

# TENOR SAX



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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
  - 2) Don't You Worry 'Bout A Thing
  - 3) Limbo
  - 4) Angels We Have Heard On High
  - 5) Santa Claus Is Comin' To Town
  - 6) This Is Me
  - 7) Holding Out For A Hero (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Band)
  - 9) My Way (Small Ensemble)
  - 10) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

- 1) The Legend of Super Mortal Tetris
  - 2) Optional Additions
  - 3) Optional Additions
  - 4) Holding Out For A Hero (Sponsor Song)
- INTERMISSION (Combined Bands)
- 5) The Tempest
  - 6) Don't You Worry 'Bout A Thing
  - 7) Crazy Jam VI
  - 8) Limbo
  - 9) Original Student Composition
  - 10) This Is Me
  - 11) 12 Bar Blues

### Graduation - Pomp & Circumstance

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) Don't Stop Till You Get Enough, (f) It Don't Mean A Thing, (g) It Is Well, (h) Over The Rainbow, (i) Swallowtail Jig, (j) Tenor Madness, (k) You Are Good

# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

### Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.



*Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division*

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**



# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

# SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

← Jul. 2018		~ August 2018 ~					Sep 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
			1	2	3 Younglife Camp Info Meeting 4:00-7:00pm	4	
5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11	
12	13	14	15	16 Teachers' First Day	17	18	
19	20 Teachers' First Day	21	22	23	24	25	
26	27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS)	28 Open Practice @ 2:30-3:30pm	29 Leadership Meeting #1 @ Band Room 2:30-3:30pm	30 Open Practice @ 2:30-3:30pm	31 Open Practice @ 2:30-3:30pm -Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)		

**Notes:**

- (1) SciTech New Student Meet & Greet (Wed. July 26)
- (2) TBD - 2018-2019 Community Music School of Springfield Private Lesson Schedule & Performance Collaborations
- (3) TBD - 2018-2019 SciTech Band Documentary Road Show Series
- (4) TBD - 2018-2019 Younglife Committee Meetings (Bernice Only)

**\*BOLD PERFORMANCES ARE MANDATORY**

**\*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>2</b>	<b>3</b> No School	<b>4</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>5</b> MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) Road Crew Load Truck & Reset Band Room For Thursday, Friday, & Monday's Rehearsal w/ Spare Equipment. 3:15-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	<b>6</b> Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm ETA: Late	<b>7</b> Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. <b>MANDATORY for Advanced Band</b> ETA: Late	<b>8</b>
<b>9</b>	<b>10</b> Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm	<b>11</b> Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 5:30pm	<b>12</b> MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm	<b>13</b> Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm	<b>14</b> Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School ETA: 5:00pm	<b>15</b> Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/22
<b>16</b>	<b>17</b> Leadership Team Meeting #2 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>18</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>19</b> MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>20</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>21</b> Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>22</b>
<b>23</b>	<b>24</b> Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	<b>25</b> Open Practice @ 2:30-3:30pm	<b>26</b> MTM #2 @ Band Room 2:30-4:00pm	<b>27</b> Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	<b>28</b> Open Practice @ 2:30-3:30pm	<b>29</b>

**30** **Notes:**  
 (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8  
 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/1  
 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31  
 (4) TBD - Younglife Leader Weekend @ Saratoga Lake, NY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<p><b>1</b> Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm</p>	<p><b>2</b> Extended Day For Teachers 2:35-3:35pm <b>TBD - Full School Open House (Cafe) Meet in band room @ 4:30pm; Perform 5:15-6:05pm; Road Crew set up after school @ 2:30pm &amp; break down after show; MANDATORY for Advanced Band</b> ETA: 5:00pm</p>	<p><b>3</b> MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>	<p><b>4</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>5</b> Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late</p>	<p><b>6</b></p>
<p><b>7</b></p>	<p><b>8</b> No School ETA: 5:30pm</p>	<p><b>9</b> Zanetti MTM #1 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>	<p><b>10</b> MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>	<p><b>11</b> Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 7:45pm ETA: Late</p>	<p><b>12</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>13</b></p>
<p><b>14</b></p>	<p><b>15</b> Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm</p>	<p><b>16</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>	<p><b>17</b> MTM #5 @ Band Room 2:30-4:00pm Pickup Truck Late Afternoon ETA: 5:00pm</p>	<p><b>18</b> Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm (Meet in band room @ 7:45am) Road Crew Load Truck &amp; Set Up @ Zanetti After School 2:30-7:00pm ETA: Late</p>	<p><b>19</b> Zanetti Elementary School Performance - Meet @ 7:45am in band room Perform @ 9:00am <b>MANDATORY FOR ADVANCED BAND</b> Road Crew Unload Truck &amp; Reset Band Room After School 2:30-4:00pm; Return Truck After School ETA: 5:00pm</p>	<p><b>20</b></p>
<p><b>21</b></p>	<p><b>22</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>23</b> Open Practice @ 2:30-3:30pm Zanetti MTM #3 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>	<p><b>24</b> MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>	<p><b>25</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p><b>26</b> Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm</p>	<p><b>27</b></p>
<p><b>28</b></p>	<p><b>29</b> Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm</p>	<p><b>30</b> Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>	<p><b>31</b> MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm</p>			

**Notes:** (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti (4) Pick Up Truck @ 7:00am, Road Crew Load Truck for Northampton Performance & Reset Band Room for Friday & Monday's Rehearsal 2:30-3:30pm - Was Thu 10/18 (5) Live Art Magazine #6 Performance @ Northampton 7:30pm - Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Fri 10/19

◀ Oct 2018		~ November 2018 ~					Dec 2018 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
				<b>1</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>2</b> Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 5:30-8:30pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	<b>3</b>		
<b>4</b>	<b>5</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>6</b> No School – Teacher Day ETA: 5:00pm	<b>7</b> MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>8</b> Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>9</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>10</b>		
<b>11</b>	<b>12</b> No School ETA: 6:00pm	<b>13</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #5 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>14</b> MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>15</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>16</b> Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>17</b>		
<b>18</b>	<b>19</b> Leadership Team Meeting #6 @ Band Room 2:30-3:30pm Instrument Inventory Check #5 @ 2:30-5:00pm ETA: 6:00pm	<b>20</b> Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum Pickup Truck @ 7:00am Drop off Truck @ Museum ETA: 5:00pm	<b>21</b> No School	<b>22</b> No School	<b>23</b> No School <b>Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103)</b> <b>Band Meet @ 4:00pm</b> <b>-MANDATORY for Advanced Band</b> -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm ETA: Late	<b>24</b>		
<b>25</b>	<b>26</b> Leadership Team Active Meeting #7 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	<b>27</b> Open Practice @ 2:30-3:30pm Zanetti MTM #6 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>28</b> MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>29</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>30</b> Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late			

~ November 2018 ~

Dec 2018 ▶

◀ Oct 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p><b>Notes:</b> (1) TBD - SciTech Middle School Road Shows @ Chestnut Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti                  (2) TBD - High School Choice Night @ Location TBD - Meet in Band Room @ 2:30pm (Leadership Team) ETA: Late                  (3) TBD - Performance with Zanetti Elementary School Chorus                  (4) TBD - Younglife Fall Weekend (Was 16, 17, 18)                  (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band                  (6) Road Crew Load Truck &amp; Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game); Pickup Truck @ 7:00am - Was Thu 11/1                  (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner &amp; bus ride) or Meet @ Mass Mutual @ 5:30pm. Perform 6:00-10:00pm. MANDATORY for Advanced Band - Was Fri 11/2                  (8) TBD - Road Crew Unload Truck &amp; Reset Band Room 2:30-4:00pm - Was Mon 11/5                  (9) TBD - Younglife Banquet - Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) 5:30pm-8:45pm; Select Students Meet @ 2:30pm - Was Wed 11/7</p>						

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined



Nov 2018	~ December 2018 ~					Jan 2019
Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>2</b>	<b>3</b> Leadership Team Meeting #8 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>4</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #7 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>5</b> MTM #11 @ Band Room 2:30-4:00pm ETA: 7:00pm	<b>6</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>7</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>8</b>
<b>9</b>	<b>10</b> Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room)	<b>11</b> Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am	<b>12</b> Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	<b>13</b> Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>12<sup>th</sup> Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> <b>355 Plainfield Street; Springfield, MA 01107</b> <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	<b>14</b> Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm	<b>15</b>
<b>16</b>	<b>17</b> Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>18</b> Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 - Pizza Party @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>19</b> Band Auditions Prep/Video & Early Auditions ETA: 5:00pm	<b>20</b> Band Auditions Prep/Video & Early Auditions TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm ETA: 6:00pm	<b>21</b> Half Day Band Auditions Prep/Video ETA: 3:00pm	<b>22</b>
<b>Notes:</b> (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues 12/6 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 1/1/30 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band ETA: Late - Was Sunday 12/2 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 12/3 (5) TBD - Westfield Professor Ed Origini Visits the SciTech Band - Was Mon 12/17						

\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		<b>1</b> No School	<b>2</b> Band Auditions MTM #12 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>3</b> Band Auditions Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>4</b> Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	<b>5</b>
<b>6</b>	<b>7</b> Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm  ETA: 5:00pm	<b>8</b> Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm  ETA: 5:30pm	<b>9</b> Band Auditions MTM TBD  TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late	<b>10</b> Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm  ETA: 5:30pm	<b>11</b> No School – Teacher Day	<b>12</b>
<b>13</b>	<b>14</b> Band Auditions  ETA: 5:00pm	<b>15</b> Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>16</b> Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>17</b> Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>18</b> Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>19</b>
<b>20</b>	<b>21</b> No School  ETA: 6:00pm	<b>22</b> Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>23</b> MTM #14 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>24</b> Open Practice @ 2:30-3:30pm	<b>25</b> Younglife Club #5 @ Band Room 2:30-4:00pm  ETA: 6:00pm	<b>26</b>
<b>27</b>	<b>28</b> Leadership Team Meeting #11 @ Band Room 2:30-3:30pm  ETA: 5:00pm	<b>29</b> Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>30</b> MTM #15 @ Band Room 2:30-4:00pm Music Selection Party – Open To All ETA: 5:00pm	<b>31</b> Open Practice @ 2:30-3:30pm  ETA: 5:00pm		

**Notes:** (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) – was Saturday, January 12<sup>th</sup> or Sunday, January 13<sup>th</sup>  
 (2) TBD - AP Night – was 1/23  
 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) – Stage Crew & Mentors/Leaders/Volunteers. Meet @ 10:00am-1:30pm – Was Mon 1/21  
 (4) TBD - Band Fun Night (if there is no Danny Ray Event) – Thu 1/10  
 (5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) – Was Mon 1/7  
 (6) TBD - Danny Ray Show @ Old First Church (50 Elm Street, Springfield, MA 01103) -Road Crew Meet @ 3pm @ Old First Church (P.V.T.A)-Advanced Band Arrive @ 5:00pm for free dinner-Symphonic Band Arrive by 6:00pm-Perform 6:30-7:00pm-Free Illusionist Show Following Performance-Free Admission for Band & Younglife Students -All Are Welcome-Optional for Band Members-Pick Up Truck @ 7am-Load Truck During Day Was Thu 1/10  
 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-1:00am, Return Truck During Lunch @ 12pm – Was Fri 1/11

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined



Jan 2019	February 2019 ~					Mar 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					<b>1</b> Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	<b>2</b>
<b>3</b>	<b>4</b> Leadership Team Meeting #12 @ Band Room 2:30-3:00pm Instrument Inventory Check #8 @ 2:30-5:00pm ETA: 6:00pm	<b>5</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #13 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>6</b> MTM #16 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>7</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>8</b> Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	<b>9</b> UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
<b>10</b>	<b>11</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>12</b> Open Practice @ 2:30-3:30pm Zanetti MTM #14 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>13</b> MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>14</b> Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>15</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>16</b>
<b>17</b>	<b>18</b> No School ETA: 5:00pm	<b>19</b> No School	<b>20</b> No School	<b>21</b> No School	<b>22</b> No School	<b>23</b>
<b>24</b>	<b>25</b> Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>26</b> TBD - Extended Day For Teachers 2:35-3:35pm Zanetti MTM #15 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>27</b> MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>28</b> MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm		

**Notes:**

- (1) TBD - Small Ensemble Performance for The Pioneer Valley Project (Select Students) @ Cedars (375 Island Pond Rd, Springfield, MA 01118) Meet @ 4:00pm, Event 5-9pm, Perform Set 1: 5:00-6:10pm (Social Hour), Perform Set 2: 6:30-7:30pm (Dinner)
- (2) TBD - Road Crew Set Up For Project Purple @ 3:00pm Basketball Pep Band @ 7pm @ SciTech Gym 3:00pm, ETA: Late
- (3) TBD - Martin Luther King Celebration Small Ensemble Performance @ Zanetti Elementary School 11:00am-1:00pm, Road Crew Meet @ 10am, Perform @ 12pm MANDATORY FOR LEADERS, ETA: 4:00pm
- (4) TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm, Meet in band room @ 2:30pm (MANDATORY FOR LEADERS)

**\*BOLD PERFORMANCES ARE MANDATORY**

**\*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

~ March 2019 ~		APR 2019 ▶				
Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>3</b>	<b>4</b> Open Practice @ 2:30-3:30pm	<b>5</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	<b>6</b> MTM #19 @ Band Room 2:30-4:00pm	<b>7</b> Open Practice @ 2:30-3:30pm	<b>8</b> TBD - Pick Up Truck @ 7am Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	<b>9</b>
<b>10</b> TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) @ 11:00am MANDATORY for Advanced Band ETA: Late	<b>11</b> Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	<b>12</b> Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	<b>13</b> Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>14</b> Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>15</b> No School - Teacher Day ETA: Late	<b>16</b>
<b>17</b>	<b>18</b> We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 5:00pm	<b>19</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>20</b> Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 5:00pm	<b>21</b> Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>22</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>23</b>
<b>24</b>	<b>25</b> Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>26</b> Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>27</b> New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm	<b>28</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>29</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>30/31</b>
<b>Notes:</b> (1) TBD - Middle School Scheduling & Recruiting Visits (2) TBD - UMASS Music Education Students visit Jazz Band - Was Thurs 3/2						

**\*BOLD PERFORMANCES ARE MANDATORY**

**\*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b> 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm	<b>2</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm	<b>3</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>4</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>5</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>6</b>
<b>7</b>	<b>8</b> Leadership Team Meeting #16 @ Band Room 2:30-3:30pm	<b>9</b> Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm	<b>10</b> TBD - 4th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet In Band Room @ 2:25pm <b>MANDATORY FOR ALL</b> Road Crew Meet After 1st Lunch in Band Room ETA: Late	<b>11</b> Reset Band Room During Day, Organize Band Room & Return Truck After School @ 2:30-3:30pm Instrument Inventory #10 During Day @ 2:30-3:30pm	<b>12</b> Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm	<b>13</b>
<b>14</b>	<b>15</b> No School ETA: 5:00pm	<b>16</b> No School Pick Up Truck @ 7:00am ETA: 5:00pm	<b>17</b> No School ETA: Late	<b>18</b> No School ETA: 5:00pm	<b>19</b> No School Return Truck @ 7:00am ETA: 5:00pm	<b>20</b>
<b>21</b>	<b>22</b> New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm	<b>23</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	<b>24</b> TBD - Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	<b>25</b> Open Practice @ 2:30-3:30pm ETA: 5:00	<b>26</b> Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	<b>27</b>
<b>28</b>	<b>29</b> 2019-2020 Leadership Team Interviews After School 2:30-6:00pm ETA: Late	<b>30</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm				

**Notes:** (1) TBD - Middle School Scheduling & Recruiting Visits  
 (2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060)  
 MANDATORY for Advanced Band -- Was Sun. 4/21  
 (3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)  
 (4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school -- Was Fri 4/5  
 (5) Massachusetts All State Lions Band - Holiday Inn Boston-Bedham Hotel & Conference Center (55 Atiandine Rd/Dedham MA 02026) 7am - Was Thu 4/25  
 (6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determine

← Apr 2019	~ May 2019 ~				Jun 2019 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>5</b>	<b>6</b> Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm	<b>7</b> Open Practice @ 2:30-3:30pm	<b>8</b> Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: 5:00pm	<b>9</b> ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>13<sup>th</sup> Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> <b>355 Plainfield Street; Springfield, MA 01107</b> <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	<b>10</b> Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast ETA: 5:00pm	<b>11</b> World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) <b>Band Meet @ 7:00am</b> <b>MANDATORY FOR ALL</b> Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 12:00pm
<b>12</b>	<b>13</b> Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm	<b>14</b> Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am ETA: 5:00pm	<b>15</b> TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	<b>16</b> Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late	<b>17</b> New 2019-2020 Leadership Team Posted Final Younglife Club #7 @ Bounce House 2:30-4:00pm (Potential Date Pending Weather) ETA: 6:00pm	<b>18</b>
<b>19</b>	<b>20</b> Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm ETA: 5:00pm	<b>21</b> TBD - Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) <b>MANDATORY FOR LEADERS</b> Pick Up Truck @ 7:00am ETA: Late	<b>22</b> Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym	<b>23</b> Class Day Dress Rehearsal Field Trip @ SciTech Gym <b>Last Period Meet @ 12:49pm</b> <b>Final Full Band Rehearsal</b> <b>MANDATORY FOR ALL</b> Return Truck @ 7:00am ETA: 5:00pm	<b>24</b> Class Day @ SciTech Gym 7:30am <b>MANDATORY FOR ALL</b> New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm <b>MANDATORY FOR NEW LEADERS</b> 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	<b>25</b>
<b>26</b>	<b>27</b> No School	<b>28</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>29</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>30</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>31</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	

**NOTES:** (1) TBD - AP Music EXAM 8:00am - Was Mon. 5/13 (2) TBD - Prom  
 (3) TBD - New England Public Radio Arts & Humanities Award Performance @ Log Cabin 500 Easthampton Rd, Holyoke, MA 01040 5:30-9:30pm (Tuesday, May 8th) MANDATORY FOR ALL  
 (4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday)  
 (5) TBD - International Fair @ SciTech Gym 5:00-7:00pm: Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**      TBD = To Be Determined



~ June 2019 ~		Jul 2019 ▶				
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						<b>1</b>
<b>2</b>	<b>3</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>4</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>5</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>6</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>7</b> Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	<b>8</b>
<b>9</b>	<b>10</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>11</b> Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm	<b>12</b> Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm <b>Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street; Springfield, MA 01103</b> <b>MANDATORY FOR ALL</b> Road Crew Break Down After Graduation (Put All Equipment in Loading Dock) @ Symphony Hall 8:00pm ETA: Late	<b>13</b> Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2019-2020 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	<b>14</b> TBD - Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	<b>15</b>
<b>16</b>	<b>17</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>18</b> TBD - Zanetti Showcase Small Ensemble Performance @ Zanetti (2 <sup>nd</sup> to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15pm & @ 1:45pm for Step Up Day <b>MANDATORY FOR NEW LEADERS</b> -Collect Zanetti Instruments Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>19</b> Last Day of School (Half Day) ETA: 3:00pm	<b>20</b> ETA: 5:00pm	<b>21</b>	<b>22</b>

**Notes:** (1) TBD - Road Crew Load Truck for Forest Park Performance During School Day, Pick Up Truck @ 7:00am - Wednesday, June 5<sup>th</sup>  
(2) TBD - Road Crew Meet @ 2:30pm in Band Room, Concert in the Park Performance Series @ Forest Park Amphitheater, Meet @ 5:30pm, Perform 6:30-7:45pm MANDATORY FOR ALL, Road Crew load truck after performance.  
(3) TBD - Road Crew Unload Truck & Reset Band Room During School Day, Return Truck After School - Friday, June 7<sup>th</sup>

# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

Bb  B  C  C#/Db  D  Eb  E  F  F#/Gb  G  Ab  A

## NATURAL MINOR SCALES

Bb  B  C  C#/Db  D  Eb  E  F  F#/Gb  G  Ab  A

## HARMONIC MINOR SCALES

Bb  B  C  C#/Db  D  Eb  E  F  F#/Gb  G  Ab  A

## BLUES SCALES

Bb  B  C  C#/Db  D  Eb  E  F  F#/Gb  G  Ab  A

## CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb)  2 Octave Chromatic Scale (Concert Bb)

## SUETA RHYTHM CHARTS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65

## RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise  Beginning Rhythms  Rhythm Sheet I  
 Quarters, Eighths, & Rests  Offbeats 1  Offbeats 2  Rhythm Grid

## FUNDAMENTAL RHYTHMS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

## ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
 33  34  35  36  37  38  39

## ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
 33

## A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20

Exercises p. 77:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15   
 16  17  18  19  20  21  22  23

Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments  
 Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

**ESSENTIAL ELEMENTS, BOOK 1**

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187

Pg. 40 – Key of Concert Bb  #1  #2  #3  #4; Concert Eb  #1  #2  #3  #4  
Concert F  #1  #2  #3  #4; Concert Ab  #1  #2  #3  #4

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 2**

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195  196  197  198  199

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 3**

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

Pg. 38-39 – Rhythm Studies

**OTHER**

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation



# SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

Bb Blues  
Bb Major  
Bb Minor  
C Major  
C Minor  
C Harmonic Minor  
Bb Chromatic (1 Octave)

### QUARTER 2

Eb Major  
D#/Eb Minor  
F Major  
F Minor  
Ab Major  
G# Minor  
G Major  
G Minor

### QUARTER 3

D Major  
D Minor  
C#/Db Major  
C# Minor  
E Major  
E Minor  
F Blues

### QUARTER 4

F#/Gb Major  
F# Minor  
A Major  
A Minor  
B Major  
B Minor

## SYMPHONIC BAND

### QUARTER 1

First Note – Concert Bb (Do)  
First 5 Notes – Do-Re-Mi-Fa-So  
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi <sup>o</sup>
Minor	i	ii <sup>o</sup>	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)

-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii <sup>o</sup> -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii <sup>o</sup> -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
  - Choose "Springfield Science & Tech Hs"
  - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"  
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

## HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
  - Repertoire playlists contain music recordings that you can listen to and/or play along with
  - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
  - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
  - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

## HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"

# **Holiday Solos – Duets – Trios – Quartets**

## **SOLOS (1+people)**

Up On The Housetop  
The Hanukkah Song  
A Holly Jolly Christmas  
Frosty The Snow Man  
Rockin' Around The Christmas Tree  
Jingle Bell Rock  
Rudolph The Red-Nosed Reindeer  
Let It Snow! Let It Snow! Let It Snow!  
The Christmas Song (Chestnuts Roasting)

## **DUETS**

Angels We Have Heard On High  
Away In A Manger  
Deck The Halls  
The First Noel  
God Rest Ye Merry Gentlemen  
Hark! The Herald Angels Sing  
It Came Upon A Midnight Clear  
Jolly Old St. Nicholas  
Joy To The World  
O Holy Night  
O Little Town Of Bethlehem  
Silent Night  
We Wish You A Merry Christmas

## **SOLOS, DUETS, TRIOS, QUARTETS**

Angels We Have Heard On High  
Away In A Manger  
O Little Town of Bethlehem  
God Rest Ye Merry Gentlemen  
It Came Upon A Midnight Clear  
O Come, All Ye Faithful  
O Come, O Come, Emmanuel  
Silent Night  
We Three Kings of Orient Are  
Good king Wenceslas  
Hark! The Herald Angels Sing  
The First Noel  
We Wish You A Merry Christmas

## **CIRCLE YOUR CHOICE ABOVE**

**Names:** \_\_\_\_\_

**Instruments:** \_\_\_\_\_

# 12 BAR BLUES

	1	b3	4	b5	5	b7	8	
Blues Scale	C Instruments	Bb	Db	Eb	E	F	Ab	Bb
	Bb Instruments	C	Eb	F	Gb	G	Bb	C
	Eb Instruments	G	Bb	C	Db	D	F	G

## 12 Bar Blues Progression

Chords: I I IV I V IV I  
Measures: 2 2 2 2 1 1 2

## 12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

## Walking Bass Line - C Instruments

- (I) B $\flat$  D F G A $\flat$  G F D
- (I) B $\flat$  D F G A $\flat$  G F D
- (IV) E $\flat$  G B $\flat$  C D $\flat$  C B $\flat$  G
- (I) B $\flat$  D F G A $\flat$  G F D
- (V) F A C D
- (IV') E $\flat$  G B $\flat$  C
- (I) B $\flat$  D F G A $\flat$  G F D

## Walking Bass Line - B $\flat$ Instruments

- (I) C E G A B $\flat$  A G E
- (I) C E G A B $\flat$  A G E
- (IV) F A C D E $\flat$  D C A
- (I) C E G A B $\flat$  A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A B $\flat$  A G E

## Walking Bass Line - E $\flat$ Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B $\flat$  A G E
- (I) G B D E F E D B
- (V) D F $\sharp$  A B
- (IV') C E G A
- (I) G B D E F E D B

## ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams



# RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)

ed. Nicholas Cortes

B $\flat$  Tenor Saxophone

Très modéré

Piano

6  
Sax. ad lib.  
*p* 3

3 3 3 3 3 3  
*crescendo*

Un peu ralenti 1 a Tempo

3 3 3 3 3 3  
*p*

3 3 3 3 3 3  
*p*

3 3 3 3 3 3  
*crescendo*

*p* Allegretto scherzando

*f*

2 9

Piano

2 3 2  
*p*

1<sup>o</sup> Tempo

Sax.

*pp* *espressivo* 3 3 3  
*pp*

3 3 3 3 3 3  
*pp*

3 3 3 3 3 3  
*mf* *p* *pp*

Retenu

au Mouvt

Allegretto scherzando

Piano

*p* espressivo

En retenant

Piano

Sax.

*p*

*crescendo*

C

*diminuendo*

En animat peu à peu

6

Piano **7** Sax. *p crescendo*

**D** 10 Piano Sax. *p diminuendo*

Plus vite **8** Piano Sax. *f mf f*

**E** *f*

Piano *f*

Sax. *p crescendo*

*p* **F**

*f*

Musical staff with notes and dynamic marking *ff*. Includes boxed numbers 9, 11, 13, 10, 9, 11, 4 and a boxed letter G.

Musical staff with notes, dynamic marking *Piano*, and fingerings 2 and 3.

Musical staff for Saxophone with notes and dynamic marking *ff*.

Musical staff with notes, dynamic marking *ff*, and instruction **12 Revenez au Mouvt**. Includes fingerings 2 and 2, and dynamic marking *pp*.

Musical staff with notes, dynamic marking *f*, and instruction *Piano*. Includes boxed letter H and fingerings 4 and 2.

Musical staff for Saxophone with notes and dynamic marking *p*.

Musical staff with notes, dynamic marking *crescendo*, and instruction **En accélérant**. Includes fingerings 6 and 6.

Musical staff with notes, dynamic marking *ff*, and instruction *Small notes ad lib.*. Includes fingerings 6, 6, and 6.

# Amazing Grace

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

(F) F C7 Dm B<sup>b</sup> F C7

Soprano

Alto

Tenor

Bass

7 F C F F B<sup>b</sup> F Dm F

S

A

T

B

14 F C7 F F sus4/B<sup>b</sup> F

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> Chromatic Scale (One-Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)\*  
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

### **Additional Instructions**

- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS**

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook  
(Bb Major, C Major, or C Minor)
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)\*  
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

### **Additional Instructions**

- Concert Band/Jazz Band play prepared solo for “Concert Band/Jazz Band”
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder



# SYMPHONIC BAND AUDITION SCALE LIST

## Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

## Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

Name: \_\_\_\_\_

I am auditioning for  Concert Band  Jazz Band

Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
<b>TONE QUALITY</b> (4 Points)				
<b>RHYTHMIC ACCURACY</b> (4 Points)				
<b>NOTE ACCURACY</b> (4 Points)				
<b>DYNAMICS</b> (4 Points)				
<b>ARTICULATION</b> (4 Points)				
<b>INTONATION</b> (4 Points)				
<b>EXPRESSION</b> (4 Points)				
<b>SIGHT-READING</b> (4 Points)				
<b>PERCUSSION TECHNIQUE</b> -Posture for Wind Players- (4 Points)				
<b>TOTAL POINTS</b> 36 Points Possible	<b>COMMENTS</b> _____			
	_____			
	_____			
	_____			



# Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tenor Sax in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The first measure is a whole rest, followed by a quarter rest, then a half note G4. The melody continues with quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking of *mf* is placed below the first measure. A slur covers the entire first staff. The second staff continues the melody with quarter notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking of *p* is placed below the final measure. The third staff features a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking of *f* is placed below the first measure of this staff. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tenor Saxophone in 4/4 time, featuring four staves of music. The key signature has one flat (B-flat). The first staff begins with a *mf* dynamic and a *Moderato* tempo. The second staff continues the melody with a *p* dynamic. The third staff introduces a 'Swing!' feel with a triplet of eighth notes and a *f* dynamic. The fourth staff concludes the piece with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Soprano Tenor Sax

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

Detailed description: This block contains the musical notation for the Soprano Tenor Sax part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19. The key signature is one flat (Bb) and the time signature is common time (C).

## Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

Detailed description: This block contains the musical notation for the Alto part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19. The key signature is one flat (Bb) and the time signature is common time (C).

## Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

Detailed description: This block contains the musical notation for the Tenor part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19. The key signature is one flat (Bb) and the time signature is common time (C).

## Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

Detailed description: This block contains the musical notation for the Bass part. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled '\*Intro' above measure 19. The key signature is one flat (Bb) and the time signature is common time (C).



# Bb

31.

## BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines.

Chords and notes are as follows:

- Staff 1: F, Dmi, Gmi, C7, F, Dmi, Gmi, C7
- Staff 2: F, Dmi, Gmi7, F, Bb, F, C7
- Staff 3: F, Dmi, Gmi, C7, F, Dmi7, Gmi, C7
- Staff 4: F, Dmi, Gmi7, F, Gmi7, F
- Staff 5: Gmi7, C7, F, Gmi7, C7, F
- Staff 6: Bbmi7, Eb7, Ab, C, G7, Gmi7, C7
- Staff 7: F, Dmi, Gmi7, C7, F, Dmi, Gmi, C7
- Staff 8: F, Dmi, Gmi7, F, Gmi7, F, C7
- Staff 9: 2. F, Gmi7, F

# Bb

# Blues By Five

Red Garland

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

# Bb

## Supplemental Material - Blues By Five

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for C7, F7, and G7 chords. The first three chords are basic 3-note voicings, and the last three are rootless voicings. Fingerings are indicated below the notes.

Chord	Basic 3-note voicing	Rootless voicing
C7	3, b7, 1	9, b7, 3
F7	b7, 3, 1	13, 3, b7
G7	b7, 3, 1	5, 3, b7

### Useful Scales

C Blues Scale

Diagram showing the C Blues Scale notation with fingerings: 1, b3, 4, b5, 5, b7, 1.

### Sample Bass Line

Diagram showing a sample bass line for C7, F7, and G7 chords. The bass line is written in treble clef and includes fingerings for each note.

**C7**  
1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

**F7** **C7**  
1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

**G7** **C7** **G7**  
1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5





# Tenor Sax.

## Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 8 21

mf

24 29

31 37

38

45

f

51 53 61

mf

64 69

71 77

78 83

# Careless Whisper – Melody

**Melody C – Flute**



**Melody Bb – Trumpet, Clarinet, Tenor Sax**



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

You really gotta sponsor us,  
All of the SciTech Band.  
We really need your money now,  
Just lend us a hand

# Careless Whisper – Horn Lick

## Horn Lick C – Flute



D F G F E D D F G F E D

## Horn Lick Bb (Low) – Clarinet, Trumpet, Tenor Sax



E G A G F# E E G A G F# E

## Horn Lick Bb (High) – Clarinet, Trumpet, Tenor Sax



E G A G F# E E G A G F# E

## Horn Lick Eb – Alto Sax, Bari Sax



B D E D C# B B D E D C# B

## Horn Lick Bass Clef – Trombone, Baritone



D F G F E D D F G F E D

Melody - Bb  
-Trumpet  
-Clarinet  
-Tenor Sax

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

*Soli*  
*mp*

*rit.* [A] *a tempo - Repeat 4x*  
*f*

[B]

[C] [D] *Repeat 3x*  
*mf* *f*

[E] *rit.*

Bass Line - Bb  
-Clarinet  
-Bass Clarinet  
-Trumpet  
-Tenor Sax

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff. It begins with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed together and have a *mp* dynamic marking. The second line starts with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The notes are beamed together and have a *rit.* marking. The third line begins with a key signature change to two sharps (F# and C#) and a 3/4 time signature. It contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed together and have a *f* dynamic marking. A box labeled 'A' is placed above the final note of this line. The fourth line contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed together and have a *f* dynamic marking. A box labeled 'B' is placed below the first note of this line. The fifth line contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed together and have a *f* dynamic marking. A box labeled 'C' is placed below the first note of this line. The sixth line contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed together and have a *f* dynamic marking. A box labeled 'D' is placed above the first note of this line, with the text 'Repeat 3x' below it. A box labeled 'E' is placed above the final note of this line. The seventh line contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The notes are beamed together and have a *rit.* marking. The score ends with a double bar line.

# Bb

# CHAMELEON

- HERBIE HANCOCK / 79  
PAUL JACKSON  
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

## INTRO

(BASS) N.C.



Handwritten bass line notation for the intro, starting with a double bar line and a repeat sign. The notation is in bass clef, 4/4 time, and B-flat major. It consists of a sequence of eighth and quarter notes.

## A

C-7

F7

C-7

F7



Handwritten guitar notation for the first staff of section A, in treble clef, 4/4 time, and B-flat major. It features a rhythmic pattern of eighth and quarter notes. The instruction "BASS CONT. SIM." is written below the staff.

BASS CONT. SIM.

C-7

F7

C-7

F7



Handwritten guitar notation for the second staff of section A, in treble clef, 4/4 time, and B-flat major. It continues the rhythmic pattern from the first staff.

## B

C-7

F7

C-7

F7

(PLAY 3x)



Handwritten guitar notation for the first staff of section B, in treble clef, 4/4 time, and B-flat major. It features a rhythmic pattern of eighth and quarter notes. The instruction "(PLAY 3x)" is written above the final measure.

C-7

F7

N.C.



Handwritten guitar notation for the second staff of section B, in treble clef, 4/4 time, and B-flat major. It features a rhythmic pattern of eighth and quarter notes. The instruction "N.C." is written above the final measure.

# Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each staff.

**C** (Clef: C, Treble clef)  
**Bb** (Clef: B-flat, Treble clef)  
**Eb** (Clef: E-flat, Treble clef)  
**Bass Clef High** (Clef: Bass clef)  
**Bass Clef Low** (Clef: Bass clef)





# Tenor Sax.

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

The musical score is written for Tenor Saxophone in 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and accents. The key signature has one sharp (F#). The tempo is marked as 'Slow-Fast' with the instruction 'Watch Conductor'.

**Bb**

# Cold Duck Time

Eddie Harris

Chord progression: G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> FMA<sup>7</sup> G<sup>7</sup>

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G<sup>7</sup> C<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>MA</sup><sup>7</sup> G<sup>7</sup> C<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>MA</sup><sup>7</sup>

b7 3 3 3 5 9 7 7  
3 b7 7 7 3 b7 5 5  
1 1 1 1 b7 3 3 3

### Useful Scales

G Blues Scale E<sup>b</sup> Major (E<sup>b</sup>MA<sup>7</sup>) F Major (F<sup>MA</sup><sup>7</sup>)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

### Sample Bass Line

G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>MA</sup><sup>7</sup> G<sup>7</sup>

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7  
1 1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TENOR SAX 1

Words and Music by STEVE PERRY,  
NEAL SCHON and JONATHAN CAIN  
Arranged by PAUL MURTHA

The musical score is written for Tenor Sax 1 in the key of D major (one sharp) and 4/4 time. It begins with a '(Rock)' tempo marking. The score consists of seven staves of music, with measure numbers 1 through 44 indicated. The first staff shows measures 1-8, with a double bar line at measure 8. The second staff shows measures 9-15, with a double bar line at measure 15. The third staff shows measures 16-24, with a double bar line at measure 24. The fourth staff shows measures 25-28. The fifth staff shows measures 29-32. The sixth staff shows measures 33-36. The seventh staff shows measures 37-40, with a double bar line at measure 40, and a final section for measures 41-44. Dynamics include *mp*, *mf*, and *fp*. Performance markings include accents, slurs, and hairpins.

TENOR SAX 1

45

53

69

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

TENOR SAX 2

Words and Music by STEVE PERRY,  
NEAL SCHON and JONATHAN CAIN  
*Arranged by PAUL MURTHA*

The musical score is written for Tenor Sax 2 in the key of D major (one sharp) and 4/4 time. It begins with a '(Rock)' tempo marking. The score is divided into systems, with measure numbers and rehearsal marks indicated. The first system covers measures 1-8. The second system covers measures 9-15, 16, and 17. The third system covers measures 18-20, 21, 22, 23, and 24. The fourth system covers measures 25, 26, 27, and 28. The fifth system covers measures 29, 30, 31, and 32. The sixth system covers measures 33, 34, 35, and 36. The seventh system covers measures 37, 38, 39, 40, and 41. The final system covers measures 41-44. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *f*, *mf*, and *p*.

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TENOR SAX 2

45

45 *mf* 46 47 48

49 50 51 52

53

53 *mf* 54 55 56

57 58 59 60 61

62 63 64 65

66 67 68 69 70

71 72 73 74

1. 75 76 2. 77 78 79 *ff*

# Don't Stop Believin'

Bb HIGH  
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

*mf*

13

17

19

24

25

*f*

29

33

35

41

45

4

*mf*

49

53

*f*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with the tempo marking 'Rock' and a dynamic marking of *mf*. A box containing the number '8' is placed above the first measure, and a box with '9' is above the second measure. The word 'SOLO' is written above the first staff. The second staff has a box with '13' above the first measure and a box with '17' above the second measure. The third staff has a box with '19' above the first measure. The fourth staff has a box with '24' above the first measure and a box with '25' above the second measure, with a dynamic marking of *f* below the staff. The fifth staff has a box with '29' above the first measure and a box with '33' above the second measure. The sixth staff has a box with '35' above the first measure. The seventh staff has a box with '41' above the first measure and a box with '45' above the second measure, with a dynamic marking of *mf* below the staff. The eighth staff has a box with '49' above the first measure and a box with '53' above the second measure, with a dynamic marking of *f* below the staff. The score includes various musical notations such as eighth notes, quarter notes, and slurs.



54

59

65

69

71

77

2.

*ff*

# DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK #112

4

5

7

10

13

8

21

7

29

31

34

37

41

*p* *mf* *p*

*p* *mf* *p*

DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 1 - PG. 2

45

mf

49

53

mf

57

61

ff

64

69

mf

67

70

73



DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 1 - PG. 3

77

76 *f* KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

Musical staff for measures 76-78. Measure 76 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of eighth and quarter notes with 'x' marks above them, indicating breath marks. The lyrics are: KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,.

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

Musical staff for measures 79-81. The music continues with eighth and quarter notes and breath marks. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T.

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T *f*

Musical staff for measures 82-84. Measure 84 ends with a double bar line and a fermata. The lyrics are: DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T.

85

Musical staff for measures 85-87. The music features a long melodic line with a slur over measures 85-86 and a series of eighth notes in measure 87.

88

Musical staff for measures 88-90. The music continues with a melodic line, including a slur over measures 88-89 and eighth notes in measure 90.

91 *mp* 93

Musical staff for measures 91-93. Measure 93 is marked with a box containing the number 93 and the dynamic marking *mp*. The music consists of eighth notes.

94

Musical staff for measures 94-96. The music consists of eighth notes.

97

Musical staff for measures 97-99. The music consists of eighth notes.

100 *ppp*

Musical staff for measure 100. The measure is marked with the dynamic *ppp* and ends with a double bar line.

# DON'T STOP 'TIL YOU GET ENOUGH

REB/ROCK ♩=112

The musical score consists of ten staves of music for Tenor Sax 2. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as REB/ROCK ♩=112. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers are indicated in boxes at the beginning of certain staves: 4, 5, 7, 10, 13, 21, 29, 31, 34, 37, and 41. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a final double bar line on the tenth staff.

DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 2 - PG. 2

45



49



53



57



61



64



69



70



73







# DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 2 - PG. 3

77

76 76 KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

79 79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

82 82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

85

85

88

93

91 91 *m.f*

94

97 97 *ppp*

# Don't You Worry 'Bout A Thing From SING arr. Bernice

Melody Bb (HIGH)

Expressive ♩ = 76

solo/soli

*mp*

A

5

B

10

Faster ♩ = 126

C tutti

*mf*

15

D

19

E

f

24

F

28

G

1.

2.

33 H

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-36 contain a melodic line with eighth notes and quarter notes, mostly beamed together. A slur covers measures 33-36. A box labeled 'H' is positioned above measure 35.

37 I

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measures 37-40 continue the melodic line. A slur covers measures 37-40. A box labeled 'I' is positioned above measure 38.

41 J

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measures 41-44 continue the melodic line. A slur covers measures 41-44. A box labeled 'J' is positioned above measure 42.

45 K solo/soli

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Measures 45-48 continue the melodic line. A slur covers measures 45-48. A box labeled 'K' is positioned above measure 46, with the text 'solo/soli' to its right.

50 L

Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measures 50-53 continue the melodic line. A slur covers measures 50-53. A box labeled 'L' is positioned above measure 51.

54 M optional 8va  
cresc.

Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measures 54-57 continue the melodic line. A slur covers measures 54-57. A box labeled 'M' is positioned above measure 55. Above measure 56, the text 'optional 8va' is written with an upward-pointing triangle. Below measure 56, the text 'cresc.' is written.

58 N tutti  
ff

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measures 58-61 continue the melodic line. A slur covers measures 58-61. A box labeled 'N' is positioned above measure 59, with the text 'tutti' to its right. Below measure 60, the text 'ff' is written.

63 O

Musical staff 63-66: Treble clef, key signature of one sharp (F#). Measures 63-66 continue the melodic line. A slur covers measures 63-66. A box labeled 'O' is positioned above measure 64.



67 P

Musical staff 67-70: Treble clef, key signature of one sharp (F#). Measures 67-70 contain a melodic line with a long slur over measures 67-70. Measure 69 has a box labeled 'P' above it.

71 Q

Musical staff 71-74: Treble clef, key signature of one sharp (F#). Measures 71-74 contain a melodic line with a long slur over measures 71-74. Measure 71 has a box labeled 'Q' above it.

75 R

Musical staff 75-78: Treble clef, key signature of one sharp (F#). Measures 75-78 contain a melodic line with a long slur over measures 75-78. Measure 75 has a box labeled 'R' above it.

79 S optional 8va T bell tones

*fff* 3 3

Musical staff 79-84: Treble clef, key signature of one sharp (F#). Measures 79-84 contain a melodic line with accents (>) and slurs. Measure 79 has a box labeled 'S' above it with the text 'optional 8va'. Measure 83 has a box labeled 'T' above it with the text 'bell tones'. There are two triplets marked with a bracket and the number '3'. A dynamic marking *fff* is present below the staff.

85

Musical staff 85-88: Treble clef, key signature of one sharp (F#). Measures 85-88 contain a melodic line with accents (>) and slurs. A dynamic marking *fff* is present below the staff.

# Don't You Worry 'Bout A Thing From SING arr. Bernice

Melody Bb (LOW)

Expressive ♩ = 76

solo/soli

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest followed by a repeat sign. Dynamics: *mp*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest. Dynamics: *mp*. Section marker: A.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest. Dynamics: *mp*. Section marker: B. Section marker: C. Text: Faster ♩ = 126 tutti. Dynamics: *mf*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest. Dynamics: *mf*. Section marker: D.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest. Dynamics: *f*. Section marker: E.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest. Dynamics: *f*. Section marker: F.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. It concludes with a quarter rest. Dynamics: *f*. Section marker: G. First ending: 1. Second ending: 2.

33 H

37 I

41 J

45 K solo/soli

50 L

54 M

58 N tutti

63 O

*cresc.*

*ff*





Don't You Worry 'Bout A Thing

Melody Bb (LOW), p. 3

67

P

71

Q

75

R

79

S optional 8va

T bell tones

fff

85

# Don't You Worry 'Bout A Thing

From SING  
arr. Bernice

Counter melody Bb (HIGH)

Expressive ♩ = 76

Faster ♩ = 126

1st time only

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each containing a measure number in the left margin and a lettered section marker in a box above the staff. The score is divided into two tempo sections: 'Expressive' (♩ = 76) and 'Faster' (♩ = 126). The 'Expressive' section includes measures 1-14 (sections A, B, C), 15-21 (D, E, F), 32-38 (G, H), and 39-43 (I). The 'Faster' section includes measures 44-50 (J, K), 51-56 (L, M), 57-61 (N), and 62-65 (O). The score features various musical notations such as slurs, accents, and dynamic markings (f, ff). Section C is marked '1st time only' and includes a first and second ending. Section O concludes with a final measure containing a '4' above the staff.

4 A B C 1st time only

15 D E F 1. 3 2.

32 G H I

39

44 J K 3

51 L M top note melody

57 N

62 O 4

Countermelody Bb (HIGH), p. 2

Don't You Worry 'Bout A Thing

70 P 2 4 R ff

78 S 4 T fff

87 P

# Don't You Worry 'Bout A Thing

From SING  
arr. Bernice

Bass Line Bb (HIGH)

Expressive ♩ = 76

Faster

♩ = 126

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each beginning with a measure number and a lettered section marker (A through K).  
- Staff 1: Measures 1-14. Section A (measures 1-4) contains a four-measure rest. Section B (measures 5-7) contains a five-measure rest. Section C (measures 8-14) contains a three-measure rest followed by a melodic phrase starting with a mezzo-forte (mf) dynamic.  
- Staff 2: Measures 15-19. Section D (measures 15-19) contains a melodic line.  
- Staff 3: Measures 20-25. Section E (measures 20-25) contains a melodic line with a forte (f) dynamic.  
- Staff 4: Measures 26-30. Section F (measures 26-30) contains a melodic line with a first ending bracket over measures 28-30.  
- Staff 5: Measures 31-35. Section G (measures 31-35) contains a melodic line with a second ending bracket over measures 33-35.  
- Staff 6: Measures 36-41. Section H (measures 36-41) and Section I (measures 40-41) contain melodic lines.  
- Staff 7: Measures 42-46. Section J (measures 42-46) contains a melodic line.  
- Staff 8: Measures 47-52. Section K (measures 47-52) contains a melodic line starting with two eighth notes marked with accents.

Bass Line Bb (HIGH), p. 2

Don't You Worry 'Bout A Thing

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, each starting with a measure number and a letter label in a box:

- Staff 1:** Measure 52, labeled 'L'. It begins with a treble clef and a sharp sign. The melody consists of quarter and eighth notes.
- Staff 2:** Measure 57, labeled 'N'. It features a series of eighth notes with accents, followed by a double bar line and a repeat sign. The dynamic *ff* is indicated below the staff.
- Staff 3:** Measure 62, labeled 'O'. It continues with eighth notes and quarter notes. The dynamic *ff* is indicated below the staff.
- Staff 4:** Measure 68, labeled 'P' and 'Q'. It features a sequence of eighth notes with a slur over a group of four notes.
- Staff 5:** Measure 73, labeled 'R'. It continues with eighth notes and quarter notes.
- Staff 6:** Measure 79, labeled 'S' and 'T'. It features eighth notes with accents and triplets. The dynamic *fff* is indicated below the staff.
- Staff 7:** Measure 85. It continues with eighth notes and quarter notes, ending with a double bar line.

Bb Instruments (High)

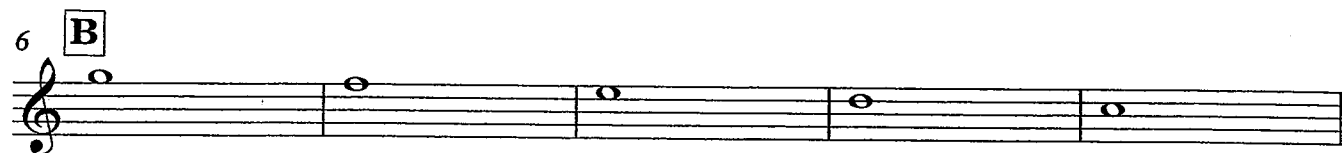
First Five Note Exercises

**A**



Exercise A: Treble clef, 4/4 time signature. Five measures of whole notes: C4, D4, E4, F4, G4.

6 **B**



Exercise B: Treble clef, 4/4 time signature. Five measures of whole notes: A4, B4, C5, B4, A4.

11 **C** **D**



Exercise C: Treble clef, 4/4 time signature. Measures 11-15: eighth notes (C4, D4, E4, F4, G4, F4, E4, D4). Measure 16: quarter note (C4). Exercise D: Treble clef, 4/4 time signature. Measures 17-21: eighth notes (C4, D4, E4, F4, G4, F4, E4, D4). Measure 22: quarter note (C4).

# Forever Young

Tenor Saxophone

Measure 1 guitar only

The musical score is written on two staves in G major (one sharp) and 4/4 time. The first staff contains measures 1 through 8. Measure 1 includes a guitar-only instruction. Measures 2-8 show a melodic line with various note values and rests. The second staff contains measures 9 through 19. Measure 9 begins with a complex rhythmic pattern. Measures 10-19 continue the melodic line with slurs and accents.

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19





# **GNE SONG (Great New Emergence)**

## **HORN LICK**

**C: E D C**

**Bb: F# E D**

**Eb: C# B A**

## **LAST NOTE**

**C: A**

**Bb: B**

**Eb: F**

### **PIANO CHORDS:**

**Am G Dm F**

Tenor Sax.

?



1) Name \_\_\_\_\_

2) Write in note names...

3) What notes (if any) are in your key signature? \_\_\_\_\_

4) Play the piece...

1/4 2 **Bb**

(MED.)

# HEART AND SOUL

- HOAGY CARMICHAEL  
FRANK LIESSER

Handwritten musical score for guitar in G major, 4/4 time. The score consists of eight staves of music with corresponding chord diagrams written above the notes.

Staff 1: G E-7 A-7 D7 | Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | G E-7 A-7 D7

Staff 3: G A-7 D7 | Gmaj7 D-7 G7 | Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 | Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 | G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 | B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 | G (E-7 A-7 D7)

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

The musical score is arranged in four systems. The first system contains the vocal melody for four parts: Melody C, Melody B $\flat$ , Melody E $\flat$ , and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn licks: Horn Lick 1 C, Horn Lick 1 B $\flat$ , Horn Lick 1 E $\flat$ , and Horn Lick 1 (B.C.). The third system contains four more horn licks: Horn Lick 2 C, Horn Lick 2 B $\flat$ , Horn Lick 2 E $\flat$ , and Horn Lick 2 (B.C.). The fourth system contains the Bass Synth and Piano parts. The Bass Synth part includes "Optional Opening Chords" Am - G - F - Esus4 - E and notes Am and Em. The Piano part includes an "Optional Syncopated Rhythm on Cue".

**We need your money! So come on and sponsor the SciTech Band!  
We need your cash, or else we'll shut down and never play music again...**

# Holding Out For A Hero (Sponsor Song), p. 2

5

M. C  
M. Bb  
M. Eb  
M. (B.C.)

We need your cash, or else we'll shut down and never play music a gain

HL. 1 C  
HL. 1 Bb  
HL. 1 Eb  
HL. 1 (B.C.)

HL. 2 C  
HL. 2 Bb  
HL. 2 Eb  
HL. 2 (B.C.)

Bass

Piano

F C G

**B $\flat$**

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Words and Music by  
IRVING MILLS and  
DUKE ELLINGTON  
Arranged by JACK BULLOCK

MODERATELY FAST


The musical score is written for three staves in treble clef, 4/4 time, with a key signature of one flat (B $\flat$ ). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings and articulation marks.

# Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-16 continue with a key signature of two flats. Dynamics include *ff* in measure 16.



Musical notation for measures 17-20. Measure 17 starts with a treble clef and a key signature of two flats. Dynamics include *f* in measure 17 and *ff* in measure 18.



Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of two flats. Measure 22 has a key signature change to one flat. Measure 23 has a key signature change to two flats.

*D.S. al Coda*



Musical notation for measures 24-25. Measure 24 starts with a treble clef and a key signature of one flat. Measure 25 has a key signature change to two flats.

CODA



Musical notation for the Coda section, starting with a treble clef and a key signature of two flats. Measure 26 is the final measure of the section.

Tenor Sax

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe mf mp mf f*

S. phrasing for solo only

Musical score for Tenor Sax, measures 1-8. Four staves (Soprano, Alto, Tenor, Bass) in 4/4 time. The Tenor staff has a solo line starting at measure 1. All staves are marked "legato".

Musical score for Tenor Sax, measures 9-15. Four staves. Measure 9 is marked with a "9". The Tenor staff has a solo line. An annotation "optional 8vb" is above the Soprano staff at measure 15.

Musical score for Tenor Sax, measures 16-22. Four staves. Measure 16 is marked with a "16". The Tenor staff has a solo line. An annotation "Lower notes for solo only" is above the Soprano staff at measure 16.



# LARGO

From NEW WORLD SYMPHONY

B $\flat$  TENOR SAXOPHONE

ANTONIN DVORÁK  
Arranged by JOHNNIE VINSON

**Largo**

The score is written for B $\flat$  Tenor Saxophone in 4/4 time. It begins with a **Largo** tempo marking. The first staff starts with a *mp* dynamic and features a crescendo leading to a *f* dynamic. The second staff begins at measure 9 with a *p* dynamic. The third staff starts at measure 17 with a *mp* dynamic. The fourth staff begins at measure 25 with a *p* dynamic and includes a *f* dynamic marking. The fifth staff starts at measure 35 with a *p* dynamic. The sixth staff begins at measure 43 with a *mp* dynamic, followed by *mf*, *rit.*, and *mp a tempo* markings. The seventh staff starts at measure 47 with a *f* dynamic and ends at measure 57 with a *mp* dynamic. The eighth staff begins at measure 57 with a *f* dynamic and concludes with *rit.* and *p* markings.

# The Legend of Super Mortal Tetris

Melody Bb  
HIGH PART  
-optional 8vb

arr. Bernice

Each note cued

**A** TETRIS (♩ = 140)

**B**

**C**

**D**

**E**

**F**

**G** MARIO (♩ = 100)

**H**

**I** (♩ = 126) **J** **K**

MORTAL KOMBAT

YELL!

4 3 4

*f* *fp* *mf*

**L** 50 **3** YELL! 2nd time only **M**

Spon sor the band! *f*

**N** ZELDA (♩ = 80)

*mf*

**O** Faster (♩ = 120) **P**

*f*

**Q**

*f*

**R**

*f*

**S** **T**

*f*

**U**

*f*

**89**

*f*

# The Legend of Super Mortal Tetris

Counter melody 1 B $\flat$   
HIGH PART

arr. Bernice

Each note cued

**A TETRIS** (♩ = 140)

**B**

**C**

**D**

**E**

**F**

**G MARIO** (♩ = 100)

**H**

**MORTAL KOMBAT**

**I** (♩ = 126) **J**

4 3

Detailed description: The musical score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of ten staves of music. Staff 1 (measures 1-6) is marked 'f' and 'fp' with a hairpin. Staff 2 (measures 7-11) is marked 'B'. Staff 3 (measures 12-16) is marked 'C'. Staff 4 (measures 17-21) is marked 'D' and 'E'. Staff 5 (measures 22-28) is marked 'F'. Staff 6 (measures 29-32) is marked 'G MARIO' and includes a triplet of eighth notes. Staff 7 (measures 33-35) is marked 'H'. Staff 8 (measures 36-40) is marked 'MORTAL KOMBAT' and includes a triplet of eighth notes and a 4-measure rest. Staff 9 (measures 41-42) is marked 'I' and 'J' and includes a 4-measure rest and a 3-measure rest. The score concludes with a double bar line at the end of the final rest.

45 YELL! K L Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measure 45 starts with a 'YELL!' instruction. The melody consists of quarter notes and eighth notes. A '4' is written above the staff in measure 48. A repeat sign is present in measure 49. Measures 50-53 feature a sustained chord with a fermata over the final measure. A 'Don't Play 2nd Time (Tacet)' instruction is placed above the staff. The dynamic marking *mf* is located below the staff.

M N ZELDA (♩ = 80) *mf*

Detailed description: This staff contains measures 54 to 59. It starts with a treble clef and a key signature of two flats. Measure 54 has a '4' above the staff. The melody is mostly whole notes with some half notes. A fermata is placed over the final measure (59). The dynamic marking *mf* is below the staff.

**Faster** O (♩ = 120) P Q

Detailed description: This staff contains measures 60 to 69. It starts with a treble clef and a key signature of two flats. Measure 60 has a '2' above the staff. The tempo is marked 'Faster' with a metronome marking of ♩ = 120. The melody is more active, featuring eighth and sixteenth notes. A '3' is written below the staff in measure 63. The dynamic marking *mf* is below the staff.

R

Detailed description: This staff contains measures 70 to 74. It starts with a treble clef and a key signature of two flats. The melody continues with eighth and sixteenth notes. A '3' is written below the staff in measure 72. The dynamic marking *mf* is below the staff.

S

Detailed description: This staff contains measures 75 to 78. It starts with a treble clef and a key signature of two flats. The melody is highly rhythmic with many sixteenth notes. A '3' is written below the staff in measure 78. The dynamic marking *mf* is below the staff.

T U

Detailed description: This staff contains measures 79 to 85. It starts with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes. The dynamic marking *mf* is below the staff.

86

Detailed description: This staff contains measures 86 to 90. It starts with a treble clef and a key signature of two flats. The melody continues with eighth and sixteenth notes. The dynamic marking *mf* is below the staff.

# The Legend of Super Mortal Tetris

Bass Line 1 Bb

Countermelody 2 Bb

HIGH PART

arr. Bernice

Each note cued

Bass Line 1

A TETRIS (♩ = 140)

*f* *fp*

MARIO (♩ = 100) G H

5 4

MORTAL KOMBAT (♩ = 126) I J

4 3

YELL!

Spon sor the band!

K

L

M

N ZELDA (♩ = 80)

Countermelody 1

O Faster (♩ = 120)

P

Q

R

S

T

U

4

*mf*

*f*

3

3

3

3

3

3

# The Legend of Super Mortal Tetris

Bass Line 2 Bb  
HIGH PART

arr. Bernice

Each note cued

**A TETRIS** (♩ = 140)

*f* *fp*

**B**

**C**

**D**

**E**

**F**

**G MARIO** (♩ = 100) **H**

*mf*

**MORTAL KOMBAT**

**I** (♩ = 126) **J**

4 3



45 YELL! K L Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measures 45-48 feature a rhythmic pattern of eighth notes with 'x' marks above them, indicating a percussive effect. Measure 49 has a 4-measure rest. Measures 50-53 consist of a simple harmonic line of quarter notes. A dynamic marking of *mf* is placed below measure 50. A double bar line with repeat dots is at the end of the staff.

M N ZELDA (♩ = 80) *mf*

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of two flats. Measure 54 has a 4-measure rest. Measures 55-62 show a melodic line with various accidentals (sharps and flats) and a dynamic marking of *mf*. A hairpin crescendo symbol is located to the right of the staff.

O Faster (♩ = 120) P Q *f*

Detailed description: This staff contains measures 63 to 71. It features a treble clef and a key signature of two flats. The tempo is marked 'Faster' with a quarter note equal to 120. The music consists of a series of quarter notes, with a dynamic marking of *f*. A hairpin crescendo symbol is positioned above the staff.

R S

Detailed description: This staff contains measures 72 to 79. It has a treble clef and a key signature of two flats. The music is composed of quarter notes, with a sharp sign appearing above the first measure. A hairpin crescendo symbol is located above the staff.

T U

Detailed description: This staff contains measures 80 to 87. It features a treble clef and a key signature of two flats. The music consists of quarter notes, with sharp signs appearing above the first, third, and fifth measures. A hairpin crescendo symbol is positioned above the staff.

88

Detailed description: This staff contains measures 88 to 95. It has a treble clef and a key signature of two flats. The music consists of a few notes, including a half note and a quarter note, with a long slur over the final two measures. A hairpin crescendo symbol is located above the staff.

Melody Bb (HIGH)

# Limbo

As Recorded by  
Daddy Yankee

arr. Bernice

**With Energy** ♩ = 126

Optional Slow Intro  
w/ Chords

**A** **B** **C** **D** **E** **F** **G**

*mf* *f*

10 14 18 22 26 29

4 3

Go To I (2nd Time)  
Go To L (3rd Time)

1st time only

solo/soli  
optional improv

Melody Bb (HIGH), p. 2

Limbo

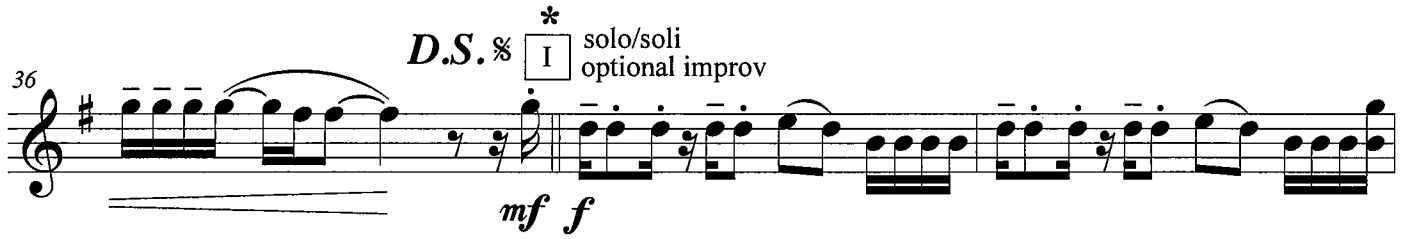
32 H tutti



Musical staff 32-35: Treble clef, key signature of one sharp (F#). Measure 32 starts with a repeat sign. The melody consists of eighth notes with stems pointing down, some beamed together. Measure 33 has a slur over the notes. Measure 34 has a slur over the notes. Measure 35 has a slur over the notes. A fermata is placed over the final note of measure 35.

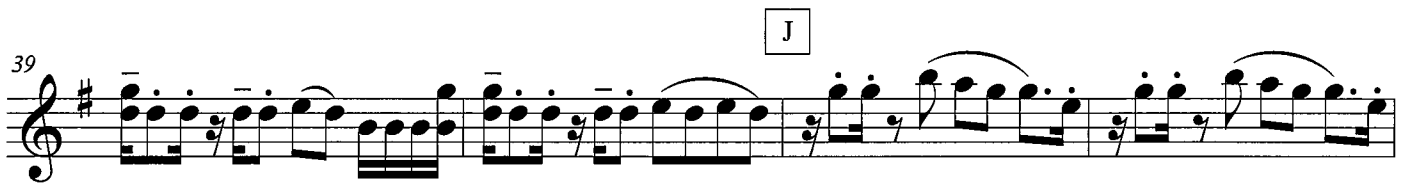
36 *D.S.* % I \* solo/soli optional improv

*mf f*



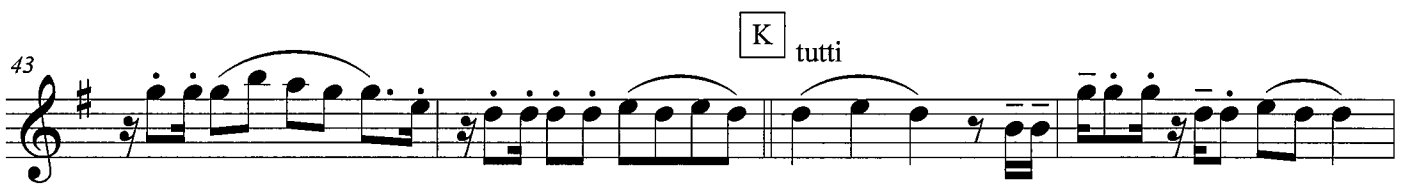
Musical staff 36-38: Treble clef, key signature of one sharp (F#). Measure 36 has a slur over the notes. Measure 37 has a slur over the notes. Measure 38 has a slur over the notes. A fermata is placed over the final note of measure 38. Dynamics *mf* and *f* are indicated below the staff.

39 J



Musical staff 39-42: Treble clef, key signature of one sharp (F#). Measure 39 has a slur over the notes. Measure 40 has a slur over the notes. Measure 41 has a slur over the notes. Measure 42 has a slur over the notes. A fermata is placed over the final note of measure 42.

43 K tutti



Musical staff 43-46: Treble clef, key signature of one sharp (F#). Measure 43 has a slur over the notes. Measure 44 has a slur over the notes. Measure 45 has a slur over the notes. Measure 46 has a slur over the notes. A fermata is placed over the final note of measure 46.

47 *D.S.* % L \*\* Top Notes Melody Bottom Harmony

*mf ff*



Musical staff 47-50: Treble clef, key signature of one sharp (F#). Measure 47 has a slur over the notes. Measure 48 has a slur over the notes. Measure 49 has a slur over the notes. Measure 50 has a slur over the notes. A fermata is placed over the final note of measure 50. Dynamics *mf* and *ff* are indicated below the staff.

50 M



Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measure 50 has a slur over the notes. Measure 51 has a slur over the notes. Measure 52 has a slur over the notes. Measure 53 has a slur over the notes. A fermata is placed over the final note of measure 53.

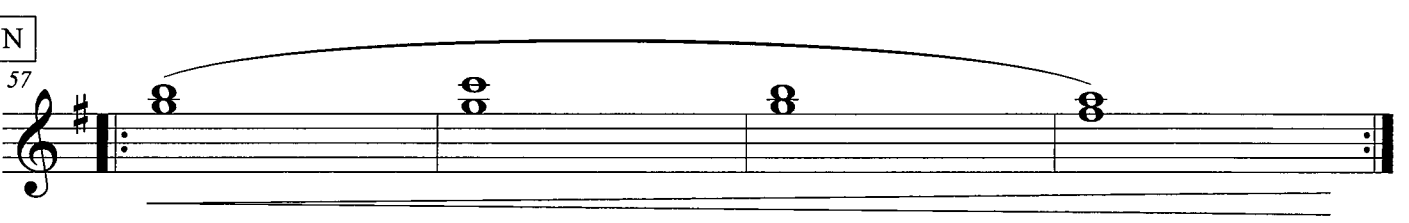
54



Musical staff 54-56: Treble clef, key signature of one sharp (F#). Measure 54 has a slur over the notes. Measure 55 has a slur over the notes. Measure 56 has a slur over the notes. A fermata is placed over the final note of measure 56.

N

57



Musical staff 57: Treble clef, key signature of one sharp (F#). Measure 57 contains four eighth notes, each with a fermata above it, all connected by a long slur. The notes are G4, A4, B4, and C5. The staff ends with a double bar line.

Melody Bb (LOW)

# Limbo

As Recorded by  
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro  
w/ Chords

A B  $\text{\textcircled{S}}$

mf

10 C

14 D

f

18 E

22 Go To I (2nd Time) F solo/soli  
Go To L (3rd Time) optional improv

1st time  
only

26

G  
29

32 H tutti

Musical staff 32-35: Treble clef, key signature of one sharp (F#). Measure 32 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 35 ends with a double bar line.

36 *D.S.* I <sup>\*</sup> solo/soli  
optional improv

*mf* *f*

Musical staff 36-38: Treble clef, key signature of one sharp. Measure 36 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 38 ends with a double bar line.

39 J

Musical staff 39-42: Treble clef, key signature of one sharp. Measure 39 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 42 ends with a double bar line.

43 K tutti

Musical staff 43-46: Treble clef, key signature of one sharp. Measure 43 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 46 ends with a double bar line.

47 *D.S.* L <sup>\*\*</sup> Top Notes Melody  
Bottom Harmony

*mf* *ff*

Musical staff 47-50: Treble clef, key signature of one sharp. Measure 47 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 50 ends with a double bar line.

50

Musical staff 50-53: Treble clef, key signature of one sharp. Measure 50 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 53 ends with a double bar line.

M

53

Musical staff 53-56: Treble clef, key signature of one sharp. Measure 53 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 56 ends with a double bar line.

N

57

Musical staff 57-60: Treble clef, key signature of one sharp. Measure 57 starts with a treble clef and a key signature of one sharp. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Measure 60 ends with a double bar line.



Counter melody Bb (HIGH)

# Limbo

As Recorded by  
Daddy Yankee

arr. Bernice

**With Energy** ♩ = 126

Optional Slow Intro  
w/ Chords

A B C D

E 21

Go To I (2nd Time)  
Go To L (3rd Time)

F G H

36

D.S. \* I J K D.S. %

\*\*

L 49

Bass Line

ff

M 53

N 57

Play 2nd Time

fff

Bass Line Bb (HIGH)

# Limbo

As Recorded by  
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro  
w/ Chords

A

B

mf

11

C

15

D

f

19

E

23

Go To I (2nd Time)  
Go To L (3rd Time)

F

28

G

32

H

D.S.



Bass Line Bb (HIGH), p. 2

Limbo

\*  
I 37 *f*

J 41 K

46 *D.S. %* L \*\* M 4 4

N 57 *ff*

# MOVE THE JOY

arr. Bernice

The musical score is divided into two sections, A and B, indicated by boxed letters above the staff lines. Section A spans the first 12 measures, and Section B spans the next 12 measures. The instruments and their parts are as follows:

- Flute:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Clarinet in B $\flat$ :** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Bass Clarinet:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Alto Sax:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Tenor Sax:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Baritone Sax:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Trumpet in B $\flat$  1:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Trombone:** Plays a rhythmic pattern of eighth notes in Section A, marked *f*. A "2nd Time Only" instruction is placed above the staff. In Section B, it continues with the same pattern, marked *f*.
- Baritone (T.C.):** Plays a rhythmic pattern of eighth notes in Section A, marked *f*. A "2nd Time Only" instruction is placed above the staff. In Section B, it continues with the same pattern, marked *f*.
- Tuba:** Plays a rhythmic pattern of eighth notes in Section A, marked *f*. A "2nd Time Only" instruction is placed above the staff. In Section B, it continues with the same pattern, marked *f*.
- Timpani:** Plays a rhythmic pattern of eighth notes in Section A, marked *f*. A "2nd Time Only" instruction is placed above the staff. In Section B, it continues with the same pattern, marked *f*.
- Mallets 1:** Rests in Section A; enters in Section B with a melody starting on a quarter rest, marked *f*.
- Snare:** Rests in Section A; enters in Section B with a rhythmic pattern of eighth notes, marked *mp*. A "2nd Time Only" instruction is placed above the staff. In Section B, it continues with the same pattern, marked *mp*.
- Bass Drum 1:** Plays a rhythmic pattern of eighth notes in Section A, marked *mp*. In Section B, it continues with the same pattern, marked *mp*.
- Bass Drum 2:** Plays a rhythmic pattern of eighth notes in Section A, marked *mp*. In Section B, it continues with the same pattern, marked *mp*.
- Suspended Cymbal:** Rests in Section A; enters in Section B with a rhythmic pattern of eighth notes, marked *mf*. A "2nd Time Only" instruction is placed above the staff. In Section B, it continues with the same pattern, marked *mf*.
- Synthesizer 1:** Plays a rhythmic pattern of eighth notes in Section A, marked *mp*. In Section B, it continues with the same pattern, marked *mp*.

# Tenor Sax.

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

4

10

4

14

4

18

22

28

4

32

36

40

44

48

49

52

56

*f*

*f*

*p*

*mf*

*f*

## **My Way**

And now the end is near,  
And so I face the final curtain,  
My friends I'll say it clear,  
I'll state my case of which I'm certain,  
I've lived a life that's full,  
I traveled each and every highway,  
And more much more than this,  
I did it my way...

Tenor Sax

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

*p*

**A**

**B**

*f*

*fp*

*ff*

6

13

19

25

# OVER THE RAINBOW

# Bb

Words and Music by  
E.Y. HARBURG and HAROLD ARLEN  
Arranged by JACK BULLOCK

**(SLOWLY)**

*mf*

*mf*

*mf*

1 2 3

To Coda ⊕

4 5 6 7

1. 2.

*f*

*f*

*f*

8 9 10

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# Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a melodic line of eighth notes. Measure 12 shows a bass clef with a simple accompaniment. Measure 13 continues the accompaniment with a dynamic marking of *f*.

Musical notation for measures 14, 15, and 16. Measure 14 has a dynamic marking of *f*. Measure 15 shows a key signature change to one sharp (F#). Measure 16 continues the melodic and accompaniment lines.

Musical notation for measures 17, 18, and 19. Measure 17 has a dynamic marking of *ff*. Above the first staff, the instruction "D.C. al Coda" is written. Measure 19 includes a dynamic marking of *mf* and the instruction "ritard."

## CODA

Musical notation for measures 18 and 19, the Coda section. Measure 18 has a dynamic marking of *mf*. Measure 19 includes a dynamic marking of *mf* and the instruction "ritard."

Musical notation for measures 20, 21, and 22. Measure 20 has a dynamic marking of *mf*. Measure 21 shows a key signature change to two sharps (F# and C#). Measure 22 concludes the piece with a final chord and a dynamic marking of *mf*.





## PEP BAND CHEERS

**Superman** So So Do So So Do So Do / So So Do So So Mi Re Re

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

**Iron Man** Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

**Mari Bros** Mi Mi Mi Do Mi So So

**Malaguena** Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

**Harmony** Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

**Get Ready For This** So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

**Eye of The Tiger** So So Fa So So Fa So So Fa Me (Repeat)

**Harmony** Te Te La Te Te La Te Te La So (Repeat)

### More...

Suavemente: Groove (Cm - G - G - Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

# Pomp & Circumstance (MELODY)

Tenor Sax.

The musical score is written for Tenor Saxophone in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A fermata with the number '8' is placed over the first measure. The first staff is labeled with a box 'A' above the second measure and a box 'B' above the eighth measure. The second staff is labeled with a box 'C' above the fifth measure. The third staff is labeled with a box 'D' above the second measure and a box 'E' above the eighth measure. The fourth staff contains a first ending bracket with three options: '1.', '3.', and '2.'. Above the '2.' option is the marking 'rit.'. The fifth staff concludes the piece with a double bar line and a repeat sign.

# Two Ceremonial Marches

## 1. Processional

Tenor Saxophone

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

**Maestoso**

*f*

*rit.*

7

**A** **Andante**

*mf*

13

*simile*

**B**

20

**C**

27

*simile*

**D**

34

*f*

41 **E**

*mf*

1.

48

2. *rit.*

*f*

# Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie  
arr. Bernice

Moderate Swing



*mf*

A

6

12

B

18

C

24

To Coda

D

30

*f*

E

37

# Santa Claus Is Comin' To Town

Bb Bass Line (High)

Coots & Gillespie  
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

7 *mf*



Dm7 G7 C F C C7 F Fm C Am



Dm7 G7 C C7 F C7 F D7



G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

To Coda



D.S. al Coda



Dm7 G7 C Am Dm7 G7 C

31 *f*

39

Bb - High

## Sight Reading Exercises



Tenor Sax.

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

The musical score is written for Tenor Saxophone in 4/4 time, with a tempo marking of quarter note = 72. The key signature has one flat (B-flat). The piece consists of two staves of music. The first staff begins with a dynamic marking of *mp* (mezzo-piano). The melody is characterized by a series of eighth-note runs, often grouped with slurs. The second staff concludes with a dynamic marking of *f* (forte). The notation includes various note values, rests, and slurs to indicate phrasing and dynamics.

# Sponsor Song 2017 - Melody

## C INSTRUMENTS (TREBLE)



## B-FLAT INSTRUMENTS (HIGH)



## B-FLAT INSTRUMENTS (LOW)



## E-FLAT INSTRUMENTS



## C INSTRUMENTS (BASS)



## TUBA



## Lyrics

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Show us love, come be a sponsor, a sponsor, right now.



# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



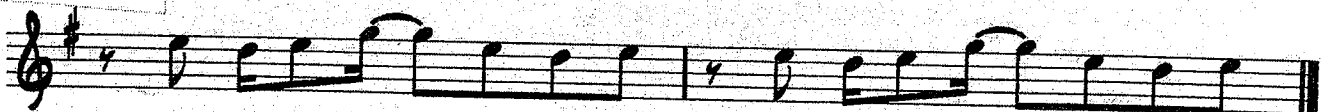
A G A C A G A A G A C A G A

## B-FLAT INSTRUMENTS (LOW)



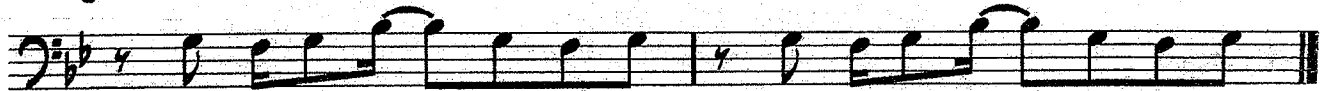
A G A C A G A A G A C A G A

## E-FLAT INSTRUMENTS



E D E G E D E E D E G E D E

## C INSTRUMENTS (BASS)



G F G Bb G F G G F G Bb G F G

## TUBA



G F G Bb G F G G F G Bb G F G

## Chords

Gm, Bb, Dm, F

# THE STAR SPANGLED BANNER

B $\flat$  Tenor Saxophone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for B $\flat$  Tenor Saxophone in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Majestic'. The first measure contains a whole note G $\flat$  with a fermata. The second measure contains a whole rest. The third measure contains a quarter note G $\flat$  with a fermata, followed by a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ . A dynamic marking of *f* is placed below the first measure of this line. A boxed measure number '3' is placed above the first measure of this line. The second staff continues the melody with quarter notes C $\flat$ , B $\flat$ , A $\flat$ , and G $\flat$ , followed by a half note F $\flat$ . The third staff begins with a boxed measure number '11' above the first measure, which contains a quarter note G $\flat$  with a fermata, followed by a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ . The fourth staff continues with quarter notes C $\flat$ , B $\flat$ , A $\flat$ , and G $\flat$ , followed by a half note F $\flat$ . A boxed measure number '19' is placed above the first measure of this line. The fifth staff begins with a boxed measure number '27' above the first measure, which contains a quarter note G $\flat$  with a fermata, followed by a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ . A dynamic marking of *f* is placed below the first measure of this line. The sixth staff continues the melody with quarter notes C $\flat$ , B $\flat$ , A $\flat$ , and G $\flat$ , followed by a half note F $\flat$ . A dynamic marking of *mp* is placed below the fourth staff, and a hairpin crescendo is shown between the fourth and fifth staves. A hairpin decrescendo is shown between the fifth and sixth staves.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish  
arr. Bernice

F#m E

6 F#m E F#m F#m F#m

1. 2.

12 F#m C#m F#m E

18 F#m F#m

1. 2.

# THE TEMPEST

B $\flat$  TENOR SAXOPHONE  
(BARITONE I.C.)

ROBERT W. SMITH

With energy!

9

T. Sax. only ----- + Bar.

Musical notation for measures 1 through 17. Measure 1 has a 4-measure rest. Dynamics include *mp*, *p*, and *f*. A 4-measure rest is shown at the end of measure 17.

18

4

Musical notation for measures 18 through 29. Dynamics include *mf*. A 4-measure rest is shown at the end of measure 29.

36

tutti

Musical notation for measures 30 through 37. Dynamics include *f*. A 4-measure rest is shown at the end of measure 37.

45

Musical notation for measures 38 through 45. Dynamics include *ff* and *mp*. A 4-measure rest is shown at the end of measure 45.

Musical notation for measures 46 through 53.

Musical notation for measures 54 through 62.

63

69

2

Musical notation for measures 63 through 68. Dynamics include *f*. A 2-measure rest is shown at the end of measure 68.

Musical notation for measures 69 through 79. Dynamics include *mf* and *f*. A 4-measure rest is shown at the end of measure 79.

390 Bb

(MED. UP)

# TENOR MADNESS

- SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

Melody Bb  
HIGH

# This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A solo/soli

4

*mp*

B

7

C Somewhat Faster ♩ = 90

10

tutti  
optional 8va

14

D A Little Faster ♩ = 93

18

E A Bit Faster ♩ = 96

22

26

**F** optional alternating bars (1-4)

30 loco *f*

33

**G** solo/soli

36 *f*

**H**

39 optional 8va

**I**

43 tutti loco

Top Note Harmony  
Bottom Melody

**J**

play (note)  
1st time only

46 optional 8va off -4 optional 8va

49

52





**K** optional alternating bars (1-4)

54 *ff* optional 8va

57 1. 2.

61 solo/soli optional 8va **L** *mp*

64

68 **M** tutti optional 8va *fff*

71

**N** optional alternating bars (1-4) 75 loco optional 8va

78

Counter melody Bb  
HIGH

# This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88      A      B      C      Somewhat Faster ♩ = 90      D      A Little Faster ♩ = 93

24      40      46      51      57      62      78

*f*      *f cresc.*      *f*      *ff*      *fff*

optional 8va      optional 8va      Top Note Harmony Bottom Melody      -4      -4

off -4

1.      2.

6      4      6      6

Countermelody Bb  
LOW

# This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A B C Somewhat Faster ♩ = 90 D A Little Faster ♩ = 93

E A Bit Faster ♩ = 96 F G

24 6 6

39 H I off -4

cresc. f cresc.

45 optional 8va Top Note Harmony Bottom Melody -4 J

51 K 2 ff

57 1. 2. L M N

61 6 6 fff

77



Solo Bb  
HIGH

# This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

C

Somewhat  
Faster ♩ = 90

D

A Little Faster  
♩ = 93

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

H

I

6 6 4 4 4

J

K play 2nd  
time only

solo/soli  
optional 8va

6 ff

1. 2. 2. 6 2/4 4/4 fff

N optional 8va

80 off -3

Melody Bb  
HIGH

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

**A** *f*

**B** top melody

**C** optional 8va *mf*

**D**  $\text{\textcircled{X}}$

**E** *f*

**F** skip to G 2nd time

**G**

To Coda  
(On Last 3rd Time)  $\text{\textcircled{X}}$

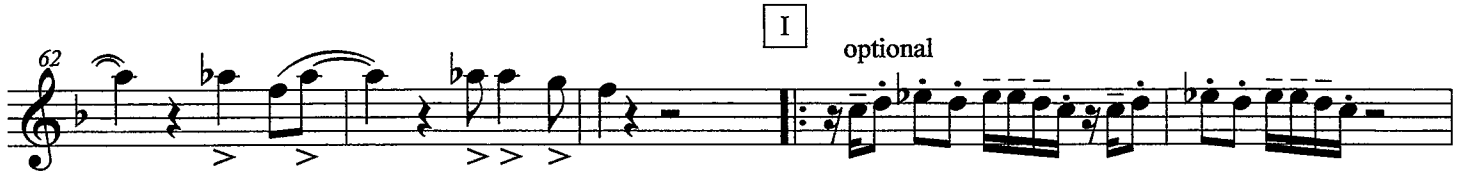
1. Repeat To Verse

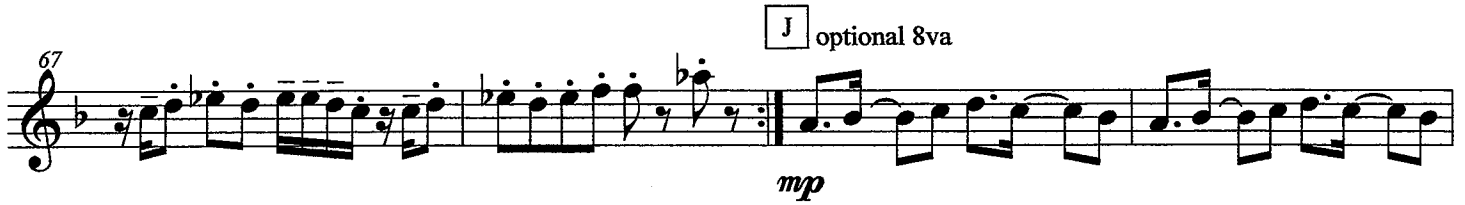
2. To Bridge

call & response  
w/ bass line

51 

H 57 

I optional 62 

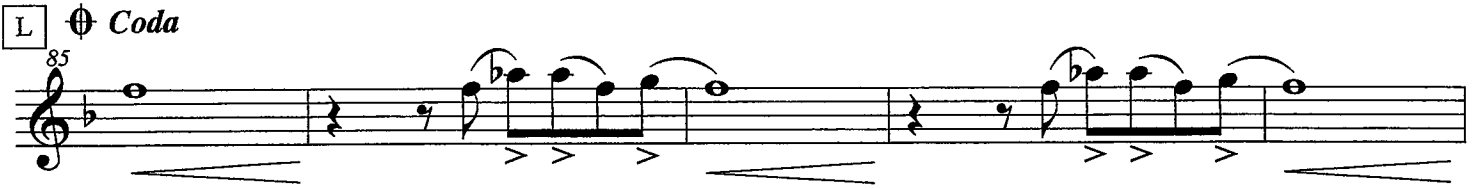
J optional 8va 67 

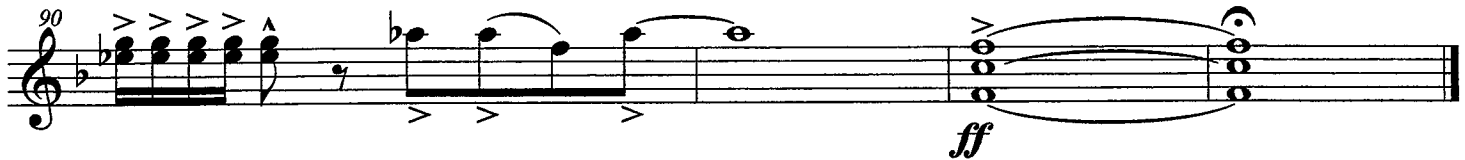
71 

K 76 

81 

*D.S. al Coda*

L Coda 85 

90 





# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

D

E

To Coda  
(On Last 3rd Time) ⊕

F

skip to G  
2nd time

G

H

I

J

K

D.S. al Coda

L

⊕ Coda

Bass Line Bb  
HIGH

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of several systems of music. The first system starts with a 4-measure rest followed by a half-note chord (F2, Bb2) marked with a forte (*f*) dynamic. This is followed by a series of eighth-note chords. Section A is a half-note chord (F2, Bb2). Section B is a series of eighth-note chords. Section C is a series of eighth-note chords, ending with a repeat sign. Section D is a series of eighth-note chords, ending with a repeat sign and a double bar line. Section E is a series of eighth-note chords, ending with a half-note chord (F2, Bb2) marked with a forte (*f*) dynamic. The score concludes with a section marked "To Coda (On Last/3rd Time)" and a double bar line with a coda symbol. Section F is a series of eighth-note chords, with a bracket indicating "1. Repeat To Verse".

A

B

C

D

E

To Coda  
(On Last/3rd Time) ⊕

F skip to G 2nd time

1. Repeat To Verse

G

2. To Bridge

Musical notation for measures 1-4 of the bridge section. The first measure is a repeat sign. The notation includes eighth notes, quarter notes, and rests, with various accidentals and articulation marks.

H

Musical notation for measures 5-6 of the bridge section, continuing the rhythmic pattern from the previous measures.

I

Musical notation for measures 7-8 of the bridge section, featuring a repeat sign at the end of the second measure.

J

Musical notation for measures 9-10 of the bridge section, ending with a fermata over an eighth note.

K

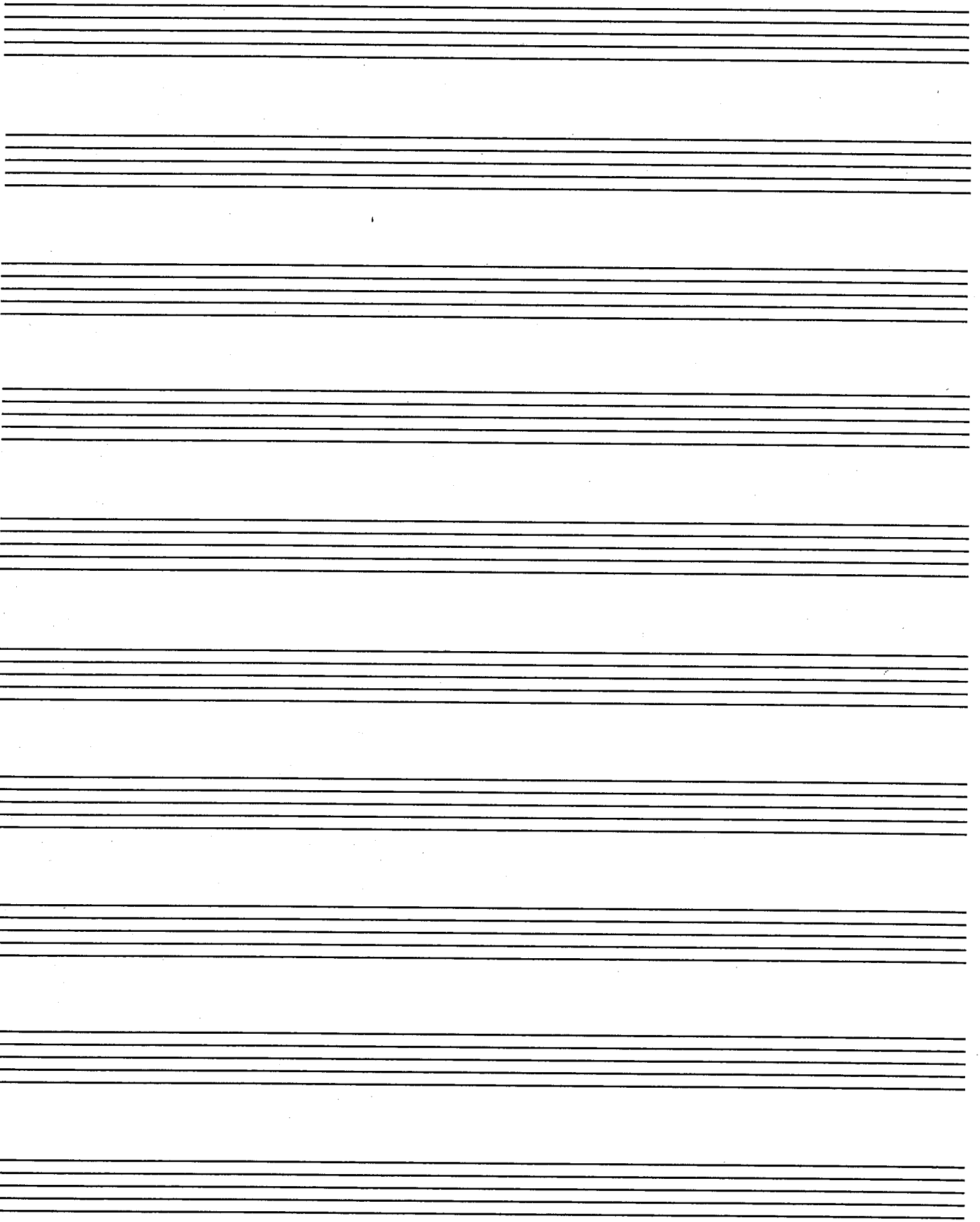
*D.S. al Coda*

Musical notation for measures 11-12 of the bridge section. Measure 11 starts with a *mp* dynamic and a fermata. Measure 12 features a *cresc.* dynamic and a sixteenth-note pattern.

L

$\oplus$  Coda

Musical notation for the coda section, consisting of two staves. The first staff has a sixteenth-note pattern. The second staff features a *ff* dynamic and a fermata over a half note.



# Tenor Sax

Name \_\_\_\_\_

- Please write the note names for #31, measures 1-4

## 1. A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

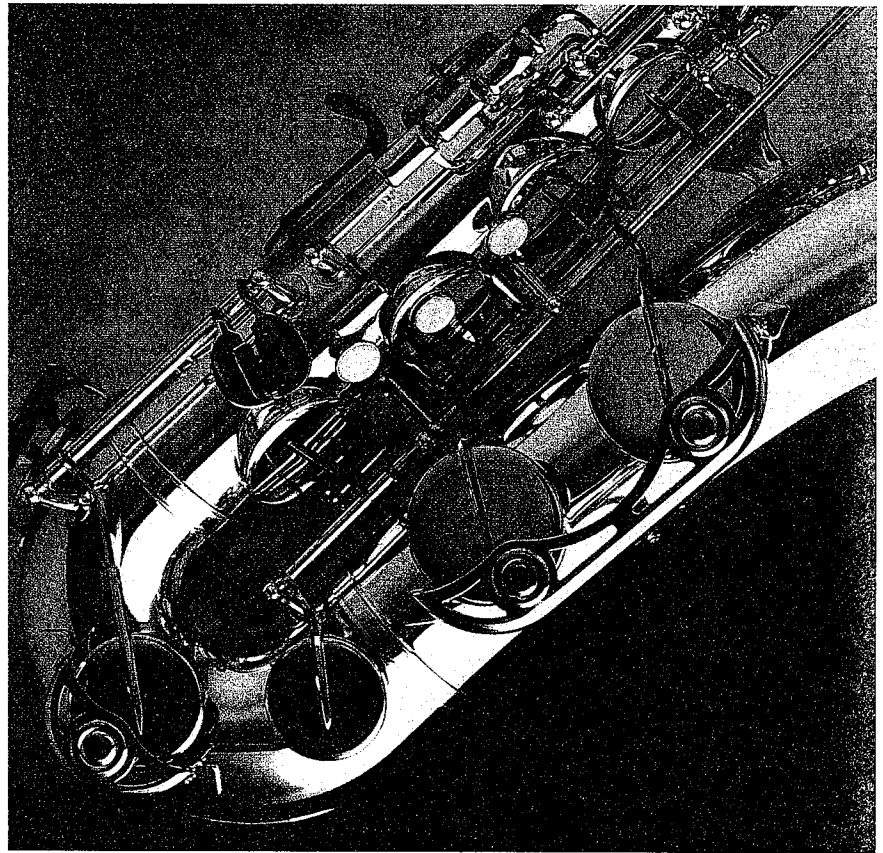
Draw these symbols where they belong and write in the note names before you play:



B TENOR SAXOPHONE BOOK 1

# ESSENTIAL ELEMENTS<sup>®</sup> 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



**TIM LAUTZENHEISER  
JOHN HIGGINS  
CHARLES MENGHINI  
PAUL LAVENDER  
TOM C. RHODES  
DON BIERSCHENK**

 **HAL•LEONARD<sup>®</sup>**

# THE BASICS

## Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

## Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

## Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

### REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

### EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 2/3 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

## Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

## MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



REST



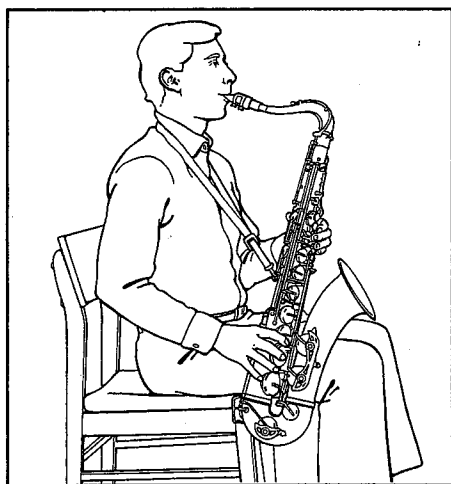
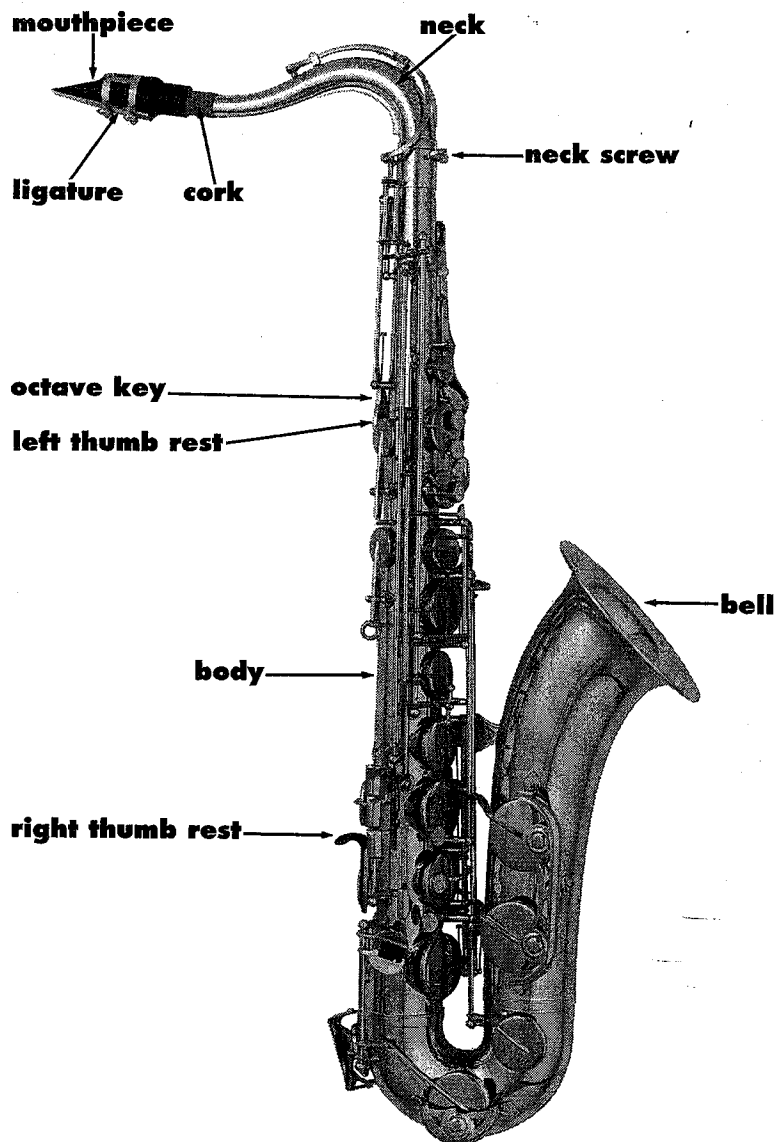
REST



## Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.
- Step 3** Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).
- Step 4** Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

## READING MUSIC

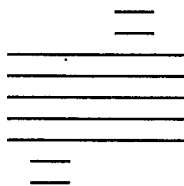
Identify and draw each of these symbols:

### Music Staff



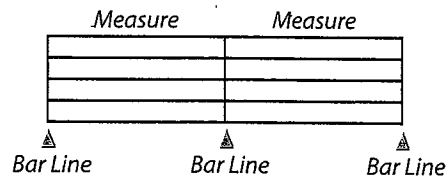
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



**Ledger lines** extend the music staff. Notes on ledger lines can be above or below the staff.

### Measures & Bar Lines



**Bar lines** divide the music staff into **measures**.

## Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

### 1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

▲ To play G, place your fingers on the keys as shown.

## The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."


One beat = 1 &



## Notes And Rests

**Notes** tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

### 2. COUNT AND PLAY

Count: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

Tap:    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑    ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

### 3. A NEW NOTE

Look for the fingering diagram with each new note.

### 4. TWO'S A TEAM

Count & Tap: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

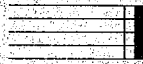
### 5. HEADING DOWN

Practice long tones on each new note.

### 6. MOVING ON UP

Count & Tap: 1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**



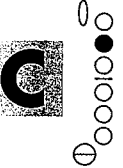
Double Bar

**8. FOUR BY FOUR**

Repeat Sign

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**



**10. THE FAB FIVE**

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**Treble Clef**

(G Clef) indicates the position of note names on a music staff: Second line is G.

**Time Signature**

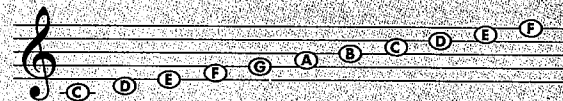
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure  
= Quarter note gets one beat

**Note Names**

Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.



THEORY

**Sharp**

# raises the note and remains in effect for the entire measure.

**Flat**

b lowers the note and remains in effect for the entire measure.

**Natural**

♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

**11. READING THE NOTES**

Compare this to exercise 10, THE FAB FIVE.

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**12. FIRST FLIGHT**

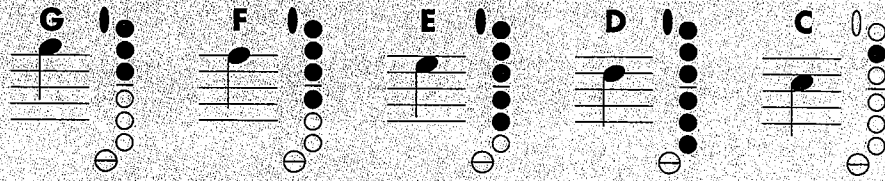
**13. ESSENTIAL ELEMENTS QUIZ**

Fill in the remaining note names before playing.

C D E \_ \_ \_

### Notes In Review

Memorize the fingerings for the notes you've learned.



### 14. ROLLING ALONG

Go to the next line. ▾



Double Bar ▾

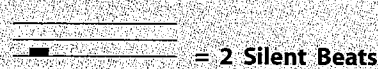


### Half Note



1 & 2 &

### Half Rest

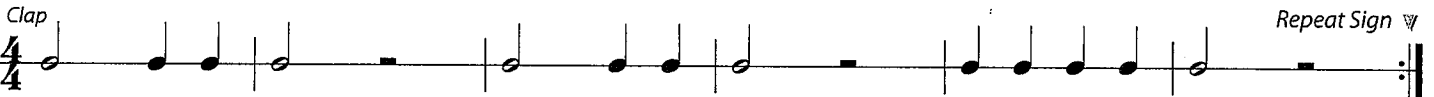


1 & 2 &



### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 16. THE HALF COUNTS



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 17. HOT CROSS BUNS

Check your embouchure and hand position.



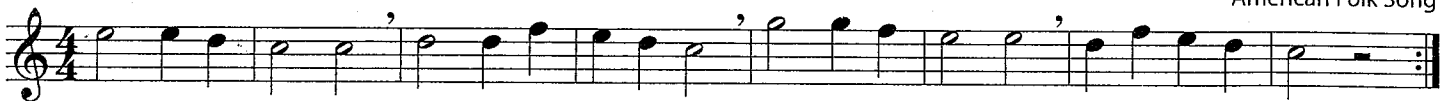
### Breath Mark



Take a deep breath through your mouth after you play a full-length note.

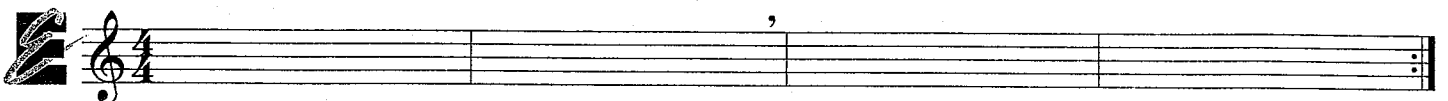
### 18. GO TELL AUNT RHODIE

American Folk Song



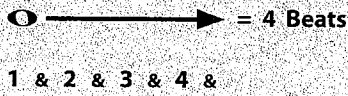
### 19. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw your notes on the staff before playing.

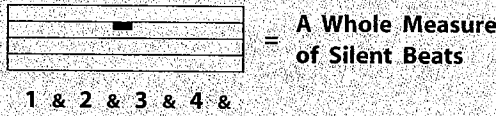


F G F E F E D C D E F E F

### Whole Note



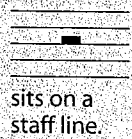
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

## 21. THE WHOLE THING

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**Duet** A composition with two different parts, played together.

## 22. SPLIT DECISION - Duet

### Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the Key of C (no sharps or flats).

THEORY

## 23. MARCH STEPS

## 24. LISTEN TO OUR SECTIONS

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

### Fermata



Hold the note (or rest) longer than normal.

### 27. REACHING HIGHER – New Note

**A** Practice long tones on each new note. Fermata ▽

### 28. AU CLAIRE DE LA LUNE

French Folk Song

### 29. REMIX

### THEORY Harmony

Two or more notes played together. Each combination forms a *chord*.

### 30. LONDON BRIDGE – Duet

English Folk Song

**A**

**B**

**HISTORY** Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart’s music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, “Twinkle, Twinkle, Little Star.”

### 31. A MOZART MELODY

Adaptation

### 32. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and write in the note names before you play:



**A**

**33. DEEP POCKETS - New Note**

Musical notation for exercise 33. It begins with a large letter 'B' in a square box. The notation is in 4/4 time and consists of two staves. The first staff shows a whole note G4. The second staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are three circles above the first staff and three circles below the first staff, each with a dot, indicating fingerings for the notes G, A, and B. A triangle symbol with the letter 'B' is placed below the first note of the second staff.

**34. DOODLE ALL DAY**

Musical notation for exercise 34 in 4/4 time, consisting of a single staff with a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

**35. JUMP ROPE**

Musical notation for exercise 35 in 4/4 time, consisting of a single staff with a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

**Pick-Up Notes**

One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

**36. A-TISKET, A-TASKET**

Musical notation for exercise 36 in 4/4 time, consisting of a single staff. It starts with a pick-up note (quarter note G4) marked with a downward-pointing triangle and the text 'Pick-up note'. The main melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff, the rhythm is indicated as '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

**Dynamics**

*f* - forte (play loudly)    *mf* - mezzo forte (play moderately loud)    *p* - piano (play softly)  
Remember to use full breath support to control your tone at all dynamic levels.

**37. LOUD AND SOFT**

Musical notation for exercise 37 in 4/4 time, consisting of a single staff. It starts with a 'Clap' instruction above the first measure. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamic markings are placed below the staff: *f* (forte) under the first measure, *mf* (mezzo forte) under the second measure, *p* (piano) under the third measure, and *f* (forte) under the fourth measure.

**38. JINGLE BELLS** *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont

Musical notation for exercise 38 in 4/4 time, consisting of two staves. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first staff starts with a dynamic marking of *mf* (mezzo forte). The second staff starts with a dynamic marking of *f* (forte).

**39. MY DREYDL** *Use full breath support at all dynamic levels.*

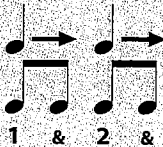
Traditional Hanukkah Song

Musical notation for exercise 39 in 4/4 time, consisting of two staves. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first staff starts with a dynamic marking of *mf* (mezzo forte). The second staff starts with a dynamic marking of *p* (piano) and ends with a dynamic marking of *f* (forte).

## Eighth Notes



Each Eighth Note =  $\frac{1}{2}$  Beat  
2 Eighth Notes = 1 Beat  
Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



### 40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

#### HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL


Gioacchino Rossini

*mf*

*f*

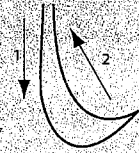


### 2/4 Time Signature


 = 2 beats per measure  
 = Quarter note gets one beat

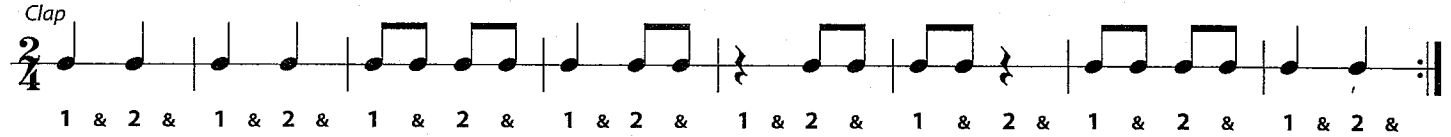
### Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 47. TWO BY TWO



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.  
**Allegro** – Fast tempo    **Moderato** – Medium tempo    **Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro



*f*

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### 49. HEY, HO! NOBODY'S HOME – New Note

**A**

Moderato



*mf*    Δ A

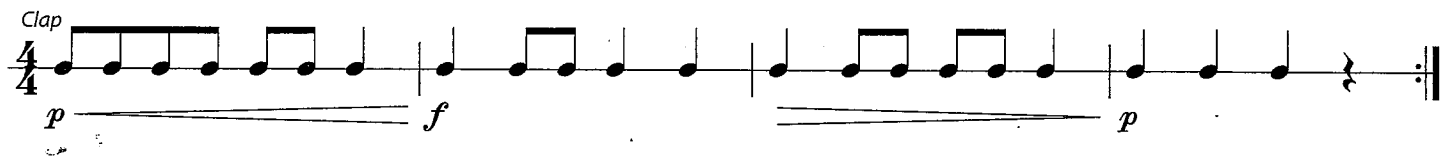
### Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap



*p*    *f*    *p*

### 51. PLAY THE DYNAMICS



*p*    *f*    *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### tone builder

### Rhythm Etude

### Rhythm Rap

### Chorale

## 53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

## 54. FRÈRE JACQUES – Round (When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

*mf*

11

19

The score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure starts with a quarter rest followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The dynamic is *mf*. Measure numbers 3, 11, and 19 are indicated in boxes above the staves. The piece ends with a double bar line and repeat dots.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

13

*f* *p*

2nd time go on to meas. 13

The score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The dynamic is *mf*. Measure numbers 9 and 13 are indicated in boxes above the staves. The second staff has a dynamic of *f* and the third staff has a dynamic of *p*. The piece ends with a double bar line and repeat dots, with the instruction '2nd time go on to meas. 13' and a trapezoid symbol.

## 57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

13

*p*

The score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Moderato'. The first measure is a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The dynamic is *mf*. Measure numbers 9 and 13 are indicated in boxes above the staves. The second staff has a dynamic of *p*. The piece ends with a double bar line and repeat dots.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

*f*

The score consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The dynamic is *f*. The piece ends with a double bar line and repeat dots.

**Tie**

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



**59. FIT TO BE TIED**

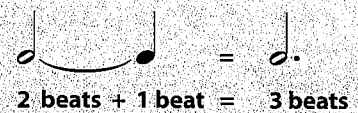
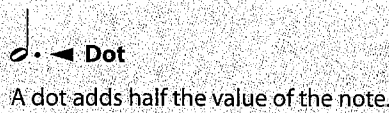
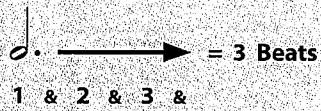


**60. ALOUETTE**

French-Canadian Folk Song



**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



**HISTORY** American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

**62. CAMPTOWN RACES**

Stephen Collins Foster



**63. NEW DIRECTIONS - New Note** For the best possible tone, keep your chin flat, cheeks in and the corners of your mouth firm.



**64. THE NOBLES** Always use a full airstream. Keep fingers above the keys, curved naturally.



**65. ESSENTIAL ELEMENTS QUIZ**



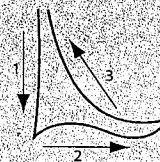
### 3 Time Signature

4

= 3 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



THEORY

### 66. RHYTHM RAP

Clap

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

### 67. THREE BEAT JAM

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

### 68. BARCAROLLE

Moderato Jacques Offenbach

*mf*

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

HISTORY

### 69. MORNING (from Peer Gynt)

Andante Edvard Grieg

*p* *mf* *p*

### Accent



Emphasize the note.

### 70. ACCENT YOUR TALENT

Clap

> > > > > > > >

**Latin American music** has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

HISTORY

### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

*f*

### 72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

**THEORY** **Accidental**

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

**Flat**  $\flat$

A **flat** sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

**73. HOT MUFFINS - New Note**

Musical notation for 'HOT MUFFINS' in 3/4 time, key of B-flat major. It features a key signature change to B-flat major and a flat sign above the first B note in the second measure. A triangle symbol points to the flat sign with the text 'Flat applies to all B's in measure.'

**74. COSSACK DANCE**

Allegro

Musical notation for 'COSSACK DANCE' in 4/4 time, key of B-flat major. It starts with a forte (*f*) dynamic and includes accents (>) over several notes. A triangle symbol points to the flat sign with the text 'Flat applies to all B's in measure.'

**75. BASIC BLUES - New Note**

Musical notation for 'BASIC BLUES' in 4/4 time, key of B-flat major. It features a key signature change to B-flat major and a flat sign above the first B note in the second measure. A triangle symbol points to the flat sign with the text 'Flat applies to all B's in measure.'

**THEORY** **New Key Signature**

This Key Signature indicates the *Key of F* - play all B's as B-flats.



**1st & 2nd Endings**

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



**76. HIGH FLYING**

Moderato

Musical notation for 'HIGH FLYING' in 3/4 time, key of B-flat major. It starts with a mezzo-forte (*mf*) dynamic and includes a first and second ending. A triangle symbol points to the flat sign with the text 'Flat applies to all B's in measure.' A dashed arrow labeled '2nd time' points to the start of the second ending.

**HISTORY** **Japanese folk music** actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

**77. SAKURA, SAKURA - Band Arrangement**

Japanese Folk Song  
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA' in 4/4 time, key of B-flat major. It starts with a mezzo-forte (*mf*) dynamic and includes dynamic markings for piano (*p*) and mezzo-forte (*mf*). It features a key signature change to B-flat major and a flat sign above the first B note in the second measure. A triangle symbol points to the flat sign with the text 'Flat applies to all B's in measure.'

### 78. UP ON A HOUSETOP

*Allegro*

1. 2.

*mf* *f*

Check Key Signature

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melody with eighth and sixteenth notes, including a first ending and a second ending. Dynamics include mezzo-forte (mf) and forte (f). There are also performance instructions: 'Check Key Signature' and accents (>) over several notes.

### 79. JOLLY OLD ST. NICK - Duet

*Moderato*

A 1. 2. B

*mf* *mf*

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The score is a duet for two parts, A and B. Both parts feature a melody of eighth and sixteenth notes. Dynamics are mezzo-forte (mf). The score includes first and second endings for both parts.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

### 80. THE BIG AIRSTREAM - New Note

*C*

*mf* *f*

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in 4/4 time with a key signature of one flat (B-flat). The score starts with a large letter 'C' in a box, indicating a new note. The melody consists of quarter and eighth notes. Dynamics range from mezzo-forte (mf) to forte (f). There is an accent (>) over a note in the second measure.

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

*Moderato*

*mf* *f*

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is for two staves. The melody features dotted rhythms and slurs. Dynamics include mezzo-forte (mf) and forte (f). The composer's name, Franz Lehar, is noted at the end of the first staff. A copyright notice for Glocken Verlag Ltd., London is at the bottom right.

### 82. AIR TIME - New Note

*F*

*mf* *f*

Detailed description: This block contains the musical score for 'Air Time - New Note'. It is written in 4/4 time with a key signature of one flat (B-flat). The score starts with a large letter 'F' in a box, indicating a new note. The melody consists of quarter and eighth notes. Dynamics range from mezzo-forte (mf) to forte (f). There is an accent (>) over a note in the second measure.

### 83. DOWN BY THE STATION

*Allegro*

*mf*

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of a single staff with a melody of eighth and sixteenth notes. The dynamic is mezzo-forte (mf).

### 84. ESSENTIAL ELEMENTS QUIZ

*Moderato*

*mf* *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of a single staff with a melody of quarter and eighth notes. Dynamics include mezzo-forte (mf), forte (f), and piano (p). There are accents (>) over several notes.

### 85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

*E*

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (B-flat). The score starts with a large letter 'E' in a box. The melody consists of a series of quarter notes on a single pitch. The dynamic is mezzo-forte (mf).

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

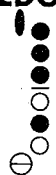
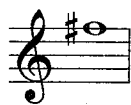
## 86. TONE BUILDER *Use a steady stream of air.*





**Sharp** #

A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

**92. RAZOR'S EDGE - New Note****93. THE MUSIC BOX**

Moderato



**African-American spirituals** originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

**94. EZEKIEL SAW THE WHEEL**

Allegro

African-American Spiritual

**Slur**

A curved line which connects notes of different pitch. Tongue only the first note in a slur.

**95. SMOOTH OPERATOR****96. GLIDING ALONG**

**Ragtime** is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

**97. TROMBONE RAG**

Allegro

**98. ESSENTIAL ELEMENTS QUIZ**

Andante



99. TAKE THE LEAD - New Note

**THEORY** **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY Write in the breath mark(s) between the phrases.

**THEORY** **New Key Signature**

This **Key Signature** indicates the *Key of G* - play all F's as F-sharps.

**Multiple Measure Rest**

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

102. SATIN LATIN

Allegro

**HISTORY** German composer **Johann Sebastian Bach** (1685-1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

# Natural



A natural sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

## 105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, then descends: C5, B4, A4, G4, F#4, E4, D4. There are two natural signs (Δ) over the F# notes in the second and fourth measures.

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

## 106. MARCH MILITAIRE - New Note

Musical notation for 'March Militaire' in 2/4 time, key of D major. It includes a key signature change to D major (F#) and a dynamic marking of *f*. The tempo is marked *Allegro*. The melody features a new note, B4, which is circled. A natural sign (Δ) is placed over the B4 note in the second measure. The piece ends with a *mf* dynamic marking. The composer's name, Franz Schubert, is noted in the top right.

## 107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of Bb major (Eb). It includes a key signature change to Bb major (Eb) and a dynamic marking of *f*. The melody features a new note, Bb4, which is circled. A natural sign (Δ) is placed over the Bb4 note in the second measure.

## 108. ON TOP OF OLD SMOKEY

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of Bb major (Eb). It includes a key signature change to Bb major (Eb) and a dynamic marking of *f*. The tempo is marked *Allegro*. The melody features a new note, Bb4, which is circled. The piece is identified as an American Folk Song.

**Boogie-woogie** is a style of the blues, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

## 109. BOTTOM BASS BOOGIE - Duet

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of Bb major (Eb). It includes a key signature change to Bb major (Eb) and a dynamic marking of *f*. The tempo is marked *Allegro*. The piece is a duet for two parts, A and B. Part A features a new note, Bb4, which is circled. The piece includes first and second endings.

### Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

### 110. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 111. THE DOT ALWAYS COUNTS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 112. ALL THROUGH THE NIGHT

*mf* Fine *p* D.C. al Fine

### 113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

*f* *mf* *f*

### 114. SCARBOROUGH FAIR

Andante English Folk Song

*mf* *f* *mf* *p*

### 115. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 116. THE TURNAROUND

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

*mf* *f* Δ Check Rhythm

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or 'very slow tempo') theme.

### 118. THEME FROM "NEW WORLD SYMPHONY"

**Largo** 4 5 Measure number Antonin Dvorák

The solo part is written in treble clef with a 4/4 time signature. It begins with a whole rest for 4 measures, followed by a melodic line starting on a half note G4. The dynamics are marked *p* (piano) at the beginning and *mf* (mezzo-forte) at measure 13. The tempo is marked **Largo**. Measure numbers 5, 13, 21, and 29 are indicated in boxes. At measure 29, the tempo changes to **Slower** and the time signature changes to 2/4. The piece concludes with a final whole note G4.

### Piano Accompaniment

**Largo** 5

The piano accompaniment is written in grand staff (treble and bass clefs) with a 4/4 time signature. It features a steady accompaniment of eighth notes in the bass and chords in the treble. The dynamics are marked *p* (piano) and *mf* (mezzo-forte). The tempo is marked **Largo**. Measure numbers 5, 13, 21, and 29 are indicated in boxes. At measure 29, the tempo changes to **Slower**. The piece concludes with a final chord in the bass.

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

**119. GRENADILLA GORILLA JUMP No. 1 - New Note**

**120. JUMPIN' UP AND DOWN**

**121. GRENADILLA GORILLA JUMP No. 2 - New Note**

**122. JUMPIN' FOR JOY**

**123. GRENADILLA GORILLA JUMP No. 3**

**124. JUMPIN' JACKS**

**Interval** The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

**125. ESSENTIAL ELEMENTS QUIZ** Write in the numbers of the intervals, counting up from the lower notes.

Intervals: [ 2nd ] [ ] [ ] [ ]

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5 - New Note

129. TECHNIQUE TRAX

130. CROSSING OVER

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

## Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.  
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

## 132. MICHAEL ROW THE BOAT ASHORE

Andante

African-American Spiritual

## 133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

## 134. BOTANY BAY

Allegro

Australian Folk Song

THEORY

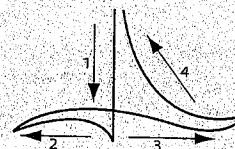
## C Time Signature



= Common Time  
(Same as  $\frac{4}{4}$ )

## Conducting

Practice conducting  
this four-beat pattern.



135. TECHNIQUE TRAX *Practice at all dynamic levels.*

## 136. FINLANDIA

Andante

Jean Sibelius

## 137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from  to .



138. EASY GORILLA JUMPS

139. TECHNIQUE TRAX *Always check the key signature.*

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

f

143. LOWLAND GORILLA WALK

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

△ Use alternate C fingering.

### Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

### 147. CONCERT B $\flat$ SCALE (Tenor Saxophone - C SCALE)

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

### Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

### 148. IN HARMONY

Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?

### 149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

### 150. THEME FROM "SURPRISE SYMPHONY"

Andante

Franz Josef Haydn

### 151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

5  $\triangle$  Measure Number

*f* *mf* *f*

13 21 29

1. 2.

Detailed description: This is a musical score for a band arrangement of 'School Spirit'. It is in 2/4 time and marked 'March Style'. The score consists of four staves of music. The first staff begins with a dynamic of *f* and includes a measure number '5' with a triangle symbol. The second staff has a measure number '13'. The third staff has measure numbers '21' and '29'. The fourth staff features a first ending (1.) and a second ending (2.). Dynamics include *f*, *mf*, and *f*. There are also accents and slurs throughout the piece.

### Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

5

*mf* *f* *mf*

*Soli* 13

end *Soli* 21 7 *Soli* 29 *f*

end *Soli*

37 7 45

*p* *mf* *f*

Detailed description: This is a musical score for a band arrangement of 'Carnival of Venice'. It is in 3/4 time and marked 'Allegro'. The score consists of six staves of music. The first staff begins with a dynamic of *mf* and includes a measure number '5'. The second staff has a measure number '13' and is marked '*Soli*'. The third staff has measure numbers '21' and '29', with 'end *Soli*' before measure 21 and '*Soli*' before measure 29. There is a rest of 7 measures between 21 and 29. The dynamic *f* is marked at measure 29. The fourth staff has a measure number '37' and is marked 'end *Soli*'. The fifth staff has measure numbers '37' and '45', with a rest of 7 measures between 37 and 45. Dynamics include *p* and *mf*. The sixth staff ends with a dynamic of *f*. There are accents and slurs throughout the piece.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach



HISTORY





The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

## 157. HATIKVAH

Israeli National Anthem

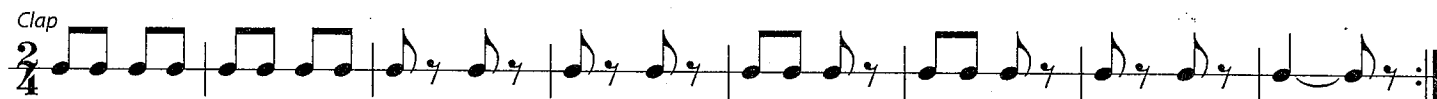
### Eighth Note & Eighth Rest

 = 1/2 beat of sound  
 = 1/2 beat of silence

  
  
1 & 2 &  
  
1 & 2 &

### 158. RHYTHM RAP

Clap

  
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 159. EIGHTH NOTE MARCH

  
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 160. MINUET


Moderato

Johann Sebastian Bach


  
*mf*

### 161. RHYTHM RAP

Clap

  
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 162. EIGHTH NOTES OFF THE BEAT

  
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 163. EIGHTH NOTE SCRAMBLE



### 164. ESSENTIAL ELEMENTS QUIZ

Andante

  
*p* *mf* *f*

### 165. DANCING MELODY - New Note

Musical notation for 'Dancing Melody' in 4/4 time, featuring a key signature of one flat (Bb) and a starting note of Bb. The melody consists of quarter and eighth notes with various rests.

**HISTORY** American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

### 166. EL CAPITAN

*Allegro*

John Philip Sousa

Musical notation for 'El Capitan' in 2/4 time, starting with a forte (*f*) dynamic. The piece includes first and second endings. A key signature change to Bb is indicated by a triangle symbol.

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**HISTORY** “O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

### 167. O CANADA

Calixa Lavallee,  
l’Hon. Judge Routhier  
and Justice R.S. Weir

*Maestoso (Majestically)*

Musical notation for 'O Canada' in common time (C), starting with a mezzo-forte (*mf*) dynamic. The score includes various dynamics such as *f*, *mf*, and *p*. Measure numbers 9 and 17 are indicated in boxes.

### 168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

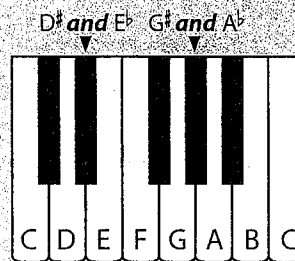
Count and clap before playing. Can you conduct this?

Musical notation for 'Meter Mania' in 4/4 time, featuring changes in meter to 3/4 and 4/4. The notation includes quarter and eighth notes with rests.

## Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



THEORY

### 169. SNAKE CHARMER

Enharmonic notes use the same fingering.

**Ab/G#**

Musical notation for 'Snake Charmer' in 4/4 time. It features a treble clef staff with notes and rests. A fingering chart shows fingerings for notes: 0 for whole notes, 1 for quarter notes, and 2 for eighth notes. Triangles point to notes labeled 'Ab' and 'G#', indicating their enharmonic relationship.

### 170. DARK SHADOWS

Musical notation for 'Dark Shadows' in 3/4 time. It features a treble clef staff with notes and rests. A 'Pick-up note' is indicated by a triangle. The piece includes first and second endings.

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

**Eb/D#**

Musical notation for 'Close Encounters' in 3/4 time. It features a treble clef staff with notes and rests. A fingering chart shows fingerings for notes: 1 for quarter notes and 2 for eighth notes. Triangles point to notes labeled 'D#' and 'Eb', indicating their enharmonic relationship.

### 172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

Musical notation for 'March Slav' in 4/4 time. It features a treble clef staff with notes and rests. Dynamics include *f* and *mf*. The piece includes first and second endings.

### 173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise' in 3/4 time. It features a treble clef staff with notes and rests.

## Chromatic Notes

**Chromatic notes** are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

### 174. HALF-STEPPIN'

**F#**

Alternate fingering

Musical notation for 'Half-Steppin'' in 3/4 time. It features a treble clef staff with notes and rests. A fingering chart shows fingerings for notes: 1 for quarter notes and 2 for eighth notes. Triangles point to notes labeled 'F# Alternate fingering' and 'F# Alt.', indicating alternate fingerings for the same note.

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

**175. EGYPTIAN DANCE** Watch for enharmonics.

Allegro

Camille Saint-Saëns

**176. SILVER MOON BOAT**

Largo

Chinese Folk Song

Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

**177. THEME FROM SYMPHONY NO. 7 - Duet**

Allegro (moderately fast)

Ludwig van Beethoven



Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

**178. CAPRICCIO ITALIEN** Always check the key signature.

Peter Illyich Tchaikovsky

Allegro

*f*      Δ F# Alt.

**179. AMERICAN PATROL**

F.W. Meacham

Allegro

*mf*

**180. WAYFARING STRANGER**

African-American Spiritual

Andante

*p*

**181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST**

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Musical score for 'America the Beautiful' in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff is marked 'Maestoso' and 'f'. The second staff is marked '7 Andante' and 'p', with a 'F# Alt.' instruction. The third staff is marked '15' and 'f'. The fourth staff is marked 'mf'. The fifth staff is marked '25 Maestoso' and 'f'. The score includes various musical notations such as accents, slurs, and dynamic markings.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Musical score for 'La Cucaracha' in 4/4 time, key of B-flat major. The score consists of six staves of music. The first staff is marked 'Latin Rock' and 'f'. The second staff is marked '5' and 'mf'. The third staff is marked '13'. The fourth staff is marked 'p'. The fifth staff is marked '25' and 'f'. The sixth staff shows two endings, labeled '1.' and '2.'. The score includes various musical notations such as accents, slurs, and dynamic markings.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

*f*

*p* *f* *p*

*mf* *f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

### 185. THEME FROM SYMPHONY NO. 1 – Solo (Concert B $\flat$ version)

Johannes Brahms  
Arr. by John Higgins

**Allegro**

Tenor Sax

Piano

*mf*

*mf*

*p*

*p*

**13**

*f*

*mf*

*f*

*mf*

1. 2.

1. 2.

The musical score is written for Tenor Saxophone and Piano. It begins with a tempo marking of 'Allegro' and a key signature of two flats (B-flat major). The time signature is 4/4. The score is divided into systems. The first system shows the Tenor Saxophone and Piano parts, both starting with a mezzo-forte (*mf*) dynamic. The Tenor Saxophone part has a first ending marked with a box containing the number '3'. The second system continues the melody, with dynamics moving to piano (*p*). The third system shows the Tenor Saxophone part with a first ending marked '13' and a dynamic of *f*, followed by a dynamic change to *mf*. The piano accompaniment also has a dynamic of *f* and then *mf*. The fourth system features first and second endings for both parts, with a dynamic of *f* for the Tenor Saxophone and *mf* for the piano. The score concludes with a double bar line.

# DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

*Andante*

*p*

*p*

*Fine*

*mf*

*mf*

*D.C. al Fine*

## 187. LA BAMBA - Duet

Mexican Folk Song

*Allegro*

*f*

*f*

*Fine*

*D.C. al Fine*

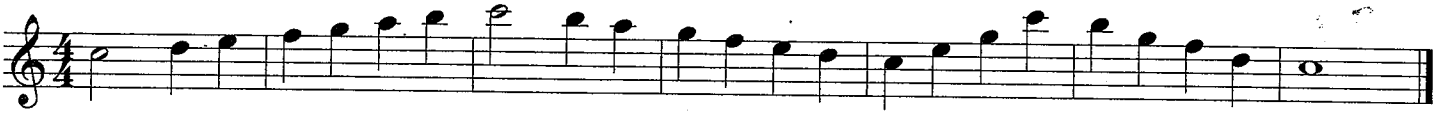
*p*

*p*

# RUBANK® SCALE AND ARPEGGIO STUDIES

## TENOR SAXOPHONE KEY OF C (CONCERT B $\flat$ )

1.



2.



3.



4.



## TENOR SAXOPHONE KEY OF F (CONCERT E $\flat$ ) *In this key signature, play all B $\flat$ 's.*

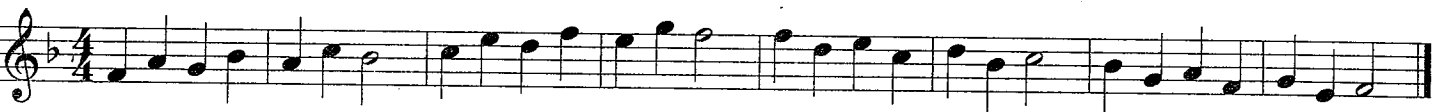
1.



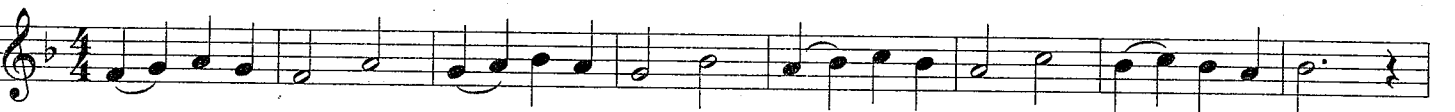
2.



3.



4.



# RUBANK® SCALE AND ARPEGGIO STUDIES

**TENOR SAXOPHONE KEY OF G (CONCERT F)** *In this key signature, play all F#'s.*

1.



2.



3.



4.



**TENOR SAXOPHONE KEY OF Bb (CONCERT Ab)** *In this key signature, play all Bb's and Eb's.*

1.



2.

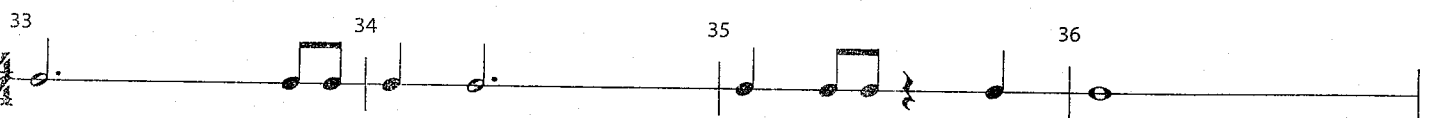
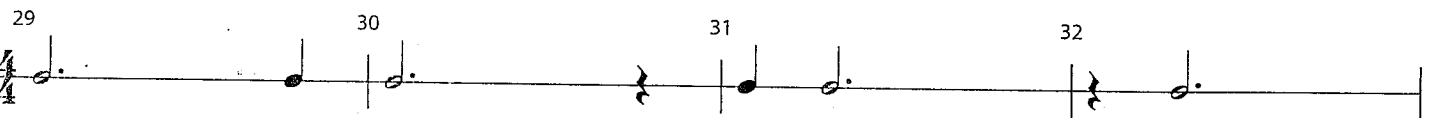
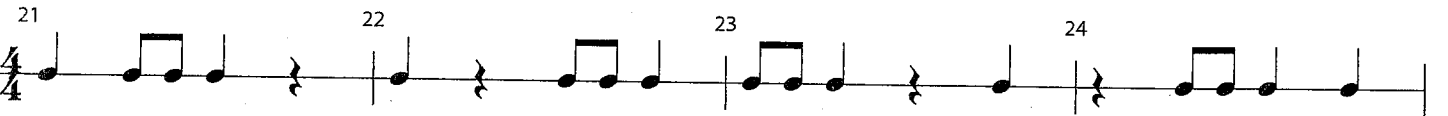
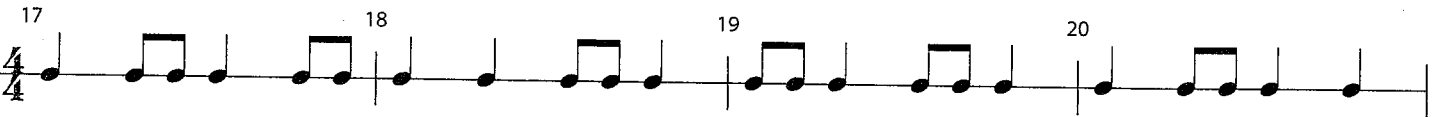
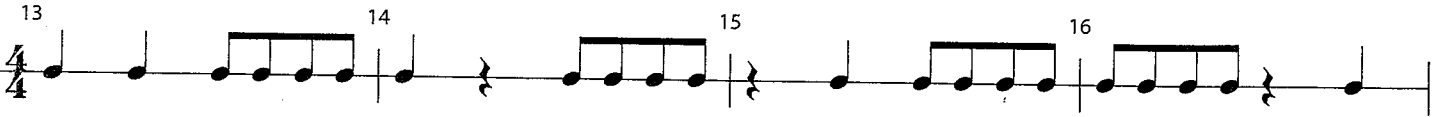
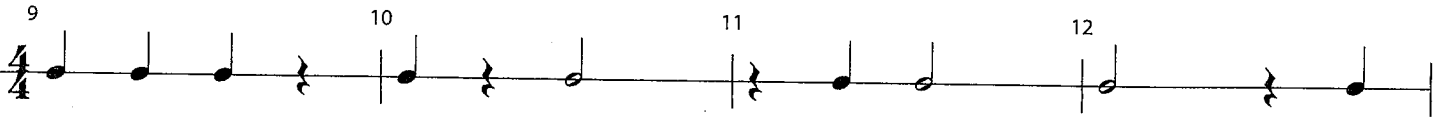
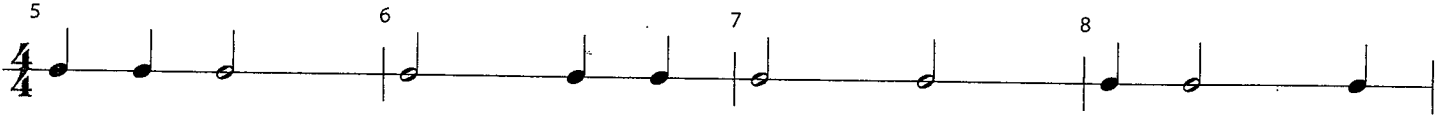
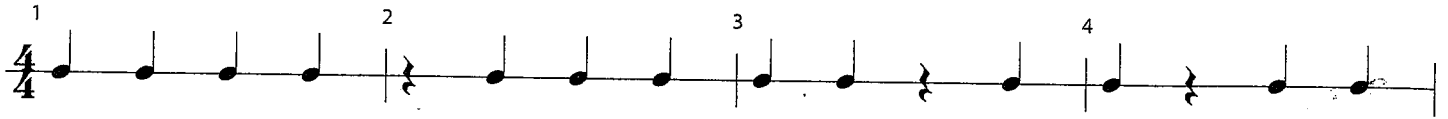


3.



4.



 **RHYTHM STUDIES**



# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

# CREATING MUSIC

## THEORY Composition

**Composition** is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

### 1. ODE TO JOY

Ludwig van Beethoven

### 2. Q. AND A. Write your own "answer" phrases in this melody.

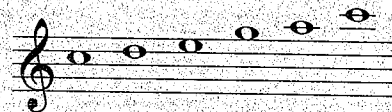
### 3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

### 4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

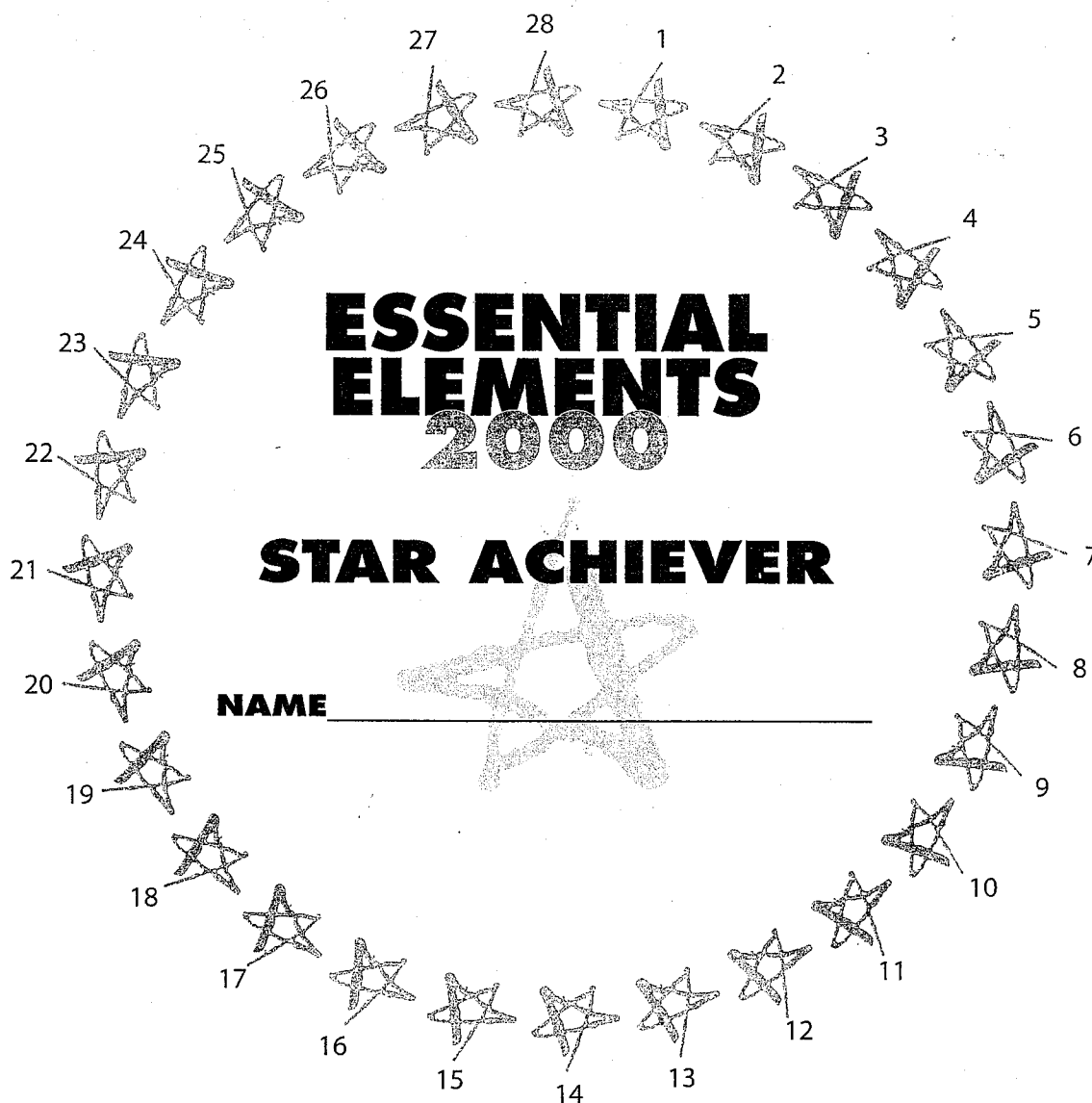
## THEORY Improvisation

**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



### 5. INSTANT MELODY

**Y**ou can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- |  |  |
|--|--|
| 1. Page 2–3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, No. 125              |
| 4. Page 7, EE Quiz, No. 26                 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32                 | 19. Page 28, No. 149                       |
| 6. Page 10, EE Quiz, No. 45                | 20. Page 28, EE Quiz, No. 151              |
| 7. Page 12–13, Performance Spotlight       | 21. Page 29, Performance Spotlight         |
| 8. Page 14, EE Quiz, No. 65                | 22. Page 31, EE Quiz, No. 164              |
| 9. Page 15, Essential Creativity, No. 72   | 23. Page 32, EE Quiz, No. 168              |
| 10. Page 17, EE Quiz, No. 84               | 24. Page 33, No. 174                       |
| 11. Page 17, Essential Creativity, No. 85  | 25. Page 35, EE Quiz, No. 181              |
| 12. Page 19, EE Quiz, No. 98               | 26. Page 36, Performance Spotlight         |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight         |
| 14. Page 21, No. 109                       | 28. Page 38, Performance Spotlight         |

# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

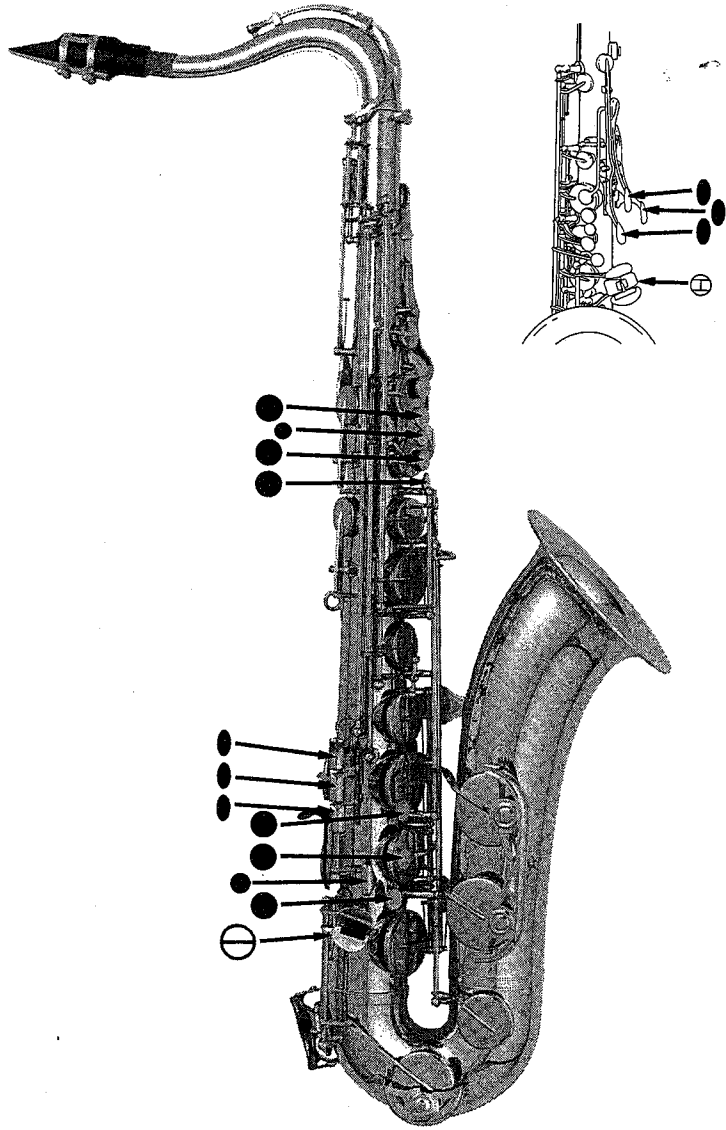
### Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open  
● = Pressed down

The most common fingering appears first when two fingerings are shown.



*Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division*

<p><b>A<math>\sharp</math> B<math>\flat</math></b></p>	<p><b>B</b></p>	<p><b>C</b></p>	<p><b>C<math>\sharp</math> D<math>\flat</math></b></p>
<p><b>D</b></p>	<p><b>D<math>\sharp</math> E<math>\flat</math></b></p>	<p><b>E</b></p>	
<p><b>F</b></p>	<p><b>F<math>\sharp</math> G<math>\flat</math></b></p>	<p><b>G</b></p>	

# FINGERING CHART

## B $\flat$ TENOR SAXOPHONE

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**

**F $\sharp$  G $\flat$**

**G**

**G $\sharp$  A $\flat$**

**A**

**A $\sharp$  B $\flat$**

**B**

**C**

**C $\sharp$  D $\flat$**

**D**

**D $\sharp$  E $\flat$**

**E**

**F**