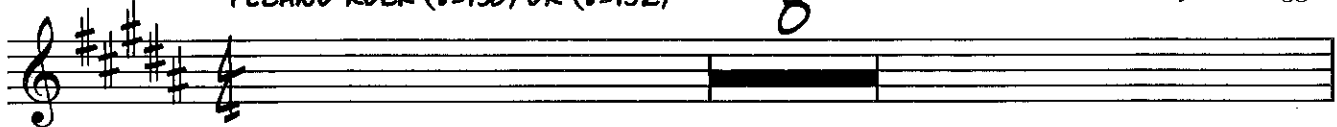


It's All About B

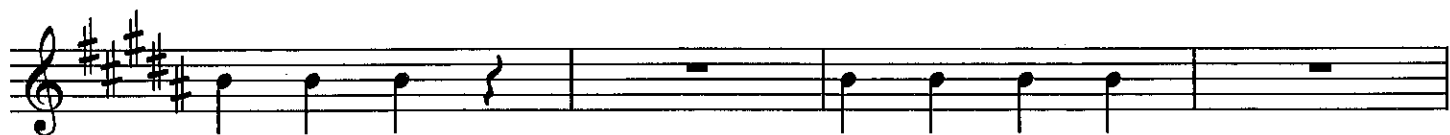
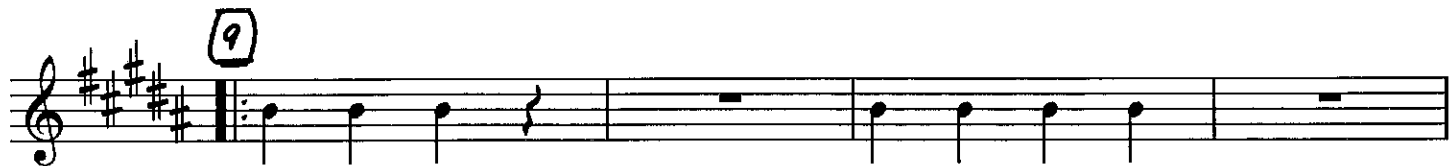
John Riggio

TECHNO ROCK (♩=138) OR (♩=152) 8

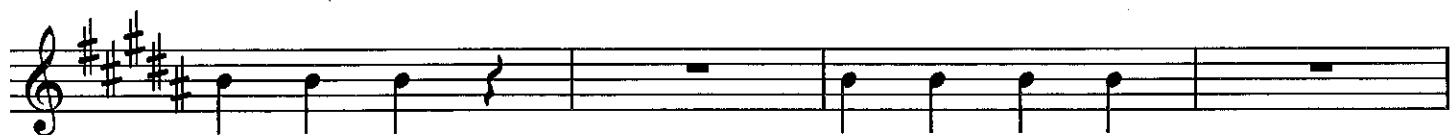
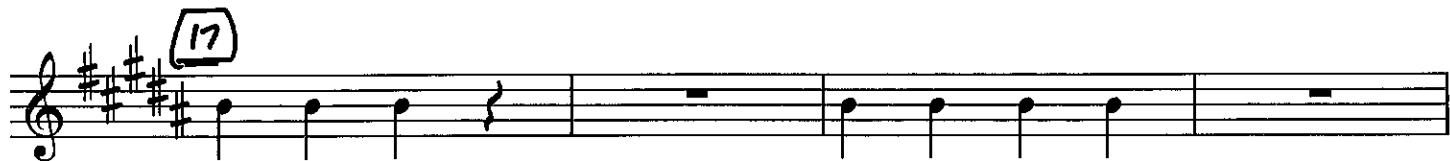
DRUMS SET-UP



9




17



25



33



ABAcus

ELECTRIC FUSION (♩=116)

8

John Riggio

9

17

25

33

Au Clair de la BAG

Traditional
arr. John Riggio

LIGHT JAZZ (♩=92)

4

5

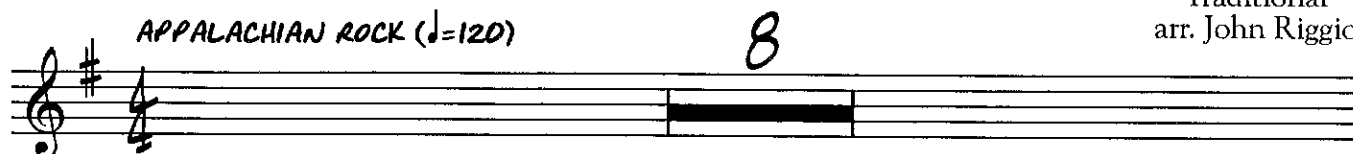
13

21

26

Aunt BAGgy's Roadie

Traditional
arr. John Riggio



Hot Cross BAGs On Safari

Traditional
arr. John Riggio

JUNGLE BEAT (♩=76)

6

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#). A circled number '7' is written above the first measure. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109,

The first staff of music is written in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: four eighth notes (F#, G, A, B), followed by a quarter rest, then four eighth notes (C, D, E, F#), followed by a quarter rest, then two quarter notes (G, A), followed by a quarter rest, and finally a half note (B).

The first staff of music is written in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: four eighth notes (F#, G, A, B), followed by a quarter rest, then four eighth notes (C, D, E, F#), followed by a quarter rest, then two quarter notes (G, A), followed by a quarter rest, and finally a half note (B).

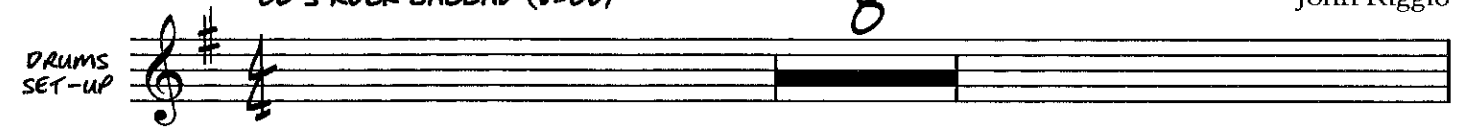
If I Only Had A BAG

80's ROCK BALLAD (♩=86)

8

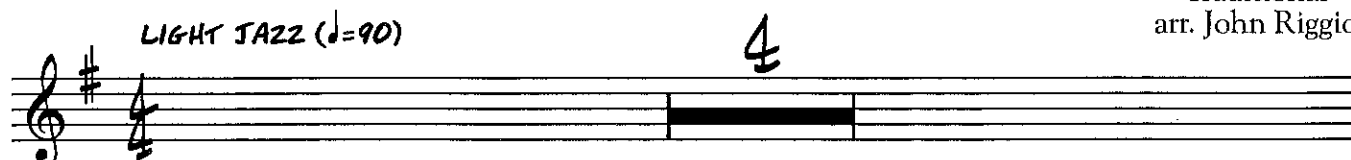
John Riggio

DRUMS
SET-UP



Merrily We BAG Our Groceries

Traditional
arr. John Riggio

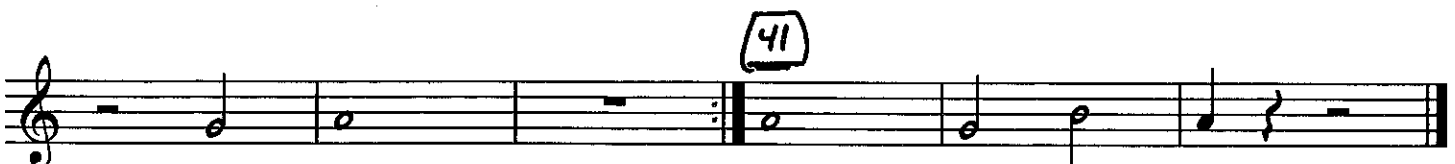
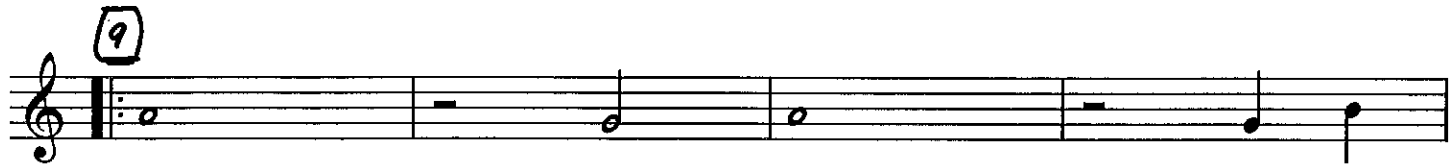
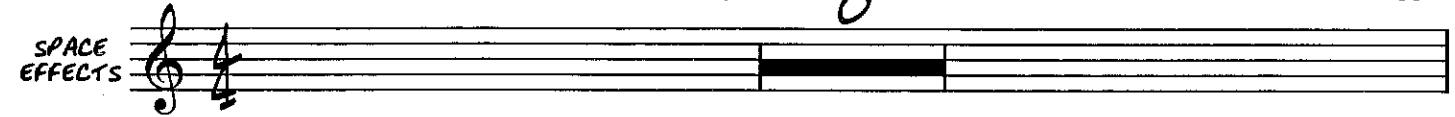


Starship BAG

WHERE NO MAN HAS ROCKED BEFORE (♩=120) 8

John Riggio

SPACE
EFFECTS



Notes For BAGaLoPoLis

In *BAGaLoPoLis*, we've created a collection of new resources to help make the first lessons for recorder more interesting for teachers and students. All pieces feature a guide melody on the accompaniment tracks, so students will be able to follow along.

It's All About B

"Write us a recorder tune that uses only the note B, John! Make sure it has an interesting chord progression, and while you're at it, make sure it has a good beat and you can dance to it!" "No problem!", I said, choking back the tears...

OK, it didn't come down quite like that, but the powers that be did want an all B tune. "It's All About B" is a fun, techno rock piece, and as you may have guessed by now, only has the note B in the melody. We've done two versions of it – fast and slow – to make the song more useful as students improve. (Two printed parts are not needed as the same one works for both.) If the rhythms are still a bit much at the fast level, you might try letting your students play whole notes instead of the quarter notes.

ABAcus

"ABAcus" features only the notes B and A. While the recorder part is very simple to play, it is a very busy piece and you should probably conduct your students until they pick up the melody. Again, we have provided a guide melody track to assist in your endeavors to keep young players with the audio tracks.

Au Clair de la BAG

This melody should be familiar to some of you as "Au Clair de la Lune." It's also the first piece in this collection with all three notes – B, A, and G. I took a jazz approach to the arrangement, which adds a bit of pizzazz to this classic piece.

Aunt BAGgy's Roadie

I remember taking piano lessons as a wee lad and learning to play "Go Tell Aunt Rhody" early on. This is that piece, with a bit of Appalachia thrown in. (I did grow up in West Virginia, you know.) Note that with this and other traditional tunes, you can sing them as well as play them on recorder. We didn't provide lyrics as we didn't want to distract the players.

As a side note, you might mention to your students what a roadie is (the person who lifts all the heavy equipment for traveling musicians).

Hot Cross BAGs On Safari

This is a very simple arrangement of "Hot Cross Buns," complete with various drum sounds and animal effects to enhance our safari experience. Young students may need to be cued when to come in, as the beat on the intro may not be obvious for some.

If I Only Had A BAG

I grew up during the 80's, so I enjoyed writing this in the style of rock ballads from that era. Although the notes are still BAG, the melody skips around more so than other pieces in this collection. It's also the only piece in the collection to introduce eighth notes, so this piece may be slightly more difficult than some of the others.

Merrily We BAG Our Groceries

This is an arrangement of "Merrily We Roll Along." The melody is mostly quarter notes, so it should be very playable. The tracks feature fretless bass, plus some very nice jazz guitar, and our drummer has some wonderful jazz/Latin rhythms throughout.

Starship BAG

I picture this vast starship cruising along at faster-than-light speed, stars and planets whooshing by. Passing through a nebula. Chasing a comet around a red giant. Warping through a black hole and arriving on the far side of the galaxy. You get the idea.

Starship BAG begins with space effects. The eight measures of rest at the top of the piece begin with the high synth part that comes in amidst the intro effects. There is nothing too difficult about the melody. It's mostly half notes, dotted half notes, and whole notes. For performance, you might consider having special lighting on this piece, such as black lights with a spacey background using fluorescent paints.

Note that we have included a bonus track for this tune that has no melody guide.

The entire rhythm section outdid themselves on this one. It features some nice sequenced synth parts, several layers of guitars, and some incredible drumming. The guitar solo is simply exquisite – he really wails on this! (You go, Sandy!)

Special Thanks...

As usual, our wonderful musicians did a superb job on these tracks. They are versatile and very talented guys, and we are thankful to have them on our studio sessions. Here's the skinny on our recording instrumentalists:

- Dane Clark - Drums
- Jim Farelly - Recorder
- Randy Melson - Electric Bass, Fretless Bass
- John Riggio - Keyboards and sequence programming
- Sandy Williams - Electric and Acoustic Guitars, plus other stringed things

A very special thanks to our good friend and engineer David Price. You always give us 110%. Thanks, bro.

Recorded at Aire Born Recording Studios, June 2002.

Production Credits

Cover: Jennifer Vulpas

Our Production Team: Nancy Belongia, Paul Jennings, Teresa Jennings, Bob Joyce, Bruce Kling, Betty Petersen, John Riggio, Mark Riggio

A Special Student CD Offer

If you would like your students to be able to purchase their own copies of *BAGaLoPoLis* CDs to practice or just to enjoy, we have a special offer for teachers who have already purchased the kit. Student recordings purchased in volume will be offered at a special price of \$5.00. Contact Plank Road Publishing, Inc., directly at 1-800-437-0832 for more details.
