

BARITONE 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♭ BARITONE SAXOPHONE

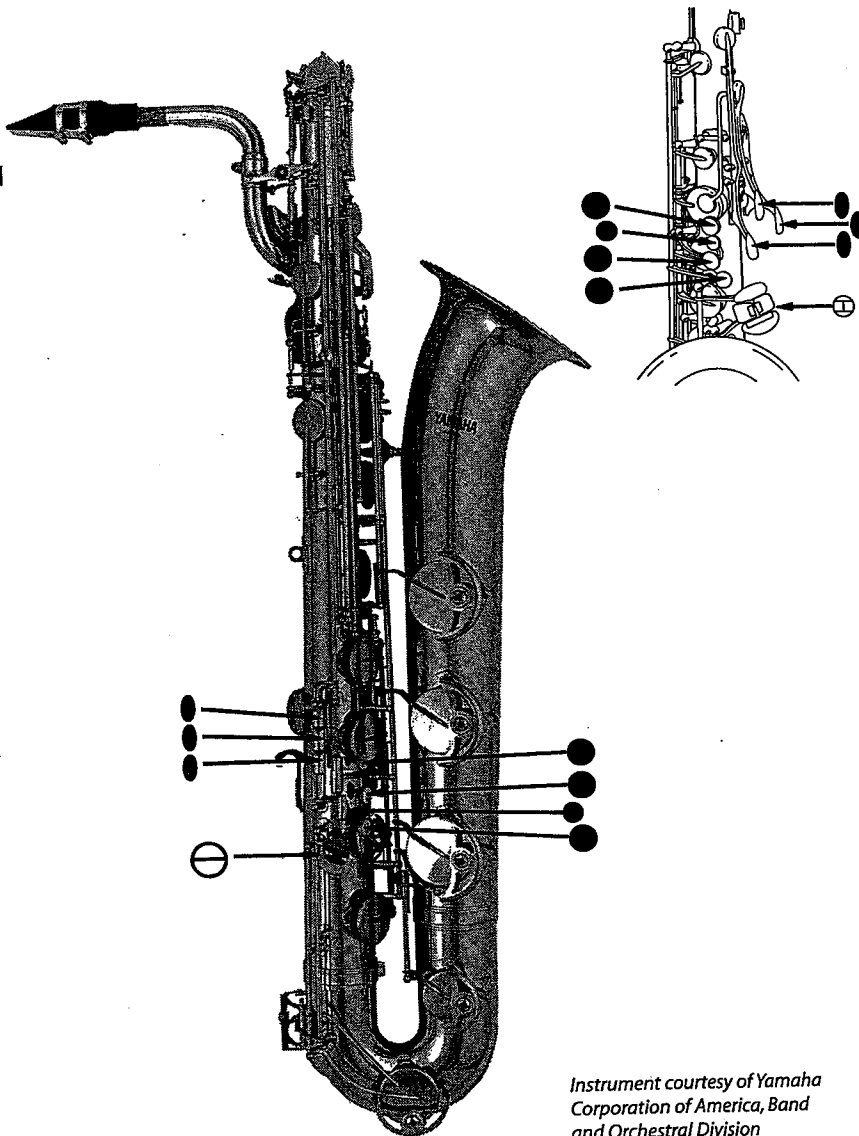
Instrument Care Reminders

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.
- Use a body swab to dry the inside of your instrument. Or, drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
- = Pressed down

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



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

<p>A# B♭</p>	<p>B</p>	<p>C</p>	<p>C# D♭</p>
<p>D</p>	<p>D# E♭</p>	<p>E</p>	
<p>F</p>	<p>F# G♭</p>	<p>G</p>	

FINGERING CHART

E♭ BARITONE SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

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	6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm	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	1
9	10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School	11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm	12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only)	13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm	14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School	15 Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/22
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	26 MTM #2 @ Band Room 2:30-4:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	28 Open Practice @ 2:30-3:30pm	29
30	Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat: 9/8 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat: 9/1 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri: 8/31 (4) TBD - Younglife Leader Weekend @ Saratoga Lake, NY					

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TBD = To Be Determined

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	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 ETA: 5:30pm	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

~ November 2018 ~

Dec 2018 ▶

◀ Oct 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 ETA: 5:00pm	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: 6:00pm	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 ETA: 5:00pm	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	

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti (2) TBD - High School Choice Night @ Location TBD - Meet in Band Room @ 2:30pm (Leadership Team), ETA: Late (3) TBD - Performance with Zanetti Elementary School Chorus (4) TBD - Younglife Fall Weekend (Was 16, 17, 18) (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band (6) Road Crew Load Truck & 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) on 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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TBD = To Be Determined

◀ Nov 2018		~ December 2018 ~					Jan 2019 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
	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	1		
2	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		
9	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 11/30
(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 Sci Tech Band - Was Mon 12/17

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

TBD = To Be Determined

◀ 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 Instrument 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 ETA: 5:00pm	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 ETA: 5:00pm	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 ETA: 5:00pm		
<p>Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th (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 (60 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (PYTA)-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</p>						

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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 Bernice'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 Student(s) @ 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 1:00am-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**

TBD = To Be Determined

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

◀ 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 @ Tam 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 01106)	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: Late	16		
17	18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 5:00pm	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

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

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>5</p>	<p>6 Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm</p>	<p>7 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>8 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late</p>	<p>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</p>	<p>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</p>	<p>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</p>
<p>12</p>	<p>13 Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm</p>	<p>14 Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am ETA: 5:00pm</p>	<p>15 TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm</p>	<p>16 Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late</p>	<p>17 New 2019-2020 Leadership Team Posted Final Younlife Club #7 @ Bounce House 2:30-4:00pm (Potential Date Pending Weather) ETA: 6:00pm</p>	<p>18</p>
<p>19</p>	<p>20 Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm ETA: 5:00pm</p>	<p>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</p>	<p>22 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm</p>	<p>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</p>	<p>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</p>	<p>25</p>
<p>26</p>	<p>27 No School ETA: 5:00pm</p>	<p>28 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>29 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>30 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>31 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>31</p>

~ May 2019 ~

◀ Apr 2019

Jun 2019 ▶

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>Notes: (1) TBD - AP Music EXAM 8:00am - Was Mon, 5/13 (2) TBD - Prom</p> <p>(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</p> <p>(4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday)</p> <p>(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</p>						
<p>*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE</p>						
<p>TBD = To Be Determined</p>						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
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 - <i>Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)</i>	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 ETA: 5:00pm	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

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

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 C sus4/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



SciTech Band

THE PRIDE OF SPRINGFIELD

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 4/4 time, key of D major. The first staff begins with a rest for one measure, followed by a melodic line starting on G4, moving up stepwise to D5, then down to G4, and ending on D5. A slur covers the entire line, and the dynamic *mf* is indicated below the first measure. The second staff continues the melodic line, starting on D5, moving up to G5, then down to D5, and ending on G4. A slur covers the entire line, and the dynamic *p* is indicated below the final measure. The third staff features a rhythmic accompaniment of eighth notes, starting on G4, moving up to D5, then down to G4, and ending on D5. A slur covers the entire line, and the dynamic *f* is indicated below the first measure.

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 triplet notation $\text{♪} = \text{♪}^3 \text{♪}$. The third staff has a *f* dynamic marking. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano Baritone Sax

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

E♭

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 eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff, with some having a '7' superscript. The key signature is E-flat major, indicated by the 'E♭' at the top left. The score concludes with a double bar line and repeat dots at the end of the final staff.

Chords: C, A^{mi}, D^{mi}, G⁷, F, A^{mi}⁷, D^{mi}⁷, F^{mi}⁷, B^b⁷, E^b, G, D⁷, C, G⁷.

EB

Blues By Five

Red Garland

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for G 7 , C 7 , and D 7 chords. The first three chords are basic 3-note voicings, and the last three are rootless voicings. The chords are arranged in two rows: G 7 , C 7 , D 7 in the top row, and G 7 , C 7 , D 7 in the bottom row. The notes are shown on a grand staff with treble and bass clefs.

3	$\flat 7$	$\flat 7$	9	13	5
$\flat 7$	3	3	$\flat 7$	3	3
1	1	1	3	$\flat 7$	$\flat 7$

Useful Scales

G Blues Scale

Diagram showing the G Blues Scale notation on a single staff. The scale is G, $\flat 3$, 4, $\flat 5$, 5, $\flat 7$, 1. Fingerings are indicated below the notes: 1, $\flat 3$, 4, $\flat 5$, 5, $\flat 7$, 1.

Sample Bass Line

Diagram showing a sample bass line for G 7 , C 7 , and D 7 chords. The bass line is written on a single staff with a treble clef. The chords are indicated above the staff: G 7 , C 7 , G 7 , G 7 , D 7 , G 7 , D 7 . Fingerings are indicated below the notes.

1	3	4	$\sharp 4$	5	4	3	2	1	5	6	$\flat 7$	1	3	6	5	
1	3	5	3	3	1	$\flat 7$	6	$\flat 6$	1	2	3	2	1	$\flat 7$	6	$\flat 6$
1	3	5	1	$\flat 7$	6	5	$\flat 5$	1	3	4	$\sharp 4$	1	$\flat 7$	6	5	

Baritone Sax

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 61

mf 69

66 *f*

73 77

80 83

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 *f*

70

77

2

[Title]

83

83

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single measure with a half note G4. Above the staff, the number '83' is written in a small box. To the left of the staff, the number '83' is also written. The staff is part of a larger musical score, as indicated by the page number '2' and the title '[Title]' at the top.

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

Melody - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

Soli

mp

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

f

B

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

E *rit.*

The musical score is written for Eb Alto Sax and Baritone Sax. It begins with a 'Soli' section marked *mp*. The key signature is one sharp (F#) and the time signature is 4/4. The score includes several dynamic markings: *mp*, *rit.*, *f*, *mf*, and *rit.*. There are also performance instructions: 'a tempo - Repeat 4x' for section A, and 'Repeat 3x' for section D. Sections A, B, C, and E are marked with boxed letters. Section A is in 3/4 time. The score ends with a double bar line and a repeat sign.

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, and a half note C5, all beamed together. The second line continues with a half note D5, a half note E5, a half note F#5, and a half note G5, also beamed together. The third line starts with a *rit.* marking and contains a half note G5, a half note F#5, a half note E5, and a half note D5. A boxed letter 'A' is placed above the staff, followed by the instruction *a tempo - Repeat 4x*. The fourth line begins with a 3/4 time signature change, marked with a *f* dynamic, and contains a half note G4, a quarter note F#4, and a quarter note E4. A boxed letter 'B' is placed above the staff. The fifth line contains a half note D4, a half note C4, a half note B3, and a half note A3. A boxed letter 'C' is placed below the staff. The sixth line contains a half note G3, a half note F#3, a half note E3, and a half note D3. A boxed letter 'D' is placed above the staff, followed by the instruction *Repeat 3x*. The seventh line contains a half note C3, a half note B2, a half note A2, and a half note G2, marked with a *mf* dynamic. A boxed letter 'E' is placed below the staff. The eighth line contains a half note F#2, a half note E2, and a half note D2, marked with a *rit.* dynamic. The piece concludes with a final whole note G2.

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 B-flat, followed by eighth notes A-flat and G. The first measure is repeated. The second measure has a quarter rest, followed by eighth notes F and E-flat. The third measure has a quarter rest, followed by eighth notes D and C. The fourth measure has a quarter rest, followed by eighth notes B-flat and A-flat. The piece ends with a double bar line.
- Bb:** Treble clef. The melody starts with a quarter note B-flat, followed by eighth notes A-flat and G. The first measure is repeated. The second measure has a quarter rest, followed by eighth notes F and E-flat. The third measure has a quarter rest, followed by eighth notes D and C. The fourth measure has a quarter rest, followed by eighth notes B-flat and A-flat. The piece ends with a double bar line.
- Eb:** Treble clef. The melody starts with a quarter note B-flat, followed by eighth notes A-flat and G. The first measure is repeated. The second measure has a quarter rest, followed by eighth notes F and E-flat. The third measure has a quarter rest, followed by eighth notes D and C. The fourth measure has a quarter rest, followed by eighth notes B-flat and A-flat. The piece ends with a double bar line.
- Bass Clef High:** Bass clef. The melody starts with a quarter note B-flat, followed by eighth notes A-flat and G. The first measure is repeated. The second measure has a quarter rest, followed by eighth notes F and E-flat. The third measure has a quarter rest, followed by eighth notes D and C. The fourth measure has a quarter rest, followed by eighth notes B-flat and A-flat. The piece ends with a double bar line.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note B-flat, followed by eighth notes A-flat and G. The first measure is repeated. The second measure has a quarter rest, followed by eighth notes F and E-flat. The third measure has a quarter rest, followed by eighth notes D and C. The fourth measure has a quarter rest, followed by eighth notes B-flat and A-flat. The piece ends with a double bar line.

Baritone Sax.

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*





Cold Duck Time

Eddie Harris

The musical score for 'Cold Duck Time' is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of eighth and quarter notes. The chord progression is as follows:

- Bar 1: D7
- Bar 2: G7
- Bar 3: D7
- Bar 4: G7
- Bar 5: D7
- Bar 6: G7
- Bar 7: D7
- Bar 8: G7
- Bar 9: BbMA7
- Bar 10: CMA7
- Bar 11: D7
- Bar 12: D7

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

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D ⁷	G ⁷	B ^b MA ⁷	CMA ⁷	D ⁷	G ⁷	B ^b MA ⁷	CMA ⁷
----------------	----------------	--------------------------------	------------------	----------------	----------------	--------------------------------	------------------

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 ^b MA ⁷)	C Major	(CMA ⁷)
---------------	----------------------	-----------------------------------	---------	---------------------

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

Sample Bass Line

D ⁷	G ⁷	D ⁷	G ⁷
----------------	----------------	----------------	----------------

1 5 1 5 b7 1	1 1 b7	1 5 1 5 b7 1	1 1 b7
--------------	--------	--------------	--------

B ^b MA ⁷	CMA ⁷	D ⁷
--------------------------------	------------------	----------------

1 1 1 1	1 1 1	1 1 1 1 1 5 b7 1
---------	-------	------------------

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BARITONE SAX

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

The musical score is written for Baritone Saxophone in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff begins with a '(Rock)' marking and includes fingering numbers 8, 9, and 7. Measure numbers 1-8, 9-15, and 16 are indicated. The second staff includes fingering number 5 and dynamic markings *p*, *mf*, and *f*. Measure numbers 17, 18-22, 23, and 24 are shown. The third staff includes measure numbers 25, 26, 27, and 28. The fourth staff includes measure numbers 29, 30, 31, and 32. The fifth staff includes measure numbers 33, 34, 35, and 36. The sixth staff includes measure numbers 37, 38, 39, and 40. The seventh staff includes measure numbers 41-44 and a final fingering number 4.

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BARITONE SAX

45

45 *mf* 46 47 48

49 50 51 52

53

53 *f* 54 55 56

57 58 59 60 61

62 63 64 65

69

66 67 68 69 70

71 72 73 74

75 76 77 78 79 *ff*

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4 5

7

10 13

8

21 29

7

31

34

37

2

p *mf* *p*

41

2

p *mf* *p*

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

45



49



53



57



61



64



69



67




70




73


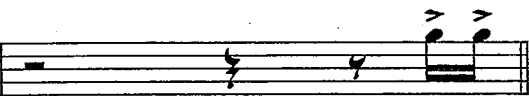
DON'T STOP 'TIL YOU GET ENOUGH - BARITONE SAX. - PG. 3

77

76  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,

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

83  WITH THE FORCE DON'T 

85



88 

9%

8

91 

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

mf

15

D

19

E

f

24

F

28

G

1. 2.

33

H

37

I

41

J

45

K solo/soli

50

L

54

M

cresc.

58

N tutti

ff

63

O

Don't You Worry 'Bout A Thing

Melody Eb, p. 3

67 P

Musical staff 67-70: Treble clef, key signature of two sharps (F# and C#). Measure 67 starts with a whole rest, followed by eighth notes. Measure 68 has a whole note. Measure 69 has a whole rest. Measure 70 has eighth notes. A long slur covers measures 67-70. A box labeled 'P' is above measure 69.

71 Q

Musical staff 71-74: Treble clef, key signature of two sharps. Measure 71 has eighth notes. Measure 72 has a whole rest. Measure 73 has eighth notes. Measure 74 has eighth notes. A long slur covers measures 71-74. A box labeled 'Q' is above measure 72.

75 R

Musical staff 75-78: Treble clef, key signature of two sharps. Measure 75 has eighth notes. Measure 76 has eighth notes. Measure 77 has eighth notes. Measure 78 has eighth notes. A long slur covers measures 75-78. A box labeled 'R' is above measure 76.

79 S optional 8va T bell tones

Musical staff 79-84: Treble clef, key signature of two sharps. Measure 79 has eighth notes with accents. Measure 80 has a triplet of eighth notes with accents. Measure 81 has a triplet of eighth notes with accents. Measure 82 has a triplet of eighth notes with accents. Measure 83 has a triplet of eighth notes with accents. Measure 84 has eighth notes with accents. A long slur covers measures 79-84. A box labeled 'S' is above measure 80 with the text 'optional 8va'. A box labeled 'T' is above measure 83 with the text 'bell tones'. The dynamic marking *fff* is below measure 80. Triplet brackets are below measures 80, 81, 82, and 83.

85

Musical staff 85-88: Treble clef, key signature of two sharps. Measure 85 has eighth notes with accents. Measure 86 has eighth notes with accents. Measure 87 has eighth notes with accents. Measure 88 has eighth notes with accents. A long slur covers measures 85-88.

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

Counter melody Eb

Expressive ♩ = 76

A

B

Faster ♩ = 126

C

1st time only

4 5 3

f

15 3 4 4 2 1. 3 2.

32 4 H optional 8va *f*

39 I

44 J K 3

51 L M 2 *f* < *f* top note melody

57 N O *ff*

62 O 4

Countermelody Eb, p. 2

Don't You Worry 'Bout A Thing

Musical score for Countermelody Eb, p. 2, Don't You Worry 'Bout A Thing. The score consists of three staves of music in treble clef with a key signature of two sharps (F# and C#).

The first staff starts at measure 70 and includes dynamic markings *ff* and *fff*. It features performance instructions: **P**, **Q**, **R** optional 8va, **S**, and **T**. There are also numerical markings **2** and **4** above the staff.

The second staff starts at measure 78 and includes dynamic markings *fff*. It features performance instructions **S** and **T**, and a numerical marking **4** above the staff.

The third staff starts at measure 87 and concludes the piece.

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line Eb

Expressive ♩ = 76

Faster ♩ = 126

mf

f

1.

2.

I

J

K

Bass Line Eb, p. 2

Don't You Worry 'Bout A Thing

L

50

M

55

N

60

O

66

P

70

Q

R

75

S

80

T

86

A

Exercise 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**

Exercise B: Treble clef, key signature of one sharp (F#). Six measures of whole notes: F#4, G4, A4, B4, C5, D5.

11 **C** **D**

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

Exercise D: Treble clef, key signature of one sharp (F#). Measures 16-18: eighth notes F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4.

Forever Young

Baritone Saxophone

Measure 1 guitar only

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Alto Sax. / Baritone Sax

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **E♭**
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LESSER

Chords and notation for the first staff:
D B-7 E-7 A7 Dmaj7 B-7 E-7 A7

Chords and notation for the second staff:
F#-7 B-7 E-7 A7 | D B-7 E-7 A7

Chords and notation for the third staff (2. measure):
D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7

Chords and notation for the fourth staff:
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7

Chords and notation for the fifth staff:
A7 D7 G7 A7 | D B-7 E-7 A7

Chords and notation for the sixth staff:
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7

Chords and notation for the seventh staff:
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

We need your mon - ey! So c ome on and spon sor the Sci Tech Band

We need your mon - ey! So c ome on and spon sor the Sci Tech Band

We need your mon - ey! So c ome on and spon sor the Sci Tech Band

We need your mon - ey! So c ome on and spon sor the Sci Tech Band

A G A C C A G A

B A B D D B A B

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

A G A C C A G A

C B A G G A A

D C# B A A B B

A G# F# E E F# F#

C B A G G A A

A m E m

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

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

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

M. (B.C.)
We need your cash, or else we'll shut down and never play music a gain

HL. 1 C

HL. 1 B♭

HL. 1 E♭

HL. 1 (B.C.)

HL. 2 C

HL. 2 B♭

HL. 2 E♭

HL. 2 (B.C.)

Bass

Piano

F C G

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

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

(MODERATELY FAST)

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

Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 14 contains a double bar line and a first ending bracket. Measure 15 continues the melodic line. Measure 16 ends with a double bar line and a first ending bracket. Dynamics include *ff* (fortissimo) in measures 15 and 16.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 begins with a second ending bracket. The music continues with eighth and sixteenth notes. Measure 18 has a dynamic marking of *f* (forte). Measure 19 continues the melodic development. Measure 20 ends with a double bar line and a second ending bracket.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 starts with a treble clef and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 22 continues the melodic line. Measure 23 ends with a double bar line and a treble clef.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 starts with a treble clef and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 25 ends with a double bar line and a treble clef. A dynamic marking of *mf* (mezzo-forte) is present above measure 25.

mf, D.S. al Coda

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 starts with a treble clef and a 4/4 time signature. The music features eighth and sixteenth notes. The measure ends with a double bar line and a treble clef.

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

Musical score for measures 1-7. The score is written for four staves: Soprano (S), Alto (A), Tenor (T), and Baritone (B). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *legato* in each part. The Soprano part features a melodic line with a slur over measures 1-7. The Alto, Tenor, and Baritone parts provide harmonic support with similar rhythmic patterns.

Musical score for measures 8-14. The score continues from the previous system. The Soprano part has a measure rest at the beginning of measure 8. The melodic line in the Soprano part continues with a slur over measures 8-14. The other parts continue their accompaniment.

Musical score for measures 15-21. The score begins with a measure rest in the Soprano part. The text "Lower notes for solo only" is written above the Soprano staff. The Soprano part has a melodic line with a slur over measures 15-21. The other parts continue their accompaniment.

LARGO

From NEW WORLD SYMPHONY

E♭ BARITONE SAXOPHONE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp *f*

9

p

17

mp

25

p *f*

35

p

43 47

mp *mf* *rit.* *mp*
a tempo

57

f *mp*

f *rit.* *p*

The Legend of Super Mortal Tetris

Melody Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for section A (TETRIS) in 4/4 time, starting at measure 1. The melody begins with a series of eighth notes, each marked with an accent (>). The first measure is marked with a forte (*f*) dynamic. The second measure contains a half note with a sharp sign (#) and a fortissimo (*fp*) dynamic. The section ends with a double bar line and repeat dots.

Musical notation for section B, starting at measure 7. It consists of a single line of music with various rhythmic patterns, including eighth and sixteenth notes.

Musical notation for sections C and D, starting at measure 13. Section C covers measures 13-18, and section D covers measures 19-25. Both sections feature eighth-note patterns.

Musical notation for sections E and F, starting at measure 19. Section E covers measures 19-25, and section F covers measures 26-32. Section E features a long melodic line with a slur, and section F features a half note with a sharp sign (#).

Musical notation for section G (MARIO) in 4/4 time, starting at measure 26. The melody begins with a half note with a sharp sign (#) and a mezzo-forte (*mf*) dynamic. The section ends with a double bar line and repeat dots.

Musical notation for section H, starting at measure 31. It features eighth-note patterns with triplets (marked with a '3') and slurs.

Musical notation for section I, starting at measure 34. It features eighth-note patterns with slurs and sharp signs (#).

MORTAL KOMBAT

I (♩ = 126)

J

Musical notation for sections I and J, starting at measure 36. Section I covers measures 36-40 and section J covers measures 41-45. Section I features eighth-note patterns with slurs and sharp signs (#). Section J consists of two measures of whole notes, with the first measure marked with a '4' and the second with a '3'.

45 YELL! K L YELL! 2nd time only

Spon sor the band! Spon sor the band!

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of one flat (Bb). Measures 45-48 feature a melody with eighth notes and rests, marked with 'x' above the notes. Measures 49-50 are a 4-measure rest. Measures 51-52 are a 3-measure rest. Measures 53-56 repeat the melody from measures 45-48. A double bar line is at the end of measure 56.

M 54 *f*

Detailed description: This staff contains measures 54 to 56. It starts with a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. A dynamic marking of *f* is present at the beginning.

N ZELDA (♩ = 80) *mf*

Detailed description: This staff contains measures 57 to 61. It starts with a treble clef and a key signature of one flat. The melody features eighth notes and quarter notes. A dynamic marking of *mf* is present. A double bar line is at the end of measure 61.

O Faster (♩ = 120) P *f*

Detailed description: This staff contains measures 62 to 68. It starts with a treble clef and a key signature of one flat. The tempo is marked 'Faster' with a quarter note equal to 120. A dynamic marking of *f* is present. The melody includes eighth notes and quarter notes. A double bar line is at the end of measure 68.

Q 69 R

Detailed description: This staff contains measures 69 to 73. It starts with a treble clef and a key signature of one flat. The melody features eighth notes and quarter notes. A double bar line is at the end of measure 73.

S 74

Detailed description: This staff contains measures 74 to 78. It starts with a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. A double bar line is at the end of measure 78.

T 79 U

Detailed description: This staff contains measures 79 to 85. It starts with a treble clef and a key signature of one flat. The melody consists of quarter notes and half notes. A double bar line is at the end of measure 85.

86

Detailed description: This staff contains measures 86 to 90. It starts with a treble clef and a key signature of one flat. The melody consists of quarter notes and half notes. A double bar line is at the end of measure 90.

The Legend of Super Mortal Tetris

Counter melody 1 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

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)

4

mf

Faster

O (♩ = 120)

P

2

Q

R

S

T

U

The Legend of Super Mortal Tetris

Bass Line 1 Eb &
Counter melody 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 measures of music, each with a lettered section marker in a box. The notation includes treble clefs, stems, beams, and various dynamics such as *f* and *fp*. Measure 1 starts with a *f* dynamic and includes accents (>) over several notes. Measure 6 features a *fp* dynamic. Measure 27 includes lyrics and a 'YELL!' instruction. Measures 27-31 contain rests with durations of 5, 4, 4, and 3 measures respectively. Measures 32-35 contain rests with durations of 4, 4, and 4 measures respectively. The score concludes with a double bar line and repeat dots.

58 N ZELDA (♩ = 80) Counter melody 1 O Faster (♩ = 120)

65 P Q

71 R S

78 T

84 U

mf *f*

The Legend of Super Mortal Tetris

Bass Line 2 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D **E**

F

G MARIO (♩ = 100)

H optional 8vb

I MORTAL KOMBAT (♩ = 126) **J**

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

f

T U

f

f

Melody Eb

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

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

mf

10 **C**

14 **D**

f

18 **E**

22 **F** solo/soli optional improv

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

1st time only

26

G

29

32 H tutti



Musical staff 32-35: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes with various articulations and slurs. A box labeled 'H' is placed above the staff at measure 33, with the word 'tutti' written below it.

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

mf f




Musical staff 36-38: Treble clef, key signature of two sharps. The staff features a series of sixteenth-note patterns with slurs and accents. A box labeled 'I' is placed above the staff at measure 37, with the text '* solo/soli optional improv' to its right. The dynamic markings 'mf' and 'f' are written below the staff.

39 J



Musical staff 39-41: Treble clef, key signature of two sharps. The staff continues with sixteenth-note patterns and slurs. A box labeled 'J' is placed above the staff at measure 40.

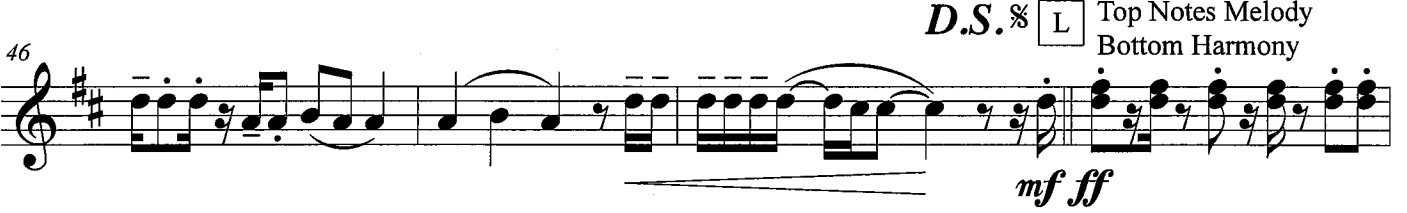
42 K tutti



Musical staff 42-45: Treble clef, key signature of two sharps. The staff features sixteenth-note patterns with slurs. A box labeled 'K' is placed above the staff at measure 43, with the word 'tutti' written below it.

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

mf ff



Musical staff 46-49: Treble clef, key signature of two sharps. The staff shows a transition to a more complex texture with chords and sixteenth-note patterns. A box labeled 'L' is placed above the staff at measure 47, with the text '** Top Notes Melody Bottom Harmony' to its right. The dynamic markings 'mf' and 'ff' are written below the staff.

50 M




Musical staff 50-53: Treble clef, key signature of two sharps. The staff consists of a series of chords with sixteenth-note patterns. A box labeled 'M' is placed above the staff at measure 51.

54



Musical staff 54-56: Treble clef, key signature of two sharps. The staff continues with chords and sixteenth-note patterns. A box labeled 'N' is placed above the staff at measure 54.

N
57



Musical staff 57-60: Treble clef, key signature of two sharps. The staff features a long, sustained chord with a sixteenth-note pattern. A box labeled 'N' is placed above the staff at measure 57.

Counter melody Eb

Limbo

As Recorded by
Daddy Yankee

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 4 J 4 K 3 D.S. %

** L 49 Bass Line ff

M

N 55 2 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 staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It begins with a 4-measure rest, followed by a 4-measure rest, then a melodic line starting with a quarter note G4. Above the staff, a box labeled 'A' is positioned over the first 4-measure rest, and a box labeled 'B' with a repeat sign is positioned over the second 4-measure rest. The dynamic marking *mf* is placed below the staff.

Musical staff 2: Continuation of the melodic line from staff 1. A box labeled 'C' is positioned above the staff at the start of the second measure.

Musical staff 3: Continuation of the melodic line. A box labeled 'D' is positioned above the staff at the start of the second measure. The dynamic marking *f* is placed below the staff.

Musical staff 4: Continuation of the melodic line. A box labeled 'E' is positioned above the staff at the start of the second measure.

Musical staff 5: Continuation of the melodic line. A box labeled 'F' is positioned above the staff at the start of the second measure. The text "Go To I (2nd Time)" and "Go To L (3rd Time)" is written above the staff.

Musical staff 6: Continuation of the melodic line. A box labeled 'G' is positioned above the staff at the start of the second measure.

Musical staff 7: Continuation of the melodic line. A box labeled 'H' is positioned above the staff at the start of the second measure.

Musical staff 8: Continuation of the melodic line. The text *D.S.* with a repeat sign is written above the staff. The staff ends with a double bar line and repeat dots.

Bass Line Eb, p. 2

Limbo

*

I

37

f

J

41

K

45

D.S. % **L** **

4

M

53

N

4

ff

MOVE THE JOY

arr. Bernice

A

B

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves. The score is divided into two main sections, A and B, indicated by boxed letters at the top. Section A spans from the beginning to the first double bar line, and Section B begins at the second double bar line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions like "2nd Time Only" are placed above certain staves. The Synthesizer I part is written in a grand staff (treble and bass clefs). The percussion parts include Snare, Bass Drum 1, Bass Drum 2, and Suspended Cymbal, with specific rhythmic patterns and dynamics.

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 ten 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 section, 'Gloria In Excelsis Deo', starts with a dynamic of *f* and includes measures 6, 10, 14, and 18. The second section, 'Ode To Joy', begins at measure 21 and includes measures 22, 26, 28, 32, 36, 40, 44, 48, and 52. The dynamics for 'Ode To Joy' are marked *f*, *p*, and *mf*. The score concludes with a final staff starting at measure 57, featuring a series of accents (>) over the notes.

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...

Baritone Sax

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

1 *mf* 2 3

4 5 6 7 *To Coda* ⊕

8 9 10 *f*

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RAINBOW - ED

Musical notation for measures 11, 12, and 13. Measure 11 starts with a forte (*f*) dynamic. Measure 12 features a piano (*p*) dynamic. Measure 13 returns to a forte (*f*) dynamic. The notation includes treble and bass staves with various note values and rests.

Musical notation for measures 14, 15, and 16. Measure 14 begins with a forte (*f*) dynamic. Measure 15 continues with a forte (*f*) dynamic. Measure 16 concludes with a forte (*f*) dynamic. The notation includes treble and bass staves with various note values and rests.

Musical notation for measure 17, marked *ff* (fortissimo). The notation includes treble and bass staves with various note values and rests.

Musical notation for measures 18 and 19, marked *mf* (mezzo-forte) and *ritard.* (ritardando). The notation includes treble and bass staves with various note values and rests.

Musical notation for measures 20, 21, and 22. Measure 20 starts with a forte (*f*) dynamic. Measure 21 continues with a forte (*f*) dynamic. Measure 22 concludes with a forte (*f*) dynamic. The notation includes treble and bass staves with various note values and rests.

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

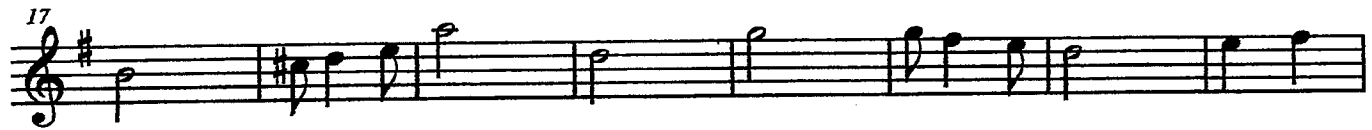
Alto Sax - MELODY



A



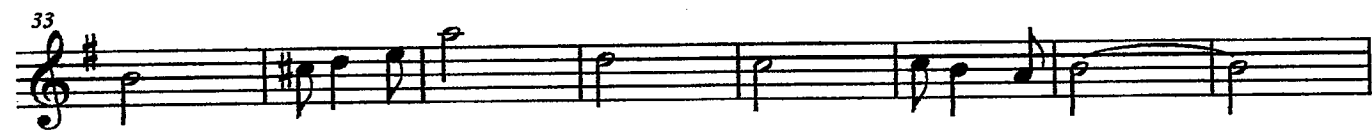
B



C



D



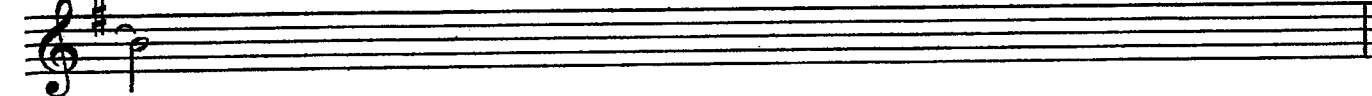
E



2



54



Two Ceremonial Marches

Baritone Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7 **A** **Andante**

mf

13 **B** *simile*

20 **C**

27 *simile **D***

34 *f*

41 **E** *mf* 1.

48 2. *rit.* *f*

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 37-39). Section E is marked *f*. The score concludes with the instruction "To Coda" and a Coda symbol. The piece ends with a double bar line.

Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a whole rest in the first measure, followed by notes G4, C4, G4, G4, C4, Cm4, G4, and Em4 in the subsequent measures. A dynamic marking of *mf* is placed below the staff.

A

G C G G7 C Cm G Em

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes Am7, D7, G, followed by a whole rest, then notes G, C, G, G7, C, Cm, G, and Em.

B

G7 C G7 C A7

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes Am7, D7, G, followed by a whole rest, then notes G7, C, G7, C, and A7.

C

D7 D#dim Em A7 D7 D aug G C G G7 C Cm G Em

To Coda

D

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes D7, D#dim, Em, A7, D7, D aug, followed by a whole rest, then notes G, C, G, G7, C, Cm, G, and Em.

D.S. al Coda

E

G Em Am7 D7 G

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes Am7, D7, G, followed by a whole rest, then notes G, Em, Am7, D7, and G. A dynamic marking of *f* is placed below the staff.

39

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a whole note G4 in the first measure, followed by a double bar line and a repeat sign.

Baritone Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

SciTech Band! We need your money, your money right now.

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



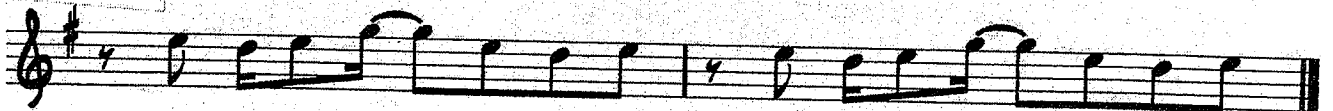
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



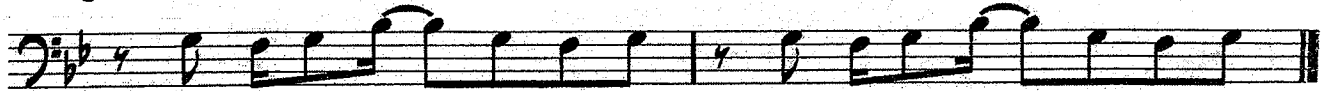
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

E♭ Baritone Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

11

19

27

f

mp

The musical score is written for E♭ Baritone Saxophone in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/style marking is 'Majestic'. The first measure is a whole note G4. The second measure contains a whole rest. The third measure starts with a dynamic marking of *f* and contains a half note G4 and a quarter note A4. A box containing the number '3' is placed above the third measure. The second staff continues the melody with a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, and a quarter note B5. The third staff begins with a box containing the number '11' above the first measure, which contains a half note G4 and a quarter note A4. The fourth staff begins with a box containing the number '19' above the first measure, which contains a half note G4 and a quarter note A4. A dynamic marking of *mp* is placed below the fourth staff. The fifth staff continues the melody with a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, a half note A5, and a quarter note B5. The sixth staff begins with a box containing the number '27' above the first measure, which contains a half note G4 and a quarter note A4. A dynamic marking of *f* is placed below the sixth staff. The seventh staff concludes the piece with a half note G4 and a quarter note A4.

E♭ PART LOW (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♭ BARITONE SAXOPHONE

ROBERT W. SMITH

With energy!

1 4 5 6 7 8 9 10 11 12

mp *f*

13 14 15 16 17 18 12 30 31 32

ff *mp*

33 34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 3 72 73

mf *f*

74 75 76 77 78 79

ff

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

1 5 6 7 8 10 11

mp *f*

9

12 13 14 15 16 17

ff

18

4

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 37

f

36

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

69

70

mp
cresc. poco a poco

71 72 73 74 75 76 78 79

mp *f* *ff*

2

E♭
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

C7 G7 E7#9

A-7 D7 G7

Melody Eb

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A solo/soli

4



B

8



C Somewhat Faster ♩ = 90

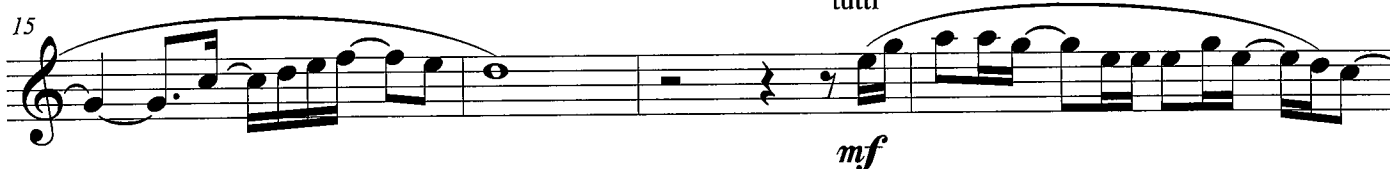
11



D A Little Faster ♩ = 93

tutti

15



E A Bit Faster ♩ = 96

23



26



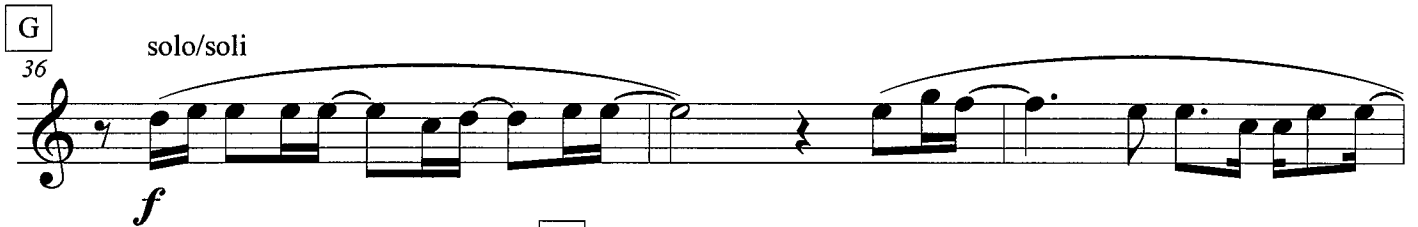
Melody Eb, p. 2

This Is Me

F optional alternating bars (1-4)

29 

32 

G solo/soli
36 

H

39 

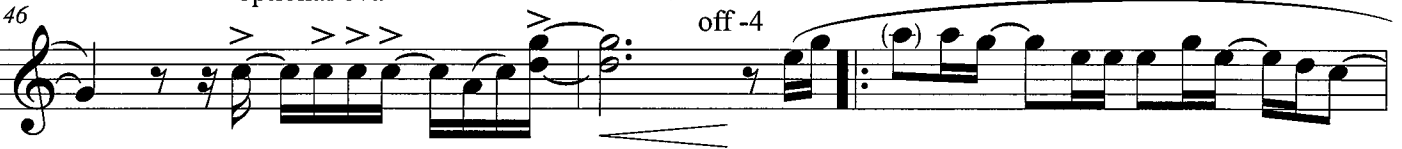
I tutti

42 

optional 8va

Top Note Harmony
Bottom Melody

J play (note)
1st time only

46 

49 

52 

This Is Me

Melody Eb, p. 3

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

A Bit Faster

E

♩ = 96

F

G

6 6 f

H

40

cresc. off -4 f cresc.

I

optional 8va Top Note Harmony Bottom Melody f

J

2 ff

K

1. 2. 6

L

6 fff

M

N

f

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

E A Bit Faster ♩ = 96

F

G

H

I

J

K play 2nd
time only

solo/soli

optional 8va

N

optional 8va

Melody Eb

You Are Good

arr. Bernice

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 systems of music:

- System 1:** Measures 1-10. Starts with a 4-measure rest, followed by a melodic line marked **f**. Section **A** is indicated above measures 3-6. Section **B** is labeled "top melody" and appears in measures 7-10.
- System 2:** Measures 11-15. A rhythmic accompaniment marked **mf** with accents.
- System 3:** Measures 16-20. Continuation of the rhythmic accompaniment.
- System 4:** Measures 21-25. A melodic line marked **f** with accents. Section **D** is marked at the start, and Section **E** is marked at the end.
- System 5:** Measures 26-31. Continuation of the melodic line.
- System 6:** Measures 32-37. Continuation of the melodic line.
- System 7:** Measures 38-42. Includes the instruction "To Coda (On Last 3rd Time)" and Section **F** with the instruction "skip to G 2nd time". A bracket labeled "1. Repeat To Verse" spans measures 38-42.
- System 8:** Measures 43-47. Continuation of the melodic line.
- System 9:** Measures 48-52. Includes the instruction "2. To Bridge" and "call & response w/ bass line".

H

52

58

I optional
optional 8va

63

J

67

71

K

77

D.S. al Coda

82

L Coda

85

90

Countermelody Eb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A 4 4 4 5 *mf*

D $\text{\textcircled{S}}$

E 25 *f* 2 *f* *f*

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

F 41 *f* 1. Repeat To Verse 7 2. To Bridge 8 4 8

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

K 77 *mf* 5 *D.S. al Coda*

L $\text{\textcircled{S}}$ *Coda* 85 9

G

You Are Good

2. To Bridge

Two staves of musical notation for section G. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features eighth and sixteenth notes with various accidentals and articulation marks.

H

Two staves of musical notation for section H, measures 9-12. The notation continues with eighth and sixteenth notes and articulation marks.

I

Two staves of musical notation for section I, measures 13-16. The notation includes eighth and sixteenth notes with articulation marks.

J

Two staves of musical notation for section J, measures 17-20. The notation concludes with a repeat sign and a fermata over the final measure.

K

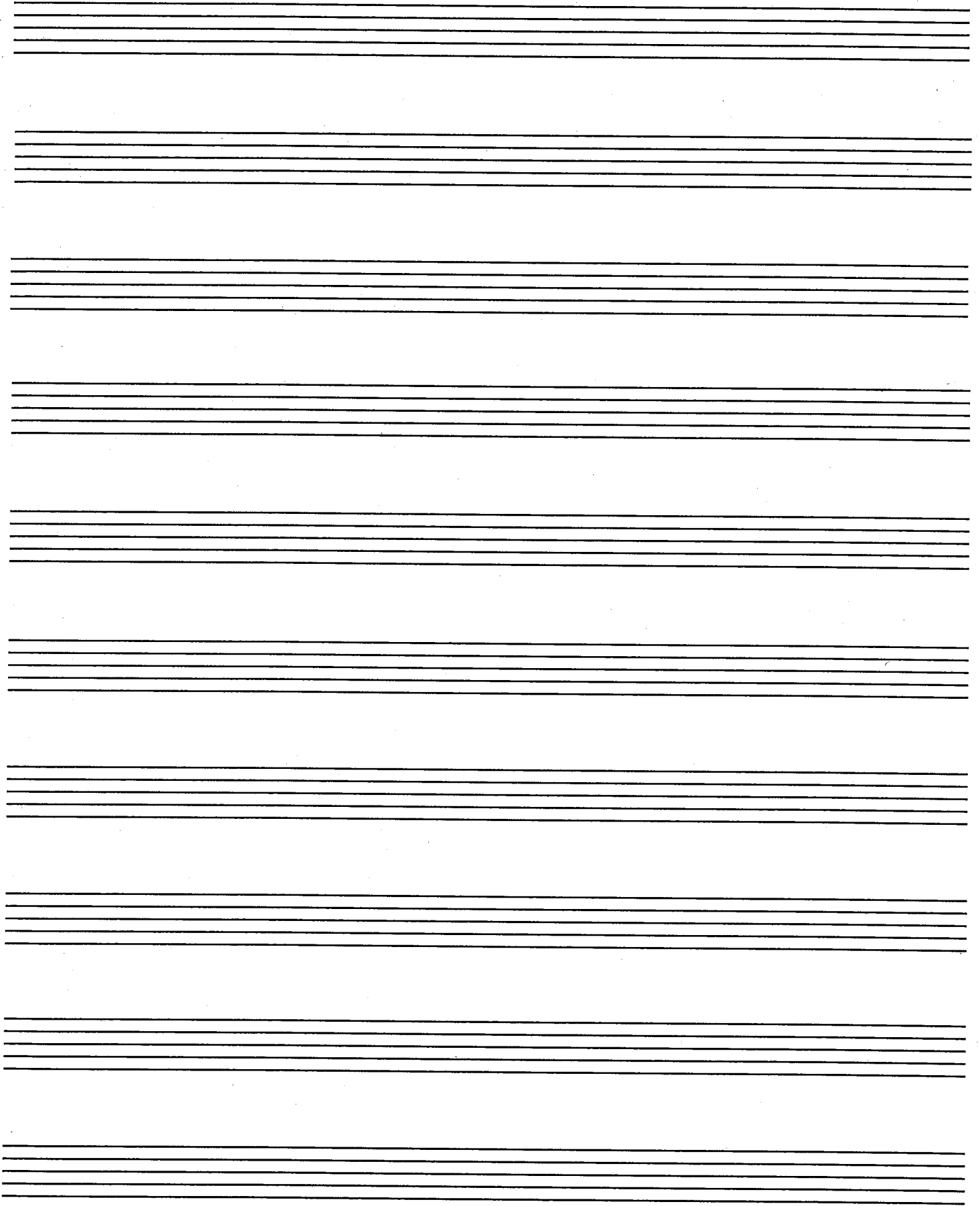
D.S. al Coda

Two staves of musical notation for section K. The first staff contains a melodic line with a *mp* dynamic and a *cresc.* marking. The second staff contains a rhythmic accompaniment of eighth notes.

L

\oplus *Coda*

Two staves of musical notation for section L. The first staff contains a melodic line with a *ff* dynamic. The second staff contains a melodic line with a *ff* dynamic and a fermata over the final measure.



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: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notation is partially obscured by a large black scribble on the right side.

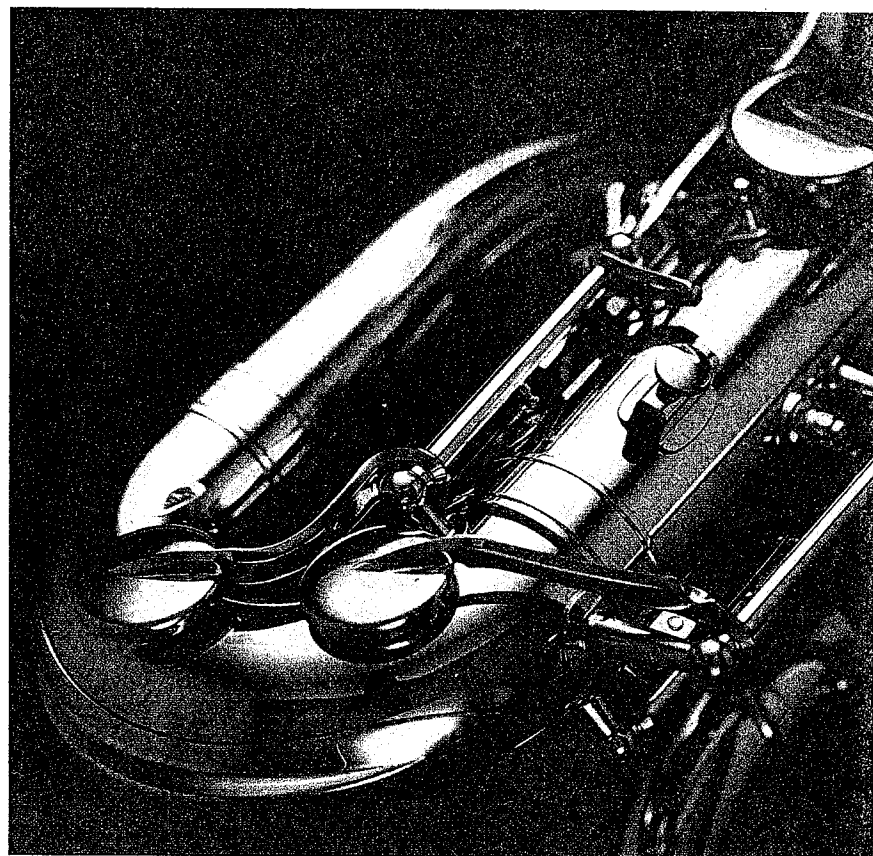
32. ESSENTIAL ELEMENTS QUIZ

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

E♭ BARITONE SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGhini
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**

 **HAL•LEONARD[®]**

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 3/4 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

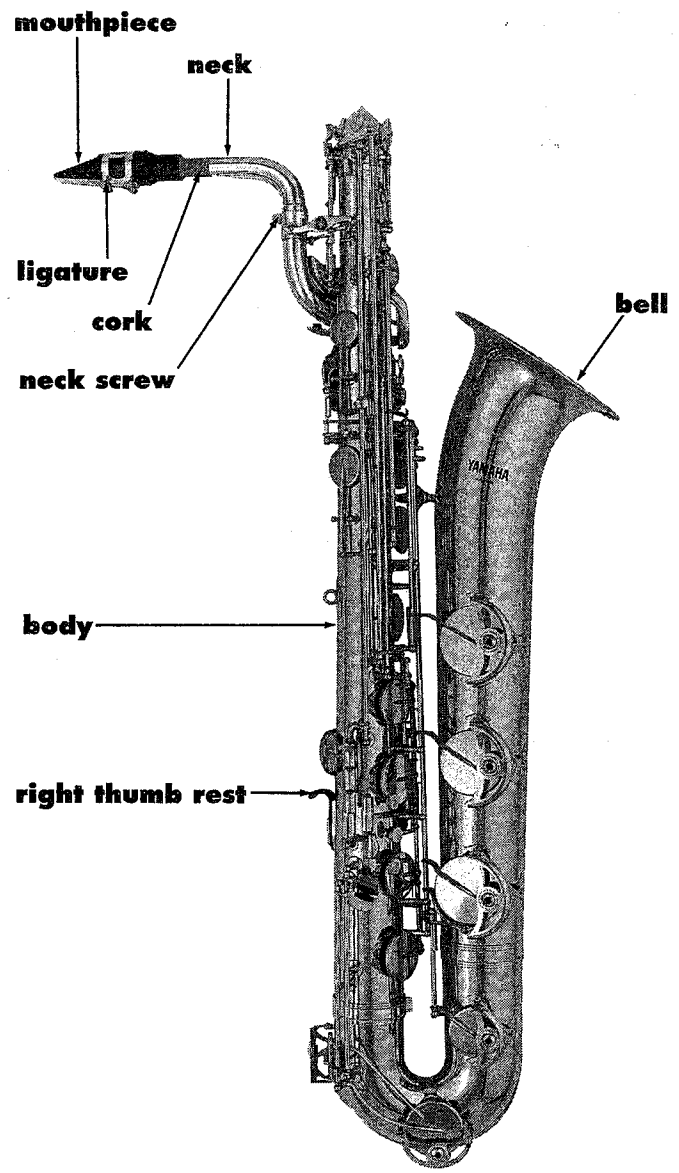
Before putting your instrument back in its case after playing, do the following:

- 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.
- Use a body swab to dry the inside of your instrument. Or, 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.

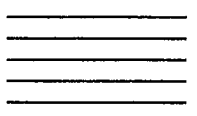
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into 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:

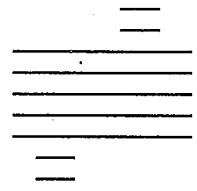
READING MUSIC

Music Staff



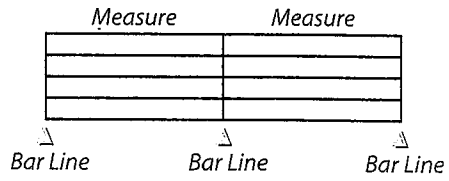
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

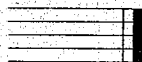
4. TWO'S A TEAM

5. HEADING DOWN

Practice long tones on each new note.

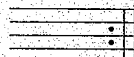
6. MOVING ON UP

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

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

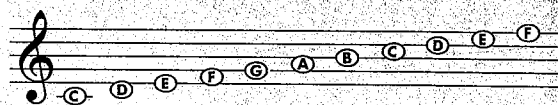
indicates how many beats per measure and what kind of note gets one beat.



$\frac{4}{4}$ = 4 beats per measure
 $\frac{4}{4}$ = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

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

12. FIRST FLIGHT

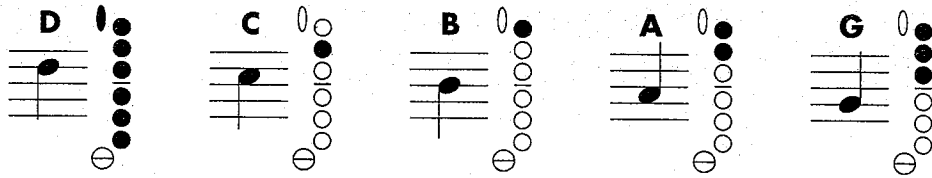
13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.

G A B

Notes In Review

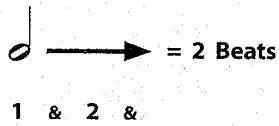
Memorize the fingerings for the notes you've learned:



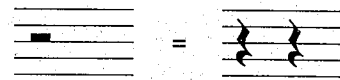
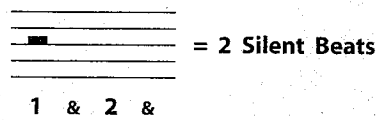
14. ROLLING ALONG



Half Note

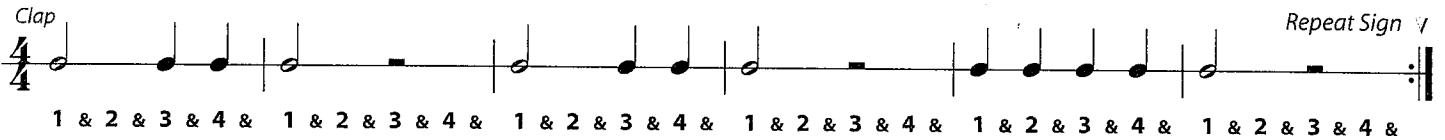


Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



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.

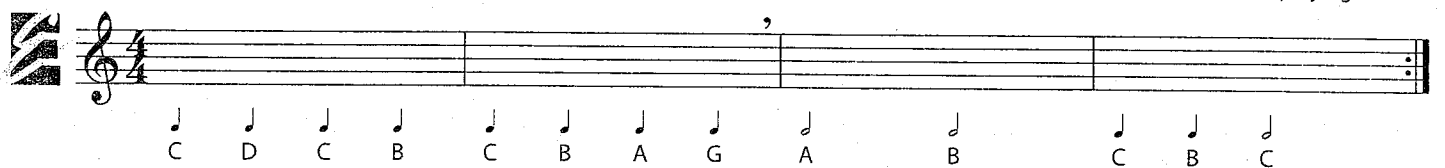
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note



1 & 2 & 3 & 4 &

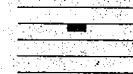
Whole Rest



= A Whole Measure of Silent Beats

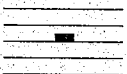
1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

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 &

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

△ Play F#s

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

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.

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 - 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 pick-up note (F#) followed by a series of eighth and quarter notes. A diagram above the staff shows fingerings for the notes: 1 for F#, 2 for G, 3 for A, 4 for B, and 5 for C. A circled 'F#' is placed below the first note of the main melody.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes.

35. JUMP ROPE

Musical notation for 'JUMP ROPE'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes.

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'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a pick-up note (F#) followed by a sequence of eighth and quarter notes. A triangle symbol above the first note is labeled 'Pick-up note'. Below the staff, the rhythm is indicated as '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. A 'Clap' symbol is placed above the first measure. Dynamic markings *f*, *mf*, *p*, and *f* are placed below the staff.

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

J. S. Pierpont

Musical notation for 'JINGLE BELLS'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Dynamic markings *mf* and *f* are placed below the staff.

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

Traditional Hanukkah Song

Musical notation for 'MY DREYDL'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Dynamic markings *mf*, *p*, and *f* are placed below the staff.

Eighth Notes



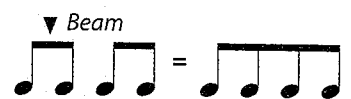
1 &

Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



1 & 2 &

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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

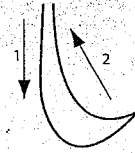
mf *f*

2 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

f

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

E 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

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

54. FRÈRE JACQUES - Round

(When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 \triangleleft Measure number

mf

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a box containing the number '3' and a triangle pointing left, with the text 'Measure number' below it. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *f* and a box with the number '11'. The third staff has a dynamic marking of *f* and a box with the number '19'. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13 ∇

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *f* and a box with the number '9'. The third staff has a dynamic marking of *f* and a box with the number '13'. There is a dynamic marking of *p* in the second staff. A note at the end of the second staff is marked with a double bar line and a triangle pointing down, with the text '2nd time go on to meas. 13' above it. The piece ends with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of three staves. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *p* and a box with the number '9'. The third staff has a dynamic marking of *f* and a box with the number '13'. The piece ends with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

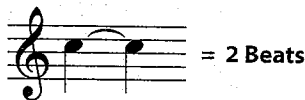
Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two staves. The first staff has a dynamic marking of *f*. The piece ends with a double bar line.

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

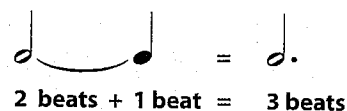
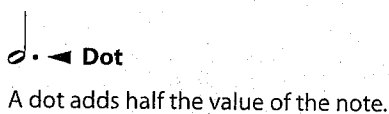
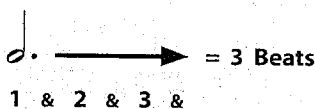


60. ALOUETTE

French-Canadian Folk Song

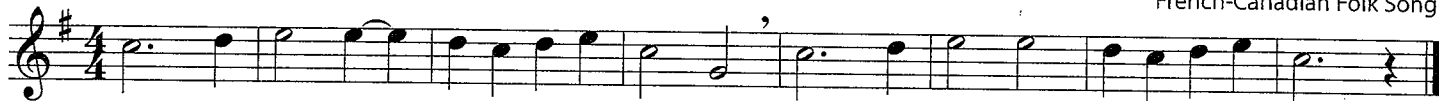


Dotted Half Note



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

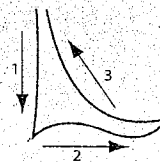


3 Time Signature

= 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato
mf Jacques Offenbach

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

HISTORY

69. MORNING (from Peer Gynt)

Andante
p *mf* *p* Edvard Grieg

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap
 4/4

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

HISTORY

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

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 - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A large 'F' with a natural sign is shown in a box on the left. A diagram shows a piano keyboard with the F key highlighted. The main staff shows a melody with a natural sign over an F note in the second measure. A note head with a natural sign is shown above the staff. A triangle points to the F# in the key signature with the text 'F#'. A downward-pointing triangle above the F note in the second measure is labeled 'Natural applies to all F's in measure.'

74. COSSACK DANCE

Allegro

Musical notation for 'COSSACK DANCE'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The music starts with a forte 'f' dynamic. The melody is rhythmic and includes accents. A downward-pointing triangle above an F note in the second measure is labeled 'F#'. A double bar line with repeat dots is followed by a first ending. A downward-pointing triangle above an F note in the second measure of the first ending is labeled 'F#'. A double bar line with repeat dots is followed by a second ending.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A large 'F' with a natural sign is shown in a box on the left. A diagram shows a piano keyboard with the F key highlighted. The main staff shows a melody with a natural sign over an F note in the second measure. A note head with a natural sign is shown above the staff. A downward-pointing triangle above the F note in the second measure is labeled 'Natural applies to all F's in measure.'

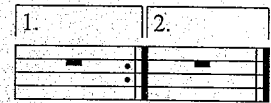
New Key Signature

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

Moderato

Musical notation for 'HIGH FLYING'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato'. The music starts with a mezzo-forte 'mf' dynamic. The melody is simple and includes a natural sign over an F note in the second measure. A downward-pointing triangle above the F note in the second measure is labeled 'F'. The piece ends with a first ending and a second ending. A dashed arrow labeled '2nd time' points to the beginning of the first ending. A double bar line with repeat dots is shown between the first and second endings. An upward-pointing arrow is shown below the second ending.

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

Andante

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante'. The music starts with a mezzo-forte 'mf' dynamic. The melody is slow and includes a piano 'p' dynamic. The piece ends with a first ending and a second ending. A double bar line with repeat dots is shown between the first and second endings. A downward-pointing triangle above an F note in the second measure is labeled 'F#'. A double bar line with repeat dots is followed by a first ending. A double bar line with repeat dots is followed by a second ending.

78. UP ON A HOUSETOP

Allegro

mf

Check Key Signature

f

The score for 'Up on a Housetop' is in 4/4 time with a key signature of one sharp (F#). It features two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is marked 'Allegro'. The dynamics range from mezzo-forte (mf) to forte (f). The piece includes a first ending (1.) and a second ending (2.). There are several accents (>) and a 'Check Key Signature' instruction.

79. JOLLY OLD ST. NICK - Duet

Moderato

A

B

mf

mf

The score for 'Jolly Old St. Nick - Duet' is in 2/4 time with a key signature of one sharp (F#). It is a duet for two parts, A and B. The tempo is marked 'Moderato'. Both parts start with a mezzo-forte (mf) dynamic. The score includes first and second endings for both parts.

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

80. THE BIG AIRSTREAM - New Note

G

The score for 'The Big Airstream - New Note' is in 4/4 time with a key signature of one sharp (F#). It features a single staff of music. The tempo is marked 'Moderato'. The dynamics range from mezzo-forte (mf) to forte (f). A large 'G' icon is placed at the beginning of the staff, and a 'G' note is circled in the first measure. A triangle symbol (Δ) is placed above the 'G' note in the second measure.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf

f

mf

f

The score for 'Waltz Theme (The Merry Widow Waltz)' is in 3/4 time with a key signature of one sharp (F#). It features two staves of music. The tempo is marked 'Moderato'. The composer is Franz Lehar. The dynamics range from mezzo-forte (mf) to forte (f). The score includes slurs and accents.

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82. AIR TIME

The score for 'Air Time' is in 4/4 time with a key signature of one sharp (F#). It features a single staff of music. The tempo is marked 'Moderato'. The dynamics range from mezzo-forte (mf) to forte (f). The score includes slurs and accents.

83. DOWN BY THE STATION

Allegro

mf

The score for 'Down by the Station' is in 2/4 time with a key signature of one sharp (F#). It features a single staff of music. The tempo is marked 'Allegro'. The dynamic is mezzo-forte (mf). The score includes slurs and accents.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf

f

p

The score for 'Essential Elements Quiz' is in 3/4 time with a key signature of one sharp (F#). It features a single staff of music. The tempo is marked 'Moderato'. The dynamics range from mezzo-forte (mf) to piano (p). The score includes slurs and accents.

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

The score for 'Essential Creativity' is in 4/4 time with a key signature of one sharp (F#). It features a single staff of music. The tempo is marked 'Moderato'. The score includes a large 'E' icon and a series of notes on a staff.

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 indicating a half-step raise.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in G major, 3/4 time, marked Moderato. It includes a piano (p) dynamic marking and a sharp sign.

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in G major, 4/4 time, marked Allegro. It includes a forte (f) dynamic marking and is identified as an African-American Spiritual.

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, featuring a slur over two notes.

Δ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in G major, 4/4 time, featuring a slur over four notes.

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

Allegro

Musical notation for 'Trombone Rag' in G major, 4/4 time, marked Allegro. It includes a forte (f) dynamic marking and first/second endings.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

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

99. TAKE THE LEAD - New Note

THEORY

Phrase

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

100. THE COLD WIND

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

THEORY

New Key Signature

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

Multiple Measure Rest

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

102. SATIN LATIN

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

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?

105. NATURALLY



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

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

108. ON TOP OF OLD SMOKEY

Allegro American Folk Song

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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
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 ← Measure number Antonin Dvorák

Piano Accompaniment

Largo 5

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

A

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



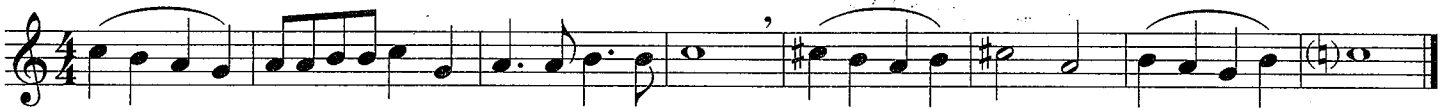
127. THREE IS THE COUNT



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

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

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 *f*

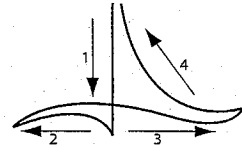
THEORY

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*

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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 $\frac{1}{2}$ to $\frac{1}{4}$.

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

James Black and Katherine Purvis

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 (Baritone Saxophone - G SCALE)

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

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?*

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf* *f*

13 21 29

1. 2.

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

mf *f* *mf* *f* *end Soli*

5 13 8 21 7

29 37 7 45

p *mf* *f*

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach

HISTORY

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

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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

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 &

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. It features a treble clef, a key signature of two flats, and a melody starting on a whole note E-flat. A vertical graphic of seven black dots is positioned above the first few notes. A dynamic marking of ΔE_b is present below the staff.

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

166. EL CAPITAN

Allegro

John Philip Sousa

Musical notation for 'El Capitan' in F# major, 2/4 time. It features a treble clef, a key signature of two sharps, and a melody starting on a quarter note F#. Dynamics include f and $\Delta F\#$. The piece includes first and second endings, marked with '1.' and '2.'.

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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

Maestoso (Majestically)

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

Musical notation for 'O Canada' in F# major, 4/4 time. It features a treble clef, a key signature of two sharps, and a melody starting on a half note F#. Dynamics include mf , f , p , and f . The piece includes a measure rest of 9 measures and another of 17 measures.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

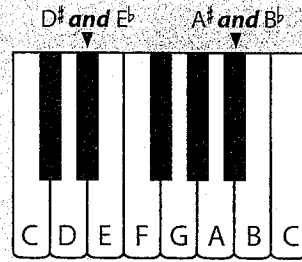
Count and clap before playing. Can you conduct this?

Musical notation for 'Essential Elements Quiz - Meter Mania' in 4/4 time. It features a treble clef and a melody that changes meter to 3/4 and back to 4/4. The notation includes a graphic of a conductor's baton.

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:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

E_b/D[#] Musical notation for 'Snake Charmer' in 4/4 time, key of D major. It features a pick-up note (E_b) and a double bar line. The melody includes notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Enharmonic notes E_b and D[#] are indicated with triangles.

170. DARK SHADOWS

 Musical notation for 'Dark Shadows' in 3/4 time, key of D major. It features a pick-up note (E_b) and a double bar line. The melody includes notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. A 'Pick-up note' is indicated with a triangle. First and second endings are shown.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

B_b/A[#] Musical notation for 'Close Encounters' in 3/4 time, key of D major. It features a pick-up note (B_b) and a double bar line. The melody includes notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Enharmonic notes B_b and A[#] are indicated with triangles.

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo
f Musical notation for 'March Slav' in 4/4 time, key of D major. It features a pick-up note (E_b) and a double bar line. The melody includes notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Dynamics include *f* and *mf*. First and second endings are shown.

173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise' in 3/4 time, key of D major. The melody includes notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

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**.

174. HALF-STEPPIN'

F[#] Musical notation for 'Half-Steppin'' in 4/4 time, key of D major. It features a pick-up note (F[#]) and a double bar line. The melody includes notes D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Dynamics include *f* and *mf*. Alternate fingering is indicated with triangles.

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

mf

△ F# Alt.

176. SILVER MOON BOAT

Chinese Folk Song

Fine

Largo

mf

f *p*

D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 - Duet

Ludwig van Beethoven

Allegro (moderately fast)

p *p*

9 *mf* *mf*

1. 2.

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

f

7 Andante

p

15

f

mf

25 Maestoso

f

Detailed description: This musical score is for the band arrangement of 'America the Beautiful'. It is written in 4/4 time and consists of five staves of music. The first staff begins with a 'Maestoso' tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an 'Andante' tempo and a dynamic of *p*. The third staff begins at measure 15 with a dynamic of *f*. The fourth staff starts at measure 25 with a 'Maestoso' tempo and 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

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the band arrangement of 'La Cucaracha'. It is written in 4/4 time and consists of six staves of music. The first staff begins with a 'Latin Rock' tempo and a dynamic of *f*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff begins at measure 13 with a dynamic of *p*. The fourth staff starts at measure 25 with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings. The final staff shows two endings, labeled 1. and 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

10

18 4

mf *f*

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

Baritone Sax

Piano

mf

mf

p

p

13

f

mf

f

mf

1. 2.

f

Detailed description of the musical score: The score is for Baritone Saxophone and Piano. It begins with a 4/4 time signature and the tempo marking 'Allegro'. The key signature has two flats (B-flat and E-flat). The Baritone Sax part starts with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The Piano accompaniment starts with a half note G3 in the right hand and a half note G2 in the left hand. The score includes a first ending (marked '1.') and a second ending (marked '2.'). Dynamics include mezzo-forte (mf), piano (p), and forte (f). Performance markings include accents (>) and breath marks (v) for the saxophone.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



BARITONE SAXOPHONE KEY OF C (CONCERT E \flat)

1.



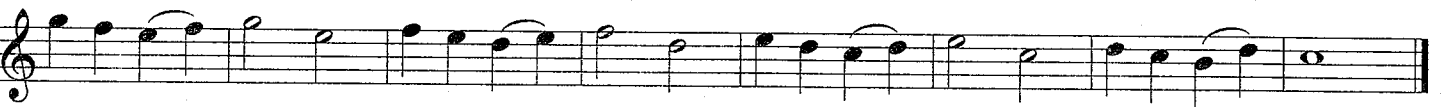
2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.

2.

3.

4.

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

1.

2.

3.

4.



RHYTHM STUDIES

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

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

A

C

B

D

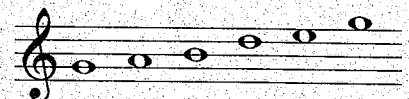
4. YOU NAME IT:

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.

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

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 |

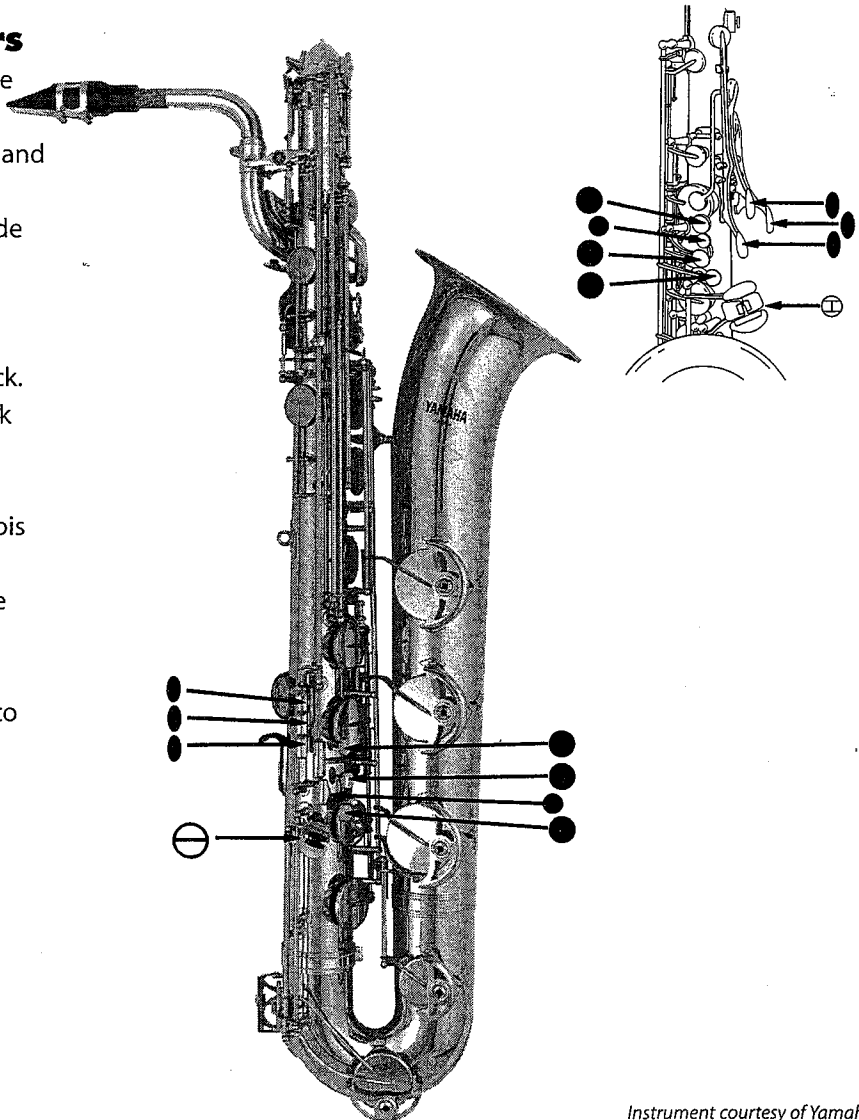
FINGERING CHART

B BARITONE 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.
- Use a body swab to dry the inside of your instrument. Or, drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

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

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

<p>A# B\flat</p>	<p>B</p>	<p>C</p>	<p>C# D\flat</p>
<p>D</p>	<p>D# E\flat</p>	<p>E</p>	
<p>F</p>	<p>F# G\flat</p>	<p>* G</p>	

FINGERING CHART

E \flat BARITONE SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F