

TENOR
SAX

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49. Sponsor Song (What Is Love)
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57. We Know What You Whisper
58. Blank Staff Paper
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60. Essential Elements Method Book
61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

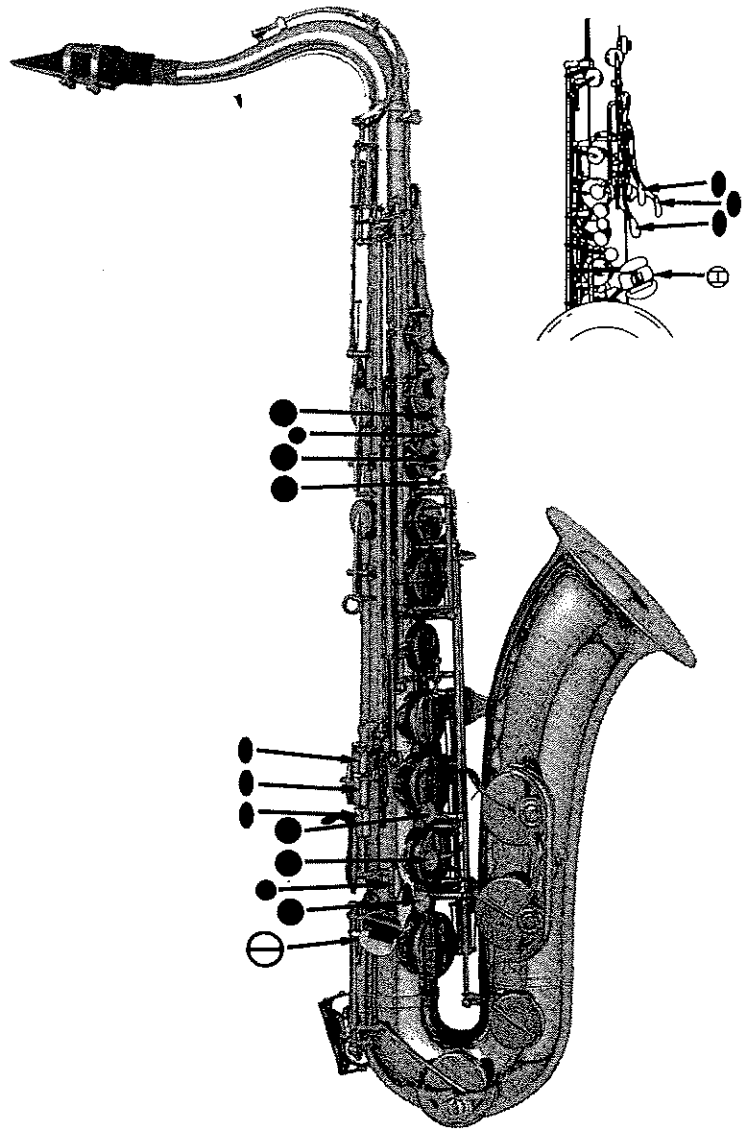
FINGERING CHART

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# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

Concert Bb Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

C E G C G E C

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 Bb Scale

BRASS

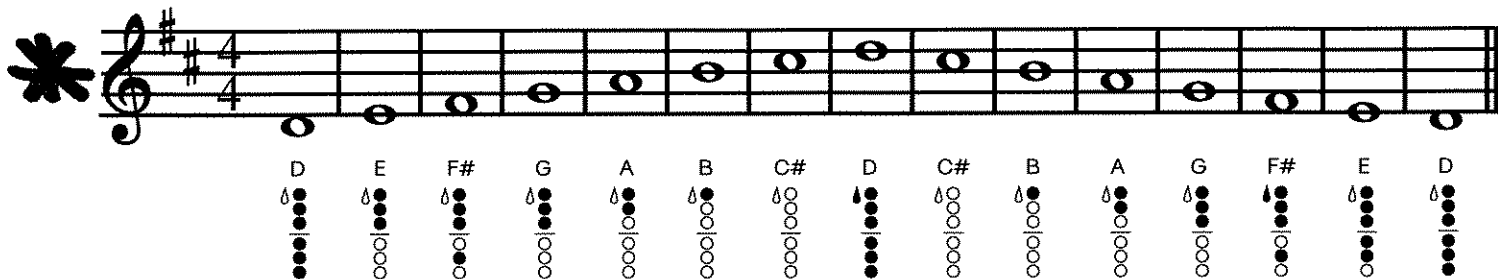
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

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

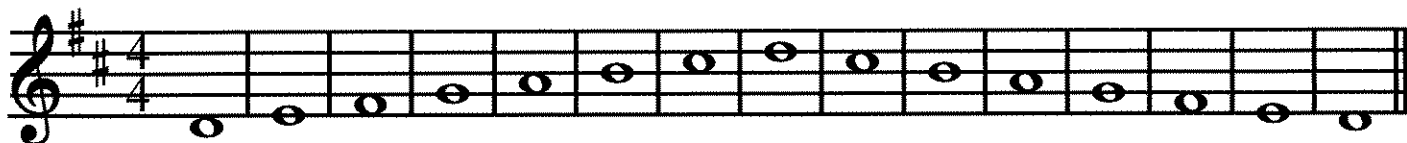
Concert C Scale

1. Scale with hints



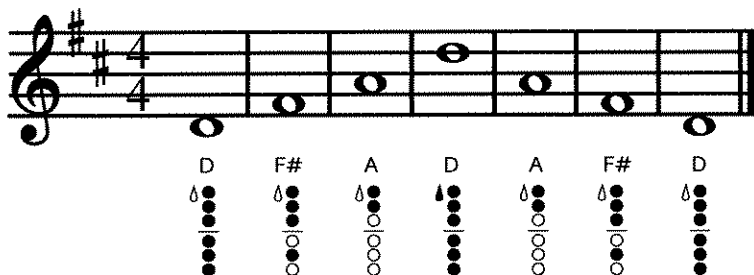
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a scale starting on D4. Below the staff, the notes are labeled with their corresponding fingerings: D (1), E (2), F# (3), G (4), A (2), B (3), C# (4), D (1), C# (4), B (3), A (2), G (4), F# (3), E (2), D (1). Each note has a small triangle above it indicating the finger to use.

2. Scale



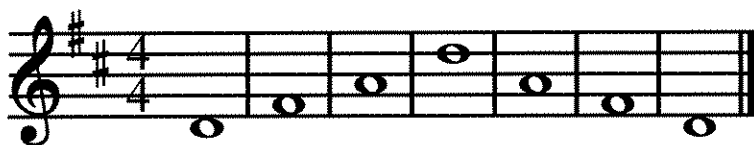
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a scale starting on D4, identical to exercise 1 but without fingerings.

3. Arpeggio with hints



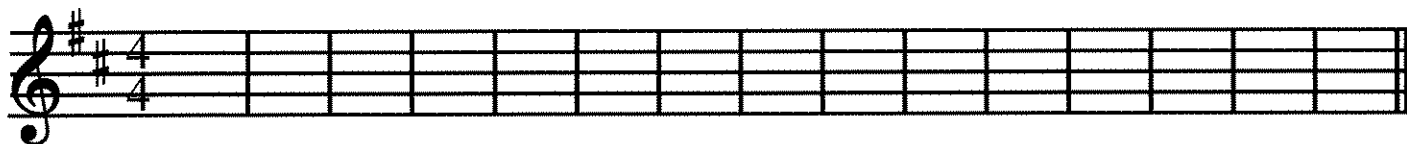
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains an arpeggio starting on D4. Below the staff, the notes are labeled with their corresponding fingerings: D (1), F# (3), A (2), D (1), A (2), F# (3), D (1). Each note has a small triangle above it indicating the finger to use.

4. Arpeggio



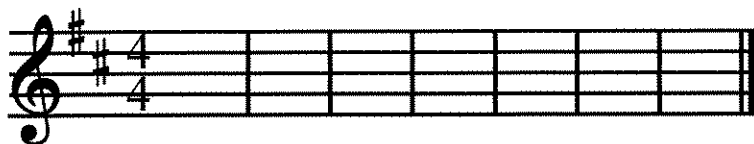
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains an arpeggio starting on D4, identical to exercise 3 but without fingerings.

5. Draw the notes of the scale.



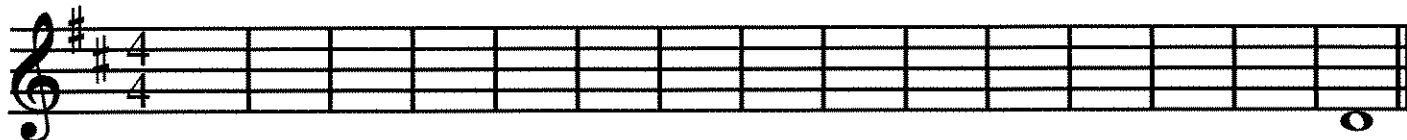
A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



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

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



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

Concert C Scale

BRASS

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

WOODWINDS

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

Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

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 3	Bb 1	C 6	Db 5	Eb 3	F 1	G 4	Ab 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
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab



*Bis

• = whisper key

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 139 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)
ed. Nicholas Cortes

B \flat Tenor Saxophone

Très modéré
Piano

Sax. ad lib.
p

Un peu ralenti **1** a Tempo
p

crescendo

p *f*

2 Allegretto scherzando
Piano

1^o Tempo
Sax.
pp *espressivo* *pp*

mf *p* *pp*

Retenu au Mouvt

mf

2 3

p *pp*

Allegretto scherzando Piano

8 2

4 Sax. 13 A 18 5 14

p espressivo

2

B 16 Piano En retenant

2 2 2 2

6 Sax. 2 2 2 2

p *espressivo*

2 2 2 2

p *p* *crescendo*

2 2

2

C 2 2 2 2 2

pp *diminuendo*

2 2 2 2

En animat peu à peu 6

6

Piano **7** Sax. *p* crescendo

D 10 Piano Sax. *p* diminuendo

Plus vite **8** Piano Sax. *f* *mf* *f*

E *f*

Piano **2** **3** **2** **2**

Sax. **3** **3** **2**

p *p* **F** **3**

f **4**

9 11 G 13 10 9 11 4
ff 2

Piano
2 2 3 3

Sax.
ff
2 2 2 2

12 Revenez au Mouvt
ff 2 2 2 2 *pp*

H 4 Piano 2
f

Sax.
p
2 2 2

En accélérant
crescendo 6 6

6 6 6 Small notes *ad. lib.* *ff*

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b 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



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

The musical score is written for Tenor Sax and is in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music starts with a rest, followed by a melodic line. The second staff continues the melodic line. The third staff features a rhythmic accompaniment of eighth notes. Dynamics include *mf*, *p*, and *f*.

Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

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

f

ANGELS WE HAVE HEARD ON HIGH

Tenor Sax

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some phrasing slurs. Measures 15-18 have phrasing slurs. Measure 19 is marked with a box labeled "Intro" and contains a whole rest. Measures 20-21 complete the phrase.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some phrasing slurs. Measures 15-18 have phrasing slurs. Measure 19 is marked with a box labeled "Intro" and contains a whole rest. Measures 20-21 complete the phrase.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some phrasing slurs. Measures 15-18 have phrasing slurs. Measure 19 is marked with a box labeled "Intro" and contains a whole rest. Measures 20-21 complete the phrase.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are a simple melody. Measures 8-14 continue the melody with some phrasing slurs. Measures 15-18 have phrasing slurs. Measure 19 is marked with a box labeled "Intro" and contains a whole rest. Measures 20-21 complete the phrase.

Birdland

TENOR SAX 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK ($\text{♩} = 152-160$) 7

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 42-48

08721581

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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, dynamics (*mf*, *f*, *mp*, *ff*), and articulation marks (accents, slurs). Handwritten annotations include circled numbers (50, 58, 68, 76, 86) and performance instructions like "1a CODA" and "D.S. AL CODA". Measure numbers 47, 53, 57, 61, 65, 69, 73, 77, 81, 82, 83, 84, 85, 86-93 are indicated along the staves.

♩ (CODA)

Handwritten musical score for Tenor Sax 1, measures 94-97. The score is written on one staff. It includes notes, rests, dynamics (*fp*, *ff*), and articulation marks (accents, slurs). Handwritten annotations include circled numbers (94, 95, 96, 97) and performance instructions like "D.S. AL CODA". Measure numbers 94, 95, 96, 97 are indicated along the staff.

08121581 P2

Birdland

TENOR SAX 2

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160) 7

9 7 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 42-48

08921581

Tenor Sax 2

Handwritten musical score for Tenor Sax 2, measures 49-93. The score includes various musical notations such as notes, rests, dynamics (mf, f, ff, mp, Dim.), and performance instructions like "(50)", "(58)", "(68)", "(76)", "(To CODA)", and "(D.S. AL CODA)". Measure numbers 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, and 89 are marked along the staves.

♩ (CODA)

Handwritten musical score for the CODA section, measures 94-97. The score includes notes, rests, dynamics (ff), and an accent (^) over the final note. Measure numbers 94, 96, and 97 are marked.

08921581

Bb

31.

BLUE MOON

The musical score for "Blue Moon" is written in B-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a repeat sign. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated above the notes, including F, Dmi, Gmi, C7, F, Bb, and Eb7. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new melodic line with a Dmi7 chord. The fourth staff features a melodic line with a Gmi7 chord. The fifth staff continues with Gmi7 and C7 chords. The sixth staff introduces a new melodic line with Bbmi7, Eb7, and Ab chords. The seventh staff continues with C and G7 chords. The eighth staff features a melodic line with F, Dmi, Gmi, and C7 chords. The ninth staff continues with F, Gmi7, and C7 chords. The tenth staff begins with a second ending marked "2." and features F and Gmi7 chords.

Tenor Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 8 21

mf

24 29

31 37

38

45 45

f

51 53 61

mf

64 69

71 77

78 83

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



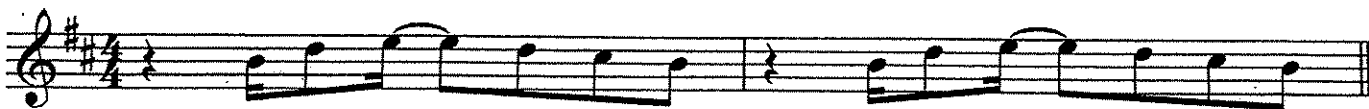
E G A G F# E E G A G F# E

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

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 rest for the first measure, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The first measure of the melody is marked *mp*. The second measure contains a whole note chord: G4, A4, B4, C5. The third measure contains a whole note chord: G4, A4, B4, C5. The fourth measure contains a whole note chord: G4, A4, B4, C5. The fifth measure contains a whole note chord: G4, A4, B4, C5. The sixth measure contains a whole note chord: G4, A4, B4, C5. The seventh measure contains a whole note chord: G4, A4, B4, C5. The eighth measure contains a whole note chord: G4, A4, B4, C5. The ninth measure contains a whole note chord: G4, A4, B4, C5. The tenth measure contains a whole note chord: G4, A4, B4, C5. The eleventh measure contains a whole note chord: G4, A4, B4, C5. The twelfth measure contains a whole note chord: G4, A4, B4, C5. The thirteenth measure contains a whole note chord: G4, A4, B4, C5. The fourteenth measure contains a whole note chord: G4, A4, B4, C5. The fifteenth measure contains a whole note chord: G4, A4, B4, C5. The sixteenth measure contains a whole note chord: G4, A4, B4, C5. The seventeenth measure contains a whole note chord: G4, A4, B4, C5. The eighteenth measure contains a whole note chord: G4, A4, B4, C5. The nineteenth measure contains a whole note chord: G4, A4, B4, C5. The twentieth measure contains a whole note chord: G4, A4, B4, C5. The twenty-first measure contains a whole note chord: G4, A4, B4, C5. The twenty-second measure contains a whole note chord: G4, A4, B4, C5. The twenty-third measure contains a whole note chord: G4, A4, B4, C5. The twenty-fourth measure contains a whole note chord: G4, A4, B4, C5. The twenty-fifth measure contains a whole note chord: G4, A4, B4, C5. The twenty-sixth measure contains a whole note chord: G4, A4, B4, C5. The twenty-seventh measure contains a whole note chord: G4, A4, B4, C5. The twenty-eighth measure contains a whole note chord: G4, A4, B4, C5. The twenty-ninth measure contains a whole note chord: G4, A4, B4, C5. The thirtieth measure contains a whole note chord: G4, A4, B4, C5. The thirty-first measure contains a whole note chord: G4, A4, B4, C5. The thirty-second measure contains a whole note chord: G4, A4, B4, C5. The thirty-third measure contains a whole note chord: G4, A4, B4, C5. The thirty-fourth measure contains a whole note chord: G4, A4, B4, C5. The thirty-fifth measure contains a whole note chord: G4, A4, B4, C5. The thirty-sixth measure contains a whole note chord: G4, A4, B4, C5. The thirty-seventh measure contains a whole note chord: G4, A4, B4, C5. The thirty-eighth measure contains a whole note chord: G4, A4, B4, C5. The thirty-ninth measure contains a whole note chord: G4, A4, B4, C5. The fortieth measure contains a whole note chord: G4, A4, B4, C5. The forty-first measure contains a whole note chord: G4, A4, B4, C5. The forty-second measure contains a whole note chord: G4, A4, B4, C5. The forty-third measure contains a whole note chord: G4, A4, B4, C5. The forty-fourth measure contains a whole note chord: G4, A4, B4, C5. The forty-fifth measure contains a whole note chord: G4, A4, B4, C5. The forty-sixth measure contains a whole note chord: G4, A4, B4, C5. The forty-seventh measure contains a whole note chord: G4, A4, B4, C5. The forty-eighth measure contains a whole note chord: G4, A4, B4, C5. The forty-ninth measure contains a whole note chord: G4, A4, B4, C5. The fiftieth measure contains a whole note chord: G4, A4, B4, C5. The fifty-first measure contains a whole note chord: G4, A4, B4, C5. The fifty-second measure contains a whole note chord: G4, A4, B4, C5. The fifty-third measure contains a whole note chord: G4, A4, B4, C5. The fifty-fourth measure contains a whole note chord: G4, A4, B4, C5. The fifty-fifth measure contains a whole note chord: G4, A4, B4, C5. The fifty-sixth measure contains a whole note chord: G4, A4, B4, C5. The fifty-seventh measure contains a whole note chord: G4, A4, B4, C5. The fifty-eighth measure contains a whole note chord: G4, A4, B4, C5. The fifty-ninth measure contains a whole note chord: G4, A4, B4, C5. The sixtieth measure contains a whole note chord: G4, A4, B4, C5. The sixty-first measure contains a whole note chord: G4, A4, B4, C5. The sixty-second measure contains a whole note chord: G4, A4, B4, C5. The sixty-third measure contains a whole note chord: G4, A4, B4, C5. The sixty-fourth measure contains a whole note chord: G4, A4, B4, C5. The sixty-fifth measure contains a whole note chord: G4, A4, B4, C5. The sixty-sixth measure contains a whole note chord: G4, A4, B4, C5. The sixty-seventh measure contains a whole note chord: G4, A4, B4, C5. The sixty-eighth measure contains a whole note chord: G4, A4, B4, C5. The sixty-ninth measure contains a whole note chord: G4, A4, B4, C5. The seventieth measure contains a whole note chord: G4, A4, B4, C5. The seventy-first measure contains a whole note chord: G4, A4, B4, C5. The seventy-second measure contains a whole note chord: G4, A4, B4, C5. The seventy-third measure contains a whole note chord: G4, A4, B4, C5. The seventy-fourth measure contains a whole note chord: G4, A4, B4, C5. The seventy-fifth measure contains a whole note chord: G4, A4, B4, C5. The seventy-sixth measure contains a whole note chord: G4, A4, B4, C5. The seventy-seventh measure contains a whole note chord: G4, A4, B4, C5. The seventy-eighth measure contains a whole note chord: G4, A4, B4, C5. The seventy-ninth measure contains a whole note chord: G4, A4, B4, C5. The eightieth measure contains a whole note chord: G4, A4, B4, C5. The eighty-first measure contains a whole note chord: G4, A4, B4, C5. The eighty-second measure contains a whole note chord: G4, A4, B4, C5. The eighty-third measure contains a whole note chord: G4, A4, B4, C5. The eighty-fourth measure contains a whole note chord: G4, A4, B4, C5. The eighty-fifth measure contains a whole note chord: G4, A4, B4, C5. The eighty-sixth measure contains a whole note chord: G4, A4, B4, C5. The eighty-seventh measure contains a whole note chord: G4, A4, B4, C5. The eighty-eighth measure contains a whole note chord: G4, A4, B4, C5. The eighty-ninth measure contains a whole note chord: G4, A4, B4, C5. The ninetieth measure contains a whole note chord: G4, A4, B4, C5. The ninety-first measure contains a whole note chord: G4, A4, B4, C5. The ninety-second measure contains a whole note chord: G4, A4, B4, C5. The ninety-third measure contains a whole note chord: G4, A4, B4, C5. The ninety-fourth measure contains a whole note chord: G4, A4, B4, C5. The ninety-fifth measure contains a whole note chord: G4, A4, B4, C5. The ninety-sixth measure contains a whole note chord: G4, A4, B4, C5. The ninety-seventh measure contains a whole note chord: G4, A4, B4, C5. The ninety-eighth measure contains a whole note chord: G4, A4, B4, C5. The ninety-ninth measure contains a whole note chord: G4, A4, B4, C5. The hundredth measure contains a whole note chord: G4, A4, B4, C5.

mp

rit.

A *a tempo - Repeat 4x*

f

B

C

mf

rit.

f

D *Repeat 3x*

E

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (HIGH)

Groovy $\text{♩} = 103-105$

Optional 4 bar vamp

3

A

on cue

off -2

f

7

B

10

1.

13

2.

C

soli

off -2

mf

16

D

off -4

tutti

f

19

E

22

3

25 F

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

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 starts with a triplet of eighth notes. Measures 29 and 30 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 30.

To Coda (2nd Time)

31

Musical staff 31-33: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 33.

H I *mp* *off -2*

Musical staff 34-37: Treble clef, key signature of two sharps. Measure 34 starts with a triplet of eighth notes. Measures 35 and 36 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 37. The dynamic marking *mp* is below the staff. The instruction *off -2* is above the staff.

38 J

Musical staff 38-40: Treble clef, key signature of two sharps. Measure 38 starts with a triplet of eighth notes. Measures 39 and 40 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 40.

41 K *sol*

Musical staff 41-43: Treble clef, key signature of two sharps. Measure 41 starts with a triplet of eighth notes. Measures 42 and 43 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 43. The instruction *sol* is above the staff.

44 *off -2* *D.S. % al Coda* *off -4*

Musical staff 44-46: Treble clef, key signature of two sharps. Measure 44 starts with a triplet of eighth notes. Measures 45 and 46 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 46. The dynamic marking *mp* is below the staff. The instruction *off -2* is above the staff. The instruction *D.S. % al Coda* is above the staff. The instruction *off -4* is above the staff.

47 solo/soli
mf

50 $\text{\textcircled{M}}$

53

$\text{\textcircled{N}}$ 56 tutti
ff

59 $\text{\textcircled{O}}$

62 $\text{\textcircled{P}}$ Top Notes Melody
Bottom Harmony off -3

66 $\text{\textcircled{Q}}$ off -3 off -3

70

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (LOW)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

on cue

A

off -2

f

7

B

10

1.

13

2.

C

sol

off -2

mf

16

D

off -4

tutti

f

19

E

22

3

25 F

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

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 starts with a triplet of eighth notes. Measures 29 and 30 continue with eighth-note patterns and slurs.

31 *To Coda (2nd Time)* H *mp*

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

I 35 *off -2*

Musical staff 35-38: Treble clef, key signature of two sharps. Measure 35 starts with a half note. Measures 36 and 37 contain eighth-note patterns with slurs. Measure 38 ends with a half note.

J 39

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

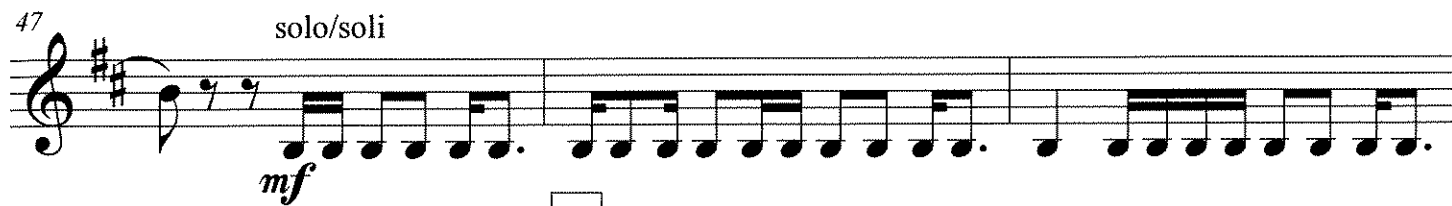
42 K *soli* *off -2*

Musical staff 42-44: Treble clef, key signature of two sharps. Measure 42 starts with a half note. Measures 43 and 44 contain eighth-note patterns with slurs.

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

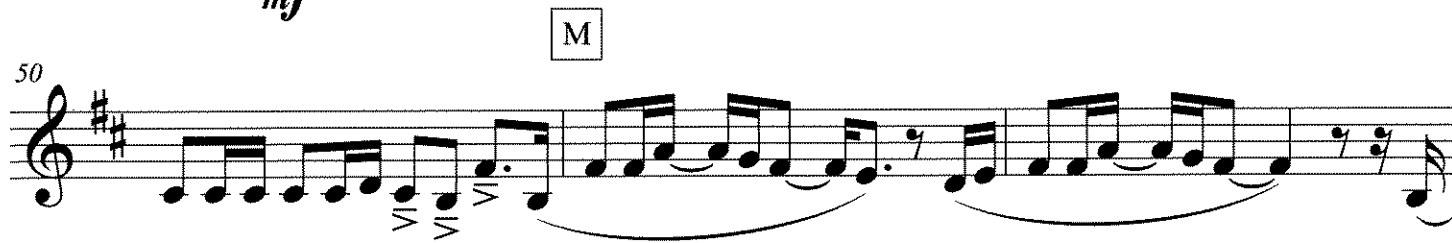
Musical staff 45-46: Treble clef, key signature of two sharps. Measure 45 starts with a half note. Measure 46 contains eighth-note patterns with slurs and ends with a double bar line and repeat sign.

47 solo/soli
mf



50

M

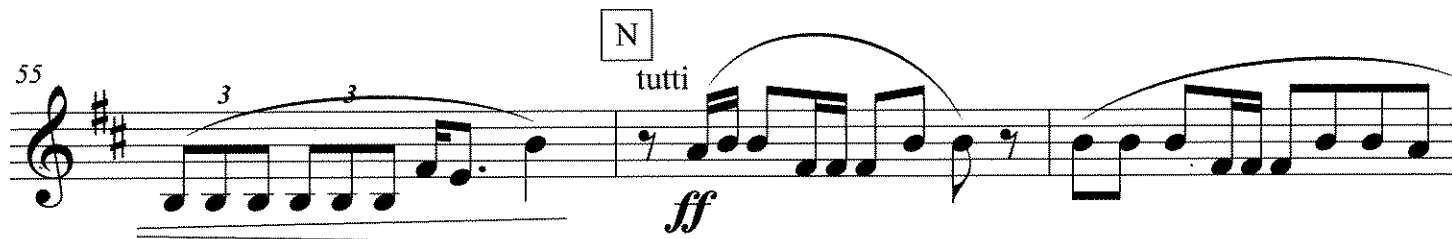


53



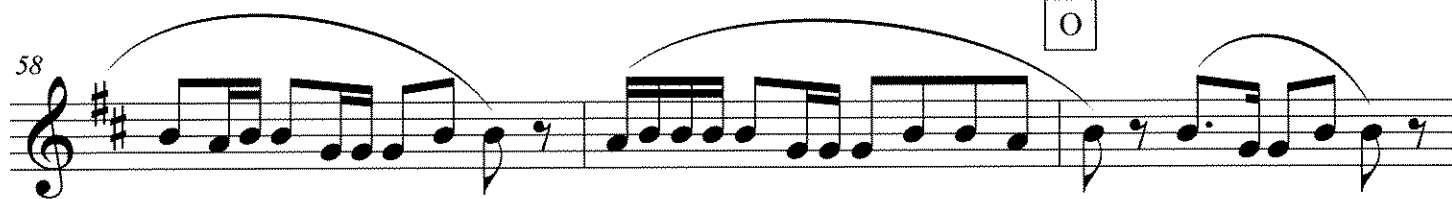
55

N tutti
ff



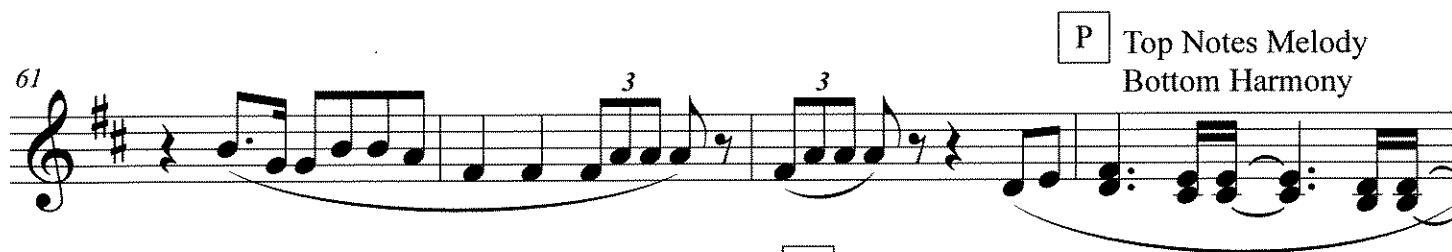
58

O



61

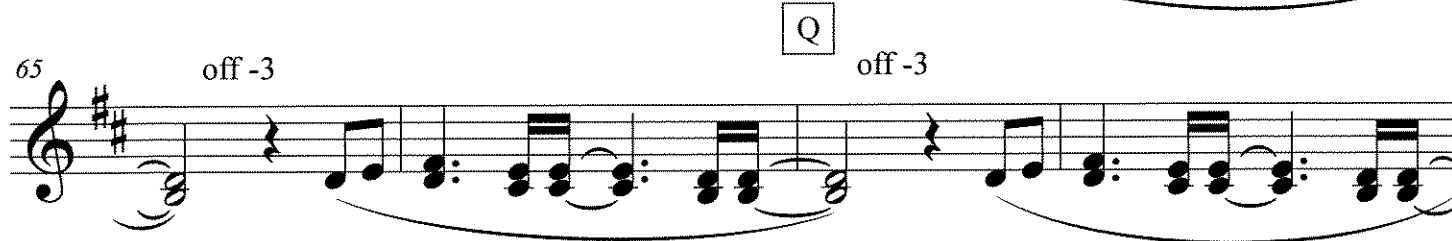
P Top Notes Melody
Bottom Harmony



65

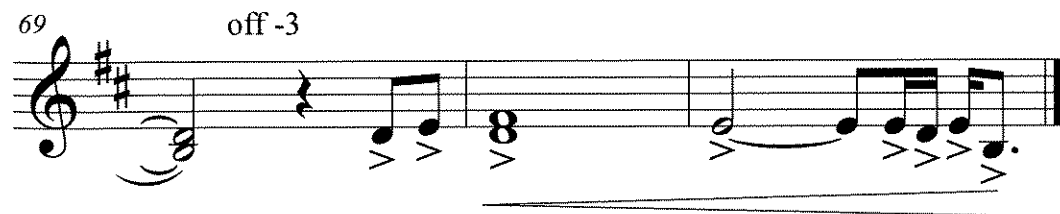
off -3

Q off -3



69

off -3



Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Bb

Solo Part Bb

HIGH

Groovy ♩ = 103-105

Optional 4 bar vamp

A

Musical staff A: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It begins with a 4-measure rest, followed by a repeat sign and a 3-measure rest. The staff concludes with a quarter note G5, a quarter note F#5, and a quarter note E5, all beamed together. A dynamic marking of *f* is placed below the staff.

B

Musical staff B: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 9. The first half of the staff features a melodic line with eighth notes and dotted eighth notes, beamed in pairs. The second half features a similar melodic line with an "optional 8va" marking above it. A dynamic marking of *f* is placed below the staff.

12

C

Musical staff C: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 12. The first half contains two first endings, labeled "1." and "2.", both consisting of eighth notes beamed in pairs. The second half contains a 4-measure rest. A dynamic marking of *f* is placed below the staff.

D

E

F

G

To Coda (2nd Time)

H

Musical staff D: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 18. It consists of four measures of rests, with durations of 4, 4, 3, and 5 measures respectively. A dynamic marking of *f* is placed below the staff.

I

J

optional 8va

Musical staff I: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 35. It begins with a 3-measure rest, followed by a quarter note G5, a quarter note F#5, and a quarter note E5, all beamed together. The staff then continues with a melodic line of eighth notes and dotted eighth notes, beamed in pairs. A dynamic marking of *mp* is placed below the staff.

K

D.S. al Coda

Musical staff K: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 41. It features a melodic line of eighth notes and dotted eighth notes, beamed in pairs. The staff concludes with a 4-measure rest. A dynamic marking of *f* is placed below the staff.

L \oplus Coda

M

N

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

O

57

P

61 **3**

Q

65

Top Note
Harmony

68 **3**

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Bb

Solo Part Bb

LOW

Groovy ♩ = 103-105

Optional 4 bar vamp

A

Musical staff A: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It begins with a 4-measure rest, followed by a repeat sign and a 3-measure rest. The staff concludes with a quarter rest, a quarter note, and a quarter note, marked with a forte *f* dynamic.

B

Musical staff B: Treble clef, key signature of two sharps, 4/4 time signature. It starts with a 9-measure rest, followed by a melodic line of eighth and quarter notes. The staff ends with a sixteenth-note triplet and a quarter note.

12

C

Musical staff C: Treble clef, key signature of two sharps, 4/4 time signature. It features a first ending (1.) and a second ending (2.) of sixteenth-note patterns. The staff concludes with a 4-measure rest.

D



E

F

G

To Coda (2nd Time)

H

Musical staff D: Treble clef, key signature of two sharps, 4/4 time signature. It begins with a 18-measure rest, followed by four 4-measure rests, a 3-measure rest, and a 5-measure rest.

I

J

Musical staff I: Treble clef, key signature of two sharps, 4/4 time signature. It starts with a 35-measure rest, followed by a 3-measure rest, a quarter rest, a quarter note, and a quarter note. The staff concludes with a melodic line of eighth and quarter notes, marked with a mezzo-piano *mp* dynamic.

K

D.S. al Coda

Musical staff K: Treble clef, key signature of two sharps, 4/4 time signature. It features a melodic line of eighth and quarter notes, followed by a 4-measure rest.

L \oplus Coda

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

Musical staff 47-56: Treble clef, key signature of two sharps (F# and C#). Measure 47 starts with a whole rest, followed by a triplet of eighth notes. Measure 48 has a whole rest. Measure 49 features a triplet of eighth notes with accents, marked *mf*. Measure 50 has a whole rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest. Measure 55 has a whole rest. Measure 56 begins a "solo line" with a quarter note, marked *ff*.

57 **O** **P**

Musical staff 57-60: Treble clef, key signature of two sharps. Measure 57 has a quarter note. Measure 58 has a quarter note. Measure 59 has a quarter note. Measure 60 has a quarter note.

61 **3**

Musical staff 61-64: Treble clef, key signature of two sharps. Measure 61 has a quarter note. Measure 62 has a quarter note. Measure 63 has a quarter note. Measure 64 has a triplet of eighth notes.

65 **Q**

Musical staff 65-67: Treble clef, key signature of two sharps. Measure 65 has a quarter note. Measure 66 has a quarter note. Measure 67 has a quarter note.

68 optional 8va **3** Top Note Harmony

Musical staff 68-71: Treble clef, key signature of two sharps. Measure 68 has a quarter note. Measure 69 has a quarter note. Measure 70 has a quarter note. Measure 71 has a triplet of eighth notes with accents, marked "optional 8va" and "Top Note Harmony".

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line Bb (HIGH)

Groovy ♩ = 103-105

Optional 4 bar vamp

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

A

3

f

6 optional 8vb...

B

9

12 1. 2. C

mf

D %

16 *f*

E

20

Bass Line Bb (HIGH), p. 2 Chained To The Rhythm

23

F

26

G

29

To Coda (2nd Time) H

32

I

35

mp

J

38

K

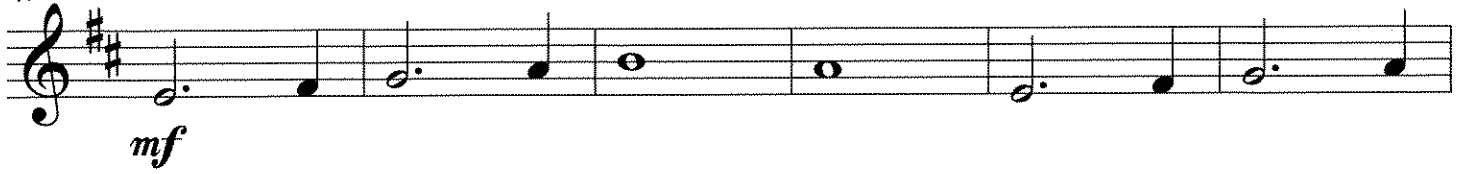
41

D.S. % al Coda

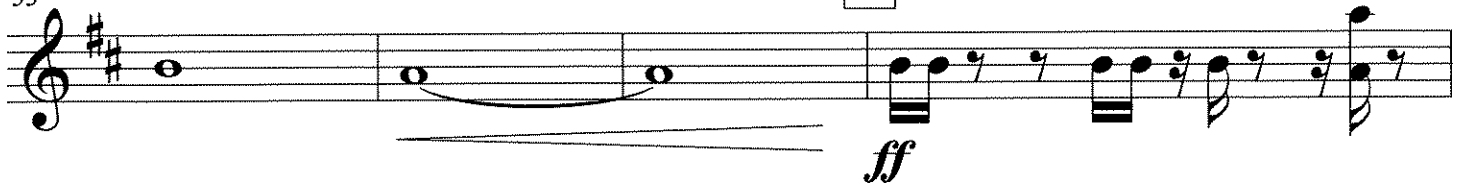
45

L Coda

47



53



57



60



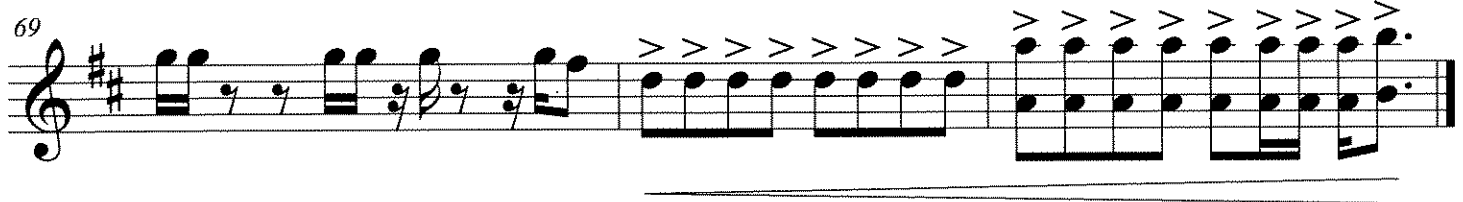
63



66



69



B♭

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

Handwritten musical notation for the bass line of the intro. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has two flats (B♭). The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

A

Handwritten musical notation for the first staff of section A. It is in treble clef with a 4/4 time signature. The key signature has two flats. Above the staff are chord markings: C-7, F7, C-7, and F7. Below the staff is the instruction "BASS CONT. SIM." (Bass continues similarly).

Handwritten musical notation for the second staff of section A. It is in treble clef with a 4/4 time signature. The key signature has two flats. Above the staff are chord markings: C-7, F7, C-7, and F7.

B

Handwritten musical notation for the first staff of section B. It is in treble clef with a 4/4 time signature. The key signature has two flats. Above the staff are chord markings: C-7, F7, C-7, and F7. The final measure has the instruction "(PLAY 3x)".

Handwritten musical notation for the second staff of section B. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. Above the treble staff are chord markings: C-7, F7, and N.C. (No Chords). The bass staff continues the bass line from the previous section.

Chameleon Bass Line

Score

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

- C (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter rest, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Bb (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter rest, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Eb (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter rest, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Bass Clef High:** Bass clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter rest, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Bass Clef Low:** Bass clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter rest, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Tenor Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Tenor Saxophone in 4/4 time. It consists of two staves. The first staff contains 8 measures of music. The second staff begins at measure 6 and contains 5 measures of music. The tempo is marked as 'Slow-Fast'. The music includes several accents (>) and slurs. The key signature has one sharp (F#). The first staff ends with a double bar line, and the second staff also ends with a double bar line.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Alto Sax

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Chord Progression (Flute/Piano): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord Progression (Clarinet/Trumpet): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord Progression (Alto Sax): G, G F, F Eb, Eb D, F D F

Chord Progression (Trombone/Euphonium): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord Progression (Trombone/Euphonium/Tuba): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

Trombone/Euphonium (HIGH):
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

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Tuba

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

Alto Sax: 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/Bb Abmaj7 Cm/G G7 Cm Cm/Bb

Birds fly-ing high, you know how I feel. Sun in the sky,

Abmaj7 Cm/G G Cm Cm/Bb

You know how I feel. Breeze drift-ing on by,

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—

G7

for me and I'm feel-ing good.

A

Staff A: Treble clef, 4/4 time signature. Five measures of whole notes ascending from G4 to D5.

6 **B**

Staff B: Treble clef, 4/4 time signature. Five measures of whole notes descending from D5 to G4.

11 **C** **D**

Staff C and D: Treble clef, 4/4 time signature. Staff C contains eighth-note runs ascending and descending, followed by a whole note. Staff D contains eighth-note runs ascending and descending, followed by a whole note.

Melody Bb
HIGH
FOR TENOR SAX

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

Musical staff 1 (Measures 1-11):
Key signature: one sharp (F#).
Time signature: 4/4.
Measures 1-2: Rest.
Measure 3: 4-measure rest.
Measure 4: 3-measure rest.
Measures 5-8: Fourteenth-note runs with accents, starting on G4. Dynamics: *f*.
Measure 9: 3-measure rest.
Measure 10: 3-measure rest.
Measure 11: 3-measure rest.
Section marker: **A** (measures 3-4), **B** (measures 5-8).

Musical staff 2 (Measures 12-15):
Measure 12: Rest, then eighth notes G4, A4, B4 with accents. Dynamics: *f*.
Measures 13-15: Quarter notes G4, A4, B4 with accents. Dynamics: *f*.
Section marker: **C** (measures 13-15).

Musical staff 3 (Measures 16-19):
Measures 16-19: Quarter notes G4, A4, B4 with accents. Dynamics: *f*.
Section marker: **D** (measures 16-19).

Play Hits (optional)
on Beats 3&4

Musical staff 4 (Measures 20-22):
Measures 20-22: Quarter notes G4, A4, B4 with accents. Dynamics: *f*.
Section marker: **E** (measures 20-22).

Musical staff 5 (Measures 23-25):
Measure 23: Rest, then eighth notes G4, A4, B4 with accents. Dynamics: *f*.
Measures 24-25: Quarter notes G4, A4, B4 with accents. Dynamics: *f*.
Section marker: **F** (measures 23-25).

Musical staff 6 (Measures 26-29):
Measures 26-29: Quarter notes G4, A4, B4 with accents. Dynamics: *f*.
Section marker: **G** (measures 26-29).
Text: *To Coda Last Time*

Musical staff 7 (Measures 30-33):
Measures 30-33: Quarter notes G4, A4, B4 with accents. Dynamics: *f*.
Section marker: **H** (measures 30-33).

Play Hits (optional)
on Beats 3&4

Melody Bb (HIGH FOR TENOR SAX), p. 2

Get Down On It

34 I

Musical staff 34-39: Treble clef, key signature of one sharp (F#). Measures 34-36 contain eighth-note triplets. Measure 37 contains a whole note triplet. Measure 38 contains a whole note. Measure 39 contains a whole note triplet.

40 J

Musical staff 40-44: Treble clef, key signature of one sharp (F#). Measure 40 starts with a fermata, followed by eighth-note triplets with accents. Measure 41 contains a whole note triplet. Measure 42 contains a whole note. Measure 43 contains a whole note. Measure 44 contains a whole note with an accent.

K \oplus Coda L M

45

Musical staff 45-53: Treble clef, key signature of one sharp (F#). Measure 45 contains a whole note 4. Measure 46 contains a whole note 3. Measure 47 contains a whole note. Measure 48 contains a whole note with a fermata. Measure 49 contains a whole note with a fermata. Measure 50 contains a whole note with a fermata. Measure 51 contains a whole note with a fermata. Measure 52 contains a whole note with a fermata. Measure 53 contains a whole note with a fermata.

54

Musical staff 54-56: Treble clef, key signature of one sharp (F#). Measure 54 contains a whole note with a fermata. Measure 55 contains a whole note with a fermata. Measure 56 contains a whole note with a fermata.

N

57

Musical staff 57-59: Treble clef, key signature of one sharp (F#). Measure 57 contains a whole note with a fermata. Measure 58 contains a whole note with a fermata. Measure 59 contains a whole note with a fermata.

O REPEAT 4X

60 tutti

Musical staff 60-64: Treble clef, key signature of one sharp (F#). Measure 60 contains a whole note with a fermata. Measure 61 contains a whole note with a fermata. Measure 62 contains a whole note with a fermata. Measure 63 contains a whole note with a fermata. Measure 64 contains a whole note with a fermata.

65

Musical staff 65-69: Treble clef, key signature of one sharp (F#). Measure 65 contains a whole note with a fermata. Measure 66 contains a whole note with a fermata. Measure 67 contains a whole note with a fermata. Measure 68 contains a whole note with a fermata. Measure 69 contains a whole note with a fermata.

Melody Bb
HIGH

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A 4 3 **B** 3 *f*

12 **C** Hits *f* *f*

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

20 **E**

23 **F** off -2

26 **G** To Coda Last Time off -2 optional *f*

30 **H** Play Hits (optional) on Beats 3&4

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Countermelody Bb (HIGH)

Funk Beat ♩ = 112

A

3 Say

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

6

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

B

8

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

10

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

C

play 2nd time only
play hits both times

13

D

16

Hits optional 8va

E

20

play both times...

Get Down On It

Countermelody Bb (HIGH), p. 2

To Coda Last Time G

F
25 **2**

f *f*

30

f

H
33

 Hits optional 8va

36 I **2**

 Get your

J
41

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

44

 Dance Come On —

K **♩** Coda L M N O REPEAT 4X
45 **4** **4** **4** **6**

64

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

68

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Counter melody Bb (LOW)

Funk Beat ♩ = 112

A

3 Say

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

6

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

B

8

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

10

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

C

play 2nd time only
play hits both times

13

f

D

16

Hits optional 8va

E

20

play both times... *f*

F *To Coda Last Time* **G**

25 **2** *f* *f*

Musical staff 25-30: Treble clef, key signature of one sharp (F#). Measure 25 starts with a whole rest followed by a '2' above the staff. Measures 26-30 contain eighth and sixteenth notes with accents and dynamic markings of *f*.

Musical staff 30-33: Treble clef, key signature of one sharp (F#). Measures 30-33 contain eighth and sixteenth notes with accents and dynamic markings of *f*.

H Hits optional 8va

33

Musical staff 33-37: Treble clef, key signature of one sharp (F#). Measures 33-37 contain eighth and sixteenth notes with accents and dynamic markings of *f*. Measure 37 ends with a double bar line.

I **J**

37 **2**

Get your back up off the wall —

Musical staff 37-42: Treble clef, key signature of one sharp (F#). Measure 37 starts with a whole rest followed by a '2' above the staff. Measures 38-42 contain eighth notes with 'x' marks below them. Measure 42 ends with a double bar line.

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

Musical staff 42-45: Treble clef, key signature of one sharp (F#). Measures 42-45 contain eighth notes with 'x' marks below them. Measure 45 ends with a double bar line.

K **Coda** **L** **M** **N** **O** REPEAT 4X

45 **4** **4** **4** **6**

1, 2, 3. 4. *ff*

Musical staff 45-64: Treble clef, key signature of one sharp (F#). Measures 45-64 contain whole notes with numbers 4, 4, 4, 6 above them. Measure 64 ends with a double bar line. Below the staff, there are markings '1, 2, 3.' and '4. ff'.

64 *fff*

Musical staff 64-68: Treble clef, key signature of one sharp (F#). Measures 64-68 contain eighth and sixteenth notes with accents and dynamic markings of *fff*. Measure 68 ends with a double bar line.

68

Musical staff 68-70: Treble clef, key signature of one sharp (F#). Measures 68-70 contain whole notes. Measure 70 ends with a double bar line.

Bass Line Bb
HIGH

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

B

4 4

mf

C

12

f

D

17

f

E

22

f

F

27

To Coda Last Time

G

f

H

32

f

I

37

mf

J

43

mf

Get Down On It

Bass Line Bb (HIGH), p. 2

K $\text{\textcircled{C}}$ *Coda* **L** **M** **N**

45

mp

O *REPEAT 4X*

63

ff *fff*

1, 2, 3. 4.

68

ff

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

-HOAGY 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 Bb
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Eb
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 Bb
B A B D D B A B

Horn Lick 1 Eb
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 Bb
D C# B A A B B

Horn Lick 2 Eb
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
We need your cash, or else we'll shut down and never play music again

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

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

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

HL. 1 C
%

HL. 1 B \flat
%

HL. 1 E \flat
%

HL. 1 (B.C.)
%

HL. 2 C
%

HL. 2 B \flat
%

HL. 2 E \flat
%

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 ♩ = 112

A **B** Repeat 4x (Play-Sing-Sing-Play)

We just need your

10

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

14

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

18

4 Tweets **C** Horn Sway **D** Repeat 4x

A G A A G A A G A Bb A

28

E Solos **F**

We just need your

35

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

39

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, featuring a melody for a high B-flat instrument. The score is divided into three systems of staves. The first system starts at measure 43 with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes, a repeat sign with a first ending bracket, and a box containing the letter 'H'. The second system starts at measure 49 and continues the melodic line. The third system starts at measure 53 and includes two first ending brackets labeled '1.' and '2.', leading to a final whole note chord.

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

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

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 system (measures 1-4) features a melody in the upper voice with a forte (f) dynamic. The second system (measures 5-8) continues the melody, with dynamics shifting to mezzo-forte (mf) and forte (f). The third system (measures 9-12) concludes the piece with a repeat sign at the beginning and a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

Don't Mean A Thing - Bb

To Coda  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. Measures 14 and 15 are marked with a first ending bracket. Measure 16 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

Musical notation for measures 17-20. The second system consists of three staves. Measure 17 is marked with a fortissimo (f) dynamic marking. Measure 18 is marked with a fortissimo (f) dynamic marking. Measure 19 is marked with a fortissimo (f) dynamic marking. Measure 20 is marked with a fortissimo (ff) dynamic marking.

Musical notation for measures 21-23. The third system consists of three staves. Measure 21 is marked with an accent (^) above the first note. Measure 22 is marked with an accent (^) above the first note. Measure 23 is marked with an accent (^) above the first note.

D.S. al Coda

Musical notation for measures 24-25. The fourth system consists of three staves. Measure 24 is marked with an accent (^) above the first note. Measure 25 is marked with an accent (^) above the first note.

CODA

Musical notation for measure 26. The fifth system consists of three staves. Measure 26 is marked with a Coda symbol at the beginning of the measure.

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. Four staves labeled S, A, T, B. The Soprano staff (S) has a long slur over measures 1-8. The word "legato" is written below the first three staves.

Musical score for Tenor Sax, measures 9-15. Four staves labeled S, A, T, B. The Soprano staff (S) has a long slur over measures 9-15. The word "optional 8vb" is written above the Soprano staff.

Musical score for Tenor Sax, measures 16-22. Four staves labeled S, A, T, B. The Soprano staff (S) has a long slur over measures 16-22. The text "Lower notes for solo only" is written above the Soprano staff.

Melody Bb
HIGH

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

Musical staff A, measures 1-8. Key signature: Bb, 4/4 time. Starts with a whole rest, then a quarter rest, followed by a series of eighth notes with accents and slurs. Dynamics: *ff*.

B

C

Musical staff B, measures 9-14. Features complex rhythmic patterns with many beamed eighth notes and accents. Dynamics: *ff*.

D

Musical staff C, measures 15-19. Continues the rhythmic pattern with beamed eighth notes and accents. Dynamics: *ff*.

E

Musical staff D, measures 20-24. Continues the rhythmic pattern. Dynamics: *mp*.

Musical staff E, measures 25-29. Continues the rhythmic pattern. Dynamics: *mp*.

F

mf

Musical staff F, measures 30-33. Continues the rhythmic pattern. Dynamics: *mf*.

Musical staff G, measures 34-37. Continues the rhythmic pattern. Dynamics: *mf*.

To Coda (On 3rd Time) ⊕

G

Musical staff H, measures 38-41. Continues the rhythmic pattern. Dynamics: *f*.

43 H

Musical staff 43-47: Treble clef, B-flat key signature. Measures 43-47 contain a melodic line with eighth and sixteenth notes, slurs, and accents. A box labeled 'H' is above measure 44.

Solos (begin 2nd time)

I 48

A7 optional bass line D m A7 D m

Musical staff 48-51: Treble clef, B-flat key signature. Measures 48-51 contain a melodic line with slurs and accents. Chords A7 and D m are indicated above the staff. A box labeled 'I' is to the left of measure 48. The instruction 'optional bass line' is written below the staff. A dynamic marking 'f' is below measure 49. The instruction 'play 2nd & 3rd time only' is below measure 50.

J 52

A7 optional bass line D m A7 D m *D.S. al Coda*

1. 2.

Musical staff 52-56: Treble clef, B-flat key signature. Measures 52-56 contain a melodic line with slurs and accents. Chords A7 and D m are indicated above the staff. A box labeled 'J' is to the left of measure 52. The instruction 'optional bass line' is written below the staff. A dynamic marking 'f' is below measure 53. The instruction 'play 2nd & 3rd time only' is below measure 54. A first ending bracket labeled '1.' spans measures 55-56. A second ending bracket labeled '2.' spans measures 57-58. The instruction 'D.S. al Coda' is written above the second ending. A fermata is placed over the final measure.

K \oplus Coda

57

Musical staff 57-60: Treble clef, B-flat key signature. Measures 57-60 contain a melodic line with slurs and accents. A box labeled 'K' is to the left of measure 57. A dynamic marking 'ff' is below measure 57.

61

Musical staff 61-64: Treble clef, B-flat key signature. Measures 61-64 contain a melodic line with slurs and accents. A first ending bracket labeled '1.' spans measures 63-64.

L 65

Musical staff 65-69: Treble clef, B-flat key signature. Measures 65-69 contain a melodic line with slurs and accents. A second ending bracket labeled '2.' spans measures 65-66. A dynamic marking 'ff' is below measure 67.

M 70

Musical staff 70-74: Treble clef, B-flat key signature. Measures 70-74 contain a melodic line with slurs and accents. A box labeled 'M' is to the left of measure 70.

Melody B \flat
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

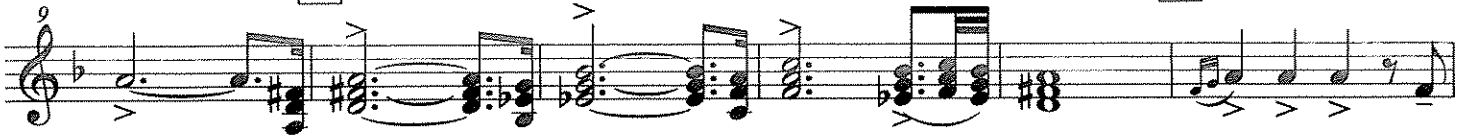
Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba ($\text{♩} = 120$) [A]



[B]

[C]



[D]



[E]



[F]

S



34



To Coda (On 3rd Time) C [G]

38



H

Musical staff H, measures 43-51. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Measure 43 starts with a treble clef and a key signature change to two flats.

Solos (begin 2nd time)

I

48 optional bass line

A7 D m A7 D m

Musical staff I, measures 48-51. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. Measure 48 starts with a treble clef and a key signature change to two flats. Chord symbols A7, D m, A7, and D m are placed above the staff. A bracket under measures 48-51 is labeled "optional bass line". A note in measure 49 has the instruction "play 2nd & 3rd time only".

J

52 optional bass line

A7 D m A7 D m D.S. al Coda

1. 2.

Musical staff J, measures 52-56. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. Measure 52 starts with a treble clef and a key signature change to two flats. Chord symbols A7, D m, A7, and D m are placed above the staff. A bracket under measures 52-56 is labeled "optional bass line". A first ending bracket over measures 55-56 is labeled "1." and "2.". The staff ends with a double bar line and a repeat sign.

K

57 Coda

ff

Musical staff K, measures 57-60. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. Measure 57 starts with a treble clef and a key signature change to two flats. A dynamic marking *ff* is placed below the staff. A first ending bracket over measures 59-60 is labeled "1.". The staff ends with a double bar line and a repeat sign.

61

1.

Musical staff, measures 61-64. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. Measure 61 starts with a treble clef and a key signature change to two flats. A first ending bracket over measures 63-64 is labeled "1.". The staff ends with a double bar line and a repeat sign.

L

65 2.

ff

Musical staff L, measures 65-69. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. Measure 65 starts with a treble clef and a key signature change to two flats. A second ending bracket over measures 65-69 is labeled "2.". A dynamic marking *ff* is placed below the staff. The staff ends with a double bar line and a repeat sign.

M

70

Musical staff M, measures 70-73. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. Measure 70 starts with a treble clef and a key signature change to two flats. The staff ends with a double bar line and a repeat sign.

La Copa De La Vida

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

Countermelody Bb
HIGH

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120) **A** **B** **C** **D**

E 22 *mf*

F 30 *f*

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

J 52 *f* *D.S. al Coda*

K 57 *f* *Coda* *play 2nd time only*

L **M**

Bass Line Bb
HIGH

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

Musical staff A and B. Staff A contains measures 1-5. Staff B contains measures 6-10. The key signature has one flat (Bb) and the time signature is 4/4. Dynamics include *ff* and accents (>).

C

D

play D-E 1st time only

Musical staff C and D. Staff C contains measures 11-18. Staff D contains measures 19-23. The key signature has one flat (Bb) and the time signature is 4/4.

E

Musical staff E. Contains measures 24-28. The key signature has one flat (Bb) and the time signature is 4/4. Dynamics include *mp*.

F

§

Musical staff F. Contains measures 29-32. The key signature has one flat (Bb) and the time signature is 4/4. Dynamics include *mf*.

Musical staff G (first part). Contains measures 33-36. The key signature has one flat (Bb) and the time signature is 4/4.

To Coda (On 3rd Time) ⊕ G

Musical staff G (second part). Contains measures 37-40. The key signature has one flat (Bb) and the time signature is 4/4. Dynamics include *f*.

H

Musical staff H. Contains measures 41-44. The key signature has one flat (Bb) and the time signature is 4/4.

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

46

50

D.S. al Coda

54

K Coda

57

62

M 70

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

The musical score is written for Tenor Saxophone in 4/4 time, key of B-flat major. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff is marked with a boxed 'A' and contains a triplet of eighth notes. The third staff is marked with a boxed 'B' and includes a forte (*f*) dynamic and a triplet of eighth notes. The fourth staff includes a fortissimo (*ff*) dynamic, a triplet of eighth notes, and accents (>) over several notes. The fifth staff concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

OVER THE RAINBOW

Bb

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

SLOWLY

1 *mf* 2 3 *mf*

4 5 6 7 *To Coda* ⊕

8 *f* 9 *f* 10 *f*

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Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 shows a melodic line in the upper staff and a bass line in the lower staff. Measure 12 features a sustained chord in the upper staff and a moving bass line. Measure 13 continues the melodic and bass lines, ending with a dynamic marking of *f*.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 begins with a dynamic marking of *f*. Measure 15 shows a melodic line in the upper staff and a bass line. Measure 16 continues the melodic and bass lines, ending with a dynamic marking of *f*.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". The score consists of three staves. Measure 17 starts with a dynamic marking of *ff*. Measure 18 continues the melodic and bass lines. Measure 19 ends with a dynamic marking of *ff*.

CODA

Musical notation for measures 18 and 19, labeled "CODA". The score consists of three staves. Measure 18 begins with a dynamic marking of *mf*. Measure 19 continues the melodic and bass lines, ending with a dynamic marking of *mf* and the instruction "ritard."

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 shows a melodic line in the upper staff and a bass line. Measure 21 continues the melodic and bass lines. Measure 22 ends with a dynamic marking of *mf* and the instruction "ritard."

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 two measures. The first staff is labeled with a box 'A' above the first 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 first measure and a box 'E' above the eighth measure. The fourth staff contains a first ending bracket over measures 10-12, with a first ending (1.) and a second ending (2.) indicated. A 'rit.' (ritardando) marking is placed above the first ending. A triplet of eighth notes is marked with a '3' above it. The fifth staff concludes with a final cadence, including a fermata over the final chord.

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

mf

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 notes, rests, slurs, and dynamic markings like *f* and *ff*. Measure numbers are indicated below the notes. There are several boxed measure numbers: 5, 13, 21, 29, 43, and 48. A section starting at measure 40 is marked 'TO CODA' with a diamond symbol. A repeat sign is present at measure 21. The score ends at measure 51.

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*. Measure 57-60: whole rest, dynamics *ff*. Measure 61: quarter note, dynamics *f*. Measure 62-63: quarter notes, 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 74-77. 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 notes, 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)

4
1-4

5
5-8

9

10

11

12

13-19

20 *f*

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41 *ff*

42

43

43-46

47

48

49

50

51

TO CODA

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TENOR SAX 2

D.S. AL CODA

Musical staff 52-55. Measures 52-53: eighth notes, quarter notes, and eighth notes. Measure 54: eighth notes. Measure 55: eighth notes, quarter note, eighth notes, quarter note. Dynamics: *ff* and *f*. A slur covers measures 54 and 55.

♩ CODA

Musical staff 56-64. Measure 56: quarter notes, quarter notes, quarter notes, quarter notes. Measure 57-60: whole note. Measure 61: quarter note, quarter note, quarter note, quarter note. Measure 62: quarter note, quarter note, quarter note, quarter note. Measure 63: quarter note, quarter note, quarter note, quarter note. Measure 64: quarter note, quarter note, quarter note, quarter note. Dynamics: *f*. A slur covers measures 61-64.

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

Musical staff 66-72. Measure 66: quarter note, quarter note, quarter note, quarter note. Measure 67-72: whole note. Dynamics: *f*. A slur covers measures 66-72.

73

Musical staff 74-77. Measures 74-77: eighth notes, quarter notes, eighth notes, quarter notes. Dynamics: *mf*. Accents are present over notes in measures 74, 75, 76, and 77.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 78-82. Measures 78-80: eighth notes, quarter notes, eighth notes, quarter notes. Measure 81: quarter note, quarter note, quarter note, quarter note. Measure 82: eighth notes, quarter notes, eighth notes, quarter notes. Dynamics: *f*. Accents are present over notes in measures 78, 79, 80, 81, and 82.

83

Musical staff 84-86. Measure 84: quarter note, quarter note, quarter note, quarter note. Measure 85: quarter note, quarter note, quarter note, quarter note. Measure 86: eighth notes, quarter notes, eighth notes, quarter notes. Dynamics: *f*. Accents are present over notes in measures 84, 85, and 86.

Musical staff 87-90. Measure 87: quarter note, quarter note, quarter note, quarter note. Measure 88: eighth notes, quarter notes, eighth notes, quarter notes. Measure 89: quarter note, quarter note, quarter note, quarter note. Measure 90: eighth notes, quarter notes, eighth notes, quarter notes. Dynamics: *f*. Accents are present over notes in measures 87, 88, 89, and 90.

Musical staff 91-94. Measures 91-94: eighth notes, quarter notes, eighth notes, quarter notes. Dynamics: *f*. Accents are present over notes in measures 91, 92, 93, and 94.

Musical staff 95-99. Measure 95: quarter note, quarter note, quarter note, quarter note. Measure 96: quarter note, quarter note, quarter note, quarter note. Measure 97: quarter note, quarter note, quarter note, quarter note. Measure 98: quarter note, quarter note, quarter note, quarter note. Measure 99: quarter note, quarter note, quarter note, quarter note. Dynamics: *ff*. Accents are present over notes in measures 95, 96, 97, 98, and 99.

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

A

6

A

12

B

18

C *To Coda*

24

D *D.S. al Coda* **E** 

30

E *f*

37

Santa Claus Is Comin' To Town

Bb Bass Line (High)

Coots & Gillespie
arr. Bernice

Moderate Swing



C

F

C

C7

F

Fm

C

Am

Musical staff with notes and dynamics. The staff starts with a whole rest. The notes are: C (quarter), F (quarter), C (quarter), C7 (quarter), F (quarter), Fm (quarter), C (quarter), Am (quarter). The dynamic is *mf*.

A

C

F

C

C7

F

Fm

C

Am

Musical staff with notes and dynamics. The notes are: Dm7 (quarter), G7 (quarter), C (quarter), A (quarter), F (quarter), C (quarter), C7 (quarter), F (quarter), Fm (quarter), C (quarter), Am (quarter). The dynamic is *mf*.

B

C7

F

C7

F

D7

Musical staff with notes and dynamics. The notes are: Dm7 (quarter), G7 (quarter), C (quarter), B (quarter), C7 (quarter), F (quarter), C7 (quarter), F (quarter), D7 (quarter). The dynamic is *mf*.

C

C

F

C

C7

F

Fm

C

Am

To Coda

D

Musical staff with notes and dynamics. The notes are: G7 (quarter), G#dim (quarter), Am (quarter), D7 (quarter), G7 (quarter), G (quarter), C (quarter), C (quarter), F (quarter), C (quarter), C7 (quarter), F (quarter), Fm (quarter), C (quarter), Am (quarter). The dynamic is *mf*.

D.S. al Coda

E

C

Am

Dm7

G7

C

Musical staff with notes and dynamics. The notes are: Dm7 (quarter), G7 (quarter), C (quarter), E (quarter), C (quarter), Am (quarter), Dm7 (quarter), G7 (quarter), C (quarter). The dynamic is *f*.

39


Empty musical staff with a treble clef and a double bar line at the end.

Bb - High

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Tenor Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



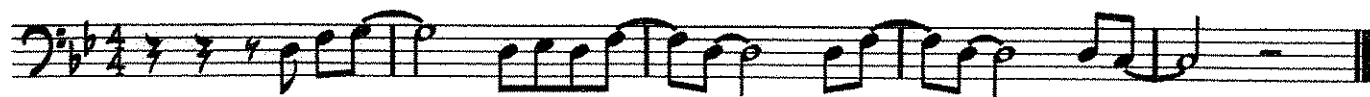
B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



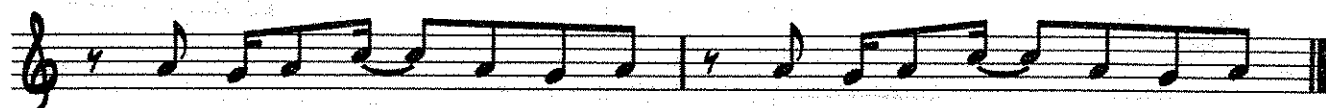
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



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

B-FLAT INSTRUMENTS (LOW)



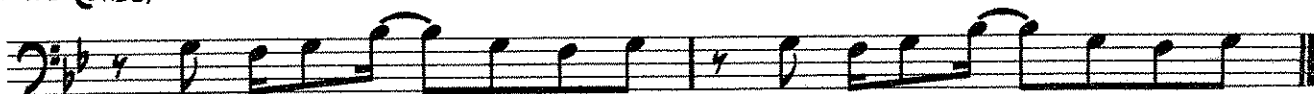
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

B♭ Tenor Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written on a single treble clef staff in 3/4 time. It begins with a key signature of one flat (Bb) and a tempo/style marking of 'Majestic'. The score is divided into measures, with measure numbers 3, 11, 19, and 27 highlighted in boxes. The dynamics range from forte (f) to mezzo-piano (mp). The piece concludes with a final fermata on a whole note.

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

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 common 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 common time signature. The melody starts with a quarter rest, followed by a dotted quarter note, and then a series of eighth notes. 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 a C#m chord above the staff. The fourth staff starts at measure 18 and includes first and second endings. Above the staff, the chords F#m and F#m are indicated.

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)

mf

(B)

f

(TECHNO-POP)

mf

mp

(9)

f

mf

(21)

(SOLO)

f

mf

TENOR SAX I

Musical staff 1: Measures 29-32. Includes notes, rests, and dynamics.

Musical staff 2: Measure 33 marked with a circled 33 and a scissor symbol. Measures 33-35 are marked with a circled 3. Measure 36 has a circled 36 and a *f* dynamic. Measure 37 has a circled 37 and a *f* 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. Measure 49 has a circled 49.

Musical staff 4: Measures 45-48 are marked with a circled 45, 46, 47, and 48. Measure 49-52 are marked with a circled 49 and a circled 4. Includes the text "TO CODA" with a circled cross symbol.

Musical staff 5: Measures 53-56. 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: Measures 57-60. 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 circled 4. Measure 62-64 are marked with a circled 4. Measure 65 has a circled 65 and a circled 5. Measure 66-69 are marked with a circled 5. Measure 70 has a circled 70. Measure 71 has a circled 71 and a *f* dynamic.

Musical staff 8: Measures 72-76. 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. Includes the text "D.S. AL CODA".

Musical staff 9: Measure 77 has a circled 77 and a *f* dynamic. Measure 78 has a circled 78. Measure 79 has a circled 79. Measure 80 has a circled 80. Includes the text "CODA" with a circled cross symbol.

Musical staff 10: Measures 81-84. Measure 81 has a circled 81. Measure 82 has a circled 82. Measure 83 has a circled 83. 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)

(TECHNO-POP)

TENOR SAX 2

29 30 31 32

33-35 36 *f* 37 38 *mf* 39

40 *f* 42 *mf* 43 44 *f*

45 46 47 48 49-52

53 *mf* 54 55 56

57 58 59 60

61-64 65-69 70 71

D.S. AL CODA

72 *mf* 73 74 75 76

⊕ CODA

77 *mf* 78 79 80

81 82 83 84

THE TEMPEST

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

ROBERT W. SMITH

With energy!

4 T. Sax. only + Bar. 9

1 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

The first staff of music is in 4/4 time and contains four measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). Chords C7, F7, and C7 are written above the first three measures.

F7 C7 A7#9

The second staff of music is in 4/4 time and contains four measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). Chords F7, C7, and A7#9 are written above the first three measures.

D-7 G7 C7

The third staff of music is in 4/4 time and contains four measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). Chords D-7, G7, and C7 are written above the first three measures.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

Tenor Sax.

65

73

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

Tenor Sax.

4 Note / Crazy 16ths

The image displays a musical score for Tenor Saxophone, consisting of three staves of music. The first staff begins at measure 108 and is titled "4 Note / Crazy 16ths". It features a continuous eighth-note pattern with a four-note motif. The second staff starts at measure 113 and continues the exercise, incorporating a key signature change to one flat (B-flat) and a common time signature. The third staff begins at measure 118 and concludes the exercise with a final measure containing a whole note. The notation includes various accidentals (sharps, flats, naturals) and rests, all connected by a single slur across the three staves.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Melody B \flat
HIGH

Driving $\text{♩} = 128$

A

B

4 3 3

f *f*

C

13

mp *cresc.*
optional - A Whole Note

D

17

ff

REPEAT 4X

E

23

mf

F

27

mp

G

41

mp

H

45

mf

I

49

mf

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

Cue Layer #2

We Know What You Whisper

Melody Bb (HIGH), p. 2

53

Musical staff 53: Treble clef, 7/8 time signature. Four measures of music with eighth notes and rests. Dynamics: *f*.

I Cue Layer #3

57

Musical staff 57: Treble clef, 7/8 time signature. Four measures of music with eighth notes and rests. Dynamics: *f*.

61

Musical staff 61: Treble clef, 7/8 time signature. Four measures of music with eighth notes and rests. Dynamics: *f*.

J

65

FLAGS
REPEAT 4X

Musical staff 65: Treble clef, 7/8 time signature. Four measures of music with eighth notes and rests. Dynamics: *ff*.

71

Musical staff 71: Treble clef, 7/8 time signature. Four measures of music with eighth notes and rests. Dynamics: *mf* and *fff*.

We Know What You Whisper

Wakanda Forever

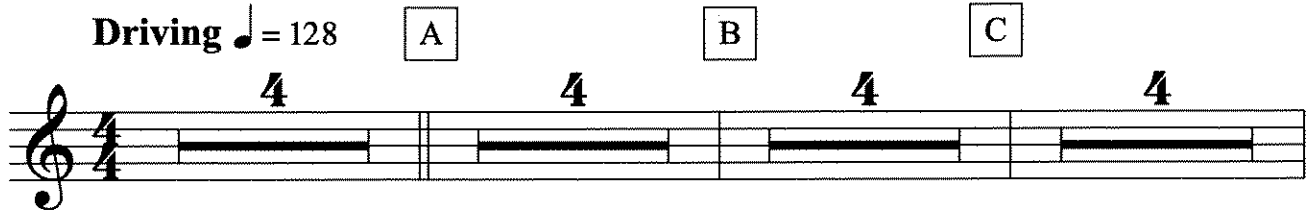
Ludwig Goransson

arr. Bernice

Countermelody Bb
HIGH

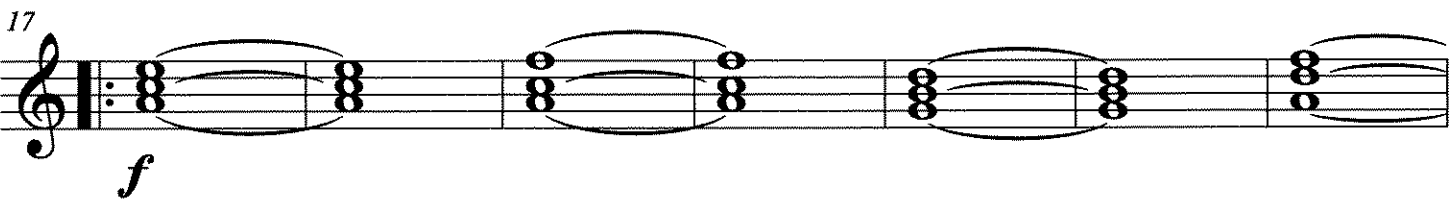
Driving ♩ = 128

A B C

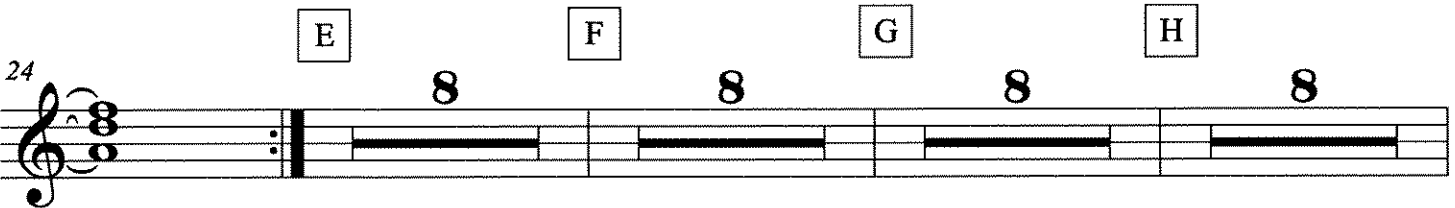


D REPEAT 4X

17

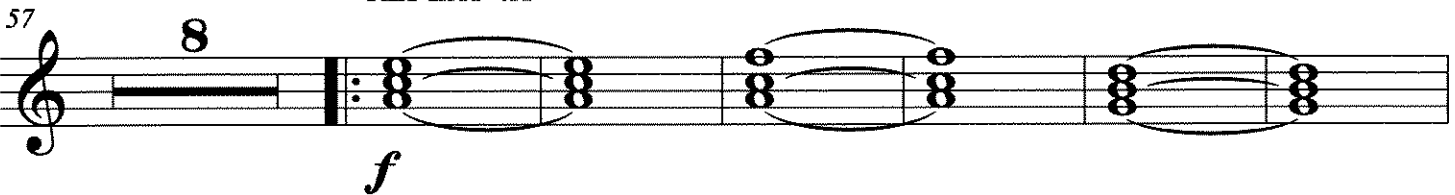


24

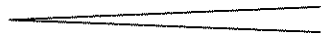
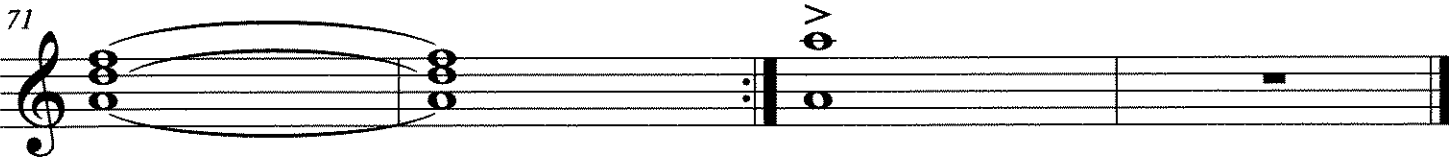


I J FLAGS REPEAT 4X

57



71



We Know What You Whisper

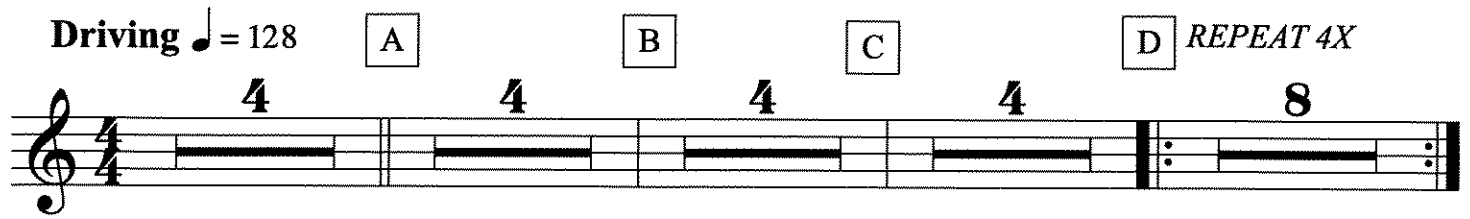
Wakanda Forever

Ludwig Goransson
arr. Bernice

Bass Line Bb
HIGH

Driving ♩ = 128

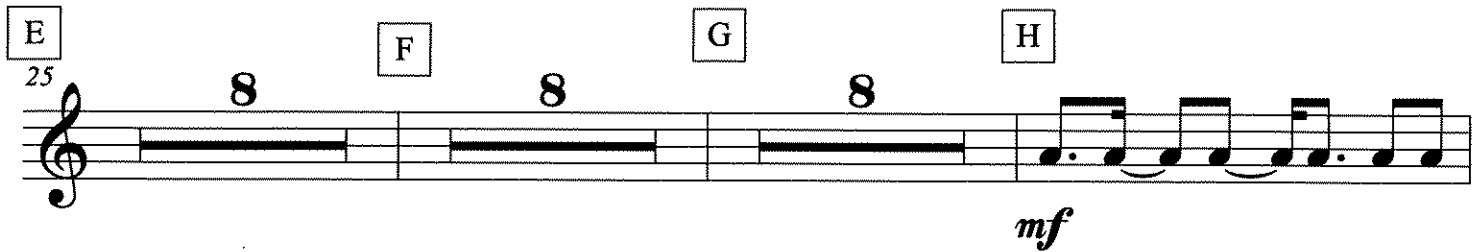
A B C D REPEAT 4X



E F G H

25 8 8 8

mf



50



53



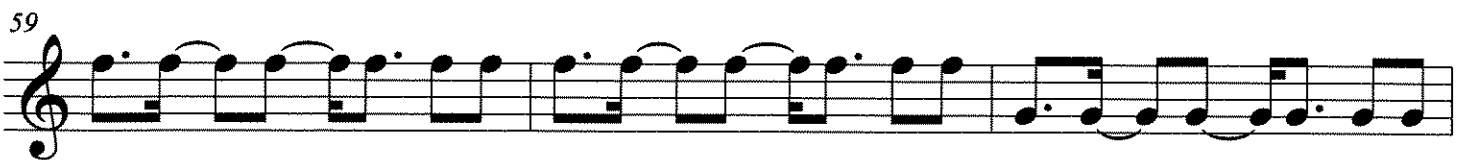
I

56

f



59



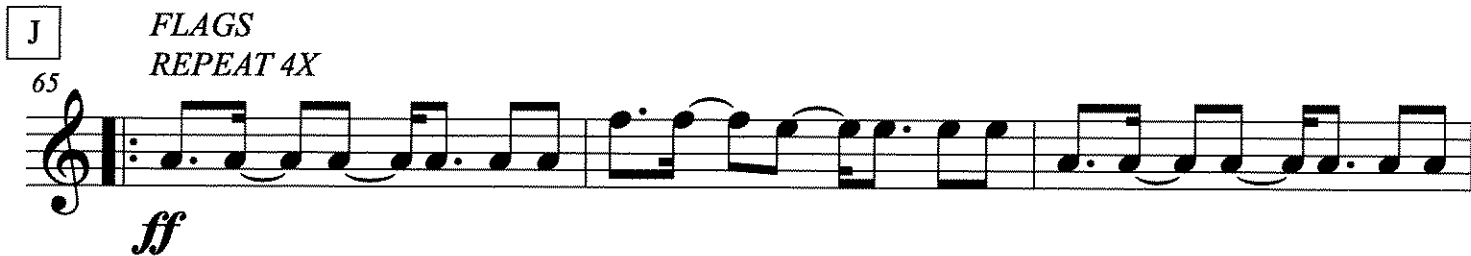
62



J

65

FLAGS
REPEAT 4X

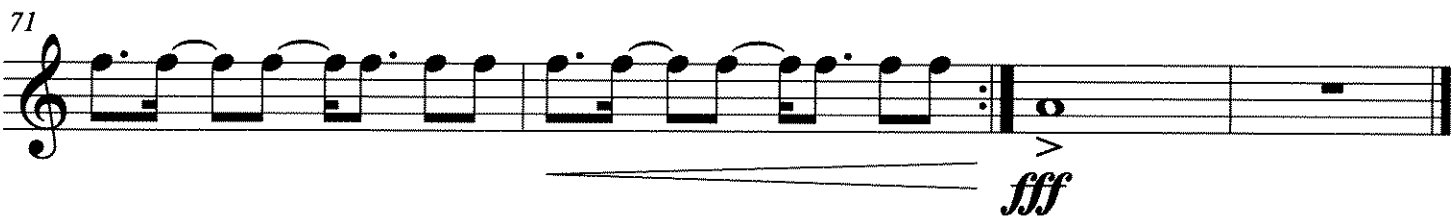


ff

68



71



fff

The image displays ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.

Tenor Sax

Name _____

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

11. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

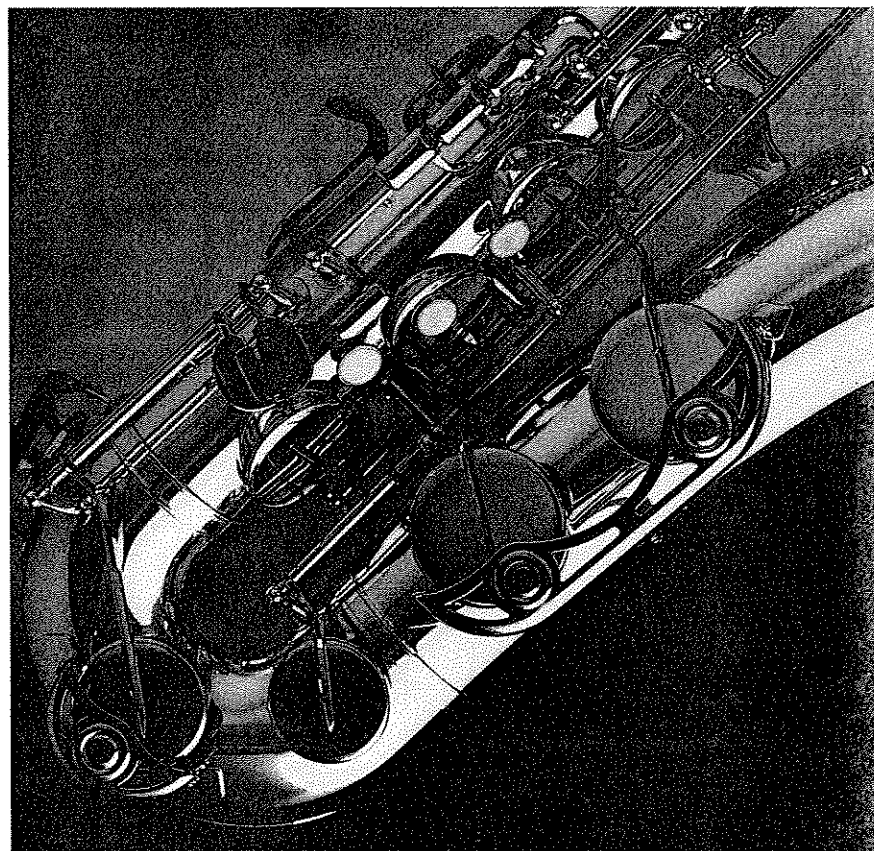
Draw these symbols where they belong and write in the note names before you play:



B TENOR SAXOPHONE BOOK 1

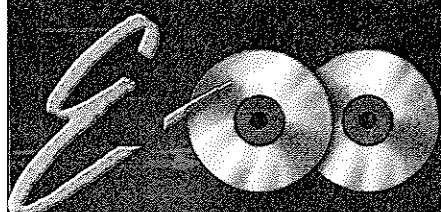
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

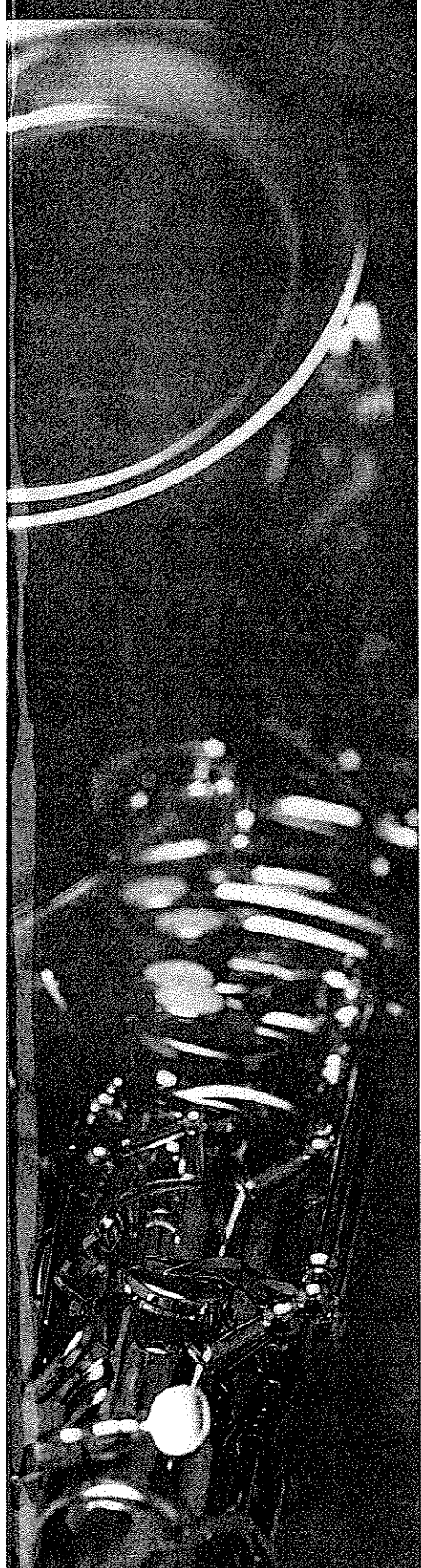


**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**

 **HAL•LEONARD[®]**



INCLUDES PLAY-ALONG **CD & DVD**



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.

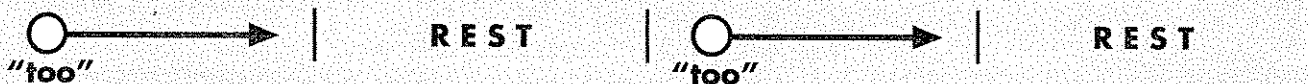
Taking Care Of Your Instrument

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

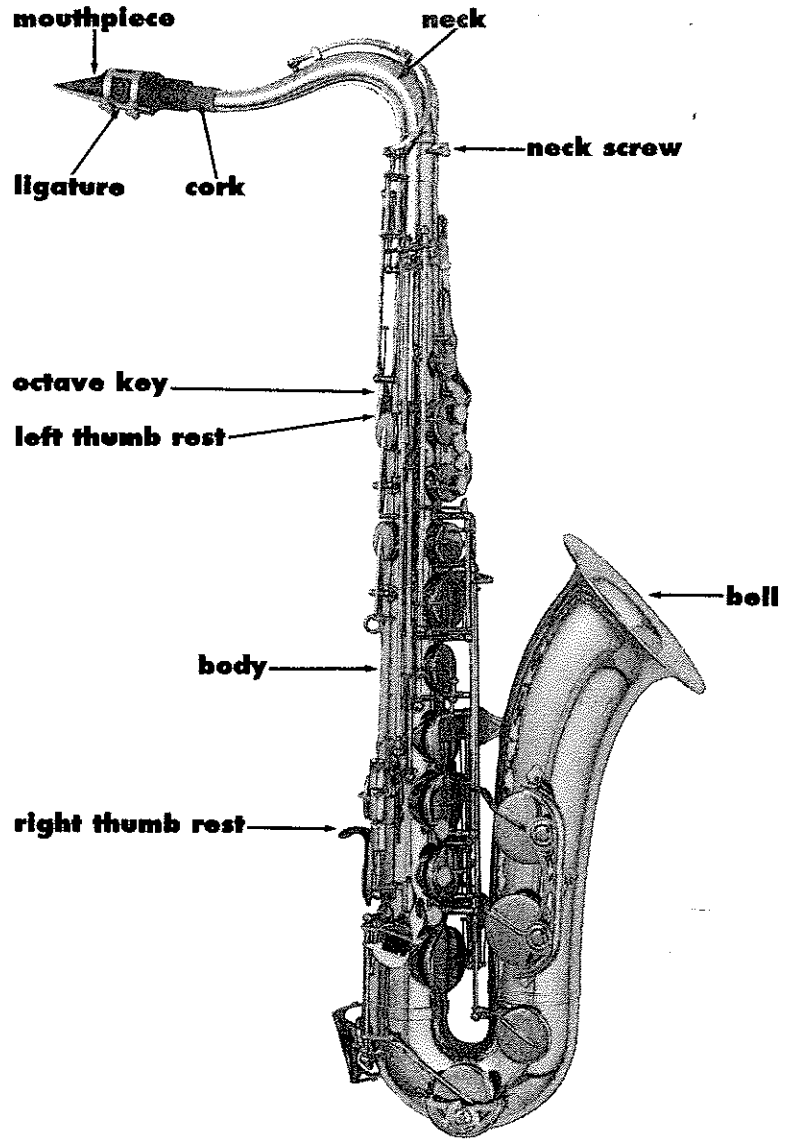
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



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.

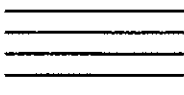


- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

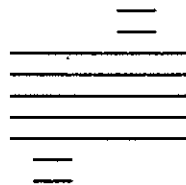
Identify and draw each of these symbols:

Music Staff



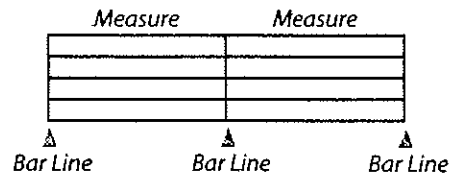
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

The musical staff consists of four measures. The first measure contains a long tone on the note G. The second measure is labeled "REST". The third measure contains another long tone on the note G. The fourth measure is labeled "REST". To the left of the staff is a large letter 'G' and a vertical stack of five circles representing a fingering diagram: the top circle is filled, the second is empty, the third is filled, the fourth is empty, and the fifth is filled.

△ 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

The musical staff consists of four measures of quarter notes G, followed by four measures of quarter rests. Each note and rest is aligned with a count and tap pattern below.

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.

The musical staff consists of four measures. The first measure contains a long tone on the note F. The second measure is labeled "REST". The third measure contains another long tone on the note F. The fourth measure is labeled "REST". To the left of the staff is a large letter 'F' and a vertical stack of five circles representing a fingering diagram: the top circle is filled, the second is empty, the third is filled, the fourth is empty, and the fifth is filled.

4. TWO'S A TEAM

The musical staff consists of four measures of quarter notes F, followed by four measures of quarter notes G. Each note is aligned with a count and tap pattern below.

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.

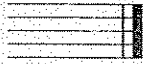
The musical staff consists of four measures. The first measure contains a long tone on the note E. The second measure is labeled "REST". The third measure contains another long tone on the note E. The fourth measure is labeled "REST". To the left of the staff is a large letter 'E' and a vertical stack of five circles representing a fingering diagram: the top circle is filled, the second is empty, the third is filled, the fourth is empty, and the fifth is filled.

6. MOVING ON UP

The musical staff consists of four measures of quarter notes E, followed by four measures of quarter notes F, and finally four measures of quarter notes G. Each note is aligned with a count and tap pattern below.

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

Double Bar

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

Treble Clef

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

Time Signature

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



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

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

Double Bar

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

12. FIRST FLIGHT

Double Bar

13. ESSENTIAL ELEMENTS QUIZ

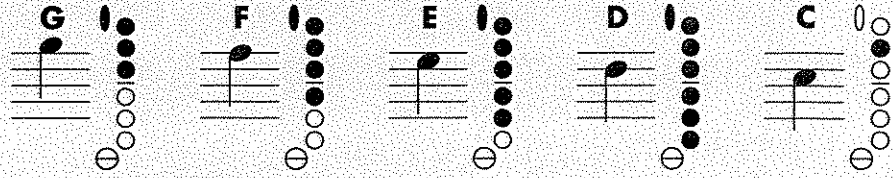
Fill in the remaining note names before playing.

Double Bar

C D E

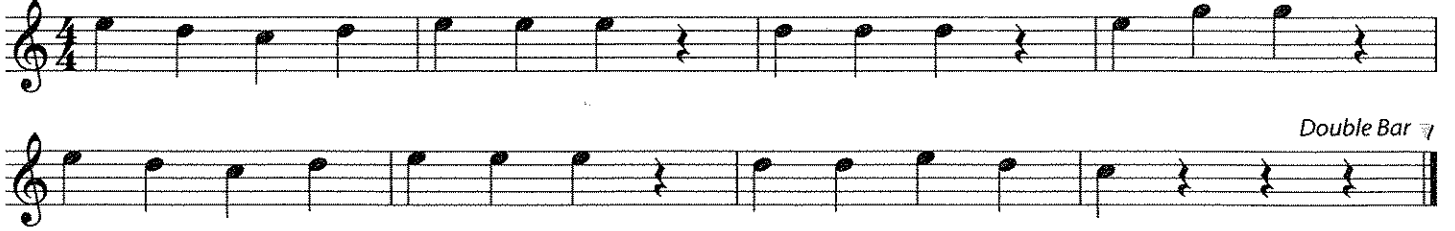
Notes In Review

Memorize the fingerings for the notes you've learned:

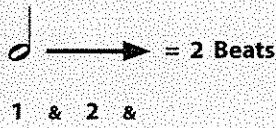


14. ROLLING ALONG

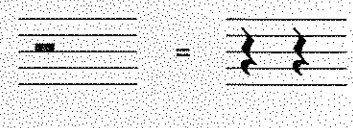
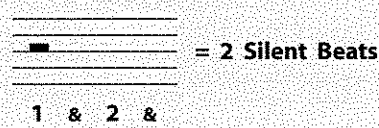
Go to the next line. ▾



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾



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.

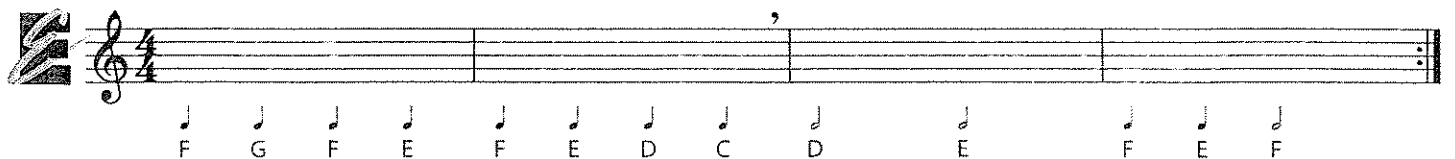
18. GO TELL AUNT RHODIE

American Folk Song

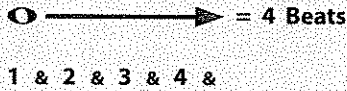


19. ESSENTIAL ELEMENTS QUIZ

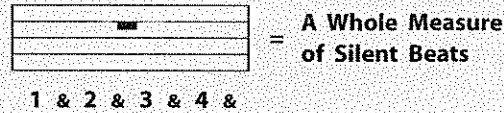
Using the note names and rhythms below, draw your notes on the staff before playing.



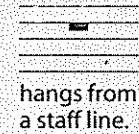
Whole Note



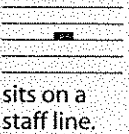
Whole Rest



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 (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

25. LIGHTLY ROW

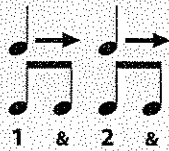
26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

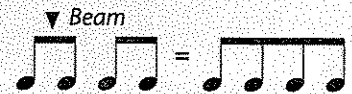
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

f

11

19

The score for 'When the Saints Go Marching In' is in 4/4 time and marked Allegro. It 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 third 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 piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13

The score for 'Old MacDonald Had a Band' is in 4/4 time and marked Allegro. It 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 *p*. A double bar line with repeat dots is followed by the instruction '2nd time go on to meas. 13'. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

The score for 'Ode to Joy' is in 4/4 time and marked Moderato. It 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'. The piece concludes with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

The score for 'Hard Rock Blues' is in 4/4 time and marked Allegro. It consists of two staves of music. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

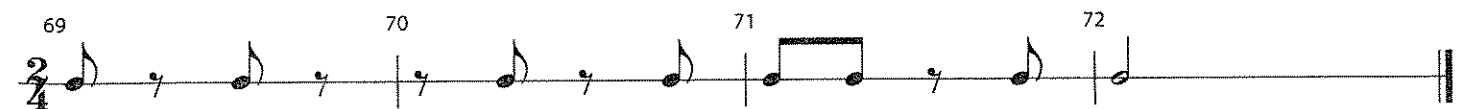
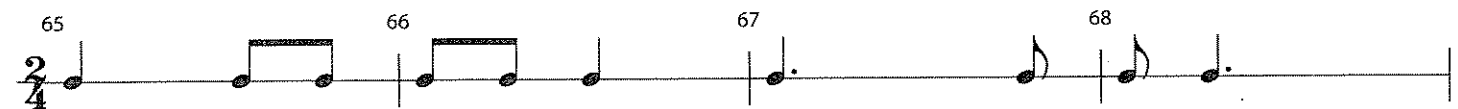
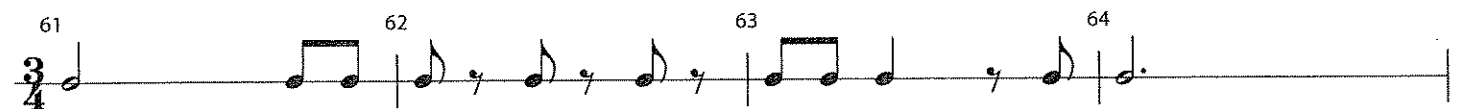
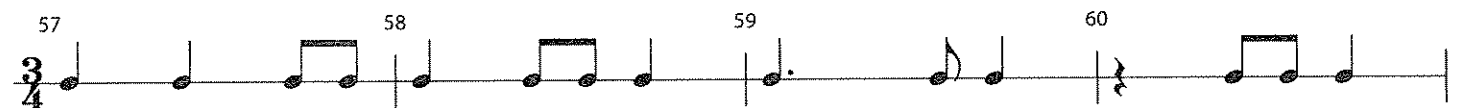
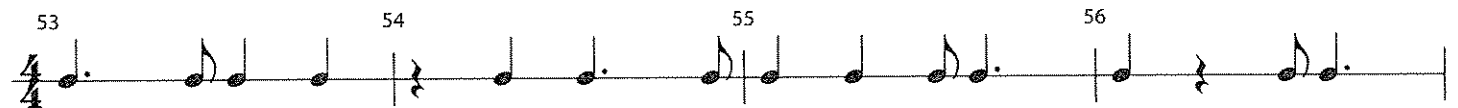
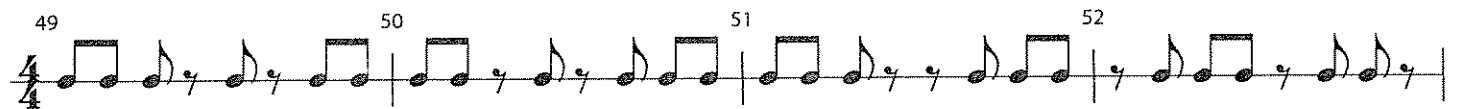
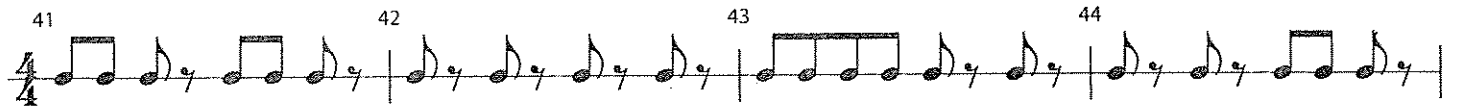
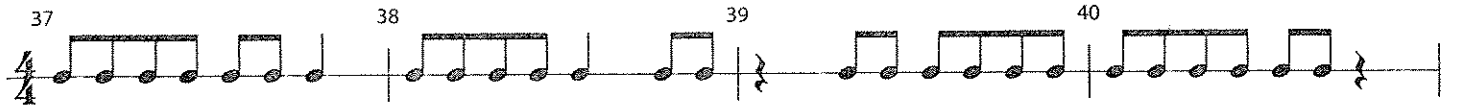
17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

B: Quarter note, quarter note, quarter note, quarter note, eighth note, eighth note, quarter note.

C: Quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

D: Quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

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

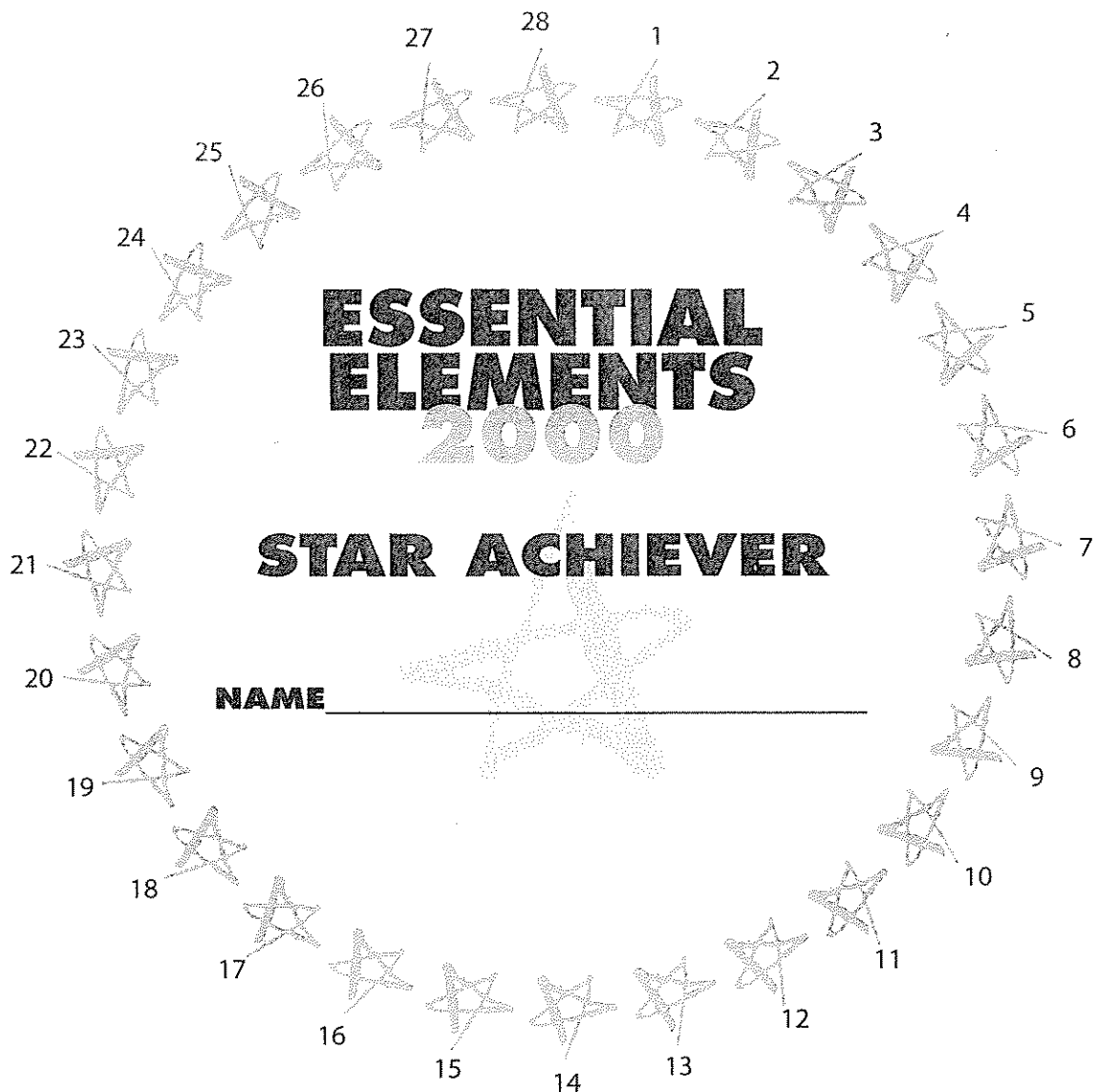
Notes: G4, A4, B4, C5, B4, A4, G4.

5. INSTANT MELODY

Staff A: Melody line with notes G4, A4, B4, C5, B4, A4, G4.

Staff B: Accompaniment line with notes G4, A4, B4, C5, B4, A4, G4.

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 |

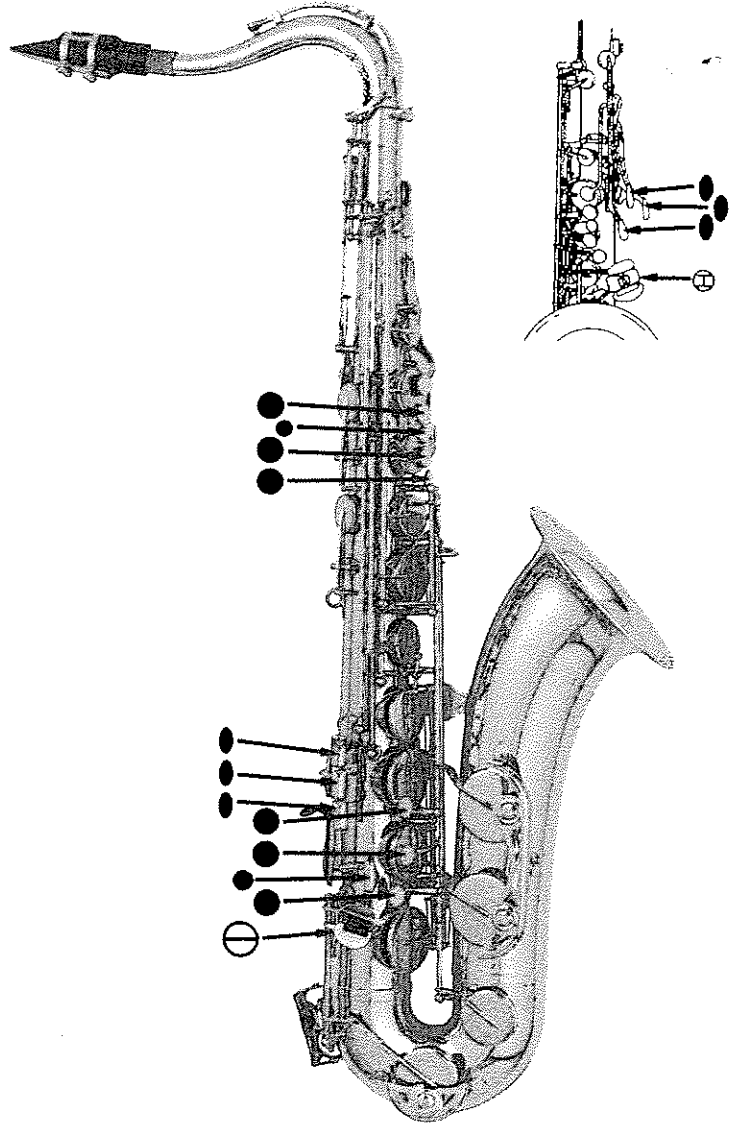
FINGERING CHART

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

A \sharp B \flat ○ ●

B ○ ●

C ○ ●

C \sharp D \flat ○ ●

D ○ ●

D \sharp E \flat ○ ●

E ○ ●

F ○ ●

F \sharp G \flat ○ ● or ○ ●

G ○ ●

FINGERING CHART

B \flat TENOR SAXOPHONE

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

