

TENOR
SAX

Go to scitechband.org

SciTech Band Calendar

Song Demos

Scale Demos

Instrument Demos

Digital Music Packets

Teaching Channel

Leader Application

Help Request

& More...

Table of Contents

1. Note Map/Fingering Chart
2. Band Karate Checklist
3. Essential Elements Method Book
4. Reading & Playing Test
5. Scale Checklist
6. Major & Minor Scale Charts
7. Concert Bb Major Scale Chart
8. Concert Bb Blues Scale Chart
9. Concert C Minor Scale Chart
10. Concert Bb Blues Scale Note Map
11. Concert C Minor Scale Note Map
12. Concert G Minor Scale Chart
13. Chord Exercise
14. Holiday Solo Options
15. BK Belt Materials (Piano & Percussion only)
16. SciTech Band Groove Chart
17. 12 Bar Blues
18. Advanced/College Audition Solo Repertoire
19. Amazing Grace
20. Angels We Have Heard On High
21. Bad Bunny Medley
22. Billie Jean
23. Candy Rain
24. Canon Remix
25. Canon Interlude (Pachelbel Unleashed)
26. Careless Whisper (Sponsor Song)
27. Carol Of The Bells
28. Cheer # 1
29. Danza Kuduro
30. Diamonds
31. Eye Of The Tiger
32. Feeling Good
33. First 5 Note Exercise
34. Heart & Soul
35. It Don't Mean A Thing
36. It Is Well
37. Lift Every Voice and Sing
38. My Way
39. Pep Band Music
40. Pomp & Circumstance (Two Ceremonial Marches)
41. Santa Claus Is Comin' To Town
42. Sight Reading Exercises
43. Simple Gifts (District Determined Measure)
44. Smells Like Teen Spirit
45. Star Spangled Banner
46. Take On Me
47. Tempest, The
48. Tenor Madness
49. Uptown Funk
50. Warm Ups (UMASS BAND)
51. Blank Staff Paper
52. Note Map/Fingering Char

What to practice first...

BAND STANDARDS

- 1) Cadence
- 2) Canon Remix
- 3) 12 Bar Blues
- 4) The Tempest
- 5) C Minor Groove
- 6) 12 Bar Blues

HOLIDAY SELECTIONS

- 1) Santa Claus Is Comin' To Town
- 2) Angels We Have Heard on High
- 3) Carol Of The Bells

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

- 1) Bad Bunny Medley
- 2) Billie Jean
- 3) Diamonds
- 4) Sponsor Song

PEP BAND

- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

Check out the SciTech Band
YouTube channel for practice
resources and tutorial videos!
Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand)
OR scan the QR code! →



FINGERING CHART

B $\flat$ TENOR SAXOPHONE

Instrument Care Reminders

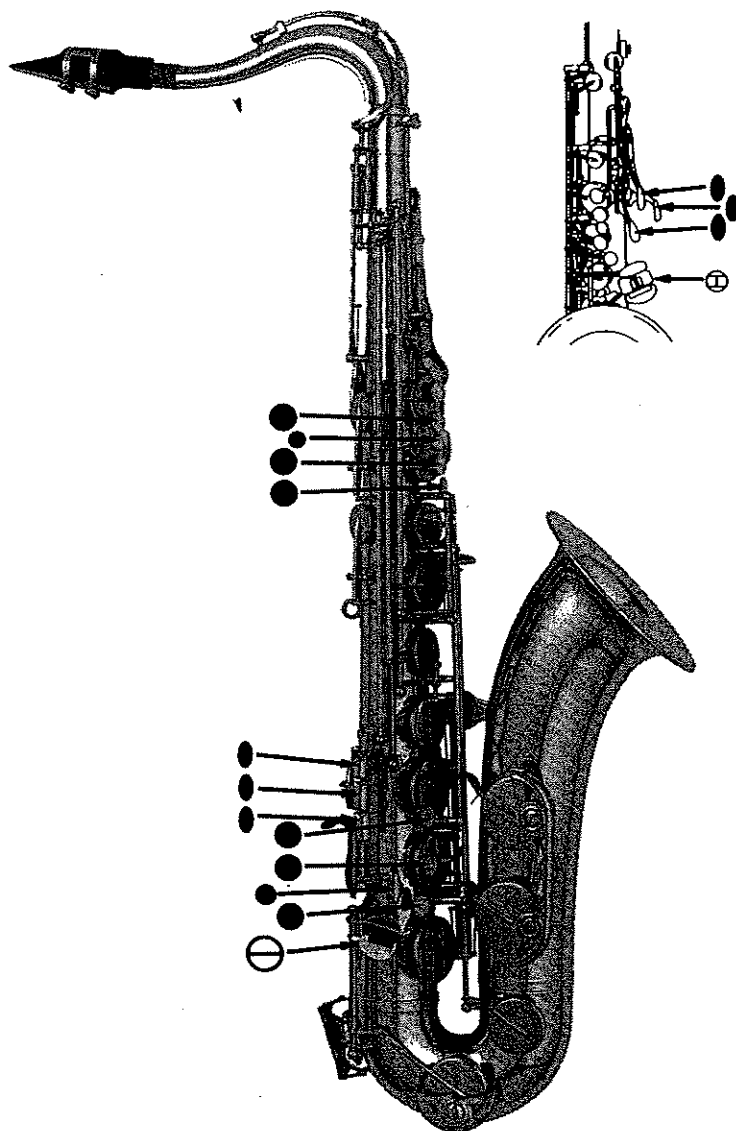
Before putting your instrument back in its case after playing, do the following:

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

○ = Open

● = Pressed down

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

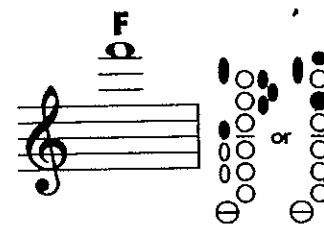
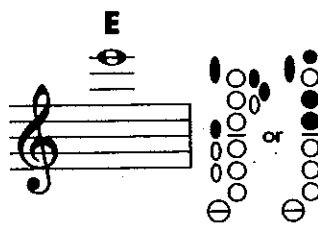
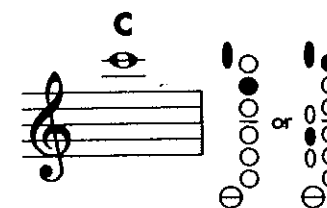
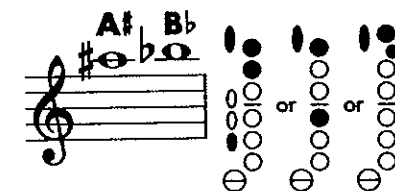
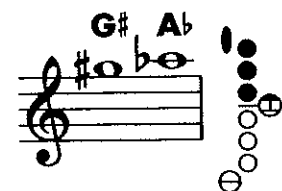
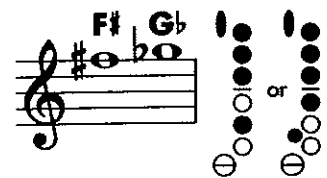
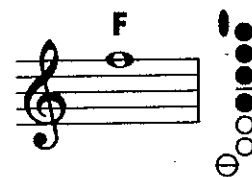
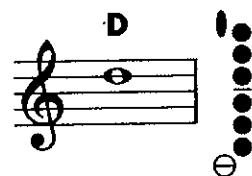
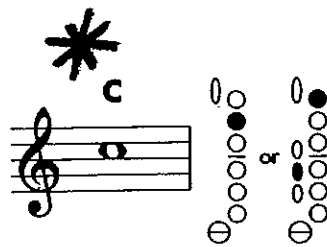
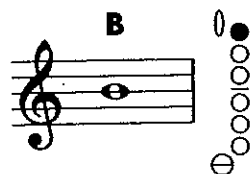
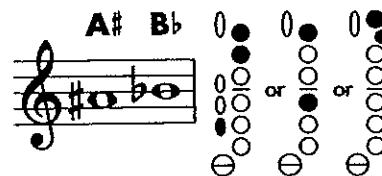
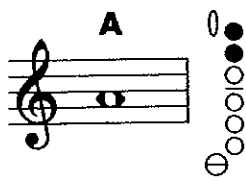
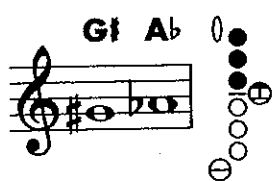


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

A$\sharp$ B$\flat$	B	C	C$\sharp$ D$\flat$
D	D$\sharp$ E$\flat$	E	
F	F$\sharp$ G$\flat$	G	

FINGERING CHART

B $\flat$ TENOR SAXOPHONE



BAND KARATE CHECKLIST

WIND PLAYERS

White

- ☐ Master Staff Wars (20 Notes)
- ☐ Play First Note
- ☐ Play First 5 Notes
- ☐ Play Twinkle Twinkle Little Star #31

Yellow

- ☐ Play Hard Rock Blues #58, with appropriate articulation technique
- ☐ Play a selected Rhythm Study on page 42 (Essential Elements) (on your instrument)
- ☐ Write in Canon Remix notes
- ☐ Play first 8 Notes of Canon Remix

Orange

- ☐ Play all of Canon Remix (individually or with a group)
- ☐ Play Concert Bb Major Scale and identify note names and key signature for your instrument
- ☐ Play Essential Elements song #42 without any note names written on your page
- ☐ Play Concert Bb Chromatic Scale (one octave) and identify note names for your instrument

Green

- ☐ Play Concert Bb Blues Scale and identify note names on your instrument
- ☐ Play 12 Bar Blues (Licks 1-4)
- ☐ Play 12 Bar Blues (Licks 5-6)
- ☐ Match a pitch with your voice & identify whether a given pitch is higher or lower than another

Blue

- ☐ Play Concert C Minor Scale and identify note names and key signature for your instrument
- ☐ Perform an improvised solo in C Minor Groove, using the C Minor Scale
- ☐ Play Concert Bb Major Scale with different articulations (staccato, legato, slurred, accented)
- ☐ Play a selected Sight Reading Exercise

Purple

- ☐ Play all of Tempest (individually or with a group)
- ☐ Play Pomp & Circumstance and the featured graduation song
- ☐ Play The Chord Exercise (pg. 54) in a group (all parts), with proper tone and intonation
- ☐ Play Amazing Grace (in 4-part harmony) with others

Red

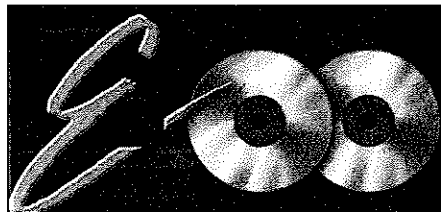
- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale)
- ☐ Tune your instrument & play a Concert Bb in tune with another person
- ☐ Play the following major scales, identifying the note names and key signatures: Eb, F, Ab, C
- ☐ Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play all major scales
- ☐ Prepare and play a selected study from the Jazz Ensemble Method book
- ☐ Accurately sight read and play a selected piece from the Real Book

Black

- ☐ Compose & perform your own song OR perform an approved song in front of a class or group
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales, minor scales, and the chromatic scale (two octaves)
- ☐ Play a college level audition piece

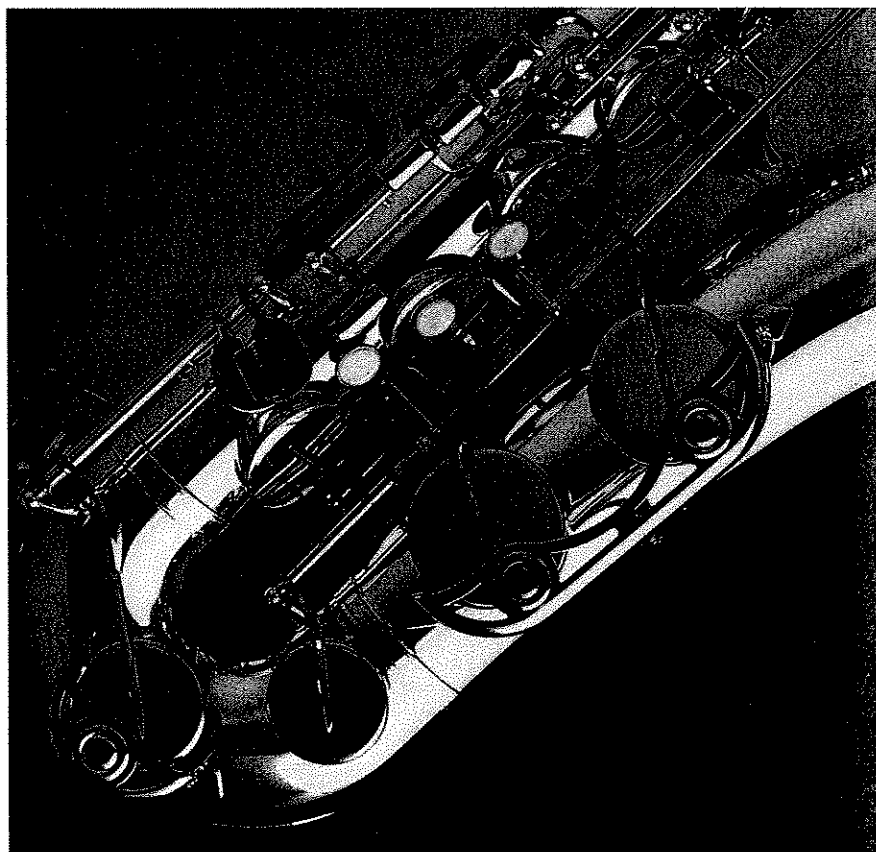


INCLUDES PLAY-ALONG
CD & DVD

B^b TENOR 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 2/3 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

Taking Care Of Your Instrument

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

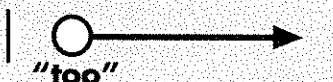
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

MOUTHPIECE WORKOUT

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



REST

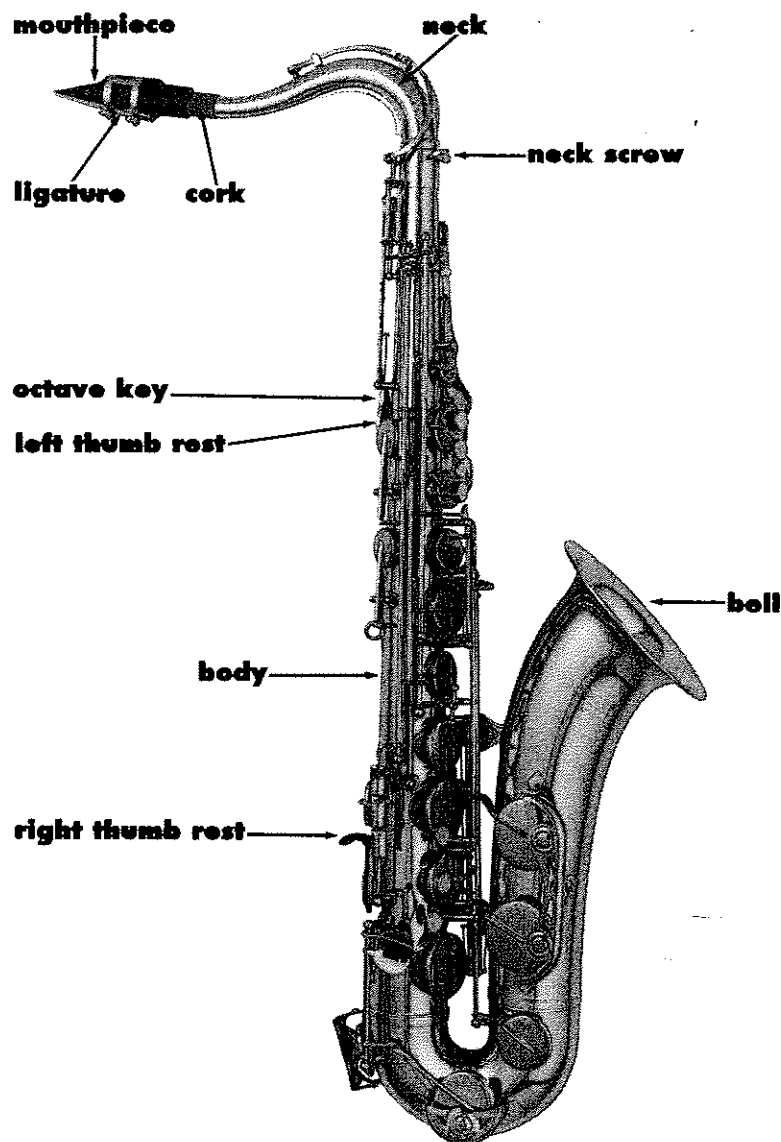


REST

Getting It Together

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

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



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

READING MUSIC

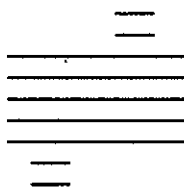
Identify and draw each of these symbols:

Music Staff



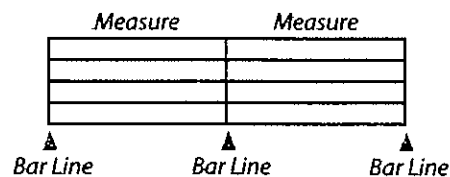
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



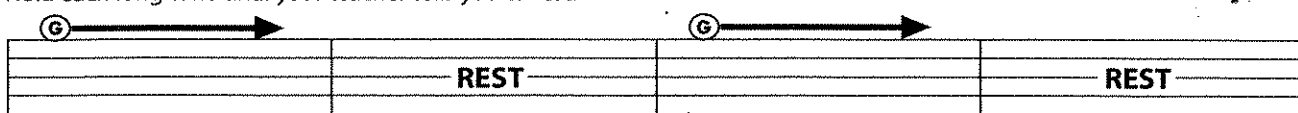
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



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

1. THE FIRST NOTE



The Beat

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

One beat = 1 &

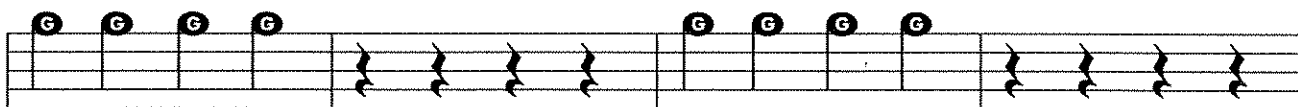
Notes And Rests

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

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

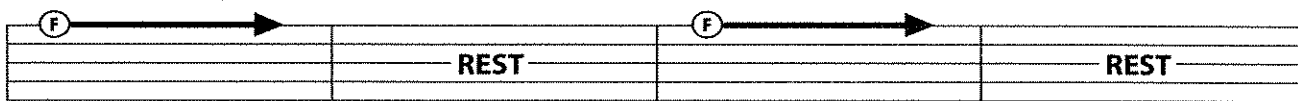
2. COUNT AND PLAY



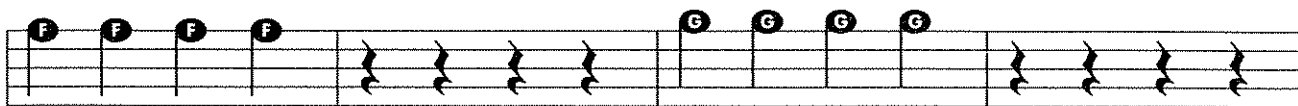
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

3. A NEW NOTE

F

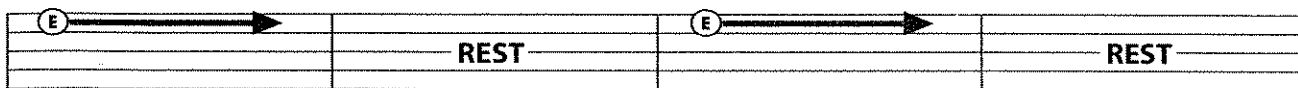
4. TWO'S A TEAM



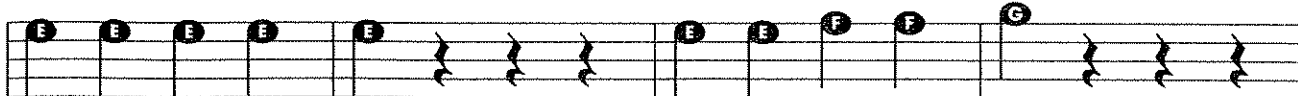
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

E



6. MOVING ON UP



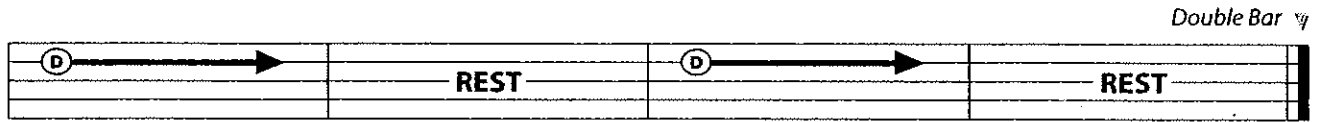
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar

Indicates the end of a piece of music.

Repeat Sign

Without stopping, play once again from the beginning.

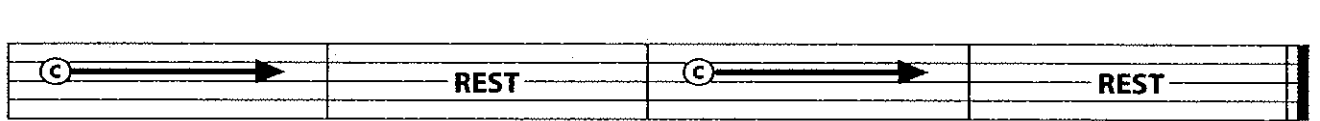
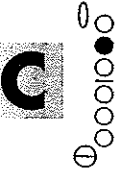
7. THE LONG HAUL

Double Bar

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN**10. THE FAB FIVE**

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

Treble Clef

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

Time Signature

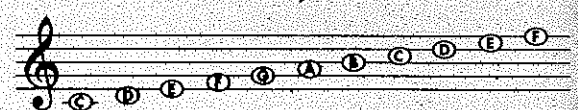
Indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.

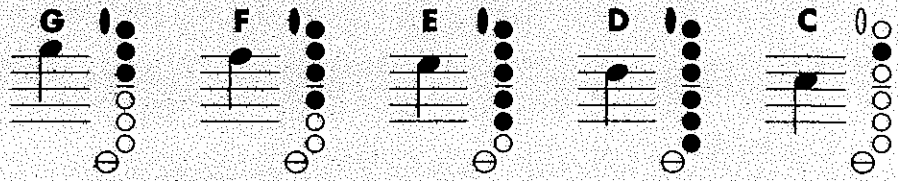
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT**13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

C D E _ _ _

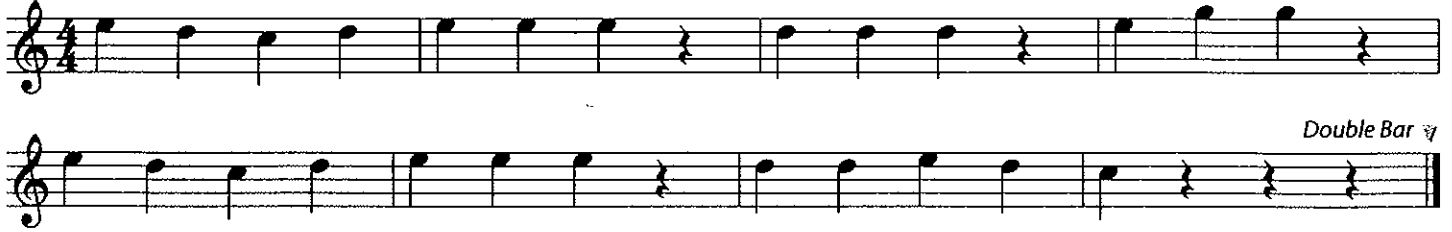
Notes In Review

Memorize the fingerings for the notes you've learned:

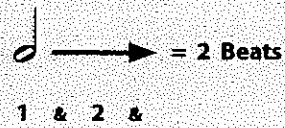


14. ROLLING ALONG

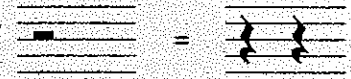
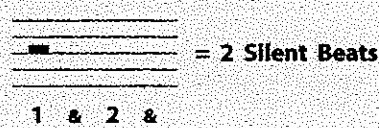
Go to the next line. ♪



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

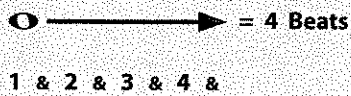
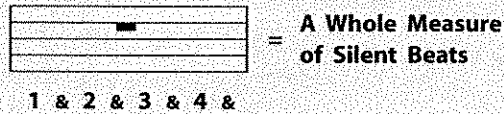
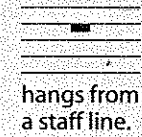
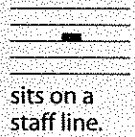
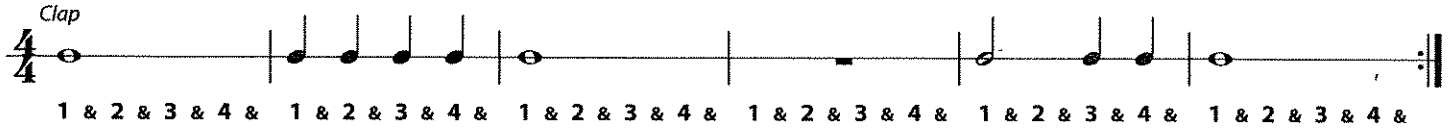
American Folk Song



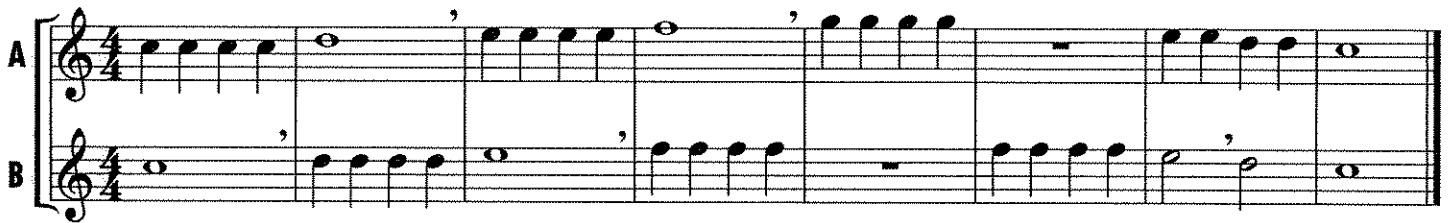
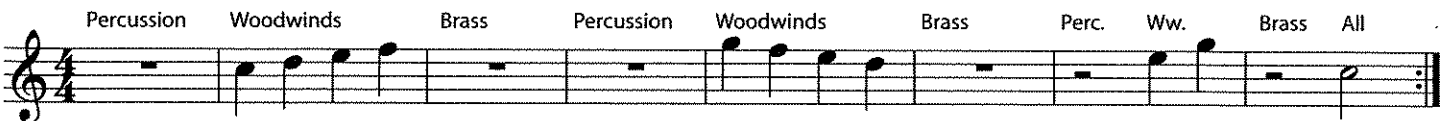
19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note**Whole Rest****Whole Rest****Half Rest****20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****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 ($\sharp$) or flats ($\flat$) throughout the music. Your Key Signature indicates the Key of C (no sharps or flats).**THEORY****23. MARCH STEPS****24. LISTEN TO OUR SECTIONS****25. LIGHTLY ROW****26. ESSENTIAL ELEMENTS QUIZ** *Draw in the bar lines before you play.*

Practice long tones on each new note.

French Folk Song

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

English Folk Song

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.”

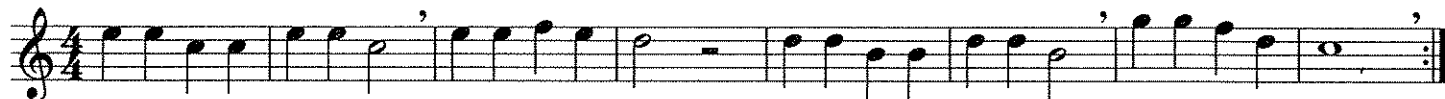
Adaptation

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

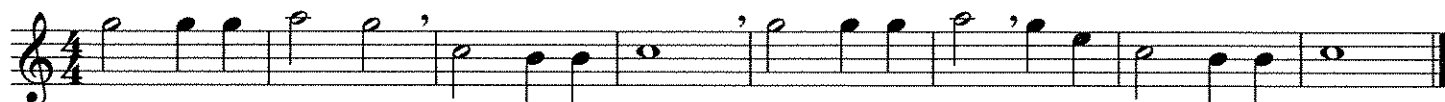
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY



35. JUMP ROPE



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



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



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

J. S. Pierpont



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

Traditional Hanukkah Song



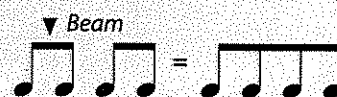
Eighth Notes



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

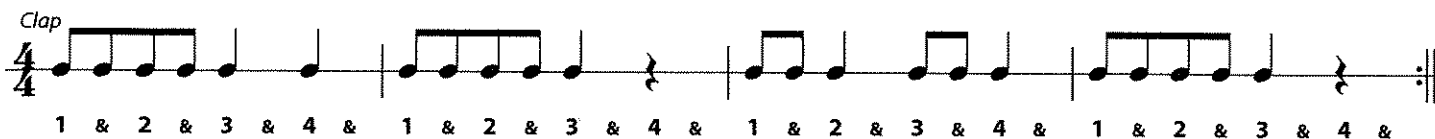


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP

Clap the rhythm while counting and tapping.



41. EIGHTH NOTE JAM



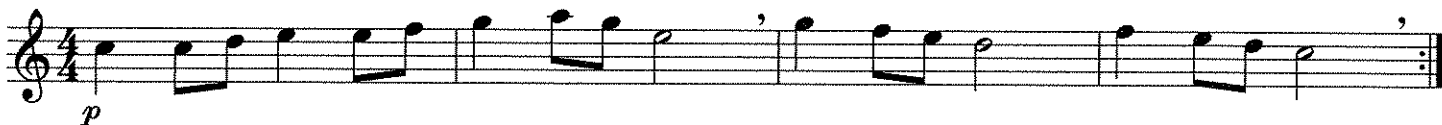
42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

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



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

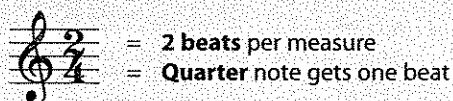
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

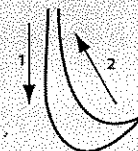


2/4 Time Signature



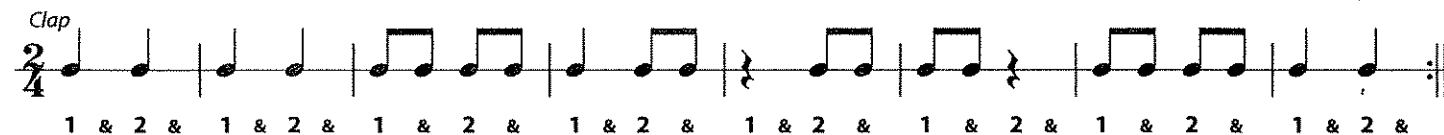
Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

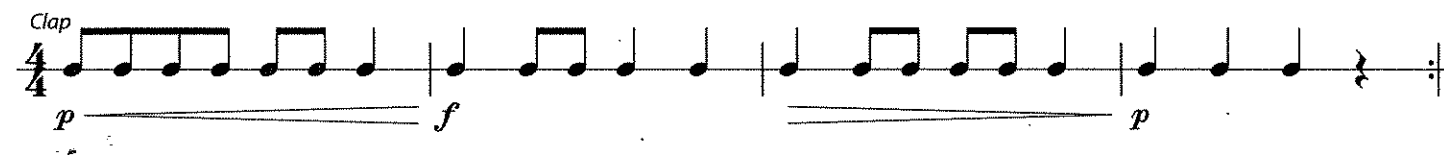


Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

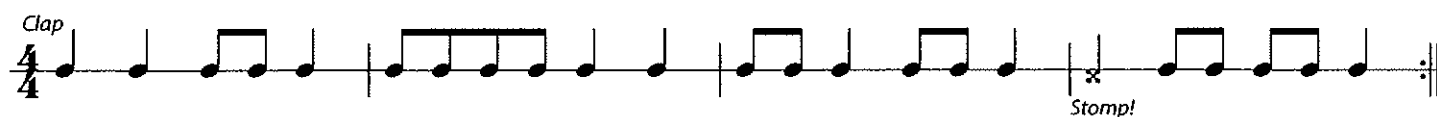
TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

f

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a half note G4, a quarter note A4, and a half note B4, with a dynamic marking of *mf*. The second staff continues with a half note C5, a quarter note B4, and a half note A4, with a dynamic marking of *f*. The third staff continues with a half note G4, a quarter note F4, and a half note E4, with a dynamic marking of *f*. Measure numbers 3, 11, and 19 are indicated in boxes above the staves.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a half note G4, a quarter note A4, and a half note B4, with a dynamic marking of *mf*. The second staff continues with a half note C5, a quarter note B4, and a half note A4, with a dynamic marking of *f*. The third staff continues with a half note G4, a quarter note F4, and a half note E4, with a dynamic marking of *p*. Measure numbers 9 and 13 are indicated in boxes above the staves. A repeat sign is present at the end of the second staff, with the instruction '2nd time go on to meas. 13'.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

This musical score is for a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a half note G4, a quarter note A4, and a half note B4, with a dynamic marking of *mf*. The second staff continues with a half note C5, a quarter note B4, and a half note A4, with a dynamic marking of *p*. The third staff continues with a half note G4, a quarter note F4, and a half note E4, with a dynamic marking of *f*. Measure numbers 9 and 13 are indicated in boxes above the staves.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a half note G4, a quarter note A4, and a half note B4, with a dynamic marking of *f*. The second staff continues with a half note C5, a quarter note B4, and a half note A4, with a dynamic marking of *f*. The score ends with a double bar line and repeat dots.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

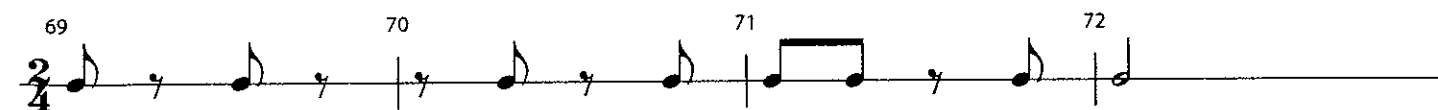
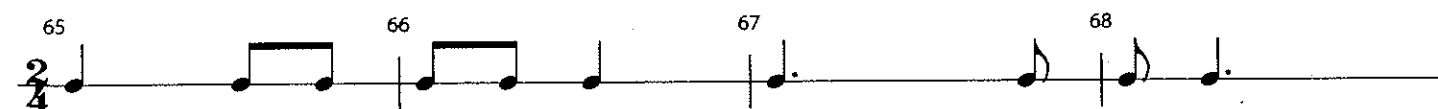
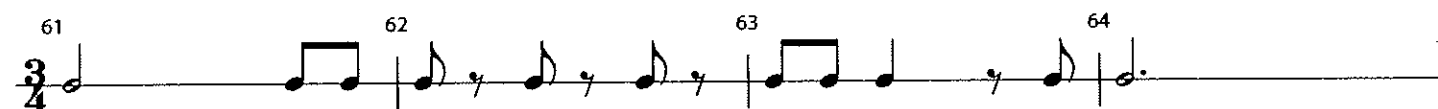
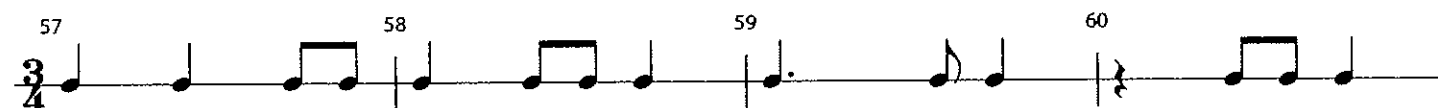
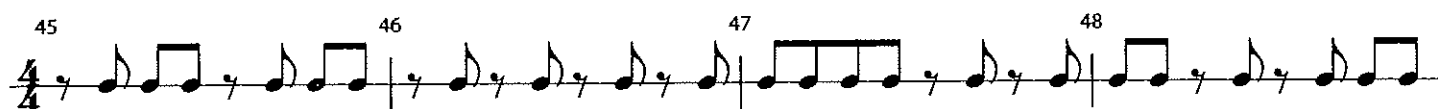
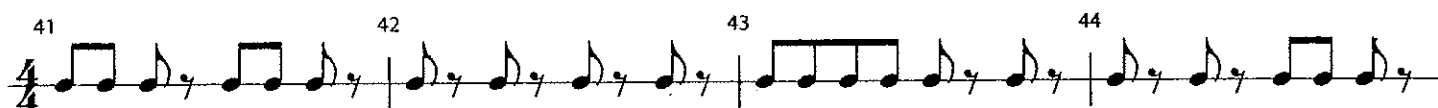
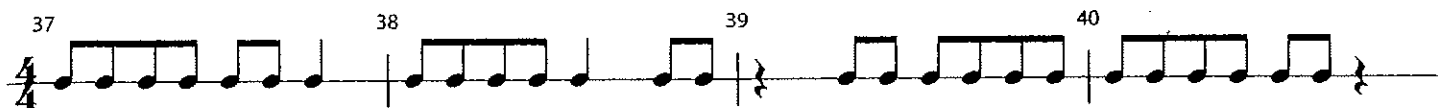
21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES



Tenor Sax

Name _____

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

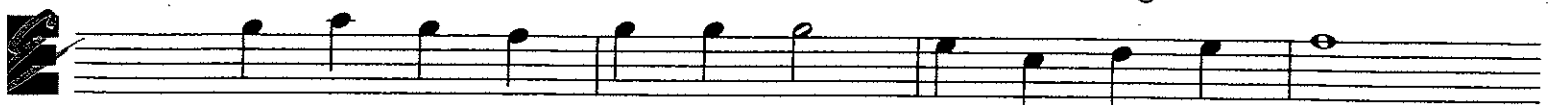
1. A MOZART MELODY

Adaptation



2. ESSENTIAL ELEMENTS QUIZ

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



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						

MAJOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
B	B	C#	D#	E	F#	G#	A#	B
C	C	D	E	F	G	A	B	C
C#	C#	D#	E#	F#	G#	A#	B#	C#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
D	D	E	F#	G	A	B	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	B	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F#	F#	G#	A#	B	C#	D#	E#	F#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
G	G	A	B	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	B	C#	D	E	F#	G#	A

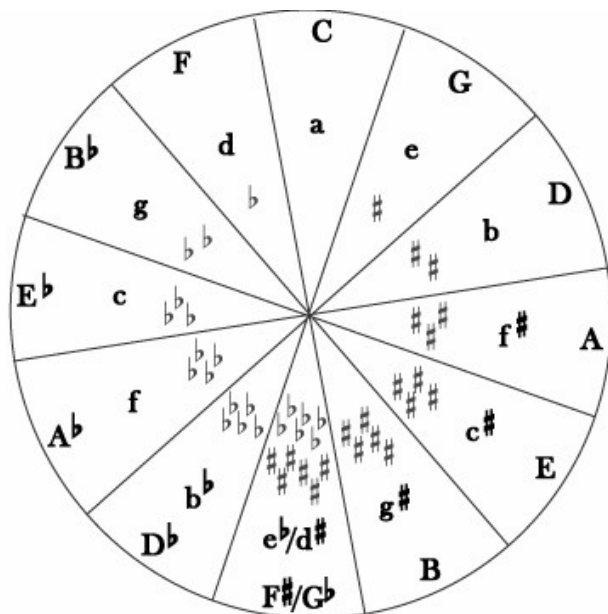
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
B	B	C#	D	E	F#	G	A	B
C	C	D	Eb	F	G	Ab	Bb	C
C#	C#	D#	E	F#	G#	A	B	C#
D	D	E	F	G	A	Bb	C	D
D#	D#	E#	F#	G#	A#	B	C#	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
E	E	F#	G	A	B	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	B	C#	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A#	B	C#	D#	E	F#	G#
A	A	B	C	D	E	F	G	A

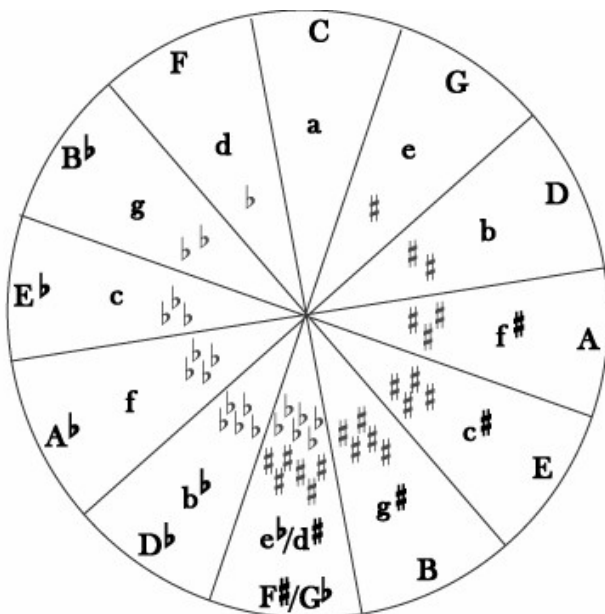
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ A natural minor scale is a major scale with a b3, b6, and b7.
- ♪ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

Concert Bb Scale

BRASS

Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	<u>Te</u>	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
^{Eb} Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

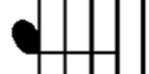
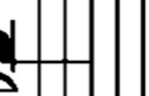
Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
^C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
^{Eb} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

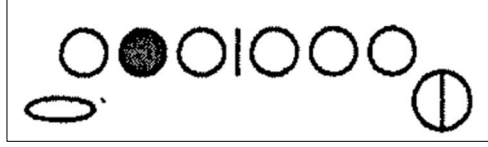
CONCERT B $\flat$ BLUES SCALE – FINGERING CHART

TENOR SAX

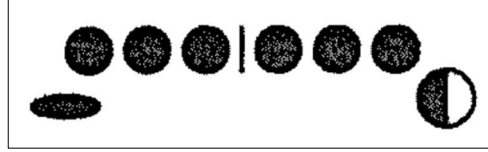
Scale Degrees/Note Numbers:

1	b3	4	b5	5	b7	8
						

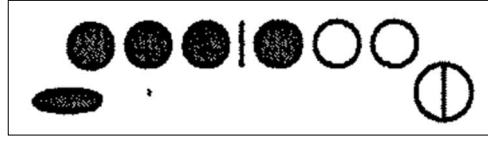
C



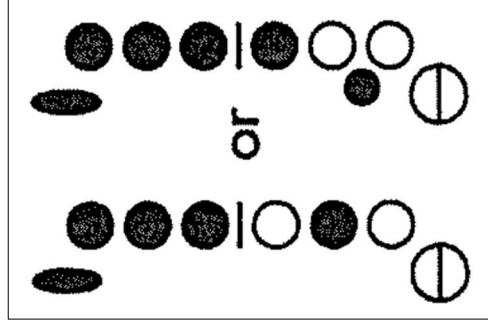
E $\flat$



F



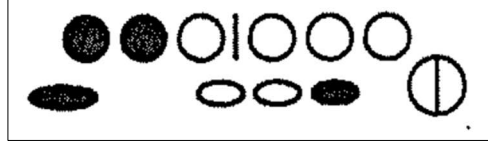
F $\sharp$ /G $\flat$



G



B $\flat$



C



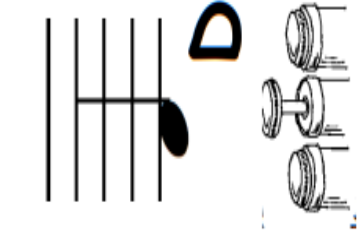
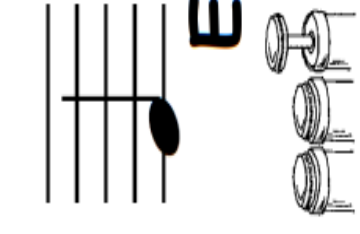
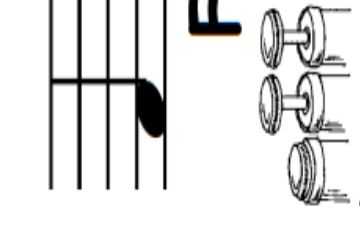
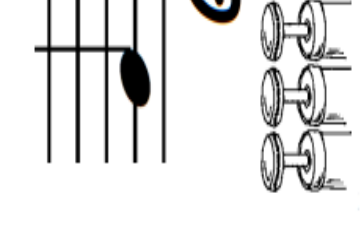
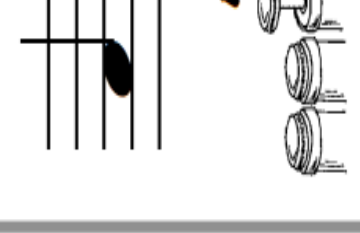
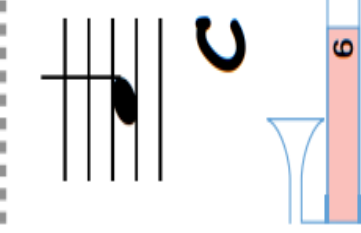
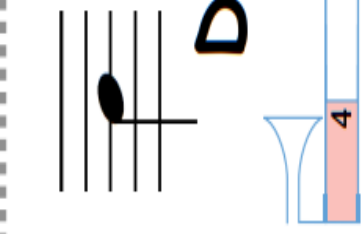
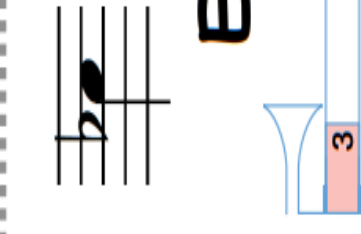
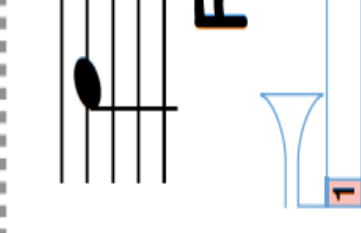
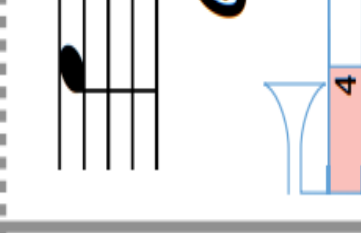
1

2

3

4

5

C/"Do"	D/"Re"	E _b /"Me"	F/"Fa"	G/"So"
 D	 E	 F	 G	 A
 C	 D	 E_b	 F	 G

TRUMPET
&
BARITONE
EUPHONIUM
TUBA FINGERS

TROMBONE

| Add Octave key (left thumb) —————>





D**E****F****G****A**

TENOR SAX

Concert G Minor Scale

Number (Scale Degree)	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Piano)	G	A	Bb	C	D	Eb	F	G
Bb Instruments (Trumpet, Tenor Sax Clarinet)	A	B	C	D	E	F	G	A
Eb Instruments (Alto & Baritone Sax)	E	F#	G	A	B	C	D	E
F Instruments (French Horn)	D	E	F	G	A	Bb	C	D

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is written for a large ensemble. The instruments and their parts are as follows:

- Flute / Oboe:** Melodic line in the first staff, starting with a sixteenth-note run.
- Clarinet / Trumpet / Baritone T.C.:** Melodic line in the second staff, mirroring the first staff.
- Alto Sax. / Baritone Sax.:** Melodic line in the third staff, starting with a sixteenth-note run.
- Tenor Sax.:** Melodic line in the fourth staff, mirroring the third staff.
- Trombone / Baritone B.C. / Bassoon:** Melodic line in the fifth staff, mirroring the fourth staff.
- Tuba:** Melodic line in the sixth staff, mirroring the fifth staff.
- Bass Guitar:** Melodic line in the seventh staff, mirroring the sixth staff.
- Timpani:** Percussion line in the eighth staff, featuring a series of rhythmic patterns.
- (Guitar) / Piano:** A grand staff in the ninth section, with the guitar part in the treble clef and the piano part in the bass clef, both mirroring the melodic lines of the other instruments.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is organized into measures, with some measures containing multiple notes and others containing single notes or rests. The overall structure is a chord exercise, likely for a jazz or orchestral ensemble.

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: _____

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°
Minor	i	ii°	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°-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°-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

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

Chords: I I IV I V IV I

Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

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

RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)

ed. Nicholas Cortes

B $\flat$ Tenor Saxophone

Très modéré
6 *Piano* Sax. *ad lib.*
p 3

crescendo 3 3

Un peu ralenti 1 *a Tempo* *p*

crescendo 3 3 *f*

p *Allegretto scherzando* 2 *Piano* 9 2 3 2

1^o Tempo Sax. *pp* *espressivo* 3 3 3 3 *pp*

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

Retenu au Mouvt

mf

2 3

Allegretto scherzando

p *pp* *Piano*

8 2

4 Sax.

p espressivo

13 A 18 5 14

B 16 *Piano*

En retenant

6 Sax.

p < > espressivo

p *p* *crescendo*

C

pp *diminuendo*

En animat peu à peu

6

The musical score is written for a saxophone in treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The first staff features a melodic line with a fermata, marked 'Retenu au Mouvt' and 'mf'. The second staff continues the melody with a key change to three flats (Bb, Eb, Ab) and a tempo change to 'Allegretto scherzando'. It includes dynamics 'p' and 'pp', and a 'Piano' section. The third staff has a key change to four sharps (F#, C#, G#, D#) and includes a section marked '4 Sax.' and 'p espressivo'. The fourth staff continues with 'B 16 Piano' and 'En retenant'. The fifth staff has a key change to four sharps and includes '6 Sax.', 'p < > espressivo', and 'p p crescendo'. The sixth staff continues the 'crescendo' section. The seventh staff has a key change to three sharps (F#, C#, G#) and includes 'C', 'pp', and 'diminuendo'. The eighth staff concludes with 'En animat peu à peu' and a final measure marked '6'.

Piano

7 Sax.

p crescendo

D 10

Piano

Sax.

p diminuendo

Plus vite 8

Piano

Sax.

f *mf* *f*

E 2

2 3 Piano 2 2 3

Sax.

p crescendo

F 3

p

f 4

9 11 G 13 10 9 11 4

ff 2

Piano

2 3 3

Sax.

ff

12 Revenez au Mouvt

ff 2 2 *pp*

H

f 4 Piano 2

Sax.

p

En accélérant

crescendo 6 6

6 6 6 Small notes *ad. lib.* *ff*

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B $\flat$ F C7

Soprano

Alto

Tenor

Bass

7 F C F F B $\flat$ F Dm F

S

A

T

B

14 F C7 F F sus4/B $\flat$ F

S

A

T

B

2

ANGELS WE HAVE HEARD ON HIGH

Soprano
Tenor Sax

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

1 2 3 4 5 6 7

8 9 10 11 12 13 14

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

Tenor Sax

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

$\text{♩} = 60$

7 **rit.** $\text{♩} = 110$ $\text{♩} = 140$ **A**

13 **19**

20 **B**

24 **C**

28 **D**

32 **E**

36

40

44

48

52

56

60

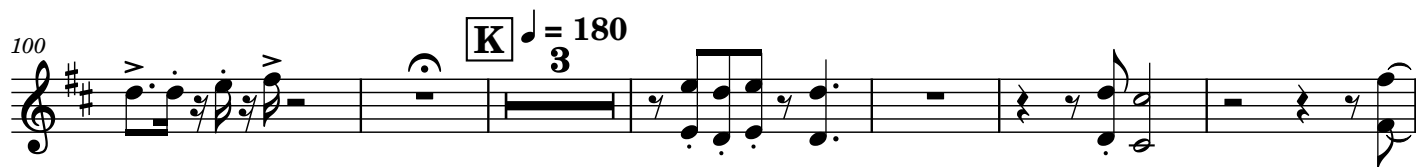
64

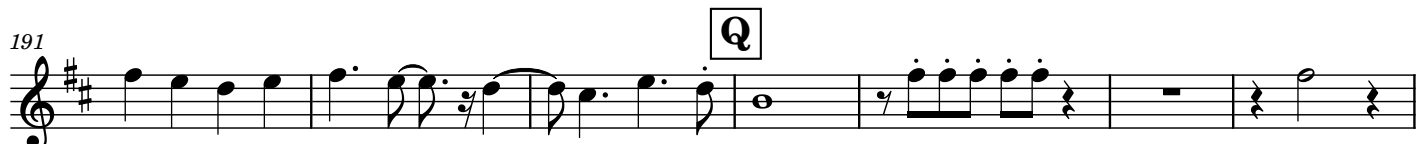
74

74 **rall.**

74 **rall.**

"BAILE INOLVIDABLE"

77 **I** ♩ = 88



6

"DtMF"

X

♩ = 108

Y

268

11

286

Z

291



295

10

rit. - - - -



Tenor Sax (BAILE Synth)

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

8 2 **A** 56 **H** “Hier Encore” Sample 10

“BAILE INoLVIDABLE”

I ♩ = 88

77

81

85

89

J

93

97

K 62 **N** 8 **O** 8 **P** 56 2

102

U1 29 **X** 42

239

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10 **I** “BAILE INoLVIDABLE” 24

102 62 8 8 55 **U** “LA MuDANZA” 2

239 “DtMF” **X** 29 **Y** 12 **Z** 8 9

De-bi ti-rar mas
I should have taken more

298 fo-tos de cuan-do te tu-ve. De-bi dar-te mas be-sos y'a-bra-zo' la ve-ces que pu-de.
pho-tos of when I had you. I should have given you more kisses and hugs the times I could.

302 O-ja-la que los mi-o'nun-ca se mu-den!
I hope that mine never move.

Y si hoy me'em-borr-a-chopues que me'a-yu-den!
And if I get drunk then help me!

306 rit. — — — — —

Tenor Saxophone

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 8

15 **A**

21 1.

27 2. **B**

33 **C**

39

45 **D**

51 1.

57 2. **E**

2

63



69

F



75

G



81



87

H

Solo Section



92



98

I



104



110



Melody Bb

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 12

A

18

B

23

29

C

34

39

D

44

50

55

E

61

2

65



69

F



74

G



80



85

H

Solo Section



97

I



103



108



112



Tenor Saxophone

Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94

Solo/soli

♩ = 94
Solo/soli



3 3

5

5

3

9

A

tutti

 f

9 A tutti



f

13

B

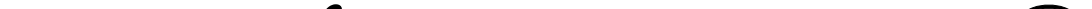
13

B

3

19

19



24

C

30

30



32

D

32  Musical notation for measures 32-36. Measure 32 has a whole rest. Measure 33 has a boxed 'D' above it. The melody continues with eighth and sixteenth notes.

37

37 

40

E

3

46

F

Solo Section

8

57

G

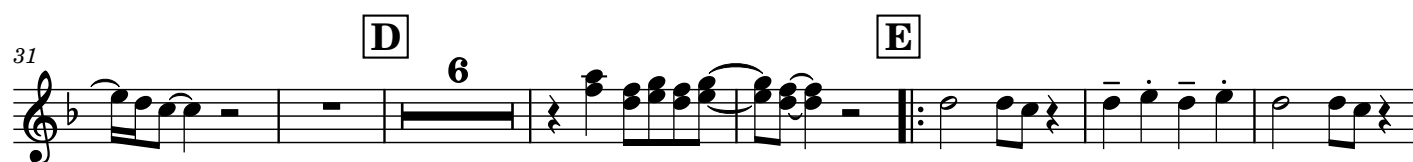
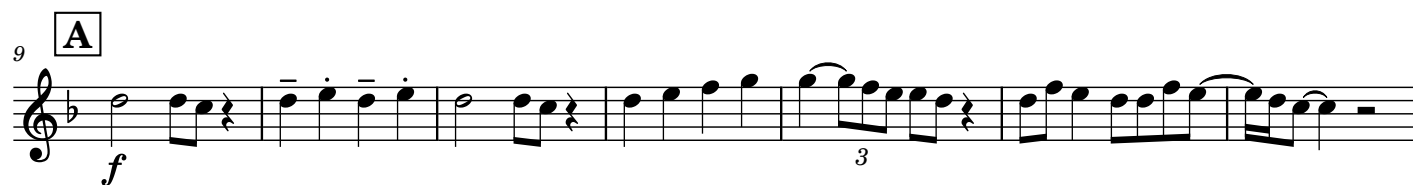
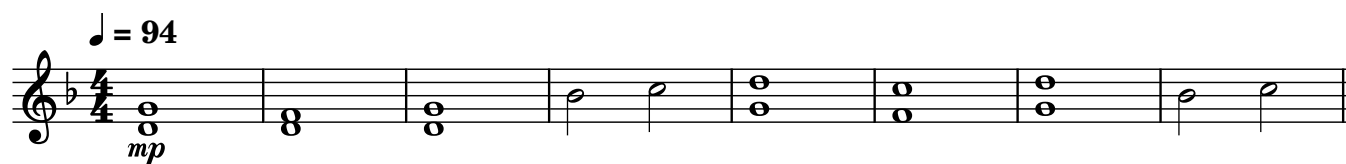
mf *ff*

Tenor Saxophone 2

Candy Rain

Arr. Raul Maldonado

Soul For Real



Tenor Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 8 21 *mf*

24 29 37

31 38 45 *f* 53 61 51 8 *mf* 64 69 71 77 78 83

2007

Tenor Saxophones

Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Tenor Saxophone 1

Tenor Saxophone 2

The first system shows the beginning of the piece. Tenor Saxophone 1 starts with a quarter rest, followed by a series of eighth and quarter notes. Tenor Saxophone 2 has a whole rest throughout the system.

T. Sax. 1

T. Sax. 2

The second system continues the melody for Tenor Saxophone 1. Tenor Saxophone 2 remains silent with whole rests.

T. Sax. 1

T. Sax. 2

The third system shows Tenor Saxophone 2 entering with a bass line of eighth notes. Tenor Saxophone 1 continues the melody.

T. Sax. 1

T. Sax. 2

The fourth system continues the interlude with both Tenor Saxophone 1 and Tenor Saxophone 2 playing their parts.

8

T. Sax. 1

T. Sax. 2

This system contains measures 8 and 9. Measure 8 features a continuous eighth-note pattern in both parts. In measure 9, the first part has a whole rest while the second part continues with eighth notes.

10

T. Sax. 1

T. Sax. 2

This system contains measures 10 and 11. In measure 10, the first part has a whole rest and the second part continues with eighth notes. In measure 11, both parts play a half note.

12

T. Sax. 1

T. Sax. 2

This system contains measures 12 and 13. In measure 12, the first part has a whole rest and the second part continues with eighth notes. In measure 13, both parts play a whole note, and the system concludes with a double bar line.

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



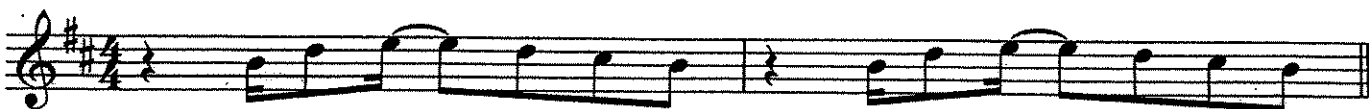
E G A G F# E E G A G F# E

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

Quartet Version

Melody - Bb

-Trumpet

-Clarinet

-Tenor Sax

©2011

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

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a Bass Line in Bb, suitable for Clarinet, Bass Clarinet, Trumpet, and Tenor Sax. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a series of half notes with a melisma line above them, marked *mp*. The second staff continues the melody with a melisma line and a *rit.* marking. The third staff introduces a new melodic line with a key signature change to two sharps (F# and C#), marked *f*, and includes a boxed section labeled 'A' with the instruction 'a tempo - Repeat 4x'. The fourth staff continues the melody with a boxed section labeled 'B'. The fifth staff features a boxed section labeled 'C' with a *mf* marking, followed by a boxed section labeled 'D' with a *f* marking and the instruction 'Repeat 3x', and ends with a boxed section labeled 'E'. The sixth staff concludes the piece with a *rit.* marking and a final melisma line.

Tenor Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Tenor Saxophone. It consists of two staves. The first staff is in 4/4 time and contains 8 measures. The second staff is in 4/4 time and contains 8 measures. The key signature is one sharp (F#). The first staff has a repeat sign after the first measure. The second staff starts with a measure rest and a '6' above it. The music features various note values, rests, and articulation marks like accents and slurs.

Tenor Sax 1

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

29

33 **C**

38

43 **D**

48 **E**

53

57 **F**

61

65 **G**

69



74

**H**

79



83

**I**

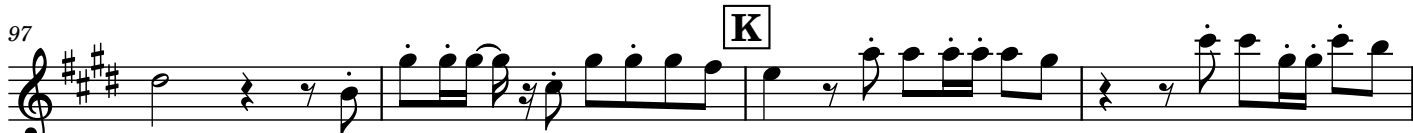
87

**J**

92



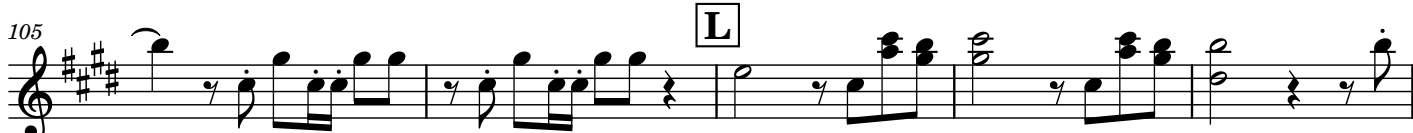
97

**K**

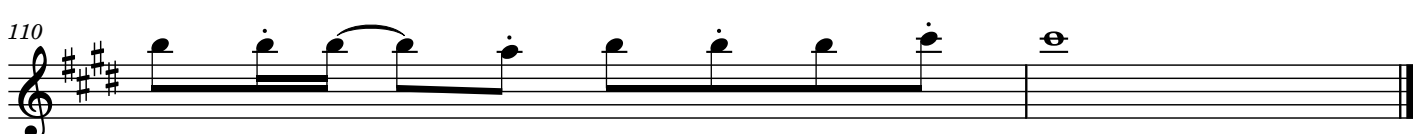
101



105

**L**

110



Tenor Sax 2

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

30 **C**

36

42 **D**

48 1 **E**

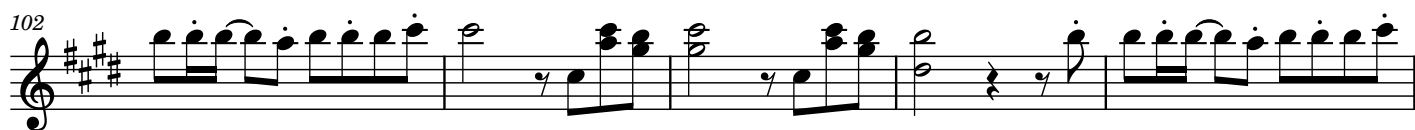
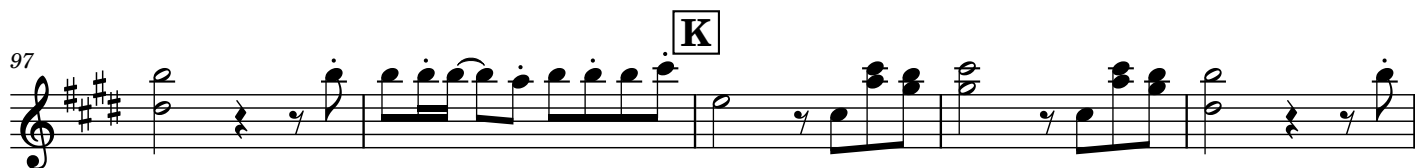
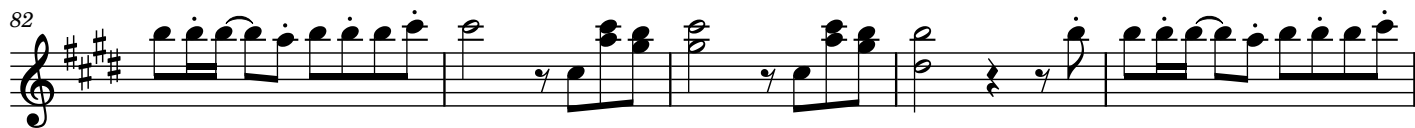
54

59 **F**

65 **G**

71

77 **H**



Eye Of The Tiger

For Zanetti

Flute
Piano



Clarinet
Trumpet
(LOW)



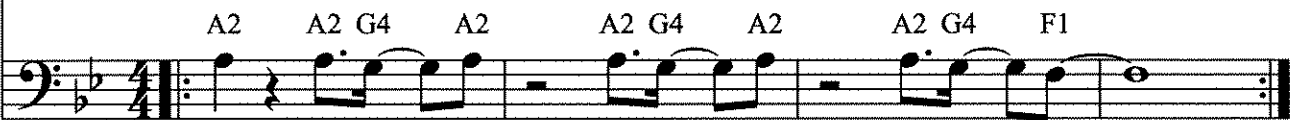
Clarinet
Trumpet
(HIGH)



Alto Sax



Trombone



Piano: Am G F

Bass Line: A - - - - - F - - - G

FEELING GOOD ROAD MAP

- 1) INSTRUMENTAL SOLO (optional)
- 2) VOCAL SOLO
- 3) HIT 4X
- 4) RHYTHM SECTION 2X (soft *p*)
- 5) FAST OPENING 2X (soft *p*) - “Birds Flying High” Small Group
- 6) RHYTHM SECTION 2X (soft *p*)
- 7) SOLO SECTION (optional)
- 8) HORN LICK 2X
- 9) RHYTHM SECTION 2X WITH BUILD UP
- 10) NASTY LICK 2X (loud *f*) – Piano hold notes
- 11) BACKGROUNDS (loud *f*)
 - Low Brass play HIT (optional)
 - POP LAST NOTE (on beat 1)
- 12) “And I’m Feeling Good” Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Bb Bb Ab Ab Gb Gb F Ab F Ab

3

Clarinet
Trumpet
(LOW)

C C Bb Bb Ab Ab G Bb G Bb

3

Clarinet
Tenor Sax
Trumpet
(HIGH)

C C Bb Bb Ab Ab G Bb G Bb

3

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax

G G F F Eb Eb D F D F

3

Octave Key HIGH
No Octave Key LOW

Trombone
Euphonium
(HIGH)

Bb Bb Ab Ab Gb Gb F Ab F Ab

3

Positions: 1 1 3 3 5 5 1 3 1 3

Trombone
Euphonium
Tuba
(LOW)

Bb Bb Ab Ab Gb Gb F Ab F Ab

3

Piano: Bbm (8th note triplets)

Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Horn Lick:

1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

Opening "And I'm Feeling Good":

1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Octave Key HIGH
No Octave Key LOW

Trombone
Euphonium

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Tuba

Piano: Bbm (2 Beats Hold)

Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

~~Clarinet~~
Tenor Sax
~~Trumpet~~
(HIGH)

Feeling Good

from The Roar of the Greasepaint - The Smell of the Crowd

Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60

Slowly, Freely

Cm Cm/B $\flat$ A $\flat$ maj7 Cm/G G7 Cm Cm/B $\flat$

Birds fly-ing high, you know how I feel. Sun in the sky,

A $\flat$ maj7 Cm/G G Cm Cm/B $\flat$

You know how I feel. Breeze drift-ing on by,

6 Am7(b5) A $\flat$ maj7 A $\flat$ maj13 Fm11 Dm7(b5)

You know how I feel. It's a new dawn, it's a new day, it's a new life

9 G7

for me and I'm feel-ing good.

A

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

6 **B**

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

11 **C** **D**

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

Exercise D: Treble clef, 4/4 time signature. Five measures of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

142

Bb

(MED.)

HEART AND SOUL

-HAGY CARMICHAEL
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/2 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). The time signature is 4/2. The music is written in a simple, handwritten style with some corrections and annotations.

Chords and notes visible in the score:

- Staff 1: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7
- Staff 2: B-7, E-7, A-7, D7, G, E-7, A-7, D7
- Staff 3: G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7
- Staff 4: D7, G7, C7, B7, Cmaj7, B7, E7, A7
- Staff 5: D7, G7, C7, D7, G, E-7, A-7, D7
- Staff 6: Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7
- Staff 7: B7#5, E7, A-7, D7, G, (E-7, A-7, D7)

Bb

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

(MODERATELY FAST)

The musical score is written for three staves in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked "(MODERATELY FAST)". The score is divided into measures, with measure numbers 1 through 12 indicated at the bottom of the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (f) dynamic. The second staff includes a mezzo-forte (mf) dynamic. The third staff includes a forte (f) dynamic. The score concludes with a double bar line at measure 12.

Copyright © 1932 by Mills Music, Inc., Copyright Renewed 1960
Mills Music, Inc., c/o Filmtrax Copyright Holdings Inc.
International Copyright Secured Made In U. S. A. All Rights Reserved

Don't Mean A Thing - Bb

21

To Coda  1.



13 14 15 16 17 18 19 20 21 22 23 24 25 26

D.S. al Coda

CODA

Tenor Sax

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of the musical score, measures 1-8. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has a long melodic line with a slur over measures 1-8. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written above the Soprano staff in measures 2, 3, and 4.

Second system of the musical score, measures 9-15. The Soprano part continues its melodic line. The Alto, Tenor, and Bass parts continue their harmonic support. The word "optional 8vb" is written above the Soprano staff in measure 15, indicating an optional octave reduction for the final notes.

Third system of the musical score, measures 16-24. The Soprano part has a melodic line with a slur over measures 16-24. The Alto, Tenor, and Bass parts continue their harmonic support. The phrase "Lower notes for solo only" is written above the Soprano staff in measure 17, indicating a specific phrasing for a soloist.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

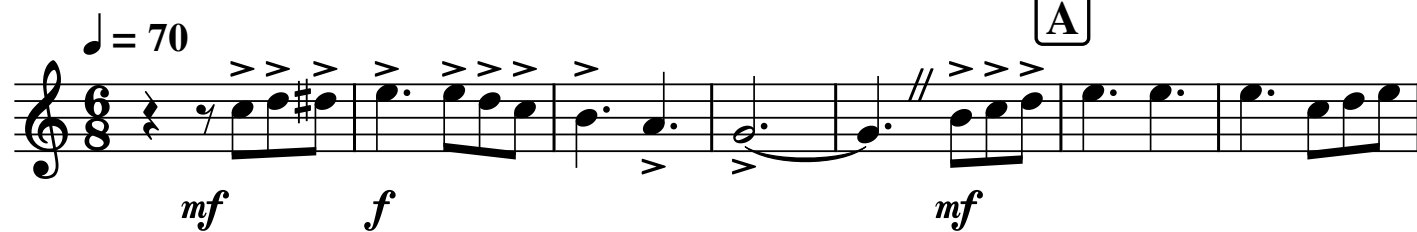
Arr. Lindsey B. Sarjeant

Adapted by Walsh

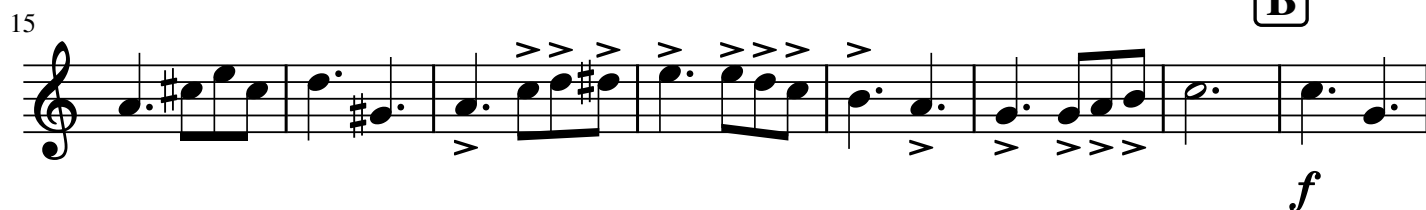
for the SciTech Band

Tenor Saxophone

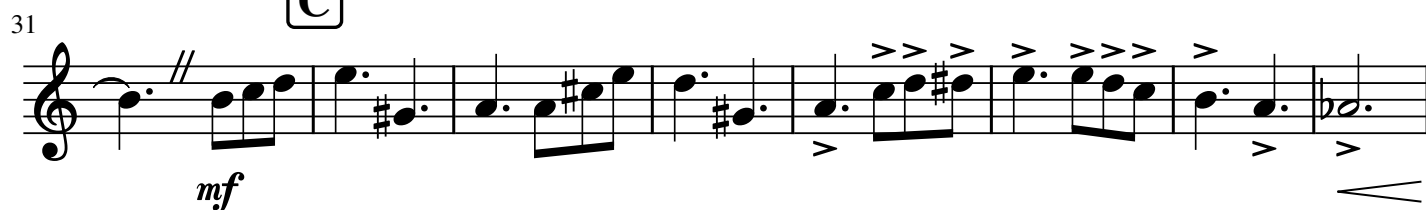
A



B



C



“Lift Every Voice and Sing”

James Weldon Johnson & J. Rosamond Johnson

Lift every voice and sing,
Till earth and heaven ring!
Ring with the harmonies of Liberty!

Let our rejoicing rise
High as the list'ning skies;
Let it resound loud as the rolling sea!

Sing a song full of the faith that the dark past has
taught us!
Sing a song full of the hope that the present has
brought us!

Facing the rising sun of our new day begun,
Let us march on till victory is won!

My Way

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

Tenor Sax

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score for Tenor Sax of "My Way" is written in 4/4 time and B-flat major. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff, starting at measure 6, features a triplet of eighth notes and a boxed letter 'A'. The third staff, starting at measure 13, includes a triplet of eighth notes, a forte (*f*) dynamic, and a boxed letter 'B'. The fourth staff, starting at measure 19, contains several accents, a triplet of eighth notes, and a fortissimo (*fp*) dynamic. The fifth staff, starting at measure 25, begins with a fortissimo (*ff*) dynamic and ends with a double bar line. The score includes various musical notations such as slurs, ties, and triplets.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Tenor Sax.

The musical score is written for Tenor Saxophone in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a whole rest marked with an '8' above it, followed by a series of eighth and quarter notes. Above the staff are two boxed labels: 'A' and 'B'. The second staff continues the melody with eighth and quarter notes, including some beamed eighth notes. Above the staff is a boxed label 'C'. The third staff features a mix of eighth and quarter notes, with some notes marked with accents (>). Above the staff are boxed labels 'D' and 'E'. The fourth staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Above the staff is the marking 'rit.' (ritardando). The fifth staff concludes the piece with a final chord and a double bar line. A small number '3' is written below the staff at the end of the second ending.

Two Ceremonial Marches

Tenor 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

D

simile

34

f

41 **E**

mf

1.

48

2. rit.

f

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

B

C

To Coda

D.S. al Coda

E

f

37

Santa Claus Is Comin' To Town

Bb Bass Line (High)

Coots & Gillespie
arr. Bernice

Moderate Swing

$\frac{8}{C}$

mf

7 Dm7 G7 C **A** C F C C7 F Fm C Am

15 Dm7 G7 C **B** C7 F C7 F D7

23 G7 G#dim Am D7 G7 G^{aug} **C** C F C C7 *To Coda* **D** C Am

31 Dm7 G7 C *D.S. al Coda* **E** C Am Dm7 G7 C **f**

39

Bb - High

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Tenor Sax.

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Melody Bb
TENOR SAX

As Recorded by Nirvana
Arr. Walsh

Smells Like Teen Spirit

4 **A**

f *f*

8

f *f*

12 **B** **C**

4 *mp*

20

D

25 *mf*

30 **E** %

f

35

40 To Coda on 3rd Time **F**

G SOLO OR SOLI

46 *f*

52

2

H

57

**I**

62

**J**

68

**K**

73



78

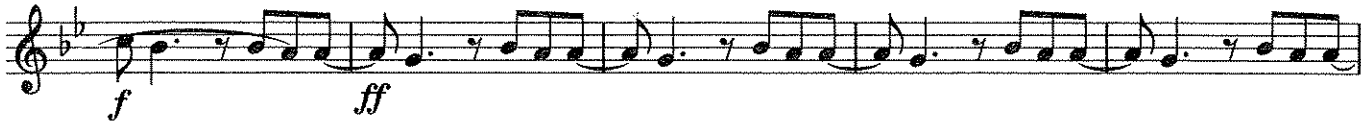


83

D.S. al Coda

**L**

85



90

rit.



Counter melody B $\flat$ (HIGH)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

7

10

B **C**

mf *mp*

19

D

mf

25

E % **11** To Coda on 3rd Time

31

F

45

Detailed description: This is a musical score for a counter melody in B-flat major (two flats) and 4/4 time. The score is written on a single staff in treble clef. It consists of six systems of music, each starting with a measure number. System 1 (measures 1-6) begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic. System 2 (measures 7-9) continues the eighth-note pattern. System 3 (measures 10-12) continues the pattern. System 4 (measures 13-18) introduces a new melodic line with half notes and quarter notes, marked mezzo-forte (*mf*) and mezzo-piano (*mp*). System 5 (measures 19-24) continues this melodic line. System 6 (measures 25-30) continues the melodic line, marked *mf*. System 7 (measures 31-36) continues the melodic line, marked *mf*. System 8 (measures 37-44) continues the melodic line, marked *mf*. System 9 (measures 45-50) continues the melodic line, marked *mf*. The score includes various musical notations such as rests, eighth notes, sixteenth notes, half notes, quarter notes, and dynamic markings.

2

48

G 8 **H** 8 **I** 4

Musical staff 48-51. Staff 48 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth notes, followed by a repeat sign. Staff 49 contains a whole rest, labeled with a boxed 'G' and the number '8'. Staff 50 contains a whole rest, labeled with a boxed 'H' and the number '8'. Staff 51 contains a whole rest, labeled with a boxed 'I' and the number '4'.

69

J 4 **K**

mp

Musical staff 69-77. Staff 69 begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole rest, labeled with a boxed 'J' and the number '4'. Staff 70 contains a series of eighth notes, followed by a repeat sign. Staff 71 contains a series of eighth notes, followed by a repeat sign. Staff 72 contains a series of eighth notes, followed by a repeat sign. Staff 73 contains a series of eighth notes, followed by a repeat sign. Staff 74 contains a series of eighth notes, followed by a repeat sign. Staff 75 contains a series of eighth notes, followed by a repeat sign. Staff 76 contains a series of eighth notes, followed by a repeat sign. Staff 77 contains a series of eighth notes, followed by a repeat sign. The dynamic marking *mp* is placed below staff 70. A boxed 'K' is placed above staff 77.

78

Musical staff 78-83. Staff 78 begins with a treble clef, a key signature of two flats, and a common time signature. It contains a series of eighth notes, followed by a repeat sign. Staff 79 contains a series of eighth notes, followed by a repeat sign. Staff 80 contains a series of eighth notes, followed by a repeat sign. Staff 81 contains a series of eighth notes, followed by a repeat sign. Staff 82 contains a series of eighth notes, followed by a repeat sign. Staff 83 contains a series of eighth notes, followed by a repeat sign.

84

D.S. al Coda

Musical staff 84-85. Staff 84 begins with a treble clef, a key signature of two flats, and a common time signature. It contains a series of eighth notes, followed by a repeat sign. Staff 85 contains a series of eighth notes, followed by a repeat sign. The instruction 'D.S. al Coda' is placed above staff 84.

L

85

5

ff

Musical staff 85-89. Staff 85 begins with a treble clef, a key signature of two flats, and a common time signature. It contains a series of eighth notes, followed by a repeat sign. Staff 86 contains a series of eighth notes, followed by a repeat sign. Staff 87 contains a series of eighth notes, followed by a repeat sign. Staff 88 contains a series of eighth notes, followed by a repeat sign. Staff 89 contains a series of eighth notes, followed by a repeat sign. A boxed 'L' is placed above staff 85. The number '5' is placed above staff 86. The dynamic marking *ff* is placed below staff 86. A Coda symbol is placed at the end of staff 89.

Bass Line Bb
TENOR SAX

As Recorded by Nirvana
Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

8

12 **B** 4 **C** 8 **D**

mf

28

33 **E** %

f

37

41 To Coda on 3rd Time

45 **F**

49 **G**

f

53

2



THE STAR SPANGLED BANNER

B♭ Tenor Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

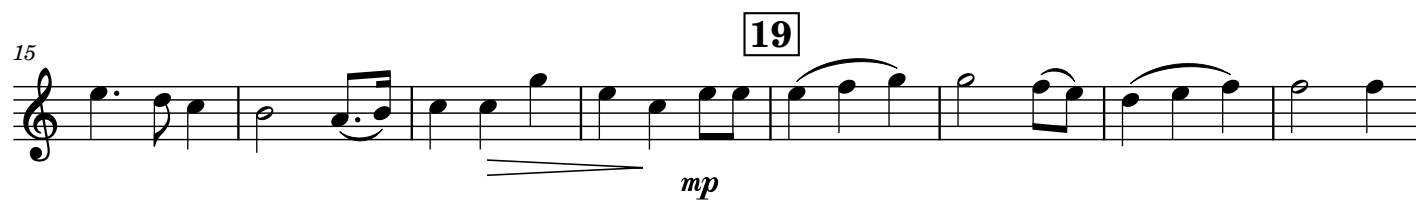
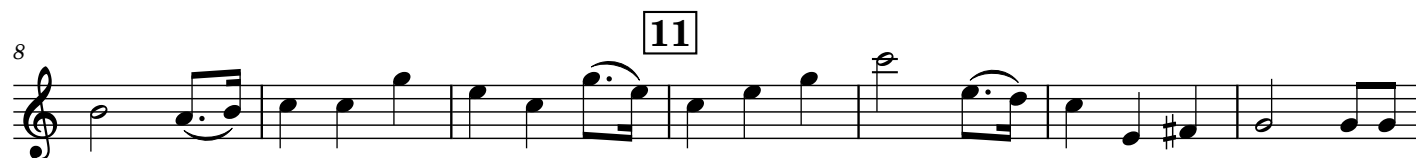
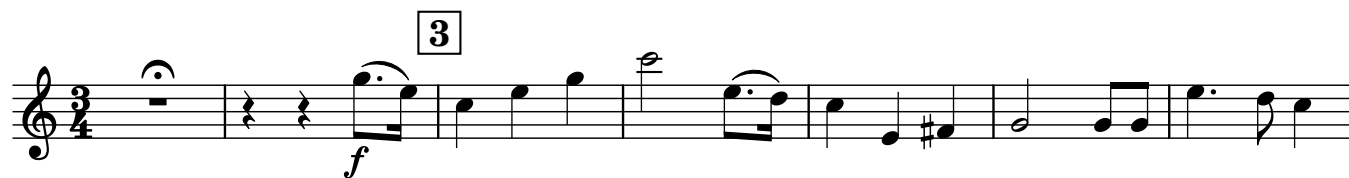
f

The musical score is written for B♭ Tenor Saxophone in 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 3/4 time signature. The tempo/mood is marked 'Majestic'. A box containing the number '3' is placed above the third measure. A dynamic marking of *f* (forte) is placed below the fourth measure. The second staff continues the melody. The third staff has a box containing the number '11' above the first measure. The fourth staff has a box containing the number '19' above the eighth measure. A dynamic marking of *mp* (mezzo-piano) is placed below the eighth measure. The fifth staff continues the melody. The sixth staff has a box containing the number '27' above the first measure. A dynamic marking of *f* (forte) is placed below the first measure. The seventh staff concludes the piece with a double bar line.

Tenor Saxophone The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith
Flute Part (Melody)



THE TEMPEST

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

ROBERT W. SMITH

With energy!

4

T. Sax. only + Bar.

9

Musical notation for measures 1 through 17. The key signature has one flat (B $\flat$). The time signature is 4/4. The notation includes a 4-measure rest at the beginning, followed by a melodic line starting on a whole note G $\flat$ (measure 5), moving through half notes and quarter notes. Dynamics include *mp* (measures 5-6), *p* (measure 7), and *f* (measures 8-11). A crescendo hairpin is shown from measure 7 to 11. Measure 12 begins with a new melodic line. Measure 17 ends with a 4-measure rest. A dynamic of *ff* is indicated at measure 17.

18

4

T. Sax. only

Musical notation for measures 22 through 29. The notation features a melodic line with eighth and sixteenth notes. A dynamic of *mf* is indicated at measure 22.

36

tutti

Musical notation for measures 30 through 37. The notation continues the melodic line. A dynamic of *f* is indicated at measure 35.

45

Musical notation for measures 38 through 44. The notation features a melodic line with eighth and sixteenth notes. A dynamic of *ff* is indicated at measure 44.

mp

Musical notation for measures 46 through 53. The notation features a melodic line with eighth and sixteenth notes.

Musical notation for measures 54 through 62. The notation features a melodic line with eighth and sixteenth notes. A dynamic of *ff* is indicated at measure 61.

63

69

2

Musical notation for measures 64 through 68. The notation features a melodic line with eighth and sixteenth notes. A dynamic of *f* is indicated at measure 64.

Musical notation for measures 71 through 79. The notation features a melodic line with eighth and sixteenth notes. Dynamics include *mf* (measures 71-72) and *f* (measures 73-74). A crescendo hairpin is shown from measure 72 to 79, ending with a dynamic of *ff*.

390 Bb

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for Tenor Madness, featuring three staves of music in 4/4 time. The notation includes various chords and melodic lines.

Staff 1: C7, F7, C7

Staff 2: F7, C7, A7#9

Staff 3: D-7, G7, C7

Tenor Sax.

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

1. 2.

9 Count Tones
Start on Low Bb, F, or Tuning Bb.

12

23

F, Low Bb / Slurred 8th notes to F

34

41

Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49

57

Tenor Sax.

66

73

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

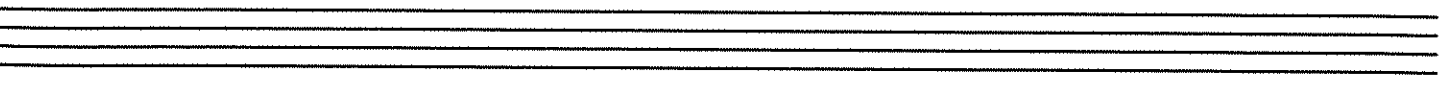
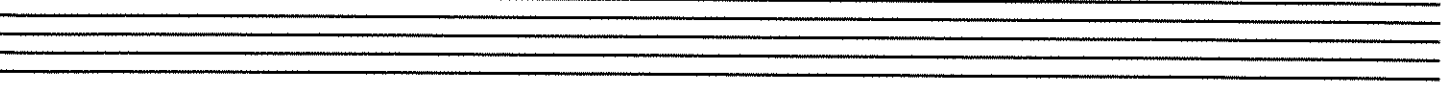
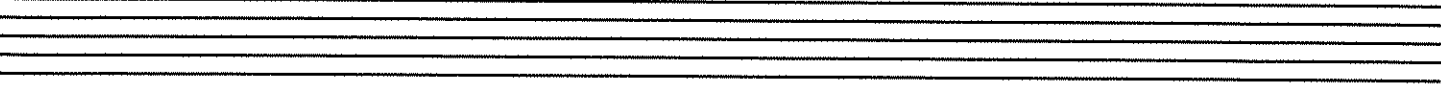
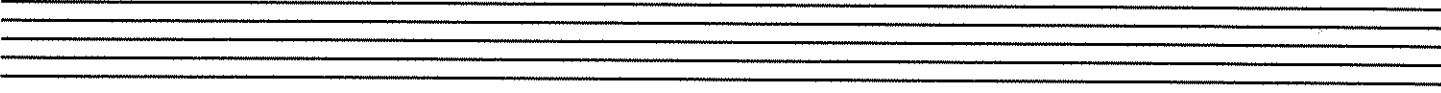
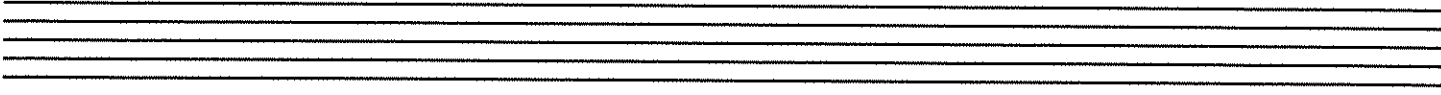
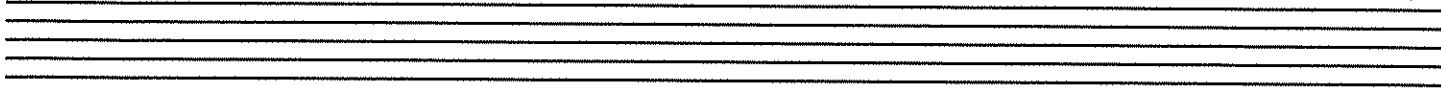
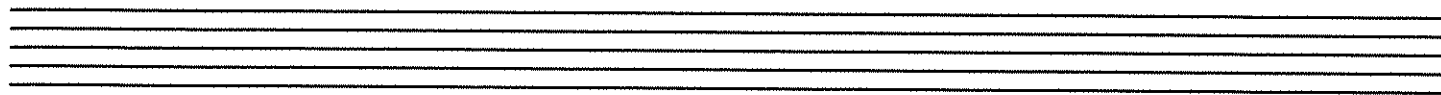
Tenor Sax.

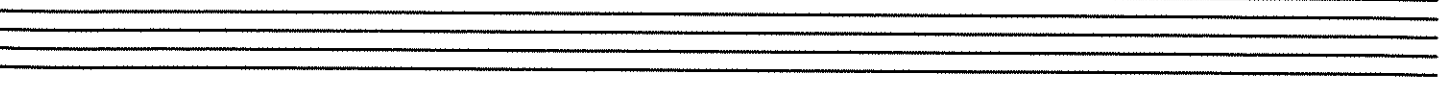
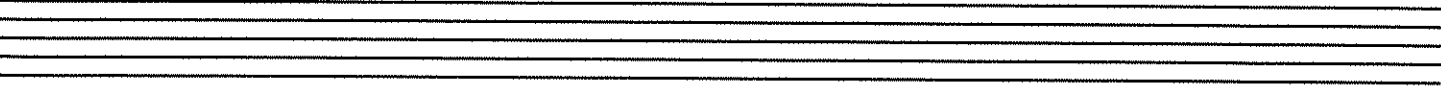
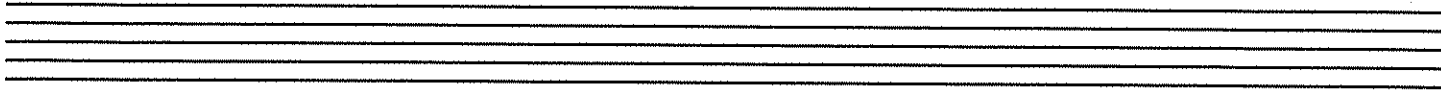
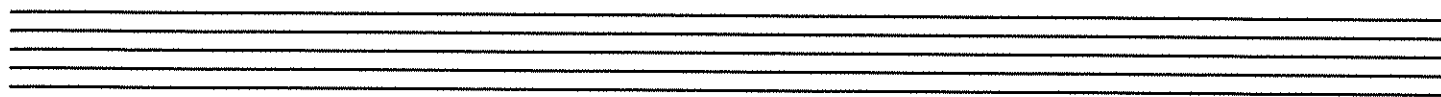
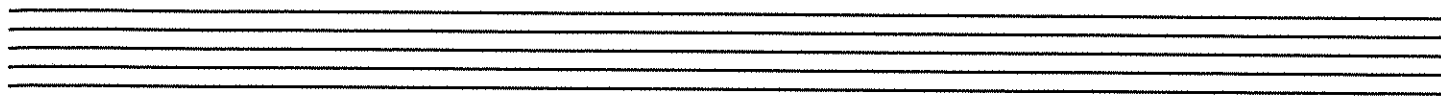
4 Note / Crazy 16ths

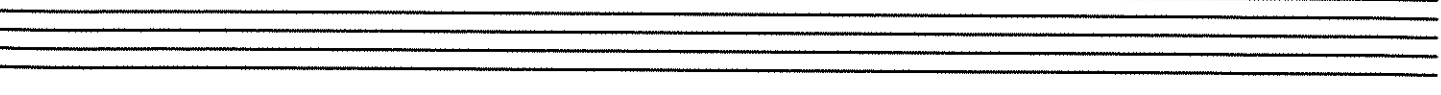
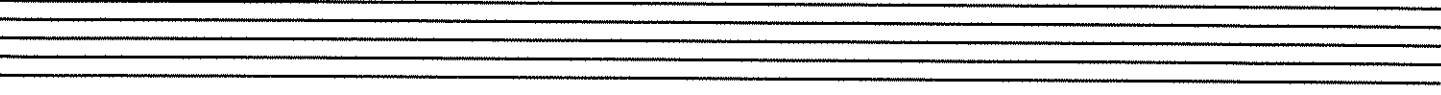
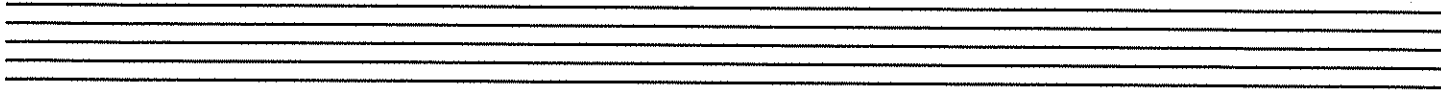
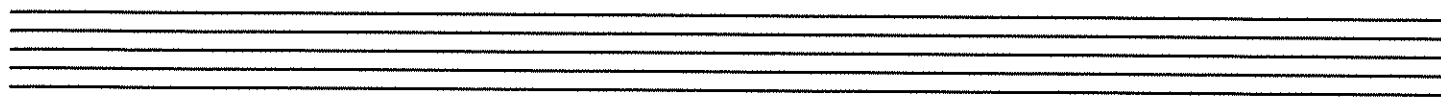
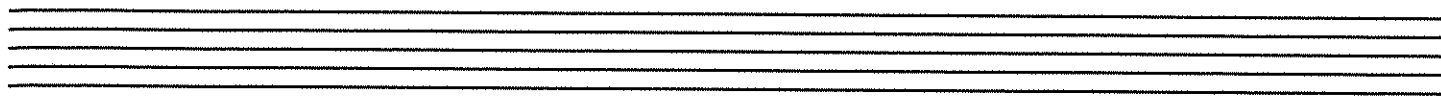
108

113

118







FINGERING CHART

B $\flat$ TENOR SAXOPHONE

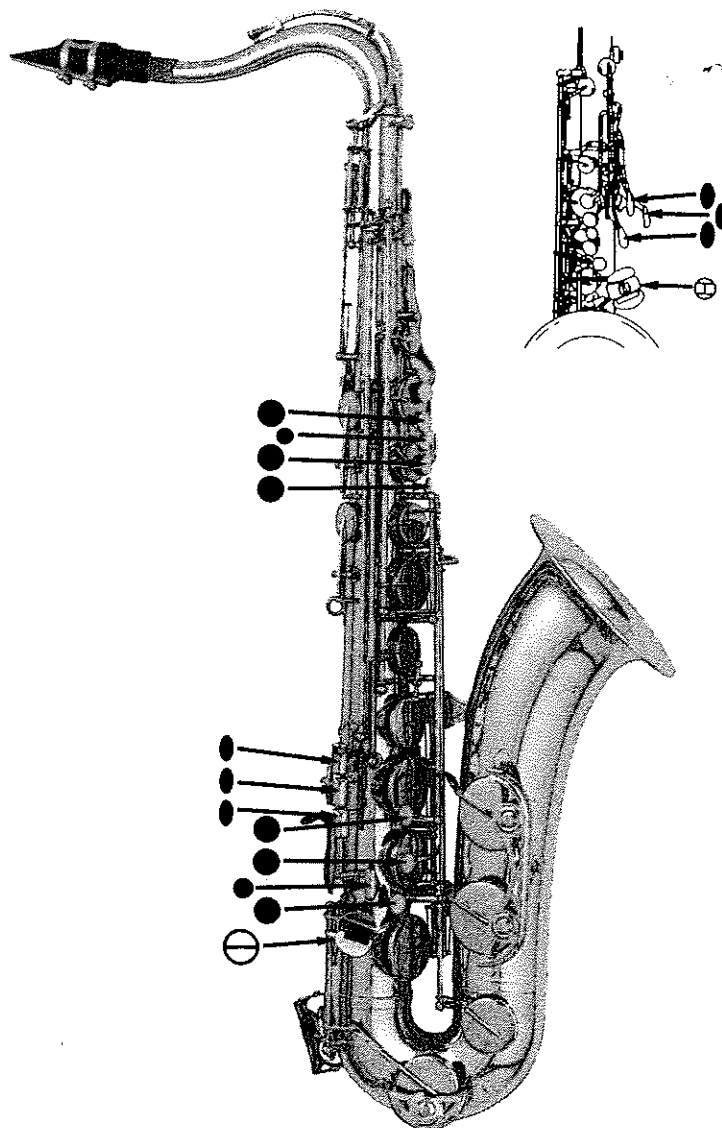
Instrument Care Reminders

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

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

- = Open
● = Pressed down

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

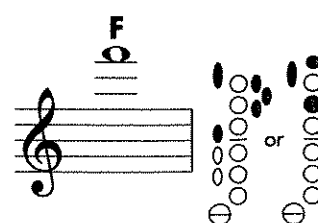
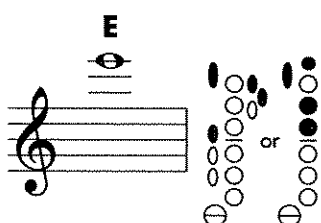
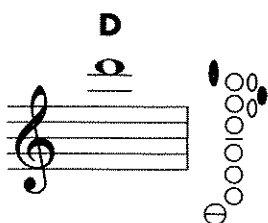
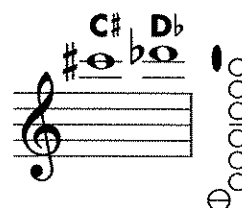
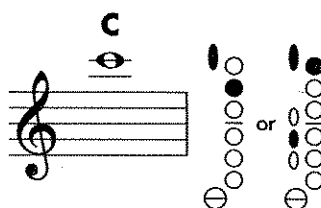
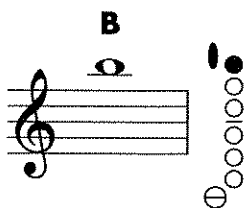
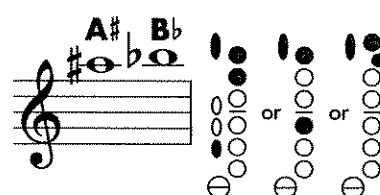
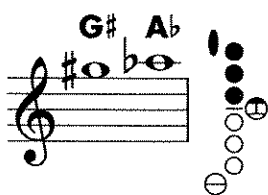
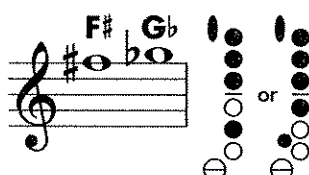
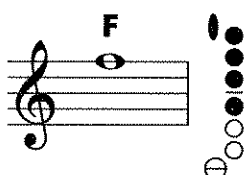
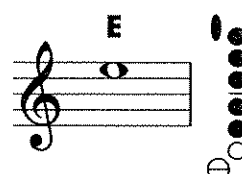
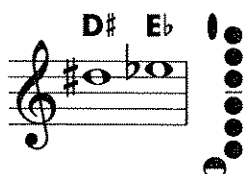
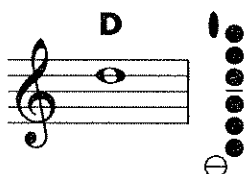
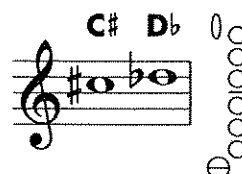
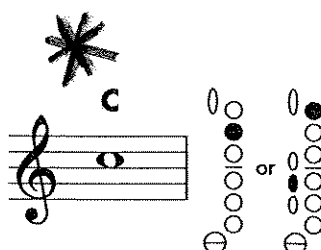
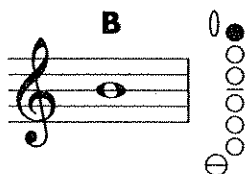
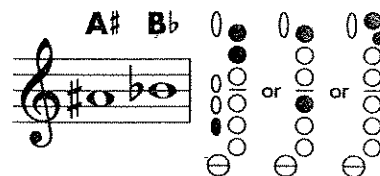
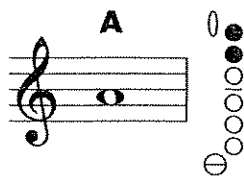
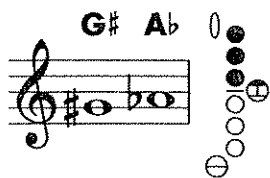


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

A$\sharp$ B$\flat$ ○ ●	B ○ ●	C ○ ●	C$\sharp$ D$\flat$ ○ ●
D ○ ●	D$\sharp$ E$\flat$ ○ ●	E ○ ●	
F ○ ●	F$\sharp$ G$\flat$ ○ ● or ○ ●	G ○ ●	

FINGERING CHART

B $\flat$ TENOR SAXOPHONE



TENOR SAX FINGERING CHART – Concert Bb Major Scale


 Add Octave key (left thumb)

○	●	○	—	○	○	○	○	●	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○
○	○	○	—	○	○	○	○	○	○	○	—	○	○	○	○	○	○

