

Don't Stop Believin'

As sung by Journey



Arranged for Orff/Marimba Ensemble and Opt. Voice

By Doug Edwards



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General Music Teaching Tips for Elementary Age Children:

- Keep music making fun.
- Avoid too much verbal instruction. Keep students active and engaged as much as possible.
- Use a "Show and Tell" method of instruction - show first, then tell.
- Play the recording enough that students are comfortable and familiar with the arrangement.
- Rote Learning is the primary teaching method, however, the alphanote student parts and/or teacher-created visuals are great for reinforcement and individual practice.
- Teach one part at a time to the whole ensemble. Break the part down into smaller manageable sizes for teaching, adding more and more as students are ready.
- Adjust the arrangement to accommodate young and/or inexperienced players. i.e. omit some parts, shorten the arrangement, adjust tempo, etc.

General Directing and Performance Tips:

- Know the score. Have a strong understanding of the song's form and be able to demonstrate all parts.
 - While learning the piece incorporate aural and/or visual directing signals/cues to be used for later rehearsals and future performances. These signals usually correlate to the form of the song indicating when a new section is to be played.
 - Play a loud beat-keeping instrument during rehearsal and performance, i.e. cow bell or shaker.
 - Teach and encourage ensemble skills. Because students know how to play their part individually does not ensure success combined with the ensemble.
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Additional tips for teaching and performing this song:

- The student alphanote parts provided are an outline of the song. These sheets show only the necessary patterns to play for the four sections of the piece. These sections are labeled "Introduction," "Verse," "Chorus" and "Ending." This was purposely done to simplify and reduce the level of navigation skills needed if using these parts with elementary students. These sheets do not match the score in terms of form. The director will use the score for guiding and cueing students through the form.
- Melody Options: The melody is notated in the soprano, alto, and tenor parts. However, a separate melody lead sheet is provided IF it is desired to feature a lead voice or instrument on the melody instead (Lyrics can be found online). In this case, re-assign the parts to play accompaniment patterns located in neighboring parts. For example, the sopranos have the melody at the Verse. Re-assign them to play the alto or tenor parts. At the Chorus, the alto and tenors have the melody. Re-assign them to the soprano and baritone part.
- Begin instruction by teaching the Introduction to the tenors. Add the alto next. Notice the alto contains the same notes but with a broken eighth note rhythm. Work on the bass and baritone part next. It is wise to assign these parts to capable students as they may initially present a greater challenge. Combine parts when ready.
- Teach the Verse section next. Notice that all the parts here, except the soprano, are the same or borrowed from the Introduction patterns. When all parts are secure teach the second ending patterns.
- Use the same method for learning the Chorus. Start with the accompaniment parts found in the baritone and bass. Move on to teaching the other melody parts found in the alto and tenor. Add the soprano part last.
- When performing the song, add dynamics that reflect a gradual intensity rise to the end. Notice also in the score that the bass does not play at the Verse the first time. This is not specified in the student part but needs to be explained. Tell basses to "tacet" the first time.
- Add percussion. The addition of a drum set will greatly enhance the performance of this piece.
- For added interest, have students play their part in different registers on repeated phrases or sections. This can be especially more interesting in the melody. Take it up an octave on the repeated phrase. The recording demonstrates this idea.



Soprano

Don't Stop Believin'

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Steve Perry, Neal Schon
and Jonathan Cain

Arr. by Doug Edwards

Introduction

8

Musical notation for the Introduction section, consisting of a single staff with a 4/4 time signature and a repeat sign.

Verse

Musical notation for the first line of the Verse section.

Musical notation for the second line of the Verse section, including a first ending bracket.

Musical notation for the third line of the Verse section, including a second ending bracket.

Chorus

Musical notation for the first line of the Chorus section, featuring chord letters (B, A, C, D, E) and accents (>).

Musical notation for the second line of the Chorus section, including a first ending bracket.

Musical notation for the third line of the Chorus section, including a second ending bracket and the Ending section.

Ending

Score

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***Introduction**

C G Am F C

Melody

Soprano

Alto

Tenor

Baritone

Bass

Detailed description: This section shows the introduction of the song. It consists of six staves: Melody, Soprano, Alto, Tenor, Baritone, and Bass. The key signature is one flat (F major/D minor) and the time signature is 4/4. The introduction is marked with a 'C' time signature. The chords are C, G, Am, F, and C. The Melody and Soprano parts are mostly rests. The Alto part has a rhythmic pattern of eighth notes. The Tenor part has a rhythmic pattern of quarter notes. The Baritone part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of quarter notes.

*Section Labels are for reference to the Student Parts

6 G Em F Verse C G Am

M

S

A

T

Bari

B

mf

mf

mf

Detailed description: This section shows the verse of the song. It consists of six staves: M (Melody), S (Soprano), A (Alto), T (Tenor), Bari (Baritone), and B (Bass). The key signature is one flat (F major/D minor) and the time signature is 4/4. The verse is marked with a 'C' time signature. The chords are G, Em, F, C, G, and Am. The Melody and Soprano parts have a rhythmic pattern of quarter notes. The Alto part has a rhythmic pattern of eighth notes. The Tenor part has a rhythmic pattern of quarter notes. The Baritone part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of quarter notes. The dynamic marking *mf* is present in the Alto, Tenor, and Baritone parts.

Musical score for measures 12-16. Chords: F, C, G, Em, F.

Musical score for measures 17-21. Chords: C, G, Am, F, C.

Introduction

22 G Em F C G

27 Am F C G Em F

Verse

33 C G Am F C

M

S

A

T

Bari

B

Detailed description: This block contains the musical notation for the Verse of the song. It consists of six staves: Soprano (S), Alto (A), Tenor (T), Baritone (Bari), Bass (B), and Music (M). The Soprano and Baritone parts have lyrics. The music is in 4/4 time. The key signature has one sharp (F#). The chords are C, G, Am, F, and C. The Soprano part starts with a rest, followed by a melodic line. The Baritone part has a similar melodic line. The Alto and Tenor parts play a steady eighth-note accompaniment. The Bass part plays a simple bass line. The Music staff shows the chord progression.

Chorus

38 G Em F F

M

S

A

T

Bari

B

Detailed description: This block contains the musical notation for the Chorus of the song. It consists of six staves: Soprano (S), Alto (A), Tenor (T), Baritone (Bari), Bass (B), and Music (M). The Soprano and Baritone parts have lyrics. The music is in 4/4 time. The key signature has one sharp (F#). The chords are G, Em, F, and F. The Soprano part starts with a rest, followed by a melodic line. The Baritone part has a similar melodic line. The Alto and Tenor parts play a steady eighth-note accompaniment. The Bass part plays a simple bass line. The Music staff shows the chord progression. The word 'Chorus' is written above the staff. The letter 'f' is written below the staff, indicating a forte dynamic.

43 C F C

M
S
A
T
Bari
B

Detailed description: This system of music covers measures 43 through 48. The vocal line (M) starts with a whole rest, followed by a melodic phrase in measures 44-45, and another phrase in measures 46-47. The strings (S) play a rhythmic accompaniment of eighth notes. The alto (A) and tenor (T) parts have rests in measures 43-45, then enter in measure 46 with a chordal accompaniment. The baritone (Bari) and bass (B) parts play a steady eighth-note bass line throughout.

49 F C F

M
S
A
T
Bari
B

Detailed description: This system of music covers measures 49 through 54. The vocal line (M) has a whole rest in measure 49, followed by a melodic phrase in measures 50-51, and another phrase in measures 52-53. The strings (S) continue with the eighth-note accompaniment. The alto (A) and tenor (T) parts have rests in measures 49-51, then enter in measure 52 with a chordal accompaniment. The baritone (Bari) and bass (B) parts continue with the eighth-note bass line.

55 Verse

M G C G Am

S

A *mf*

T *mf*

Bari *mf*

B *mf*

Detailed description: This block contains the musical notation for measures 55 through 59. It features six staves: Soprano (S), Alto (A), Tenor (T), Baritone (Bari), and Bass (B). The Soprano part begins with a melodic line in measure 55, followed by rests and then a continuation of the melody. The Alto and Tenor parts provide harmonic support with sustained chords and moving lines. The Baritone and Bass parts feature a rhythmic pattern of eighth notes with accents, followed by a melodic line. The dynamic marking *mf* is present for the Alto, Tenor, Baritone, and Bass parts. Chord symbols G, C, G, and Am are indicated above the Soprano staff.

60 F C G Em F

M

S

A

T

Bari

B

Detailed description: This block contains the musical notation for measures 60 through 64. It features the same six staves as the previous block. The Soprano part continues the melodic line. The Alto and Tenor parts continue their harmonic support. The Baritone and Bass parts continue their rhythmic and melodic patterns. The dynamic marking *mf* is not explicitly shown in this block but is implied from the previous block. Chord symbols F, C, G, Em, and F are indicated above the Soprano staff.

65 C G Am F C

70 G Em F Chorus F

75 C F C

M
S
A
T
Bari
B

81 F C F

M
S
A
T
Bari
B

Musical score for 'Don't Stop Believin'' featuring vocal parts (M, S, A, T) and instrumental parts (Bari, B). The score includes a 'G' chord marking at measure 87 and an 'Ending F' section.

87 G

Ending F

M

S

A

T

Bari

B

Alto

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Introduction

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Verse

1.

2.

Chorus

1.

2.

Ending

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performance suggestions and more
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Tenor

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Introduction

Verse

Chorus

Ending

Baritone

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Introduction

The Introduction section consists of two staves of music in 4/4 time. The first staff begins with a double bar line and a repeat sign. The notes are: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The second staff continues with: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The piece ends with a double bar line and repeat dots.

Verse

The Verse section consists of three staves of music in 4/4 time. The first staff begins with a double bar line and a repeat sign. The notes are: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The second staff continues with: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The third staff continues with: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The piece ends with a double bar line and repeat dots.

Chorus

The Chorus section consists of three staves of music in 4/4 time. The first staff begins with a double bar line and a repeat sign. The notes are: F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2. The second staff continues with: F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2. The third staff continues with: F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2. The piece ends with a double bar line and repeat dots.

Ending

The Ending section consists of one staff of music in 4/4 time. The notes are: F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2, F2. The piece ends with a double bar line and repeat dots.

Bass

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Introduction

Verse

Chorus

Ending

Melody

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Introduction

8

Verse

Chorus

Melody

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Introduction

C G Am F C G Em F

Verse

C G Am F

C G Em F

1.

Em F

2.

Chorus

F C

F C

1.

F G F

2.

Ending