 Bb Bass Clarinet
- 6 E Alto Saxophone
- 4 By Tenor Saxophone
- 2 E Baritone Saxophone
- 8 B Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef (World Part Trombone in Ba Treble Clef)
- 4 Tuba
- 1 Mallet Percussion
 (Bells)
- 1 Optional Timpani (Tune: Bb, Eb, F)
- 2 Percussion
 - (Share Drum/Suspended Cymbal, Bass Drum)
- 2 Percussion 2
 - (I. Tambourine/Triangle, J., Tom-Tom, Suspended Cymbal, Jl. Suspended Cymbal/ Triangle/Wind Chimes, IV. Suspended Cymbal, Tambourine/Hi-Hat Cymbals)

WORLD PARTS Available for download from www.alfred.com/worldparts

Horn in E♭

rombone/Baritone in B♭ Bass Clef

Tuba in E♭ Bass Clef

Tuba in E, Treble Clef

Tuba in B♭ Bass Clef

Tuba in B, Treble Clef



PROGRAM NOTES

Short Cuts for Beginning Band – #2 is a set of four individual arrangements of classic popular songs, each of which introduces or reinforces specific musical objectives. In addition, this collection is designed to serve as a complete or partial repertoire for your beginning band's first end-of-the-year concert.



NOTES TO THE CONDUCTOR

I. "Don't Stop Believin"

Originally released in 1981, this inspirational song from the rock group Journey has found new popularity with today's youth. This arrangement is designed to reinforce eighth note performance in the low winds, as well as introduce or reinforce two-hand coordination in the percussion section by having the snare drum and suspended cymbal parts played by one person. Rotate the parts to allow each of your percussionists to experience playing on the two instruments at the same time.

II. "Sing, Sing, Sing"

Written and performed by Louis Prima in 1936, but it was Benny Goodman's version featuring drummer Gene Krupa that became one of the most recognizable swing tunes. This arrangement is designed to reinforce different articulations—staccato, tenuto, and accent. Staccato notes should be played lightly and separated using the syllable "toh." Notes with the tenuto mark are to be played full-value. Accented notes should be emphasized with air rather than with the tongue.

Also reinforced in this arrangement are the notes concert F# and B4. Before rehearsing this pieg first time, review the correct fingerings/slide position for concert F# for everyone, and concert B# for the alt saxes, tenor saxes, and horns.

III. "You Raise Me Up"

This beautiful ballad performed by Josh Groban has been a featured song in many venues, including Super Bowl XXXVIII, where it was sung as a tribute to the memory of the Space Shuttle Columbia astronauts. This arrangement is designed to **develop legato** performance and phrasing. Emphasize "soft" note starts and full duration.

The arrangement also reinforces the conce ritardando. Instruct your students to memoriz the last couple of measures so they can focus th attention on the conductor

IV. "Bang the Drum All Day"

's tribute to percussion Rocker Tod everywhere is the basis of this fun arrangement that introduces or reinforces the concepts of handfoot coordination in the percussion, dynamics, and double stops (two mallets) in the keyboard percussion. The percussion 2 line contains a part for hat pedal and tambourne, which is to be played by person. Rotate the percussion parts to allow each your percussionists to experience playing on the two instruments at the same time.

the arrangement also develops and reinforces different dynamics by having the students play at piand mezzo piano, mezzo forte, and forte levels in the span of two measures. Emphasize that making a good sound is always most important at any dynamic reland that softer passages require as much breath support as louder ones do to maintain a proper sound.

Also reinforced is the concept of double stops in the bells. Other keyboard percussion instruments may be used as well. To play double stops accurately, make sure that both mallets strike the bars at the same time.



DON'T STOP BELIEVIN'
and Music by JONATHAN CAIN, NEAL SCHON and STEVE PERRY
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SING, SING, SING

By LOUIS PRIMA

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YOU RAISE ME UP

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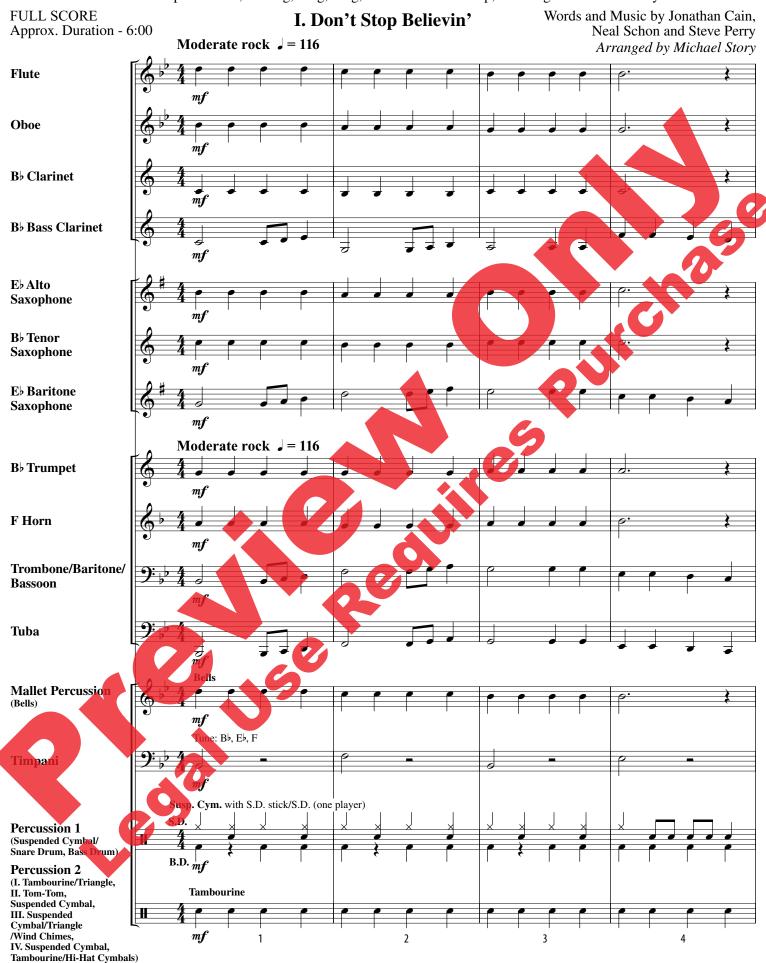
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BANG THE DRUM ALL DAY

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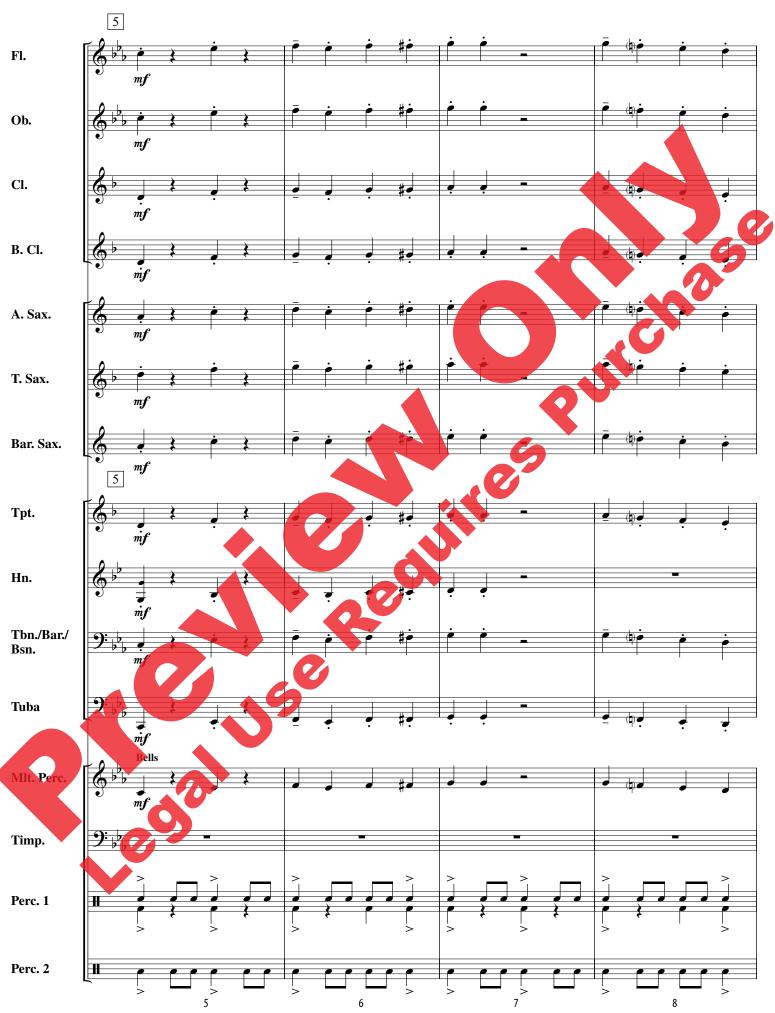






II. Sing, Sing, Sing

By Louis Prima Arranged by Michael Story **Bright J** = 138 Fl. Ob. Cl. B. Cl. A. Sax. T. Sax. Bar. Sax. **Bright J** = 138 Tpt. Hn. Tbn./Bar./ Bsn. Tuba Perc. 1 Tom-Tom Perc. 2 mf























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