

ALTO 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

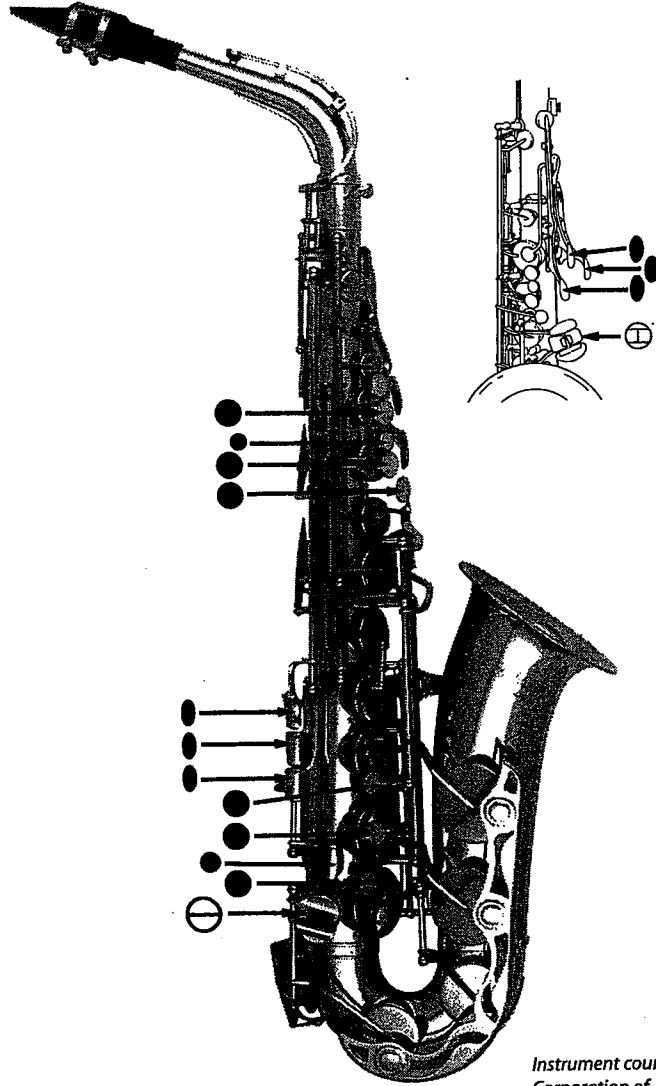
FINGERING CHART

E♭ ALTO 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♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

FINGERING CHART

$\text{E}\flat$ ALTO 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

◀ Aug 2018	~ September 2018 ~						Oct 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm	5 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	6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm ETA: Late	7 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. MANDATORY for Advanced Band ETA: Late	8	
9	10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm	11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 5:30pm	12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm	13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm	14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/22 ETA: 5:00pm	15 Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm	
16	17 Leadership Team Meeting #2 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Open Practice @ 2:30-3:30pm ETA: 5:00pm	21 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	22	
23	24 Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28 Open Practice @ 2:30-3:30pm	29	
30	<p>Notes:</p> <p>(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</p> <p>(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</p> <p>(3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31</p> <p>(4) TBD - Younglife Leader Weekend @ Saratoga Lake, NY</p>						

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TBD = To Be Determined

◀ Sep 2018	~ October 2018 ~					Nov 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	2 Extended Day For Teachers 2:35-3:35pm 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 & break down after show; MANDATORY for Advanced Band ETA: 5:00pm	3 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	4 Open Practice @ 2:30-3:30pm ETA: 5:00pm	5 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	6
7	8 No School ETA: 5:30pm	9 Zanetti MTM #1 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	10 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	11 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	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13
14	15 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	16 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti (Room 118) 3:30-4:45pm	17 MTM #5 @ Band Room 2:30-4:00pm Pickup Truck Late Afternoon ETA: 5:00pm	18 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm (Meet in band room @ 7:45am) Road Crew Load Truck & Set Up @ Zanetti After School 2:30-7:00pm ETA: Late	19 Zanetti Elementary School Performance - Meet @ 7:45am in band room Perform @ 9:00am MANDATORY FOR ADVANCED BAND Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School ETA: 5:00pm	20
21	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm Zanetti MTM #3 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	24 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 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	30 Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	31 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm			

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

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TBD = To Be Determined

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

◀ Oct 2018	~ November 2018 ~					Dec 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>Notes: (1) TBD - Sci Tech 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 & 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 & 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 & 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>						

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◀ Nov 2018	~ December 2018 ~					Jan 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 Leadership Team Meeting #8 @ Band Room 2:30-3:30pm ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #7 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	5 MTM #11 @ Band Room 2:30-4:00pm ETA: 7:00pm	6 Open Practice @ 2:30-3:30pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm ETA: 5:00pm	8
9	10 Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room)	11 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am	12 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	13 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 12th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	14 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	15
16	17 Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 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	19 Band Auditions Prep/Video & Early Auditions ETA: 5:00pm	20 Band Auditions Prep/Video & Early Auditions TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm ETA: 6:00pm	21 Half Day Band Auditions Prep/Video ETA: 3:00pm	22

Notes: (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 1/30
(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 O'Gill Visits the SciTech Band - Was Mon 12/17

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◀ Dec 2018		~ January 2019 ~				Feb 2019 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
		1 No School	2 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	5	
6	7 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	8 Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	9 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	10 Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm	11 No School – Teacher Day	12	
13	14 Band Auditions Insurment Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	19	
20	21 No School	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26	
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party – Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm			
Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) – was Saturday, January 12 th or Sunday, January 13 th (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/VTA)-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 8:00-11:00am, Return Truck During Lunch @ 12pm – Was Fri 1/11							

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

◀ Feb 2019	~ March 2019 ~					Apr 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 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) ETA: 5:00pm	9
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 No School -- Teacher Day ETA: 5:00pm	16
17	18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 6:00pm	19 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	20 Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 6:00pm	21 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23
24	25 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	26 Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	27 New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30/31
Notes: (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
	<p>1 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm</p>	<p>2 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm</p>	<p>3 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>4 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>5 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>6</p>
<p>7</p>	<p>8 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm</p>	<p>9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm</p>	<p>10 TBD - 4th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fams Ave, Springfield, MA 01105); 6:00-7:30pm; Meet In Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 1st Lunch in Band Room ETA: Late</p>	<p>11 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</p>	<p>12 Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm</p>	<p>13</p>
<p>14</p>	<p>ETA: 5:00pm</p> <p>15 No School</p>	<p>Pick Up Truck @ 7:00am ETA: 5:00pm</p> <p>16 No School</p>	<p>17 No School</p>	<p>ETA: 5:00pm</p> <p>18 No School</p>	<p>19 No School</p>	<p>20</p>
<p>21</p>	<p>22 New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm</p>	<p>23 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>	<p>24 TBD - Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm</p>	<p>25 Open Practice @ 2:30-3:30pm ETA: 5:00</p>	<p>26 Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm</p>	<p>27</p>
<p>28</p>	<p>29 2019-2020 Leadership Team Interviews After School 2:30-6:00pm ETA: Late</p>	<p>30 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>				

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-Dedham Hotel & Conference Center (55 Ariadne 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
5	6 Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm	8 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	9 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 13th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	10 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast ETA: 5:00pm	11 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) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 12:00pm
12	13 Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm	14 Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am ETA: 5:00pm	15 TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	16 Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late	17 New 2019-2020 Leadership Team Posted Final Younglife Club #7 @ Bounce House 2:30-4:00pm (Potential Date Pending Weather) ETA: 6:00pm	18
19	20 Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm ETA: 5:00pm	21 TBD - Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) MANDATORY FOR LEADERS Pick Up Truck @ 7:00am ETA: Late	22 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	23 Class Day Dress Rehearsal Field Trip @ SciTech Gym Last Period Meet @ 12:49pm Final Full Band Rehearsal MANDATORY FOR ALL Return Truck @ 7:00am ETA: 5:00pm	24 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm MANDATORY FOR NEW LEADERS 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	25
26	27 No School ETA: 5:00pm	28 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	29 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	30 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	31 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	

Sun

Mon

Tue

Wed

Thu

Fri

Sat

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

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

Notes: (1) TBD - Road Crew Load Truck for Forest Park Performance During School Day. Pick Up Truck @ 7:00am - Wednesday, June 5th
 (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 7th

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

TBD = To Be Determined

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

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 ^o
Minor	i	ii ^o	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 ^o -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V ⁷	Cm-Fm-Ab-G ⁷	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 ^o -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) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# 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

Sonata

G minor

Henri Eccles (1670-1742)

Salmon/Crowell

Grave

Musical score for the Grave movement, consisting of four staves of music in G minor (one sharp) and common time (C). The first staff begins with a mezzo-piano (*mp*) dynamic and includes a *cresc.* marking. The second staff features a first ending with a trill (*tr*) and a mezzo-piano (*mp*) dynamic. The third staff includes a trill (*tr*), a mezzo-forte (*mf*) dynamic, a triplet of eighth notes, and a piano (*p*) dynamic. The fourth staff concludes with a forte (*f*) dynamic and a trill (*tr*). Measure numbers 4, 8, and 12 are indicated at the start of their respective staves.

Courante

Musical score for the Courante movement, consisting of four staves of music in G minor (one sharp) and 3/4 time. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff continues the melodic line. The third staff features a steady eighth-note accompaniment. The fourth staff includes a trill (*tr*) and a forte (*f*) dynamic, with a *Sua* marking above a dashed line. Measure numbers 5, 10, and 14 are indicated at the start of their respective staves.

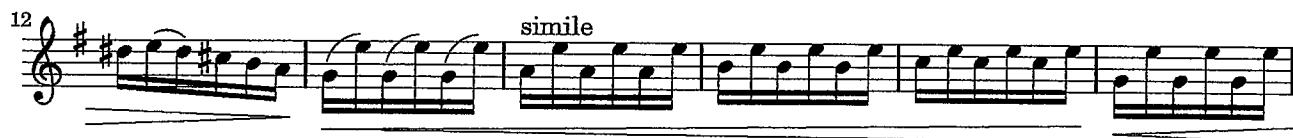
Musical score for measures 18-40. The music is in treble clef with a key signature of one sharp (F#). It features a first ending (1.) and a second ending (2.) at measures 18-19. The dynamics range from *f* (forte) to *mf* (mezzo-forte). Trills (*tr*) are present in measures 27 and 39. The piece concludes with a repeat sign at measure 40.

Adagio

Adagio section musical score for measures 1-16. The music is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The dynamics range from *mp* (mezzo-piano) to *f* (forte). Trills (*tr*) are present in measures 6, 11, and 16.



Vivace



Musical score for two staves, measures 51-58. The key signature is one sharp (F#). The first staff (measures 51-57) features a melodic line with eighth-note patterns and slurs. The second staff (measures 58-64) features a more complex rhythmic pattern with sixteenth notes and slurs, ending with a forte (*f*) dynamic marking and a double bar line.

I prepared this score in 2005 from J. Salmon's 1914 arrangement for violin and piano. I hereby dedicate

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b 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^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b 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
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in treble clef, key of D major (one sharp), and 4/4 time. The first staff begins with a *mf* dynamic marking and features a long melodic line with a slur over the first 12 measures. The second staff starts with a *p* dynamic marking and continues the melodic line with a slur over the first 12 measures. The third staff begins with a *f* dynamic marking and features a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking and a *Swing!* tempo change, with a note value example showing a quarter note equal to a triplet of eighth notes. The third staff starts with a *f* dynamic marking. The fourth staff concludes the piece with a fermata over the final note. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

ANGELS WE HAVE HEARD ON HIGH

Alto Sax

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measures 19-21 include a box labeled '*Intro' above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measures 19-21 include a box labeled '*Intro' above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measures 19-21 include a box labeled '*Intro' above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measures 19-21 include a box labeled '*Intro' above measure 19.

E♭

31.

BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The melody is written in a single line, with chords indicated above the notes. The chords are: C, A^{mi}, D^{mi}, G⁷, C, A^{mi}, D^{mi}, G⁷. The second staff continues the melody with chords: C, A^{mi}, D^{mi}, C, F, C, G⁷. The third staff has chords: C, A^{mi}, D^{mi}, G⁷, C, A^{mi}, D^{mi}, G⁷. The fourth staff has chords: C, A^{mi}, D^{mi}, C, D^{mi}, C. The fifth staff has chords: D^{mi}, G⁷, C, D^{mi}, G⁷, C. The sixth staff has chords: F^{mi}, B^{b7}, E^b, G, D⁷, D^{mi}, G⁷. The seventh staff has chords: C, A^{mi}, D^{mi}, G⁷, C, A^{mi}, D^{mi}, G⁷. The eighth staff has chords: C, A^{mi}, D^{mi}, C, D^{mi}, C, G⁷. The ninth staff has chords: 2. C, D^{mi}, C. The score concludes with a double bar line.

E \flat

Blues By Five

Red Garland

The musical score for 'Blues By Five' is written in 4/4 time. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The melody is composed of eighth and quarter notes, often beamed together. Chord changes are indicated by G7, C7, D7, and G7 above the notes.

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

For your use

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs), provided for the user to practice the piece.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

3	b7	b7	9	13	5
b7	3	3	b7	3	3
1	1	1	3	b7	b7

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

G⁷

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

C⁷ G⁷

1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

D⁷ G⁷ D⁷

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13
mf

17 21

24 29

31 37

38

45
f

50 53 61 69
8 8
f

70

77

2

[Title]

83

83

Musical notation on a staff with treble clef, key signature of one sharp (F#), and four measures of music. The notes are G4, A4, B4, and C5. The first measure has a quarter note G4. The second measure has a quarter note A4. The third measure has a quarter note B4. The fourth measure has a half note C5 with a fermata above it. A box containing the number 83 is positioned above the first measure. The number 83 is also written above the treble clef. Below the staff are two empty lines.

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

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Melody - Eb
-Alto Sax
-Baritone Sax

Soli
mp

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

B

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

E *rit.*

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, with a fermata over the final note of the first line. The second line continues the melody. The third line features a ritardando (*rit.*) leading into a section marked 'A' in a box, which is a 4-measure phrase in 4/4 time, marked 'a tempo - Repeat 4x' and 'f'. Section 'B' is a 4-measure phrase of eighth notes. Section 'C' is an 8-measure phrase of eighth notes, marked 'mf', with a fermata over the final note. Section 'D' is a 4-measure phrase of eighth notes, marked 'f', and is repeated 3 times. Section 'E' is a 4-measure phrase of eighth notes, marked 'rit.', with a fermata over the final note. The score concludes with a double bar line.

Carol of The Bells

Bass Line - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a *mp* dynamic marking. The first line contains a whole rest followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The second line continues with a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3. The third line features a *rit.* marking, followed by a boxed section 'A' with the instruction 'a tempo - Repeat 4x'. This section contains a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3, ending with a repeat sign. The fourth line starts with a boxed section 'B' containing a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3. The fifth line begins with a boxed section 'C' containing a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3. The sixth line contains a boxed section 'D' with the instruction 'Repeat 3x', starting with a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3. The seventh line starts with a boxed section 'E' containing a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3, ending with a *rit.* marking and a final half note G4.

CHAMELEON

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

(MED. FUNK)

Eb Part

INTRO

(BASS) N.C.

A

G-7 C7 G-7 C7

BASS CONT. SIM.

G-7 C7 G-7 C7

B

G-7 C7 G-7 C7

G-7 C7 N.C.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and the key of B-flat major (two flats). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows, with a quarter rest, eighth notes G4 and F4, quarter notes E4 and D4, eighth notes C4 and Bb3, quarter notes A3 and G3, eighth notes F3 and E3, quarter notes D3 and C3, eighth notes Bb2 and A2, quarter notes G2 and F2. The piece ends with a double bar line.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows, with a quarter rest, eighth notes G4 and F4, quarter notes E4 and D4, eighth notes C4 and Bb3, quarter notes A3 and G3, eighth notes F3 and E3, quarter notes D3 and C3, eighth notes Bb2 and A2, quarter notes G2 and F2. The piece ends with a double bar line.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows, with a quarter rest, eighth notes G4 and F4, quarter notes E4 and D4, eighth notes C4 and Bb3, quarter notes A3 and G3, eighth notes F3 and E3, quarter notes D3 and C3, eighth notes Bb2 and A2, quarter notes G2 and F2. The piece ends with a double bar line.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows, with a quarter rest, eighth notes G4 and F4, quarter notes E4 and D4, eighth notes C4 and Bb3, quarter notes A3 and G3, eighth notes F3 and E3, quarter notes D3 and C3, eighth notes Bb2 and A2, quarter notes G2 and F2. The piece ends with a double bar line.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows, with a quarter rest, eighth notes G4 and F4, quarter notes E4 and D4, eighth notes C4 and Bb3, quarter notes A3 and G3, eighth notes F3 and E3, quarter notes D3 and C3, eighth notes Bb2 and A2, quarter notes G2 and F2. The piece ends with a double bar line.

Alto Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Alto Saxophone in 4/4 time, key of D major. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features a rhythmic pattern of quarter notes and eighth notes, with dynamic markings like accents and slurs. The tempo is marked 'Slow-Fast'.



Cold Duck Time

Eddie Harris

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is primarily eighth notes. Above the first staff are chords D7 and G7. The second staff continues the melody with chords G7, D7, G7, and D7. The third staff concludes the piece with chords G7, BbMA7, CMA7, and D7. The final chord D7 is marked with a fermata.

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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

Four blank musical staves are provided for practice, each consisting of five horizontal lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings: D⁷ (F#, A, C), G⁷ (B, D, F), B^bMA⁷ (Bb, D, F), CMA⁷ (Eb, G, Bb).
Rootless voicings: D⁷ (F#, A, C), G⁷ (B, D, F), B^bMA⁷ (Bb, D, F), CMA⁷ (Eb, G, Bb).

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

D Blues Scale

B^b Major

(B^bMA⁷)

C Major

(CMA⁷)

D Blues Scale: 1 b3 4 b5 5 b7 1
B^b Major: 1 2 3 4 5 6 7 1
C Major: 1 2 3 4 5 6 7 1

Sample Bass Line

D⁷: 1 5 1 5 b7 1
G⁷: 1 1 b7
D⁷: 1 5 1 5 b7 1
G⁷: 1 1 b7

B^bMA⁷: 1 1 1 1
CMA⁷: 1 1 1
D⁷: 1 1 1 1 1 5 b7 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

ALTO SAX 1

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

The musical score is written for Alto Saxophone 1 in the key of D major (two sharps) and 4/4 time. It begins with a '(ROCK)' marking above the first staff. The first staff shows a whole rest for measures 1-8, with a '1-8' marking below the staff. The second staff starts at measure 9, marked with a circled '9' and a '(SOLO)' marking above the staff. The music features a melodic line with various articulations, including slurs and accents. Measure numbers 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, and 36 are indicated below the notes. The score concludes at measure 36.

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ALTO SAX 1

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Measures 37-44. Measure 41 is circled. Measure 44 has a '4' above it. A double bar line is at the end of measure 44.

Musical staff 2: Treble clef, key signature of two sharps. Measures 45-48. Measure 45 is circled. Dynamics include *mf* and *f*.

Musical staff 3: Treble clef, key signature of two sharps. Measures 49-52.

Musical staff 4: Treble clef, key signature of two sharps. Measures 53-56. Measure 53 is circled. Dynamics include *f*.

Musical staff 5: Treble clef, key signature of two sharps. Measures 57-61.

Musical staff 6: Treble clef, key signature of two sharps. Measures 62-65.

Musical staff 7: Treble clef, key signature of two sharps. Measures 66-70. Measure 69 is circled. A repeat sign is at the start of measure 69.

Musical staff 8: Treble clef, key signature of two sharps. Measures 71-74.

Musical staff 9: Treble clef, key signature of two sharps. Measures 75-79. First ending (1.) and second ending (2.) are shown. Dynamics include *ff*.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

ALTO SAX 2

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

(ROCK)

Musical score for Alto Sax 2, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into systems of staves, with measure numbers and performance markings.

- Staff 1: Measures 1-8. Includes a circled measure number 8 and a dynamic marking of *f*.
- Staff 2: Measures 9-19. Includes circled measure numbers 9 and 17, and dynamic markings of *f* and *p*.
- Staff 3: Measures 20-24. Includes measure numbers 20, 21, 22, 23, and 24, and dynamic markings of *mf* and *fp*.
- Staff 4: Measures 25-28. Includes circled measure number 25 and measure numbers 25, 26, 27, and 28, with a dynamic marking of *f*.
- Staff 5: Measures 29-32. Includes measure numbers 29, 30, 31, and 32.
- Staff 6: Measures 33-36. Includes circled measure number 33 and measure numbers 33, 34, 35, and 36.
- Staff 7: Measures 37-44. Includes circled measure numbers 41 and 4, and measure numbers 37, 38, 39, 40, and 41-44.

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ALTO SAX 2

45

53

69

ALTO SAX 1

DON'T STOP 'TIL YOU GET ENOUGH

ARR. DALLAS C. BURKE

R&B/ROCK $\text{♩} = 112$

4

5

6

9

12

13

21

29

31

34

37

41

p *mf* *p*

p *mf* *p*

mf

49

53

f

57

61

ff

64

69

67

70

73

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

77

76 *f* 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

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

85

89

93

mf

96

99 *p*

ALTO SAX 2

DON'T STOP 'TIL YOU GET ENOUGH

ARR. DALLAS C. BURKE

REG/ROCK =112

4 5

7

10

13

8

21

7 29

31

34

37

41

p *mf* *p*

p *mf* *p*

Musical staff 1, measures 45-48. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. A dynamic marking of mf is present below the staff.

Musical staff 2, measures 49-52. Treble clef, key signature of one sharp (F#). The staff continues the melodic line from the previous staff.

Musical staff 3, measures 53-56. Treble clef, key signature of one sharp (F#). The staff features a more rhythmic and complex melodic line. A dynamic marking of f is present below the staff.

Musical staff 4, measures 57-60. Treble clef, key signature of one sharp (F#). The staff continues the complex melodic line.

Musical staff 5, measures 61-63. Treble clef, key signature of one sharp (F#). The staff continues the complex melodic line. A dynamic marking of mf is present below the staff.

Musical staff 6, measures 64-66. Treble clef, key signature of one sharp (F#). The staff continues the complex melodic line.

Musical staff 7, measures 67-68. Treble clef, key signature of one sharp (F#). The staff continues the complex melodic line. A dynamic marking of f is present below the staff.

Musical staff 8, measures 69-72. Treble clef, key signature of one sharp (F#). The staff continues the complex melodic line.

Musical staff 9, measures 73-76. Treble clef, key signature of one sharp (F#). The staff continues the complex melodic line.

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

77

76 *f* 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

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

85

88

91 *mf* 95

94

97

100 *ppp*

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

Melody Eb

Expressive ♩ = 76
solo/soli

mp

A

5

B

10

Faster ♩ = 126

C tutti

15

D

19

E

24

F

28

1.

2.

G

33

37

41

45

50

54

58

63

H

I

J

K solo/soli

L

M

N tutti

O

cresc.

ff

Detailed description: This is a musical score for the melody of 'Don't You Worry 'Bout A Thing' in E-flat major, page 2. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, each starting with a measure number (33, 37, 41, 45, 50, 54, 58, 63). The music is characterized by long, sweeping melodic lines with many slurs. Above the staves, there are lettered markers in boxes: H, I, J, K, L, M, N, and O. Marker K is accompanied by the instruction 'solo/soli'. Marker N is accompanied by 'tutti' and 'ff' (fortissimo). Marker M has a 'cresc.' (crescendo) instruction below it. The score includes various musical notations such as slurs, ties, and dynamic markings.

67

P

71

Q

75

R

79

S optional 8va

T bell tones

fff

3

3

85

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

Countermelody Eb

Expressive ♩ = 76

A

B

Faster ♩ = 126

C 1st time only

Musical staff 1: Measures 1-14. Includes fingerings 4, 5, 3 and dynamics f.

Musical staff 2: Measures 15-28. Includes fingerings 3, 4, 4, 2, 1, 3, 2.

Musical staff 3: Measures 32-38. Includes fingering 4, optional 8va, and dynamic f.

Musical staff 4: Measures 39-43. Includes dynamic f.

Musical staff 5: Measures 44-50. Includes dynamic f and a triplet.

Musical staff 6: Measures 51-56. Includes dynamics f and ff, and 'top note melody'.

Musical staff 7: Measures 57-61. Includes dynamic ff.

Musical staff 8: Measures 62-66. Includes fingering 4.

Countermelody Eb, p. 2

Don't You Worry 'Bout A Thing

Musical score for Countermelody Eb, p. 2, measures 70-87. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is divided into three systems. The first system (measures 70-77) includes dynamic markings *ff* and performance instructions **P**, **Q**, **R** (optional 8va), **S**, and **T**. The second system (measures 78-86) includes dynamic markings *fff* and performance instructions **S** and **T**. The third system (measures 87-87) shows the final measure of the piece.

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line Eb

Expressive ♩ = 76 **A** **B** **Faster** ♩ = 126 **C**

D **E** **F** **G** **H** **I** **J** **K**

4 5 3 *mf* *f* 1. 2. 40 45

A

Staff A: Treble clef, key signature of one sharp (F#), 4/4 time signature. Five measures of whole notes: F#4, G4, A4, B4, C5.

6 **B**

Staff B: Treble clef, key signature of one sharp (F#), 4/4 time signature. Five measures of whole notes: D5, E5, F#5, G5, A5.

11 **C** **D**

Staff C: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 11-15: F#4, G4, A4, B4, C5, D5, E5, F#5 (eighth notes).

Staff D: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 16-18: G5, F#5, E5, D5, C5, B4, A4, F#4 (eighth notes).

Forever Young

Baritone Saxophone

Measure 1 guitar only

The image shows a musical score for a Baritone Saxophone. The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a complex rhythmic pattern. Measures 2 through 8 are primarily whole notes with some rests. The second staff contains measures 9 through 19. Measure 9 is a whole rest. Measures 10 through 19 consist of a sequence of whole notes, with some notes marked with a sharp sign (#).

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

142

E♭

(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL /
FRANK LLESSER

Handwritten musical score for guitar in E-flat major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines.

Staff 1: Chords: D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7.

Staff 2: Chords: F#-7, B-7, E-7, A7, D, B-7, E-7, A7.

Staff 3: Chords: D, E-7, A7, Dmaj7, A-7, D7, Gmaj7, F#7, B7, E7.

Staff 4: Chords: A7, D7, G7, F#7, Gmaj7, F#7, B7, E7.

Staff 5: Chords: A7, D7, G7, A7, D, B-7, E-7, A7.

Staff 6: Chords: Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7.

Staff 7: Chords: F#7#5, B7, E-7, A7, D, (B-7, E-7, A7).

Holding Out For A Hero SPONSOR SONG arr. Bernice

Melody C

Melody B \flat

Melody E \flat

Melody (B.C.)

Horn Lick 1 C

Horn Lick 1 B \flat

Horn Lick 1 E \flat

Horn Lick 1 (B.C.)

Horn Lick 2 C

Horn Lick 2 B \flat

Horn Lick 2 E \flat

Horn Lick 2 (B.C.)

Bass Synth

Piano

Optional Opening Chords
Am - G - F - Esus4 - E

Optional Syncopated Rhythm on Cue

The score is arranged in four systems. The first system contains the vocal melody in four parts (C, B \flat , E \flat , and B.C.) with lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn licks (1 C, 1 B \flat , 1 E \flat , 1 B.C.) with their respective note sequences: C lick (A G A C C A G A), B \flat lick (B A B D D B A B), E \flat lick (F# E F# A A F# E F#), and B.C. lick (A G A C C A G A). The third system contains four more horn licks (2 C, 2 B \flat , 2 E \flat , 2 B.C.) with note sequences: C lick (C B A G G A A), B \flat lick (D C# B A A B B), E \flat lick (A G# F# E E F# F#), and B.C. lick (C B A G G A A). The fourth system features a Bass Synth line and a Piano accompaniment. The piano part includes optional opening chords (Am - G - F - Esus4 - E) and an optional syncopated rhythm on the 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

E♭

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 arranged in three systems, each with three staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'MODERATELY FAST'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. Measure 9 begins with a repeat sign. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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Don't Hear a Thing - EV

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 is the start of a first ending, marked with a circled '1.'. Measures 14 and 15 are marked with a double bar line and a repeat sign. Measure 16 is the end of the first ending, marked with a circled '1.' and a double bar line. Dynamics include *ff* in measure 16.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 is the start of a second ending, marked with a circled '2.'. Measures 18 and 19 are marked with a double bar line and a repeat sign. Measure 20 is the end of the second ending, marked with a circled '2.' and a double bar line. Dynamics include *f* in measures 17 and 18.

Musical notation for measures 21-23. The score consists of three staves. Measures 21 and 22 are marked with a double bar line and a repeat sign. Measure 23 is the end of the section, marked with a double bar line. Dynamics include *f* in measure 21.

Musical notation for measures 24-25. The score consists of three staves. Measures 24 and 25 are marked with a double bar line and a repeat sign. Dynamics include *f* in measure 24.

D.S. al Coda

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 is the Coda, marked with a circled 'C' and a double bar line. Dynamics include *f* in measure 26.

Alto Sax/Baritone 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

The first system of the musical score consists of four staves labeled S, A, T, and B. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a legato style, with a slur over the first two measures of each staff. The word "legato" is written below the first measure of each staff. The melody for the solo part is primarily in the soprano (S) and alto (A) parts.

The second system of the musical score continues the four-staff arrangement (S, A, T, B). It begins with a measure rest in the soprano part, indicated by a small '8' above the staff. The music continues with the same legato phrasing and instrumental accompaniment as the first system.

The third system of the musical score is labeled with a measure rest '15' at the beginning. It includes the instruction "Lower notes for solo only" above the soprano staff. This system features more complex phrasing with slurs and ties, particularly in the soprano and alto parts, while the tenor and baritone parts continue with the accompaniment.

LARGO

From NEW WORLD SYMPHONY

E♭ ALTO SAXOPHONE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

9

p

17

mp

25

p

35

p

43

mp

mf

rit.

mp a tempo

47

57

f

mp

f

p

rit.

The Legend of Super Mortal Tetris

Melody Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in 4/4 time and Eb major. It consists of eight systems of music, each with a boxed letter label (A through J).
- **System 1:** Starts with a treble clef and a 4/4 time signature. The first measure has a dynamic marking of *f*. The first six notes have a > (cued) above them. The seventh measure has a dynamic marking of *fp* and a hairpin. The system ends with a repeat sign. **A** TETRIS (♩ = 140)
- **System 2:** Starts at measure 7. **B**
- **System 3:** Starts at measure 13. **C** **D**
- **System 4:** Starts at measure 19. **E** **F**
- **System 5:** Starts at measure 26. **G** MARIO (♩ = 100) *mf*
- **System 6:** Starts at measure 31. **H**
- **System 7:** Starts at measure 34. **I** (♩ = 126) **J**
- **System 8:** Starts at measure 36. **MORTAL KOMBAT**
The score includes various musical notations such as accents, slurs, triplets, and dynamic markings.

45 YELL! K L YELL! 2nd time only

Spon sor the band! Spon sor the band!

4 3

Detailed description: This musical staff contains measures 45 through 53. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Above the staff, there are two boxed letters 'K' and 'L'. Below the staff, the lyrics 'Spon sor the band!' are written under the notes. Above the staff, there are two large numbers '4' and '3' indicating multi-measure rests. The staff ends with a double bar line and repeat dots.

M 54

f

Detailed description: This musical staff contains measures 54 through 56. It starts with a treble clef and a key signature of one flat. The melody is more rhythmic, featuring eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff. A boxed letter 'M' is positioned above the first measure.

N ZELDA (♩ = 80)

mf

Detailed description: This musical staff contains measures 57 through 61. It features a treble clef and a key signature of one flat. The melody includes quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present. A boxed letter 'N' is above the staff, followed by the text 'ZELDA (♩ = 80)'. The staff ends with a double bar line.

O Faster (♩ = 120) P

f

2

Detailed description: This musical staff contains measures 62 through 68. It starts with a treble clef and a key signature of one flat. The tempo is marked 'Faster' with a metronome marking of ♩ = 120. A boxed letter 'O' is above the staff, followed by 'Faster (♩ = 120)' and another boxed letter 'P'. A dynamic marking of *f* is below the staff. A large number '2' is placed above the staff. The staff ends with a double bar line.

Q R

3 3

Detailed description: This musical staff contains measures 69 through 73. It features a treble clef and a key signature of one flat. The melody includes quarter and eighth notes. Two boxed letters 'Q' and 'R' are positioned above the staff. Two large numbers '3' are placed above the staff, indicating triplet rhythms. The staff ends with a double bar line.

S

3

Detailed description: This musical staff contains measures 74 through 78. It starts with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. A boxed letter 'S' is above the staff. A large number '3' is placed above the staff. The staff ends with a double bar line.

T U

Detailed description: This musical staff contains measures 79 through 85. It features a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes. Two boxed letters 'T' and 'U' are positioned above the staff. The staff ends with a double bar line.

86

Detailed description: This musical staff contains measures 86 through 92. It starts with a treble clef and a key signature of one flat. The melody includes quarter and eighth notes. A boxed letter 'U' is above the staff. The staff ends with a double bar line.

The Legend of Super Mortal Tetris

Counter melody 1 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E

F

G MARIO (♩ = 100)

H

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

L

Spon sor the band!

mf

Don't Play
2nd Time (Tacet)

M

N ZELDA (♩ = 80)

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. It begins with a whole rest, followed by a series of chords. A double bar line with repeat dots is present. A measure with a whole rest is followed by a measure with a whole note F#4. The staff ends with a half note G4 and a quarter note F#4.

Faster

O (♩ = 120)

P

mf

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. It starts with a half note G4, followed by quarter notes F#4, E4, D4, and C4. A double bar line with repeat dots is present. The staff continues with a quarter rest, followed by eighth notes G4, F#4, E4, D4, and C4.

Q

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. It begins with a quarter rest, followed by eighth notes G4, F#4, E4, D4, and C4. The staff continues with eighth notes B3, A3, G3, F#3, and E3. It features two triplet markings over eighth notes.

R

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. It starts with a quarter note G4, followed by quarter notes F#4, E4, D4, and C4. The staff continues with eighth notes B3, A3, G3, F#3, and E3.

S

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. It begins with a series of eighth notes G4, F#4, E4, D4, and C4. The staff continues with eighth notes B3, A3, G3, F#3, and E3, ending with a triplet of eighth notes.

T

U

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. It starts with a quarter note G4, followed by quarter notes F#4, E4, D4, and C4. The staff continues with quarter notes B3, A3, G3, F#3, and E3.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. It begins with eighth notes G4, F#4, E4, D4, and C4. The staff continues with eighth notes B3, A3, G3, F#3, and E3, ending with a half note G4.

The Legend of Super Mortal Tetris

Bass Line 1 Eb &
Countermelody 2 Eb

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in 4/4 time and consists of ten staves of music. The first staff (measures 1-6) is marked with a forte *f* dynamic and includes accents (>) over several notes. The second staff (measures 7-11) is marked with a fortissimo *fp* dynamic. The third staff (measures 12-16) continues the piece. The fourth staff (measures 17-21) includes a section labeled 'D' at the beginning and 'E' at the end. The fifth staff (measures 22-26) is marked with a fortissimo *fp* dynamic. The sixth staff (measures 27-31) features a section labeled 'G' (MARIO, ♩ = 100) and 'H' (MORTAL KOMBAT, ♩ = 126). The seventh staff (measures 32-36) includes a section labeled 'I' (MORTAL KOMBAT, ♩ = 126) and 'J'. The eighth staff (measures 37-44) includes a section labeled 'K' and 'L'. The ninth staff (measures 45-50) includes a section labeled 'M' and the vocal line 'Spon sor the band!' with lyrics written below the notes. The score includes various musical notations such as dynamics, accents, and repeat signs.

N ZELDA (♩ = 80) **O** Faster (♩ = 120) Countermelody 1

58 *mf* *f*

65 **P** **Q** 3

71 **R** **S** 3

78 **T** 3 3 3

84 **U**

The Legend of Super Mortal Tetris

Bass Line 2 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

C

D

E

F

G MARIO (♩ = 100)

H optional 8vb

I MORTAL KOMBAT (♩ = 126) **J**

YELL!

K

L

Don't Play 2nd Time (Tacet)

Spon sor the band!

M

N

ZELDA (♩ = 80)

4

mf

O

Faster (♩ = 120)

P

Q

f

R

S

T

U

Melody Eb

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

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

mf

C

D

f

E

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

1st time
only

G

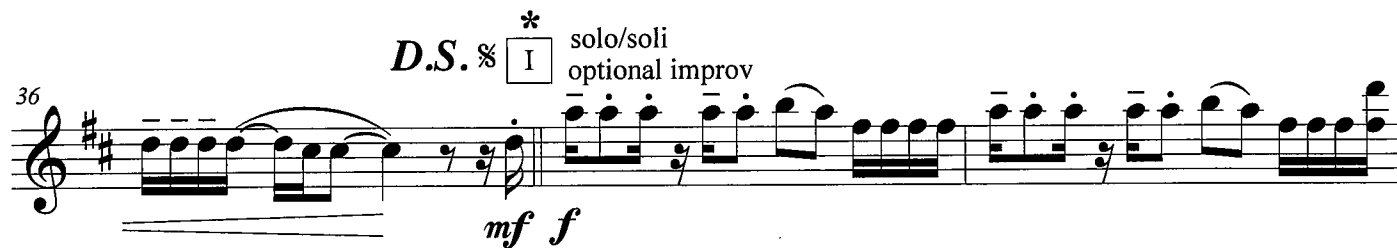
32 H tutti



Musical staff 32-35: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A box labeled 'H' is above the staff at measure 32, and the word 'tutti' is written below the staff at measure 33. The staff ends with a double bar line and a fermata.

36 *D.S.* I ^{*} solo/soli
optional improv

mf f



Musical staff 36-38: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and sixteenth notes. A box labeled 'I' is above the staff at measure 36, with a '*' above it. The text 'solo/soli optional improv' is to the right. Dynamics *mf* and *f* are written below the staff. The staff ends with a double bar line and a fermata.

39 J



Musical staff 39-41: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and sixteenth notes. A box labeled 'J' is above the staff at measure 39. The staff ends with a double bar line and a fermata.

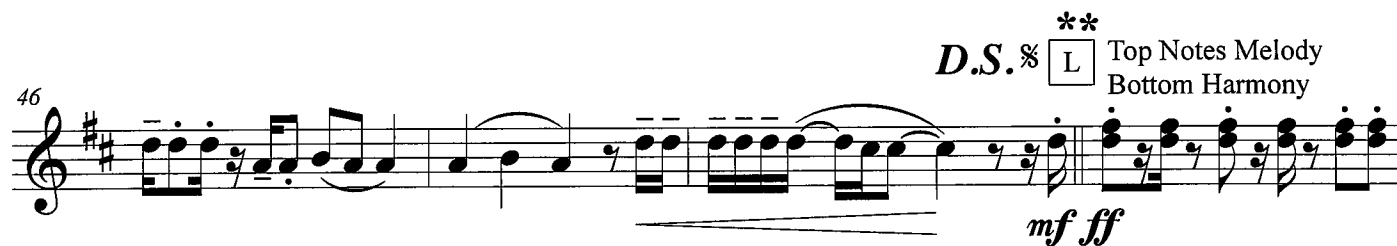
42 K tutti



Musical staff 42-45: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and sixteenth notes. A box labeled 'K' is above the staff at measure 42, and the word 'tutti' is written below the staff at measure 43. The staff ends with a double bar line and a fermata.

46 *D.S.* L ^{**} Top Notes Melody
Bottom Harmony

mf ff



Musical staff 46-49: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and sixteenth notes. A box labeled 'L' is above the staff at measure 46, with a '**' above it. The text 'Top Notes Melody Bottom Harmony' is to the right. Dynamics *mf* and *ff* are written below the staff. The staff ends with a double bar line and a fermata.

50 M



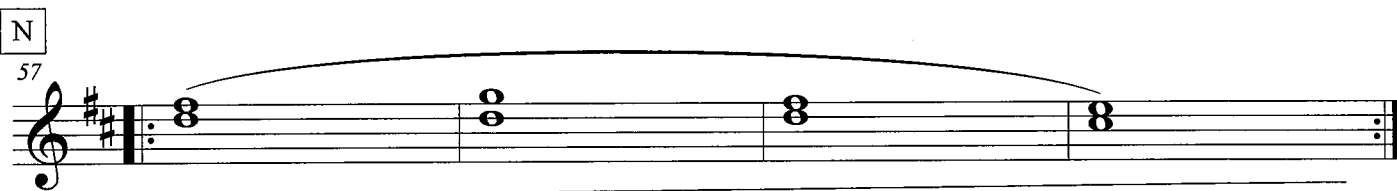
Musical staff 50-53: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and sixteenth notes. A box labeled 'M' is above the staff at measure 50. The staff ends with a double bar line and a fermata.

54



Musical staff 54-56: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and sixteenth notes. The staff ends with a double bar line and a fermata.

N
57



Musical staff 57: Treble clef, key signature of two sharps. The staff contains a single chord (a whole note chord) with a fermata above it. A box labeled 'N' is above the staff at measure 57. The staff ends with a double bar line and a fermata.

Limbo

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A 4 B 4 C 4 D 4

E 21 3

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

F 4 G 4 H 3

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

36 4 4 3

** L 49 Bass Line ff

M 52

N 55 Play 2nd Time fff

60

Bass Line Eb

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

Musical notation for measures 1-10. Measure 1 has a '4' above it. Measure 2 has a '4' above it. Measure 3 has a box labeled 'A'. Measure 4 has a box labeled 'B' followed by a repeat sign. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The dynamics *mf* are indicated below the staff.

Musical notation for measures 11-14. Measure 11 has a box labeled 'C' above it. The notation continues with eighth and quarter notes.

Musical notation for measures 15-18. Measure 15 has a box labeled 'D' above it. Measure 16 has a repeat sign. The dynamics *f* are indicated below the staff.

Musical notation for measures 19-22. Measure 19 has a box labeled 'E' above it. The notation features a melodic line with eighth and quarter notes.

Musical notation for measures 23-26. Measure 23 has a box labeled 'F' above it. Above the staff, the text reads: "Go To I (2nd Time)" and "Go To L (3rd Time)". The notation includes a repeat sign.

Musical notation for measures 27-30. Measure 27 has a box labeled 'G' above it. The notation continues with eighth and quarter notes.

Musical notation for measures 31-35. Measure 31 has a box labeled 'H' above it. The notation features a melodic line with eighth and quarter notes.

Musical notation for measures 36-39. Measure 36 has a box labeled 'D.S.' followed by a repeat sign. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature.

Bass Line Eb, p. 2

Limbo

*
I 37 *f*

J 41

K 45 *D.S. %* ** L 4

M 53 4 N *ff*

Alto Sax.

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

The musical score is written for Alto Saxophone in G major and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Majestically' with a quarter note equal to 82 beats per minute. The first measure is marked with a dynamic of *f* and a fermata. The second staff contains measures 6, 10, 14, and 18, with a dynamic of *f* and a fermata. The third staff contains measures 21 and 22, with a dynamic of *f* and a fermata. The fourth staff contains measures 26, 28, and 32, with a dynamic of *p* and a fermata. The fifth staff contains measures 34, 36, and 40, with a dynamic of *mf* and a fermata. The sixth staff contains measures 40, 44, and 48, with a dynamic of *f* and a fermata. The seventh staff contains measures 46 and 52, with a dynamic of *f* and a fermata. The eighth staff contains measures 52, 56, and 57, with a dynamic of *f* and a fermata. The score concludes with a double bar line and repeat signs.

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...

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

22

fp *f*

OVER THE RAINBOW

E_b

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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Musical score for measures 11-13. Measure 11 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line. Measure 12 shows a continuation of the melodic line with some rests. Measure 13 includes a dynamic marking of *f* and a sharp sign on the bass line.

Musical score for measures 14-16. Measure 14 starts with a dynamic marking of *f*. Measure 15 continues the melodic development. Measure 16 features a dynamic marking of *f* and a sharp sign on the bass line.

Musical score for measure 17. It begins with a dynamic marking of *ff*. The notation includes a fermata over the first note and a *D.C. al Coda* instruction.

Musical score for measures 18-19. Measure 18 is marked *CODA* and *mf*. Measure 19 includes a dynamic marking of *mf* and the instruction *ritard.*

Musical score for measures 20-22. Measure 20 continues the melodic line. Measure 21 features a sharp sign on the bass line. Measure 22 concludes with a double bar line and a sharp sign on the bass line.



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

Sir Edward Elgar

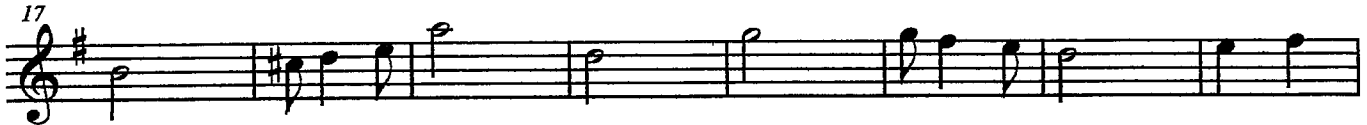
Alto Sax - MELODY



A



B



C



D



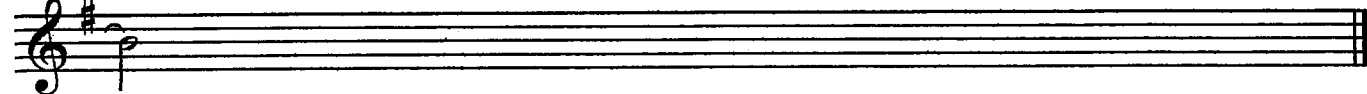
E



2



54



Two Ceremonial Marches

Alto Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *div.* *rit.*

7

A Andante *unis.* *mf*

13

mf *simile* **B**

20

C

27

mf *simile* **D**

34

f **E**

41

mf **E** 1.

48

f 2. *rit.* 3. **E**

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *mf* dynamic marking. The score is divided into several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-29), D (measures 30-36), and E (measures 37-40). Section E is marked *f* and includes the instruction *D.S. al Coda*. The piece concludes with a Coda symbol. The score includes various musical notations such as slurs, accents, and dynamic markings.

Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

A

B

C

D

D.S. al Coda

E♭

Sight Reading Exercises



Alto Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

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)



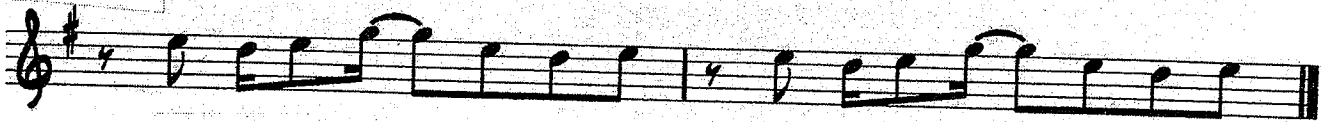
A G A C A G A A G A C A G A

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

E♭ Alto Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for E♭ Alto Saxophone in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with the tempo marking 'Majestic' and a dynamic marking of 'f'. A boxed measure number '3' is placed above the staff. The second staff continues the melody. The third staff has a boxed measure number '11' above it. The fourth staff has a boxed measure number '19' above it and a dynamic marking of 'mp' below it. The fifth staff continues the melody. The sixth staff has a boxed measure number '27' above it and a dynamic marking of 'f' below it. The seventh staff concludes the piece with a final note and a repeat sign.

E♭ PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a C#m chord and a B chord. The second staff features a C#m chord, a B chord, and a first/second ending section with C#m chords. The third staff includes C#m, G#m, and C#m chords. The fourth staff starts with a B chord and concludes with a first/second ending section with C#m chords.

E♭ PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

C#m

B



C#m

B

C#m

C#m



C#m

C#m

G#m

C#m



B

C#m

C#m



THE TEMPEST

E^b ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

1 5 6 7 8 10 11

mp *f*

12 13 14 15 16 17

ff

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 37

f

38 39 40 41 42 43 44

ff

45 46 47 48 49 50 51 52

mf

53 54 55 56 57 58 59 60 61 62

63 64 65 66 67 68

70 *mp*
cresc. poco a poco

71 72 73 74 75 76 78 79

mp *f* *ff*

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

The first staff of music is in G major, 4/4 time. It begins with a double bar line. The first measure contains a quarter note G4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note B4, a quarter note C5, and a quarter note B4. The fourth measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fifth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The sixth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The seventh measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The eighth measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The ninth measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The tenth measure contains a quarter note B2, a quarter note A2, and a quarter note G2.

C7 G7 E7#9

The second staff of music continues the melody. The first measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The fourth measure contains a quarter note F#1, a quarter note E1, and a quarter note D1. The fifth measure contains a quarter note C1, a quarter note B0, and a quarter note A0. The sixth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The seventh measure contains a quarter note D0, a quarter note C0, and a quarter note B-1. The eighth measure contains a quarter note A-1, a quarter note G-1, and a quarter note F-1. The ninth measure contains a quarter note E-1, a quarter note D-1, and a quarter note C-1. The tenth measure contains a quarter note B-1, a quarter note A-1, and a quarter note G-1.

A-7 D7 G7

The third staff of music concludes the piece. The first measure contains a quarter note G-1, a quarter note F-1, and a quarter note E-1. The second measure contains a quarter note D-1, a quarter note C-1, and a quarter note B-1. The third measure contains a quarter note A-1, a quarter note G-1, and a quarter note F-1. The fourth measure contains a quarter note E-1, a quarter note D-1, and a quarter note C-1. The fifth measure contains a quarter note B-1, a quarter note A-1, and a quarter note G-1. The sixth measure contains a quarter note F-1, a quarter note E-1, and a quarter note D-1. The seventh measure contains a quarter note C-1, a quarter note B-1, and a quarter note A-1. The eighth measure contains a quarter note G-1, a quarter note F-1, and a quarter note E-1. The ninth measure contains a quarter note D-1, a quarter note C-1, and a quarter note B-1. The tenth measure contains a quarter note A-1, a quarter note G-1, and a quarter note F-1.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

Melody Eb

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A solo/soli

4

mp

B

8

C Somewhat Faster ♩ = 90

11

D A Little Faster ♩ = 93

15

tutti

mf

E A Bit Faster ♩ = 96

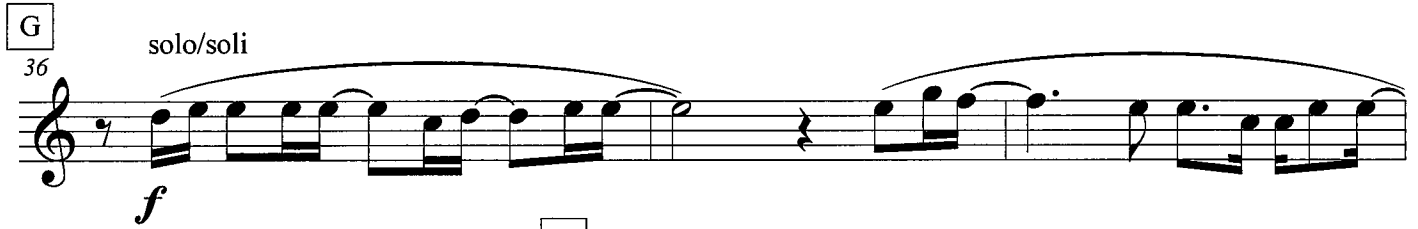
23

26

F optional alternating bars (1-4)

29 

32 

G solo/soli
 36 

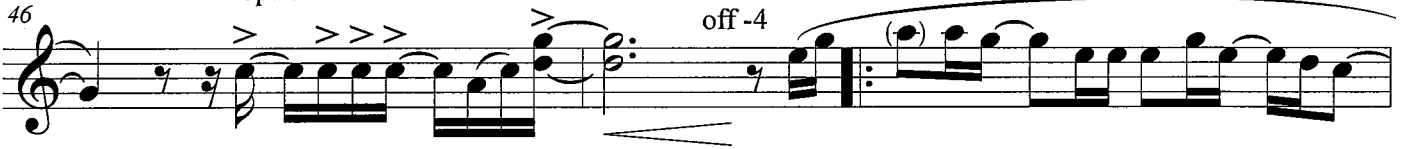
H

39 

I tutti

42 

optional 8va Top Note Harmony Bottom Melody **J** play (note) 1st time only

46 

49 

52 

K optional alternating bars (1-4)

54 *ff*

57 optional 8va

1. $\geq \geq >$ 2.

61 solo/soli **L** *mp*

64

67 **M** tutti *fff*

71

N optional alternating bars (1-4)

74 $\geq \geq >$

77 optional 8va

This Is Me

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

6 6 f

40 H I cresc. f cresc.

46 J Top Note Harmony Bottom Melody -4 f

52 K ff

58 L 1. 2. 6 2/4

69 M N fff

79

Solo Eb
-optional 8va

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 solo/soli optional 8va

1. 2. 2. 6 fff solo/soli

70 solo/soli

N

optional 8va

74 optional 8va

80 off-3

You Are Good

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It consists of several staves of music with various dynamics and markings:

- Staff 1 (Measures 4-10):** Starts with a dynamic of *f*. Section marker **A** is above the staff. Section marker **B** is above the staff with the text "top melody".
- Staff 2 (Measures 11-15):** Starts with a dynamic of *mf*. Section marker **C** is above the staff.
- Staff 3 (Measures 16-20):** Continuation of the melody from staff 2.
- Staff 4 (Measures 21-25):** Starts with a dynamic of *f*. Section marker **D** is above the staff with a symbol. Section marker **E** is above the staff.
- Staff 5 (Measures 26-31):** Continuation of the melody.
- Staff 6 (Measures 32-37):** Continuation of the melody.
- Staff 7 (Measures 38-42):** Starts with the instruction "To Coda (On Last/3rd Time)" and a Coda symbol. Section marker **F** is above the staff with the text "skip to G 2nd time". Below the staff, it says "1. Repeat To Verse".
- Staff 8 (Measures 43-47):** Continuation of the melody.
- Staff 9 (Measures 48-52):** Starts with a dynamic of *f*. Section marker **G** is above the staff. Below the staff, it says "2. To Bridge" and "call & response w/ bass line".

H

52

58

I optional
optional 8va

63

J

67

mp

71

K

77

D.S. al Coda

82

L

\oplus Coda

85

90

ff

YOU ARE GOOD

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A 4 4

B 4

C 5

mf

D %

19

E 25

f *f* *f*

To Coda
(On Last/3rd Time) ⊕

32

4 2

*skip to G
2nd time*

F 41

1. Repeat To Verse 7 2. To Bridge 8

f

G **H** **I** **J**

8 4 8

K 77

5

mf *D.S. al Coda*

L ⊕ Coda

85

9

YOU ARE GOOD

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It consists of the following sections:

- Section A:** Four measures of whole rests.
- Section B:** Four measures of whole rests.
- Section C:** Four measures of whole rests.
- Section D:** A melodic phrase starting at measure 19, followed by a whole rest and a chord.
- Section E:** A melodic phrase starting at measure 25, followed by a whole rest and a chord.
- Section F:** A melodic phrase starting at measure 32, followed by a whole rest and a chord. Includes the instruction "skip to G 2nd time" and "Repeat To Verse".
- Section G:** Seven measures of whole rests.
- Section H:** Eight measures of whole rests.
- Section I:** Four measures of whole rests.
- Section J:** Four measures of whole rests.
- Section K:** Five measures of whole rests.
- Section L:** A Coda section starting at measure 85, consisting of a single whole note.

Additional markings include dynamics such as *mf*, *f*, and *D.S. al Coda*. Section H includes the instruction "2. To Bridge".

YOU ARE GOOD

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

D

E

To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

1. Repeat To Verse

G

You Are Good

2. To Bridge

H

I

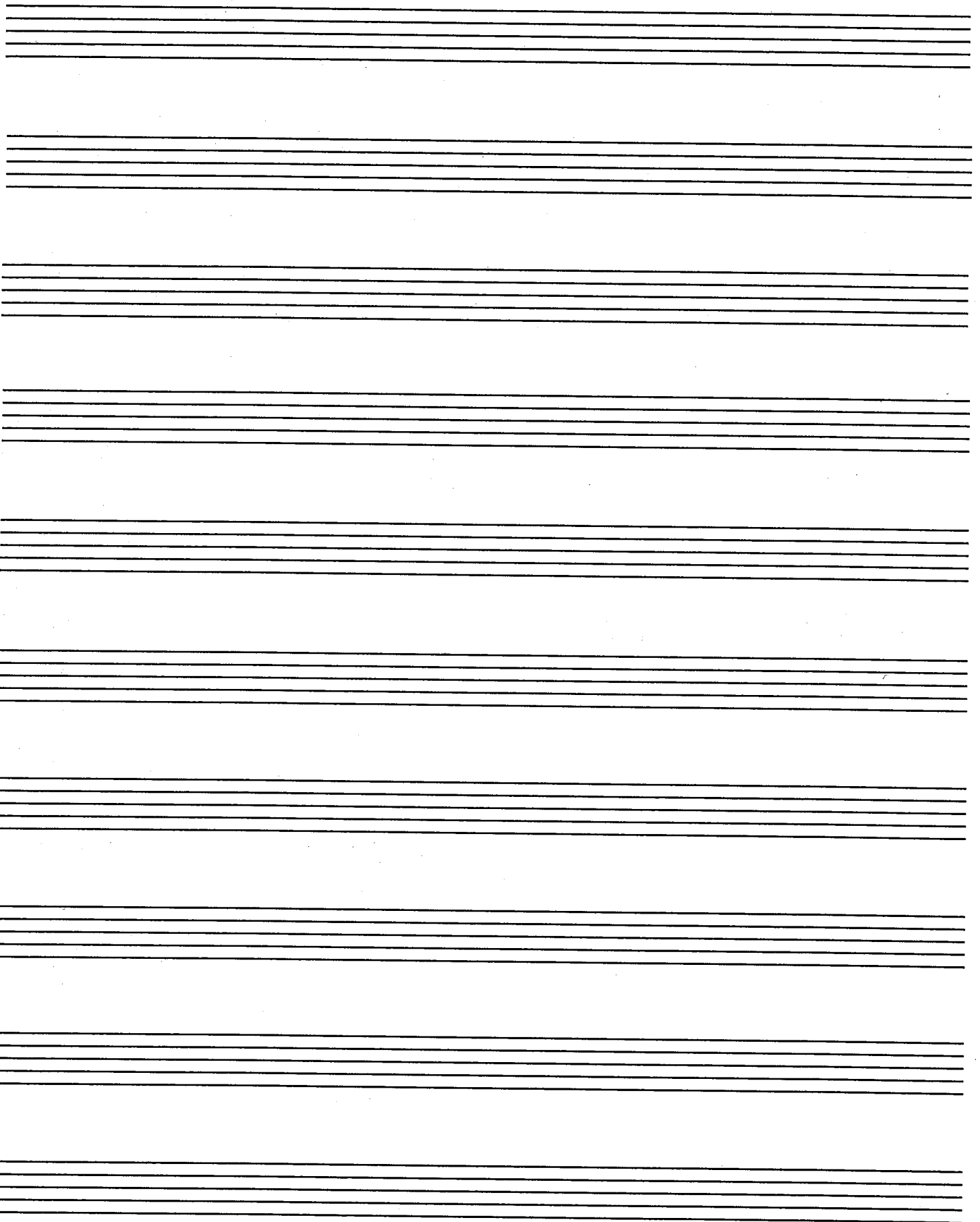
J

K

D.S. al Coda

L

⊕ *Coda*



Alto Sax

Name _____

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

31. A MOZART MELODY

Adaptation

Musical notation for exercise 31, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes. The right side of the staff is heavily obscured by a large black scribble.

32. ESSENTIAL ELEMENTS QUIZ

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



Musical notation for exercise 32, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

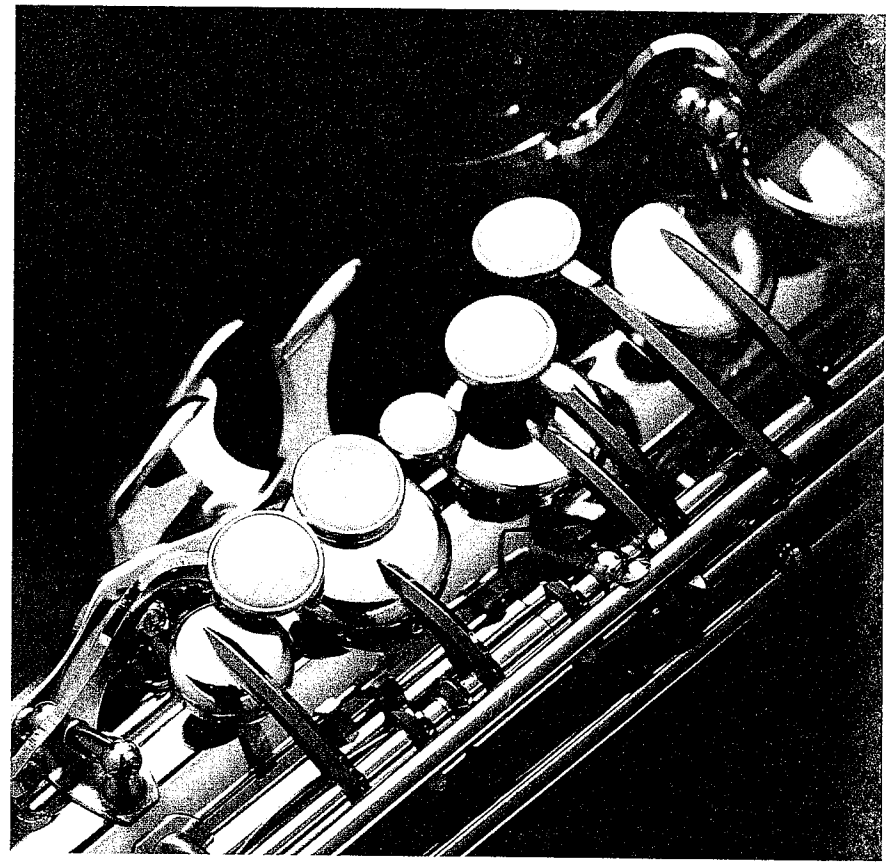


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ESSENTIAL ELEMENTS®

2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD



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

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

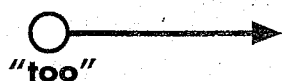
- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position 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 1/2 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.

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

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.

Getting It Together

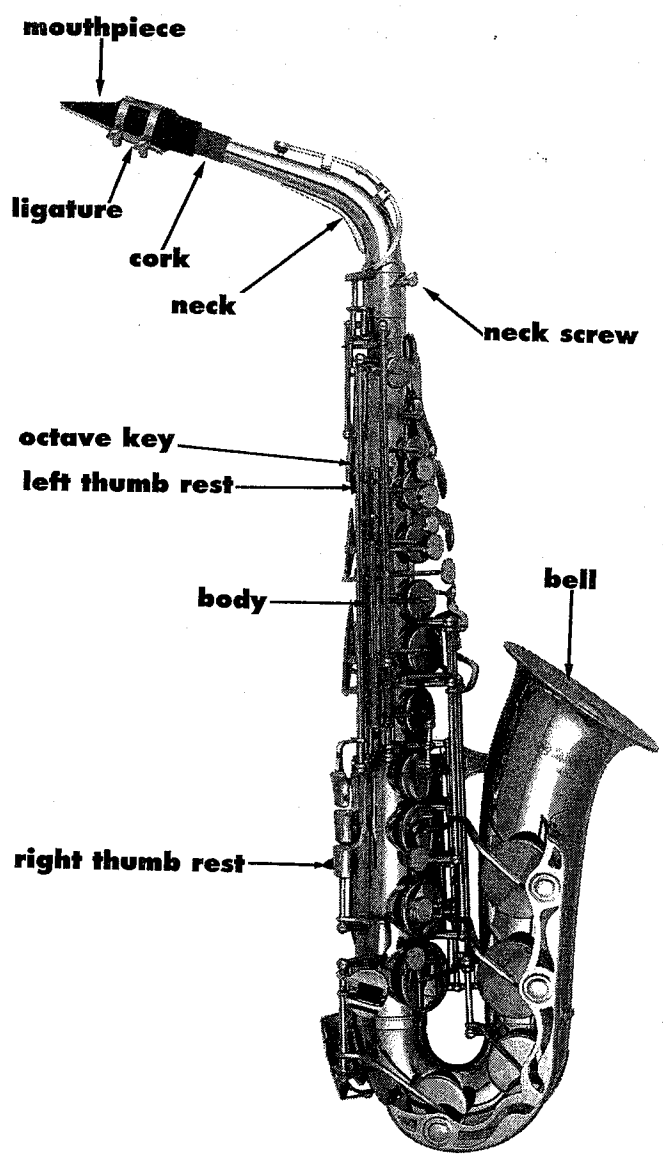
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

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).

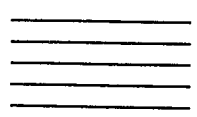
Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



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

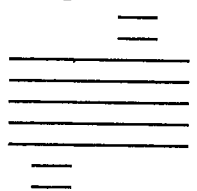
Music Staff



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

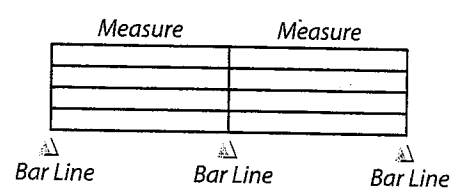
Identify and draw each of these symbols:

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 "D," 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

3. A NEW NOTE

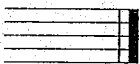
Look for the fingering diagram with each new note.

4. TWO'S A TEAM

5. HEADING DOWN

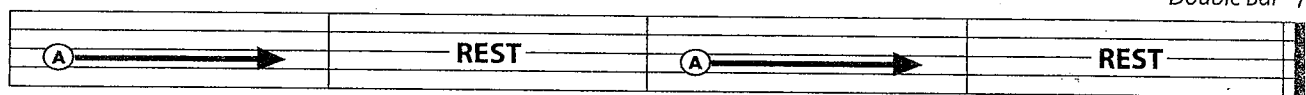
Practice long tones on each new note.

6. MOVING ON UP


Double Bar  indicates the end of a piece of music.

Repeat Sign  Without stopping, play once again from the beginning.

7. THE LONG HAUL

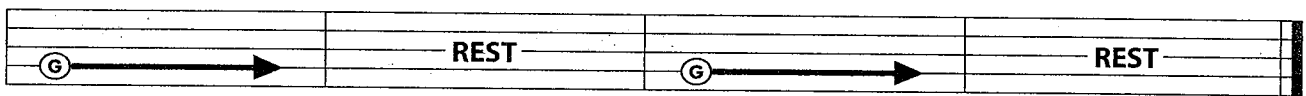
A  *Double Bar*

8. FOUR BY FOUR

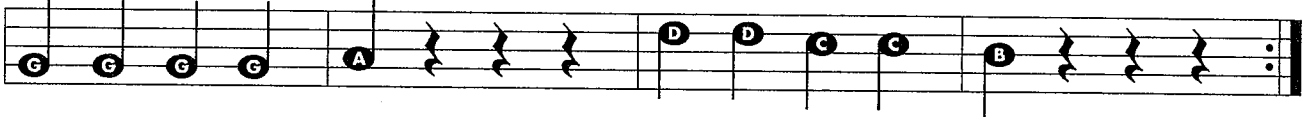
 *Repeat Sign*

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

9. TOUCHDOWN

G  *Double Bar*

10. THE FAB FIVE





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

Treble Clef

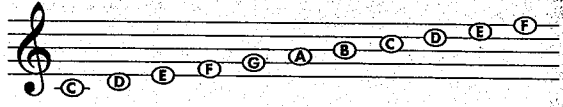
(G Clef) indicates the position of note names on a music staff: Second line is G.

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.



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.

THEORY

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.



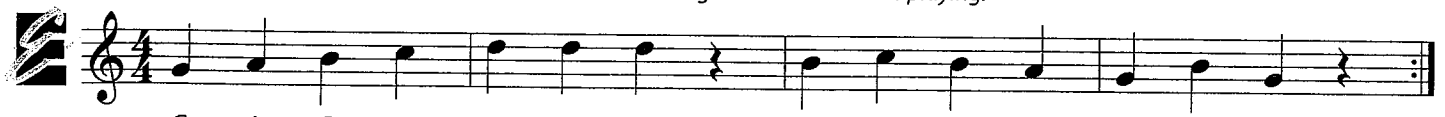
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ

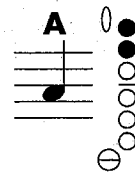
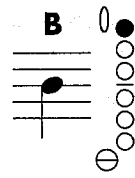
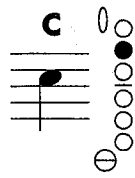
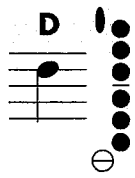
Fill in the remaining note names before playing.



G A B

Notes In Review

Memorize the fingerings for the notes you've learned:

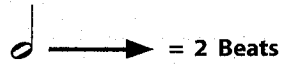


14. ROLLING ALONG

Go to the next line. ▾

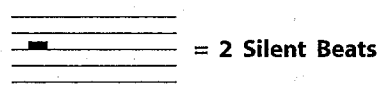


Half Note

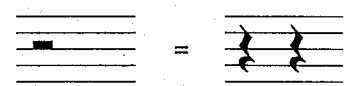


1 & 2 &

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.

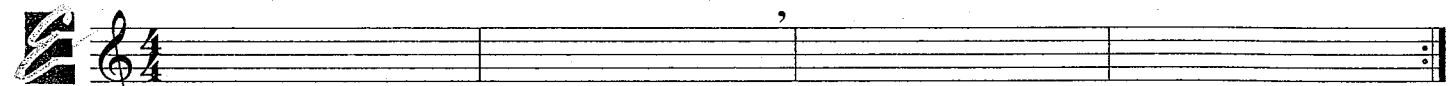
18. GO TELL AUNT RHODIE

American Folk Song



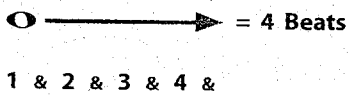
19. ESSENTIAL ELEMENTS QUIZ

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

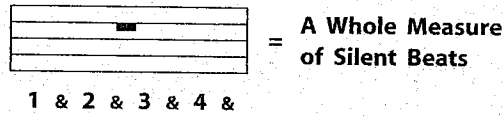


C D C B C B A G A B C B C

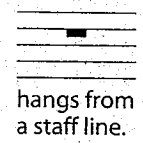
Whole Note



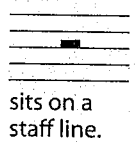
Whole Rest



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 G* – play all F's as sharps.

THEORY

23. MARCH STEPS

Δ Play F#'s

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

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

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:



33. DEEP POCKETS – New Note

Musical notation for 'DEEP POCKETS' in F# major, 4/4 time. It features a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a half note F# on the first staff, followed by a series of eighth and quarter notes on the second staff. A circled '0' is positioned above the first staff, and a circled 'F#' is below the second staff.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in F# major, 4/4 time. The melody consists of a continuous sequence of eighth and quarter notes across a single staff.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in F# major, 4/4 time. The melody consists of a continuous sequence of eighth and quarter notes across a single staff.

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 'A-TISKET, A-TASKET' in F# major, 4/4 time. It includes a 'Pick-up note' (a quarter note) before the first full measure. The rhythm is indicated by '4 &' and '1 & 2 & 3 & 4 &' below the staff, and '1 & 2 & 3 &' at the end.

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 'LOUD AND SOFT' in 4/4 time. The piece is marked with dynamic changes: *f* (forte), *mf* (mezzo forte), *p* (piano), and *f* (forte). A 'Clap' instruction is written above the first measure.

38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in F# major, 4/4 time. The piece is marked with *mf* (mezzo forte) and *f* (forte) dynamics.

39. MY DREYDL

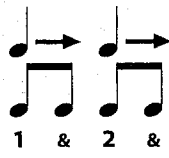
Use full breath support at all dynamic levels.

Traditional Hanukkah Song

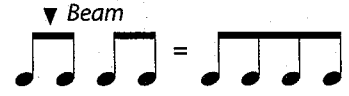
Musical notation for 'MY DREYDL' in F# major, 4/4 time. The piece is marked with *mf* (mezzo forte), *p* (piano), and *f* (forte) dynamics.

Eighth Notes

Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 1 & 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

43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.

44. OH, SUSANNA

Stephen Collins Foster

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

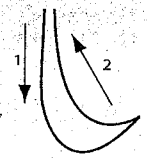
Gioacchino Rossini

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 &

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

Allegro

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ E

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

52.1 TONE BUILDER

Musical notation for Tone Builder: A single staff in G major, 4/4 time, featuring a sequence of eighth and quarter notes.

52.2 RHYTHM ETUDE

Musical notation for Rhythm Etude: A single staff in G major, 4/4 time, featuring eighth and sixteenth note patterns.

52.3 RHYTHM RAP

Musical notation for Rhythm Rap: A single staff in G major, 4/4 time, featuring eighth and sixteenth note patterns with a "Clap" and "Stomp!" instruction.

52.4 CHORALE

Musical notation for Choral: A single staff in G major, 4/4 time, marked *Andante*, with dynamics *p*, *mf*, and *p*.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for Aura Lee (Part 1): Two staves (A and B) in G major, 4/4 time, marked *Andante*, with dynamics *mf* and *p*.

Musical notation for Aura Lee (Part 2): Two staves (A and B) in G major, 4/4 time, with dynamics *mf*, *f*, *mf*, and *p*.

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

Moderato

French Folk Song

Musical notation for Frère Jacques: Two staves in G major, 2/4 time, marked *Moderato*, with dynamics *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

f

11

19

The score consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a rest followed by a melody starting on G4. The second staff continues the melody with a dynamic change to *f*. The third staff continues the piece, ending with a repeat sign. Measure numbers 3, 11, and 19 are indicated in boxes above the staves.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

f

p

13

f

2nd time go on to meas. 13

The score consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a melody starting on G4. The second staff continues the melody with a dynamic change to *f*, followed by a section marked *p*. The third staff continues the piece, ending with a repeat sign. Measure numbers 9 and 13 are indicated in boxes above the staves. A note above the second staff indicates '2nd time go on to meas. 13'.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

The score consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a melody starting on G4. The second staff continues the melody with a dynamic change to *p*. The third staff continues the piece, ending with a repeat sign. Measure numbers 9 and 13 are indicated in boxes above the staves.

58. HARD ROCK BLUES - Encore

John Higgins

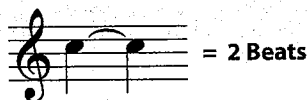
Allegro

f

The score consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a melody starting on G4. The second staff continues the piece, ending with a repeat sign. The dynamic *f* is indicated at the beginning of the first staff.

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

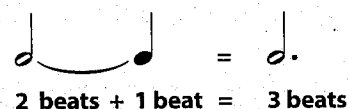
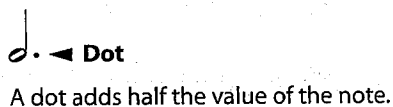
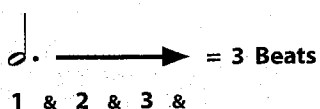


60. ALOUETTE

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



64. THE NOBLES

Always use a full airstream. Keep fingers above the keys, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



THEORY

Accidental

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

Natural

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS' in 2/4 time, key of D major. It features a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. A natural sign is placed above the F#4 note. A diagram to the left shows a piano keyboard with the notes D, E, F, G, A, B, C, D highlighted. A note 'F' is shown with a natural sign above it. A text annotation reads: 'Natural applies to all F's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in 4/4 time, key of D major. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. A natural sign is placed above the F#4 note. A diagram to the left shows a piano keyboard with the notes D, E, F, G, A, B, C, D highlighted. A note 'F' is shown with a natural sign above it. A text annotation reads: 'Natural applies to all F's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES' in 4/4 time, key of D major. It features a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. A natural sign is placed above the F#4 note. A diagram to the left shows a piano keyboard with the notes D, E, F, G, A, B, C, D highlighted. A note 'F' is shown with a natural sign above it. A text annotation reads: 'Natural applies to all F's in measure.'

THEORY

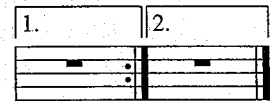
New Key Signature

This Key Signature indicates the Key of C (no sharps or 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

Musical notation for 'HIGH FLYING' in 3/4 time, key of D major. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. A natural sign is placed above the F#4 note. A diagram to the left shows a piano keyboard with the notes D, E, F, G, A, B, C, D highlighted. A note 'F' is shown with a natural sign above it. A text annotation reads: 'Natural applies to all F's in measure.'

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 D major. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. A natural sign is placed above the F#4 note. A diagram to the left shows a piano keyboard with the notes D, E, F, G, A, B, C, D highlighted. A note 'F' is shown with a natural sign above it. A text annotation reads: 'Natural applies to all F's in measure.'

78. UP ON A HOUSETOP

Allegro

mf

Check Key Signature

1. 2.

f

Musical score for 'Up on a Housetop' in G major, 4/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is 'Allegro'. The first measure is marked 'mf' and includes the instruction 'Check Key Signature'. The score features a first ending (1.) and a second ending (2.). The second ending is marked 'f' and includes accents (>) over the notes. There are also accents (>) over notes in the first staff.

79. JOLLY OLD ST. NICK - Duet

Moderato

A mf

B mf

1. 2.

Musical score for 'Jolly Old St. Nick - Duet' in 2/4 time. It consists of two staves, A and B. Both staves are marked 'mf'. The tempo is 'Moderato'. The score features a first ending (1.) and a second ending (2.).

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

80. THE BIG AIRSTREAM - New Note

G

mf

f

Δ G

Musical score for 'The Big Airstream - New Note' in 4/4 time. It starts with a large 'G' icon and a graphic of a bell. The first staff is marked 'mf' and the second staff is marked 'f'. A triangle symbol with 'G' below it is placed under the first staff. The score includes a key signature change.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf

f

Franz Lehar

Musical score for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time. It consists of two staves. Both staves are marked 'mf'. The tempo is 'Moderato'. The score is attributed to Franz Lehar. It features a first ending (1.) and a second ending (2.).

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82. AIR TIME

Musical score for 'Air Time' in 4/4 time. It consists of one staff. The tempo is 'Moderato'. The score includes a first ending (1.) and a second ending (2.).

83. DOWN BY THE STATION

Allegro

mf

Musical score for 'Down by the Station' in 2/4 time. It consists of one staff. The tempo is 'Allegro'. The score includes a first ending (1.) and a second ending (2.).

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf

f

p

Musical score for 'Essential Elements Quiz' in 3/4 time. It consists of one staff. The tempo is 'Moderato'. The score includes a first ending (1.) and a second ending (2.). It features dynamic markings 'mf', 'f', and 'p'.

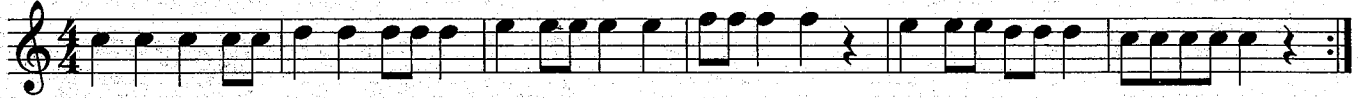
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Musical score for 'Essential Creativity' in 4/4 time. It consists of one staff. The score includes a first ending (1.) and a second ending (2.).

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX *Roll your thumb up to the octave key. Always keep your thumb on the left thumb key.*



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG



Sharp

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

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in G major, 4/4 time. It features a C-sharp note and a sequence of notes with a sharp sign. A triangle points to a C-sharp note with the label 'Δ C#'. A diagram shows a C-sharp note on a staff with a sharp sign above it.

93. THE MUSIC BOX

Musical notation for 'The Music Box' in G major, 3/4 time. It is marked 'Moderato' and 'p'. A triangle points to a C-sharp note with the label 'Δ C#'.

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

Musical notation for 'Ezekiel Saw the Wheel' in G major, 4/4 time. It is marked 'Allegro' and 'f'. The title 'African-American Spiritual' is written above the staff.

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in G major, 4/4 time. A triangle points to a slur over two notes with the label 'Δ Slur 2 notes - tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in G major, 4/4 time. A triangle points to a slur over four notes with the label 'Δ Slur 4 notes - tongue only the first.'

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

Musical notation for 'Trombone Rag' in G major, 4/4 time. It is marked 'Allegro' and 'f'. It includes first and second endings and a 'C' time signature change.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in G major, 3/4 time. It is marked 'Andante' and 'p'. It includes a 'Fine' marking and a 'D.C. al Fine' instruction.

99. TAKE THE LEAD - New Note

Musical notation for 'TAKE THE LEAD - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole note F#4, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. There are two triangle markers below the staff: one under the first A4 note labeled 'F#' and another under the first C5 note labeled 'C#'. The piece ends with a double bar line.

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

Musical notation for 'THE COLD WIND'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is divided into two phrases by a breath mark. The first phrase starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second phrase starts with a piano (*p*) dynamic. The piece ends with a double bar line.

101. PHRASEOLOGY

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

Musical notation for 'PHRASEOLOGY'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of several phrases. There are triangle markers below the staff: one under the first F#4 note labeled 'F#', one under the first G#4 note labeled 'p', and one under the first F#4 note labeled 'f'. The piece ends with a double bar line.

THEORY

New Key Signature

This **Key Signature** indicates the **Key of D** – play all F's and C's as sharps.

Musical notation showing a treble clef and a key signature of two sharps (F# and C#).

Multiple Measure Rest

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

Diagram of a multiple measure rest. A horizontal line is drawn above a staff. The number '2' is written above the line. Below the staff, the counting sequence is shown: 1-2-3-4 2-2-3-4.

102. SATIN LATIN

Musical notation for 'SATIN LATIN'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The melody is divided into two phrases by a breath mark. The first phrase starts with a mezzo-forte (*mf*) dynamic. The second phrase starts with a mezzo-forte (*mf*) dynamic. There are triangle markers below the staff: one under the first F#4 note labeled 'f', one under the first G#4 note labeled 'p', and one under the first F#4 note labeled 'f'. The piece ends with a double bar line.

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

Johann Sebastian Bach

Musical notation for 'MINUET - Duet'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato'. The piece is written for two parts, A and B. Both parts start with a mezzo-forte (*mf*) dynamic. The piece ends with a double bar line.

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?

Musical notation for 'ESSENTIAL CREATIVITY'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several phrases. The piece ends with a double bar line.

105. NATURALLY

Musical notation for 'Naturally' in G major, 2/4 time. The melody starts with a quarter note G, followed by eighth notes A and B, then quarter notes C and D. The second measure has a 7 C# chord symbol above it. The melody continues with quarter notes E and F, then quarter notes G and A. The final measure has a 7 C# chord symbol above it and ends with a quarter note G.

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.

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in G major, 2/4 time. The first staff starts with a forte (f) dynamic and a melody of quarter notes G, A, B, C, D, E, F, G. The second staff starts with a mezzo-forte (mf) dynamic and a melody of quarter notes G, A, B, C, D, E, F, G. The piece continues with similar rhythmic patterns.

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.

THEORY

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in B-flat major, 4/4 time. A large 'B' with a flat sign is shown next to a diagram of a piano keyboard highlighting the flat zone (B-flat, C, D, E-flat, F, G). The melody starts with a half note B-flat, followed by quarter notes C, D, E-flat, F, G, A, B-flat. A triangle with 'Bb' is placed under the first B-flat note.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in G major, 3/4 time. The melody starts with a forte (f) dynamic and a half note G, followed by quarter notes A, B, C, D, E, F, G. The piece continues with similar rhythmic patterns.

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."

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in B-flat major, 4/4 time. It is a duet with two parts, A and B. Part A starts with a forte (f) dynamic and a melody of quarter notes B-flat, C, D, E-flat, F, G, A, B-flat. Part B starts with a forte (f) dynamic and a melody of quarter notes B-flat, C, D, E-flat, F, G, A, B-flat. The piece includes first and second endings.

Dotted Quarter & Eighth Notes

= 2 Beats
1 & 2 &

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 \triangleleft Measure number Antonin Dvorák

The solo part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a **Largo** tempo marking. The first measure is a whole rest. The melody starts in measure 5 with a piano (*p*) dynamic. The score includes measure numbers 5, 13, 21, and 29. At measure 29, the tempo is marked **Slower** and the time signature changes to 2/4. The piece concludes with a piano (*p*) dynamic.

Piano Accompaniment

Largo 5

The piano accompaniment is written for grand piano in a 4/4 time signature with a key signature of one flat (Bb). It begins with a piano (*p*) dynamic. The score includes measure numbers 5, 13, 21, and 29. At measure 29, the tempo is marked **Slower**. The piece concludes with a piano (*p*) dynamic.

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

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

THEORY

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.

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

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

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

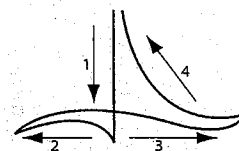
THEORY

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

Jean Sibelius

Andante

p

mf

p

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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

142. THE SAINTS GO MARCHIN' AGAIN

143. LOWLAND GORILLA WALK

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

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 G (one sharp), so the top and bottom notes are both G's. The interval between the G's is an octave.

147. CONCERT B \flat SCALE (Alto Saxophone - G 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 G chord is built from the 1st, 3rd and 5th steps of the G 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?*

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale 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"

Franz Josef Haydn

Andante

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

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.

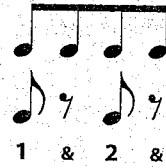
153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

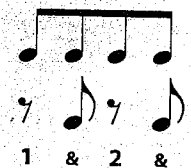
Allegro

**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



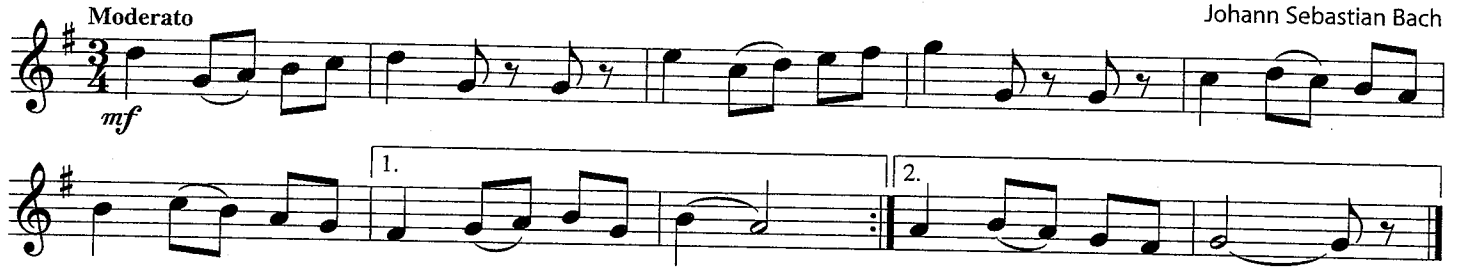
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

160. MINUET

Moderato

Johann Sebastian Bach

mf



161. RHYTHM RAP

Clap



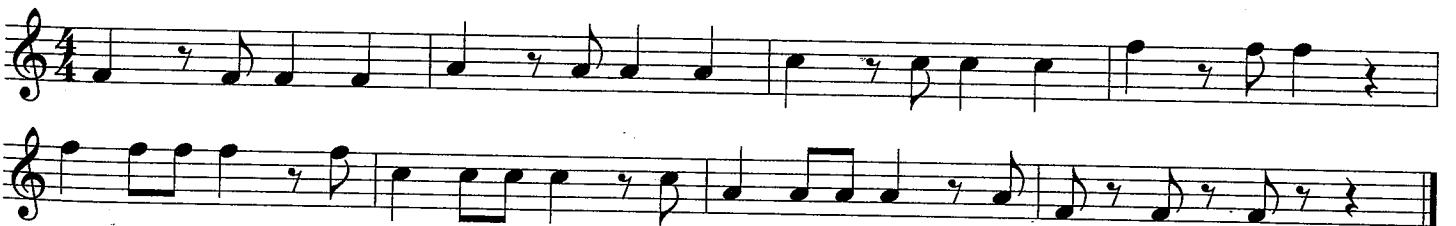
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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 E-flat major, 4/4 time. The piece begins with a key signature change from E-flat major to D major (indicated by a triangle and 'E♭'). The melody is written on a single staff with a treble clef. A vertical graphic of seven black dots is positioned above the first few notes.

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

Musical notation for 'El Capitan' in D major, 2/4 time. The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic. The notation includes a key signature change to D major (triangle and 'F#') and a first/second ending section. The composer's name, John Philip Sousa, is written in the top right corner.

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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

Musical notation for 'O Canada' in D major, 3/4 time. The tempo is marked 'Maestoso (Majestically)'. The piece begins with a mezzo-forte (*mf*) dynamic and includes various dynamic markings such as *f*, *mf*, and *p*. The notation includes a key signature change to D major (triangle and 'F#') and a first ending section starting at measure 9. The composers' names, Calixa Lavallee, l'Hon. Judge Routhier and Justice R.S. Weir, are listed in the top right corner.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

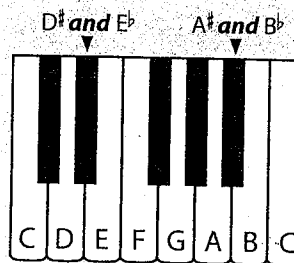
Count and clap before playing. Can you conduct this?

Musical notation for 'Essential Elements Quiz - Meter Mania' in 4/4 time. The piece is designed for a quiz and features changes in meter: 4/4, 3/4, 4/4, 3/4, and 4/4. The notation is written on two staves with a treble clef.

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.

Musical notation for 'Snake Charmer' in 4/4 time. The key signature has one flat (Bb). The melody starts with a whole note Eb, which is enharmonic to D#. A triangle symbol points to the Eb note with the label 'Eb'. Another triangle symbol points to the D# note at the end of the phrase with the label 'D#'. A fingering chart shows the notes with fingerings 1, 2, 3, 4, 5.

170. DARK SHADOWS

Musical notation for 'Dark Shadows' in 3/4 time. The key signature has one sharp (F#). The melody starts with a pick-up note (quarter note F#) followed by a quarter rest. A triangle symbol points to the pick-up note with the label 'Pick-up note'. The piece includes first and second endings.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Musical notation for 'Close Encounters' in 3/4 time. The key signature has one sharp (F#). The melody features enharmonic notes Bb and A#. A triangle symbol points to the Bb note with the label 'Bb'. Another triangle symbol points to the A# note with the label 'A#'. A fingering chart shows the notes with fingerings 1, 2, 3, 4, 5.

172. MARCH SLAV

Musical notation for 'March Slav' by Peter Illyich Tchaikovsky in 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Largo'. The piece starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. It features first and second endings.

173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise' in 3/4 time. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes.

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'

Musical notation for 'Half-Steppin'' in 3/4 time. The key signature has one sharp (F#). The melody is a chromatic scale. A box highlights the F# note with the text 'Alternate fingering'. A triangle symbol points to the F# note with the label 'F# Alternate fingering'. Another triangle symbol points to the F# note with the label 'F# Alt.'. A fingering chart shows the notes with fingerings 1, 2, 3, 4, 5.

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.

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Fine

Largo

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

Ludwig van Beethoven

Allegro (moderately fast)

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

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

Maestoso

Maestoso

f

7 Andante

15

Δ F# Alt. *f* Δ F# Alt.

mf

25 Maestoso

f

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time and consists of five staves of music. The first staff is marked 'Maestoso' and begins with a dynamic of *f*. The second staff is marked '7 Andante'. The third staff has a measure marked '15' and includes a fingering instruction ' Δ F# Alt.' with a dynamic of *f*. The fourth staff is marked '*mf*'. The fifth staff is marked '25 Maestoso' and begins with a dynamic of *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

Latin Rock

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time and consists of five staves of music. The first staff is marked 'Latin Rock' and begins with a dynamic of *f*. The second staff has a measure marked '5' and a dynamic of *mf*. The third staff is marked '13'. The fourth staff is marked '*p*'. The fifth staff is marked '25' and begins with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings. The final staff shows a first ending (1.) and a second ending (2.).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written in 4/4 time and consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The tempo is marked *Allegro*. The score includes various musical notations such as accents (>), slurs, and dynamic markings including *f*, *p*, and *mf*. Measure numbers 10, 18, 26, 34, and 42 are indicated in small boxes above the staff lines. The piece concludes with a double bar line and repeat dots at the end of the final staff.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert Eb version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Alto Sax **Piano**

Allegro

3

f

mf

p

13

p

mf

f

mf

f

The musical score is written for Alto Saxophone and Piano. It begins with the tempo marking 'Allegro' and a 4/4 time signature. The Alto Sax part starts with a three-measure rest, followed by a melodic line starting on a quarter rest. The Piano part provides accompaniment with a melody in the right hand and chords in the left hand. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are repeat signs with first and second endings. A box containing the number '3' is placed above the first measure of the saxophone's entry. A box containing the number '13' is placed above the first measure of the piano's entry in the later section. The score concludes with a double bar line and repeat signs.

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

Andante African-American Spiritual

A

B

p

p

Fine

mf

mf

D.C. al Fine

mf

187. LA BAMBA - Duet

Allegro Mexican Folk Song

A

B

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



ALTO SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



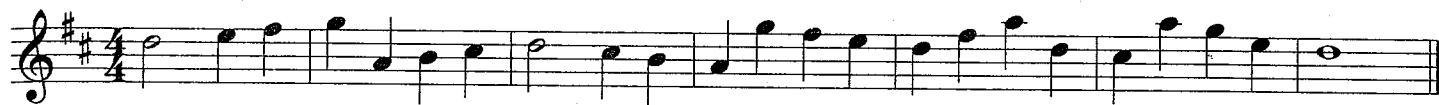
4.



RUBANK[®] SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF D (CONCERT F) *In this key signature, play all F#'s and C#'s.*

1.



2.



3.



4.



ALTO SAXOPHONE KEY OF F (CONCERT A \flat) *In this key signature, play all B \flat 's.*

1.



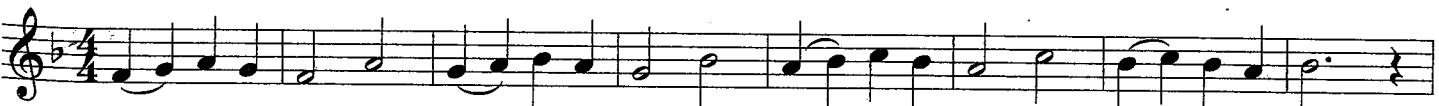
2.

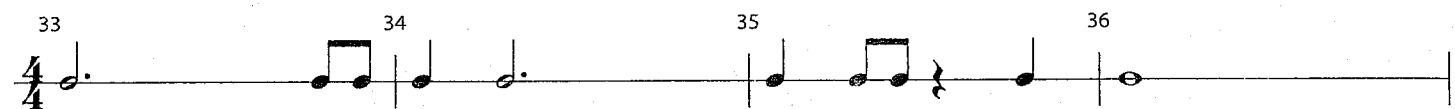
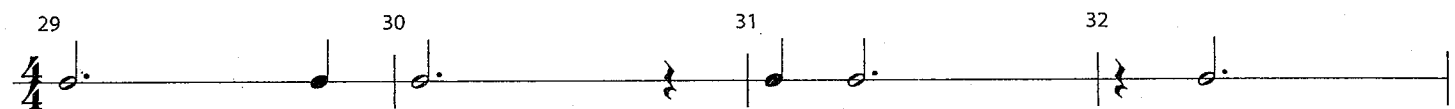
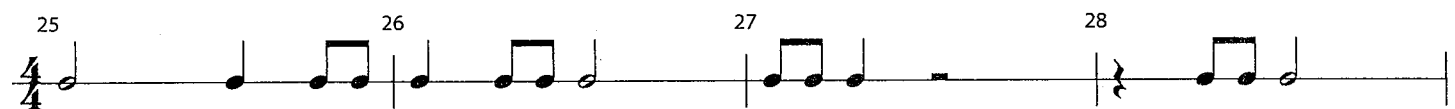
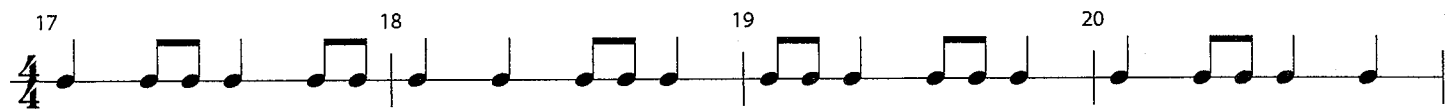
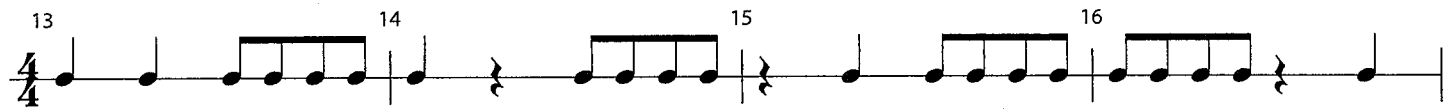
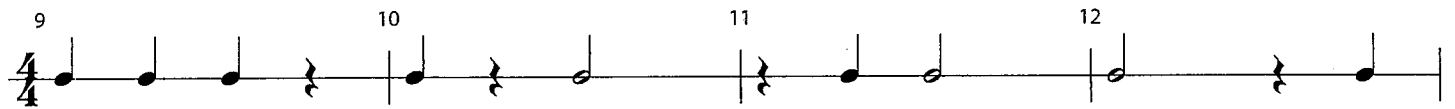
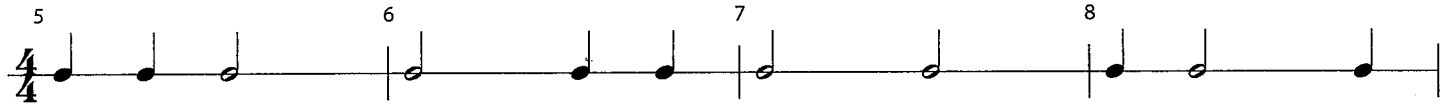
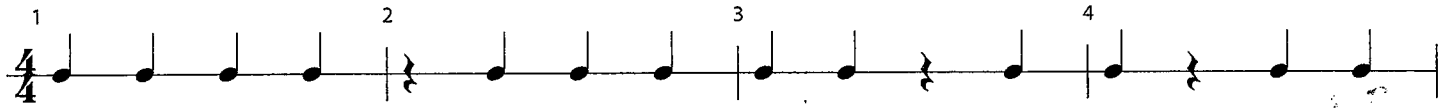


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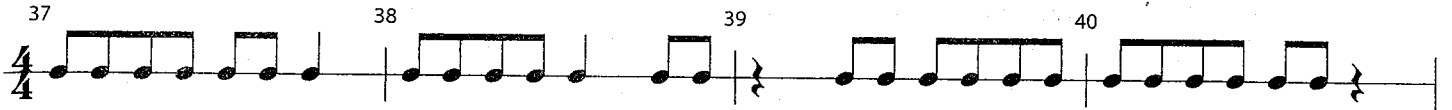
4.



 **RHYTHM STUDIES**

RHYTHM STUDIES

37 38 39 40



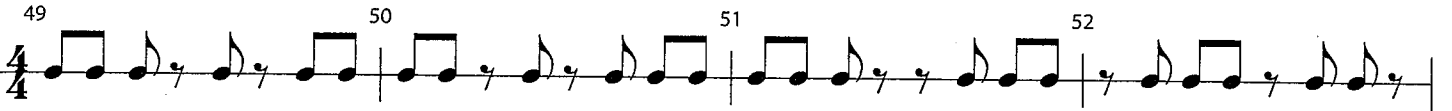
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45 46 47 48



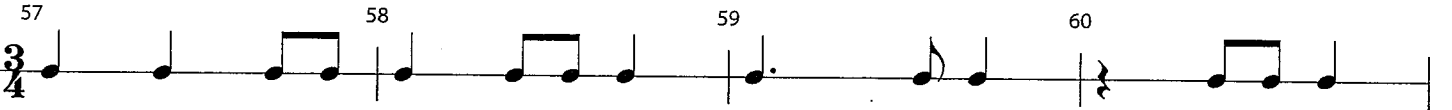
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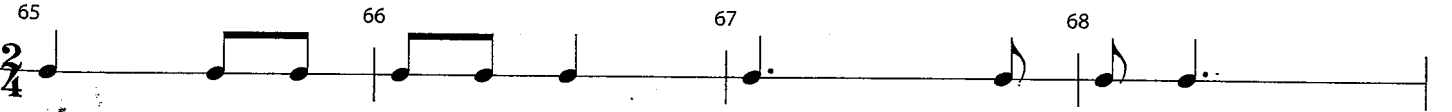
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61 62 63 64



65 66 67 68



69 70 71 72



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

1. Question 2. Answer 3. Question 4. Answer

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

1. Question 2. Answer

3. Question 4. Answer

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

A

C

B

D

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.

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

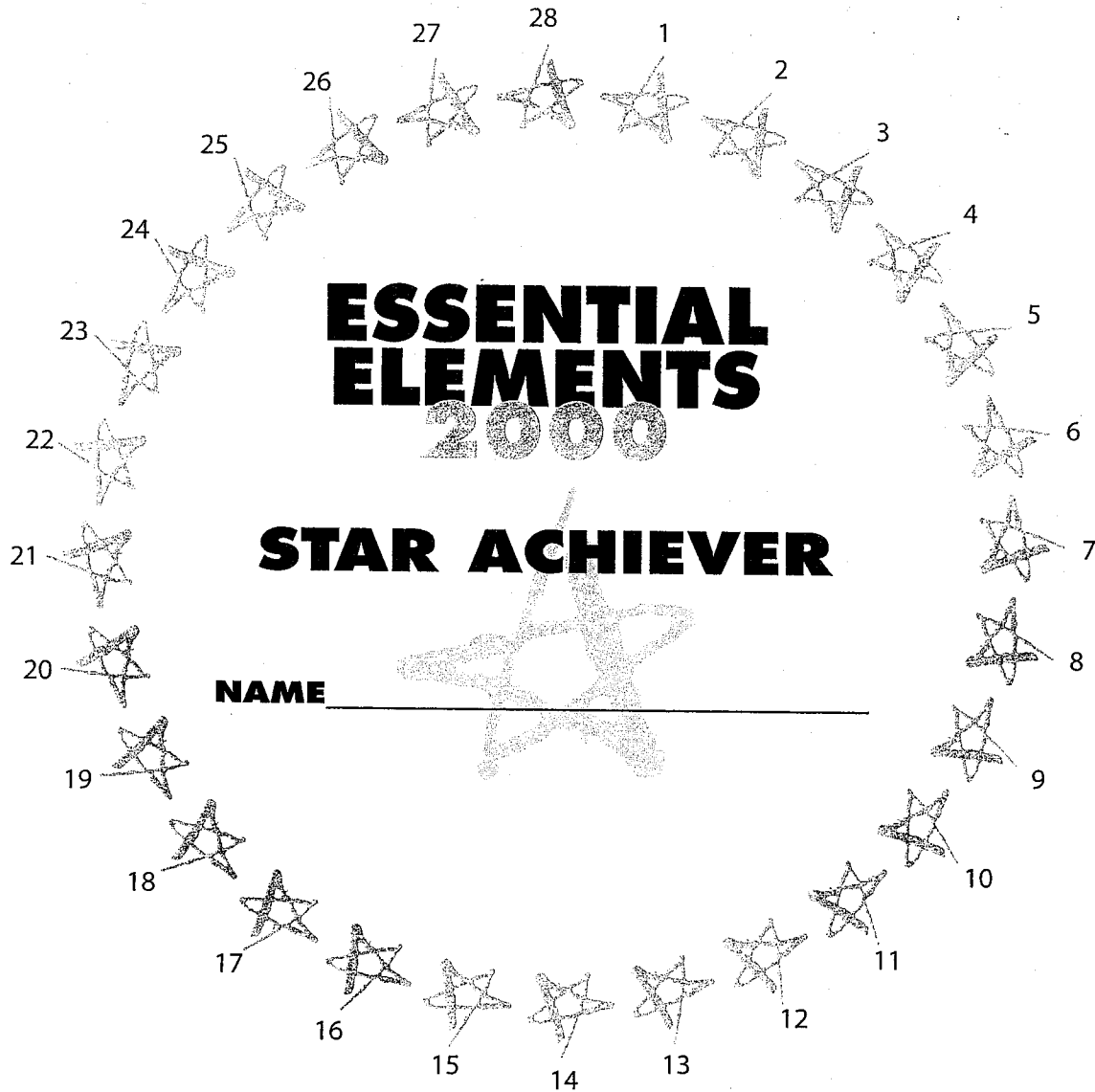
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

You 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

E♭ ALTO SAXOPHONE

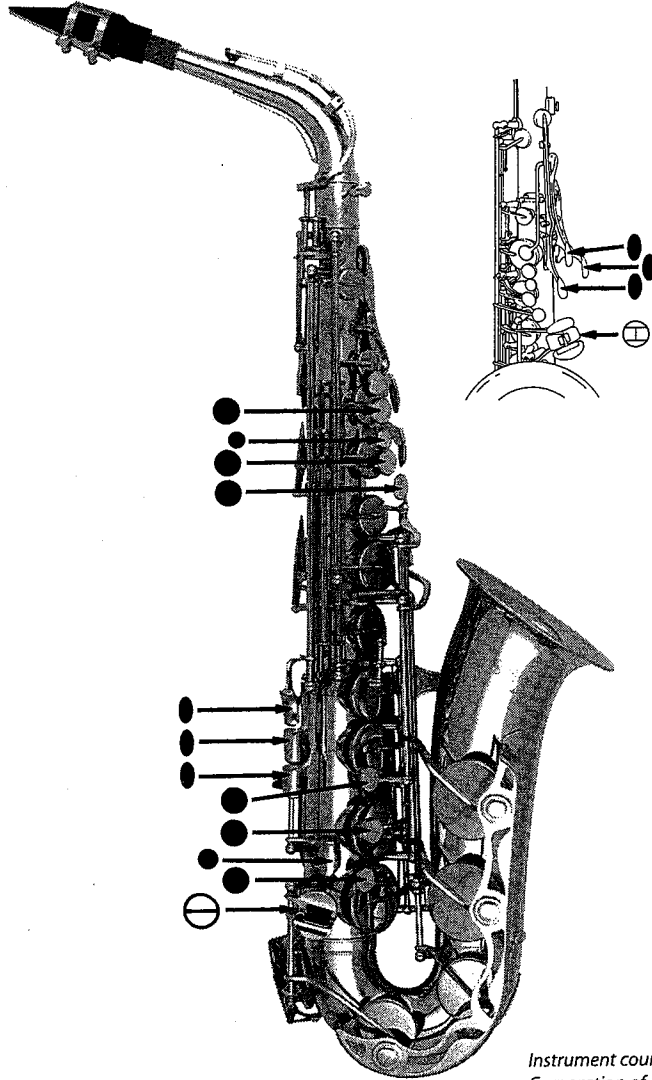
Instrument Care Reminders

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

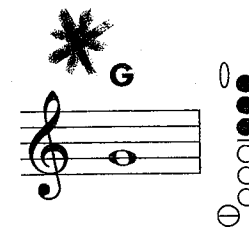
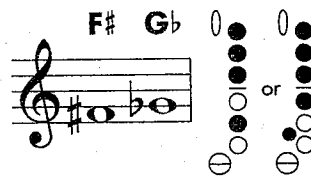
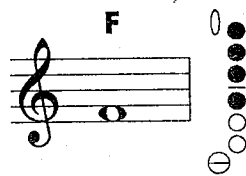
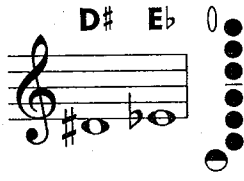
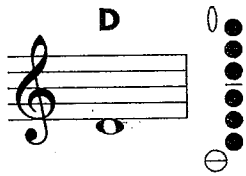
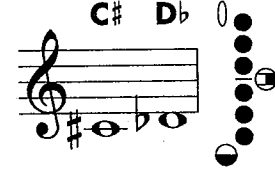
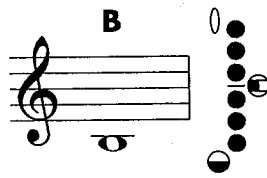
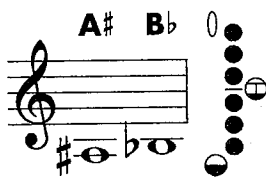
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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



FINGERING CHART

E \flat ALTO 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