

**ALTO SAX**

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# Table of Contents

1. Note Map/Fingering Chart
2. Concert Bb Major Scale Chart
3. Concert C Major Scale Chart
4. Concert Ab Major Scale Chart
5. Concert Bb Blues Scale
6. Concert C Minor Scale Chart
7. Practice Checklist
8. Scale Checklist
9. Scale Assignments
10. SciTech Band Groove Chart
11. Holiday Solo Options
12. 12 Bar Blues
13. Advanced College Audition Solo Repertoire
14. Amazing Grace
15. Audition Instructions
16. Audition Scale List
17. Audition Score Sheet
18. Audition Prepared Solo – Symphonic Band
19. Audition Prepared Solo – Advanced Band
20. Angels We Have Heard On High
21. Birdland
22. Blue Moon
23. Canon Remix
24. Careless Whisper (Sponsor Song)
25. Carol Of The Bells
26. Chameleon
27. Cheer # 1
28. Danza Kuduro
29. Eye Of The Tiger
30. Feeling Good
31. First 5 Note Exercise
32. GNE Song (Great New Emergence)
33. Happy Birthday (?)
34. Heart & Soul
35. Holding Out For A Hero (Sponsor Song)
36. I Just Died In Your Arms Tonight (Sponsor Song)
37. It Don't Mean A Thing
38. It Is Well
39. La Luz Que Me Alumbra
40. Legend of Super Mortal Tetris, The
41. My Way
42. Pep Band Music
43. Pomp & Circumstance (Two Ceremonial Marches)
44. Runaway Baby
45. Santa Claus Is Comin' To Town
46. Sight Reading Exercises
47. Simple Gifts (District Determined Measure)
48. Smells Like Teen Spirit
49. Sponsor Song (What Is Love)
50. Star Spangled Banner
51. Swallowtail Jig
52. Take On Me
53. Tempest, The
54. Tenor Madness
55. Uptown Funk
56. Warm Ups (UMASS BAND)
57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

## What to practice first...

### WINTERFEST SET LIST (Semester 1)

- 1) Cadence + Marching Drumline Feature
  - 2) The Tempest
  - 3) Smells Like Teen Spirit
  - 4) Danza Kuduro
  - 5) Angels We Have Heard On High
  - 6) Santa Claus Is Comin' To Town
  - 7) Optional Additions or C Minor Groove
  - 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix (Combined Bands)
  - 10) My Way (Small Ensemble)
  - 11) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

- 1) Cadence + Marching Drumline Feature
  - 2) Uptown Funk
  - 3) Optional Additions
  - 4) Optional Additions
  - 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
  - 7) Smells Like Teen Spirit
  - 8) Crazy Jam (C Minor Groove)
  - 9) Danza Kuduro
  - 10) Original Student Composition
  - 11) 12 Bar Blues

### Graduation - Pomp & Circumstance

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Candy Rain, (e) Carol of the Buckets, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) The Legend of Super Mortal Tetris, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness, etc.

# FINGERING CHART

## B♭ ALTO SAXOPHONE

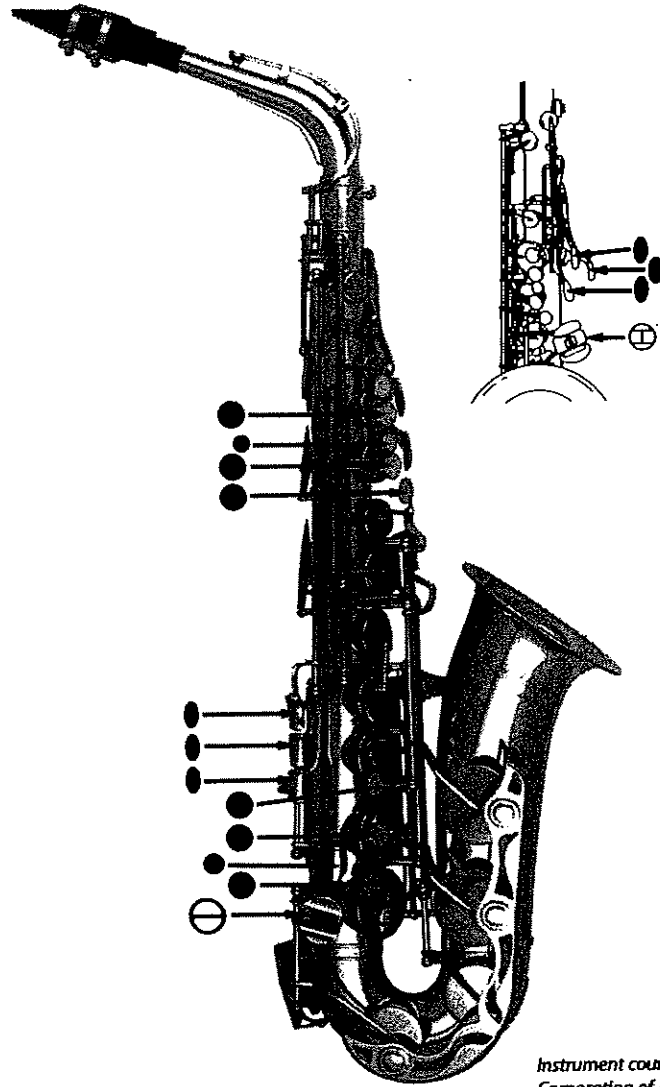
### Instrument Care Reminders

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

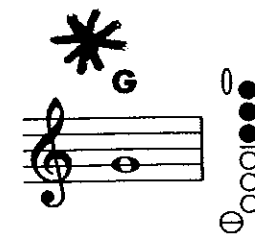
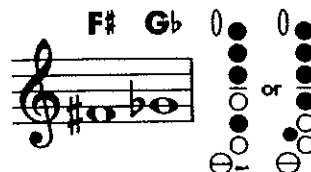
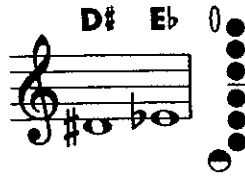
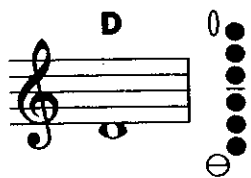
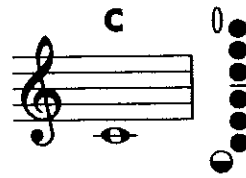
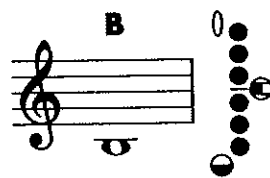
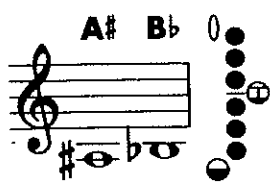
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

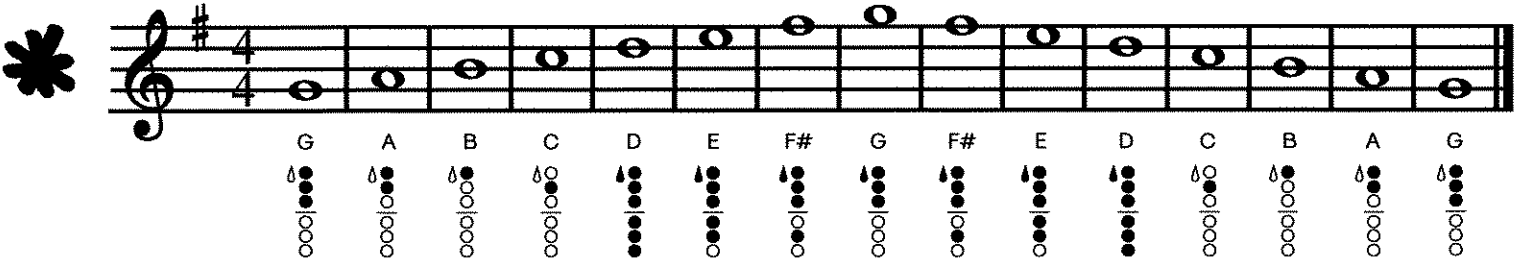
**D# E $\flat$**

**E**

**F**

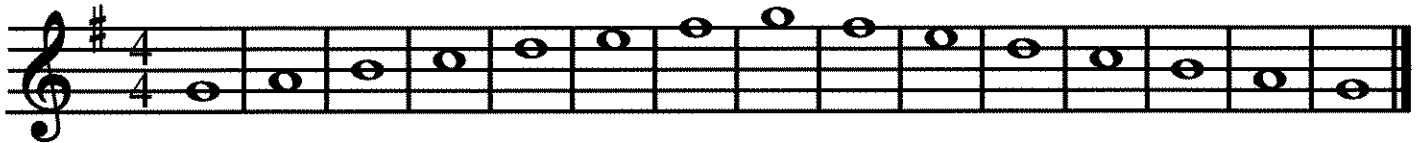
# Concert Bb Scale

1. Scale with hints



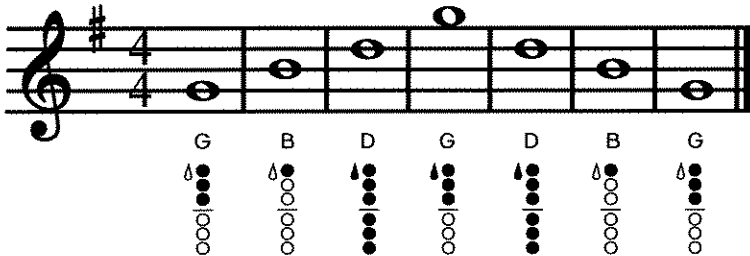
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes of the scale are: G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Below each note is a fingering diagram showing the placement of fingers on the keys. A decorative flower icon is on the left.

2. Scale



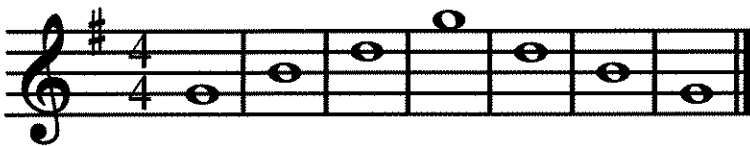
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes of the scale are: G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G.

3. Arpeggio with hints



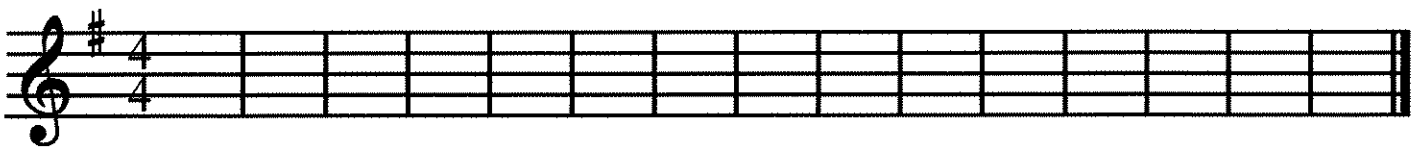
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes of the arpeggio are: G, B, D, G, D, B, G. Below each note is a fingering diagram.

4. Arpeggio



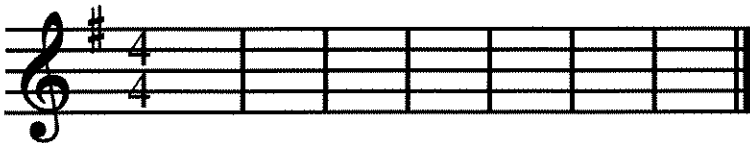
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes of the arpeggio are: G, B, D, G, D, B, G.

5. Draw the notes of the scale.



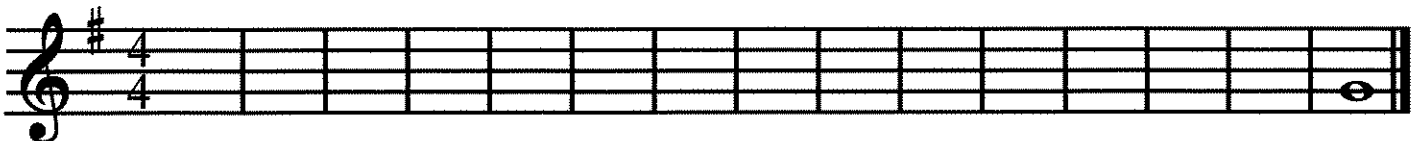
A blank musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

6. Draw the notes of the arpeggio.



A blank musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

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



A blank musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The final measure contains a G note.

# Concert Bb Scale

## BRASS

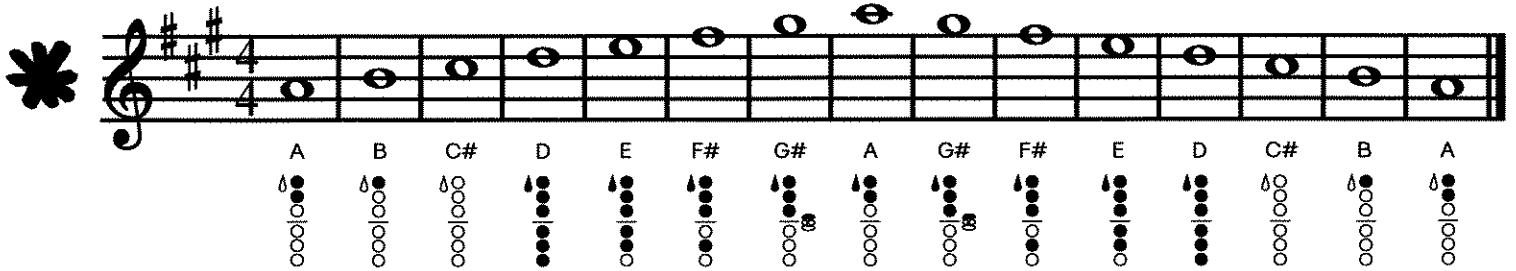
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

## 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>									

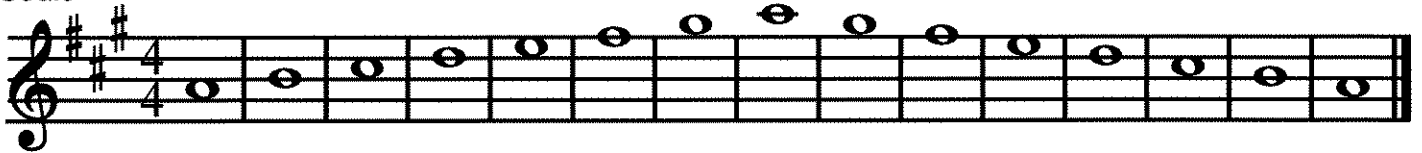
# Concert C Scale

1. Scale with hints



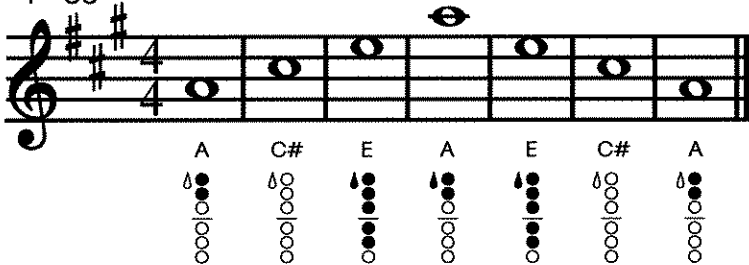
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 measures of music, each with a half note. The notes are: A, B, C#, D, E, F#, G#, A, G#, F#, E, D, C#, B, A. Below each note is a fingering diagram showing the placement of fingers on the keys. A decorative flower icon is on the left.

2. Scale



A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 measures of music, each with a half note. The notes are: A, B, C#, D, E, F#, G#, A, G#, F#, E, D, C#, B, A.

3. Arpeggio with hints



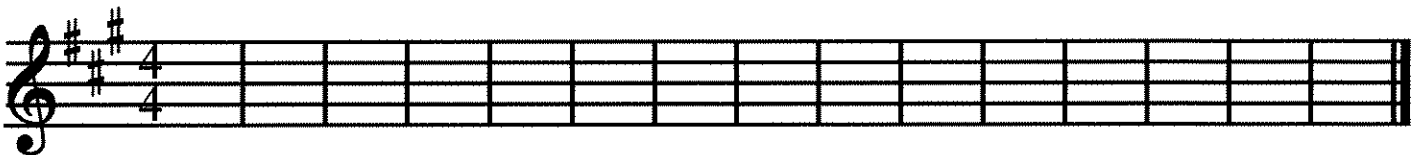
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 measures of music, each with a half note. The notes are: A, C#, E, A, E, C#, A. Below each note is a fingering diagram.

4. Arpeggio



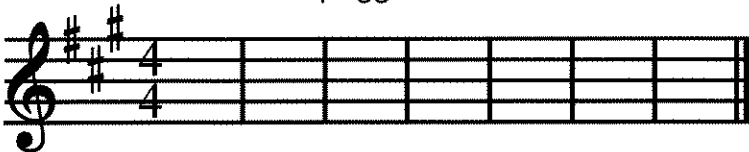
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 measures of music, each with a half note. The notes are: A, C#, E, A, E, C#, A.

5. Draw the notes of the scale.



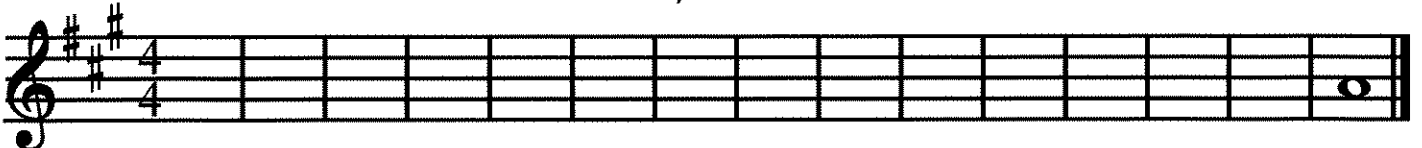
A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 empty measures.

6. Draw the notes of the arpeggio.



A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 empty measures.

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



A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 empty measures, with a single half note in the final measure.



# Concert C Scale

## BRASS

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

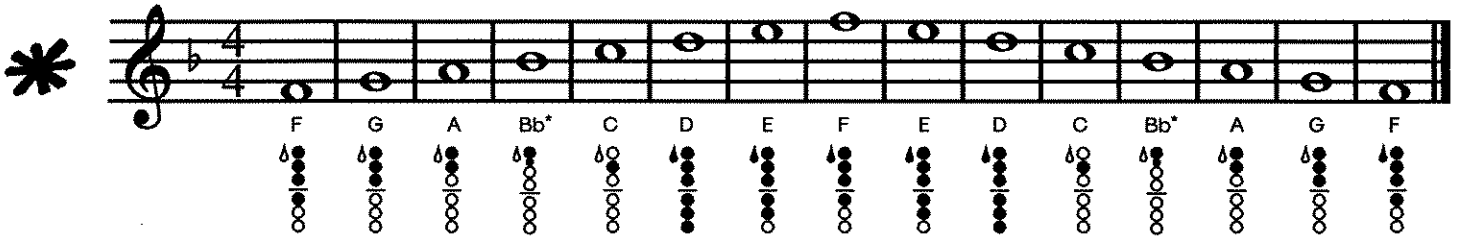
## WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
*Alternate fingering									
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C
• = whisper key									

# Concert Ab Scale

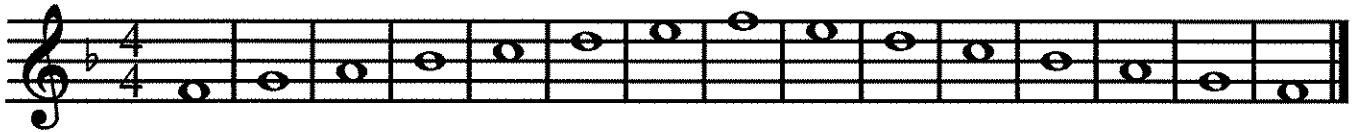
## 1. Scale with hints

\*Bis fingering - hover first finger over both top keys for entirety of scale.



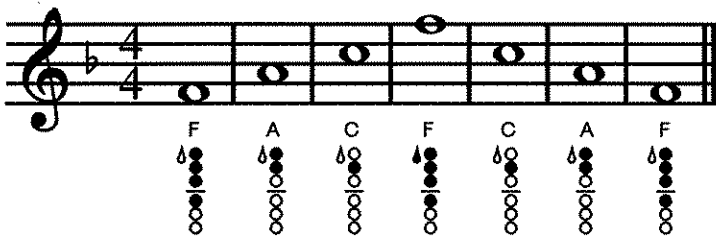
A musical staff in 4/4 time with a key signature of one flat (Bb). The scale is written as a sequence of quarter notes: F, G, A, Bb\*, C, D, E, F, E, D, C, Bb\*, A, G, F. Below each note is a fingering diagram showing finger placement on the saxophone keys. A starburst symbol is placed to the left of the staff.

## 2. Scale



A musical staff in 4/4 time with a key signature of one flat (Bb), showing the scale from exercise 1 without fingering diagrams.

## 3. Arpeggio with hints



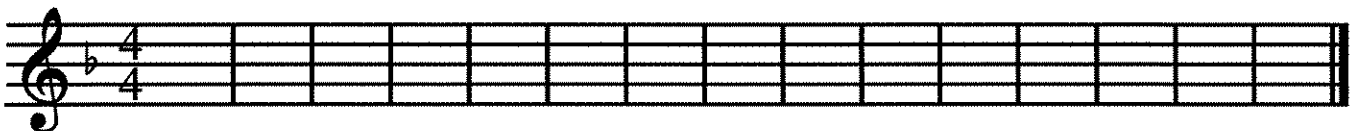
A musical staff in 4/4 time with a key signature of one flat (Bb). The arpeggio is written as a sequence of quarter notes: F, A, C, F, C, A, F. Below each note is a fingering diagram.

## 4. Arpeggio



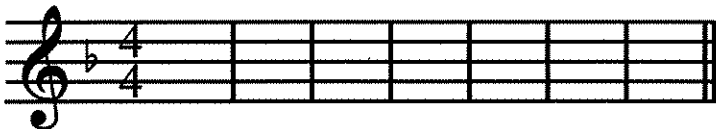
A musical staff in 4/4 time with a key signature of one flat (Bb), showing the arpeggio from exercise 3 without fingering diagrams.

## 5. Draw the notes of the scale.



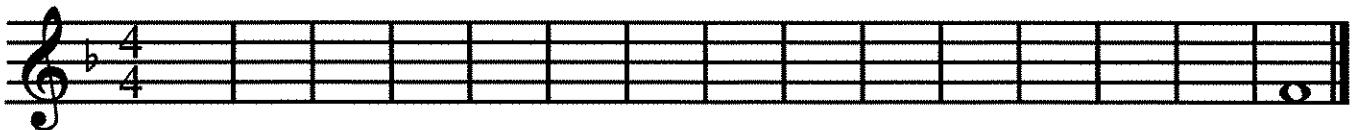
A blank musical staff in 4/4 time with a key signature of one flat (Bb) for drawing the notes of the scale.

## 6. Draw the notes of the arpeggio.



A blank musical staff in 4/4 time with a key signature of one flat (Bb) for drawing the notes of the arpeggio.

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



A blank musical staff in 4/4 time with a key signature of one flat (Bb) for filling in notes from the scale.

# Concert Ab Scale

## BRASS

Trumpet		Bb	C	D	Eb	F	G	A	Bb
F Horn		Eb	F	G	Ab	Bb	C	D	Eb
Trombone Baritone		Ab	Bb	C	Db	Eb	F	G	Ab
		3	1	6	5	3	1	4	3
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab

## WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
	<small>*Alternate fingering</small>								
Clarinet		Bb	C	D	Eb	F	G	A	Bb
* Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
	<small>*Bis fingering - hover first finger over both top keys for entirety of scale.</small>								
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
	<small>*Bis</small>								
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab
	<small>● = whisper key</small>								

# Concert Bb Blues Scale

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

# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb)  2 Octave Chromatic Scale (Concert Bb)

## SUETA RHYTHM CHARTS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65

## RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise  Beginning Rhythms  Rhythm Sheet I  
 Quarters, Eighths, & Rests  Offbeats 1  Offbeats 2  Rhythm Grid

## FUNDAMENTAL RHYTHMS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

## ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
 33  34  35  36  37  38  39

## ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
33

## A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20

Exercises p. 77:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15   
 16  17  18  19  20  21  22  23

Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments  
 Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

### ESSENTIAL ELEMENTS, BOOK 1

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187

Pg. 40 – Key of Concert Bb  #1  #2  #3  #4; Concert Eb  #1  #2  #3  #4

Concert F  #1  #2  #3  #4; Concert Ab  #1  #2  #3  #4

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 2

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195  196  197  198  199

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 3

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

Pg. 38-39 – Rhythm Studies

### OTHER

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
<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>						

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

Bb Blues  
Bb Major  
Bb Minor  
C Major  
C Minor  
C Harmonic Minor  
Bb Chromatic (1 Octave)

### QUARTER 2

Eb Major  
D#/Eb Minor  
F Major  
F Minor  
Ab Major  
G# Minor  
G Major  
G Minor

### QUARTER 3

D Major  
D Minor  
C#/Db Major  
C# Minor  
E Major  
E Minor  
F Blues

### QUARTER 4

F#/Gb Major  
F# Minor  
A Major  
A Minor  
B Major  
B Minor

## SYMPHONIC BAND

### QUARTER 1

First Note – Concert Bb (Do)  
First 5 Notes – Do-Re-Mi-Fa-So  
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change



# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
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



# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

## CIRCLE YOUR CHOICE ABOVE

Names: \_\_\_\_\_

Instruments: \_\_\_\_\_

# 12 BAR BLUES

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - B $\flat$ Instruments

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

## Walking Bass Line - E $\flat$ Instruments

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

## ADVANCED MUSIC

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

# Sonata

## G minor

Henri Eccles (1670-1742)

Salmon/Crowell

### Grave

Musical score for the Grave movement, consisting of four staves of music in G minor (one sharp) and common time. The first staff begins with a *mp* dynamic and includes a *cresc.* marking. The second staff features a first ending (1.) with a trill (*tr*) and a second ending (2.) also with a trill, both leading to a *mp* dynamic. The third staff includes a *mf* dynamic, a triplet of eighth notes, and a *p* dynamic. The fourth staff concludes with a *f* dynamic and a trill (*tr*).

### Courante

Musical score for the Courante movement, consisting of four staves of music in G minor (one sharp) and 3/4 time. The first staff begins with a *f* dynamic and ends with a *p* dynamic. The second staff continues the melodic line. The third staff features a consistent eighth-note accompaniment. The fourth staff includes a trill (*tr*) and a *f* dynamic, with a *Sva* (Sustained) marking above the final notes.

Musical score for measures 18-40. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features several dynamic markings: *f* (forte) at measures 18, 23, and 36; *mf* (mezzo-forte) at measure 36; and *tr* (trills) at measures 27 and 32. There are first and second endings indicated by bracketed lines above the staff at measures 18-22 and 40-43. The music consists of eighth and sixteenth notes, often beamed together, with some rests and trills.

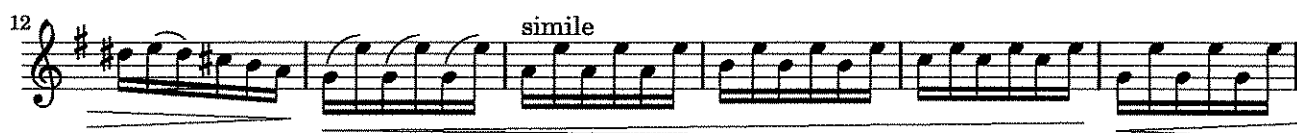
Adagio

Musical score for the Adagio section, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It features dynamic markings: *mp* (mezzo-piano) at measure 1, *p* (piano) at measure 6, and *f* (forte) at measures 6, 11, and 16. Trills (*tr*) are present at measures 6, 11, and 16. The music is characterized by a slower tempo and features dotted rhythms and sustained notes.





Vivace



The image shows a musical score for two staves, measures 51 through 58. The top staff begins at measure 51 and contains a melodic line with eighth-note patterns and some slurs. The bottom staff begins at measure 58 and features a complex rhythmic pattern of sixteenth notes with slurs, followed by a few measures with rests and a final measure with a forte (*f*) dynamic marking. The key signature is one sharp (F#).

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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)\*  
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

### **Additional Instructions**

- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS**

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook  
(B<sup>b</sup> Major, C Major, or C Minor)
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)\*  
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

### **Additional Instructions**

- Concert Band/Jazz Band play prepared solo for “Concert Band/Jazz Band”
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

Name: \_\_\_\_\_

I am auditioning for  Concert Band  Jazz Band

Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

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

# Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. A long slur covers the entire first staff. The second staff continues the melody with eighth and quarter notes, ending with a dynamic marking of *p*. The third staff features a series of eighth notes, with a dynamic marking of *f* below the first note. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Alto Sax &  
Baritone Sax.

## Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a slur over the first six measures. The second staff features a *p* dynamic marking and a slur over the first six measures. The third staff includes a *f* dynamic marking and a 'Swing!' instruction with a rhythmic example:  $\text{♪} = \text{♪}^3 \text{♪}$ . The fourth staff concludes the piece with a final slur and a double bar line.



# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

## Alto Sax

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the word "Intro". Measures 20-21 are quarter notes.

# Birdland

ALTO SAX 1

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

Handwritten annotations and performance markings on the musical score include:

- A circled '7' above the first measure.
- A circled '9' above the start of the second line.
- A circled '17' above the start of the third line.
- A circled '25' above the start of the fourth line.
- A circled '33' above the start of the fifth line.
- A circled '42' above the start of the seventh line.
- Performance markings: *mf* (mezzo-forte), *f* (forte), and accents (^).
- Measure numbers: 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44.
- A handwritten '0892581' at the bottom left of the page.

Alto Sax 1

Handwritten musical score for Alto Sax 1, measures 45-97. The score includes various musical notations such as notes, rests, dynamics (mf, f, ff, Dim., mp), articulation (accents, slurs), and performance instructions like "TO CODA" and "D.S. AL CODA". Measure numbers are written below the staff lines.

Measures 45-48: First line of music.

Measures 49-52: Second line of music, includes circled measure number 50.

Measures 53-56: Third line of music, includes circled measure number 54.

Measures 57-60: Fourth line of music, includes circled measure number 58 and dynamic *f*.

Measures 61-64: Fifth line of music, includes circled measure number 62 and instruction "TO CODA".

Measures 65-67: Sixth line of music, includes circled measure number 66.

Measures 68-75: Seventh line of music, includes circled measure number 68 and a whole rest.

Measures 76-79: Eighth line of music, includes circled measure number 76 and dynamic *ff*.

Measures 80-83: Ninth line of music, includes circled measure number 81, dynamic *Dim.*, and *mp*.

Measures 84-85: Tenth line of music, includes circled measure number 84.

Measures 86-89: Eleventh line of music, includes circled measure number 86 and a whole rest.

Measures 90-93: Twelfth line of music, includes circled measure number 90, instruction "SOLD", dynamic *mf*, and instruction "D.S. AL CODA".

Measures 94-97: Thirteenth line of music, includes circled measure number 94, instruction "CODA", and dynamics *ff*.

# Birdland

ALTO SAX 2

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

The musical score is written for Alto Sax 2 in G major (one sharp) and 4/4 time. It consists of 48 measures, with several measures circled in red. Handwritten annotations include a '7' above measure 7, a circled '9' above measure 9, a circled '17' above measure 17, a circled '25' above measure 25, a circled '33' above measure 33, and a circled '42' above measure 42. Performance markings include dynamics such as *mf* (mezzo-forte) and *f* (forte), and articulation like accents (^) and slurs. A final '7' is written above measure 42, and the measure range '42-48' is written below the staff.

08721581

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Alto Sax 2

49 *mf* > 50 51 52  
53 > 54 55 56  
57 > 58 59 60  
61 > 62 63 64  
65 66 67 68-75  
76 > 77 78 79  
80 81 82 *DIM.* 83 *mp*  
84 85 86-93 *(D.S. AL CODA)*

♩ (CODA)  
94 *ff* 95 96 97 *ff*

E♭

# BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (E-flat major), and a common time signature (C). The melody is written in eighth notes, often beamed in groups of four. Chords are indicated by letters above the staff, with some notes circled to show fingerings. The chords used are: C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, A<sup>mi</sup>, D<sup>mi</sup><sup>7</sup>, C, F, C, G<sup>7</sup>, A<sup>mi</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup><sup>7</sup>, D<sup>mi</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup><sup>7</sup>, C, D<sup>mi</sup><sup>7</sup>, C, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C, F<sup>mi</sup><sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, G, D<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, C, A<sup>mi</sup>, D<sup>mi</sup><sup>7</sup>, C, D<sup>mi</sup><sup>7</sup>, C, G<sup>7</sup>. A repeat sign is placed at the end of the eighth staff. The ninth staff begins with a second ending bracket labeled '2.' and contains the chords C, D<sup>mi</sup><sup>7</sup>, C. The piece concludes with a double bar line.

# 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* 77

71 83

78

85

# Careless Whisper – Melody

**Melody C – Flute**



**Melody Bb – Trumpet, Clarinet, Tenor Sax**



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

You really gotta sponsor us,  
All of the SciTech Band.  
We really need your money now,  
Just lend us a hand



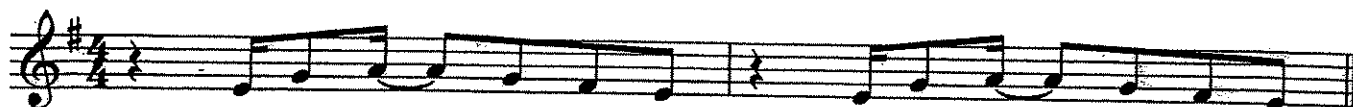
# Careless Whisper – Horn Lick

## Horn Lick C – Flute



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

## Horn Lick Bb (Low) – Clarinet, Trumpet, Tenor Sax



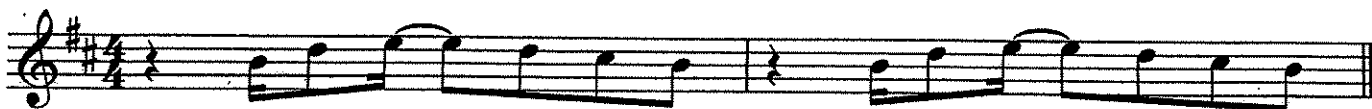
E G A G F# E E G A G F# E

## Horn Lick Bb (High) – Clarinet, Trumpet, Tenor Sax



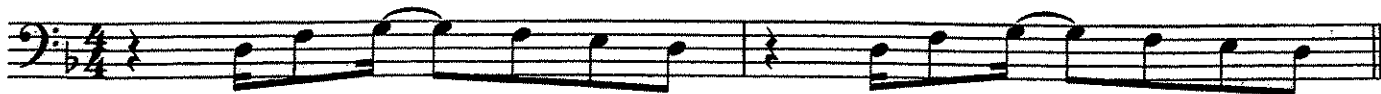
E G A G F# E E G A G F# E

## Horn Lick Eb – Alto Sax, Bari Sax



B D E D C# B B D E D C# B

## Horn Lick Bass Clef – Trombone, Baritone



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

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Melody - Eb  
-Alto Sax  
-Baritone Sax

*Soli*  
*mp*

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

[B]

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

[E] *rit.*

# Carol of The Bells

Bass Line - Eb  
-Alto Sax  
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a *mp* dynamic marking. The first line contains a whole rest followed by a series of six quarter notes: G4, A4, B4, C5, B4, A4, all beamed together. The second line continues with a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A *rit.* marking is placed below the staff. The third line starts with a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. A box labeled 'A' is placed above the staff, followed by the instruction 'a tempo - Repeat 4x'. The fourth line begins with a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A box labeled 'B' is placed above the staff. The fifth line starts with a quarter note F#2, a quarter note E2, a quarter note D2, and a quarter note C2. A box labeled 'C' is placed above the staff. The sixth line begins with a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. A box labeled 'D' is placed above the staff, followed by the instruction 'Repeat 3x'. The seventh line starts with a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0. A box labeled 'E' is placed above the staff, followed by the instruction 'rit.'. The eighth line contains a quarter note A0, a quarter note G0, and a quarter note F#0, all beamed together. The piece concludes with a double bar line.



# Chameleon Bass Line

Score

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

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note Ab3, and a quarter note G3.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note Ab3, and a quarter note G3.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note Ab3, and a quarter note G3.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note Ab3, and a quarter note G3.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note Ab3, and a quarter note G3.



# Alto Sax.

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*



Melody Eb

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

play 2nd time only  
Duet

*mp*

**A** Double Time ♩ = 126

**B**

**C**

*f*

**D**

**E**

**F** ∞

*f*





Counter melody Eb

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
*arr. Bernice*

Slow ♩ = 63

Double Time

A ♩ = 126

B

Musical staff with measures 1-4, each marked with a '4' above the staff.

Musical staff with measures 17-21. Measures 17-19 are marked with '8' above the staff. Measure 20 is marked with '4' above the staff. Measure 21 has a fermata. A box labeled 'C' is above measure 17, 'D' above measure 18, 'E' above measure 19, and 'F' above measure 20. A double bar line with a repeat sign is after measure 20. A dynamic marking 'f' is below measure 21.

Musical staff with measures 46-50. Measures 46-49 have a long slur over them. Measure 50 has a fermata. A box labeled 'G' is above measure 49, and 'H' is above measure 50. Measures 49-50 are marked with '8' above the staff. Measure 50 is also marked with '7' above the staff.

To Coda ⊕ I Solo Section  
-Drum Feature On Cue  
7

*D.S. % al Coda*

Musical staff with measures 64-67. Measure 64 has a fermata. Measure 65 has a double bar line with a repeat sign. Measure 66 has a fermata. Measure 67 has a double bar line with a repeat sign.

J ⊕ Coda

Musical staff with measures 73-77. Measure 73 is marked with '8' above the staff. Measure 74 has a fermata. A box labeled 'K' is above measure 74. Measures 75-77 have a long slur over them. A dynamic marking 'ff' is below measure 75.

Musical staff with measures 84-87. Measures 84-87 have a long slur over them.

Musical staff with measures 88-90. Measure 88 has a fermata. Measure 89 has a double bar line with a repeat sign. Measure 90 has a fermata. First and second endings are indicated by '1.' and '2.' above the staff.

Accordian  
Horn Lick Eb  
OPTIONAL

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
*arr. Bernice*

Slow ♩ = 63

**A** Double Time ♩ = 126

# Eye Of The Tiger

For Zanetti

Flute  
Piano

A A G A A G A A G F

Detailed description: This staff is for Flute and Piano. It is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: A, A, G, A, A, G, A, A, G, F. The notes are beamed in pairs: (A, A), (G, A), (A, G), (A, A), (G, A), (A, G), (F).

Clarinet  
Trumpet  
(LOW)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (LOW). It is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G. The notes are beamed in pairs: (B, B), (A, B), (B, A), (B, B), (A, B), (B, A), (G).

Clarinet  
Trumpet  
(HIGH)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (HIGH). It is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G. The notes are beamed in pairs: (B, B), (A, B), (B, A), (B, B), (A, B), (B, A), (G).

Alto Sax

F# F# E F# F# E F# F# E D

Detailed description: This staff is for Alto Saxophone. It is in 4/4 time with a key signature of one sharp (F#). The melody consists of quarter notes: F#, F#, E, F#, F#, E, F#, F#, E, D. The notes are beamed in pairs: (F#, F#), (E, F#), (F#, E), (F#, F#), (E, F#), (D).

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Detailed description: This staff is for Trombone. It is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1. The notes are beamed in pairs: (A2, A2), (G4, A2), (A2, A2), (G4, A2), (A2, A2), (G4, F1).

Piano: Am G F

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

# FEELING GOOD ROAD MAP

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

# Feeling Good

(Bb Minor)

Swing Time

Flute  
Piano

Bb Bb Ab Ab Gb Gb F Ab F Ab

Clarinet  
Trumpet  
(LOW)

C C Bb Bb Ab Ab G Bb G Bb

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

C C Bb Bb Ab Ab G Bb G Bb

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Alto Sax

G G F F Eb Eb D F D F

Octave Key HIGH  
No Octave Key LOW

Trombone  
Euphonium  
(HIGH)

Bb Bb Ab Ab Gb Gb F Ab F Ab

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

Trombone  
Euphonium  
Tuba  
(LOW)

Bb Bb Ab Ab Gb Gb F Ab F Ab

Piano: Bbm (8th note triplets)

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

# Feeling Good

Swing Time

## (HORN LICK+)

NOTE 8 ON CUE  
BEAT 4

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax  
Octave Key HIGH  
No Octave Key LOW

Trombone  
Euphonium

Tuba

The musical score is written for a jazz ensemble. It consists of six staves, each representing a different instrument. The key signature is Bb minor (two flats) and the time signature is 12/8. The score is divided into two measures, each with a repeat sign. The notes and rests are clearly marked, and the instruments are labeled on the left. Above the staff for Flute/Piano, Clarinet/Trumpet (LOW), Clarinet/Tenor Sax/Trumpet (HIGH), and Trombone/Euphonium, there are chord symbols: Bb Db Bb Eb Db Bb, Bb Db E Eb Db Bb. Above the staff for Clarinet/Trumpet (LOW) and Clarinet/Tenor Sax/Trumpet (HIGH), there are chord symbols: C Eb C F Eb C, C Eb F# F Eb C. Above the staff for Alto Sax, there are chord symbols: G Bb G C Bb G, G Bb C# C Bb G. Below the staff for Trombone/Euphonium, there are fingering 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*

Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60

Slowly, Freely  
Gm

Gm/F Ebmaj7 Gm/D D7 Gm Gm/F

Birds fly-ing high,

you know how I feel.

Sun in the sky,

Ebmaj7 Gm/D D Gm Gm/F

You know how I feel.

Breeze drift-ing on by,

Em7(b5) Ebmaj7 Ebmaj13 Cm11

You know how I feel.

It's a new dawn,

it's a new day,

it's a

Am7(b5) D7

new life

for me

and I'm feel. ing

good.

**A**

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

6 **B**

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

11 **C** **D**

Exercise C: Treble clef, key signature of one sharp (F#), 4/4 time signature. Four measures of quarter notes: F#4, G4, A4, B4.

Exercise D: Treble clef, key signature of one sharp (F#), 4/4 time signature. Four measures of eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4.

# **GNE SONG (Great New Emergence)**

## **HORN LICK**

**C: E D C**

**Bb: F# E D**

**Eb: C# B A**

## **LAST NOTE**

**C: A**

**Bb: B**

**Eb: F**

### **PIANO CHORDS:**

**Am G Dm F**

Alto Sax. / Baritone Sax

?



1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...

142 **E♭**  
(Med.)

# HEART AND SOUL

- HOAGY CARMICHAEL/  
FRANK DESSER

D B-7 E-7 A7 Dmaj7 B-7 E-7 A7  
F#-7 B-7 E-7 A7 | D B-7 E-7 A7  
2. D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7  
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7  
A7 D7 G7 A7 D B-7 E-7 A7  
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7  
F#7#5 B7 E-7 A7 D (B-7 E-7 A7)

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

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

Melody B $\flat$   
We need your mon - ey! So c ome on and spon... sor the Sci... Tech Band

Melody E $\flat$   
We need your mon - ey! So c ome on and spon... sor the Sci... Tech Band

Melody (B.C.)  
We need your mon - ey! So c ome on and spon... sor the Sci... Tech Band

Horn Lick 1 C  
A G A C C A G A

Horn Lick 1 B $\flat$   
B A B D D B A B

Horn Lick 1 E $\flat$   
F $\sharp$  E F $\sharp$  A A F $\sharp$  E F $\sharp$

Horn Lick 1 (B.C.)  
A G A C C A G A

Horn Lick 2 C  
C B A G G A A

Horn Lick 2 B $\flat$   
D C $\sharp$  B A A B B

Horn Lick 2 E $\flat$   
A G $\sharp$  F $\sharp$  E E F $\sharp$  F $\sharp$

Horn Lick 2 (B.C.)  
C B A G G A A

Bass Synth  
Optional Opening Chords  
Am - G - F - Esus4 - E      Am      Em

Piano  
Optional Syncopated Rhythm on Cue

**We need your money! So come on and sponsor the SciTech Band!  
We need your cash, or else we'll shut down and never play music again...**

# Holding Out For A Hero (Sponsor Song), p. 2

5

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

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

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

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

HL. 1 C  
%

HL. 1 B $\flat$   
%

HL. 1 E $\flat$   
%

HL. 1 (B.C.)  
%

HL. 2 C  
%

HL. 2 B $\flat$   
%

HL. 2 E $\flat$   
%

HL. 2 (B.C.)  
%

Bass

Piano

F C G

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

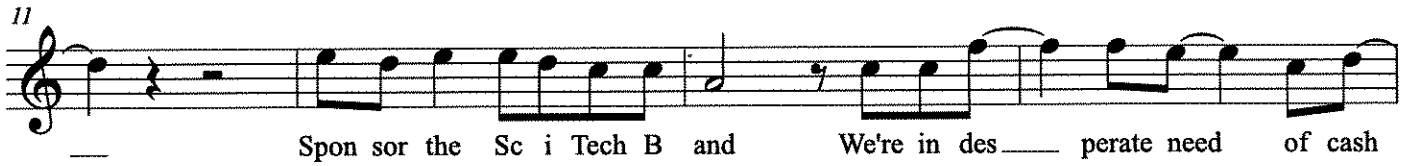
MELODY Eb

With Passion ♩ = 112 [A] [B] Repeat 4x (Play-Sing-Sing-Play)



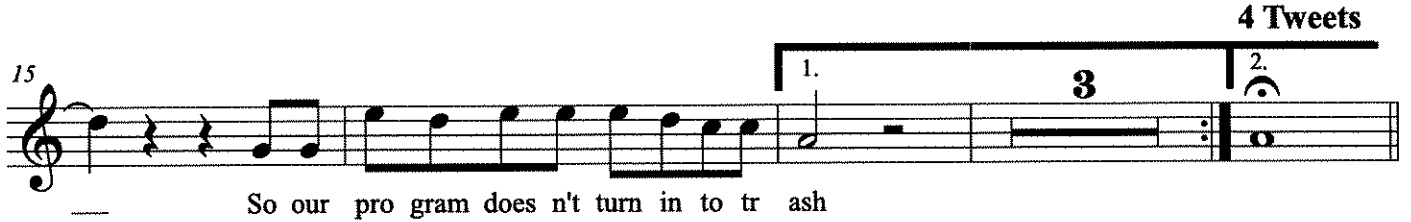
We just need your mon ey to night

11



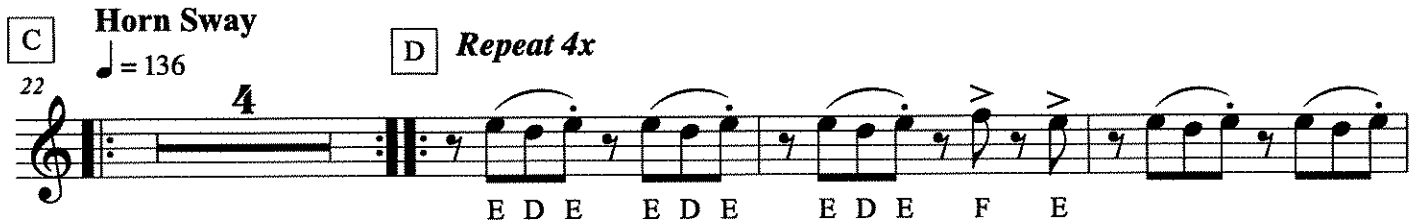
Spon sor the Sc i Tech B and We're in des perate need of cash

15



So our pro gram does n't turn in to tr ash

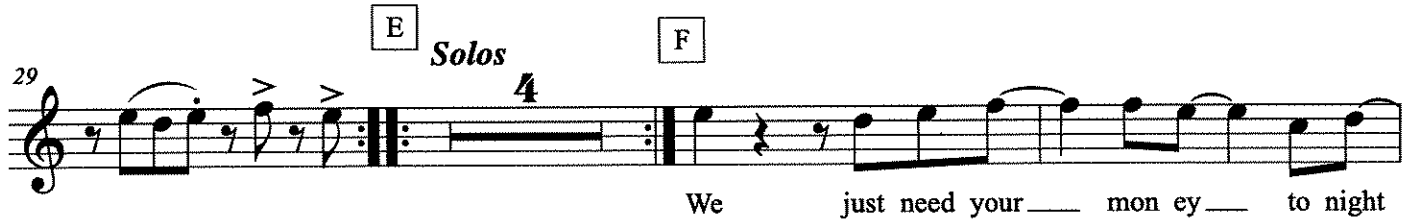
[C] Horn Sway ♩ = 136 [D] Repeat 4x



E D E E D E E D E F E

29

[E] Solos [F]



We just need your mon ey to night

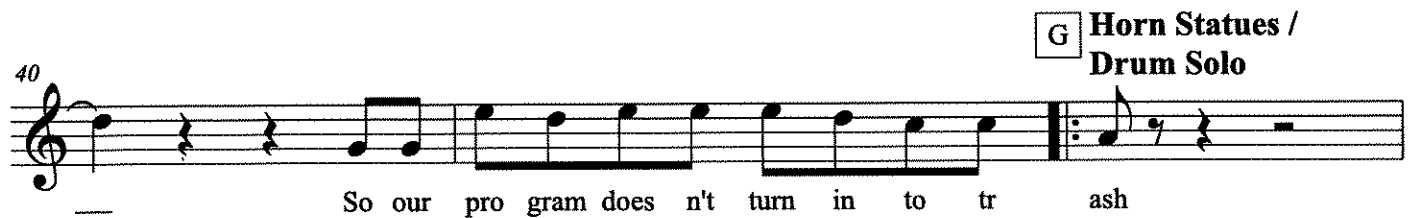
36



Spon sor the Sc i Tech B and We're in des perate need of cash

40

[G] Horn Statues / Drum Solo



So our pro gram does n't turn in to tr ash



I Just Died In Your Arms Tonight

Melody Eb, p. 2

43 H

Musical notation for measures 43-48. Measure 43 starts with a treble clef, a 3-measure rest, and a repeat sign. Measures 44-48 contain a melody of eighth notes with slurs and accents.

49

Musical notation for measures 49-52. Measures 49-52 contain a melody of eighth notes with slurs and accents.

53 1. 2.

Musical notation for measures 53-55. Measure 53 starts with a treble clef and a first ending bracket. Measures 54-55 contain a melody of eighth notes with slurs and accents, ending with a whole note.

**We just need your money tonight! Sponsor the SciTech Band!**

**We're in desperate need of cash, so our program doesn't turn into trash...**

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

**E♭**

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 consists of 12 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 in the first two staves and a mezzo-forte (mf) dynamic in the third staff. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and accents. A double bar line is present at the beginning of measure 9.

# Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. The first system contains three staves. Measure 13 is marked with a first ending bracket. Measure 14 is marked with a second ending bracket. Measure 15 is marked with a first ending bracket. Measure 16 is marked with a first ending bracket. Dynamics include *ff* and *ff*.

Musical notation for measures 17-20. The first system contains three staves. Measure 17 is marked with a first ending bracket. Measure 18 is marked with a first ending bracket. Measure 19 is marked with a first ending bracket. Measure 20 is marked with a first ending bracket. Dynamics include *f* and *f*.

Musical notation for measures 21-23. The first system contains three staves. Measure 21 is marked with a first ending bracket. Measure 22 is marked with a first ending bracket. Measure 23 is marked with a first ending bracket.

*D.S. al Coda*

Musical notation for measures 24-25. The first system contains three staves. Measure 24 is marked with a first ending bracket. Measure 25 is marked with a first ending bracket.

CODA

Musical notation for measure 26. The first system contains three staves. Measure 26 is marked with a first ending bracket.



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

legato

legato

legato

legato

8

15

Lower notes for solo only

# **LA LUZ QUE ME ALUMBRA**

***THE LIGHT THAT SHINES ON ME***  
***Original SciTech Band Student Composition***

## **ROAD MAP**

**Piano Intro**

**Add Solo**

**Add Cymbal “Sprinkles”**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Band Hits**

**Lick #1 (Brass + Woodwinds)**

**Lick #2**

**Solo Section**

**Add Lick #3 Soli**

**Add Full Band Lick 3 (optional)**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Drum Solo (Piano Hits Every 4 beats)**

**Band Hits**

**Lick #1A**

**Add Lick #3**

**Last Note**

## **C INSTRUMENTS: FLUTE, TROMBONE, EUPHONIUM, GUITAR, PIANO**

Hits: EE EE EE

Lick #1: E F E

Lick #2: AA AA AA AA x3 E(Hold)

Lick #3: E C B A G E E C B A G A Ab

## **Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX**

Hits: F#F# F#F# F#F#

Lick #1: F# G F#

Lick #2: BB BB BB BB x3 F#(Hold)

Lick #3: F# D C# B A F# F# D C# B A B Bb

## **Eb INSTRUMENTS: ALTO SAX**

Hits: C#C# C#C# C#C#

Lick #1: C# D C#

Lick #2: F#F# F#F# F#F# F#F# x3 C#(Hold)

Lick #3: C# A G# F# E C# C# A G# F# E F# F

## **PIANO & GUITAR**

Piano Top: C B A E (16<sup>th</sup> Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

# The Legend of Super Mortal Tetris

Melody Eb

arr. Bernice

Each note cued

**A** TETRIS (♩ = 140)

Musical notation for section A, measures 1-6. The piece is in 4/4 time. Measure 1 starts with a dynamic marking of *f*. Measures 2-6 end with a dynamic marking of *fp* and a hairpin. A box labeled 'A' is placed above measure 6.

**B**

Musical notation for section B, measures 7-12. A box labeled 'B' is placed above measure 7.

**C**

**D**

Musical notation for section C, measures 13-18. A box labeled 'C' is placed above measure 13.

**E**

**F**

Musical notation for section E, measures 19-25. A box labeled 'E' is placed above measure 19. A box labeled 'F' is placed above measure 25.

**G** MARIO (♩ = 100)

Musical notation for section G, measures 26-30. A box labeled 'G' is placed above measure 26. The dynamic marking *mf* is placed below measure 28.

Musical notation for section G, measures 31-33. Triplet markings (3) are placed below measures 31 and 33.

Musical notation for section H, measures 34-35. A box labeled 'H' is placed above measure 34.

MORTAL KOMBAT

**I** (♩ = 126)

**J**

Musical notation for section I, measures 36-37. A box labeled 'I' is placed above measure 36. Measure 36 has a triplet marking (3). Measure 37 has a 4-measure rest and a 3-measure rest. A box labeled 'J' is placed above measure 37.



Melody Eb, p. 2

The Legend of Super Mortal Tetris

45 YELL! K L YELL! 2nd time only

Spon sor the band! Spon sor the band!

M 54 *f*

57 N ZELDA (♩ = 80) *mf*

62 O Faster (♩ = 120) P *f*

Q 69 R

74 S

79 T U

86

# The Legend of Super Mortal Tetris

Countermelody 1 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100)

H

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

L

Spon sor the band!

mf

Don't Play 2nd Time (Tacet) M N ZELDA (♩ = 80)

**Faster** (♩ = 120) O P *mf*

Q R S T U

# The Legend of Super Mortal Tetris

Bass Line 1 Eb &  
Counter melody 2 Eb

arr. Bernice

Each note cued  
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in 4/4 time and consists of ten staves of music. The first staff (measures 1-6) is marked with a forte *f* dynamic and includes accents (>) over the notes. The second staff (measures 7-11) is marked with a fortissimo *fp* dynamic. The score is divided into sections labeled A through M. Section A (measures 1-6) is titled 'TETRIS' with a tempo of ♩ = 140. Section B (measures 7-11) continues the Tetris theme. Section C (measures 12-16) continues the Tetris theme. Section D (measures 17-21) continues the Tetris theme. Section E (measures 22-26) continues the Tetris theme. Section F (measures 27-31) is titled 'MARIO' with a tempo of ♩ = 100. Section G (measures 32-33) is a rest of 5 measures. Section H (measures 34-35) is a rest of 4 measures. Section I (measures 36-37) is a rest of 4 measures. Section J (measures 38-39) is a rest of 3 measures. Section K (measures 40-41) is a rest of 4 measures. Section L (measures 42-43) is a rest of 4 measures. Section M (measures 44-45) is a rest of 4 measures. The final staff (measures 46-49) is titled 'YELL!' and includes the lyrics 'Spon sor the band!'.

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

**P** **Q**

**R** **S**

**T**

**U**

# The Legend of Super Mortal Tetris

Bass Line 2 Eb

arr. Bernice

Each note cued

**A** TETRIS (♩ = 140)

**B**

**C**

**D**

**E**

**F**

**G** MARIO (♩ = 100)

**H** optional 8vb

*mf* MORTAL KOMBAT (♩ = 126)

**I**

**J**

YELL!

**K**

**L**

Don't Play  
2nd Time (Tacet)

Spon sor the band!



## **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

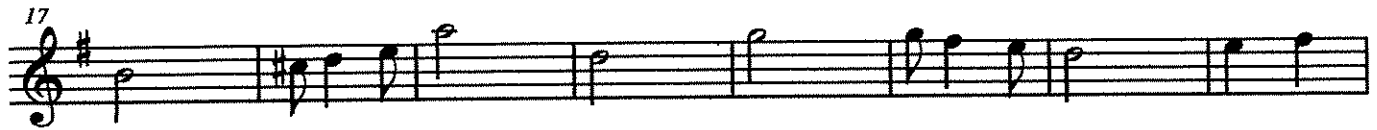
Alto Sax - MELODY



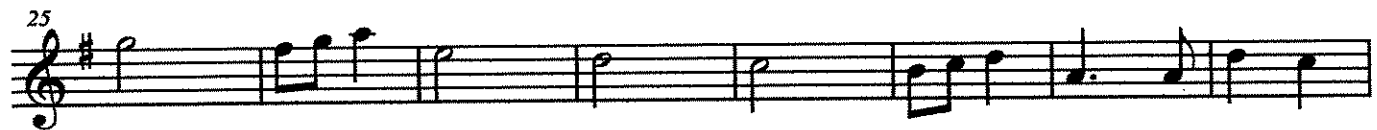
A



B



C



D



E



2



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

Detailed description: This is a musical score for Alto Saxophone, measures 54-55, 7, 13, 20, 27, 34, 41, and 48. The score is in 2/4 time and G major. It begins with a *Maestoso* tempo and a forte (*f*) dynamic. Measures 54-55 feature a series of eighth and sixteenth notes with accents. Measure 7 is marked *Andante* and *unis.* (unison), with a mezzo-forte (*mf*) dynamic. Measures 13, 20, 27, and 34 are marked *simile* and contain a steady eighth-note pattern. Measure 41 is marked *mf* and includes a first ending bracket. Measure 48 is marked *rit.* and *f*, featuring a triplet of eighth notes. The score includes various performance markings such as accents, slurs, and dynamic changes.

Recorded by BRUNO MARS  
**RUNAWAY BABY**

ALTO SAX I

Words and Music by BRUNO MARS, ARI LEVINE,  
PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN

Arranged by PAUL MURTHA

(DRIVING SOUL)

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07011937

Runaway Baby - 1

ALTO SAX I

⊕ CODA

Musical staff 56-64. Measure 56 starts with a key signature of one sharp (F#) and a common time signature. The staff contains several measures of music with notes and rests. Measure 57-62 is marked with a '6' above the staff. Measure 63 has a dynamic marking of *ff* and a hairpin. Measure 64 has a dynamic marking of *f*.

(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)

Musical staff 65-68. Measure 65 is boxed and contains the number 65. Above the staff are chord markings: Gmi7, C13, Gmi7, and C13. The staff contains notes with slurs and accents.

Musical staff 69-72. Above the staff are chord markings: Gmi7, C13, Gmi7, and C13. The staff contains notes with slurs and accents.

Musical staff 73-76. Measure 73 is boxed and contains the number 73. Above the staff are chord markings: Gmi7, C13, Gmi7, and C13. The staff contains notes with slurs and accents.

Musical staff 77-80. Above the staff are chord markings: Gmi7, C13, Gmi7, and C13. A box labeled "REPEAT FOR MORE SOLOS" spans measures 79 and 80. The staff contains notes with slurs and accents.

TO CONTINUE  
Gmi7

Musical staff 81-85. Measure 83 is boxed and contains the number 83. Above the staff is a chord marking: Gmi7. The staff contains notes with slurs and accents. A dynamic marking of *f* is present below measure 83.

Musical staff 86-89. Above the staff is a chord marking: Gmi7. The staff contains notes with slurs and accents.

Musical staff 90-93. The staff contains notes with slurs and accents.

Musical staff 94-99. Above the staff are chord markings: Gmi7, C13, Gmi7, and C13. The staff contains notes with slurs and accents. A dynamic marking of *ff* is present below measure 95.

Recorded by BRUNO MARS  
**RUNAWAY BABY**

ALTO SAX 2

Words and Music by BRUNO MARS, ARI LEVINE,  
 PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN  
 Arranged by PAUL MURTHA

(DRIVING SOUL) 5

1-4 5-10 11 *f* 12 13-19 20 *f*

21 22 23 24

25 26 27 28 29 30

31 32 33 34 35

36 37 38 39

TO CODA  $\oplus$  43 4 47 *f*

40 41 *ff* 42 43-46 47

48 49 50 51

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ALTO SAX 2

D.S. AL CODA

Musical staff 52-55. Measures 52-53 contain eighth-note patterns. Measure 54 has a half note. Measure 55 has a half note with a dynamic marking of *ff*. A fermata is placed over measure 55, and a dynamic marking of *f* is placed below it.

⊕ CODA

Musical staff 56-64. Measure 56 has a half note with an accent (^). Measures 57-62 are marked with a large '6' above the staff. Measure 63 has a half note with an accent (^) and a dynamic marking of *ff*. Measure 64 has a half note with an accent (^) and a dynamic marking of *f*.

(65) (OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)

Musical staff 66-72. Measure 66 has a half note with an accent (^) and a dynamic marking of *f*. Measures 67-72 are marked with a large '7' above the staff.

(73)

Musical staff 73-77. Measure 73 has a half note with a dynamic marking of *mf*. Measures 74-77 contain eighth-note patterns.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 78-82. Measure 78 has a half note. Measure 79 has a half note. Measure 80 has a half note. Measure 81 has a half note with a dynamic marking of *f*. Measure 82 has a half note.

(83)

Musical staff 83-86. Measure 83 has a half note. Measure 84 has a half note. Measure 85 has a half note. Measure 86 has a half note with an accent (^).

Musical staff 87-90. Measure 87 has a half note. Measure 88 has a half note with an accent (^) and a sharp sign (#). Measure 89 has a half note. Measure 90 has a half note with an accent (^).

Musical staff 91-94. Measures 91-94 contain eighth-note patterns.

Musical staff 95-99. Measure 95 has a half note with an accent (^) and a dynamic marking of *ff*. Measures 96-97 contain eighth-note patterns. Measure 98 has a half note with an accent (^). Measure 99 has a half note with an accent (^).

# Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie  
arr. Bernice

Moderate Swing 

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The score is divided into several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-29), D (measures 30-36), and E (measures 37-40). Section E is marked *f*. The score concludes with a double bar line and a repeat sign. The text "To Coda" appears above measure 29, and "D.S. al Coda" appears above measure 30.

# Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

mf

7 Am7 D7 G

A

15 Am7 D7 G

B

23 D7 D#dim Em A7 D7 D aug

C

To Coda D

31 Am7 D7 G

D.S. al Coda E

f

39



Alto Sax.

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

The musical score is written for Alto Saxophone in 4/4 time. It begins with a tempo marking of quarter note = 72 and a dynamic of *mp* (mezzo-piano). The first staff contains a melodic line with a long slur over the first six measures, followed by a series of eighth-note patterns. The second staff continues the melody with a dynamic of *f* (forte). The piece concludes with a double bar line.

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

*f*

33 **E** §

Detailed description: The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff (measures 1-6) is marked with a '4' above the staff and a boxed 'A' above the first measure. The dynamics are marked 'f'. The second staff (measures 7-9) continues the melody. The third staff (measures 10-16) is marked with a boxed 'B' above the 14th measure and a '4' above the 16th measure. The fourth staff (measures 17-20) is marked with a boxed 'C' above the 17th measure and a dynamic of 'mp'. The fifth staff (measures 21-24) continues the melody. The sixth staff (measures 25-28) is marked with a boxed 'D' above the 25th measure and a dynamic of 'mf'. The seventh staff (measures 29-32) is marked with a dynamic of 'f'. The eighth staff (measures 33-36) is marked with a boxed 'E' above the 33rd measure and a double bar line with a repeat sign (§).

37



41

To Coda on 3rd Time

**F**



46

**G** SOLO OR SOLI



51



**H**

55



59



**I**

63



**J**

68



72







**K**

76



80



84



D.S. al Coda

**L**



85



89



rit.

93



(rit.)



2

**F**

45

**G**

**H**

**I**

48

**J**

**K**

69

78

84

D.S. al Coda

**L**



85

# Smeijis Like Teen Spirit

4 **A** *f*

8

12 **B** **C** **D** *mf*

27 **E**

33 *f*

37

41 *To Coda on 3rd Time*

45 **F**

49 **G** *f*

53

Musical staff 53-56: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern.

57 **H**

Musical staff 57-60: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern. A boxed letter 'H' is placed above the first measure.

61

Musical staff 61-64: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern.

65 **I** **J** **K**

Musical staff 65-70: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern. Boxed letters 'I', 'J', and 'K' are placed above measures 65, 66, and 67 respectively. Below measures 65 and 66 are horizontal lines with the numbers '4' and '8' underneath them.

81 D.S. al Coda

Musical staff 81-84: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern. The text 'D.S. al Coda' is written above the staff.

**L**

85 *f* *ff*

Musical staff 85-88: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern. A boxed letter 'L' is placed above the first measure. The dynamic markings *f* and *ff* are placed below the first and second measures respectively.

89 rit.

Musical staff 89-92: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern. The text 'rit.' is written above the staff.

93 (rit.)

Musical staff 93-94: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with rests, forming a rhythmic pattern. The text '(rit.)' is written above the staff. The staff ends with a double bar line and a fermata over the final note.



# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



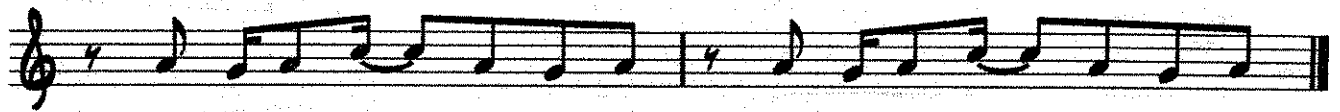
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



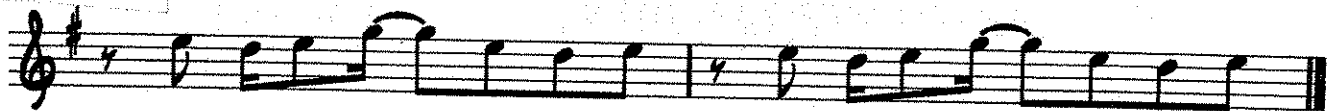
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## B-FLAT INSTRUMENTS (LOW)



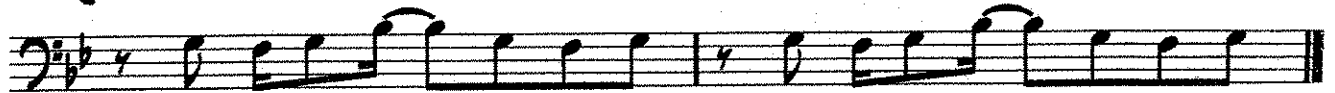
A G A C A G A A G A C A G A

## E-FLAT INSTRUMENTS



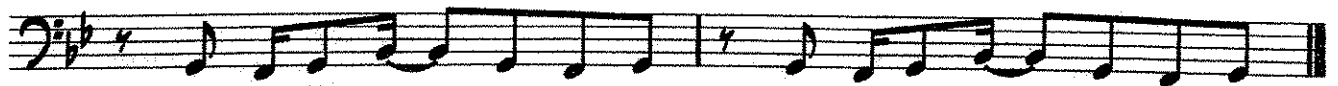
E D E G E D E E D E G E D E

## C INSTRUMENTS (BASS)



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

## TUBA



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

## Chords

Gm, Bb, Dm, F





# THE STAR SPANGLED BANNER

**E♭ Alto Saxophone**

arr. by **Robert W. Smith**  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for E♭ Alto Saxophone in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/style marking is 'Majestic'. A boxed measure number '3' is placed above the staff. The first measure contains a whole note G4. The second measure contains a quarter rest. The third measure contains a quarter note G4, followed by a half note G4. The fourth measure contains a quarter note G4, followed by a quarter note F#4. The fifth measure contains a quarter note E4, followed by a quarter note D4. The sixth measure contains a quarter note C4, followed by a quarter note B3. The seventh measure contains a quarter note A3, followed by a quarter note G3. A dynamic marking of *f* is placed below the staff. The second staff continues the melody with quarter notes G3, F#3, E3, D3, C3, B2, A2, G2. The third staff begins with a boxed measure number '11'. The fourth staff continues the melody with quarter notes G2, F#2, E2, D2, C2, B1, A1, G1. A dynamic marking of *mp* is placed below the staff. The fifth staff continues the melody with quarter notes G1, F#1, E1, D1, C1, B0, A0, G0. The sixth staff begins with a boxed measure number '27'. The seventh staff continues the melody with quarter notes G0, F#0, E0, D0, C0, B-1, A-1, G-1. A dynamic marking of *f* is placed below the staff. The final measure of the score is a whole note G-1.

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

Traditional Irish  
arr. Bernice

C#m B

6 C#m B C#m C#m

1. 2.

11 C#m C#m G#m C#m

17 B C#m C#m

1. 2.

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

Traditional Irish  
arr. Bernice

C#m B

6 C#m B C#m C#m

11 C#m C#m G#m C#m

17 B C#m C#m

1. 2.

1. 2.

# TAKE ON ME

ALTO SAX I

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE  
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE  
and MORTON HARKET  
Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)

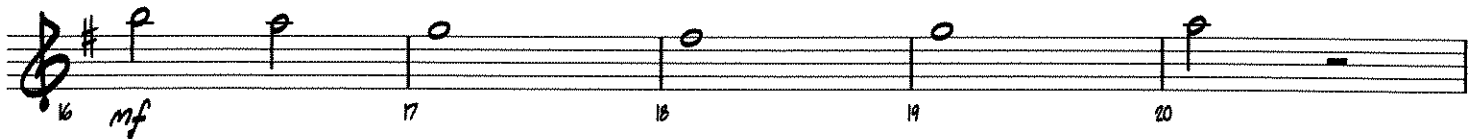
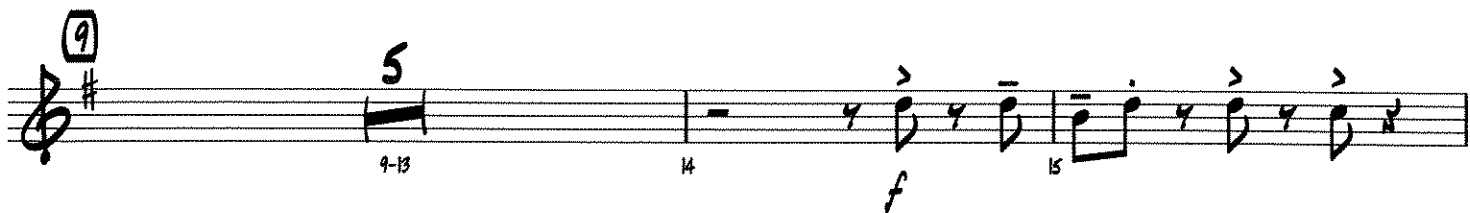
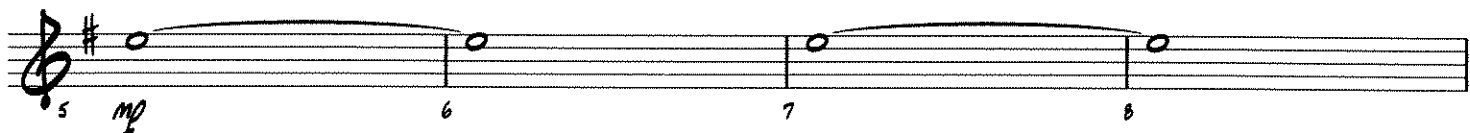
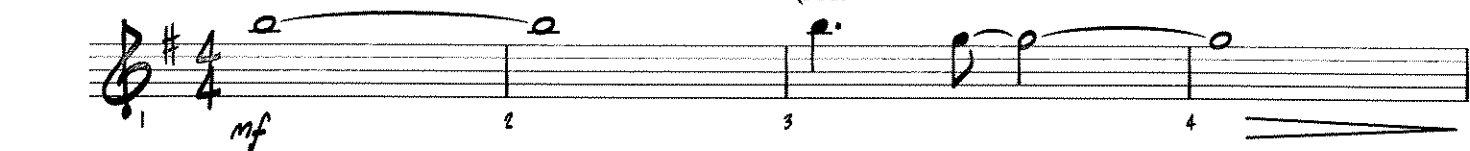


(B) *mf*



(TECHNO-POP)

(SOLO)



ALTO SAX I

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 29-32. Measure 29 has a circled number 29. Measure 30 has a circled number 30. Measure 31 has a circled number 31. Measure 32 has a circled number 32. Dynamics include *f* and *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 33-39. Measure 33 has a circled number 33 and a double bar line with a 3. Measures 34-35 have a circled number 33-35. Measure 36 has a circled number 36. Measure 37 has a circled number 37. Measure 38 has a circled number 38-39. Measure 39 has a circled number 39. Dynamics include *f* and *mf*.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 40-44. Measure 40 has a circled number 40. Measure 41 has a circled number 41. Measure 42 has a circled number 42. Measure 43 has a circled number 43. Measure 44 has a circled number 44. Dynamics include *f* and *mf*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 45-52. Measure 45 has a circled number 45. Measure 46 has a circled number 46. Measure 47 has a circled number 47. Measure 48 has a circled number 48. Measure 49 has a circled number 49. Measure 50 has a circled number 50. Measure 51 has a circled number 51. Measure 52 has a circled number 52. Dynamics include *f* and *mf*. Text: TO CODA.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 53-56. Measure 53 has a circled number 53. Measure 54 has a circled number 54. Measure 55 has a circled number 55. Measure 56 has a circled number 56. Dynamics include *mf*.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 57-60. Measure 57 has a circled number 57. Measure 58 has a circled number 58. Measure 59 has a circled number 59. Measure 60 has a circled number 60. Dynamics include *f* and *ff*.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 61-69. Measure 61 has a circled number 61. Measure 62 has a circled number 62. Measure 63 has a circled number 63. Measure 64 has a circled number 64. Measure 65 has a circled number 65. Measure 66 has a circled number 66. Measure 67 has a circled number 67. Measure 68 has a circled number 68. Measure 69 has a circled number 69. Measure 70 has a circled number 70. Measure 71 has a circled number 71. Dynamics include *f*.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 72-76. Measure 72 has a circled number 72. Measure 73 has a circled number 73. Measure 74 has a circled number 74. Measure 75 has a circled number 75. Measure 76 has a circled number 76. Dynamics include *mf*. Text: D.S. AL CODA.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 77-80. Measure 77 has a circled number 77. Measure 78 has a circled number 78. Measure 79 has a circled number 79. Measure 80 has a circled number 80. Dynamics include *f*.

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 81-84. Measure 81 has a circled number 81. Measure 82 has a circled number 82. Measure 83 has a circled number 83. Measure 84 has a circled number 84. Dynamics include *f*.

# TAKE ON ME

ALTO SAX 2

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE  
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE  
and MORTON HARKET  
Arranged by JOHN BERRY

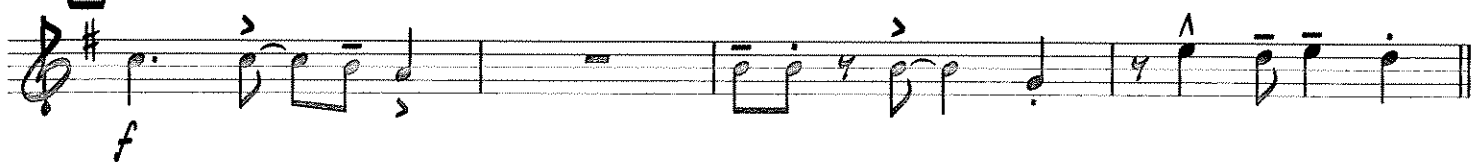
(UNISON PATTERNS)

(A) (TECHNO-POP)

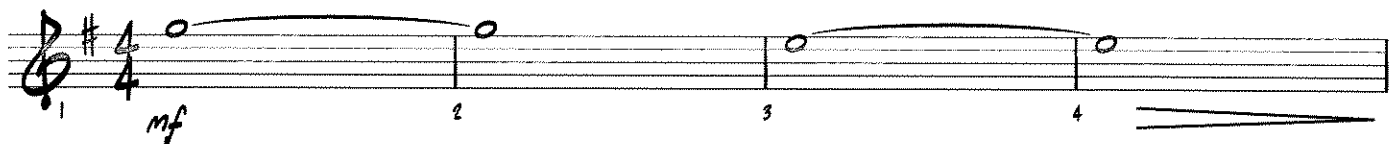


(B)

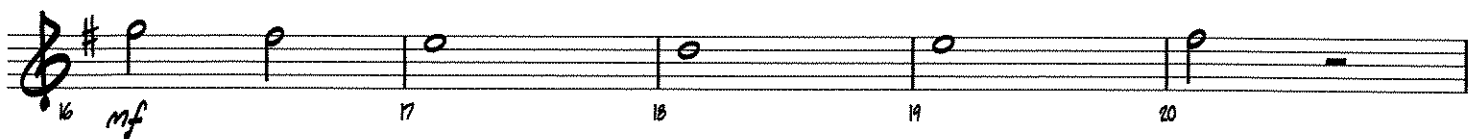
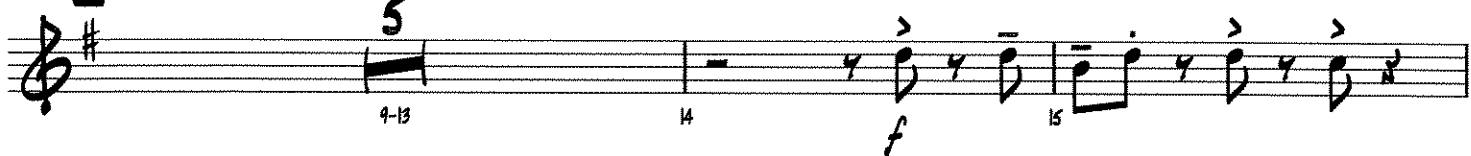
*mf*



(TECHNO-POP)



(9)



(21)

(SOLO)



ALTO SAX 2

29 30 31 32

33-35 36 *f* 37 38-39

33

40 *f* 41 42 *mf* 43 44 *f* 49

45 46 47 48 49-52

TO CODA

53 *mf* 54 55 56

57 *f* 58 59 60 *ff*

61 *f* 65 70 71 *f*

72 *mf* 73 74 75 76

D.S. AL CODA

77 *f* 78 79 *f* 80

CODA

81 82 83 84

# 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

*f*

37

38

39

40

41

42

43

44

*ff*

45

*mf*

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

*f*

64

65

66

67

68

69

70

*mp*

*cresc. poco a poco*

71

72

73

*div.*

74

75

76

78

79

*mp*

*f*

*ff*



EB  
390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for "Tenor Madness" by Sonny Rollins. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a common clef. Chord symbols are written above the notes: G7, C7, G7, G7, C7, G7, E7#9, A7, D7, G7.

# Uptown Funk!

Funk ♩ = 116

9 **A** 4 **B** *f* *mp*

13 **C** *mf* **D**

17 **E**  $\text{\textcircled{S}}$

21 **F**

25 **G** optional top notes  $\text{\textcircled{>}}$

28 **H**

31 **I** 3 *f* **To Coda**  $\text{\textcircled{C}}$

37 **J** *f*

41 **K** *mf*

45 **L**

49 *D.S. al Coda*

Uptown Funk!

**Coda**

**M**

50 *f* *mp*

**N**

55

**O**

60 *mf*

**P**

64 *f*

**Q**

68 *f* **R**

**S**

74 *ff*

**T**

79

**U**

84 **V**

89

*fff*





# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a series of eighth notes marked with accents (>) and a dynamic of *f*. Above the staff are two boxes labeled 'A' and 'B'. A '4' is written above the staff between boxes A and B. The second staff starts at measure 10 and ends with a double bar line and a repeat sign, marked with a dynamic of *mf*. Above the staff are boxes 'C' and 'D'. The third staff starts at measure 19 and ends with a double bar line, marked with a dynamic of *p*. Above the staff are boxes 'E', 'F', and 'G'. The fourth staff starts at measure 28 and contains a repeat sign, marked with dynamics of *mf* and *f*. Above the staff are boxes 'H' and 'I'. The fifth staff starts at measure 37 and contains a repeat sign, marked with dynamics of *f* and *mp*. Above the staff are boxes 'J' and 'K'. The text 'To Coda' with a circled cross symbol is written above the staff between boxes J and K. The sixth staff starts at measure 45 and ends with a double bar line, marked with a dynamic of *mp*. Above the staff is box 'L'. The text 'D.S. al Coda' is written to the right of the staff.

A

B

*f* *mp*

C 10

D

E %

*mf*

F

G

19

*p*

H

I

28

*mf* *f*

J

To Coda ⊕

K

37

*f* *mp*

L

45

*mp*

D.S. al Coda

Uptown Funk!

Bass Line Eb, p. 2

**Coda** M N 1.

50 *f* *mp*

O P

59 2. *mf*

Q R

68 *f*

S T U

76 *ff*

V

85 *fff*

Alto Sax.

Warm-ups

arr. Klesch

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

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

F, Low Bb / Slurred 8th notes to F

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

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

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



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

The image displays three staves of musical notation for Alto Saxophone, each containing a sequence of sixteenth-note patterns. The first staff begins at measure 108, the second at 113, and the third at 118. The exercise is titled "4 Note / Crazy 16ths". Each staff shows a series of sixteenth notes with various accidentals (sharps, naturals, flats) and rests. Large curved lines connect corresponding notes across the staves, illustrating the exercise's structure.

The image displays ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.



# 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:



**E♭ ALTO SAXOPHONE BOOK 1**

# **ESSENTIAL ELEMENTS<sup>®</sup>**

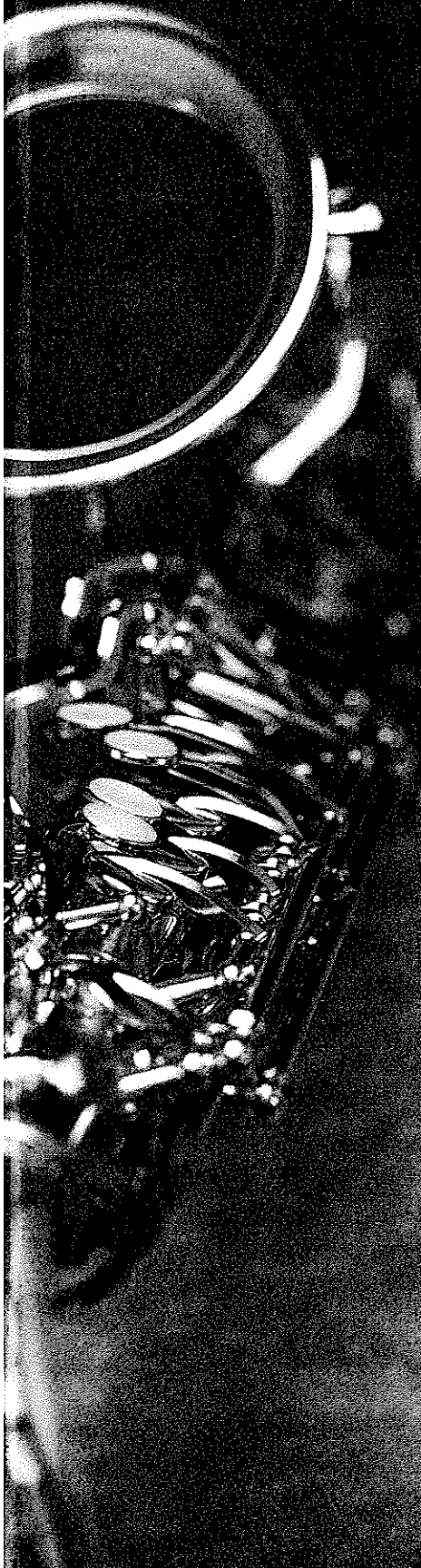
## **2000** PLUS DVD

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

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# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

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

### REED PLACEMENT

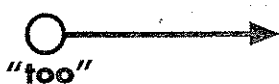
- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position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

### EMBOUCHURE

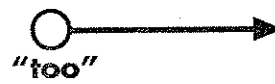
- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber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

## MOUTHPIECE WORKOUT

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



REST



REST

## Taking Care Of Your Instrument

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

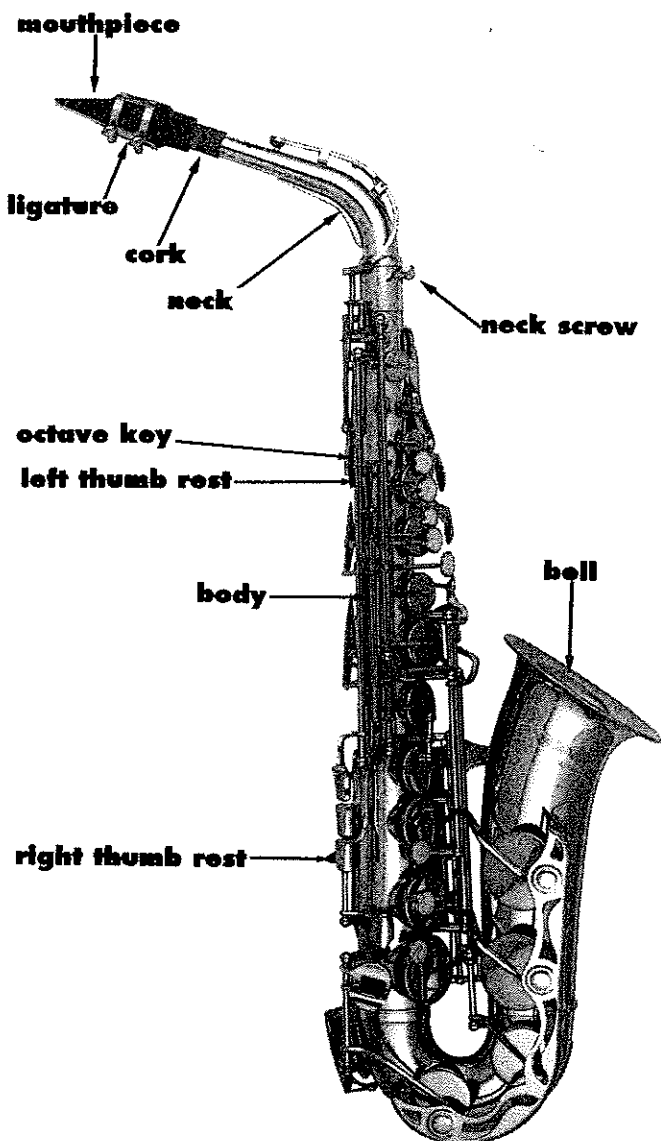
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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



## Getting It Together

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

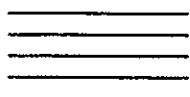
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into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



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

## READING MUSIC

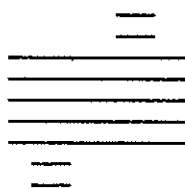
### Music Staff



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

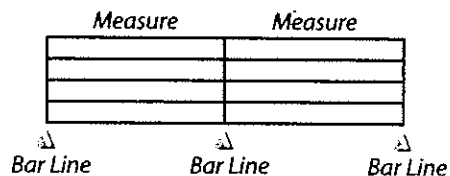
Identify and draw each of these symbols:

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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

**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

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

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

## 3. A NEW NOTE

Look for the fingering diagram with each new note.

**C**

## 4. TWO'S A TEAM

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

## 5. HEADING DOWN


Practice long tones on each new note.

**B**


## 6. MOVING ON UP

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

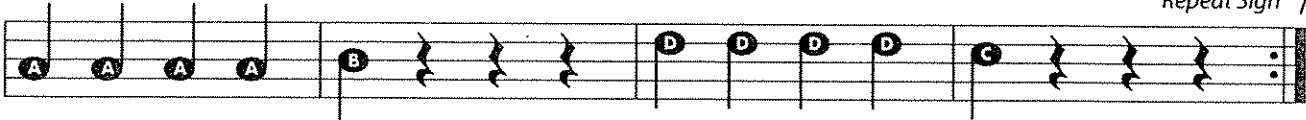
**Double Bar**  indicates the end of a piece of music.

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

**7. THE LONG HAUL**

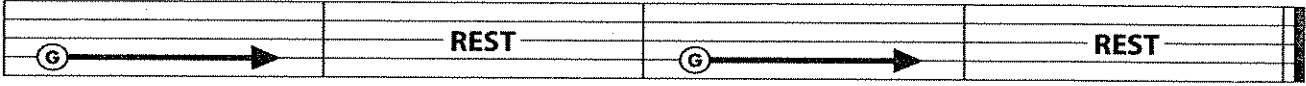
**A**  *Double Bar*

**8. FOUR BY FOUR**

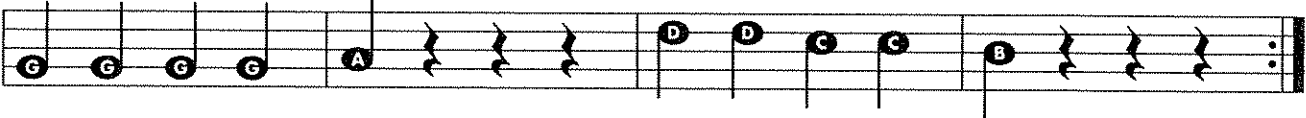
 *Repeat Sign*

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

**9. TOUCHDOWN**

**G**  *Double Bar*

**10. THE FAB FIVE**



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

**Treble Clef**

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

**Time Signature**

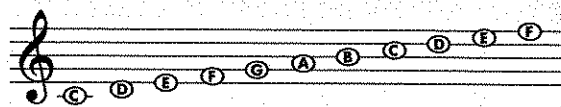
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure  
= Quarter note gets one beat

**Note Names**

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



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.

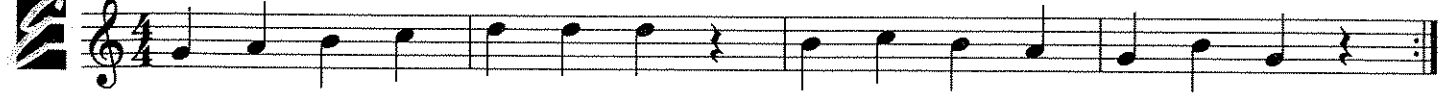
 *Double Bar*

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

**12. FIRST FLIGHT**

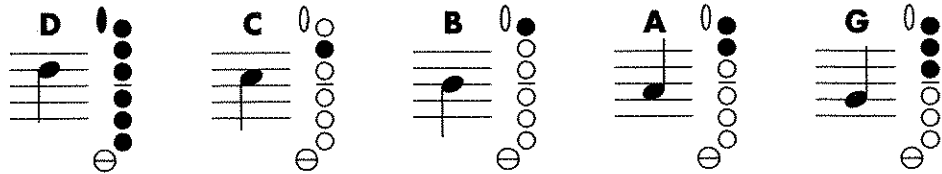


**13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.



### Notes In Review

Memorize the fingerings for the notes you've learned:



### 14. ROLLING ALONG

Go to the next line.  $\gamma$

Double Bar  $\gamma$

### Half Note

1 & 2 &

### Half Rest

1 & 2 &



### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap  $\gamma$  Repeat Sign  $\gamma$

### 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.

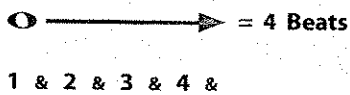
### 18. GO TELL AUNT RHODIE

American Folk Song

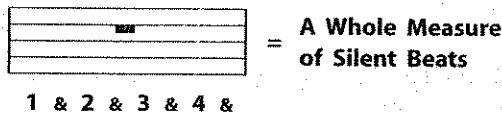
### 19. ESSENTIAL ELEMENTS QUIZ

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

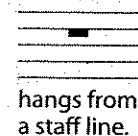
### Whole Note



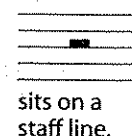
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

## 21. THE WHOLE THING

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

### Duet

A composition with two different parts, played together.

## 22. SPLIT DECISION – Duet

### Key Signature



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

THEORY

## 23. MARCH STEPS

△ Play F#'s

## 24. LISTEN TO OUR SECTIONS

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

**Fermata**

Hold the note (or rest) longer than normal.

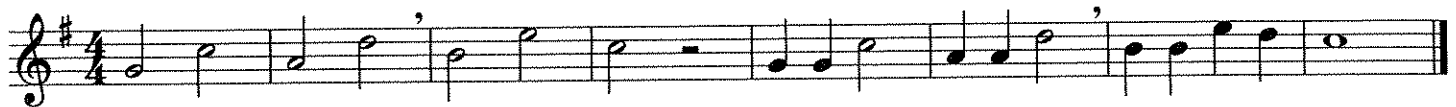
**27. REACHING HIGHER – New Note**

Practice long tones on each new note.

Fermata 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**

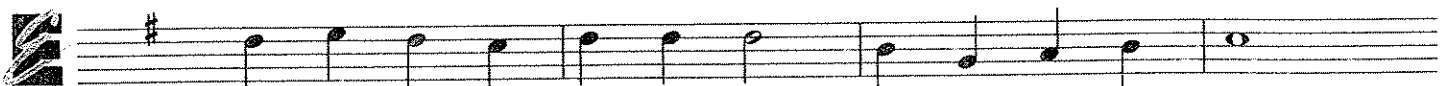
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

Musical notation for 'DEEP POCKETS' in G major (one sharp) and 4/4 time. It features a key signature change from G major to F# major, indicated by a large 'F#' in a box and a key signature change symbol. The melody consists of quarter and eighth notes with accents. A diagram of a guitar fretboard shows the notes on the strings.

**34. DOODLE ALL DAY**

Musical notation for 'DOODLE ALL DAY' in G major and 4/4 time. The melody is a simple sequence of quarter notes.

**35. JUMP ROPE**

Musical notation for 'JUMP ROPE' in G major and 4/4 time. The melody consists of quarter notes with accents.

**Pick-Up Notes**

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

**36. A-TISKET, A-TASKET**

Musical notation for 'A-TISKET, A-TASKET' in G major and 4/4 time. It includes a 'Pick-up note' and rhythmic markings: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

**Dynamics**

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

**37. LOUD AND SOFT**

Musical notation for 'LOUD AND SOFT' in 4/4 time. It features dynamic markings: *f*, *mf*, *p*, and *f*. A 'Clap' instruction is shown above the first measure.

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

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in G major and 4/4 time. It features dynamic markings: *mf* and *f*.

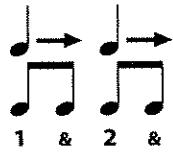
**39. MY DREYDL** *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in G major and 4/4 time. It features dynamic markings: *mf*, *p*, and *f*.

# 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.*

Clap

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

## 41. EIGHTH NOTE JAM

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

## 42. SKIP TO MY LOU

American Folk Song

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

## 44. OH, SUSANNA

Stephen Collins Foster

**HISTORY**

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

## 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

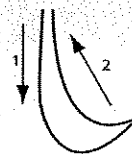


## 2/4 Time Signature

= 2 beats per measure  
= Quarter note gets one beat

## Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap

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

### 47. TWO BY TWO

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

## Tempo Markings

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

**Allegro** – Fast tempo    **Moderato** – Medium tempo    **Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

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

Moderato

**E** *mf* Δ E

## Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

*p* *f* *p*

### 51. PLAY THE DYNAMICS

*p* *f* *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

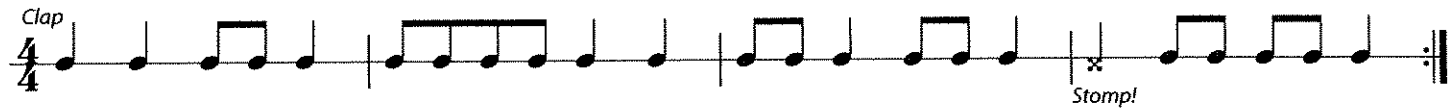
### STONE BUILDER



### RHYTHM ETUDE



### RHYTHM RAP



### CHORALE



## 53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

*mf*

*f*

11

19

This musical score is for the 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 half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Measure numbers 3, 11, and 19 are indicated in boxes above the staves. Dynamic markings include *mf* and *f*.

## 56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

*mf*

9

*f*

*p*

13

*f*

2nd time go on to meas. 13 7

This musical score is for the 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 quarter note G4, quarter notes A4 and B4, and a quarter note C5. The second staff continues with a quarter note D5, quarter notes E5 and F5, and a quarter note G5. The third staff continues with a quarter note A5, quarter notes B5 and C6, and a quarter note D6. Measure numbers 9 and 13 are indicated in boxes above the staves. Dynamic markings include *mf*, *f*, and *p*. A first ending bracket is shown above the second staff, with a '2nd time go on to meas. 13 7' instruction.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

*p*

13

*f*

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and G major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a quarter note G4, quarter notes A4 and B4, and a quarter note C5. The second staff continues with a quarter note D5, quarter notes E5 and F5, and a quarter note G5. The third staff continues with a quarter note A5, quarter notes B5 and C6, and a quarter note D6. Measure numbers 9 and 13 are indicated in boxes above the staves. Dynamic markings include *mf* and *p*.

## 58. HARD ROCK BLUES – Encore

John Higgins

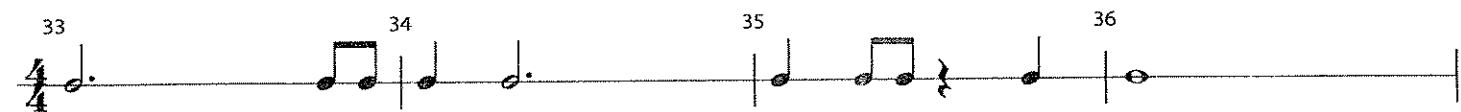
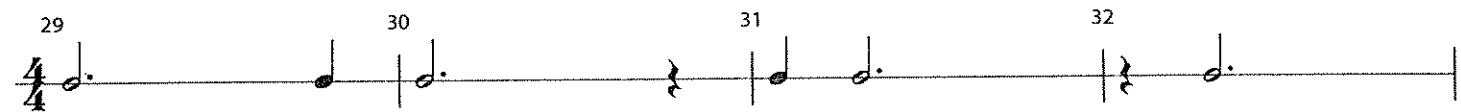
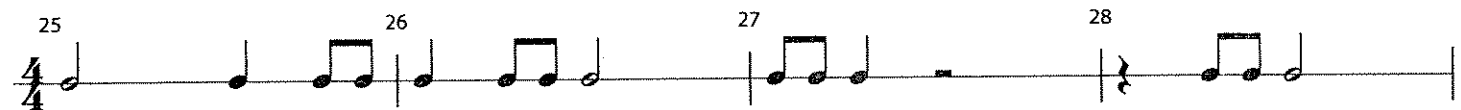
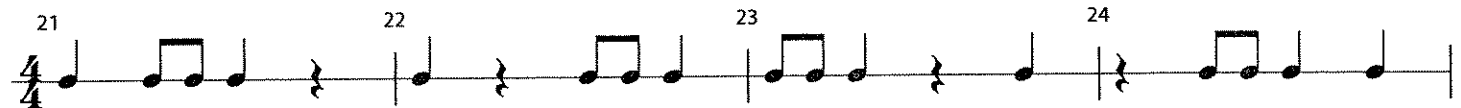
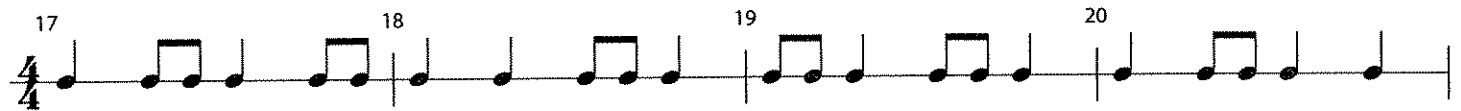
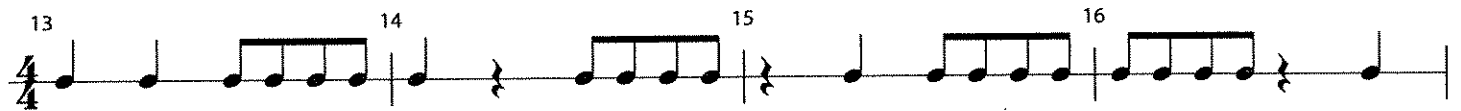
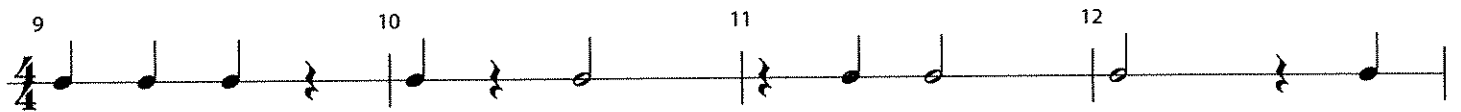
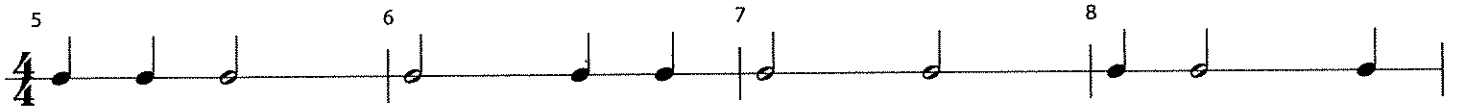
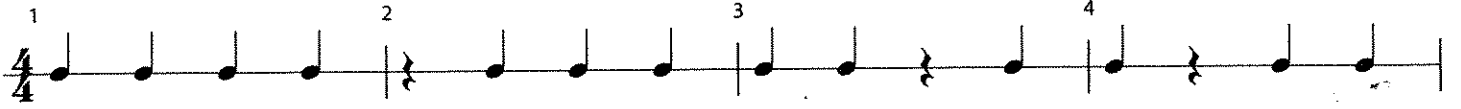
Allegro

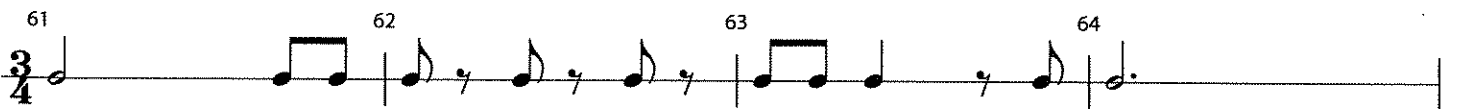
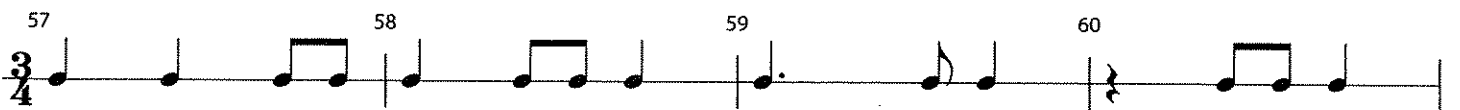
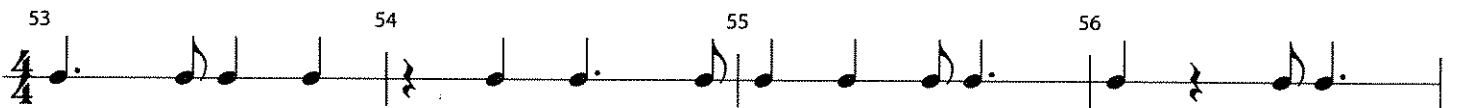
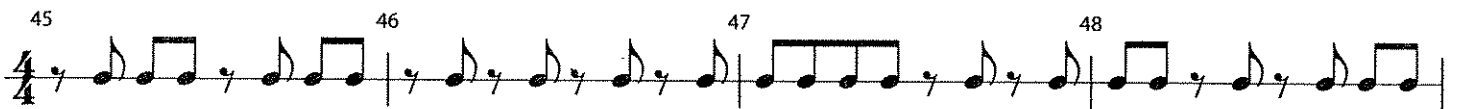
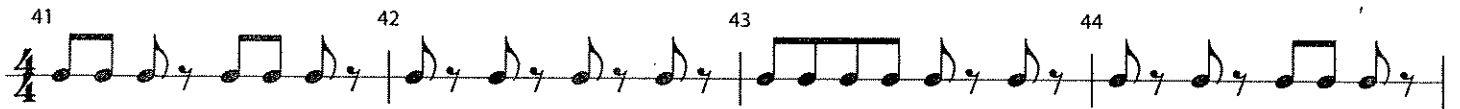
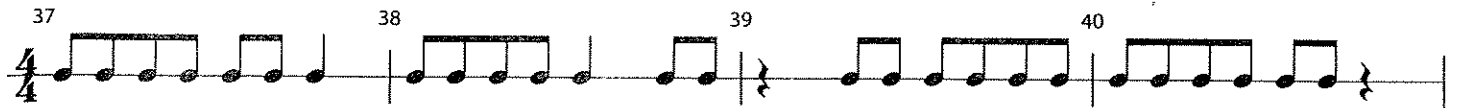
*f*

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time and G major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a quarter note G4, quarter notes A4 and B4, and a quarter note C5. The second staff continues with a quarter note D5, quarter notes E5 and F5, and a quarter note G5. The score is marked with a forte *f* dynamic.



# RHYTHM STUDIES



 **RHYTHM STUDIES**

# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question                      2. Answer

3. Question                      4. Answer

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

A                      C

B                      D

### 4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

1. Question                      2. Answer

3. Question                      4. Answer

THEORY

## Improvisation

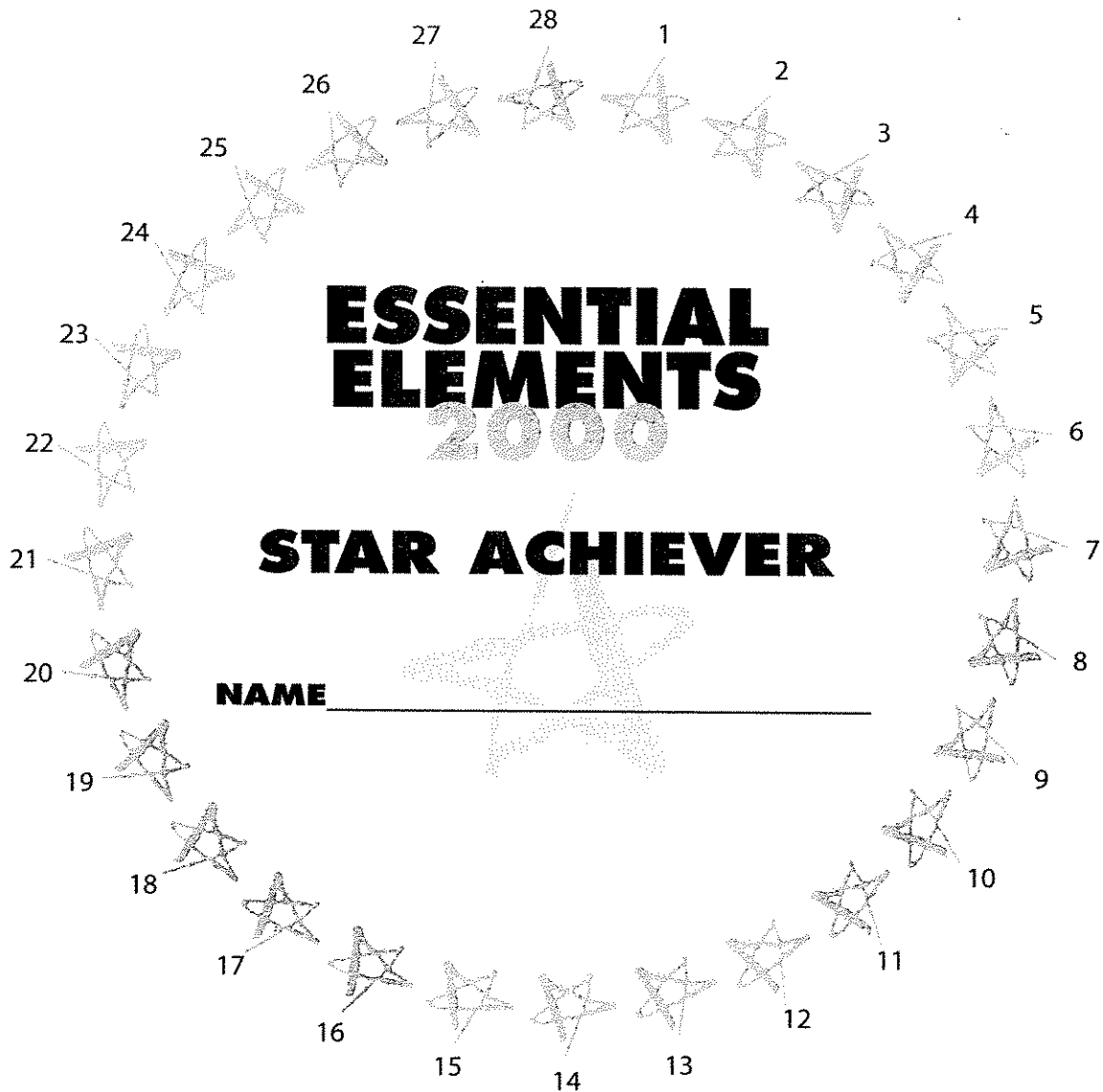
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

### 5. INSTANT MELODY

A

B

**Y**ou can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- |  |  |
|--|--|
| 1. Page 2–3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, No. 125              |
| 4. Page 7, EE Quiz, No. 26                 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32                 | 19. Page 28, No. 149                       |
| 6. Page 10, EE Quiz, No. 45                | 20. Page 28, EE Quiz, No. 151              |
| 7. Page 12–13, Performance Spotlight       | 21. Page 29, Performance Spotlight         |
| 8. Page 14, EE Quiz, No. 65                | 22. Page 31, EE Quiz, No. 164              |
| 9. Page 15, Essential Creativity, No. 72   | 23. Page 32, EE Quiz, No. 168              |
| 10. Page 17, EE Quiz, No. 84               | 24. Page 33, No. 174                       |
| 11. Page 17, Essential Creativity, No. 85  | 25. Page 35, EE Quiz, No. 181              |
| 12. Page 19, EE Quiz, No. 98               | 26. Page 36, Performance Spotlight         |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight         |
| 14. Page 21, No. 109                       | 28. Page 38, Performance Spotlight         |

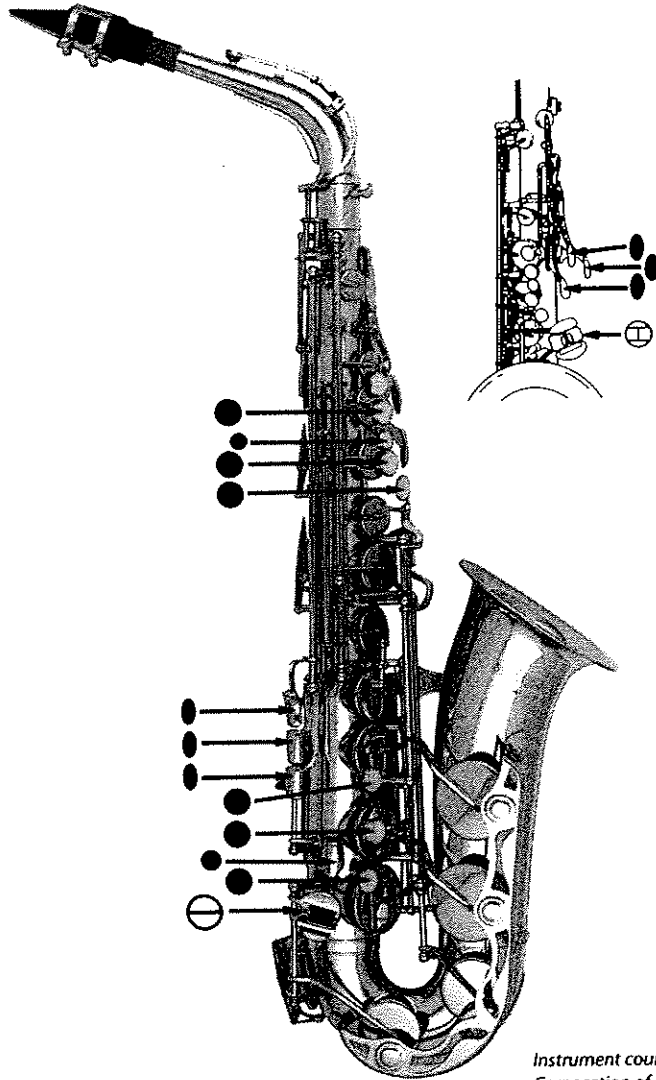
# FINGERING CHART

## E♭ ALTO SAXOPHONE

### Instrument Care Reminders

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

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

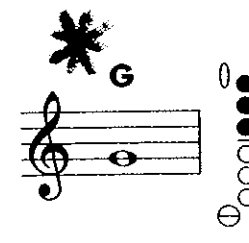
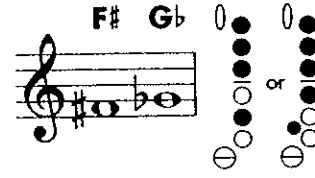
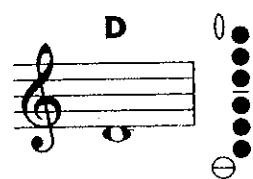
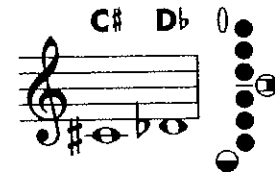
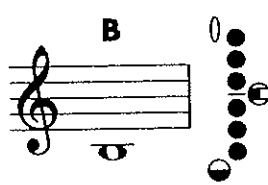
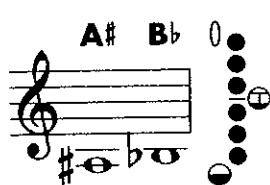


○ = Open

● = Pressed down

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

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





# FINGERING CHART

## E♭ ALTO SAXOPHONE

**G# A♭**

**A**

**A# B♭**

**B**

**C**

**C# D♭**

**D**

**D# E♭**

**E**

**F**

**F# G♭**

**G**

**G# A♭**

**A**

**A# B♭**

**B**

**C**

**C# D♭**

**D**

**D# E♭**

**E**

**F**



# 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"
Flute/Mallets								
Clarinet								
Alto Sax								