

BARITONE SAX

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54. Tenor Madness
55. Uptown Funk
56. Warm Ups (UMASS BAND)
57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

FINGERING CHART

E♭ BARITONE SAXOPHONE

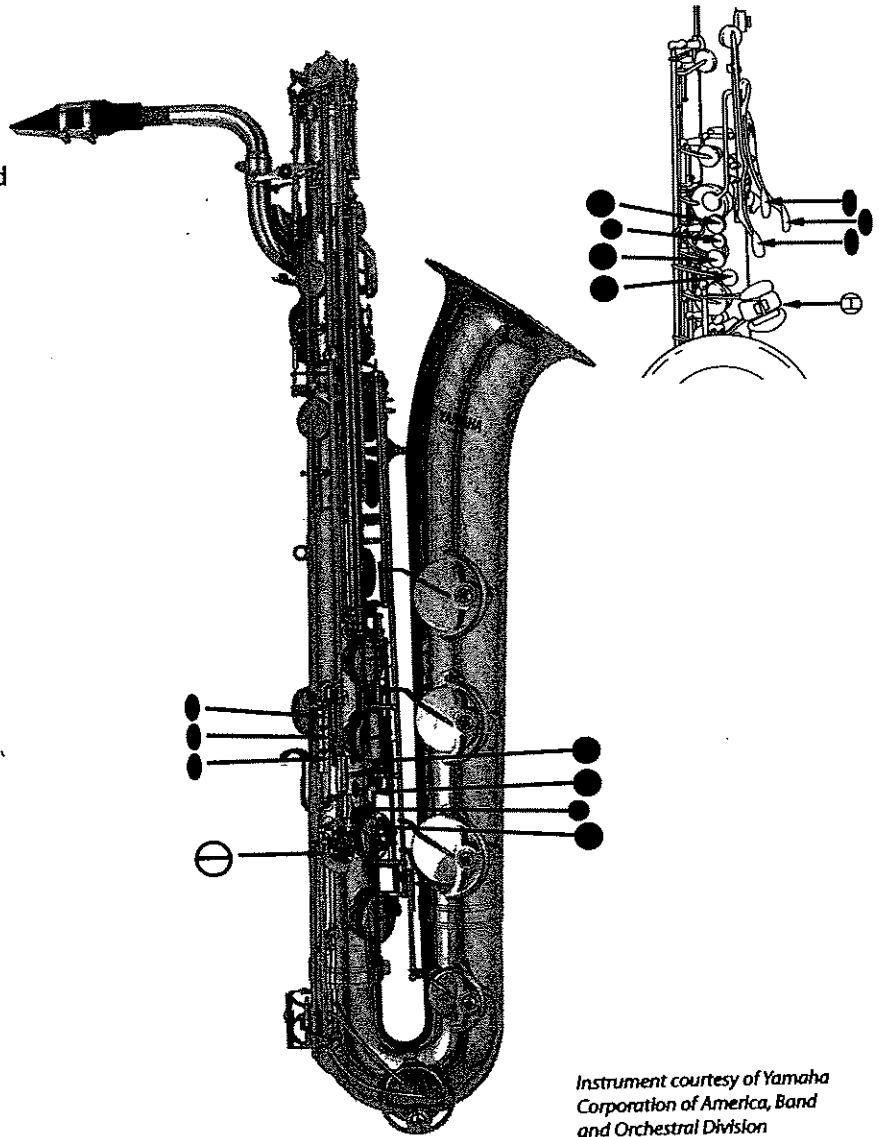
Instrument Care Reminders

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

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

- = Open
- = Pressed down

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



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

<p>A# B♭</p>	<p>B</p>	<p>C</p>	<p>C# D♭</p>
<p>D</p>	<p>D# E♭</p>	<p>E</p>	
<p>F</p>	<p>F# G♭</p>	<p>G</p>	

FINGERING CHART

E♭ BARITONE SAXOPHONE

G# A♭

Musical notation for G# and A♭ in treble clef. Fingering diagram shows G# (index, 2, 3, 4) and A♭ (index, 2, 3, 4).

A

Musical notation for A in treble clef. Fingering diagram shows A (index, 2, 3, 4).

A# B♭

Musical notation for A# and B♭ in treble clef. Fingering diagrams show A# (index, 2, 3, 4) and B♭ (index, 2, 3, 4).

B

Musical notation for B in treble clef. Fingering diagram shows B (index, 2, 3, 4).

C

Musical notation for C in treble clef. Fingering diagrams show C (index, 2, 3, 4) and C (index, 2, 3, 4).

C# D♭

Musical notation for C# and D♭ in treble clef. Fingering diagrams show C# (index, 2, 3, 4) and D♭ (index, 2, 3, 4).

D

Musical notation for D in treble clef. Fingering diagram shows D (index, 2, 3, 4).

D# E♭

Musical notation for D# and E♭ in treble clef. Fingering diagrams show D# (index, 2, 3, 4) and E♭ (index, 2, 3, 4).

E

Musical notation for E in treble clef. Fingering diagram shows E (index, 2, 3, 4).

F

Musical notation for F in treble clef. Fingering diagram shows F (index, 2, 3, 4).

F# G♭

Musical notation for F# and G♭ in treble clef. Fingering diagrams show F# (index, 2, 3, 4) and G♭ (index, 2, 3, 4).

G

Musical notation for G in treble clef. Fingering diagram shows G (index, 2, 3, 4).

G# A♭

Musical notation for G# and A♭ in treble clef. Fingering diagram shows G# (index, 2, 3, 4) and A♭ (index, 2, 3, 4).

A

Musical notation for A in treble clef. Fingering diagram shows A (index, 2, 3, 4).

A# B♭

Musical notation for A# and B♭ in treble clef. Fingering diagrams show A# (index, 2, 3, 4) and B♭ (index, 2, 3, 4).

B

Musical notation for B in treble clef. Fingering diagram shows B (index, 2, 3, 4).

C

Musical notation for C in treble clef. Fingering diagrams show C (index, 2, 3, 4) and C (index, 2, 3, 4).

C# D♭

Musical notation for C# and D♭ in treble clef. Fingering diagrams show C# (index, 2, 3, 4) and D♭ (index, 2, 3, 4).

D

Musical notation for D in treble clef. Fingering diagram shows D (index, 2, 3, 4).

D# E♭

Musical notation for D# and E♭ in treble clef. Fingering diagrams show D# (index, 2, 3, 4) and E♭ (index, 2, 3, 4).

E

Musical notation for E in treble clef. Fingering diagram shows E (index, 2, 3, 4).

F

Musical notation for F in treble clef. Fingering diagram shows F (index, 2, 3, 4).

Concert Bb Scale

1. Scale with hints

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written across 14 measures. The notes are: G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Below each note is a fingering diagram showing the placement of fingers (1-4) on the keys.

2. Scale

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to write the scale notes.

3. Arpeggio with hints

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The arpeggio is written across 7 measures. The notes are: G, B, D, G, D, B, G. Below each note is a fingering diagram.

4. Arpeggio

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to write the arpeggio notes.

5. Draw the notes of the scale.

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to draw the notes of the arpeggio.

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

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff is empty, intended for the student to fill in measures with notes from the scale in any order.

Concert Bb Scale

BRASS

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

WOODWINDS

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

Concert C Scale

1. Scale with hints

A B C# D E F# G# A G# F# E D C# B A

2. Scale

3. Arpeggio with hints

A C# E A E C# A

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

BRASS

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

WOODWINDS

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

Concert Ab Scale

1. Scale with hints

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



F G A Bb* C D E F E D C Bb* A G F

2. Scale

3. Arpeggio with hints

F A C F C A F

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

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

Concert Bb Blues Scale

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

Concert C Minor Scale

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

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 ^o
Minor	i	ii ^o	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 ^o -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 ^o -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

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

mf

p

f

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 and includes the instruction "Swing!" with a rhythmic example: a quarter note followed by a triplet of eighth notes. The third staff starts with a *f* dynamic marking. The fourth staff concludes the piece with a double bar line. The score includes various musical notations such as slurs, accents, and dynamic markings.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano **Baritone Sax**

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Birdland

BARITONE SAX

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160) Δ

1-4 f 5 $>$ 6

7 $\textcircled{9}$ 7 9-15 16 mf $>$

17 $\textcircled{17}$ 17 $>$ 18 $>$ 19 $>$ 20 $>$

21 $>$ 22 $>$ 23 $>$ 24 f $>$

25 $\textcircled{25}$ 25 $>$ 26 $>$ 27 $>$ 28 $>$

29 $>$ 30 $>$ 31 $>$ 32 $>$

33 $\textcircled{33}$ 33 mf 34 $>$ 35 $>$ 36 $>$

37 $>$ 38 f $>$ 39 $>$ 40 $>$

41 $\textcircled{42}$ f 7 42-48

49 mf $>$ 50 $>$ 51 $>$ 52 $>$

08721581

Baritone Sax

53 *f* *>* 54 *>* 55 *>* 56
57 *f* *>* 58 *>* 59 *>* 60 (0) TO CODA
61 *>* 62 *>* 63 *>* 64 (0)
65 *>* 66 *>* 67 *mf* 68 (68)
69 *>* 70 *>* 71 *>* 72
73 *>* 74 *>* 75 *>* 76 *ff* *DIM.* 77 *mp* *ff*
78 *DIM.* 79 *mp* *ff* 80 *DIM.* 81 *mp* *ff*
82 *DIM.* 83 *mp* 84 *>* 85
(86) 8 *(D.S. AL CODA)*
86-93

⊕ (CODA)
94 *f* *>* 95 *ff* 96 97 *ff*

E♭

BLUE MOON

Handwritten musical score for the song "Blue Moon" in E-flat major. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (E-flat), and a common time signature (C). The melody is written in a single line with a treble clef. Chords are indicated by letters above the notes, often with a circled 'C' above them. The chords are: C, A minor, D minor, G7, C, A minor, D minor, G7. The second staff continues with chords: C, A minor, D minor, C, F, C, G7. The third staff has chords: C, A minor, D minor, G7, C, A minor, D minor, G7. The fourth staff has chords: C, A minor, D minor, C, D minor, C. The fifth staff has chords: D minor, G7, C, D minor, G7, C. The sixth staff has chords: F minor, Bb7, Eb, G, D7, D minor, G7. The seventh staff has chords: C, A minor, D minor, G7, C, A minor, D minor, G7. The eighth staff has chords: C, A minor, D minor, C, D minor, C, G7. The ninth staff has chords: 2. C, D minor, C. The score ends with a double bar line.

Baritone Sax

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45

f

52 53 61

mf

66 69

f

73 77

80 83

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38 45

f

51 53 61 69

f

71 77

78 83

85

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



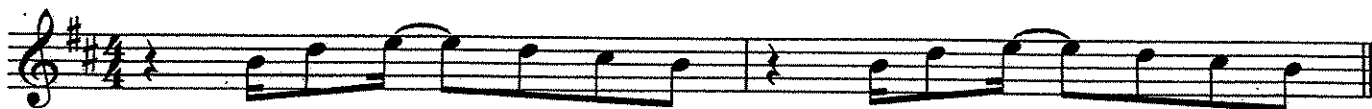
E G A G F# E E G A G F# E

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



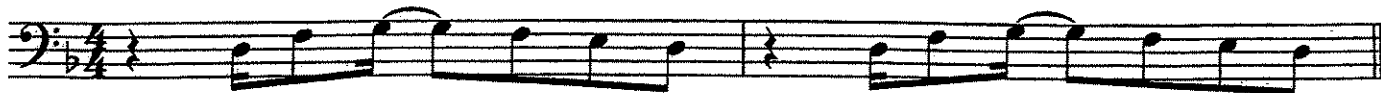
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

B

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

E *rit.*

Carol of The Bells

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 note chord (F#4) followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second line continues with a whole note chord (F#4), followed by a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). The third line starts with a *rit.* marking, followed by a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'A' is placed above the staff, with the instruction 'a tempo - Repeat 4x' to its right. The fourth line begins with a *f* dynamic marking and a 3/4 time signature, followed by a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'B' is placed below the staff. The fifth line continues with a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'C' is placed below the staff. The sixth line starts with a *mf* dynamic marking, followed by a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'D' is placed above the staff, with the instruction 'Repeat 3x' to its right. The seventh line continues with a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'E' is placed to the left of the staff, with a *rit.* marking above it. The final line concludes with a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4).

CHAMELEON

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

(MED. FUNK)

INTRO

Eb Part

(BASS) N.C.

A

G-7 C7 G-7 C7

BASS CONT. SIM.

G-7 C7 G-7 C7

B

G-7 C7 G-7 C7

G-7 C7 N.C.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures by a double bar line with repeat dots at both ends. The notes and rests are as follows:

Staff	Measure 1	Measure 2
C	C4, D4, E4, F4	G4, A4, B4, A4, G4, F4, E4, D4
Bb	Bb3, C4, D4, Eb4	F4, G4, Ab4, G4, F4, Eb4, D4, C4
Eb	Eb3, F3, G3, Ab3	Bb3, C4, D4, C4, Bb3, Ab3, G3, F3
Bass Clef High	Bb3, C4, D4, Eb4	F4, G4, Ab4, G4, F4, Eb4, D4, C4
Bass Clef Low	Bb3, C4, D4, Eb4	F4, G4, Ab4, G4, F4, Eb4, D4, C4

Baritone Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Melody Eb

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

play 2nd time only

Duet

mp

A Double Time ♩ = 126 **B** **C**

f

D

E

F ∞

f

42

Musical staff 42-45 in treble clef, key of E major (two sharps). It contains a melodic line with eighth and quarter notes, some with slurs and accents.

46

Musical staff 46-49. Above the staff, a box labeled 'G' is followed by the text 'solo/soli optional 8va'. The staff contains a melodic line with eighth notes and some rests.

50

Musical staff 50-53. It contains a melodic line with eighth notes and slurs.

54

Musical staff 54-57. Above the staff, a box labeled 'H' is followed by the text 'tutti'. The staff contains a melodic line with eighth notes and slurs.

58

Musical staff 58-62. Above the staff, the text 'optional solo/soli' appears on the left, 'tutti' in the middle, and 'optional solo/soli' on the right. The staff contains a melodic line with eighth notes and slurs.

63

Musical staff 63-66. Above the staff, the text 'To Coda' with a circle containing a cross symbol is on the left, 'tutti' below it, a box labeled 'I' followed by 'Solo Section -Drum Feature On Cue' in the middle, and 'D.S. al Coda' on the right. A large number '6' is placed below the staff. The staff contains a melodic line with eighth notes and rests.

73

Musical staff 73-76. Above the staff, a box labeled 'J' with a circle containing a cross symbol is followed by 'Coda', and a box labeled 'K' is to the right. A large number '7' is placed above the staff. The staff contains a melodic line with eighth notes and slurs.

84

Musical staff 84-87. Above the staff, two boxes labeled '1.' and '2.' are placed. The staff contains a melodic line with eighth notes and slurs.

Counter melody Eb

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C 17

D

E

F %

46

G

H

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

D.S. % al Coda

64

J ⊕ Coda

73

K

84

88

1.

2.

Accordian
Horn Lick Eb
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63 **A** Double Time ♩ = 126

4 4 *f* **B** **C** 8

D **E** **F** % **G** 8 8 8 8

H 7 *To Coda* ⊕

I Solo Section
-Drum Feature On Cue 7 *D.S. % al Coda*

J ⊕ *Coda* **K** 8 7 1. 2.

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 B-flat 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

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

Clarinet
Trumpet
(LOW)

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

Clarinet
Tenor Sax
Trumpet
(HIGH)

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

Alto Sax

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

Trombone
Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

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

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

Octave Key HIGH
No Octave Key LOW

Piano: Bbm (2 Beats Hold)

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

Alto Saxophone

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60

Slowly, Freely
Gm

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

Birds fly-ing high,

you know how I feel.

Sun in the sky,

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

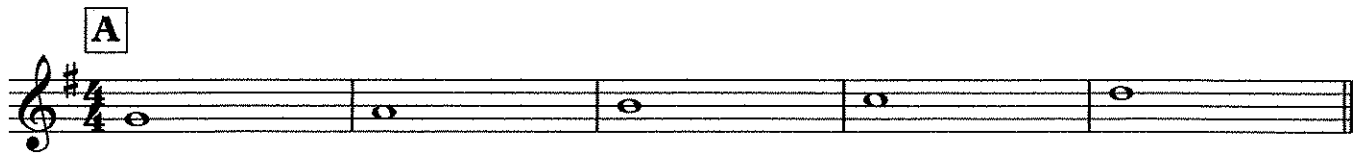
new life

for me

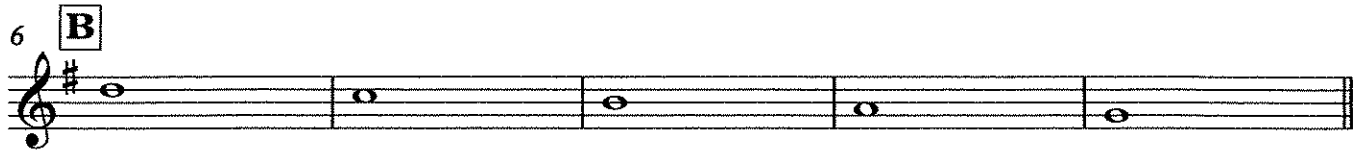
and I'm feel ing

good.

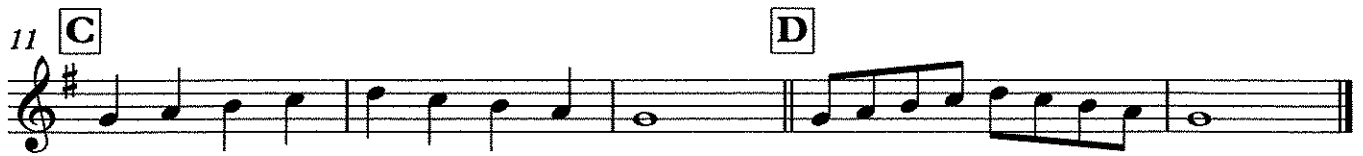
A



6 **B**



11 **C** **D**



GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Alto Sax. / Baritone Sax

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **E♭**
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL/
FRANK LIESSER

Chords and notation for the first staff:
D B-7 E-7 A7 Dmaj7 B-7 E-7 A7

Chords and notation for the second staff:
F#-7 B-7 E-7 A7 | D B-7 E-7 A7

Chords and notation for the third staff (2. measure):
D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7

Chords and notation for the fourth staff:
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7

Chords and notation for the fifth staff:
A7 D7 G7 A7 D B-7 E-7 A7

Chords and notation for the sixth staff:
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7

Chords and notation for the seventh staff:
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 systems. The first system contains four vocal 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 lick parts: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.). The notes for these licks are: C: A G A C C A G A; Bb: B A B D D B A B; Eb: F# E F# A A F# E F#; B.C.: A G A C C A G A.

The third system contains four horn lick parts: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.). The notes for these licks are: C: C B A G G A A; Bb: D C# B A A B B; Eb: A G# F# E E F# F#; B.C.: C B A G G A A.

The fourth system contains Bass Synth and Piano parts. The Bass Synth part includes the text: "Optional Opening Chords Am - G - F - Esus4 - E" and "Optional Syncopated Rhythm on Cue". The piano part features chords Am and Em.

**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
M. B \flat
M. Eb
M. (B.C.)

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

HL. 1 C
HL. 1 B \flat
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B \flat
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Eb

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

We just need your mon ey to night

11

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

15

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

4 Tweets

[C] Horn Sway ♩ = 136 [D] Repeat 4x

22

E D E E D E E D E F E

[E] Solos [F]

29

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 song "I Just Died In Your Arms Tonight" in E-flat major, page 2. The score consists of three staves of music in 7/8 time. The first staff starts at measure 43 with a treble clef and a 3-measure rest, followed by a repeat sign and a box containing the letter 'H'. The second staff starts at measure 49 with a treble clef and continues the melodic line. The third staff starts at measure 53 with a treble clef and includes first and second endings. The music features eighth and sixteenth notes with accents and slurs.

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 consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a forte (f) dynamic, with a mezzo-forte (mf) dynamic appearing in measure 8. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and accents. A double bar line with repeat dots is present at the beginning of measure 9.

Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 is marked with a first ending bracket. Measures 14 and 15 are marked with a second ending bracket. Measure 16 is marked with a first ending bracket. Dynamics include *ff* and *ff*.

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

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

Musical notation for measures 24-25. The score consists of three staves. Measure 24 is marked with a first ending bracket. Measure 25 is marked with a first ending bracket. Dynamics include *>*.

D.S. al Coda

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 is marked with a first ending bracket. Dynamics include *>*.

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 measures 1-7. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Baritone). The key signature is one sharp (F#) and the time signature is 4/4. Each staff begins with a repeat sign. The word "legato" is written below the first staff in measures 2, 3, and 4. A large slur covers the entire first system.

Second system of musical notation for measures 8-14. It features four staves labeled S, A, T, and B. A measure rest is present at the beginning of the system. A large slur covers the entire second system.

Third system of musical notation for measures 15-21. It features four staves labeled S, A, T, and B. The word "Lower notes for solo only" is written above the first staff. A measure rest is present at the beginning of the system. A large slur covers the entire third system.

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME

Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

Piano Top: C B A E (16th Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for section A, measures 1-6. The piece is in 4/4 time. Measures 1-5 feature a melody of eighth notes with accents (>) and a dynamic marking of *f*. Measure 6 begins with a dynamic marking of *fp* and a fermata over the first two notes. A repeat sign is present at the end of measure 6.

B

Musical notation for section B, measures 7-12. The melody continues with eighth notes and quarter notes. Measure 12 ends with a quarter rest.

Musical notation for section C, measures 13-18. The melody continues with eighth notes and quarter notes. Measure 18 ends with a quarter rest.

D

Musical notation for section E and F, measures 19-25. Measures 19-24 feature a melody of eighth notes and quarter notes. Measure 25 features a long note with a fermata. A dynamic marking of *mf* is present below measure 25.

G MARIO (♩ = 100)

Musical notation for section G, measures 26-30. Measures 26-29 feature a melody of eighth notes and quarter notes. Measure 30 features a quarter rest.

Musical notation for section H, measures 31-33. Measures 31-33 feature a melody of eighth notes and quarter notes. Measure 33 ends with a quarter rest.

Musical notation for section H, measures 34-35. Measures 34-35 feature a melody of eighth notes and quarter notes. Measure 35 ends with a quarter rest.

MORTAL KOMBAT

I (♩ = 126)

J

Musical notation for section I and J, measures 36-38. Measures 36-37 feature a melody of eighth notes and quarter notes. Measure 38 features a quarter rest.

Melody Eb, p. 2

The Legend of Super Mortal Tetris

45 YELL! K L YELL! 2nd time only

Spon sor the band! Spon sor the band!

M 54 *f* N ZELDA (♩ = 80)

57 *mf* O P Faster (♩ = 120)

62 *f* Q R

69 S

74 T U

79

86

The Legend of Super Mortal Tetris

Counter melody 1 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

C

D

E

F

G MARIO (♩ = 100)

H

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

L

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

Faster O (♩ = 120) P

Q

R

S

T U

mf

The Legend of Super Mortal Tetris

Bass Line 1 Eb &
Counter melody 2 Eb

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

B

C

D

E

F

MARIO

G (♩ = 100)

H

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

L

M

Spon sor the band!

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

P Q R S T U

mf f

mf f

The Legend of Super Mortal Tetris

Bass Line 2 Eb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100) **H** optional 8vb **I** MORTAL KOMBAT (♩ = 126) **J**

K YELL! Spon sor the band! **L** **mf**

Don't Play
2nd Time (Tacet)

Bass Line 2 Eb, p. 2

The Legend of Super Mortal Tetris

M

N

ZELDA (♩ = 80)

Musical staff M-N: Treble clef, key signature of one sharp (F#). Measure 1 contains a whole rest with a '4' above it. Measure 2 contains a whole rest. Measure 3 starts with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf*.

O

Faster (♩ = 120)

P

Q

Musical staff O-Q: Treble clef, key signature of one sharp. Measure 1 starts with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *f*.

R

S

Musical staff R-S: Treble clef, key signature of one sharp. Measure 1 starts with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *f*.

T

U

Musical staff T-U: Treble clef, key signature of one sharp. Measure 1 starts with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *f*.

Musical staff V: Treble clef, key signature of one sharp. Measure 1 starts with a treble clef and a key signature of one sharp. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *f*.

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...

Baritone Sax

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

22

fp *f*

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance

Sir Edward Elgar

Alto Sax - MELODY

The musical score is written for Alto Saxophone in the key of D major (one sharp) and 2/4 time. It consists of eight staves of music, each labeled with a letter and a measure number. The first staff is the beginning of the piece. The second staff, labeled 'A' and starting at measure 9, contains a melodic phrase. The third staff, labeled 'B' and starting at measure 17, continues the melody. The fourth staff, labeled 'C' and starting at measure 25, continues the melody. The fifth staff, labeled 'D' and starting at measure 33, continues the melody. The sixth staff, labeled 'E' and starting at measure 41, contains a melodic phrase with a first ending bracket above it. The seventh staff, starting at measure 49, contains a melodic phrase with a second ending bracket above it. The eighth staff, starting at measure 54, contains a final melodic phrase. The score includes various musical notations such as notes, rests, and accidentals.

Two Ceremonial Marches

Baritone Saxophone

I. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A **Andante**

mf

13

B

simile

20

C

27

simile

D

34

f

41

E

mf

1.

48

|| 2. **rit.**

f

Recorded by BRUNO MARS
RUNAWAY BABY

BARITONE SAX

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

(DRIVING SOUL)

4
1-4
5
f
6
7
9
10
11
12
13
7
13-14
20
f
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
ff
43
42
f
44
45
46
47

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BARITONE SAX

48

49 50 51

52 53 54 55 *ff* D.S. AL CODA

CODA

56 57 58-60 61 62 63 64

65 (OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)
(TACET 1ST TIME)

66-71 72 *mf*

73

74-75 76 77

REPEAT FOR MORE SOLOS TO CONTINUE

78 79 80 81 82

83

84 85 86 87 88

89 90 91 92 93

94 95 96 97 98 99

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

A

B

C

To Coda

D

D.S. al Coda **E**

f

Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



Chord progression for Eb Bass Line:

Measures 1-6: G C G G7 C Cm G Em

Measures 7-14: Am7 D7 G **A** G C G G7 C Cm G Em

Measures 15-22: Am7 D7 G **B** G7 C G7 C A7

Measures 23-30: D7 D#dim Em A7 D7 D aug **C** G C G G7 *To Coda* **D** C Cm G Em

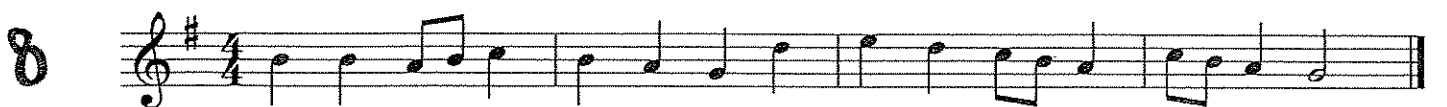
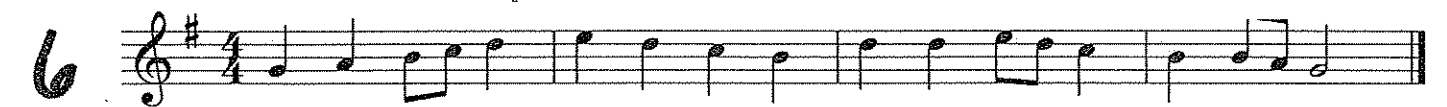
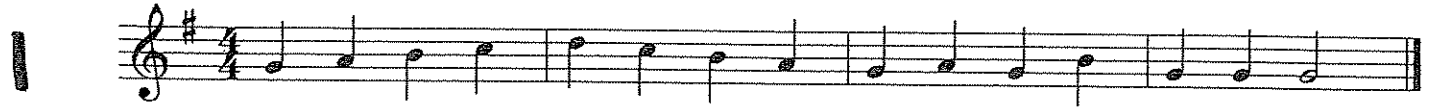
Measures 31-38: Am7 D7 G *D.S. al Coda* **E** G Em Am7 D7 G

Measures 39-40: (Empty staff)

Dynamic markings: *mf* (measures 7-14), *f* (measures 31-38)

E_b

Sight Reading Exercises



Baritone Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

The first staff of music is written in 4/4 time. It begins with a treble clef and a tempo marking of quarter note = 72. The melody starts with a quarter note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the first six notes. The melody continues with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The staff ends with a double bar line.

f

The second staff of music continues the melody from the first staff. It begins with a treble clef. The melody starts with a quarter note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the first six notes. The melody continues with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the last four notes. The staff ends with a double bar line.

Melody Eb

As Recorded by Nirvana
Arr. Walsh

Smeÿs Like Teen Spirit

4 **A**

f

7

10 **B**

4

17 **C**

mp

21

25 **D**

mf

29

f

33 **E**

Detailed description: The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff (measures 1-6) begins with a whole rest for four measures, followed by a melody starting on G4. A dynamic of *f* is indicated. The second staff (measures 7-9) continues the melody. The third staff (measures 10-16) features a melody with a dynamic of *f* and ends with a repeat sign and a whole rest for four measures. The fourth staff (measures 17-20) starts with a dynamic of *mp* and features a more active melody. The fifth staff (measures 21-24) continues the melody. The sixth staff (measures 25-28) starts with a dynamic of *mf* and features a melody with eighth-note patterns. The seventh staff (measures 29-32) continues the melody with a dynamic of *f*. The eighth staff (measures 33-36) starts with a dynamic of *f* and features a melody with eighth-note patterns, ending with a repeat sign.

37

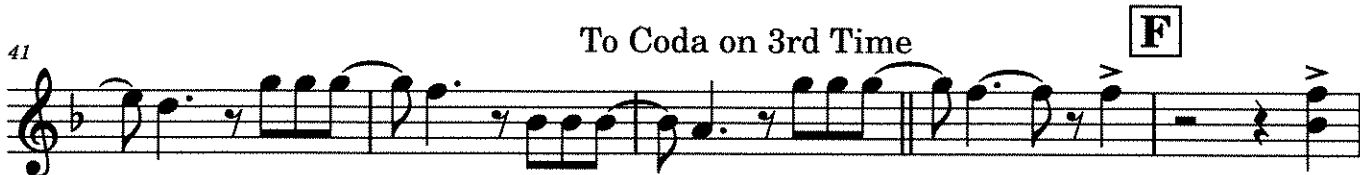


Musical staff 37-40: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

41

To Coda on 3rd Time

F




Musical staff 41-45: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents. A double bar line with repeat dots is present at the end of the staff.

46

G SOLO OR SOLI

f



Musical staff 46-50: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents. A double bar line with repeat dots is present at the end of the staff.


51



Musical staff 51-54: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

55

H



Musical staff 55-58: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

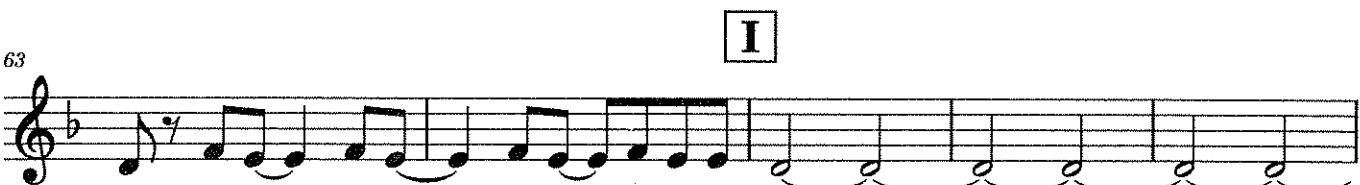
59



Musical staff 59-62: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

63

I

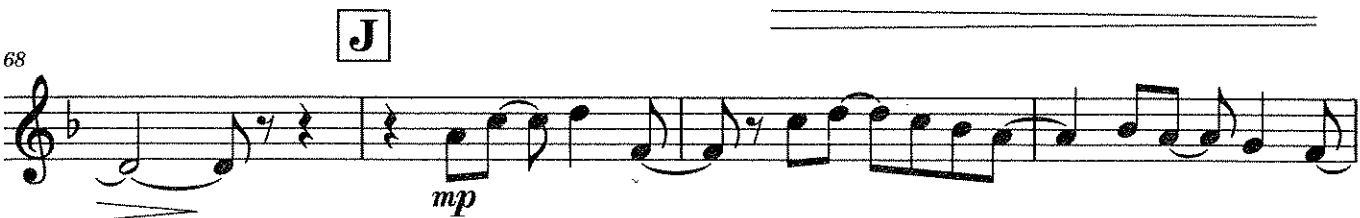


Musical staff 63-67: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

68

J

mp



Musical staff 68-71: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents. A double bar line with repeat dots is present at the end of the staff.

72



Musical staff 72-75: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

K

76



80



84



D.S. al Coda

L



85



89



rit.

93



(rit.)

Smeÿs Like Teen Spirit

4 **A**
f

7

10

13 **B** **C**
mf *mp*

19

25 **D**
mf

31 **E** % To Coda on
11 3rd Time

2

F

45

G

H

I

48

J

K

69

78

84

D.S. al Coda

L



85

Bass Line Eb

As Recorded by Nirvana

Arr. Walsh

Smeijis Like Teen Spirit

4 **A** *f*

8

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

27 **E**

33 *f*

37

41 *To Coda on 3rd Time*

45 **F**

49 **G** *f*

Detailed description: This is a musical score for the bass line of 'Smeijis Like Teen Spirit' in the key of E-flat major. The score is written on a single staff in 4/4 time. It begins with a 4-measure rest followed by a box labeled 'A'. The first measure of 'A' is marked with a forte (*f*) dynamic. The score continues with measures 8, 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, and 50. Section markers B, C, D, E, F, and G are placed above the staff at various points. Measure 12 contains a repeat sign. Measure 14 contains a 4-measure rest, and measure 16 contains an 8-measure rest. Measure 33 is marked with a forte (*f*) dynamic. Measure 41 includes the instruction 'To Coda on 3rd Time'. Measure 45 is marked with a box labeled 'F', and measure 49 is marked with a box labeled 'G' and a forte (*f*) dynamic. The score concludes with a double bar line at the end of measure 50.

53

57 **H**

61

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

4 8

81 D.S. al Coda

L

85 *f* *ff*

89 rit.

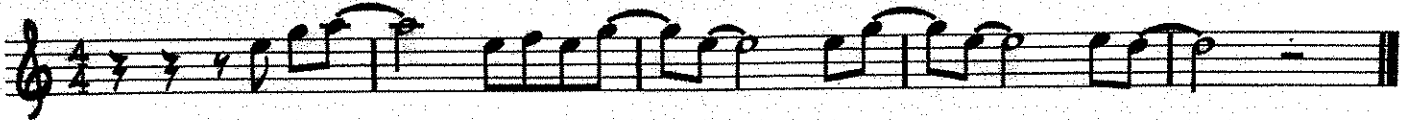
93 (rit.)

Sponsor Song 2017 - Melody

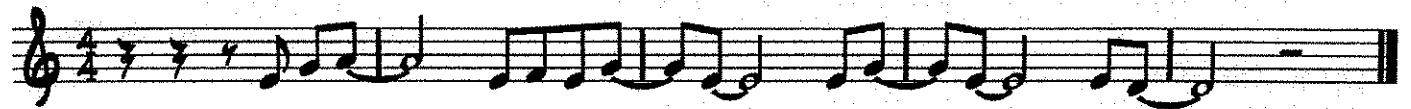
C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



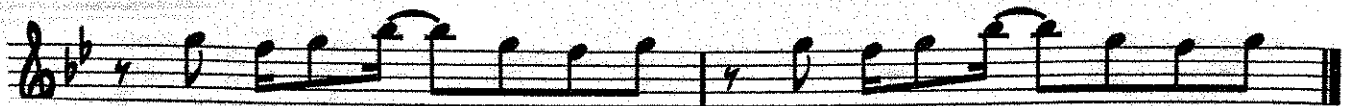
Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



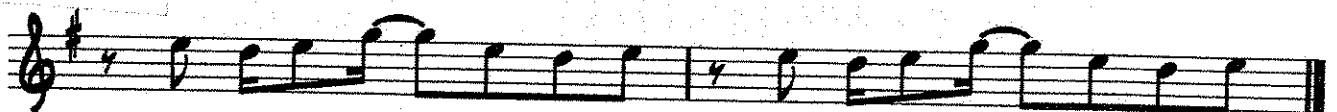
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



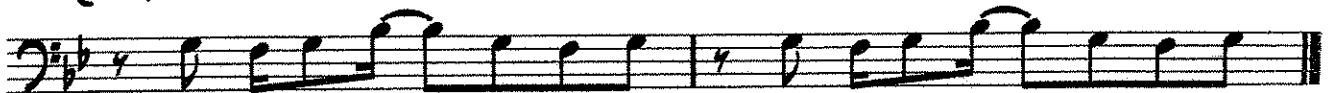
A G A C A G A A G A C A G A

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♭ Baritone Saxophone

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

024-3860-00

Majestic

3

f

11

19

mp

27

f

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

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

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of one flat (E-flat major) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a C#m chord and a B chord. The second staff starts at measure 6, with a C#m chord, a B chord, and a first ending (1.) and second ending (2.) marked with a double bar line and repeat dots. The third staff starts at measure 11, with chords C#m, C#m, G#m, and C#m. The fourth staff starts at measure 17, with a B chord, a first ending (1.) and second ending (2.) marked with a double bar line and repeat dots. The key signature is indicated by one flat (Bb) in the key signature area of each staff.

TAKE ON ME

BARITONE SAX

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE

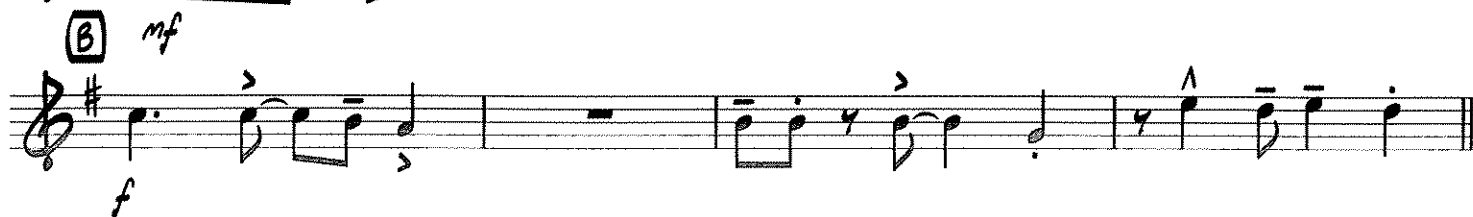
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE

and MORTON HARKET

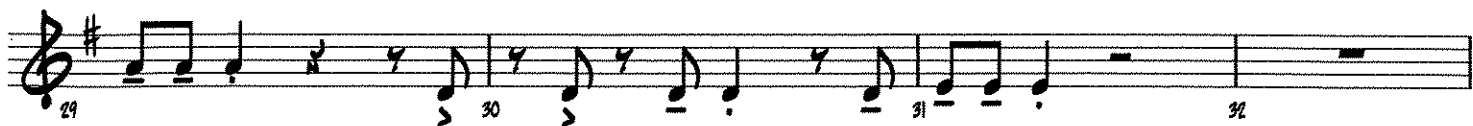
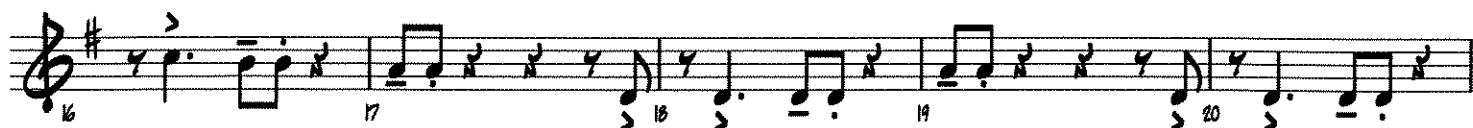
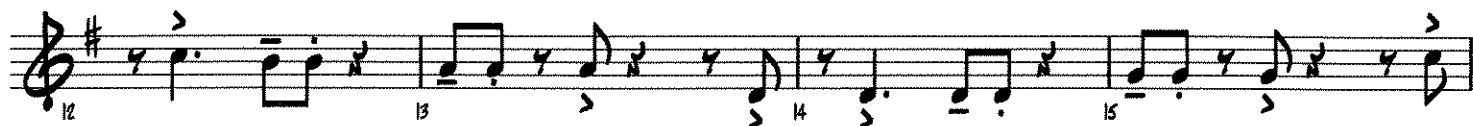
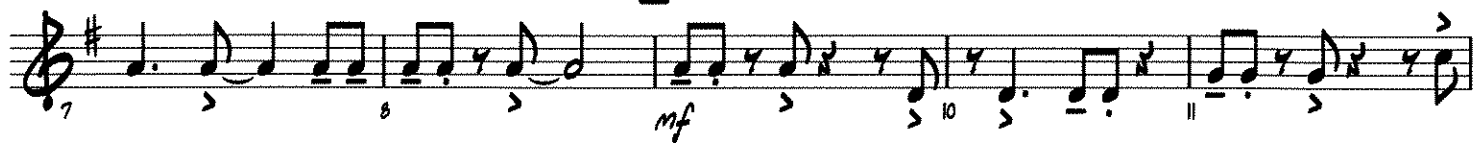
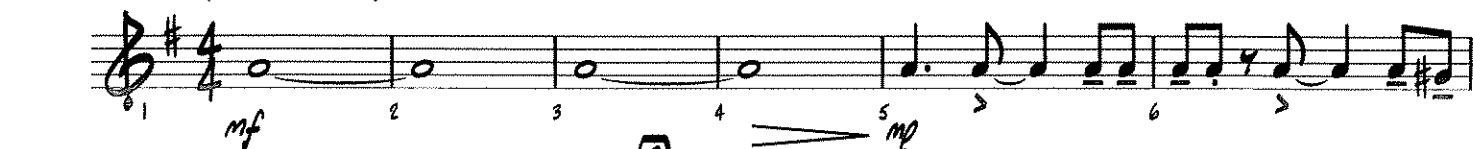
Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)



(TECHNO-POP)



33 ✂

BARITONE SAX

(SOLI W/TBNS.)

Musical staff 1: Treble clef, key signature of one sharp (F#). Measure 33 starts with a whole note F#4 and a dynamic marking of *f*. Measures 34, 35, and 36 contain whole notes G#4, A4, and B4 respectively. Measure 37 begins a descending eighth-note run from B4 to F#3, marked *mf*. Measure 38 continues the run.

41

Musical staff 2: Treble clef, key signature of one sharp. Measures 39-43: A series of eighth notes descending from G#4 to F#3. Measure 42 has a dynamic marking of *mf*. Measure 43 ends with a whole rest.

TO CODA

Musical staff 3: Treble clef, key signature of one sharp. Measures 44-48: A series of eighth notes descending from G#4 to F#3. Measure 44 has a dynamic marking of *f*. Measure 48 ends with a whole rest.

49

Musical staff 4: Treble clef, key signature of one sharp. Measures 49-52: A series of eighth notes descending from G#4 to F#3, marked *mf SUB.* with accents (^) and breath marks (>). Measure 52 ends with a whole rest.

Musical staff 5: Treble clef, key signature of one sharp. Measures 53-58: A series of eighth notes descending from G#4 to F#3, marked *mf SUB.* with accents (^) and breath marks (>). Measure 58 ends with a whole rest.

61

Musical staff 6: Treble clef, key signature of one sharp. Measures 59-64: A series of eighth notes descending from G#4 to F#3, marked *mf SUB.* with accents (^) and breath marks (>). Measure 61-64 is a four-measure rest. Measure 65 begins a series of eighth notes descending from G#4 to F#3, marked *f* with accents (^) and breath marks (>). Measure 66 ends with a whole rest.

65

Musical staff 7: Treble clef, key signature of one sharp. Measures 67-71: A series of eighth notes descending from G#4 to F#3, marked *f* with accents (^) and breath marks (>). Measure 71 ends with a whole rest.

D.S. AL CODA

Musical staff 8: Treble clef, key signature of one sharp. Measures 72-76: A series of eighth notes descending from G#4 to F#3, marked *f* with accents (^) and breath marks (>). Measure 76 ends with a whole rest.

CODA

Musical staff 9: Treble clef, key signature of one sharp. Measures 77-80: A series of eighth notes descending from G#4 to F#3, marked *f* with accents (^) and breath marks (>). Measure 80 ends with a whole rest.

Musical staff 10: Treble clef, key signature of one sharp. Measures 81-84: A series of eighth notes descending from G#4 to F#3, marked *f* with accents (^) and breath marks (>). Measure 84 ends with a whole rest.

THE TEMPEST

E \flat BARITONE SAXOPHONE

ROBERT W. SMITH

With energy!

1 4 5 6 7 8 9 10 11 12

mp *f*

13 14 15 16 17 18 12 30 31 32

ff *mp*

33 34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 3 72 73

mf *f*

74 75 76 77 78 79

ff

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

9

1

5

6

7

8

10

11

mp

f

18

12

13

14

15

16

17

ff

4

22

23

24

25

26

27

28

29

mf

36

30

31

32

33

34

35

37

f

38

39

40

41

42

43

44

ff

45

46

47

48

49

50

51

52

mf

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

mp

cresc. poco a poco

71

72

73

74

75

76

78

79

div.

2

mp

f

ff

E♭
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

C7 G7 E7#9

A7 D7 G7

Uptown Funk!

Funk ♩ = 116

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

13 **C** *mf*

17 **D** **E** %

21 **F**

25 **G** optional top notes *f*

28 **H**

31 **I** 3 *f* To Coda ⊕

37 **J** *f*

41 **K** *mf*

45 **L** *mf*

49 *D.S. at Coda*

Uptown Funk!

Coda

M

50 *f* *mp*

N

55

O

60 *mf*

P

64 *f*

Q

68 *f*

S

74 *ff*

T

79

U

84

V

89 *fff*

Uptown Funk!

Funk ♩ = 116

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of six staves of music. The tempo is marked 'Funk' with a quarter note equal to 116 beats per minute. The score includes various musical notations such as rests, beams, slurs, and dynamic markings. Section markers A through L are placed above the staff. Measure numbers 11, 23, 30, 37, and 41 are indicated at the start of their respective staves. The score concludes with a Coda symbol and the instruction 'D.S. al Coda'.

Measures 1-48 are divided into sections A through L:

- Section A: Measures 1-4, includes a 4-measure rest.
- Section B: Measures 5-8, includes a 3-measure rest.
- Section C: Measures 9-10, includes a triplet of eighth notes and a dynamic marking of *f*.
- Section D: Measures 11-12, includes a 3-measure rest.
- Section E: Measures 13-14, includes a 4-measure rest and a repeat sign.
- Section F: Measures 15-18, includes a dynamic marking of *mf* and accents.
- Section G: Measures 19-22, includes a dynamic marking of *f* and accents.
- Section H: Measures 23-29, includes a dynamic marking of *f* and accents.
- Section I: Measures 30-36, includes a 3-measure rest, a dynamic marking of *f*, and a repeat sign.
- Section J: Measure 37, includes a dynamic marking of *f*.
- Section K: Measures 38-40, includes a dynamic marking of *f* and a Coda symbol.
- Section L: Measures 41-48, includes a 3-measure rest and a 4-measure rest, with the instruction 'D.S. al Coda'.

Coda

Uptown Funk!

Countermelody Eb, p. 2

50 M N O P

67 Q

71 R

75 S

80 T U

85 V

90 W

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

Uptown Funk!

Bass Line Eb, p. 2

Coda M N

50 1.

f *mp*

59 2. O P

mf

68 Q R

f

76 S T U

ff

85 V

fff

Alto Sax.

Warm-ups

arr. Klesch

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

1. 2.

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

12

23

F, Low Bb / Slurred 8th notes to F

34

41

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

49

57

Alto Sax.

65

72

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

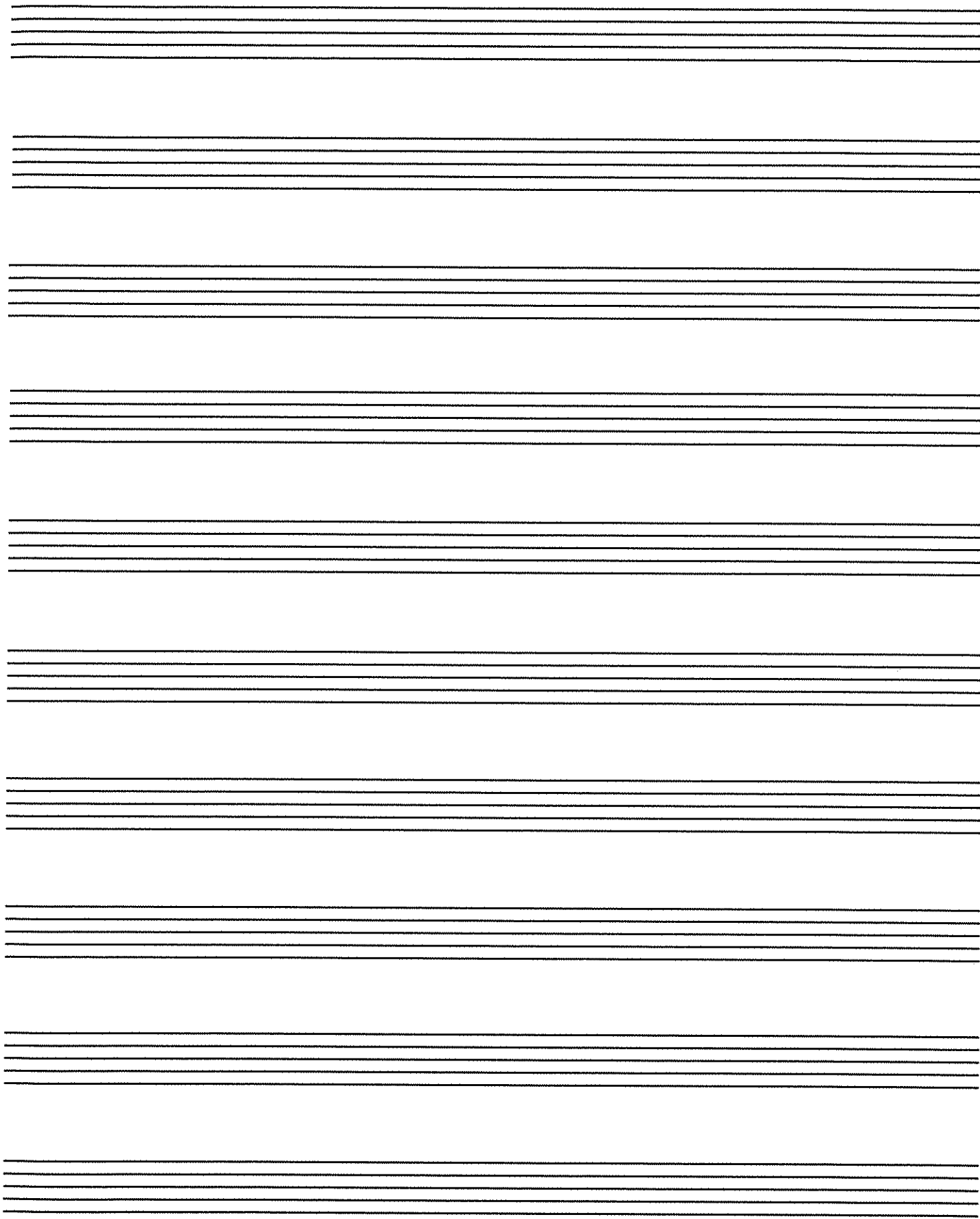
Alto Sax.

4 Note / Crazy 16ths

108

113

118



Alto Sax

Name _____

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

31. A MOZART MELODY

Adaptation

Musical notation for exercise 31, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notation is partially obscured by a large black scribble on the right side.

32. ESSENTIAL ELEMENTS QUIZ

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



Musical notation for exercise 32, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notation is partially obscured by a large black scribble on the left side.

E♭ BARITONE SAXOPHONE BOOK 1

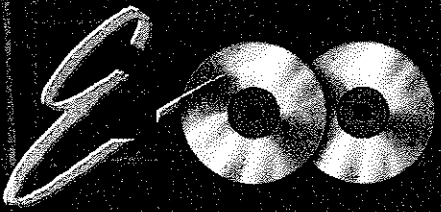
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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



REST

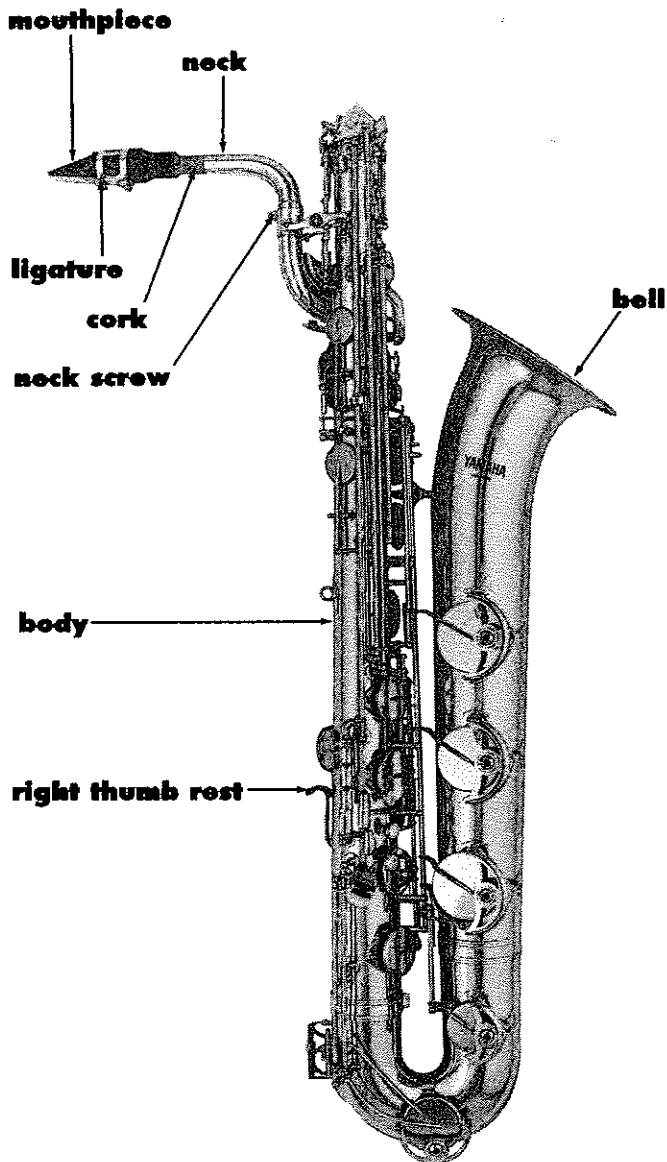


REST

Getting It Together

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

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



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

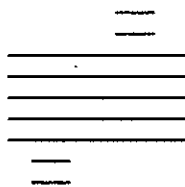
READING MUSIC

Music Staff



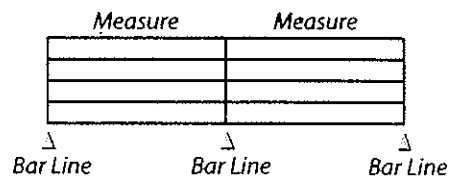
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

D

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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♪ Quarter Note = 1 beat
} Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

C

4. TWO'S A TEAM

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

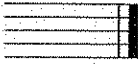
5. HEADING DOWN

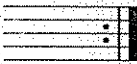
Practice long tones on each new note.

B



6. MOVING ON UP

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

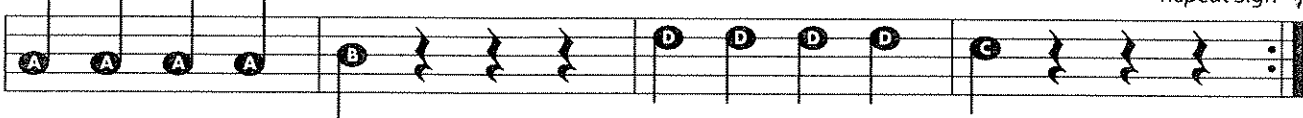

Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL


A  Double Bar 

8. FOUR BY FOUR

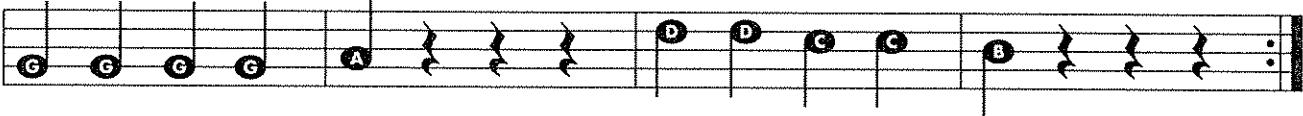
 Repeat Sign 

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

9. TOUCHDOWN

G 

10. THE FAB FIVE



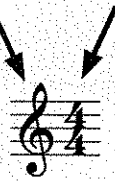
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

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

Time Signature

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



$\frac{4}{4}$ = 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.



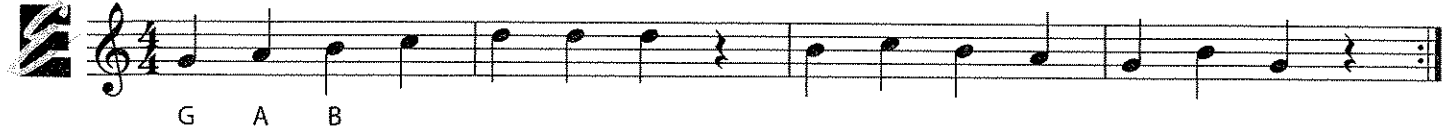
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ

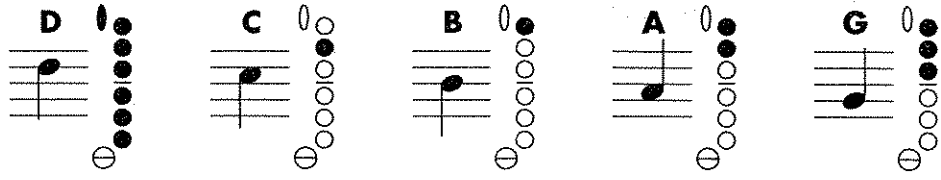
Fill in the remaining note names before playing.



G A B _____

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Musical notation for 'Rolling Along' in 4/4 time. The piece consists of two lines of music. The first line ends with a double bar line and the instruction 'Go to the next line.' The second line ends with a double bar line and the instruction 'Double Bar'.

Half Note

A half note symbol with an arrow pointing to the right, labeled '= 2 Beats'. Below it is the counting pattern: '1 & 2 &'.

Half Rest

A half rest symbol on a staff, labeled '= 2 Silent Beats'. Below it is the counting pattern: '1 & 2 &'.

Two eighth notes beamed together, representing a half note value.

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Musical notation for 'Rhythm Rap' in 4/4 time. The notation includes a 'Clap' symbol above the first measure and a 'Repeat Sign' at the end. The counting pattern '1 & 2 & 3 & 4 &' is repeated under each of the six measures.

16. THE HALF COUNTS

Musical notation for 'The Half Counts' in 4/4 time. The notation features half notes and half rests. The counting pattern '1 & 2 & 3 & 4 &' is repeated under each of the six measures.

17. HOT CROSS BUNS

Check your embouchure and hand position.

Musical notation for 'Hot Cross Buns' in 4/4 time. The notation includes a breath mark (comma) above the first measure.

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

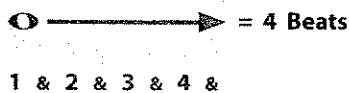
Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time. The notation includes a breath mark (comma) above the first measure.

19. ESSENTIAL ELEMENTS QUIZ

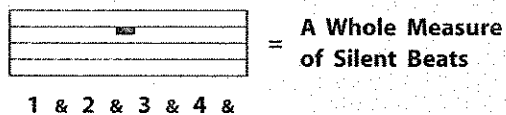
Using the note names and rhythms below, draw your notes on the staff before playing.

Musical notation for the 'Essential Elements Quiz' in 4/4 time. The staff is empty, with a treble clef and a key signature of one sharp (F#). Below the staff are the note names and rhythms: C, D, C, B, C, B, A, G, A, B, C, B, C.

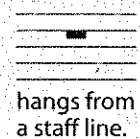
Whole Note



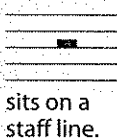
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

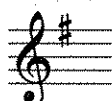
Clap

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.

E **Fermata**

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

A **B**

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 - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a pick-up note (F#) followed by a series of eighth and quarter notes. A diagram above the first few notes shows fingerings: 0 for the first note (F#), 1 for the second (G), 2 for the third (A), and 3 for the fourth (B). A dynamic marking of *mf* is placed below the first full measure.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with a final repeat sign.

35. JUMP ROPE

Musical notation for 'JUMP ROPE'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists 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'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A pick-up note is indicated above the first note. Below the staff, the rhythm is marked as '4 & 1 & 2 & 3 & 4 &' for the first measure and '1 & 2 & 3 &' for the second measure.

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'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is divided into four measures, each with a different dynamic marking: *f*, *mf*, *p*, and *f*. A 'Clap' instruction is written above the first measure.

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

J. S. Pierpont

Musical notation for 'JINGLE BELLS'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on two staves. The first staff begins with a dynamic marking of *mf*, and the second staff begins with a dynamic marking of *f*.

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

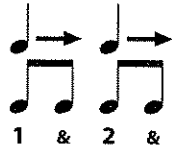
Traditional Hanukkah Song

Musical notation for 'MY DREYDL'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on two staves. The first staff begins with a dynamic marking of *mf*, the second staff with *p*, and the third staff with *f*.

Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

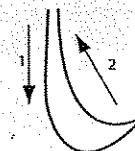
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

f

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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*

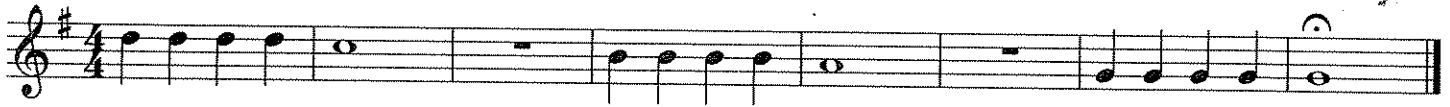
51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

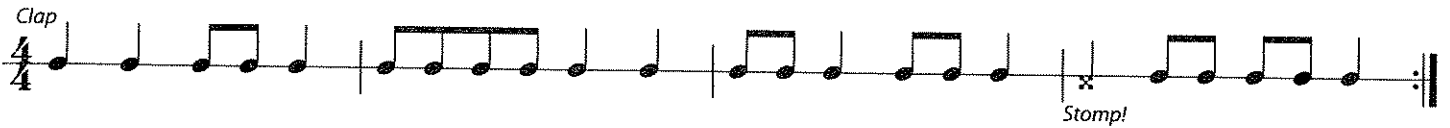
TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



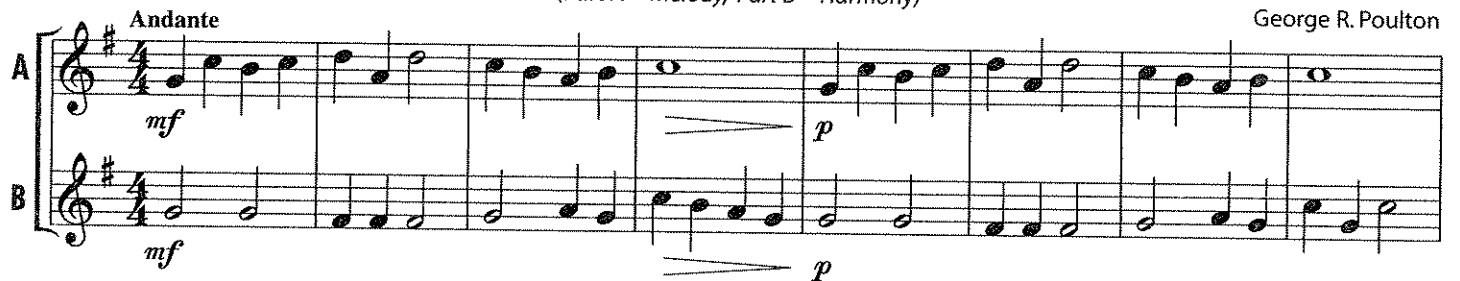
CHORALE



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

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 containing the number '3' and the text 'Measure number'. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). Measure numbers 11 and 19 are boxed. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for 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 *mf* (mezzo-forte) dynamic. The second staff has a box with the number '9' and a note to '2nd time go on to meas. 13'. Dynamics include *f* (forte) and *p* (piano). The third staff begins with a box containing the number '13' and a *f* dynamic. The piece ends with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the band arrangement 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 *mf* (mezzo-forte) dynamic. The second staff has boxes with the numbers '9' and '13'. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

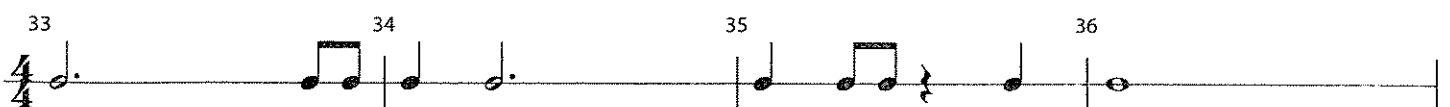
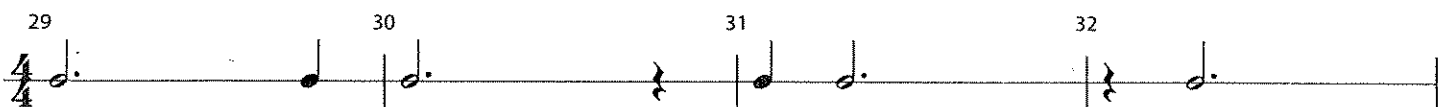
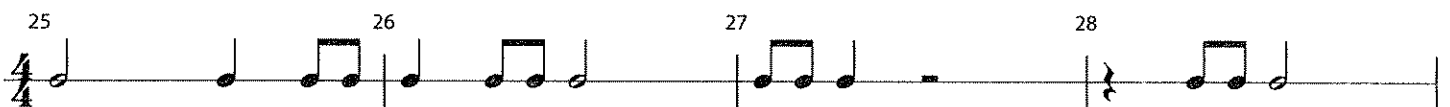
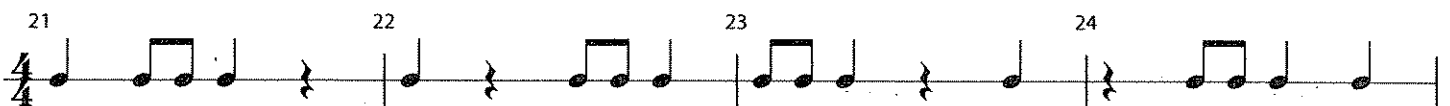
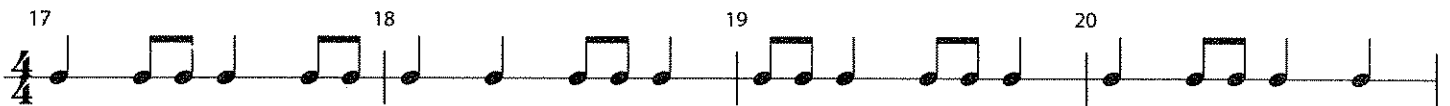
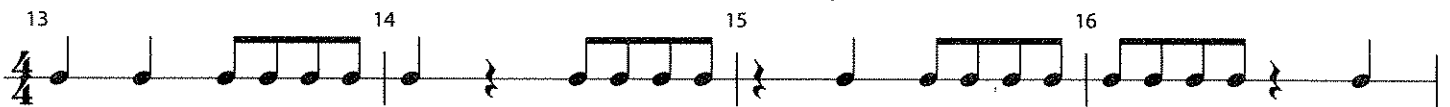
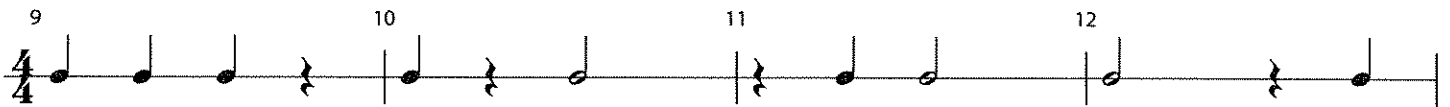
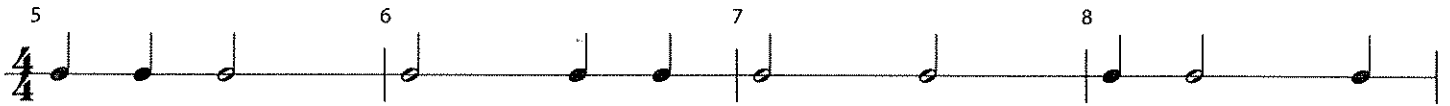
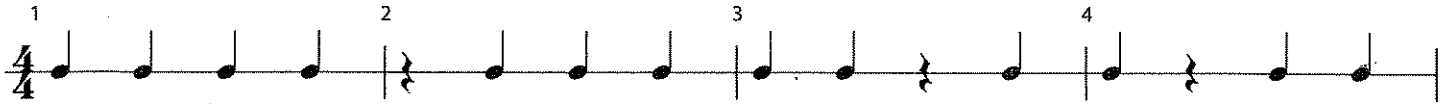
58. HARD ROCK BLUES - Encore

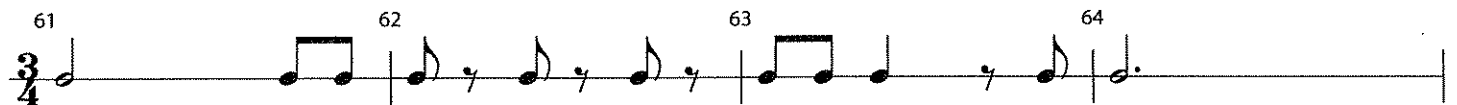
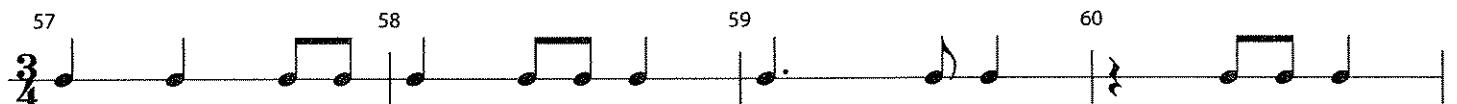
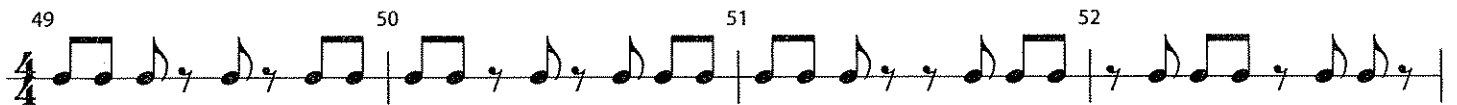
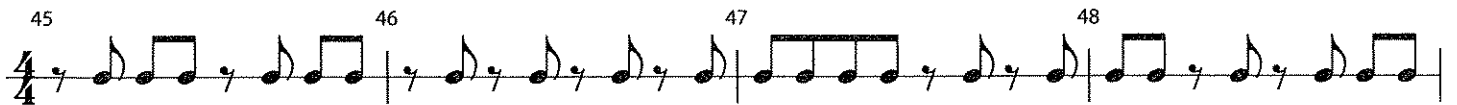
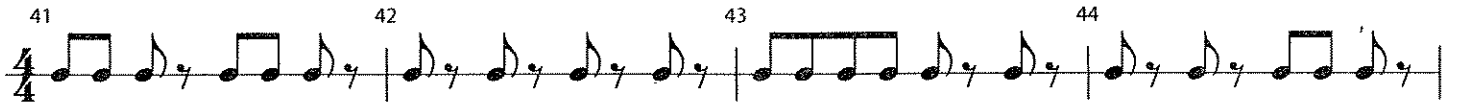
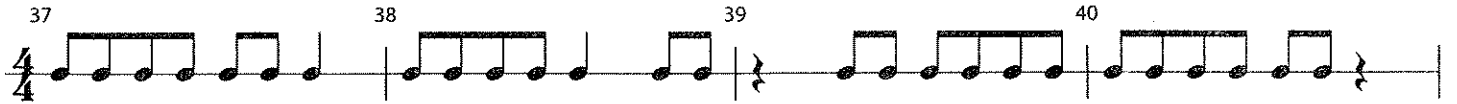
John Higgins

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 *f* (forte) dynamic. The piece 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

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A

C

B

D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

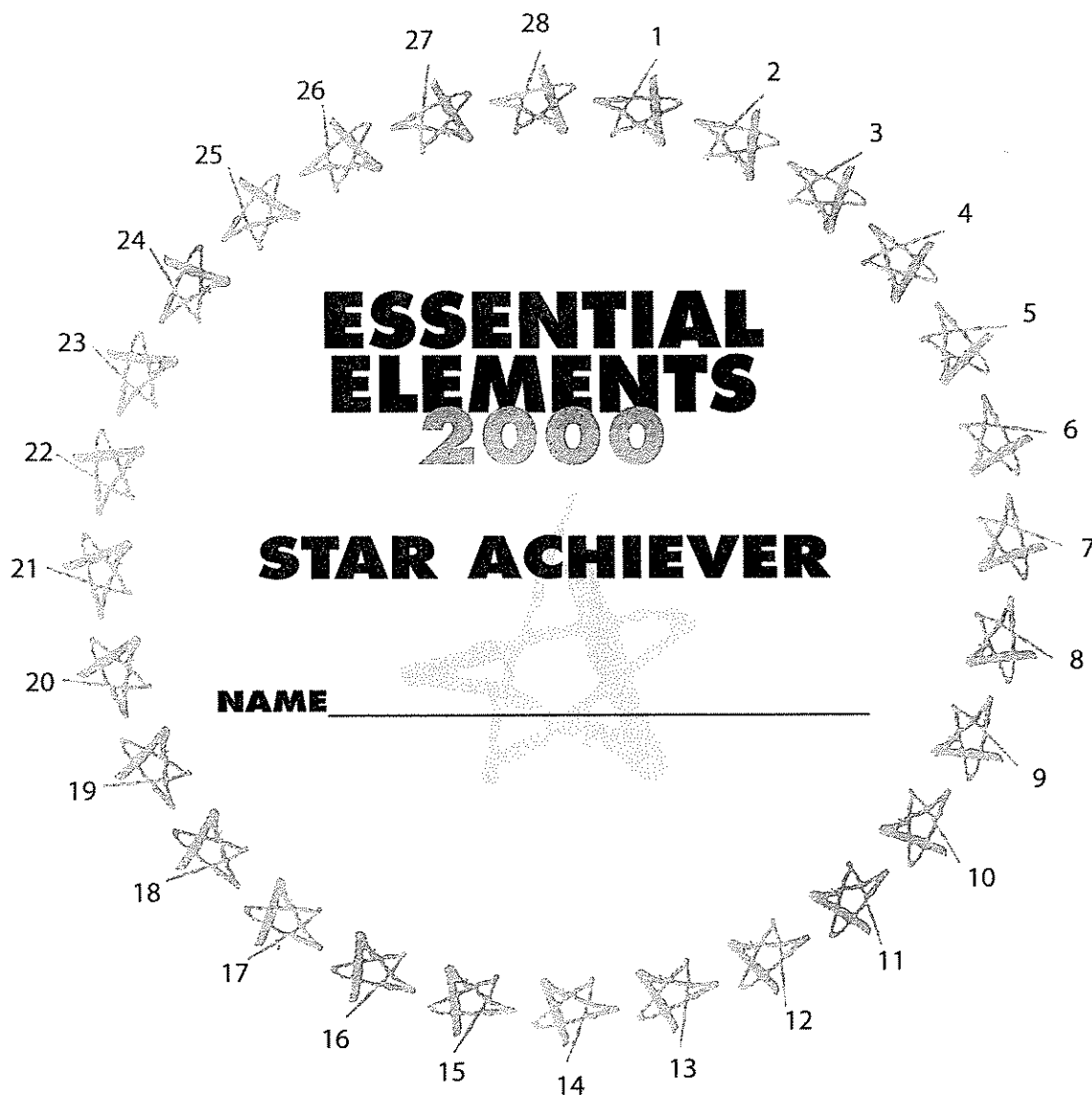
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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 |

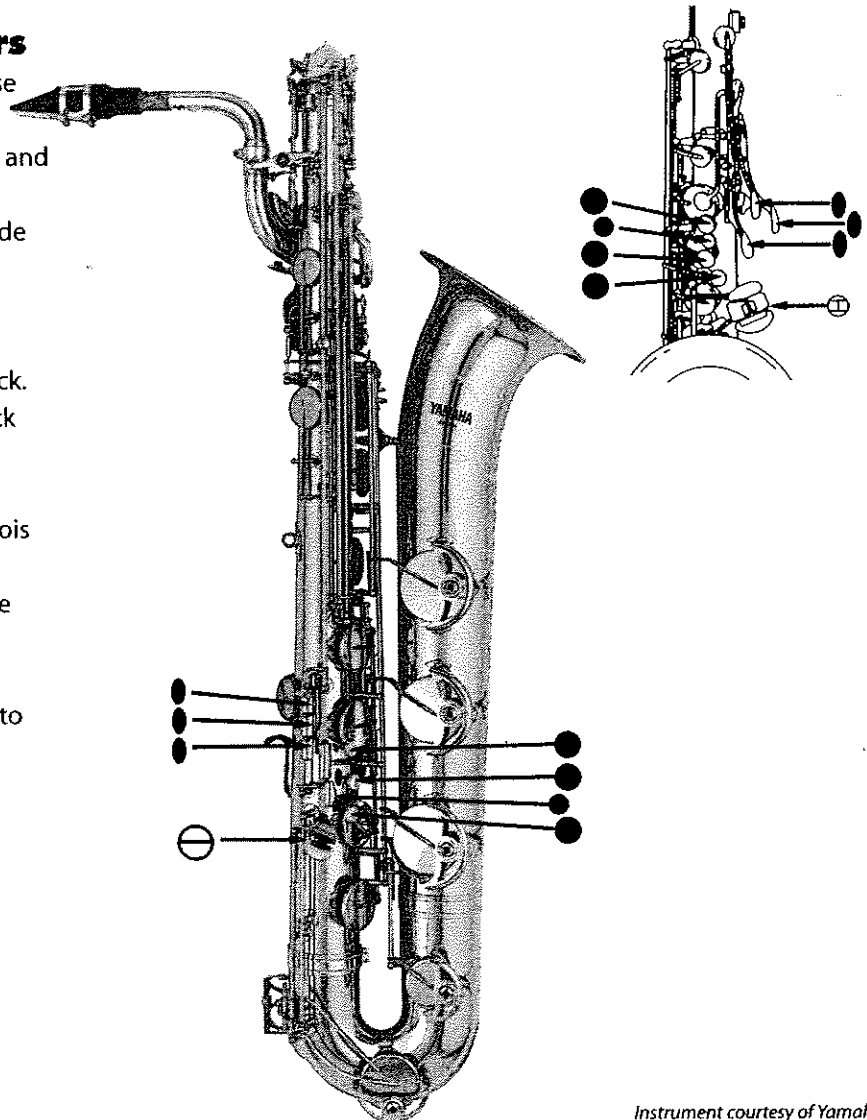
FINGERING CHART

B BARITONE SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

FINGERING CHART

$E\flat$ BARITONE SAXOPHONE

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

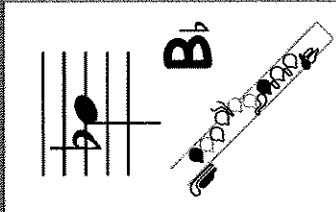
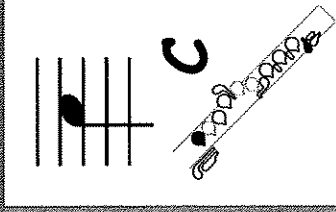
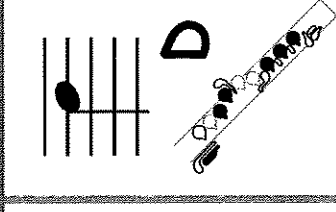
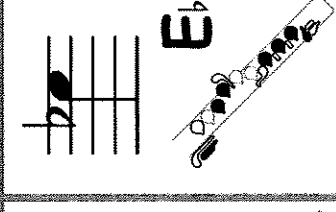
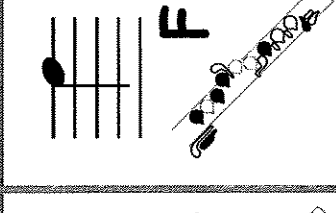
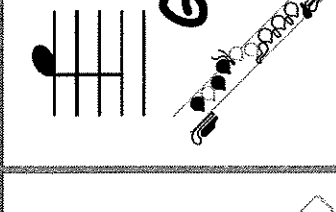
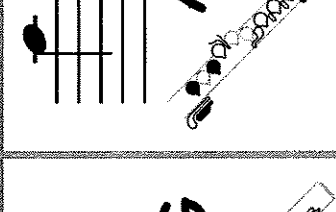
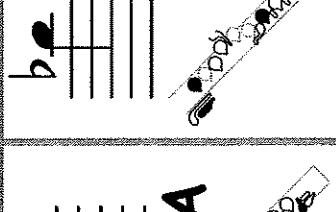
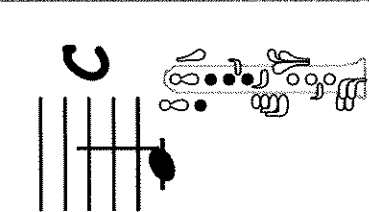
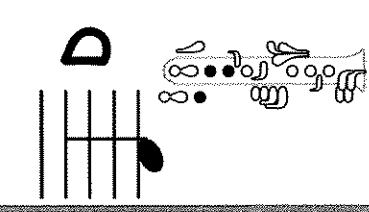
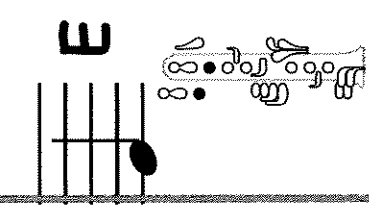
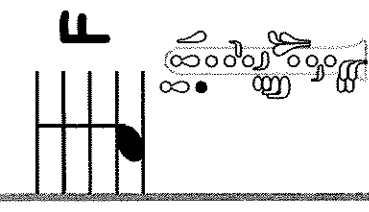
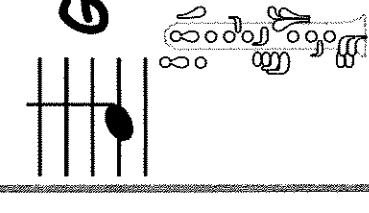
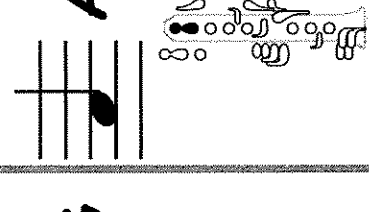
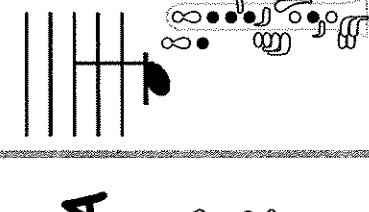
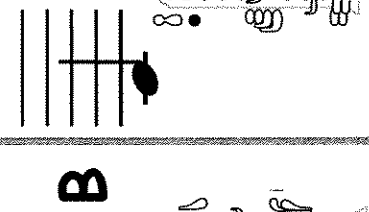
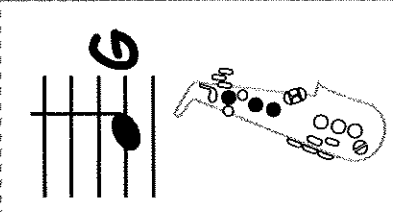
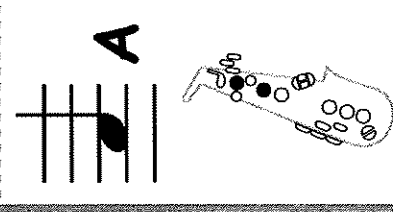
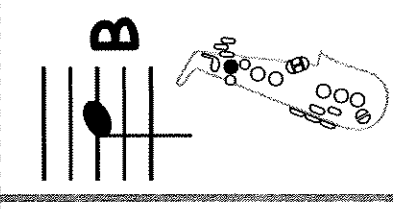
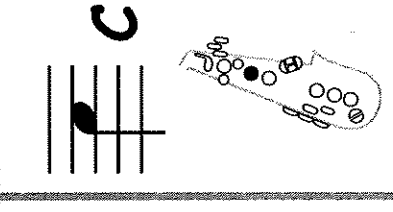
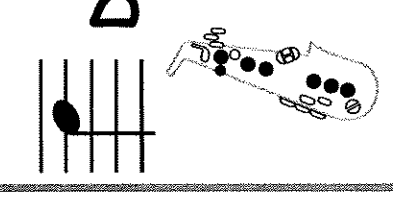
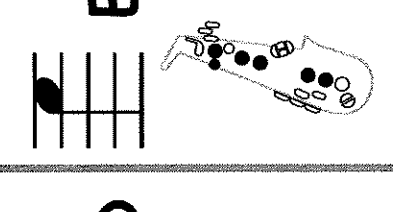
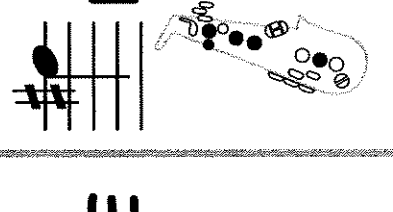
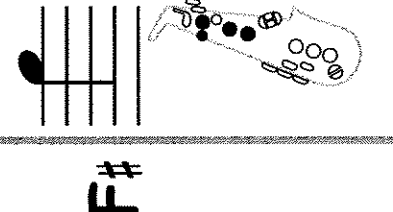
D

D# E \flat

E

F

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"
Fingering	1	1	1	1	1	1	1	1
Flute/Mallets								
Clarinet								
Alto Sax								

Flute/Mallets

Clarinet

Alto Sax