

TENOR
SAX

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

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

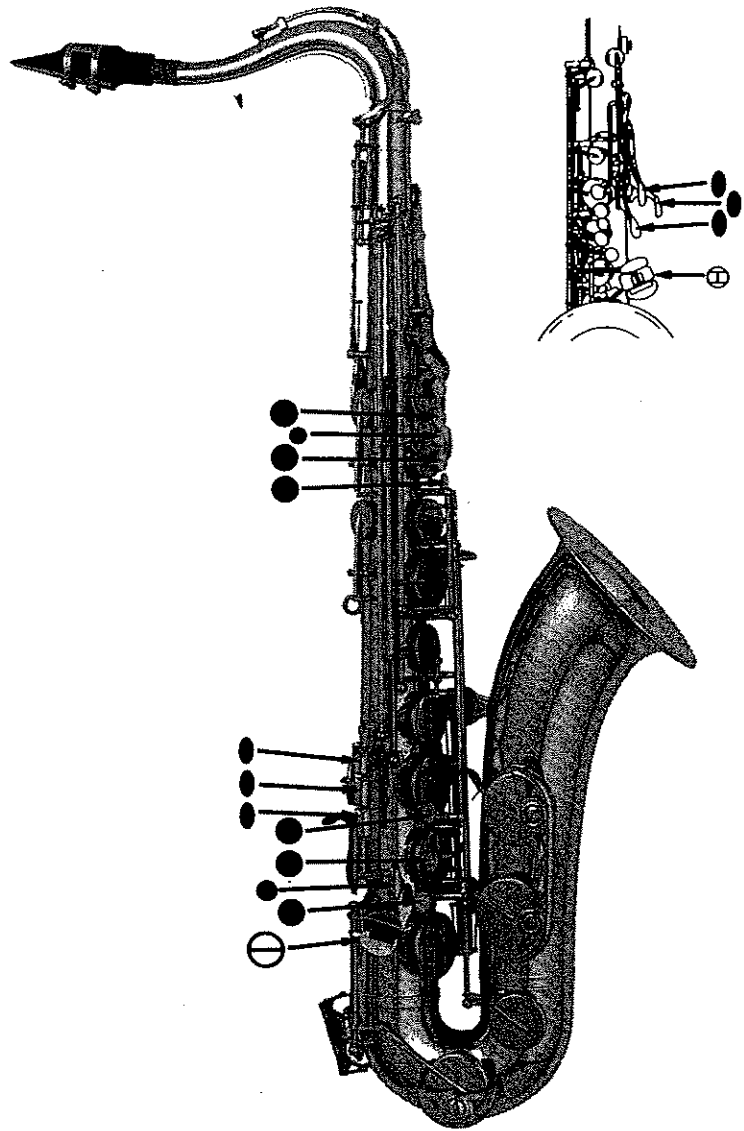
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

<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

B \flat TENOR 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

4/4

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

2. Scale

4/4

3. Arpeggio with hints

4/4

C E G C G E C

4. Arpeggio

4/4

5. Draw the notes of the scale.

4/4

6. Draw the notes of the arpeggio.

4/4

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

4/4

Concert Bb Scale

BRASS

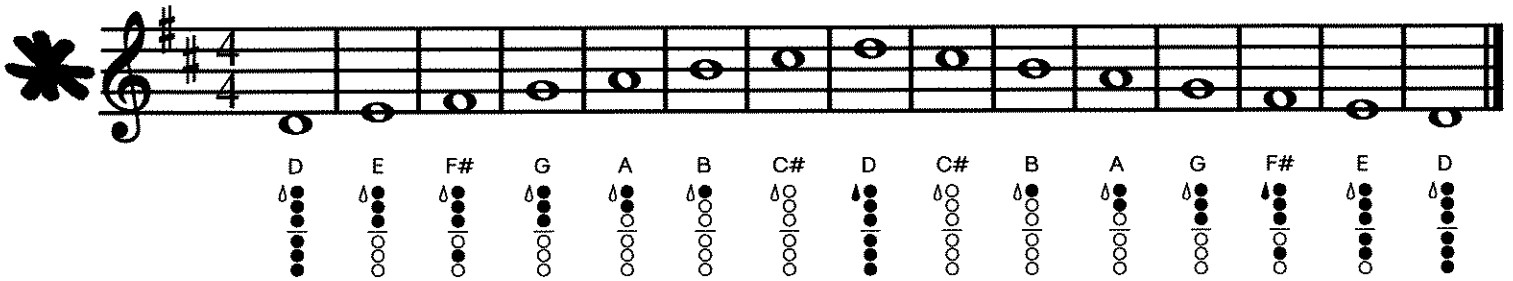
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

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>									

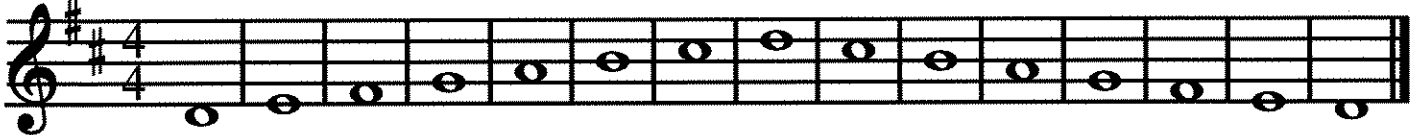
Concert C Scale

1. Scale with hints



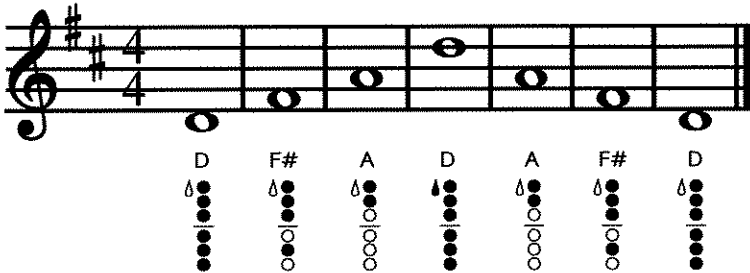
A musical staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The staff contains a sequence of 15 notes: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a fingering diagram consisting of a triangle and a vertical line of circles representing fingers. A large asterisk is placed to the left of the first measure.

2. Scale



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

3. Arpeggio with hints



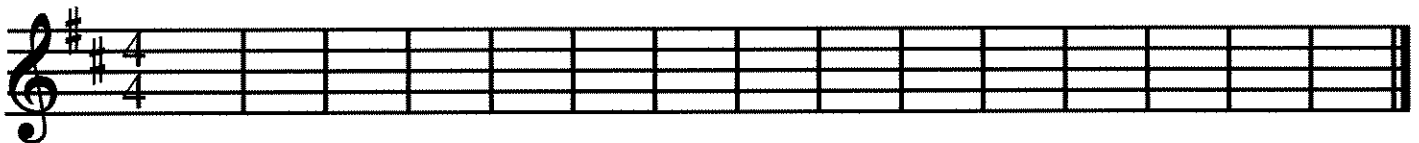
A musical staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The staff contains a sequence of 7 notes: D, F#, A, D, A, F#, D. Below each note is a fingering diagram consisting of a triangle and a vertical line of circles representing fingers.

4. Arpeggio



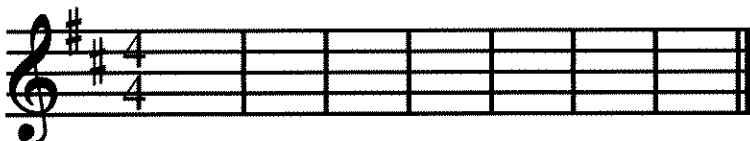
A musical staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The staff contains a sequence of 7 notes: D, F#, A, D, A, F#, D.

5. Draw the notes of the scale.



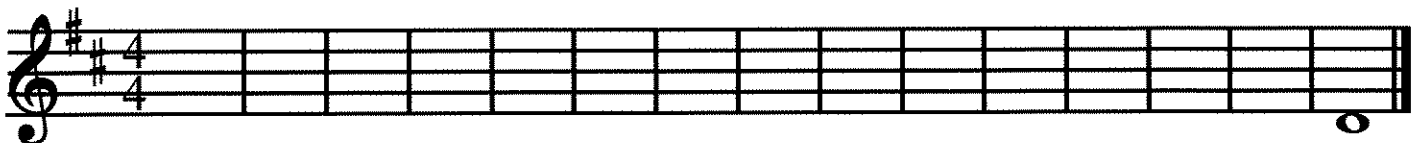
A blank musical staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



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

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



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

Concert C Scale

BRASS

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

WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
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



Tenor Sax

Bassoon

● = whisper key

Concert Ab Scale

1. Scale with hints

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

Bb* C D Eb F G A Bb* A G F Eb D C Bb*

2. Scale

3. Arpeggio with hints

Bb* D F Bb* F D Bb*

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
Solfege	Do	Me	Fa	Se	Sol	<u>Te</u>	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
^{Eb} Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) 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

RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)

ed. Nicholas Cortes

E♭ Tenor Saxophone

Très modéré
Piano

Sax. *ad lib.*
p

Un peu ralenti **1** **a Tempo**
crescendo
p

Allegretto scherzando
2 *Piano*
f

1° Tempo
Sax.
pp espressivo
pp
mf *p* *pp*

Retenu au Mouvt

mf

2 3

Detailed description: This staff contains a melodic line with a dynamic marking of *mf*. It features a fermata over the first measure and a triplet of eighth notes in the final measure.

p *pp* Allegretto scherzando Piano

8 2

Detailed description: This staff continues the melodic line with dynamics *p* and *pp*. It includes a triplet of eighth notes and a fermata over the eighth measure.

4 Sax. 13 A 18 5 14

p espressivo

Detailed description: This staff is marked for Saxophone (Sax.) and includes dynamics *p espressivo*. It features a fermata over the fourth measure and a sequence of measures marked with letters A and 5, and numbers 13, 18, and 14.

B 16 Piano En retenant

2 2 2 2 2

Detailed description: This staff is marked for Piano and includes the instruction *En retenant*. It features a fermata over the sixteenth measure and a series of eighth notes with slurs and accents.

6 Sax. *p* *espressivo*

2 2 2 2 2

Detailed description: This staff is marked for Saxophone (Sax.) and includes dynamics *p* and *espressivo*. It features a series of eighth notes with slurs and accents.

p *p* crescendo

Detailed description: This staff continues the melodic line with dynamics *p* and *crescendo*. It features a series of eighth notes with slurs and accents.

Detailed description: This staff continues the melodic line with a series of eighth notes and slurs.

C *pp* diminuendo

2 2 2 2 2

Detailed description: This staff is marked with a fermata over the first measure and includes dynamics *pp* and *diminuendo*. It features a series of eighth notes with slurs and accents.

En animat peu à peu 6

7 7

Detailed description: This staff is marked *En animat peu à peu* and includes a fermata over the first measure and a series of eighth notes with slurs and accents.

Piano

7 Sax. *p* crescendo

Piano

10 Sax. *p* diminuendo

Piano

Piano

Plus vite

8 Piano Sax. *f* *mf* *f*

f

Piano

2 3 2 2 3

Sax.

2 3 3 2 2

p crescendo

2 2 3

f

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a **ff** dynamic and a fermata over a note. A box containing the number **9** is above the first measure. The staff continues with notes and rests, with a **2** below the first measure. A bar line is followed by a box containing **G**. The staff continues with notes and rests, with a **11** above the first measure after the bar line, a **13** above the second measure, a **10** above the third measure, a **9** above the fourth measure, a **11** above the fifth measure, and a **4** above the sixth measure.

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a **Piano** dynamic. The staff contains notes with slurs and articulation marks. There are **2** and **3** below some notes, indicating fingerings or groupings.

Musical staff for Saxophone (Sax.) with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a **ff** dynamic. The staff contains notes with slurs and articulation marks.

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a **ff** dynamic and a box containing the number **12** above the first measure. The staff contains notes with slurs and articulation marks. A **2** is below the first measure. The staff ends with a **pp** dynamic and a hairpin.

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a **f** dynamic. The staff contains notes with slurs and articulation marks. A box containing the letter **H** is above the staff. A **4** is above the staff, and a **2** is below the staff. The staff ends with a **Piano** dynamic.

Musical staff for Saxophone (Sax.) with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a **p** dynamic. The staff contains notes with slurs and articulation marks.

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with the instruction **En accélérant** and a **crescendo** dynamic. The staff contains notes with slurs and articulation marks. There are **6** and **6** below the staff.

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a **ff** dynamic. The staff contains notes with slurs and articulation marks. There are **6** and **6** below the staff. The staff ends with the instruction **Small notes ad. lib.**

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B \flat F C7

Soprano

Alto

Tenor

Bass

7 F C F F B \flat F Dm F

S

A

T

B

14 F C7 F F sus4/B \flat F

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



SciTech Band

THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<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

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p
Swing! $\text{♩} = \text{♩}^{\cdot} \text{♪}$

f

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Tenor Sax

Musical notation for Soprano Tenor Sax, measures 1-21. The staff is in G major (one flat) and common time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes. Measures 15-21 include eighth and sixteenth notes, with a double bar line at the end. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for Alto, measures 1-21. The staff is in G major (one flat) and common time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes. Measures 15-21 include eighth and sixteenth notes, with a double bar line at the end. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for Tenor, measures 1-21. The staff is in G major (one flat) and common time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes. Measures 15-21 include eighth and sixteenth notes, with a double bar line at the end. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for Bass, measures 1-21. The staff is in G major (one flat) and common time. Measures 1-7 are quarter notes. Measures 8-14 include eighth and sixteenth notes. Measures 15-21 include eighth and sixteenth notes, with a double bar line at the end. A box labeled "Intro" is placed above measure 19.

Birdland

TENOR SAX 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160) 7

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 42-46

08721581

Tenor Sax 1

Handwritten musical score for Tenor Sax 1, measures 47-93. The score is written on ten staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include circled measure numbers (50, 58, 68, 76, 86) and performance instructions like "Dim.", "D.S. AL CODA", and "To CODA". The key signature is one sharp (F#) and the time signature is 4/4.

Handwritten musical score for Tenor Sax 1, measures 94-97. This section is marked as the CODA. It consists of four staves of music. The first staff has a circled measure number 94 and a "C" time signature. The second staff has a circled measure number 95. The third staff has a circled measure number 96. The fourth staff has a circled measure number 97. The key signature is one sharp (F#) and the time signature is 4/4.

08121581 P2

Birdland

TENOR SAX 2

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

7

The musical score is written for Tenor Sax 2 in the key of D major (one sharp) and 4/4 time. It consists of ten staves of music. Handwritten annotations include circled measure numbers (9, 17, 25, 33, 42), a circled '7' at the beginning, and a circled '7' at the end. Performance markings include accents (^), slurs, and dynamic markings such as *mf* and *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A circled '9' is written above the first staff, and a circled '17' above the third staff. A circled '25' is above the fifth staff, and a circled '33' is above the seventh staff. A circled '42' is above the ninth staff. A circled '7' is written above the final staff. The score ends with a circled '7' and the measure numbers 42-48.

08921581

Tenor Sax 2

Handwritten musical score for Tenor Sax 2, measures 49-93. The score includes dynamic markings (mf, f, ff, mp, Dim.), articulation (accents), and performance instructions like "(50)", "(58)", "(68)", "(76)", "(86)", "(To CODA)", and "(D.S. AL CODA)". Measure numbers 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93 are indicated.

♩ (CODA)

Handwritten musical score for Tenor Sax 2, measures 94-97. The score includes dynamic markings (ff) and an accent (^). Measure numbers 94, 95, 96, 97 are indicated.

08721581

Bb

31.

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Chords and notes are written above the staves:

- Staff 1: F, Dmi, Gmi, C7, F, Dmi, Gmi, C7
- Staff 2: F, Dmi, Gmi7, F, Bb, F, C7
- Staff 3: F, Dmi, Gmi, C7, F, Dmi7, Gmi, C7
- Staff 4: F, Dmi, Gmi7, F, Gmi7, F
- Staff 5: Gmi7, C7, F, Gmi7, C7, F
- Staff 6: Bbmi7, Eb7, Ab, C, G7, Gmi7, C7
- Staff 7: F, Dmi, Gmi7, C7, F, Dmi, Gmi, C7
- Staff 8: F, Dmi, Gmi7, F, Gmi7, F, C7
- Staff 9: 2. F, Gmi7, F

Tenor Sax.

Canon Remix

Pachelbel / Arr. Bernice

The musical score is written for Tenor Saxophone in 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. Above the staff, there are four boxed measure numbers: 4, 5, 13, and 21. The first staff ends with a dynamic marking of *mf*. The second staff starts at measure 24 and ends with a dynamic marking of *f*. The third staff starts at measure 31 and ends with a dynamic marking of *f*. The fourth staff starts at measure 38 and ends with a dynamic marking of *f*. The fifth staff starts at measure 45 and ends with a dynamic marking of *f*. The sixth staff starts at measure 51 and ends with a dynamic marking of *mf*. The seventh staff starts at measure 64 and ends with a dynamic marking of *f*. The eighth staff starts at measure 71 and ends with a dynamic marking of *f*. The ninth staff starts at measure 78 and ends with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

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, Em, 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



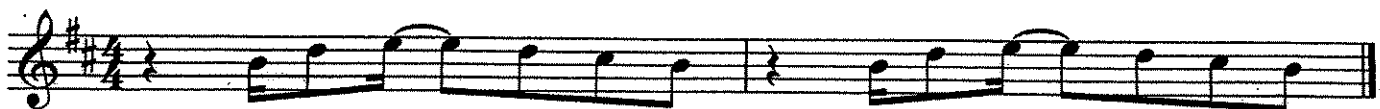
E G A G F# E E G A G F# E

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

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

B

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

E *rit.*

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a whole rest followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The first measure is marked *mp*. The second measure contains a half note G4 with a fermata. The third measure contains a half note A4 with a fermata. The fourth measure contains a half note B4 with a fermata. The fifth measure contains a half note C5 with a fermata. The sixth measure contains a half note B4 with a fermata. The seventh measure contains a half note A4 with a fermata. The eighth measure contains a half note G4 with a fermata. The score then moves to a new section marked *rit.* and **A** *a tempo - Repeat 4x*. This section starts with a half note G4 with a fermata, followed by a half note A4 with a fermata, then a half note B4 with a fermata, and finally a half note C5 with a fermata. The dynamic is marked *f*. Section **B** follows, consisting of a half note G4 with a fermata, a half note A4 with a fermata, a half note B4 with a fermata, and a half note C5 with a fermata. Section **C** is marked *mf* and consists of a half note G4 with a fermata, a half note A4 with a fermata, a half note B4 with a fermata, and a half note C5 with a fermata. Section **D** is marked *f* and consists of a half note G4 with a fermata, a half note A4 with a fermata, a half note B4 with a fermata, and a half note C5 with a fermata. Section **E** is marked *rit.* and consists of a half note G4 with a fermata, a half note A4 with a fermata, and a half note B4 with a fermata. The score ends with a double bar line.

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

A single staff of music in bass clef, 4/4 time, B-flat major. It begins with a whole note chord, followed by a rhythmic pattern of eighth and sixteenth notes.

A

First staff of Section A, treble clef, 4/4 time. Chords: C-7, F7, C-7, F7. Includes the instruction "BASS CONT. SIM." below the staff.

Second staff of Section A, treble clef, 4/4 time. Chords: C-7, F7, C-7, F7.

B

First staff of Section B, treble clef, 4/4 time. Chords: C-7, F7, C-7, F7 (PLAY 3x).

Second staff of Section B, treble clef, 4/4 time. Chords: C-7, F7, N.C. This staff includes a double bar line and a final whole note chord.

Chameleon Bass Line

Score

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

- C:** Treble clef. The melody starts on G4, moves to A4, then Bb4. The first measure is G4-A4-Bb4. The second measure is G4-A4-Bb4. The third measure is G4-A4-Bb4. The fourth measure is G4-A4-Bb4. The fifth measure is G4-A4-Bb4. The sixth measure is G4-A4-Bb4. The seventh measure is G4-A4-Bb4. The eighth measure is G4-A4-Bb4. The piece ends with a double bar line and repeat dots.
- Bb:** Treble clef. The melody starts on F4, moves to G4, then A4. The first measure is F4-G4-A4. The second measure is F4-G4-A4. The third measure is F4-G4-A4. The fourth measure is F4-G4-A4. The fifth measure is F4-G4-A4. The sixth measure is F4-G4-A4. The seventh measure is F4-G4-A4. The eighth measure is F4-G4-A4. The piece ends with a double bar line and repeat dots.
- Eb:** Treble clef. The melody starts on E4, moves to F4, then G4. The first measure is E4-F4-G4. The second measure is E4-F4-G4. The third measure is E4-F4-G4. The fourth measure is E4-F4-G4. The fifth measure is E4-F4-G4. The sixth measure is E4-F4-G4. The seventh measure is E4-F4-G4. The eighth measure is E4-F4-G4. The piece ends with a double bar line and repeat dots.
- Bass Clef High:** Bass clef. The melody starts on G3, moves to A3, then Bb3. The first measure is G3-A3-Bb3. The second measure is G3-A3-Bb3. The third measure is G3-A3-Bb3. The fourth measure is G3-A3-Bb3. The fifth measure is G3-A3-Bb3. The sixth measure is G3-A3-Bb3. The seventh measure is G3-A3-Bb3. The eighth measure is G3-A3-Bb3. The piece ends with a double bar line and repeat dots.
- Bass Clef Low:** Bass clef. The melody starts on F2, moves to G2, then A2. The first measure is F2-G2-A2. The second measure is F2-G2-A2. The third measure is F2-G2-A2. The fourth measure is F2-G2-A2. The fifth measure is F2-G2-A2. The sixth measure is F2-G2-A2. The seventh measure is F2-G2-A2. The eighth measure is F2-G2-A2. The piece ends with a double bar line and repeat dots.

Tenor Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Melody Bb (HIGH)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63
play 2nd time only
Duet

mp

mp

Double Time
A ♩ = 126
4

B 13 4 C *f*

D 25 *f*

E 33 *f*

36 *f*

F %

40 *f*

Danza Kuduro

Melody Bb (HIGH), p. 2

44

Musical staff 44-47: Treble clef, key signature of two sharps (F# and C#). Measure 44 starts with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. Measures 45-47 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

48

G

solo/soli

Musical staff 48-51: Treble clef, key signature of two sharps. Measure 48 starts with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. Measures 49-51 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

52

Musical staff 52-55: Treble clef, key signature of two sharps. Measures 52-55 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

56

H

tutti

optional solo/soli

tutti

Top Notes Melody
Bottom Harmony

Musical staff 56-60: Treble clef, key signature of two sharps. Measure 56 starts with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. Measures 57-60 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5.

61

optional solo/soli

To Coda ⊕

I

tutti

Solo Section
-Drum Feature
On Cue

1st time only

Musical staff 61-65: Treble clef, key signature of two sharps. Measure 61 starts with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. Measures 62-65 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The staff ends with a double bar line and repeat sign.

66

6

D.S. % al Coda

Musical staff 66-69: Treble clef, key signature of two sharps. Measures 66-69 contain a whole note chord G4-A4-B4-C5. The staff ends with a double bar line and repeat sign.

J ⊕ Coda

K

73

7

ff

Musical staff 73-83: Treble clef, key signature of two sharps. Measure 73 starts with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. Measures 74-83 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The staff ends with a double bar line and repeat sign.

84

1. 2.

Musical staff 84-87: Treble clef, key signature of two sharps. Measure 84 starts with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. Measures 85-87 contain eighth-note patterns: G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The staff ends with a double bar line and repeat sign.

Countermelody Bb
LOW

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measure numbers 4, 4, 4, 4, 8 are placed above the staff. The staff contains five measures of whole notes, each with a repeat sign.

Musical staff 2: Treble clef, key signature of two sharps. Measure numbers 25, 8, 8, 4 are placed above the staff. Section markers D, E, F, and a repeat sign are above the staff. The staff contains five measures of whole notes with repeat signs, followed by a melodic phrase starting with a forte (*f*) dynamic.

Musical staff 3: Treble clef, key signature of two sharps. Measure numbers 47, 8, 7 are placed above the staff. Section markers G and H are above the staff. The staff contains a melodic phrase, followed by two measures of whole notes with repeat signs, and ends with a Coda symbol. The text "To Coda" is written above the staff.

Musical staff 4: Treble clef, key signature of two sharps. Section marker I is above the staff. The text "Solo Section" and "-Drum Feature On Cue" are above the staff. Measure number 65 and a 7-measure rest are above the staff. The text "D.S. al Coda" is above the staff. The staff contains a 7-measure rest.

Musical staff 5: Treble clef, key signature of two sharps. Section marker J and a Coda symbol are above the staff. The text "Coda" is above the staff. Section marker K is above the staff. Measure number 73 and an 8-measure rest are above the staff. The staff contains an 8-measure rest, followed by a melodic phrase starting with a fortissimo (*ff*) dynamic.

Musical staff 6: Treble clef, key signature of two sharps. Measure number 84 is above the staff. The staff contains a melodic phrase.

Musical staff 7: Treble clef, key signature of two sharps. Measure number 88 is above the staff. The staff contains two first endings, labeled "1." and "2.", each with a repeat sign.

Accordian
Horn Lick Bb (HIGH)
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

4 4

11

14

8

D E F % G H To Coda ⊕

25 8 8 8 8 7

I Solo Section
-Drum Feature On Cue

65 7 D.S.% al Coda

J ⊕ Coda

73 8 K 1. 2.

7

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 notes are written on a treble clef staff with a key signature of one flat 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 notes are written on a treble clef staff with a key signature of one flat 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 notes are written on a treble clef staff with a key signature of one flat 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 notes are written on a treble clef staff with a key signature of one flat 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 notes are written on a bass clef staff with a key signature of one flat 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)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

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

The musical score consists of five staves, each with a specific instrument label and chord symbols above the notes. The instruments and their labels are: Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone Euphonium. The chord symbols are: Flute Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb; Clarinet Trumpet (LOW): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C; Clarinet Tenor Sax Trumpet (HIGH): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C; Alto Sax: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G; Trombone Euphonium: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. The score includes musical notation with triplets and a 4/4 time signature.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Chord symbols for Flute/Piano: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet/Trumpet (LOW): C Eb C F Eb C C Eb F# F Eb C

Chord symbols for Clarinet/Tenor Sax/Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C

Chord symbols for Alto Sax: G Bb G C Bb G G Bb C# C Bb G

Chord symbols for Trombone/Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

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

Octave Key HIGH
No Octave Key LOW

Piano: Bbm (2 Beats Hold)

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

~~Clarinet~~
Tenor Sax
~~Trumpet~~
(HIGH)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/B \flat Abmaj7 Cm/G G7 Cm Cm/B \flat

4

Birds fly-ing high,

you know how I feel.

Sun in the sky,

4 Abmaj7 Cm/G G Cm Cm/B \flat

4

You know___ how I feel.

Breeze drift-ing on by,_____

6 Am7(b5) Abmaj7 Abmaj13 Fm11 Dm7(b5)

You know how I feel.

It's a new dawn,

it's a new day,

it's a new life__

9 G7

for___ me___

and I'm feel_ing_____

good.

A

Exercise A: Treble clef, 4/4 time signature. Five measures of whole notes: C4, D4, E4, F4, G4.

6 **B**

Exercise B: Treble clef, five measures of whole notes: A4, B4, C5, B4, A4.

11 **C** **D**

Exercise C: Treble clef, 4/4 time signature. Five measures of quarter notes: C4, D4, E4, F4, G4.

Exercise D: Treble clef, 4/4 time signature. Five measures of quarter notes: A4, B4, C5, B4, A4.

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

?

Tenor Sax.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142

Bb

(MED.)

HEART AND SOUL

-HAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7, D7, G7, C7, B7, Cmaj7, B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

Holding Out For A Hero SPONSOR SONG arr. Bernice

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

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

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

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

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

Horn Lick 1 B♭
B A B D D B A B

Horn Lick 1 E♭
F# E F# A A F# E F#

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

Horn Lick 2 C
C B A G G A A

Horn Lick 2 B♭
D C# B A A B B

Horn Lick 2 E♭
A G# F# E E F# F#

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

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

Piano
Optional Syncopated Rhythm on Cue

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

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

5

M. C
M. B♭
M. Eb
M. (B.C.)

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

HL. 1 C
HL. 1 B♭
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B♭
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

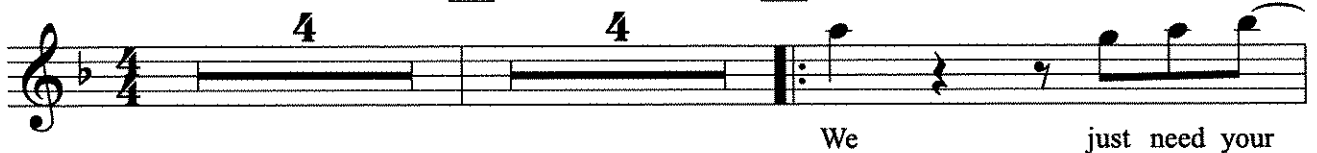
MELODY Bb HIGH

With Passion $\text{♩} = 112$

A

B

Repeat 4x (Play-Sing-Sing-Play)



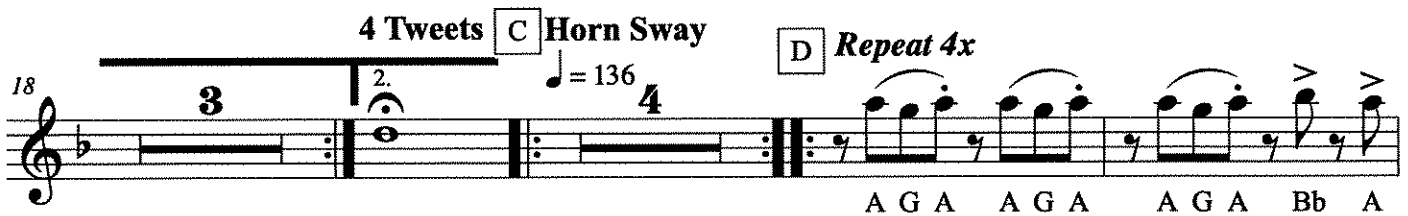
We just need your



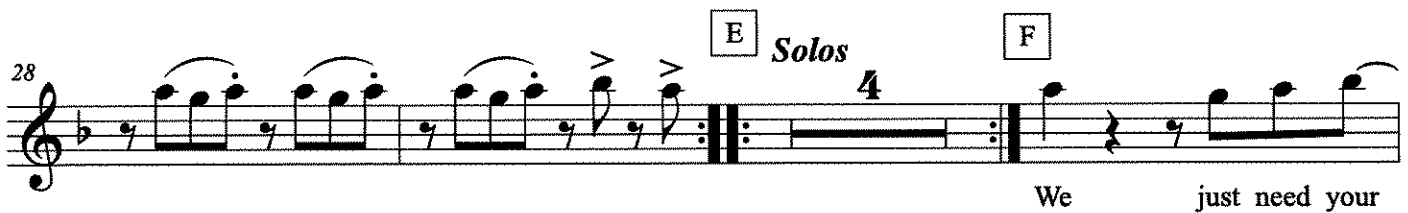
mon ey to night Spon sor the Sc i Tech B and We're in des



perate need of cash So our pro gram does n't turn in to tr ash



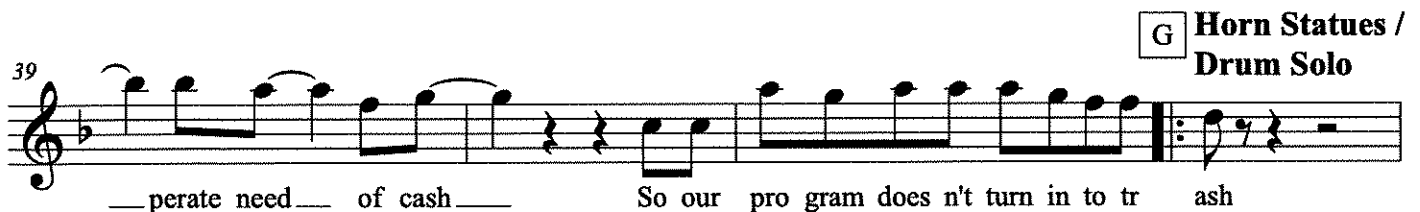
4 Tweets C Horn Sway $\text{♩} = 136$ D Repeat 4x
A G A A G A A G A Bb A



E Solos F
We just need your



mon ey to night Spon sor the Sc i Tech B and We're in des



G Horn Statues / Drum Solo
perate need of cash So our pro gram does n't turn in to tr ash

Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major, page 2. The score is written in treble clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins at measure 43 with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes followed by a repeat sign and a box containing the letter 'H'. The second staff begins at measure 49 and continues the melodic line. The third staff begins at measure 53 and includes first and second endings, with a final whole note chord at the end of the piece.

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...

Bb

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte 'f' dynamic and feature eighth-note patterns. Measures 5-8 show a change in dynamics to mezzo-forte 'mf' and include some rests. Measures 9-12 continue with a similar melodic line. The score includes various musical notations such as accents, slurs, and dynamic markings.

Don't Mean A Thing - Bb

To Coda $\text{\textcircled{C}}$ 1.

Musical notation for measures 13-16. The first system consists of three staves. Measure 13 starts with a treble clef and a key signature of one flat. Measure 14 has a key signature change to two flats. Measure 15 has a key signature change to three flats. Measure 16 has a key signature change to two flats. Dynamics include *ff* in measure 16. A first ending bracket spans measures 13-16.

Musical notation for measures 17-20. The second system consists of three staves. Measure 17 starts with a treble clef and a key signature of two flats. Measure 18 has a key signature change to three flats. Measure 19 has a key signature change to two flats. Measure 20 has a key signature change to one flat. Dynamics include *f* and *ff*. A second ending bracket spans measures 17-20.

Musical notation for measures 21-23. The third system consists of three staves. Measure 21 starts with a treble clef and a key signature of one flat. Measure 22 has a key signature change to two flats. Measure 23 has a key signature change to three flats.

D.S. al Coda

Musical notation for measures 24-25. The fourth system consists of three staves. Measure 24 starts with a treble clef and a key signature of three flats. Measure 25 has a key signature change to two flats. Dynamics include *f*.

CODA

Musical notation for measure 26. The fifth system consists of three staves. Measure 26 starts with a treble clef and a key signature of two flats. A Coda symbol $\text{\textcircled{C}}$ is positioned above the first staff.

Tenor 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

Musical score for Tenor Sax, measures 1-8. The score is in 4/4 time. It features four staves labeled S, A, T, and B. The S staff has a solo line with a slur and the marking "legato". The other staves (A, T, B) have accompaniment with "legato" markings. The music consists of quarter and eighth notes.

Musical score for Tenor Sax, measures 9-15. The score is in 4/4 time. It features four staves labeled S, A, T, and B. The S staff has a solo line with a slur and the marking "optional 8vb". The other staves (A, T, B) have accompaniment. The music consists of quarter and eighth notes.

Musical score for Tenor Sax, measures 16-22. The score is in 4/4 time. It features four staves labeled S, A, T, and B. The S staff has a solo line with a slur and the marking "Lower notes for solo only". The other staves (A, T, B) have accompaniment. The music consists of quarter and eighth notes.

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody Bb
HIGH PART
-optional 8vb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100)

H

I (♩ = 126) **J** **K**

MORTAL KOMBAT

YELL!

Spon sor the band!

L 50 **3** YELL! 2nd time only **M**

Spon sor the band! *f*

N ZELDA (♩ = 80) *mf*

O Faster (♩ = 120) **P** *f*

Q

R

S 77 **T**

U 83

89

The Legend of Super Mortal Tetris

Countermelody 1 B \flat
HIGH PART

arr. Bernice

Each note cued

A TETRIS ($\text{♩} = 140$)

B

C

D

E

F

G MARIO ($\text{♩} = 100$)

H

MORTAL KOMBAT

I ($\text{♩} = 126$) **J**

4 3

Detailed description: This is a musical score for a high part in 4/4 time, featuring two main themes: Tetris and Mario. The score is divided into sections A through J. Section A, 'TETRIS', starts at measure 1 with a forte (f) dynamic and a tempo of 140 bpm. It includes a first ending and a dynamic change to fortissimo piano (fp). Section B continues the Tetris theme. Section C is a continuation. Section D includes a second ending. Section E features a long note. Section F is a melodic phrase. Section G, 'MARIO', starts at measure 29 with a tempo of 100 bpm and includes a triplet. Section H continues the Mario theme. Section I, 'MORTAL KOMBAT', starts at measure 36 with a tempo of 126 bpm and includes a four-measure rest. Section J includes a three-measure rest. The score is written in treble clef with a key signature of one flat (B-flat).

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

[M] [N] ZELDA (♩ = 80)

Faster (♩ = 120) [O] [P] [Q]

[R]

[S]

[T] [U]

86

The Legend of Super Mortal Tetris

Bass Line 1 Bb
Counter melody 2 Bb
HIGH PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Bass Line 1

Musical notation for section A, 'TETRIS' (♩ = 140). The notation is in 4/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and includes accents (>) over several notes. The section concludes with a dynamic marking of *fp* and a hairpin.

Musical notation for section B, continuing the piece with a series of eighth and sixteenth notes.

Musical notation for section C, featuring a mix of eighth and sixteenth notes with some rests.

Musical notation for section D, continuing the melodic line with eighth and sixteenth notes.

Musical notation for sections E and F, consisting of a continuous eighth-note pattern.

Musical notation for section G, 'MARIO' (♩ = 100). The notation is in 4/4 time and includes rests of 5 and 4 measures.

Musical notation for section I, 'MORTAL KOMBAT' (♩ = 126). The notation is in 4/4 time and includes rests of 4 and 3 measures. It features the lyrics 'YELL!' and 'Spon sor the band!' with notes marked with 'x'.

M N ZELDA (♩ = 80) Countermelody 1 O Faster (♩ = 120)

mf *f*

P Q

R S

T U

4

mf

f

3

3

3

3

3

3

3

The Legend of Super Mortal Tetris

Bass Line 2 Bb
HIGH PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E **F**

G MARIO (♩ = 100) **H**

mf

MORTAL KOMBAT

I (♩ = 126) **J**

4 **3**

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

[M] [N] ZELDA (♩ = 80)

mf

[O] Faster (♩ = 120) [P] [Q]

f

[R] [S]

[R] [S]

[T] [U]

[T] [U]

[88]

[88]

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...

Tenor Sax

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

B

13

f

19

ff

25

ff

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 (MELODY)

Tenor Sax.

The musical score is written for Tenor Saxophone in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A fermata with the number '8' is placed over the first measure. The first staff is labeled with a box 'A' above the second measure and a box 'B' above the eighth measure. The second staff is labeled with a box 'C' above the fifth measure. The third staff is labeled with a box 'D' above the second measure and a box 'E' above the eighth measure. The fourth staff contains first, second, and third endings, marked with '1.', '2.', and '3.' respectively. Above the first ending is a bracket with the word 'rit.' (ritardando) written above it. The fifth staff concludes the piece with a final chord and a double bar line.

Two Ceremonial Marches

1. Processional

Tenor Saxophone

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** **1.**

48 **2. rit.** *f*

Recorded by BRUNO MARS
RUNAWAY BABY

TENOR SAX I

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

(DRIVING SOUL)

The musical score is written for Tenor Sax I in 4/4 time. It consists of ten staves of music. The key signature has one flat (Bb). The score includes various musical notations such as rests, notes, slurs, and dynamics. Measure numbers are indicated below the notes. Rehearsal marks are shown in boxes: 5, 13, 21, 29, 43, and 48. A section starting at measure 40 is marked 'TO CODA' with a double bar line and a diamond symbol. Dynamics include 'f' (forte) and 'ff' (fortissimo). There are also some performance markings like '1-4', '5-8', and '13-14'.

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TENOR SAX I

D.S. AL CODA

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

♩ CODA

Musical staff 56-64. Measure 56: quarter notes, dynamics *f*. Measures 57-60: whole rest, dynamics *f*. Measure 61: quarter note, dynamics *f*. Measure 62: quarter note, dynamics *f*. Measure 63: quarter note, dynamics *f*. Measure 64: quarter note, dynamics *f*.

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

Musical staff 66-72. Measure 66: quarter note, dynamics *f*. Measure 67-72: whole rest, dynamics *f*.

73

Musical staff 73-77. Measure 73: quarter note, dynamics *mf*. Measure 74: quarter note, dynamics *mf*. Measure 75: quarter note, dynamics *mf*. Measure 76: quarter note, dynamics *mf*. Measure 77: quarter note, dynamics *mf*.

REPEAT FOR MORE SOLOS

TO CONTINUE

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

83

Musical staff 84-86. Measure 84: quarter note, dynamics *f*. Measure 85: quarter note, dynamics *f*. Measure 86: quarter note, dynamics *f*.

Musical staff 87-90. Measure 87: quarter note, dynamics *f*. Measure 88: quarter note, dynamics *f*. Measure 89: quarter note, dynamics *f*. Measure 90: quarter note, dynamics *f*.

Musical staff 91-94. Measure 91: quarter note, dynamics *f*. Measure 92: quarter note, dynamics *f*. Measure 93: quarter note, dynamics *f*. Measure 94: quarter note, dynamics *f*.

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

Recorded by BRUNO MARS
RUNAWAY BABY

TENOR SAX 2

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

(DRIVING SOUL)

The musical score is written for Tenor Sax 2 in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo/style marking of '(DRIVING SOUL)'. The score is divided into several systems of staves:

- System 1:** Measures 1-5. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 is a whole rest. Measure 4 is a whole rest. Measure 5 is a quarter note G4.
- System 2:** Measures 6-12. Measure 6 is a quarter note G4. Measure 7 is a quarter note F4. Measure 8 is a quarter note E4. Measure 9 is a quarter note D4. Measure 10 is a quarter note C4. Measure 11 is a quarter note B3. Measure 12 is a quarter note A3.
- System 3:** Measures 13-24. Measure 13 is a quarter rest. Measure 14 is a quarter rest. Measure 15 is a quarter rest. Measure 16 is a quarter rest. Measure 17 is a quarter note G4. Measure 18 is a quarter note F4. Measure 19 is a quarter note E4. Measure 20 is a quarter note D4. Measure 21 is a quarter note C4. Measure 22 is a quarter note B3. Measure 23 is a quarter note A3. Measure 24 is a quarter note G3.
- System 4:** Measures 25-30. Measure 25 is a quarter note G3. Measure 26 is a quarter note F3. Measure 27 is a quarter note E3. Measure 28 is a quarter note D3. Measure 29 is a quarter note C3. Measure 30 is a whole note B2.
- System 5:** Measures 31-35. Measure 31 is a quarter note B2. Measure 32 is a quarter note A2. Measure 33 is a quarter note G2. Measure 34 is a quarter note F2. Measure 35 is a quarter note E2.
- System 6:** Measures 36-39. Measure 36 is a quarter note D2. Measure 37 is a quarter note C2. Measure 38 is a quarter note B1. Measure 39 is a quarter note A1.
- System 7:** Measures 40-47. Measure 40 is a quarter note G2. Measure 41 is a quarter note F2. Measure 42 is a quarter note E2. Measure 43 is a quarter note D2. Measure 44 is a quarter note C2. Measure 45 is a quarter note B1. Measure 46 is a quarter note A1. Measure 47 is a quarter note G1.
- System 8:** Measures 48-51. Measure 48 is a quarter note F2. Measure 49 is a quarter note E2. Measure 50 is a quarter note D2. Measure 51 is a quarter note C2.

Section markers are placed above measures 5, 13, 21, 29, 43, and 48. Dynamics include *f* (forte) and *ff* (fortissimo). A 'TO CODA' symbol is placed above measure 42. A key signature change to two flats (Bb, Eb) occurs at measure 31.

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TENOR SAX 2

D.S. AL CODA

Musical staff 52-55. Measures 52, 53, 54, 55. Dynamics: *ff*, *f*. Includes a fermata over measure 55.

♩ CODA

Musical staff 56-64. Measures 56, 57-60, 61, 62, 63, 64. Dynamics: *ff*, *f*. Includes a fermata over measures 57-60 and a 4-measure rest.

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

Musical staff 65-72. Measures 65, 66-72. Dynamics: *f*. Includes a fermata over measure 65 and a 7-measure rest.

73

Musical staff 73-77. Measures 73, 74, 75, 76, 77. Dynamics: *mf*. Includes accents over notes in measures 73, 74, 75, 76, 77.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 78-82. Measures 78, 79, 80, 81, 82. Dynamics: *f*. Includes a repeat sign over measures 78-80 and a fermata over measure 81.

83

Musical staff 83-86. Measures 83, 84, 85, 86. Dynamics: *f*. Includes a fermata over measure 83 and a 4-measure rest.

Musical staff 87-90. Measures 87, 88, 89, 90. Dynamics: *f*. Includes a fermata over measure 87 and a 4-measure rest.

Musical staff 91-94. Measures 91, 92, 93, 94. Dynamics: *f*. Includes accents over notes in measures 91, 92, 93, 94.

Musical staff 95-99. Measures 95, 96, 97, 98, 99. Dynamics: *ff*. Includes accents over notes in measures 95, 96, 97, 98, 99.

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

Santa Claus Is Comin' To Town

Bb Bass Line (High)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am



Dm7 G7 C A C F C C7 F Fm C Am



Dm7 G7 C B C7 F C7 F D7



To Coda D C Am

D.S. al Coda

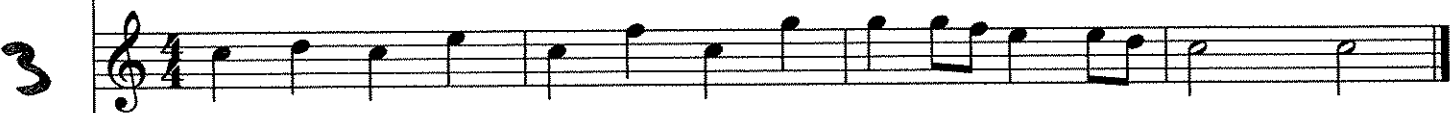


Dm7 G7 C E C Am Dm7 G7 C

39

Bb - High

Sight Reading Exercises



Tenor Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Melody Bb
TENOR SAX

As Recorded by Nirvana
Arr. Walsh

Smeÿs Like Teen Spirit

A

4

f

8

f

12

B

C

4

mp

20

D

25

mf

30

E %

f

35

40

To Coda on 3rd Time

F

46

G

SOLO OR SOLI

f

52

2

H

57

Musical staff 57-61: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth notes with slurs, starting on G4 and moving upwards.

I

62

Musical staff 62-67: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, ending with a double bar line and a repeat sign.

J

68

Musical staff 68-72: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, starting with a *mp* dynamic marking.

K

73

Musical staff 73-77: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, continuing the melodic line.

78

Musical staff 78-82: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, continuing the melodic line.

83

D.S. al Coda

Musical staff 83-84: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, ending with a Coda symbol.

L



85

Musical staff 85-89: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, starting with a *f* dynamic marking and a *ff* dynamic marking.

90

rit.

Musical staff 90-94: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs, ending with a double bar line and a repeat sign. A dashed line above the staff indicates a *rit.* (ritardando) section.

Smeij's Like Teen Spirit

4 **A**
f

7

10

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

19

25 **D**
mf

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

45 **F**

2

48

Musical staff 48-56. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The staff contains a sequence of eighth notes, followed by a repeat sign. Above the staff are three boxes labeled 'G', 'H', and 'I'. Below the staff are three measures of whole rests, with the numbers '8', '8', and '4' written above them respectively.

69

Musical staff 69-77. It begins with a treble clef, a key signature of two flats, and a common time signature. Above the staff are two boxes labeled 'J' and 'K'. Below the staff, the first measure is a whole rest with the number '4' above it. The second measure starts with a *mp* dynamic marking. The staff contains a sequence of eighth notes with slurs, followed by a quarter rest and a final eighth note.

78

Musical staff 78-83. It begins with a treble clef, a key signature of two flats, and a common time signature. The staff contains a sequence of eighth notes.

84

Musical staff 84-85. It begins with a treble clef, a key signature of two flats, and a common time signature. The staff contains a sequence of quarter notes. The text "D.S. al Coda" is written above the staff.

85

Musical staff 85-90. It begins with a treble clef, a key signature of two flats, and a common time signature. Above the staff is a box labeled 'L'. Below the staff, the first measure is a whole rest with the number '5' above it. The staff contains a sequence of eighth notes, followed by a half note with a slur and a fermata. The dynamic marking *ff* is written below the staff.

Bass Line Bb
TENOR SAX

As Recorded by Nirvana
Arr. Walsh

Smells Like Teen Spirit

A

4

f

8

B **C** **D**

12 4 8

mf

28

E %

33

f

37

41 To Coda on
3rd Time

F

45

G

49

f

53

2

57 **H**

Musical staff 57-60: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth notes with accents. A boxed letter 'H' is positioned above the first measure.

61 **I** 4

Musical staff 61-68: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with accents. A boxed letter 'I' is positioned above the 10th measure, and the number '4' is positioned above the 11th measure. The staff ends with a double bar line.

69 **J** 8 **K**

Musical staff 69-81: Treble clef, key signature of two flats. The staff begins with a whole rest for 8 measures, indicated by the number '8' above the staff. A boxed letter 'J' is above the first measure, and a boxed letter 'K' is above the 9th measure. The staff continues with eighth notes and accents.

82 D.S. al Coda

Musical staff 82-84: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes. The instruction 'D.S. al Coda' is written above the staff.

L

85 Φ

Musical staff 85-88: Treble clef, key signature of two flats. The staff begins with a whole rest, indicated by a circled Phi symbol (Φ) above the staff. A boxed letter 'L' is positioned above the first measure. The staff contains eighth notes with accents. Dynamics *f* and *ff* are written below the staff.

89 rit.

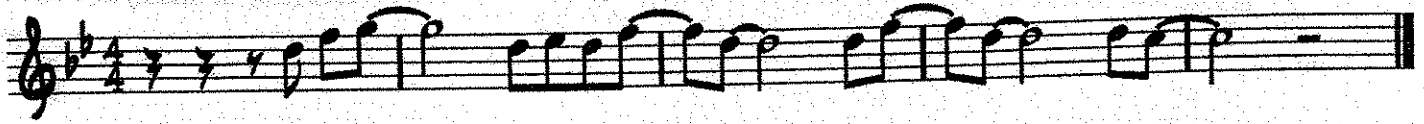
Musical staff 89-92: Treble clef, key signature of two flats. The staff contains eighth notes with accents. The instruction 'rit.' is written above the staff.

93 (rit.)

Musical staff 93-95: Treble clef, key signature of two flats. The staff contains eighth notes with accents, followed by a whole note and a half note. The instruction '(rit.)' is written above the staff.

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)



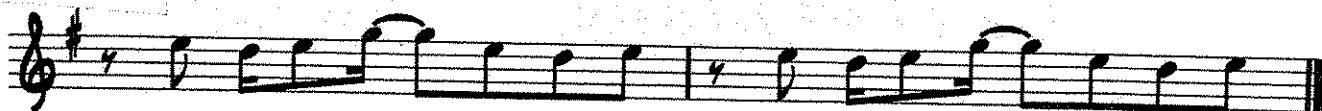
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



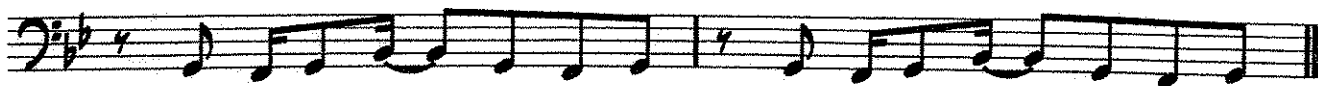
E D E G E D E E D E G E D E

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

B \flat Tenor Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for B \flat Tenor Saxophone in 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 boxed measure number '3' is placed above the first measure. The second staff continues the melody. The third staff has a boxed measure number '11' above the first measure. The fourth staff has a boxed measure number '19' above the first measure and a dynamic marking of 'mp' below the staff. The fifth staff continues the melody. The sixth staff has a boxed measure number '27' above the first measure and a dynamic marking of 'f' below the staff. The seventh staff concludes the piece with a final measure.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. Above the staff, the chords F#m and E are indicated. The second staff starts at measure 6 and includes first and second endings. Above the staff, the chords F#m, E, F#m, F#m, and F#m are indicated. The third staff starts at measure 12 and includes the chords F#m, C#m, F#m, and E. The fourth staff starts at measure 18 and includes the chords F#m and F#m, with first and second endings. The score concludes with a double bar line.

TAKE ON ME

TENOR SAX I

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

Musical staff A (Techno-Pop) in 4/4 time, starting at measure 1. The melody consists of eighth and quarter notes with accents. The dynamic marking is *mf*.

(B)

Musical staff B in 4/4 time, starting at measure 5. The melody features quarter and eighth notes with accents. The dynamic marking is *f*.

(TECHNO-POP)

Musical staff 1-4 in 4/4 time, starting at measure 1. It features a long, sustained note with a dynamic marking of *mf*.

Musical staff 5-8 in 4/4 time, starting at measure 5. It features a long, sustained note with a dynamic marking of *mp*.

(9)

Musical staff 9-15 in 4/4 time, starting at measure 9. It includes a measure rest from 9-13, followed by eighth and quarter notes with accents. The dynamic marking is *f*.

Musical staff 16-20 in 4/4 time, starting at measure 16. It features a long, sustained note with a dynamic marking of *mf*.

(21)

(SOLO)

Musical staff 21-24 in 4/4 time, starting at measure 21. It features eighth and quarter notes with accents. The dynamic marking is *f*.

Musical staff 25-28 in 4/4 time, starting at measure 25. It features eighth and quarter notes with accents.

TENOR SAX I

Musical staff 1: Measures 29-32. Notes: 29 (quarter), 30 (quarter), 31 (quarter), 32 (quarter).

Musical staff 2: Measure 33 marked with a circled 33 and a scissor icon. Measures 33-35 are beamed together. Measure 36 has a circled 36 and a *f* dynamic. Measure 37 has a circled 37 and a *mf* dynamic. Measure 38 has a circled 38 and a *mf* dynamic. Measure 39 has a circled 39.

Musical staff 3: Measure 40 has a circled 40 and a *f* dynamic. Measure 41 has a circled 41. Measure 42 has a circled 42 and a *mf* dynamic. Measure 43 has a circled 43. Measure 44 has a circled 44 and a *f* dynamic.

Musical staff 4: Measures 45-48 are beamed together. Measure 49 has a circled 49 and a *f* dynamic. Measure 50 has a circled 50 and a *f* dynamic. Measure 51 has a circled 51 and a *f* dynamic. Measure 52 has a circled 52 and a *f* dynamic. A "TO CODA" symbol is placed above measure 50.

Musical staff 5: Measure 53 has a circled 53 and a *mf* dynamic. Measure 54 has a circled 54. Measure 55 has a circled 55. Measure 56 has a circled 56.

Musical staff 6: Measure 57 has a circled 57. Measure 58 has a circled 58. Measure 59 has a circled 59. Measure 60 has a circled 60 and a *ff* dynamic.

Musical staff 7: Measure 61 has a circled 61 and a *f* dynamic. Measure 62 has a circled 62. Measure 63 has a circled 63. Measure 64 has a circled 64. Measure 65 has a circled 65 and a *f* dynamic. Measure 66 has a circled 66. Measure 67 has a circled 67. Measure 68 has a circled 68. Measure 69 has a circled 69. Measure 70 has a circled 70. Measure 71 has a circled 71 and a *f* dynamic.

Musical staff 8: Measure 72 has a circled 72 and a *mf* dynamic. Measure 73 has a circled 73. Measure 74 has a circled 74. Measure 75 has a circled 75. Measure 76 has a circled 76. The text "D.S. AL CODA" is written above measure 76.

Musical staff 9: Measure 77 has a circled 77 and a *mf* dynamic. Measure 78 has a circled 78. Measure 79 has a circled 79 and a *f* dynamic. Measure 80 has a circled 80.

Musical staff 10: Measure 81 has a circled 81. Measure 82 has a circled 82. Measure 83 has a circled 83 and a *ff* dynamic. Measure 84 has a circled 84.

TAKE ON ME

TENOR SAX 2

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

1 *mf*

9 *f*

(TECHNO-POP)

16 *mf*

21 *mp*

25 *f*

29 *mf*

33 *f*

37 *f*

TENOR SAX 2

Musical staff with measures 29, 30, 31, and 32. Includes dynamic markings and accents.

Musical staff with measure 33 circled, a 3-measure rest (33-35), and measures 36, 37, 38, and 39. Includes dynamic markings *f* and *mf*.

Musical staff with measure 40 circled, a 4-measure rest (40-43), and measures 44 and 45. Includes dynamic markings *f* and *mf*.

Musical staff with measures 46, 47, 48, and 49 circled. Includes a "TO CODA" symbol and a 4-measure rest (49-52).

Musical staff with measures 53, 54, 55, and 56. Includes dynamic marking *mf*.

Musical staff with measures 57, 58, 59, and 60. Includes dynamic marking *ff*.

Musical staff with measure 61 circled, a 4-measure rest (61-64), measure 65 circled, a 5-measure rest (65-69), and measures 70 and 71. Includes dynamic marking *f*.

D.S. AL CODA

Musical staff with measures 72, 73, 74, 75, and 76. Includes dynamic marking *mf*.

⊕ CODA

Musical staff with measures 77, 78, 79, and 80. Includes dynamic markings *mf* and *f*.

Musical staff with measures 81, 82, 83, and 84. Includes dynamic marking *ff*.

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

4 T. Sax. only + Bar. 9

5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17 18 4

ff

T. Sax. only

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 36 tutti *f* 37

38 39 40 41 42 43 44 45 *ff* *mp*

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 2

f

71 72 73 74 75 76 77 78 79 *mf* *f* *ff*

390 Bb

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

Uptown Funk!

Funk $\text{♩} = 116$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 measures, each labeled with a letter in a box (A through L). Measure 1 starts with a dynamic marking of *f* and includes accents (>) over several notes. Measure 2 contains a 4-measure rest. Measure 3 has a dynamic marking of *mp*. Measure 9 starts with a dynamic marking of *mf*. Measure 17 includes a repeat sign with a double bar line and a repeat sign. Measure 25 has the text "optional top notes" above it. Measure 33 includes a 3-measure rest. Measure 39 has the text "To Coda" with a Coda symbol (⊕) above it. Measure 47 ends with the instruction "D.S. al Coda".

Coda

Uptown Funk!

Melody Bb HIGH, p. 2

50 **M**
f *mp*

55 **N**

59 **O**
mf **P**

63 **Q**

67 **R**
f *f*

73 **S**
ff **T**

77 **U**

82 **V**

87 **V**

91 *fff*

Countermelody Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A **B** **C**

D **E** **F**

G *mf* *f*

H **I** *f*

J *To Coda*

K **L** *D.S. al Coda*

11 23 30 37 41

4 3 3 4 3 4 3 4

Uptown Funk!

Coda M N O P

Musical staff 50-66: Treble clef, key signature of one sharp (F#). Measure 50 has a whole rest. Measures 51-52 contain a 4-measure rest. Measure 53 contains a 3-measure rest. Measures 54-55 contain a first ending (1.) with a 4-measure rest. Measures 56-57 contain a second ending (2.) with a 3-measure rest. Measure 58 contains a 4-measure rest. Measure 59 contains a 3-measure rest. Measure 60 contains a whole rest. Measure 61 contains a whole rest. Measure 62 contains a whole rest. Measure 63 contains a whole rest. Measure 64 contains a whole rest. Measure 65 contains a whole rest. Measure 66 contains a whole rest.

Q

Musical staff 67-71: Treble clef, key signature of one sharp (F#). Measure 67 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measures 68-71 contain complex rhythmic patterns with eighth and sixteenth notes, including accents and slurs.

R

Musical staff 72-75: Treble clef, key signature of one sharp (F#). Measures 72-75 contain complex rhythmic patterns with eighth and sixteenth notes, including accents and slurs.

S T

Musical staff 76-80: Treble clef, key signature of one sharp (F#). Measures 76-80 contain complex rhythmic patterns with eighth and sixteenth notes, including accents and slurs.

U

Musical staff 81-85: Treble clef, key signature of one sharp (F#). Measure 81 starts with a fortissimo (*fp*) dynamic. Measures 81-85 contain complex rhythmic patterns with eighth and sixteenth notes, including accents and slurs.

V

Musical staff 86-89: Treble clef, key signature of one sharp (F#). Measures 86-89 contain complex rhythmic patterns with eighth and sixteenth notes, including accents and slurs.

fff

Musical staff 90-94: Treble clef, key signature of one sharp (F#). Measure 90 starts with a fortississimo (*fff*) dynamic. Measures 90-94 contain complex rhythmic patterns with eighth and sixteenth notes, including accents and slurs.

Bass Line Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A B

f *mp*

C 10 D E $\text{\textcircled{S}}$ *mf*

19 F G *p*

28 H I *mf* *f*

J *To Coda* K *f* *mp*

L *D.S. al Coda*

Uptown Funk!

Coda M N

50 1.

f *mp*

59 2. O P

mf

Q R S

68 *f* *ff*

T U

77

V

86 *fff*

Tenor Sax.

Warm-ups

arr. Klesch

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

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

F, Low Bb / Slurred 8th notes to F

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

Tenor Sax.

66

73

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

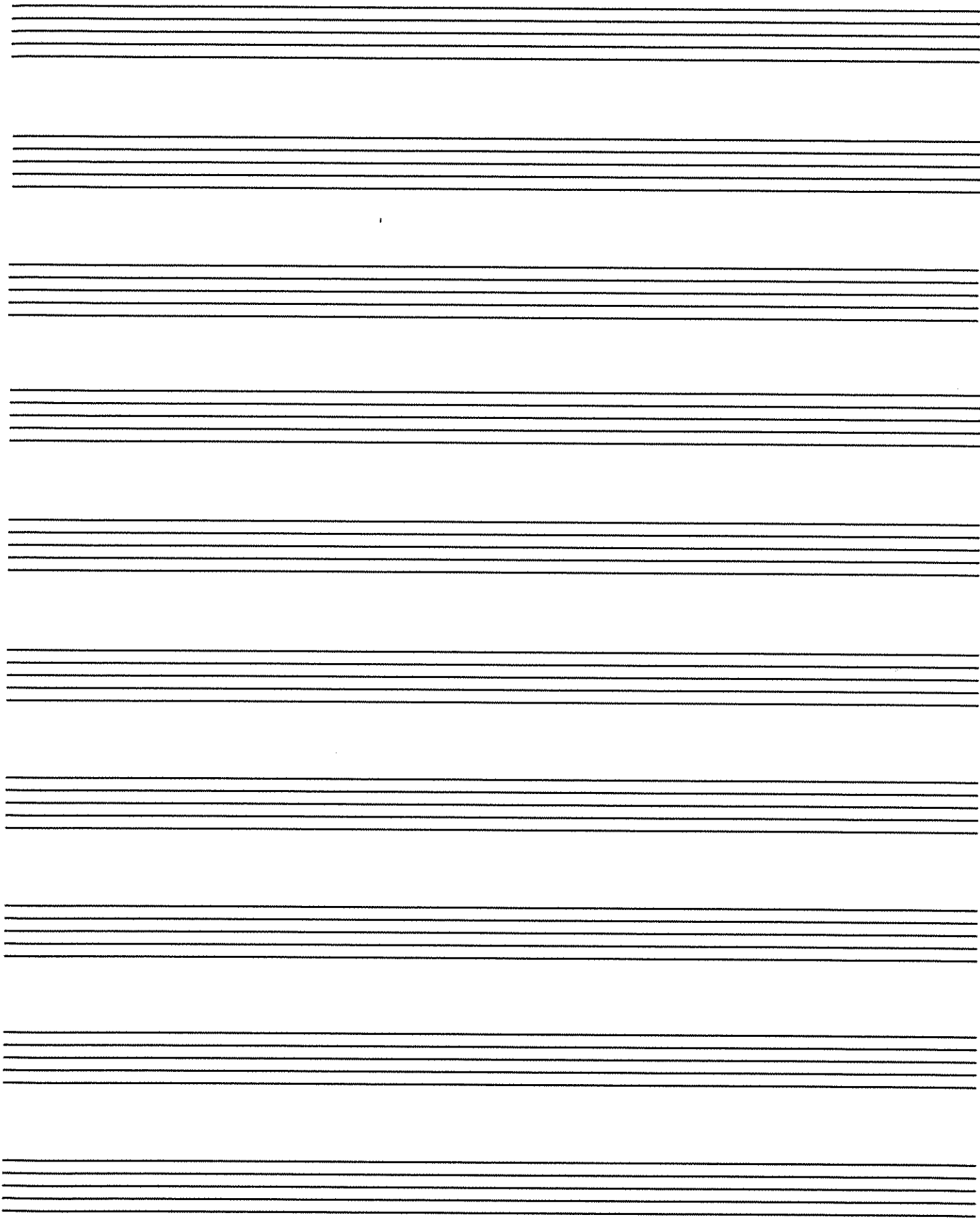
99

105

Tenor Sax.

4 Note / Crazy 16ths

The musical score consists of three staves of music for Tenor Saxophone. Each staff begins with a treble clef and a key signature of one flat (Bb). The first staff starts at measure 108 and contains a sequence of four measures of music, each featuring a '4 Note / Crazy 16ths' pattern. The second staff starts at measure 113 and contains a sequence of four measures of music, each featuring a '4 Note / Crazy 16ths' pattern. The third staff starts at measure 118 and contains a sequence of four measures of music, each featuring a '4 Note / Crazy 16ths' pattern. The music is written in a rhythmic style with many sixteenth notes. There are several slurs and ties across the staves, indicating phrasing and breath control. The notes are primarily in the middle register of the instrument.



Tenor Sax

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

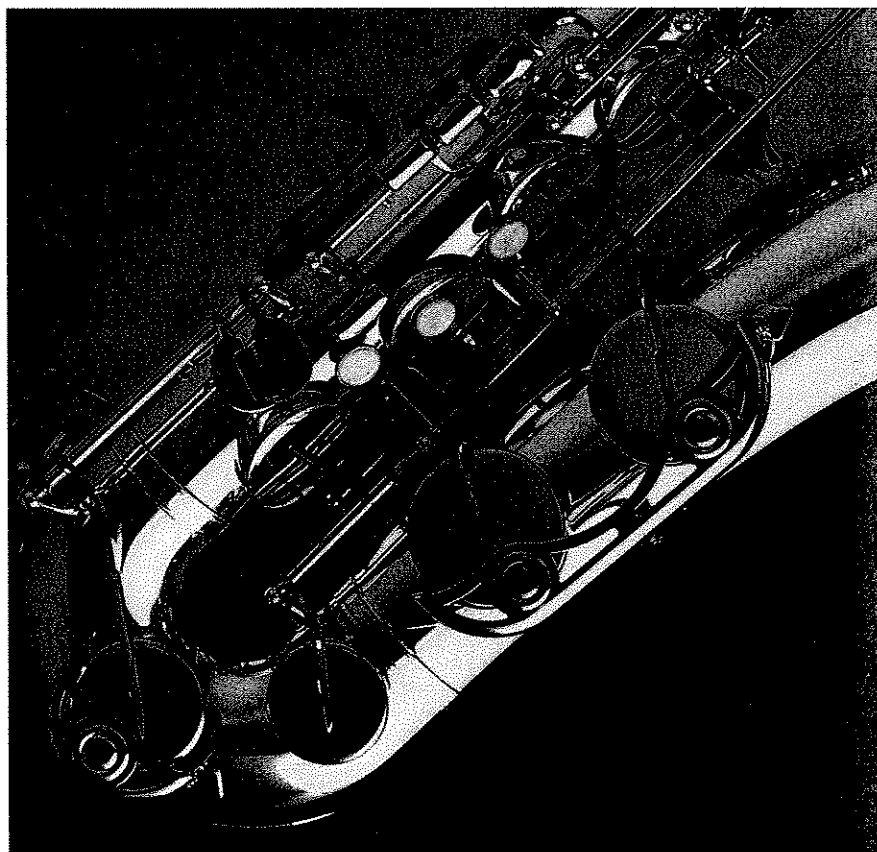
Draw these symbols where they belong and
write in the note names before you play:



B TENOR SAXOPHONE BOOK 1

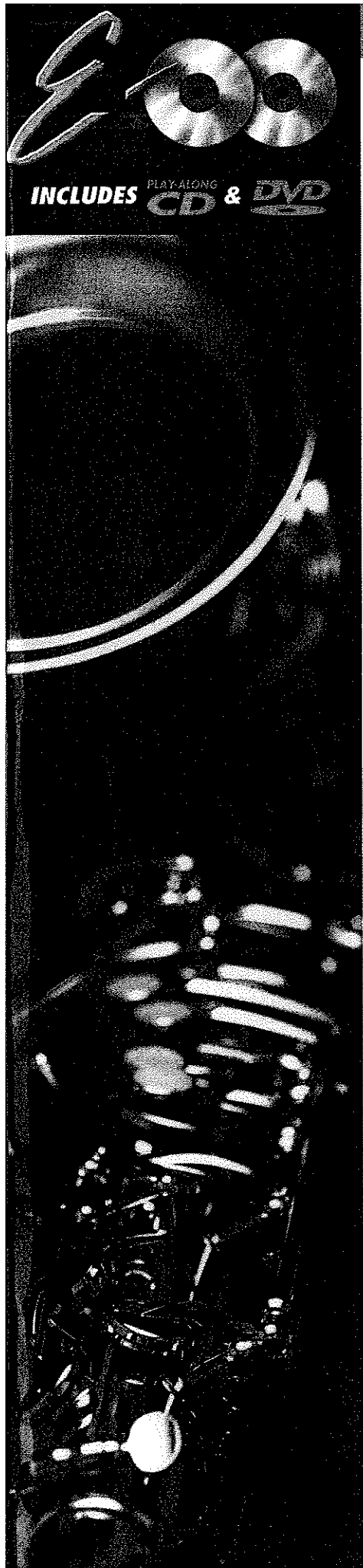
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 2/3 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

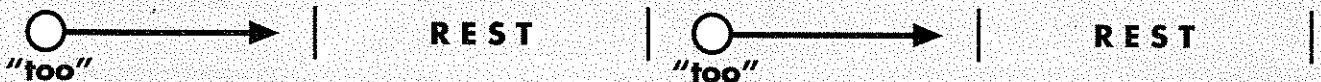
Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

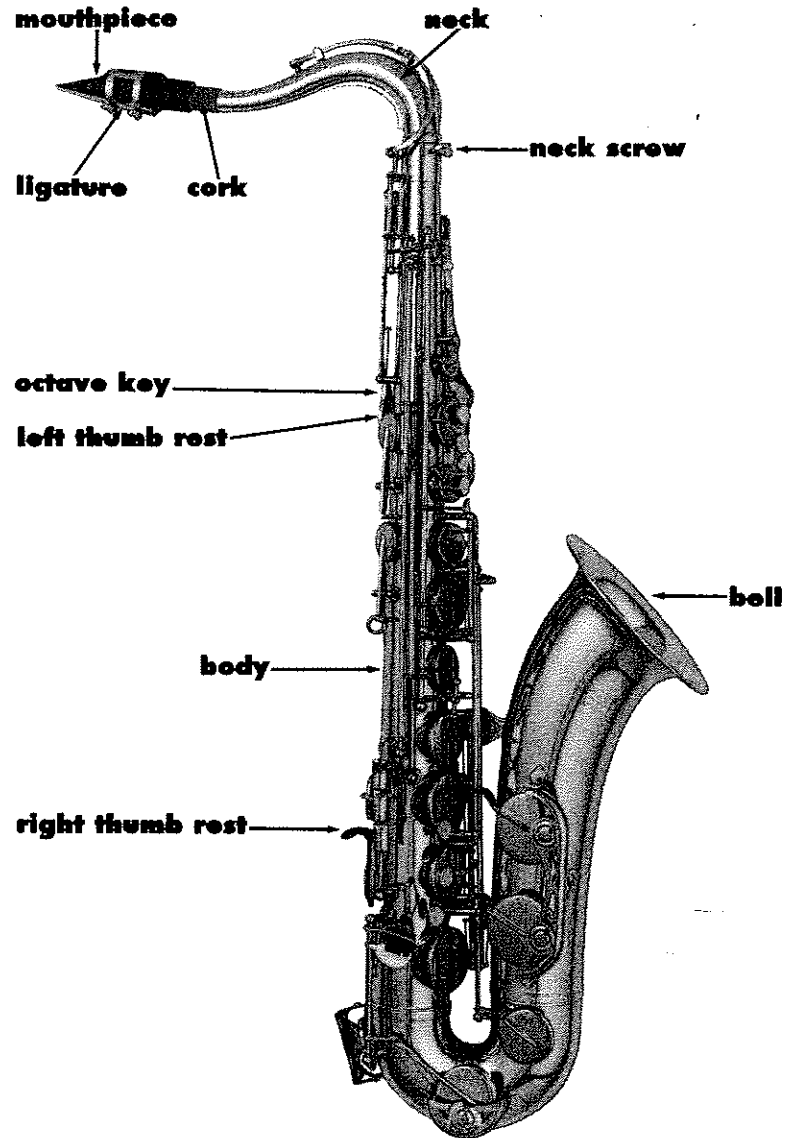
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

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

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

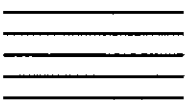


- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

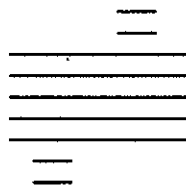
Identify and draw each of these symbols:

Music Staff



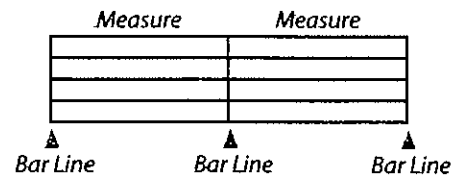
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

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

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

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

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

4. TWO'S A TEAM

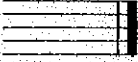
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.

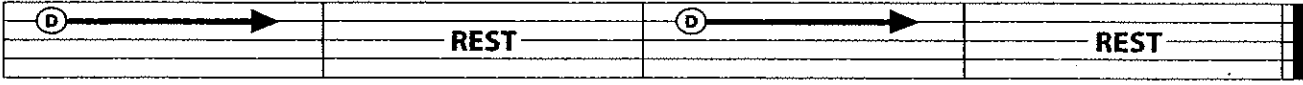
6. MOVING ON UP

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


Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

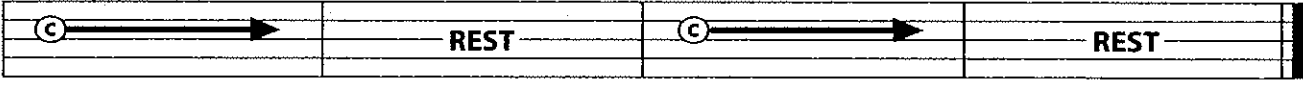
D  *Double Bar*

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

C  *Double Bar*

10. THE FAB FIVE




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

Treble Clef

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

Time Signature

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

 = 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

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

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

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

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



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

12. FIRST FLIGHT



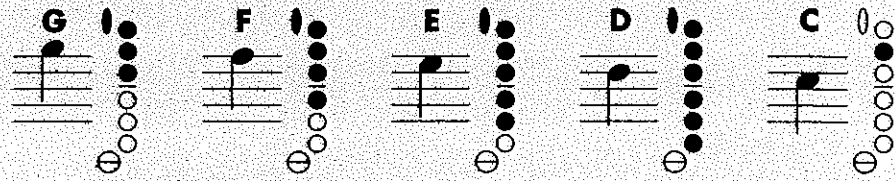
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



C D E _ _ _

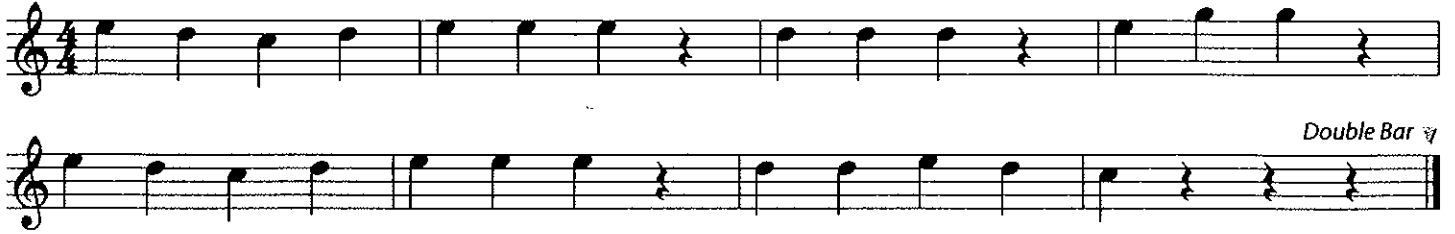
Notes In Review

Memorize the fingerings for the notes you've learned:

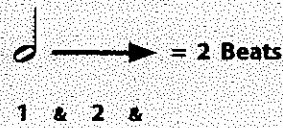


14. ROLLING ALONG

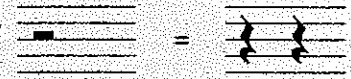
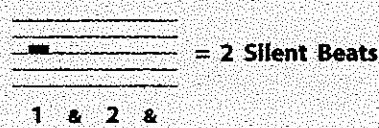
Go to the next line. ♪



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

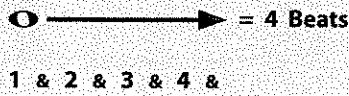


19. ESSENTIAL ELEMENTS QUIZ

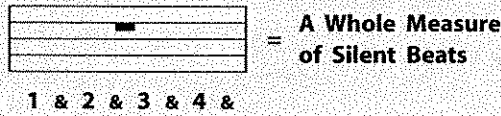
Using the note names and rhythms below, draw your notes on the staff before playing.



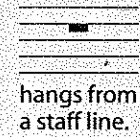
Whole Note



Whole Rest



Whole Rest



Half Rest



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

Clap

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 (\sharp) or flats (\flat) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

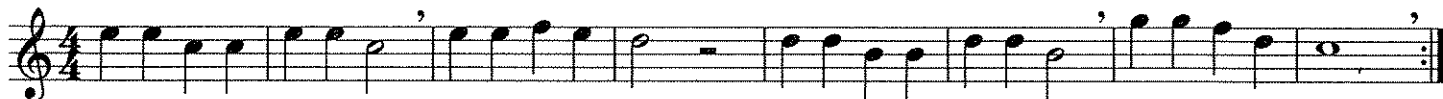
25. LIGHTLY ROW

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

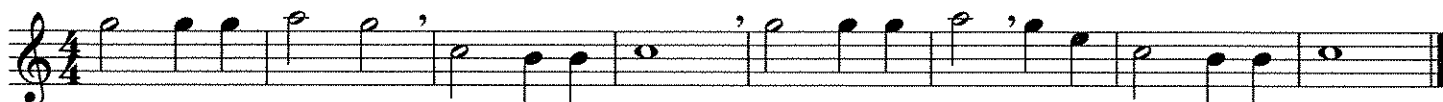
33. DEEP POCKETS – New Note

B 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

▽ Pick-up note



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

Clap




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

J. S. Pierpont



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

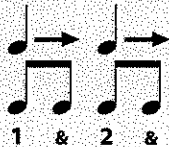
Traditional Hanukkah Song



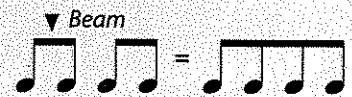
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

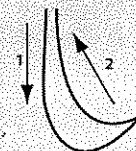
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

Clap

Stomp!

CHORALE

Andante

p *mf* *p*

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

mf *p* *mf* *p*

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

Moderato

French Folk Song

mf *f* *mf* *f*

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

f

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff has a dynamic marking of *f* and a boxed measure number '11'. The third staff has a boxed measure number '19'. The music features a rhythmic pattern of eighth and quarter notes with rests.

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 section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a boxed measure number '9' and a dynamic marking of *f*. The third staff has a boxed measure number '13' and a dynamic marking of *f*. A dynamic marking of *p* is placed below the second staff. A double bar line with repeat dots is at the end of the second staff, with the instruction '2nd time go on to meas. 13' and a downward-pointing triangle symbol.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a boxed measure number '9' and a dynamic marking of *p*. The third staff has a boxed measure number '13' and a dynamic marking of *f*. The music features a rhythmic pattern of eighth and quarter notes with rests.

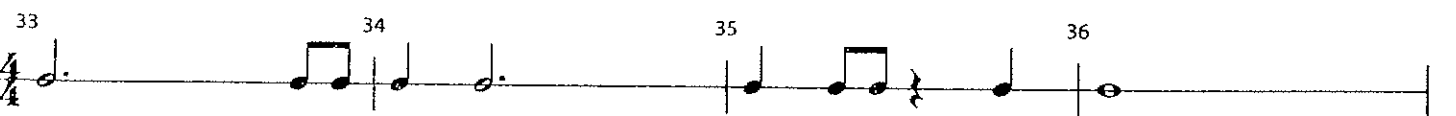
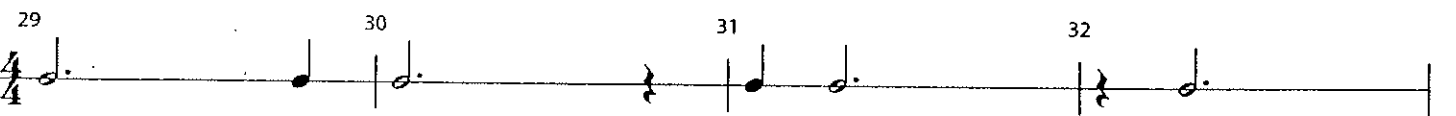
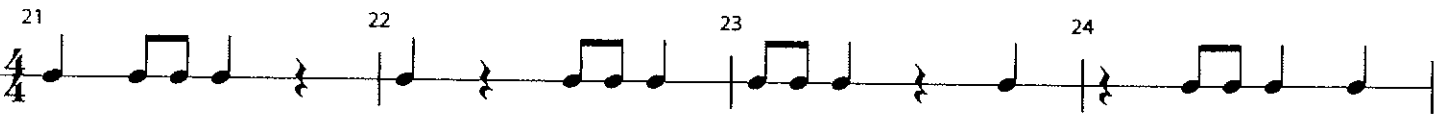
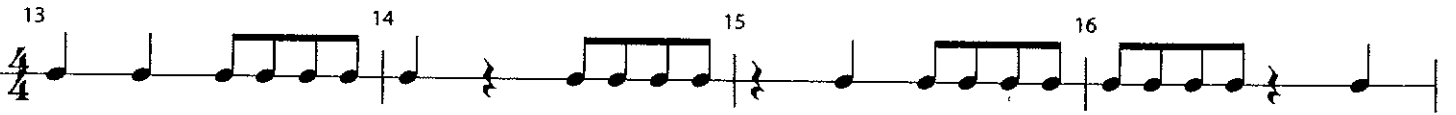
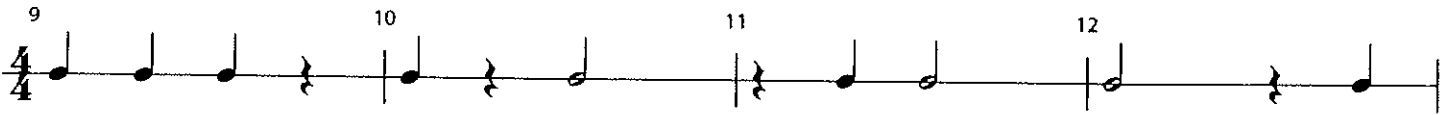
58. HARD ROCK BLUES – Encore

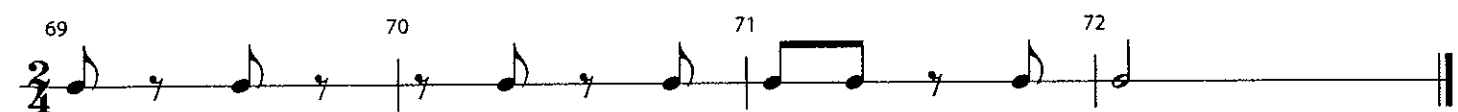
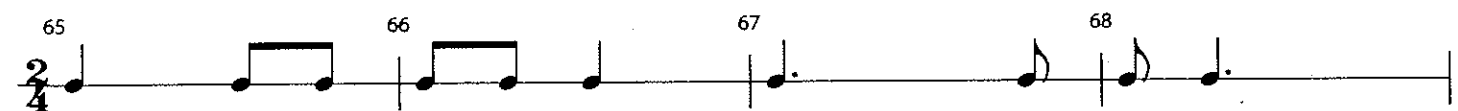
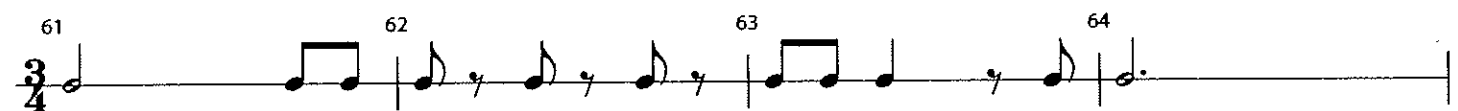
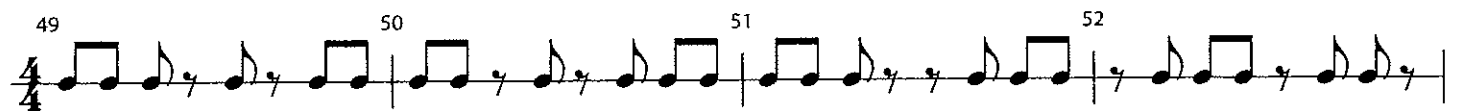
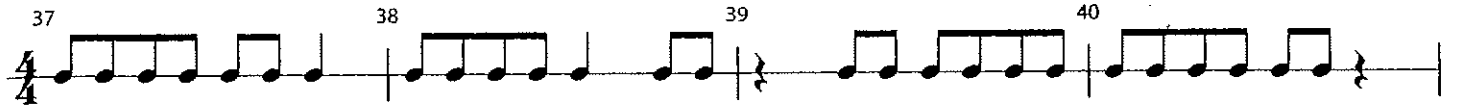
John Higgins

Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves of music. The first staff begins with a dynamic marking of *f*. The music features a rhythmic pattern of eighth and quarter notes with rests.

 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

Musical notation for 'Ode to Joy' in 4/4 time, 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 in 4/4 time, showing two staves with phrases labeled 1. Question and 2. Answer, and 3. Question and 4. Answer.

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

Musical notation for 'PHRASE BUILDERS' exercise in 4/4 time, showing four staves (A, B, C, D) with different rhythms.

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 in 4/4 time, showing two staves with phrases labeled 1. Question, 2. Answer, 3. Question, and 4. Answer.

THEORY

Improvisation

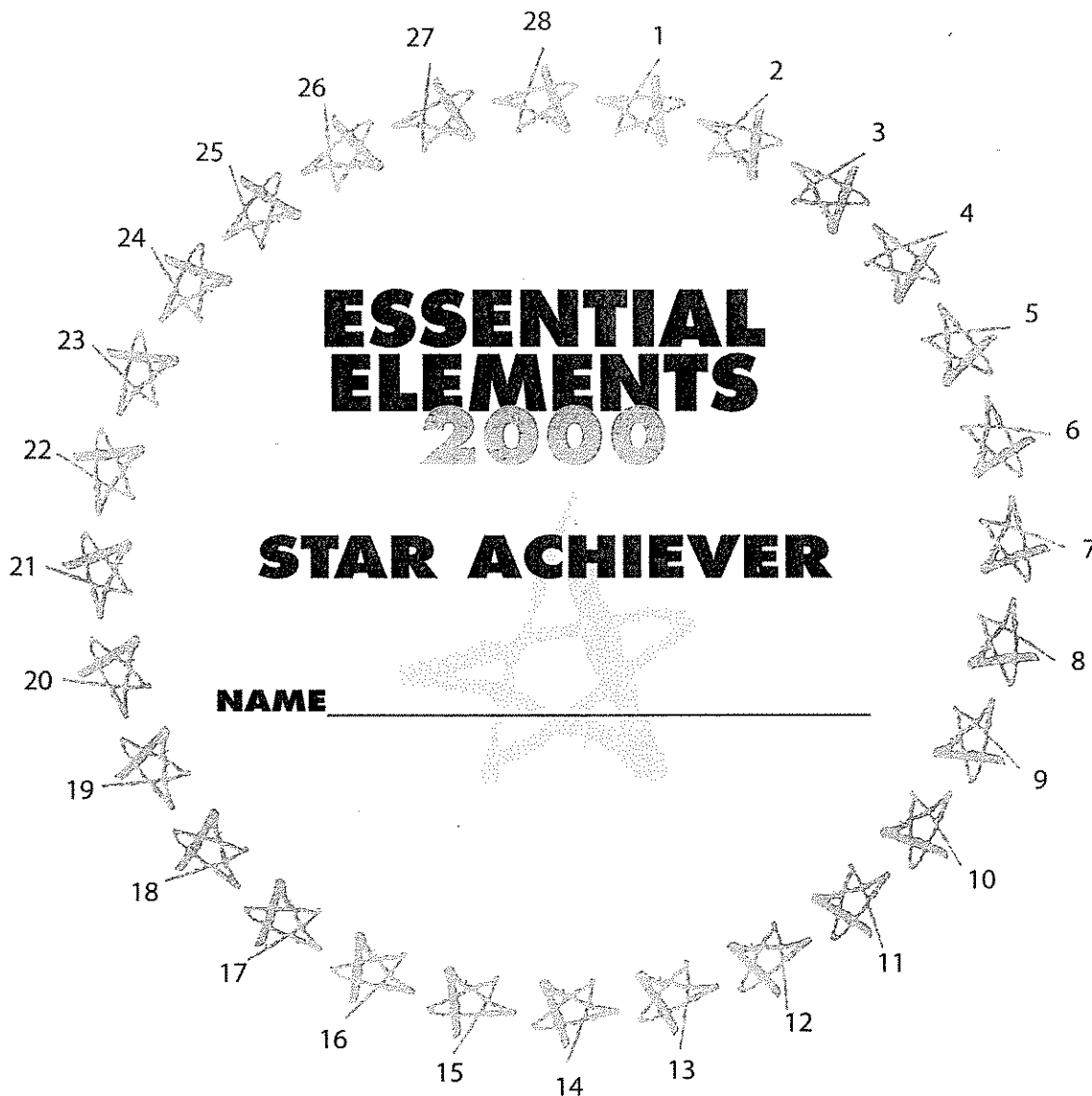
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

Musical notation for improvisation exercise in 4/4 time, showing a treble clef staff with notes.

5. INSTANT MELODY

Musical notation for 'INSTANT MELODY' exercise in 4/4 time, showing two staves (A and B) with notes.

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 |

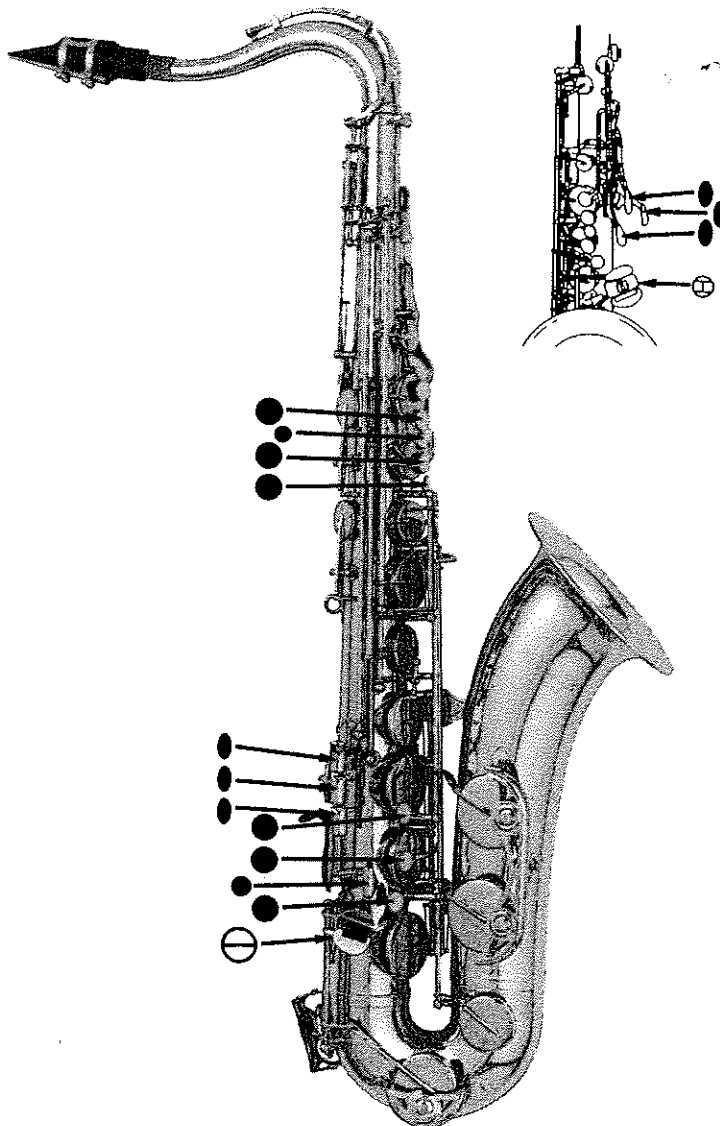
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

<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

B \flat TENOR SAXOPHONE

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db


D

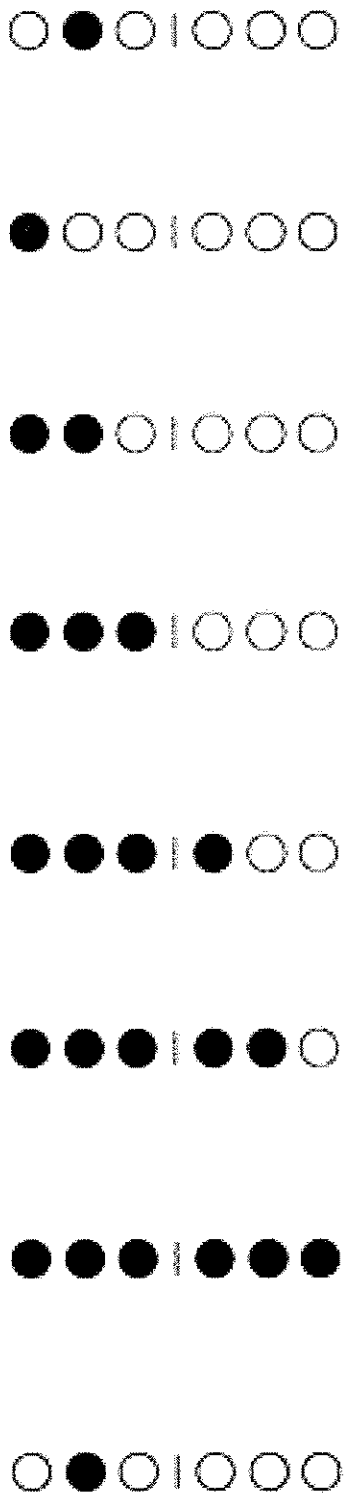
D# Eb

E

F

TENOR SAX FINGERING CHART – Concert Bb Major Scale

| Add Octave key (left thumb) 



C D E F G A B C