

BARITONE 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

E♭ BARITONE SAXOPHONE

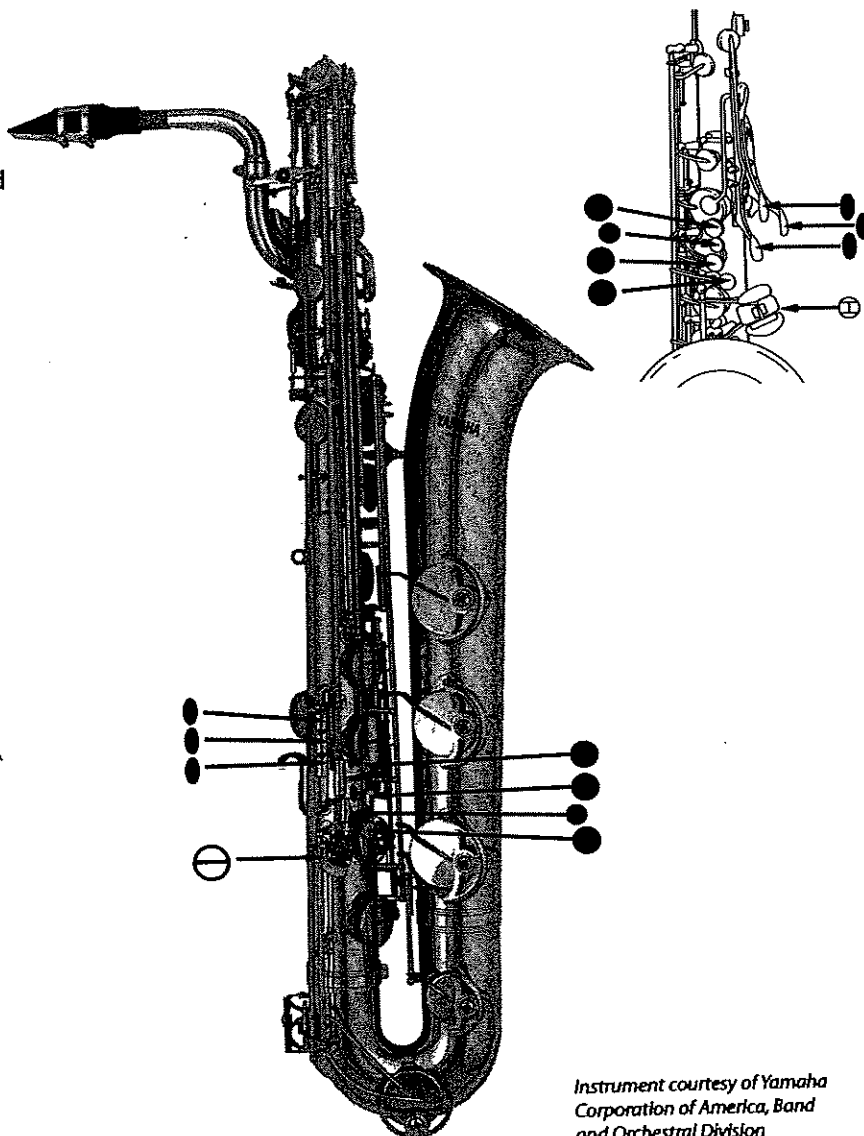
Instrument Care Reminders

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

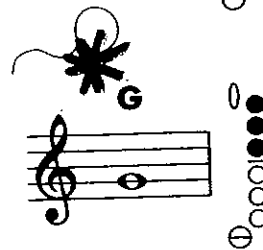
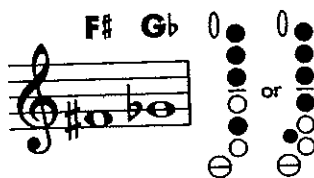
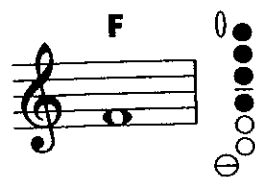
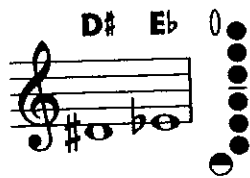
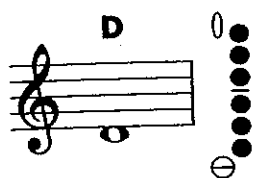
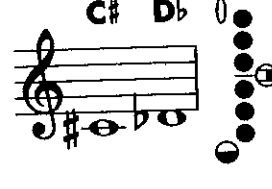
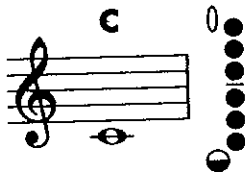
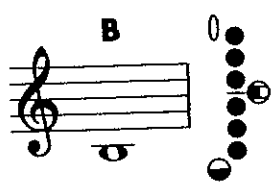
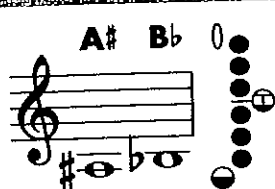
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

○ = Open
● = Pressed down

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

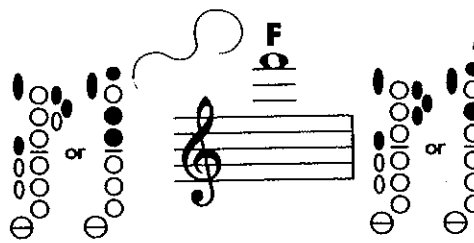
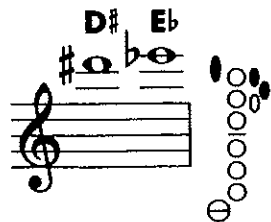
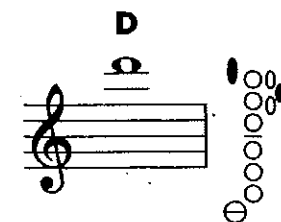
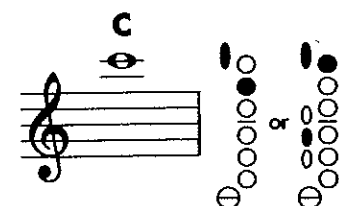
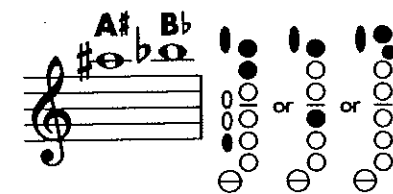
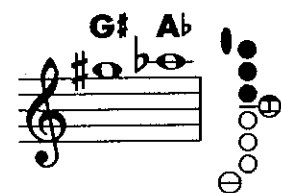
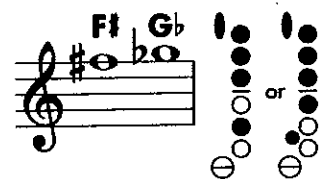
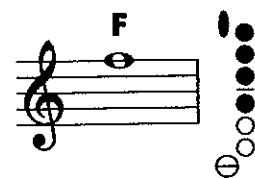
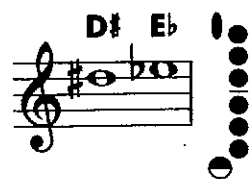
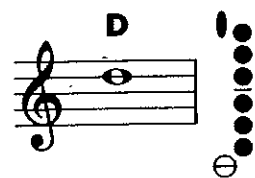
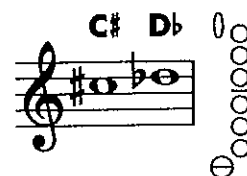
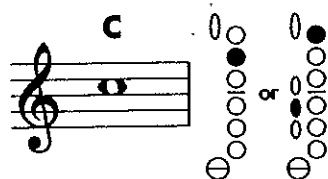
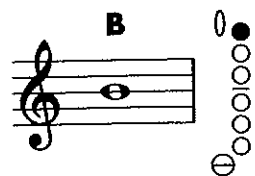
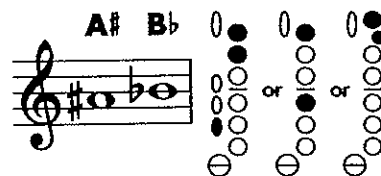
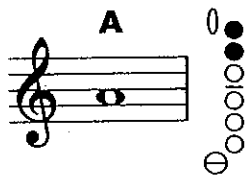
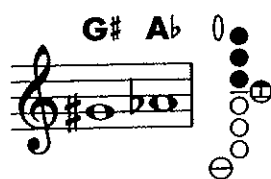


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

E♭ BARITONE 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

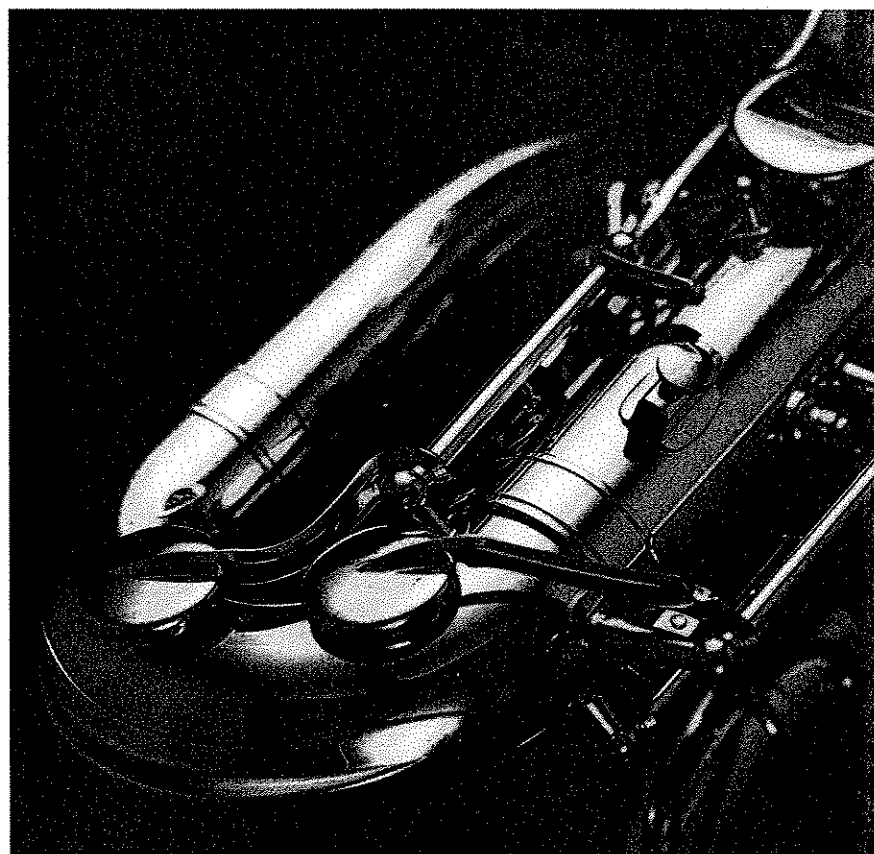
Black

- ☐ 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♭ BARITONE SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 3/4 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

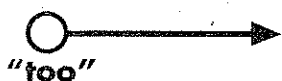
Taking Care Of Your Instrument

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

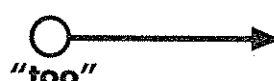
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

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

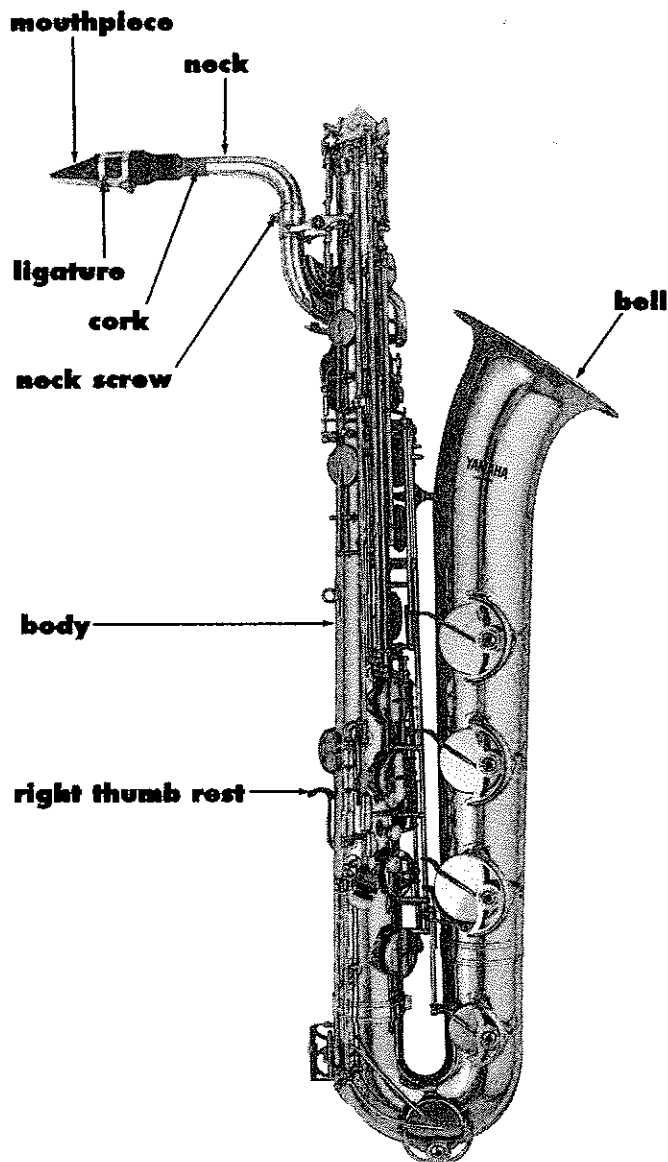


REST

Getting It Together

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

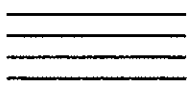
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into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

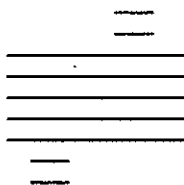
READING MUSIC

Music Staff



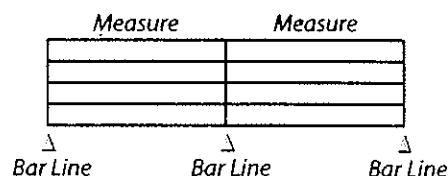
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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

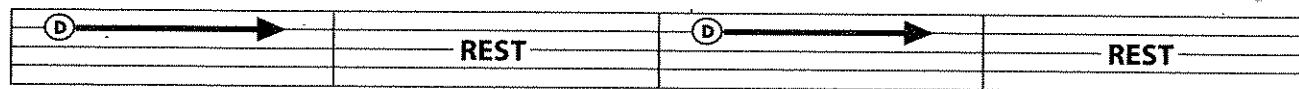


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

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

D



▲ 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 "&."

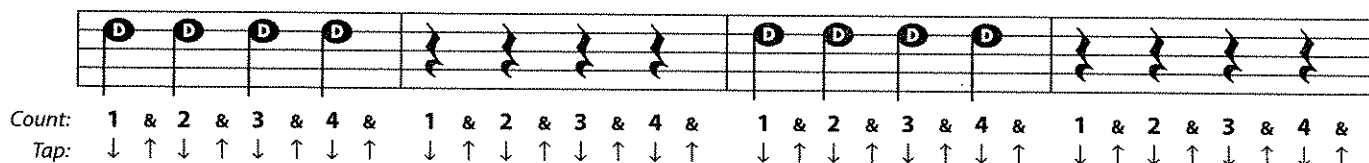
One beat = 1 &
↓ ↑

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

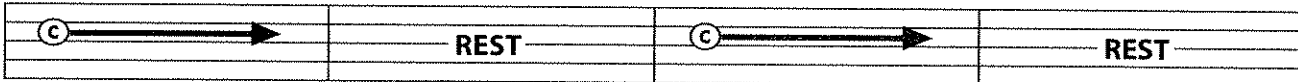
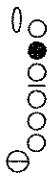
2. COUNT AND PLAY



3. A NEW NOTE

Look for the fingering diagram with each new note.

C



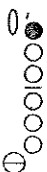
4. TWO'S A TEAM



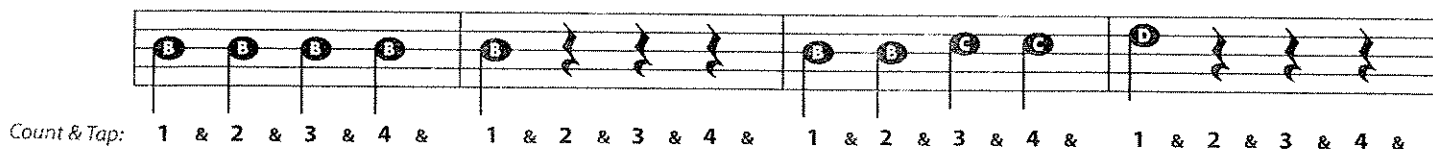
5. HEADING DOWN

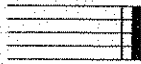
Practice long tones on each new note.

B

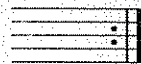


6. MOVING ON UP



Double Bar

indicates the end
of a piece of music.

Repeat Sign

Without stopping, play once
again from the beginning.

7. THE LONG HAUL

A Double Bar

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN

G Double Bar

10. THE FAB FIVE

Double Bar

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

Treble Clef

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

Time Signature

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



= 4 beats per measure

= Quarter note gets one beat

Note Names

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


THEORY
Sharp

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

Flat

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

Natural

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

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

Double Bar

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

12. FIRST FLIGHT

Double Bar

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

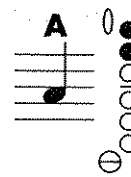
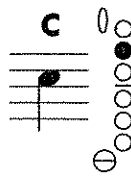
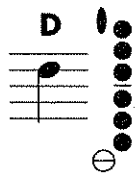
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

Double Bar

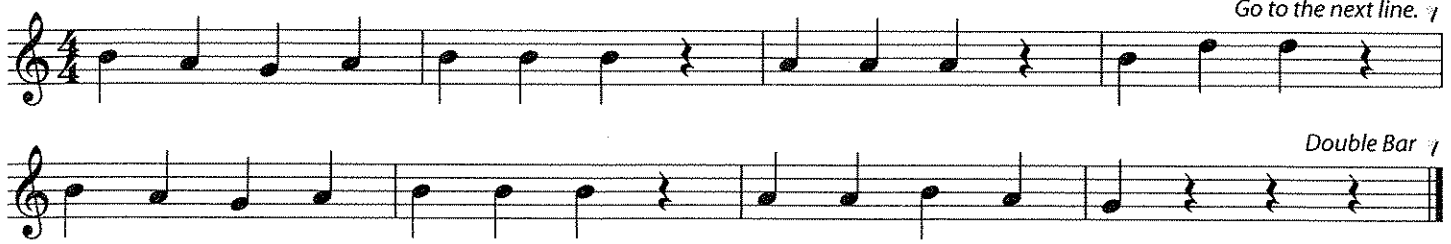
G A B _____

Notes In Review

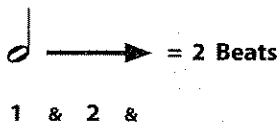
Memorize the fingerings for the notes you've learned:



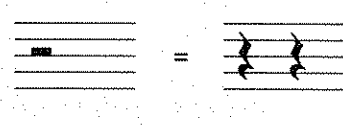
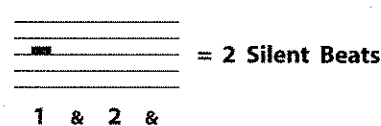
14. ROLLING ALONG



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

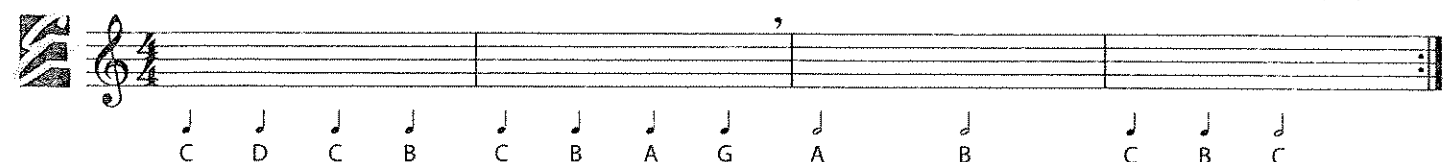
18. GO TELL AUNT RHODIE

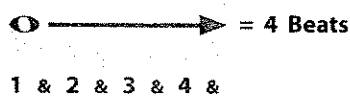
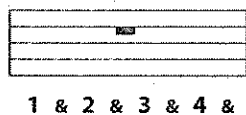
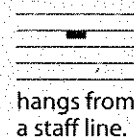
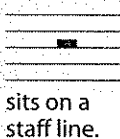
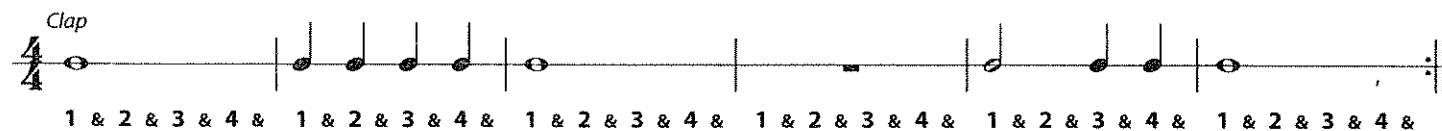
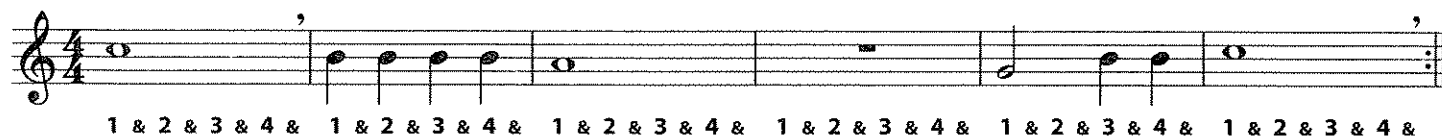
American Folk Song



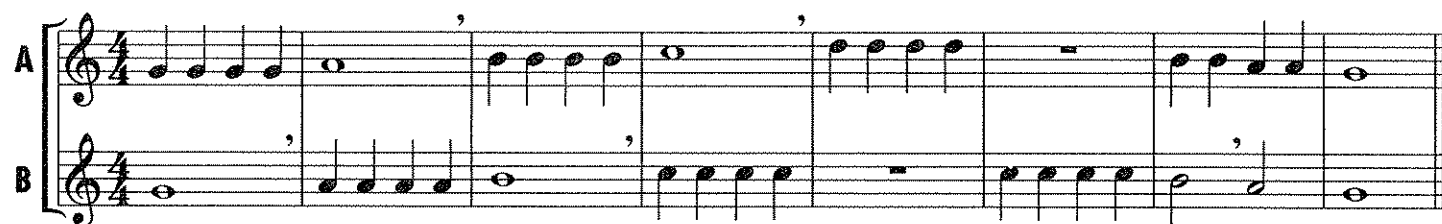
19. ESSENTIAL ELEMENTS QUIZ

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

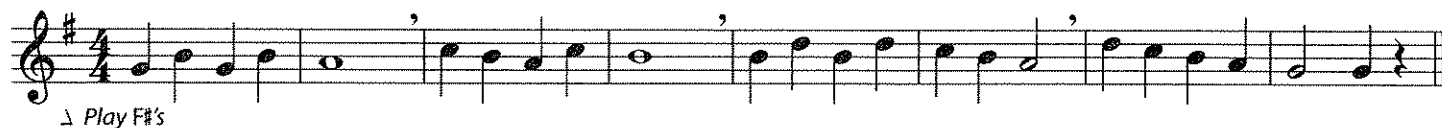
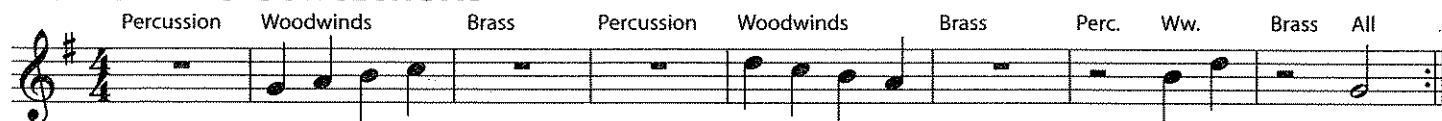
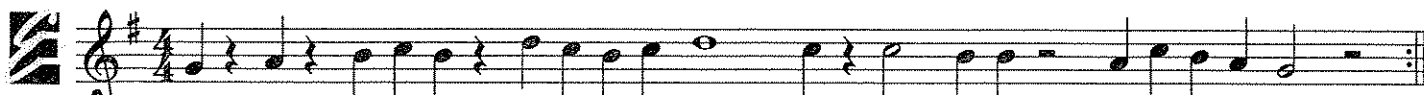


Whole Note**Whole Rest****Whole Rest****Half Rest****20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****Duet**

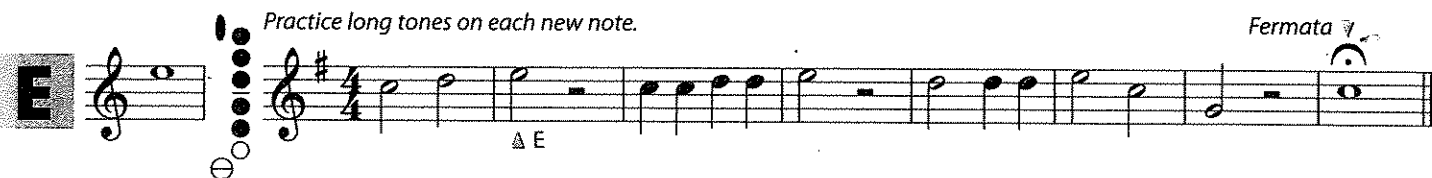
A composition with two different parts, played together.

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

THEORY

23. MARCH STEPS**24. LISTEN TO OUR SECTIONS****25. LIGHTLY ROW****26. ESSENTIAL ELEMENTS QUIZ** *Draw in the bar lines before you play.*

Practice long tones on each new note.



French Folk Song



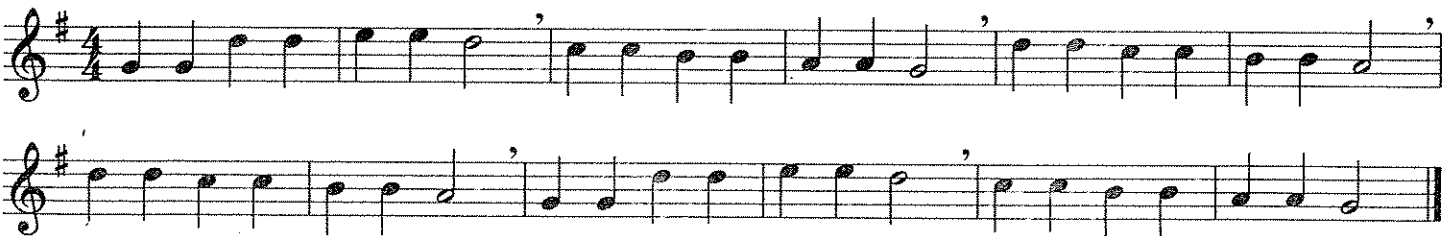
Two or more notes played together. Each combination forms a *chord*.

English Folk Song



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

Adaptation



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



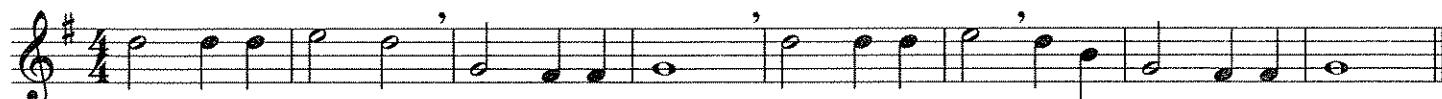
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET



Dynamics

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

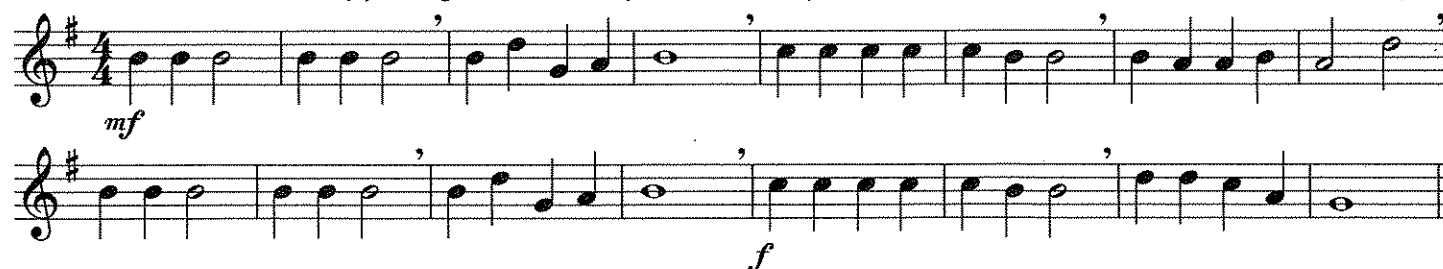
37. LOUD AND SOFT



38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont



39. MY DREYDL

Use full breath support at all dynamic levels.

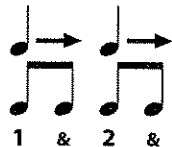
Traditional Hanukkah Song



Eighth Notes



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

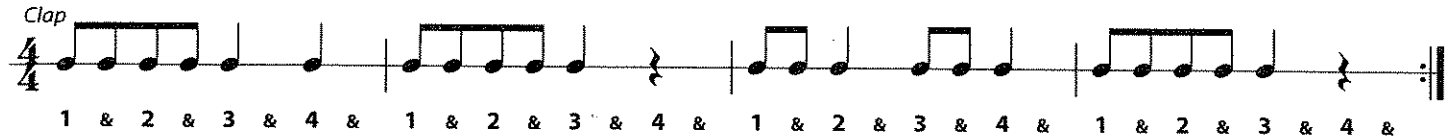


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP

Clap the rhythm while counting and tapping.



41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

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



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

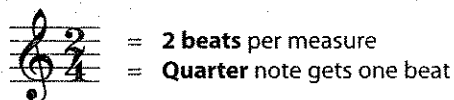
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

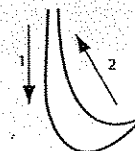


2 Time Signature



Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

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

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note



Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



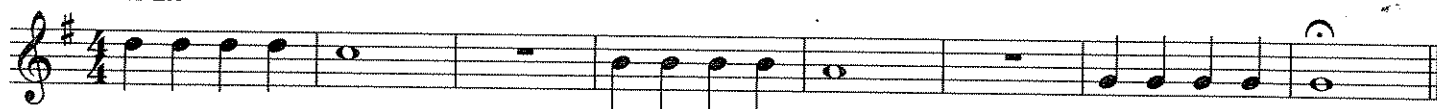
51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

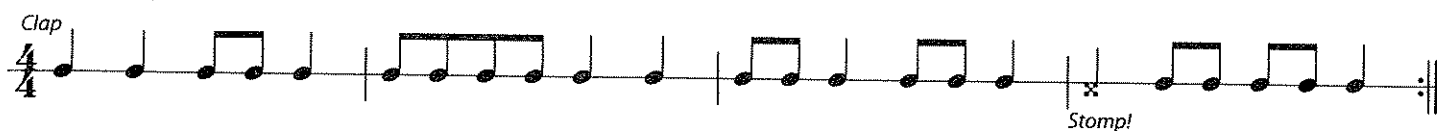
TONE BUILDER



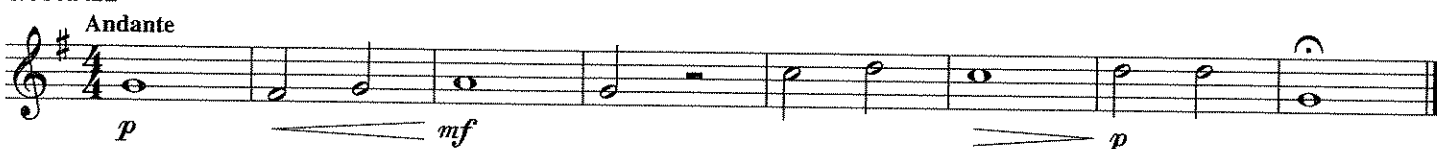
RHYTHM ETUDE



RHYTHM RAP



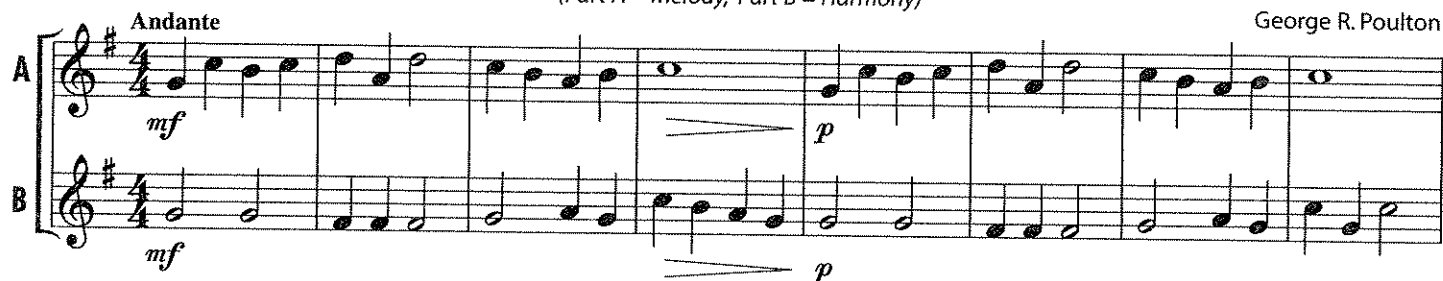
CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and G major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest, followed by a series of eighth notes. A box containing the number '3' is placed above the staff with an arrow pointing to the third measure, labeled 'Measure number'. The dynamic *mf* is indicated below the first staff. The second staff continues the melody with eighth notes and a half note, marked with a box containing '11'. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes, marked with a box containing '19'. The piece concludes with a final double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and G major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a melody of eighth notes, marked with the dynamic *mf*. The second staff continues the melody, marked with a box containing '9'. It includes a first ending bracket that leads to a second ending, which then jumps to measure 13. The dynamic *f* is marked below the first ending, and *p* is marked below the second ending. The third staff begins at measure 13, marked with a box containing '13' and the dynamic *f*. The piece ends with a final double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and G major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a melody of eighth notes, marked with the dynamic *mf*. The second staff continues the melody, marked with a box containing '9'. It includes a first ending bracket that leads to a second ending, which then jumps to measure 13. The dynamic *p* is marked below the first ending, and *f* is marked below the second ending. The third staff begins at measure 13, marked with a box containing '13'. The piece ends with a final double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time and G major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a melody of eighth notes, marked with the dynamic *f*. The second staff continues the melody with eighth notes and a half note, ending with a final double bar line.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

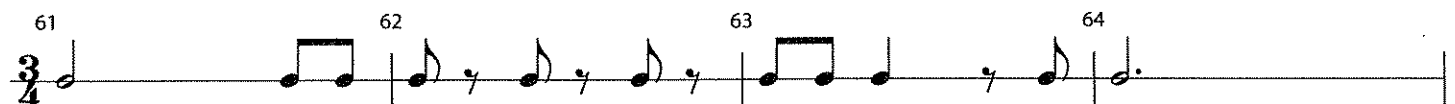
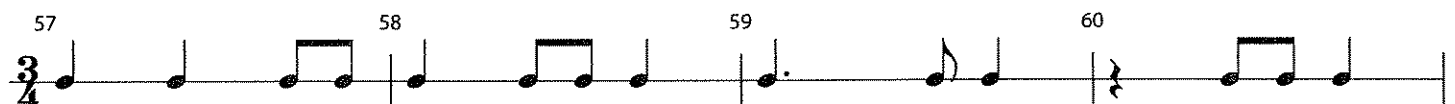
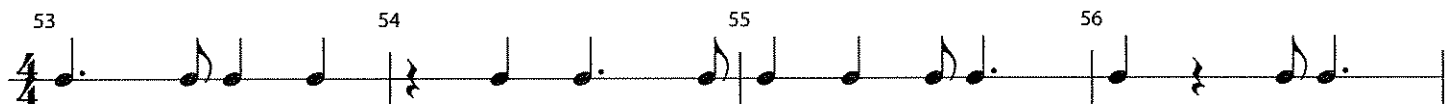
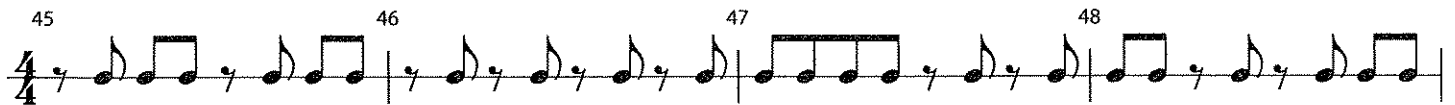
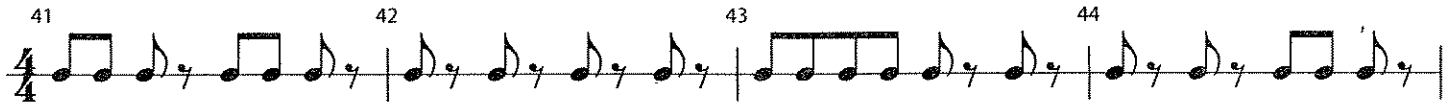
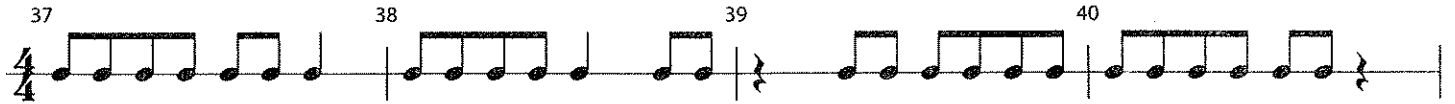
25 26 27 28

29 30 31 32

33 34 35 36



RHYTHM STUDIES



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 MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

MAJOR SCALE CHART

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

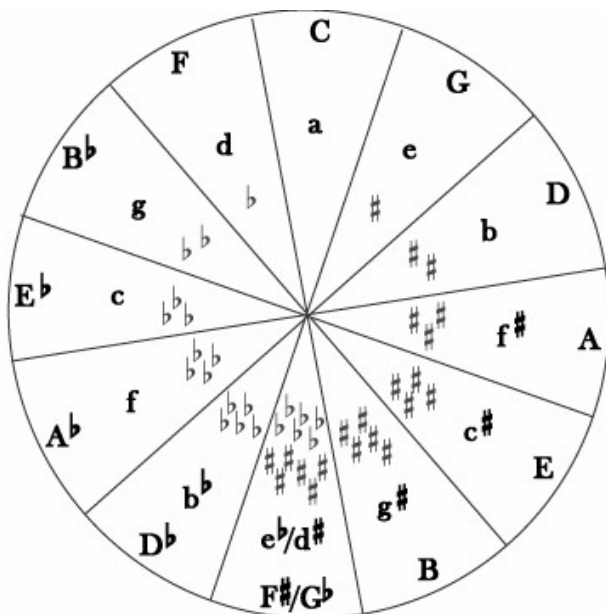
TRANSPOSITION GUIDE

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

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

CIRCLE OF FIFTHS (KEY SIGNATURES)

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



TIPS

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

NATURAL MINOR SCALE CHART

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

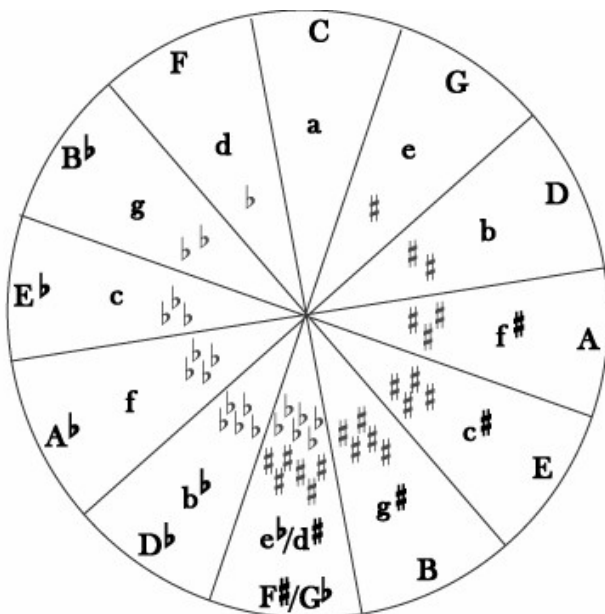
TRANSPOSITION GUIDE

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

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

CIRCLE OF FIFTHS (KEY SIGNATURES)

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



TIPS

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

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
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

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

* = whisper key

Concert Bb Blues Scale

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

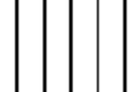
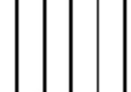
Concert C Minor Scale

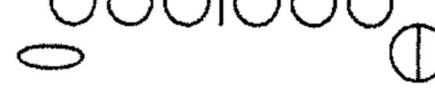
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
^C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
^{Eb} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

CONCERT B_b BLUES SCALE – FINGERING CHART

BARI SAX

Scale Degrees/Note Numbers:

1	b3	4	b5	5	b7	8
						

G	B _b	C	C [#] /D _b	D	F [#]	G
						

Concert C Minor Scale, Notes #1-5

1

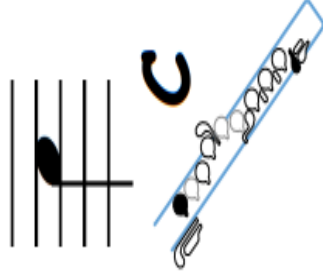
2

3

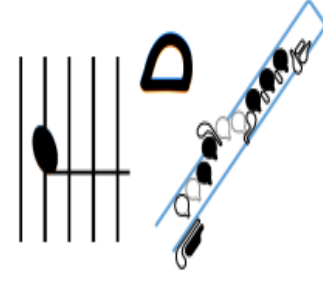
4

5

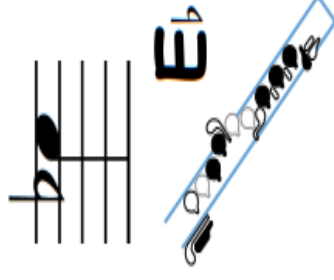
C/"Do"



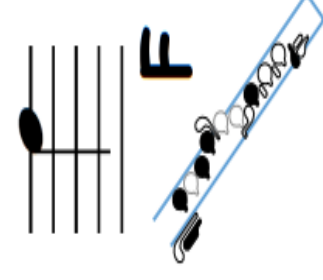
D/"Re"



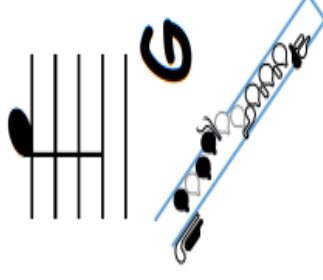
E_b/"Me"



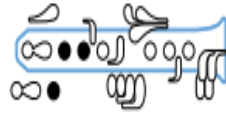
F/"Fa"



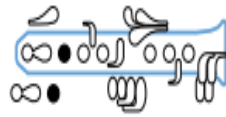
G/"So"



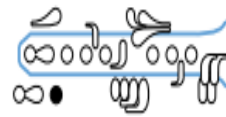
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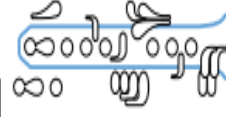
E



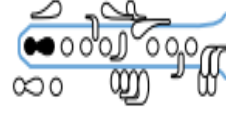
F



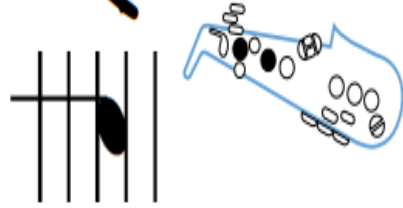
G



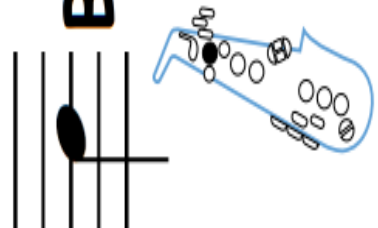
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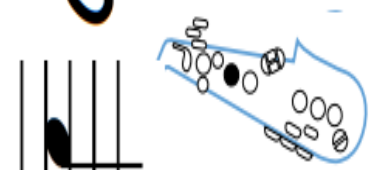
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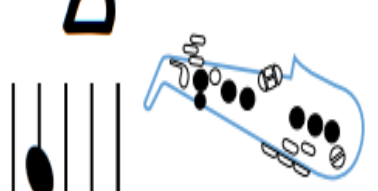
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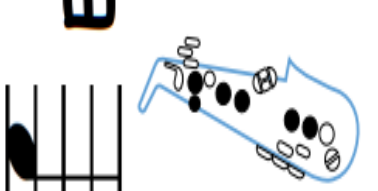
C



D



E



FLUTE

CLARINET

ALTO SAX
BARI SAX

Concert G Minor Scale

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

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is 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:** Melodic line in the lower register, mirroring the previous woodwind parts.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout, with the Flute/Oboe at the top and the Piano/Guitar at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) 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. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

Sonata

G minor

Henri Eccles (1670-1742)

Salmon/Crowell

Grave

Musical score for the Grave movement, 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 includes a crescendo (*cresc.*) marking. The second staff features a first ending bracket labeled "1." and a second ending bracket labeled "2.", both containing trills (*tr*). The third staff includes a mezzo-forte (*mf*) dynamic, a triplet of eighth notes (*3*), and a piano (*p*) dynamic. The fourth staff begins with a forte (*f*) dynamic and ends with a trill (*tr*). The score is marked with measure numbers 4, 8, and 12.

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 and an 8va (octave up) marking. The fourth staff includes a trill (*tr*) and an 8va (octave up) marking. The score is marked with measure numbers 5, 10, and 14.

Musical score for a piece in G major, measures 18-40. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Adagio*. The score includes first and second endings at measures 18-19 and 40-41. Dynamics include *f* (forte), *mf* (mezzo-forte), and *tr* (trill). The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 18-19: First and second endings. Measure 18 starts with a half rest, followed by a quarter note G4. Measure 19 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 20-21: Measure 20 starts with a half rest, followed by a quarter note G4. Measure 21 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 22-23: Measure 22 starts with a half rest, followed by a quarter note G4. Measure 23 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 24-25: Measure 24 starts with a half rest, followed by a quarter note G4. Measure 25 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 26-27: Measure 26 starts with a half rest, followed by a quarter note G4. Measure 27 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 28-29: Measure 28 starts with a half rest, followed by a quarter note G4. Measure 29 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 30-31: Measure 30 starts with a half rest, followed by a quarter note G4. Measure 31 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 32-33: Measure 32 starts with a half rest, followed by a quarter note G4. Measure 33 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 34-35: Measure 34 starts with a half rest, followed by a quarter note G4. Measure 35 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 36-37: Measure 36 starts with a half rest, followed by a quarter note G4. Measure 37 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 38-39: Measure 38 starts with a half rest, followed by a quarter note G4. Measure 39 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 40-41: First and second endings. Measure 40 starts with a half rest, followed by a quarter note G4. Measure 41 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Adagio

Musical score for a piece in G major, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Adagio*. The score includes first and second endings at measures 1-2 and 16-17. Dynamics include *mp* (mezzo-piano), *p* (piano), *f* (forte), and *tr* (trill). The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 1-2: First and second endings. Measure 1 starts with a half rest, followed by a quarter note G4. Measure 2 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 3-4: Measure 3 starts with a half rest, followed by a quarter note G4. Measure 4 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 5-6: Measure 5 starts with a half rest, followed by a quarter note G4. Measure 6 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 7-8: Measure 7 starts with a half rest, followed by a quarter note G4. Measure 8 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 9-10: Measure 9 starts with a half rest, followed by a quarter note G4. Measure 10 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 11-12: Measure 11 starts with a half rest, followed by a quarter note G4. Measure 12 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

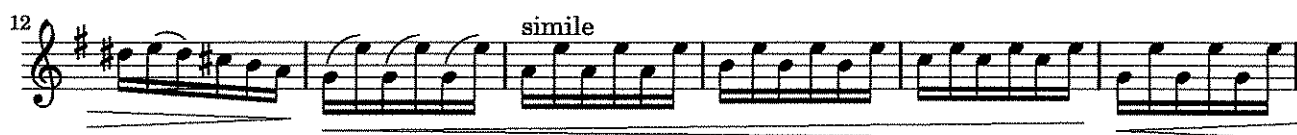
Measures 13-14: Measure 13 starts with a half rest, followed by a quarter note G4. Measure 14 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 15-16: Measure 15 starts with a half rest, followed by a quarter note G4. Measure 16 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.

Measures 17-18: First and second endings. Measure 17 starts with a half rest, followed by a quarter note G4. Measure 18 starts with a half rest, followed by a quarter note A4. Both measures end with a double bar line.



Vivace



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 the final measure. The bottom staff features a more complex texture with sixteenth-note runs and chords. A double bar line is present in the middle of the bottom staff. The piece concludes with a final chord marked with a forte (*f*) dynamic.

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Soprano

Baritone 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**

Baritone Sax

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

$\text{♩} = 60$

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

13

19 **19** **B** 6 **C**

30 **D** 8

43 **E** 6 **F**

53

59 **G**

65 **H** “Hier Encore” Sample **rit.** $\text{♩} = 92$ 7 **rall.**

"BAILE INOLVIDABLE"

77 **I** ♩ = 88

84



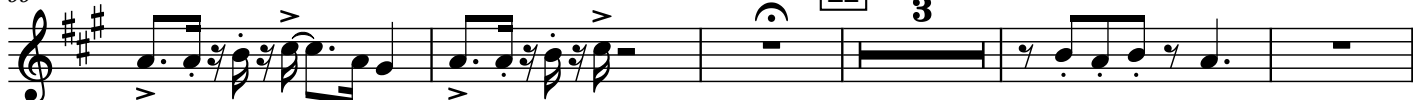
90



95



99



107



113



119

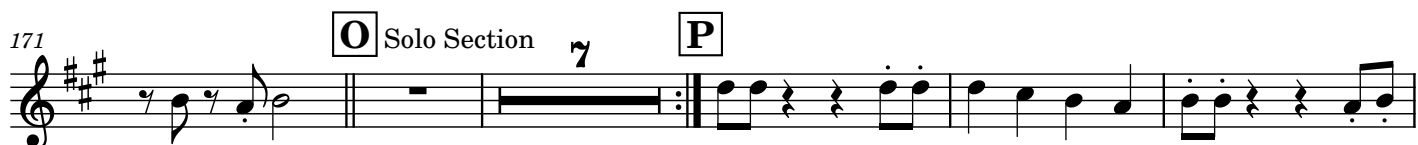
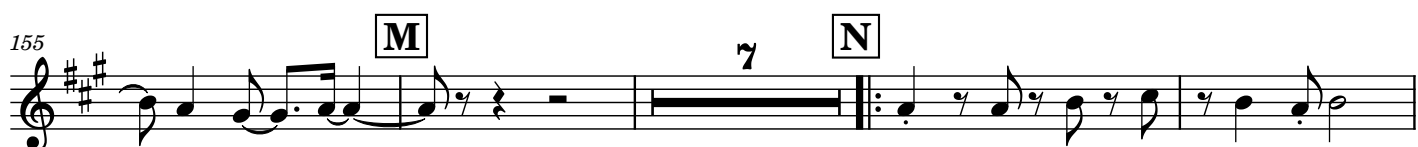


125



130





200

2

R

206 S

Musical notation for measure 206. The staff is in treble clef with a key signature of two sharps (F# and C#). The measure contains a sequence of eighth and sixteenth notes with rests, ending with a half note. A fermata is placed over the final half note. A box containing the letter 'S' is positioned above the staff on the right side.

211

This musical score shows measure 211 from Example 6-10. It features a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The measure begins with a whole rest, followed by a quarter note F#4, an eighth note G#4, and another quarter note F#4. This sequence is repeated twice more, each time preceded by a whole rest. The final note of the measure is a quarter note G#4.

218

Example 10-12

225

The musical score for measures 225-228 is in G major (one sharp) and 3/4 time. It features a treble and bass staff. Measure 225 begins with a treble staff containing a whole note G4 and a bass staff with a whole note G2. A double bar line follows. Measure 226 starts with a treble staff containing a whole rest and a bass staff with a quarter note G2, followed by eighth notes A2 and B2, and a whole note G2. Measure 227 is identical to measure 226. Measure 228 is identical to measure 226. A box labeled 'T' is positioned above the first measure of the system (measure 225).

232 U "LA MuDANZA" $\text{♩} = 104$ **rit.** -----

The musical score for "LA MuDANZA" begins at measure 232. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as 104 beats per minute. The score starts with a double bar line and a repeat sign. It then transitions to a 2/4 time signature, followed by a 3/4 time signature. The music features eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piece concludes with a 'rit.' (ritardando) marking and a dashed line.

238 (rit.) U1 ♩ = 100
4



246

V **10** **W**

260

264

Measures 264-268 of the musical score. Measure 264: Treble clef, key signature of one sharp (F#), common time. The vocal line has a whole rest. The piano accompaniment consists of a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 265: The vocal line has a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a quarter note G4, an eighth note A4, and a quarter note B4. Measure 266: The vocal line has a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a quarter note G4, an eighth note A4, and a quarter note B4. Measure 267: The vocal line has a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a quarter note G4, an eighth note A4, and a quarter note B4. Measure 268: The vocal line has a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a quarter note G4, an eighth note A4, and a quarter note B4. The key signature changes to two flats (Bb, Eb) at the end of the measure.

268 **X** "D_tMF" **Y** 3

$\text{♩} = 1082$



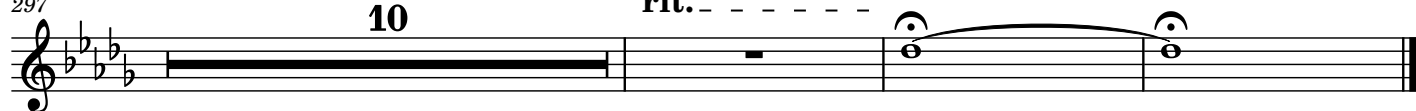
288 **Z**



292



297 10 rit. - - - -



Alto Sax (BAILE Synth)

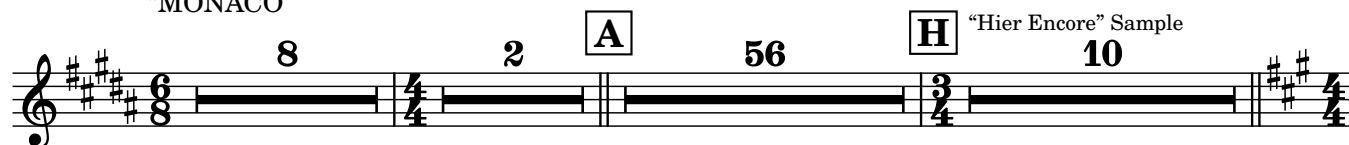
BAD BUNNY MEDLEY

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



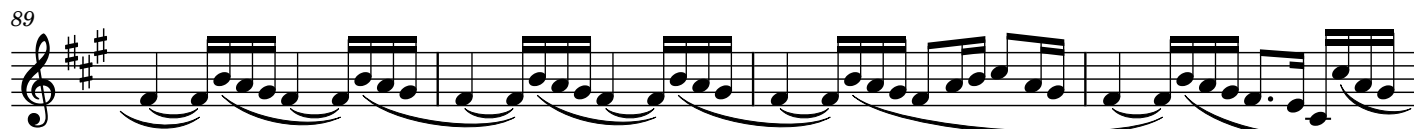
81



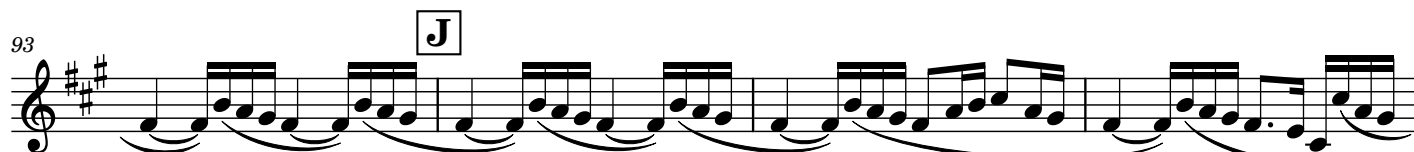
85



89



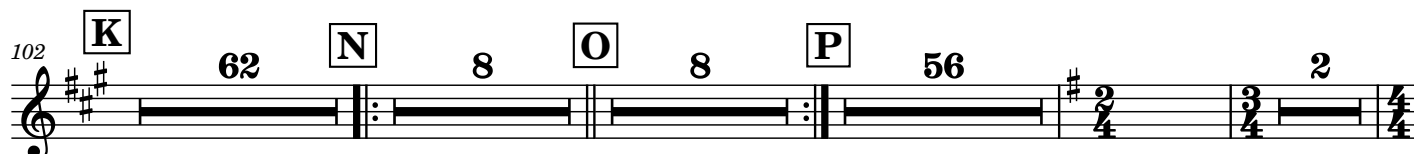
93 **J**



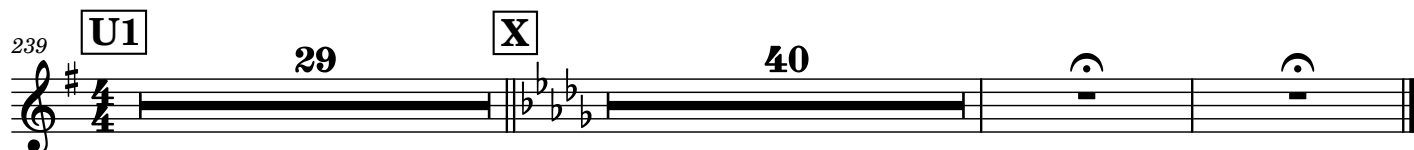
97



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



239 **U1** 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** 29 **Y** 12 **Z** 8 9

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

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

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

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

306 rit. — — — — —

Baritone Saxophone

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2
Bassline

6

10

14 **A** *mp*

18

22 1.

26 2. **B** *mp*

32 **C** *mf*

37

41

45 D

49

53 1.

57 2. E

62

68 F

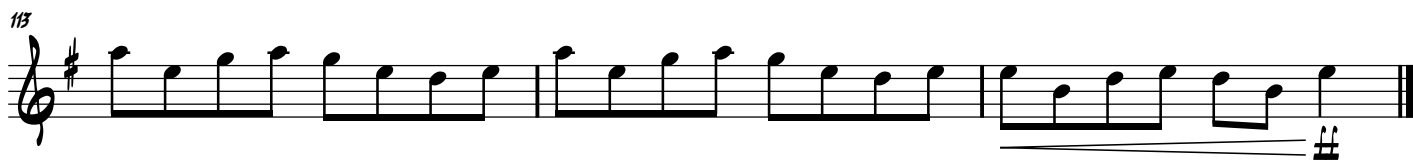
73

77 G

81

85

89 H Solo Section



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

40

E

3

47

F

Solo Section

8

57

G

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*

Baritone Sax

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 48

f

52 53 61

mf

66 69

f

73 77

80 83

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38 45

f

51 53 61 69

f

71 77

78 83

85

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



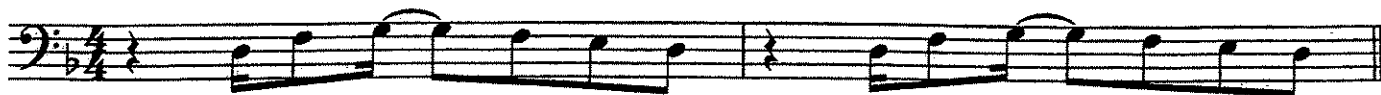
E G A G F# E E G A G F# E

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

Soli

mp

rit.

A

a tempo - Repeat 4x

f

B

C

mf

D

Repeat 3x

f

E

rit.

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Bass Line - Eb

-Alto Sax

-Baritone Sax

The musical score is written for a Bass Line in Eb, Alto Sax, and Baritone Sax. It consists of five staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). The music starts with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic is marked *mp*. The second staff continues with a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3. The dynamic is marked *rit.*. The third staff begins with a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3. The dynamic is marked *f*. The fourth staff begins with a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3. The dynamic is marked *mf*. The fifth staff begins with a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3. The dynamic is marked *rit.*. The score includes several repeat signs and section markers: [A] *a tempo - Repeat 4x*, [B], [C], [D] *Repeat 3x*, and [E].

Baritone 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



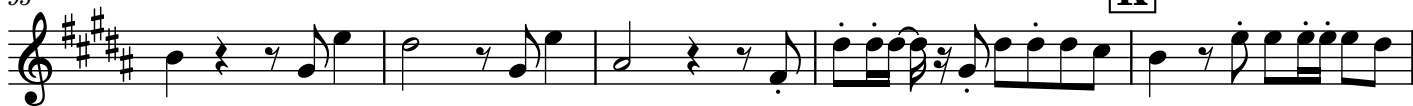
86

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



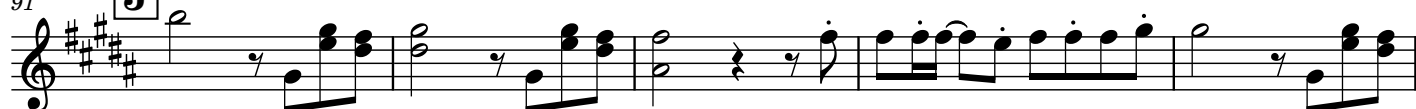
86

I



91

J



96

K



101

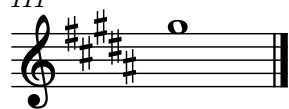


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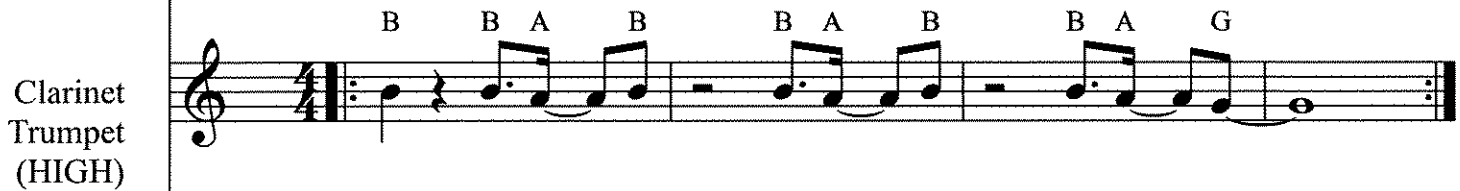
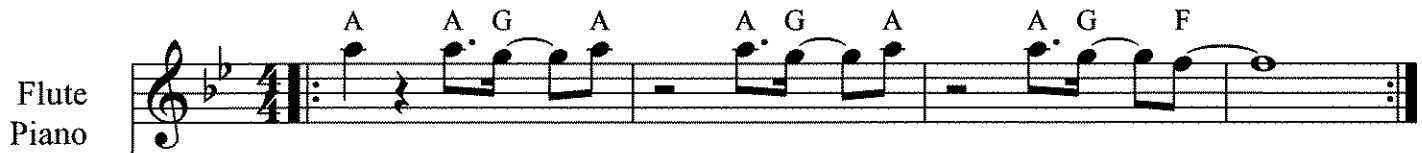
L



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

Bb Eb Db Eb E Eb E Eb E Eb Db Bb Ab Bb Bb

Clarinet
Trumpet
(LOW)

C Eb F F# F F# F F# F Eb C Bb C C

Clarinet
Tenor Sax
Trumpet
(HIGH)

C Eb F F# F F# F F# F Eb C Bb C C

Alto Sax

G Bb C C# C C# C C# C Bb G F G G

Trombone
Euphonium

Bb Eb Db Eb E Eb E Eb E Eb Db Bb Ab Bb Bb

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

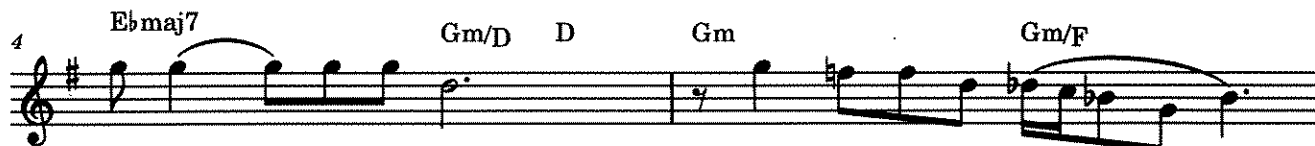
Gm/F



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

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

6 **B**

Exercise 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**

Exercise C: Treble clef, key of D major (F#), 4/4 time. Measures 11-15: Eighth notes D4, E4, F#4, G4, A4, B3, C#4, D4, E4, F#4. Measure 16: Whole note D4.

Exercise D: Treble clef, key of D major (F#), 4/4 time. Measures 16-18: Eighth notes G4, F#4, E4, D4, C#4, B3, A3, G3, followed by a whole note D4.

142 **E♭**
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL/
FRANK LIESSER

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 flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a simple, handwritten style with some corrections and annotations.

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)

E♭

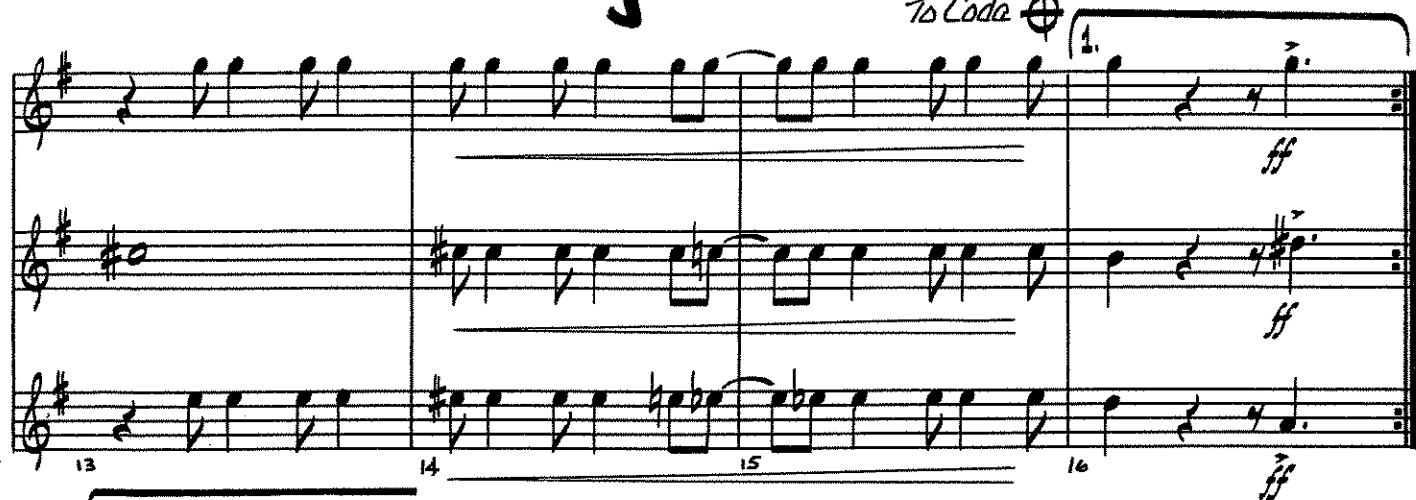
Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

(MODERATELY FAST)

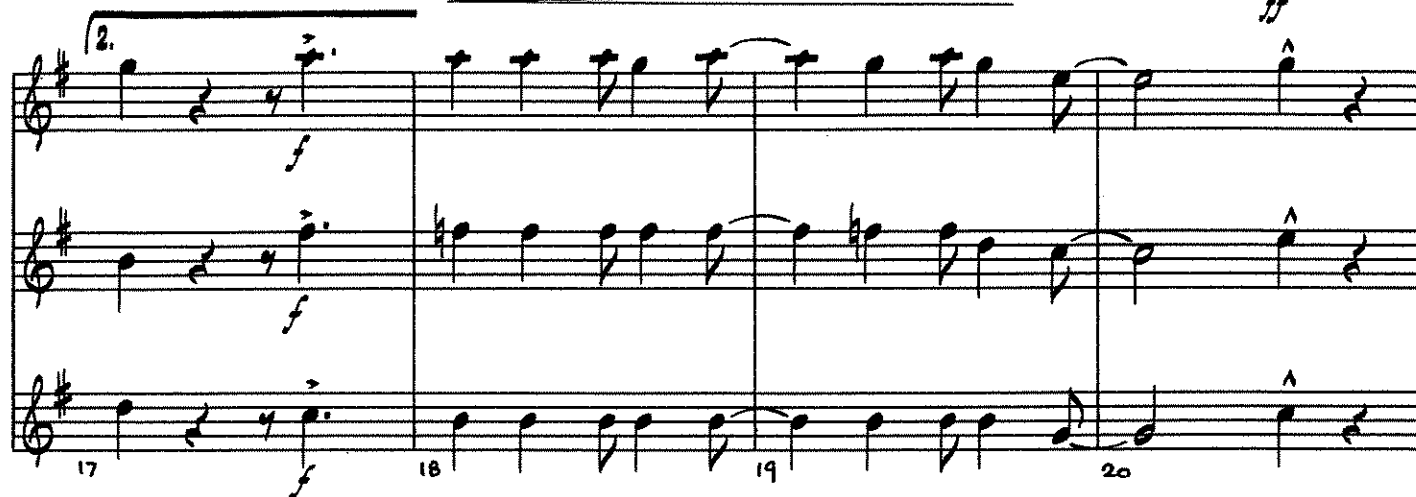
The musical score is written for three staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score is divided into measures numbered 1 through 12. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. A repeat sign is present at the beginning of measure 9.

Don't Mean A Thing - Eb

21

To Coda 

First system of music (measures 13-16). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 13 starts with a whole note F#4. Measures 14 and 15 contain eighth-note patterns. Measure 16 features a first ending bracket and a fortissimo (ff) dynamic marking.



Second system of music (measures 17-20). It continues the three-staff format. Measure 17 has a first ending bracket and a forte (f) dynamic. Measures 18 and 19 contain eighth-note patterns. Measure 20 ends with a half note F#4 and an accent (^).



Third system of music (measures 21-23). It continues the three-staff format. Measures 21 and 22 feature half notes with accents (^). Measure 23 contains eighth-note patterns.



Fourth system of music (measures 24-25). It continues the three-staff format. Measure 24 has eighth-note patterns. Measure 25 has a half note F#4 with an accent (^). Above measure 25 is the instruction *D.S. al Coda*.



CODA section (measures 26-26). It consists of three staves in treble clef with a key signature of one sharp (F#). Measure 26 contains a half note F#4. Above the first staff is a Coda symbol. The word CODA is written to the left of the section.

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

First system of musical notation for Alto Sax/Baritone Sax. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves labeled S, A, T, and B. The Soprano (S) staff begins with a measure rest followed by a melodic line. The Alto (A), Tenor (T), and Baritone (B) staves provide harmonic support. The word "legato" is written above the first measure of the Soprano, Alto, and Tenor staves, and below the first measure of the Baritone staff. A large slur covers the first eight measures of the system.

Second system of musical notation. It continues the four-part setting for Soprano, Alto, Tenor, and Baritone. A measure rest with the number "8" above it is placed at the beginning of the Soprano staff. The system concludes with a double bar line.

Third system of musical notation. It begins with a measure rest and the number "15" above it. The instruction "Lower notes for solo only" is written above the Soprano staff. This system features more complex phrasing with slurs and ties across the Soprano, Alto, and Baritone parts. The system ends with a double bar line.

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 score is written on a single staff with a treble clef.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Euphonium (Treble Clef)

Arr. Lindsey B. Sarjeant

Adapted by Walsh
for the SciTech Band

$\text{♩} = 70$

A

mf *f* *mf*

9

mf *f* *mf*

17

B

f

25

C

mf

34

f

“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...

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

p

B

16

f

3

3

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 treble clef, key of D major (indicated by two sharps), and 2/4 time. It consists of eight staves of music. The first staff contains the initial melody. The subsequent staves are labeled with letters A through E, indicating different sections or phrases. Staff A starts at measure 9, B at 17, C at 25, D at 33, and E at 41. 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 handwritten annotations, including a '1' above a measure in staff E and a '3' below a measure in staff E. The final staff ends at measure 54.

A

9

B

17

C

25

D

33

E

41

1

3

2

49

3

54

Two Ceremonial Marches

Baritone Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

mf

13

simile

B

20

C

27

simile

D

34

f

41

E

mf

1.

48

|| 2. *rit.*

f

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

B

C

To Coda

D.S. al Coda **E**

D

f

Santa Claus Is Comin' To Town

Eb Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing

Chorus

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

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

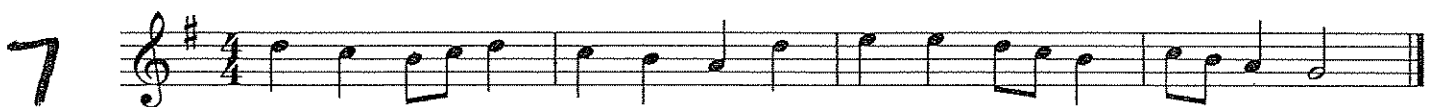
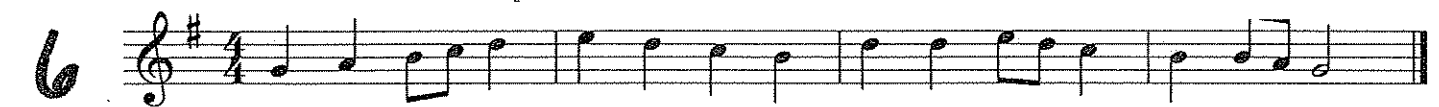
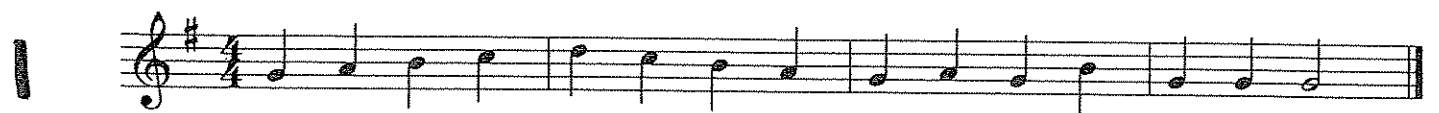
23 D7 D#dim Em A7 D7 D aug **C** G C G G7 *To Coda* **D** C Cm G Em

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

39

E♭

Sight Reading Exercises



Baritone Sax.

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Melody Eb

As Recorded by Nirvana

Arr. Walsh

Smeļs Like Teen Spirit

4 **A**

f

7

10 **B**

4

17 **C**

mp

21

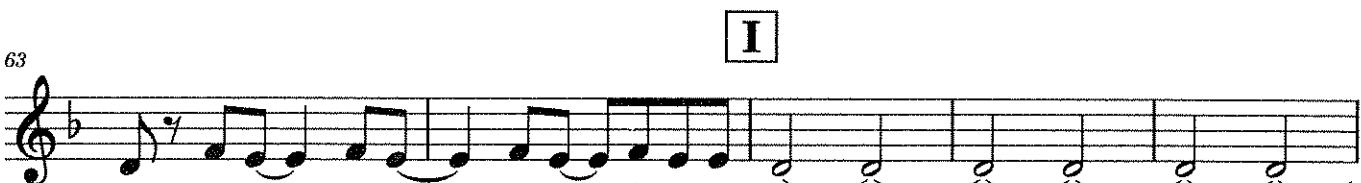
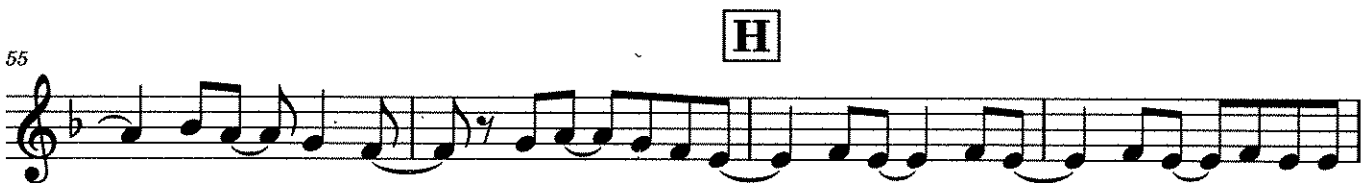
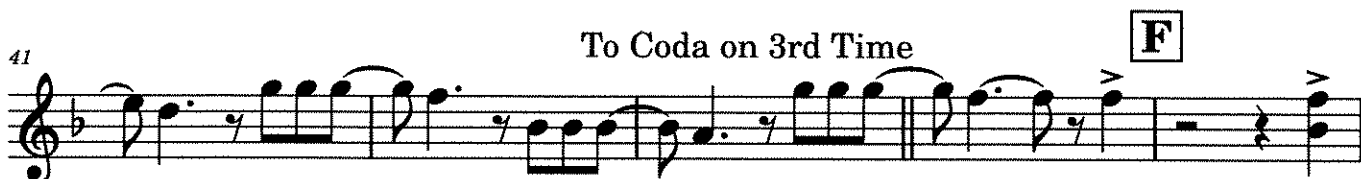
25 **D**

mf

29

f

33 **E** §



K

76



80



84

D.S. al Coda



85



89

rit.



93

(rit.)



As Recorded by Nirvana
Arr. Walsh

Smells Like Teen Spirit

4/4

A

f

7

10

B

mf

C

mp

19

D

mf

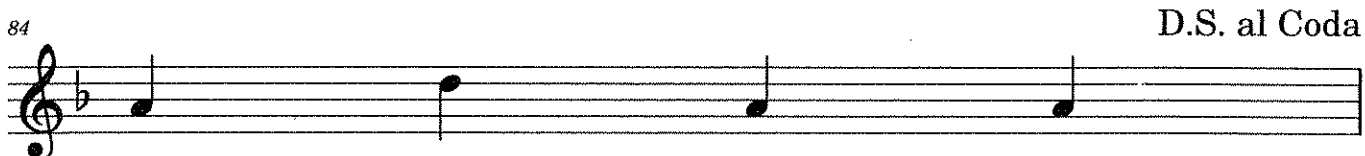
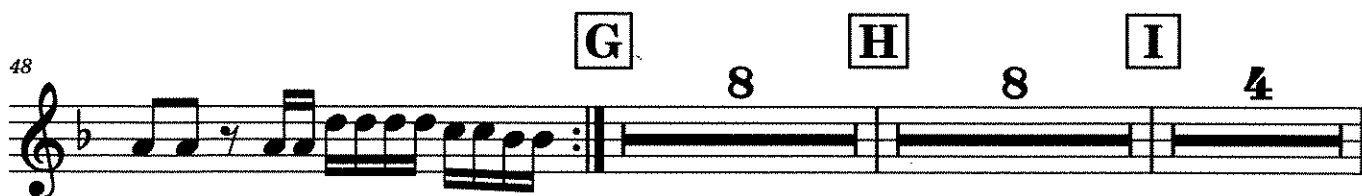
25

E %

To Coda on
11 3rd Time

31

2



Bass Line Eb

As Recorded by Nirvana

Arr. Walsh

Smeļs Like Teen Spirit

4 **A** *f*

8

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

27 **E**

33 *f*

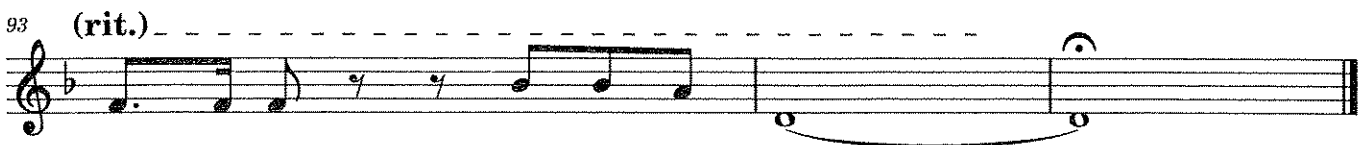
37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

Detailed description: This is a musical score for a bass line in Eb, titled 'Smeļs Like Teen Spirit' (a misspelling of 'Smells Like Teen Spirit'). The arrangement is by Walsh. The score is written in 4/4 time and consists of nine staves of music. The key signature has one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. It also features dynamic markings like *f* (forte) and *mf* (mezzo-forte). Section markers A through G are placed above the staves. A 'Coda' symbol is used at measure 33. A 'To Coda on 3rd Time' instruction is placed above the staff starting at measure 41. The score ends with a double bar line at the end of the final staff.



THE STAR SPANGLED BANNER

E♭ Baritone 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♭ Baritone Saxophone in treble clef, key of D major (two sharps), and 3/4 time. It consists of seven staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f* (forte). A box containing the number '3' is placed above the third measure. The second staff continues the melody. The third staff has a box with '11' above the eleventh measure. The fourth staff has a box with '19' above the nineteenth measure, followed by a decrescendo hairpin and a dynamic of *mp* (mezzo-piano). The fifth staff continues with a decrescendo hairpin. The sixth staff has a box with '27' above the twenty-seventh measure, followed by an *f* dynamic. The seventh staff concludes the piece with a final note and a repeat sign.

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♭ BARITONE SAXOPHONE

ROBERT W. SMITH

With energy!

1 4 5 6 7 8 9 10 11 12

mp *f*

13 14 15 16 17 18 12 30 31 32

ff *mp*

33 34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 3 72 73

mf *f*

74 75 76 77 78 79

ff

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

9

1

5 *mp*

6

7

8

f

10

11

12

13

14

15

16

17

ff

18

4

22

mf

23

24

25

26

27

28

29

30

31

32

33

34

35

36

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

69

70

mp

cresc. poco a poco

71

72

73

div.

74

75

mp

f

76

78

79

ff

2

8

EB
390

(MED. VP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a double bar line, a key signature change to one flat (Bb), and a time signature change to 3/4. The melody is written on a single staff with a treble clef. Chords G7, C7, and G7 are indicated above the staff.

C⁷ G⁷ E⁷#⁹

1. *Pharmaceutical Innovation and Access:* The pharmaceutical industry is a key player in the healthcare sector, responsible for the development and distribution of drugs. However, the industry has been criticized for its high costs and lack of transparency. The report discusses the challenges of drug pricing and the need for reform to ensure that patients have access to affordable, high-quality medications.



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 217. **Figure 209**

Alto Sax.

Warm-ups

arr. Klesch

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

1.

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.

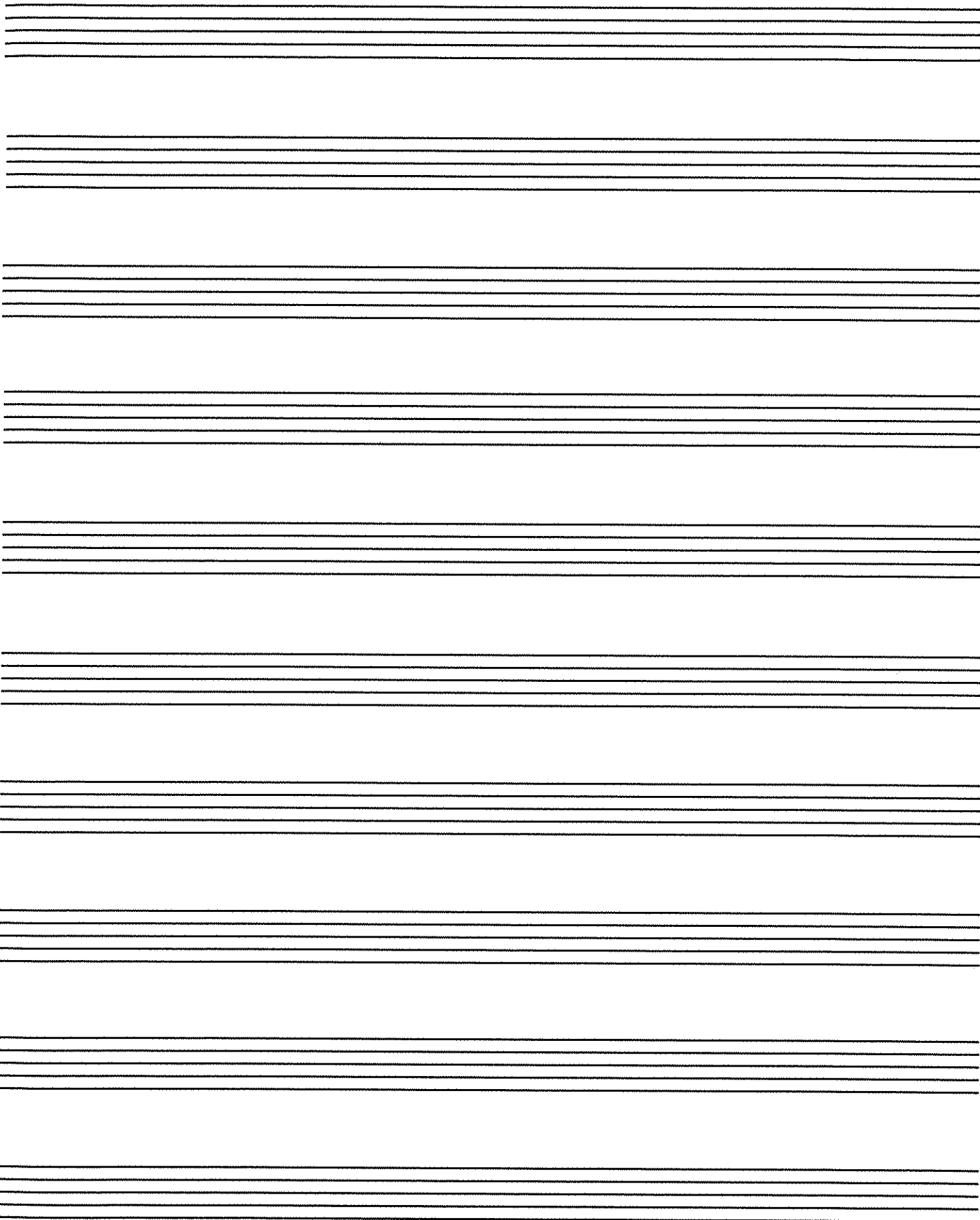
4 Note / Crazy 16ths

108

113

118

The image displays three staves of musical notation for Alto Saxophone. The first staff begins at measure 108 and contains a series of 4-note and 16th-note patterns. The second staff begins at measure 113 and continues the sequence. The third staff begins at measure 118 and concludes the exercise with a final 4-note pattern. Curved lines connect measures across the staves, indicating a sequence or continuation of the exercise. The notation includes treble clefs, key signatures of one sharp (F#), and various note values and rests.



FINGERING CHART

B BARITONE SAXOPHONE

Instrument Care Reminders

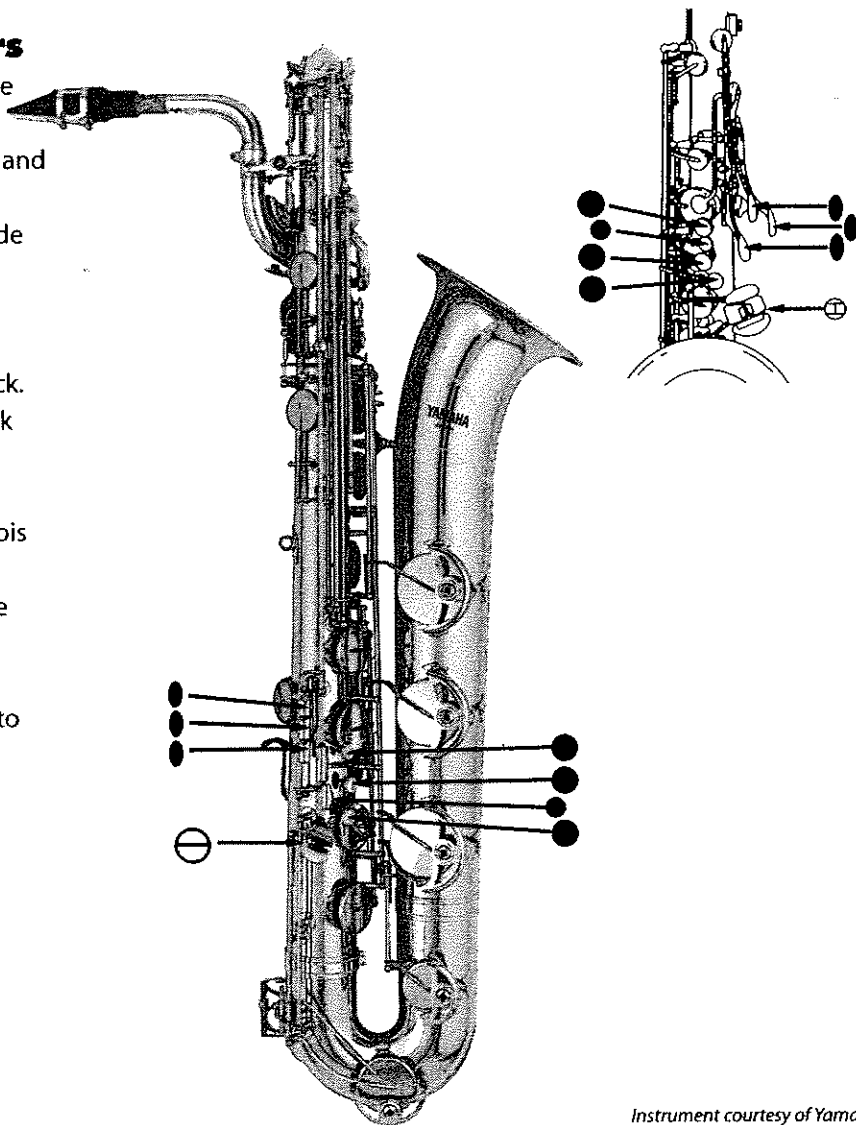
Before putting your instrument back in its case after playing, do the following:

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

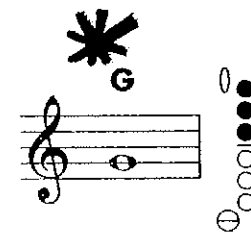
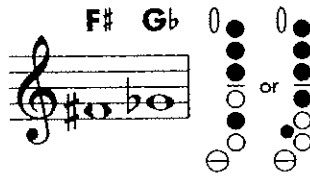
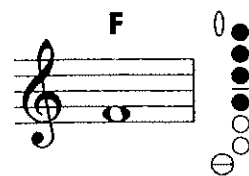
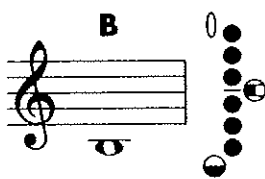
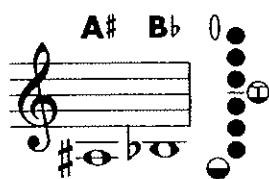
○ = Open

● = Pressed down

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

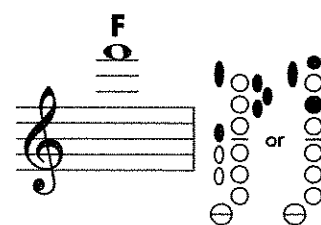
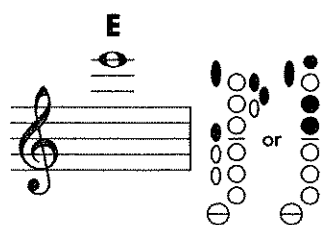
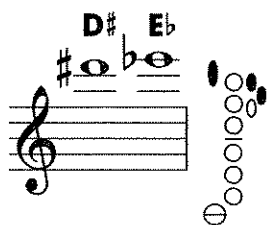
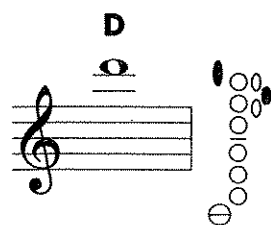
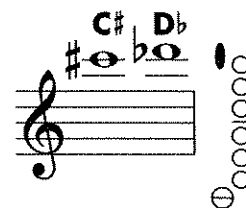
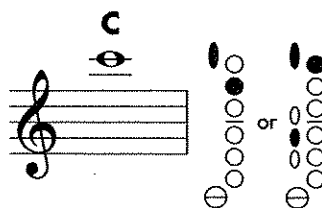
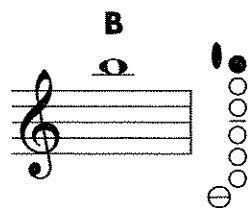
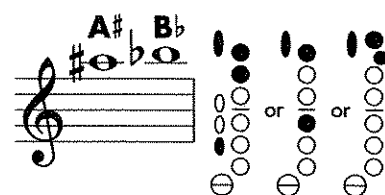
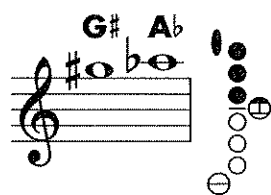
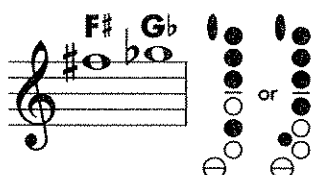
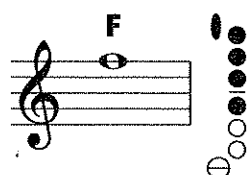
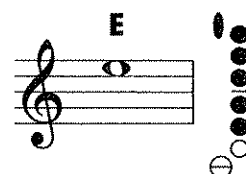
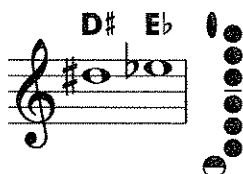
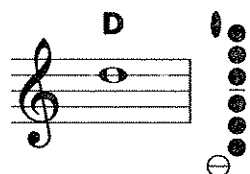
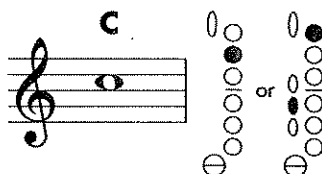
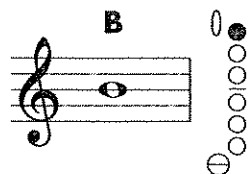
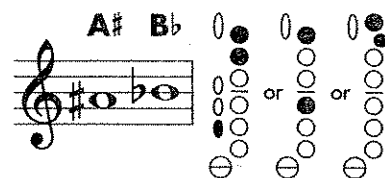
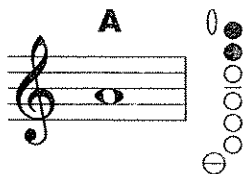
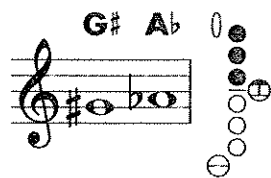


Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

E♭ BARITONE SAXOPHONE



B $\flat$ Concert Scale - Fingering Chart

B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$

Trumpet

Trombone

Electric Bass

BariTone B.C.

