

BARITONE SAX

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Scale Demos

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57. We Know What You Whisper
58. Blank Staff Paper
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61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Get Down On It
- 4) We Know What You Whisper
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix- (Combined Bands)
- 10) My Way (Small Ensemble)
- 11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

FINGERING CHART

E \flat BARITONE SAXOPHONE

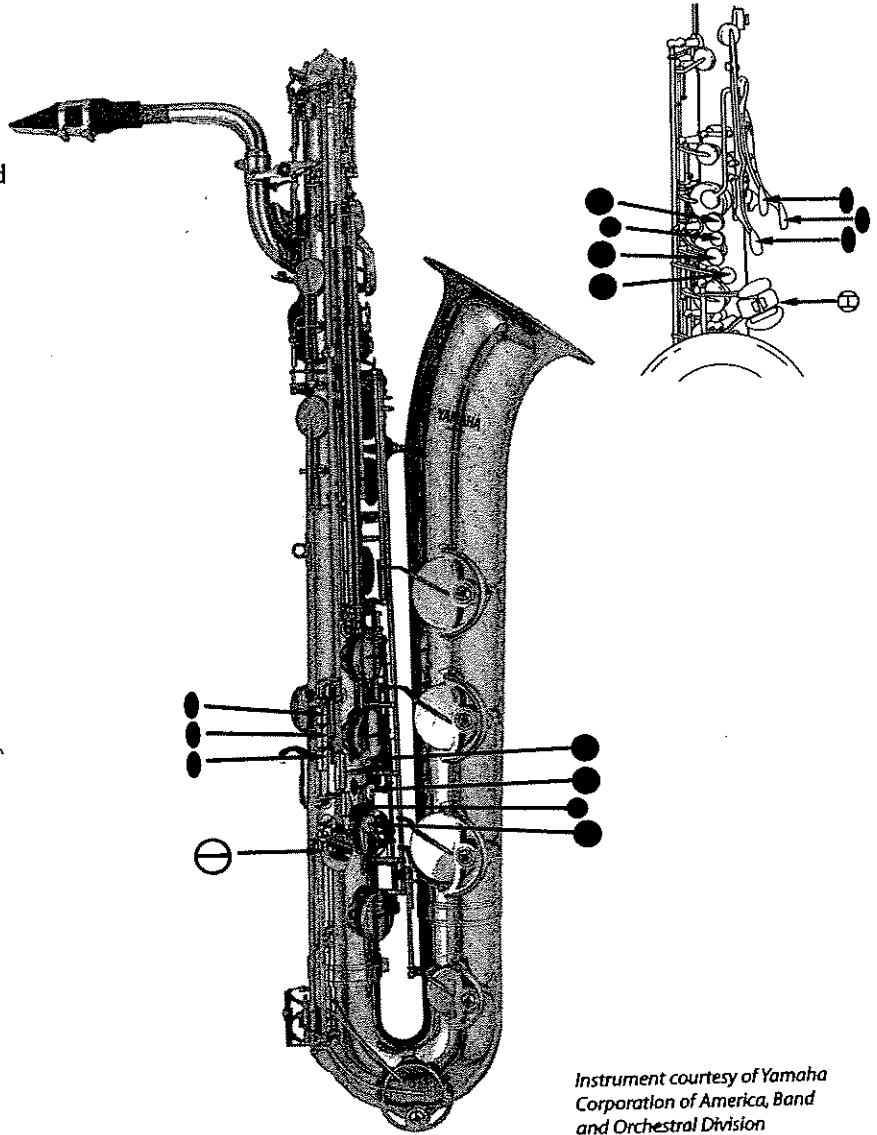
Instrument Care Reminders

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\sharp B\flat</p>	<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>
<p>D</p>	<p>D\sharp E\flat</p>	<p>E</p>	
<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>	

FINGERING CHART

E \flat BARITONE SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

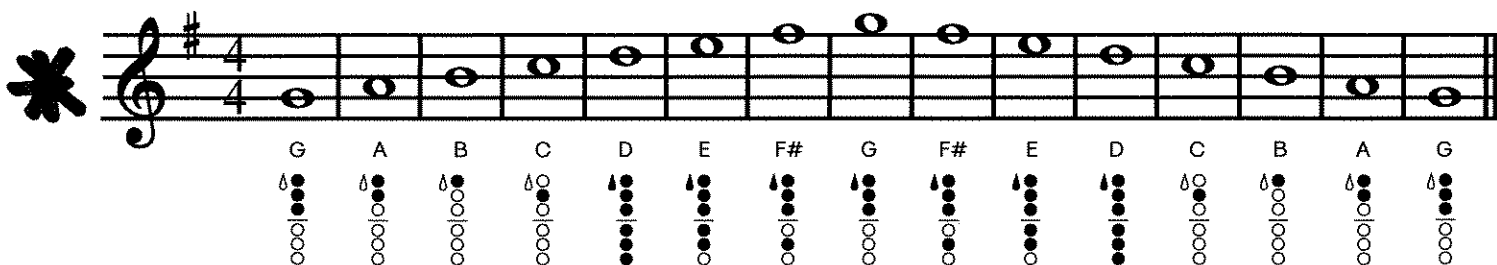
D \sharp E \flat

E

F

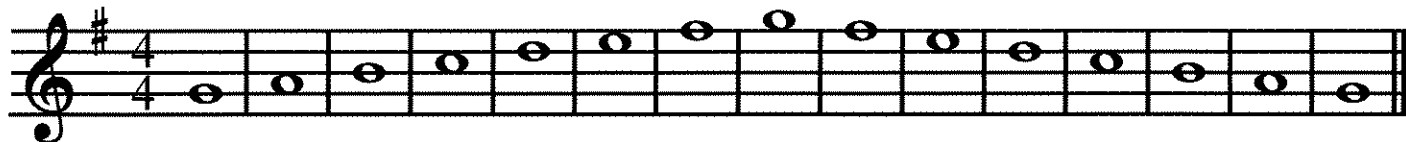
Concert Bb Scale

1. Scale with hints



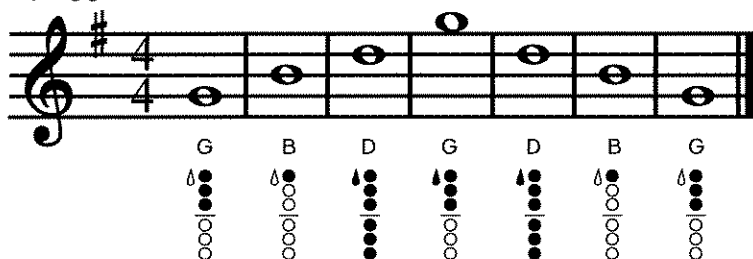
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G. Below each note is a fingering diagram showing finger placement on the keys. A decorative asterisk is on the left.

2. Scale



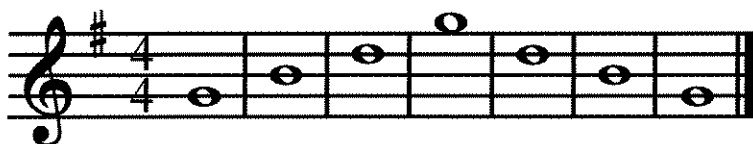
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are G, A, B, C, D, E, F#, G, F#, E, D, C, B, A, G.

3. Arpeggio with hints



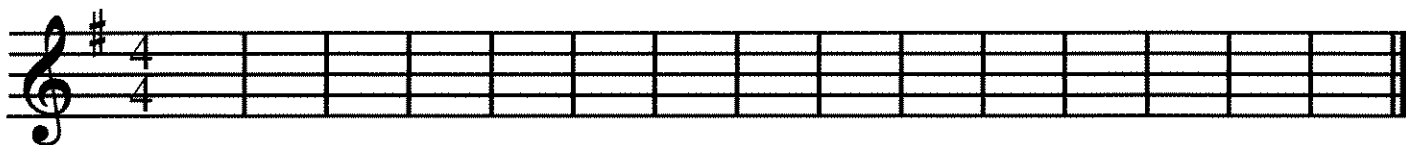
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are G, B, D, G, D, B, G. Below each note is a fingering diagram showing finger placement on the keys.

4. Arpeggio



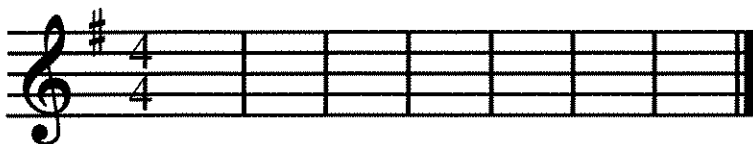
A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are G, B, D, G, D, B, G.

5. Draw the notes of the scale.



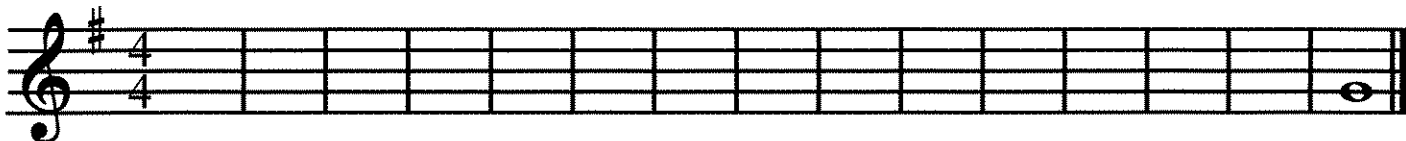
A blank musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

6. Draw the notes of the arpeggio.



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

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



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

Concert Bb Scale

BRASS

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

WOODWINDS

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

Concert C Scale

1. Scale with hints

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 measures, each with a single note. The notes are: A4, B4, C#5, D5, E5, F#5, G#5, A5, G#5, F#5, E5, D5, C#5, B4, A4. Below each note is a fingering diagram consisting of a vertical line with circles representing fingers (1-4) and a triangle representing the thumb. Some notes have a '10' symbol next to the G#5 notes, indicating a cross-fingered technique.

2. Scale

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 measures, each with a single note, identical to exercise 1 but without the fingering diagrams.

3. Arpeggio with hints

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 measures, each with a single note. The notes are: A4, C#5, E5, A5, E5, C#5, A4. Below each note is a fingering diagram.

4. Arpeggio

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 measures, each with a single note, identical to exercise 3 but without the fingering diagrams.

5. Draw the notes of the scale.

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

6. Draw the notes of the arpeggio.

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

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

A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, consisting of 15 empty measures. The final note in the 15th measure is a whole note A4.

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

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

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 is written in 4/4 time and consists of four staves of music. The first staff begins with a *mf* dynamic and features a melodic line with a long slur. The second staff continues the melody with a *p* dynamic. The third staff introduces a 'Swing!' section with a triplet rhythm, marked with a *f* dynamic. The fourth staff concludes the piece with a final melodic phrase and a double bar line.

mf

p

Swing! $\text{♪} = \text{♪}^3 \text{♪}$

f

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

Musical notation for Soprano Baritone Sax, measures 1-21. The piece is in 4/4 time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes with beams. Measures 15-18 are eighth notes with beams. Measure 19 is marked 'Intro' and contains a triplet of eighth notes. Measures 20-21 are quarter notes.

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Alto, measures 1-21. The piece is in 4/4 time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes with beams. Measures 15-18 are eighth notes with beams. Measure 19 is marked 'Intro' and contains a triplet of eighth notes. Measures 20-21 are quarter notes.

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Tenor, measures 1-21. The piece is in 4/4 time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes with beams. Measures 15-18 are eighth notes with beams. Measure 19 is marked 'Intro' and contains a triplet of eighth notes. Measures 20-21 are quarter notes.

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Musical notation for Bass, measures 1-21. The piece is in 4/4 time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes with beams. Measures 15-18 are eighth notes with beams. Measure 19 is marked 'Intro' and contains a triplet of eighth notes. Measures 20-21 are quarter notes.

Birdland

BARITONE SAX

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160) Δ

1-4 5 f > 6

7 9 7 9-15 16 mf >

17 > 18 > 19 > 20

21 > 22 > 23 > 24 f >

25 > 26 > 27 > 28

29 > 30 31 > 32 >

33 34 mf 35 36

37 38 f > 39 40 >

41 42-48 7

49 mf > 50 51 52

08721581

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Baritone Sax

53 *f* *>* 54 *>* 55 *>* 56
57 *f* *>* 59 *>* 60 (0) TO CODA
61 *>* 62 *>* 63 *>* 64 (0)
65 *>* 66 *mf* 67 68 (68)
69 70 71 72
73 74 75 *ff* 76 *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

94 *ff* *>* 95 96 97 *ff* (^)

E♭

BLUE MOON

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (E-flat major), and a common time signature. The music consists of eighth-note patterns with various chords. The chords are written above the notes and include: C, A minor, D minor, G7, C, A minor, D minor, G7, A minor, D minor, C, F, C, G7, A minor, D minor, G7, C, A minor, D minor, G7, A minor, D minor, C, D minor, C, D minor, G7, C, D minor, G7, C, F minor, B-flat, E-flat, G, D, D minor, G7, C, A minor, D minor, G7, C, A minor, D minor, G7, C, A minor, D minor, G7, C, D minor, C, G7, and a final C chord. A repeat sign is placed at the end of the eighth staff, with a first ending bracket above it. The second ending consists of two measures: C, D minor, C.

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 69

66 *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* 77

71 78 83

85

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

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.*

The musical score is written on a single treble clef staff in G major (one sharp) and 4/4 time. It begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes. A first ending, marked 'A', is in 3/4 time and is repeated four times at a forte (*f*) dynamic. This is followed by a section marked 'B' with accents. Section 'C' is marked mezzo-forte (*mf*) and features a slur over a sequence of notes. Section 'D' is marked forte (*f*) and is repeated three times. The final section, 'E', is marked *rit.* and concludes with a fermata.

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* (mezzo-piano). 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 features a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A dynamic marking of *rit.* (ritardando) is placed below the staff. The fourth line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A dynamic marking of *f* (forte) is placed below the staff. A boxed letter 'A' is placed above the staff, followed by the instruction *a tempo - Repeat 4x*. The fifth line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A boxed letter 'B' is placed above the staff. The sixth line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A boxed letter 'C' is placed above the staff. The seventh line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A dynamic marking of *mf* (mezzo-forte) is placed below the staff. A boxed letter 'D' is placed above the staff, followed by the instruction *Repeat 3x*. The eighth line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A dynamic marking of *f* is placed below the staff. A boxed letter 'E' is placed above the staff. The ninth line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). A dynamic marking of *rit.* is placed below the staff. The final line contains a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4).

Chained To The Rhythm

Melody Eb

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

f

7

B

10

1.

13

2.

C

soli

off -2

mf

16

off -4

D

tutti

f

19

E

22

3

25 F

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 continue with eighth-note patterns, including another triplet in measure 26. A fermata is placed over the final note of measure 27.

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 begins with a triplet of eighth notes. Measures 29 and 30 feature eighth-note patterns with a fermata over the final note of measure 30.

31 *To Coda (2nd Time)* H

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

I

35 *off -2*

Musical staff 35-38: Treble clef, key signature of two sharps. Measure 35 begins with a half note, followed by a fermata. Measure 36 starts with a triplet of eighth notes. Measures 37 and 38 continue with eighth-note patterns.

J

39

Musical staff 39-41: Treble clef, key signature of two sharps. Measure 39 starts with a half note, followed by a fermata. Measure 40 begins with a triplet of eighth notes. Measure 41 continues with eighth-note patterns.

42 K *soli* *off -2*

Musical staff 42-44: Treble clef, key signature of two sharps. Measure 42 starts with a triplet of eighth notes. Measure 43 contains a fermata. Measure 44 begins with a triplet of eighth notes.

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

Musical staff 45: Treble clef, key signature of two sharps. Measure 45 starts with a half note, followed by a fermata. The staff concludes with a double bar line and a repeat sign.

Melody Eb, p. 3

Chained To The Rhythm

L \oplus Coda

47 solo/soli
mf

50 M

53

N tutti
ff

O

59

P

63

off -3

Top Notes Melody
Bottom Harmony

Q

67

off -3

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Eb

Solo Part Eb

Groovy ♩ = 103-105

Optional 4 bar vamp

A

4 3

B

9

L \oplus Coda

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

57 **O**

61 **P**

65 **Q**

68 **Top Note Harmony**

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line Eb

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

A

5

f

7

10

13

mf

D

18

f

Bass Line Eb, p. 2

Chained To The Rhythm

E

20

23

F

26

G

29

To Coda (2nd Time) H

32

I

35

mp

J

38

K

41

D.S. % al Coda

45

Chained To The Rhythm

Bass Line Eb, p. 3

L \oplus Coda

M

47

mf

53

ff

57

O

60

P

63

Q

66

69

Chameleon Bass Line

Score

The musical score 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 notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each staff.

- C:** Treble clef, three flats, 4/4 time. The melody starts on G4, moves to A4, Bb4, and C5, with various rhythmic patterns.
- Bb:** Treble clef, three flats, 4/4 time. The melody starts on F4, moves to G4, A4, and Bb4.
- Eb:** Treble clef, three flats, 4/4 time. The melody starts on D4, moves to E4, F4, and G4.
- Bass Clef High:** Bass clef, three flats, 4/4 time. The melody starts on C3, moves to D3, E3, and F3.
- Bass Clef Low:** Bass clef, three flats, 4/4 time. The melody starts on G2, moves to F2, E2, and D2.

Baritone Sax.

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*

5

Eye Of The Tiger

For Zanetti

Flute
Piano

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. The staff includes a treble clef, a key signature of two flats, and a 4/4 time signature.

Clarinet
Trumpet
(LOW)

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. The staff includes a treble clef, a key signature of two flats, and a 4/4 time signature.

Clarinet
Trumpet
(HIGH)

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. The staff includes a treble clef, a key signature of two flats, and a 4/4 time signature.

Alto Sax

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. The staff includes a treble clef, a key signature of two flats, and a 4/4 time signature.

Trombone

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. The staff includes a bass clef, a key signature of two flats, and a 4/4 time signature.

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

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

Flute
Piano

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

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

Clarinet
Trumpet
(LOW)

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

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

Clarinet
Tenor Sax
Trumpet
(HIGH)

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

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

Alto Sax

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

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

Trombone
Euphonium

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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

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

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*

♩ = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely
Gm

Birds fly-ing high,

you know how I feel.

Sun in the sky,

You know how I feel.

Breeze drift-ing on by,

You know how I feel.

It's a new dawn,

it's a new day,

it's a

new life

for me

and I'm feel-ing

good.

A

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

6 **B**

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

11 **C** **D**

Staff C: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 11-15: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, followed by a whole note D5.

Staff D: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 16-19: D5, C5, B4, A4, G4, F#4, E5, D5, followed by a whole note D5.

Melody Eb

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat $\text{♩} = 112$

A

4 3 *f*

B

9 3 Hits *f* C *f*

15 *f* D Play Hits (optional) on Beats 3&4

19 E

22 off -2 *f*

F

25 off -2 optional *f*

To Coda Last Time G

28 *f*

Get Down On It

Melody Eb, p. 2

32 H

Play Hits (optional)
on Beats 3&4

36 I J

3 **3** **3**

f

44

f

K \ominus Coda L M

45 **4** **3** solo/soli *mf*

54

N

57

O REPEAT 4X

60 tutti *mp* *ff*

65 **1, 2, 3.** **4.** *fff*

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Countermelody Eb

Funk Beat ♩ = 112

3

Say

What you gon - na

A

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

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

B

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

C play 2nd time only
play hits both times

do? You wan - na get down? Tell me

Hits optional 8va

D

play both times...

E

optional 8va

f

2

F

2

Counter melody Eb, p. 2

To Coda Last Time G

Get Down On It

27 optional 8va

f *f*

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

Musical staff 30-33: Treble clef, key signature of two sharps. Measure 30 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 31 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 32 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 33 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics *f* are marked under measures 30 and 33. The text "Hits optional 8va" is written above the final notes of measure 33.

H

33

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

I J

37

Musical staff 37-42: Treble clef, key signature of two sharps. Measure 37 has a quarter rest, followed by a whole note G4. Measure 38 has a whole rest. Measure 39 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 40 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 41 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 42 continues with eighth notes F#4, G4, A4, B4, A4, G4. The text "Get your back up off the wall" is written below the staff, with a line under the end of the phrase.

42

Musical staff 42-45: Treble clef, key signature of two sharps. Measure 42 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 43 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 44 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 45 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The text "Dance Come On" is written below the staff, with a line under the end of the phrase. This pattern repeats in measures 46-49.

K L M N O REPEAT 4X

45

Musical staff 45-64: Treble clef, key signature of two sharps. Measure 45 has a whole rest. Measure 46 has a whole rest. Measure 47 has a whole rest. Measure 48 has a whole rest. Measure 49 has a whole rest. Measure 50 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 51 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 52 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 53 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 54 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 55 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 56 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 57 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 58 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 59 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 60 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 61 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 62 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 63 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 64 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics *ff* are marked under measure 50. The text "1, 2, 3." is written above measure 50, and "4. *ff*" is written above measure 54.

64

Musical staff 64-68: Treble clef, key signature of two sharps. Measure 64 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 65 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 66 continues with eighth notes F#4, G4, A4, B4, A4, G4. Measure 67 has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 68 continues with eighth notes F#4, G4, A4, B4, A4, G4. Dynamics *fff* are marked under measure 64.

68

Musical staff 68-70: Treble clef, key signature of two sharps. Measure 68 has a quarter rest, followed by a half note G4. Measure 69 has a quarter rest, followed by a half note A4. Measure 70 has a quarter rest, followed by a half note B4. Dynamics *fff* are marked under measure 68.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

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 ten staves of music, each starting with a measure number. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Section markers A through J are placed above the staff lines. The piece concludes with a double bar line and repeat dots at the end of the final staff.

12

17

22

27

32

38

44

A

B

C

D

E

F

G

H

I

J

mf

f

mf

To Coda Last Time

Get Down On It

Bass Line Eb, p. 2

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

45

L **M** **N**

4 4 4 4

mp

O *REPEAT 4X*

62

1, 2, 3.

ff

67

4.

fff

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Alto Sax. / Baritone Sax

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **E♭**
(MED.)

HEART AND SOUL

-HAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in E-flat major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are written above the notes.

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

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

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

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

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

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

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

Holding Out For A Hero SPONSOR SONG

arr. Bernice

Melody C

Melody Bb

Melody Eb

Melody (B.C.)

We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band

Horn Lick 1 C

Horn Lick 1 Bb

Horn Lick 1 Eb

Horn Lick 1 (B.C.)

A G A C C A G A

B A B D D B A B

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

A G A C C A G A

Horn Lick 2 C

Horn Lick 2 Bb

Horn Lick 2 Eb

Horn Lick 2 (B.C.)

C B A G G A A

D C# B A A B B

A G# F# E E F# F#

C B A G G A A

Bass Synth

Optional Opening Chords
Am - G - F - Esus4 - E

Piano

Optional Syncopated Rhythm on Cue

Am G F Esus4 E

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

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

5

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

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

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

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

HL. 1 C

HL. 1 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 $\text{♩} = 112$ **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 $\text{♩} = 136$ **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 melody in Eb major, page 2. The score consists of three staves of music. The first staff begins at measure 43 with a treble clef and a 3-measure rest, followed by a box containing the letter 'H'. The melody then continues with eighth notes and quarter notes, some with accents. The second staff begins at measure 49 and continues the melody. The third staff begins at measure 53 and features two first endings, labeled '1.' and '2.', which lead to a final whole note chord.

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 arranged in three systems, each with three staves. The key signature is one flat (E♭) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Measure numbers 1 through 12 are indicated at the bottom of the staves. A repeat sign is present at the beginning of the third system, starting at measure 9.

Don't Mean A Thing - Eb

To Coda

Musical notation for measures 13-16. The first system contains measures 13, 14, 15, and 16. The key signature is one sharp (F#). Measure 13 starts with a treble clef and a 4/4 time signature. Measures 14 and 15 are marked with a double bar line. Measure 16 is marked with a first ending bracket and a first ending sign. Dynamics include *ff* in measure 16.

Musical notation for measures 17-20. The second system contains measures 17, 18, 19, and 20. Measure 17 is marked with a second ending bracket and a second ending sign. Dynamics include *f* in measures 17, 18, and 20.

Musical notation for measures 21-23. The third system contains measures 21, 22, and 23. Measure 21 is marked with a first ending bracket and a first ending sign. Measure 23 is marked with a first ending bracket and a first ending sign.

Musical notation for measures 24-25. The fourth system contains measures 24 and 25. Measure 25 is marked with a first ending bracket and a first ending sign. Dynamics include *f* in measure 25.

D.S. al Coda

CODA

Musical notation for the Coda section, measures 26-27. The fifth system contains measures 26 and 27. Measure 26 is marked with a first ending bracket and a first ending sign. Measure 27 is marked with a first ending bracket and a first ending sign.

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

The first system of the musical score consists of four staves labeled S, A, T, and B. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a legato style, with a slur over the first four measures of each staff. The word "legato" is written below each staff. The notes are: S (G4, A4, B4, C5, B4, A4, G4), A (F#4, G4, A4, B4, A4, G4, F#4), T (E4, F#4, G4, A4, G4, F#4, E4), and B (D3, E3, F#3, G3, F#3, E3, D3).

The second system of the musical score consists of four staves labeled S, A, T, and B. It begins with a measure rest marked with the number 8. The music continues with a slur over the first four measures of each staff. The notes are: S (G4, A4, B4, C5, B4, A4, G4), A (F#4, G4, A4, B4, A4, G4, F#4), T (E4, F#4, G4, A4, G4, F#4, E4), and B (D3, E3, F#3, G3, F#3, E3, D3).

The third system of the musical score consists of four staves labeled S, A, T, and B. It begins with a measure rest marked with the number 15. The text "Lower notes for solo only" is written above the staves. The music continues with a slur over the first four measures of each staff. The notes are: S (G4, A4, B4, C5, B4, A4, G4), A (F#4, G4, A4, B4, A4, G4, F#4), T (E4, F#4, G4, A4, G4, F#4, E4), and B (D3, E3, F#3, G3, F#3, E3, D3).

Melody Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) [A]

Musical staff A, measures 1-9. It begins with a 4-measure rest, followed by a melodic line starting on G4. The dynamics are marked *ff*.

Musical staff B, measures 10-15. It features a complex rhythmic accompaniment with chords and eighth notes. The dynamics are *ff*.

Musical staff C, measures 16-19. It continues the melodic line from staff A. The dynamics are *ff*.

Musical staff D, measures 20-24. It continues the melodic line. The dynamics are marked *mp*.

Musical staff E, measures 25-29. It continues the melodic line. The dynamics are *mp*.

Musical staff F, measures 30-33. It features a complex rhythmic accompaniment with chords and eighth notes. The dynamics are marked *mf*.

Musical staff G, measures 34-37. It continues the complex rhythmic accompaniment. The dynamics are *mf*.

To Coda (On 3rd Time) [G]

Musical staff H, measures 38-42. It features a melodic line with a double bar line and repeat sign. The dynamics are marked *f*.

H

Musical staff 43-47. Treble clef, key signature of two flats. Measure 43 starts with a treble clef. The staff contains a melodic line with eighth and sixteenth notes, some with accents. Measure 47 ends with a repeat sign.

I Solos (begin 2nd time)

E7 A m E7 A m

optional bass line

f play 2nd & 3rd time only

Musical staff 48-51. Treble clef. Measure 48 starts with a repeat sign. The staff contains a melodic line with eighth notes and rests. Measure 51 ends with a repeat sign. Chord symbols E7, A m, E7, A m are placed above the staff. The instruction 'optional bass line' is written below the staff. The dynamic *f* and the instruction 'play 2nd & 3rd time only' are also present.

J E7 A m E7 A m

optional bass line

D.S. al Coda

Musical staff 52-56. Treble clef. Measure 52 starts with a repeat sign. The staff contains a melodic line with eighth notes and rests. Measure 56 ends with a repeat sign. Chord symbols E7, A m, E7, A m are placed above the staff. The instruction 'optional bass line' is written below the staff. The instruction *D.S. al Coda* is written above the staff. The first ending is marked with '1.' and the second ending with '2.'.

K \oplus Coda

57 *ff*

Musical staff 57-60. Treble clef. Measure 57 starts with a treble clef. The staff contains a melodic line with eighth notes and rests. Measure 60 ends with a repeat sign. The dynamic *ff* is written below the staff. The instruction \oplus Coda is written above the staff.

61 1.

Musical staff 61-65. Treble clef. Measure 61 starts with a treble clef. The staff contains a melodic line with eighth notes and rests. Measure 65 ends with a repeat sign. The first ending is marked with '1.'.

L 63 2. **M**

ff

Musical staff 63-70. Treble clef. Measure 63 starts with a treble clef. The staff contains a melodic line with eighth notes and rests. Measure 70 ends with a repeat sign. The second ending is marked with '2.'. The dynamic *ff* is written below the staff. The instruction **M** is written above the staff.

71

Musical staff 71-75. Treble clef. Measure 71 starts with a treble clef. The staff contains a melodic line with eighth notes and rests. Measure 75 ends with a repeat sign.

La Copa De La Vida

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

Countermelody Eb

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of ten systems of music, each starting with a lettered measure box (A through M).
- System A: A whole rest, labeled '4'.
- System B: A whole rest, labeled '5'.
- System C: A whole rest, labeled '4'.
- System D: A whole rest, labeled '4'.
- System E: A whole rest, labeled '4', followed by a series of chords with accents and slurs.
- System F: A section marked with a 'S' symbol and 'mf', containing a melodic line and chords.
- System G: A section marked 'f' and 'To Coda (On 3rd Time)', containing a melodic line and chords.
- System H: A whole rest, labeled '4'.
- System I: A section labeled 'Solos (begin 2nd time)', containing a melodic line and chords.
- System J: A section marked 'f', containing a melodic line with first and second endings.
- System K: A section marked 'Coda' and 'play 2nd time only', containing a melodic line and chords.
- System L: A whole rest, labeled '4'.
- System M: A section containing a melodic line and chords, with first and second endings labeled '5'.

Bass Line Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

Musical notation for section A and B. Section A consists of two measures with a '4' above the first measure and a '5' above the second measure. Section B consists of four measures of music. The dynamic marking *ff* is placed below the first measure of section B.

C

Musical notation for section C, consisting of a single line of music with a series of eighth notes.

D

play D-E 1st time only

E

Musical notation for section D, consisting of a single line of music with a series of eighth notes.

Musical notation for section E, consisting of a single line of music with a series of eighth notes.

F

⌘

Musical notation for section F, consisting of a single line of music with a series of eighth notes. The dynamic marking *mf* is placed below the first measure.

Musical notation for section F continuation, consisting of a single line of music with a series of eighth notes.

To Coda (On 3rd Time) ⊕

Musical notation for section F continuation, consisting of a single line of music with a series of eighth notes.

G

H

Musical notation for section G, consisting of a single line of music with a series of eighth notes. The dynamic marking *f* is placed below the first measure.

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

Staff I: Musical notation in treble clef, Eb key signature, 4/4 time. It features a rhythmic pattern of eighth notes and quarter notes. A double bar line with repeat dots is followed by a dynamic marking *f*.

Staff J: Musical notation in treble clef, Eb key signature, 4/4 time. It continues the rhythmic pattern from staff I. A box labeled 'J' is positioned above the staff. A double bar line with repeat dots is followed by a dynamic marking *f*.

D.S. al Coda

Staff with first and second endings: Musical notation in treble clef, Eb key signature, 4/4 time. It shows two endings: '1.' and '2.'. The first ending leads back to the beginning of the piece, and the second ending leads to the Coda.

K \oplus Coda

Staff K: Musical notation in treble clef, Eb key signature, 4/4 time. It features a rhythmic pattern of eighth notes and quarter notes. A dynamic marking *ff* is present.

Staff with first and second endings and a 4-measure rest: Musical notation in treble clef, Eb key signature, 4/4 time. It shows two endings: '1.' and '2.'. The first ending leads back to the beginning of the piece, and the second ending leads to a 4-measure rest.

M

Staff M: Musical notation in treble clef, Eb key signature, 4/4 time. It features a melodic line with accents (>) and a dynamic marking *ff*.

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*

OVER THE RAINBOW

E_b

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

(SLOWLY)

mf

mf

mf

1 2 3

To Coda

4 5 6 7

1. 2.

f f f f

8 9 10

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Rainbow - Eb

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

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

Musical notation for measure 17. The measure is marked *ff* and includes the instruction *D.C. al Coda*. It features a treble clef with a melodic line of quarter notes and a bass clef with a bass line of quarter notes.

Musical notation for measures 18 and 19. Measure 18 is marked *mf* and includes the instruction *CODA*. Measure 19 is marked *mf ritard.*. Both measures feature a treble clef with a melodic line of quarter notes and a bass clef with a bass line of quarter notes.

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 21 shows a treble clef with a melodic line of quarter notes and a bass clef with a bass line of quarter notes. Measure 22 features a treble clef with a melodic line of quarter notes and a bass clef with a bass line of quarter notes.

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 and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into sections labeled A through E. Section A starts at measure 9, B at 17, C at 25, D at 33, and E at 41. Section E includes first and second endings, with first endings marked with a '1' and second endings with a '2'. Measure numbers 49 and 54 are also indicated. The music features a variety of note values including eighth, quarter, and half notes, as well as rests and slurs.

Two Ceremonial Marches

Baritone Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A **Andante**

mf

13

simile

B

20

C

27

simile

D

34

f

41

E

mf

1.

48

2. *rit.*

f

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

6 7

8 9 10 11 12

13
13-19

20

21

22 23 24

25 26 27 28 30

31 32 33 34 35 36

37 38 39 40 41

42 43
44 45 46 47

TO CODA

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BARITONE SAX

48

Musical staff 48-51. Treble clef, key signature of one sharp (F#). Measures 48-51. Notes: 48: B4, A4, G4, F#4, E4, D4. 49: D4, C4, B3, A3, G3, F#3, E3, D3. 50: D3, C3, B2, A2, G2, F#2, E2, D2. 51: D2, C2, B1, A1, G1, F#1, E1, D1.

Musical staff 52-55. Treble clef, key signature of one sharp (F#). Measures 52-55. Notes: 52: D4, C4, B3, A3, G3, F#3, E3, D3. 53: D3, C3, B2, A2, G2, F#2, E2, D2. 54: D2, C2, B1, A1, G1, F#1, E1, D1. 55: D1, C1, B0, A0, G0, F#0, E0, D0. Dynamics: *f* at 52, *ff* at 55. **D.S. AL CODA** above measure 55.

CODA

Musical staff 56-64. Treble clef, key signature of one sharp (F#). Measures 56-64. Notes: 56: D4, C4, B3, A3, G3, F#3, E3, D3. 57: D3, C3, B2, A2, G2, F#2, E2, D2. 58-60: Rest. 61: D2, C2, B1, A1, G1, F#1, E1, D1. 62: D1, C1, B0, A0, G0, F#0, E0, D0. 63: D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1. 64: D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2. Dynamics: *f* at 56, *f* at 64. **3** above measure 58-60.

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

(TACET 1ST TIME)

Musical staff 65-72. Treble clef, key signature of one sharp (F#). Measures 65-72. Notes: 65: D4, C4, B3, A3, G3, F#3, E3, D3. 66-71: Rest. 72: D3, C3, B2, A2, G2, F#2, E2, D2. Dynamics: *f* at 65, *mf* at 72. **6** above measure 66-71.

73

Musical staff 73-77. Treble clef, key signature of one sharp (F#). Measures 73-77. Notes: 73: D4, C4, B3, A3, G3, F#3, E3, D3. 74-75: Rest. 76: D3, C3, B2, A2, G2, F#2, E2, D2. 77: D2, C2, B1, A1, G1, F#1, E1, D1. Dynamics: *f* at 73, *mf* at 77. **2** above measure 74-75.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 78-82. Treble clef, key signature of one sharp (F#). Measures 78-82. Notes: 78: D4, C4, B3, A3, G3, F#3, E3, D3. 79: D3, C3, B2, A2, G2, F#2, E2, D2. 80: D2, C2, B1, A1, G1, F#1, E1, D1. 81: D1, C1, B0, A0, G0, F#0, E0, D0. 82: D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1. Dynamics: *f* at 81, *f* at 82.

83

Musical staff 83-88. Treble clef, key signature of one sharp (F#). Measures 83-88. Notes: 83: D4, C4, B3, A3, G3, F#3, E3, D3. 84: D3, C3, B2, A2, G2, F#2, E2, D2. 85: D2, C2, B1, A1, G1, F#1, E1, D1. 86: D1, C1, B0, A0, G0, F#0, E0, D0. 87: D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1. 88: D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2. Dynamics: *f* at 86, *f* at 88. **1** above measure 86.

Musical staff 89-93. Treble clef, key signature of one sharp (F#). Measures 89-93. Notes: 89: D4, C4, B3, A3, G3, F#3, E3, D3. 90: D3, C3, B2, A2, G2, F#2, E2, D2. 91: D2, C2, B1, A1, G1, F#1, E1, D1. 92: D1, C1, B0, A0, G0, F#0, E0, D0. 93: D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1. Dynamics: *f* at 90, *f* at 92.

Musical staff 94-99. Treble clef, key signature of one sharp (F#). Measures 94-99. Notes: 94: D4, C4, B3, A3, G3, F#3, E3, D3. 95: D3, C3, B2, A2, G2, F#2, E2, D2. 96: D2, C2, B1, A1, G1, F#1, E1, D1. 97: D1, C1, B0, A0, G0, F#0, E0, D0. 98: D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1. 99: D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2. Dynamics: *ff* at 95, *f* at 97.

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing 

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

Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1 contains a whole rest. Measure 2 contains a half note G. Measure 3 contains a half note C. Measure 4 contains a half note G. Measure 5 contains a half note G7. Measure 6 contains a half note C. Measure 7 contains a half note Cm. Measure 8 contains a half note G. Measure 9 contains a half note Em. Dynamics: *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 7 contains a half note Am7. Measure 8 contains a half note D7. Measure 9 contains a half note G. Measure 10 contains a half note G. Measure 11 contains a half note C. Measure 12 contains a half note G. Measure 13 contains a half note G7. Measure 14 contains a half note C. Measure 15 contains a half note Cm. Measure 16 contains a half note G. Measure 17 contains a half note Em. Dynamics: *mf*. Section marker **A** is above measure 10.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 15 contains a half note Am7. Measure 16 contains a half note D7. Measure 17 contains a half note G. Measure 18 contains a half note G7. Measure 19 contains a half note C. Measure 20 contains a half note G7. Measure 21 contains a half note C. Measure 22 contains a half note A7. Dynamics: *mf*. Section marker **B** is above measure 18.

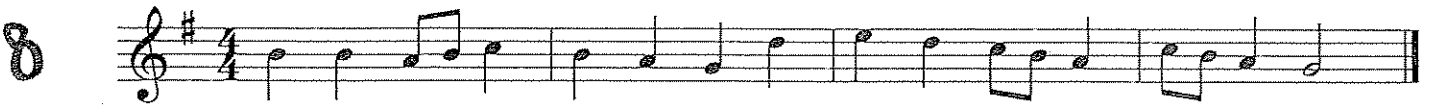
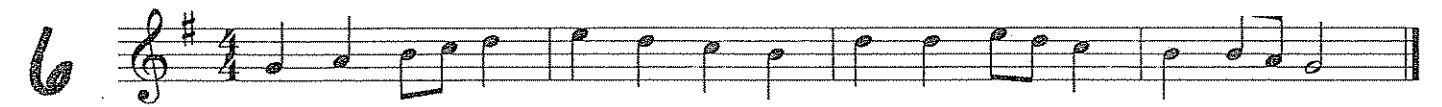
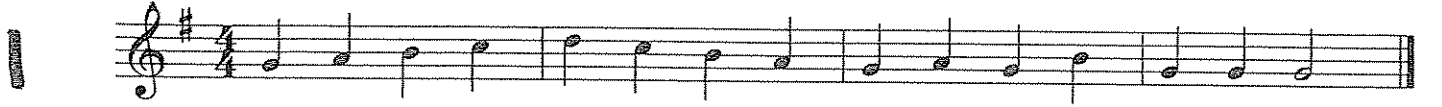
Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 23 contains a half note D7. Measure 24 contains a half note D#dim. Measure 25 contains a half note Em. Measure 26 contains a half note A7. Measure 27 contains a half note D7. Measure 28 contains a half note D aug. Measure 29 contains a half note G. Measure 30 contains a half note C. Measure 31 contains a half note G. Measure 32 contains a half note G7. Measure 33 contains a half note C. Measure 34 contains a half note Cm. Measure 35 contains a half note G. Measure 36 contains a half note Em. Dynamics: *mf*. Section marker **C** is above measure 29. Section marker **D** is above measure 33. Text "To Coda" is above measure 33.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 31 contains a half note Am7. Measure 32 contains a half note D7. Measure 33 contains a half note G. Measure 34 contains a half note G. Measure 35 contains a half note Em. Measure 36 contains a half note Am7. Measure 37 contains a half note D7. Measure 38 contains a half note G. Dynamics: *f*. Section marker **E** is above measure 34. Text "D.S. al Coda" is above measure 34.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 39 contains a half note G. The staff ends with a double bar line.

E♭

Sight Reading Exercises



Baritone Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

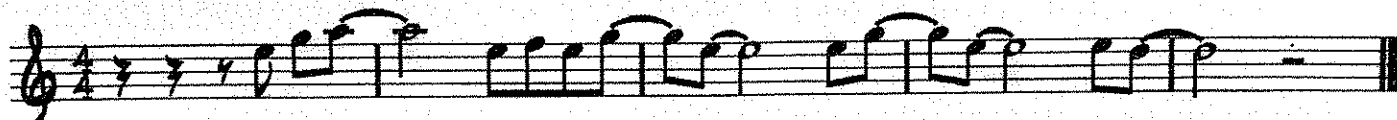
f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



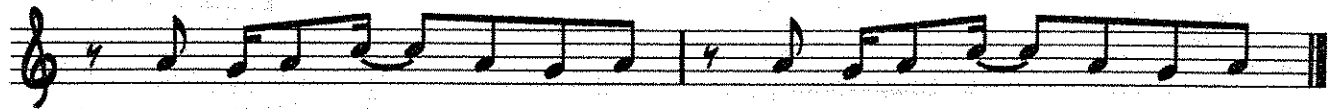
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



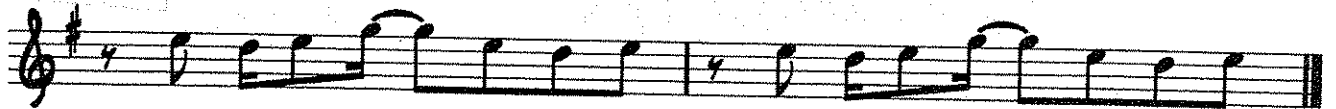
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



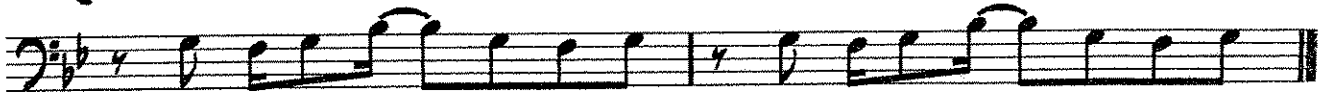
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



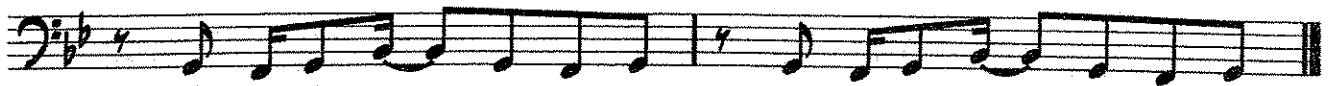
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

E♭ 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 the tempo marking 'Majestic' and a dynamic marking of 'f'. A box containing the number '3' is placed above the staff. The second staff continues the melody. The third staff has a box containing the number '11' above it. The fourth staff has a box containing the number '19' above it and a dynamic marking of 'mp' below it. The fifth staff continues the melody. The sixth staff has a box containing the number '27' above it and a dynamic marking of 'f' below it. The seventh staff concludes the piece with a fermata over the final note.

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

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

Traditional Irish
arr. Bernice

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 includes a C#m chord, a B chord, and two first/second ending brackets, both labeled C#m. The third staff features C#m, G#m, and C#m chords. The fourth staff starts with a B chord and includes two first/second ending brackets, both labeled C#m. The score concludes with a double bar line.

TAKE ON ME

BARITONE SAX

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE

Words by PAL WAAKTAAR, MAGNE FURUHOLMNE
and MORTON HARKET

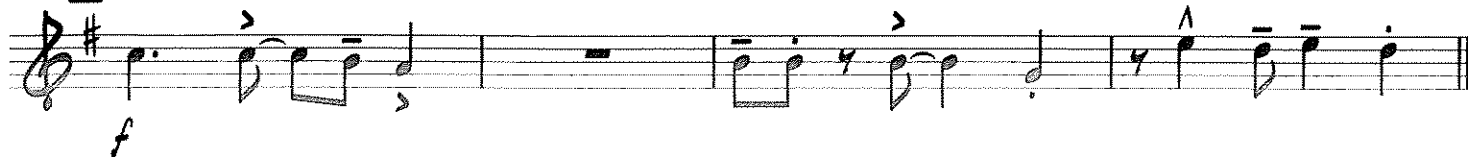
Arranged by JOHN BERRY

(UNISON PATTERNS)

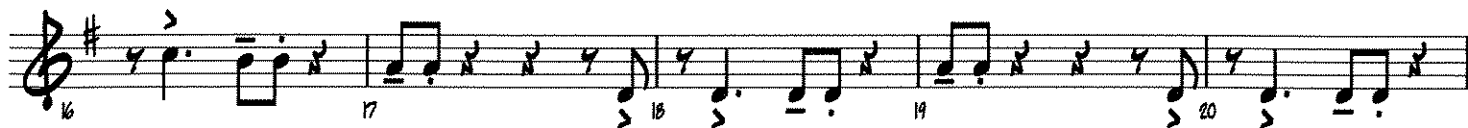
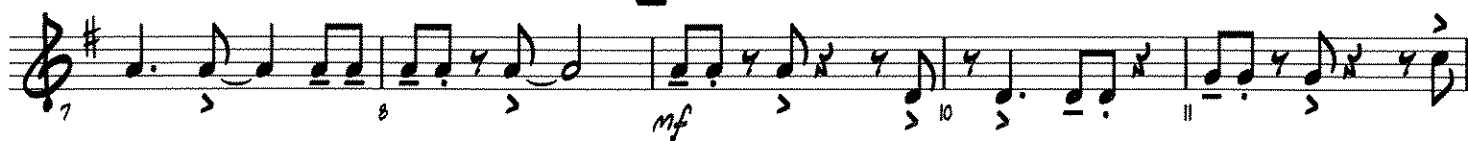
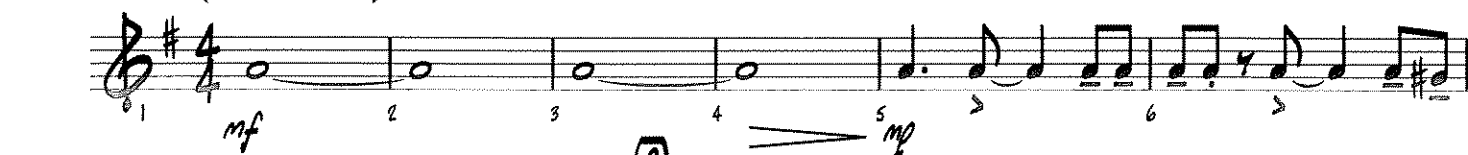
(A) (TECHNO-POP)



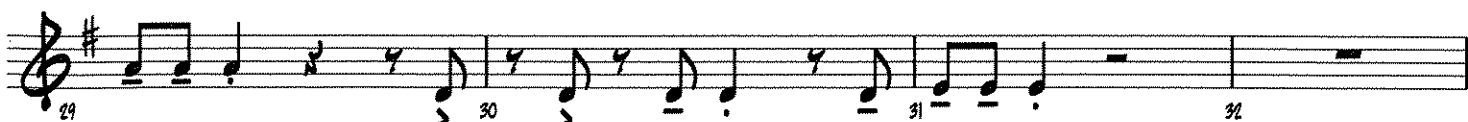
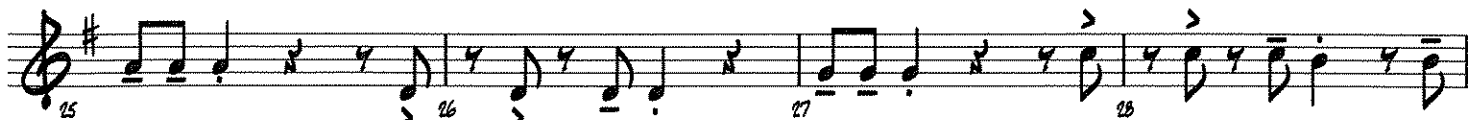
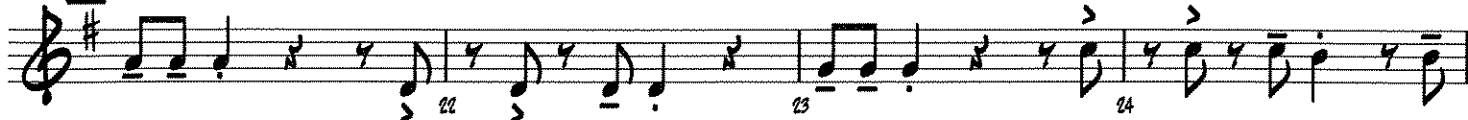
(B) *mf*



(TECHNO-POP)



(21)



BARITONE SAX

33 ✂

(SOLO W/TBNS.)

Musical staff 1: Treble clef, key signature of one sharp (F#). Measures 33-38. Dynamics: *f* (33), *mf* (37). Notes: 33 (F#4), 34 (F#4), 35 (F#4), 36 (F#4), 37 (F#4), 38 (F#4).

41

Musical staff 2: Treble clef, key signature of one sharp (F#). Measures 39-43. Dynamics: *mf*. Notes: 39 (F#4), 40 (F#4), 41 (F#4), 42 (F#4), 43 (F#4).

TO CODA

Musical staff 3: Treble clef, key signature of one sharp (F#). Measures 44-48. Dynamics: *mf*. Notes: 44 (F#4), 45 (F#4), 46 (F#4), 47 (F#4), 48 (F#4).

49

Musical staff 4: Treble clef, key signature of one sharp (F#). Measures 49-52. Dynamics: *mf* SUB. Notes: 49 (F#4), 50 (F#4), 51 (F#4), 52 (F#4).

Musical staff 5: Treble clef, key signature of one sharp (F#). Measures 53-58. Dynamics: *mf*. Notes: 53 (F#4), 54 (F#4), 55 (F#4), 56 (F#4), 57 (F#4), 58 (F#4).

61

65

Musical staff 6: Treble clef, key signature of one sharp (F#). Measures 59-66. Dynamics: *f*. Notes: 59 (F#4), 60 (F#4), 61-64 (4-measure rest), 65 (F#4), 66 (F#4).

Musical staff 7: Treble clef, key signature of one sharp (F#). Measures 67-71. Dynamics: *f*. Notes: 67 (F#4), 68 (F#4), 69 (F#4), 70 (F#4), 71 (F#4).

D.S. AL CODA

Musical staff 8: Treble clef, key signature of one sharp (F#). Measures 72-76. Dynamics: *f*. Notes: 72 (F#4), 73 (F#4), 74 (F#4), 75 (F#4), 76 (F#4).

CODA

Musical staff 9: Treble clef, key signature of one sharp (F#). Measures 77-80. Dynamics: *f*. Notes: 77 (F#4), 78 (F#4), 79 (F#4), 80 (F#4).

Musical staff 10: Treble clef, key signature of one sharp (F#). Measures 81-84. Dynamics: *ff*. Notes: 81 (F#4), 82 (F#4), 83 (F#4), 84 (F#4).

THE TEMPEST

E♭ BARITONE SAXOPHONE

ROBERT W. SMITH

With energy!

1 4 5 6 7 8 9 10 11 12

mp *f*

13 14 15 16 17 18 12 30 31 32

ff *mp*

33 34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 3 72 73

mf *f*

74 75 76 77 78 79

ff

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

9

1

5

6

7

8

10

11

mp

f

12

13

14

15

16

17

18

4

ff

22

23

24

25

26

27

28

29

mf

30

31

32

33

34

35

36

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.

mp

f

2

ff

E♭
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

G7 C7 G7

C7 G7 E7#9

A7 D7 G7

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

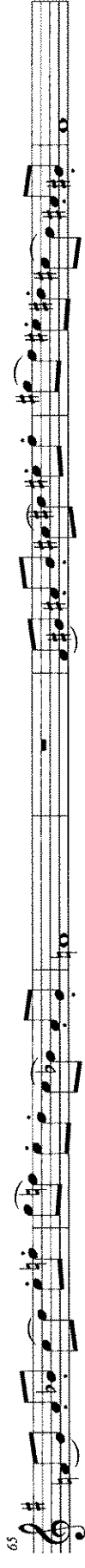
41

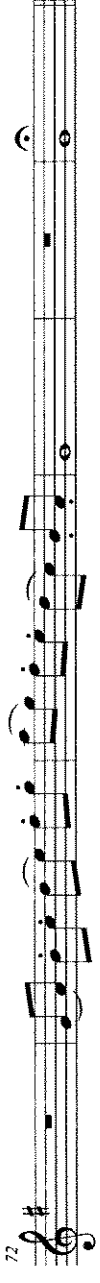
Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49

57

Alto Sax.

65  Musical staff containing measures 65 through 71. The key signature has one sharp (F#). The notes are: 65 (B4), 66 (B4), 67 (B4), 68 (B4), 69 (B4), 70 (B4), 71 (B4).

72  Musical staff containing measures 72 through 77. The key signature has one sharp (F#). The notes are: 72 (B4), 73 (B4), 74 (B4), 75 (B4), 76 (B4), 77 (B4).

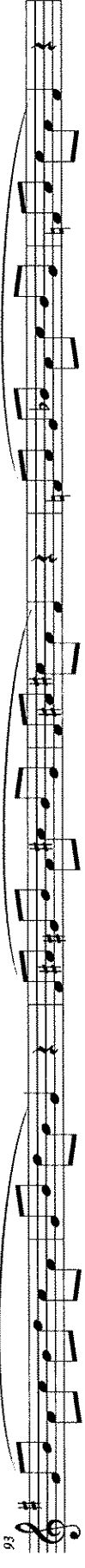
2 Note / Slurred 16ths to F

78  Musical staff containing measures 78 through 83. The key signature has one sharp (F#). The notes are: 78 (B4), 79 (B4), 80 (B4), 81 (B4), 82 (B4), 83 (B4).

84  Musical staff containing measures 84 through 89. The key signature has one sharp (F#). The notes are: 84 (B4), 85 (B4), 86 (B4), 87 (B4), 88 (B4), 89 (B4).

90  Musical staff containing measures 90 through 92. The key signature has one sharp (F#). The notes are: 90 (B4), 91 (B4), 92 (B4).

3 Note / Slurred 3rds

93  Musical staff containing measures 93 through 98. The key signature has one sharp (F#). The notes are: 93 (B4), 94 (B4), 95 (B4), 96 (B4), 97 (B4), 98 (B4).

99  Musical staff containing measures 99 through 104. The key signature has one sharp (F#). The notes are: 99 (B4), 100 (B4), 101 (B4), 102 (B4), 103 (B4), 104 (B4).

105  Musical staff containing measures 105 through 107. The key signature has one sharp (F#). The notes are: 105 (B4), 106 (B4), 107 (B4).

Alto Sax.

4 Note / Crazy 16ths

The musical score consists of three staves of music for Alto Saxophone. The first staff begins at measure 108 and features a rhythmic pattern of eighth notes and sixteenth notes. The second staff begins at measure 113 and continues the rhythmic pattern. The third staff begins at measure 118 and concludes with a final note. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation marks throughout the piece.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody Eb

Driving ♩ = 128

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a quarter note with a forte (*f*) dynamic. Section B consists of a 3-measure rest followed by a quarter note with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

C

13

Musical notation for section C, starting at measure 13. It features a melodic line of eighth notes with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) hairpin. An optional whole note E is indicated below the staff.

D

17

REPEAT 4X

Musical notation for section D, starting at measure 17. It features a melodic line with accents and a fortissimo (*ff*) dynamic. The section is marked as a repeat for 4 times.

22

E

F

Musical notation for section E and F, starting at measure 22. Section E is an 8-measure rest, and section F is another 8-measure rest. A mezzo-forte (*mf*) dynamic is indicated below the staff.

G

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

41

Cue Layer #1

Musical notation for section G, starting at measure 41. It features a melodic line with a mezzo-piano (*mp*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

45

Musical notation for the continuation of section G, starting at measure 45. It features a melodic line with a mezzo-piano (*mp*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

H

49

Cue Layer #2

Musical notation for section H, starting at measure 49. It features a melodic line with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

We Know What You Whisper

Melody Eb, p. 2

53

I

Cue Layer #3

57

61

J

FLAGS

REPEAT 4X

65

70

We Know What You Whisper

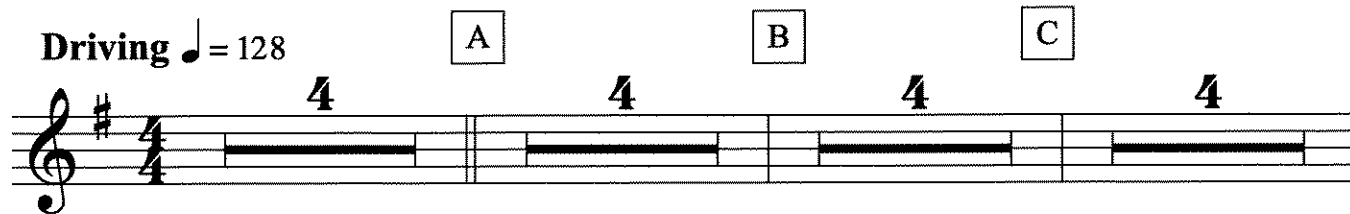
Wakanda Forever

Ludwig Goransson
arr. Bernice

Counter melody Eb

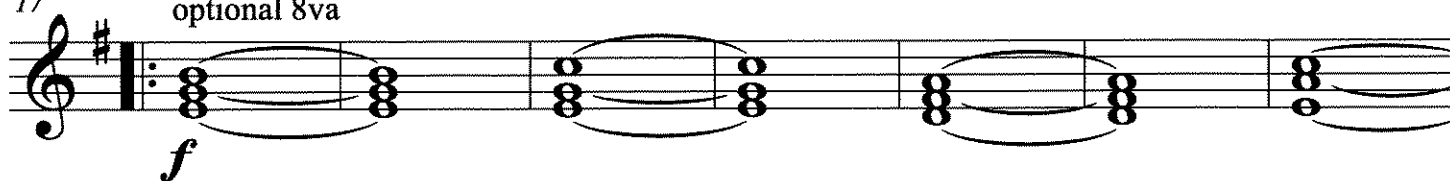
Driving ♩ = 128

A B C



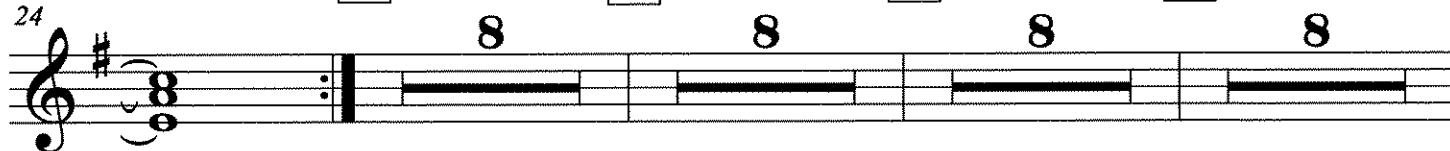
D REPEAT 4X

17 optional 8va



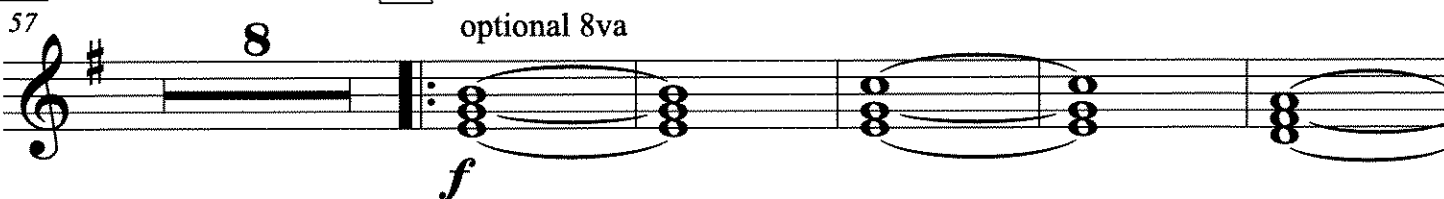
24

E F G H

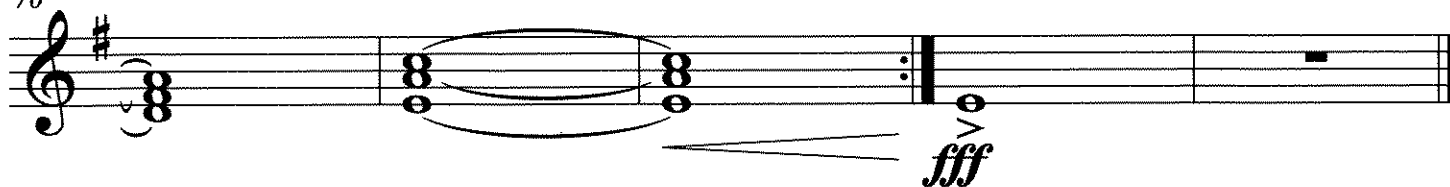


I

J FLAGS
REPEAT 4X
optional 8va



70



We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Bass Line Eb

Driving ♩ = 128

A

B

C

D

REPEAT 4X

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. It contains four measures of whole notes, each with a '4' above it, and a fifth measure with an '8' above it. Above the first four measures are boxes labeled A, B, C, and D. A double bar line with repeat dots is at the end of the fifth measure.

Musical staff 2: Treble clef, key signature of one sharp (F#). It starts at measure 25. It contains three measures of whole notes with '8' above them, and a fourth measure with eighth notes. Above the first three measures are boxes labeled E, F, G, and H. The dynamic marking *mf* is below the eighth notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). It starts at measure 50. It contains eighth notes with slurs.

Musical staff 4: Treble clef, key signature of one sharp (F#). It starts at measure 53. It contains eighth notes with slurs.

Musical staff 5: Treble clef, key signature of one sharp (F#). It starts at measure 56. It contains eighth notes with slurs. Above the first measure is a box labeled I. The dynamic marking *f* is below the eighth notes.

Musical staff 6: Treble clef, key signature of one sharp (F#). It starts at measure 59. It contains eighth notes with slurs.

We Know What You Whisper

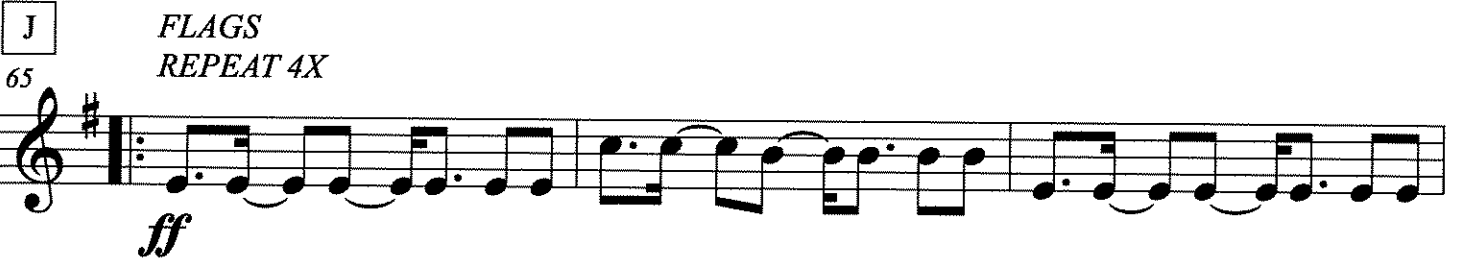
Bass Line Eb, p. 2

62



J *FLAGS*
REPEAT 4X

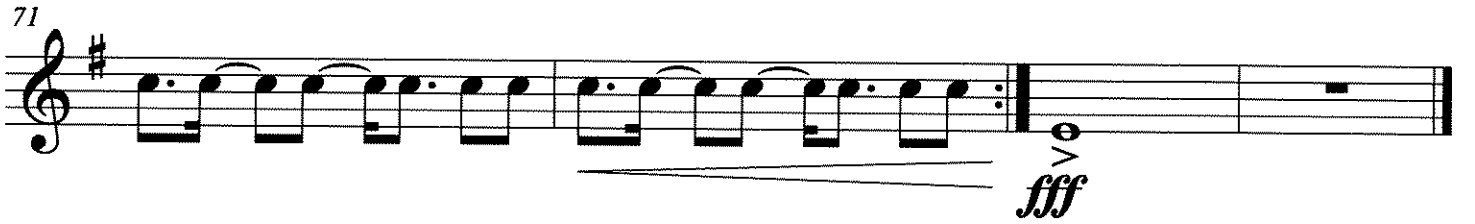
65

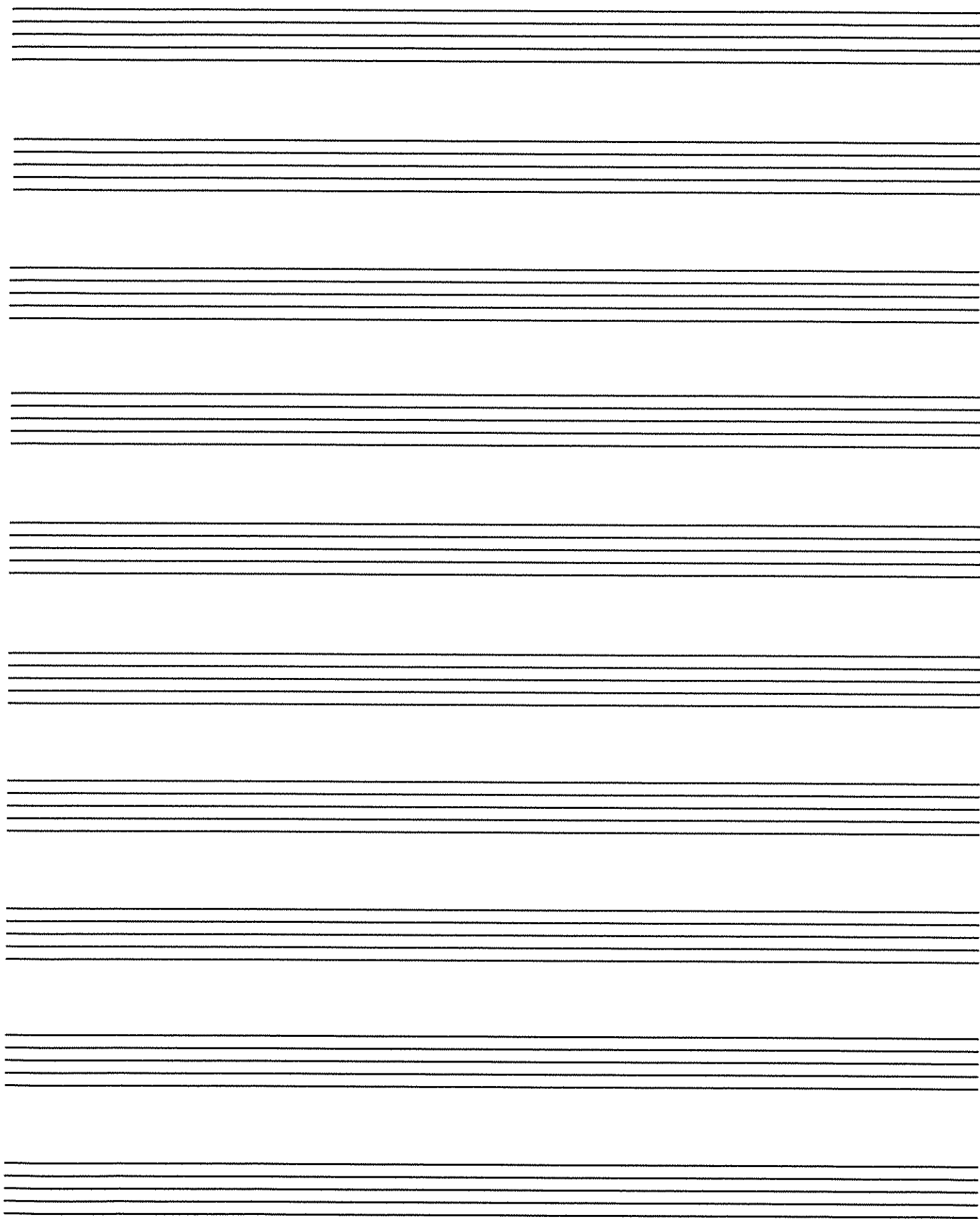


68



71





Alto Sax

Name _____

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

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

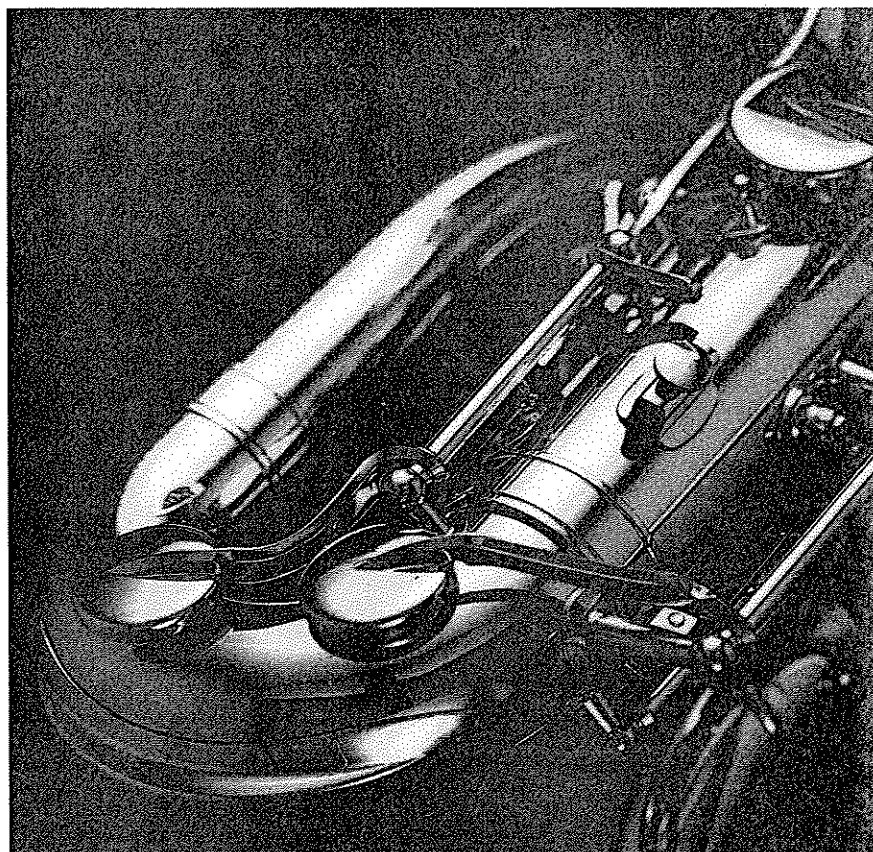
Draw these symbols where they belong and
write in the note names before you play:



E♭ BARITONE SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

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**INCLUDES PLAY-ALONG
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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

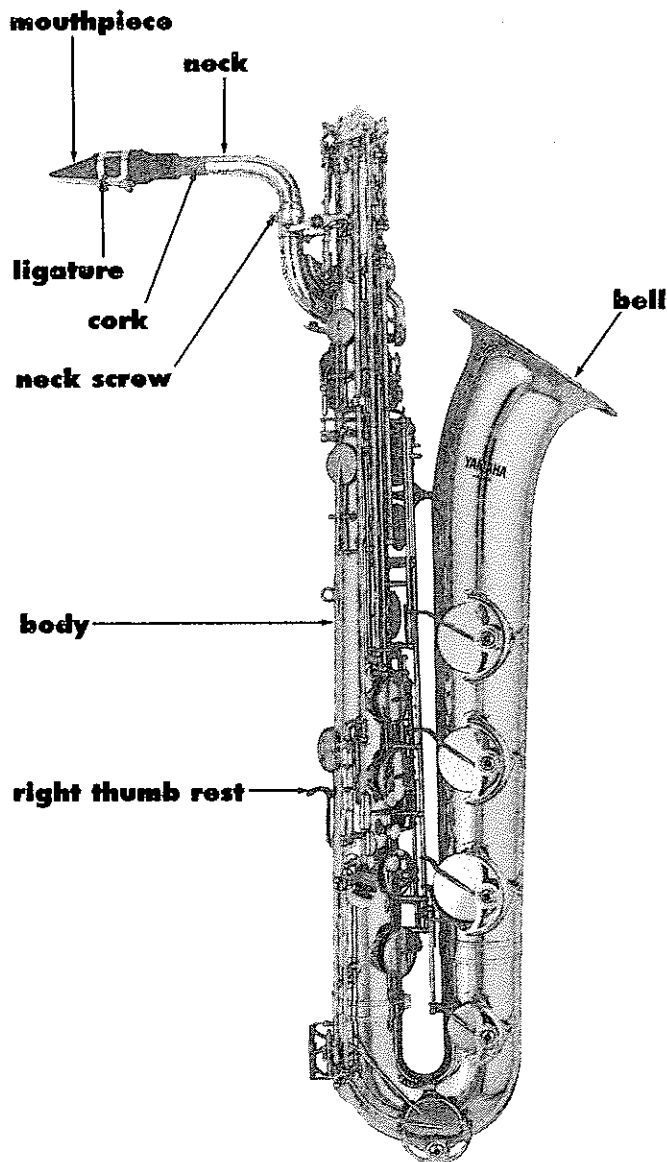


REST

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:

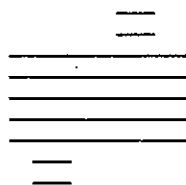
READING MUSIC

Music Staff



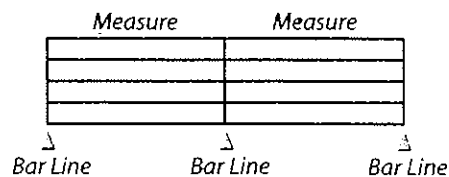
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



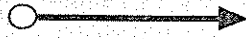
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

C

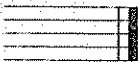
4. TWO'S A TEAM

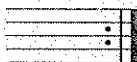
5. HEADING DOWN

Practice long tones on each new note.



B

6. MOVING ON UP

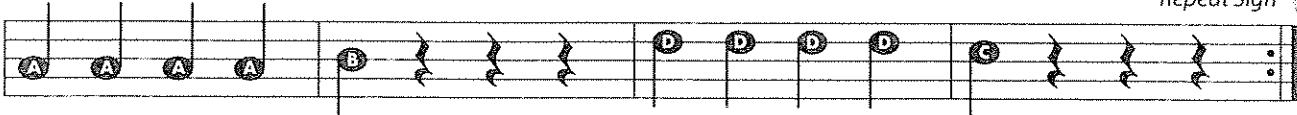

Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL


A  Double Bar 

8. FOUR BY FOUR

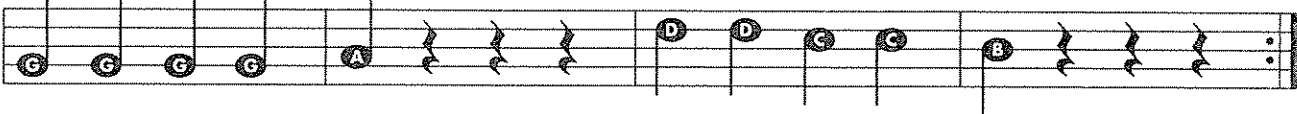
 Repeat Sign 

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

9. TOUCHDOWN

G 

10. THE FAB FIVE




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

Treble Clef

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

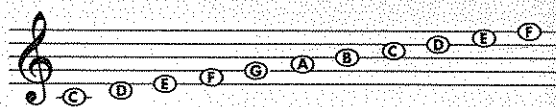
Time Signature

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

 = 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

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

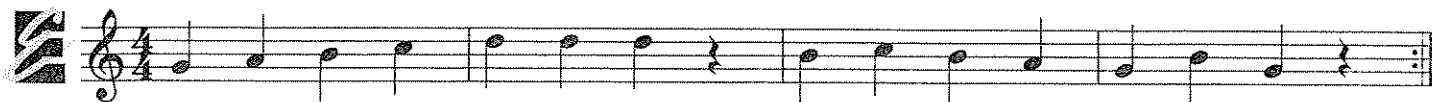


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



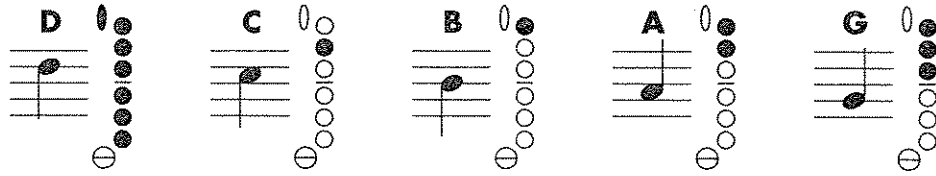
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



G A B

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. ↗

Double Bar ↘

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ↘

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

18. GO TELL AUNT RHODIE

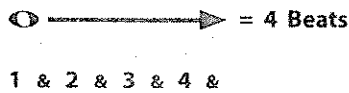
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

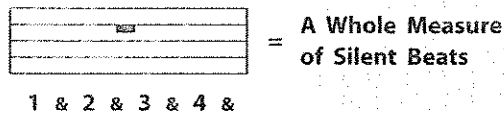
Using the note names and rhythms below, draw your notes on the staff before playing.

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

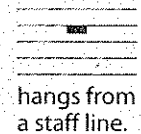
Whole Note



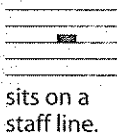
Whole Rest



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

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

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. A box labeled 'F#' highlights the first measure. Above the staff, a diagram shows a vertical line with a circle at the top and several dots below it, representing a stringed instrument. The notation includes various note values and rests, with a delta symbol and 'F#' indicating a specific note.

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 notation consists of a single melodic line with various note values and rests.

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 notation consists of a single melodic line with various note values and rests.

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 measure. Below the staff, rhythmic counts are provided: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes dynamic markings: *f* (forte), *mf* (mezzo forte), *p* (piano), and *f* (forte). 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 notation includes dynamic markings: *mf* (mezzo forte) and *f* (forte).

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

Traditional Hanukkah Song

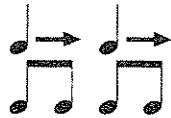
Musical notation for 'MY DREYDL'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes dynamic markings: *mf* (mezzo forte), *p* (piano), and *f* (forte).

Eighth Notes



1 &

Each Eighth Note = $\frac{1}{2}$ Beat
 2 Eighth Notes = 1 Beat
 Play on down and up taps.



1 & 2 &

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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

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

p

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

44. OH, SUSANNA

Stephen Collins Foster

f

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

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

f

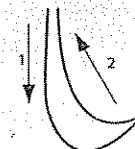
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

2/4 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 & 1 & 2 &

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro

f John Philip Sousa

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf 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

52. 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 piece 'When the Saints Go Marching In'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. 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). The second staff has a dynamic marking of *f* (forte) and a box containing the number '11'. The third staff has a dynamic marking of *f* and a box containing the number '19'. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The second staff has a dynamic marking of *f* (forte) and a box containing the number '9'. A first ending bracket spans the end of the second staff, with the instruction '2nd time go on to meas. 13'. The dynamic marking *p* (piano) is placed below the first ending. The third staff has a dynamic marking of *f* and a box containing the number '13'. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The second staff has a dynamic marking of *p* (piano) and a box containing the number '9'. The third staff has a dynamic marking of *f* (forte) and a box containing the number '13'. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of *f* (forte). The piece concludes with a double bar line.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

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

Musical notation for 'Ode to Joy' by Beethoven, showing four phrases labeled 1. Question, 2. Answer, 3. Question, and 4. Answer.

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

Musical notation for 'Q. AND A.' exercise, showing two staves with phrases labeled 1. Question, 2. Answer, 3. Question, and 4. Answer.

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

Musical notation for 'PHRASE BUILDERS' exercise, showing four staves (A, B, C, D) with different rhythmic patterns.

4. YOU NAME IT:

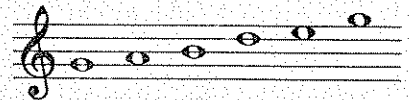
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

Musical notation for 'YOU NAME IT' exercise, showing two staves with phrases labeled 1. Question, 2. Answer, 3. Question, and 4. Answer.

THEORY

Improvisation

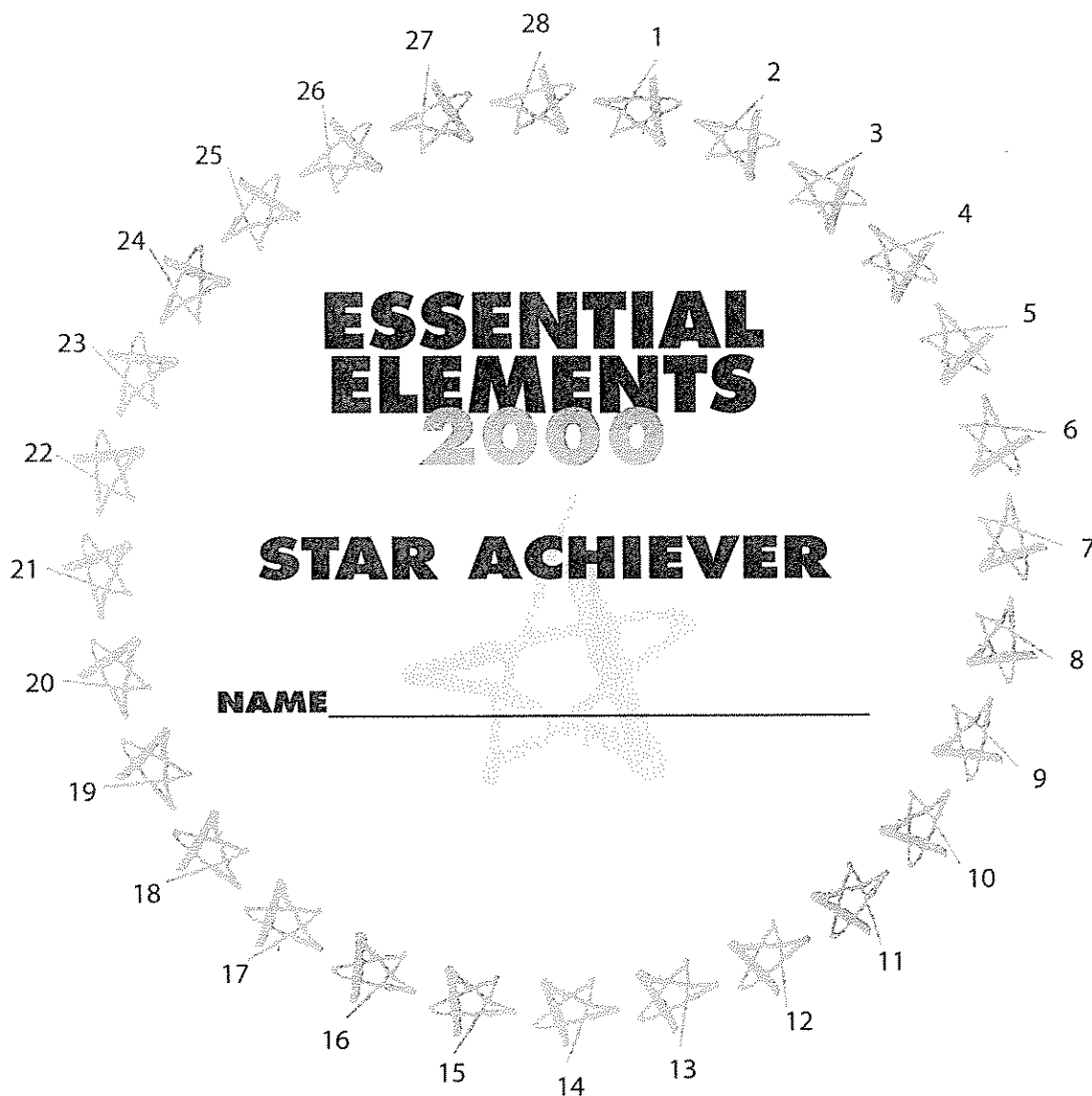
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY

Musical notation for 'INSTANT MELODY' exercise, showing two staves (A and B) with different rhythmic patterns.

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 |

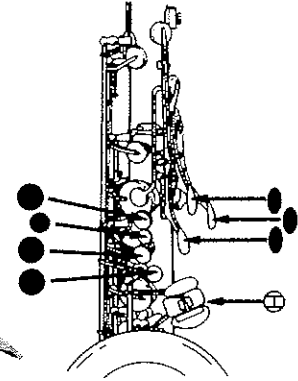
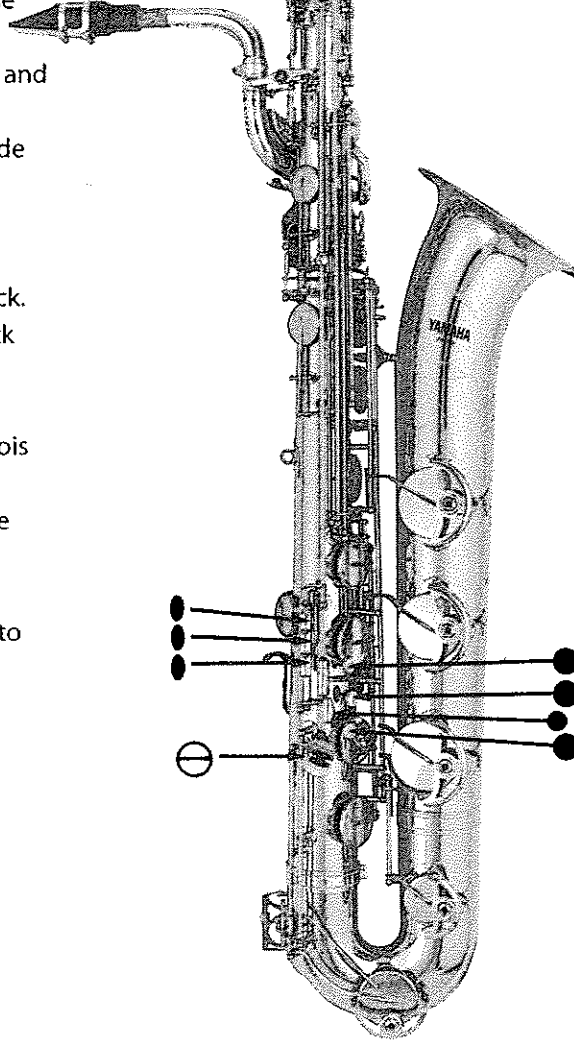
FINGERING CHART

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

$\text{E}\flat$ 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"
Flute/Mallets								
Clarinet								
Alto Sax								