

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

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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 eighth notes. The Baritone part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of eighth 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 part starts with a rest and then has a melodic line. The Soprano part has a rhythmic pattern of eighth notes. The Alto part has a rhythmic pattern of eighth notes. The Tenor part has a rhythmic pattern of eighth notes. The Baritone part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of eighth 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

The Verse section of the score spans measures 33 to 37. It features six staves: Melody (M), Soprano (S), Alto (A), Tenor (T), Baritone (Bari), and Bass (B). The melody is in treble clef, while the other parts are in bass clef. Chords are indicated above the melody staff: C, G, Am, F, and C. The music consists of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth notes.

Chorus

38 G Em F F

M

S

A

T

Bari

B

The Chorus section of the score spans measures 38 to 41. It features the same six staves as the Verse. Chords are indicated above the melody staff: G, Em, F, and F. The music is marked with a forte (*f*) dynamic. The melody is in treble clef, and the other parts are in bass clef. The music consists of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth notes.

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 consistent eighth-note accompaniment. The alto (A) and tenor (T) parts have rests in measures 43-45, then enter in measure 46 with a rhythmic pattern. The baritone (Bari) and bass (B) parts play a steady eighth-note accompaniment 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 rhythmic pattern. The baritone (Bari) and bass (B) parts play a steady eighth-note accompaniment throughout.

55 Verse

M G C G Am

S

A *mf*

T *mf*

Bari *mf*

B *mf*

60 F C G Em F

M

S

A

T

Bari

B

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'' showing staves for M, S, A, T, Bari, and B. The score includes a 'G' chord marking and an 'Ending F' section. The M staff has a treble clef and a 'G' chord marking above the first measure. The S, A, and T staves have treble clefs and a 'G' chord marking above the first measure. The Bari staff has a bass clef and a 'G' chord marking above the first measure. The B staff has a bass clef. The 'Ending F' section is marked above the final measure of the M staff.

Alto

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and Jonathan Cain

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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

Musical notation for the Introduction section, consisting of two staves of music in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a repeat sign. The notes are G4, G4, G4, G4, G4, G4, G4, G4, A4, A4, A4, A4, A4, A4, A4, A4. The second staff continues with G4, G4, G4, G4, G4, G4, G4, G4, G4, G4, G4, G4, A4, A4, A4, A4.

Verse

Musical notation for the Verse section, consisting of four staves of music. The first staff is a repeat sign. The second staff continues with G4, G4, G4, G4, G4, G4, G4, G4, A4, A4, A4, A4, A4, A4, A4, A4. The third staff has a first ending bracket over the last four notes. The fourth staff has a second ending bracket over the last four notes.

Chorus

Musical notation for the Chorus section, consisting of three staves of music. The first staff has a repeat sign and notes B4, B4, B4, B4, A4, G4, A4, C4, C4, C4, G4, F4, E4, E4, B4, C4. The second staff has a first ending bracket over the last four notes. The third staff has a second ending bracket over the last four notes.

Ending

Musical notation for the Ending section, consisting of one staff of music. It starts with a second ending bracket over the first four notes, followed by a double bar line and a final chord.

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