

**ALTO SAX**

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## 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

## ALTO SAXOPHONE

### Instrument Care Reminders

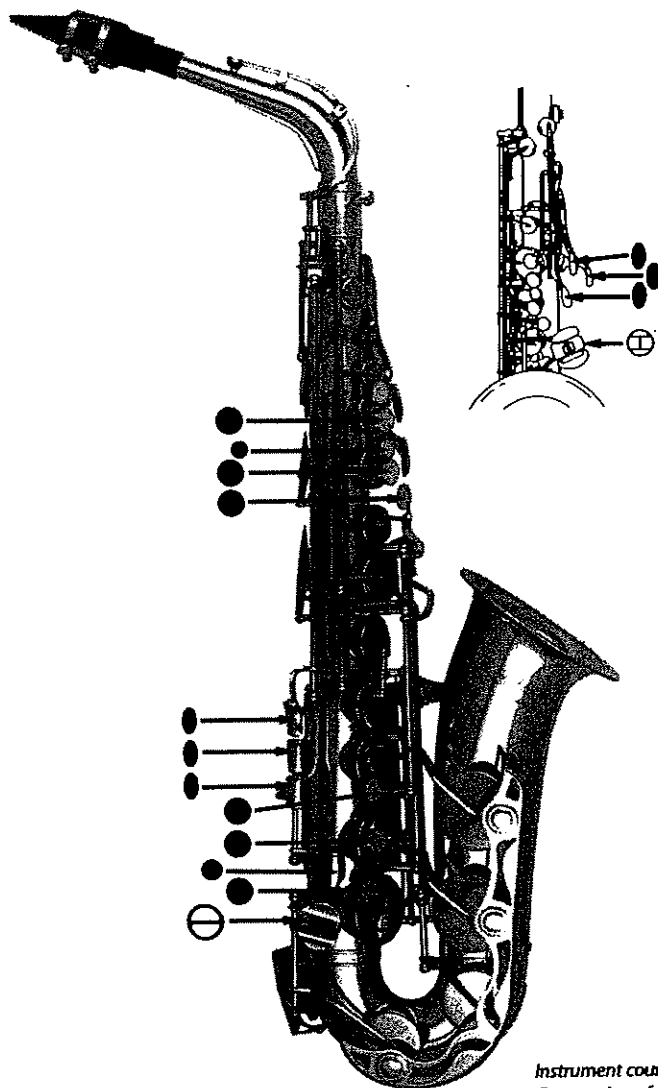
Before putting your instrument back in its case after playing, do the following:

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

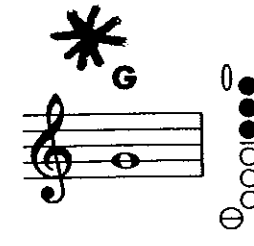
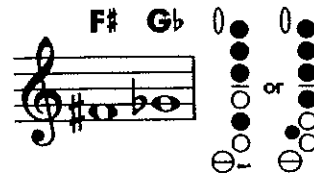
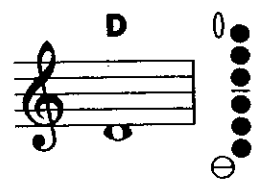
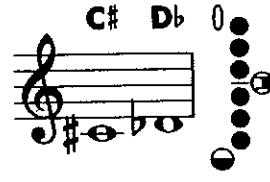
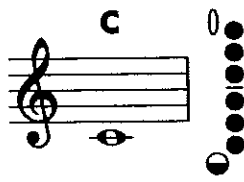
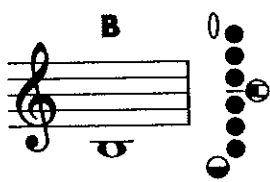
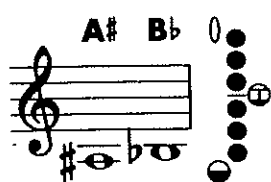
○ = Open

● = Pressed down

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

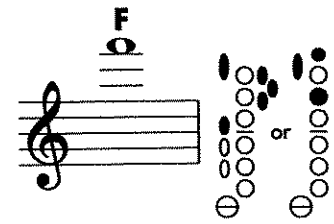
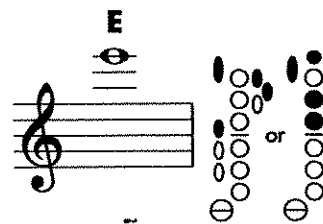
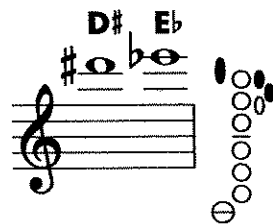
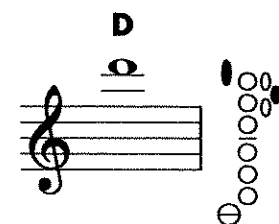
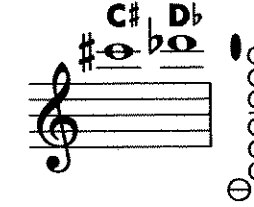
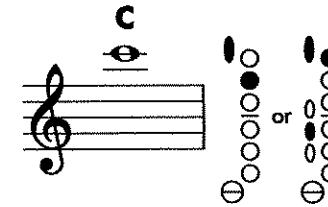
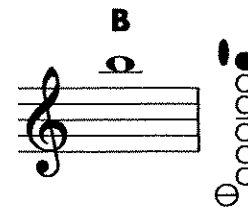
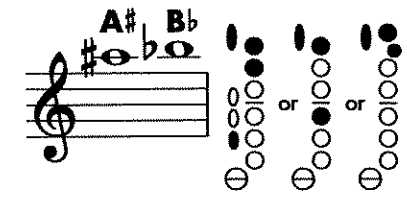
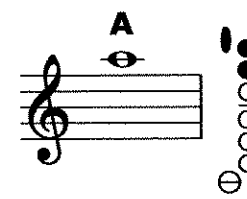
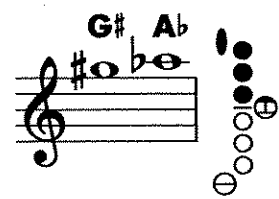
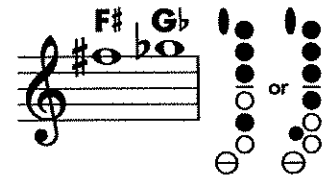
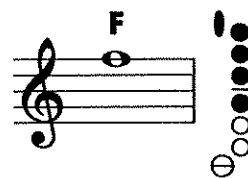
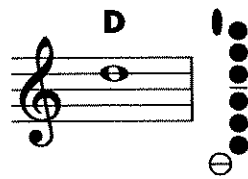
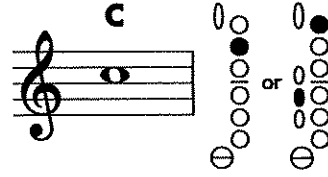
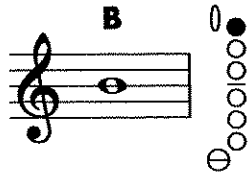
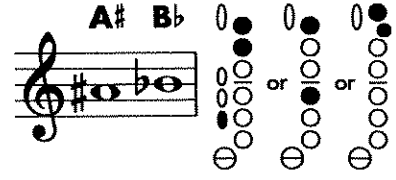
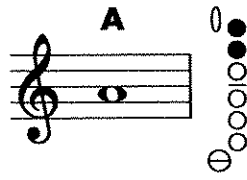
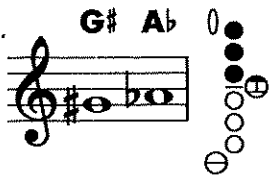


*Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division*



# FINGERING CHART

## **B $\flat$** ALTO 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

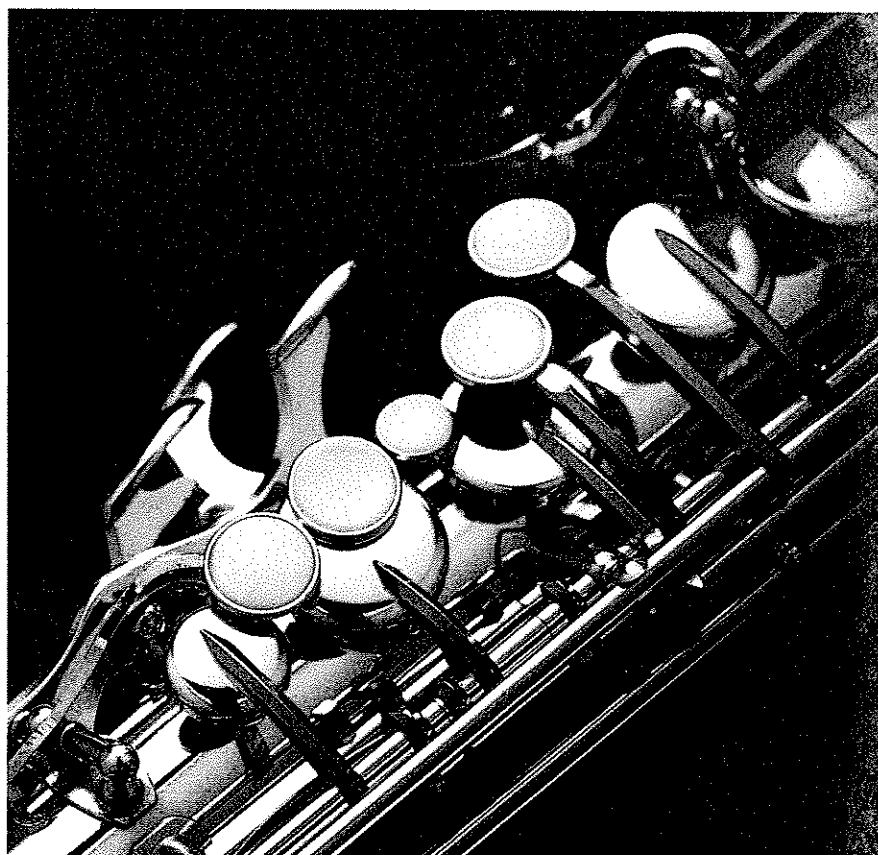


**E♭ ALTO SAXOPHONE BOOK 1**

# **ESSENTIAL ELEMENTS<sup>®</sup>**

## **20000 PLUS DVD**

**COMPREHENSIVE BAND METHOD**



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



**HAL•LEONARD<sup>®</sup>**

# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

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

### REED PLACEMENT

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

### EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

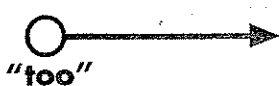
## Taking Care Of Your Instrument

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

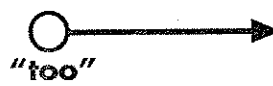
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

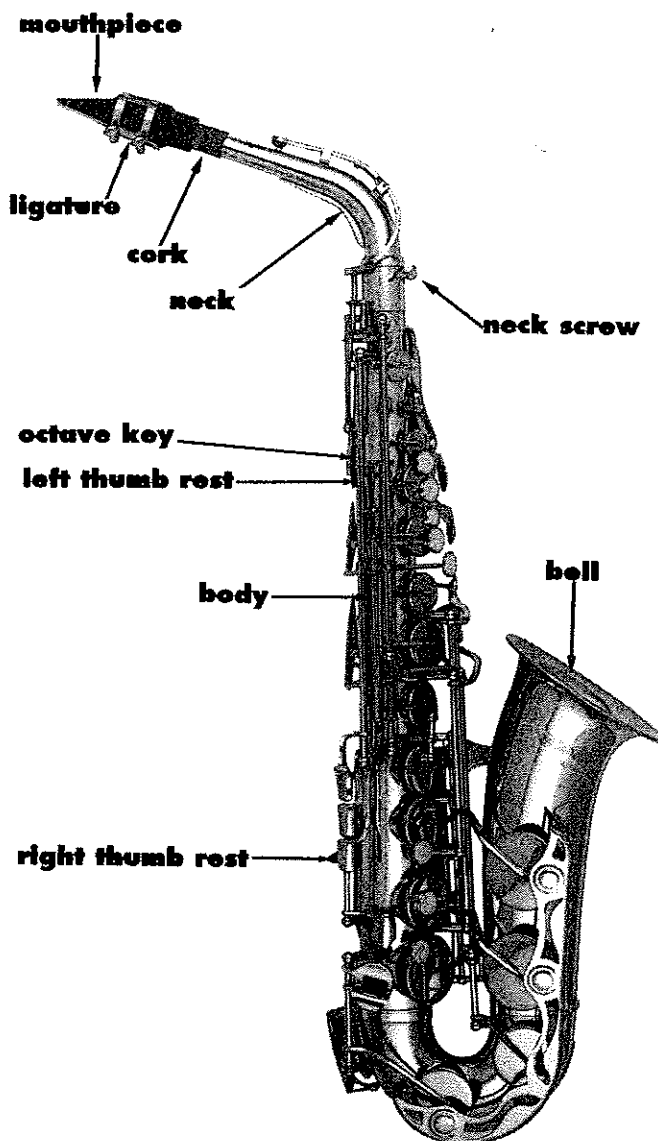


REST

## Getting It Together

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

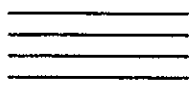
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into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

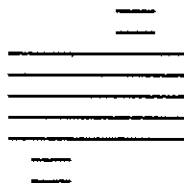
### Music Staff



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

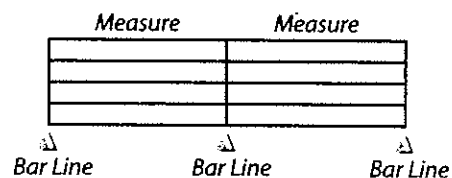
Identify and draw each of these symbols:

### Ledger Lines



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

### Measures & Bar Lines



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

## Long Tone

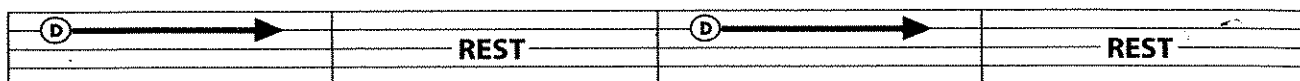


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

### 1. THE FIRST NOTE



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



△ To play "D," place your fingers on the keys as shown.

### The Beat

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

One beat = 1 &

↓ ↑

### Notes And Rests

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

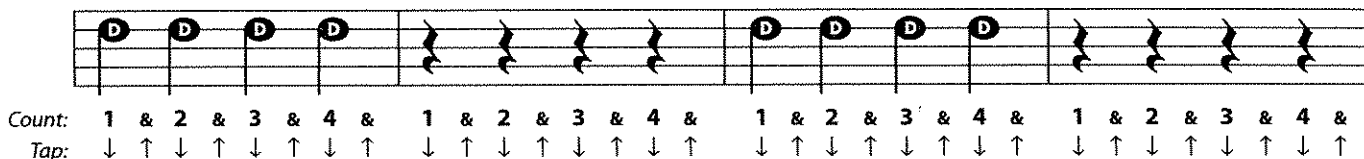


Quarter Note = 1 beat

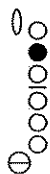


Quarter Rest = 1 silent beat

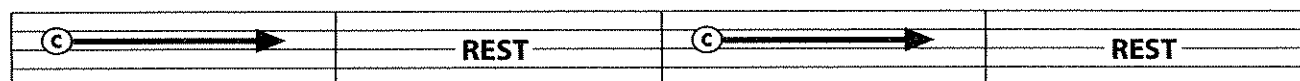
### 2. COUNT AND PLAY



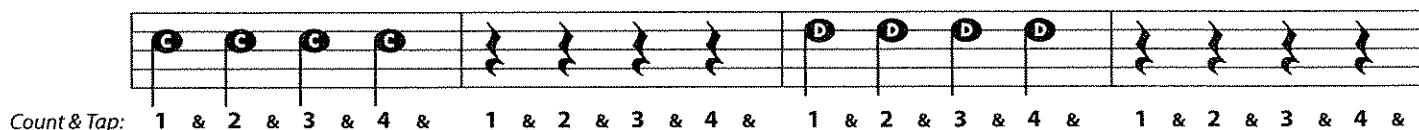
### 3. A NEW NOTE



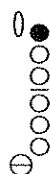
Look for the fingering diagram with each new note.



### 4. TWO'S A TEAM



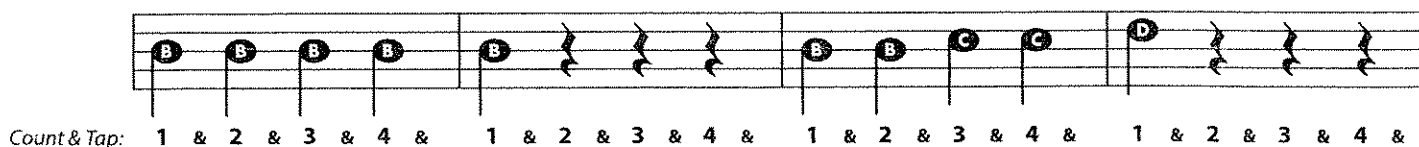
### 5. HEADING DOWN



Practice long tones on each new note.



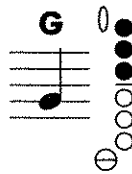
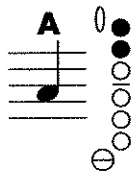
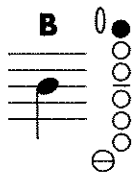
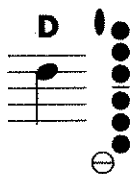
### 6. MOVING ON UP



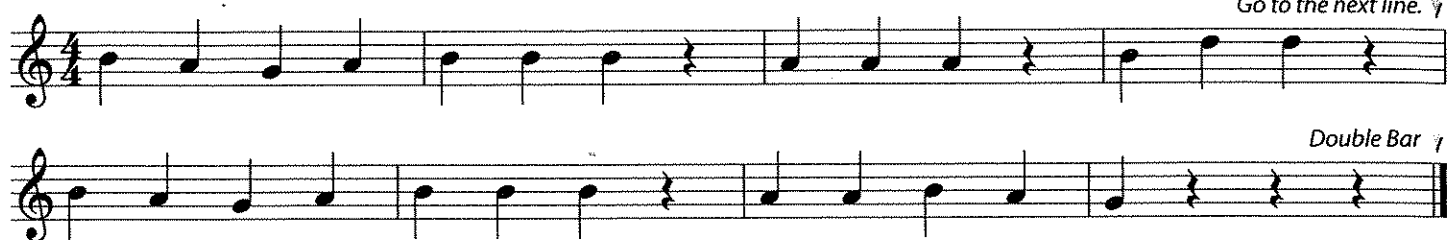


## Notes In Review

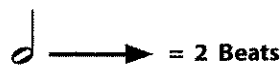
Memorize the fingerings for the notes you've learned:



## 14. ROLLING ALONG

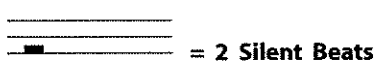


### Half Note



1 & 2 &

### Half Rest



1 & 2 &



## 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

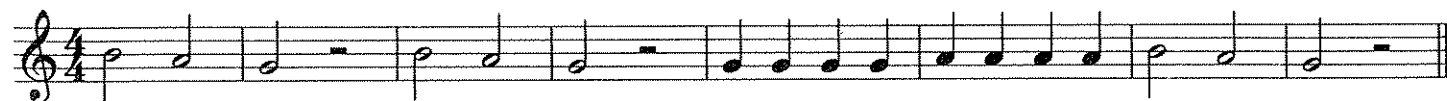


## 16. THE HALF COUNTS



## 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



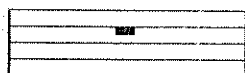
## 19. ESSENTIAL ELEMENTS QUIZ

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

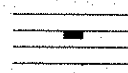
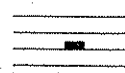


**Whole Note**

1 &amp; 2 &amp; 3 &amp; 4 &amp;

**Whole Rest**

1 &amp; 2 &amp; 3 &amp; 4 &amp;

= A Whole Measure  
of Silent Beats**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 &

**21. THE WHOLE THING**

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

**Duet**

A composition with two different parts, played together.

**22. SPLIT DECISION – Duet**
**Key  
Signature**

The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the Key of G – play all F's as sharps.

THEORY

**23. MARCH STEPS**

△ 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.

Fermata 7

**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**

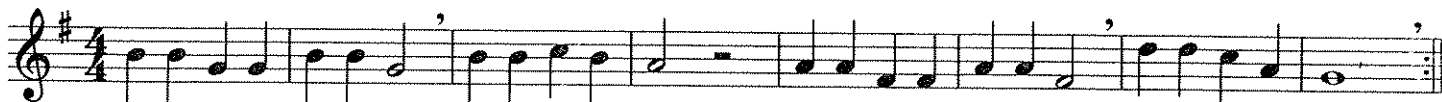
Draw these symbols where they belong and write in the note names before you play:



### 33. DEEP POCKETS – New Note



### 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.

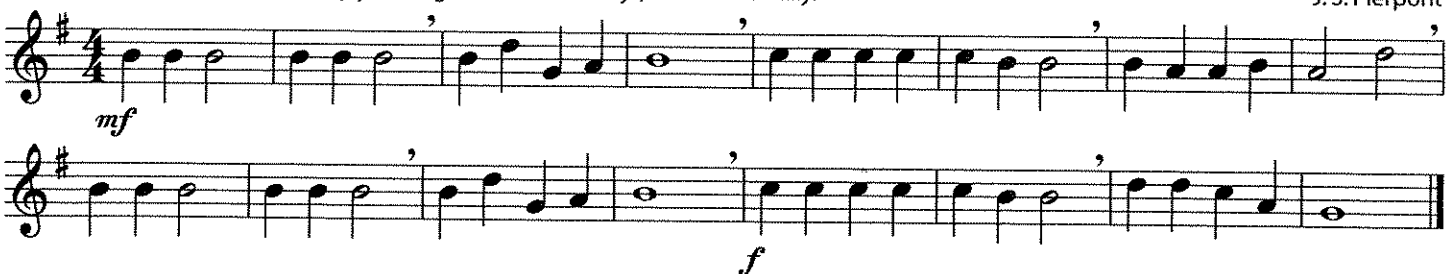
### 37. LOUD AND SOFT



### 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.

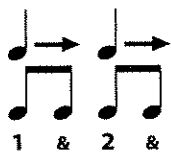
Traditional Hanukkah Song



## Eighth Notes



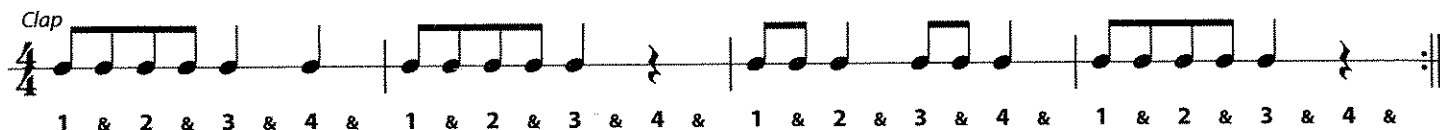
Each Eighth Note =  $\frac{1}{2}$  Beat  
2 Eighth Notes = 1 Beat  
Play on down and up taps.



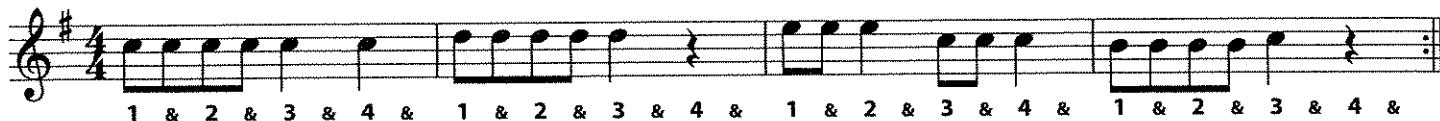
Two or more Eighth Notes have a *beam* across the stems.



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



### 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

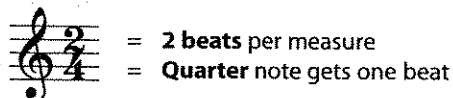
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

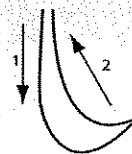


## 2 Time Signature

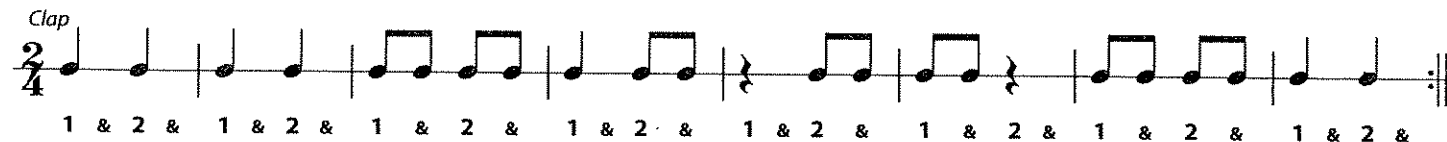


## Conducting

Practice conducting this two-beat pattern.



### 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

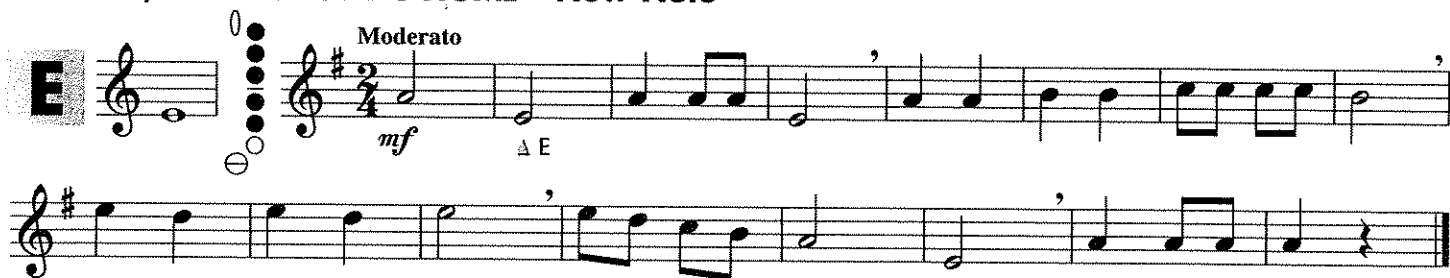
**Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

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

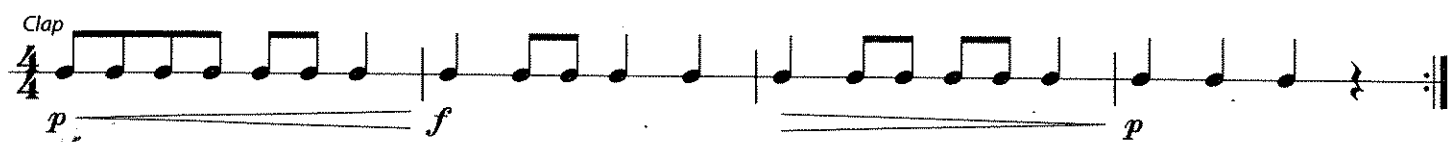


## Dynamics

**Crescendo** (gradually louder)

**Decrescendo or Diminuendo** (gradually softer)

### 50. CLAP THE DYNAMICS



### 51. PLAY THE DYNAMICS



# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

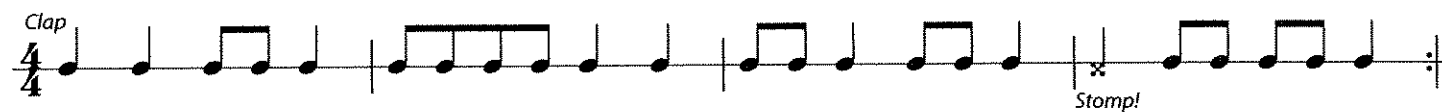
### tone builder



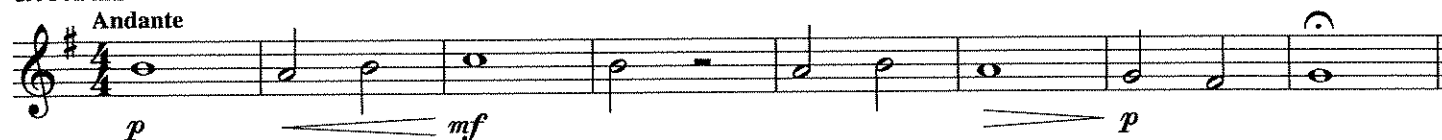
### Rhythm Etude



### Rhythm Rap



### Chorale



## 53. AURA LEE – Duet or Band Arrangement

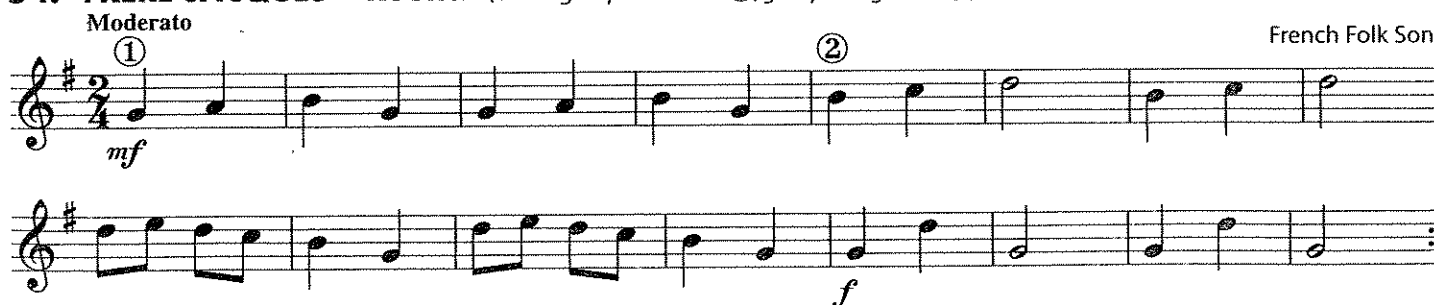
(Part A = Melody, Part B = Harmony)

George R. Poulton



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

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 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 half note F#4, a quarter note G4, and a half note A4, with a dynamic marking of *mf*. The second staff continues the melody with a half note B4, a quarter note C5, and a half note D5, with a dynamic marking of *f*. The third staff continues with a half note E5, a quarter note F#5, and a half note G5, 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 7

This musical score is for a 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 begins with a half note F#4, a quarter note G4, and a half note A4, with a dynamic marking of *mf*. The second staff continues the melody with a half note B4, a quarter note C5, and a half note D5, with a dynamic marking of *f*. The third staff continues with a half note E5, a quarter note F#5, and a half note G5, with a dynamic marking of *p*. Measure numbers 9 and 13 are indicated in boxes above the staves. A double bar line with a repeat sign is shown at the end of the second staff, with the instruction '2nd time go on to meas. 13 7'.

## 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 with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a half note F#4, a quarter note G4, and a half note A4, with a dynamic marking of *mf*. The second staff continues the melody with a half note B4, a quarter note C5, and a half note D5, with a dynamic marking of *p*. The third staff continues with a half note E5, a quarter note F#5, and a half note G5, 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

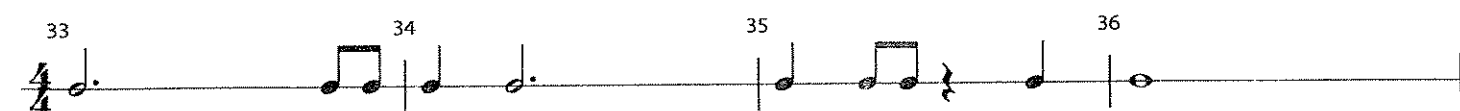
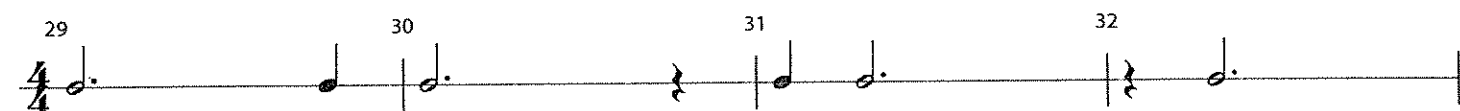
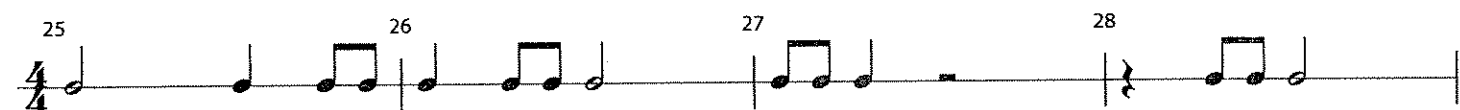
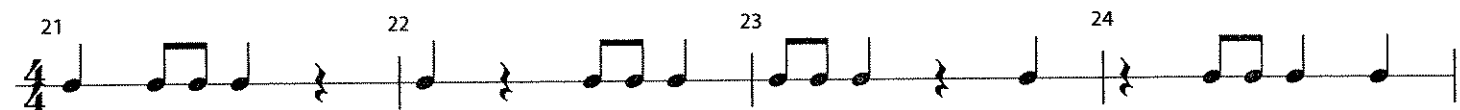
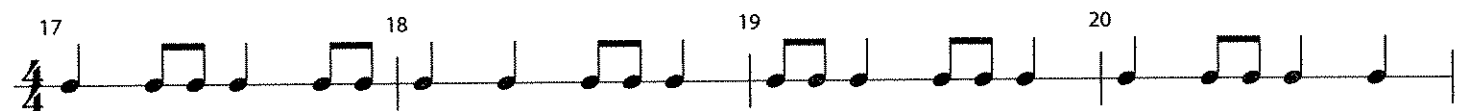
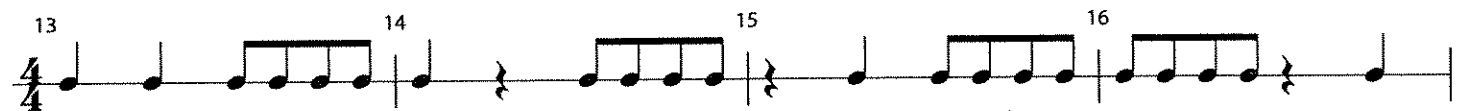
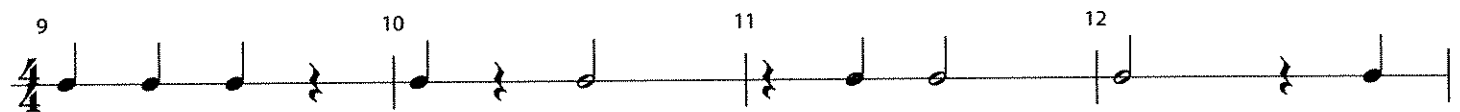
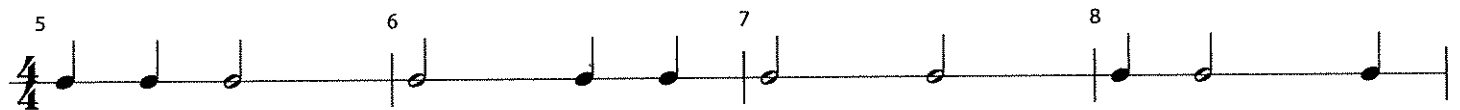
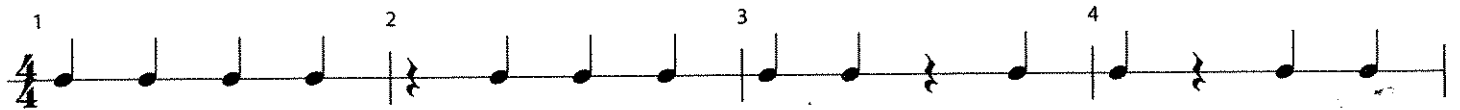
**Allegro**

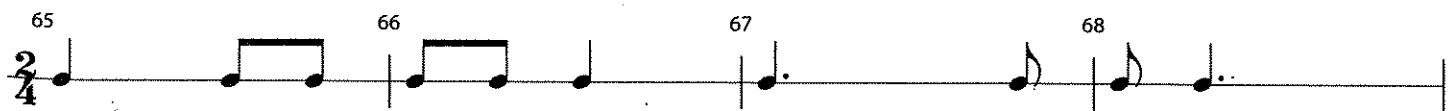
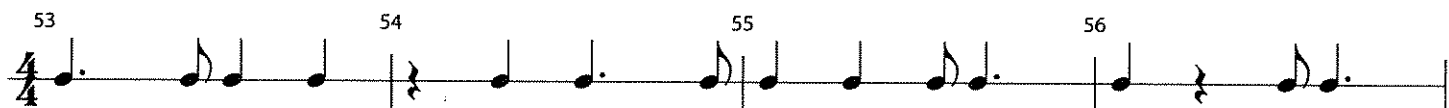
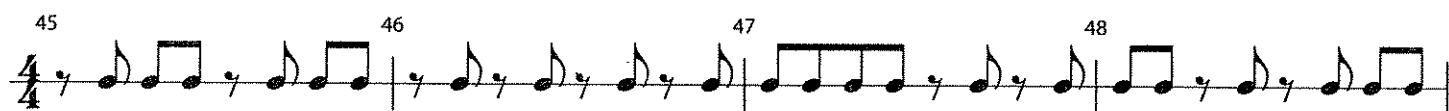
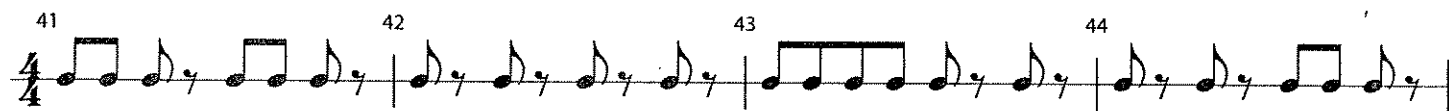
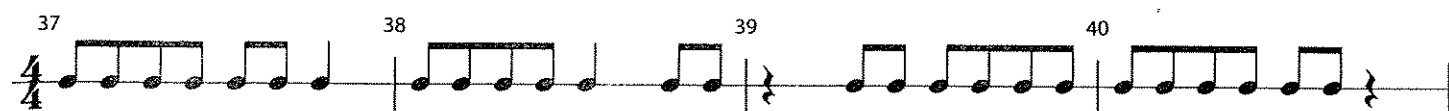
*f*

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a half note F#4, a quarter note G4, and a half note A4, with a dynamic marking of *f*. The second staff continues the melody with a half note B4, a quarter note C5, and a half note D5, with a dynamic marking of *f*.



# RHYTHM STUDIES



 **RHYTHM STUDIES**



# Alto Sax

Name \_\_\_\_\_

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

## 31. A MOZART MELODY

Adaptation



## 32. ESSENTIAL ELEMENTS QUIZ

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





# SCALE CHECKLIST

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

# MAJOR SCALE CHART

|           | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  |
|-----------|----|----|----|----|----|----|----|----|
| <b>Bb</b> | Bb | C  | D  | Eb | F  | G  | A  | Bb |
| <b>B</b>  | B  | C# | D# | E  | F# | G# | A# | B  |
| <b>C</b>  | C  | D  | E  | F  | G  | A  | B  | C  |
| <b>C#</b> | C# | D# | E# | F# | G# | A# | B# | C# |
| <b>Db</b> | Db | Eb | F  | Gb | Ab | Bb | C  | Db |
| <b>D</b>  | D  | E  | F# | G  | A  | B  | C# | D  |
| <b>Eb</b> | Eb | F  | G  | Ab | Bb | C  | D  | Eb |
| <b>E</b>  | E  | F# | G# | A  | B  | C# | D# | E  |
| <b>F</b>  | F  | G  | A  | Bb | C  | D  | E  | F  |
| <b>F#</b> | F# | G# | A# | B  | C# | D# | E# | F# |
| <b>Gb</b> | Gb | Ab | Bb | Cb | Db | Eb | F  | Gb |
| <b>G</b>  | G  | A  | B  | C  | D  | E  | F# | G  |
| <b>Ab</b> | Ab | Bb | C  | Db | Eb | F  | G  | Ab |
| <b>A</b>  | A  | B  | C# | D  | E  | F# | G# | A  |

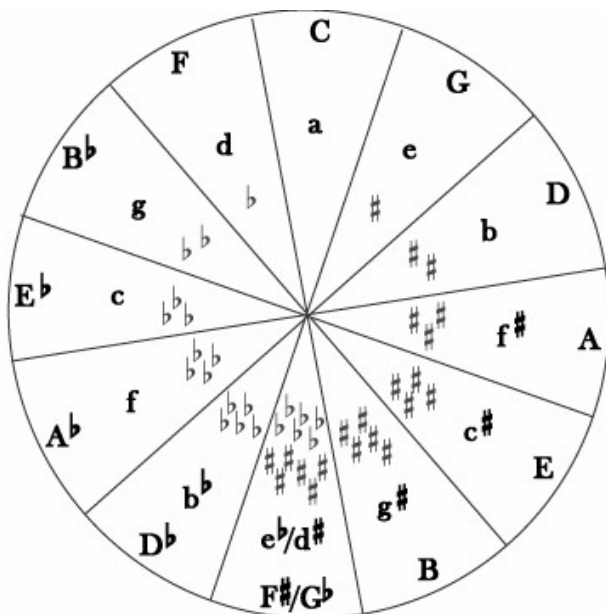
## TRANSPOSITION GUIDE

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 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> 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  |
|-----------|----|----|----|----|----|----|----|----|
| <b>Bb</b> | Bb | C  | Db | Eb | F  | Gb | Ab | Bb |
| <b>B</b>  | B  | C# | D  | E  | F# | G  | A  | B  |
| <b>C</b>  | C  | D  | Eb | F  | G  | Ab | Bb | C  |
| <b>C#</b> | C# | D# | E  | F# | G# | A  | B  | C# |
| <b>D</b>  | D  | E  | F  | G  | A  | Bb | C  | D  |
| <b>D#</b> | D# | E# | F# | G# | A# | B  | C# | D# |
| <b>Eb</b> | Eb | F  | Gb | Ab | Bb | Cb | Db | Eb |
| <b>E</b>  | E  | F# | G  | A  | B  | C  | D  | E  |
| <b>F</b>  | F  | G  | Ab | Bb | C  | Db | Eb | F  |
| <b>F#</b> | F# | G# | A  | B  | C# | D  | E  | F# |
| <b>G</b>  | G  | A  | Bb | C  | D  | Eb | F  | G  |
| <b>G#</b> | G# | A# | B  | C# | D# | E  | F# | G# |
| <b>A</b>  | A  | B  | C  | D  | E  | F  | G  | A  |

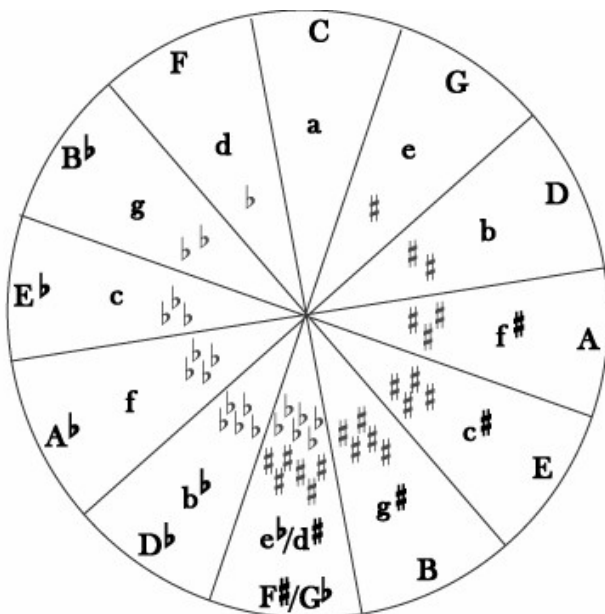
## TRANSPOSITION GUIDE

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 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> 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

# Concert Bb Scale

## 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  |
| <small>*Lower octave</small> |  |    |   |   |    |   |   |   |    |
| 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 |
| <small>*Forked F</small>       |  |    |   |   |    |    |   |    |    |
| 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 |
| <small>• = whisper key</small> |  |    |   |   |    |    |   |    |    |

# Concert Bb Blues Scale

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

# Concert C Minor Scale

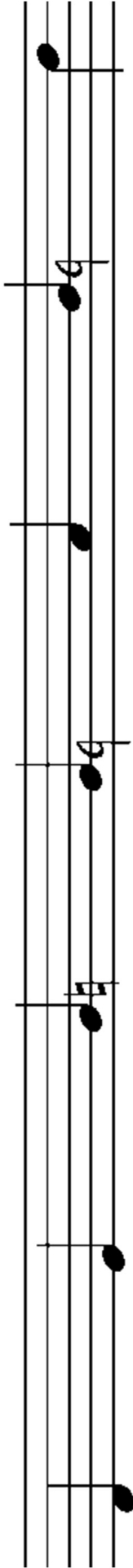
| Number                                                | 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  |
|-------------------------------------------------------|----|----|----|----|-----|----|----|----|
| Solfege                                               | Do | Re | Me | Fa | Sol | Le | Te | Do |
| C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

# CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

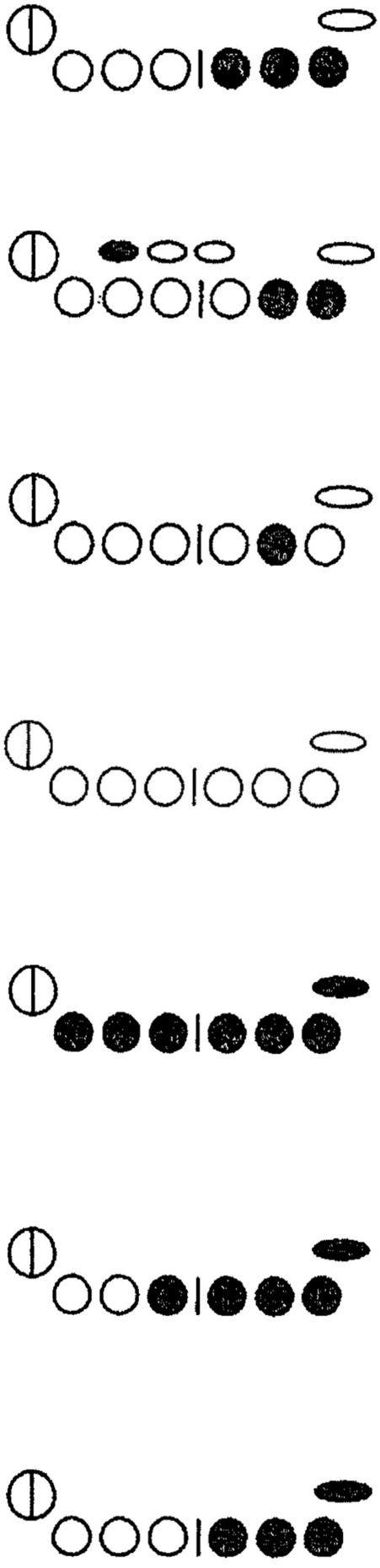
## ALTO SAX

Scale Degrees/Note Numbers:

1                       $\flat 3$                       4                       $\flat 5$                       5                       $\flat 7$                       8



G                      B $\flat$                       C                      C $\sharp$ /D $\flat$                       D                      F $\sharp$                       G





# Concert C Minor Scale, Notes #1-5

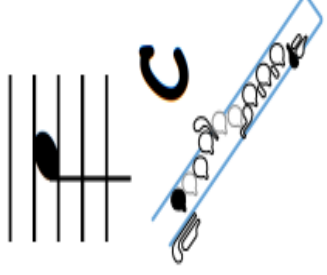
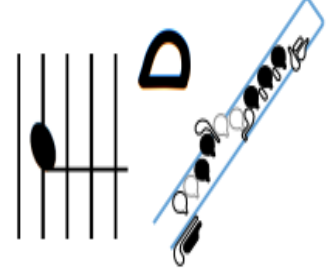
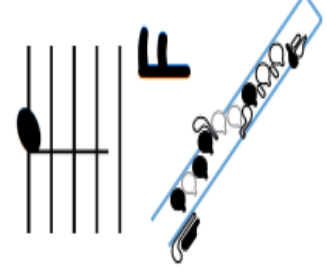
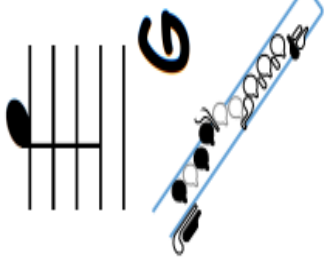
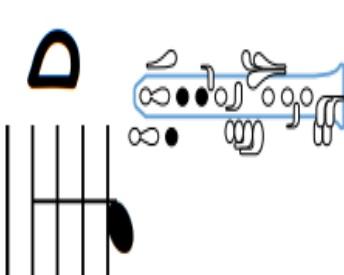
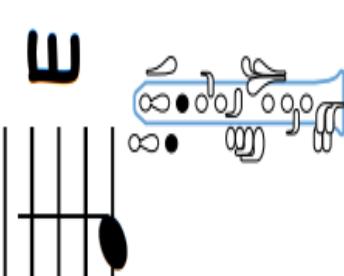
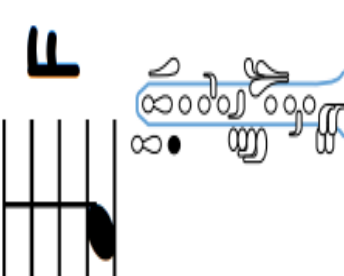
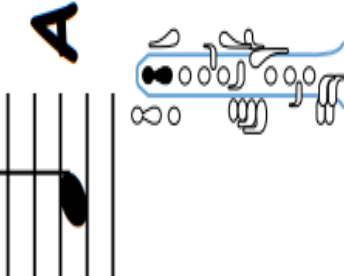
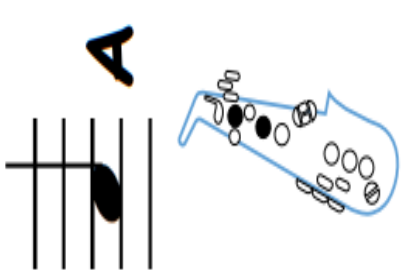
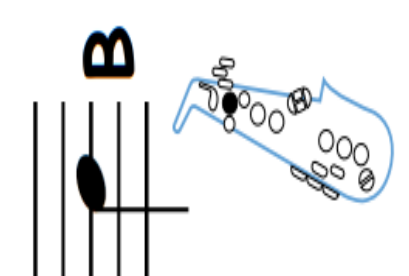
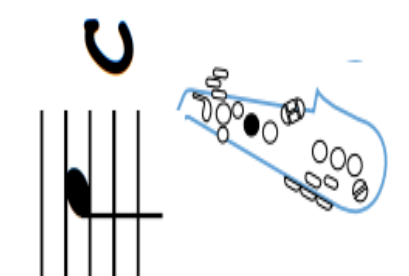
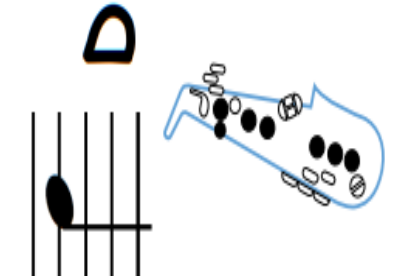
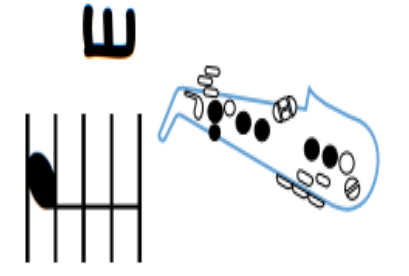
1

2

3

4

5

| C/"Do"                                                                                | D/"Re"                                                                                | E <sub>b</sub> /"Me"                                                                 | F/"Fa"                                                                              | G/"So"                                                                              |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|    |    |    |    |    |
|   |   |   |   |   |
|  |  |  |  |  |

FLUTE

CLARINET

ALTO SAX  
BARI SAX



# Concert G Minor Scale

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



# CHORD EXERCISE

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

- Flute / Oboe:** Melodic line in the upper register, starting with a series of eighth notes and then moving to sustained chords.
- Clarinet / Trumpet / Baritone T.C.:** Melodic line in the middle register, mirroring the Flute/Oboe part.
- Alto Sax. / Baritone Sax.:** Melodic line in the middle register, mirroring the Clarinet/Trumpet/Baritone T.C. part.
- Tenor Sax.:** Melodic line in the middle register, mirroring the previous woodwind parts.
- Trombone / Baritone B.C. / Bassoon:** Melodic line in the middle register, mirroring the previous woodwind parts.
- Tuba:** Melodic line in the lower register, mirroring the previous woodwind parts.
- Bass Guitar:** Melodic line in the lower register, mirroring the previous woodwind parts.
- Timpani:** Percussion part with a series of rhythmic patterns.
- (Guitar) / Piano:** Accompanying part in the lower register, providing harmonic support.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is divided into four measures, with the first measure containing a series of eighth notes and the subsequent measures containing sustained chords. The chords are labeled as E<sup>b</sup>, B<sup>b</sup>, F7, and B<sup>b</sup> in the lower register.



# **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 <sup>7</sup> | Cm-Fm-Ab-G <sup>7</sup>             | Minor |                  |
| 4      | i-v-v-i                | Cm-Gm-Gm-Cm                         | Minor |                  |
| 5      | i-V-V-i                | Cm-G-G-Cm                           | Minor |                  |
| 6      | i-v-vii-iv             | Cm-Gm-Bbm-Fm                        | Minor |                  |
| 7      | i-V-vii-iv             | Cm-G-Bbm-Fm                         | Minor |                  |
| 8      | i-VI-III-VII           | Cm-Ab-Eb-Bb                         | Minor |                  |
| 9      | i-VI-iv-V              | Cm-Ab-Fm-G                          | Minor |                  |
| 10     | i-VI-iv-v              | Cm-Ab-Fm-Gm                         | Minor |                  |
| 11     | i-VI-VII-i             | Cm-Ab-Bb-Cm                         | Minor |                  |
| 12     | i-VI-VII-iv            | Cm-Ab-Bb-Fm                         | Minor |                  |
| 13     | i-VI-VII-V             | Cm-Ab-Bb-G                          | Minor |                  |
| 14     | i-VI-VII-v             | Cm-Ab-Bb-Gm                         | Minor |                  |
| 15     | i-VII-v-VI             | Cm-Bb-Gm-Ab                         | Minor |                  |
| 16     | I-ii-IV-V              | C-Dm-F-G                            | Major |                  |
| 17     | I-iii-ii-V             | C-Em-Dm-G                           | Major |                  |
| 18     | I-iii-vi-IV            | C-Em-Am-F                           | Major |                  |
| 19     | I-IV-I-V               | C-F-C-G                             | Major |                  |
| 20     | I-V-vi-IV              | C-G-Am-F                            | Major |                  |
| 21     | I-vi-ii-V              | C-Am-Dm-G                           | Major |                  |
| 22     | I-vi-IV-V              | C-Am-F-G                            | Major |                  |
| 23     | ii-vi-vii°-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) 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. Fantasia for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonata for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

# Sonata

## G minor

Henri Eccles (1670-1742)

Salmon/Crowell

### Grave

Musical score for the Grave movement, G minor. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Grave". The score consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The second staff includes first and second endings, marked with "1." and "2." above the staff, and a mezzo-piano (*mp*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic, a triplet of eighth notes, and a piano (*p*) dynamic. The fourth staff is marked with a forte (*f*) dynamic. The score concludes with a double bar line.

### Courante

Musical score for the Courante movement, G minor. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Courante". The score consists of four staves of music. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff continues the melodic line. The third staff features a forte (*f*) dynamic. The fourth staff includes an 8va (octave up) marking and a forte (*f*) dynamic. The score concludes with a double bar line.

Musical score for a piece in 3/4 time, measures 18-40. The key signature is one sharp (F#). The score consists of six staves of music. Measures 18-19 are marked with first and second endings. Measures 23-24 are marked with a forte (*f*) dynamic. Measures 27-28 are marked with a trill (*tr*) and a forte (*f*) dynamic. Measures 32-33 are marked with a forte (*f*) dynamic. Measures 36-37 are marked with a mezzo-forte (*mf*) dynamic. Measures 40-41 are marked with first and second endings. The score includes various musical notations such as eighth notes, sixteenth notes, and trills.

## Adagio

Musical score for an Adagio section, measures 1-16. The key signature is one sharp (F#). The time signature is 3/2. The score consists of four staves of music. Measures 1-2 are marked with a mezzo-piano (*mp*) dynamic. Measures 6-7 are marked with a piano (*p*) and forte (*f*) dynamic. Measures 11-12 are marked with a mezzo-forte (*mf*) and forte (*f*) dynamic. Measures 16-17 are marked with a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and trills.

22  Musical notation for measures 22-25. Measure 22: Treble clef, key signature of one sharp (F#), common time. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note A4. Measure 23: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 24: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 25: quarter note F#3, quarter note E3, quarter note D3, quarter note C3. The piece ends with a double bar line.

Vivace

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, 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C135, D135, E135, F#135, G135, A135, B135, C136, D1

12 

18  Musical notation for measures 18-23. Measure 18: Treble clef, key signature of one sharp (F#), quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 19: Treble clef, key signature of one sharp (F#), quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 20: Treble clef, key signature of one sharp (F#), quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 21: Treble clef, key signature of one sharp (F#), quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 22: Treble clef, key signature of one sharp (F#), quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Measure 23: Treble clef, key signature of one sharp (F#), quarter note B3, quarter note A3, quarter note G3, quarter note F#3.

25 

31 

38  Musical notation for measures 38-43. Measure 38: Treble clef, key signature of one sharp (F#), quarter note G4. Measure 39: Quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 40: Quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 41: Quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2. Measure 42: Quarter note A2, quarter note G2, quarter note F#2, quarter note E2, quarter note D2, quarter note C2. Measure 43: Quarter note B1, quarter note A1, quarter note G1, quarter note F#1, quarter note E1, quarter note D1. The piece ends with a double bar line.

45

51

58

*f*

The image shows a musical score for two staves. The top staff begins at measure 51 and the bottom staff at measure 58. Both staves are in treble clef with a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 57. The bottom staff features a more complex texture with many beamed sixteenth notes, some triplets, and rests. A double bar line is present in measure 58 of the bottom staff, followed by a forte (*f*) dynamic marking and a final chord. The score concludes with a double bar line.

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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez &amp; 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

## ANGELS WE HAVE HEARD ON HIGH

Soprano

**Alto Sax**

Traditional French Carol

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**

Alto Sax 1

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh  
for the SciTech Band

“MONACO”

♩. = 60

7 rit. — — — — ♩ = 110 ♩ = 140 [A]

13 [19]

20 [B]

24 [C]

28 [3]

32 [D]

36

40 [E]

2

44



48



52



56



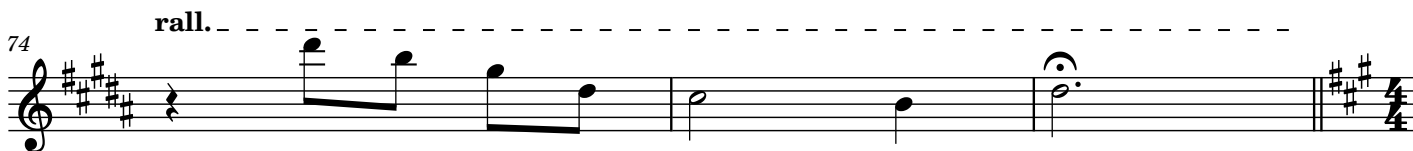
60



64



74



**I** "BAILE INOLVIDABLE"

77  $\text{♩} = 88$



82



86



90



**J**

94



**K**  $\text{♩} = 180$   
2

100



107

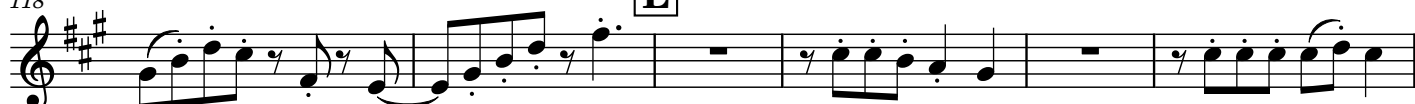


113



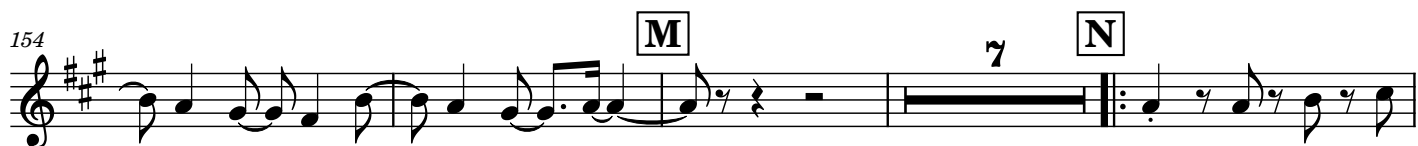
**L**

118



124





180 **P**

185

190 **Q**

196 **R**

204

209 **S**

214

219

224 **T**

229

The image displays a musical score for a piano accompaniment. The score is written on a single staff with a treble clef and a key signature of one sharp (F#), indicating the key of G major. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures, with measure numbers 180, 185, 190, 196, 204, 209, 214, 219, 224, and 229 indicated at the beginning of their respective lines. Section markers P, Q, R, S, and T are placed above the staff at measures 180, 190, 196, 209, and 224 respectively. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with a double bar line and repeat dots at measure 229.

## "LA MuDANZA"

**♩ = 104**

**rit.**

U1

**♩ = 100**  
**4**

235

244

**V**

10

**W**

6

264

"DfMF"

**X**

**♩ = 108**

**Y**

268

8

282

**Z**

286

290

294

10

**rit.**

309

309



Alto Sax 2

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

18 **19** **B**

24 **C**

30 **D**

37 **E** 6

49 **F**

55 **G**

2

62

rit. \_ \_ \_ \_

67

"Hier Encore" Sample

**H** ♩ = 92 7 rall. \_ \_ \_ \_

"BAILE INOLVIDABLE"

77 **I** ♩ = 88 17 **J**

97

102 **K** ♩ = 180 2

109

115 **L**

121 16

140 **L1** 16 **M**

Musical staff 140-160: Treble clef, key of D major (two sharps). Measure 140 is a whole rest. Measure 141 is a half note D5. Measure 142 is a quarter note E5. Measure 143 is a quarter note F#5. Measure 144 is a quarter note G5. Measure 145 is a quarter note A5. Measure 146 is a quarter note B5. Measure 147 is a quarter note C6. Measure 148 is a quarter note D6. Measure 149 is a quarter note E6. Measure 150 is a quarter note F#6. Measure 151 is a quarter note G6. Measure 152 is a quarter note A6. Measure 153 is a quarter note B6. Measure 154 is a quarter note C7. Measure 155 is a quarter note D7. Measure 156 is a quarter note E7. Measure 157 is a quarter note F#7. Measure 158 is a quarter note G7. Measure 159 is a quarter note A7. Measure 160 is a quarter note B7.

161 **N**

Musical staff 161-170: Treble clef, key of D major. Measure 161 is a half note D5. Measure 162 is a quarter note E5. Measure 163 is a quarter note F#5. Measure 164 is a quarter note G5. Measure 165 is a quarter note A5. Measure 166 is a quarter note B5. Measure 167 is a quarter note C6. Measure 168 is a quarter note D6. Measure 169 is a quarter note E6. Measure 170 is a quarter note F#6.

166

Musical staff 166-175: Treble clef, key of D major. Measure 166 is a half note D5. Measure 167 is a quarter note E5. Measure 168 is a quarter note F#5. Measure 169 is a quarter note G5. Measure 170 is a quarter note A5. Measure 171 is a quarter note B5. Measure 172 is a quarter note C6. Measure 173 is a quarter note D6. Measure 174 is a quarter note E6. Measure 175 is a quarter note F#6.

171 **O** Solo Section 8 **P**

Musical staff 171-182: Treble clef, key of D major. Measure 171 is a half note D5. Measure 172 is a quarter note E5. Measure 173 is a quarter note F#5. Measure 174 is a quarter note G5. Measure 175 is a quarter note A5. Measure 176 is a quarter note B5. Measure 177 is a quarter note C6. Measure 178 is a quarter note D6. Measure 179 is a quarter note E6. Measure 180 is a quarter note F#6. Measure 181 is a quarter note G6. Measure 182 is a quarter note A6.

183

Musical staff 183-187: Treble clef, key of D major. Measure 183 is a half note D5. Measure 184 is a quarter note E5. Measure 185 is a quarter note F#5. Measure 186 is a quarter note G5. Measure 187 is a quarter note A5.

188

Musical staff 188-192: Treble clef, key of D major. Measure 188 is a half note D5. Measure 189 is a quarter note E5. Measure 190 is a quarter note F#5. Measure 191 is a quarter note G5. Measure 192 is a quarter note A5.

193 **Q**

Musical staff 193-197: Treble clef, key of D major. Measure 193 is a half note D5. Measure 194 is a quarter note E5. Measure 195 is a quarter note F#5. Measure 196 is a quarter note G5. Measure 197 is a quarter note A5.

4

200



206



211



216



221

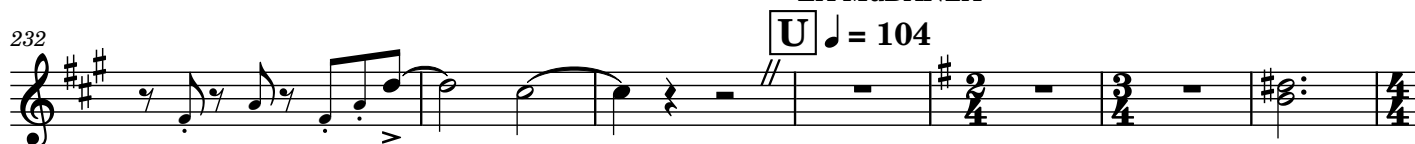


226



"LA MuDANZA"

232



239



257



266





"DtMF"

268 **X**  $\text{♩} = 108$  **Y**

8

284 **Z**

8

290

3 3

294

3 3

297 **10** **rit.**

10

Alto 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"

77 **I** ♩ = 88

81

85

89

93 **J**

97

102 **K** 62 **N** 8 **O** 8 **P** 56 2 2 4

239 **U** 29 **X** 40

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**  $\text{♩} = 108$  29 12 **Y** 8 **Z** 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. — — — — —

Alto Saxophone

# Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$   
Drums 2 Bassline 8

14 **A**

20 1.

26 2. **B**

32 **C**

38

44 **D**

50 1.

56 2.

61 **E**

*mp*

69 **F**

*mf*

75 **G**

*mp*

80

*mf*

86 **H** Solo Section

*mp*

91

*mf*

97 **I**

*mf*

103

*mf*

109

*mf*

115

*mf*

Melody Eb

# Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$   
Drums 2  
Bassline 12

**A**

18

23

**B**

29

34

**C**

39

44

**D**

50

55

1. 2.

**E**

61

2



Alto Saxophone

# Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$   
Solo/soli

3

5

3

3

**A**  
tutti  
*f*

9

**B**

13

3

19

**C**

25

3

**D**

32

37

2

40

**E**

3

47

**F**

Solo Section

8

8

57

**G**

*mf* *ff*

*mf* *ff*

Alto Saxophone 2

# Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$

*mp* *f*

**A**

11 **B** **C** 8

26 **D** 6

39 **E**

46 **F** Solo Section **G** 8

*mf* *ff*

# Alto Sax.

## Canon Remix

Pachelbel /Arr. Bernice

4 5 8 13

17 21

24 29

31 37

38 45

51 53 61 69 77

71 83

78 85

*mf*

*f*

*f*

Alto Saxophones

# Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh  
for the SciTech Band

$\text{♩} = 100$

Alto Saxophone 1

Alto Saxophone 2

A. Sax. 1

A. Sax. 2

A. Sax. 1

A. Sax. 2

A. Sax. 1

A. Sax. 2

8

A. Sax. 1

A. Sax. 2

This system contains measures 8 and 9. A. Sax. 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. In measure 8, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 9, it plays two half notes: F#4 and G4. A. Sax. 2 also has a treble clef and a key signature of one sharp. In measure 8, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 9, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

10

A. Sax. 1

A. Sax. 2

This system contains measures 10 and 11. A. Sax. 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. In measure 10, it plays two half notes: F#4 and G4. In measure 11, it plays two half notes: F#4 and G4. A. Sax. 2 also has a treble clef and a key signature of one sharp. In measure 10, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 11, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

12

A. Sax. 1

A. Sax. 2

This system contains measures 12 and 13. A. Sax. 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. In measure 12, it plays two half notes: F#4 and G4. In measure 13, it plays a whole note: F#4. A. Sax. 2 also has a treble clef and a key signature of one sharp. In measure 12, it plays a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. In measure 13, it plays a whole note: F#4.

# 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

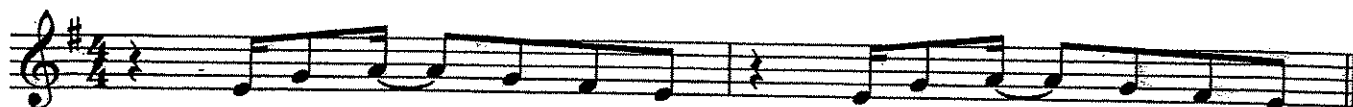
# Careless Whisper – Horn Lick

## Horn Lick C – Flute



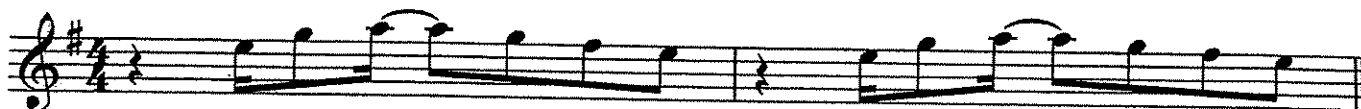
D F G F E D D F G F E D

## 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



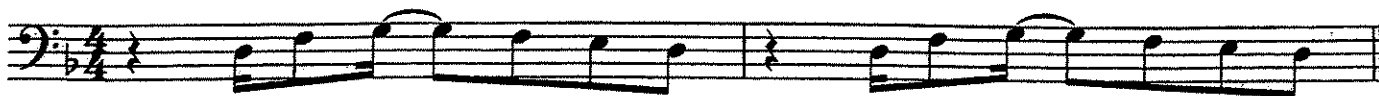
E G A G F# E E G A G F# E

## 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

The musical score is written for Eb Alto Sax and Baritone Sax in treble clef with a key signature of one sharp (F#). The tempo is 4/4. The score consists of six staves of music. The first staff begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The second and third staves continue the melodic line. The fourth staff includes a 'rit.' (ritardando) marking, followed by a repeat sign and a '3/4' time signature change, then returns to 4/4 with an 'a tempo - Repeat 4x' instruction and a forte (*f*) dynamic. The fifth staff is marked with a box 'B' and contains a series of eighth-note patterns with accents. The sixth staff contains two sections: section 'C' marked with a box 'C' and mezzo-forte (*mf*) dynamic, and section 'D' marked with a box 'D' and forte (*f*) dynamic, with a 'Repeat 3x' instruction. The seventh staff contains section 'E' marked with a box 'E', a 'rit.' marking, and ends with a double bar line and a repeat sign. The score concludes with a double bar line and a repeat sign.

Soli

*mp*

rit.

A

a tempo - Repeat 4x

*f*

B

C

*mf*

D

Repeat 3x

*f*

E

rit.

# Carol of The Bells

### Bass Line - Eb

**-Alto Sax**

**-Baritone Sax**

## Quartet Version

**arr. Turgeon & Bernice**

*The Rose Tree*

*mp*

*rit.*

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

*f*

**B**

**C**

*mf*

**D** *Repeat 3x*

*f*

**E**

*rit.*



# Alto Sax.

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

5

Alto 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**

52

56      **F**

60

64      **G**

68



73



78

**H**

82



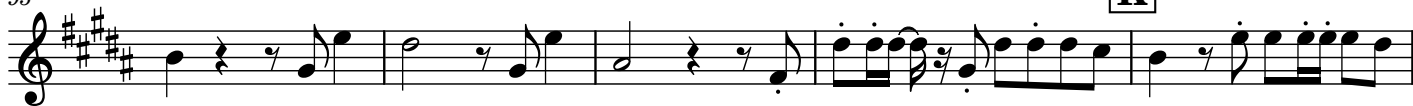
86

**I**

90

**J**

95

**K**

100



104

**L**

109



Alto 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**

47      1      **E**

53

58      **F**

63      **G**

69

75      **H**

2

81



86

I



91

J



96

K



101



106

L

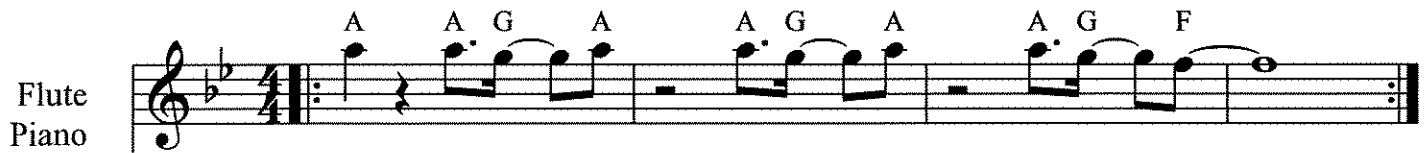


111



# Eye Of The Tiger

For Zanetti



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

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium  
(HIGH)

Trombone  
Euphonium  
Tuba  
(LOW)

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Octave Key HIGH  
No Octave Key LOW

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

Trombone  
Euphonium

Tuba

Octave Key HIGH  
No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

Alto Saxophone

# Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely  
Gm

Gm/F

E♭maj7

Gm/D D7

Gm

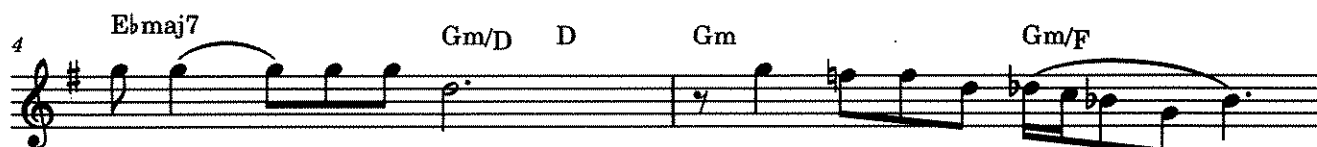
Gm/F



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know how I feel.

Breeze drift-ing on by,



You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life

for me

and I'm feel-ing

good.

**A**

Staff A: Treble clef, key of D major (F#), 4/4 time. Five measures of whole notes: D4, E4, F#4, G4, A4.

6 **B**

Staff B: Treble clef, key of D major (F#), 4/4 time. Five measures of whole notes: B3, C#4, D4, E4, F#4.

11 **C** **D**

Staff C and D: Treble clef, key of D major (F#), 4/4 time. Measures 11-15: eighth-note runs. Measure 11: D4-E4-F#4-G4. Measure 12: A4-B3-C#4-D4. Measure 13: E4-F#4-G4-A4. Measure 14: B3-C#4-D4-E4. Measure 15: F#4-G4-A4-B3. Measure 16: whole note D4.

142  
(MED.)

**E♭**

# HEART AND SOUL

- HOAGY CARMICHAEL/  
FRANK IDESSER

Handwritten musical score for "Heart and Soul" in E♭ major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is written in a simple, handwritten style with some corrections and annotations.

Chords and notes visible in the score:

- Staff 1: D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7
- Staff 2: F#-7, B-7, E-7, A7, D, B-7, E-7, A7
- Staff 3: 2. D, E-7, A7, Dmaj7, A-7, D7, Gmaj7, F#7, B7, E7
- Staff 4: A7, D7, G7, F#7, Gmaj7, F#7, B7, E7
- Staff 5: A7, D7, G7, A7, D, B-7, E-7, A7
- Staff 6: Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7
- Staff 7: F#7#5, B7, E-7, A7, D, (B-7, E-7, A7)

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

**Ed**

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 common time signature (C). The tempo is marked "(MODERATELY FAST)". The score is divided into measures numbered 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a forte (f) dynamic, with a mezzo-forte (mf) dynamic appearing in measure 8. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs and ties. A double bar line is present at the beginning of measure 9.

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To Code  $\oplus$

1.

*f*

3

21

D.S. al Coda

CADA

26



Alto Sax/Baritone Sax

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe mf mp mf f*

S. phrasing for solo only

Measures 1-7. Soprano solo with phrasing. Legato playing in all parts.

Measures 8-14. Continuation of the musical phrase.

Measures 15-22. Lower notes for solo only. Continuation of the musical phrase.

# LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

Alto Saxophone

$\text{♩} = 70$

**A**

*mf* *f* *mf*

7

13

**B**

20 *f*

**C**

27 *mf*

34 *f*

This musical score is for the Alto Saxophone part of the piece 'Lift Every Voice and Sing'. It is arranged by Lindsey B. Sarjeant and adapted by Walsh for the SciTech Band. The tempo is marked as quarter note = 70. The key signature has one sharp (F#). The score is divided into three sections: A, B, and C. Section A starts at measure 1 and ends at measure 12. Section B starts at measure 13 and ends at measure 26. Section C starts at measure 27 and ends at measure 34. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamics are indicated by *mf* (mezzo-forte) and *f* (forte). There are also accents (>) and a crescendo/decrescendo hairpin. The piece concludes with a final double bar line at measure 34.

# **“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...

Alto Sax

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

*p*

**A**

8

**B**

16

*f*

22

*fp* *f*



## **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

The musical score is written for Alto Saxophone in the key of D major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff is the beginning of the piece. The subsequent staves are labeled with letters A through E, indicating different sections or phrases. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. There are also some performance markings like '1' and '2' above the staves, and a '3' below the staff starting at measure 49. The piece ends with a double bar line at the end of the eighth staff.

A

9

B

17

C

25

D

33

E

41

1

2

49

3

54

2

# Two Ceremonial Marches

Alto Saxophone

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

**Maestoso**

*f*

*div.*

*rit.*

7

**A** **Andante**

*unis.*

*mf*

13

*simile*

**B**

20

**C**

27

*simile*

**D**

34

*f*

41

**E**

*mf*

1.

48

2. *rit.*

*f*

3

Melody - Eb

**Moderate Swing**  $\frac{\text{S}}{\text{S}}$

©2011

# Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie  
arr. Bernice

**Moderate Swing**

Chord progression: G C G G7 C Cm G Em

7 Am7 D7 G **A** G C G G7 C Cm G Em

15 Am7 D7 G **B** G7 C G7 C A7

23 D7 D<sup>#</sup>dim Em A7 D7 D<sup>aug</sup> **C** G C G G7 *To Coda* **D** C Cm G Em

31 Am7 D7 G *D.S. al Coda* **E** G Em Am7 D7 G **f**

39

The musical score is written for an E♭ Bass Line in 4/4 time, marked 'Moderate Swing'. It features a key signature of one sharp (F#) and a common time signature of 4/4. The score is divided into measures, with bar numbers 7, 15, 23, 31, and 39 indicated. Chord progressions are written above the staff, and specific chords are boxed and labeled with letters A, B, C, D, and E. The score includes dynamic markings such as 'mf' and 'f', and articulation marks like accents and slurs. The piece concludes with a double bar line at measure 39.



Alto Sax.

# *Simple Gifts*

*from Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

*f*

Melody Eb

As Recorded by Nirvana

Arr. Walsh

# ***Smeij's Like Teen Spirit***

4 **A**

*f*

7

10 **B** 4

17 **C**

*mp*

21

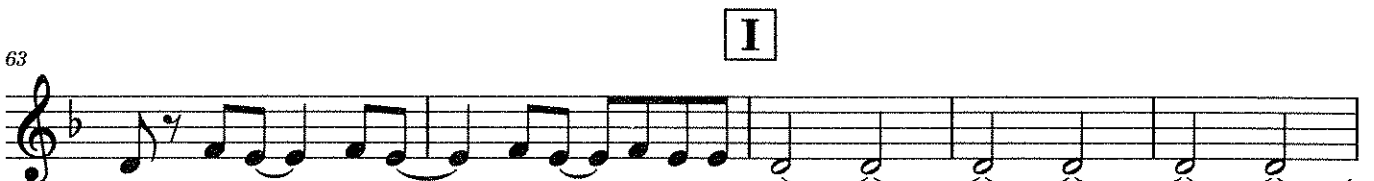
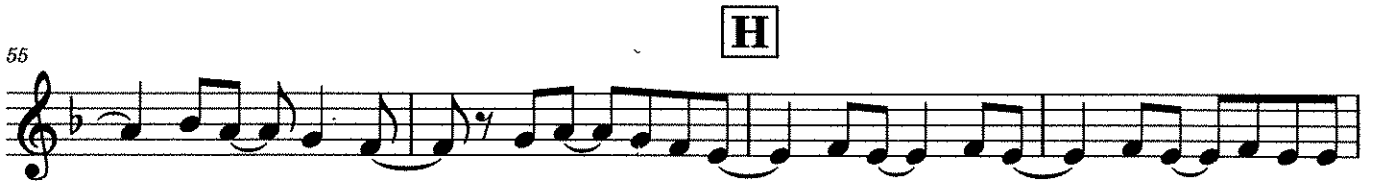
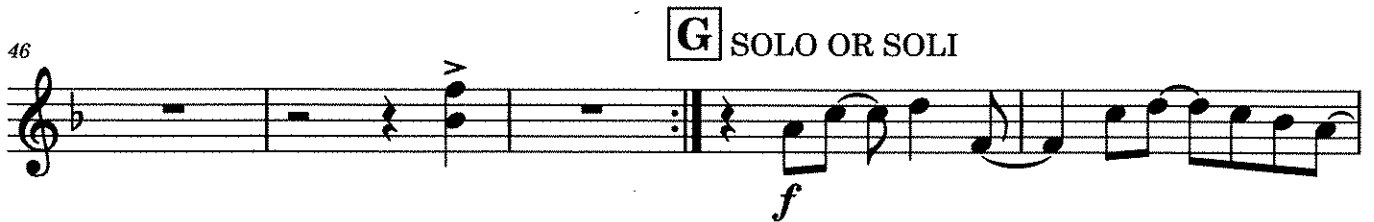
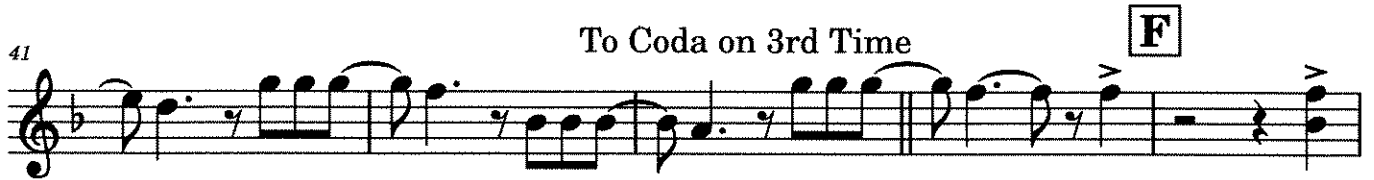
25 **D**

*mf*

29

33 **E** §

*f*





**K**

76



80



84

**L**

85



89



93



Counter melody Eb

As Recorded by Nirvana

Arr. Walsh

# *Smells Like Teen Spirit*

4 **A**

*f*

7

10

13 **B** **C**

*mf* *mp*

19

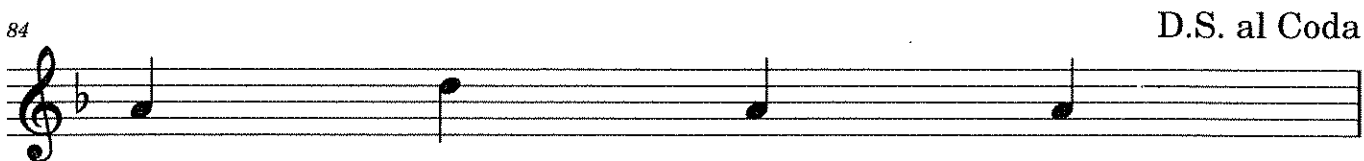
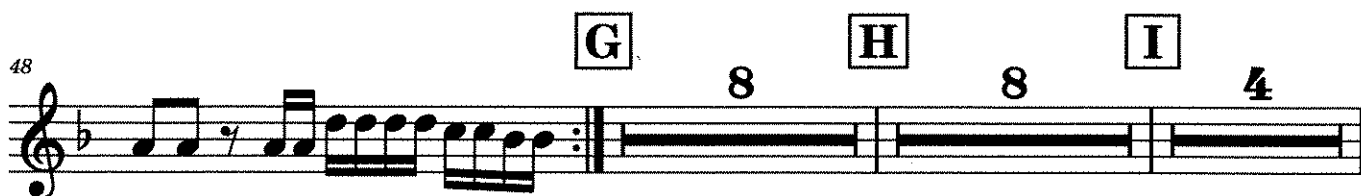
25 **D**

*mf*

31 **E** %

To Coda on  
11 3rd Time

2



Bass Line Eb

As Recorded by Nirvana

Arr. Walsh

# ***Smeÿs Like Teen Spirit***

4 **A** *f*

8

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

27 **E**

33 *f*

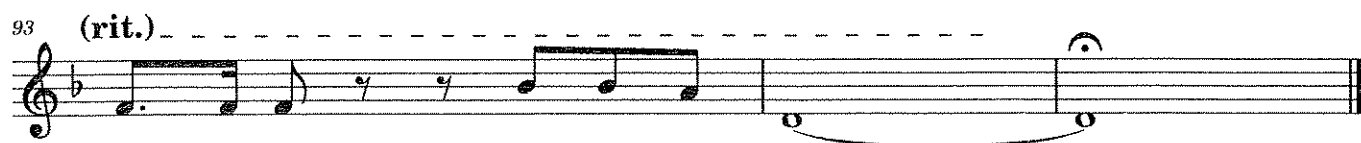
37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

Detailed description: This is a musical score for the bass line of 'Smeÿs Like Teen Spirit' in the key of E-flat major (three flats). The score is written on a single staff in 4/4 time. It consists of nine lines of music. Line 1 starts with a 4-measure rest, followed by a box labeled 'A', and begins with a forte (*f*) dynamic. Line 2 continues the melody. Line 3 contains a box labeled 'B', followed by a 4-measure rest, a box labeled 'C', an 8-measure rest, and a box labeled 'D', with a mezzo-forte (*mf*) dynamic. Line 4 continues the melody. Line 5 contains a box labeled 'E'. Line 6 begins with a repeat sign and a box labeled 'F', with a forte (*f*) dynamic. Line 7 continues the melody. Line 8 contains a box labeled 'G'. Line 9 continues the melody and ends with a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests. The title 'Smeÿs Like Teen Spirit' is written in a stylized, handwritten font at the top center. The arranger's name 'Arr. Walsh' is at the top right. The tempo and key signature are indicated by the notation at the beginning of the first line.





# THE STAR SPANGLED BANNER

E♭ Alto Saxophone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for E♭ Alto Saxophone in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/style marking 'Majestic' is placed above the first measure. A box containing the number '3' is positioned above the third measure. The first staff ends with a measure marked with a forte 'f' dynamic. The second staff continues the melody. The third staff begins with a box containing the number '11'. The fourth staff begins with a box containing the number '19' and ends with a measure marked with a mezzo-piano 'mp' dynamic. The fifth staff continues the melody. The sixth staff begins with a box containing the number '27' and ends with a measure marked with a forte 'f' dynamic. The seventh staff concludes the piece with a final double bar line.

Alto Saxophone

# The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith  
Flute Part (Melody)

3

8

11

15

19

23

27

31

*f*

*mp*

*f*

# THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

**With energy!**

4

1 5 6 7 8 10 11

*mp* *f*

18 4

12 13 14 15 16 17

*ff*

22 23 24 25 26 27 28 29

*mf*

36

30 31 32 33 34 35 37

*f*

38 39 40 41 42 43 44

*ff*

45

46 47 48 49 50 51 52

*mf*

53 54 55 56 57 58 59 60 61 62

63

64 65 66 67 68

*f*

69

70

*mp*  
*cresc. poco a poco*

71 72 73 74 75 76 78 79

*div.*  
*mp* *f* *ff*

2 8

E♭  
390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for "Tenor Madness" by Sonny Rollins. The score is written on three staves in 4/4 time. The first staff contains measures 1-4 with chords G7, C7, and G7. The second staff contains measures 5-8 with chords C7, G7, and E7#9. The third staff contains measures 9-12 with chords A-7, D7, and G7. The notation includes eighth and sixteenth notes, rests, and bar lines.

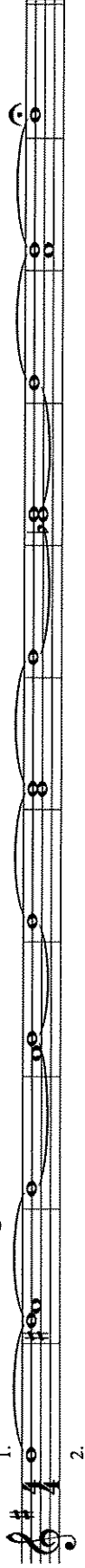
Alto Sax.

## Warm-ups

arr. Klesch

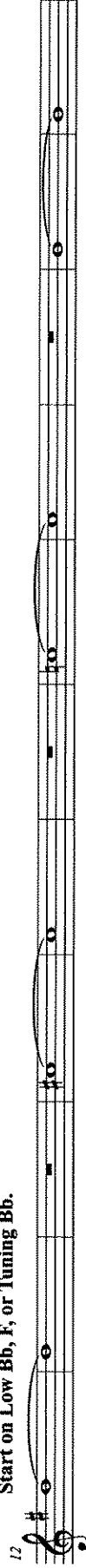
Chromatics with relative pitch  
Start on Low Bb, F, or Tuning Bb

1. 2.

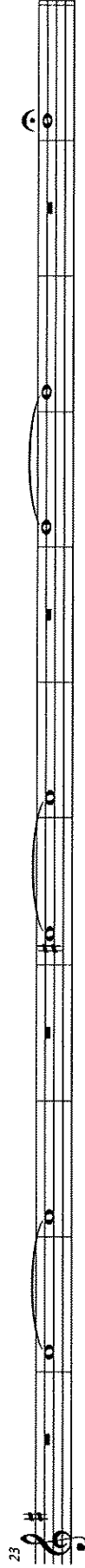


9 Count Tones  
Start on Low Bb, F, or Tuning Bb.

12.

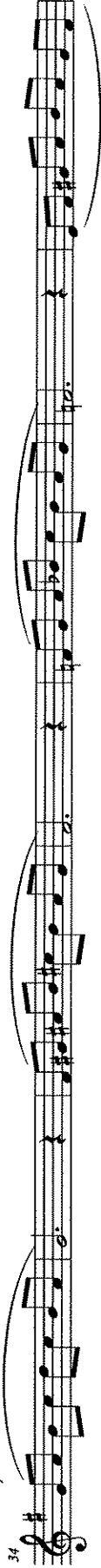


23.



F, Low Bb / Slurred 8th notes to F

34.

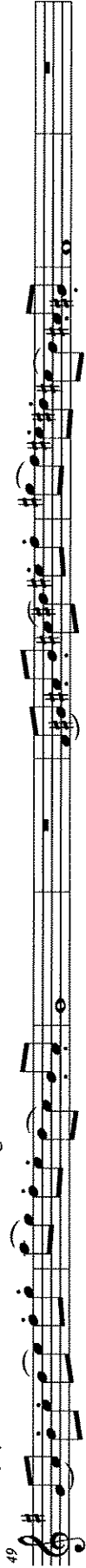


41.

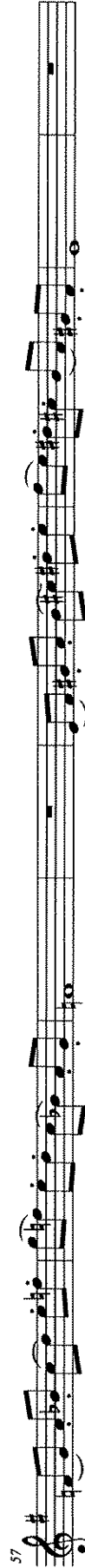


Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49.



57.



Alto Sax.

65

72

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

Alto Sax.

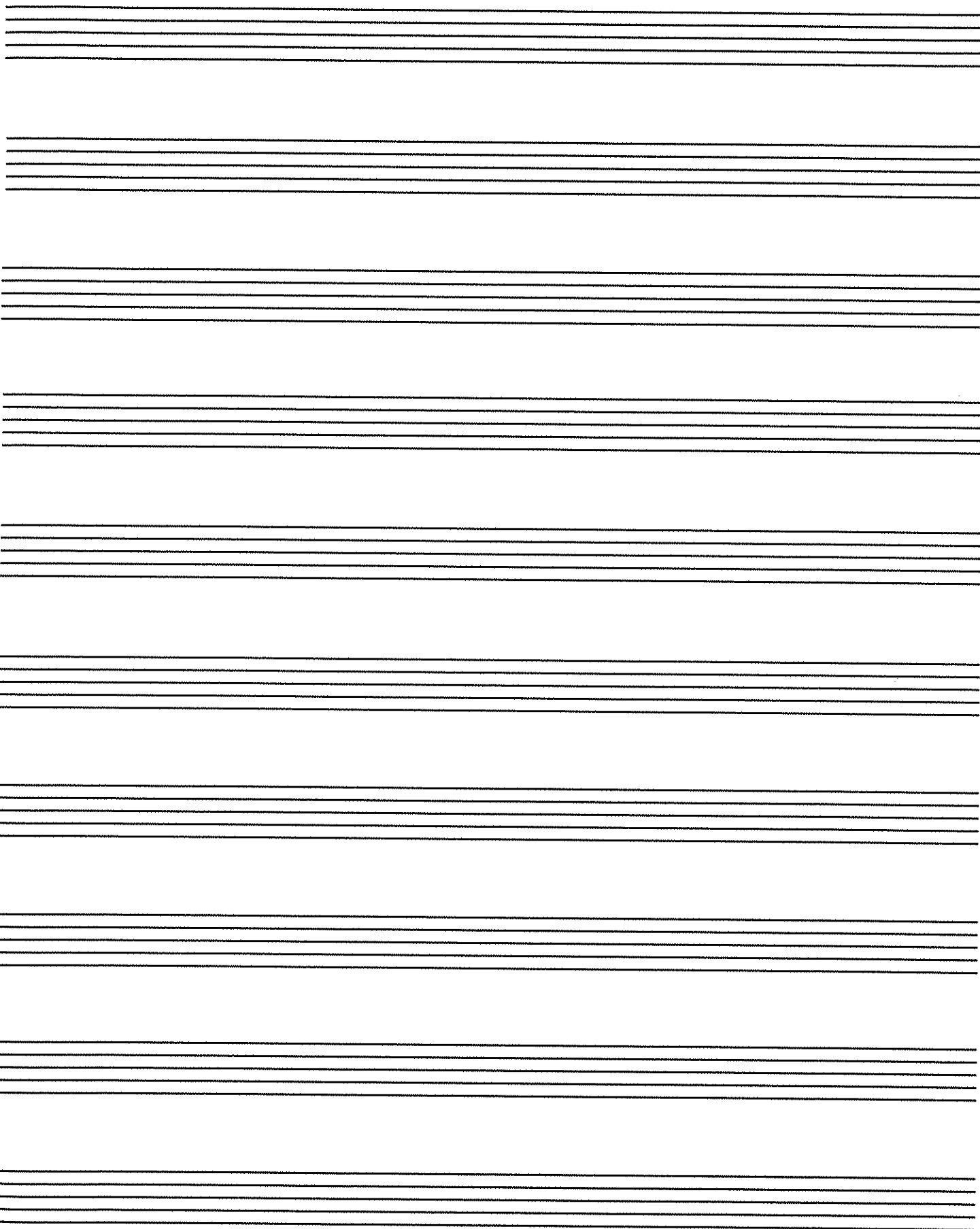
4 Note / Crazy 16ths

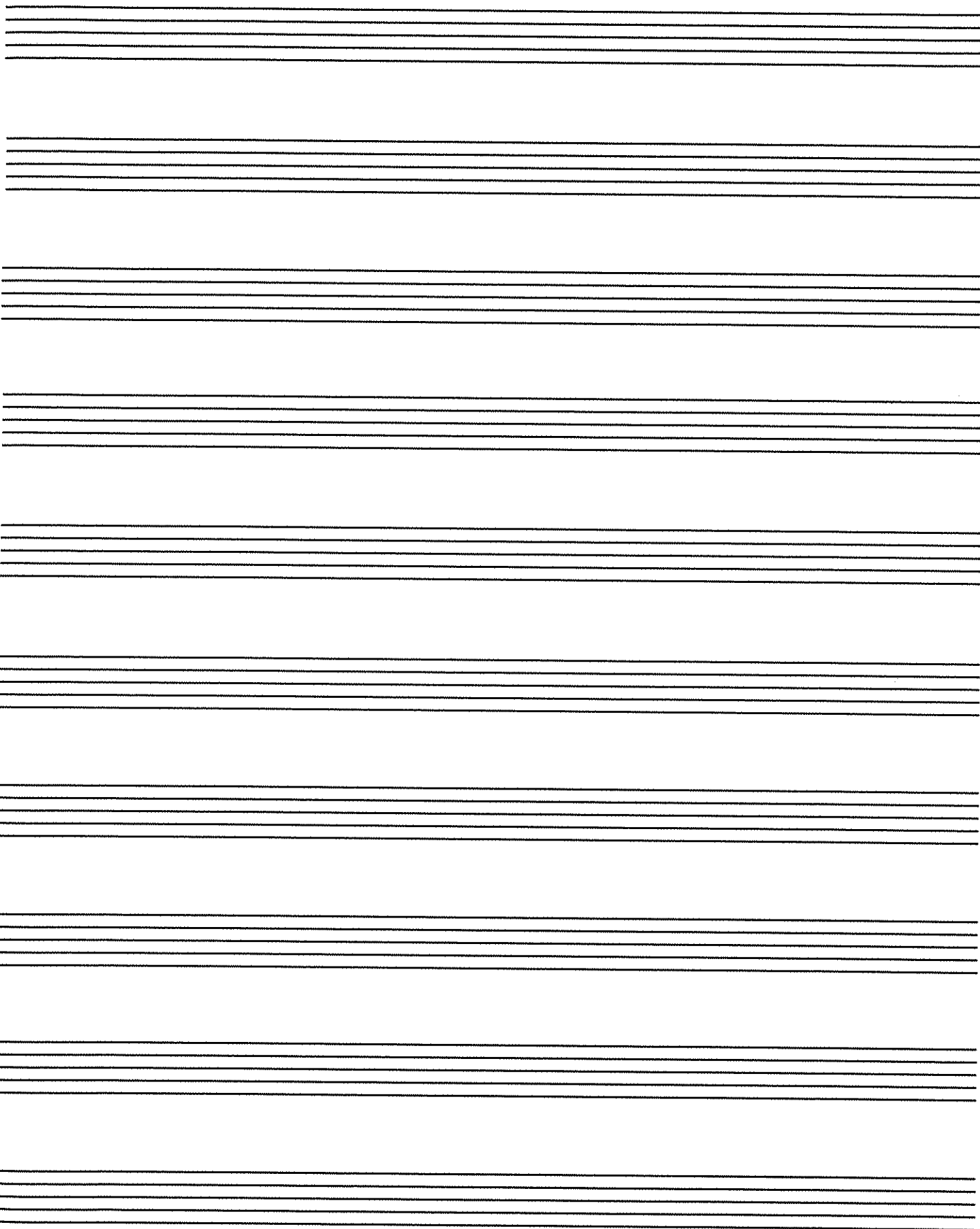
108

113

118

The image displays three staves of musical notation for Alto Saxophone. The first staff, starting at measure 108, shows a 4-note pattern (F#, G, A, B) repeated in a sequence of eighth notes. The second staff, starting at measure 113, shows a 'Crazy 16ths' exercise, where the 4-note pattern is played in a sequence of sixteenth notes. The third staff, starting at measure 118, shows the 4-note pattern repeated in a sequence of eighth notes. Curved lines connect the 4-note patterns across the staves, indicating a continuous exercise.





# FINGERING CHART

**E♭ ALTO SAXOPHONE**

## Instrument Care Reminders

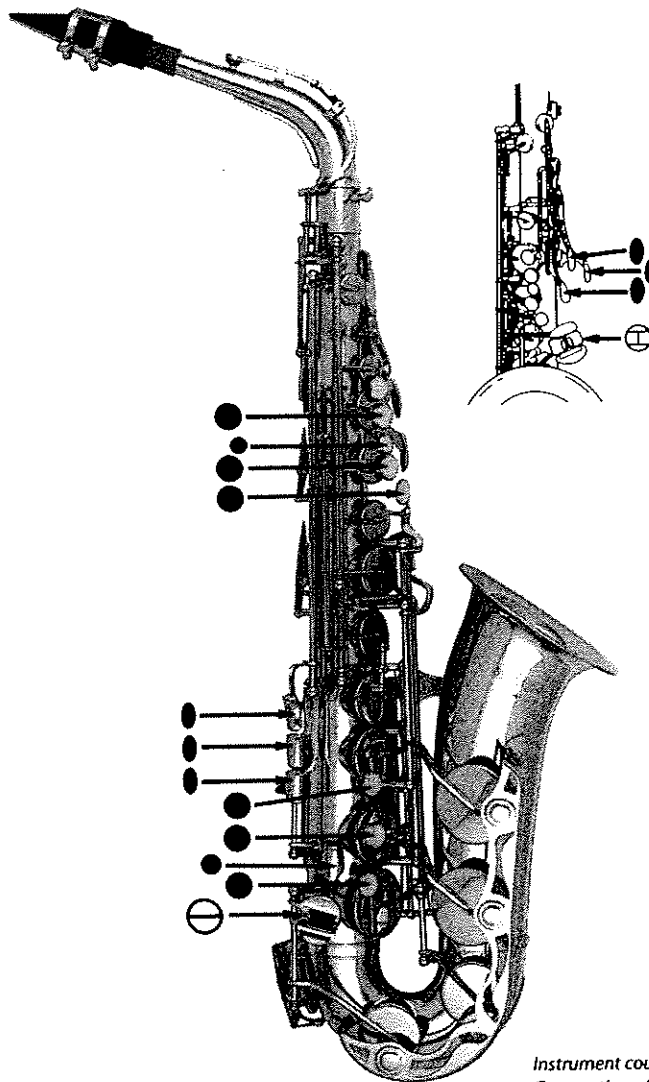
Before putting your instrument back in its case after playing, do the following:

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

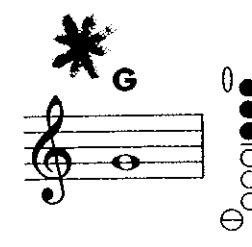
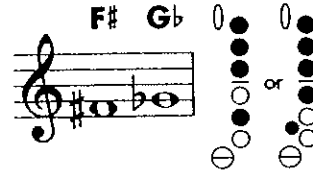
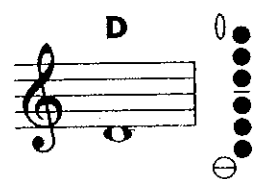
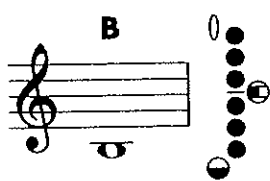
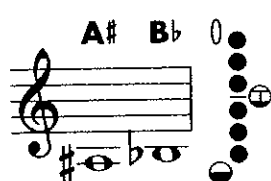
○ = Open

● = Pressed down

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

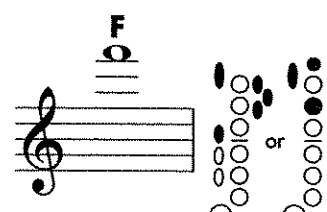
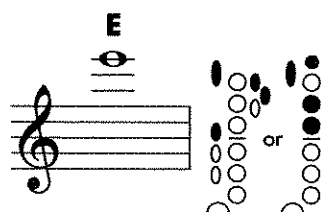
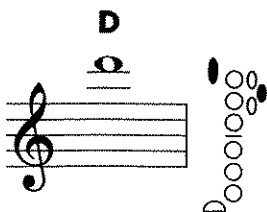
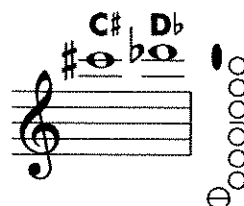
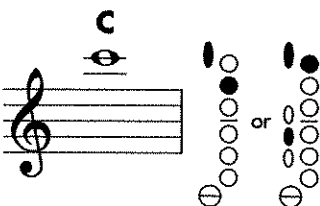
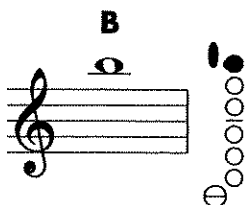
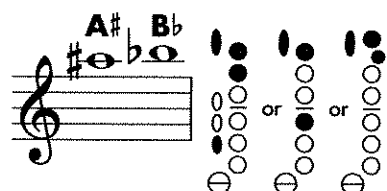
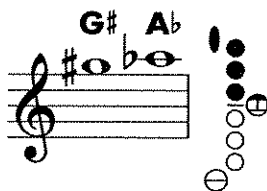
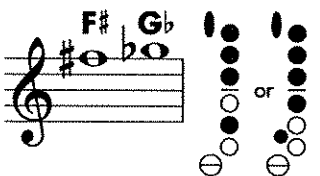
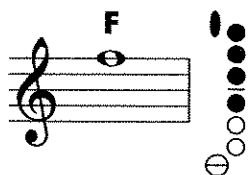
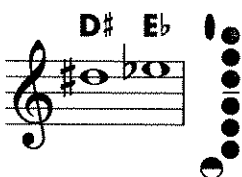
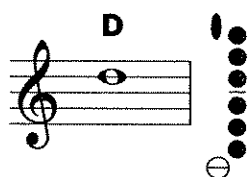
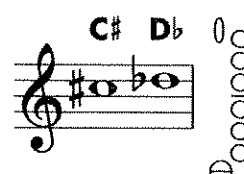
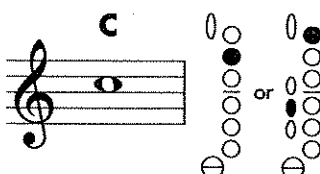
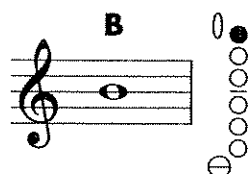
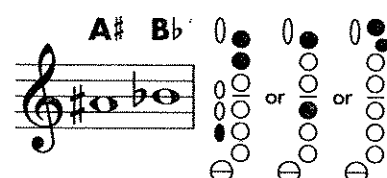
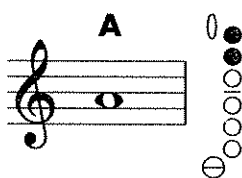
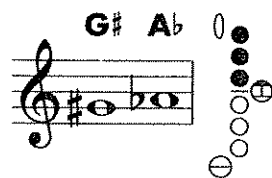


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



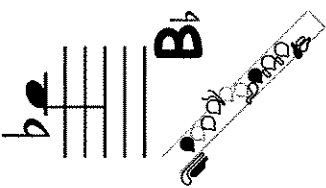
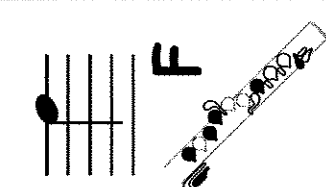
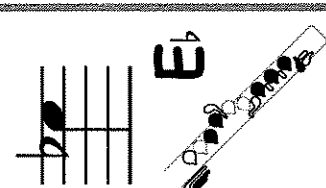
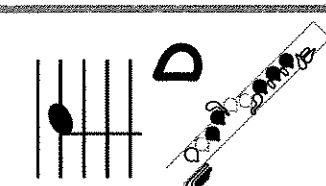
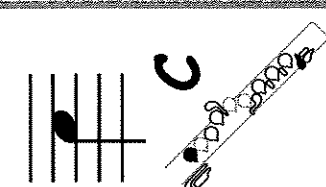
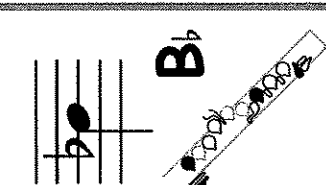
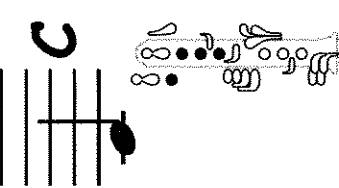
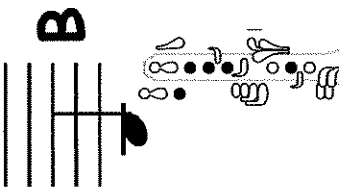
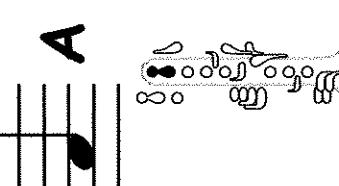
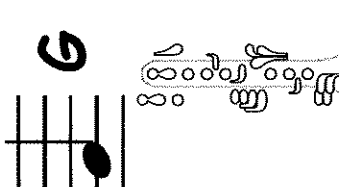
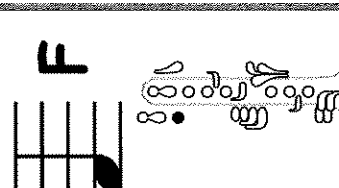
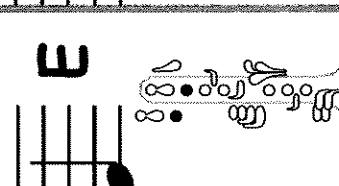
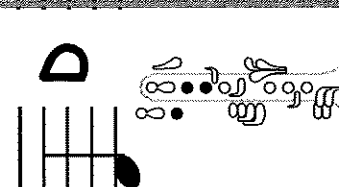
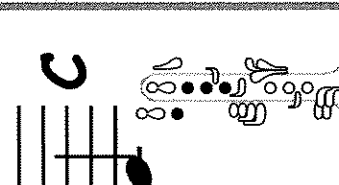
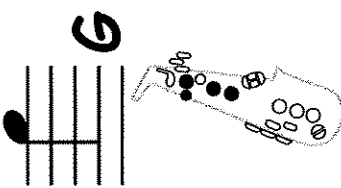
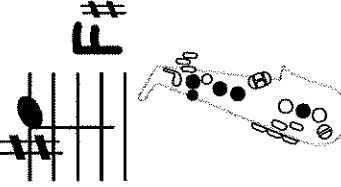
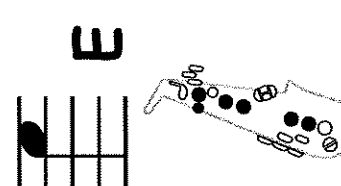
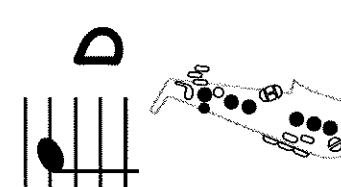
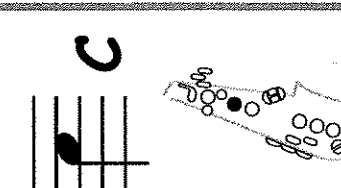
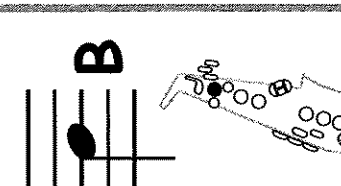
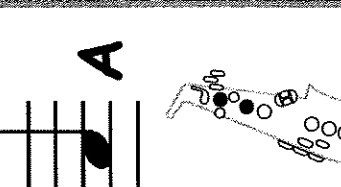
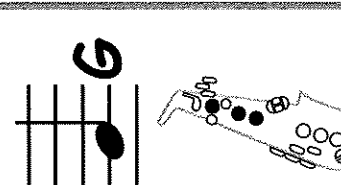
# FINGERING CHART

## E♭ ALTO SAXOPHONE





# B $\flat$ Concert Scale - Fingering Chart

| B $\flat$ /"Do"                                                                     | A/"Ti"                                                                              | G/"La"                                                                              | F/"So"                                                                               | E $\flat$ /"Fa"                                                                       | D/"Mi"                                                                                | C/"Re"                                                                                | B $\flat$ /"Do"                                                                       |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|    |    |    |    |    |    |    |    |
| Flute/Mallets                                                                       |                                                                                     |                                                                                     |                                                                                      |                                                                                       |                                                                                       |                                                                                       |                                                                                       |
|   |   |   |   |   |   |   |   |
| Clarinet                                                                            |                                                                                     |                                                                                     |                                                                                      |                                                                                       |                                                                                       |                                                                                       |                                                                                       |
|  |  |  |  |  |  |  |  |
| Alto Sax                                                                            |                                                                                     |                                                                                     |                                                                                      |                                                                                       |                                                                                       |                                                                                       |                                                                                       |

