# ALTO SAX

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# 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.

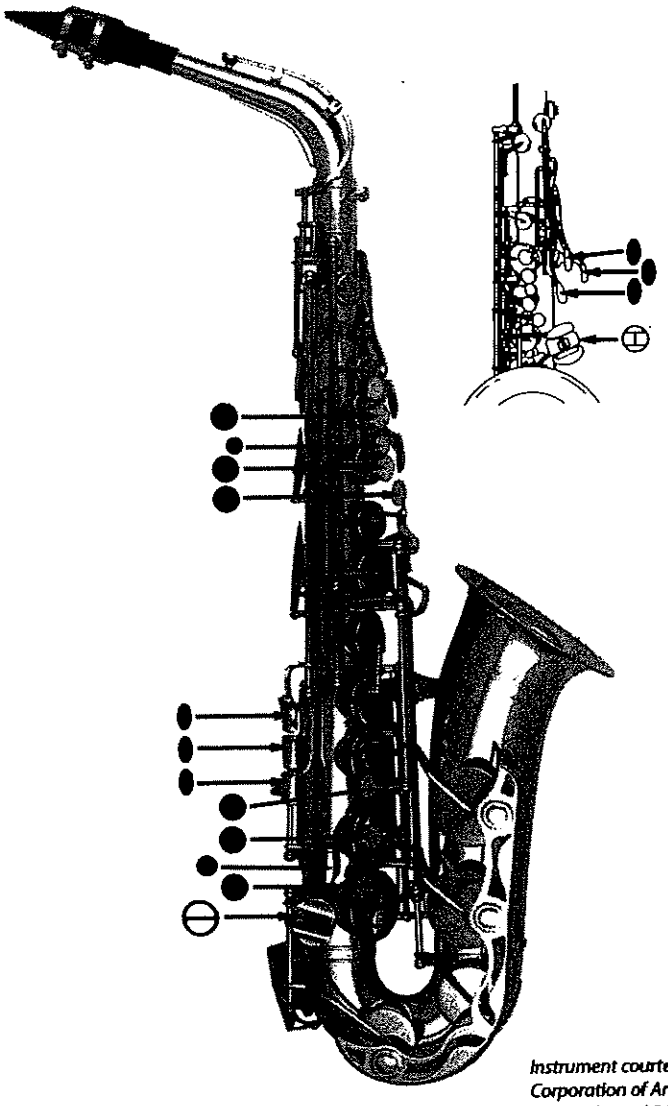
# FINGERING CHART

## E♭ ALTO SAXOPHONE

### Instrument Care Reminders

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

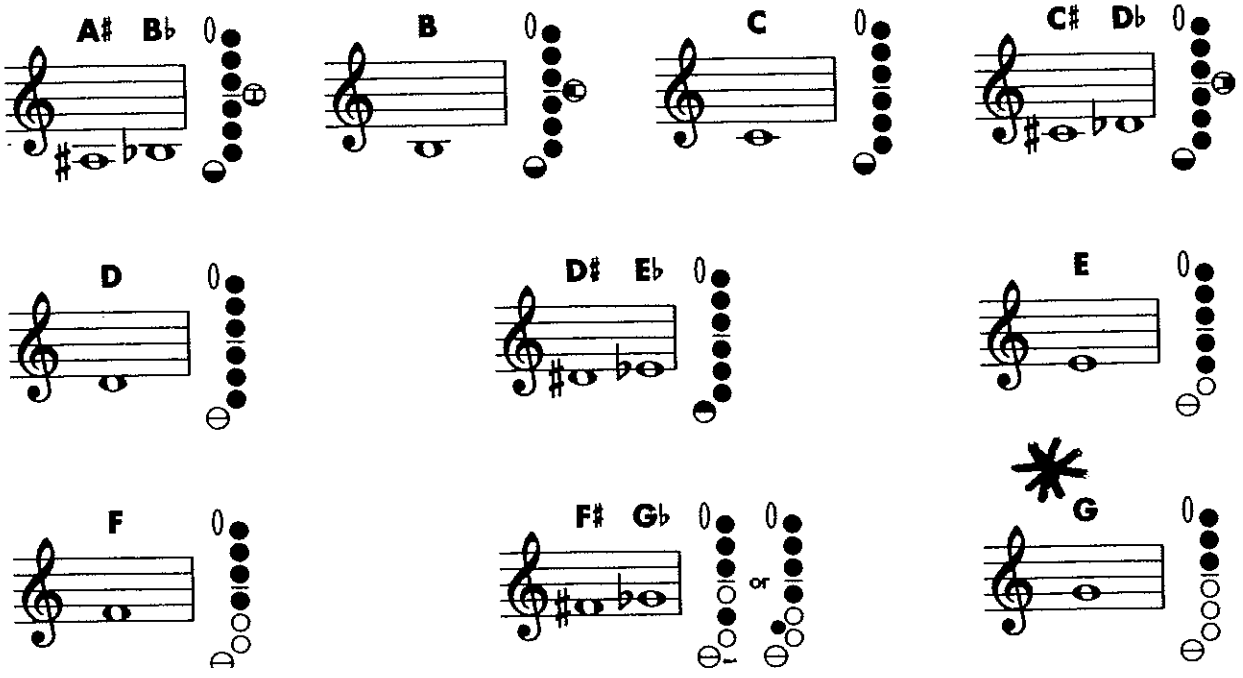
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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



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

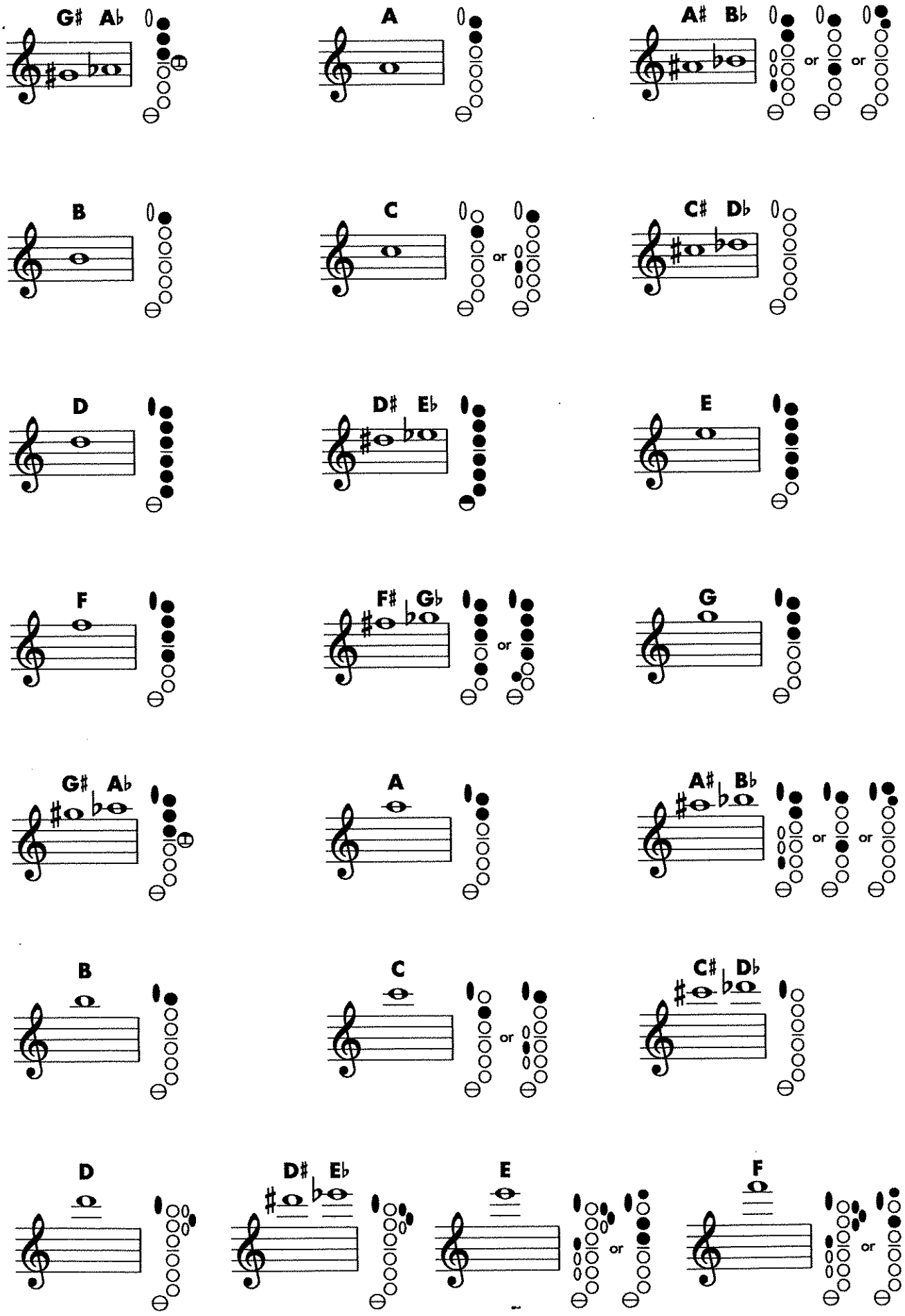
○ = Open
● = Pressed down

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



# FINGERING CHART

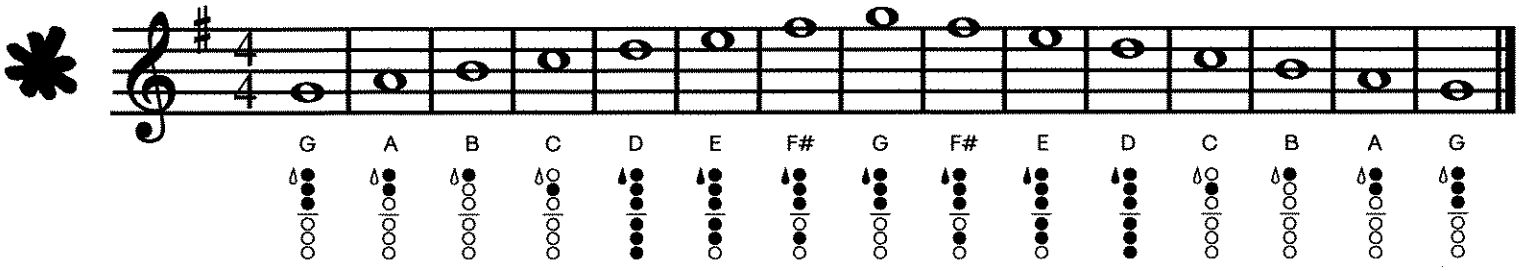
## E♭ ALTO SAXOPHONE



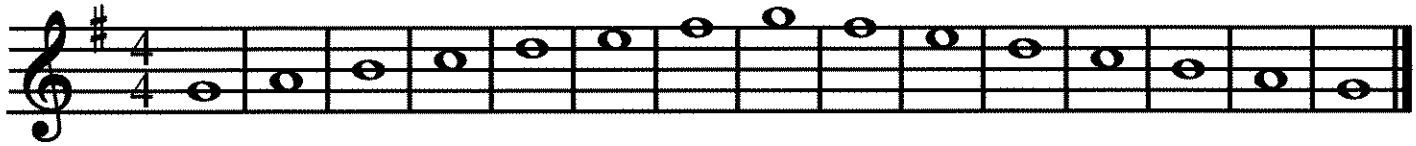
Alto/Baritone Saxophone

# Concert Bb Scale

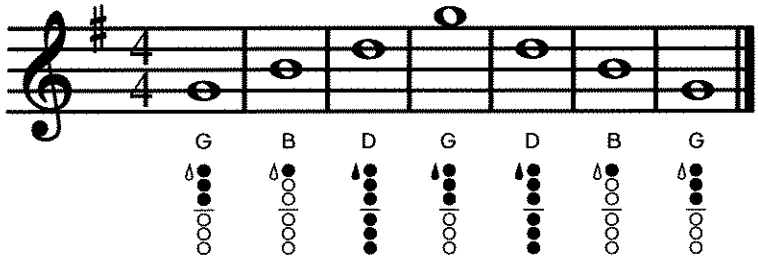
1. Scale with hints



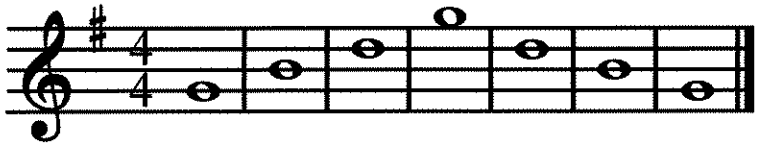

2. Scale



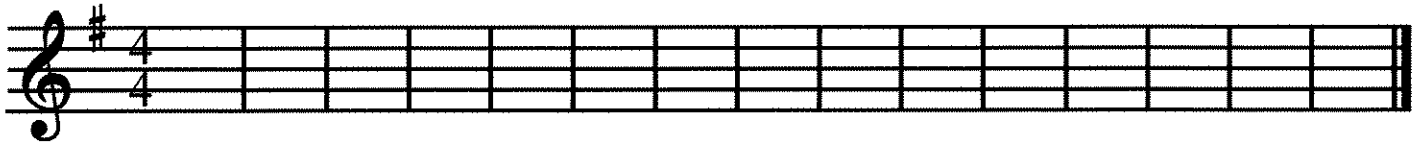
3. Arpeggio with hints



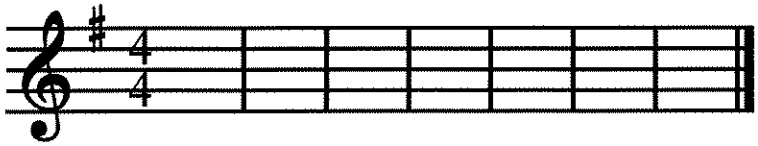

4. Arpeggio



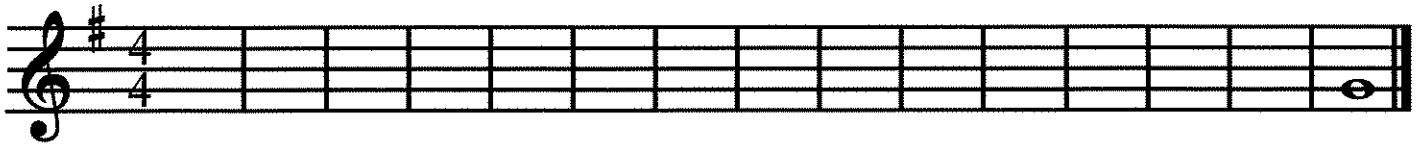
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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# Concert Bb Scale

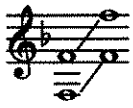
## BRASS

### Trumpet

C D E F G A B C

### F Horn

*Lower octave



F G A Bb C D E F

### Trombone
### Baritone

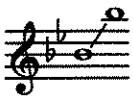
Bb C D Eb F G A Bb
1 6 4 3 1 4 2 1

### Tuba

Bb C D Eb F G A Bb

## WOODWINDS

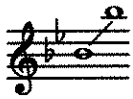
### Flute



Bb C D Eb F G A Bb

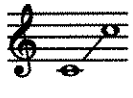
### Oboe

*Forked F



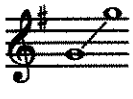
Bb C D Eb F* G A Bb

### Clarinet



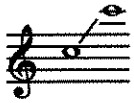
C D E F G A B C

### Alto/Bari Sax



G A B C D E F# G

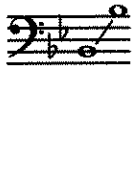
### Tenor Sax



C D E F G A B C

### Bassoon

● = whisper key



Bb C D Eb F G A Bb

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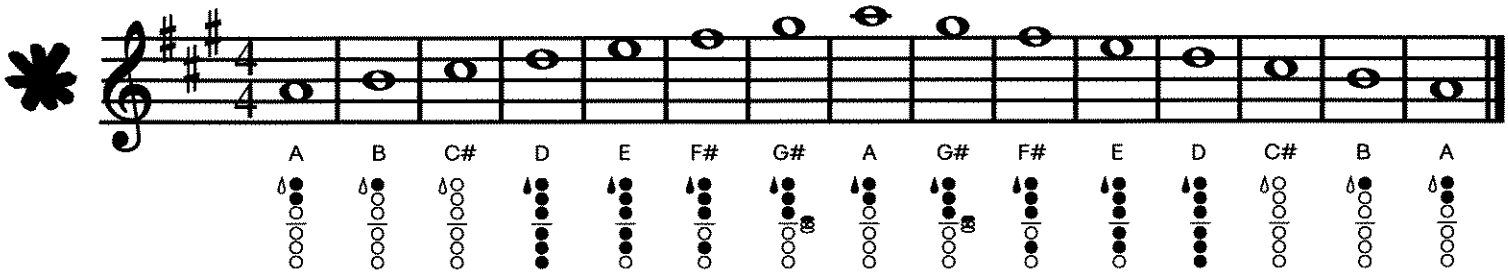
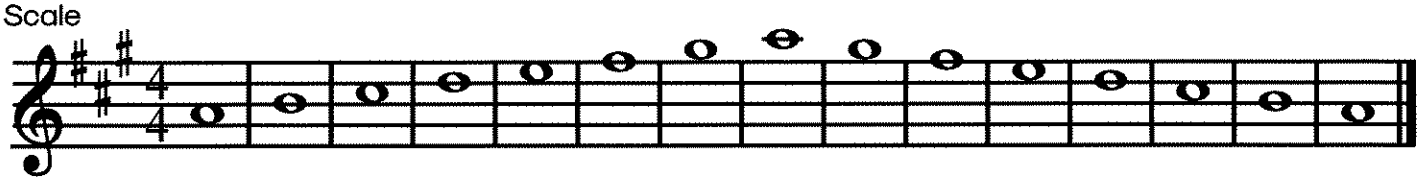
Alto/Baritone Saxophone

# Concert C Scale

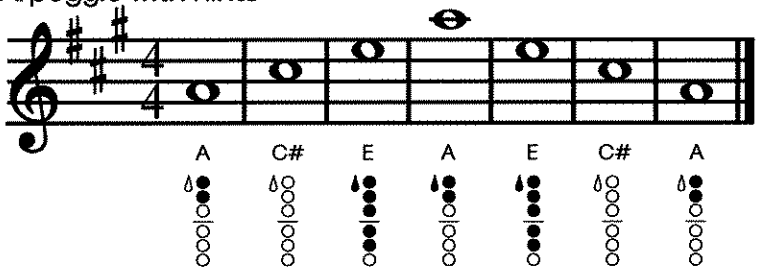
1. Scale with hints



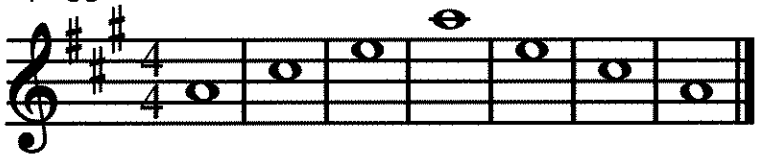

2. Scale



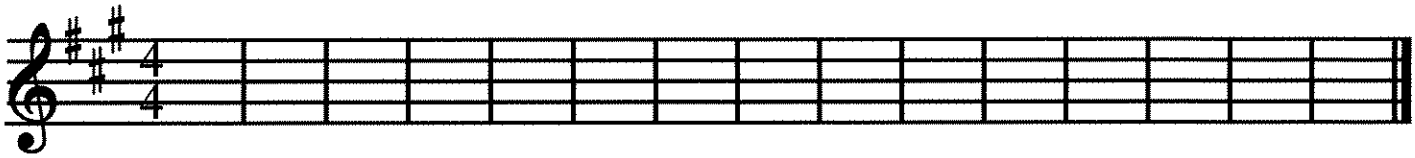
3. Arpeggio with hints



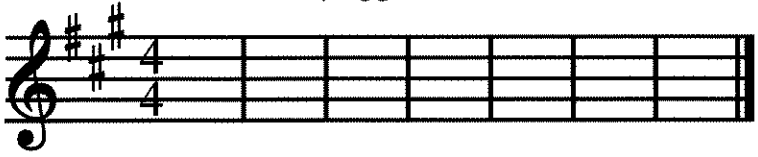

4. Arpeggio



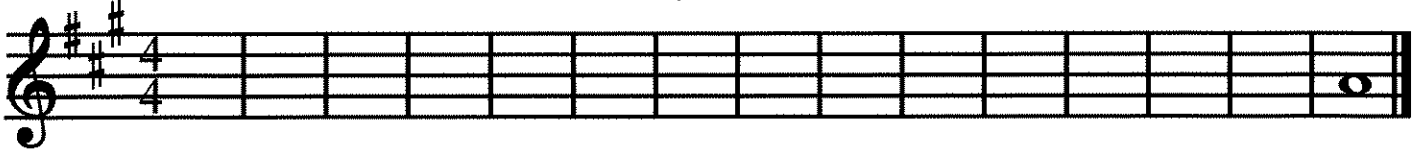
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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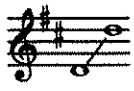
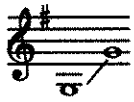
# Concert C Scale

## BRASS

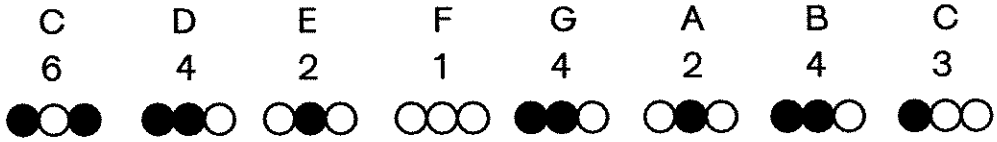
### Trumpet



### F Horn



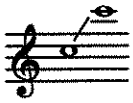
### Trombone
### Baritone

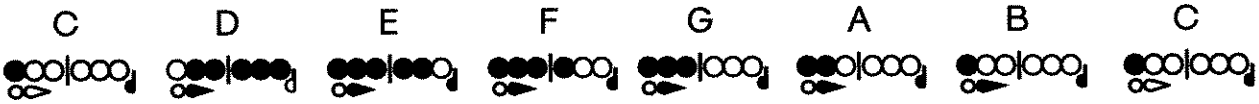



### Tuba

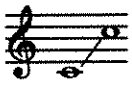
## WOODWINDS

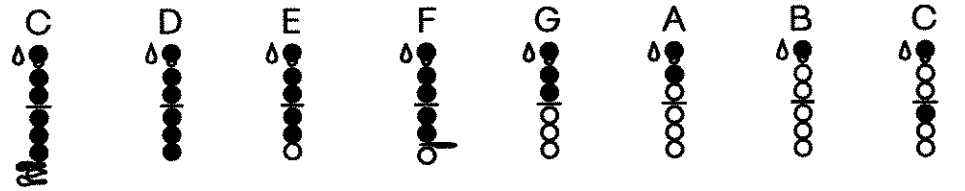
### Flute





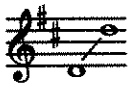

### Oboe



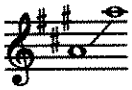


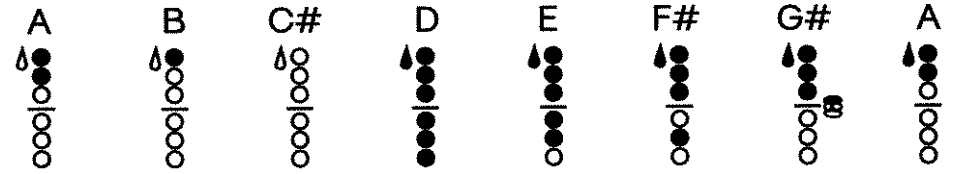

### Clarinet

*Alternate fingering

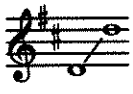


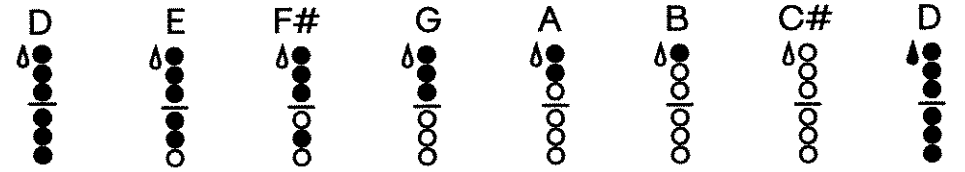
### Alto/Bari Sax





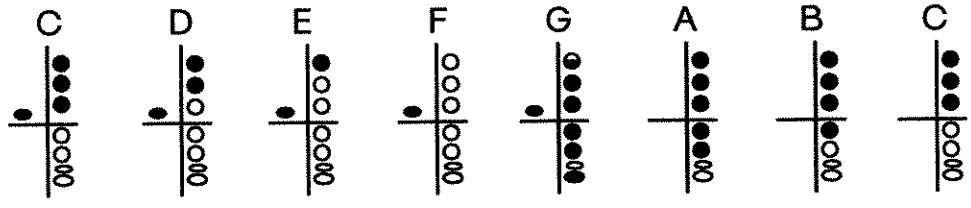

### Tenor Sax






### Bassoon

● = whisper key

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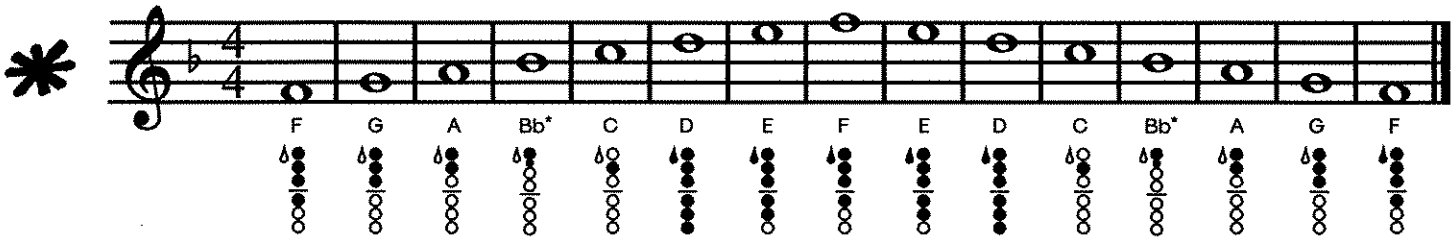
Alto/Baritone Saxophone

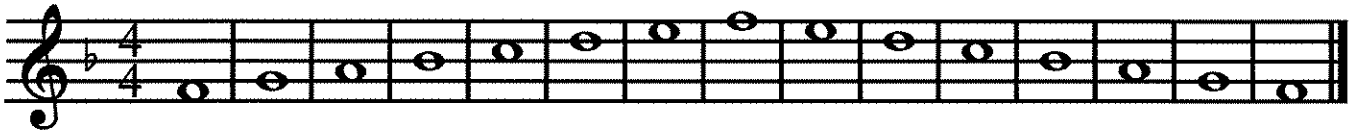
# Concert Ab Scale

1. Scale with hints

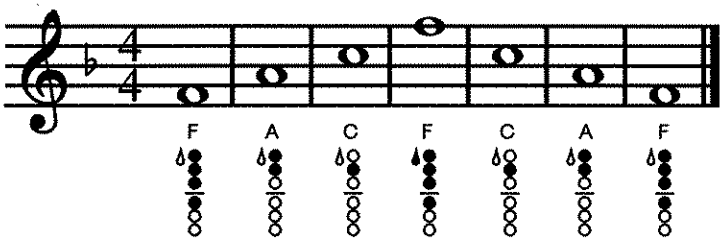
*Bis fingering - hover first finger over both top keys for entirety of scale.



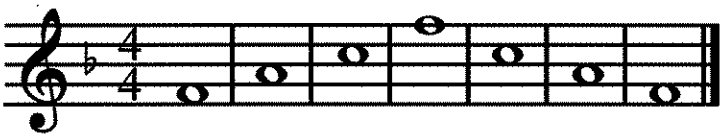

2. Scale



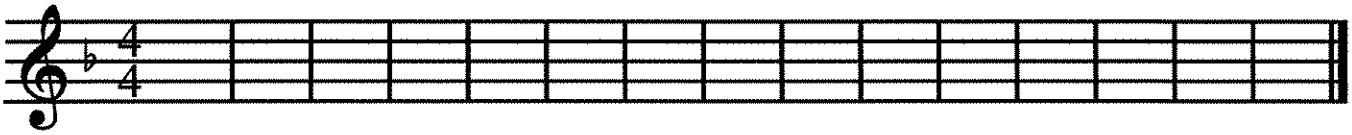
3. Arpeggio with hints



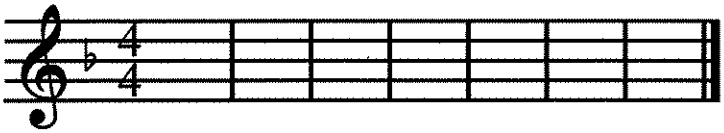

4. Arpeggio



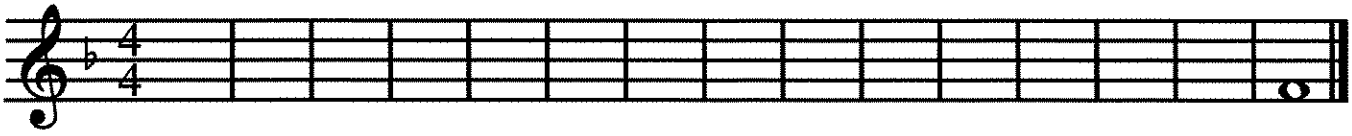
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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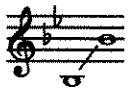
# Concert Ab Scale

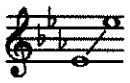
## BRASS

### Trumpet



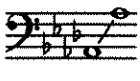
| Bb | C | D | Eb | F | G | A | Bb |
|---|---|---|---|---|---|---|---|
| ●○○ | ○○○ | ●○● | ○●● | ●○○ | ○○○ | ●●○ | ●○○ |

### F Horn



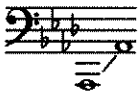
| Eb | F | G | Ab | Bb | C | D | Eb |
|---|---|---|---|---|---|---|---|
| ○●○ | ●○○ | ○○○ | ○●● | ●○○ | ○○○ | ○○○ | ○●○ |

### Trombone
### Baritone



| Ab | Bb | C | Db | Eb | F | G | Ab |
|---|---|---|---|---|---|---|---|
| 3 | 1 | 6 | 5 | 3 | 1 | 4 | 3 |
| ●○○ | ○○○ | ●○● | ○●● | ●○○ | ○○○ | ●●○ | ●○○ |

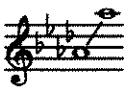
### Tuba



| Ab | Bb | C | Db | Eb | F | G | Ab |
|---|---|---|---|---|---|---|---|
| ●○○ | ○○○ | ●○● | ○●● | ●○○ | ○○○ | ●●○ | ●○○ |

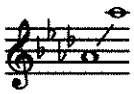
## WOODWINDS

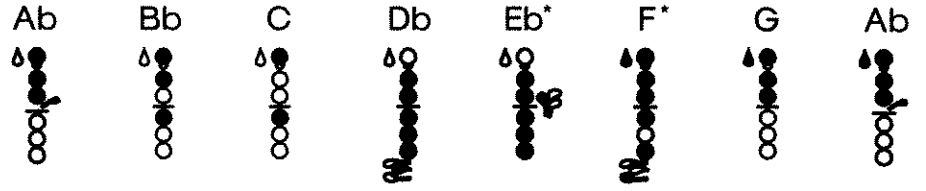
### Flute



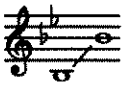
### Oboe

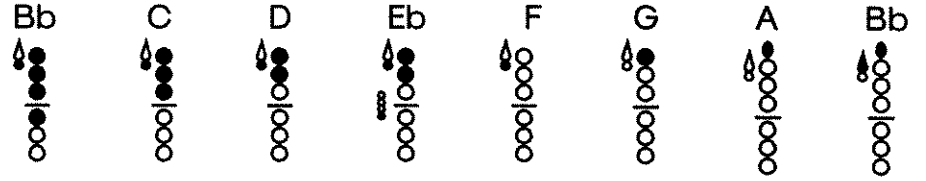
*Alternate fingering





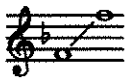

### Clarinet

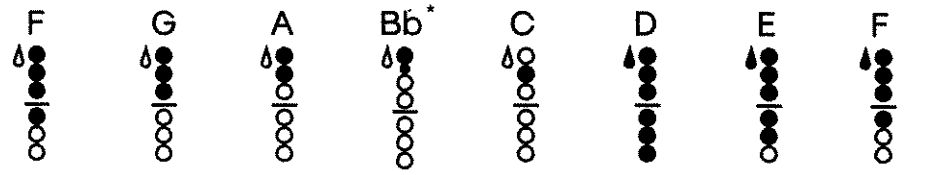





### Alto/Bari Sax

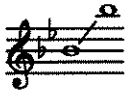
*Bis fingering - hover first finger over both top keys for entirety of scale.

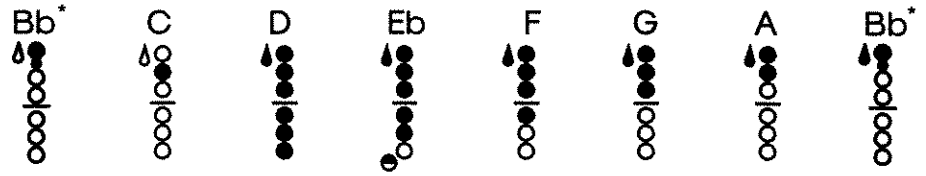





### Tenor Sax

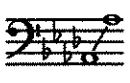
*Bis

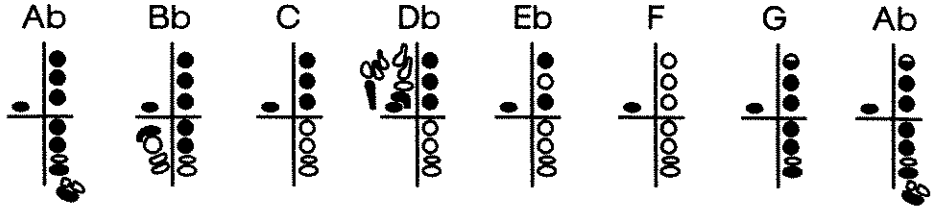





### Bassoon

● = whisper key






© SillyOMusic

# Concert Bb Blues Scale

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

# Concert C Minor Scale

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

# 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

**RHYHTHM 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
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☐ 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
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☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

☐ Pg. 38-39 – Rhythm Studies

**OTHER**

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

# Scale Checklist

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

# Scale Assignments

## Concert & Jazz Band

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

**QUARTER 2**
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

**QUARTER 3**
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

**QUARTER 4**
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

## Symphonic Band

**QUARTER 1**
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

**QUARTER 2**
Bb Blues

**QUARTER 3**
Bb Chromatic (1 Octave)
C Major

**QUARTER 4**
C Minor

*Scale assignments subject to change

# SciTech Band Groove Chart

## -Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

# 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

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## **Walking Bass Line** - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

## **Walking Bass Line** - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

## **Walking Bass Line** - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

# ADVANCED MUSIC

1. 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

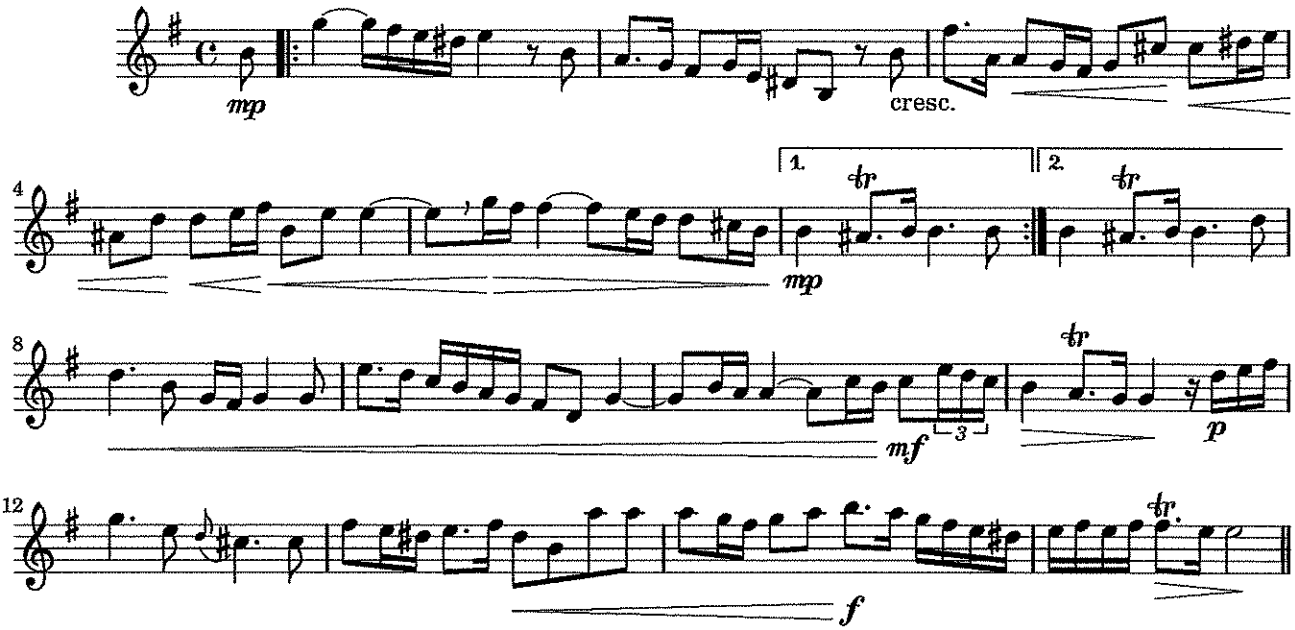
# Sonata

## G minor

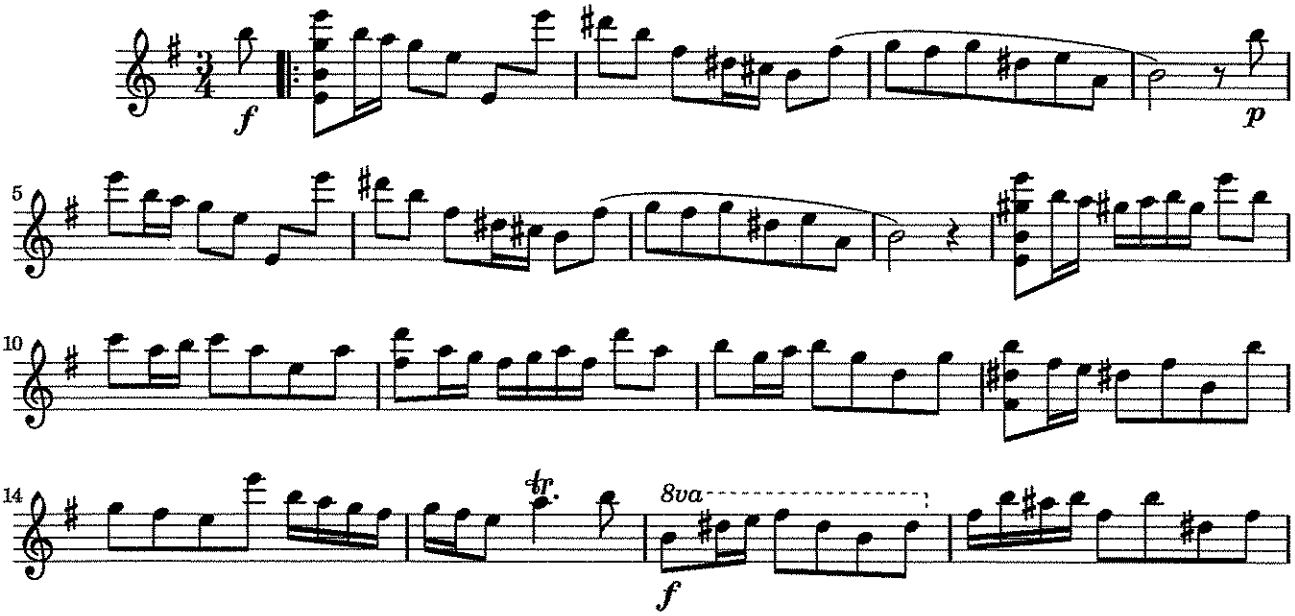
Henri Eccles (1670-1742)

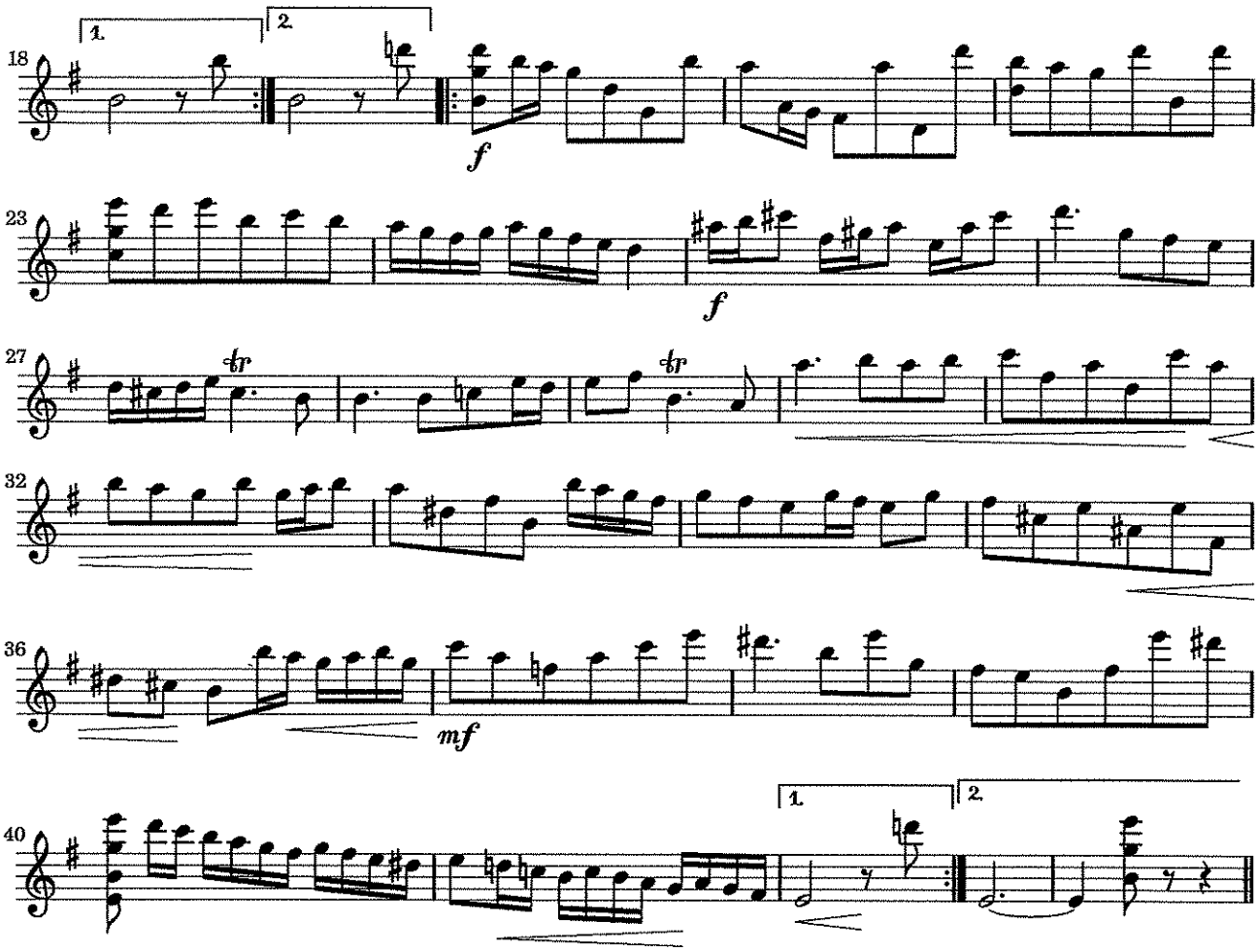
Salmon/Crowell

Grave

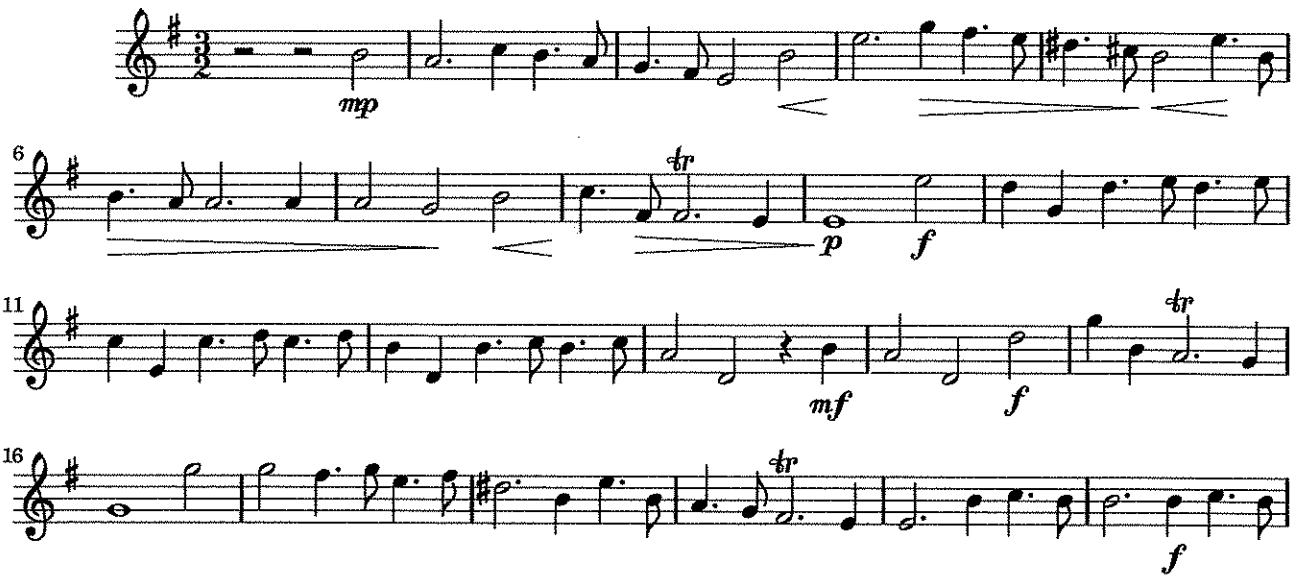


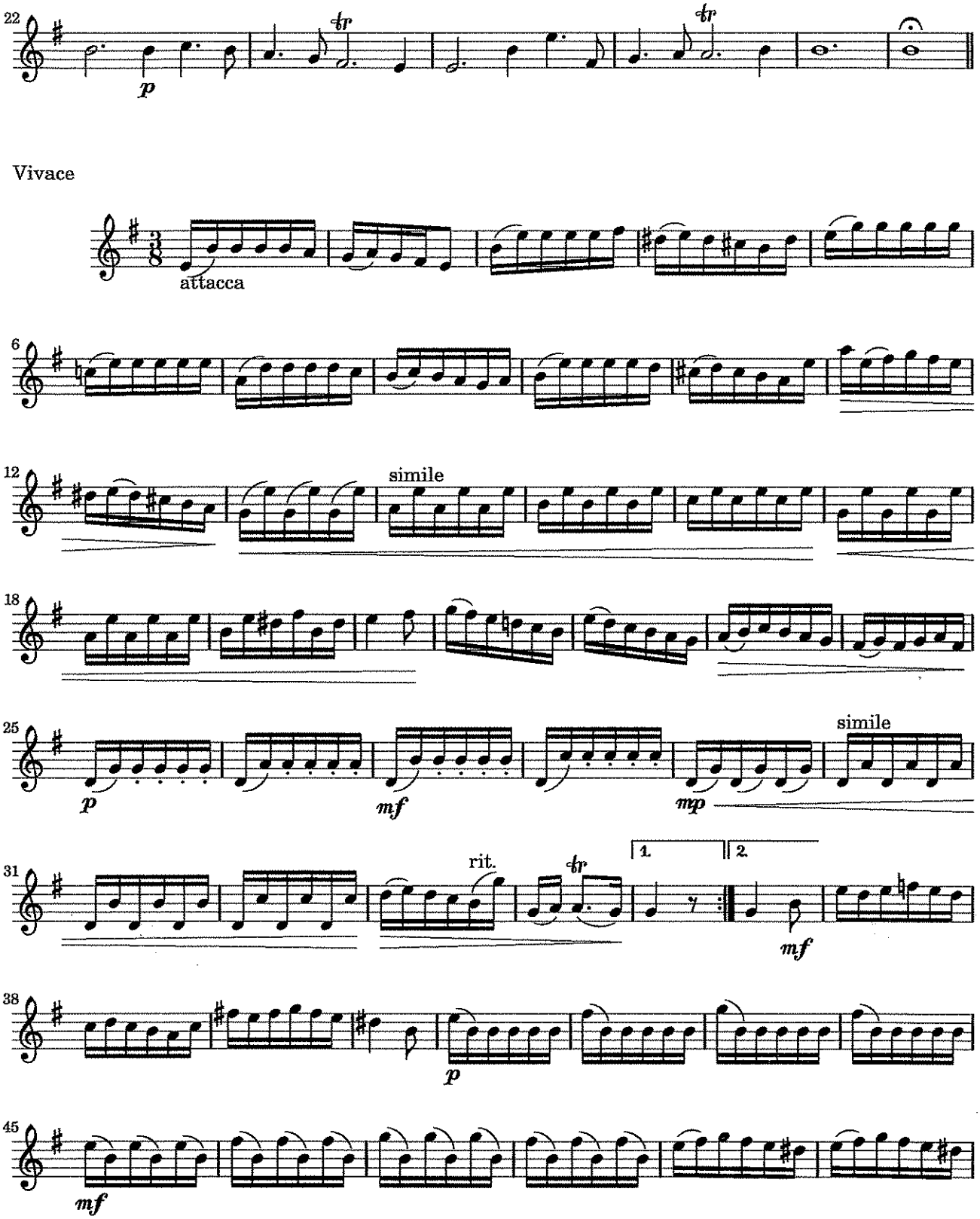

Courante

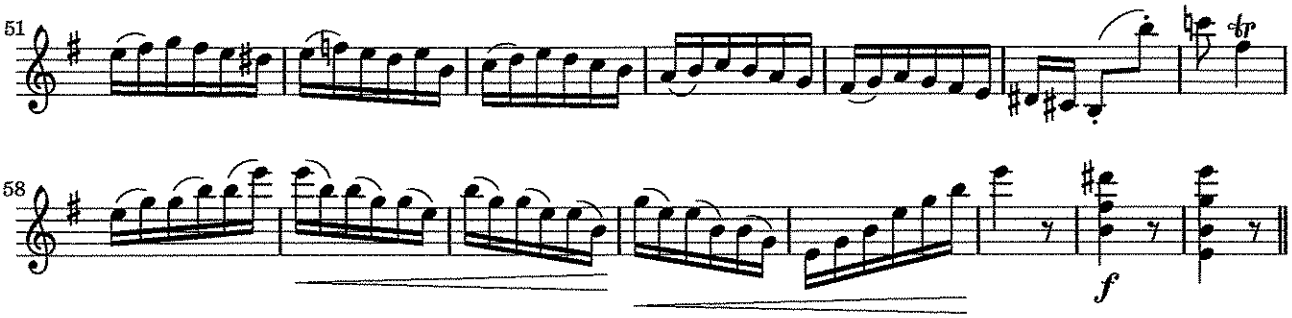





Adagio




22
p
tr
tr
Vivace
attacca
6
12
simile
18
25
p
mf
mp
simile
31
rit.
tr
1.
2.
mf
38
p
45
mf

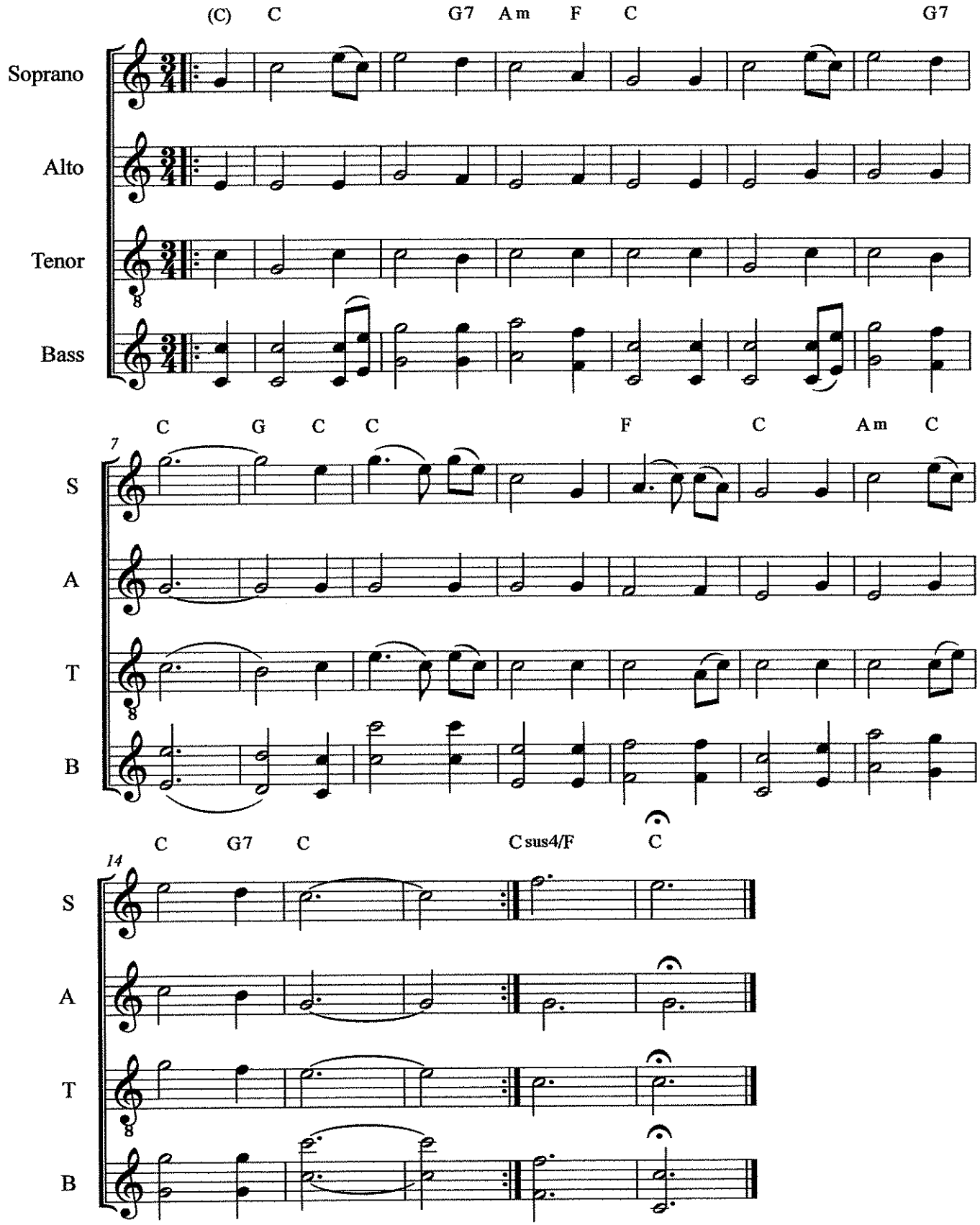



I prepared this score in 2005 from J. Salmon's 1914 arrangement for violin and piano. I hereby dedicate

Eb INSTRUMENTS

# Amazing Grace

**John Newton**
*Traditional*
*arr. R. Rodriguez & Bernice*

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# *SciTech Band Audition*

## SYMPHONIC BAND AUDITION REQUIREMENTS

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

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

## CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

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

SciTech Band
THE PRIDE OF SPRINGFIELD

# SYMPHONIC BAND AUDITION SCALE LIST

**Instrument Key**
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

**Concert Bb Major Scale**
C Instruments: Bb C D Eb F G A Bb
Bb Instruments: C D E F G A B C
Eb Instruments: G A B C D E F# G

**Concert Bb Blues Scale**
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

**Concert Bb Chromatic Scale**
C Instruments: Bb B C C# D D# E F F# G G# A Bb
Bb Instruments: C C# D D# E F F# G G# A Bb B C
Eb Instruments: G G# A Bb B C C# D D# E F F# G

SciTech Band

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

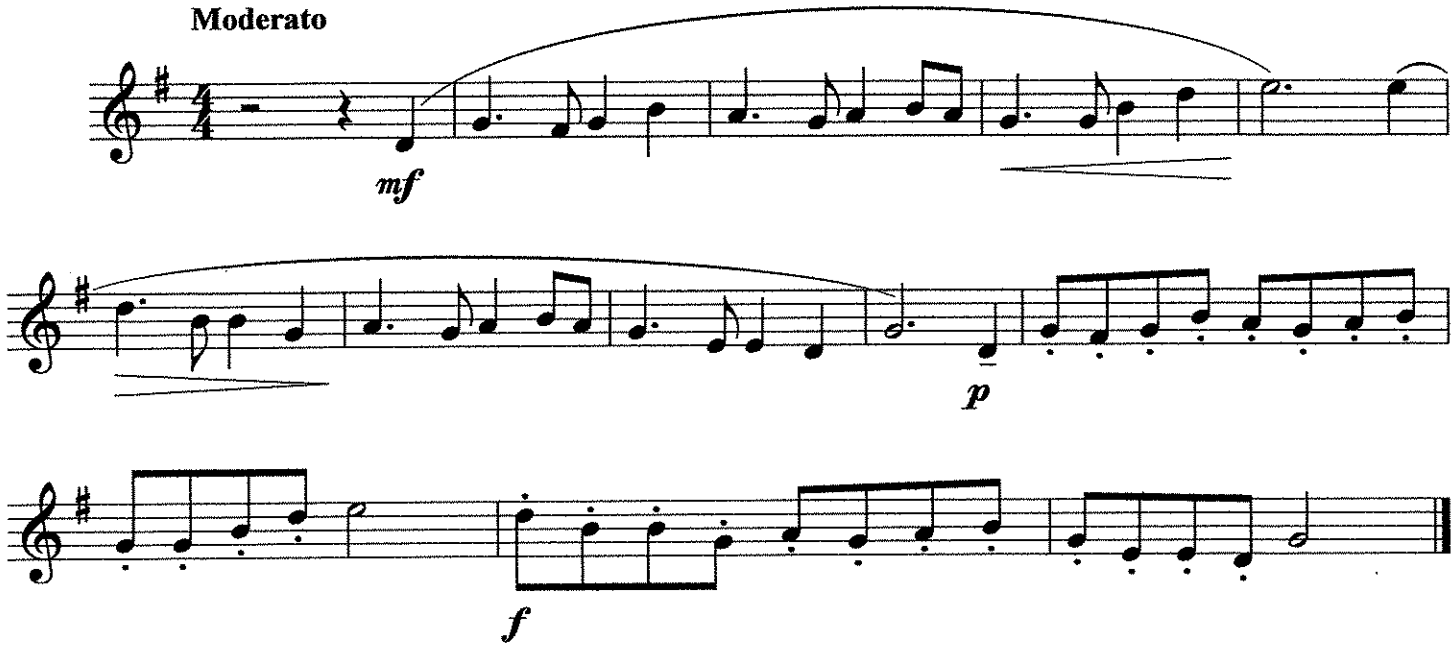
**Name:**_____

**I am auditioning for ☐ Concert Band ☐ Jazz Band**
**☐ Stomp Percussion Ensemble ☐ Other**_____
**Please check all that apply.**

| CATEGORY | MASTERY 4 | PROFICIENT 3 | DEVELOPING 2 | EMERGING 1 |
|---|---|---|---|---|
| DESCRIPTION OF LEVELS | • Indicates a mastery level, exceeding expectations.<br>• Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. | • Reaches expected (or proficient) level for this task.<br>• Student produces quality work and occasionally needs assistance with demanding tasks. | • Indicates a developing level for this task.<br>• Student produces required work with teacher direction and support. | • Indicates an emerging level for this task.<br>• Student requires constant teacher direction, support, and assistance. |
| GRADING (if applicable) | A (100-90) | B (89-80) | C (79-70) | D (69-60) |
| TONE QUALITY (4 Points) | | | | |
| RHYTHMIC ACCURACY (4 Points) | | | | |
| NOTE ACCURACY (4 Points) | | | | |
| DYNAMICS (4 Points) | | | | |
| ARTICULATION (4 Points) | | | | |
| INTONATION (4 Points) | | | | |
| EXPRESSION (4 Points) | | | | |
| SIGHT-READING (4 Points) | | | | |
| PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points) | | | | |
| TOTAL POINTS 36 Points Possible | COMMENTS_____ | | | |

# Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax  Variations on Auld Lang Syne  **arr. Bernice**



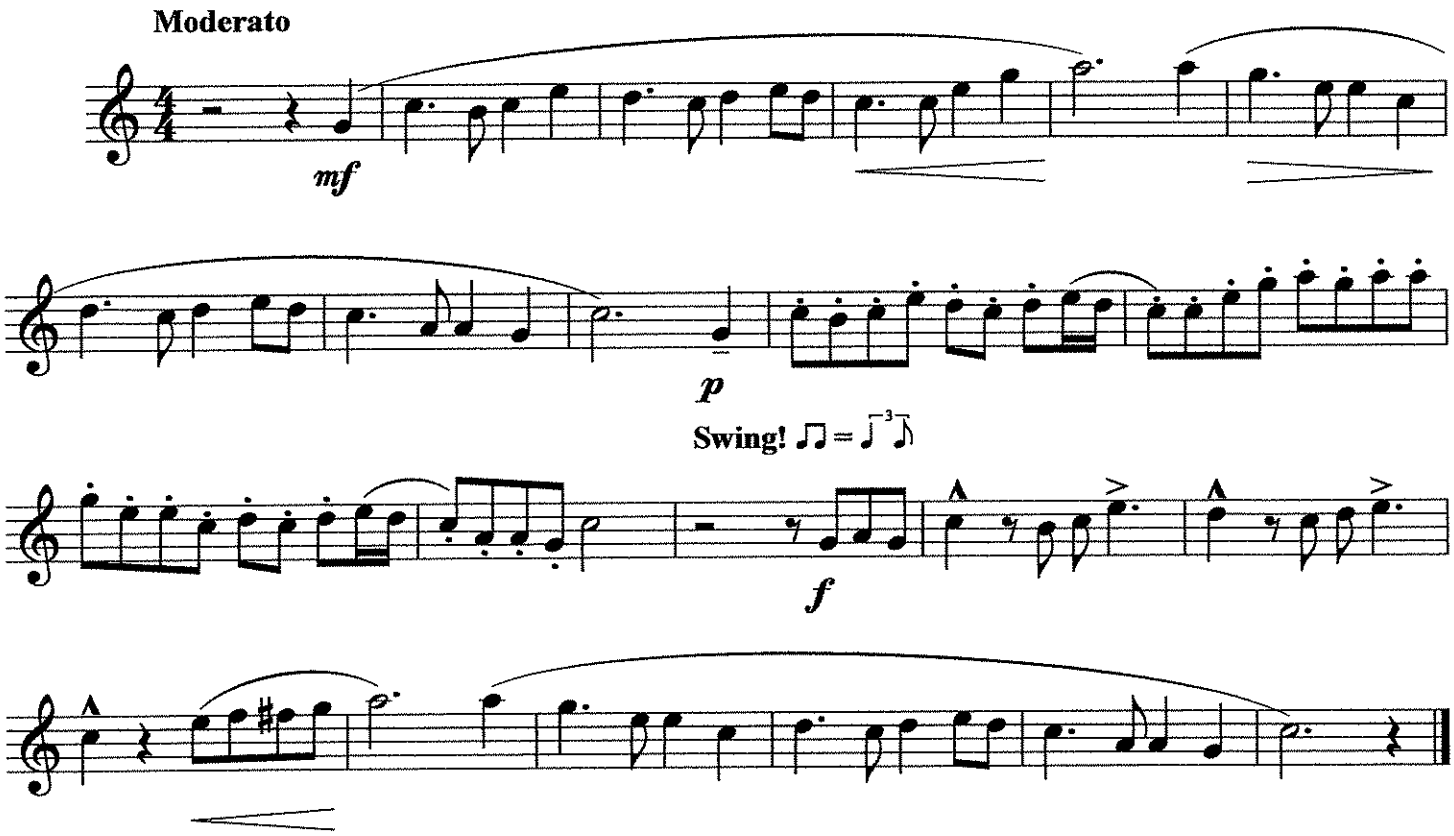

©

# Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

## Variations on Auld Lang Syne

**arr. Bernice**

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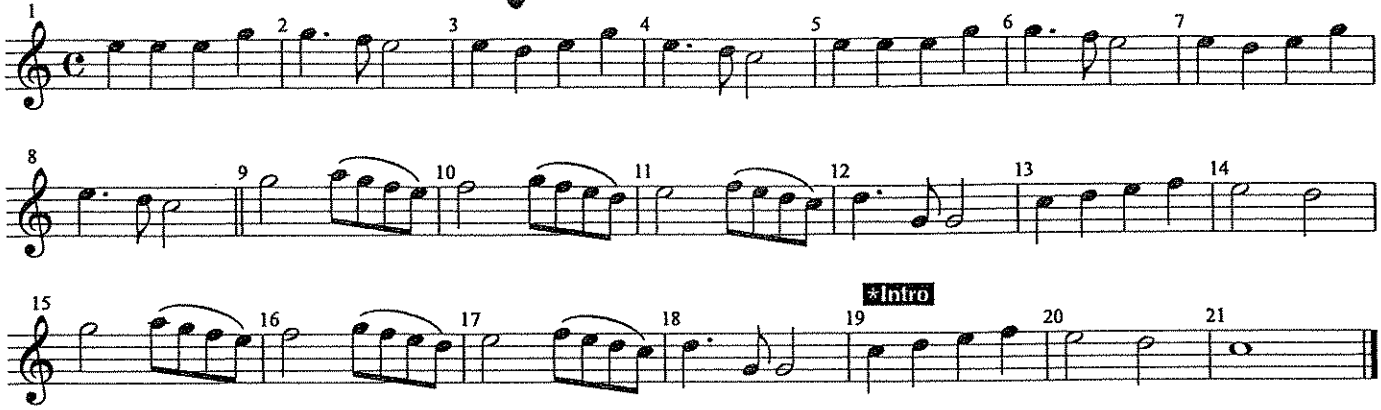
# Angels We Have Heard on High

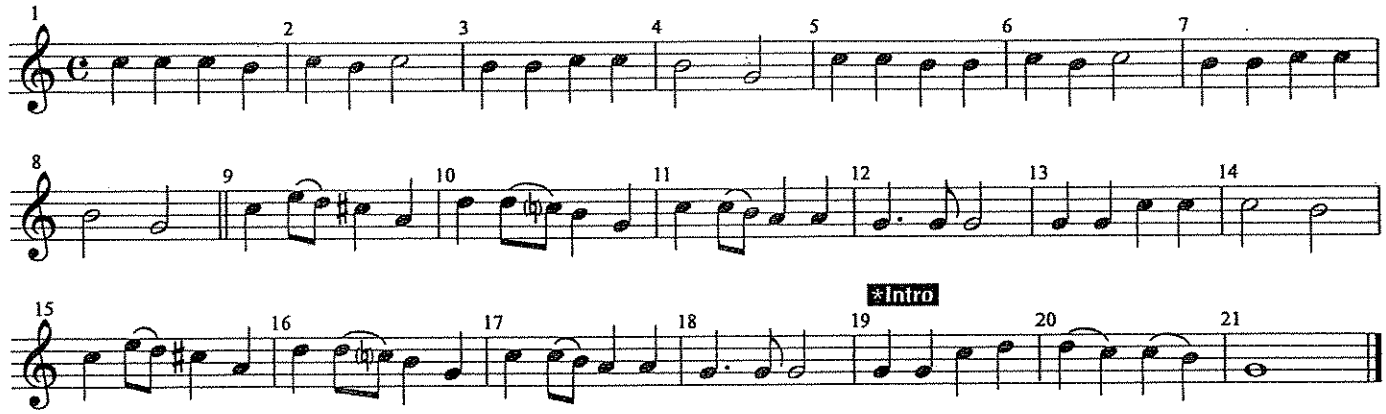
Alto Sax

Traditional French Carol

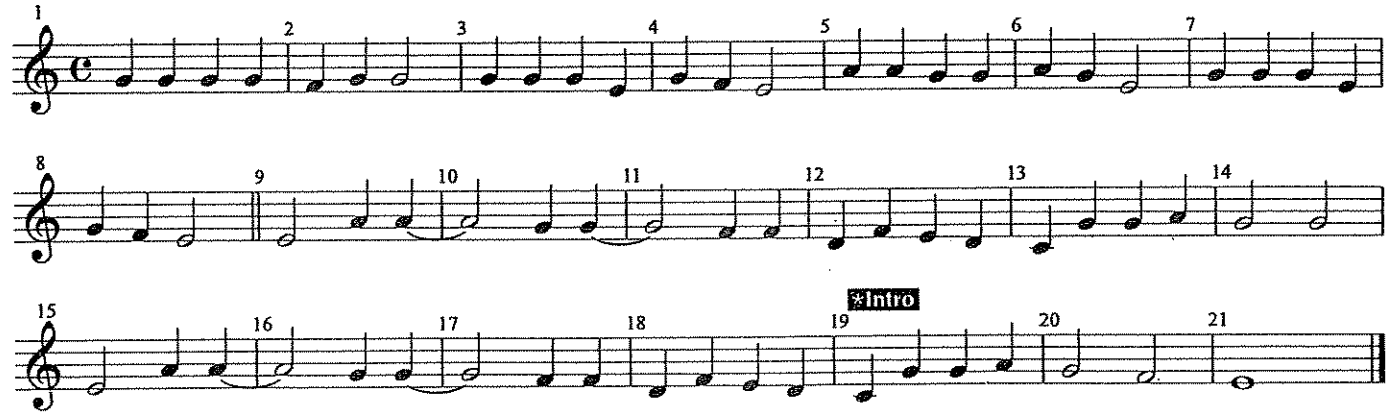
**Soprano**



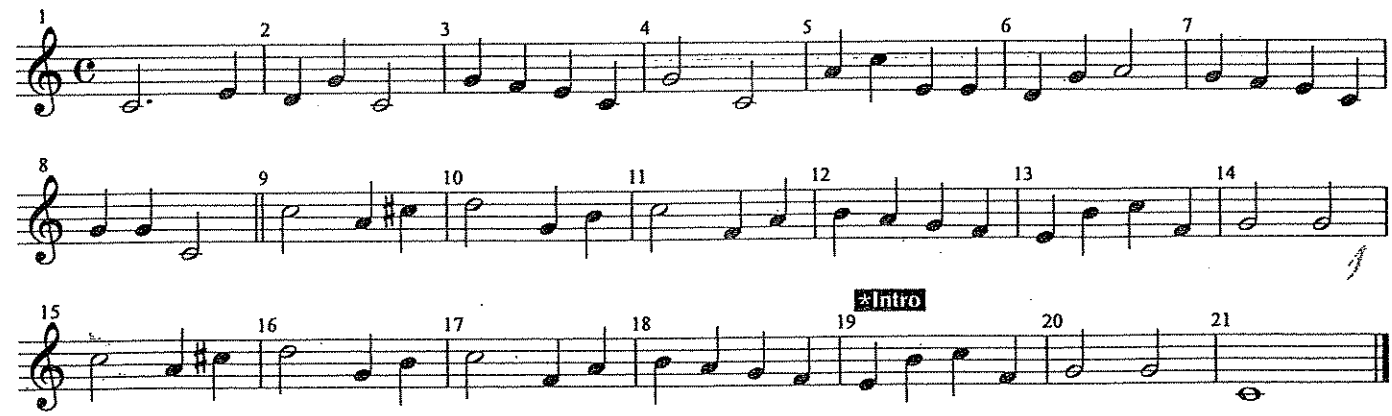

**Alto**




**Tenor**



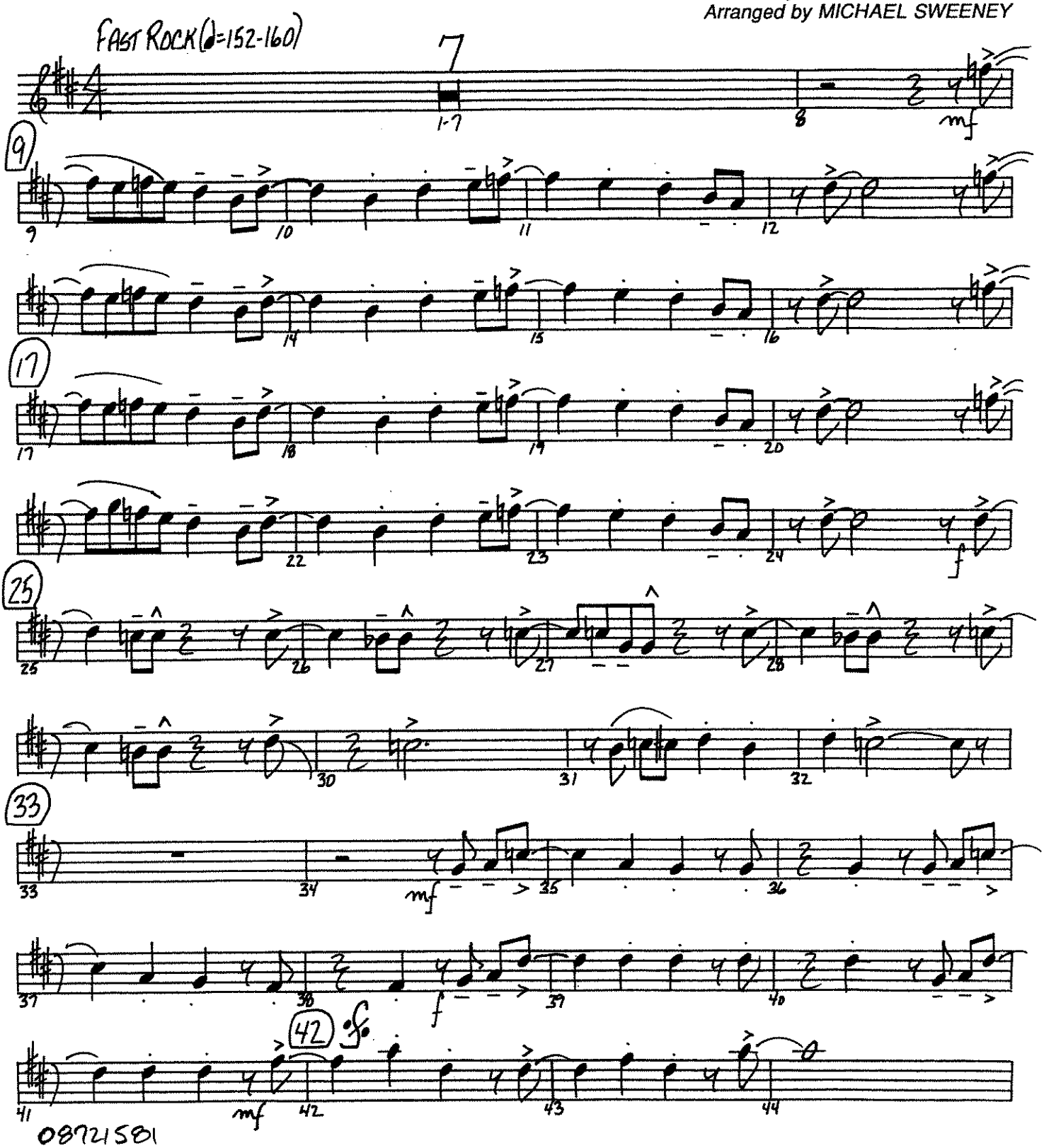

**Bass**



# Birdland

**ALTO SAX 1**

**Music by JOSEF ZAWINUL**
*Arranged by MICHAEL SWEENEY*

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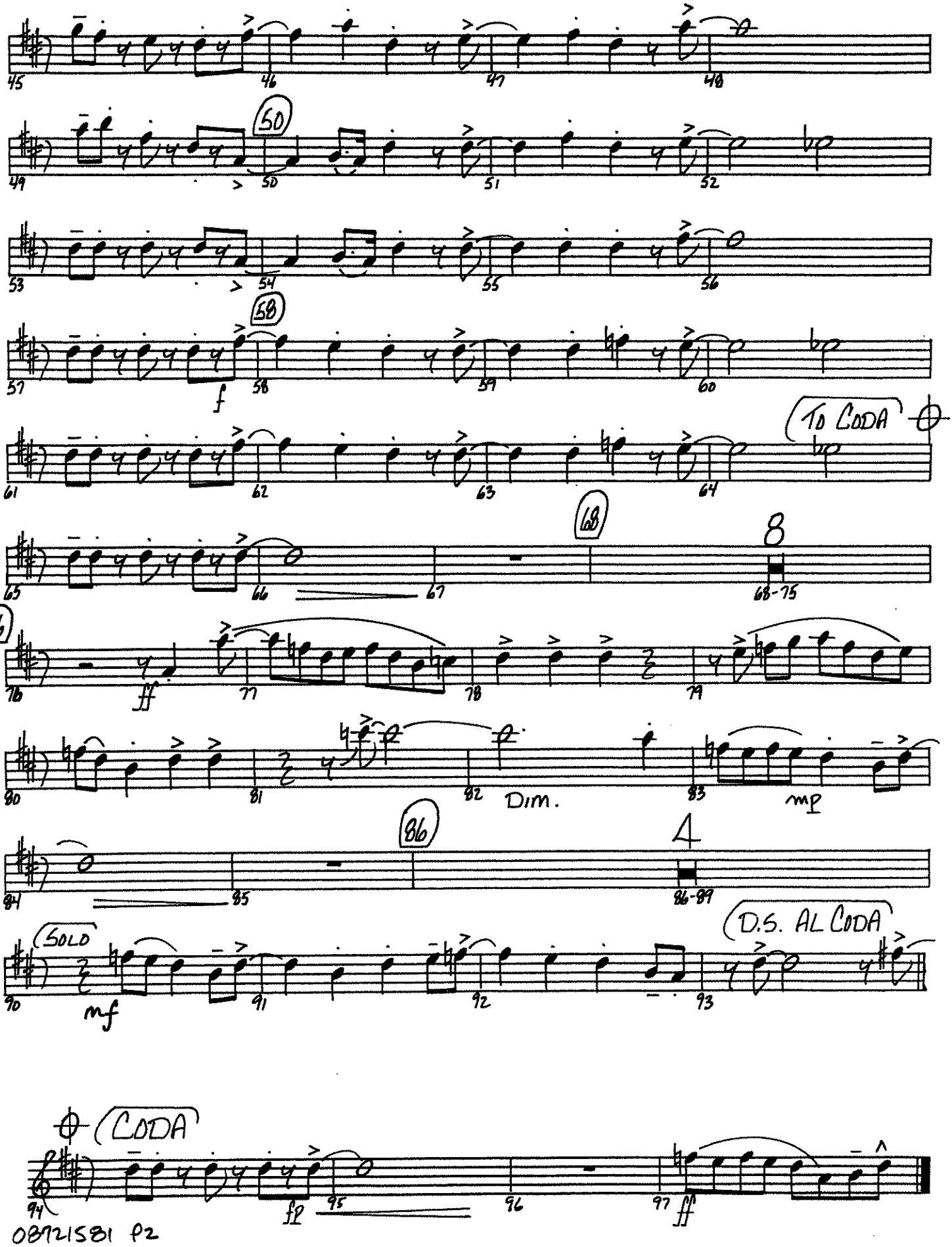
45
46
47
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49
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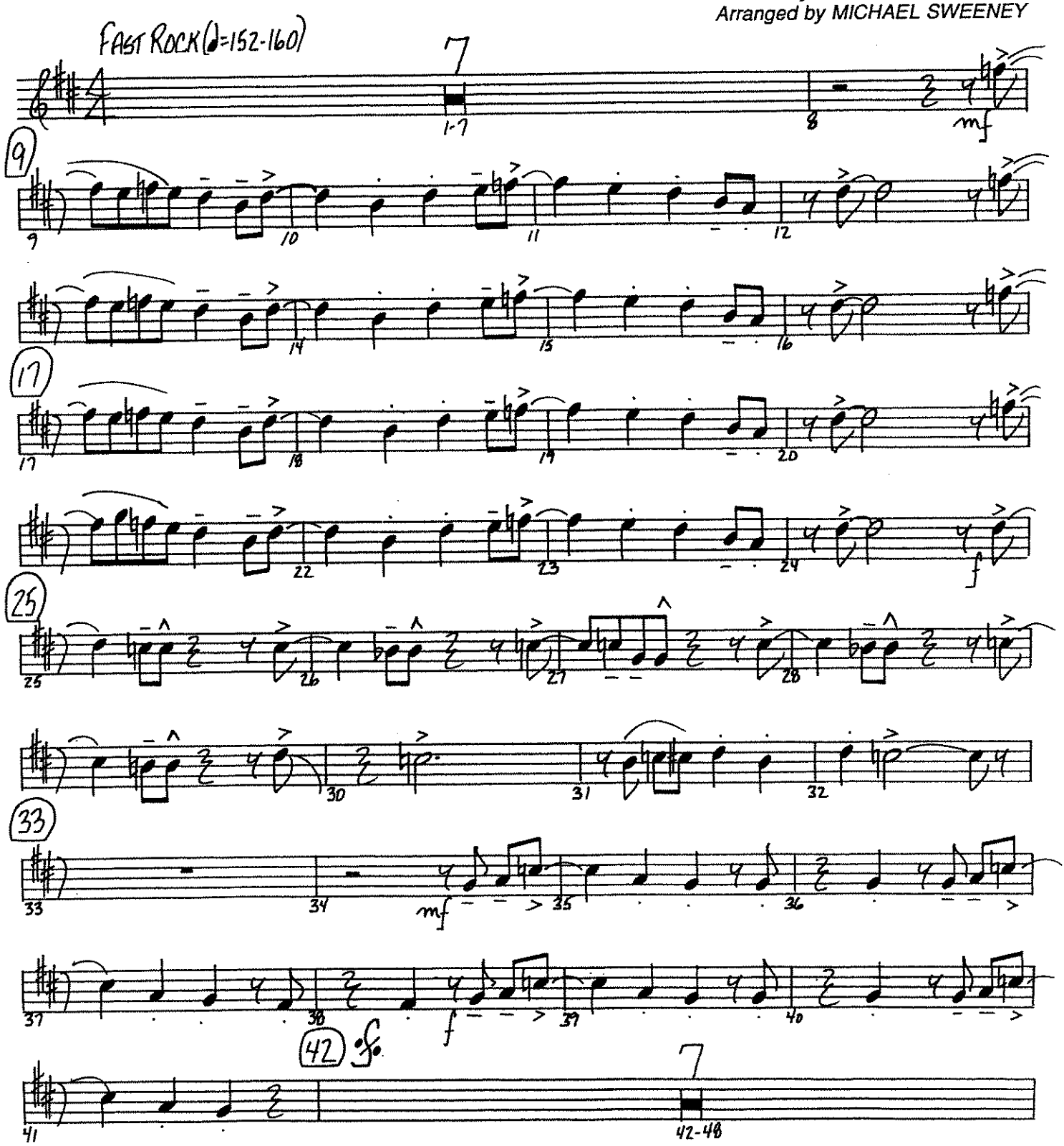
51
52
53
54
55
56
57
58
59
60
f
61
62
63
64
To Coda
65
66
67
68
8
68-75
76
ff
77
78
79
80
81
82
Dim.
83
mp
84
85
86
A
86-89
90
Solo
mf
91
92
93
D.S. al Coda
94
Coda
fp
95
96
97
ff

# Birdland

**ALTO SAX 2**

**Music by JOSEF ZAWINUL**
*Arranged by MICHAEL SWEENEY*

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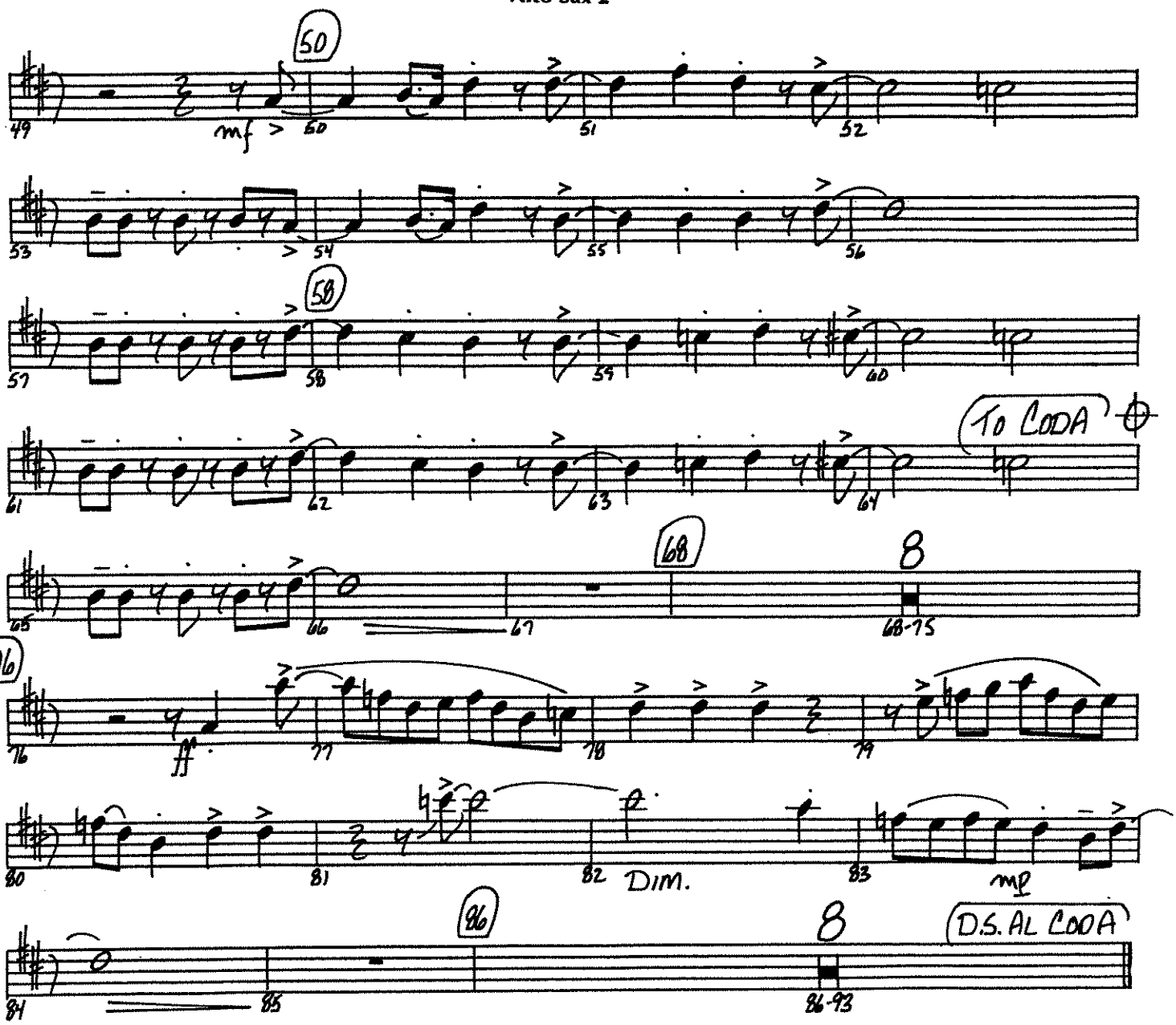
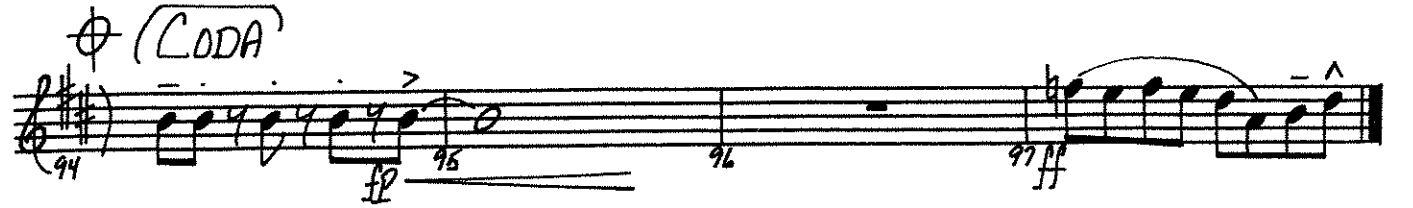
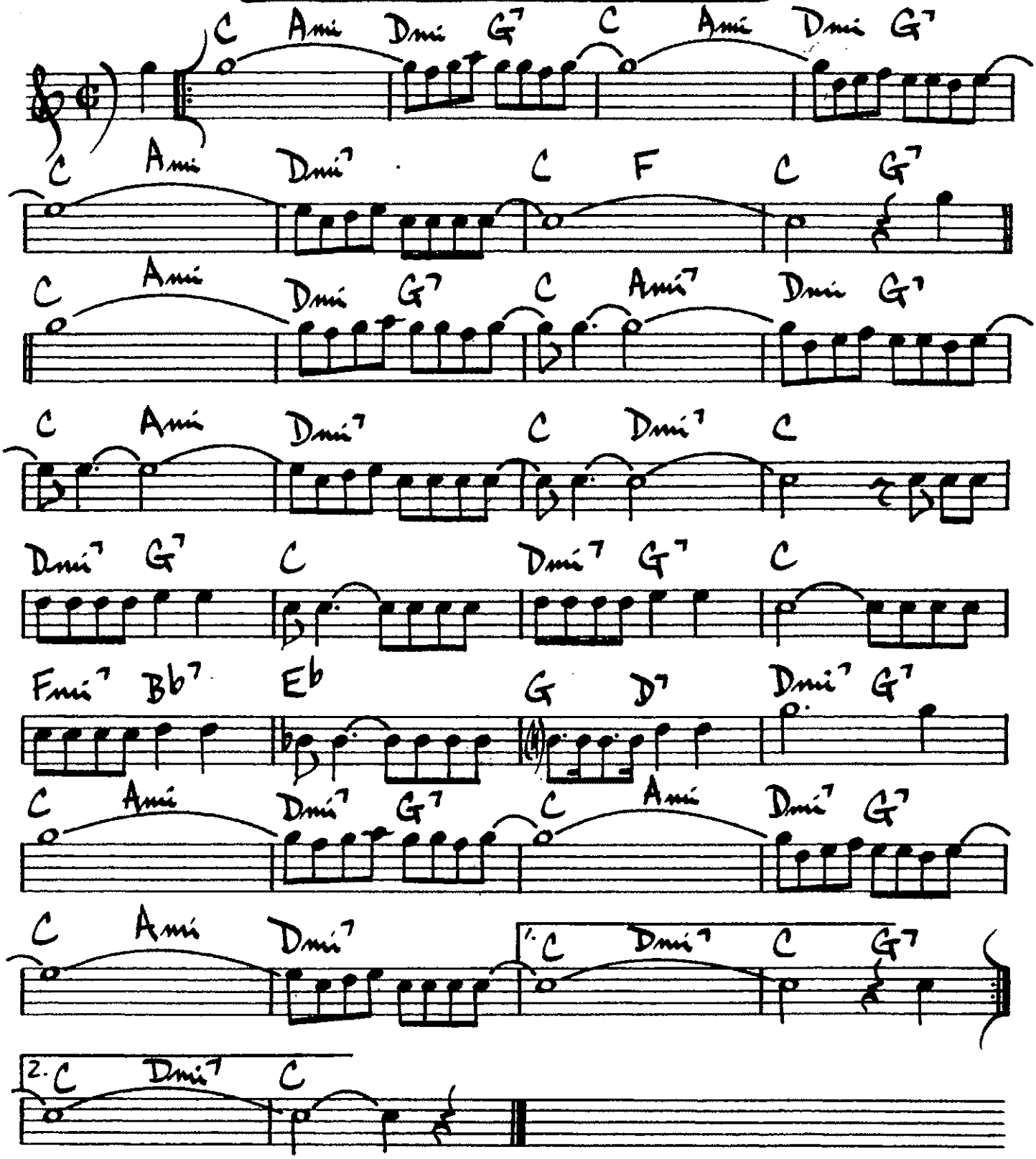

50
mf
49
60
51
52
53
54
55
56
58
57
58
59
60
To CODA
61
62
63
64
68
65
66
67
8
68-75
76
76
ff
77
78
79
80
81
82
Dim.
83
mp
86
84
85
8
86-93
D.S. AL CODA


CODA
94
95
fp
96
97
ff

Eb



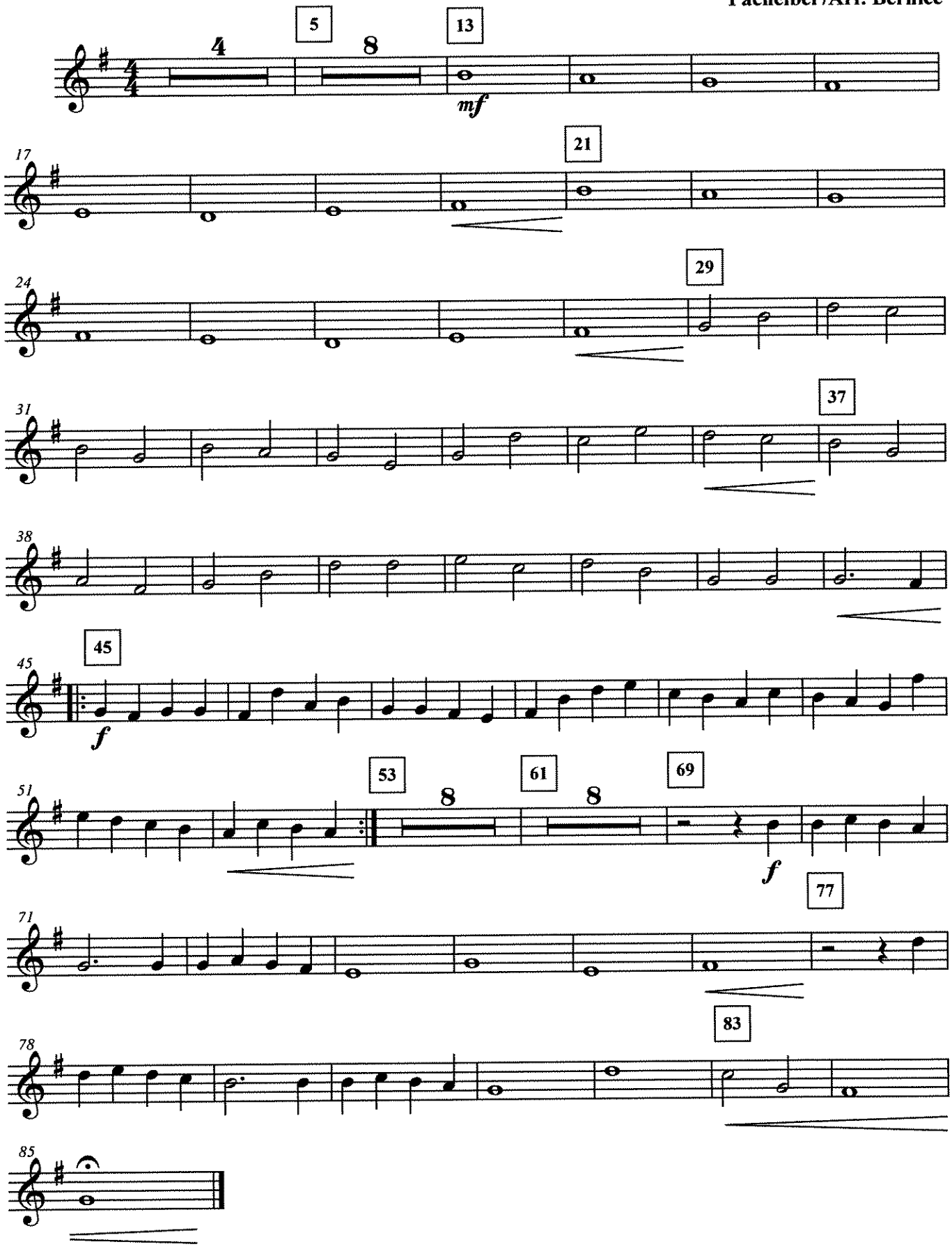
# BLUE MOON


C Ami Dmi G7 C Ami Dmi G7
C Ami Dmi7 C F C G7
C Ami Dmi G7 C Ami7 Dmi G7
C Ami Dmi7 C Dmi7 C
Dmi7 G7 C Dmi7 G7 C
Fmi7 Bb7 Eb G D7 Dmi7 G7
C Ami Dmi7 G7 C Ami Dmi7 G7
C Ami Dmi7 1. C Dmi7 C G7
2. C Dmi7 C

# Alto Sax.

# Canon Remix

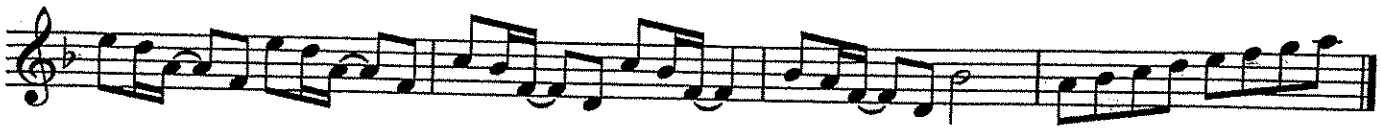
Pachelbel /Arr. Bernice



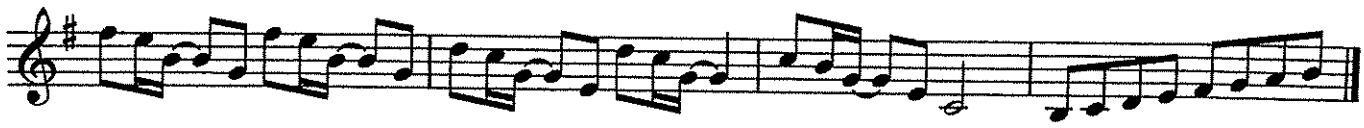

2007

# Careless Whisper – Melody

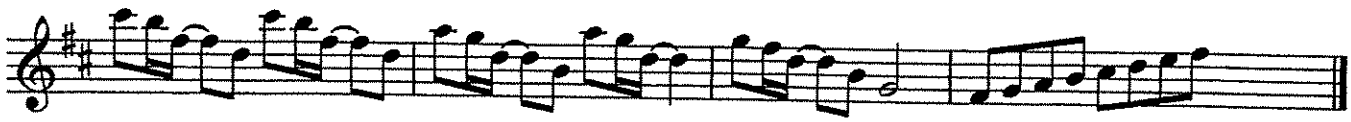
## Melody C – Flute



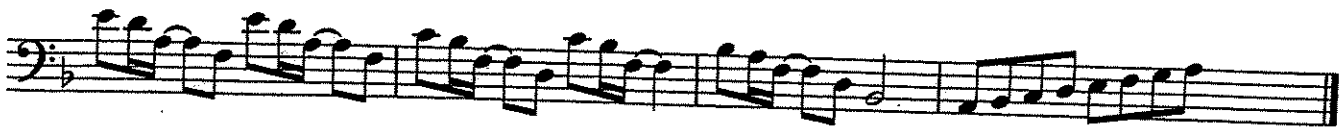
## Melody Bb – Trumpet, Clarinet, Tenor Sax



## Melody Eb – Alto Sax, Bari Sax



## Melody Bass Clef – Trombone, Baritone



## Piano – Chords

# Dm, Gm, Bb, Am

***Lyrics***

**You really gotta sponsor us,**

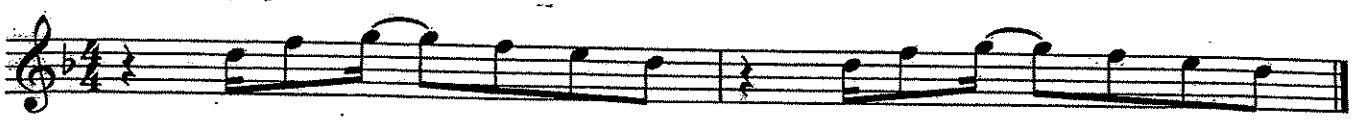
**All of the SciTech Band.**

**We really need your money now,**

**Just lend us a hand**

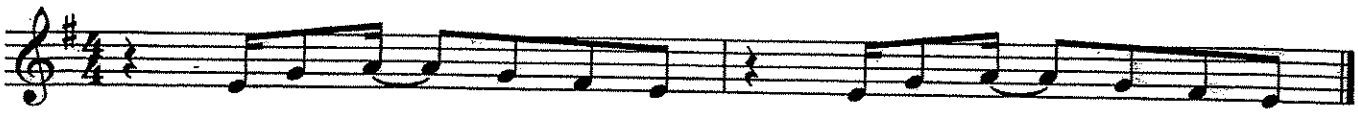
# Careless Whisper – Horn Lick

## Horn Lick C – Flute



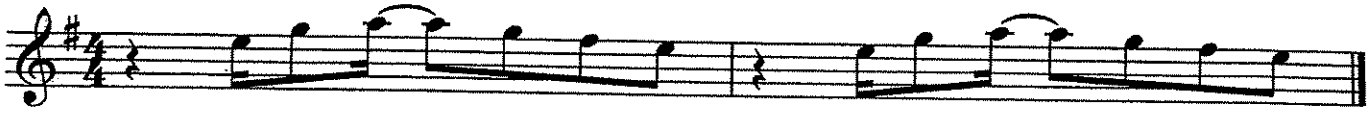
D F G F E D D F G F E D

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



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

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



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

## Horn Lick Eb – Alto Sax, Bari Sax

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

## Horn Lick Bass Clef – Trombone, Baritone

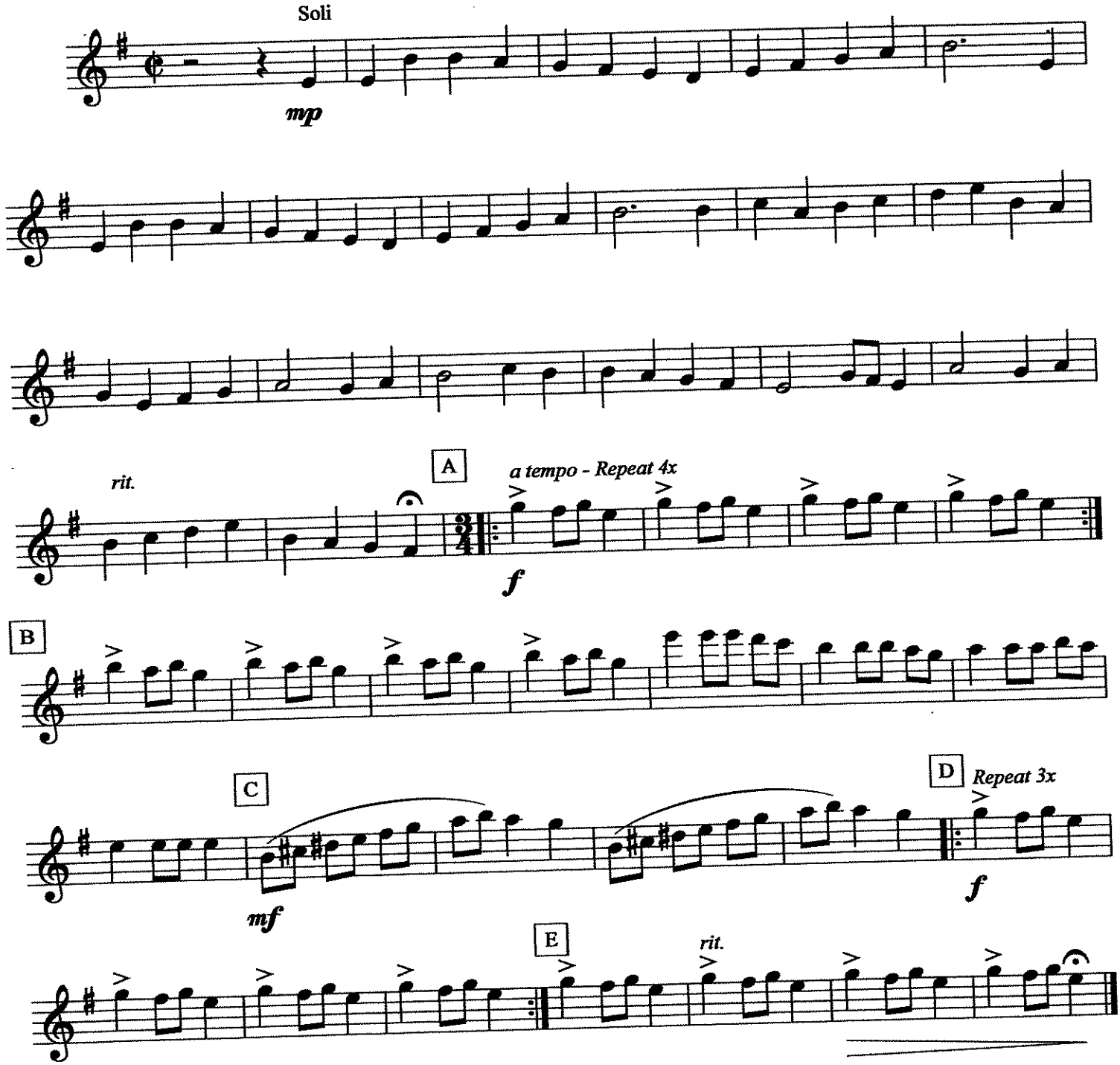
D F G F E D D F G F E D

# Carol of The Bells

Melody - Eb
-Alto Sax
-Baritone Sax

## Quartet Version

**arr. Turgeon & Bernice**

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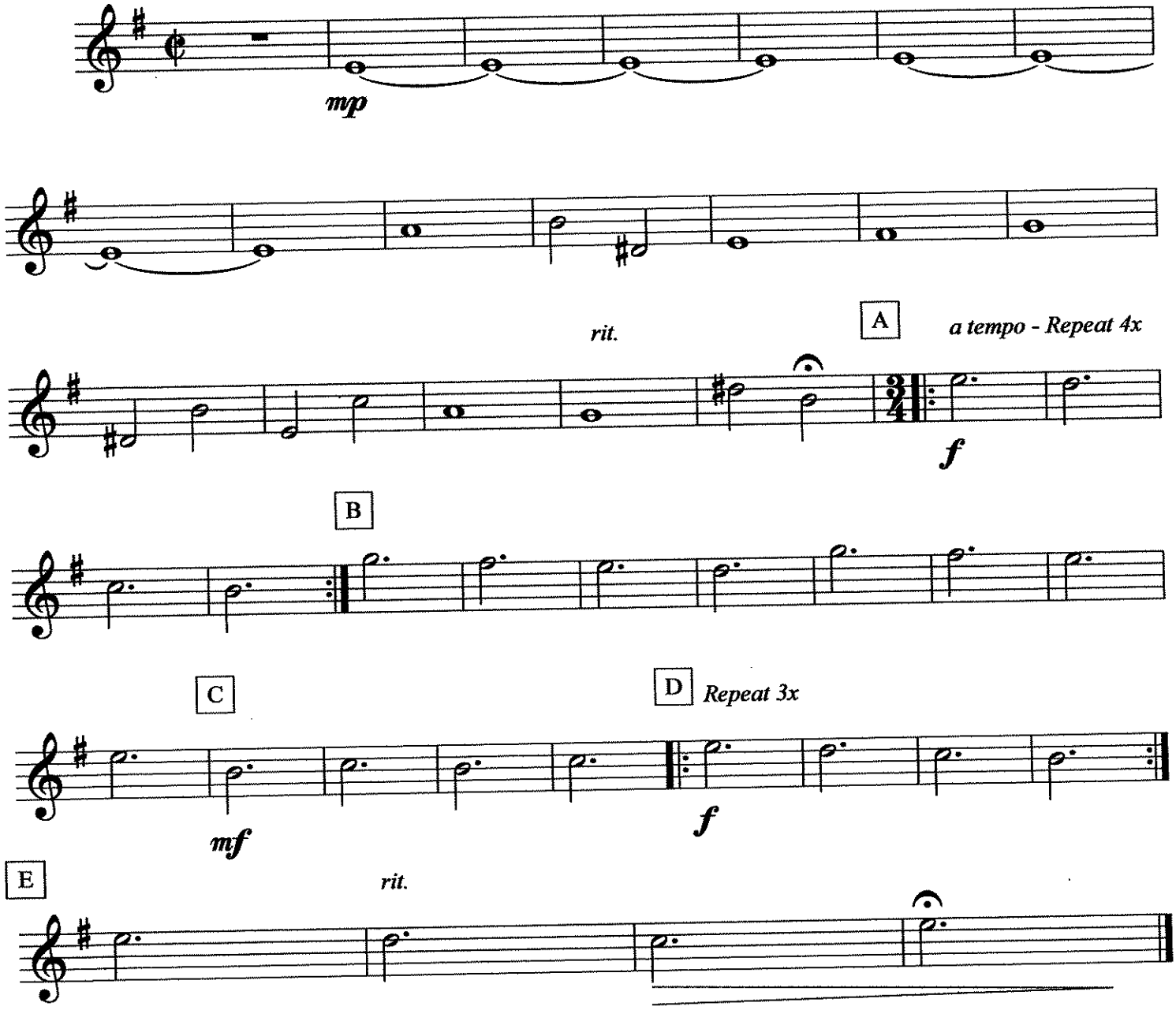
# Carol of The Bells

Bass Line - Eb
-Alto Sax
-Baritone Sax

## Quartet Version

**arr. Turgeon & Bernice**

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# CHAMELEON

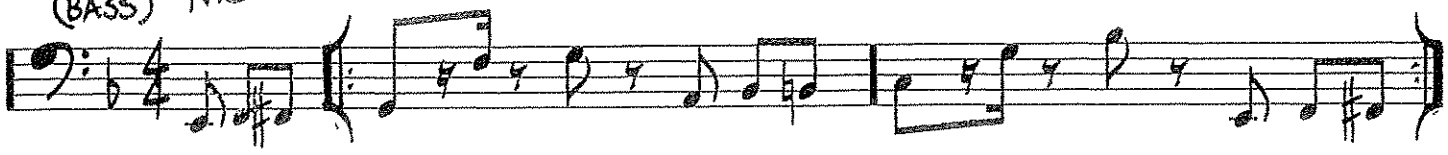
(MED. FUNK)

- HERBIE HANCOCK / PAUL JACKSON / HARVEY MASON / BENNIE MAUPIN

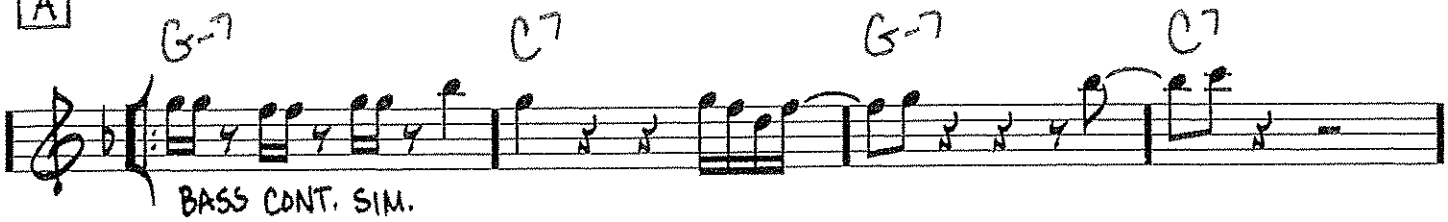
## Eb Part

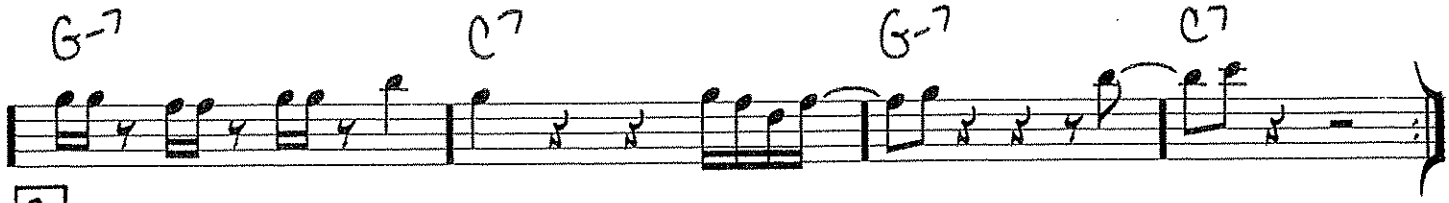
INTRO

(BASS) N.C.

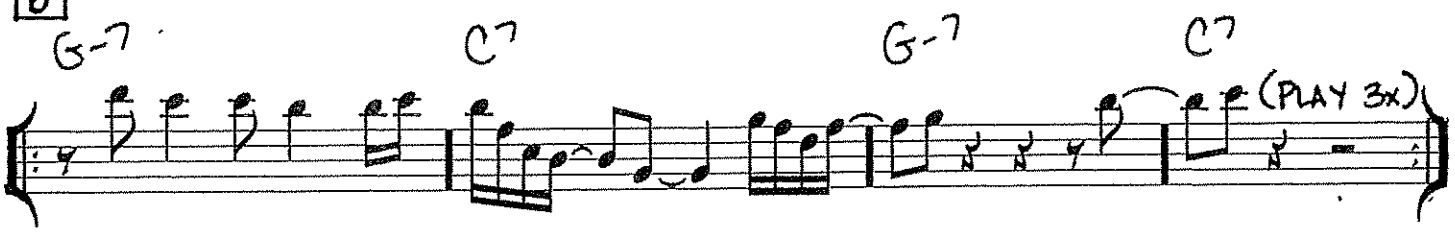


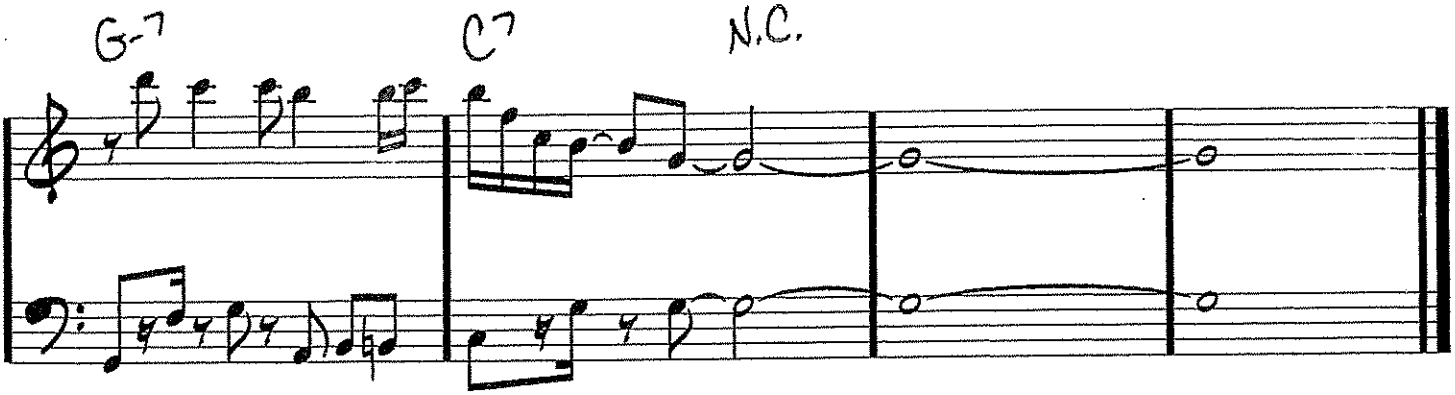
A




B

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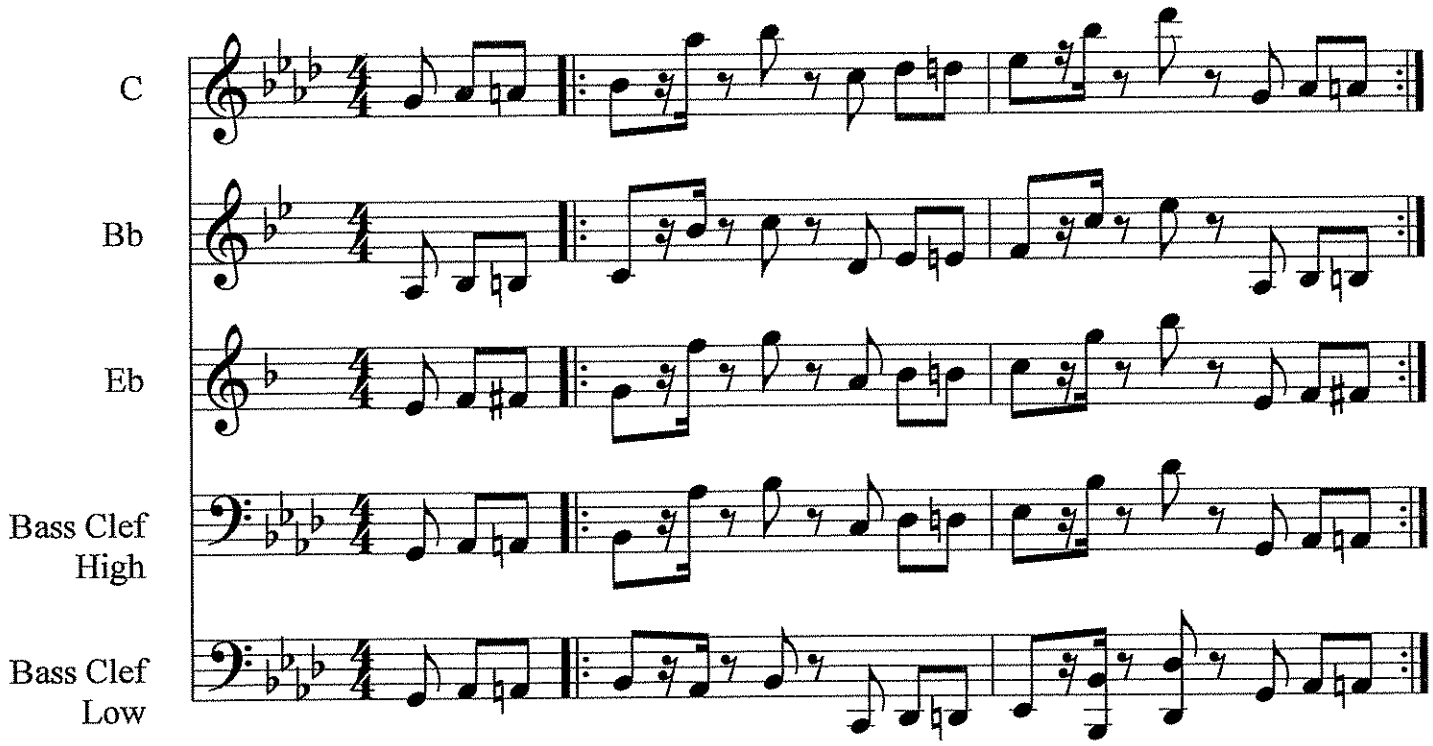
# Chameleon Bass Line

Score

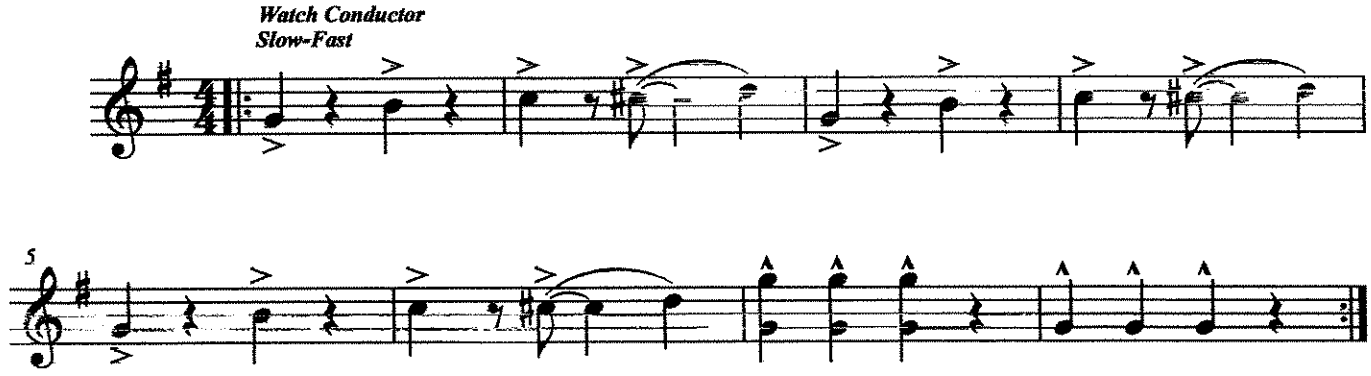



©

# Alto Sax.

## Cheer # 1

**arr. Bernice**



Melody Eb

# Danza Kuduro

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

**Slow** ♩ = 63

play 2nd time only
Duet

*mp*

5

A **Double Time** ♩ = 126

B

C

9

4 4

*f*

20

D

24

28

E

32

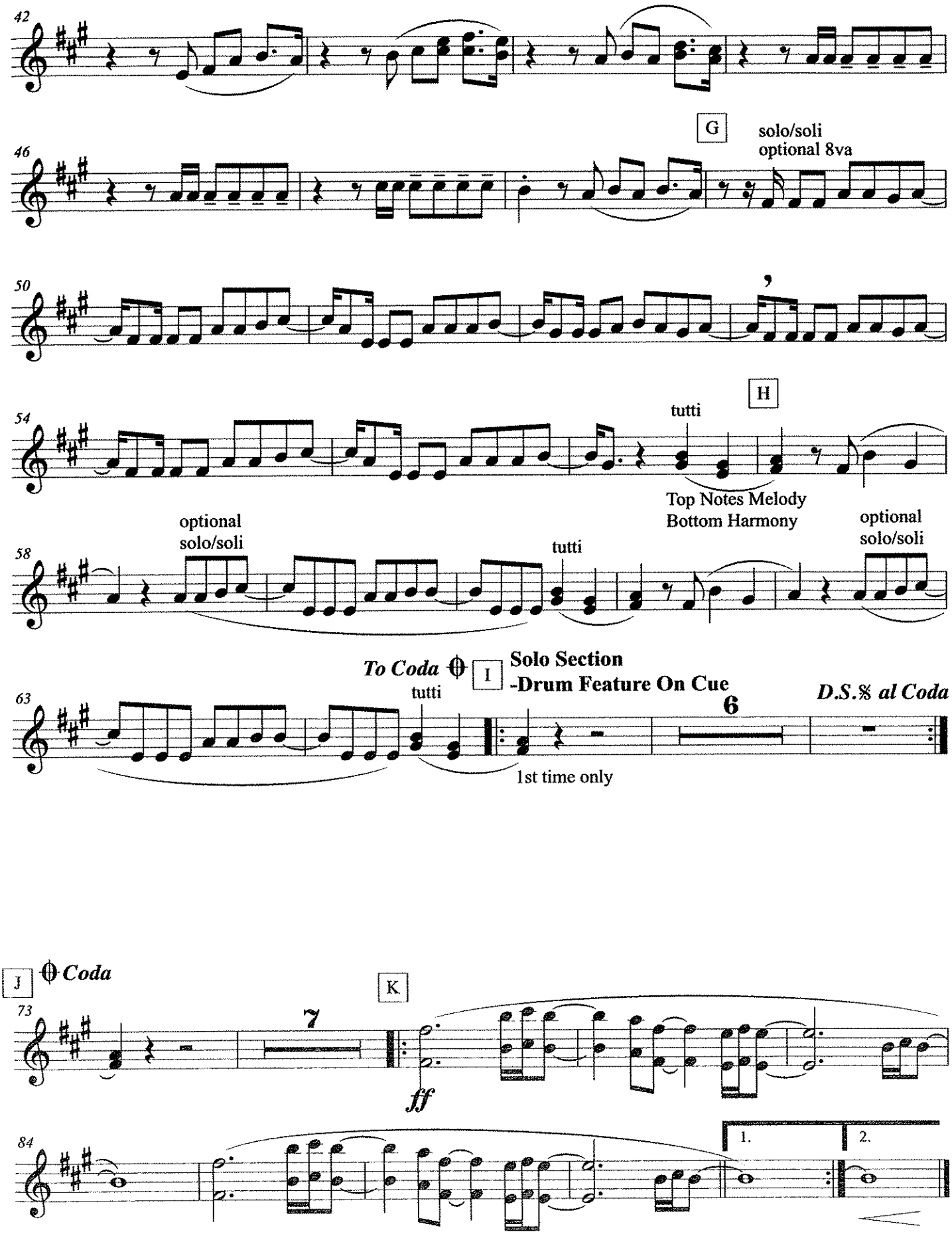
35

F

38

3 3

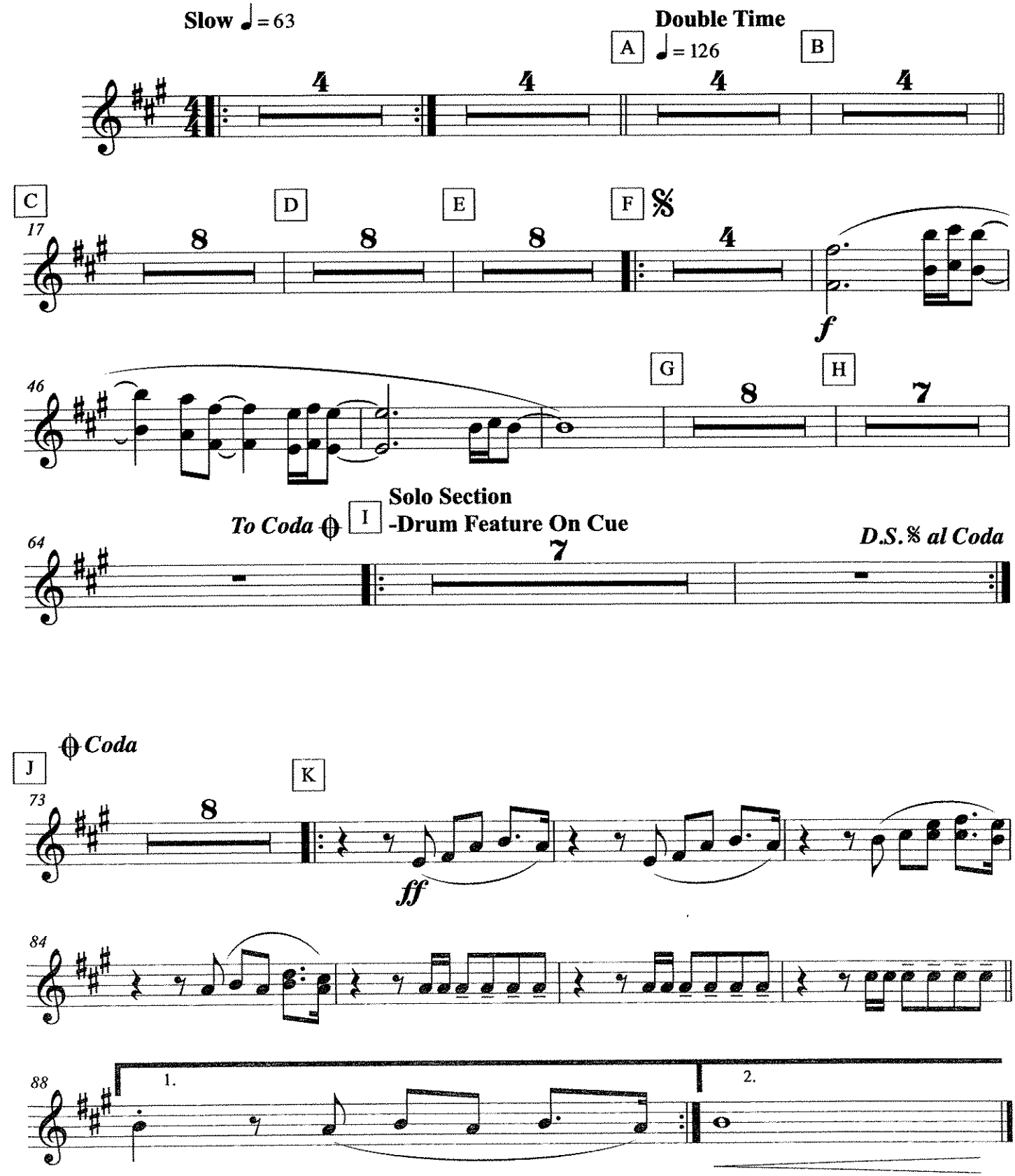
*f*


42
46
G
solo/soli
optional 8va
50
54
H
tutti
Top Notes Melody
Bottom Harmony
58
optional
solo/soli
tutti
optional
solo/soli
63
To Coda
I
Solo Section
-Drum Feature On Cue
tutti
6
D.S.% al Coda
1st time only
J
Coda
K
73
7
ff
84
1.
2.

Countermelody Eb

# Danza Kuduro

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

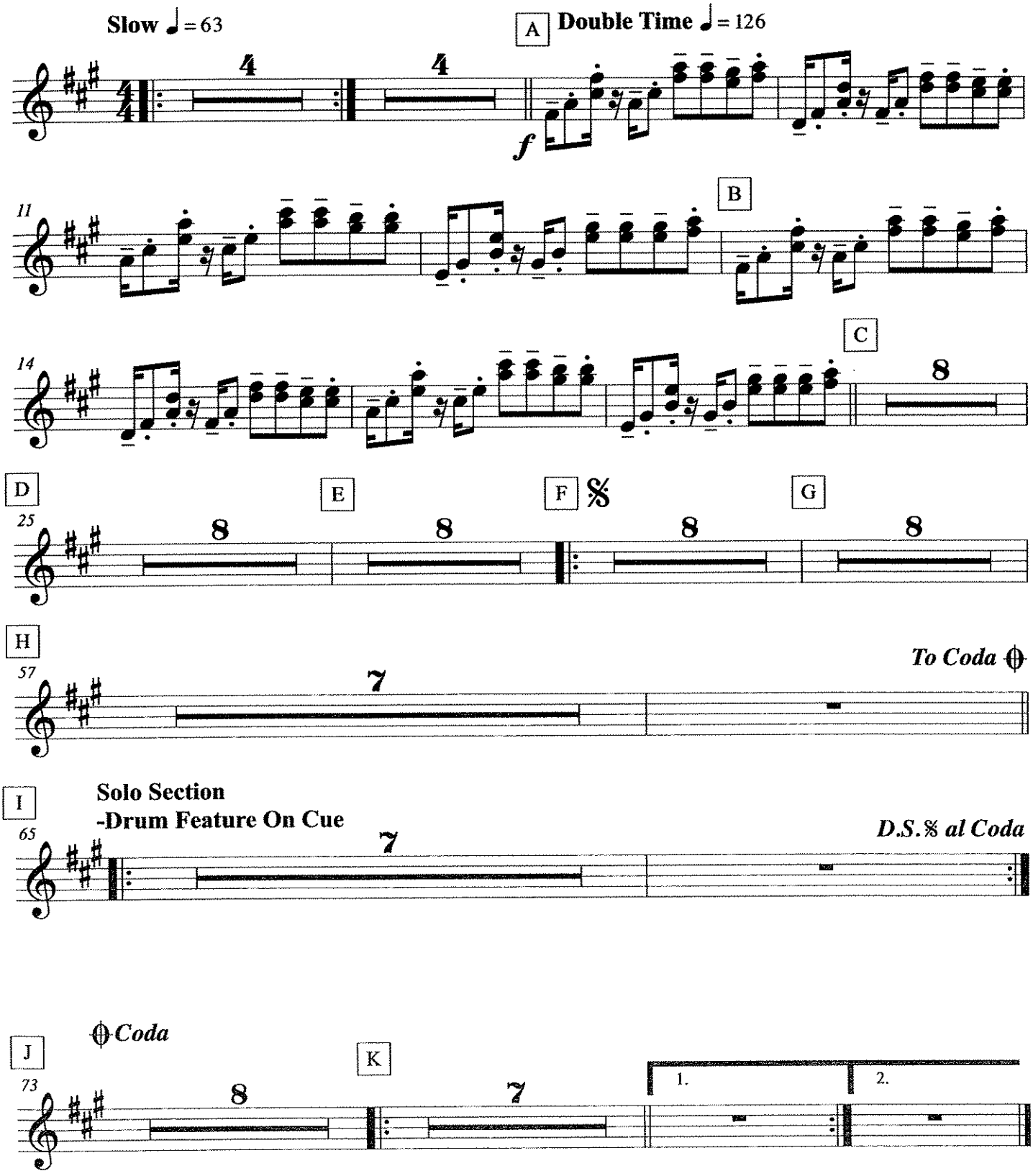


Accordian
Horn Lick Eb
OPTIONAL

# Danza Kuduro

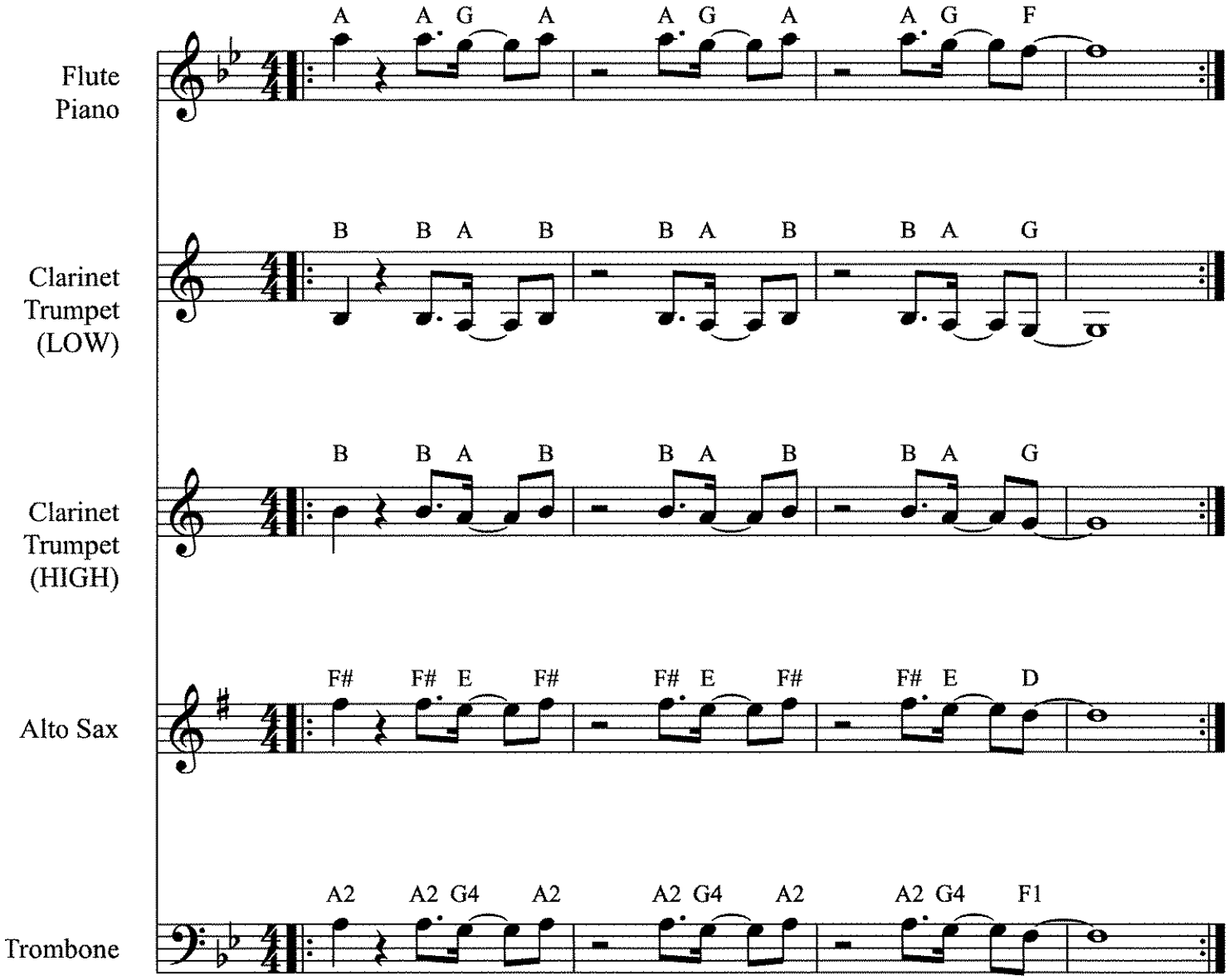
As Recorded by
Don Omar & Lucenzo

*arr. Bernice*



# Eye Of The Tiger

*For Zanetti*




Piano: Am G F

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

# FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

4) RHYTHM SECTION 2X (soft *p*)

5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group

6) RHYTHM SECTION 2X (soft *p*)

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

10) NASTY LICK 2X (loud *f*) – Piano hold notes

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

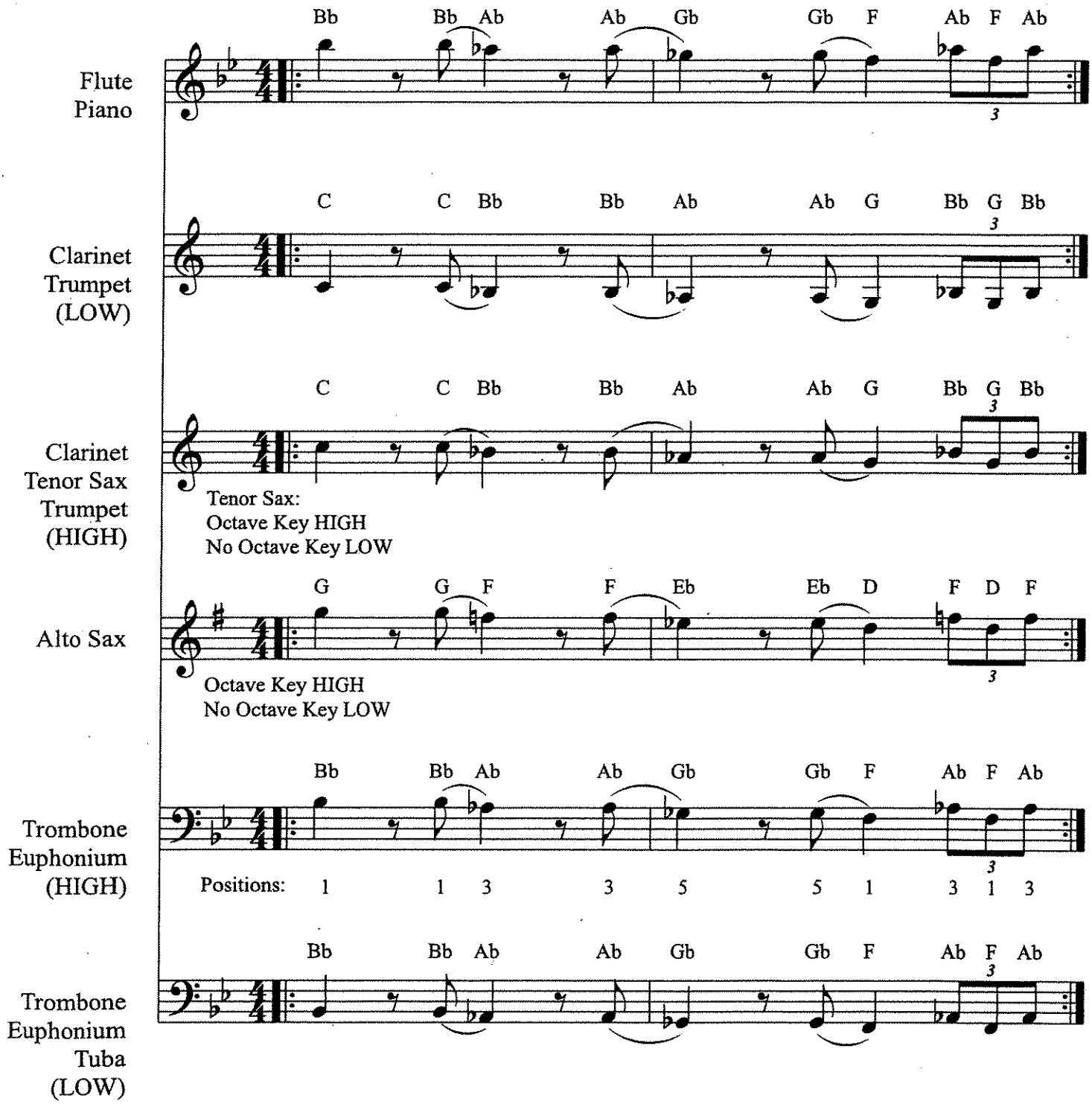
    -POP LAST NOTE (on beat 1)

12) "And I'm Feeling Good" Ending (soft *p*)

# Feeling Good

## (Bb Minor)

*Swing Time*




Piano: Bbm (8th note triplets)

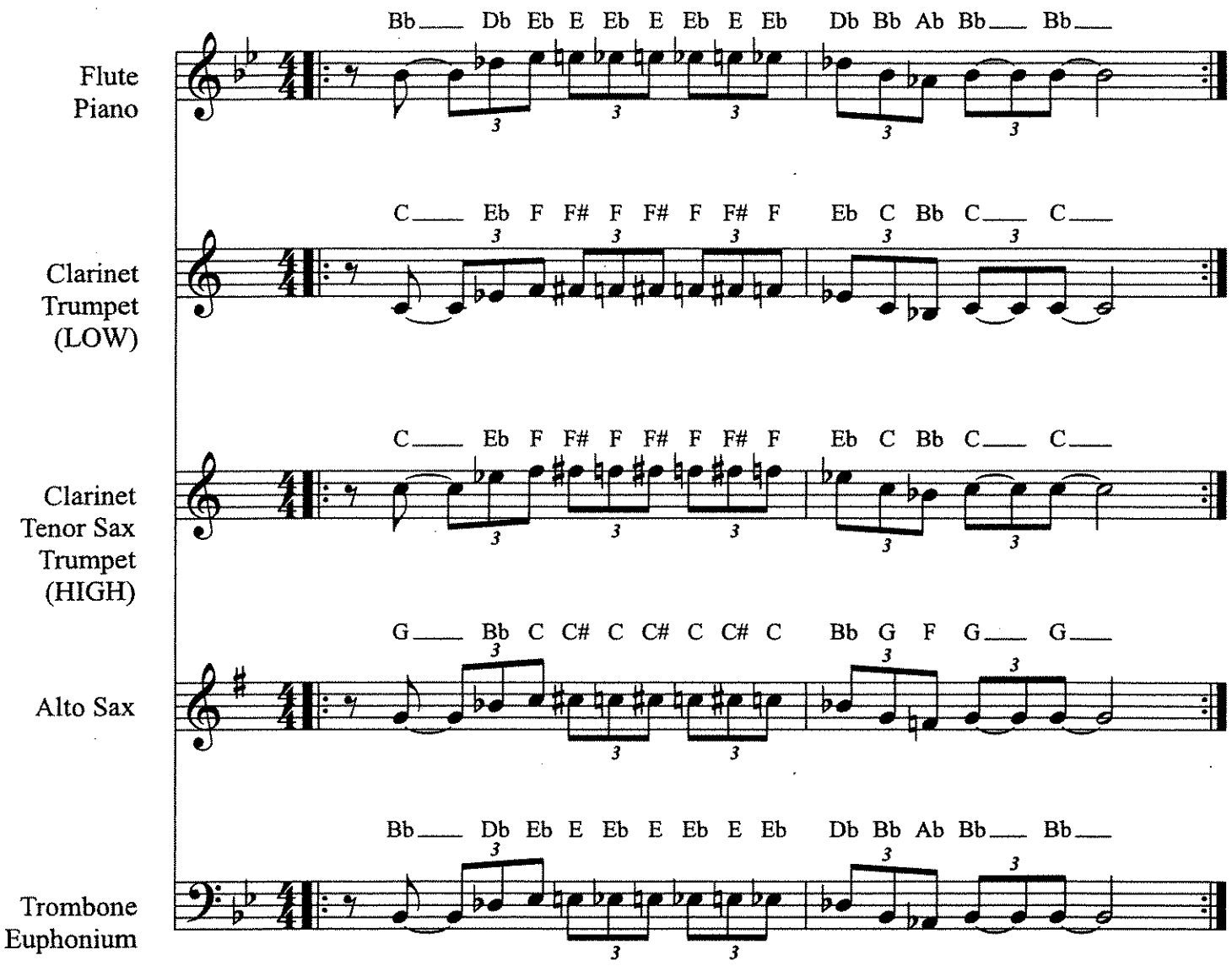
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

# Feeling Good

## (HORN LICK+)

*Swing Time*

NOTE 8 ON CUE
BEAT 4




Horn Lick:
1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

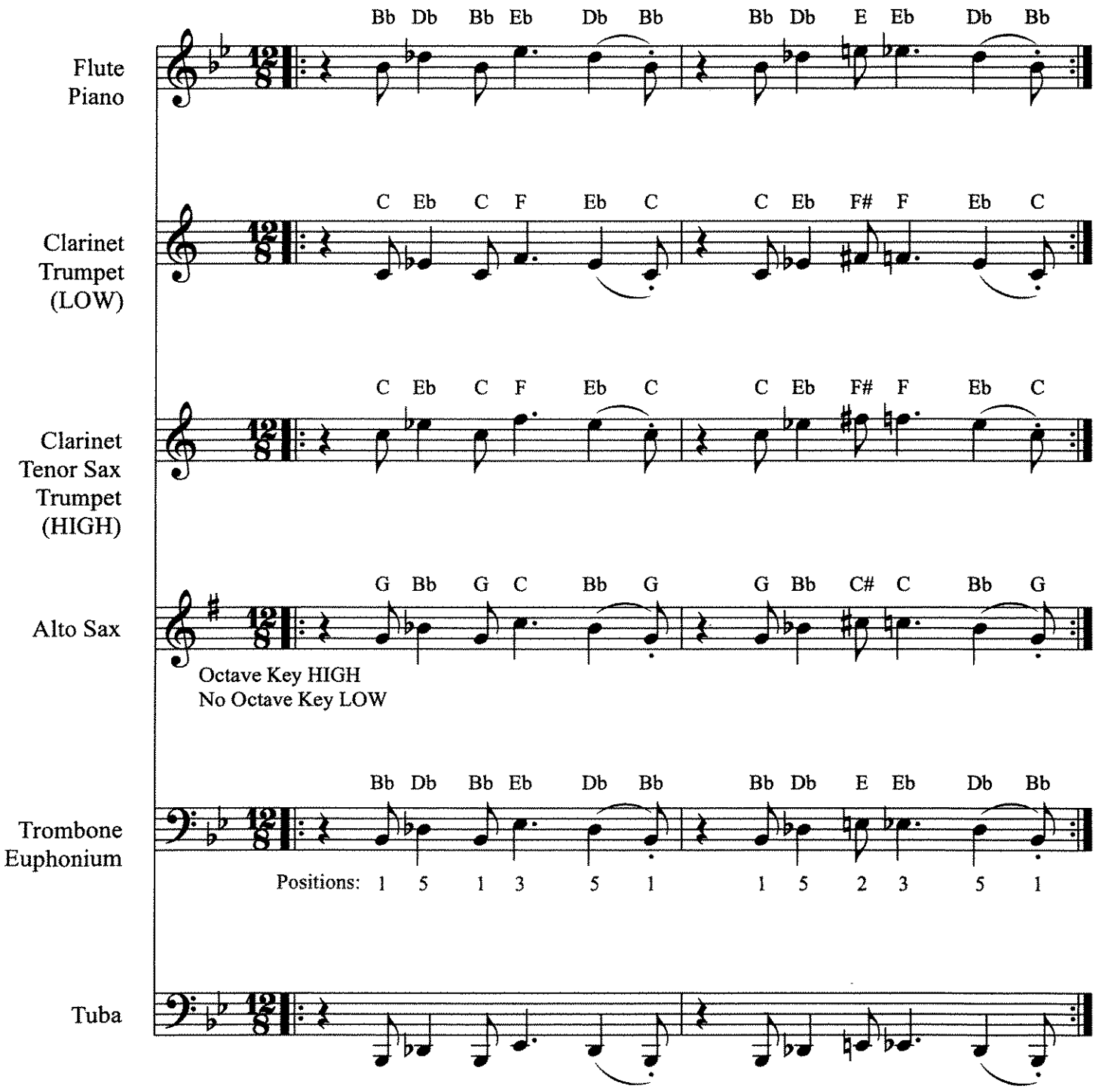
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

# Feeling Good

## (NASTY LICK - Bb Minor)

*Swing Time*




Piano: Bbm (2 Beats Hold)

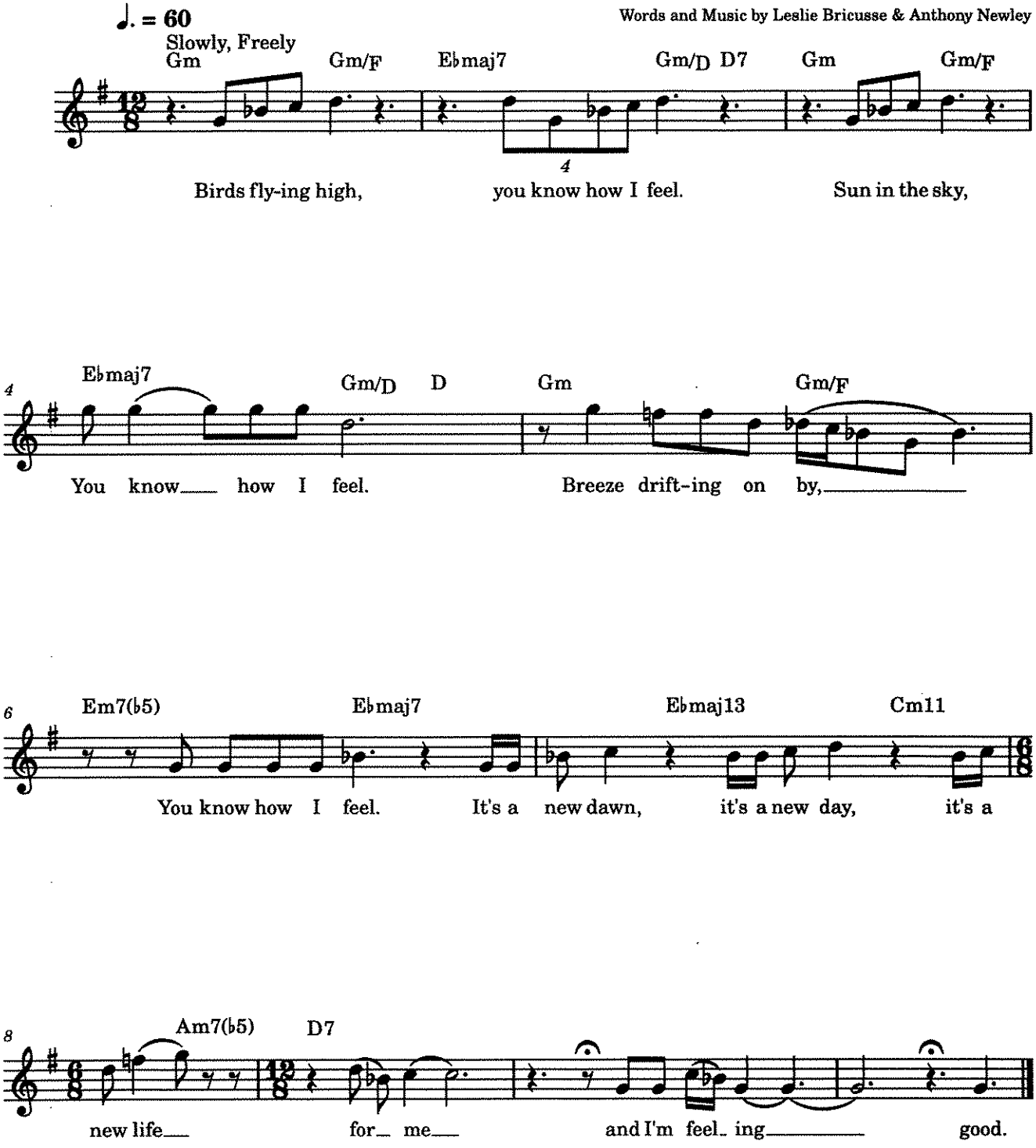
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Alto Saxophone

# Feeling Good

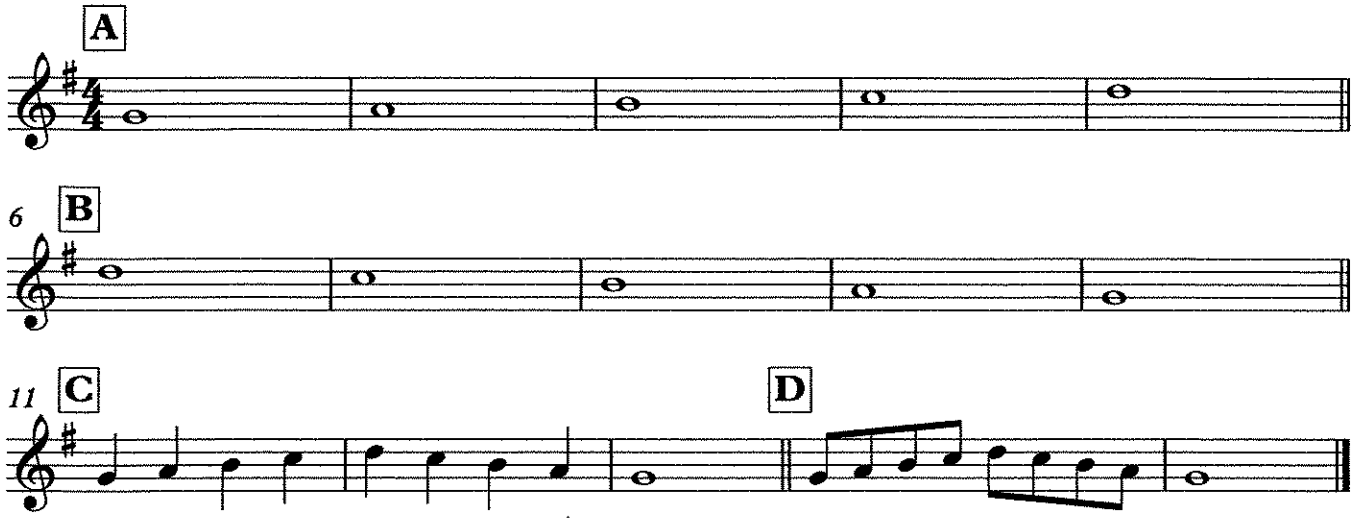
*from The Roar of the Greasepaint - The Smell of the Crowd*

Words and Music by Leslie Bricusse & Anthony Newley



Eb Instruments

First Five Note Exercises



# 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

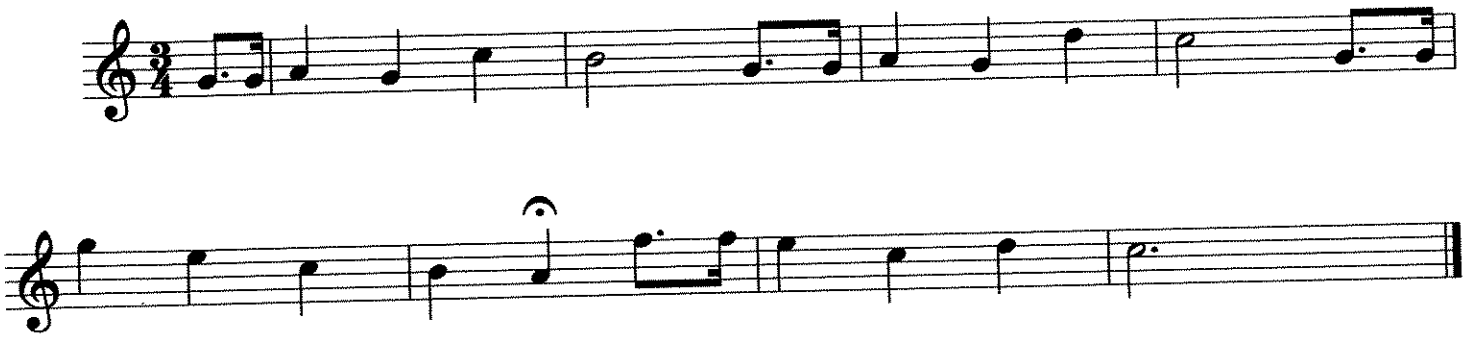
Eb: F

**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...

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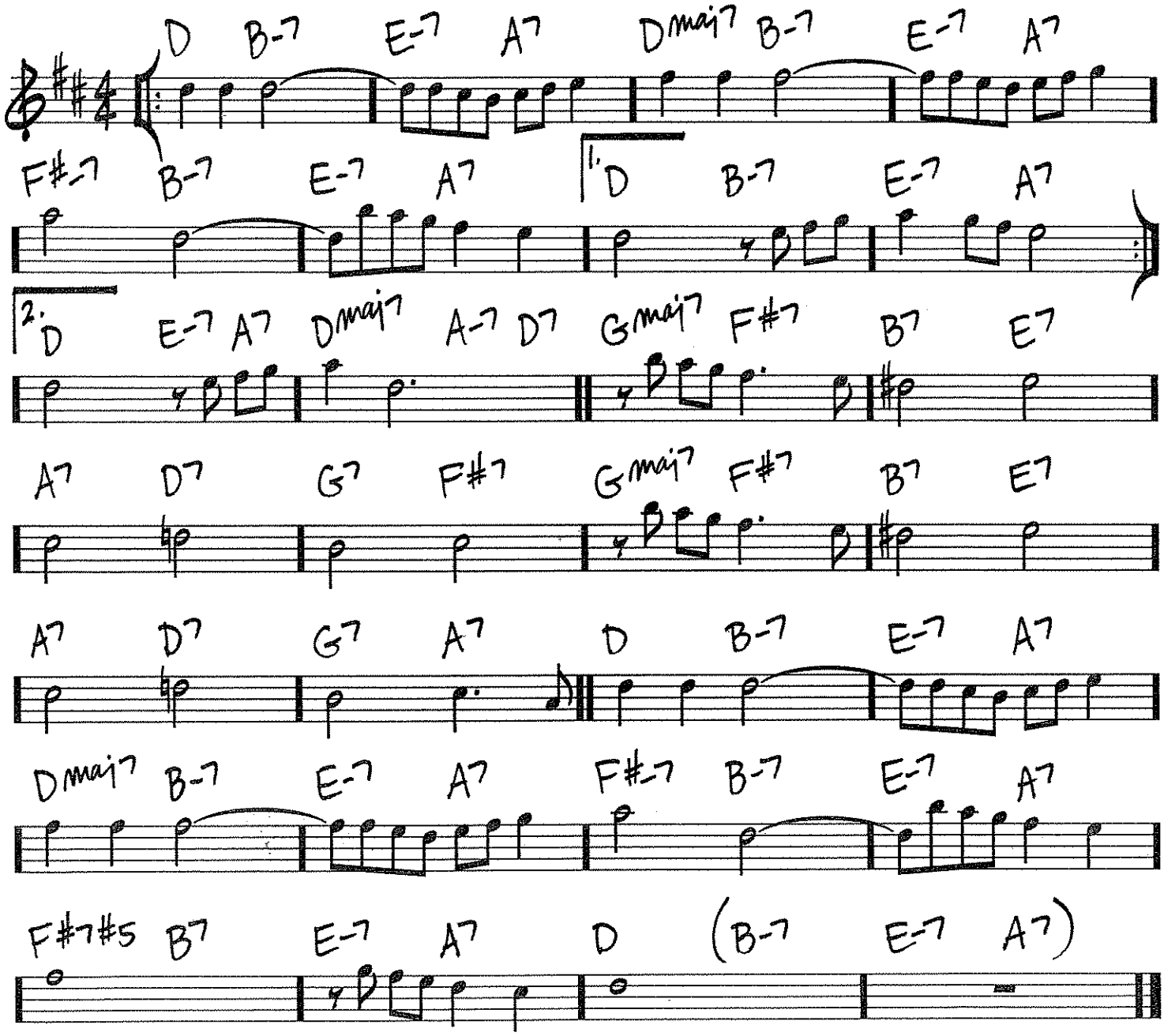
142 Eb

(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

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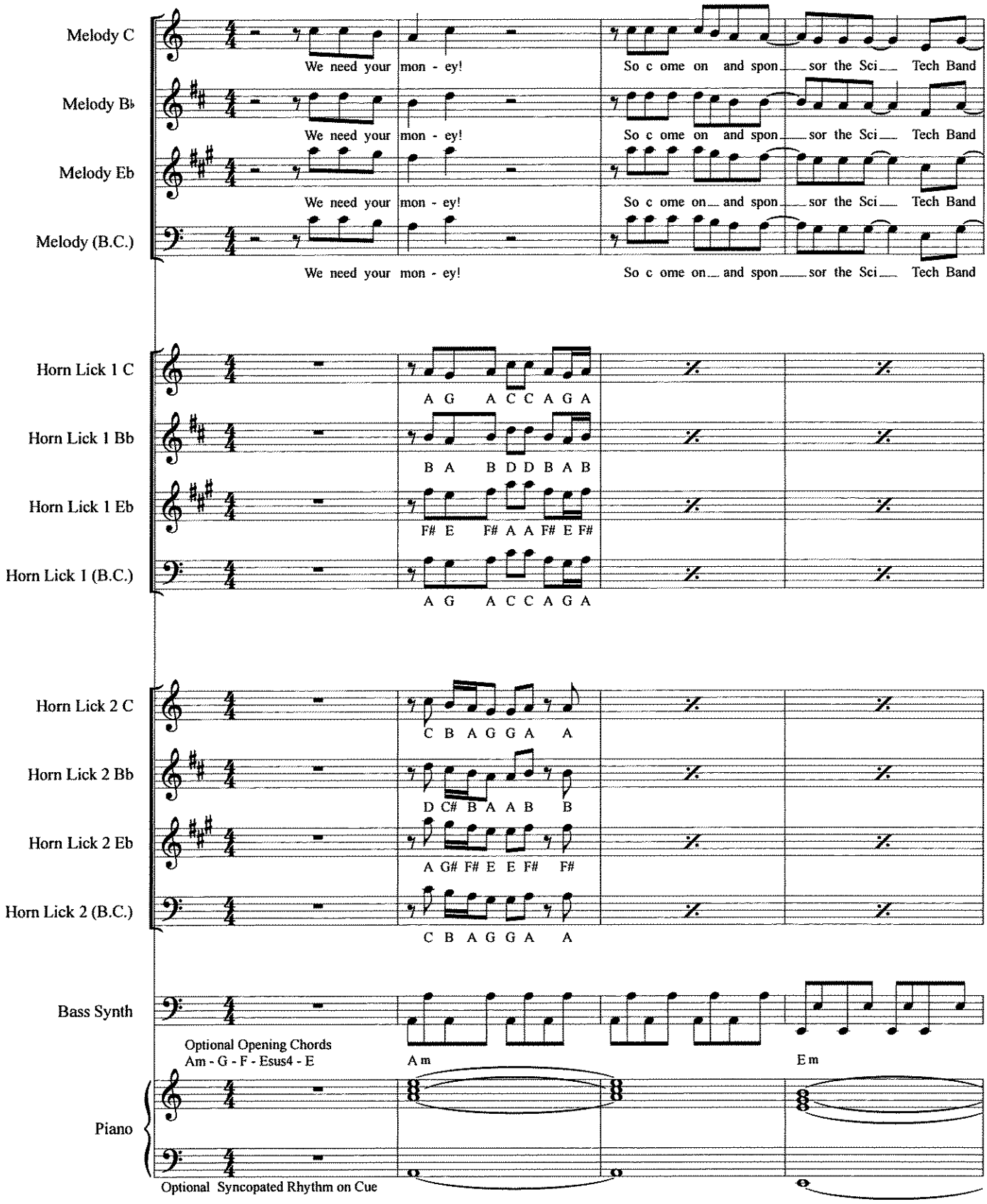
# Holding Out For A Hero

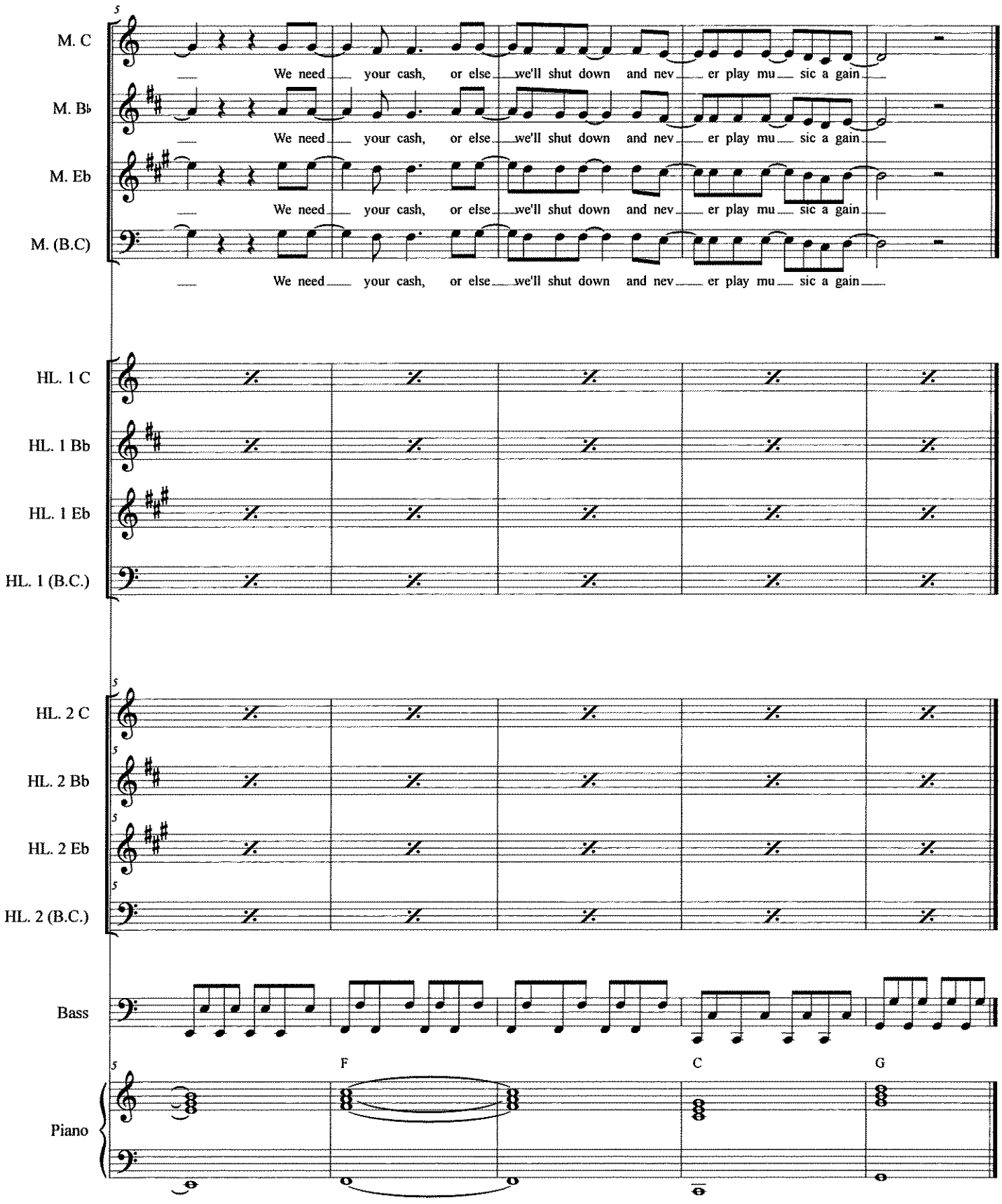
SPONSOR SONG

*arr. Bernice*




**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



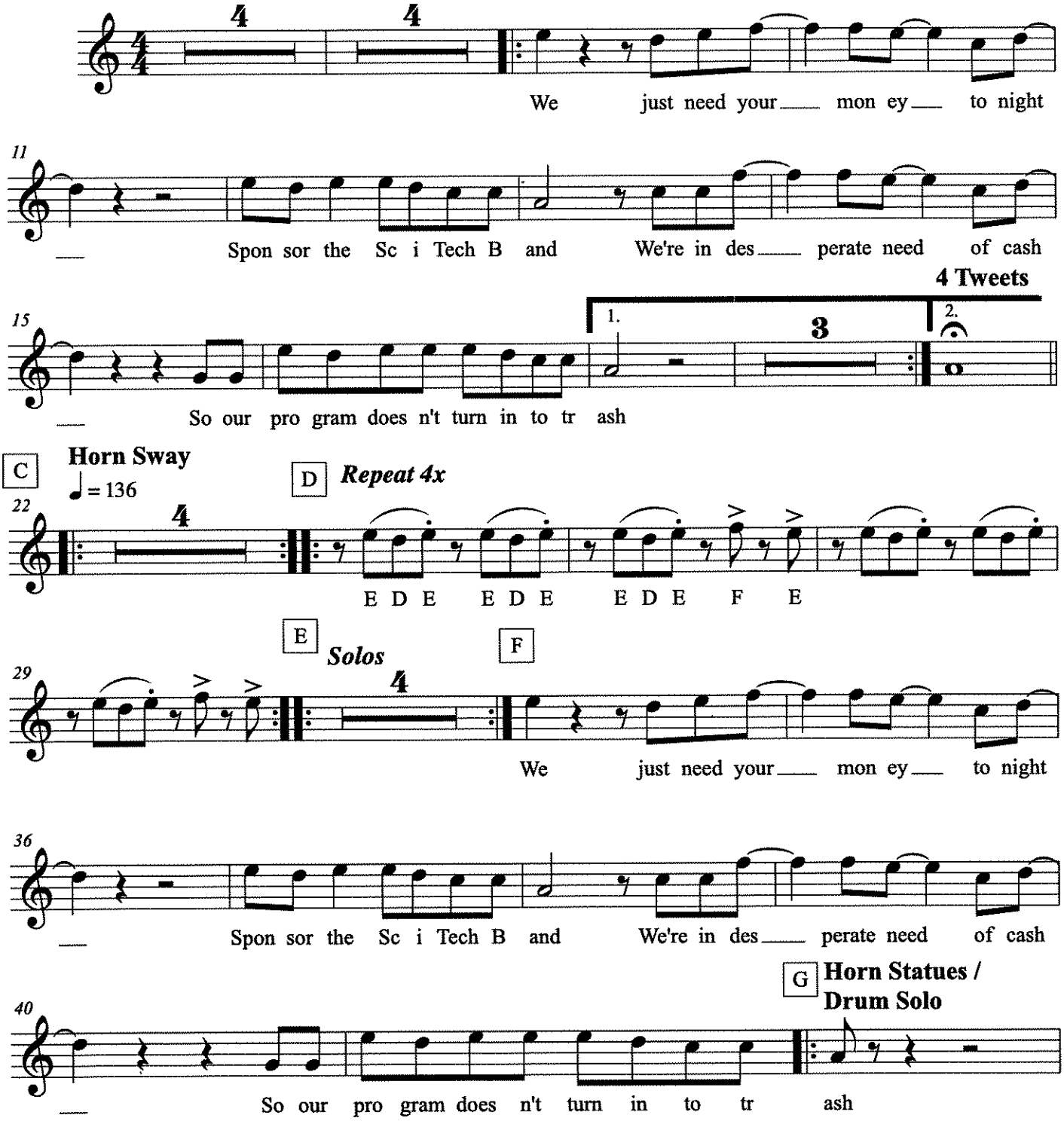
# I Just Died In Your Arms Tonight

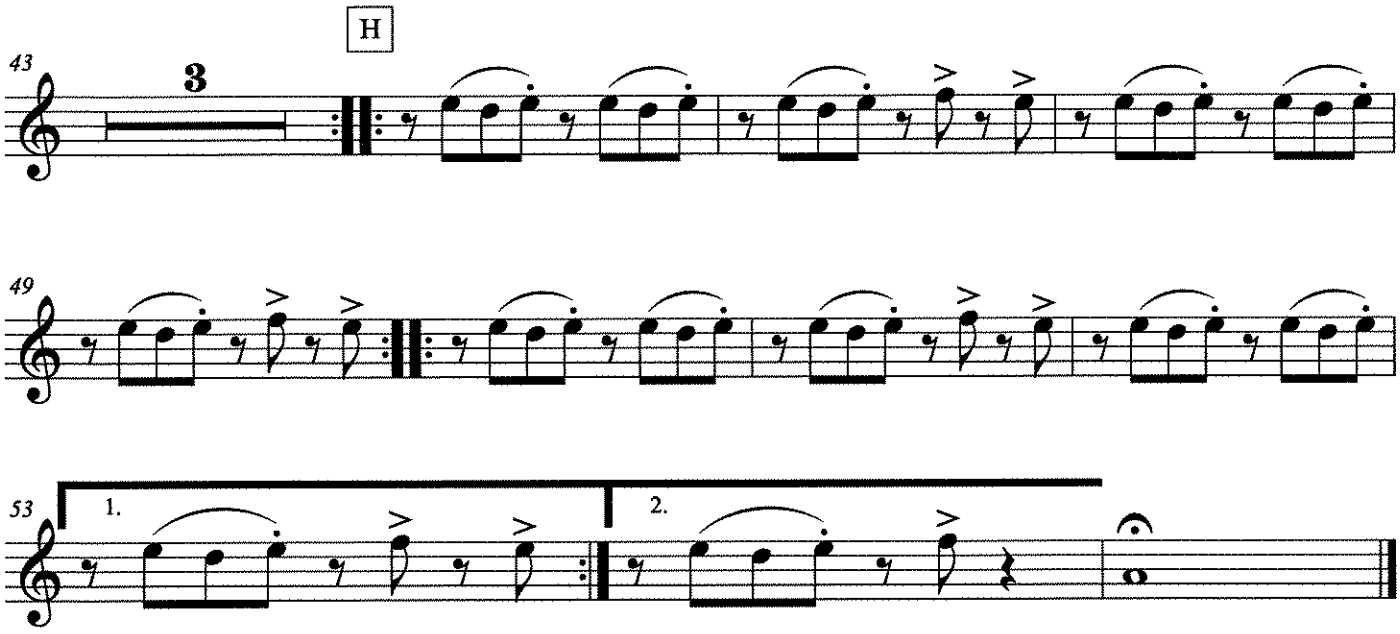
## SPONSOR SONG

*arr. Bernice*

MELODY Eb

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






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

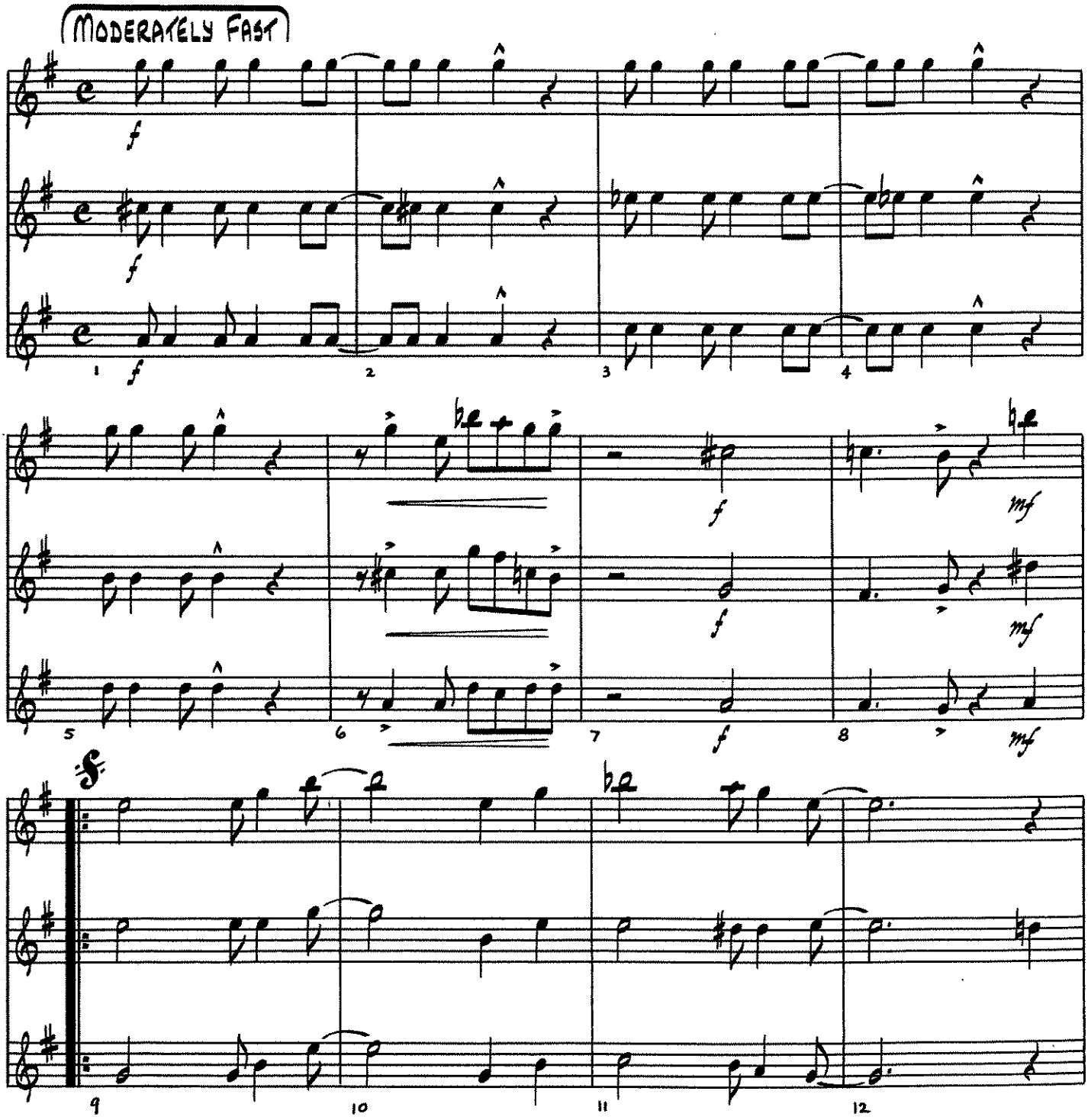
**We're in desperate need of cash, so our program doesn't turn into trash...**

# IT DON'T MEAN A THING

## (If It Ain't Got That Swing)

Eb

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

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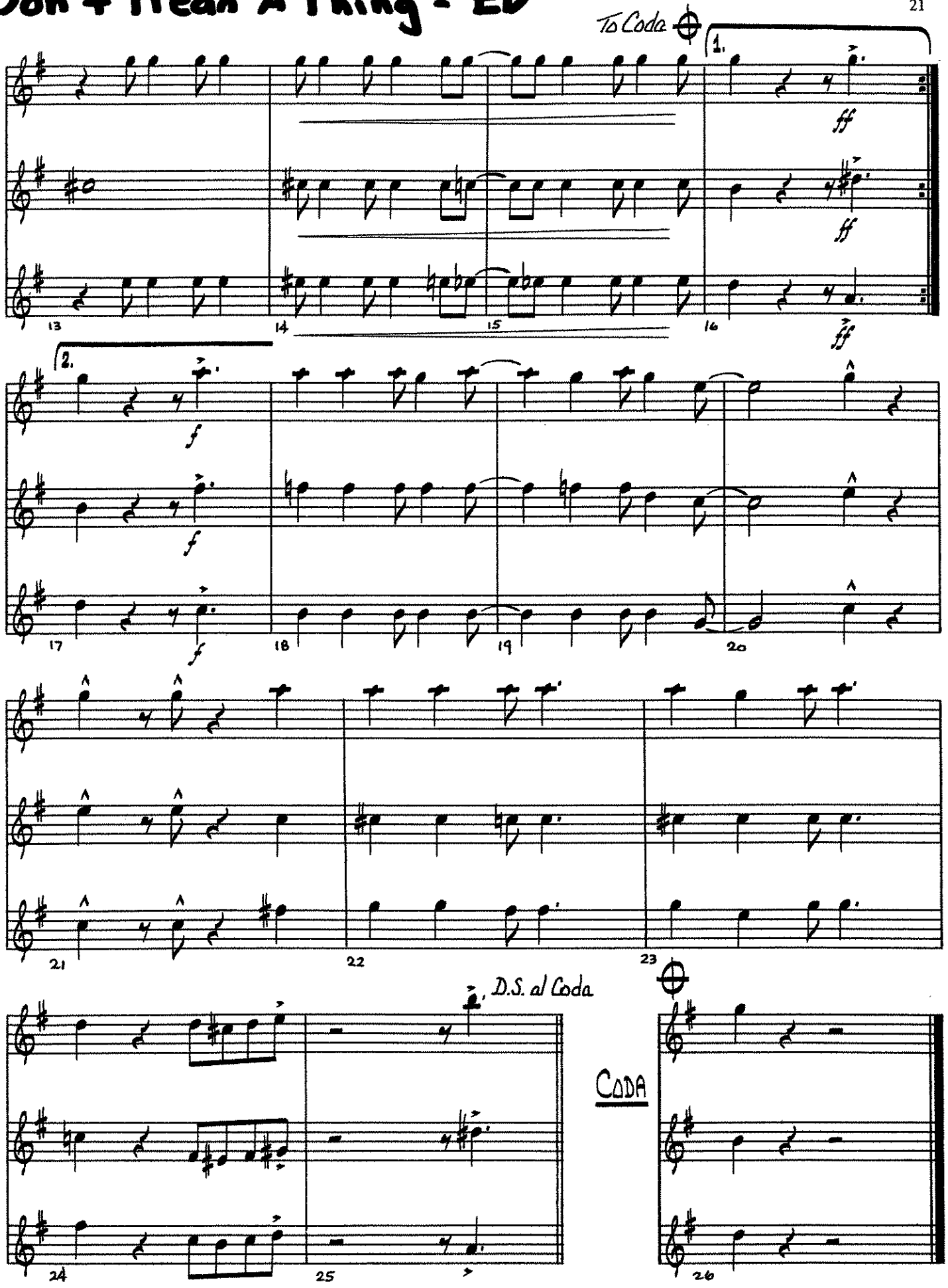
# Don't Mean A Thing - Eb





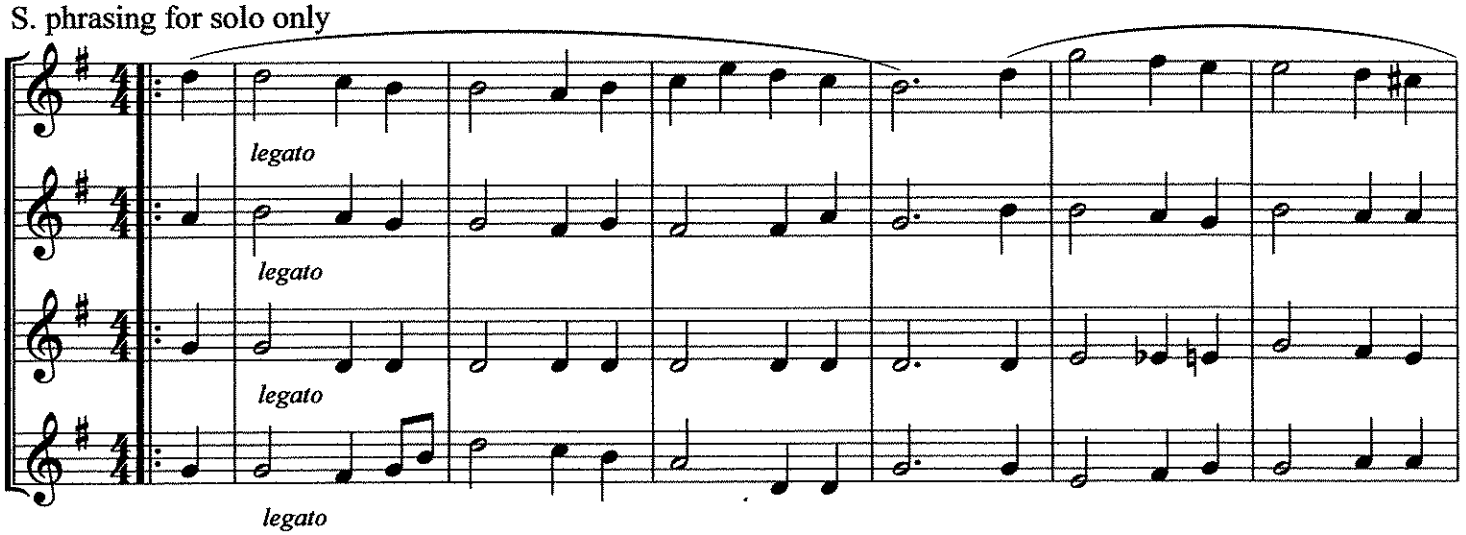
Alto Sax/Baritone Sax

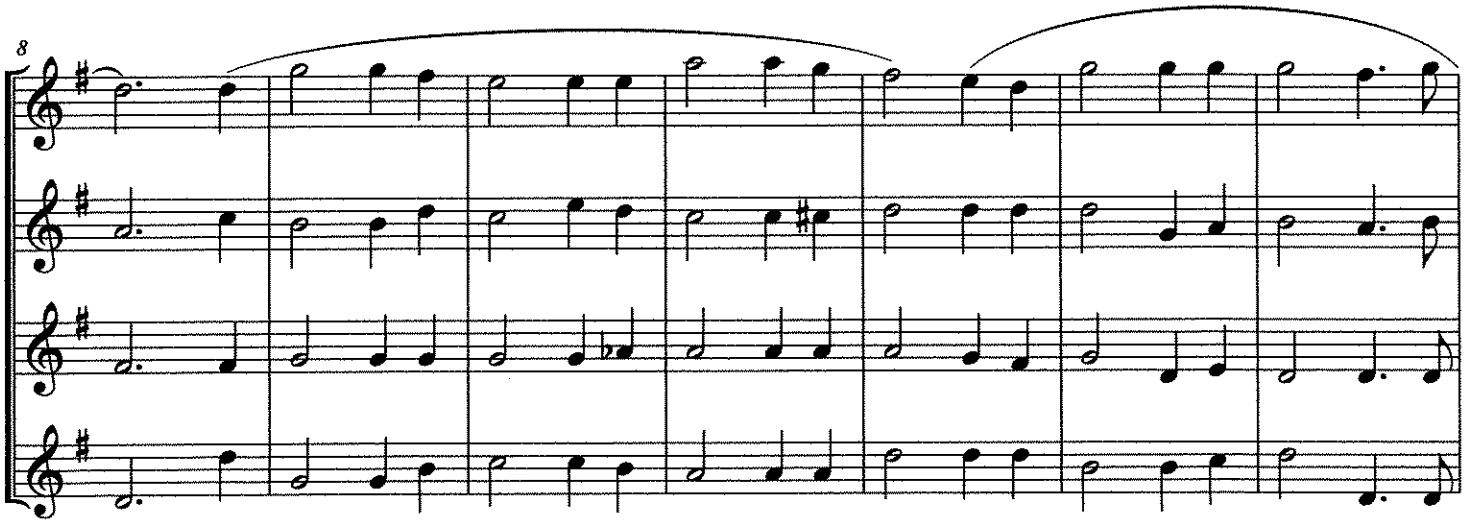
# It Is Well

**Horatio G. Spafford, 1873**
**Philip P. Bliss, 1876**
*arr. Bernice*

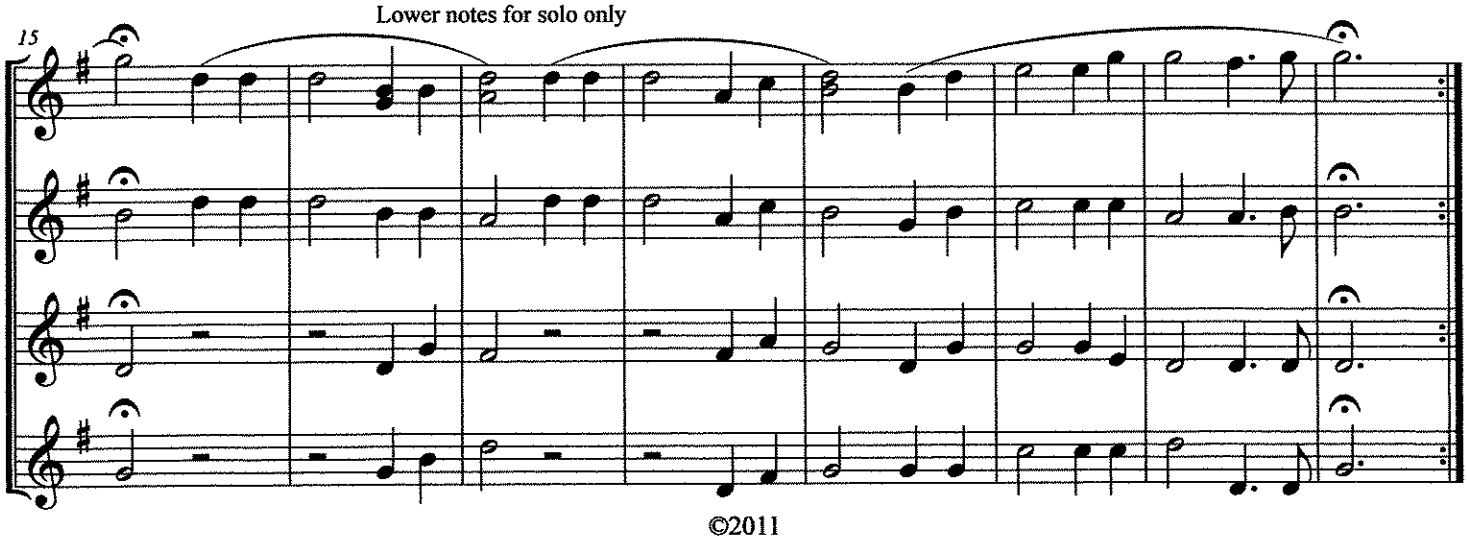
*With Expression*
*Stagger Breathe* ***mf mp mf f***

S. phrasing for solo only




Lower notes for solo only

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# 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/8th 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/8th 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 (16th Notes)**

**Piano Bass: A G F E (Whole Notes)**

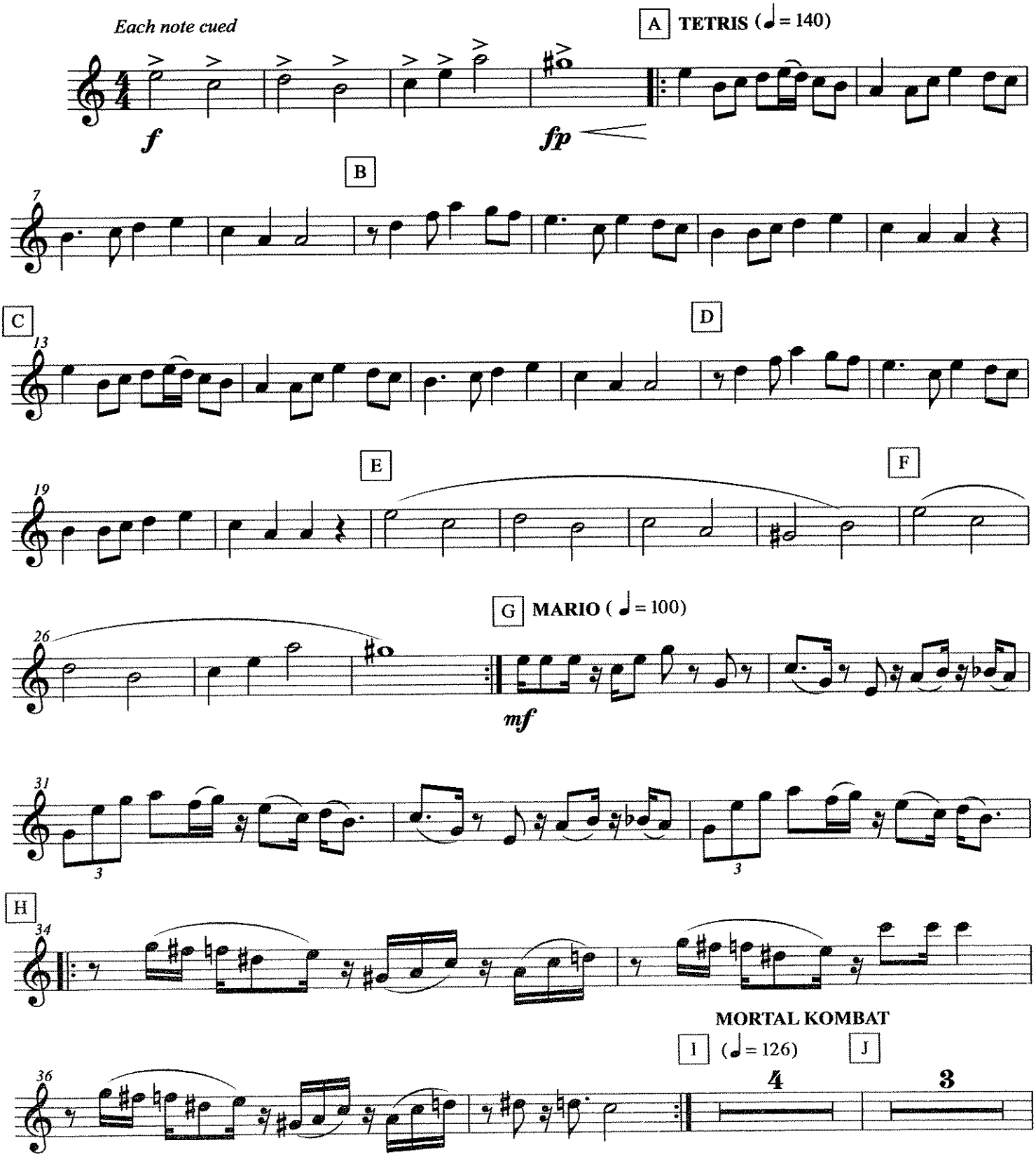
**Chords: Am Am Am E**

**Am = A C E E = E G# B**

# The Legend of Super Mortal Tetris

Melody Eb

*arr. Bernice*

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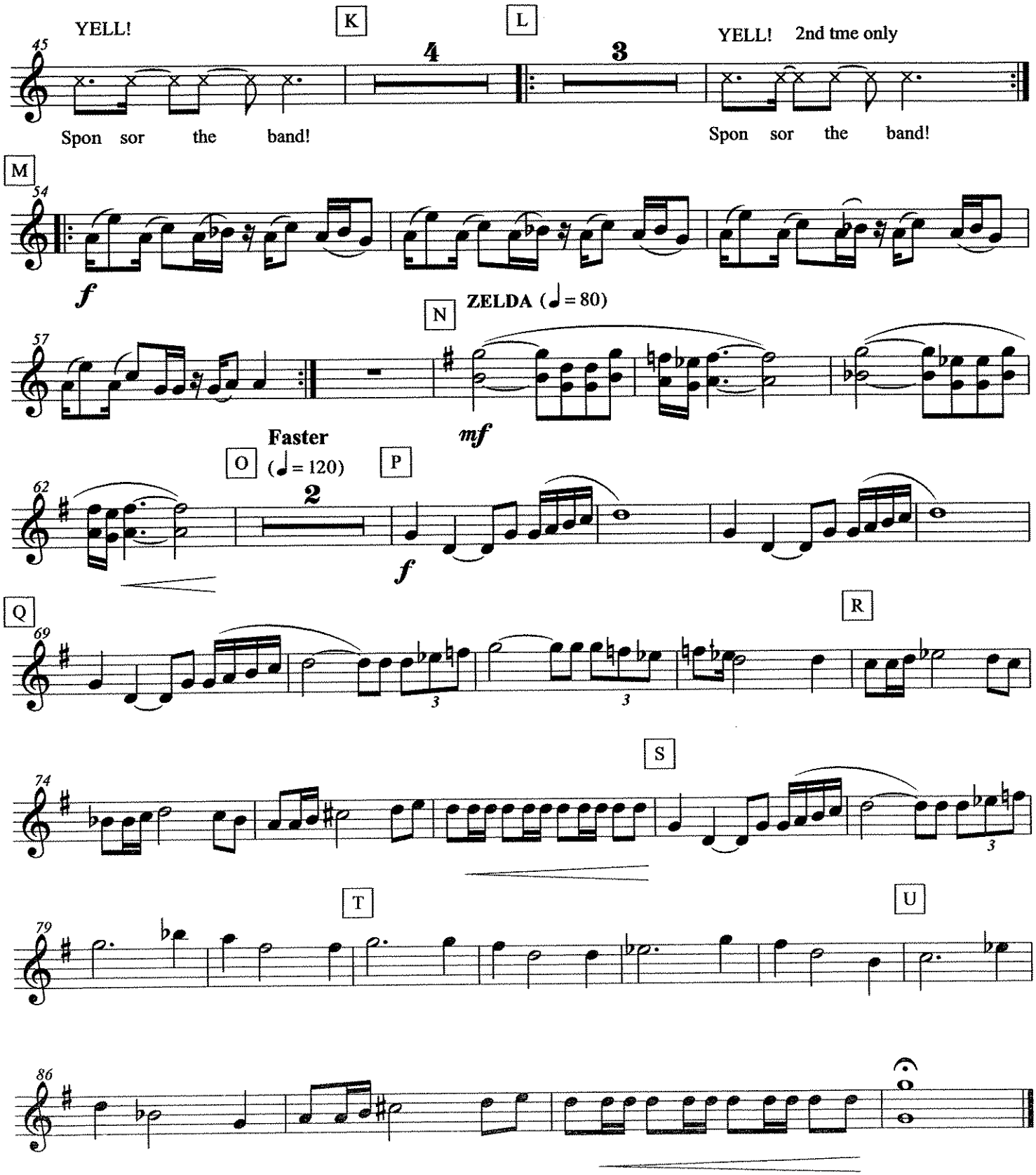
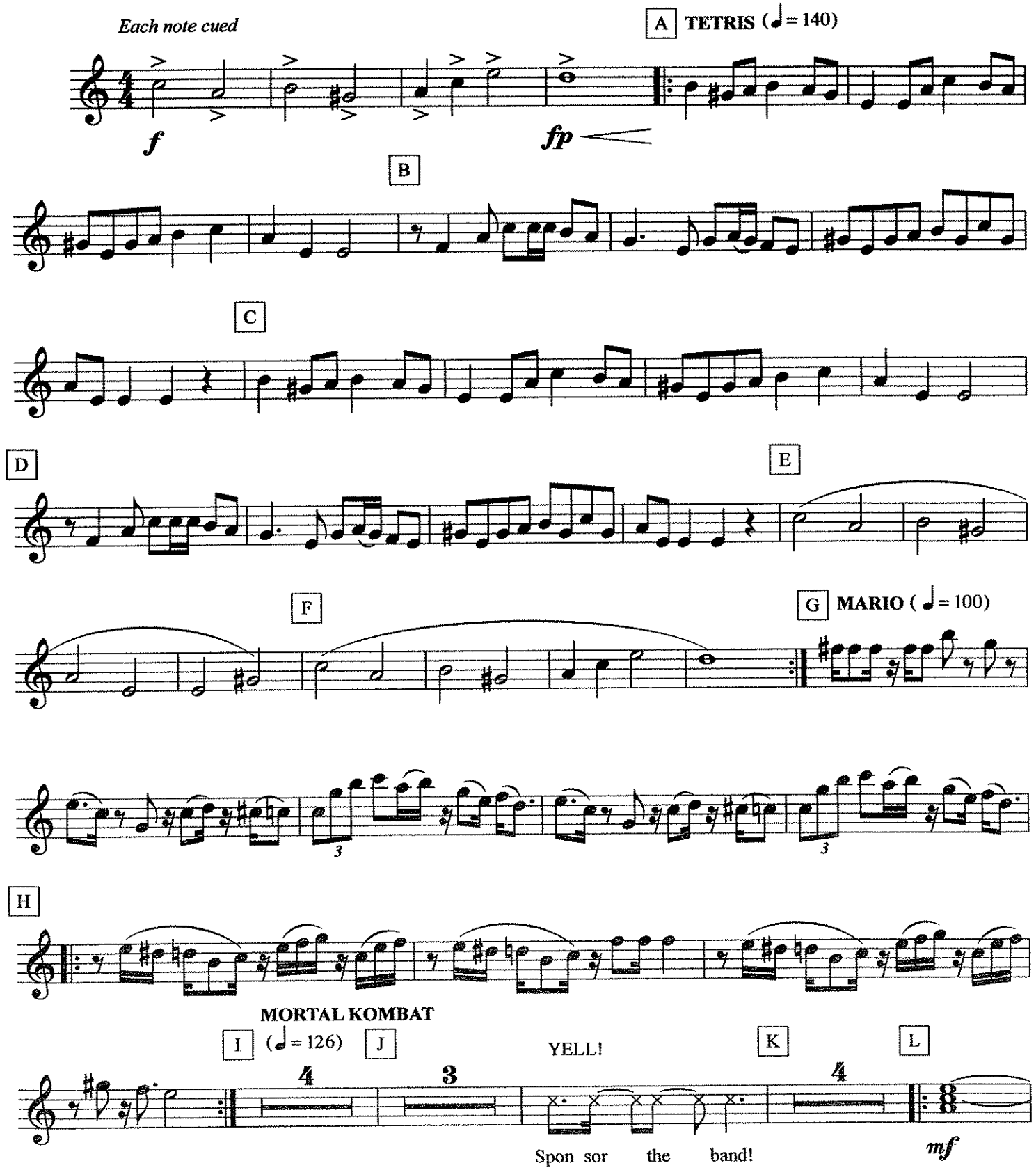
# The Legend of Super Mortal Tetris



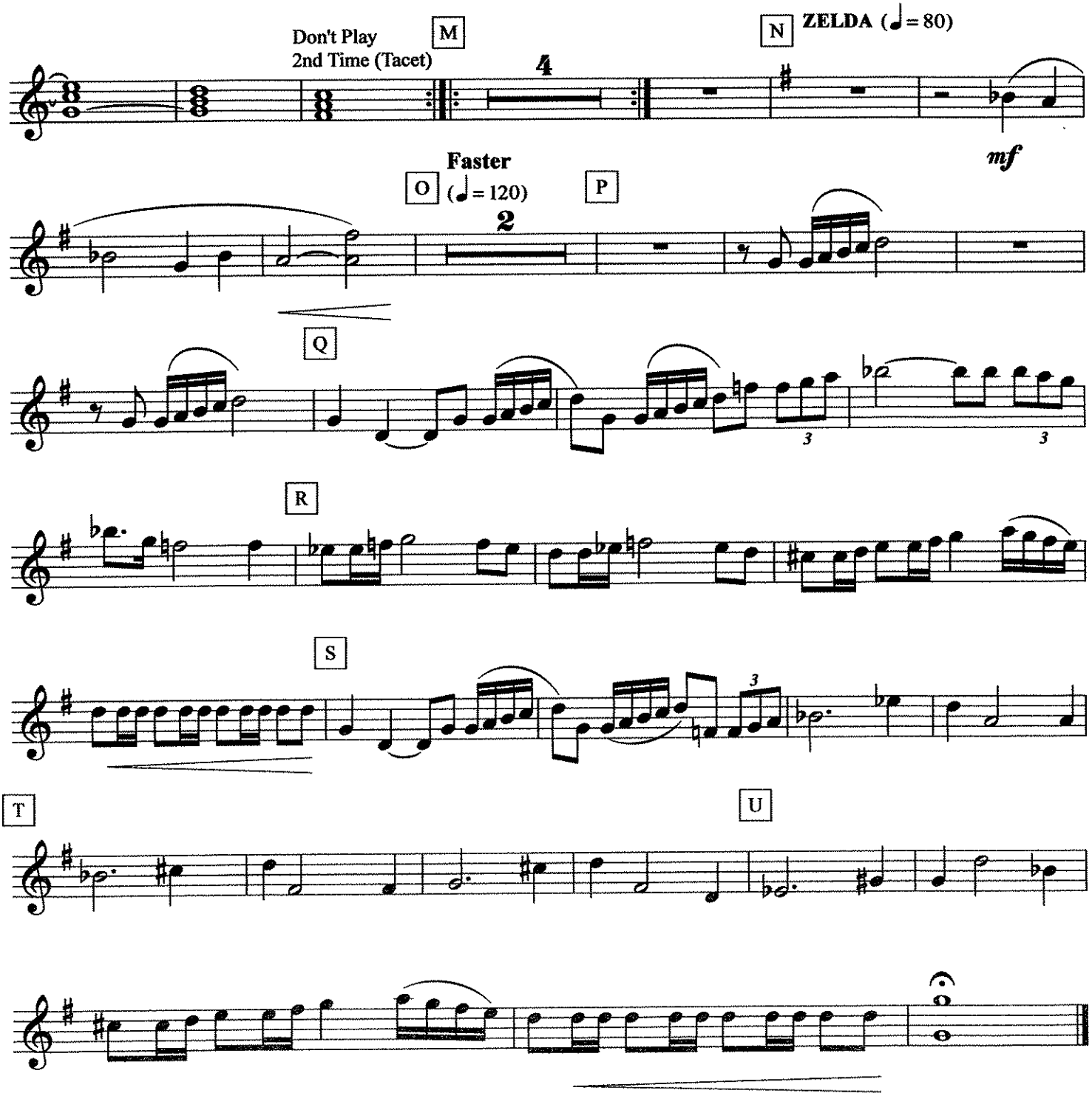
# The Legend of Super Mortal Tetris

Countermelody 1 Eb

*arr. Bernice*



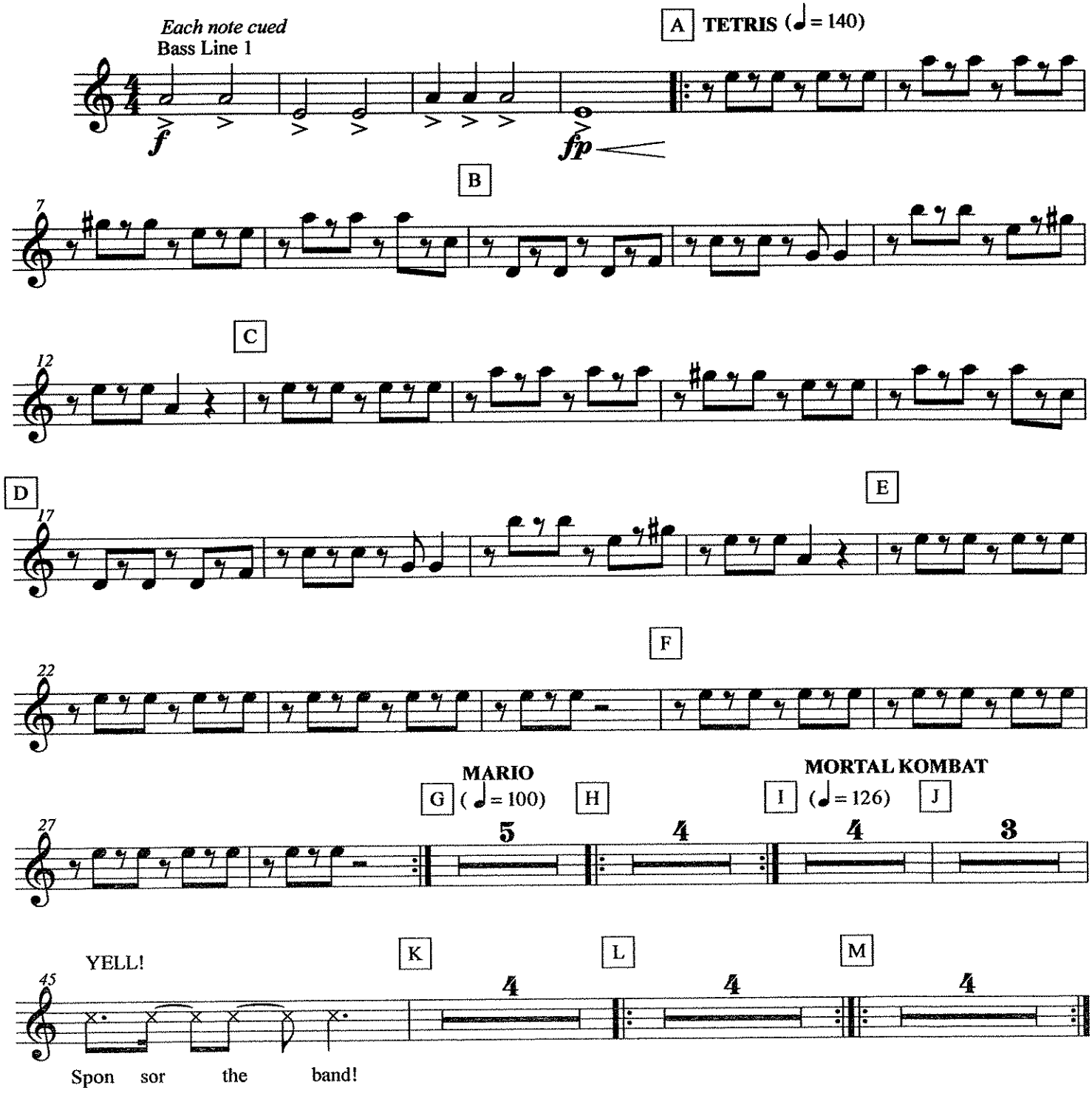
The Legend of Super Mortal Tetris



# The Legend of Super Mortal Tetris

Bass Line 1 Eb &
Countermelody 2 Eb

*arr. Bernice*

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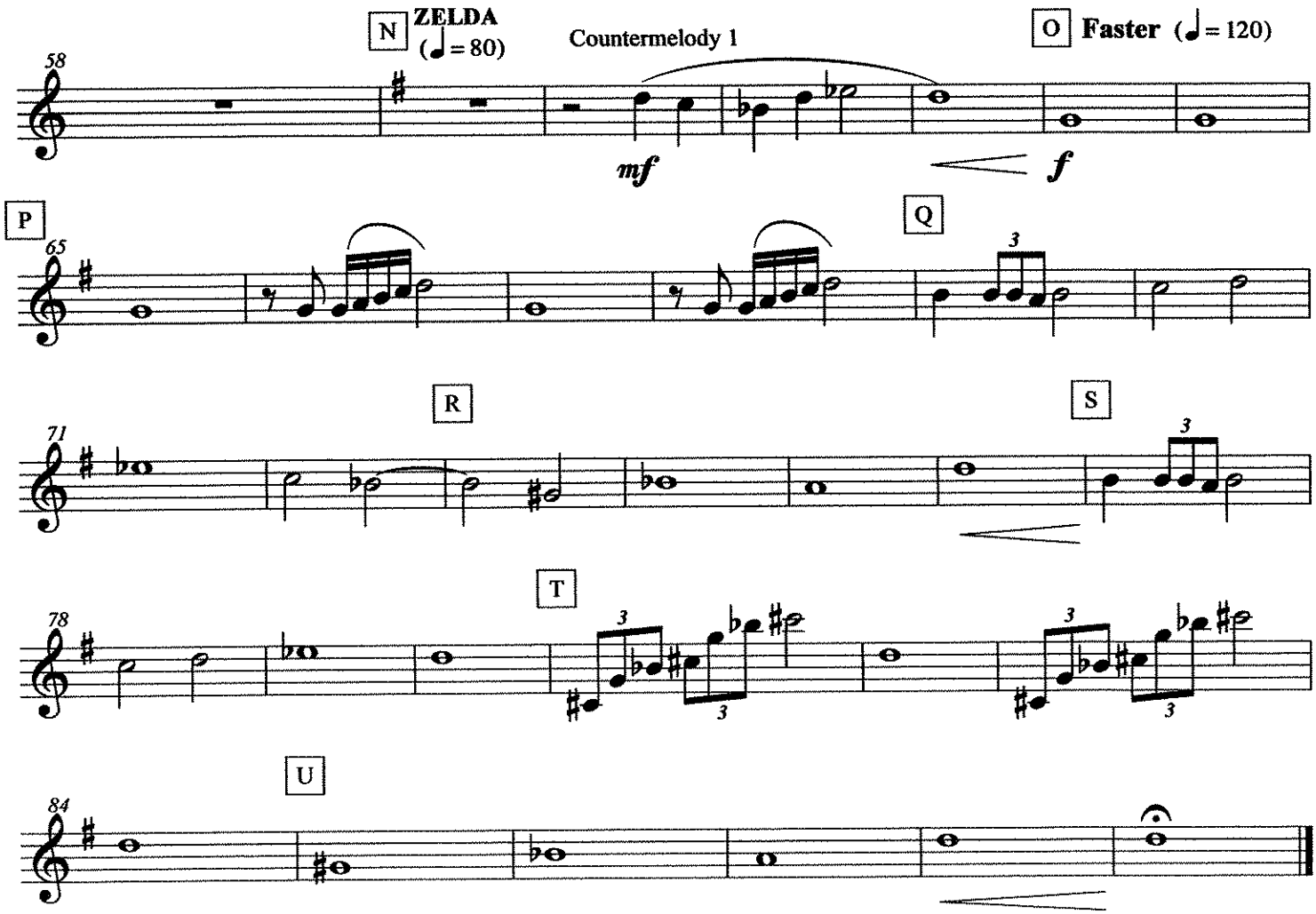
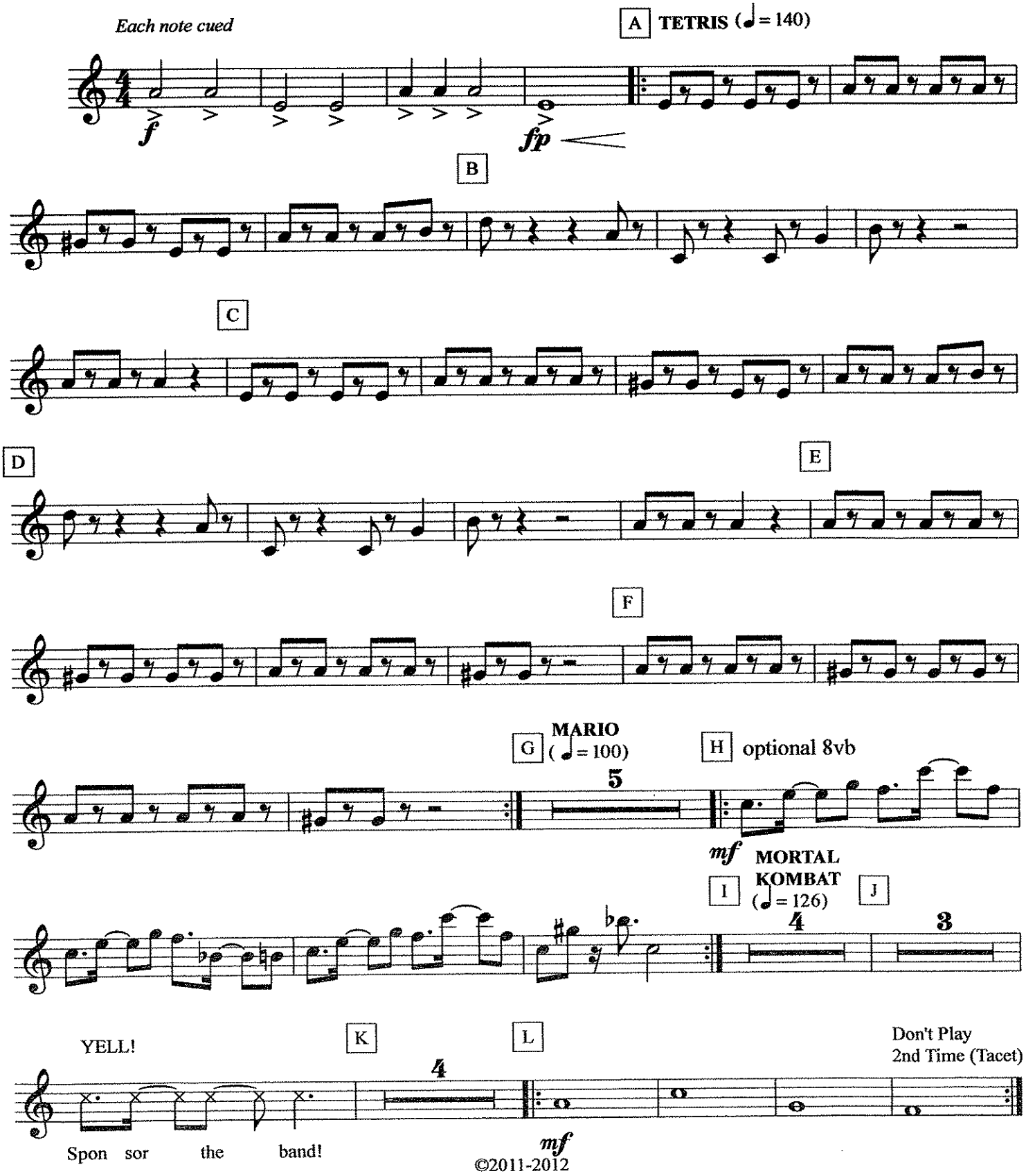

N
ZELDA
(♩= 80)
Countermelody 1
O
Faster (♩= 120)
58
mf
f
P
65
Q
3
R
71
S
3
T
78
3
3
3
3
U
84

# The Legend of Super Mortal Tetris

Bass Line 2 Eb

*arr. Bernice*

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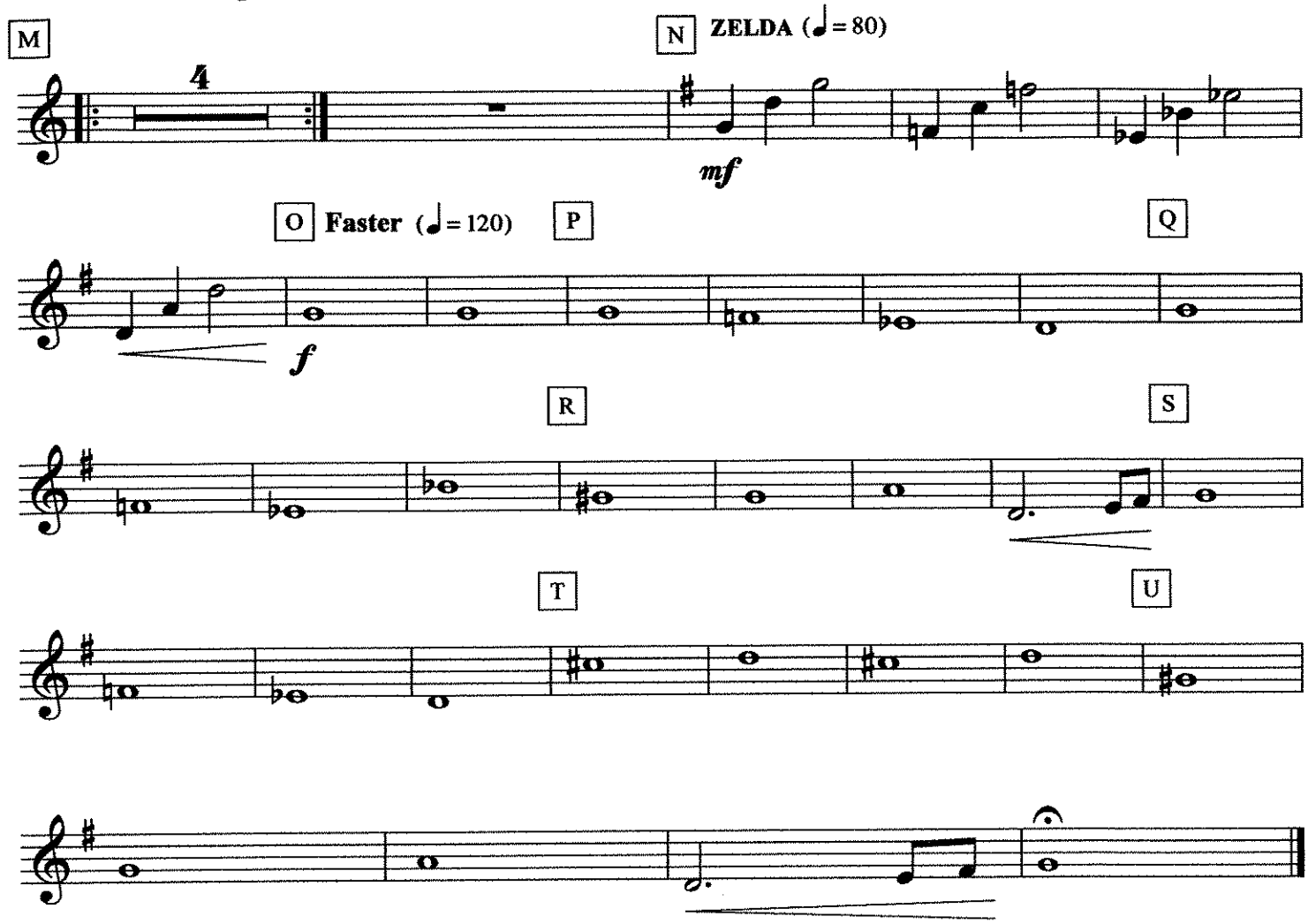
The Legend of Super Mortal Tetris



# 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,

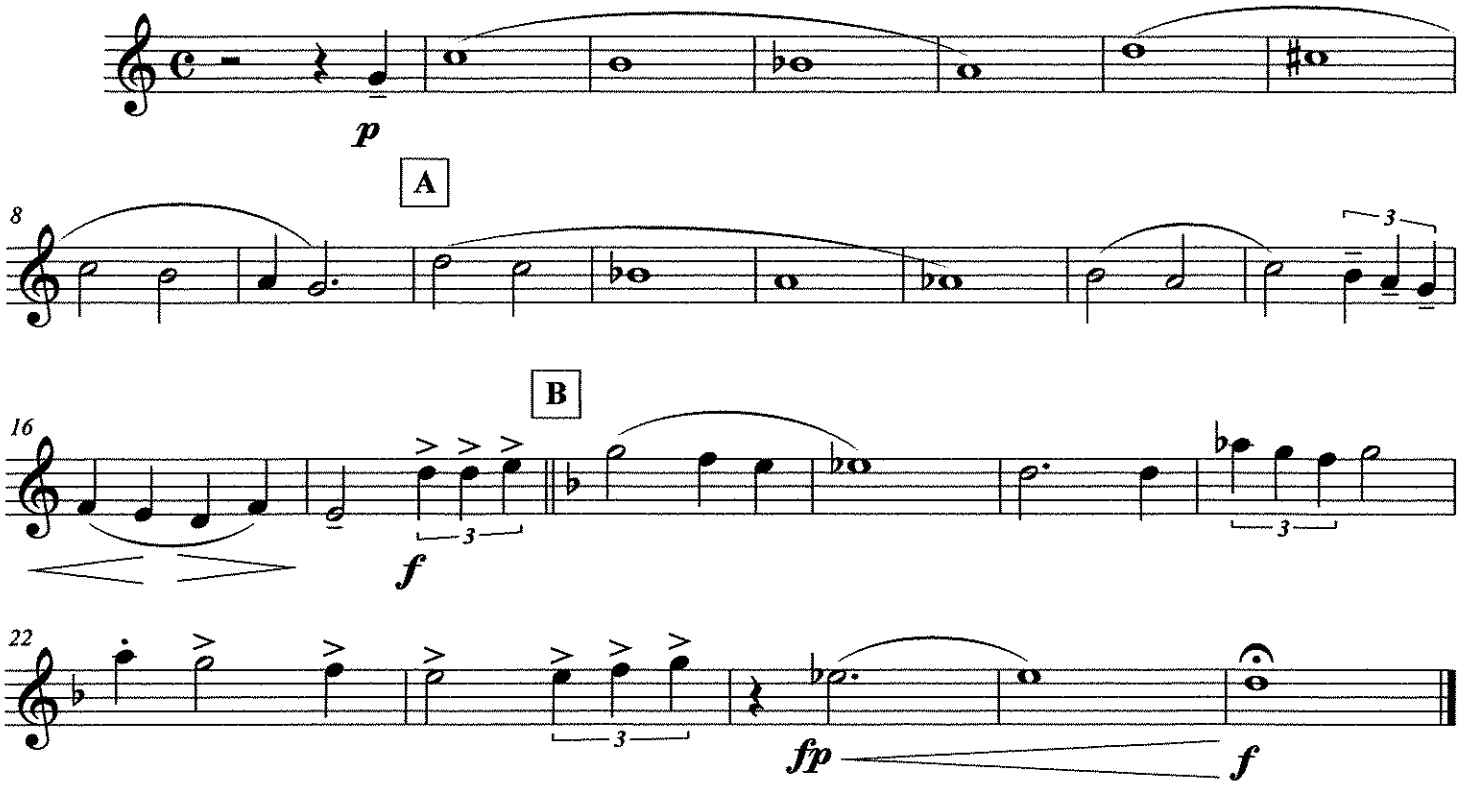
And more much more than this,

I did it my way...

Alto Sax

# My Way

Don Costa
trans. Jerannchris Rivera-Heredia




©

## 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

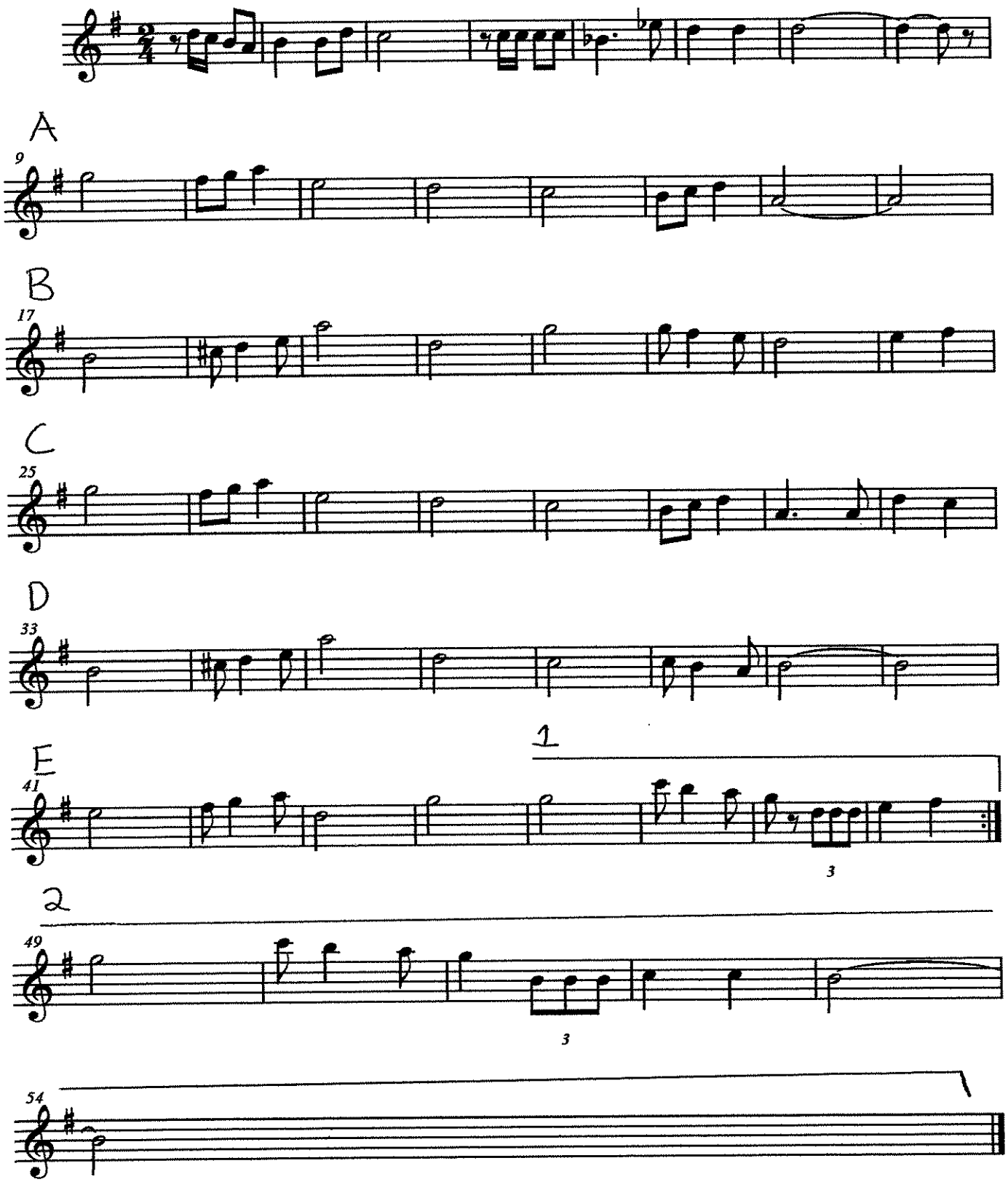
**Eye of The Tiger** So So Fa So So Fa So So Fa Me (Repeat)
***Harmony*** Te Te La Te Te La Te Te La So (Repeat)

**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




2007

# Two Ceremonial Marches

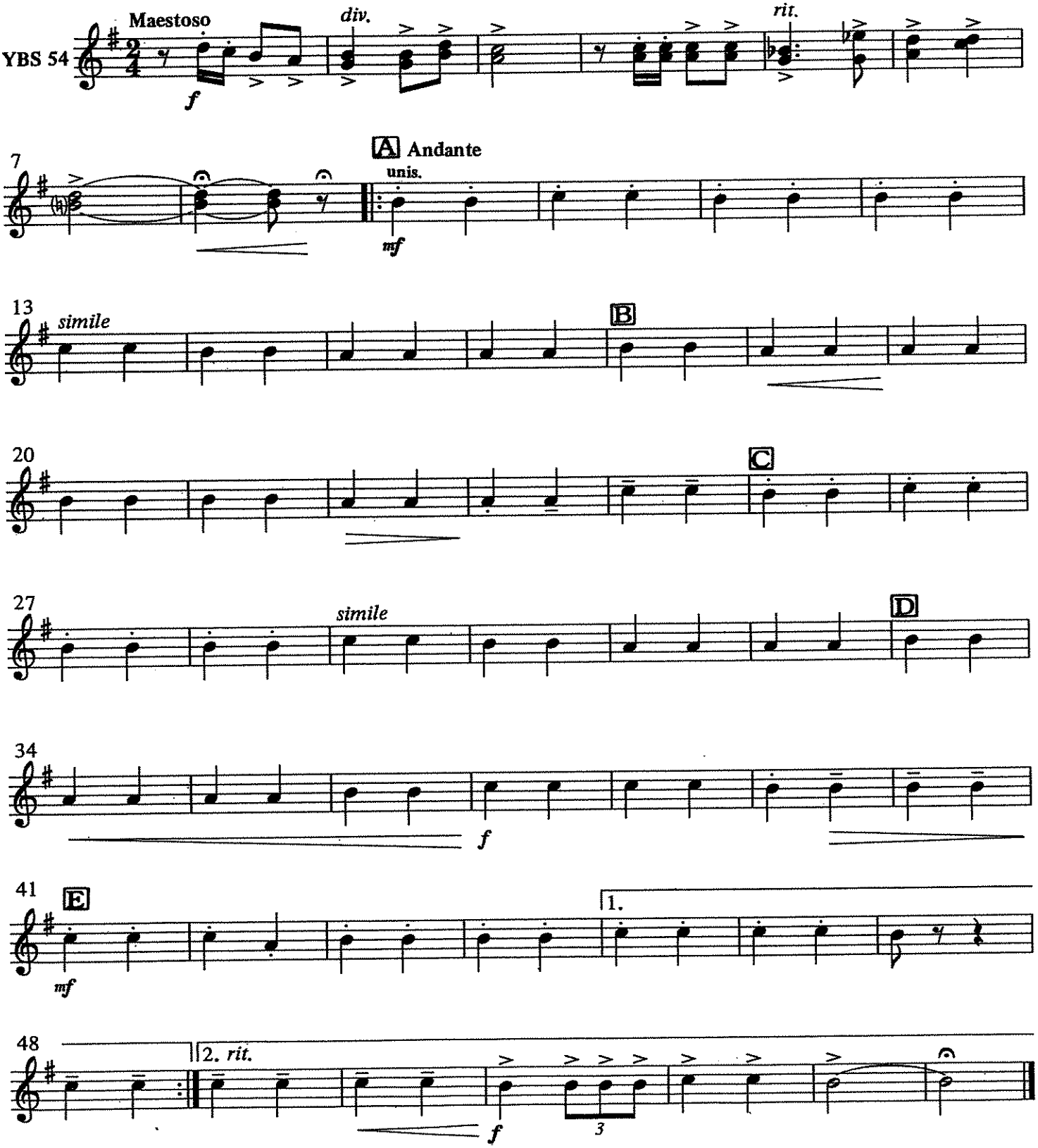
## 1. Processional

*Pomp and Circumstance March No. 3*

**Alto Saxophone**

**EDWARD ELGAR, Op. 39**

*Arranged by James Swearingen*

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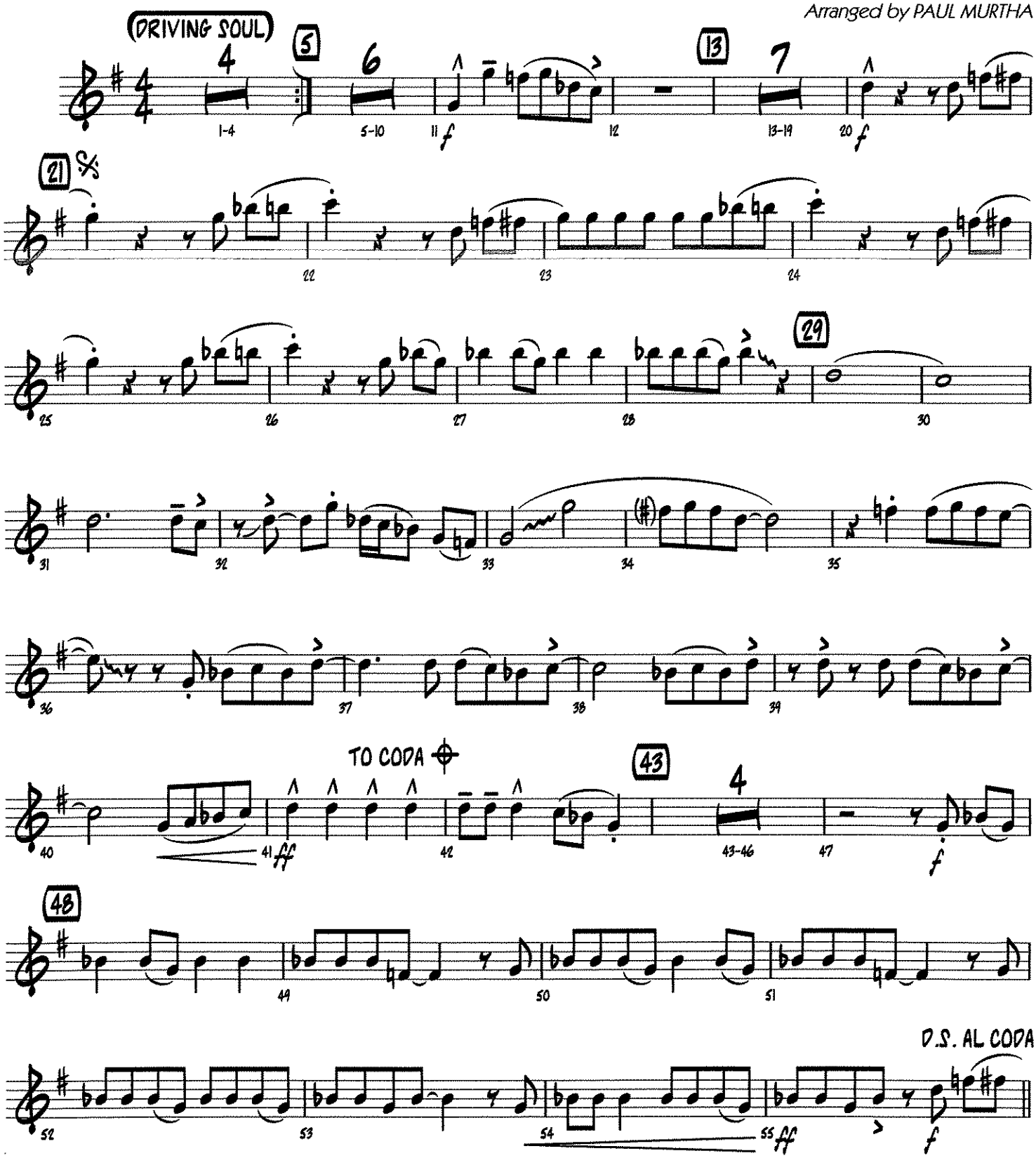
Recorded by BRUNO MARS

# RUNAWAY BABY

ALTO SAX 1

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

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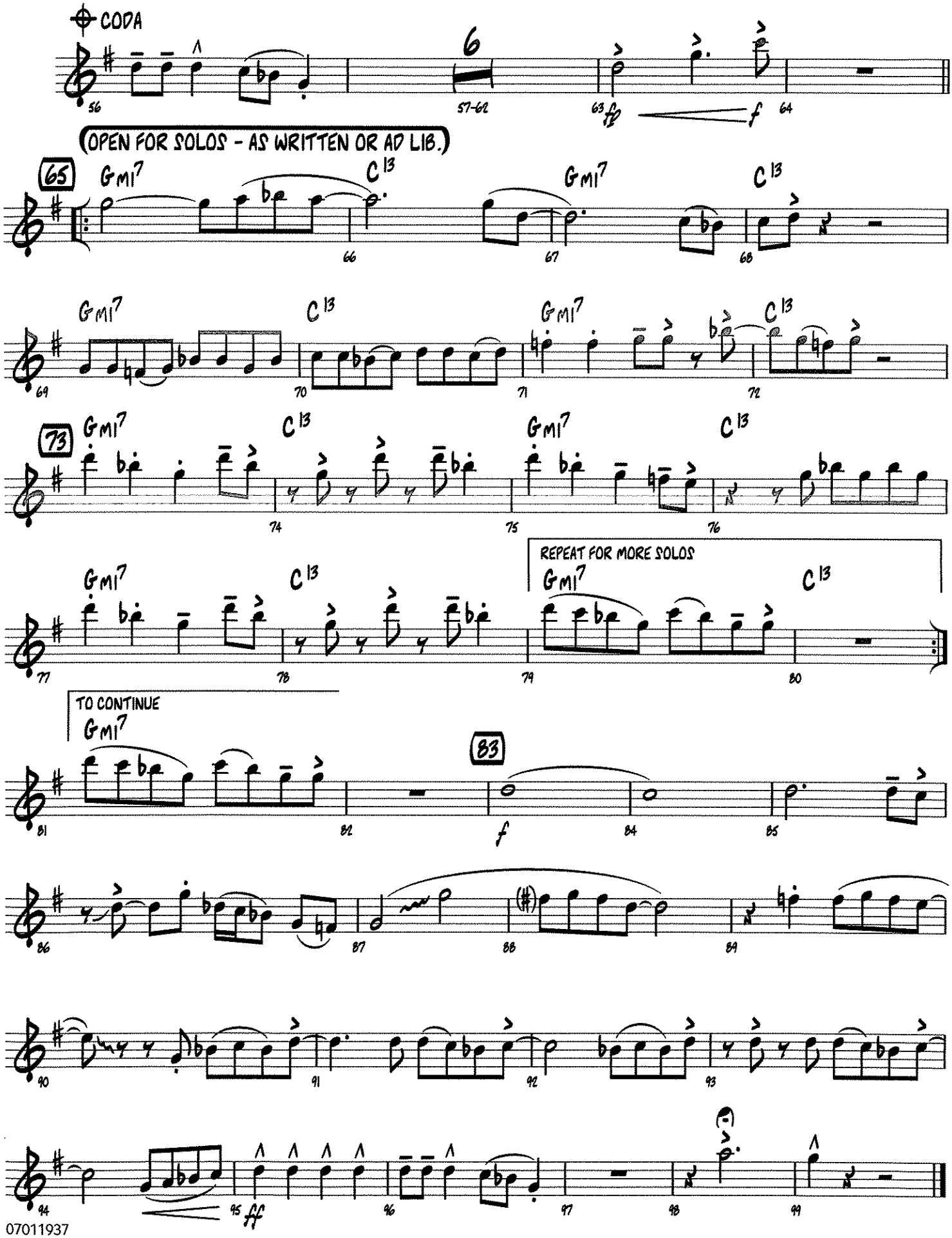
# ALTO SAX 1

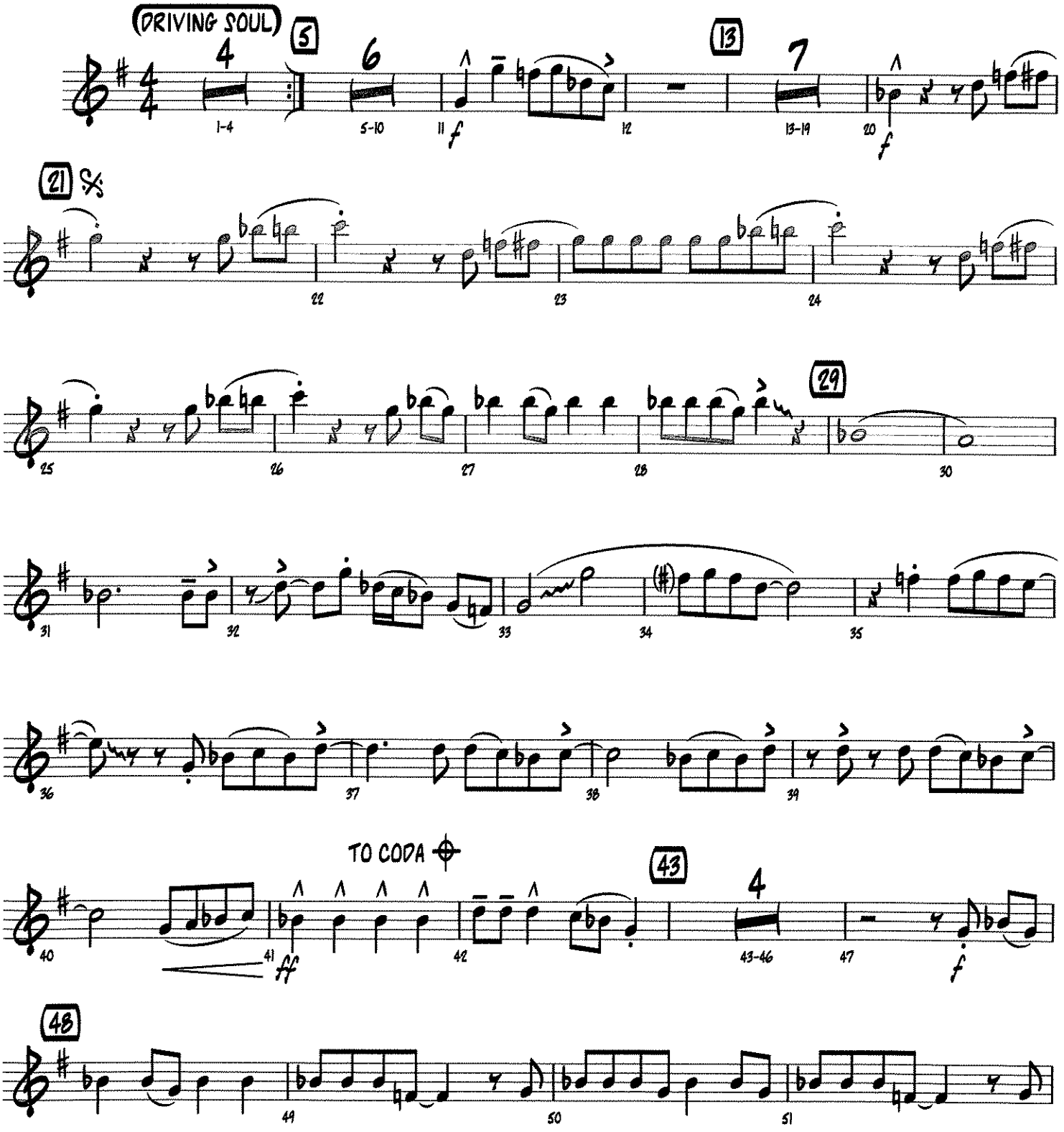

CODA
6
56
57-62
63
fp
f
64
(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)
65
Gmi7
C13
66
67
68
69
70
71
72
73
74
75
76
77
78
REPEAT FOR MORE SOLOS
79
80
TO CONTINUE
81
82
83
f
84
85
86
87
88
89
90
91
92
93
94
ff
95
96
97
98
99

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*

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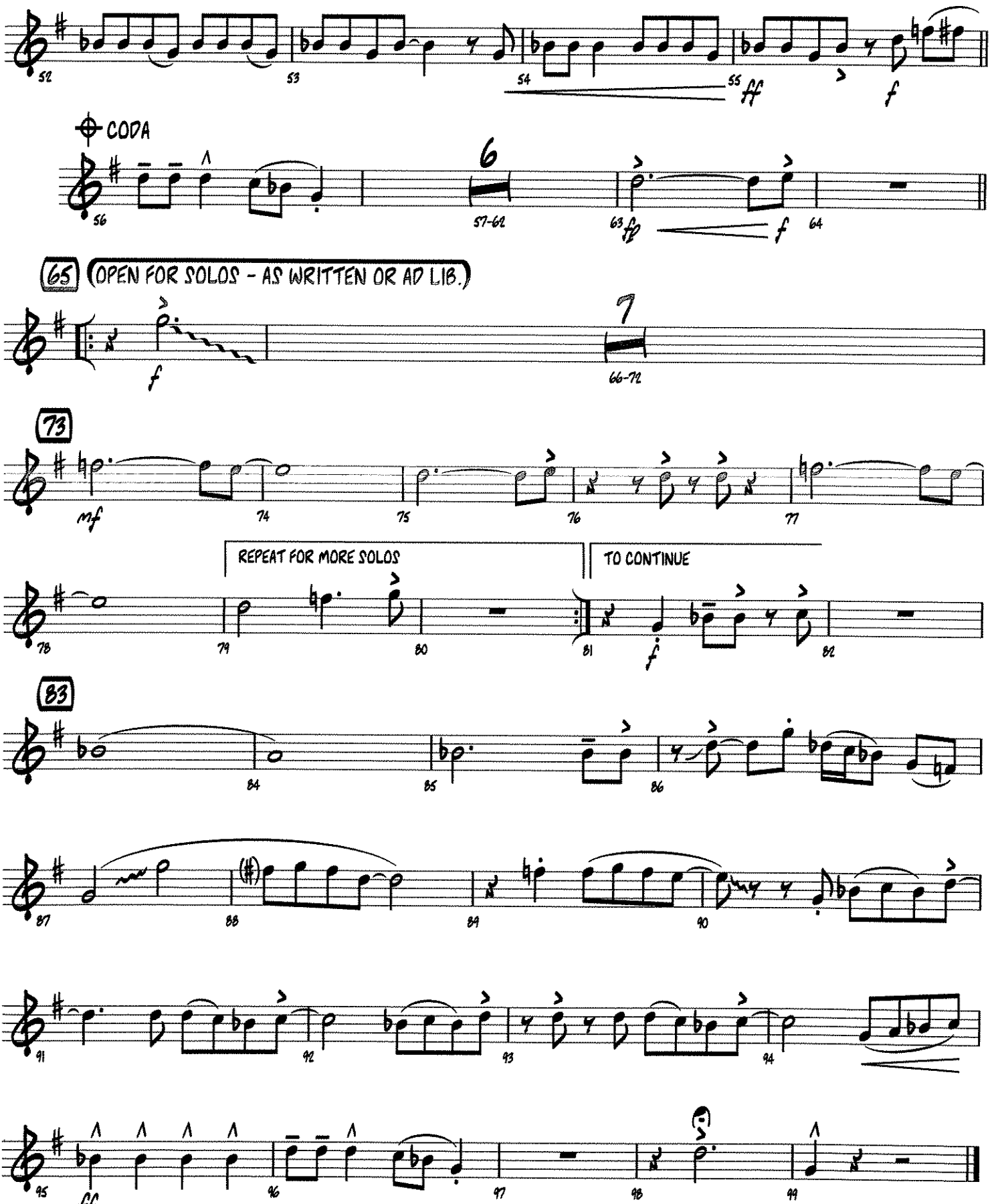
# ALTO SAX 2

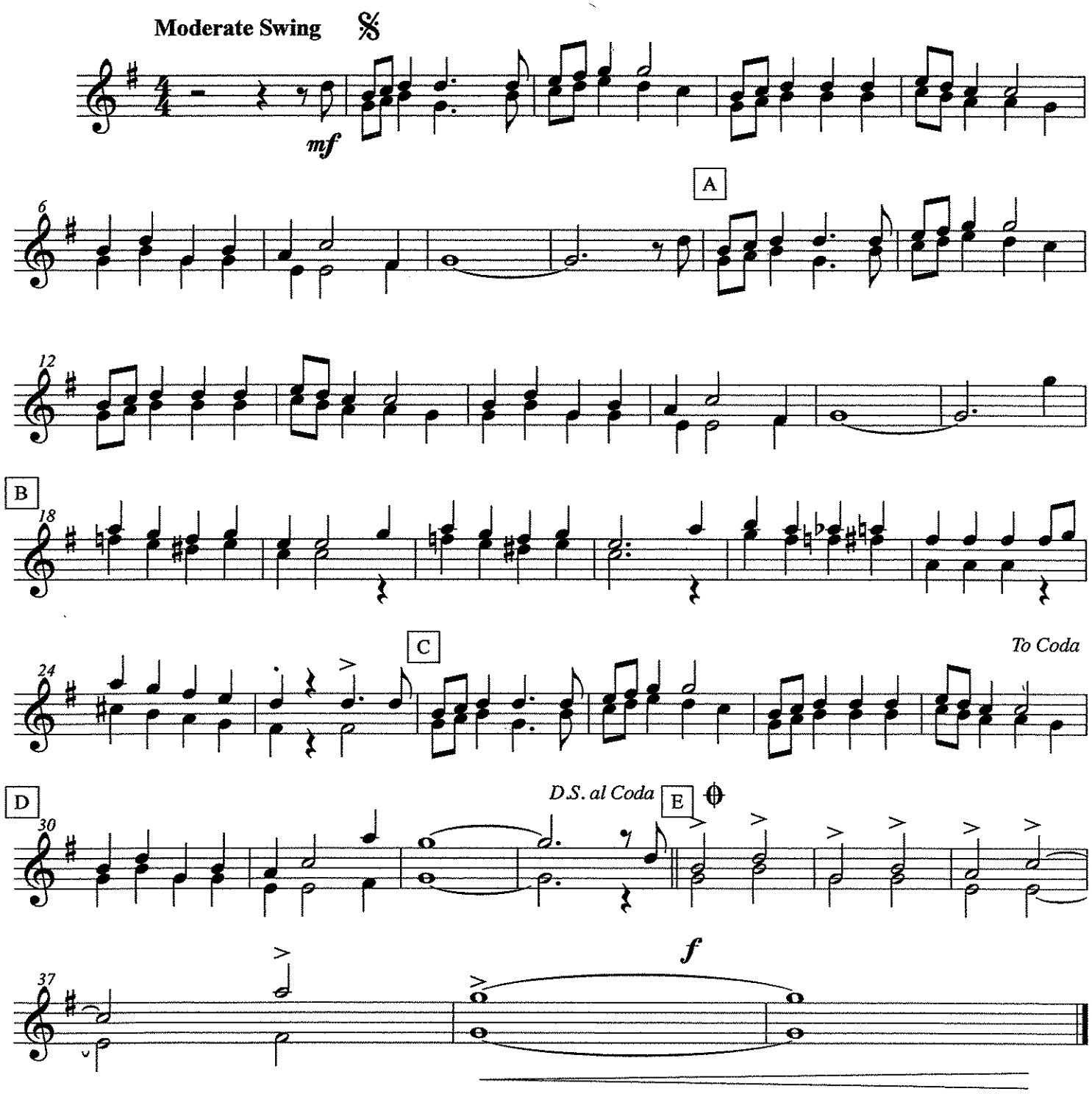
D.S. AL CODA



# Santa Claus Is Comin' To Town

Melody - Eb

**Coots & Gillespie**
*arr. Bernice*

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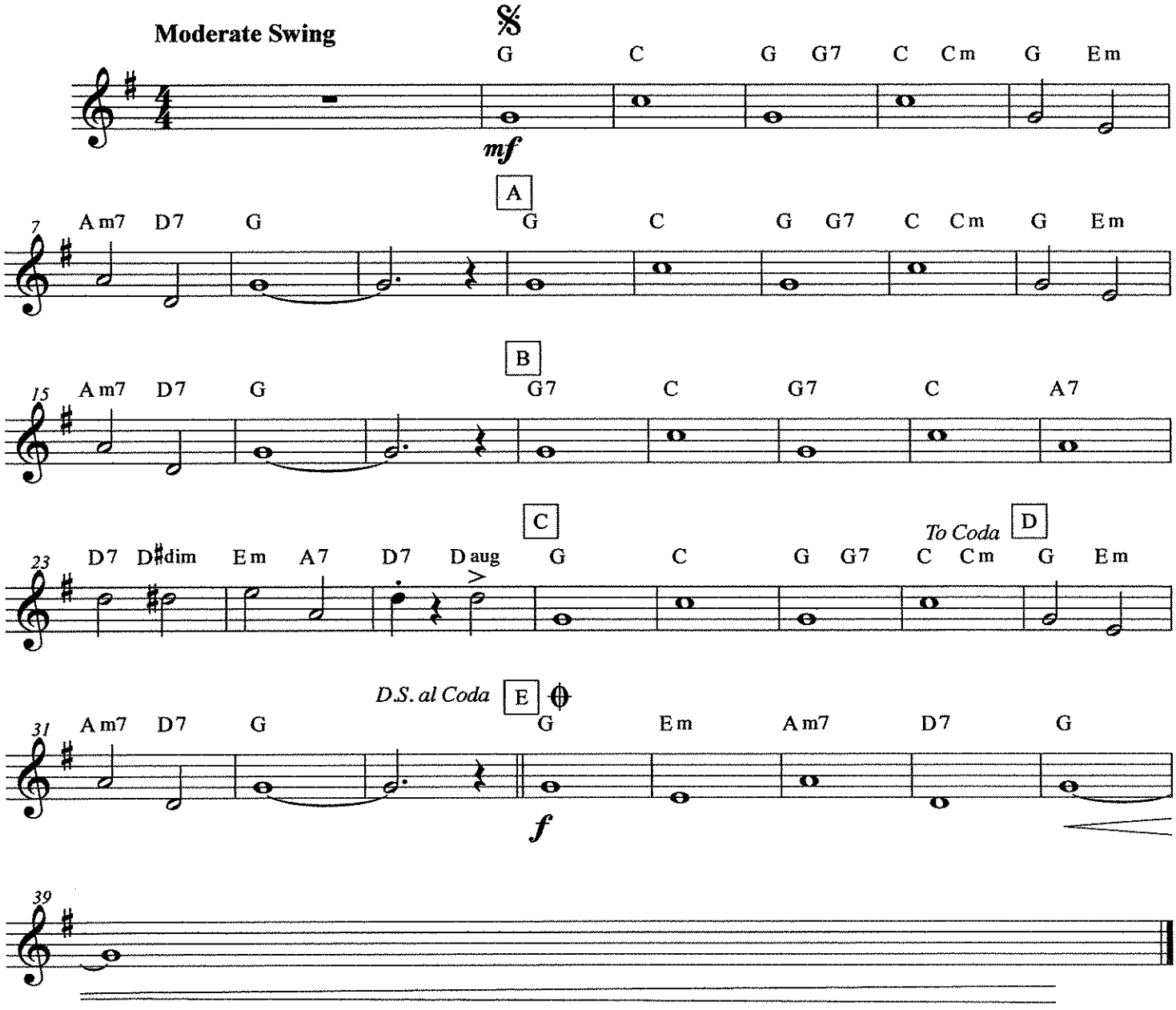
# Santa Claus Is Comin' To Town

Eb Bass Line

**Coots & Gillespie**
*arr. Bernice*

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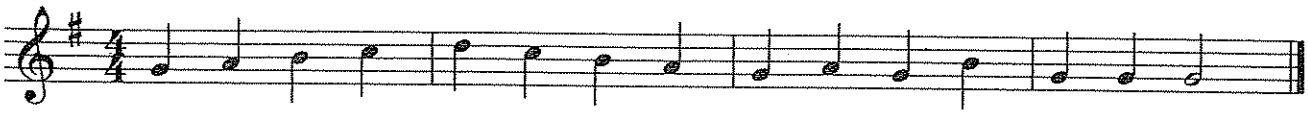
Eb

# Sight Reading Exercises

1

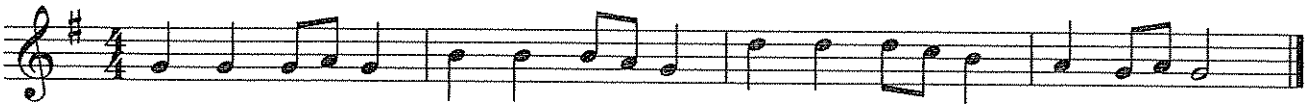


2

3

4

5



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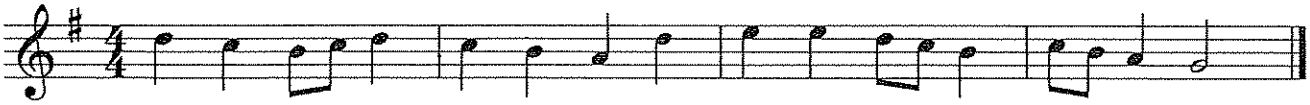

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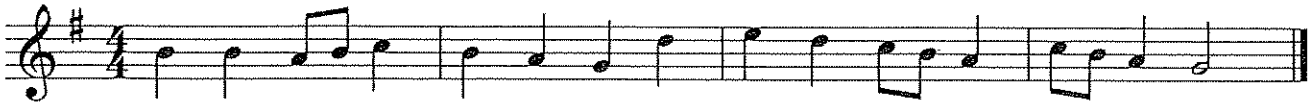

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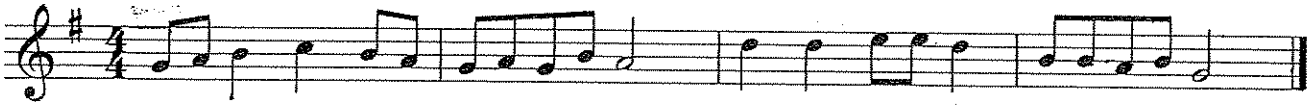
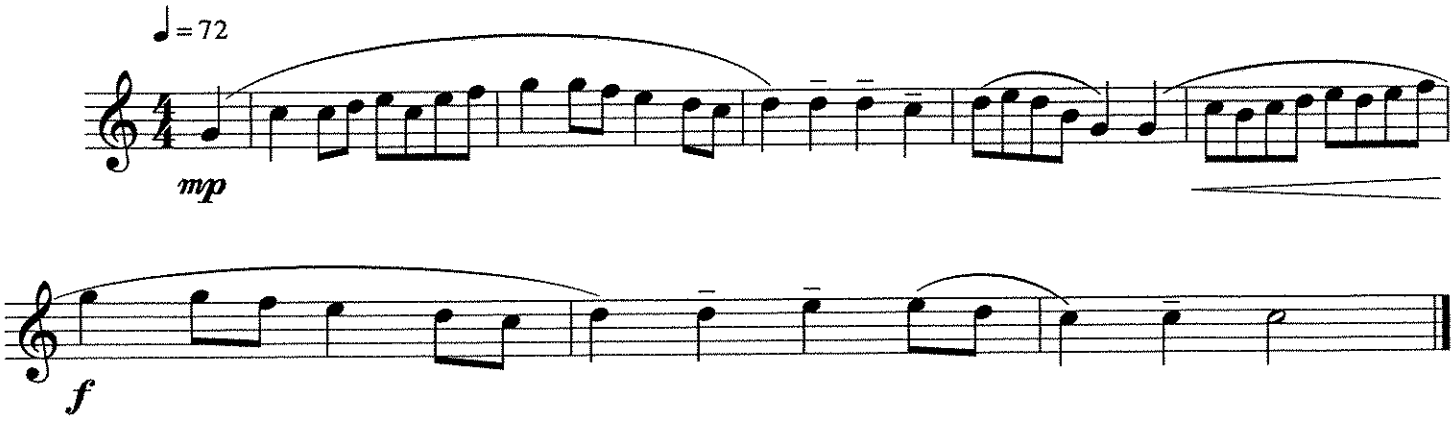


Alto Sax.

# Simple Gifts

*from Appalachian Spring*

**Traditional**
**Aaron Copland (1900-1990)**

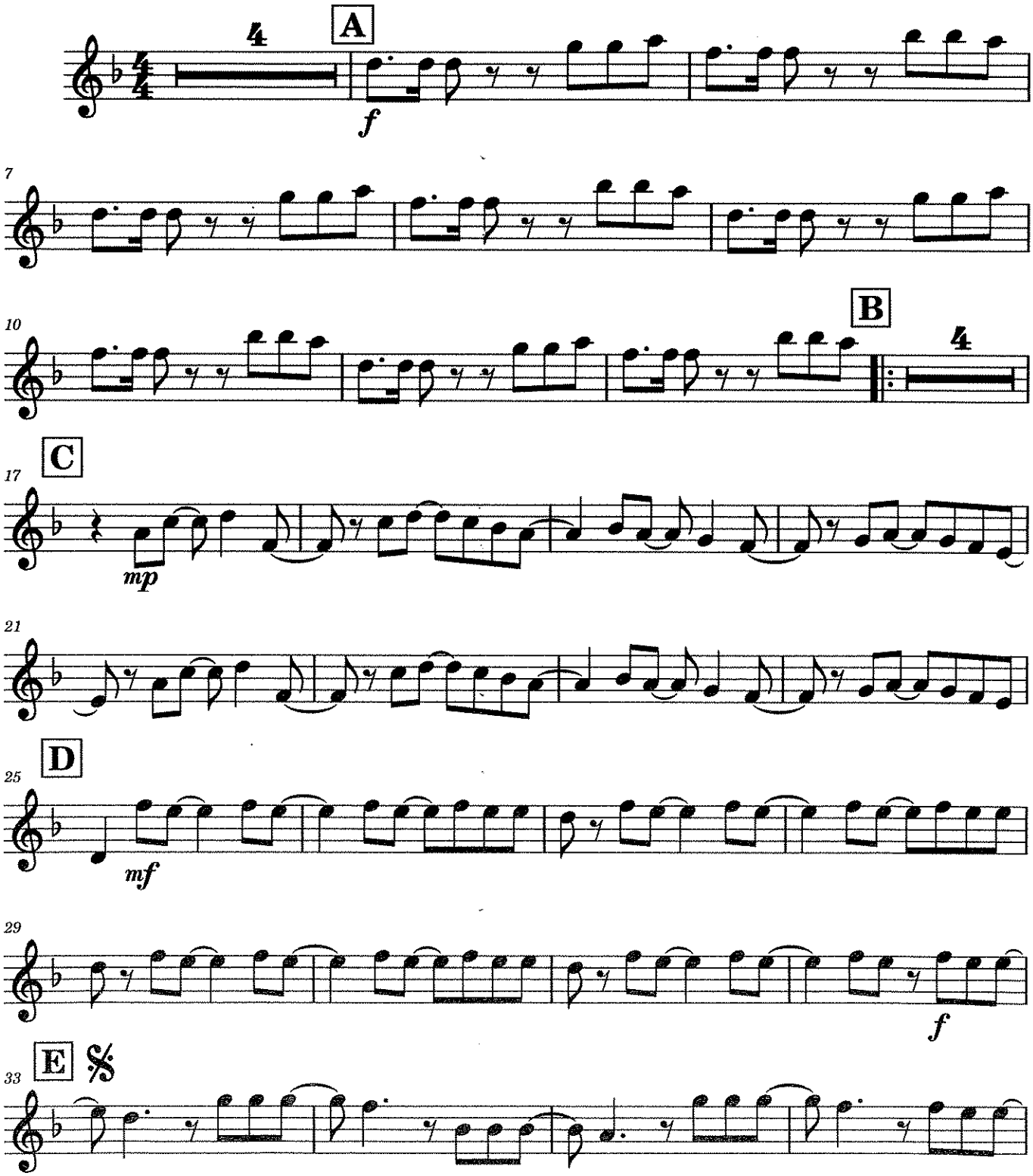


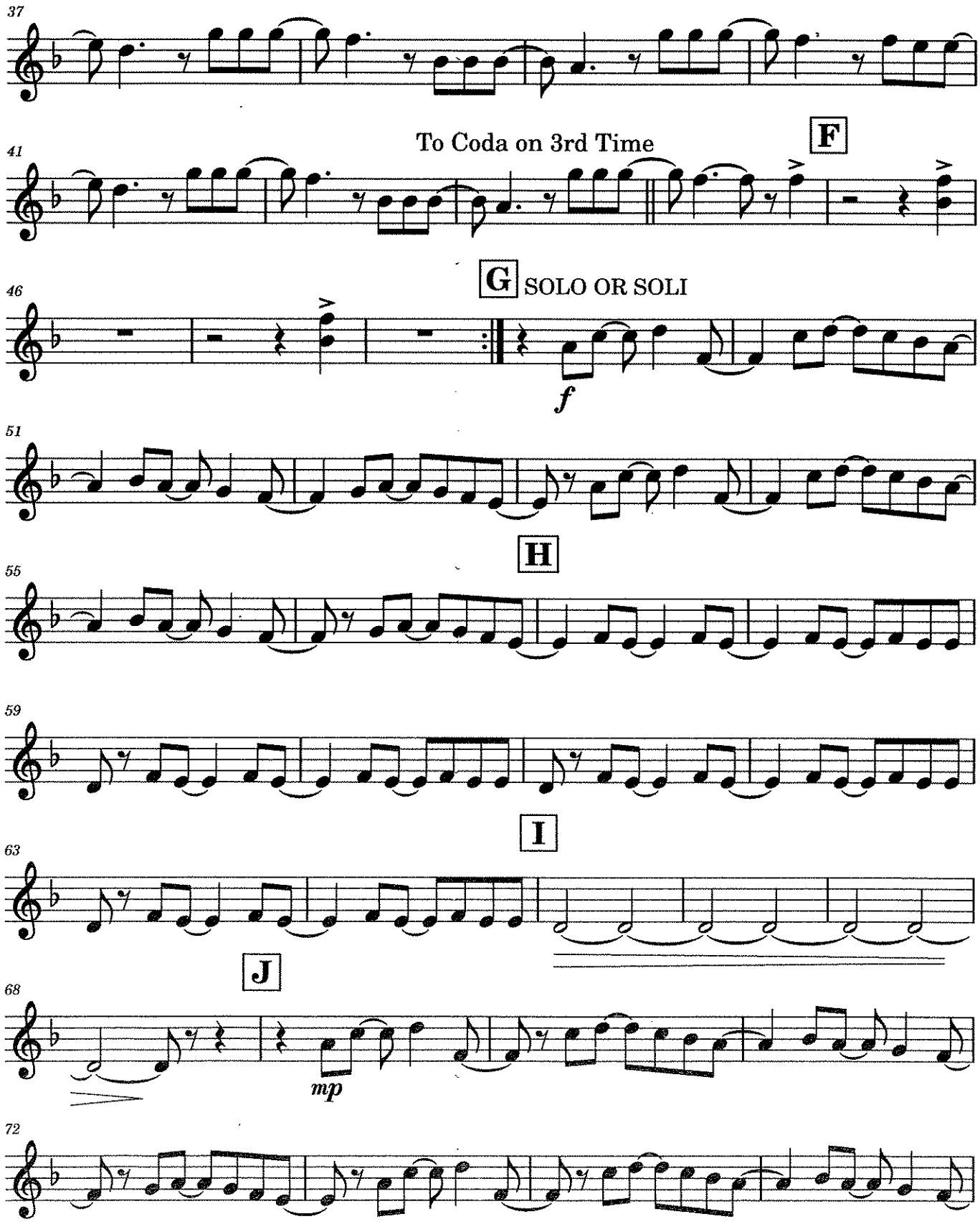
Melody E♭

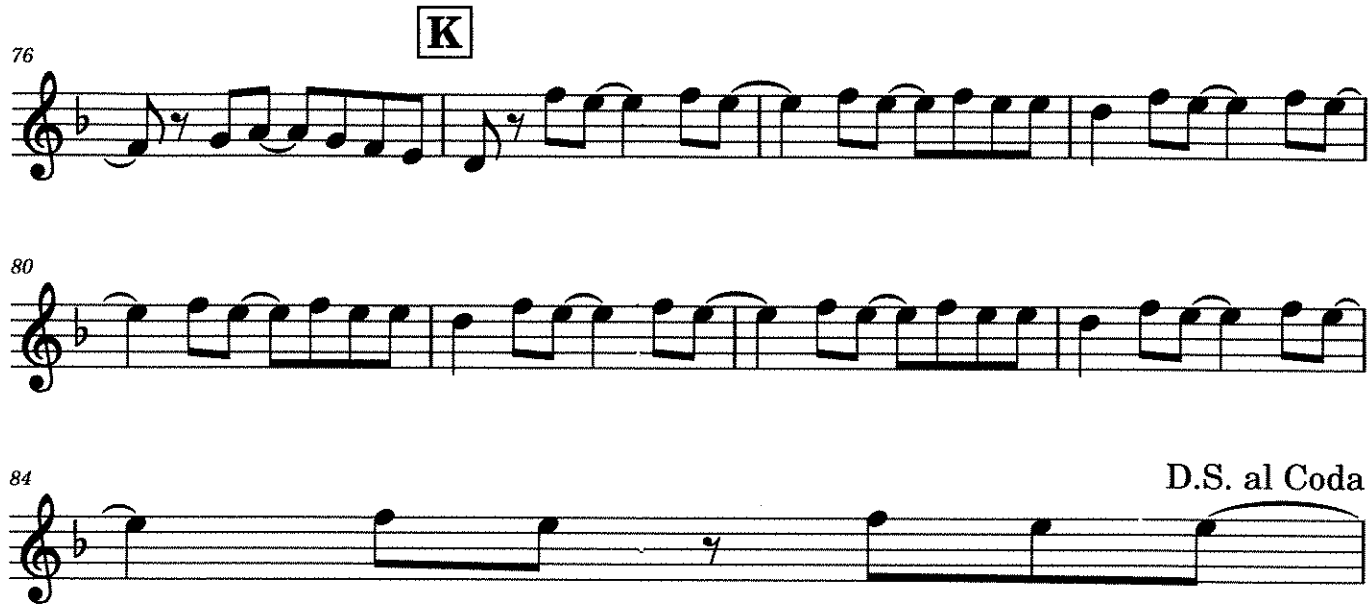
As Recorded by Nirvana

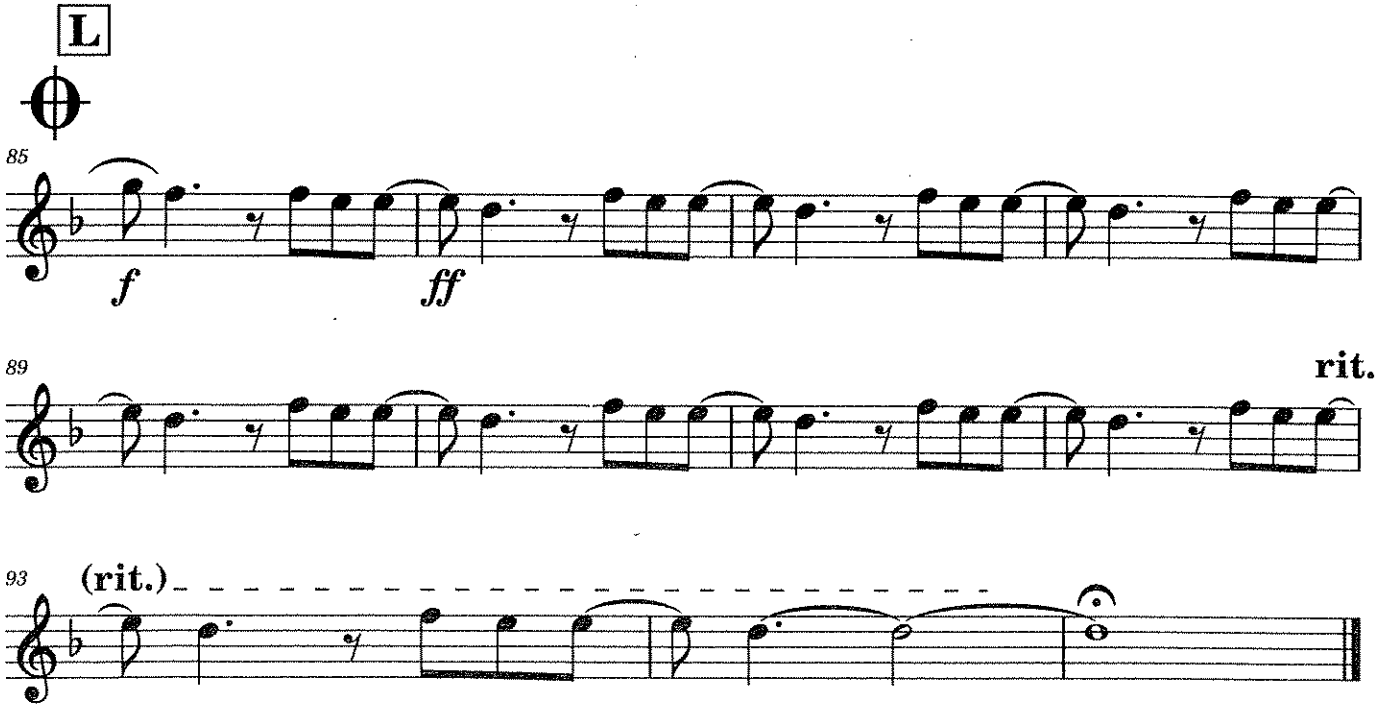
*Arr. Walsh*

# Smells Like Teen Spirit




37
41
To Coda on 3rd Time
F
46
G SOLO OR SOLI
f
51
H
55
59
I
63
J
68
mp
72


K
76
80
84
D.S. al Coda

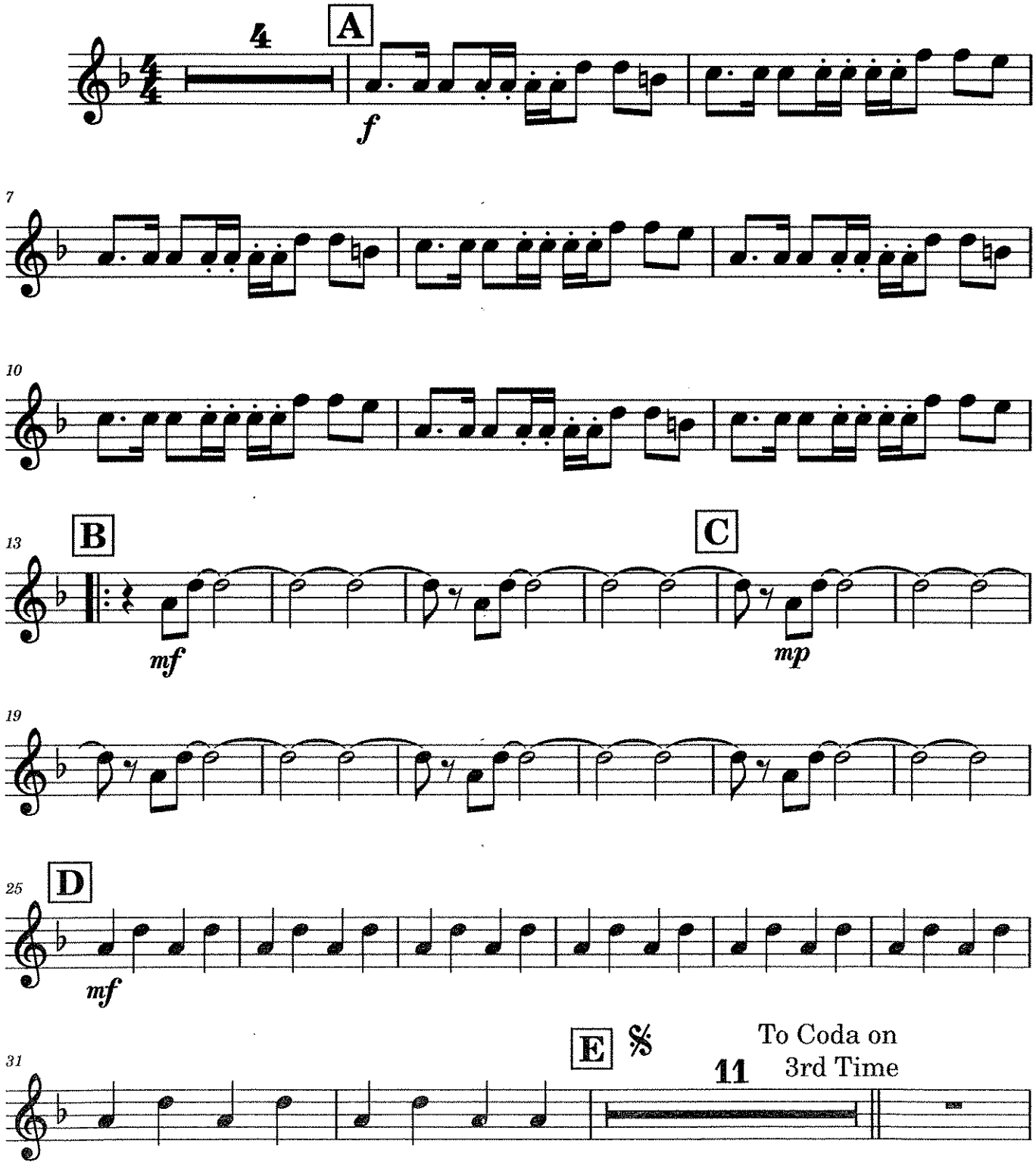

L
85
f
ff
89
rit.
93
(rit.)

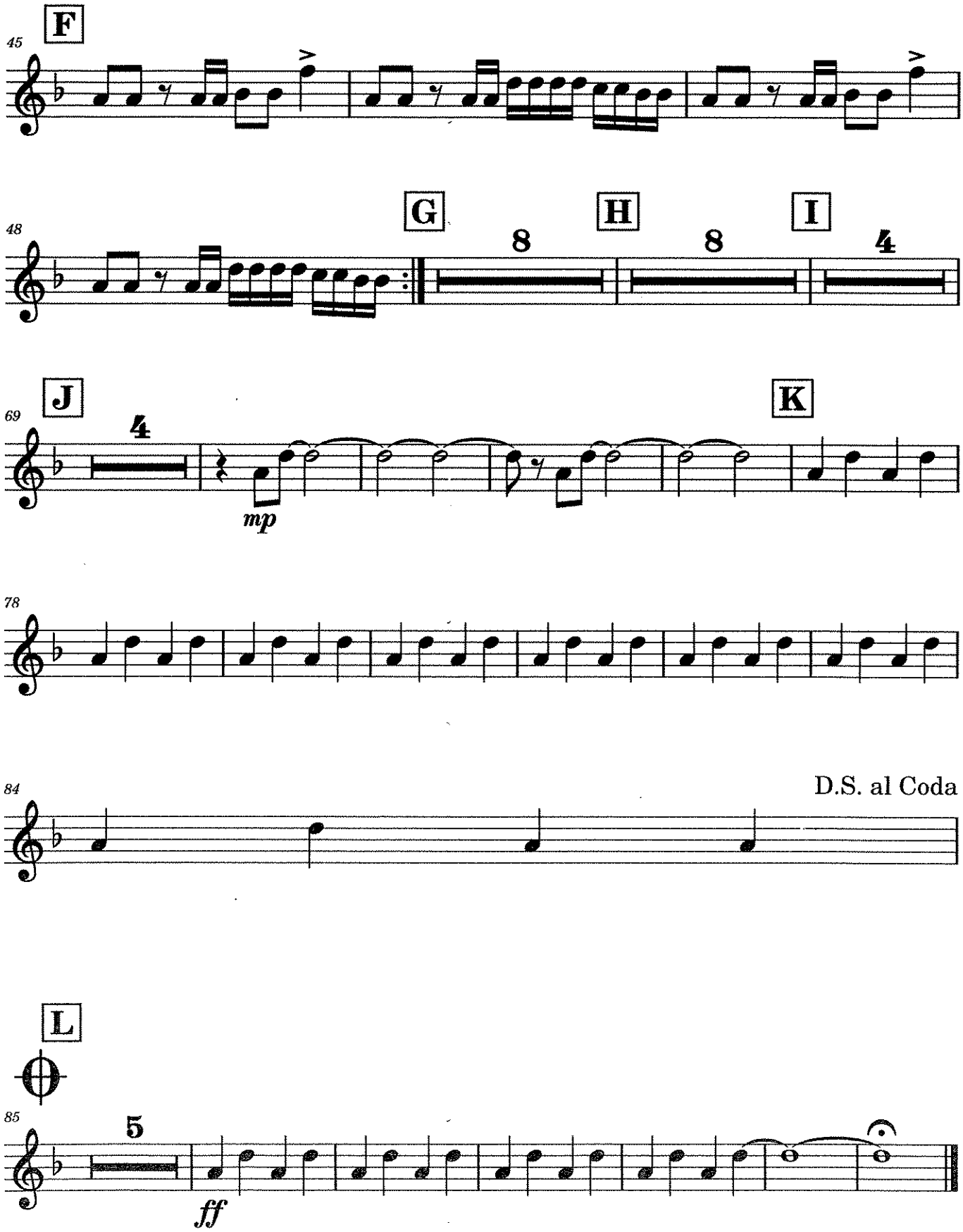
Countermelody E♭

As Recorded by Nirvana

*Arr. Walsh*

# Smells Like Teen Spirit



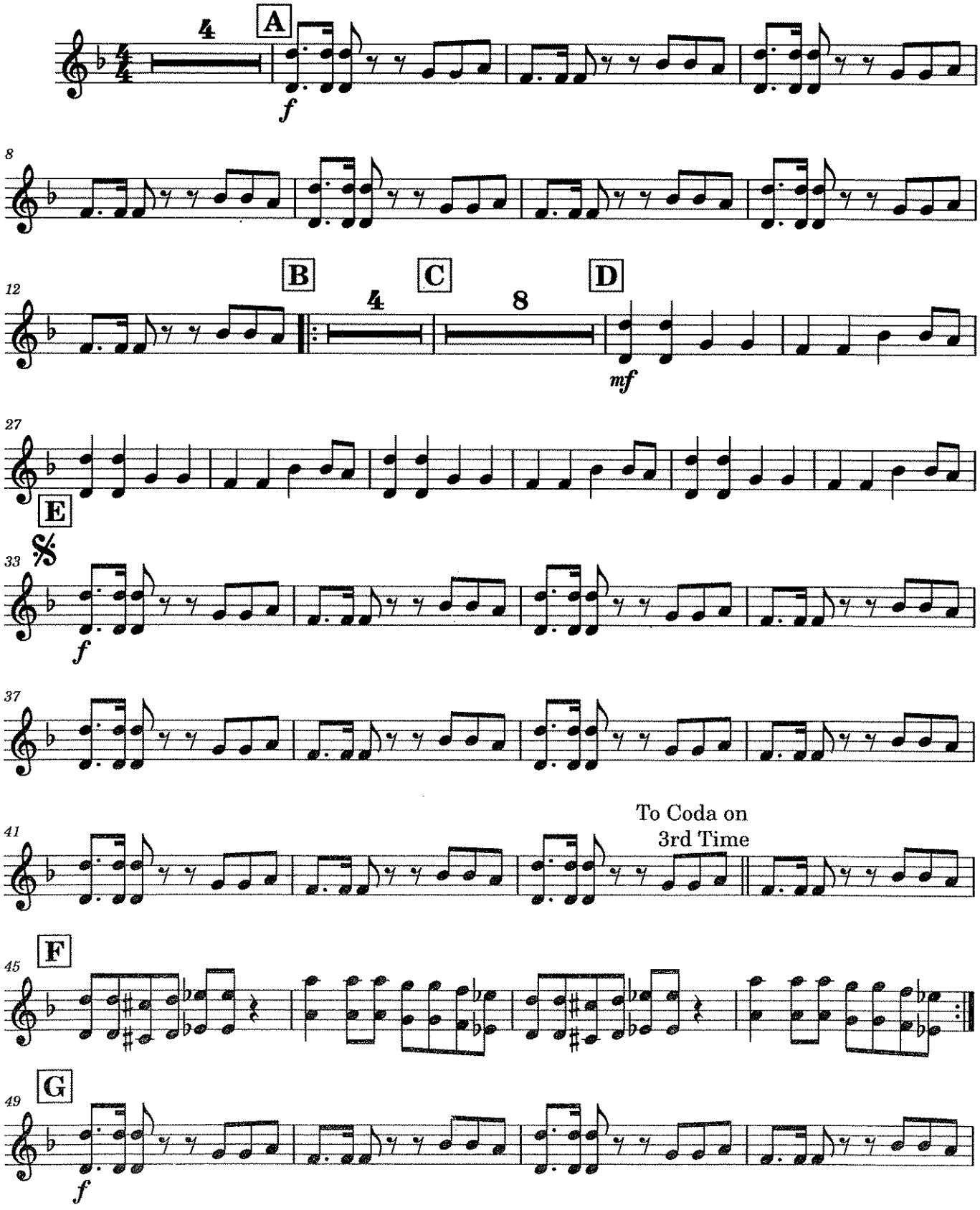

F
45
G
H
I
48
8
8
4
J
K
69
4
mp
78
84
D.S. al Coda
L
85
5
ff

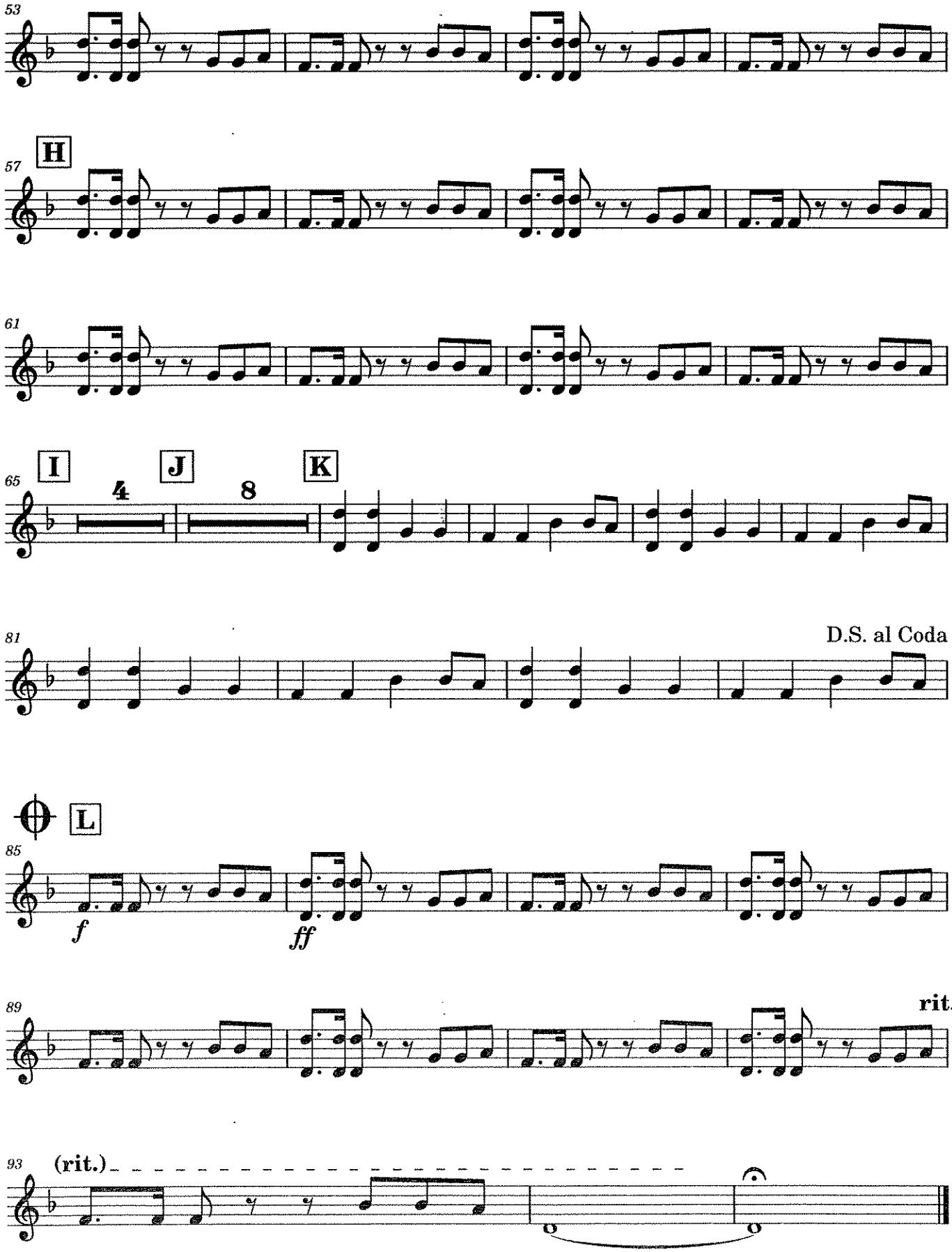
Bass Line E♭

As Recorded by Nirvana

*Arr. Walsh*

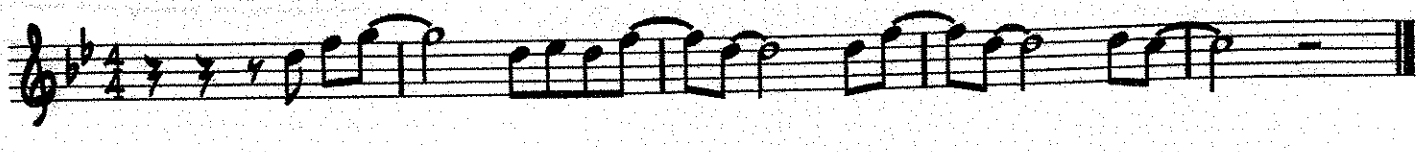
# Smells Like Teen Spirit



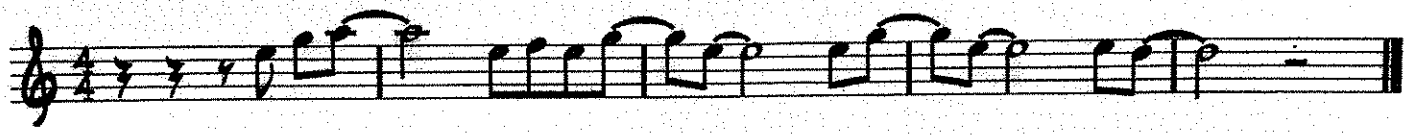

53
57
H
61
65
I
4
J
8
K
81
D.S. al Coda
L
85
f
ff
89
rit.
93
(rit.)

# Sponsor Song 2017 - Melody

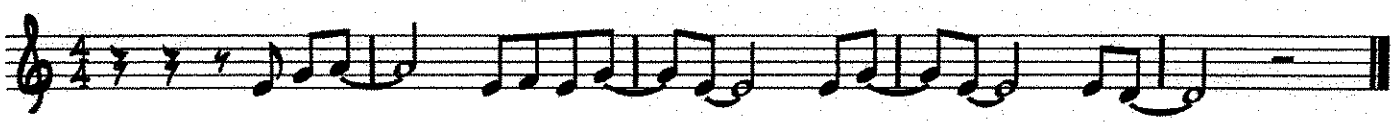
C Instruments (Treble)



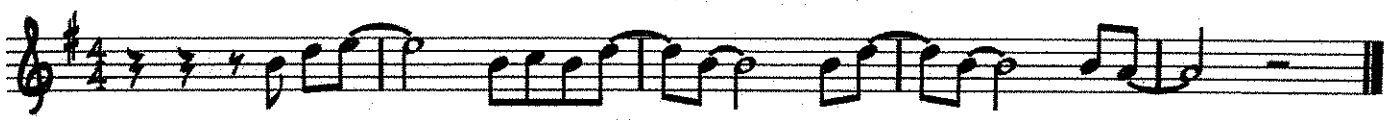
B-Flat Instruments (High)



B-Flat Instruments (Low)

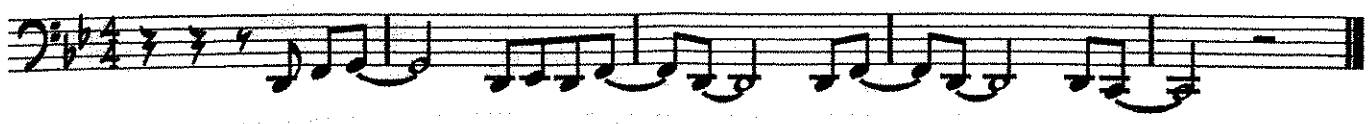


E-Flat Instruments



C Instruments (Bass)

Tuba



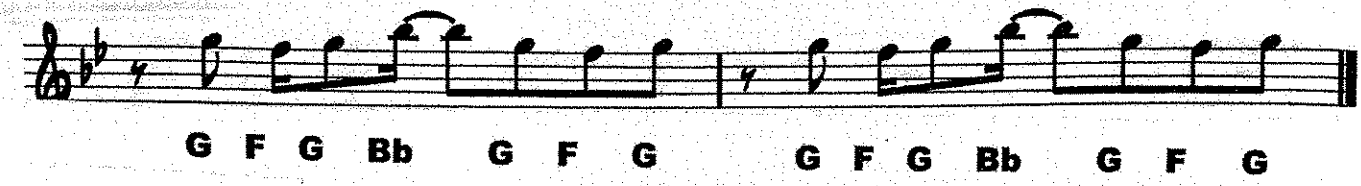
## Lyrics

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

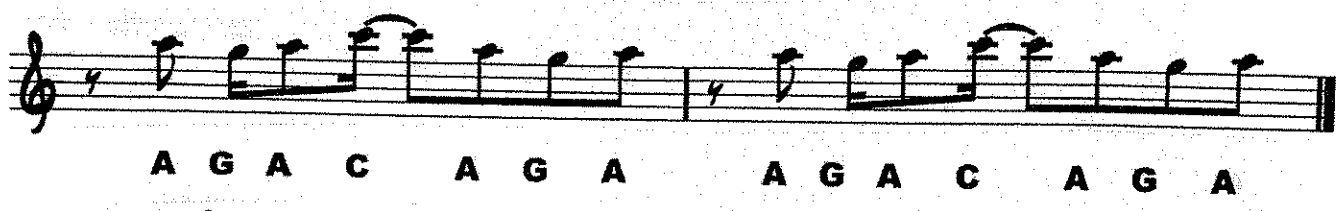
Show us love, come be a sponsor, a sponsor, right now.

# Sponsor Song 2017 - Horn Lick

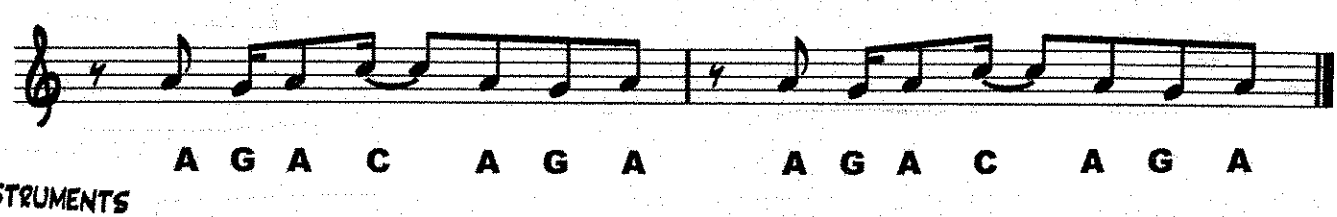
C Instruments (Treble)



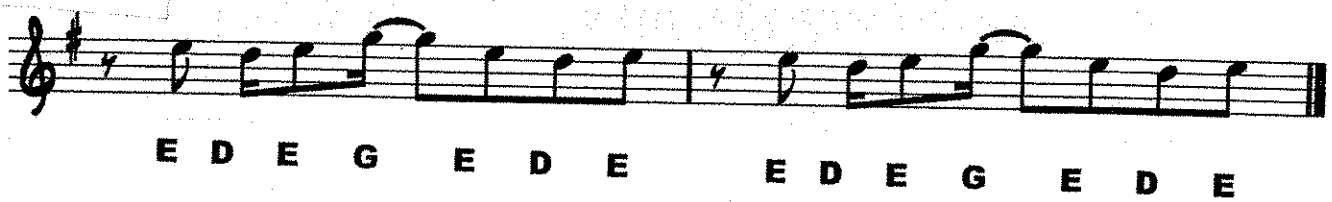

B-Flat Instruments (High)



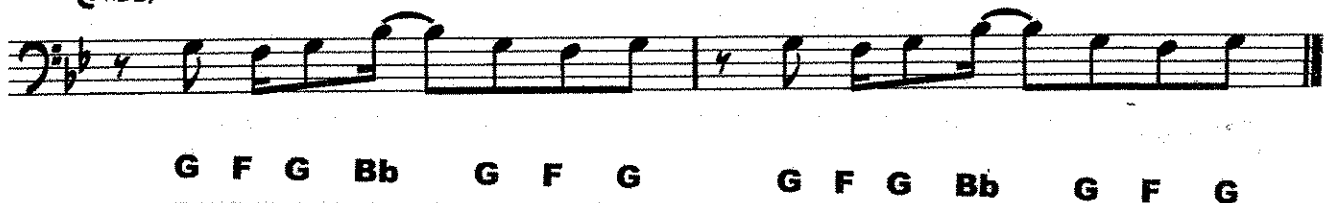

B-Flat Instruments (Low)



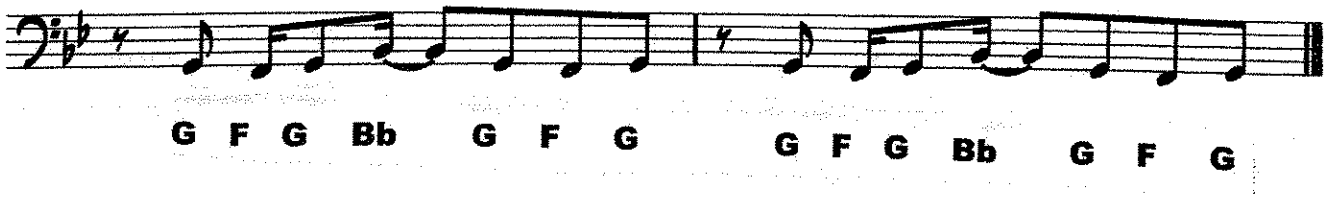

E-Flat Instruments




C Instruments (Bass)




Tuba




## Chords

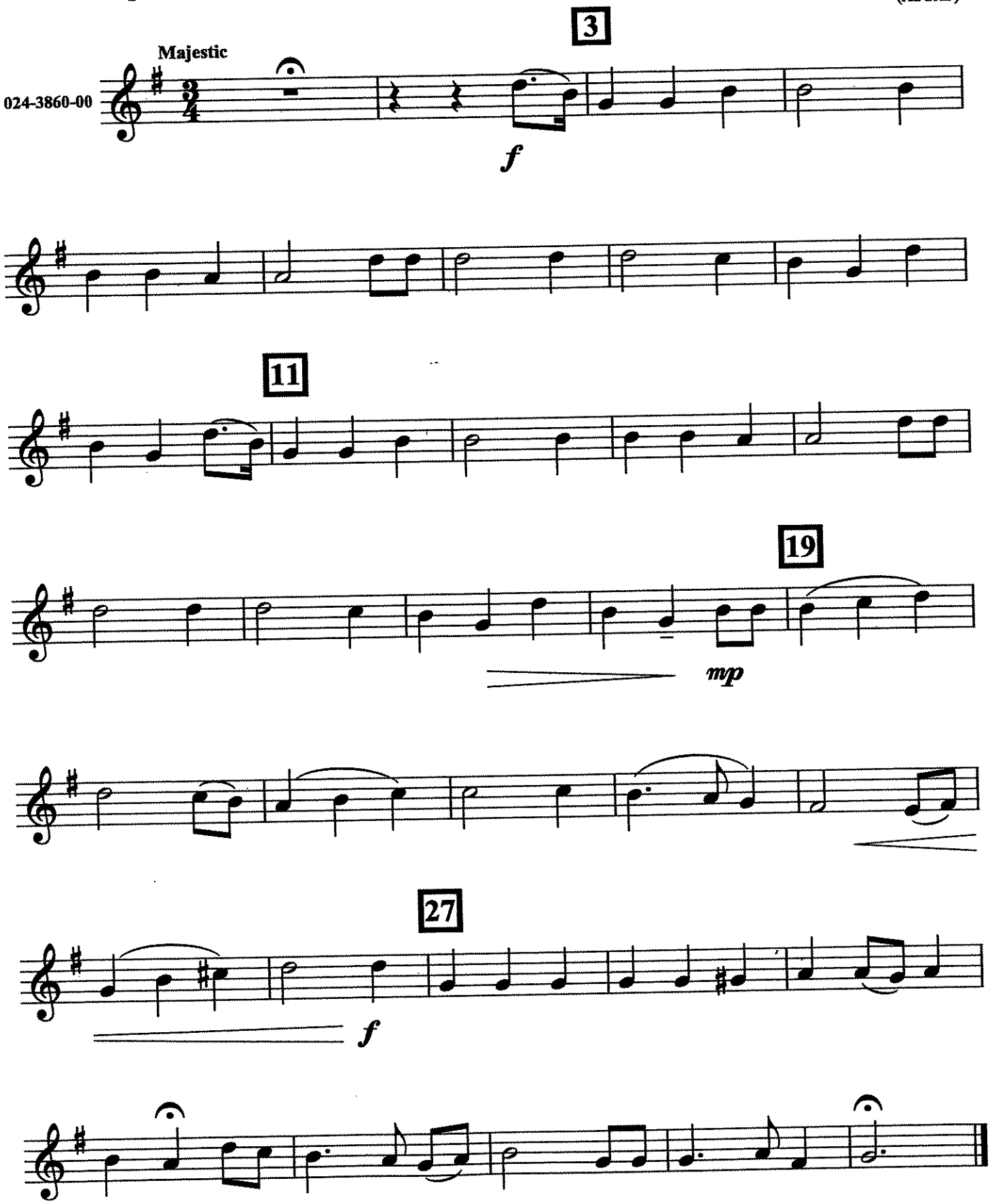
**Gm, Bb, Dm, F**

# THE STAR SPANGLED BANNER

E♭ Alto Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

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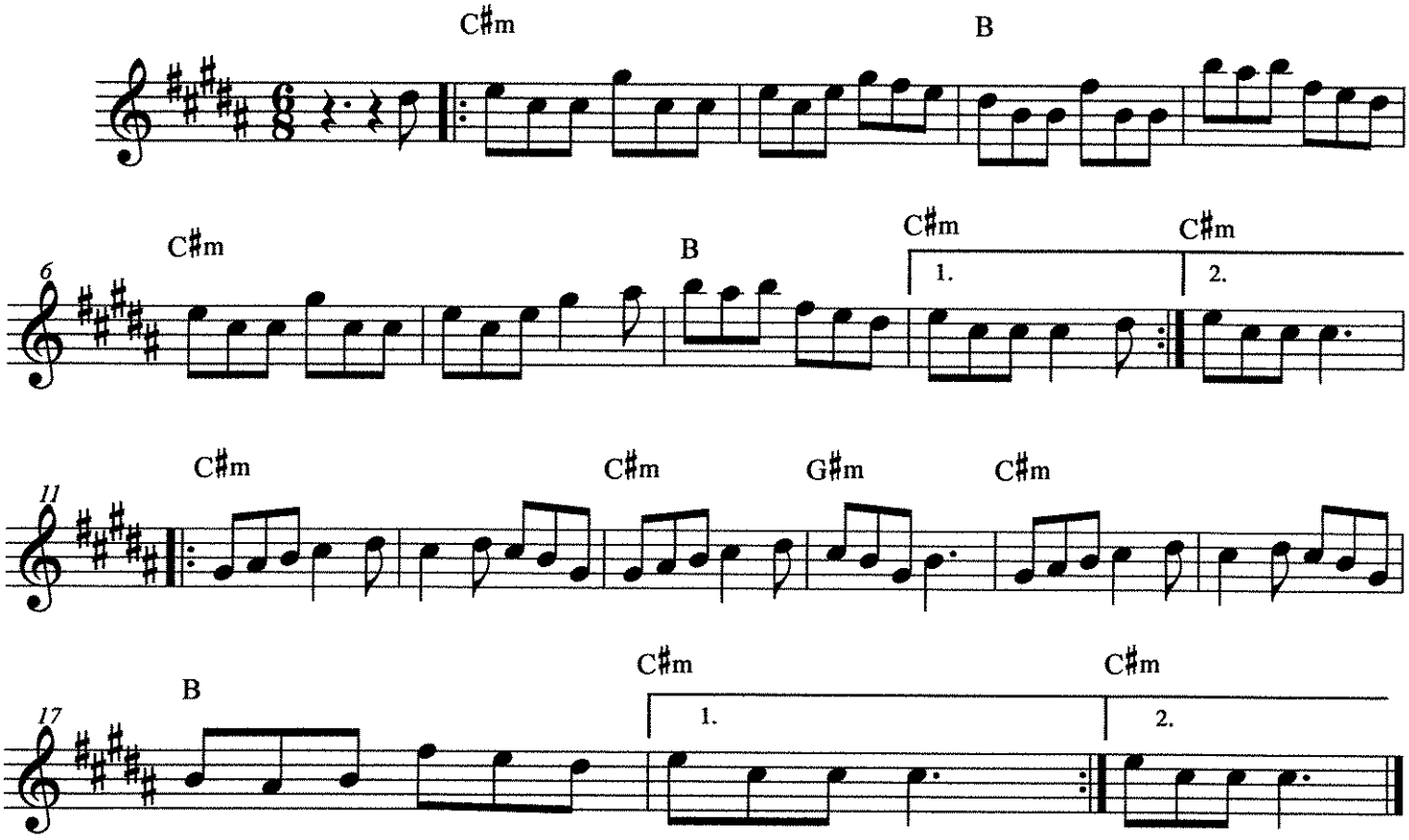
Eb PART LOW (D MAJOR)

# The Swallowtail Jig

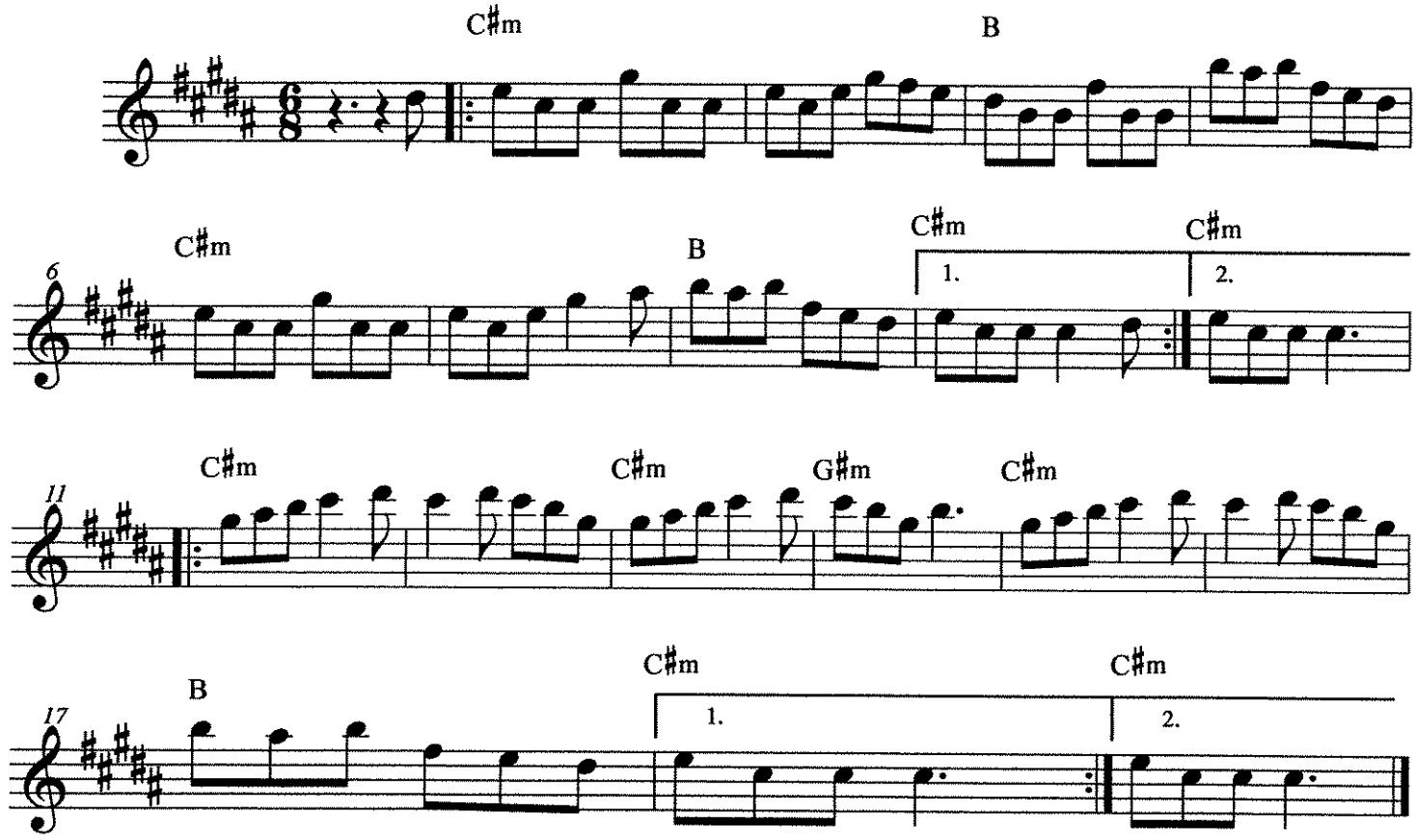
**Traditional Irish**
**arr. Bernice**



Eb PART HIGH (D MAJOR)

# The Swallowtail Jig

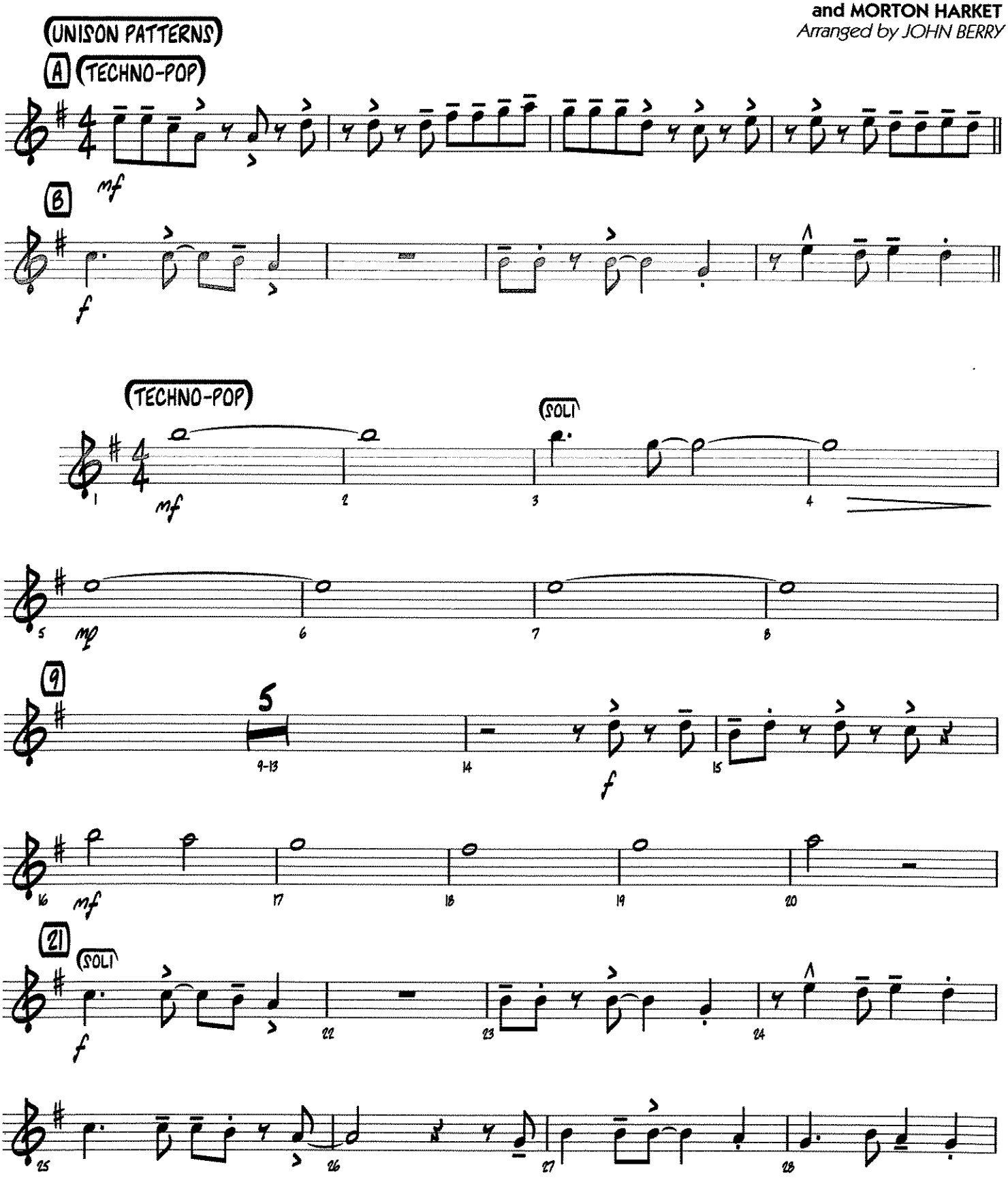
**Traditional Irish**
**arr. Bernice**



# TAKE ON ME

ALTO SAX 1

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

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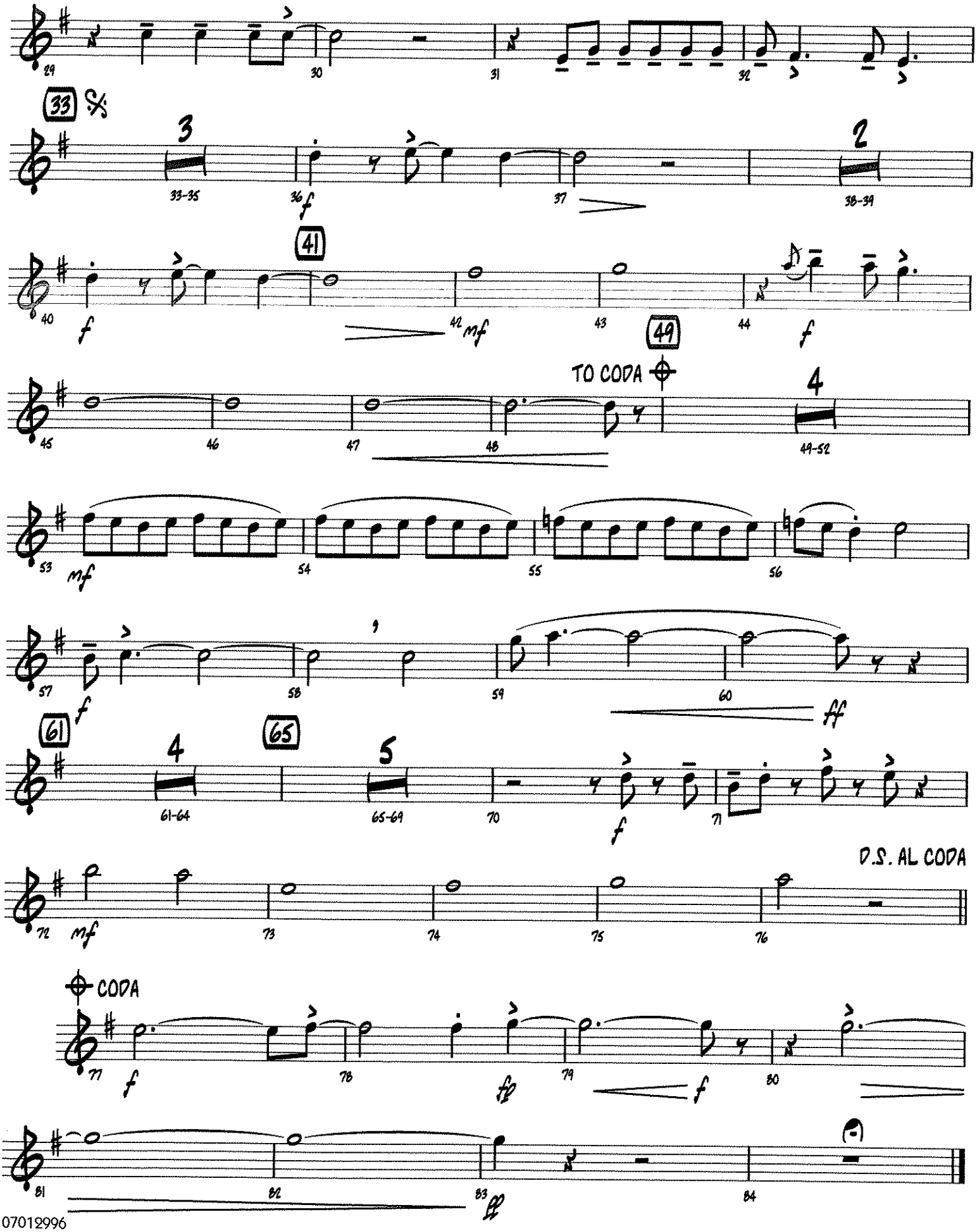
Audio Demo
YouTube.com
Search: HL07012996

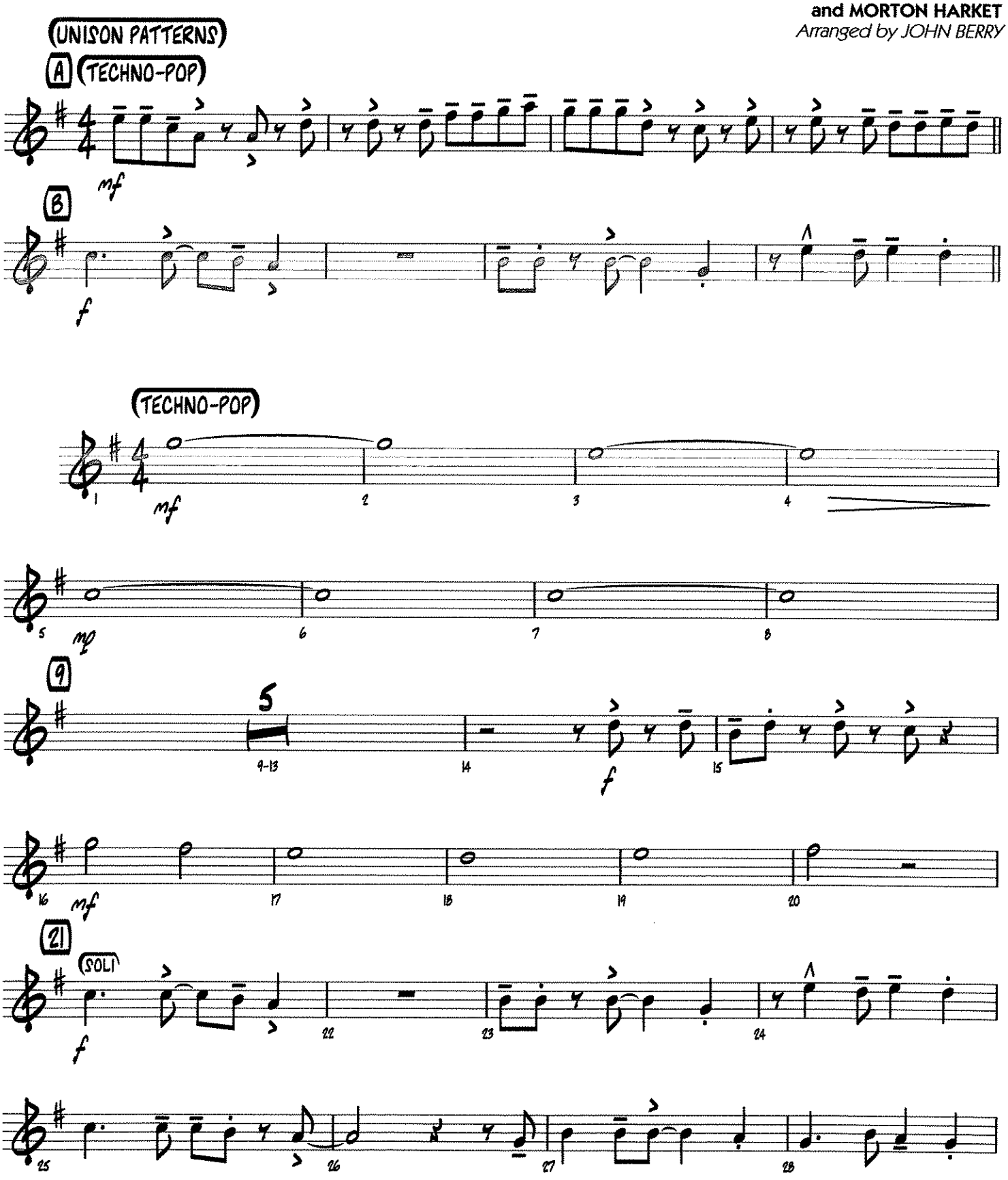
# ALTO SAX 1


29
30
31
32
33
3
33-35
36
f
37
2
38-39
40
f
41
42
mf
43
44
f
49
TO CODA
45
46
47
48
4
49-52
53
mf
54
55
56
57
f
58
9
59
60
ff
61
4
61-64
65
5
65-69
70
f
71
D.S. AL CODA
72
mf
73
74
75
76
CODA
77
f
78
fp
79
f
80
81
82
83
ff
84

# 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*

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YouTube.com
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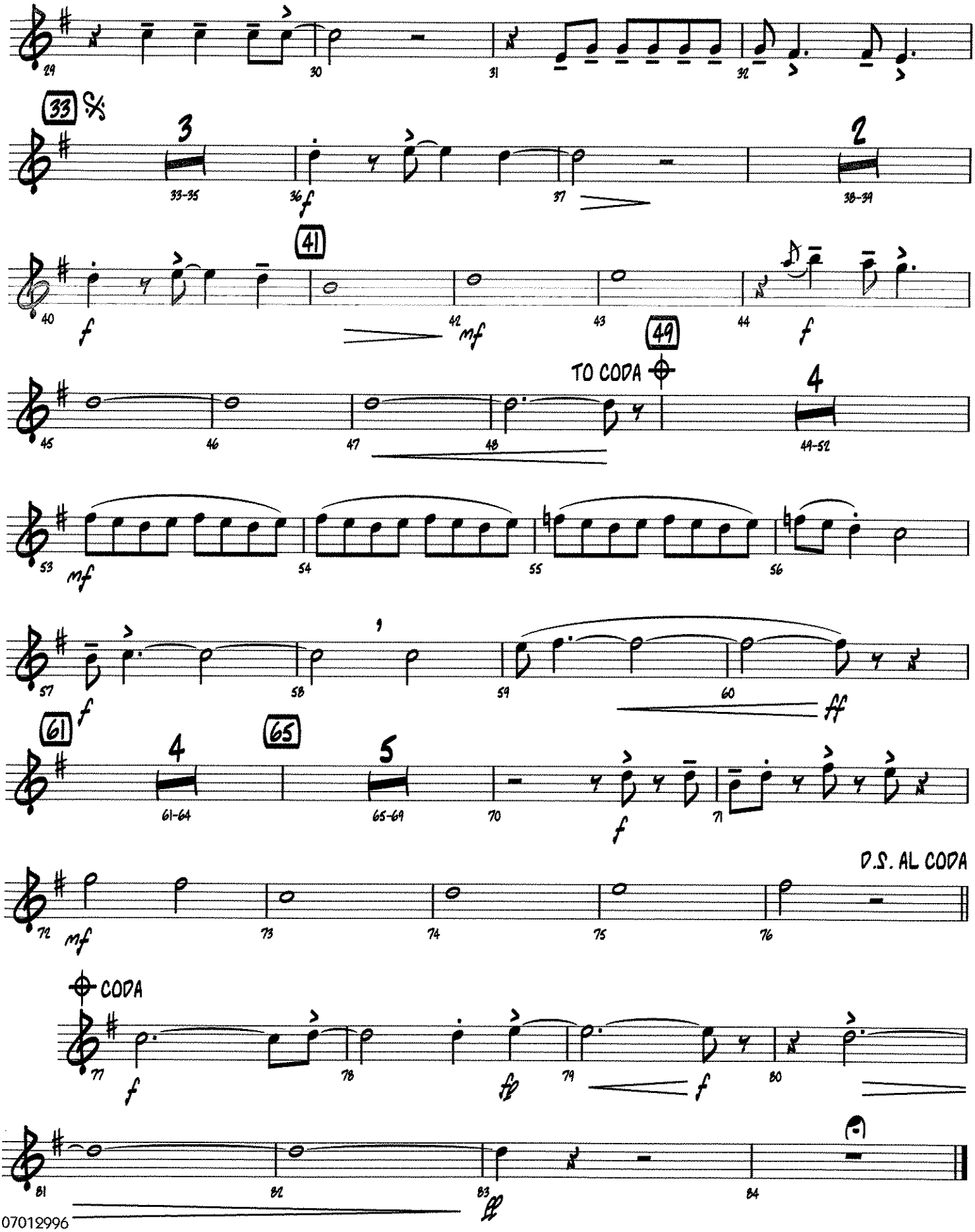
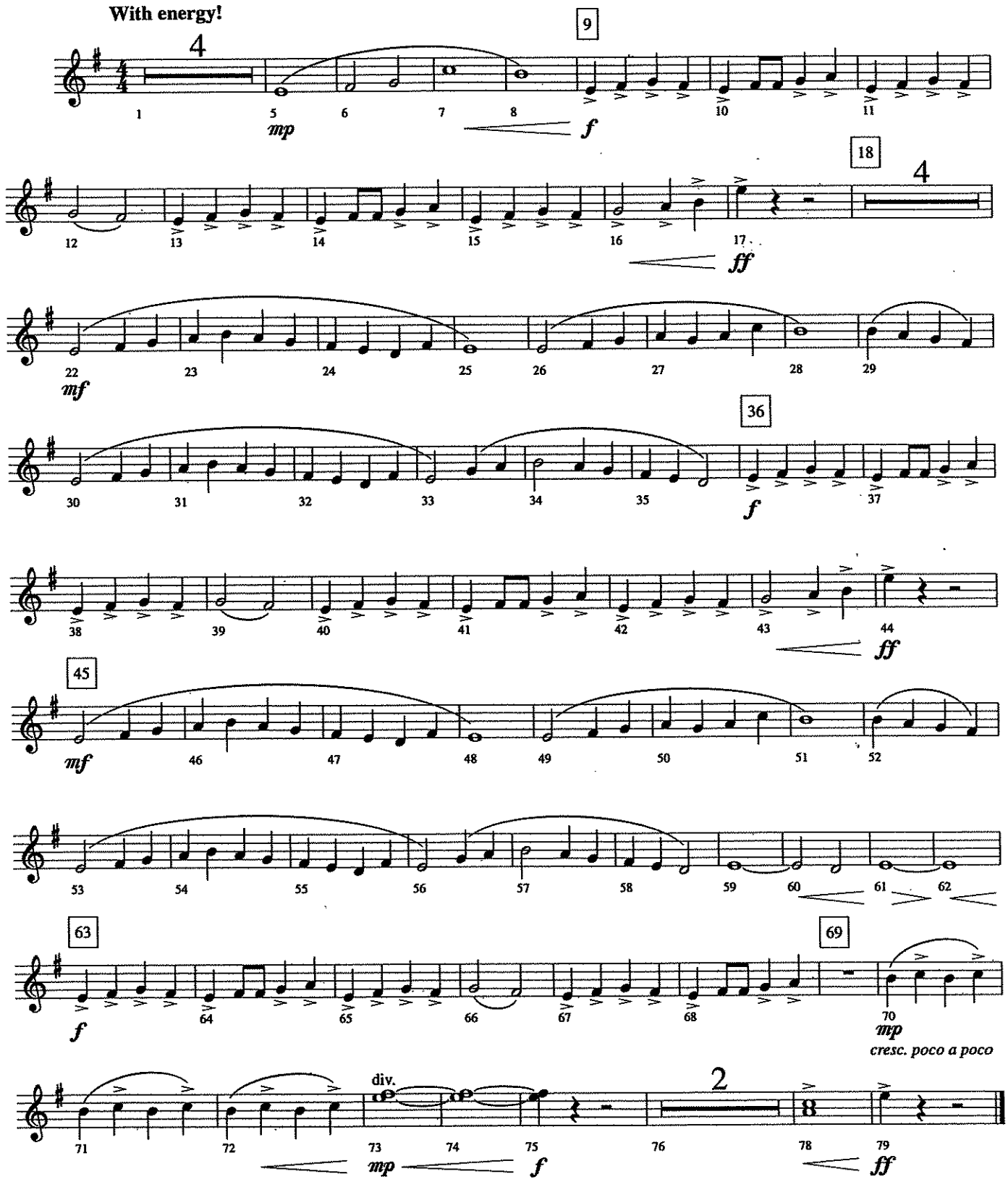
# ALTO SAX 2


29
30
31
32
33
3
33-35
36
f
37
2
38-39
41
40
f
42
mf
43
44
f
49
TO CODA
4
45
46
47
48
49-52
53
mf
54
55
56
57
f
58
9
59
60
ff
61
4
61-64
65
5
65-69
70
f
71
D.S. AL CODA
72
mf
73
74
75
76
CODA
77
f
78
fp
79
f
80
81
82
83
ff
84

# THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

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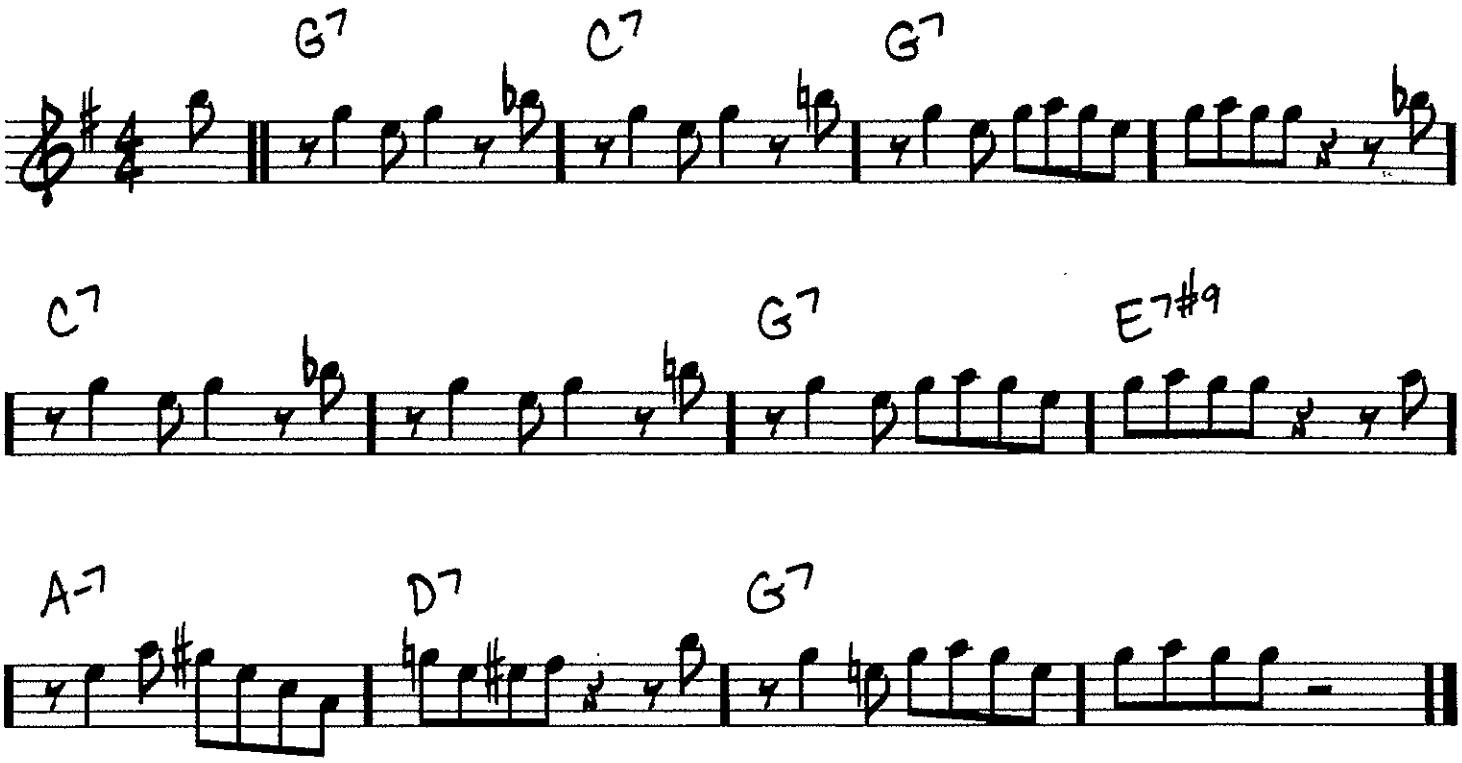
Eb
390

# TENOR MADNESS

(MED. UP)

-SONNY ROLLINS

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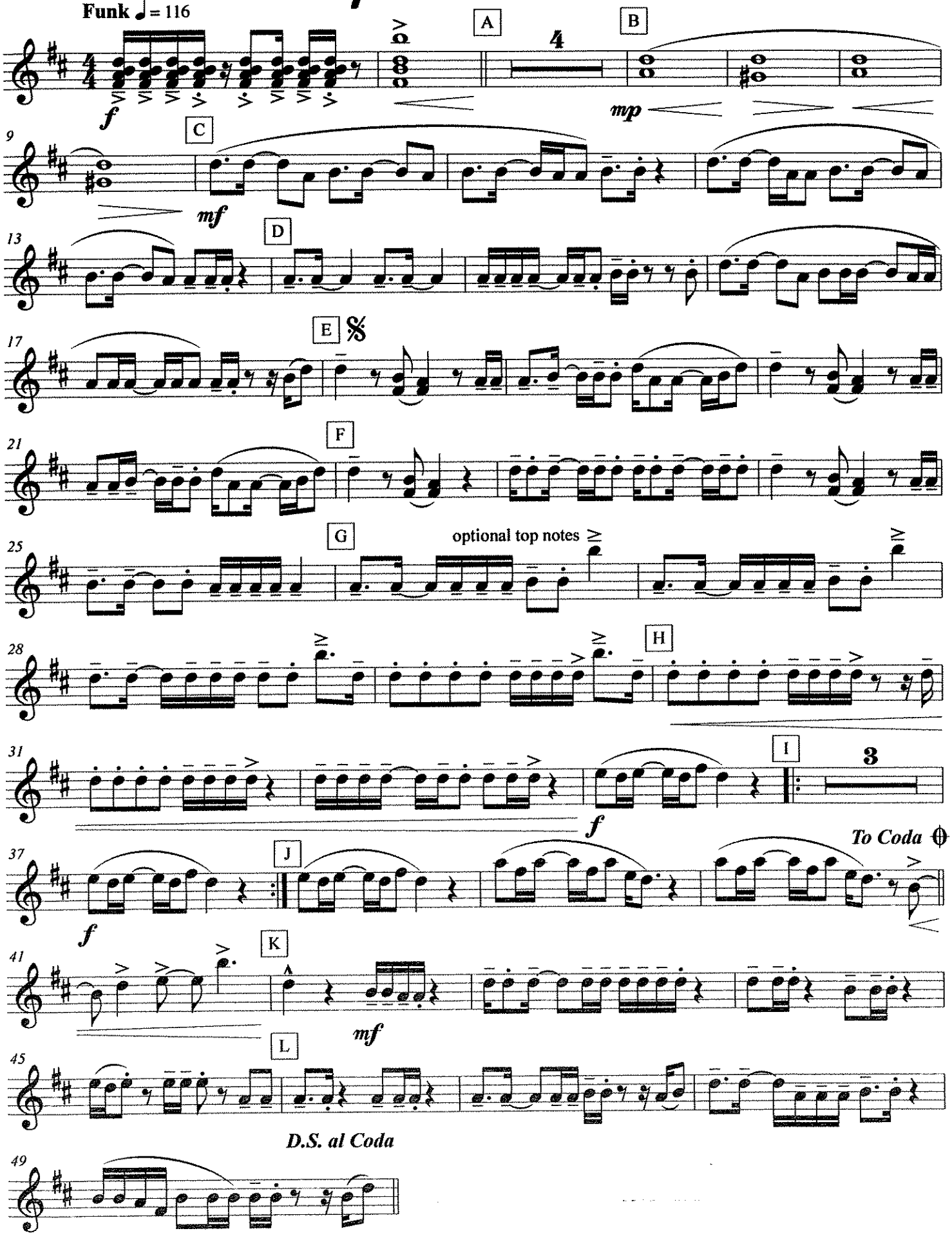
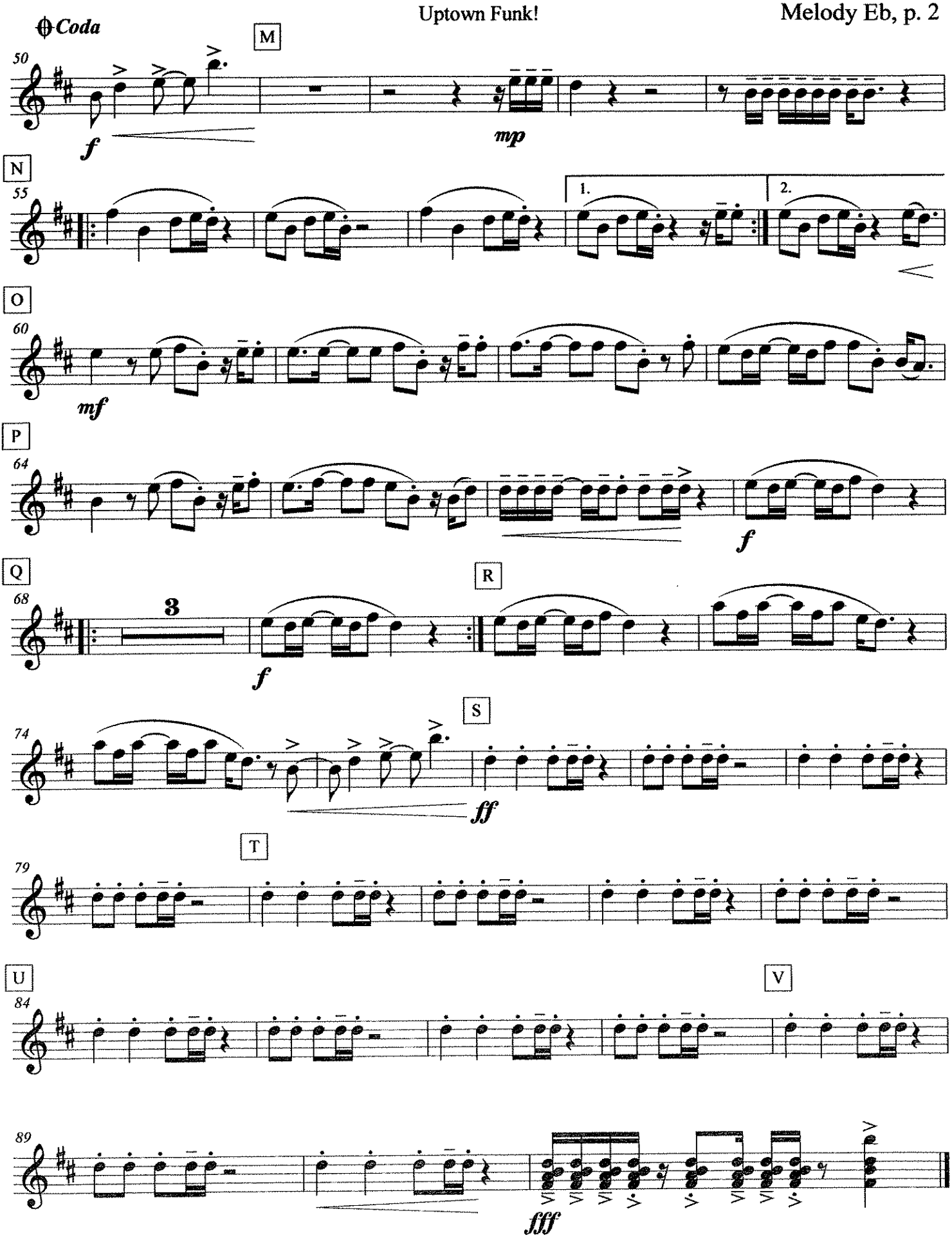
Melody Eb

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*

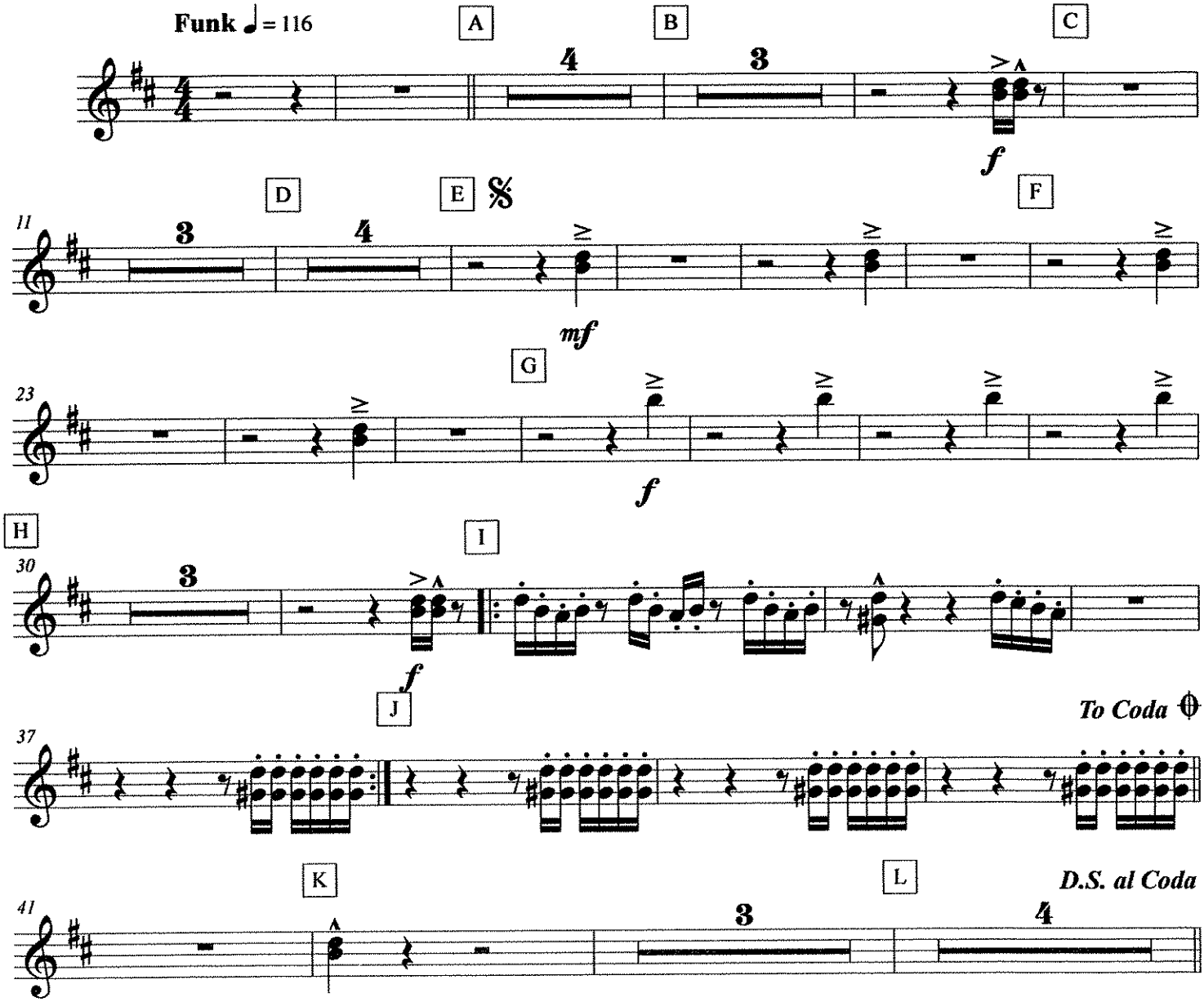


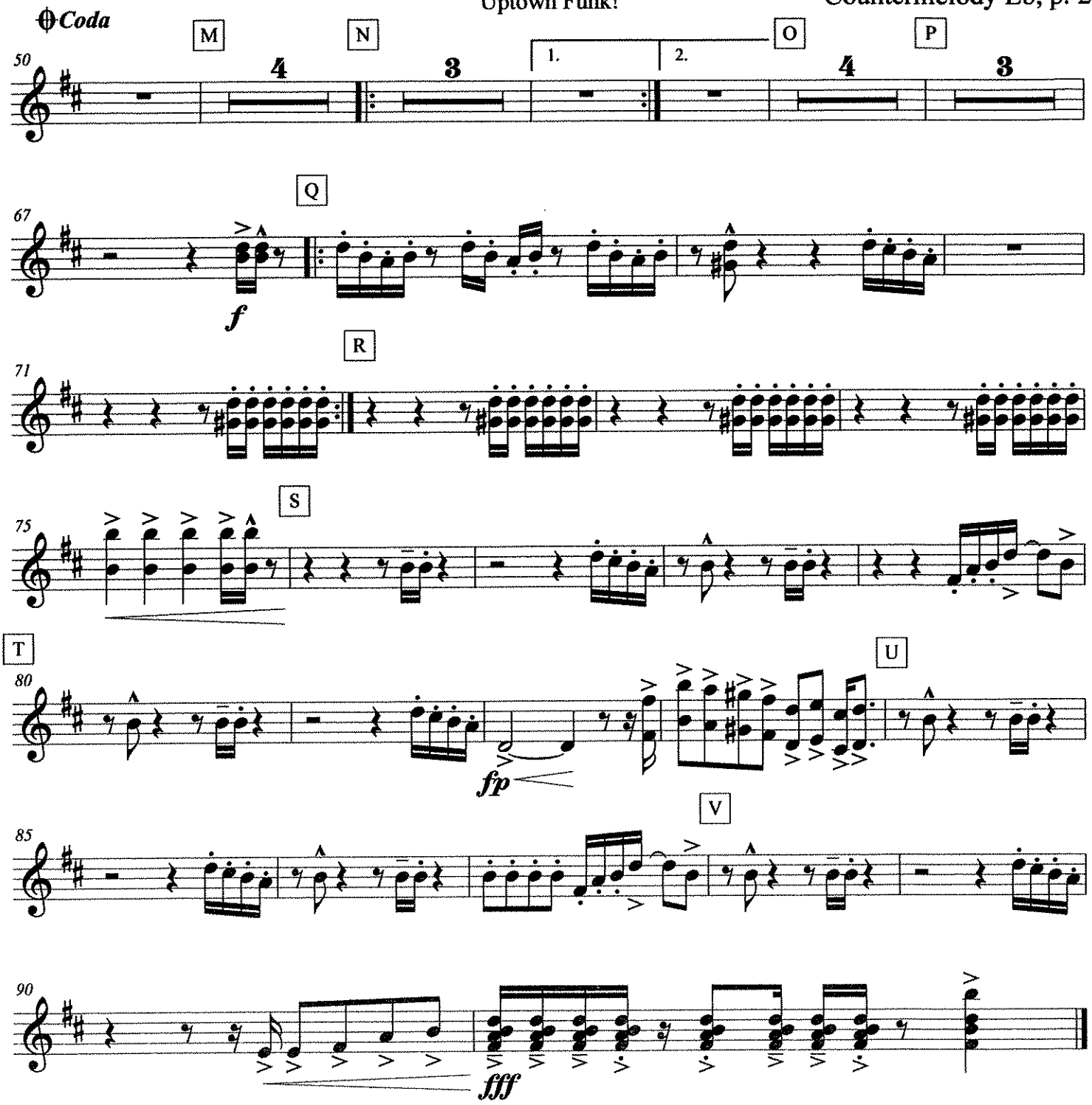

Coda
M
50
f
mp
N
55
1.
2.
O
60
mf
P
64
f
Q
68
3
f
R
S
74
ff
T
79
U
84
V
89
fff

Countermelody Eb

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*




Coda
M
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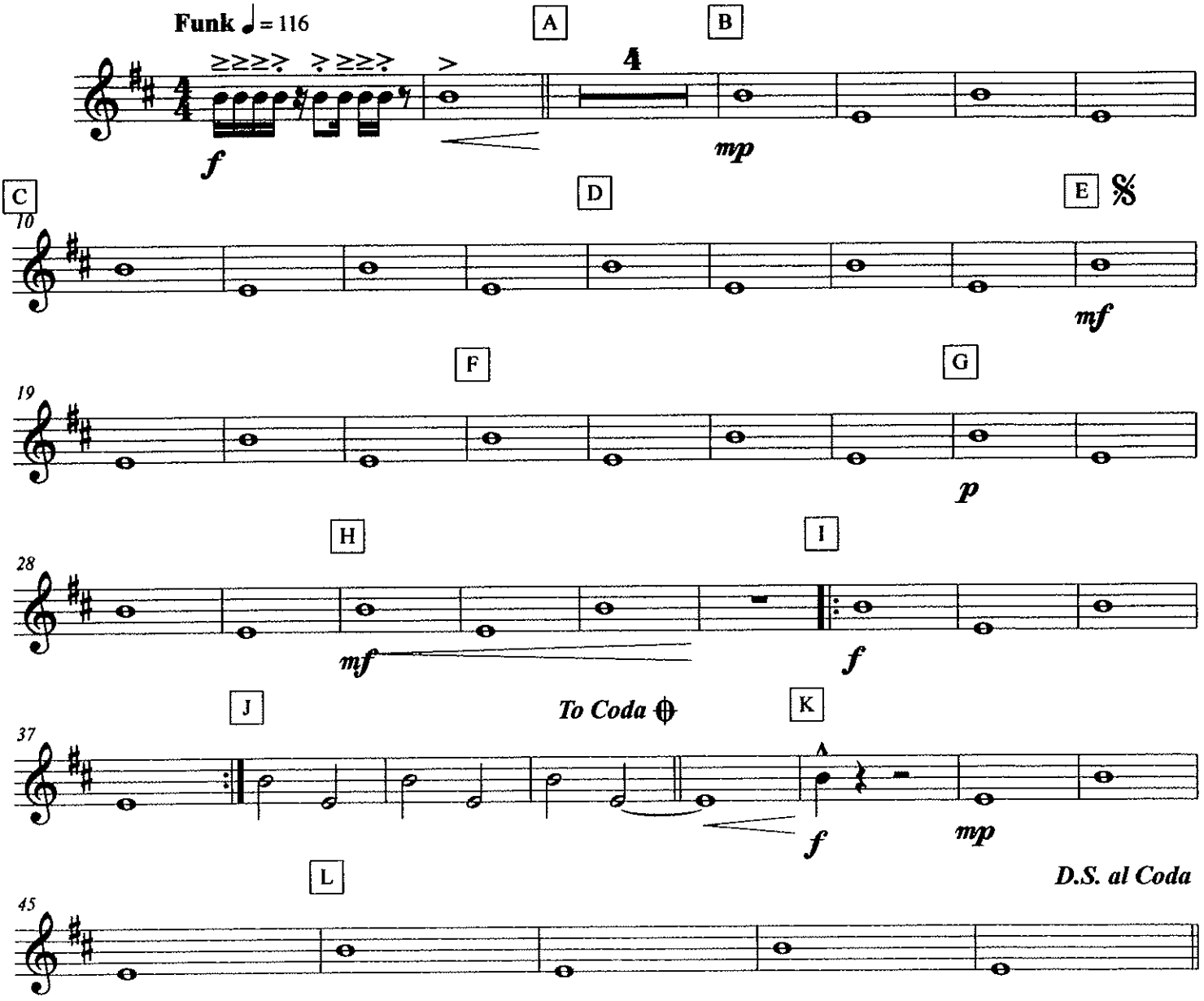
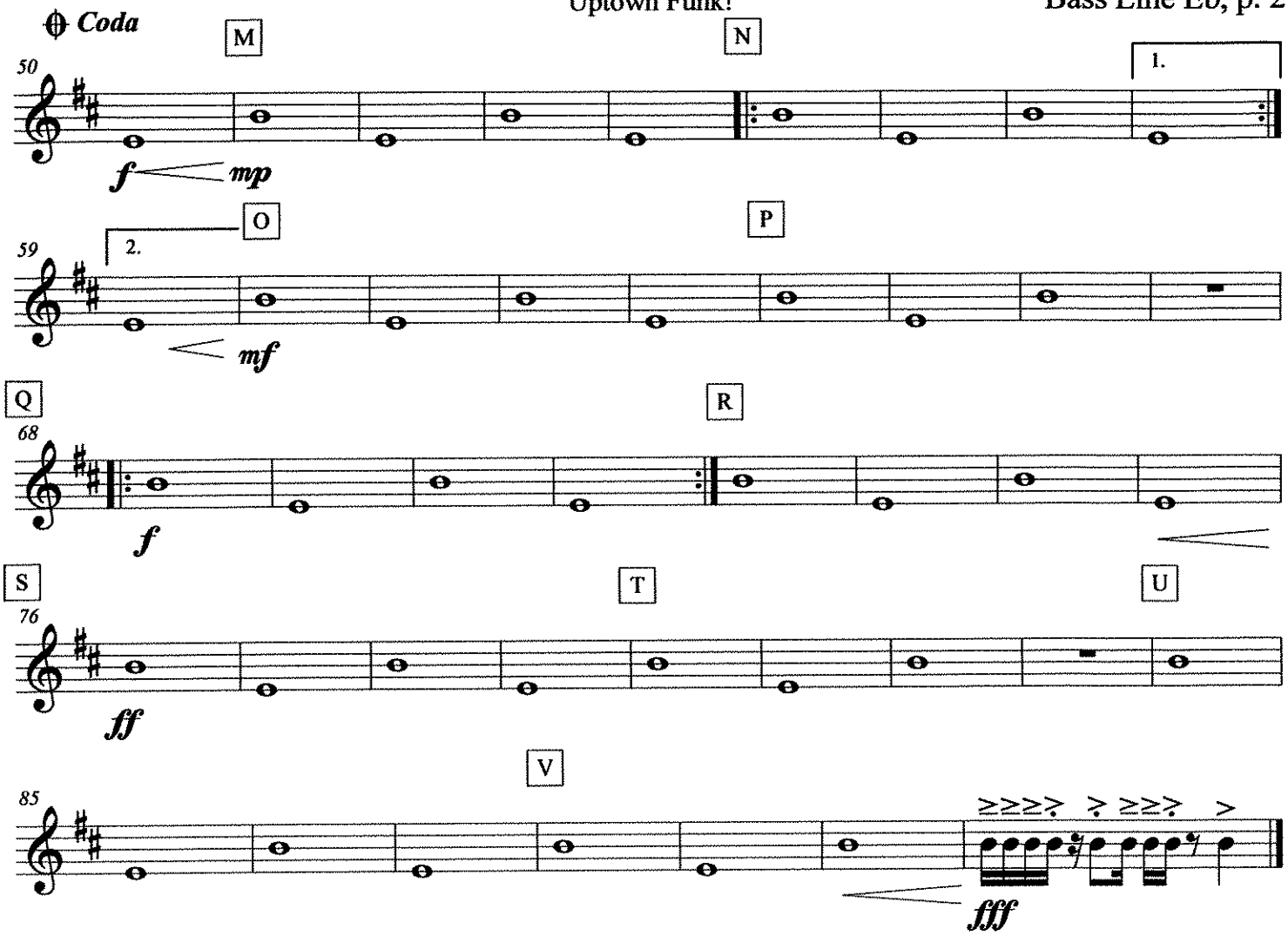
O
P
1.
2.
50
4
3
4
3
Q
67
f
R
71
S
75
T
U
80
fp
V
85
90
fff

Bass Line Eb

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*



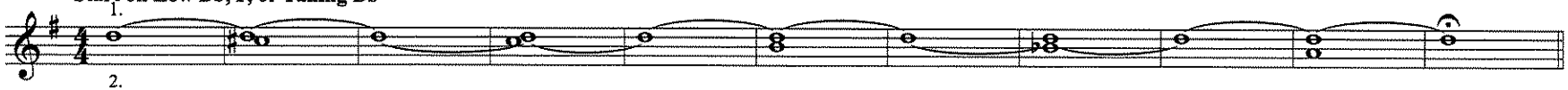

Coda
M
N
1.
50
f
mp
O
P
2.
59
mf
Q
R
68
f
S
T
U
76
ff
V
85
fff

Alto Sax.

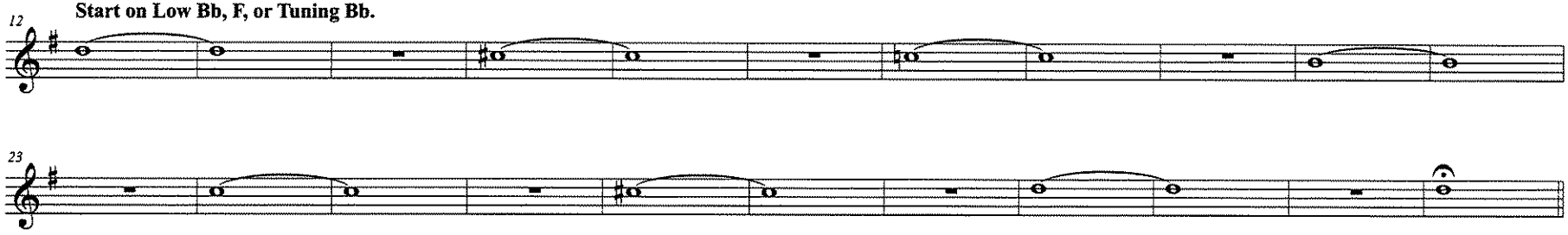
# Warm-ups

arr. Klesch

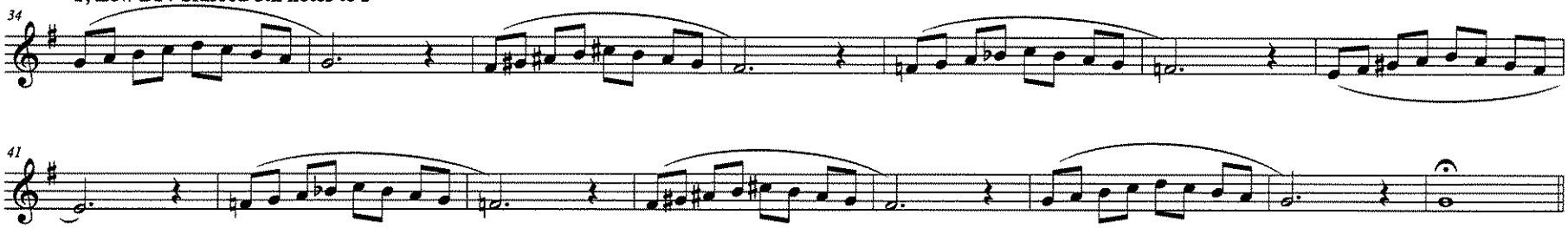
**Chromatics with relative pitch**
**Start on Low Bb, F, or Tuning Bb**



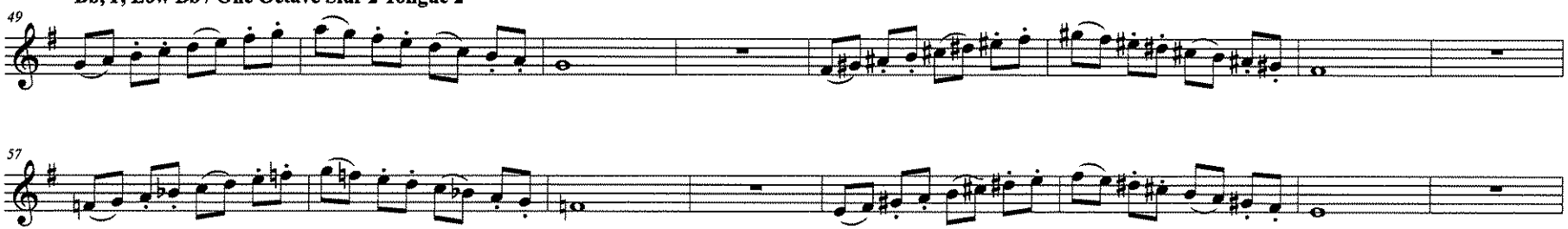

**9 Count Tones**
**Start on Low Bb, F, or Tuning Bb.**

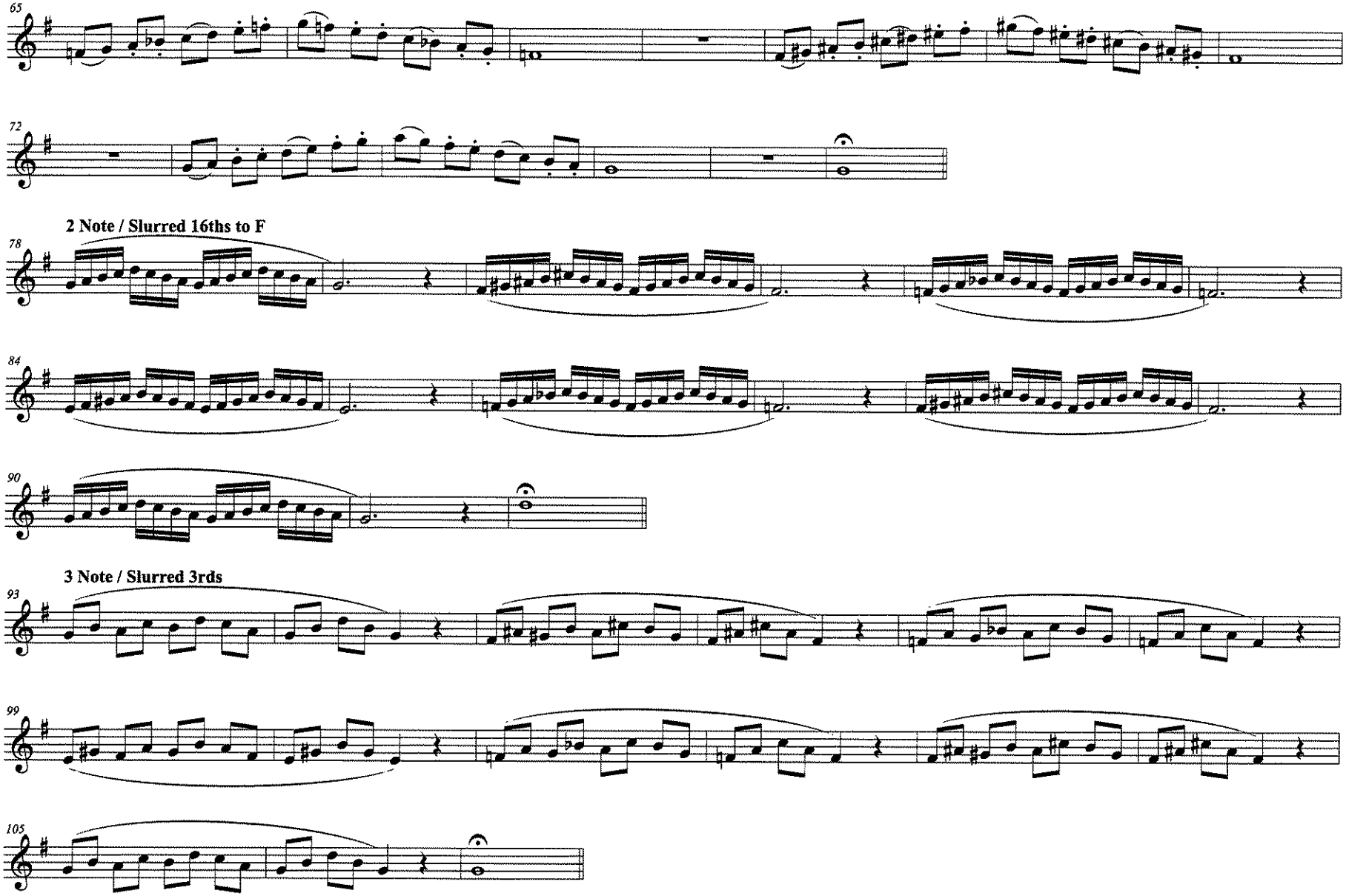



**F, Low Bb / Slurred 8th notes to F**

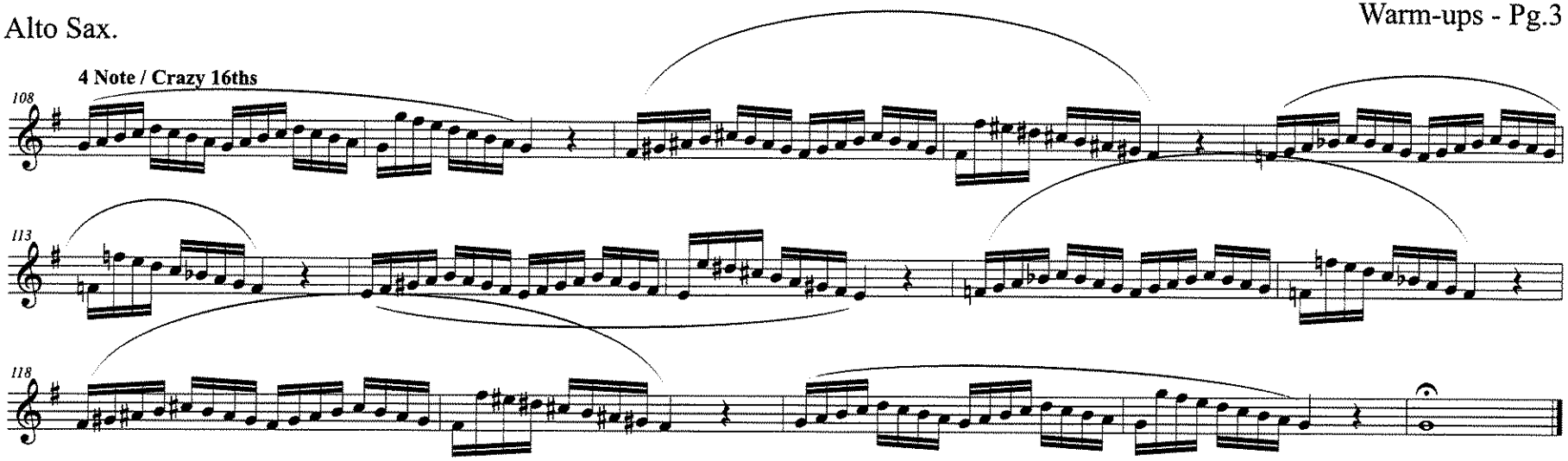



**Bb, F, Low Bb / One Octave Slur 2 Tongue 2**




65
72
2 Note / Slurred 16ths to F
78
84
90
3 Note / Slurred 3rds
93
99
105

**4 Note / Crazy 16ths**

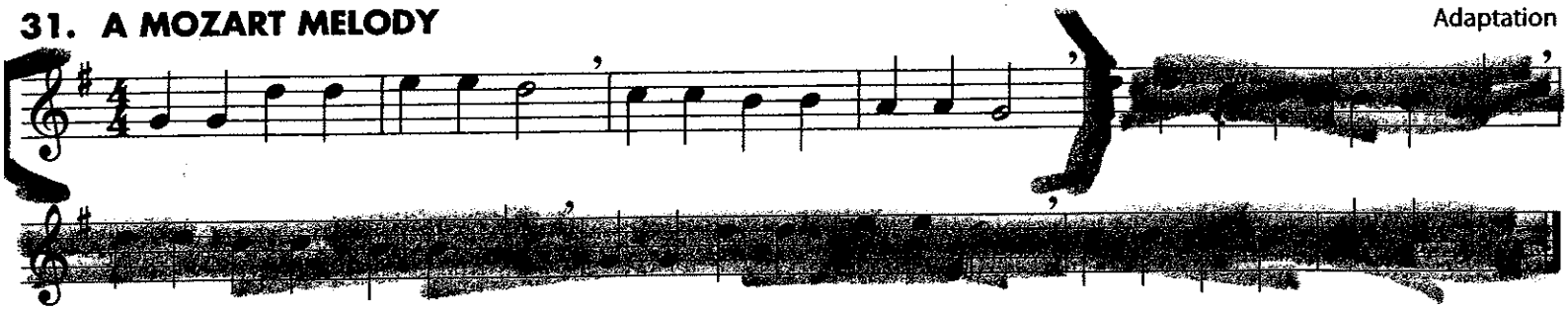


# Alto Sax

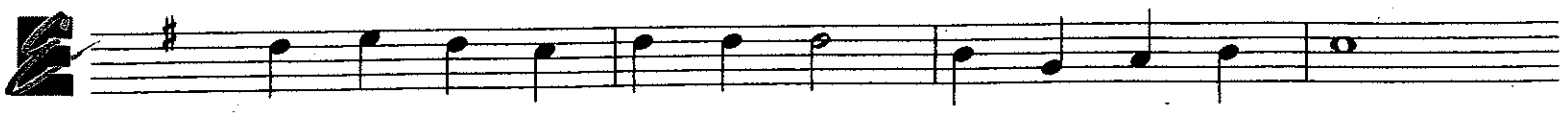
Name _____

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

**31. A MOZART MELODY** Adaptation



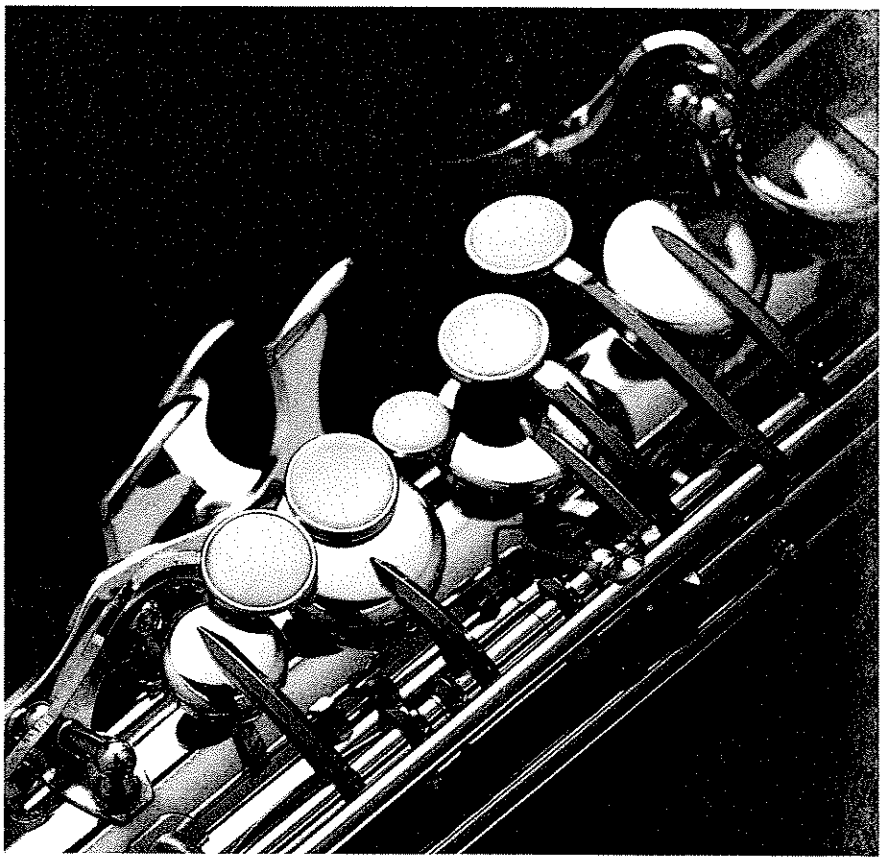
**32. ESSENTIAL ELEMENTS QUIZ** *Draw these symbols where they belong and write in the note names before you play:*



E♭ ALTO SAXOPHONE BOOK 1

# ESSENTIAL ELEMENTS® 2000 PLUS DVD

## COMPREHENSIVE BAND METHOD



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

HAL•LEONARD®

# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

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

### REED PLACEMENT

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

### EMBOUCHURE

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

## Taking Care Of Your Instrument

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

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

### MOUTHPIECE WORKOUT

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

## Getting It Together

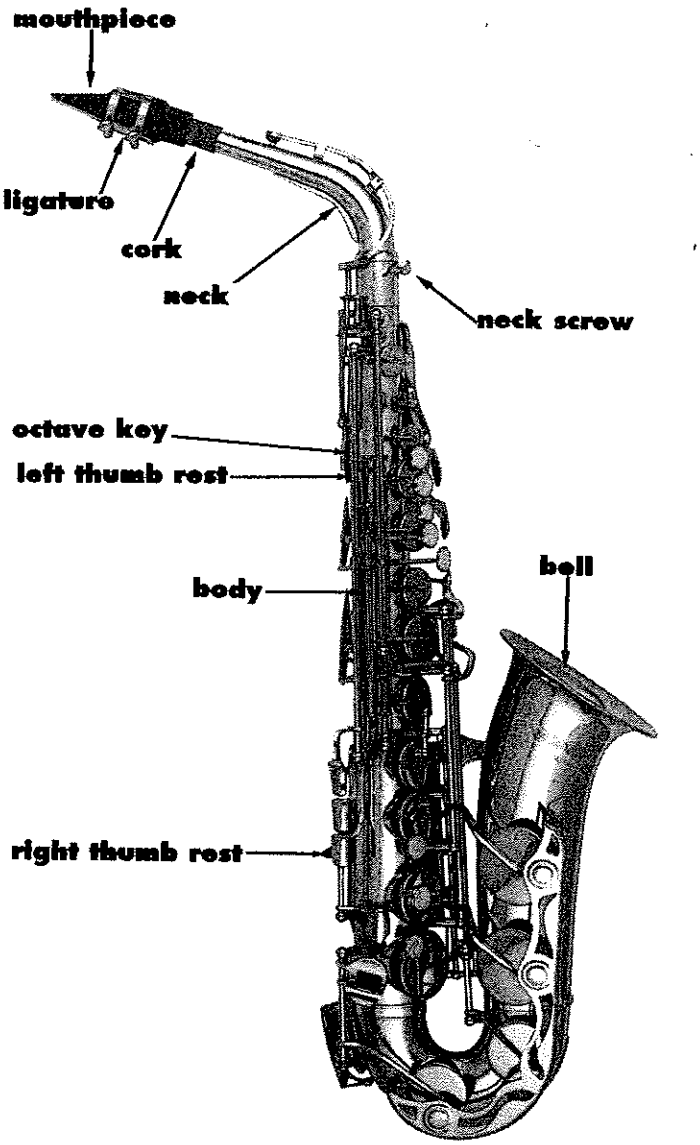
*If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.*

**Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

**Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

**Step 3** Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

**Step 4** Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.

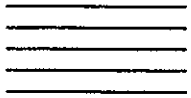


**Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

## READING MUSIC

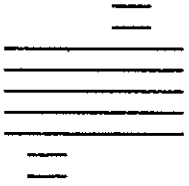
Identify and draw each of these symbols:

### Music Staff



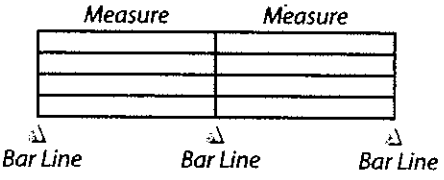
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



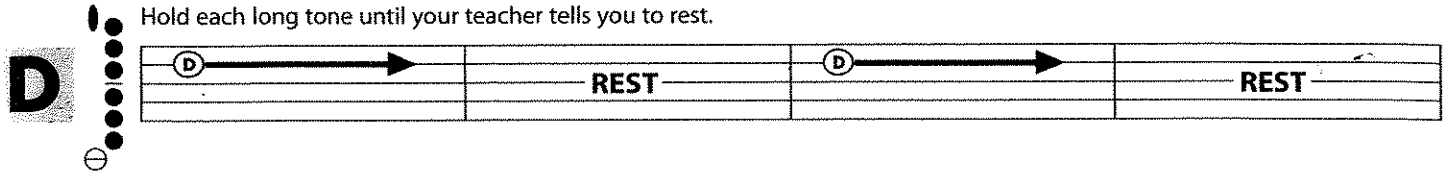

**Bar lines** divide the music staff into **measures.**

## Long Tone

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

## 1. THE FIRST NOTE

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




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

### The Beat

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

**One beat = 1 &**
↓ ↑

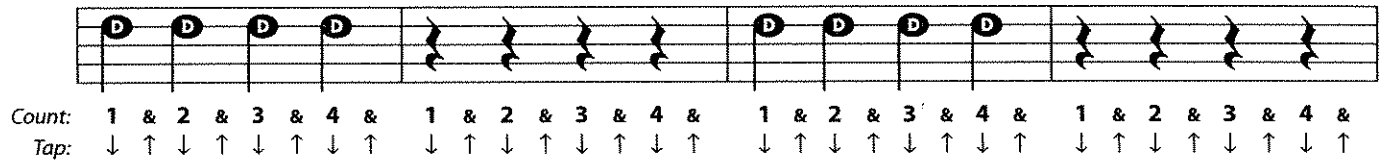
### Notes And Rests

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

**Quarter Note = 1 beat**

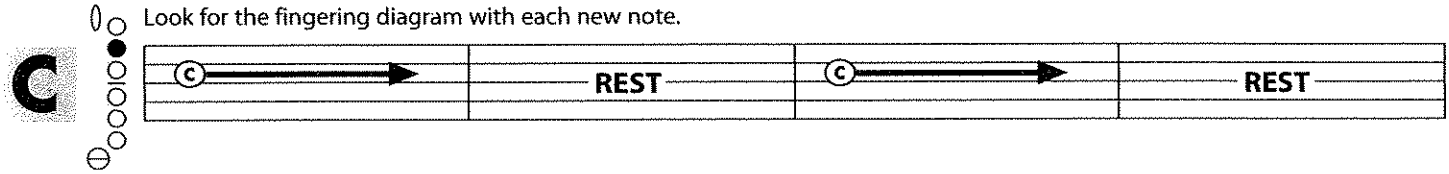
**Quarter Rest = 1 silent beat**

## 2. COUNT AND PLAY

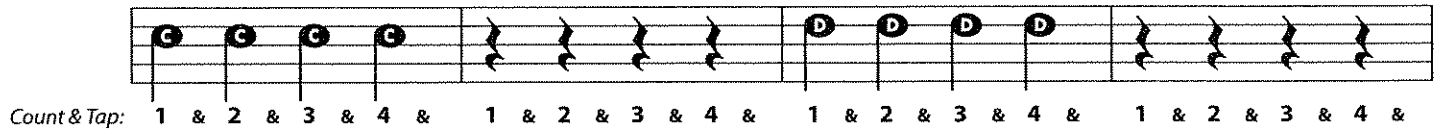



## 3. A NEW NOTE

Look for the fingering diagram with each new note.

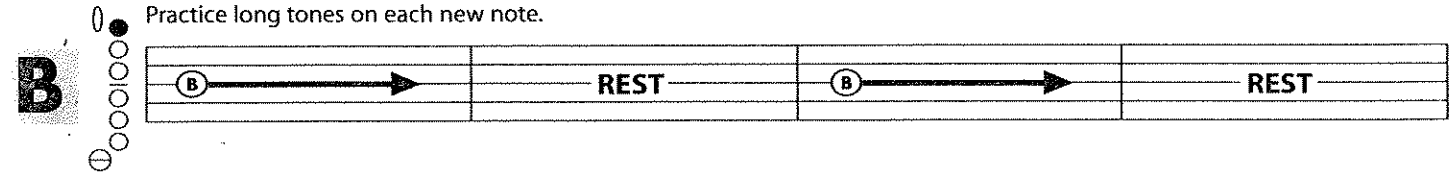



## 4. TWO'S A TEAM

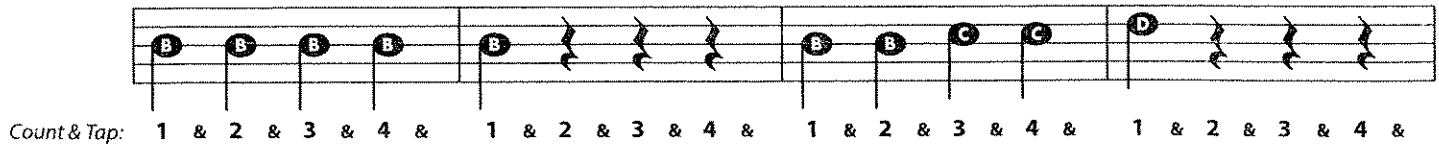



## 5. HEADING DOWN

Practice long tones on each new note.



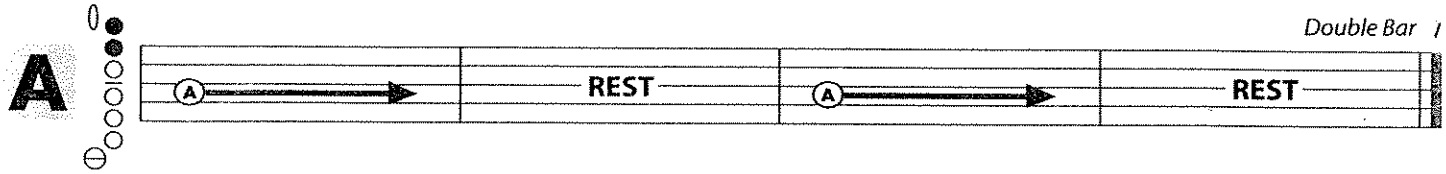

## 6. MOVING ON UP



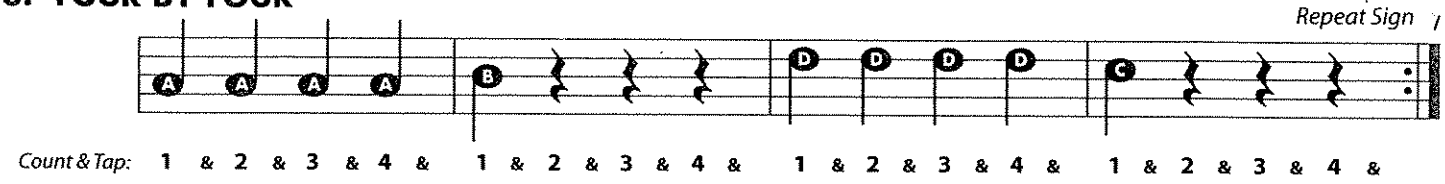
**Double Bar** indicates the end of a piece of music.

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

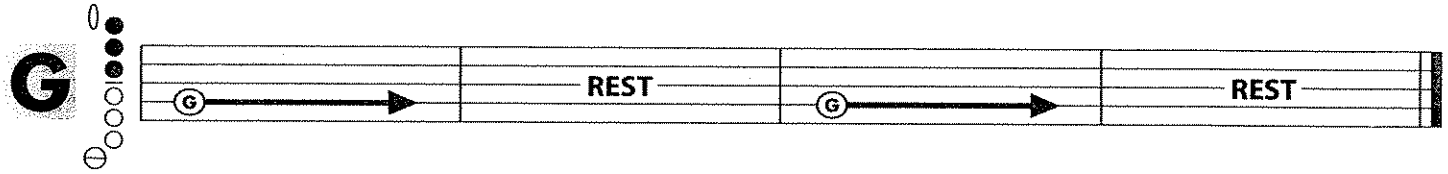
## 7. THE LONG HAUL



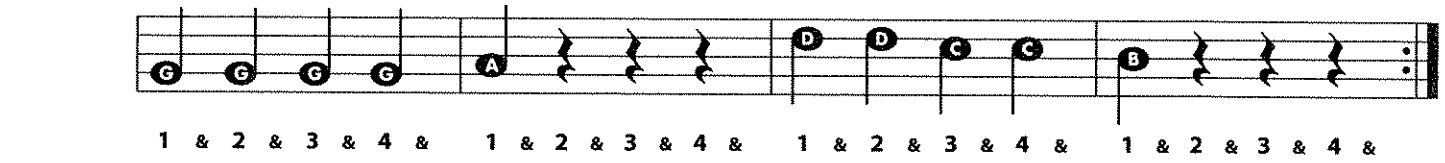

## 8. FOUR BY FOUR




## 9. TOUCHDOWN




## 10. THE FAB FIVE




### Treble Clef

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

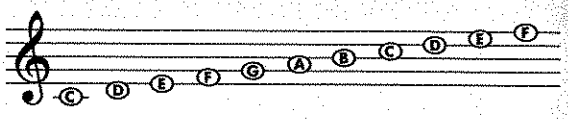
### Time Signature

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.



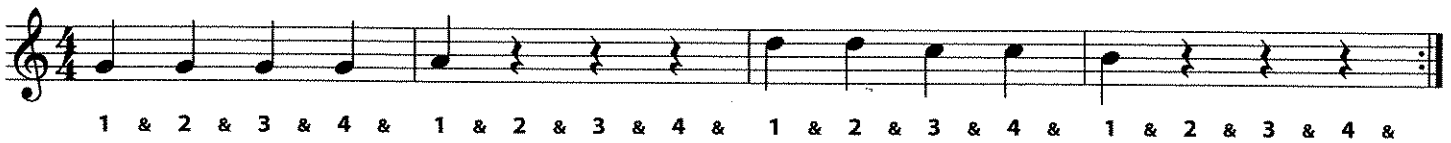
**Sharp** ♯ raises the note and remains in effect for the entire measure.

**Flat** ♭ lowers the note and remains in effect for the entire measure.

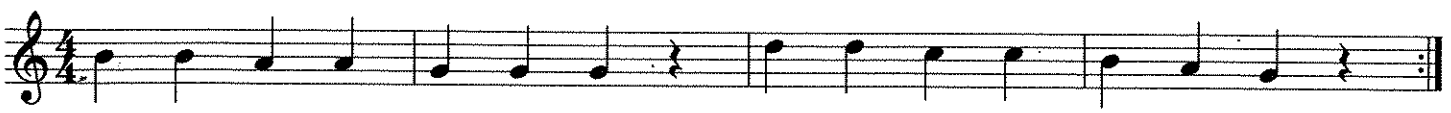
**Natural** ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

THEORY

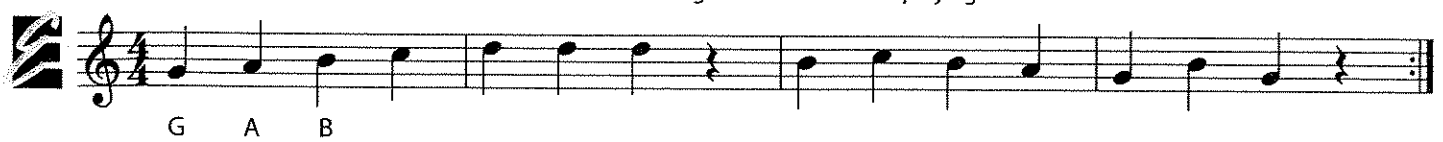
## 11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*




## 12. FIRST FLIGHT

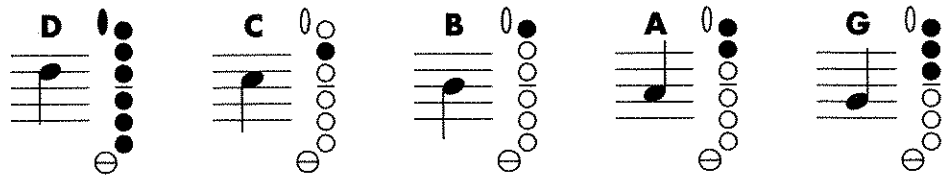


## 13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

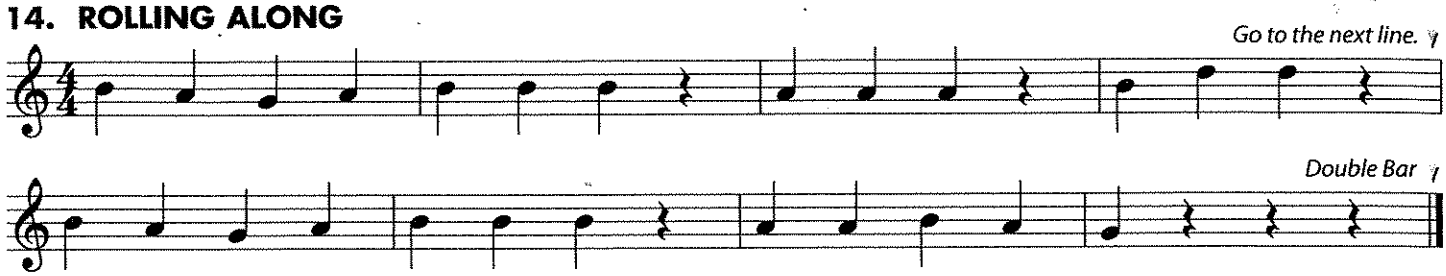


## Notes In Review

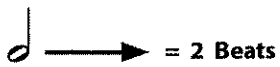
Memorize the fingerings for the notes you've learned:




## 14. ROLLING ALONG




### Half Note

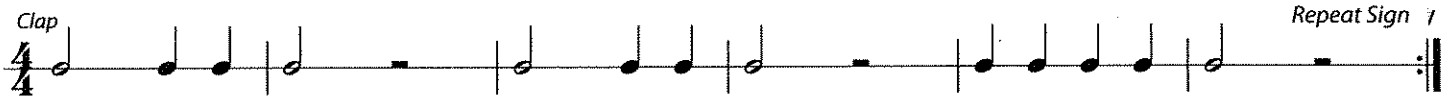



1 & 2 &

### Half Rest

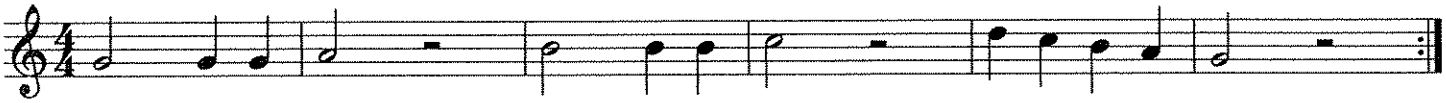
1 & 2 &

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




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

## 16. THE HALF COUNTS



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

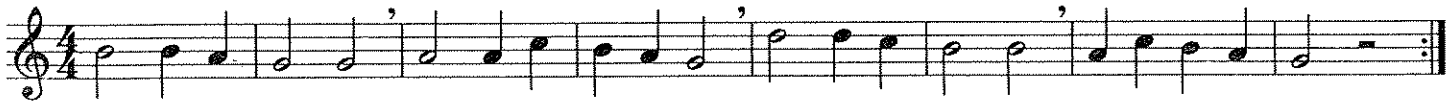
## 17. HOT CROSS BUNS *Check your embouchure and hand position.*

### Breath Mark

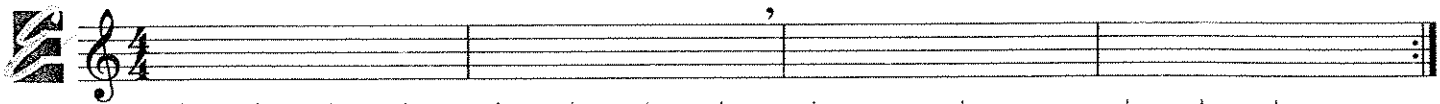
Take a deep breath through your mouth after you play a full-length note.

## 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.*



C D C B C B A G A B C B C

**Whole Note** = 4 Beats

1 & 2 & 3 & 4 &

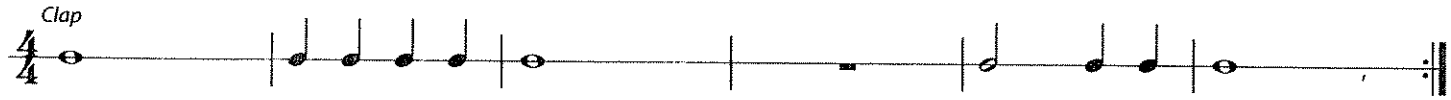
**Whole Rest** = **A Whole Measure of Silent Beats**

1 & 2 & 3 & 4 &

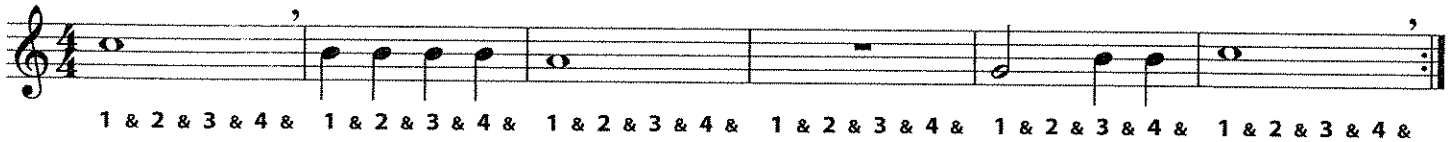
**Whole Rest** hangs from a staff line.

**Half Rest** sits on a staff line.

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

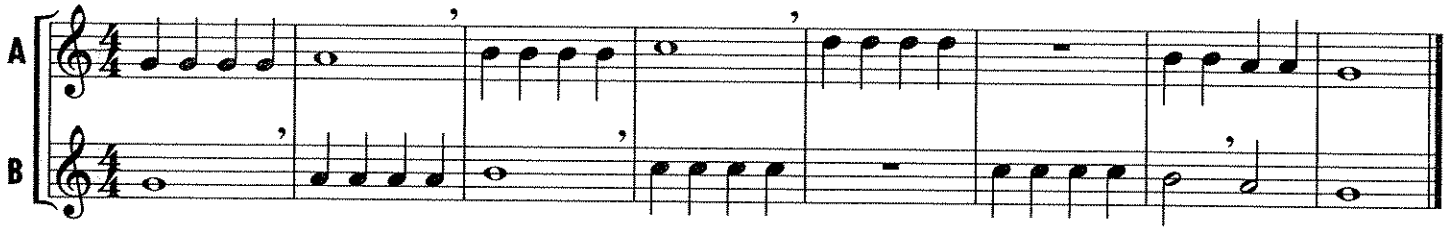



## 21. THE WHOLE THING

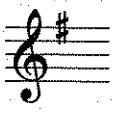



**Duet** A composition with two different parts, played together.

## 22. SPLIT DECISION – Duet



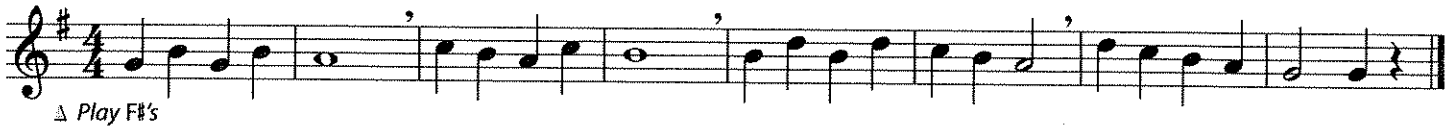

**Key Signature**



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

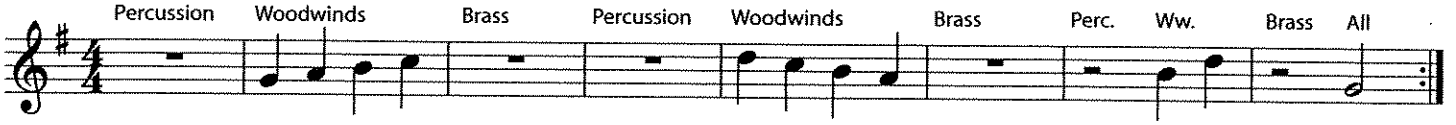
THEORY

## 23. MARCH STEPS

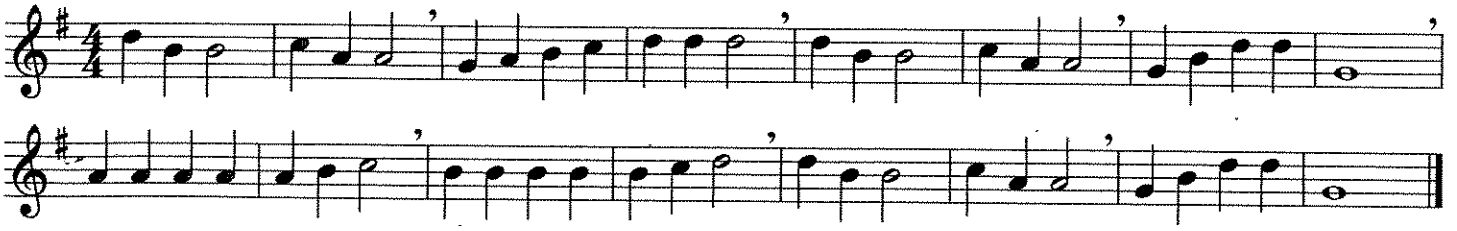


△ *Play F♯'s*

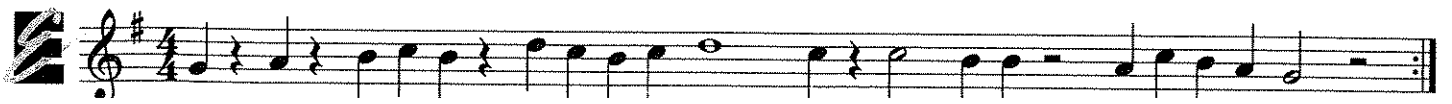
## 24. LISTEN TO OUR SECTIONS




## 25. LIGHTLY ROW



## 26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

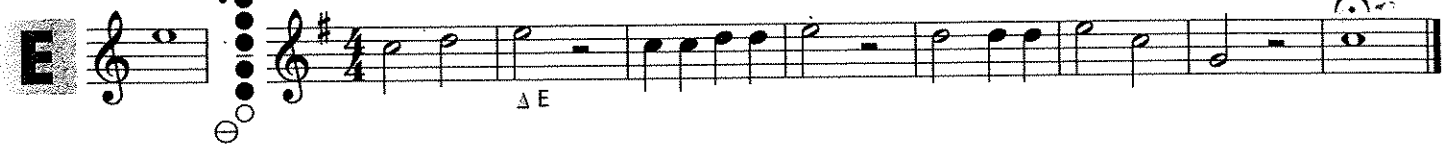


**Fermata** 𝄐 Hold the note (or rest) longer than normal.

## 27. REACHING HIGHER – New Note

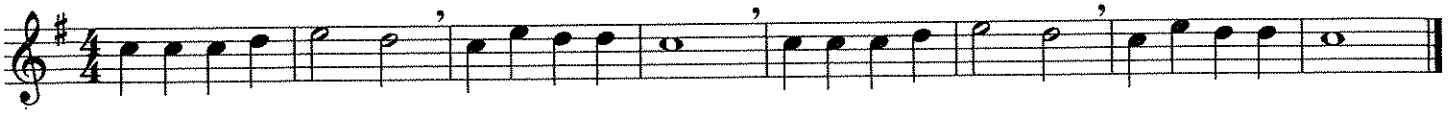
*Practice long tones on each new note.*

*Fermata*

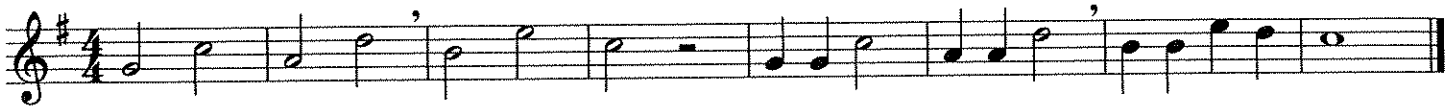



## 28. AU CLAIRE DE LA LUNE

French Folk Song



## 29. REMIX



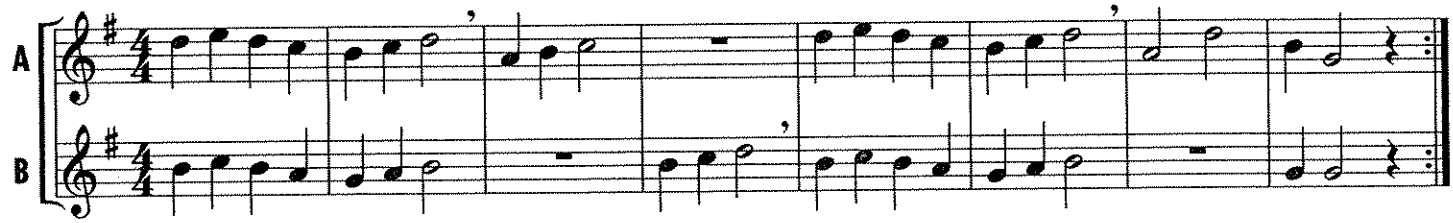
THEORY

## Harmony

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

## 30. LONDON BRIDGE – Duet

English Folk Song

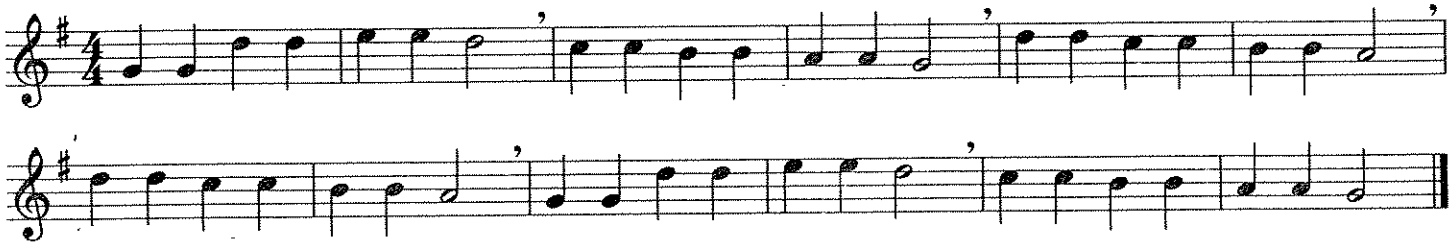



HISTORY

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

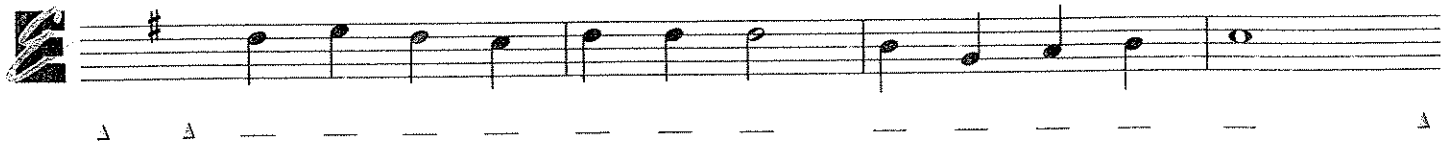
## 31. A MOZART MELODY

Adaptation

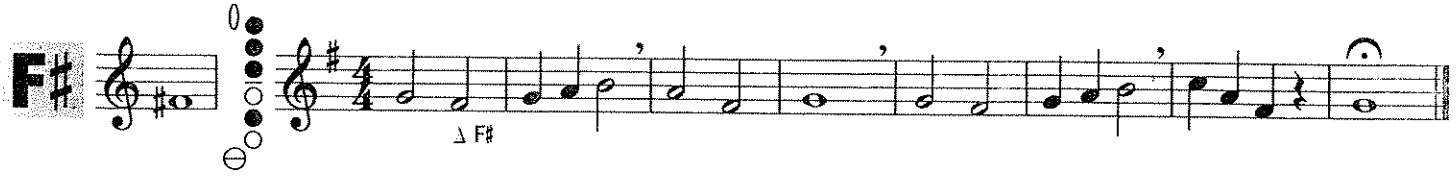


## 32. ESSENTIAL ELEMENTS QUIZ

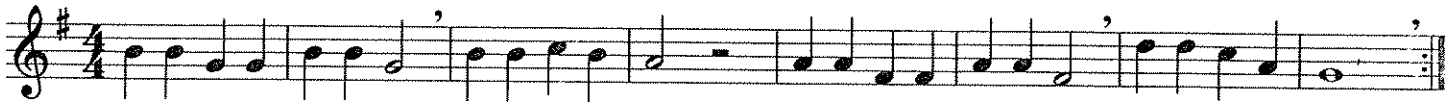
*Draw these symbols where they belong and write in the note names before you play:*



## 33. DEEP POCKETS – New Note



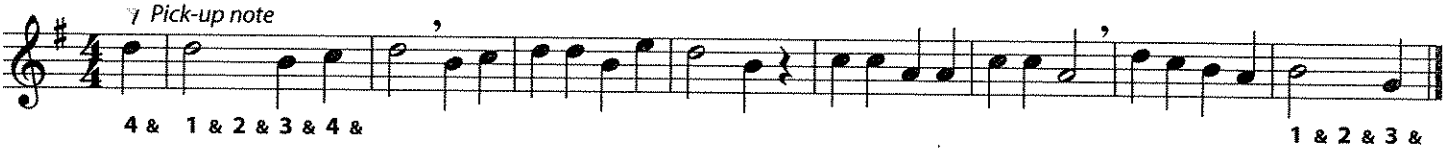

## 34. DOODLE ALL DAY



## 35. JUMP ROPE

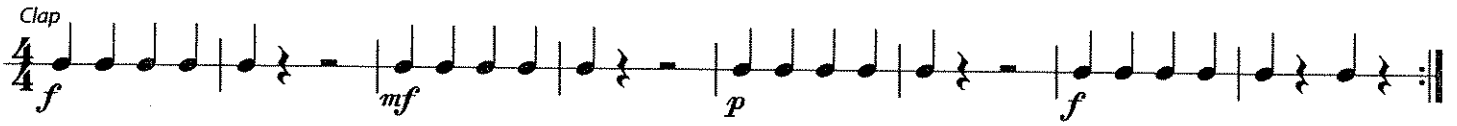
**Pick-Up Notes** One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

## 36. A-TISKET, A-TASKET



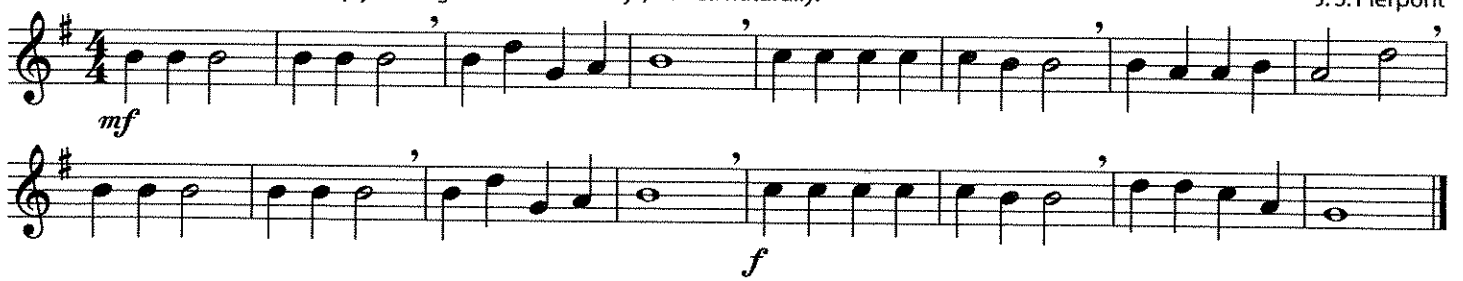

**Dynamics** *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

## 37. LOUD AND SOFT



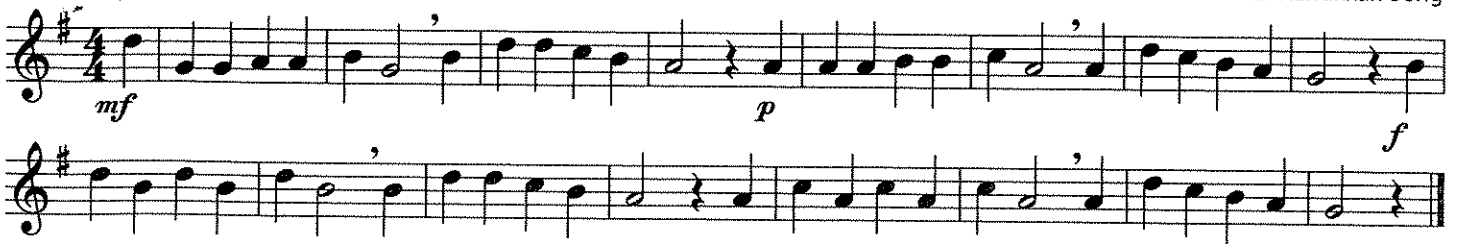

## 38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont




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

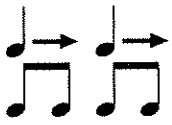
Traditional Hanukkah Song



## Eighth Notes

1 &

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

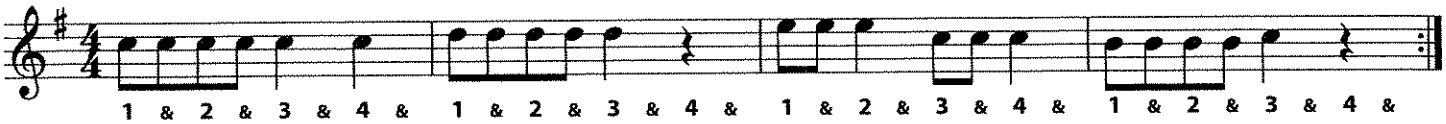


1 & 2 &

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

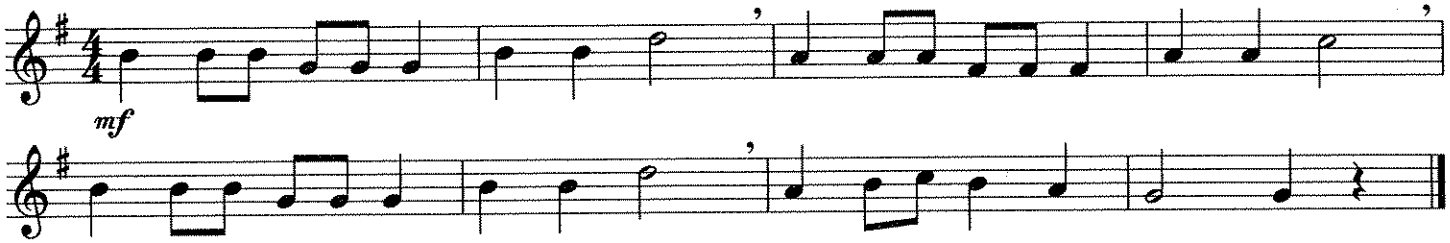
### 40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

### 41. EIGHTH NOTE JAM




### 42. SKIP TO MY LOU

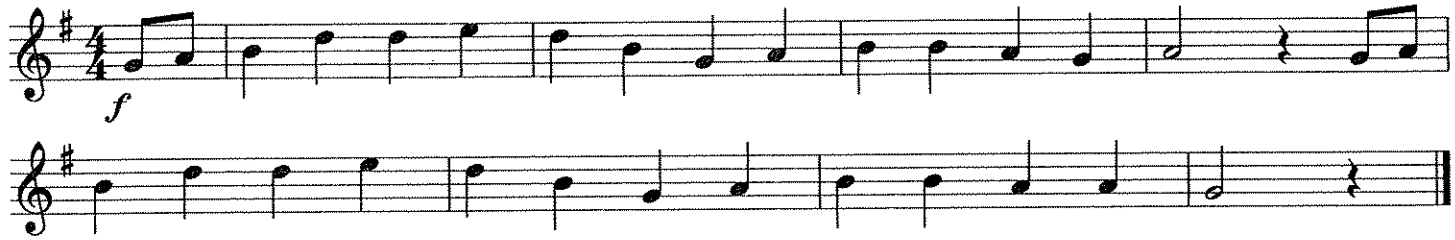
American Folk Song




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

### 44. OH, SUSANNA

Stephen Collins Foster

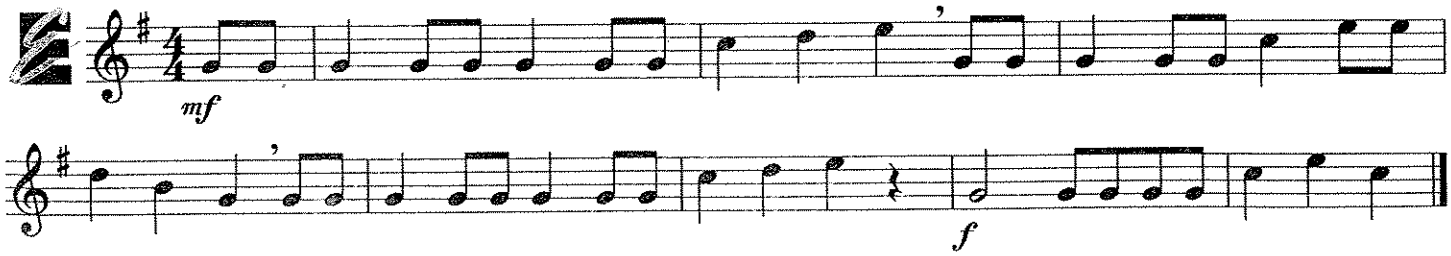



**HISTORY**

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

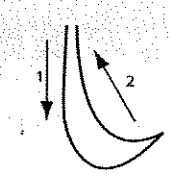


## 2/4 Time Signature

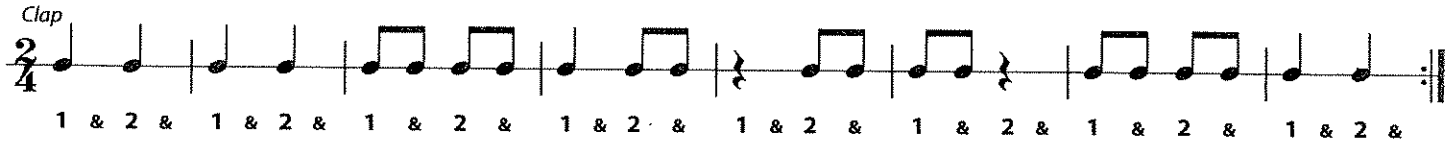
= **2 beats** per measure
= **Quarter** note gets one beat

## Conducting

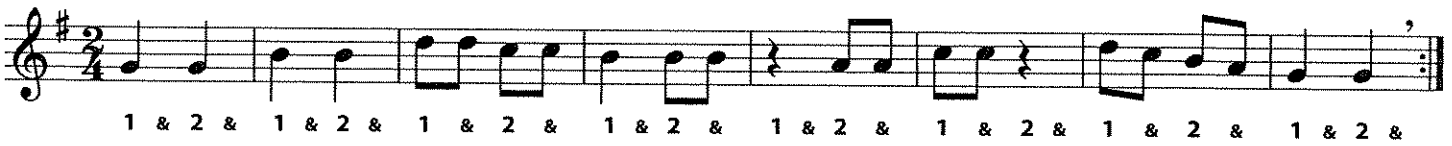
Practice conducting this two-beat pattern.




### 46. RHYTHM RAP



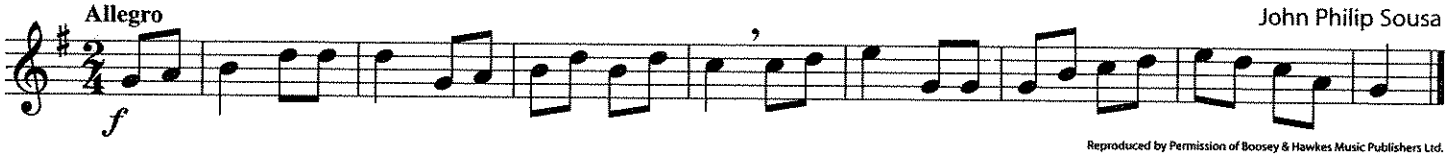

### 47. TWO BY TWO




## Tempo Markings

*Tempo* is the speed of music. Tempo markings are usually written above the staff, in Italian.
**Allegro** – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

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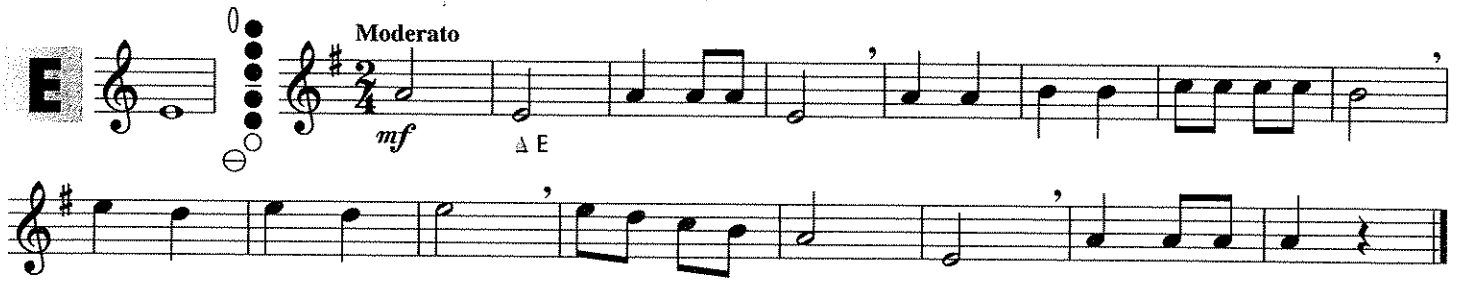
### 49. HEY, HO! NOBODY'S HOME – New Note

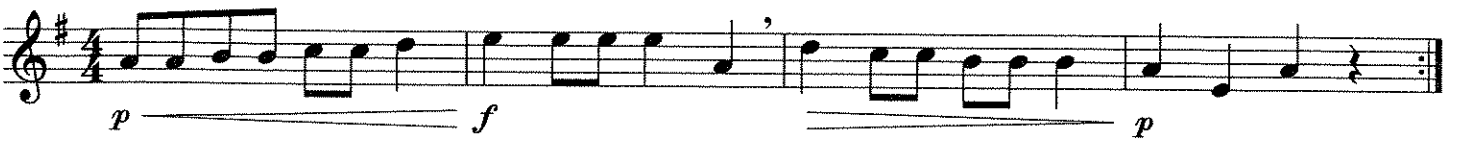



## Dynamics

***Crescendo*** (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

### 50. CLAP THE DYNAMICS

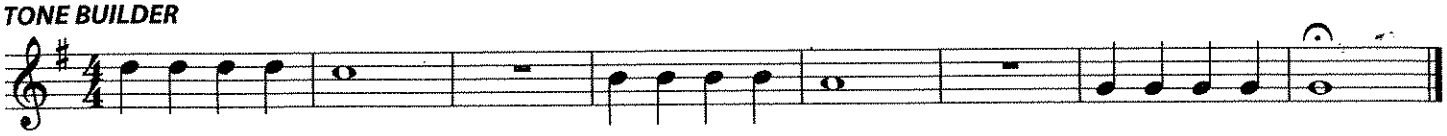
### 51. PLAY THE DYNAMICS



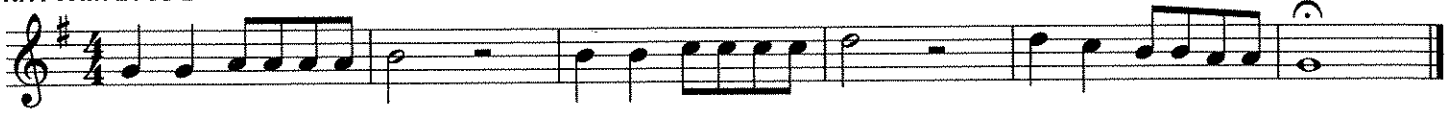
# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

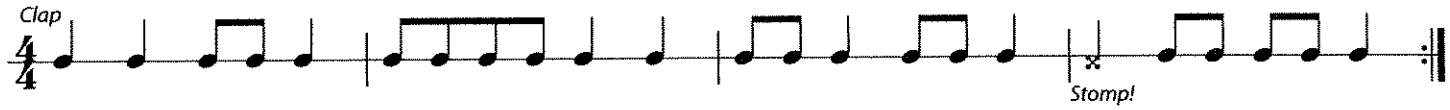
***TONE BUILDER***



***RHYTHM ETUDE***



***RHYTHM RAP***

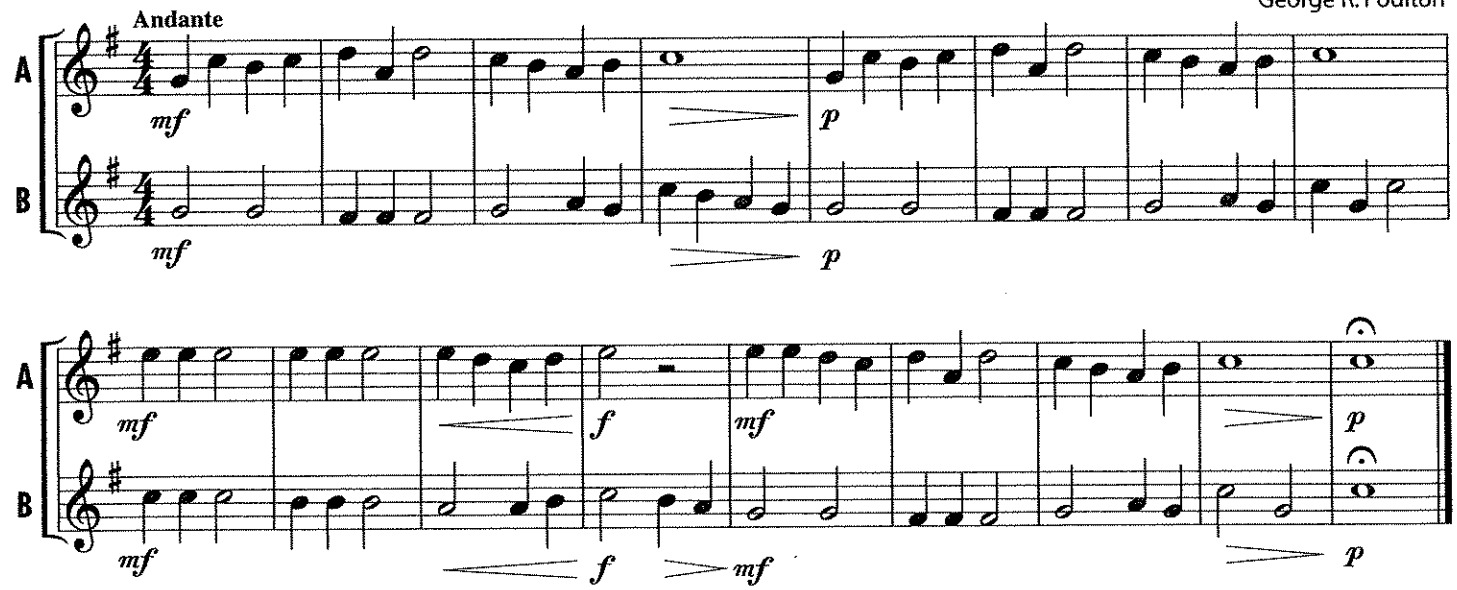



***CHORALE***

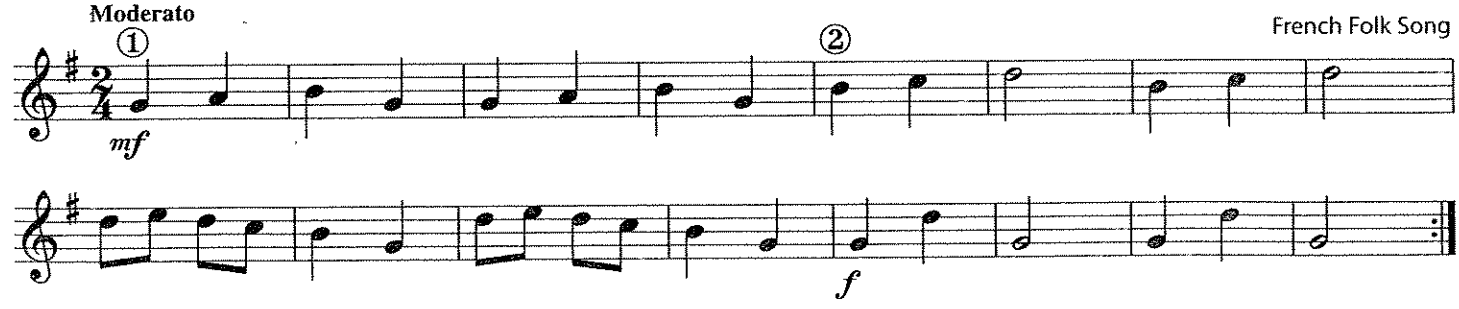
## 53. AURA LEE – Duet or Band Arrangement

*(Part A = Melody, Part B = Harmony)*

George R. Poulton

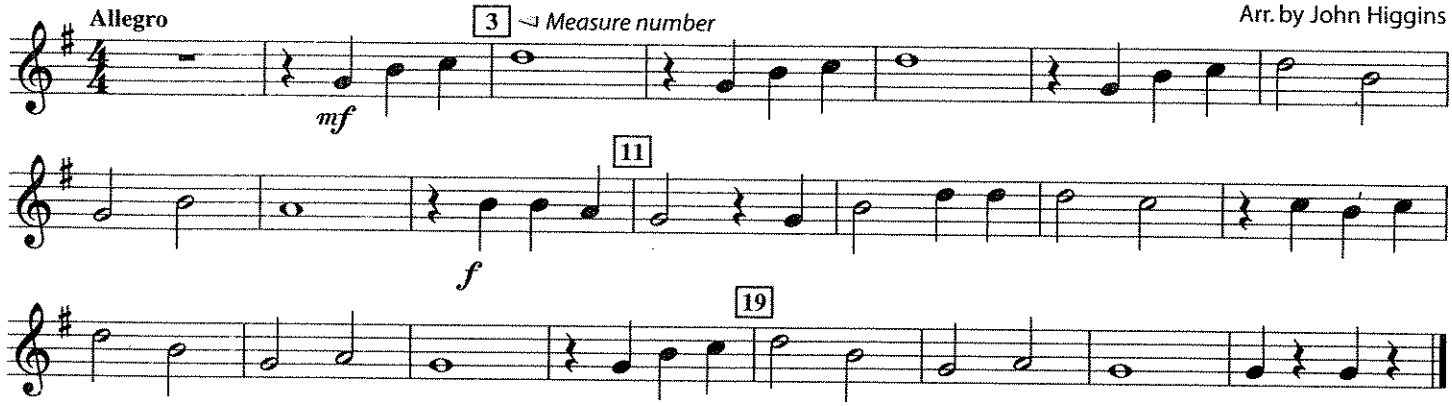



## 54. FRÈRE JACQUES – Round *(When group A reaches ②, group B begins at ①)*

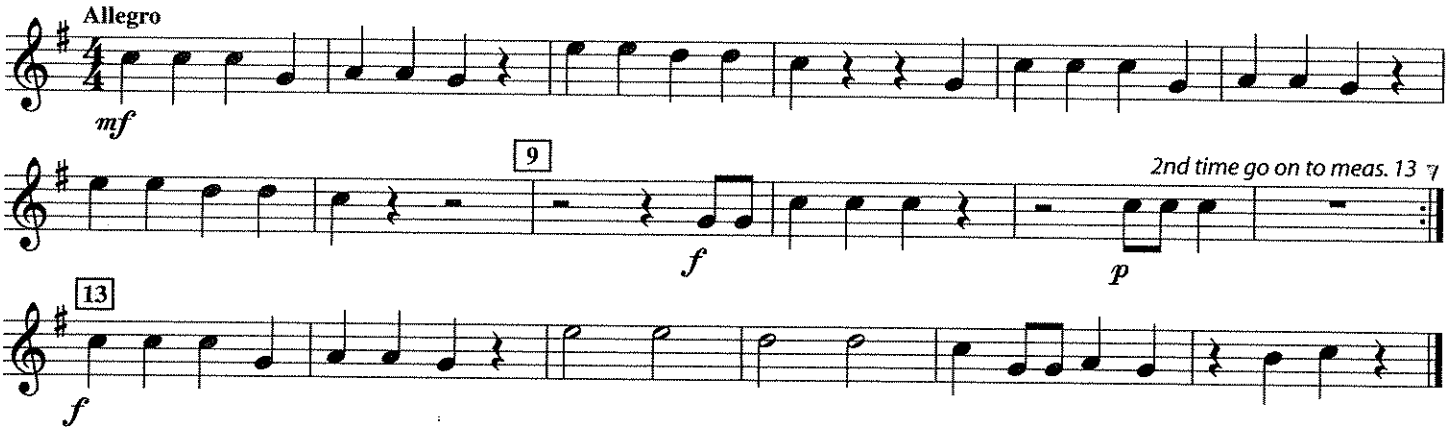


# PERFORMANCE SPOTLIGHT

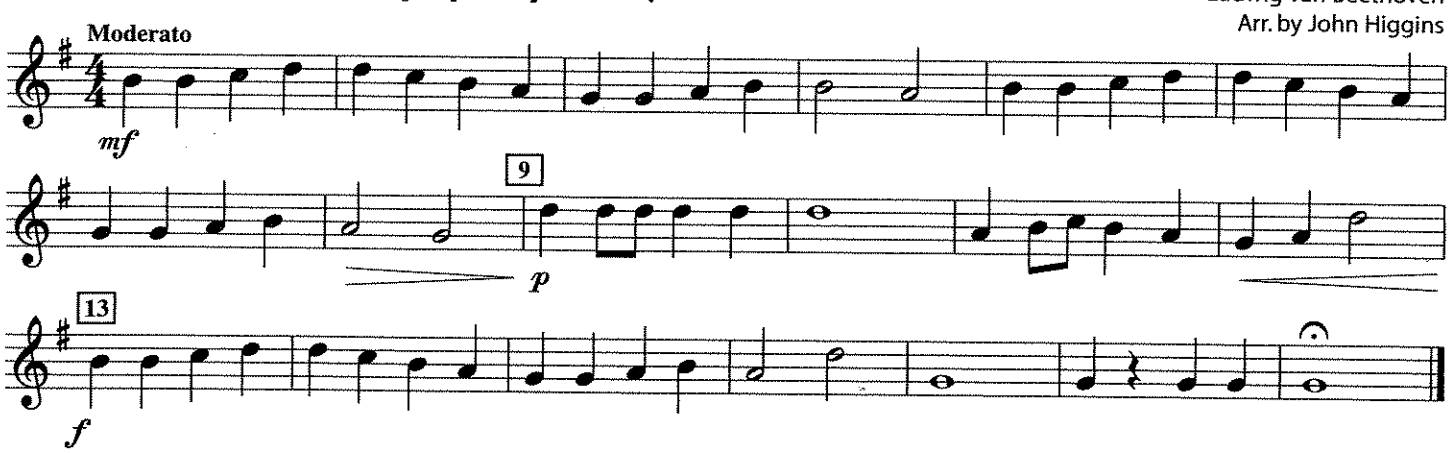
## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement



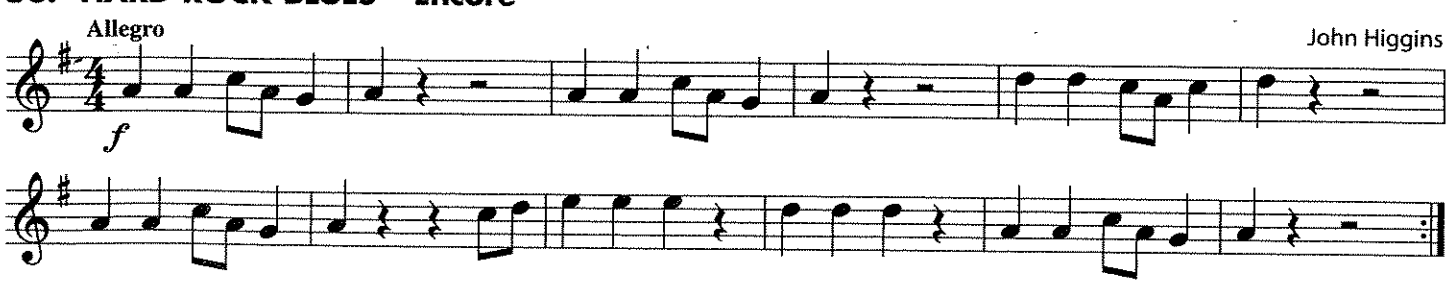

## 56. OLD MACDONALD HAD A BAND – Section Feature



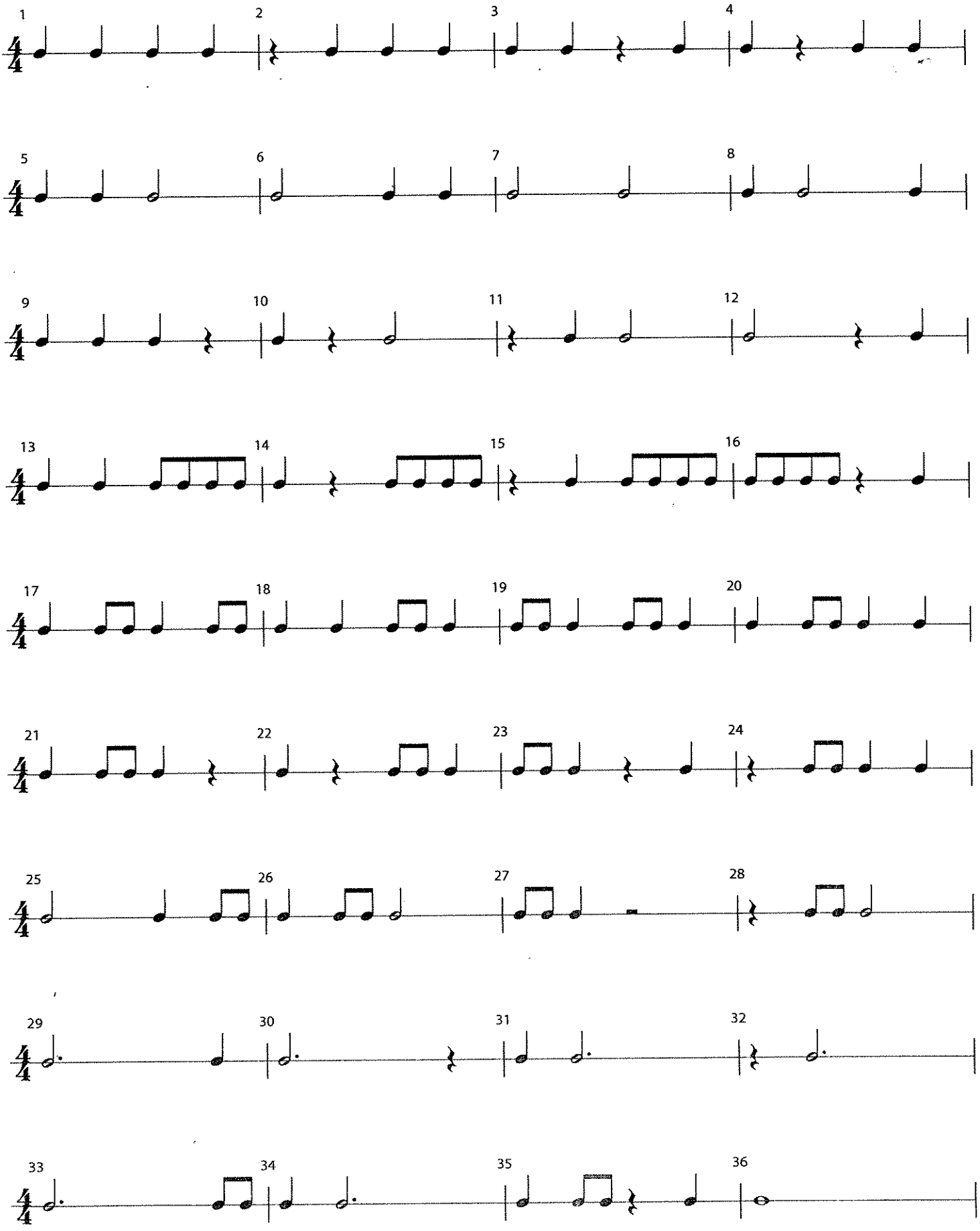

## 57. ODE TO JOY (from Symphony No. 9)



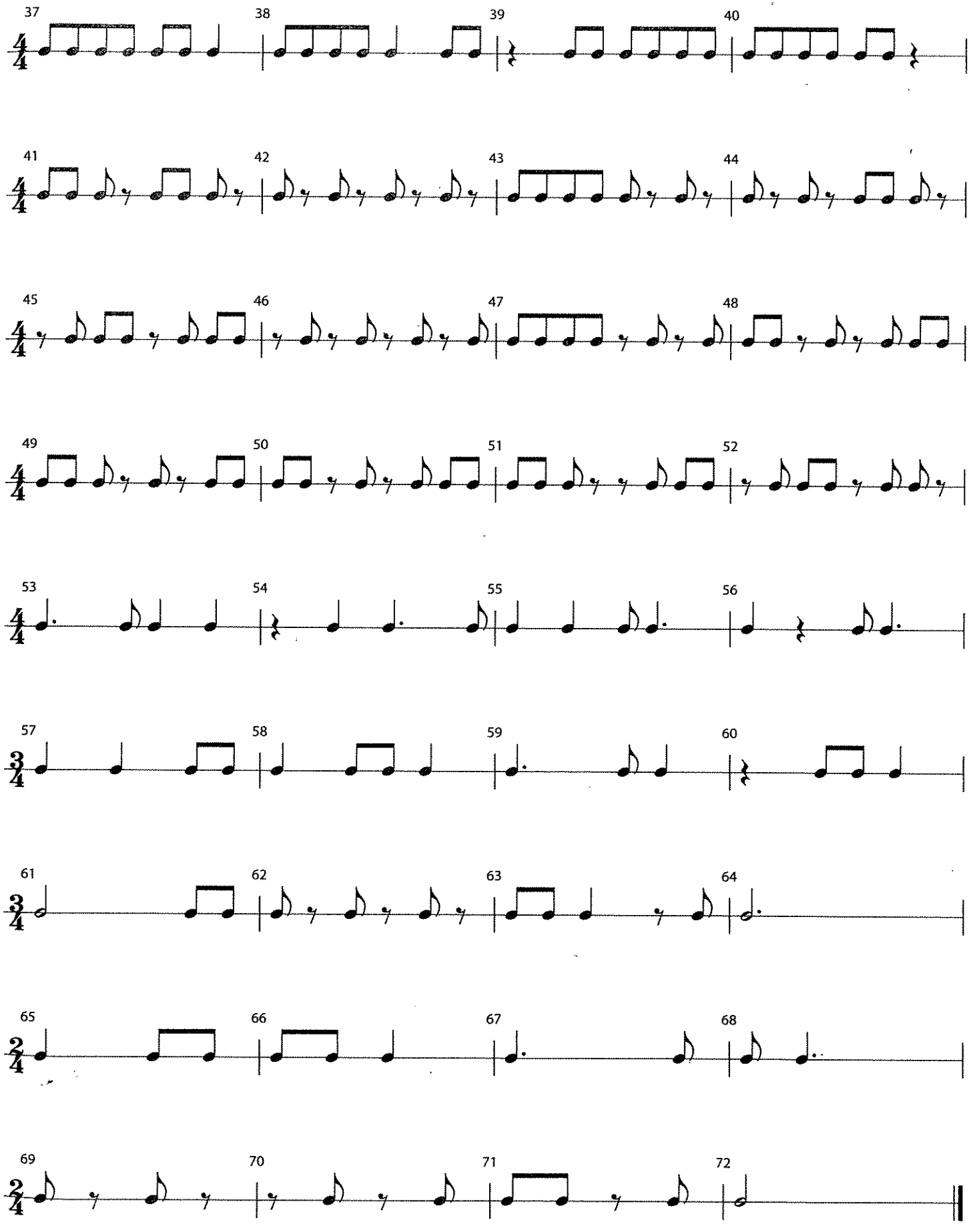

## 58. HARD ROCK BLUES – Encore



# RHYTHM STUDIES



# RHYTHM STUDIES



# CREATING MUSIC

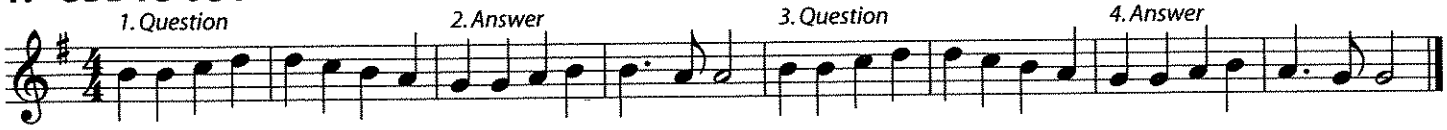
THEORY

## Composition

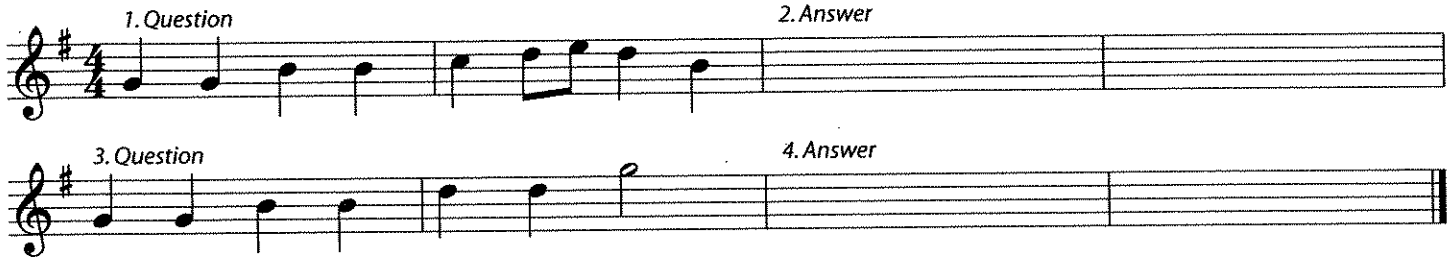
**Composition** is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

### 1. ODE TO JOY

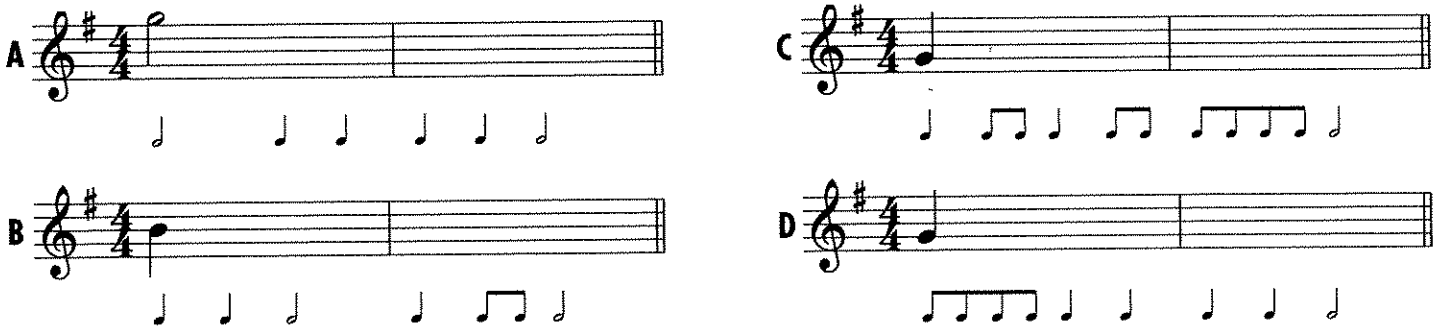
Ludwig van Beethoven




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

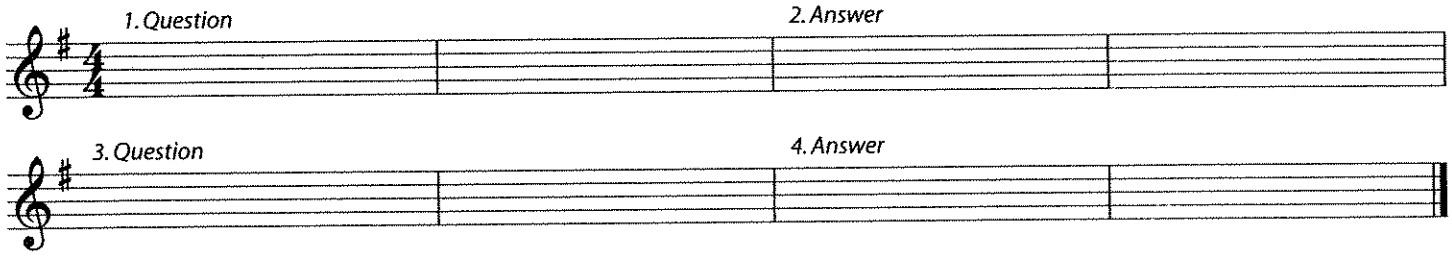



### 3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*




### 4. YOU NAME IT: _____

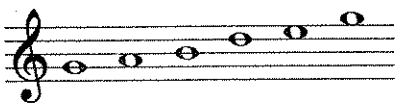
*Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.*



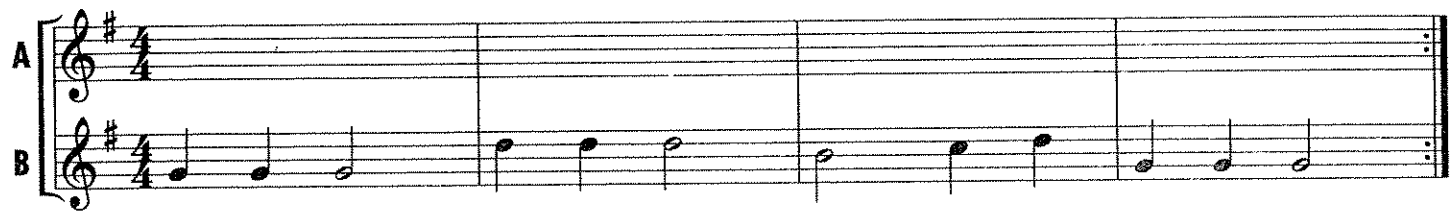

THEORY

## Improvisation

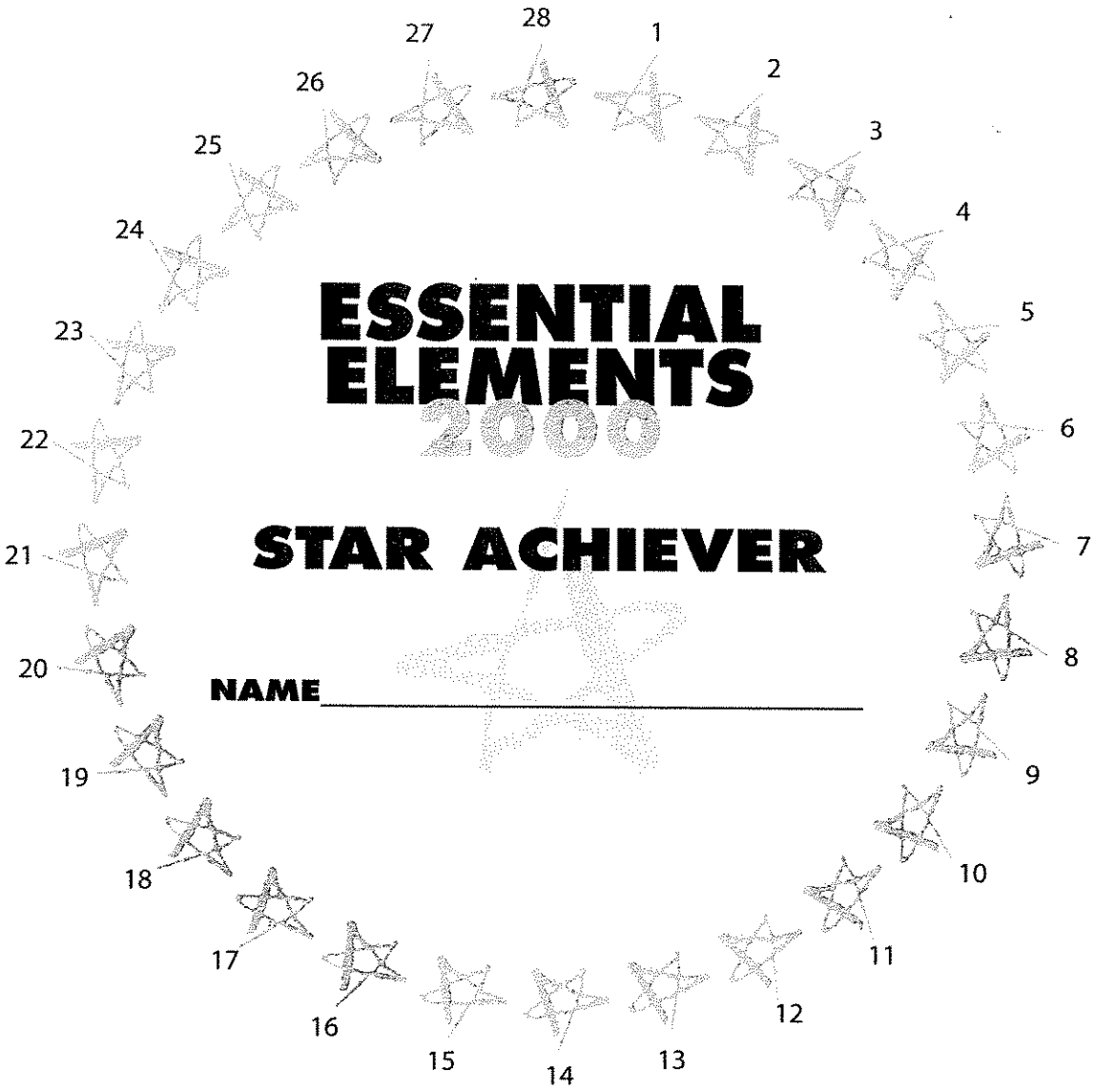
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



### 5. INSTANT MELODY



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




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

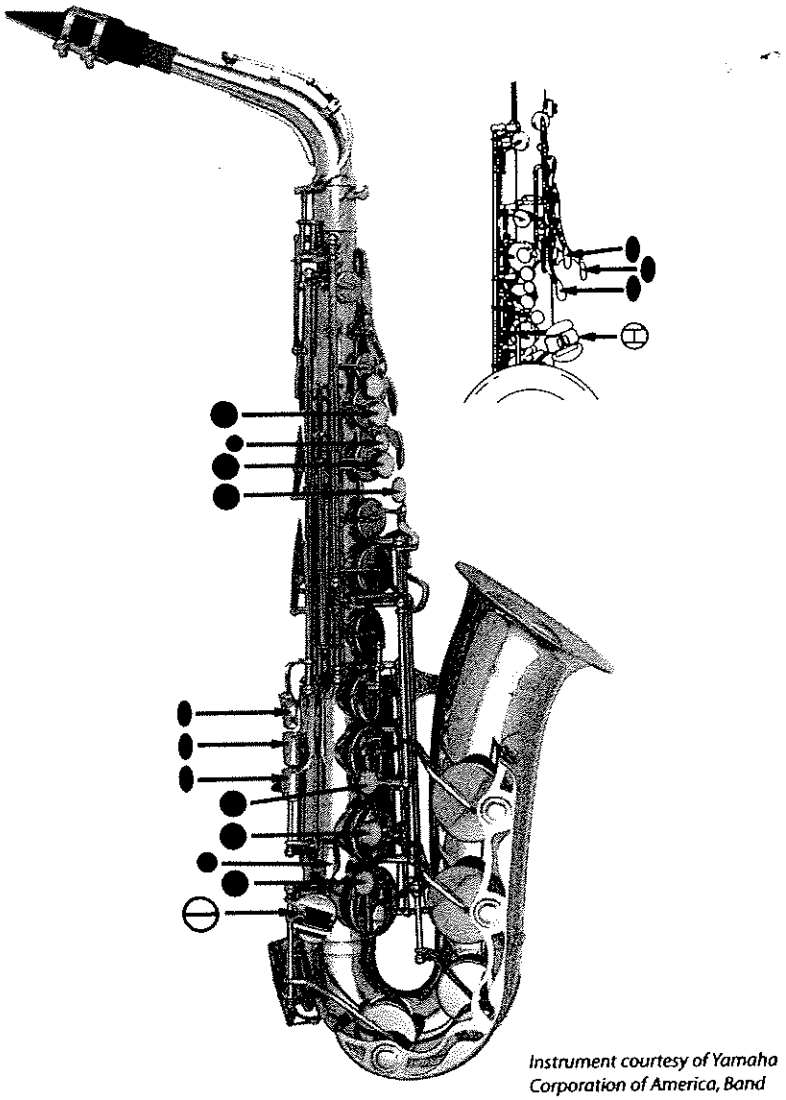
# FINGERING CHART

## E♭ ALTO SAXOPHONE

### Instrument Care Reminders

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

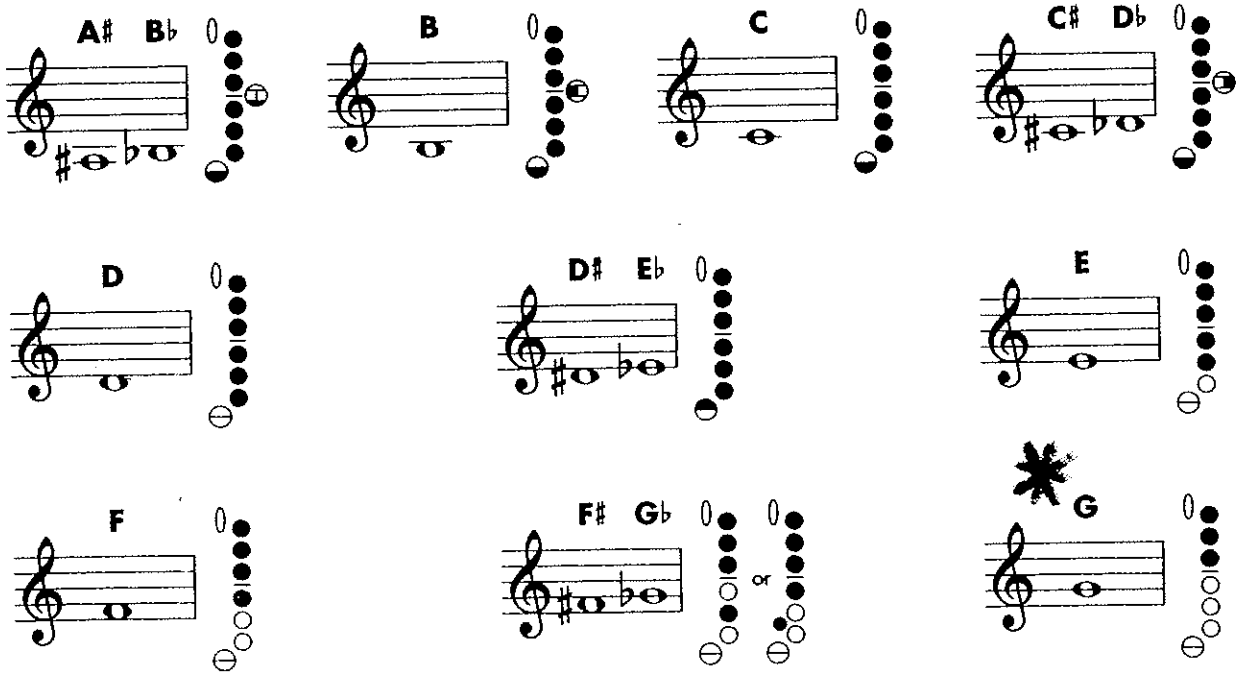
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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



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

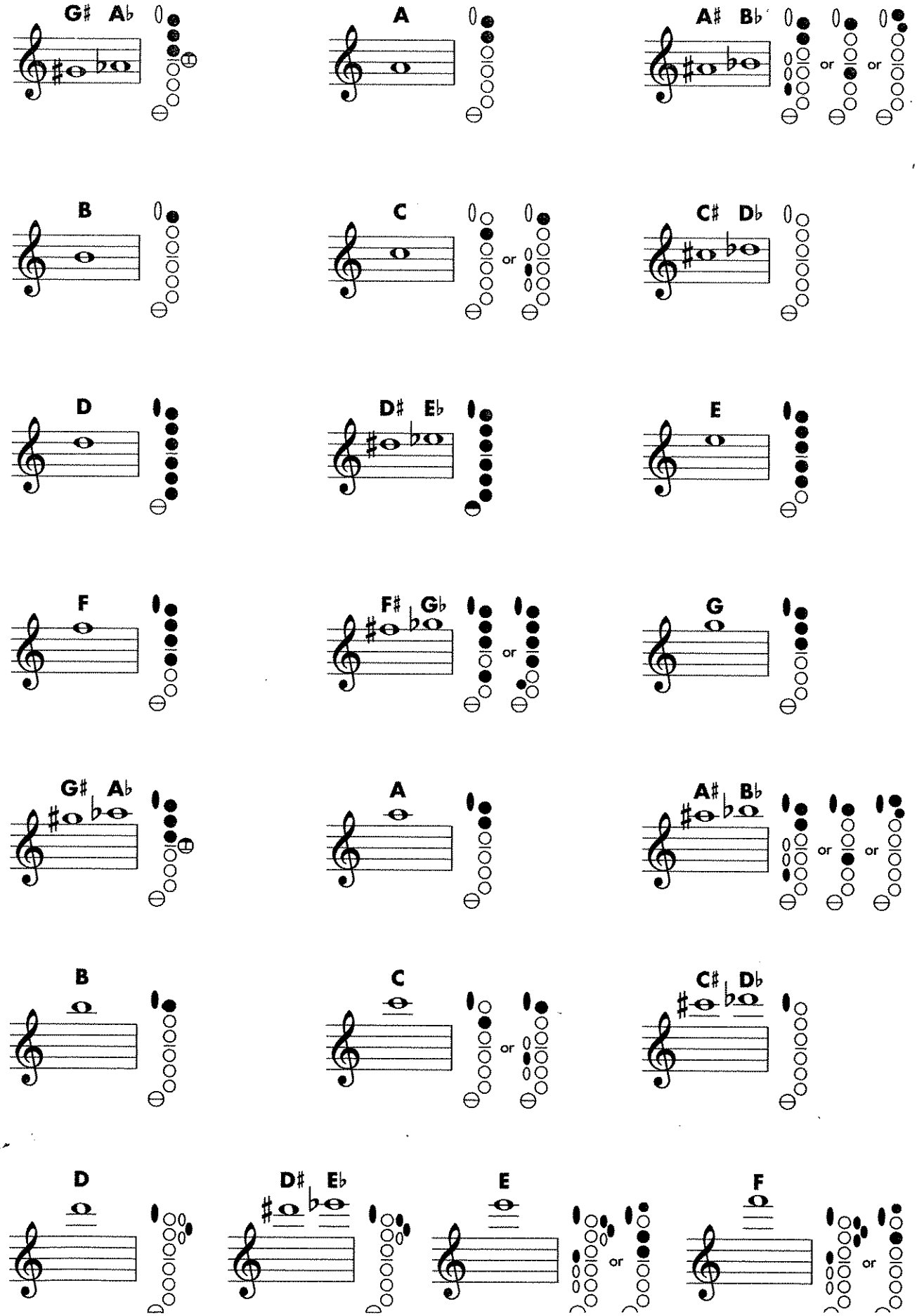
○ = Open
● = Pressed down

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

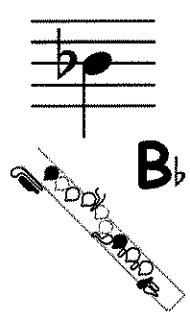
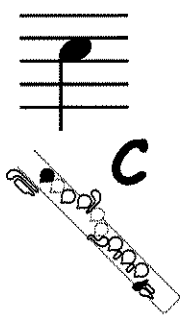
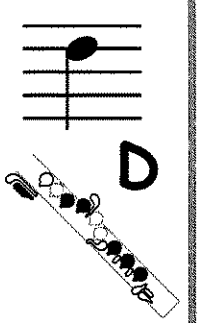
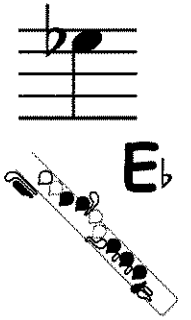
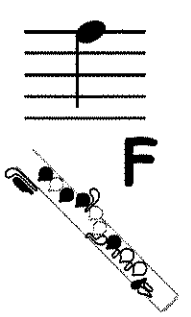
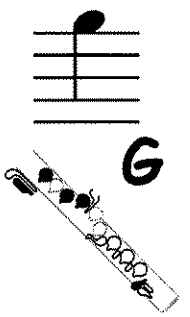
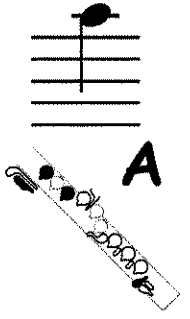
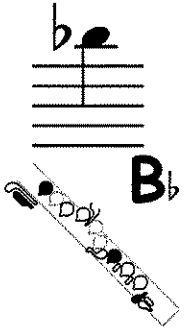
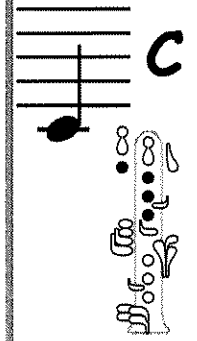
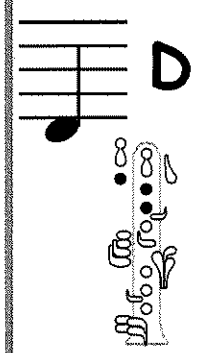
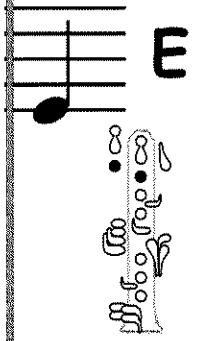
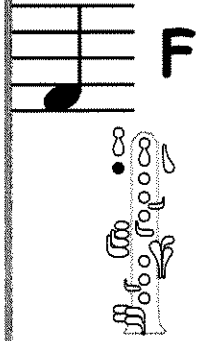
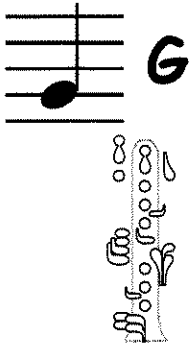
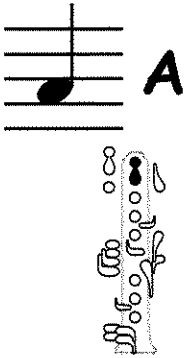
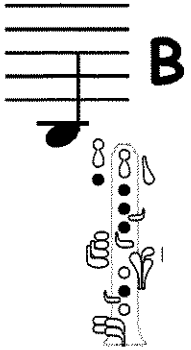
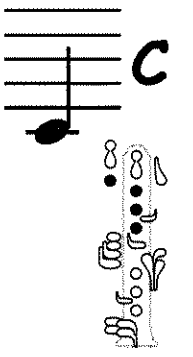
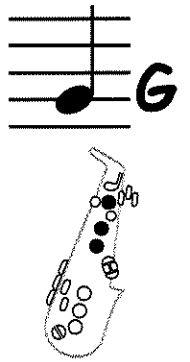
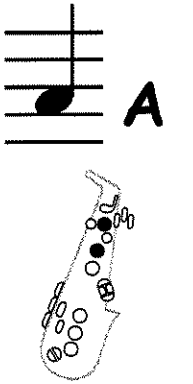
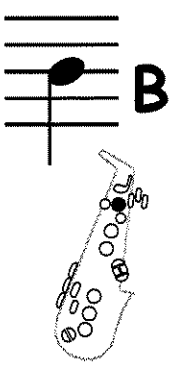
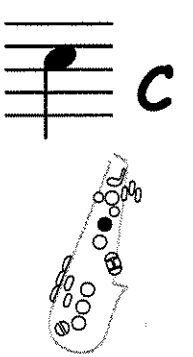
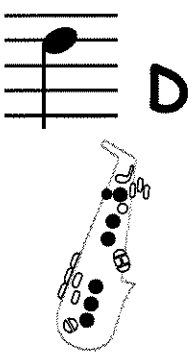
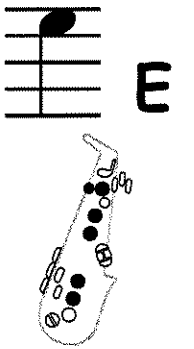
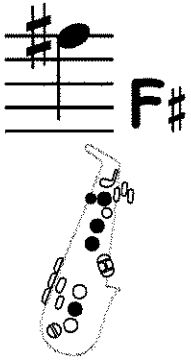
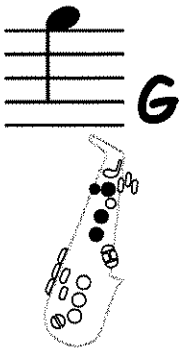


# FINGERING CHART

## E♭ ALTO SAXOPHONE



# B♭ Concert Scale - Fingering Chart

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