

ALTO SAX

Go to scitechband.org

SciTech Band Calendar

Song Demos

Scale Demos

Instrument Demos

Digital Music Packets

Teaching Channel

Leader Application

Help Request

& More...

Table of Contents

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

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Get Down On It
- 4) We Know What You Whisper
- 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
- 2) La Copa De La Vida
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Get Down On It
- 8) Crazy Jam (C Minor Groove)
- 9) We Know What You Whisper
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness

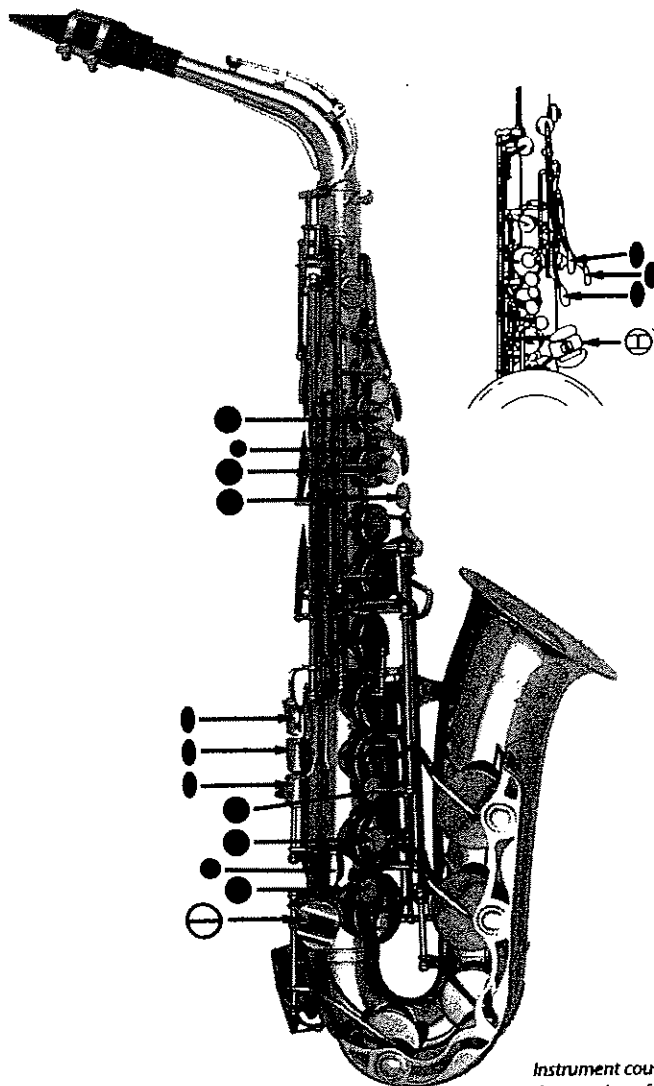
FINGERING CHART

$E\flat$ ALTO SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

FINGERING CHART

E♭ ALTO SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

Concert Bb Scale

1. Scale with hints



Musical staff for exercise 1, showing a scale in G major (one sharp) in 4/4 time. The notes are G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Fingerings are indicated by numbers 1-4 and triangles above the notes.

2. Scale

Musical staff for exercise 2, showing a scale in G major (one sharp) in 4/4 time. The staff is empty for the student to write the notes.

3. Arpeggio with hints

Musical staff for exercise 3, showing an arpeggio in G major (one sharp) in 4/4 time. The notes are G, B, D, G, D, B, G. Fingerings are indicated by numbers 1-4 and triangles above the notes.

4. Arpeggio

Musical staff for exercise 4, showing an arpeggio in G major (one sharp) in 4/4 time. The staff is empty for the student to write the notes.

5. Draw the notes of the scale.

Musical staff for exercise 5, showing an empty staff in G major (one sharp) in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6, showing an empty staff in G major (one sharp) in 4/4 time for drawing the notes of the arpeggio.

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

Musical staff for exercise 7, showing an empty staff in G major (one sharp) in 4/4 time for fill-in with notes from the scale in any order.

Concert Bb Scale

BRASS

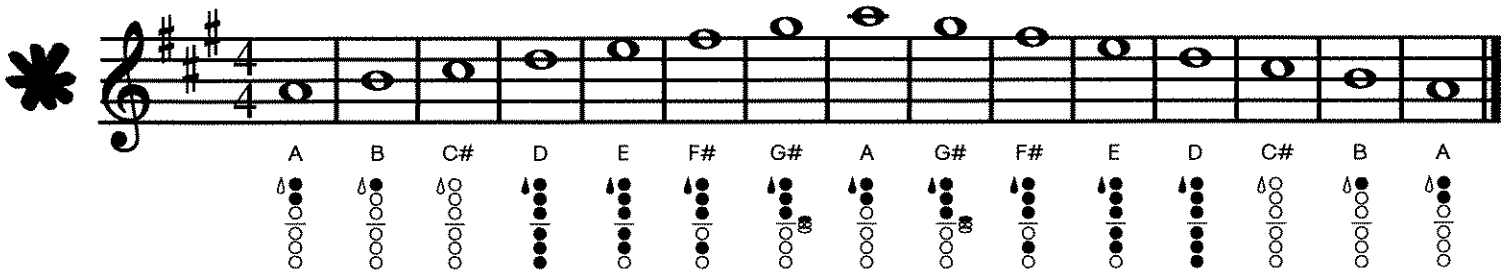
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
<small>*Forked F</small>									
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb
<small>• = whisper key</small>									

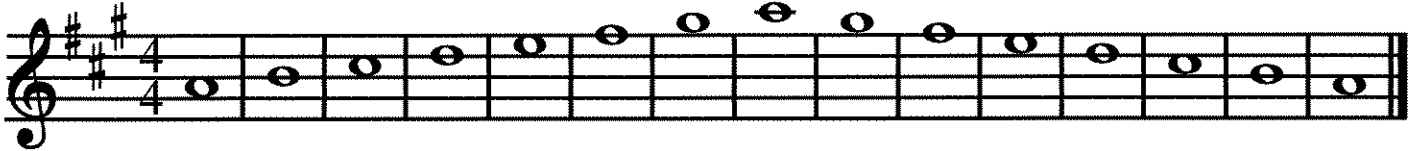
Concert C Scale

1. Scale with hints



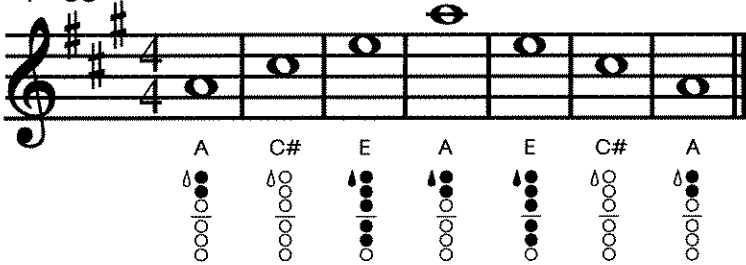
A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The scale is written across 14 measures. A starburst icon is on the left. Below the staff, the notes of the scale are listed: A, B, C#, D, E, F#, G#, A, G#, F#, E, D, C#, B, A. Each note is accompanied by a fingering diagram showing the placement of fingers on the keys.

2. Scale



A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The scale is written across 14 measures.

3. Arpeggio with hints



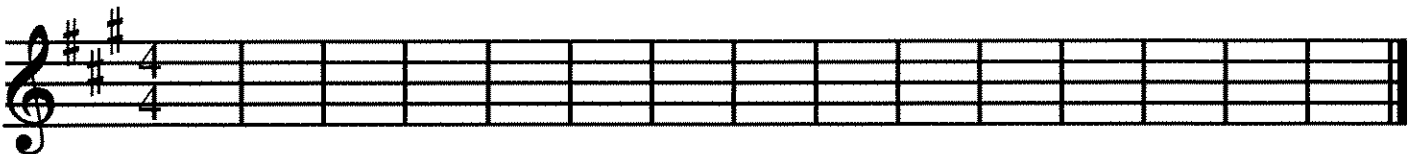
A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The arpeggio is written across 7 measures. Below the staff, the notes of the arpeggio are listed: A, C#, E, A, E, C#, A. Each note is accompanied by a fingering diagram.

4. Arpeggio



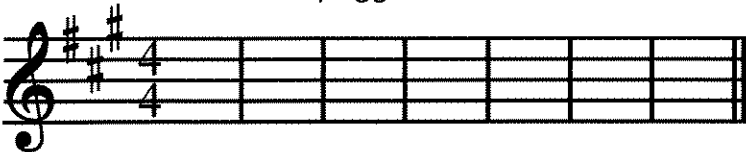
A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The arpeggio is written across 7 measures.

5. Draw the notes of the scale.



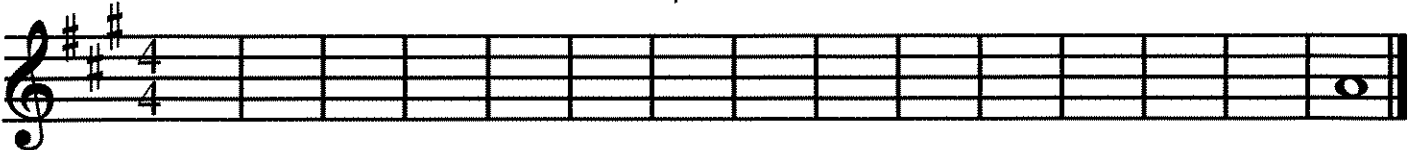
A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for drawing the notes of the arpeggio.

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



A blank musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature, intended for filling in measures with notes from the scale in any order.

Concert C Scale

BRASS

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

WOODWINDS

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

Concert Ab Scale

1. Scale with hints

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

Exercise 1: Scale with hints. The staff shows the Concert Ab scale in 4/4 time. The notes are: F, G, A, Bb*, C, D, E, F, E, D, C, Bb*, A, G, F. Below each note is a fingering diagram showing finger placement on the keys.

2. Scale

Exercise 2: Scale. The staff shows the Concert Ab scale in 4/4 time without fingering hints.

3. Arpeggio with hints

Exercise 3: Arpeggio with hints. The staff shows the Concert Ab arpeggio in 4/4 time. The notes are: F, A, C, F, C, A, F. Below each note is a fingering diagram.

4. Arpeggio

Exercise 4: Arpeggio. The staff shows the Concert Ab arpeggio in 4/4 time without fingering hints.

5. Draw the notes of the scale.

Exercise 5: Draw the notes of the scale. An empty 4/4 staff with a key signature of one flat.

6. Draw the notes of the arpeggio.

Exercise 6: Draw the notes of the arpeggio. An empty 4/4 staff with a key signature of one flat.

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

Exercise 7: Fill-in the measures with notes from the scale in any order. An empty 4/4 staff with a key signature of one flat.

Concert Ab Scale

BRASS

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

WOODWINDS

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

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfège	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
Solfège	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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
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) B \flat D F G A \flat G F D
- (I) B \flat D F G A \flat G F D
- (IV) E \flat G B \flat C D \flat C B \flat G
- (I) B \flat D F G A \flat G F D
- (V) F A C D
- (IV') E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Sonata

G minor

Henri Eccles (1670-1742)
Salmon/Crowell

Grave

Musical score for the Grave section, starting in G minor (one sharp) and common time. The piece begins with a *mp* dynamic and a *cresc.* marking. The first staff (measures 1-3) features a melodic line with a repeat sign. The second staff (measures 4-7) includes a trill (*tr.*) and a *mp* dynamic. The third staff (measures 8-11) contains a triplet of eighth notes (*mf*) and a trill (*tr.*) leading to a *p* dynamic. The fourth staff (measures 12-15) features a *f* dynamic and a trill (*tr.*) at the end.

Courante

Musical score for the Courante section, in G minor (one sharp) and 3/4 time. The piece starts with a *f* dynamic and ends with a *p* dynamic. The first staff (measures 1-4) shows a melodic line with a repeat sign. The second staff (measures 5-9) continues the melodic development. The third staff (measures 10-13) features a trill (*tr.*) and a *f* dynamic. The fourth staff (measures 14-17) includes a trill (*tr.*) and a *f* dynamic, with a *Sua* marking above the staff.

Musical score for measures 18-40. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of five staves of music. Measure 18 has a first ending bracket over measures 18-19 and a second ending bracket over measures 20-21. Dynamics include *f* (forte) and *mf* (mezzo-forte). Trills (*tr*) are present in measures 27 and 36. The piece concludes with first and second endings in measures 40-41.

Adagio

Musical score for measures 1-16. The key signature is one sharp (F#) and the time signature is 3/2. The score consists of four staves of music. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Trills (*tr*) are present in measures 6, 11, and 16.



Vivace



Musical score for two staves, measures 51-58. The key signature is one sharp (F#). The first staff (measures 51-57) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (measures 58-64) features a more complex rhythmic pattern with sixteenth notes and rests, including a forte (*f*) dynamic marking and a double bar line at the end.

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

and piano. I hereby dedicate

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C Csus4/F C

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^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

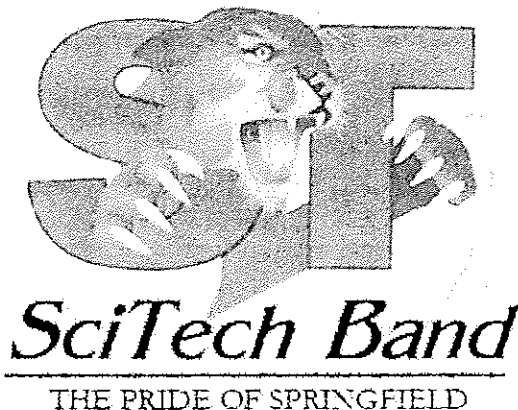
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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



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	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. 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

Moderato

The musical score is written for Alto Saxophone and Baritone Saxophone. It consists of three staves of music in 4/4 time, key of D major. The first staff begins with a whole rest, followed by a melodic line starting on G4, marked with a mezzo-forte (*mf*) dynamic. A slur covers the first six measures. The second staff continues the melody, marked with a piano (*p*) dynamic, and includes a slur over the first four measures. The third staff features a more rhythmic, eighth-note pattern, marked with a forte (*f*) dynamic. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking. The third staff includes a *f* dynamic marking and a *Swing!* instruction with a triplet symbol. The fourth staff concludes the piece with a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Alto Sax

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Birdland

ALTO SAX 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

Handwritten annotations and performance markings include:

- A circled '9' at the start of the first staff.
- A circled '17' at the start of the third staff.
- A circled '25' at the start of the fifth staff.
- A circled '33' at the start of the seventh staff.
- A circled '42' above the eighth staff.
- Handwritten '7' above the first staff.
- Handwritten 'mf' and 'f' dynamic markings.
- Handwritten accents (^) and slurs.
- Handwritten '08921501' at the bottom left.

Alto Sax 1

Musical staff 1: Measures 45-48. Key signature: two sharps (F# and C#). Rhythmic pattern of eighth notes with accents.

Musical staff 2: Measures 49-52. Measure 50 is circled. Dynamics include accents and a forte (f) marking.

Musical staff 3: Measures 53-56. Measure 54 is circled. Dynamics include accents.

Musical staff 4: Measures 57-60. Measure 58 is circled. Dynamics include forte (f) and piano (p).

Musical staff 5: Measures 61-64. Measure 60 is circled. Includes a circled "TO CODA" instruction.

Musical staff 6: Measures 65-67. Measure 68 is circled. Includes a circled "8" and a measure rest for measures 68-75.

Musical staff 7: Measures 76-79. Measure 76 is circled. Dynamics include fortissimo (ff).

Musical staff 8: Measures 80-83. Measure 82 is circled. Dynamics include Dim. and mp.

Musical staff 9: Measures 84-85. Measure 86 is circled. Includes a circled "86" and a measure rest for measures 86-89.

Musical staff 10: Measures 90-93. Measure 90 is circled. Includes a circled "SOLO" and dynamics mf and mp. Includes a circled "D.S. AL CODA" instruction.

Musical staff 11: Measures 94-97. Includes a circled "CODA" instruction. Dynamics include ff.

Birdland

ALTO SAX 2

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

The musical score is written for Alto Sax 2 in the key of D major (two sharps) and 4/4 time. It includes several handwritten annotations: a circled '9' at the start of the first staff, a circled '17' at the start of the third staff, a circled '25' at the start of the fifth staff, and a circled '33' at the start of the seventh staff. A circled '42' is placed above the final staff. Performance markings include 'mf' (mezzo-forte) and 'f' (forte) dynamics, accents (^), and slurs. A handwritten '7' is written above the first staff, and another '7' is written above the final staff. Measure numbers 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, and 42-48 are indicated throughout the score.

08721581

© 1977 & 1978 Mulatto Music (BMI)
This Arrangement © 1990 Mulatto Music (BMI)
International Copyright Secured All Rights Reserved

Alto Sax 2

Handwritten musical score for Alto Sax 2, measures 49-93. The score is in treble clef with a key signature of two sharps (F# and C#). It features various musical notations including dynamics (mf, mp, ff, DIM.), articulation (>), and performance instructions like "TO CODA" and "D.S. AL CODA". Measure numbers 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68-75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86-93 are indicated. There are several circled measure numbers: 50, 58, 68, 76, and 86. A "C" symbol is present above measure 68-75 and below measure 86-93.

Handwritten musical score for the CODA section, measures 94-97. It is in treble clef with a key signature of two sharps. Measure 94 starts with a C-clef and a common time signature. Dynamics include *ff* and *mp*. Measure 97 ends with a fermata and an accent (^).

E♭

BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (E-flat major), and a common time signature. The music consists of a series of eighth-note chords, many of which are beamed together. Handwritten guitar chords are written above the notes. The chords are: C, Am, Dmi, G7, C, Am, Dmi, G7, C, Am, Dmi7, C, F, C, G7, C, Am, Dmi, G7, C, Am, Dmi7, Dmi, G7, C, Am, Dmi7, C, Dmi7, C, Dmi7, G7, C, Dmi7, G7, C, Fmi7, Bb7, Eb, G, D7, Dmi7, G7, C, Am, Dmi7, G7, C, Am, Dmi7, G7, C, Am, Dmi7, C, G7, and finally 2. C, Dmi7, C. The score ends with a double bar line.

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 *mf*

17 21

24 29

31 37

38

45 *f*

51 53 61 69 *f* 77

71

78 83

85

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



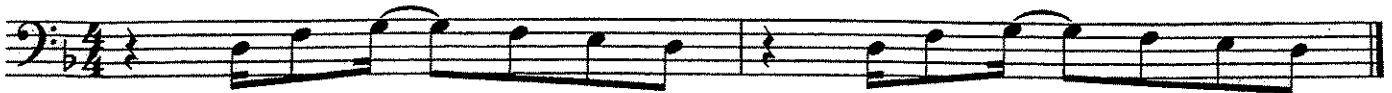
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Melody - Eb
-Alto Sax
-Baritone Sax

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with the word "Soli" above the staff and a dynamic marking of *mp* below. The second and third staves continue the melodic line. The fourth staff includes a *rit.* marking, a first ending bracket labeled "A", and a dynamic marking of *f*. Below the first ending is the instruction "a tempo - Repeat 4x". The fifth staff starts with a second ending bracket labeled "B". The sixth staff contains a first ending bracket labeled "C", a dynamic marking of *mf*, a second ending bracket labeled "D" with the instruction "Repeat 3x", and a dynamic marking of *f*. The final staff begins with a first ending bracket labeled "E", a *rit.* marking, and ends with a fermata over the final note.

Carol of The Bells

Bass Line - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *mp*. The first line contains a whole rest followed by a series of six quarter notes: G4, A4, B4, C5, B4, A4, all beamed together. The second line continues with a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. A *rit.* marking is placed below the staff. The third line starts with a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4, followed by a repeat sign. After the repeat sign, there is a 3/4 time signature change, a quarter note G4, and a half note F#4. A dynamic marking of *f* is placed below the staff. Section A is marked with a box containing 'A' and the instruction 'a tempo - Repeat 4x'. The fourth line contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, followed by a repeat sign. Section B is marked with a box containing 'B'. The fifth line contains a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4, followed by a repeat sign. Section C is marked with a box containing 'C'. The sixth line contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, followed by a repeat sign. Section D is marked with a box containing 'D' and the instruction 'Repeat 3x'. A dynamic marking of *mf* is placed below the staff. The seventh line contains a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4, followed by a repeat sign. Section E is marked with a box containing 'E'. The eighth line contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, followed by a repeat sign. A *rit.* marking is placed below the staff. The piece concludes with a final whole note G4.

Chained To The Rhythm

Melody Eb

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

f

7

B

10

1.

13

2.

C

soli

off -2

mf

16

off -4

D

tutti

f

19

E

22

3

25 F

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 continue with eighth-note patterns, some with slurs and accents.

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 begins with a triplet of eighth notes. Measures 29 and 30 feature eighth-note runs with slurs and accents.

31 *To Coda (2nd Time)* H

Musical staff 31-34: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 continue with eighth-note patterns. Measure 34 ends with a *mp* dynamic marking.

I

35 *off -2*

Musical staff 35-38: Treble clef, key signature of two sharps. Measure 35 begins with a half note followed by a quarter rest, then eighth-note patterns. Measure 36 has an *off -2* marking. Measures 37 and 38 continue with eighth-note runs.

J

39

Musical staff 39-41: Treble clef, key signature of two sharps. Measure 39 starts with a half note, followed by eighth-note patterns. Measures 40 and 41 continue with eighth-note runs.

42 K *soli* *off -2*

Musical staff 42-44: Treble clef, key signature of two sharps. Measure 42 begins with a half note, followed by eighth-note patterns. Measure 43 has a *soli* marking. Measure 44 has an *off -2* marking and ends with a quarter rest.

45 *D.S. % al Coda* *off -4*

Musical staff 45-46: Treble clef, key signature of two sharps. Measure 45 starts with a half note, followed by eighth-note patterns. Measure 46 has a *off -4* marking and ends with a double bar line and repeat sign.

L $\text{\textcircled{C}}$ Coda

47 solo/soli
mf

50

M

53

N

56 tutti
ff

59

O

63

P

off -3

Top Notes Melody
Bottom Harmony

Q

67 off -3

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Eb
Solo Part Eb

Groovy ♩ = 103-105
Optional 4 bar vamp

A

4 3 *f*

B

9 *f*

C

12 4 *f*

D %

E

F

G

To Coda (2nd Time) H

18 4 4 3 5 *mp*

I

J

35 3 *mp*

K

D.S. % al Coda

41 4 *mp*

L $\text{\textcircled{C}}$ *Coda*

47 **3** **M** **5** **N** solo line *mf* *ff*

57 **O**

61 **P**

65 **Q**

68 **Top Note Harmony**

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line Eb

Groovy ♩ = 103-105

Optional 4 bar vamp

mf -First 5 notes of each measure essential / others optional

3

A

5

f

7

B

10

1.

13

2.

C

mf

D

18

f

Bass Line Eb, p. 2

Chained To The Rhythm

E

20

Musical staff 20-22: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs.

23

Musical staff 23-25: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs.

F

26

Musical staff 26-28: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs.

G

29

Musical staff 29-31: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs.

To Coda (2nd Time) H

32

Musical staff 32-34: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs, ending with a double bar line.

I

35

mp

Musical staff 35-37: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs. The dynamic marking *mp* is present.

J

38

Musical staff 38-40: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs.

K

41

Musical staff 41-43: Treble clef, key signature of three sharps. The staff contains a rhythmic bass line with eighth and sixteenth notes, including rests and slurs.

D.S. % al Coda

45

Musical staff 45-46: Treble clef, key signature of three sharps. The staff contains a few notes, including a whole note and a half note, ending with a double bar line and a repeat sign.

Chained To The Rhythm

Bass Line Eb, p. 3

L \oplus Coda

M

47

mf

53

ff

57

O

60

P

63

Q

66

69

ff

CHAMELEON

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

(MED. PUNK)

INTRO

Eb Part

(BASS) N.C.

A

BASS CONT. SIM.

B

(PLAY 3x)

Chameleon Bass Line

Score

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

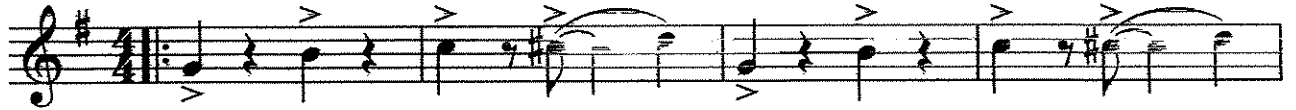
- C:** Treble clef. The melody starts on G4, moves to A4, then Bb4. The second measure has a repeat sign, followed by a sequence of notes: G4, F4, E4, D4, C4, Bb3, A3, G3.
- Bb:** Treble clef. The melody starts on E4, moves to F4, then G4. The second measure has a repeat sign, followed by a sequence of notes: F4, E4, D4, C4, Bb3, A3, G3, F3.
- Eb:** Treble clef. The melody starts on C4, moves to D4, then E4. The second measure has a repeat sign, followed by a sequence of notes: D4, C4, Bb3, A3, G3, F3, E3, D3.
- Bass Clef High:** Bass clef. The melody starts on G3, moves to A3, then Bb3. The second measure has a repeat sign, followed by a sequence of notes: A3, G3, F3, E3, D3, C3, Bb2, A2.
- Bass Clef Low:** Bass clef. The melody starts on E3, moves to F3, then G3. The second measure has a repeat sign, followed by a sequence of notes: F3, E3, D3, C3, Bb2, A2, G2, F2.

Alto Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of quarter notes: A, A, G, A, A, G, A, A, G, F.

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time, key of B-flat major. The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G.

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Musical staff for Clarinet/Trumpet (HIGH) in 4/4 time, key of B-flat major. The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G.

Alto Sax

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

Musical staff for Alto Sax in 4/4 time, key of D major. The melody consists of quarter notes: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of quarter notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1.

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Chord symbols for Flute/Piano: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols for Clarinet/Trumpet (LOW): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols for Clarinet/Tenor Sax/Trumpet (HIGH): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols for Alto Sax: G, G F, F Eb, Eb D, F D F

Chord symbols for Trombone/Euphonium (HIGH): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols for Trombone/Euphonium/Tuba (LOW): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

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

Flute
Piano

Musical staff for Flute/Piano. The staff shows a melodic line in 4/4 time with a key signature of two flats. It features triplet eighth notes and quarter notes. The notes correspond to the chord symbols above: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

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

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet Trumpet (LOW). The staff shows a melodic line in 4/4 time with a key signature of two flats. It features triplet eighth notes and quarter notes. The notes correspond to the chord symbols above: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

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

Clarinet
Tenor Sax
Trumpet
(HIGH)

Musical staff for Clarinet Tenor Sax Trumpet (HIGH). The staff shows a melodic line in 4/4 time with a key signature of two flats. It features triplet eighth notes and quarter notes. The notes correspond to the chord symbols above: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

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

Alto Sax

Musical staff for Alto Sax. The staff shows a melodic line in 4/4 time with a key signature of one sharp. It features triplet eighth notes and quarter notes. The notes correspond to the chord symbols above: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

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

Trombone
Euphonium

Musical staff for Trombone Euphonium. The staff shows a melodic line in 4/4 time with a key signature of two flats. It features triplet eighth notes and quarter notes. The notes correspond to the chord symbols above: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Chord progressions for Flute/Piano, Clarinet/Trumpet (LOW), Clarinet/Tenor Sax/Trumpet (HIGH), and Trombone/Euphonium:

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

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

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

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

Chord progressions for Alto Sax:

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

Octave Key HIGH
No Octave Key LOW

Chord progressions for Trombone/Euphonium and Tuba:

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

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

Piano: Bbm (2 Beats Hold)

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

Alto Saxophone

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

$\text{♩} = 60$

Slowly, Freely
Gm

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

Birds fly-ing high,

you know how I feel.

Sun in the sky,

4 Ebmaj7 Gm/D D Gm Gm/F

You know how I feel.

Breeze drift-ing on by,

6 Em7(b5) Ebmaj7 Ebmaj13 Cm11

You know how I feel.

It's a new dawn,

it's a new day,

it's a

8 Am7(b5) D7

new life

for me

and I'm feel-ing

good.

A

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

6 **B**

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

11 **C** **D**

Exercise C: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 11-15: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

Exercise D: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 16-19: E5, F#5, G5, A5, G5, F#5, E5, D5.

Melody Eb

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat ♩ = 112

A

Musical staff A, measures 1-8. It begins with a 4-measure rest, followed by a 3-measure rest, and ends with four accented eighth notes marked with a forte *f* dynamic.

B

Musical staff B, measures 9-14. It starts with a 3-measure rest, followed by two accented eighth notes marked *f*. A repeat sign follows, with a forte *f* dynamic. The staff concludes with a quarter note and a half note.

D

Musical staff D, measures 15-18. It features a rhythmic pattern of eighth notes with accents. A note on the third beat is marked with a forte *f* dynamic. Below the staff, the instruction "Play Hits (optional) on Beats 3&4" is written.

E

Musical staff E, measures 19-21. It continues the rhythmic pattern of eighth notes with accents, ending with a quarter note and a half note.

Musical staff off-2, measures 22-24. It begins with a half note, followed by eighth notes with accents. The staff ends with a quarter note and a half note.

F

Musical staff F, measures 25-27. It features a dense eighth-note pattern with accents. A note on the third beat is marked with a forte *f* dynamic. The staff ends with a quarter note and a half note.

To Coda Last Time

G

Musical staff G, measures 28-31. It features a rhythmic pattern of eighth notes with accents, ending with a quarter note and a half note. A forte *f* dynamic is indicated below the staff.

Get Down On It

Melody Eb, p. 2

32 H

Musical staff 32-35: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A box labeled 'H' is positioned above the staff.

Play Hits (optional)
on Beats 3&4

36 I J

Musical staff 36-39: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A box labeled 'I' is above the first measure, and a box labeled 'J' is above the last measure. There are triplets of eighth notes with accents. A dynamic marking 'f' is below the staff.

44

Musical staff 44: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A dynamic marking 'f' is below the staff.

K \oplus Coda L M

45

Musical staff 45-48: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A box labeled 'K' is above the first measure, a box labeled 'L' is above the second measure, and a box labeled 'M' is above the last measure. There are triplets of eighth notes with accents. A dynamic marking 'mf' is below the staff.

54

Musical staff 54-56: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A dynamic marking 'mf' is below the staff.

N

57

Musical staff 57-59: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A dynamic marking 'mf' is below the staff.

O REPEAT 4X

60

Musical staff 60-64: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A box labeled 'O' is above the first measure. There are triplets of eighth notes with accents. A dynamic marking 'mp' is below the staff, and a dynamic marking 'ff' is below the staff.

65

Musical staff 65-68: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a quarter rest. A dynamic marking 'fff' is below the staff.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Counter melody Eb

Funk Beat ♩ = 112

3

Say

What you gon - na

A

do? You wan - na get down? Tell me What you gon - na

do? Do you wan - na get down? What you gon - na

B

do? You wan - na get down? What you gon - na

C play 2nd time only
play hits both times

do? You wan - na get down? Tell me

do? You wan - na get down? Tell me

D

do? You wan - na get down? Tell me

Hits optional 8va

E

do? You wan - na get down? Tell me

play both times...

F

do? You wan - na get down? Tell me

Counter melody Eb, p. 2

To Coda Last Time G

Get Down On It

27 optional 8va

f

Musical staff 27-30: Treble clef, key signature of two sharps (F# and C#). Measure 27 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 28 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 29 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 30 continues with eighth notes F#4, G4, A4, B4, A4, G4. Dynamics include *f* and *f*.

Musical staff 30-33: Treble clef, key signature of two sharps. Measure 30 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 31 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 32 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 33 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* and *f*.

H

33

Hits optional 8va

Musical staff 33-37: Treble clef, key signature of two sharps. Measure 33 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 34 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 35 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 36 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 37 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* and *f*. The instruction "Hits optional 8va" is placed above the final measure.

I

37

2

Get your back up off the wall —

Musical staff 37-42: Treble clef, key signature of two sharps. Measure 37 has a quarter rest, followed by a half note G4. Measure 38 has a half rest. Measure 39 has a half note G4. Measure 40 has a half rest. Measure 41 has eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 42 continues with eighth notes F#4, G4, A4, B4, A4, G4. Dynamics include *f* and *f*. The instruction "Get your back up off the wall —" is written below the staff.

42

Dance Come On — Get your back up off the wall — Dance Come On —

Musical staff 42-45: Treble clef, key signature of two sharps. Measure 42 has eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 43 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 44 has eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 45 continues with eighth notes F#4, G4, A4, B4, A4, G4. Dynamics include *f* and *f*. The instruction "Dance Come On — Get your back up off the wall — Dance Come On —" is written below the staff.

K $\text{\textcircled{C}}$ Coda

L M N O REPEAT 4X

45

4 4 4 6

Musical staff 45-64: Treble clef, key signature of two sharps. Measure 45 has a half rest. Measure 46 has a half rest. Measure 47 has a half rest. Measure 48 has a half rest. Measure 49 has a half rest. Measure 50 has a half rest. Measure 51 has a half rest. Measure 52 has a half rest. Measure 53 has a half rest. Measure 54 has a half rest. Measure 55 has a half rest. Measure 56 has a half rest. Measure 57 has a half rest. Measure 58 has a half rest. Measure 59 has a half rest. Measure 60 has a half rest. Measure 61 has a half rest. Measure 62 has a half rest. Measure 63 has a half rest. Measure 64 has a half rest. Dynamics include *ff* and *fff*. The instruction "REPEAT 4X" is written above the staff.

64

1, 2, 3. 4. *ff*

fff

Musical staff 64-68: Treble clef, key signature of two sharps. Measure 64 has eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 65 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 66 has eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 67 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 68 has eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics include *ff* and *fff*. The instruction "1, 2, 3. 4. *ff*" is written above the staff, and "*fff*" is written below the staff.

68

Musical staff 68-70: Treble clef, key signature of two sharps. Measure 68 has a quarter rest, followed by a quarter note G4. Measure 69 has a quarter rest, followed by a quarter note G4. Measure 70 has a quarter rest, followed by a quarter note G4. Dynamics include *fff*.

Bass Line Eb

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

Musical staff 1 (measures 1-11). Includes dynamic marking *mf* and section markers A and B. Measure 11 has a **4** above it.

Musical staff 2 (measures 12-16). Includes dynamic marking *f* and section marker C. Measure 12 has a **12** above it.

Musical staff 3 (measures 17-21). Includes dynamic marking *f* and section markers D and E. Measure 17 has a **17** above it.

Musical staff 4 (measures 22-26). Includes section marker F. Measure 22 has a **22** above it.

Musical staff 5 (measures 27-31). Includes section marker G and the instruction *To Coda Last Time*. Measure 27 has a **27** above it.

Musical staff 6 (measures 32-37). Includes section markers H and I. Measure 32 has a **32** above it. Measure 37 has a *mf* dynamic marking.

Musical staff 7 (measures 38-43). Includes section marker J. Measure 38 has a **38** above it.

Musical staff 8 (measures 44-45). Measure 44 has a **44** above it.

Get Down On It

Bass Line Eb, p. 2

K Coda **L** **M** **N**

45 **4** **4** **4** **4** *mp*

62 **O REPEAT 4X** 1, 2, 3. *ff*

67 4. *fff*

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Alto Sax. / Baritone Sax

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **E♭**
(MED.)

HEART AND SOUL

-HAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in E-flat major, 4/4 time. The score consists of seven staves of music with various chord notations and melodic lines.

Staff 1: D B-7 E-7 A7 Dmaj7 B-7 E-7 A7

Staff 2: F#-7 B-7 E-7 A7 | D B-7 E-7 A7

Staff 3: 2. D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7

Staff 4: A7 D7 G7 F#7 Gmaj7 F#7 B7 E7

Staff 5: A7 D7 G7 A7 D B-7 E-7 A7

Staff 6: Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7

Staff 7: F#7#5 B7 E-7 A7 D (B-7 E-7 A7)

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in four systems. The first system contains the vocal melody for four parts: Melody C, Melody Bb, Melody Eb, and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on_ and spon.....sor the Sci..... Tech Band".

The second system contains four horn licks: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.). Each lick includes a sequence of notes and rests, with a repeat sign at the end of the first measure.

The third system contains four more horn licks: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.). Similar to the first set, each lick includes notes, rests, and a repeat sign.

The fourth system features the Bass Synth and Piano accompaniment. The Bass Synth part has a rhythmic pattern of eighth notes. The Piano part includes "Optional Opening Chords" (Am - G - F - Esus4 - E) and "Optional Syncopated Rhythm on Cue".

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

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

5

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

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

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

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

HL. 1 C

HL. 1 Bb

HL. 1 Eb

HL. 1 (B.C.)

5

HL. 2 C

5

HL. 2 Bb

5

HL. 2 Eb

5

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Eb

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



4 4

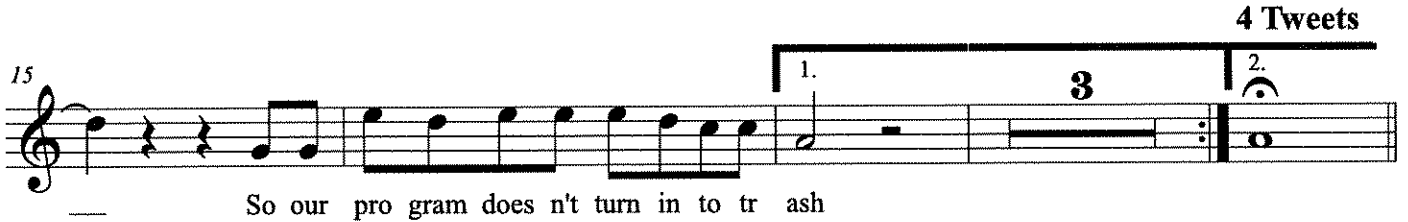
We just need your mon ey to night

11



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

15

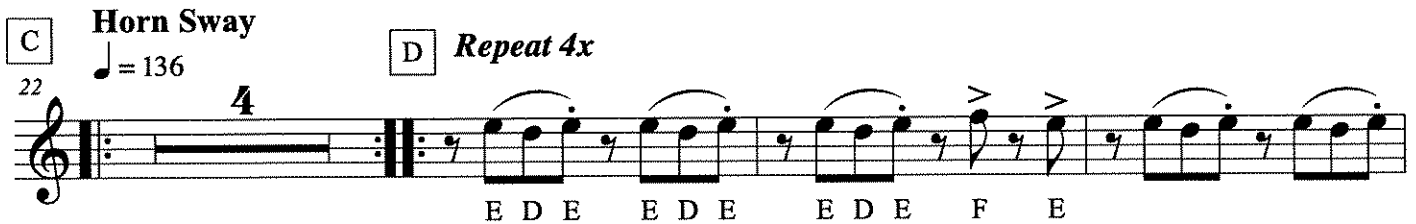


1. 3 2.

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

[C] Horn Sway ♩ = 136 [D] Repeat 4x

22

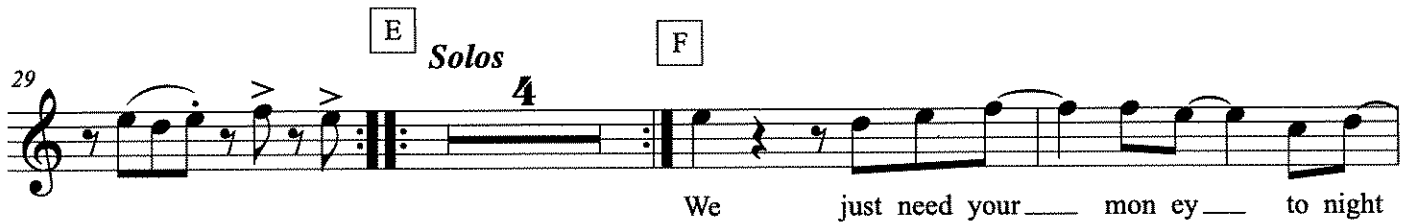


4

E D E E D E E D E F E

[E] Solos [F]

29



4

We just need your mon ey to night

36



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

[G] Horn Statues / Drum Solo

40



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

I Just Died In Your Arms Tonight

Melody Eb, p. 2

Musical score for the melody in Eb major, page 2. The score consists of three staves of music in treble clef. The first staff begins at measure 43 with a treble clef, a key signature of one flat (Eb), and a 3/4 time signature. It features a triplet of eighth notes followed by a repeat sign and a box containing the letter 'H'. The second staff begins at measure 49 and continues the melodic line. The third staff begins at measure 53 and includes first and second endings, with a fermata over the final note. The music is characterized by eighth-note patterns with slurs and accents.

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)

E♭

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

MODERATELY FAST

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

Don't Mean A Thing - Eb

To Coda

1.

Musical notation for measures 13-16, first ending. It consists of three staves in G major. Measure 13 starts with a treble clef and a 2/4 time signature. Measures 14 and 15 contain a double bar line with a repeat sign above it. Measure 16 ends with a double bar line and repeat dots. Dynamics include *ff* in measure 16.

2.

Musical notation for measures 17-20, second ending. It consists of three staves in G major. Measure 17 starts with a treble clef and a 2/4 time signature. Measures 18 and 19 contain a double bar line with a repeat sign above it. Measure 20 ends with a double bar line and repeat dots. Dynamics include *f* in measures 17 and 18.

Musical notation for measures 21-23. It consists of three staves in G major. Measure 21 starts with a treble clef and a 2/4 time signature. Measures 22 and 23 contain a double bar line with a repeat sign above it. Measure 23 ends with a double bar line and repeat dots. Dynamics include *f* in measure 21.

D.S. al Coda

Musical notation for measures 24-25. It consists of three staves in G major. Measure 24 starts with a treble clef and a 2/4 time signature. Measure 25 ends with a double bar line and repeat dots. Dynamics include *f* in measure 24.

Coda

CODA

Musical notation for measure 26, Coda. It consists of three staves in G major. Measure 26 starts with a treble clef and a 2/4 time signature. The Coda symbol is a circle with a cross inside. Measure 26 ends with a double bar line and repeat dots.

Alto Sax/Baritone Sax

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

First system of musical notation for Alto Sax/Baritone Sax. It consists of four staves labeled S, A, T, and B. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a repeat sign at the beginning and a first ending bracket. The word "legato" is written below the first three staves. The melody is primarily in the soprano and alto parts, with the tenor and baritone parts providing harmonic support.

Second system of musical notation for Alto Sax/Baritone Sax. It consists of four staves labeled S, A, T, and B. The key signature is one sharp (F#) and the time signature is 4/4. The music continues from the first system. A measure rest of 8 measures is indicated at the beginning of the system. The melody continues in the soprano and alto parts, with the tenor and baritone parts providing harmonic support.

Third system of musical notation for Alto Sax/Baritone Sax. It consists of four staves labeled S, A, T, and B. The key signature is one sharp (F#) and the time signature is 4/4. The music continues from the second system. A measure rest of 15 measures is indicated at the beginning of the system. The word "Lower notes for solo only" is written above the first staff. The melody continues in the soprano and alto parts, with the tenor and baritone parts providing harmonic support.

Melody Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120) [A]

4
ff

10
ff

16
ff

20
mp

25
mp

30
mf

34
mf

To Coda (On 3rd Time) [G]

38
f

43 H

Musical staff 43-47: Treble clef, 4/4 time. Measure 43 starts with a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Measure 47 ends with a repeat sign.

I **Solos (begin 2nd time)**

48 optional bass line

E7 A m E7 A m

f play 2nd & 3rd time only

Musical staff 48-51: Treble clef, 4/4 time. Measure 48 starts with a repeat sign. The staff contains a melodic line with eighth notes. Chord symbols E7, A m, E7, A m are placed above the staff. Measure 51 ends with a repeat sign.

J 52 optional bass line

E7 A m E7 A m 1. A m 2. A m

D.S. al Coda

Musical staff 52-56: Treble clef, 4/4 time. Measure 52 starts with a repeat sign. The staff contains a melodic line with eighth notes. Chord symbols E7, A m, E7, A m, A m 1., and A m 2. are placed above the staff. Measure 56 ends with a repeat sign and a double bar line.

K \oplus Coda

57 *ff*

Musical staff 57-60: Treble clef, 4/4 time. Measure 57 starts with a repeat sign. The staff contains a melodic line with eighth notes and accents. Measure 60 ends with a repeat sign.

61 1.

Musical staff 61-64: Treble clef, 4/4 time. Measure 61 starts with a repeat sign. The staff contains a melodic line with eighth notes and accents. Measure 64 ends with a repeat sign.

L 65 2. M

ff

Musical staff 65-70: Treble clef, 4/4 time. Measure 65 starts with a repeat sign. The staff contains a melodic line with eighth notes and accents. Measure 70 ends with a repeat sign.

71

Musical staff 71-74: Treble clef, 4/4 time. Measure 71 starts with a repeat sign. The staff contains a melodic line with eighth notes and accents. Measure 74 ends with a repeat sign.

La Copa De La Vida

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Countermelody Eb

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A B C D

E

F *mf*

f

To Coda (On 3rd Time) ⊕ G H I Solos (begin 2nd time)

J *f*

1. 2. *D.S. al Coda*

K ⊕ Coda play 2nd time only *f*

L M

1. 2. 5 5

Bass Line Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)

A

B

Musical notation for section A and B. Section A consists of two measures with a '4' above the staff. Section B consists of four measures with a '5' above the staff. The notation includes a treble clef, a 4/4 time signature, and a dynamic marking of *ff*. There are accents over the notes in the B section.

C

Musical notation for section C, consisting of a single line of music with a treble clef and a 4/4 time signature.

D

play D-E 1st time only

E

Musical notation for section D, consisting of a single line of music with a treble clef and a 4/4 time signature.

Musical notation for section D (continued), consisting of a single line of music with a treble clef and a 4/4 time signature.

F

Musical notation for section F, consisting of a single line of music with a treble clef and a 4/4 time signature. A dynamic marking of *mf* is present. A double bar line with a repeat sign is at the end of the section.

Musical notation for section F (continued), consisting of a single line of music with a treble clef and a 4/4 time signature.

To Coda (On 3rd Time) ⊕

Musical notation for section F (continued), consisting of a single line of music with a treble clef and a 4/4 time signature. A double bar line with a coda symbol is at the end of the section.

G

H

Musical notation for section G, consisting of a single line of music with a treble clef and a 4/4 time signature. A dynamic marking of *f* is present.

I Solos (begin 2nd time)
play 2nd & 3rd time only

Musical staff I: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes and quarter notes. A first ending bracket is placed over the final two measures, which end with a double bar line and repeat dots. A dynamic marking of *f* is placed below the staff.

Musical staff J: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes and quarter notes. A first ending bracket is placed over the final two measures, which end with a double bar line and repeat dots. A dynamic marking of *f* is placed below the staff.

D.S. al Coda

Musical staff with first and second endings: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes and quarter notes. A first ending bracket is placed over the final two measures, which end with a double bar line and repeat dots. A second ending bracket is placed over the final two measures, which end with a double bar line and repeat dots. The first ending is labeled '1.' and the second ending is labeled '2.'.

K ⊕ Coda

Musical staff K: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *ff* is placed below the staff.

Musical staff with first and second endings and a 4-measure rest: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes and quarter notes. A first ending bracket is placed over the final two measures, which end with a double bar line and repeat dots. A second ending bracket is placed over the final two measures, which end with a double bar line and repeat dots. The first ending is labeled '1.' and the second ending is labeled '2.'. A 4-measure rest is indicated by a horizontal line with the number '4' below it.

M

Musical staff M: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes and quarter notes. A dynamic marking of *ff* is placed below the staff.

My Way

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

Alto Sax

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

22

fp

f

OVER THE RAINBOW

E_b

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK

Slowly

1 *mf* 2 3

4 5 6 7 *To Coda*

8 *f* 9 10 *f*

Copyright ©1938, 1939 (Renewed 1966,1967) METRO-GOLDWYN-MAYER INC.
 All Rights Controlled by LEO FEIST, INC.
 All Rights of LEO FEIST, INC. Assigned to SBK CATALOGUE PARTNERSHIP
 All Rights Administered by SBK FEIST CATALOG INC.
 International Copyright Secured Made In U. S. A. All Rights Reserved

Kaindow - ED

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a melodic line of eighth notes and a bass line with a single note. Measure 12 shows a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 13 features a treble clef with a melodic line of quarter notes and a bass line with a single note. A dynamic marking of *f* is present in measure 13.

Musical notation for measures 14, 15, and 16. Measure 14 features a treble clef with a melodic line of eighth notes and a bass line with a single note. Measure 15 shows a treble clef with a melodic line of eighth notes and a bass line with a single note. Measure 16 features a treble clef with a melodic line of quarter notes and a bass line with a single note. A dynamic marking of *f* is present in measure 14.

Musical notation for measure 17. The measure is marked with a double bar line and a repeat sign. It features a treble clef with a melodic line of quarter notes and a bass line with a single note. A dynamic marking of *ff* is present. The instruction *D.C. al Coda* is written above the staff.

Musical notation for measures 18 and 19. Measure 18 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 19 features a treble clef with a melodic line of quarter notes and a bass line with a single note. A dynamic marking of *mf* is present in measure 18. The instruction *ritard.* is written above the staff in measure 19. The word CODA is written below the staff between measures 17 and 18.

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 21 shows a treble clef with a melodic line of quarter notes and a bass line with a single note. Measure 22 features a treble clef with a melodic line of quarter notes and a bass line with a single note. A dynamic marking of *ff* is present in measure 22.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re
So So So Te Te Do Do
So So So Do Do Re Re
So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance

Sir Edward Elgar

Alto Sax - MELODY

The musical score is written for Alto Saxophone in G major and 2/4 time. It consists of eight staves of music. The first staff is the beginning of the piece. The second staff is labeled 'A' and starts at measure 9. The third staff is labeled 'B' and starts at measure 17. The fourth staff is labeled 'C' and starts at measure 25. The fifth staff is labeled 'D' and starts at measure 33. The sixth staff is labeled 'E' and starts at measure 41. The seventh staff starts at measure 49. The eighth staff starts at measure 54. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like '1' and '3'.

Two Ceremonial Marches

1. Processional

Alto Saxophone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *div.* *rit.*

7 **A** Andante *mf* *unis.*

13 *simile* **B**

20 **C**

27 *simile* **D**

34 *f*

41 **E** *mf* 1.

48 2. *rit.* *f* 3

Recorded by BRUNO MARS
RUNAWAY BABY

ALTO SAX I

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

Arranged by PAUL MURTHA

(DRIVING SOUL)

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

21 *f* 22 23 24

25 26 27 28 29 30

31 32 33 34 35

36 37 38 39

40 41 *ff* 42 **TO CODA** 43 44 45 46 47 *f*

48 49 50 51

52 53 54 55 *ff* *f*

D.S. AL CODA

© 2010 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC,
 MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC

This arrangement © 2012 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC,
 MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC

All Rights for MARS FORCE MUSIC and BUGHOUSE Administered by BMG RIGHTS MANAGEMENT (US) LLC

All Rights for TOY PLANE MUSIC and ART FOR ART'S SAKE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC on behalf of ARTHOUSE ENTERTAINMENT, LLC

All Rights from MUSIC FAMAMANEM and ROC NATION MUSIC Controlled and Administered by EMI APRIL MUSIC INC.

All Rights Reserved Used by Permission

07011937

Runaway Baby - 1

ALTO SAX I

⊕ CODA

Musical staff 1: Coda section, measures 56-64. Includes dynamics like *ff* and *f*.

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

Musical staff 2: Solo section, measures 65-68. Includes chords *Gmi7* and *C13*.

Musical staff 3: Solo section, measures 69-72. Includes chords *Gmi7* and *C13*.

Musical staff 4: Solo section, measures 73-76. Includes chords *Gmi7* and *C13*.

Musical staff 5: Solo section, measures 77-80. Includes a "REPEAT FOR MORE SOLOS" box.

TO CONTINUE
Gmi7

Musical staff 6: Solo section, measures 81-85. Includes dynamic *f*.

Musical staff 7: Solo section, measures 86-89. Includes dynamic *f*.

Musical staff 8: Solo section, measures 90-93.

Musical staff 9: Solo section, measures 94-99. Includes dynamic *ff*.

Recorded by BRUNO MARS
RUNAWAY BABY

ALTO SAX 2

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

(DRIVING SOUL) 5

4 6 7 13

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

21

22 23 24

25 26 27 28 29 30

31 32 33 34 35

36 37 38 39

TO CODA

40 41 42 43 44 45 46 47

48 49 50 51

© 2010 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC,
MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC
This arrangement © 2012 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC,
MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC
All Rights for MARS FORCE MUSIC and BUGHOUSE Administered by BMG RIGHTS MANAGEMENT (US) LLC
All Rights for TOY PLANE MUSIC and ART FOR ART'S SAKE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC on behalf of ARTHOUSE ENTERTAINMENT, LLC
All Rights from MUSIC FAMAMANEM and ROC NATION MUSIC Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved Used by Permission

ALTO SAX 2

D.S. AL CODA

Musical staff 52-55. Measures 52-53: eighth notes, dynamic *f*. Measure 54: eighth notes, dynamic *ff*. Measure 55: quarter note, dynamic *f*.

⊕ CODA

Musical staff 56-64. Measure 56: quarter notes, dynamic *f*. Measure 57-62: whole note, dynamic *f*. Measure 63-64: quarter notes, dynamic *f*.

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

Musical staff 66-72. Measure 66-72: whole note, dynamic *f*.

73

Musical staff 74-77. Measure 74: quarter note, dynamic *mf*. Measure 75: quarter note. Measure 76: quarter notes. Measure 77: quarter note.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 78-82. Measure 78: quarter note. Measure 79: quarter note. Measure 80: quarter note. Measure 81-82: quarter notes, dynamic *f*.

83

Musical staff 84-86. Measure 84: quarter note. Measure 85: quarter note. Measure 86: quarter notes.

Musical staff 87-90. Measure 87: quarter note. Measure 88: quarter notes. Measure 89: quarter notes. Measure 90: quarter notes.

Musical staff 91-94. Measure 91: quarter notes. Measure 92: quarter notes. Measure 93: quarter notes. Measure 94: quarter notes.

Musical staff 95-99. Measure 95: quarter notes, dynamic *ff*. Measure 96: quarter notes. Measure 97: quarter notes. Measure 98: quarter note. Measure 99: quarter note.

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The score is divided into several measures, with measure numbers 6, 12, 18, 24, 30, and 37 indicated. Section markers A, B, C, D, and E are placed in boxes above the staff. Section A starts at measure 6 and ends at measure 11. Section B starts at measure 18 and ends at measure 23. Section C starts at measure 24 and ends at measure 29. Section D starts at measure 30 and ends at measure 36. Section E starts at measure 37 and ends at measure 38. The score concludes with a double bar line and a repeat sign. The dynamic marking *f* is placed above the final measure. The text "To Coda" appears at the end of section C.

Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

A

G C G G7 C Cm G Em

B

G7 C G7 C A7

C

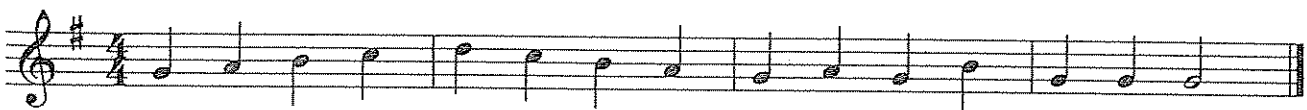
D7 D#dim Em A7 D7 D aug G C G G7 To Coda D C Cm G Em

D.S. al Coda E

G Em Am7 D7 G

E♭

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Alto Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



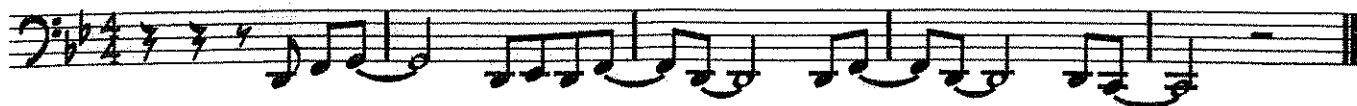
E-FLAT INSTRUMENTS



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)



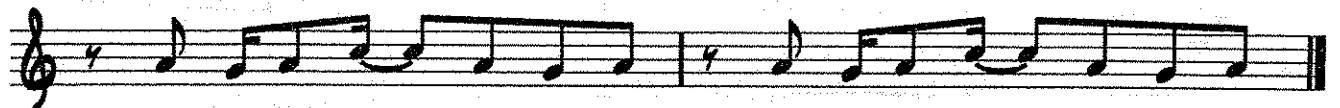
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



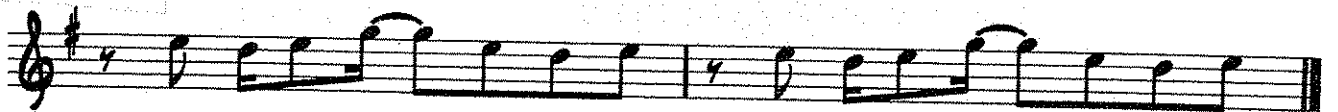
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



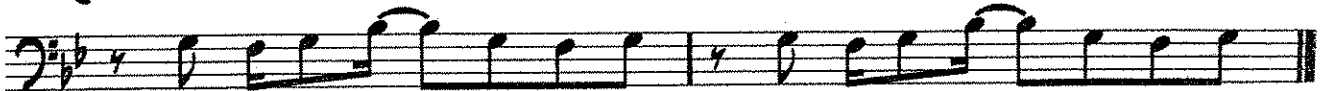
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

E♭ Alto Saxophone

arr. by Robert W. Smith
(ASCAP)

3

024-3860-00

Majestic

f

11

19

mp

27

f

STUDENT GROOVE ROAD MAP

- 1) Groove 4x (soft *p*)
- 2) Groove 4x + Clapping
- 3) Groove 4x + Small Ensemble Horn Lick
- 4) Groove 4x + Small Ensemble Horn Lick
+ Smooth Lick + Build Up Last 2
- 5) Hit 4x (loud *f*)
- 6) Solo Section (soft *p*)
- 7) Groove 4x + Smooth Lick + Build Up Last 2
- 8) Drum Solo 8x (loud *f*)
Staccato (short) Piano Notes
- 9) Hit 4x
- 10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

C Instruments: B-B-B-B-B B-B A-B

Bb Instruments: C#-C#-C#-C#-C# C#-C# B-C#

Eb Instruments: G#-G#-G#-G#-G# G#-G# F#-G#

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

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

Traditional Irish
arr. Bernice

C#m B

6 C#m B C#m C#m 1. 2.

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

17 B C#m C#m 1. 2.

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

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a C#m chord and a B chord. The second staff features C#m, B, C#m, and C#m chords, with first and second endings. The third staff includes C#m, C#m, G#m, and C#m chords. The fourth staff has B, C#m, and C#m chords, also with first and second endings. The piece concludes with a double bar line.

TAKE ON ME

ALTO SAX I

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

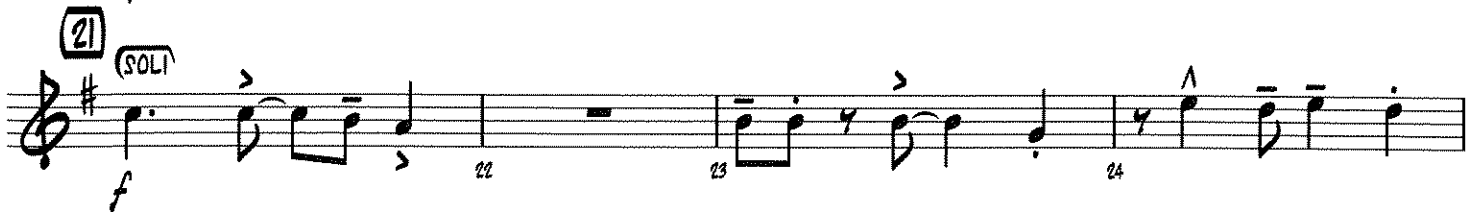
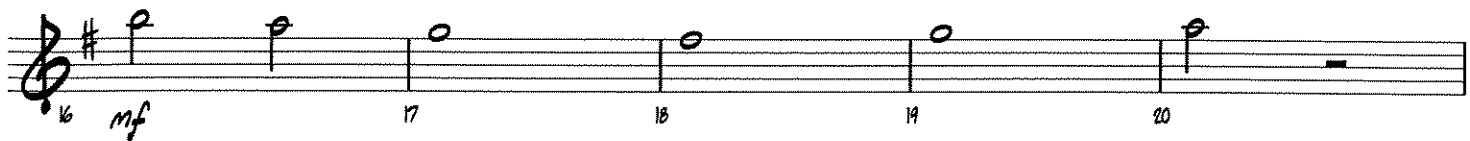
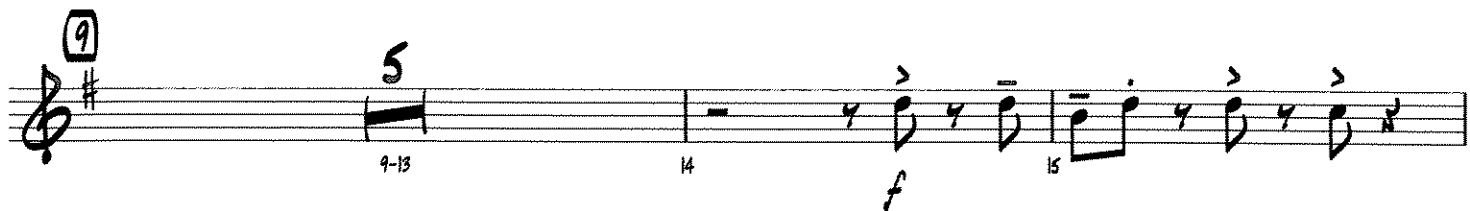
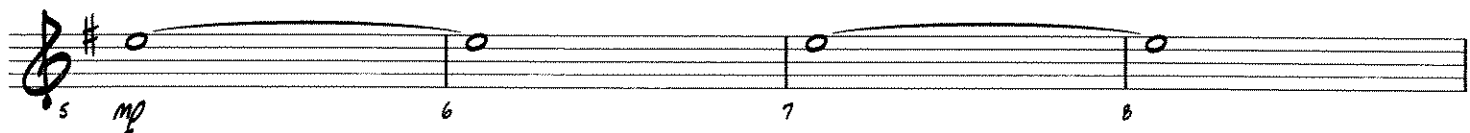
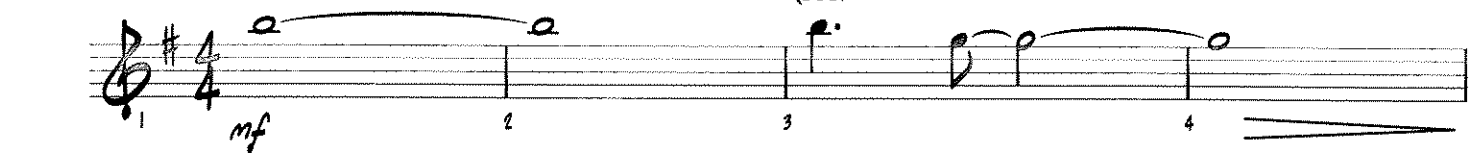


(B) *mf*



(TECHNO-POP)

(SOLO)



ALTO SAX I

29 30 31 32

33-35 36 *f* 37 38-39

33

2

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

45 46 47 48 49-52

4

TO CODA

53 *mf* 54 55 56

57 *f* 58 59 60 *ff*

61-64 65 66-69 70 71 *f*

4 5

72 *mf* 73 74 75 76

D.S. AL CODA

77 *f* 78 79 80

CODA

81 82 83 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

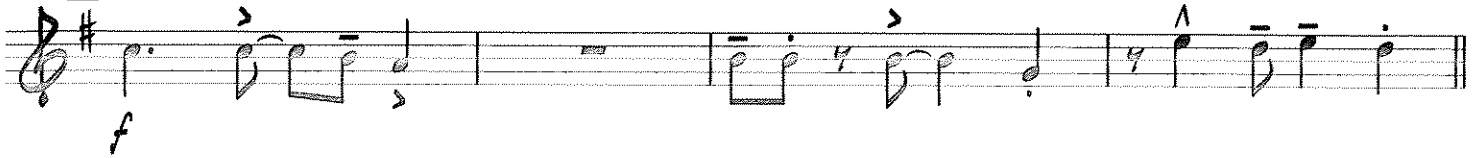
(UNISON PATTERNS)

(A) (TECHNO-POP)

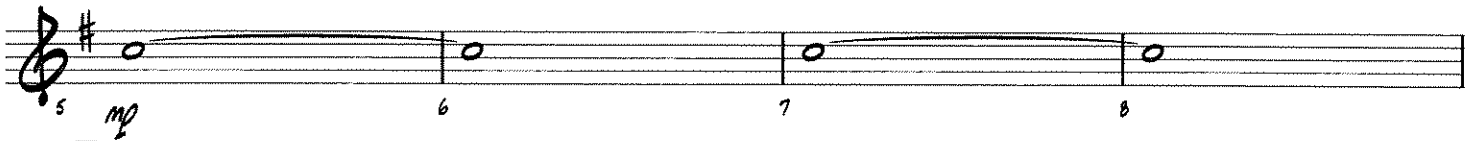
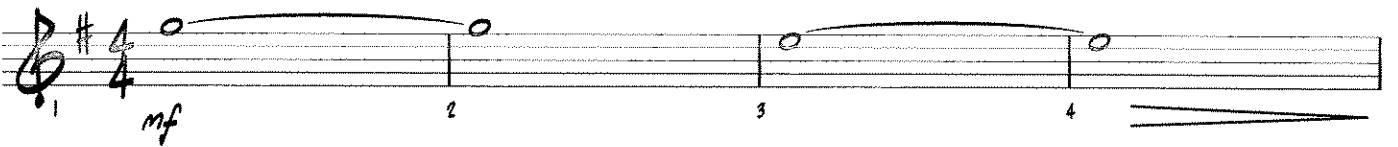


(B)

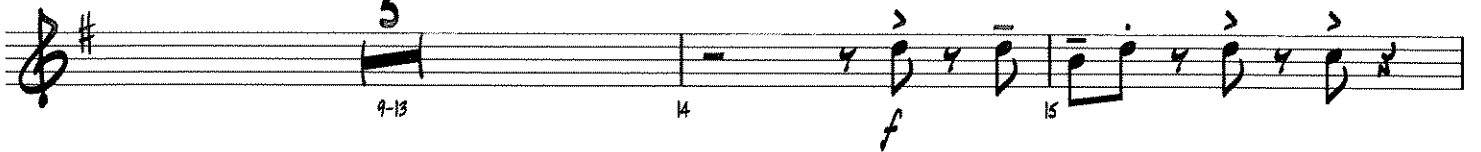
mf



(TECHNO-POP)



(9)



(21)

(SOLO)



ALTO SAX 2

29 30 31 32

33-35 36 f 37 38-39

33 ✂

3

2

40 f 41 42 mf 43 44 f 49

45 46 47 48 49-52

TO CODA

4

53 mf 54 55 56

57 f 58 59 60 ff

61 65 70 71 f

4 5

72 mf 73 74 75 76

D.S. AL CODA

77 f 78 79 80

CODA

81 82 83 ff 84

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

9

1

5

6

7

8

10

11

mp

f

12

13

14

15

16

17

18

4

ff

22

23

24

25

26

27

28

29

mf

30

31

32

33

34

35

36

f

37

38

39

40

41

42

43

44

ff

45

46

47

48

49

50

51

52

mf

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

mp

cresc. poco a poco

71

72

73

74

75

76

78

79

mp

f

ff

2

LD
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

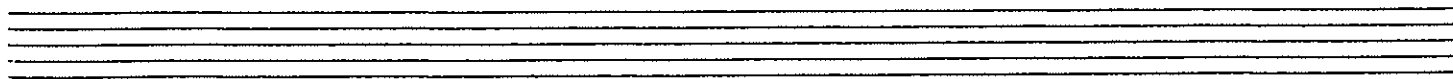
The first staff of music is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a whole note G4. The second measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The third measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The fourth measure has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note Bb4, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4.

C7 G7 E7#9

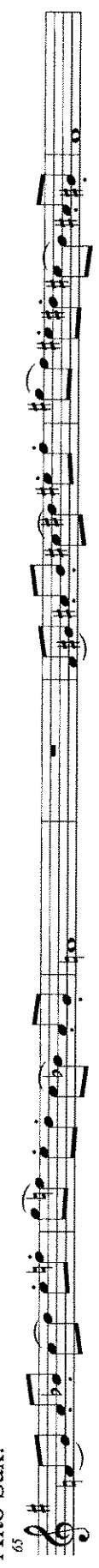
The second staff of music continues the melody. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The second measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The third measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The fourth measure has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note Bb4, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4.

A-7 D7 G7

The third staff of music continues the melody. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The second measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The third measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4. The fourth measure has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note Bb4, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note Bb4.

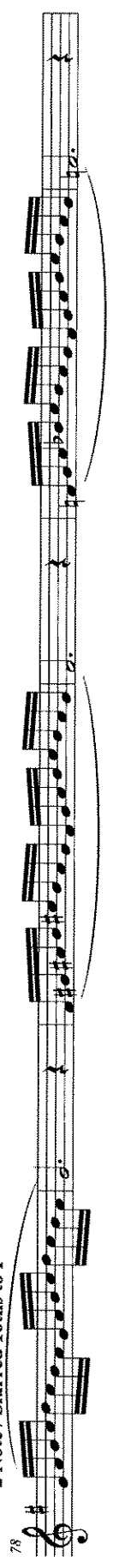


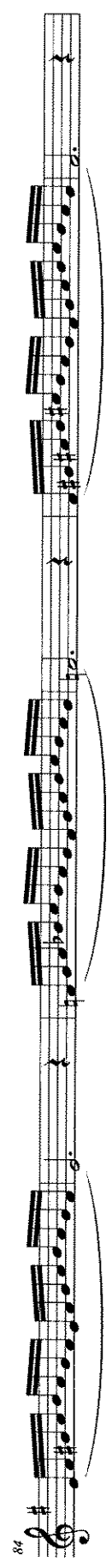
Alto Sax.

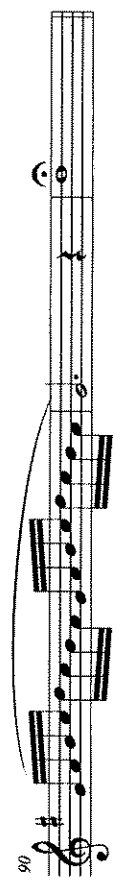
65 

72 

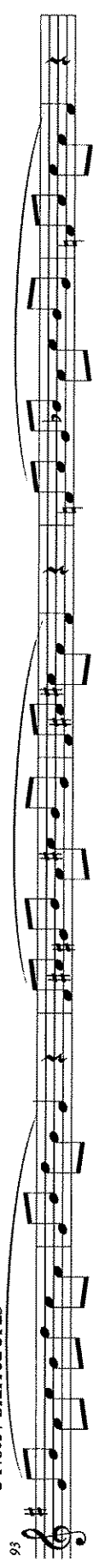
2 Note / Slurred 16ths to F

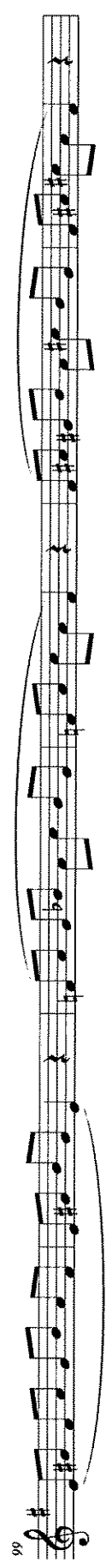
78 

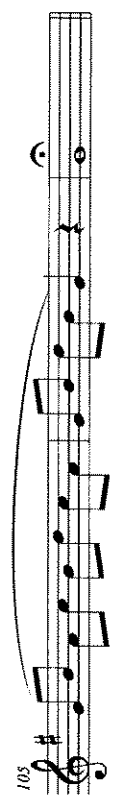
84 

90 

3 Note / Slurred 3rds

93 

99 

103 

Alto Sax.

4 Note / Crazy 16ths

The image displays three staves of musical notation for Alto Saxophone, each containing a sequence of sixteenth-note patterns. The first staff begins at measure 108, the second at 112, and the third at 118. Each staff features a series of sixteenth-note runs with various accidentals (sharps, naturals, flats) and rests. Large curved lines connect corresponding notes across the staves, illustrating the exercise's structure. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The exercise is titled "4 Note / Crazy 16ths".

We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Melody Eb

Driving ♩ = 128

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a half note G4 with an accent and a forte (f) dynamic. Section B consists of a 3-measure rest followed by a half note G4 with an accent and a forte (f) dynamic.

C

13

Musical notation for section C, starting at measure 13. It features a continuous eighth-note melody in G major, marked *mp cresc.* with a crescendo hairpin.

D

17

REPEAT 4X

Musical notation for section D, starting at measure 17. It features a melody with accents and a fortissimo (ff) dynamic, marked *REPEAT 4X*.

22

Musical notation for section E and F, starting at measure 22. Section E is an 8-measure rest, and section F is an 8-measure rest. The notation includes a *mf* dynamic and a crescendo hairpin.

G

#1: Flute & Clarinets - #2: Saxes - #3: Brass

41

Cue Layer #1

Musical notation for section G, starting at measure 41. It features a melody with eighth notes and rests, marked *mp*.

45

Musical notation for section G continuation, starting at measure 45. It features a melody with eighth notes and rests, marked *mp*.

H

49

Cue Layer #2

Musical notation for section H, starting at measure 49. It features a melody with eighth notes and rests, marked *mf*.

We Know What You Whisper

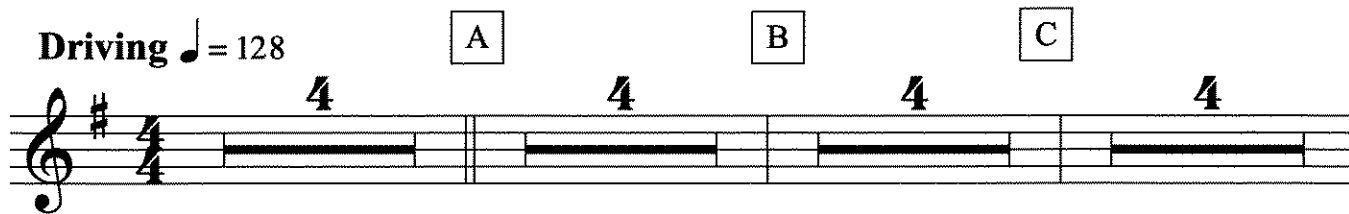
Wakanda Forever

Ludwig Goransson
arr. Bernice

Counter melody Eb

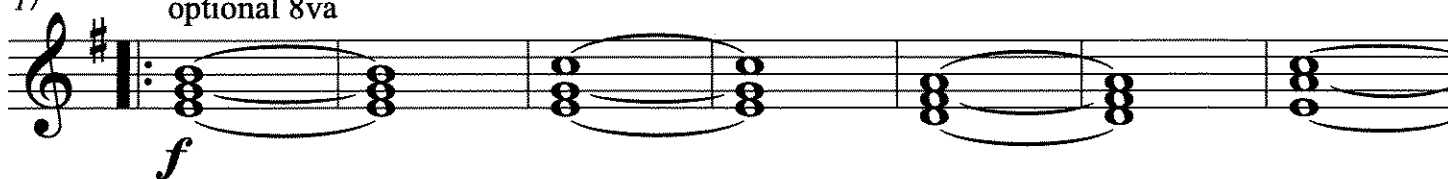
Driving ♩ = 128

A B C

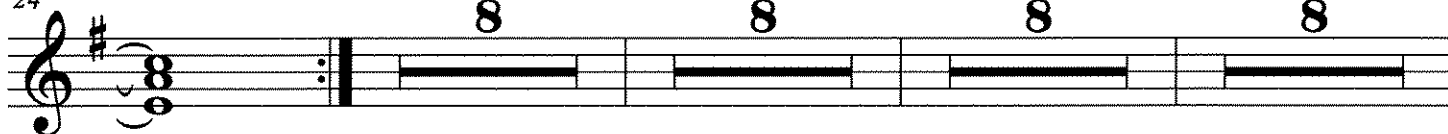


D REPEAT 4X

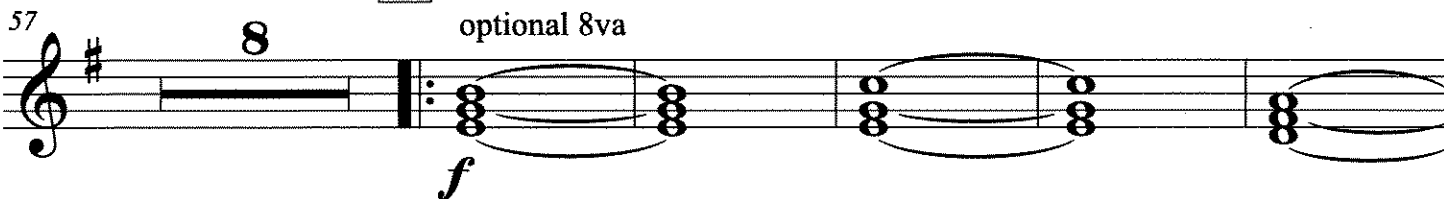
17 optional 8va



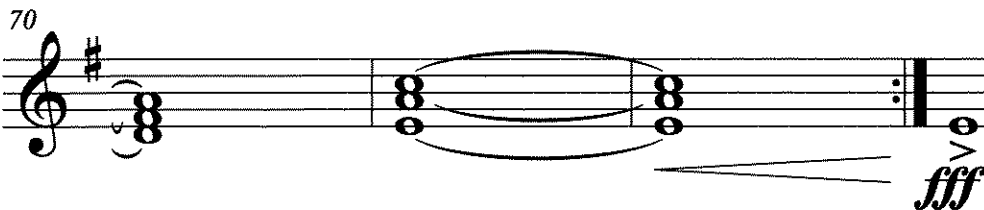
24 8 8 8 8



I J FLAGS REPEAT 4X optional 8va



70



We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Bass Line Eb

Driving ♩ = 128

A

B

C

D

REPEAT 4X

We Know What You Whisper

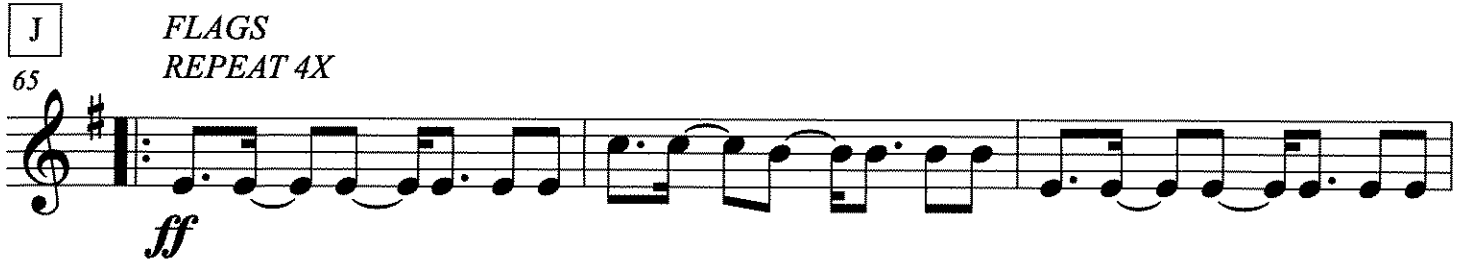
Bass Line Eb, p. 2

62



J *FLAGS*
REPEAT 4X

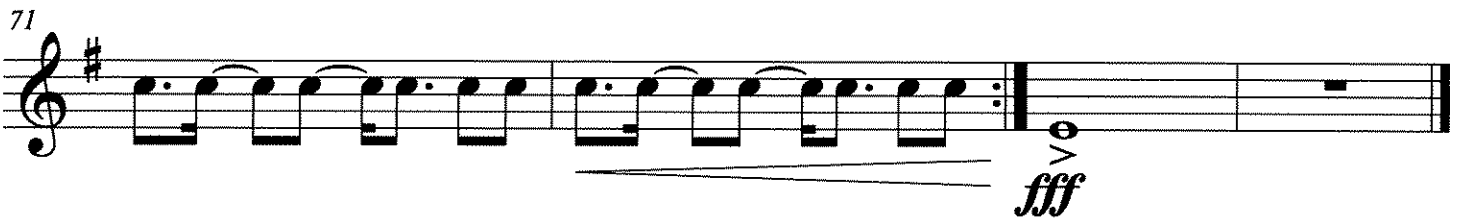
65

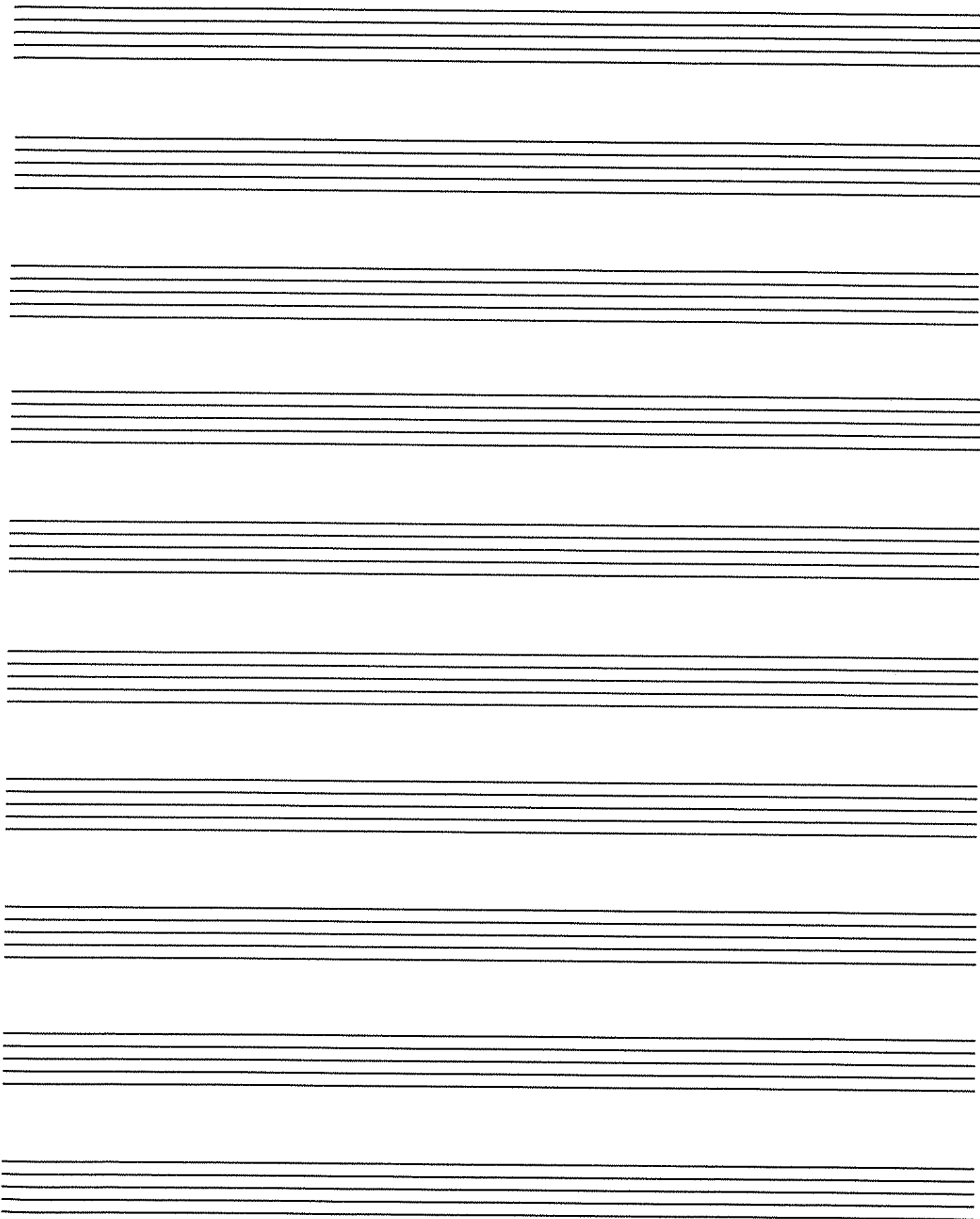


68



71

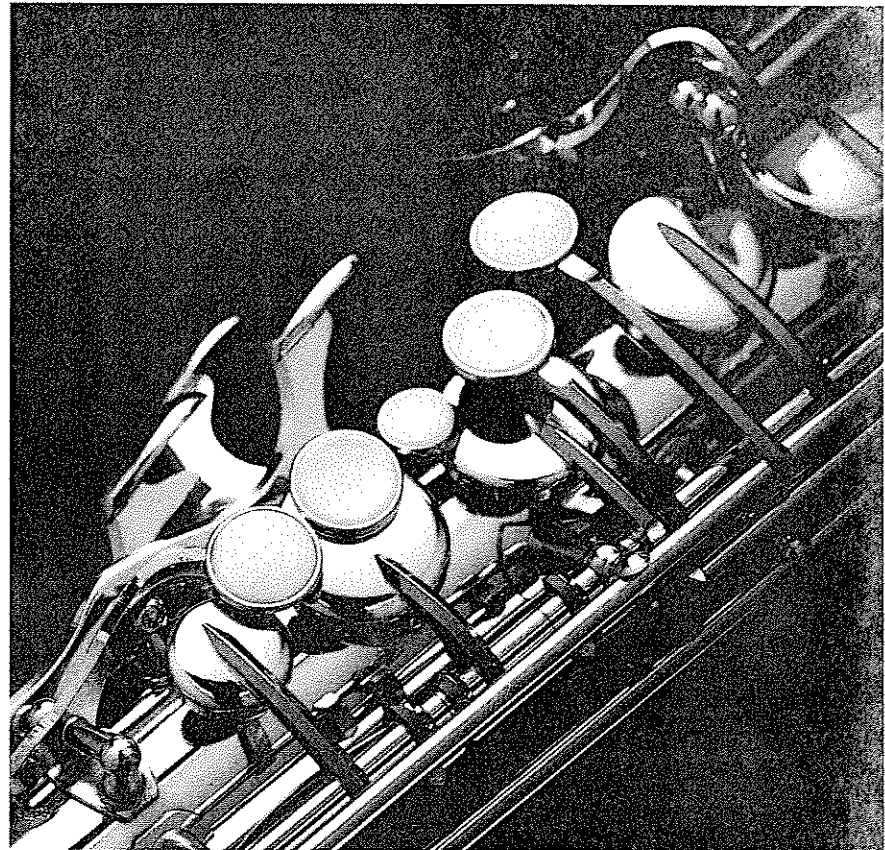




E♭ ALTO SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD



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

 **HAL • LEONARD[®]**



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

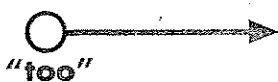
- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position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

EMBOUCHURE

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

MOUTHPIECE WORKOUT

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



REST



REST

Taking Care Of Your Instrument

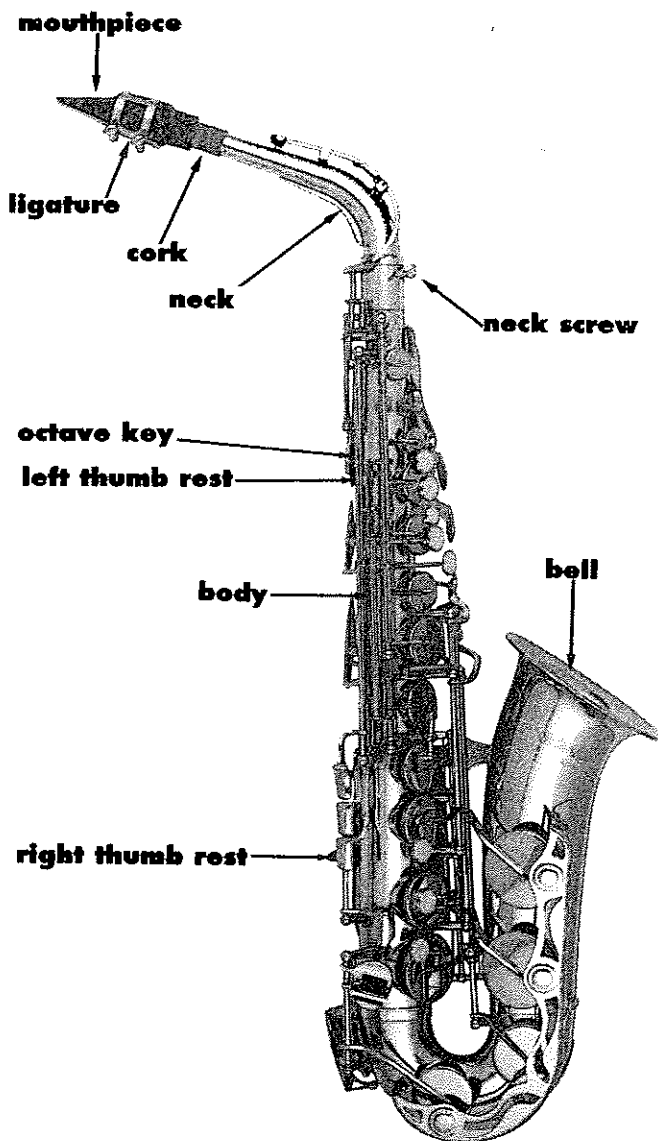
Before putting your instrument back in its case after playing, do the following:

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

Getting It Together

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

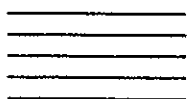
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into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



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

READING MUSIC

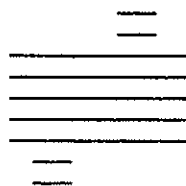
Music Staff



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

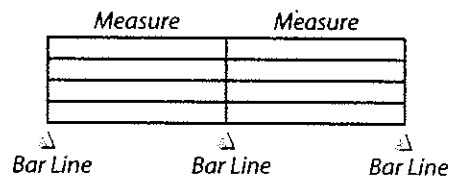
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

4. TWO'S A TEAM

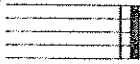
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

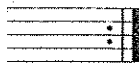
5. HEADING DOWN

Practice long tones on each new note.


6. MOVING ON UP

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

Double Bar  indicates the end of a piece of music.

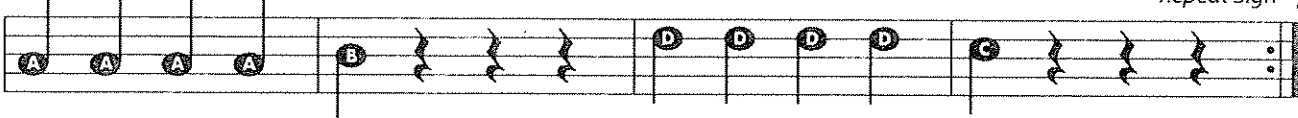
Repeat Sign  Without stopping, play once again from the beginning.

7. THE LONG HAUL

A  *Double Bar*

The musical staff shows a sequence of four measures. The first measure contains a whole note 'A' with an arrow pointing to the right. The second measure contains a whole rest. The third measure contains a whole note 'A' with an arrow pointing to the right. The fourth measure contains a whole rest. A double bar line is at the end of the staff.


8. FOUR BY FOUR

 *Repeat Sign*

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

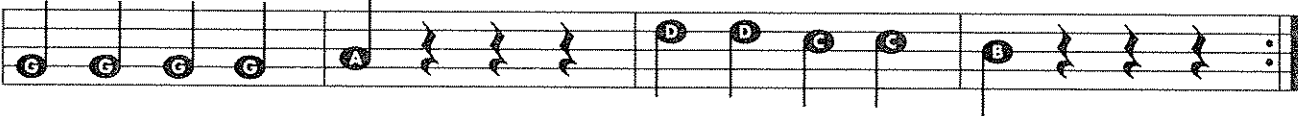
The musical staff shows a sequence of four measures. The first measure has four quarter notes: A, A, A, A. The second measure has a quarter note B followed by three eighth notes. The third measure has four quarter notes: D, D, D, D. The fourth measure has a quarter note G followed by three eighth notes. A repeat sign is at the end of the staff.

9. TOUCHDOWN

G  *Double Bar*

The musical staff shows a sequence of four measures. The first measure contains a whole note 'G' with an arrow pointing to the right. The second measure contains a whole rest. The third measure contains a whole note 'G' with an arrow pointing to the right. The fourth measure contains a whole rest. A double bar line is at the end of the staff.

10. THE FAB FIVE

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

The musical staff shows a sequence of four measures. The first measure has four quarter notes: G, G, C, G. The second measure has a quarter note A followed by three eighth notes. The third measure has four quarter notes: D, D, C, G. The fourth measure has a quarter note B followed by three eighth notes. A repeat sign is at the end of the staff.

Treble Clef

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

Time Signature

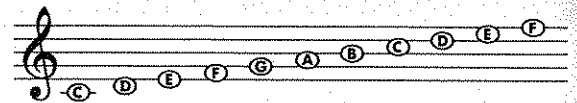
indicates how many beats per measure and what kind of note gets one beat.



$\frac{4}{4}$ = 4 beats per measure
 $\frac{4}{4}$ = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

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

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

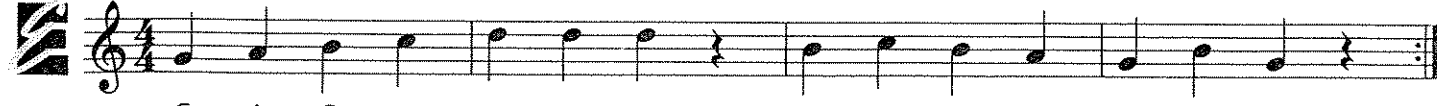
The musical staff shows a sequence of four measures. The first measure has four quarter notes: G, A, B, C. The second measure has a quarter note D followed by three eighth notes. The third measure has four quarter notes: D, C, B, A. The fourth measure has a quarter note G followed by three eighth notes. A repeat sign is at the end of the staff.

12. FIRST FLIGHT

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

The musical staff shows a sequence of four measures. The first measure has four quarter notes: G, A, B, C. The second measure has a quarter note D followed by three eighth notes. The third measure has four quarter notes: D, C, B, A. The fourth measure has a quarter note G followed by three eighth notes. A repeat sign is at the end of the staff.

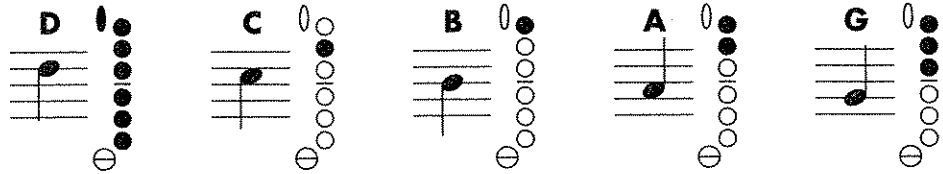
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.

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

The musical staff shows a sequence of four measures. The first measure has four quarter notes: G, A, B, C. The second measure has a quarter note D followed by three eighth notes. The third measure has four quarter notes: D, C, B, A. The fourth measure has a quarter note G followed by three eighth notes. A repeat sign is at the end of the staff.

Notes In Review

Memorize the fingerings for the notes you've learned:

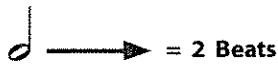


14. ROLLING ALONG

Go to the next line. 7

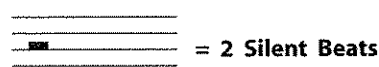
Double Bar 7

Half Note

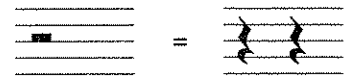


1 & 2 &

Half Rest



1 & 2 &



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign 7

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

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 & 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

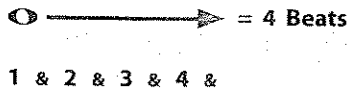
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

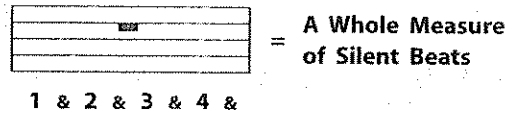
Using the note names and rhythms below, draw your notes on the staff before playing.

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

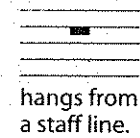
Whole Note



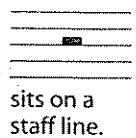
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

21. THE WHOLE THING

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata 7

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS – New Note

Musical notation for 'DEEP POCKETS' in G major (one sharp) and 4/4 time. It features a key signature change from G major to F# major (two sharps) indicated by a triangle and 'F#'. The melody consists of eighth and quarter notes with various articulations like accents and slurs.

34. DOODLE ALL DAY

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

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in G major and 4/4 time. The melody is a simple sequence of eighth and quarter notes.

Pick-Up Notes

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

36. A-TISKET, A-TASKET

Musical notation for 'A-TISKET, A-TASKET' in G major and 4/4 time. It includes a 'Pick-up note' in the first measure. The melody is a simple sequence of eighth and quarter notes. Rhythmic patterns are indicated below the staff: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in G major and 4/4 time. The melody is a simple sequence of eighth and quarter notes. Dynamics are indicated: *f* (forte), *mf* (mezzo forte), *p* (piano), and *f* (forte). A 'Clap' instruction is shown above the first measure.

38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in G major and 4/4 time. The melody is a simple sequence of eighth and quarter notes. Dynamics are indicated: *mf* (mezzo forte) and *f* (forte).

39. MY DREYDL

Use full breath support at all dynamic levels.

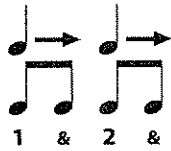
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in G major and 4/4 time. The melody is a simple sequence of eighth and quarter notes. Dynamics are indicated: *mf* (mezzo forte), *p* (piano), and *f* (forte).

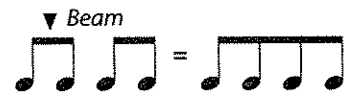
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

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

p

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

44. OH, SUSANNA

Stephen Collins Foster

f

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

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

mf

f

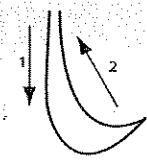
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

2 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro

f John Philip Sousa

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ E

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

tone builder

Rhythm Etude

Rhythm Rap

Chorale

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

f

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box labeled '3' and the text 'Measure number'. The dynamic starts at *mf* and increases to *f* by the second staff. The second staff has a box labeled '11' above it. The third staff has a box labeled '19' above it. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box labeled '3' and the text 'Measure number'. The dynamic starts at *mf*. The second staff has a box labeled '9' above it. The dynamic increases to *f* and then decreases to *p*. A first ending bracket spans the end of the second staff, with the instruction '2nd time go on to meas. 13'. The third staff has a box labeled '13' above it. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box labeled '3' and the text 'Measure number'. The dynamic starts at *mf*. The second staff has a box labeled '9' above it. The dynamic decreases to *p*. The third staff has a box labeled '13' above it. The dynamic increases to *f*. The piece concludes with a double bar line.

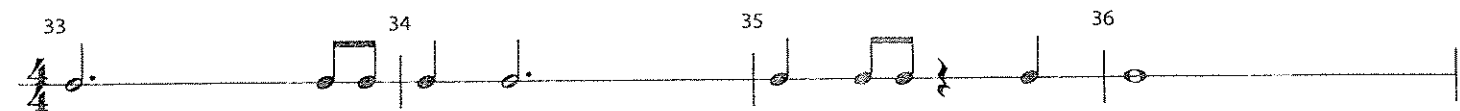
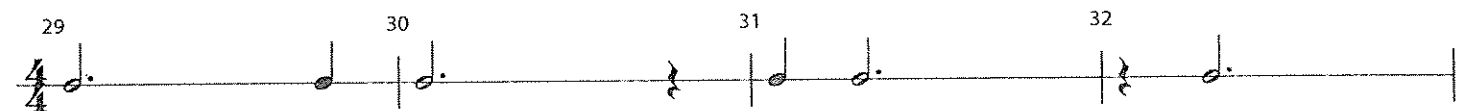
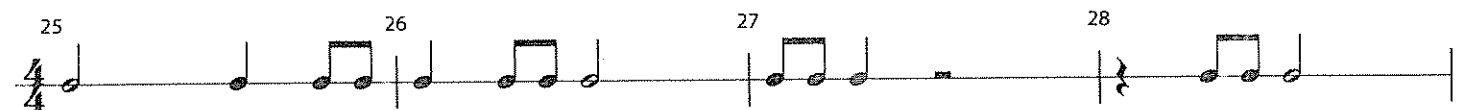
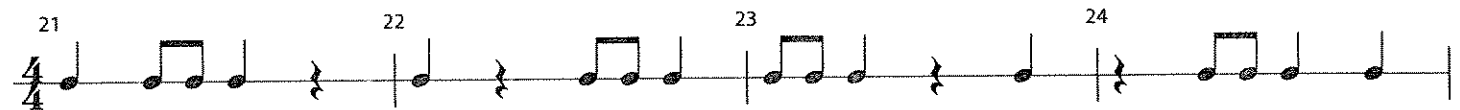
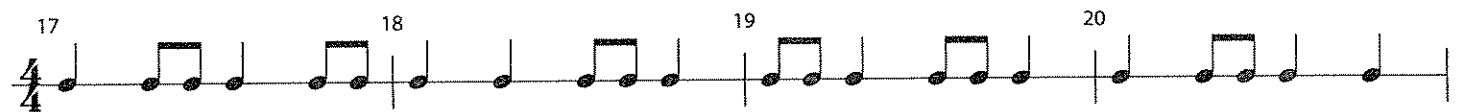
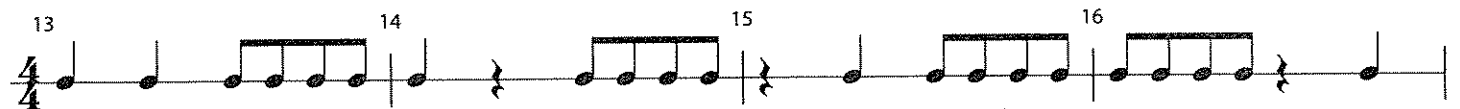
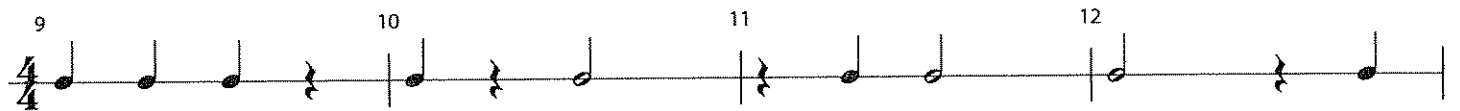
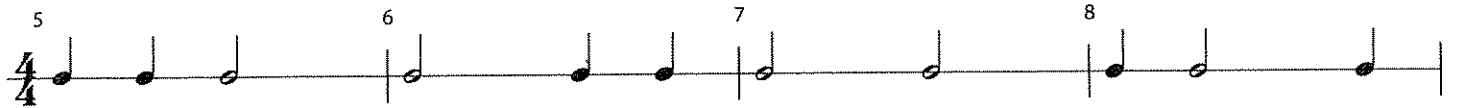
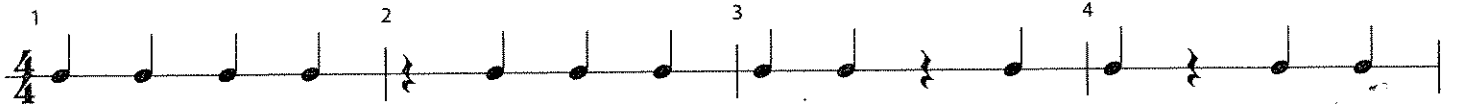
58. HARD ROCK BLUES - Encore

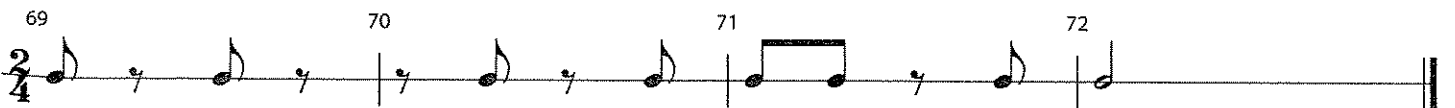
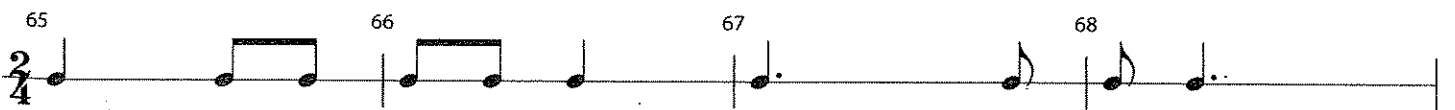
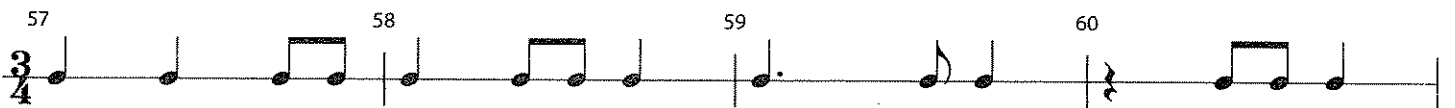
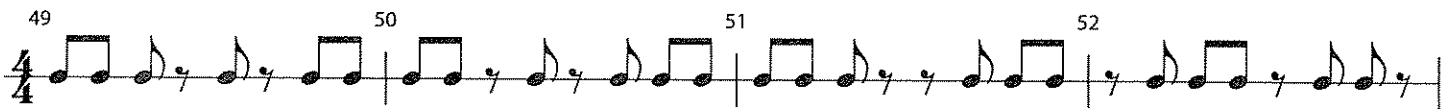
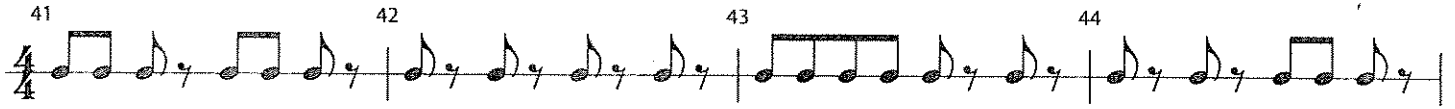
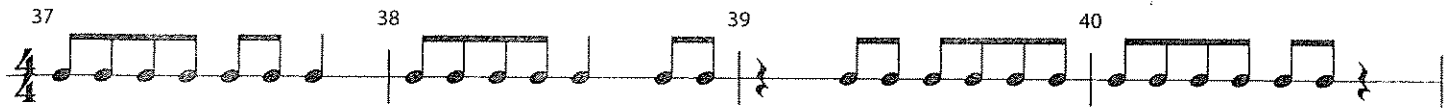
John Higgins

Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a rest for three measures, indicated by a box labeled '3' and the text 'Measure number'. The dynamic starts at *f*. The second staff concludes with a double bar line.

 **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.

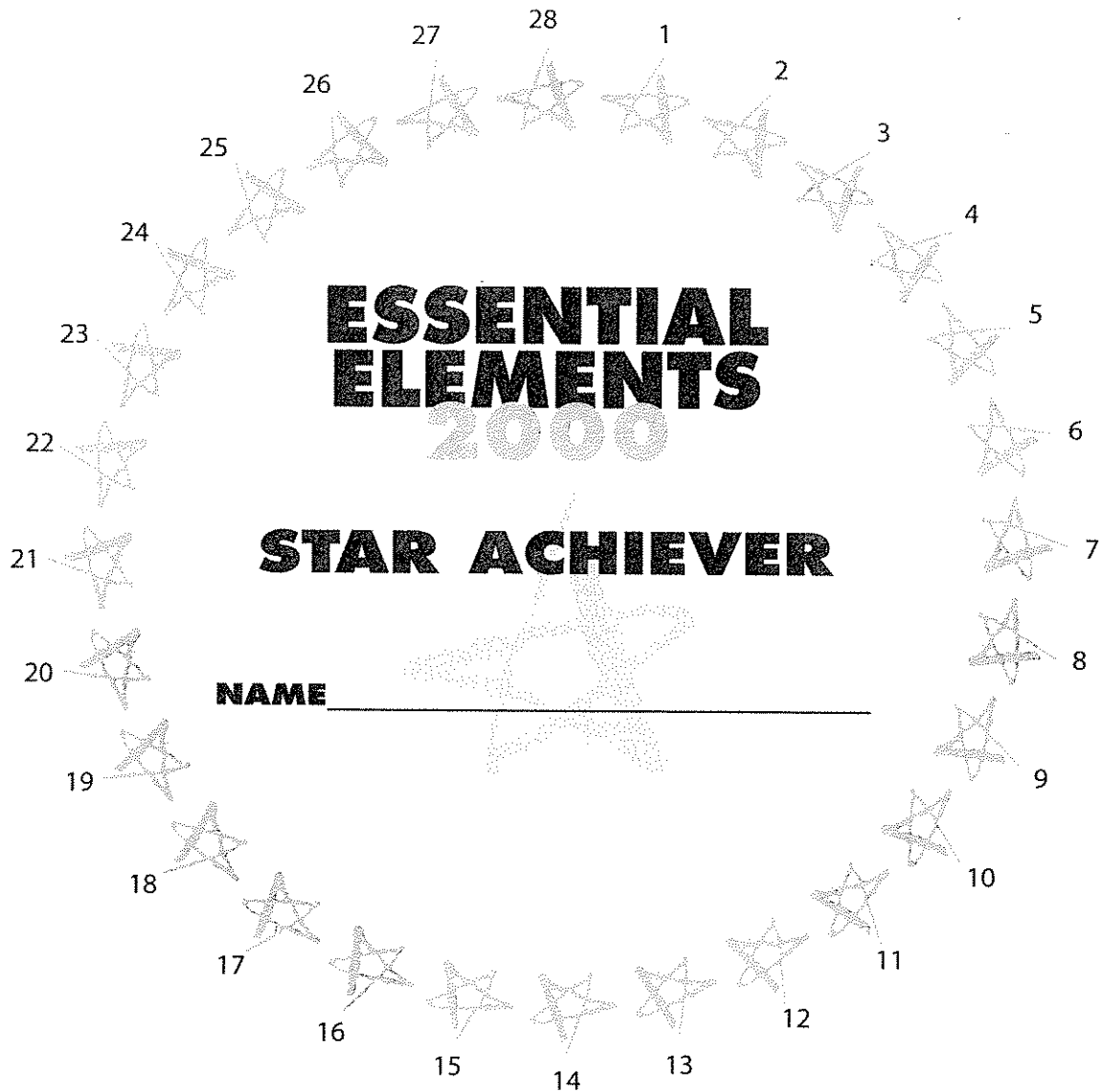
THEORY

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

FINGERING CHART

E♭ ALTO SAXOPHONE

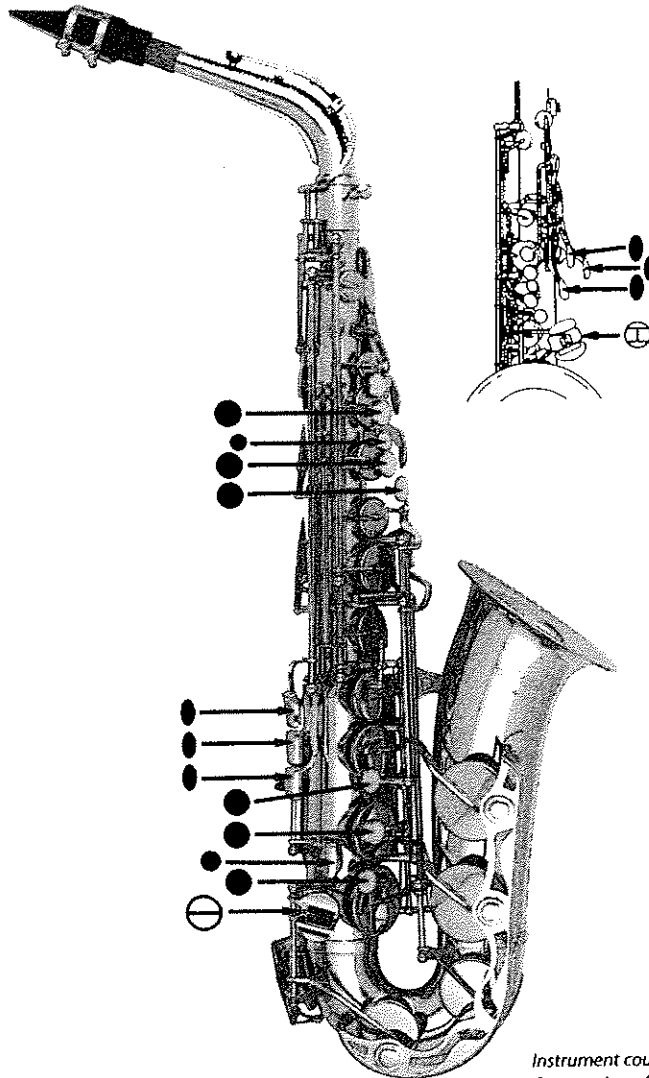
Instrument Care Reminders

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

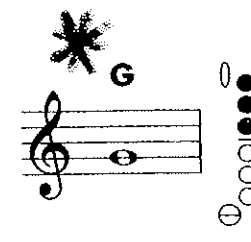
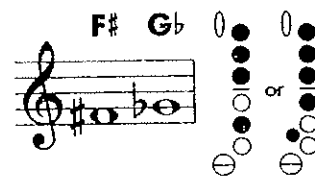
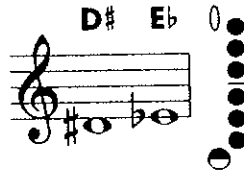
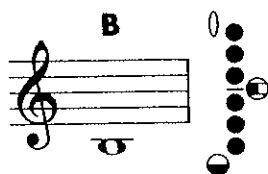
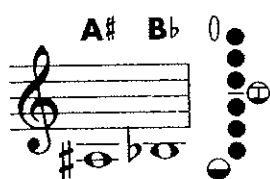
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

- = Open
● = Pressed down

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



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



FINGERING CHART

E♭ ALTO SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

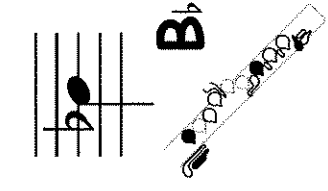
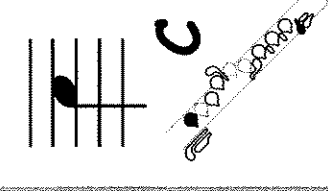
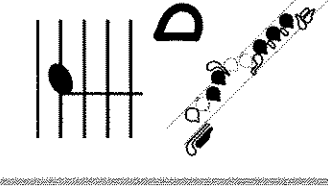
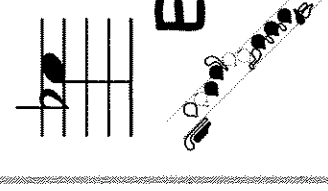
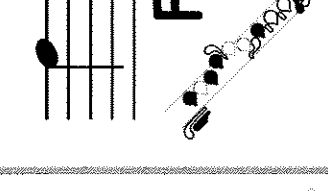
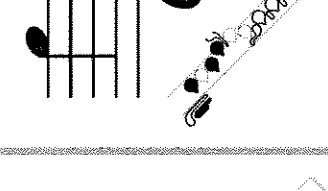
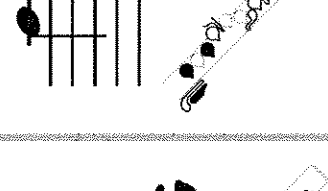

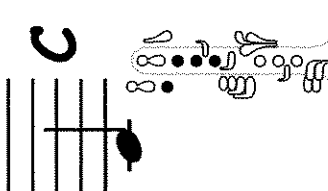
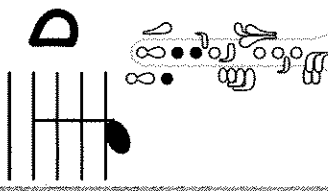
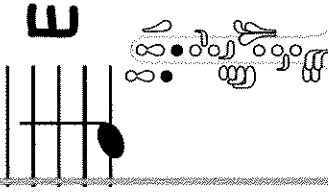
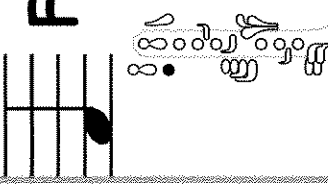
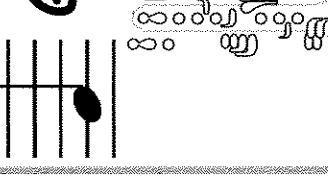

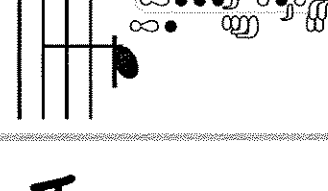
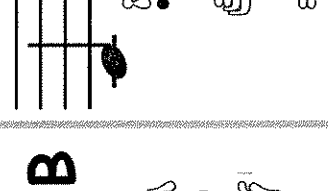
D

D# E♭

E

F

B \flat Concert Scale - Fingering Chart

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