

**BARITONE
SAX**



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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
 - 2) La Copa De La Vida (Cup Of Life)
 - 3) Fly Me To The Moon
 - 4) Clocks
 - 5) Safe & Sound
 - 6) Angels We Have Heard On High
 - 7) Santa Claus Is Comin' To Town
 - 8) Don't Stop Believin'
- INTERMISSION
- 9) Canon- (Symphonic Band & Advanced Band)
 - 10) My Way (Small Ensemble)
 - 11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

- 1) Locked Out Of Heaven
 - 2) Soul Bossa Nova
 - 3) Bad Romance
 - 4) Can You Feel The Love Tonight
 - 5) Take The A Train
 - 6) Shenandoah
 - 7) You Are Good
- INTERMISSION (Combined Bands)
- 8) The Tempest
 - 9) Safe & Sound
 - 10) Crazy Jam IV
 - 11) Radioactive
 - 12) 12 Bar Blues

FINGERING CHART

E \flat BARITONE SAXOPHONE

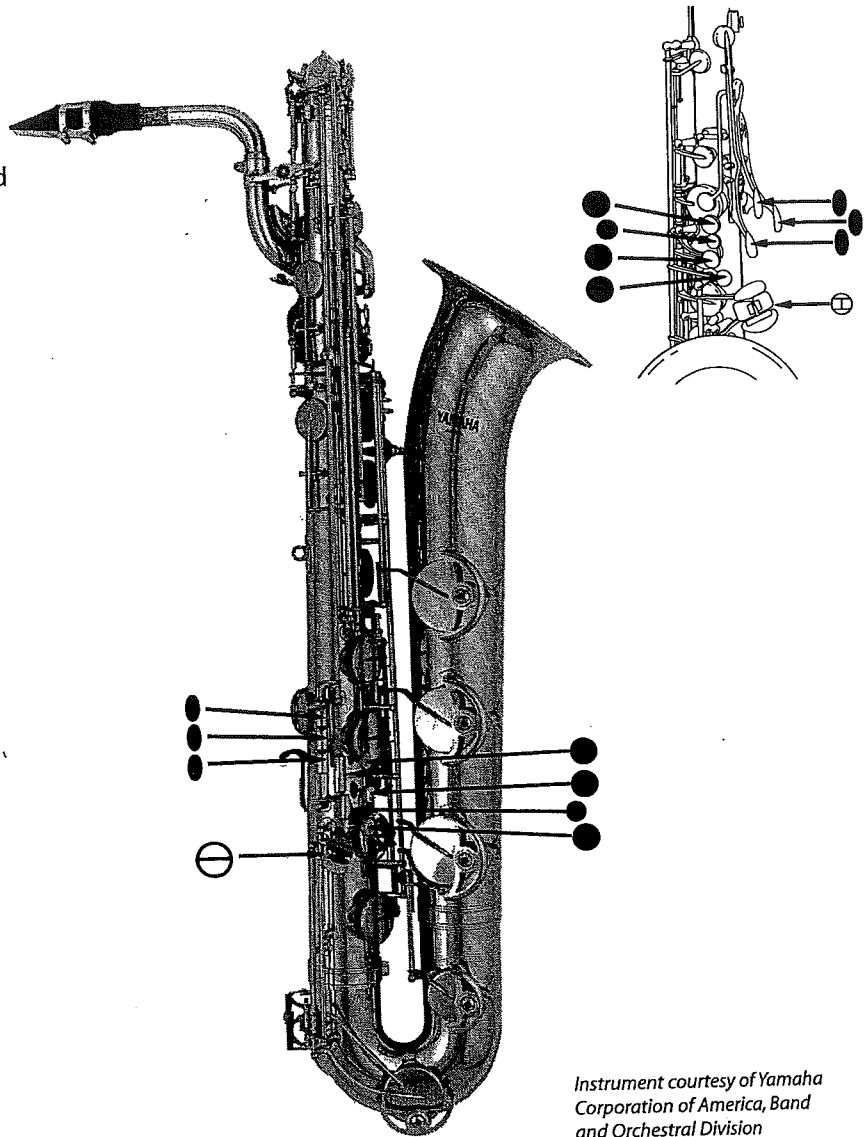
Instrument Care Reminders

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

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

- = Open
- = Pressed down

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



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

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

FINGERING CHART

E♭ BARITONE SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

~ August 2014 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30
31	Notes: (*) TBD - SciTech New Student Meet & Greet					

TBD = To Be Determined

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

*BOLD PERFORMANCES ARE MANDATORY

~ September 2014 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1 No School	2 Extended Day For Teachers 3:15-4:15pm	3 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	4	5 Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm	6 Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103)	
7	8	9	10 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	11	12	13	
14	15 Younglife Film Shoot 1 @ Band Room 3:15-4:30pm	16 Extended Day For Teachers 3:15-4:15pm	17 MTM #1 @ Band Room 2:30-4:00pm	18	19 Leadership Meeting #2 @ Band Room 2:30-4:00pm	20 Band Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/27	
21	22	23	24 MTM #2 @ Band Room 2:30-4:00pm	25	26 Younglife Club #1 @ Band Room 2:30-4:00pm	27	
28	29	30	Notes: TBD; Younglife Campaigners Club on Mondays				

← Sep 2014		~ October 2014 ~					Nov 2014 →	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			1 MTM #3 @ Band Room 2:30-4:00pm	2	3 Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	4		
5	6	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #4 @ Band Room 2:30-4:00pm	9	10 Leadership Meeting #3 @ Band Room 2:30-4:00pm	11		
12	13 No School	14	15 MTM #5 @ Band Room 2:30-4:00pm	16 Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room)	17	18		
19	20 Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	21 Extended Day For Teachers 3:15-4:15pm	22 MTM #6 @ Band Room 2:30-4:00pm	23 Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	24 Live Art Magazine Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Band meet in band room @ 2:30pm -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	25		
26	27 Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	28 Road Crew Set Up Community Foundation Annual Meeting Small Ensemble Performance @ Mass Mutual Center 5:00- 7:00pm; Perform 6:15-6:35; Meet @ 2:30pm in band room -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	29 MTM #7 @ Band Room 2:30-4:00pm	30	31 Younglife Club #2 @ Band Room 2:30-4:00pm			

(1) TBD - 9th Grade Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)
(2) TBD - Upper Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)
(3) TBD - SciTech Middle School Road Shows @ Chestnut; Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle, South End Middle

◀ Oct. 2014		~ November 2014 ~					Dec 2014 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
						1		
2	3	4 No School – Teacher Day TBD: Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8		
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15		
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22		
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29		
30	Notes: (1) TBD – High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit.							

Sun	Mon	Tue	Wed	Thu	Fri	Sat
7	1	2 Extended Day For Teachers 3:15-4:15pm	3 MTM #12 @ Band Room 2:30-4:00pm	4	5 Leadership Meeting #5 @ Band Room 2:30-4:00pm	6
8	8	9 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm	10 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	11 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 8th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert	12 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm	13
14	15 Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm	16 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	17 Band Auditions During & After School	18 Band Auditions During & After School	19 Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm	20
21	22 Band Auditions During & After School	23 Band Auditions During & After School	24 No School	25 No School	26 No School	27
28	29 No School	30 No School	31 No School	Notes: (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm		

~ January 2015 ~							Feb 2015 ▶
◀ Dec 2014	Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 No School	2 No School	3
4		5 Band Auditions During & After School	6 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	7 No School – Teacher Day	8 Band Auditions During & After School	9 Band Auditions During & After School Leadership Meeting #6 @ Band Room 2:30-4:00pm	10
11		12	13	14 MTM #13 @ Band Room 2:30-4:00pm	15	16 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm	17
18		19 No School	20 Extended Day For Teachers 3:15-4:15pm	21 MTM #14 @ Band Room 2:30-4:00pm	22	23 Younglife Film Shoot 5 @ Band Room 2:30-4:00pm	24
25		26 Instrument Check 3:15-4:45pm	27 Instrument Check 3:15-4:45pm	28 MTM #15 @ Band Room 2:30-4:00pm	29	30 Younglife Club #5 @ Band Room 2:30-4:00pm	31

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Rehearsal For UMass Honor Band @ SciTech 3:15-4:15pm	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #16 @ Band Room 2:30-4:00pm	5	6 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm	7 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS
8	9 Younglife Film Shoot 6 @ Band Room 3:15-4:30pm	10	11 MTM #17 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #7 @ Band Room 2:30-4:00pm	14
15	16 No School	17 No School	18 No School	19 No School	20 No School	21
22	23	24 New Student Outreach Calling Party @ Band Room 3:30-6:00pm Extended Day For Teachers 3:15-4:15pm	25 No School - Teacher Day	26	27 Younglife Club #6 @ Band Room 2:30-4:00pm	28

Notes:

(1) TBD - SPS Art Exhibition Small Ensemble Performance @ Eastfield Mall @ 5:00-6:30pm; Meet in band room @2:30pm

~ March 2015 ~							
Sun	Moh	Tue	Wed	Thu	Fri	Sat	
1	2	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #18 @ Band Room 2:30-4:00pm	5	6 Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm	7	
8	9	10	11 MTM #19 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #8 @ Band Room 2:30-4:00pm	14	
15	16 Younglife Film Shoot 7 @ Band Room 3:15-4:30pm	17 Extended Day For Teachers 3:15-4:15pm	18 MTM #20 @ Band Room 2:30-4:00pm	19 MMEA All State Conference - World Trade Center, Boston, MA	20 MMEA All State Conference - World Trade Center, Boston, MA	21 MMEA All State Conference - World Trade Center, Boston, MA	
22	23	24	25 MTM #21 @ Band Room 2:30-4:00pm	26	27 Younglife Club #7 @ Band Room 2:30-4:00pm	28	
29	30	31	Notes: (1) TBD - Middle School Scheduling & Recruiting Visits				

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #22 @ Band Room 2:30-4:00pm	2	3 No School	4
5	6 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015) Younglife Film Shoot 8 @ Band Room 3:15-4:30pm	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #23 @ Band Room 2:30-4:00pm	9 Road Crew Set Up For AMP Night Performance After School 2:30-5:00pm @ SciTech Cafeteria 5th Annual AMP (Art-Music-Poetry) Night @ SciTech Cafeteria 5:00-7:00pm (Meet In Band Room @ 4:15pm) MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After AMP @ 7:00-8:00pm	10 Leadership Meeting #9 @ Band Room 2:30-4:00pm Road	11
12	13	14	15 MTM #24 @ Band Room 2:30-4:00pm	16	17 Leadership Letters of Intent Due Younglife Club #8 @ Band Room 2:30-4:00pm	18
19	20 No School	21 No School	22 No School	23 No School	24 No School	25
26	27	28 Extended Day For Teachers 3:15-4:15pm	29 MTM #25 @ Band Room 2:30-4:00pm Massachusetts All State Lions Band @ Mansfield, MA Holiday Inn (31 Hampshire St, Mansfield, MA 02048)	30 Massachusetts All State Lions Band @ Mansfield, MA		

Notes:

- (1) TBD - Young@Heart In-School Rehearsal #1 9:10-12:20 (Periods 2-3)
- (2) TBD - Young@Heart In-School Rehearsal #2 9:10-12:20 (Periods 2-3)
- (3) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 2:30pm; Road Crew Meet @ SciTech @ 9:00am; Perform @ 7:00pm - John M. Greene Hall (70 Elm Street, Northampton, MA 01060)
- (4) TBD - Fundraiser For Syrian Refugee Children @ Sanctuary of The First Churches @ 3:00-5:00pm; Meet @ 11:00am.

← Apr 2015		~ May 2015 ~					Jun 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
3	4 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	5 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	6 Final MTM # 26 @ Band Room 2:30-4:00pm	7	8 Final Leadership Meeting @ Band Room 2:30-4:00pm	9	2 Massachusetts All State Lions Band @ Mansfield, MA - Performance in afternoon	
10	11	12 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	13 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	14 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive	15 Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	16 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) MANDATORY FOR ALL Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am		
17	18 New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	19 Extended Day For Teachers 3:15-4:15pm	20	21	22 Younglife Club #9 @ Band Room 2:30-4:00pm	23		
24	25 No School	26	27 Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	28 Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL	29 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School)	30		
31	(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet in Band Room @ 5:15pm; Perform @ 6:15pm; Road Crew Break Down & Set Up Band Room After International Fair @ 6:30-7:30pm (3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm (4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) - Week of 18th							

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2 Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	3 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm	4 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	6
7	8 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	9	10	11	12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	13
14	15	16 Extended Day For Teachers 3:15-4:15pm	17	18	19 Last Day -Includes 5 Snow Days	20
21	22	23	24	25	26	27
28	29	30	Notes:			



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°
Minor	i	ii°	III	iv	v	VI	VII

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
 - Repertoire playlists contain music recordings that you can listen to and/or play along with
 - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
 - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
 - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"



Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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



Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

This system contains the first four staves of the musical score. The Soprano staff begins with a treble clef, a 3/4 time signature, and a repeat sign. The Alto, Tenor, and Bass staves follow with their respective clefs. The music consists of quarter and eighth notes. Above the staves, the following chords are indicated: (C), C, G7, Am, F, C, and G7.

C G C C F C Am C

S

A

T

B

This system contains the next four staves of the musical score. The Soprano staff has a fermata over the first two notes. The Alto, Tenor, and Bass staves continue with the melody. Above the staves, the following chords are indicated: C, G, C, C, F, C, Am, and C. A small number '7' is written above the first staff.

C G7 C C sus4/F C

14

S

A

T

B

This system contains the final four staves of the musical score. The Soprano staff has a fermata over the first two notes. The Alto, Tenor, and Bass staves continue with the melody. Above the staves, the following chords are indicated: C, G7, C, C sus4/F, and C. A small number '14' is written above the first staff.

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

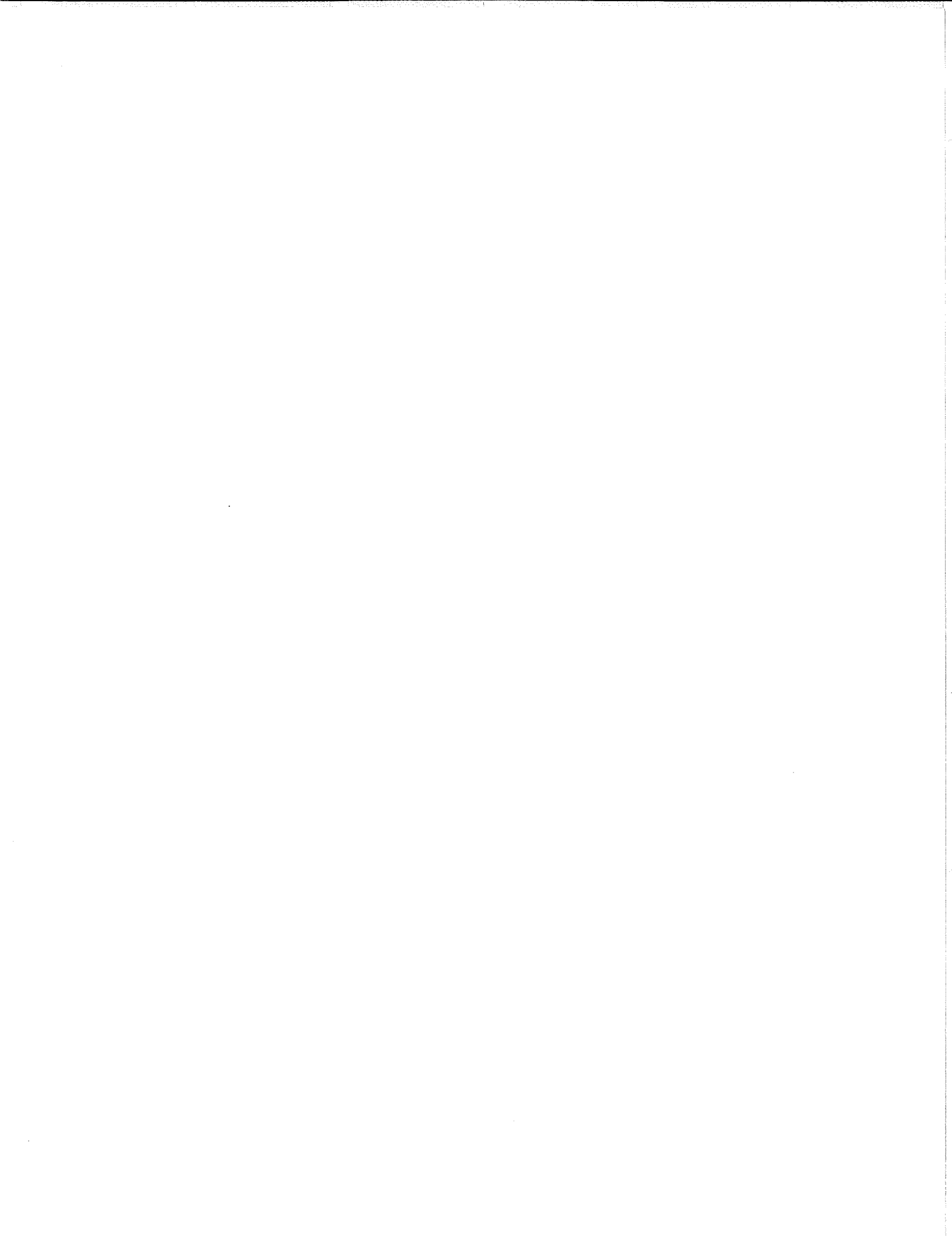
Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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





SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a rest for one measure, followed by a melodic line starting on G4. A dynamic marking of *mf* is placed below the first note. A slur covers the first eight notes of this staff. The second staff continues the melodic line, starting on A4, with a dynamic marking of *p* below the eighth note. A slur covers the first seven notes of this staff. The third staff features a rhythmic accompaniment of eighth notes, starting on G4, with a dynamic marking of *f* below the first note. A slur covers the first four notes of this staff. The piece concludes with a double bar line at the end of the third staff.

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a *mf* dynamic marking. It features a melodic line with a long slur over the first six measures. The second staff continues the melody with a *p* dynamic marking and includes a triplet instruction: "Swing! ♩ = ♩³ ♩". The third staff features a *f* dynamic marking and includes accents (^) over several notes. The fourth staff concludes the piece with a final slur and a double bar line.



2 ANGELS WE HAVE HEARD ON HIGH

Baritone Sax

Traditional French Carol

Soprano

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Alto

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Tenor

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Bass

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 **Intro** 20 21

Recorded by JOURNEY

ANY WAY YOU WANT IT

BARITONE SAX

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA

(ROCK)

The musical score is written for Baritone Saxophone in the key of D major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes fingerings 1, 2, and 3. The second staff has a dynamic marking of *mf* and includes a circled measure number 6. The third staff starts at measure 8. The fourth staff starts at measure 12 and includes a circled measure number 14. The fifth staff starts at measure 16 and includes a circled measure number 20. The sixth staff starts at measure 22 and includes a circled measure number 22 and a dynamic marking of *f*. The seventh staff starts at measure 26 and includes a circled measure number 26 and a dynamic marking of *f*. The eighth staff starts at measure 30 and includes a circled measure number 30 and a dynamic marking of *mf*. Measure numbers 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22-23, 24, 25, 26-27, 28, 29, 30, 31, 32, and 33 are indicated throughout the score.

BARITONE SAX

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

62

59 60 61 62 63

64 65 66 67

Recorded by LADY GAGA
BAD ROMANCE

BARITONE SAX

Words and Music by
STEFANI GERMANOTTA and NADIR KHAYAT
Arranged by PAUL MURTHA

(UNISON PATTERNS)

(A) (DISCO)

Musical staff A (DISCO) in 4/4 time, starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.

Musical staff B in 4/4 time, starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.

(DISCO)

Musical staff with measure numbers 1-4, 5, 6, 7, and 8. Measure 5 is marked *mf* and measure 8 is marked *f*. A slur covers measures 7 and 8.

Musical staff with measure numbers 9-12. A slur covers measures 9-12.

Musical staff with measure numbers 13, 14, 15, and 16. Measure 13 is marked *f*. Slurs are present under measures 16, 17, 18, and 19.

Musical staff with measure numbers 17, 18, 19, and 20. Measure 17 is marked *mf*.

Musical staff with measure numbers 21, 22, 23, and 24.

BARITONE SAX

25

(mf)

33

mp

f

45

TO CODA

D.S. AL CODA

CODA

E^b

Blues By Five

Red Garland

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Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for G 7 , C 7 , and D 7 chords. The first three chords are basic 3-note voicings, and the last three are rootless voicings. The chords are arranged in two rows: G 7 , C 7 , D 7 in the top row, and G 7 , C 7 , D 7 in the bottom row. The voicings are shown on a grand staff with treble and bass clefs.

3	$\flat 7$	$\flat 7$	9	13	5
$\flat 7$	3	3	$\flat 7$	3	3
1	1	1	3	$\flat 7$	$\flat 7$

Useful Scales

G Blues Scale

Diagram showing the G Blues Scale notation on a treble clef staff. The scale is: G, $\flat B$, C, $\flat D$, E, $\flat F$, G. The fingering below the notes is: 1, $\flat 3$, 4, $\flat 5$, 5, $\flat 7$, 1.

Sample Bass Line

Diagram showing a sample bass line for G 7 , C 7 , and D 7 chords. The bass line is written on a treble clef staff with a key signature of one sharp (F#). The chords are indicated above the staff: G 7 , C 7 , G 7 , D 7 , G 7 , D 7 . The fingering below the notes is: 1 3 4 #4 5 4 3 2 1 5 6 $\flat 7$ 1 3 6 5 (for G 7); 1 3 5 3 3 1 $\flat 7$ 6 $\flat 6$ 1 2 3 2 1 $\flat 7$ 6 $\flat 6$ (for C 7); 1 3 5 1 $\flat 7$ 6 5 $\flat 5$ 1 3 4 #4 1 $\flat 7$ 6 5 (for D 7).

(From Walt Disney Pictures' "THE LION KING")

Can You Feel The Love Tonight

BARITONE SAX

Music by ELTON JOHN

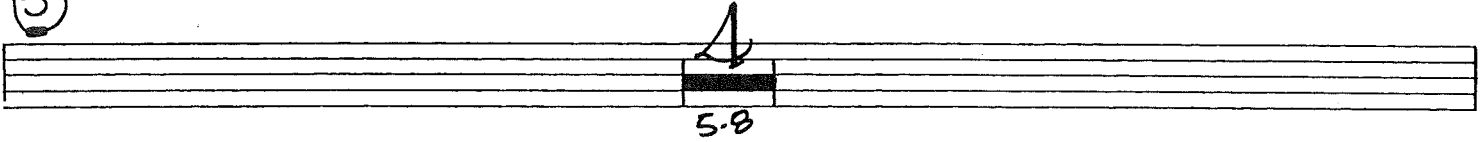
Lyrics by TIM RICE

Arranged by JERRY NOWAK

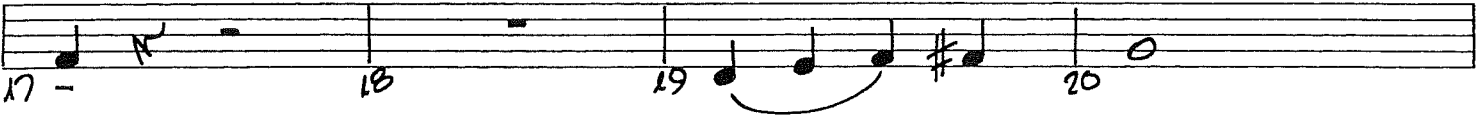
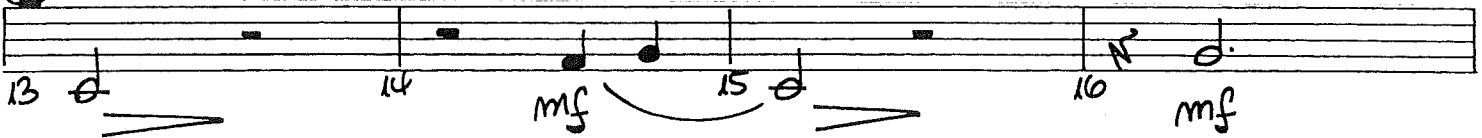
VERY SLOW



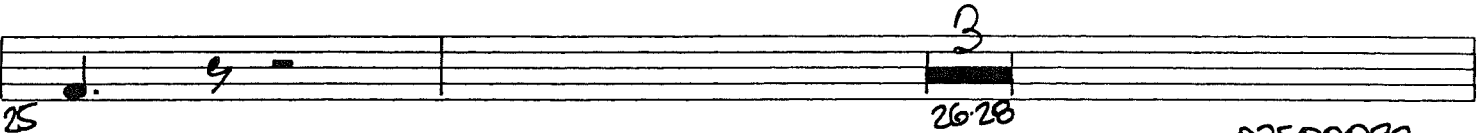
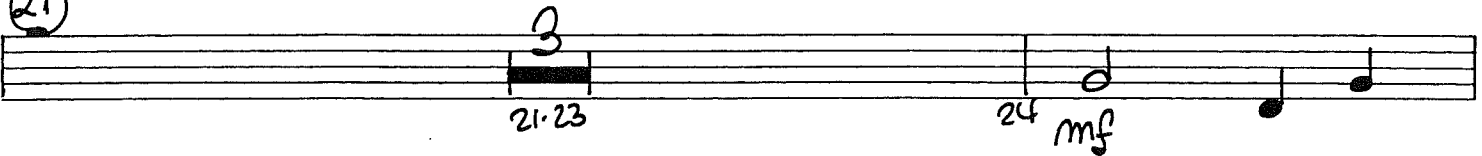
5



13



21



07500037

BARITONE SAX

29 30 31 32

Musical staff with notes 29, 30, 31, and 32. Note 29 is a half note, 30 is a quarter note, 31 is a quarter note, and 32 is a quarter note.

33

33-36

Musical staff with a bar line and measure numbers 33-36. A handwritten '1' is written above the bar line.

37 mp 38 39-40

Musical staff with notes 37, 38, 39, and 40. Note 37 is marked *mp*. Note 39 is a half note, and 40 is a quarter note. A handwritten '2' is written above the bar line between 39 and 40.

41 42 43 44 mf

Musical staff with notes 41, 42, 43, and 44. Note 41 is a half note, 42 is a half note, 43 is a quarter note, and 44 is a quarter note. A slur covers notes 42 and 43. A handwritten *mf* is written below note 44.

45 46 47 48 mf

Musical staff with notes 45, 46, 47, and 48. Note 45 is a half note, 46 is a half note, 47 is a quarter note, and 48 is a quarter note. A slur covers notes 47 and 48. A handwritten *mf* is written below note 48.

49 50 51 52

Musical staff with notes 49, 50, 51, and 52. Note 49 is a half note, 50 is a half note, 51 is a quarter note, and 52 is a quarter note. A slur covers notes 50 and 51.

53 54-55 56 mf

Musical staff with notes 53, 54, 55, and 56. Note 53 is a half note, 54 is a half note, 55 is a half note, and 56 is a quarter note. A handwritten '2' is written above the bar line between 54 and 55. A handwritten *mf* is written below note 56.

57 58 RIT. 59 RUBATO 60 ON CUE A TEMPO mf

Musical staff with notes 57, 58, 59, and 60. Note 57 is a half note, 58 is a half note, 59 is a half note, and 60 is a quarter note. A slur covers notes 58 and 59. Handwritten annotations include 'RIT.' below 58, 'RUBATO' above 59, and 'ON CUE A TEMPO' above 60. A handwritten *mf* is written below note 60.

61 62 63 RIT.

Musical staff with notes 61, 62, and 63. Note 61 is a half note, 62 is a half note, and 63 is a quarter note. A slur covers notes 61 and 62. A handwritten *RIT.* is written below note 63.

Baritone Sax

Can You Feel The Love Tonight Solo

Solo

Elton John

Arr. Jerry Nowak

Very Slow

4 5 6 7

1-4

8 9 10 11

12 13 14 15 16

17 18 19 20 21 *f*

22 23 24 25 26

27 28 4 33 34

29-32 *mf*

35 36 37 38

39 40 41 42 *f*

2 Bari Sax

Can You Feel The Love Tonight Solo

43 44 45 46 47

48 49 50 51 52

ff

53 54 55 56 57

f *f*

58 59 60 *on cue* *a tempo* 3 61-63

rubato



Baritone Sax

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 61

mf

66 69

f

73 77

f

80 83

f

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 *f*

50 53 61 69 *f*

70

77

2

[Title]

83

83

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single measure of music. The notation consists of a quarter note on G4, a quarter note on A4, a half note on B4, and a whole note on C5 with a fermata. Above the staff, the number '83' is written twice: once to the left of the staff and once inside a small square box at the beginning of the measure. Below the staff, there are two horizontal lines that extend across the width of the staff.

Carol of The Bells

Melody - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

Soli

mp

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

[B]

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

[E] *rit.*

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Bass Line - Eb
-Alto Sax
-Baritone Sax

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *mp*. The first line contains six measures of music, with the first measure being a whole rest. The second line contains six measures, with a *rit.* marking below the staff. The third line contains six measures, including a section marked **A** in a box, which is a 3/4 time signature change, and a *f* dynamic marking. The fourth line contains six measures, with a section marked **B** in a box. The fifth line contains six measures, with a section marked **C** in a box, a *mf* dynamic marking, and a section marked **D** in a box with the instruction "Repeat 3x". The sixth line contains six measures, with a section marked **E** in a box and a *rit.* marking. The score concludes with a double bar line.



Baritone Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Recorded by COLDPLAY

CLOCKS

BARITONE SAX

Words and Music by GUY BERRYMAN,
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN

Arranged by JOHN WASSON

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

The musical score is written for Baritone Saxophone in 4/4 time. It begins with a dynamic marking of *f* (forte) and a tempo/style marking of **(DRIVING ROCK)**. A section marked **(PLAY 2ND TIME ONLY)** starts at measure 9 and ends at measure 16, indicated by a repeat sign with an 8-measure duration. The score continues with measures 17-24, marked *mf* (mezzo-forte). Another 8-measure repeat sign is present between measures 25 and 32. The final section, from measure 33 to 47, includes a dynamic marking of *ff* (fortissimo) at the beginning and *mf* (mezzo-forte) later. The score concludes with a double bar line and repeat dots.

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BARITONE SAX

49

Musical staff 1: Treble clef, starting at measure 48. Includes dynamics *f* and accents.

Musical staff 2: Treble clef, starting at measure 53. Includes accents.

57

Musical staff 3: Treble clef, starting at measure 58. Includes dynamic *SUB. mf*.

Musical staff 4: Treble clef, starting at measure 61. Includes accents.

65

Musical staff 5: Treble clef, containing a rest for measures 65-72. Includes a large number 8 above the rest.

73

Musical staff 6: Treble clef, starting at measure 74. Includes dynamic *mf*.

Musical staff 7: Treble clef, starting at measure 77. Includes accents.

81

Musical staff 8: Treble clef, starting at measure 82. Includes accents.

Musical staff 9: Treble clef, starting at measure 85. Includes accents and dynamic *ff*.

89

Musical staff 10: Treble clef, starting at measure 90. Includes accents and dynamics *sfz* and *ff*.



Cold Duck Time

Eddie Harris

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BARITONE SAX

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN

Arranged by PAUL MURTHA

The musical score is written for Baritone Saxophone in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff begins with a tempo marking of **(Rock)** and a 4/4 time signature. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p*, *mf*, and *f*. Measure numbers are indicated at the beginning of each staff and below the notes. Bar numbers are enclosed in boxes: (8), (9), (17), (25), (33), and (41). Some bar numbers are also placed below the notes. The score concludes with a final bar number of 44.

BARITONE SAX

45

53

69



Eb

Express Yourself

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Repeat 8x

FLY ME TO THE MOON

(In Other Words)

BARITONE SAX

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)

(MODERATE LATIN)

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BARITONE SAX

33 34 35 *mp* 36 *mf*

37 *mp* 38 *mf* 39 *mf* 40

41 42 43 44

45 46 47 48 49

50 51 52 53 54

D.S. AL CODA

♩ CODA

55 56 57 58 59

60 *mp* 61 *mf* 62 63 64

Forever Young

Baritone Saxophone

Measure 1 guitar only

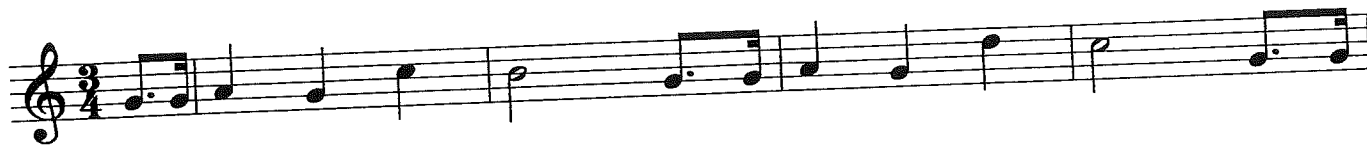
2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Detailed description: The image shows a musical score for a Baritone Saxophone. The title is 'Forever Young'. The score is written on a single staff in treble clef, 4/4 time, and G major (one sharp). The first eight measures are marked 'guitar only' and contain a melodic line starting on G4. Measure 1 has a guitar-specific notation '3' below the first note. Measures 9-19 are for the Baritone Saxophone. Measure 9 starts with a guitar-specific notation '7' below the first note. Measures 10-19 contain a melodic line with various accidentals and ties. The score ends with a double bar line.

Alto Sax. / Baritone Sax

?

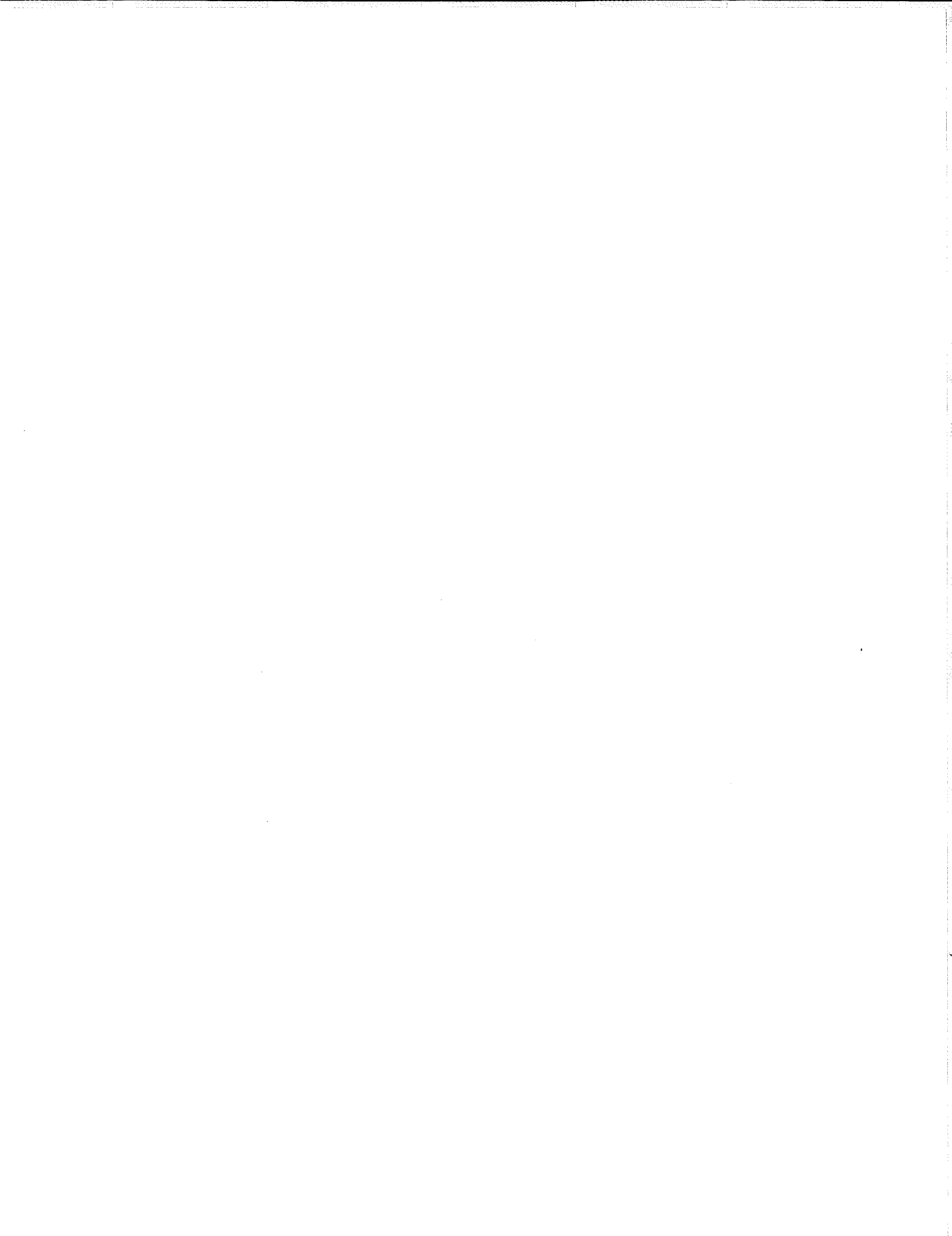


1) Name _____

2) Write in note names...

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

4) Play the piece...



142 **E♭**
(Med.)

HEART AND SOUL

- HOAGY CARMICHAEL/
FRANK LOESSER

D B-7 E-7 A7 Dmaj7 B-7 E-7 A7
F#-7 B-7 E-7 A7 D B-7 E-7 A7
2. D E-7 A7 Dmaj7 A-7 D7 Gmaj7 F#7 B7 E7
A7 D7 G7 F#7 Gmaj7 F#7 B7 E7
A7 D7 G7 A7 D B-7 E-7 A7
Dmaj7 B-7 E-7 A7 F#-7 B-7 E-7 A7
F#7#5 B7 E-7 A7 D (B-7 E-7 A7)

Recorded by THE JACKSON 5
I WANT YOU BACK

BARITONE SAX

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
Arranged by JOHN WASSON

(FUNKY R&B)

The musical score is written for Baritone Saxophone in the key of B-flat major and 4/4 time. It begins with a key signature of one flat and a 4/4 time signature. A circled '8' above the staff indicates an 8-measure rest. The score is divided into systems of staves, with measure numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32 marked. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a key signature change to C major for the final two measures.

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BARITONE SAX

Musical staff 1: Measures 33-36. Treble clef, key signature of one flat. Measures 33-35 contain eighth and quarter notes with accents. Measure 36 contains a quarter rest followed by eighth notes. Dynamics include accents (^) and a forte (f) marking.

Musical staff 2: Measures 37-43. Treble clef, key signature of one flat. Measures 37-38 contain eighth and quarter notes with accents. Measure 39 is circled and contains a quarter rest. Measures 39-42 are marked with a '4' above the staff. Measure 43 contains quarter notes with accents. Dynamics include accents (^) and a forte (f) marking.

Musical staff 3: Measures 44-50. Treble clef, key signature of one flat. Measures 44-45 contain eighth and quarter notes with accents. Measures 46-49 are marked with a '4' above the staff. Measure 50 contains quarter notes with accents. Dynamics include accents (^) and a mezzo-forte (mf) marking.

Musical staff 4: Measures 51-53. Treble clef, key signature of one flat. Measures 51-53 contain eighth and quarter notes with accents. Dynamics include accents (^) and a forte (f) marking.

Musical staff 5: Measures 54-57. Treble clef, key signature of one flat. Measures 54-57 contain eighth and quarter notes with accents. Dynamics include accents (^) and a fortissimo (ff) marking.

Musical staff 6: Measures 58-61. Treble clef, key signature of one flat. Measures 58-61 contain eighth and quarter notes with accents. Dynamics include accents (^) and a fortissimo (ff) marking.

Musical staff 7: Measures 62-65. Treble clef, key signature of one flat. Measures 62-65 contain eighth and quarter notes with accents. Dynamics include accents (^) and fortissimo (ff) markings.

Melody Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) [A]

Musical notation for section A, measures 1-9. It starts with a 4-measure rest, followed by a melody in 4/4 time. Dynamics include *ff*.

Musical notation for section B, measures 10-15. It features a complex rhythmic pattern with chords and a melody. Dynamics include *ff*.

Musical notation for section C, measures 16-21. It continues the rhythmic pattern with a melody. Dynamics include *ff*.

Musical notation for section D, measures 22-24. It continues the rhythmic pattern with a melody. Dynamics include *mp*.

Musical notation for section E, measures 25-29. It continues the rhythmic pattern with a melody. Dynamics include *mp*.

Musical notation for section F, measures 30-33. It features a complex rhythmic pattern with chords and a melody. Dynamics include *mf*.

Musical notation for section F, measures 34-37. It continues the complex rhythmic pattern with chords and a melody. Dynamics include *mf*.

To Coda (On 3rd Time) [G]

Musical notation for section G, measures 38-42. It features a complex rhythmic pattern with chords and a melody. Dynamics include *f*.

H

43

I Solos (begin 2nd time)

E7 A m E7 A m

optional bass line

48

f play 2nd & 3rd time only

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

optional bass line

52

D.S. al Coda

K Φ Coda

57

ff

61

1.

L 2. **M**

65

ff

71



La Copa De La Vida

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

Counter melody Eb

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

C

D

4 5 4 4 4

E

4

F

mf

4 2

f

To Coda (On 3rd Time) ⊕

G

H

I

Solos (begin 2nd time)

4 4 4

J

f

1. 2. D.S. al Coda

K

⊕ Coda

play 2nd time only

f

L M

1. 2. 5 5

Bass Line Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

Musical notation for section A and B. Section A consists of two measures with a '4' above the first measure and a '5' above the second measure. Section B consists of four measures, with the first measure starting with a *ff* dynamic marking. The notation includes a treble clef, a 4/4 time signature, and various rhythmic values and accidentals.

C

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

D

play D-E 1st time only

E

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

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

F

Musical notation for section F, consisting of a single line of music with a treble clef and a series of eighth and sixteenth notes. A *mf* dynamic marking is present below the staff.

Musical notation for section G, consisting of a single line of music with a treble clef and a series of eighth and sixteenth notes.

To Coda (On 3rd Time) ⊕

Musical notation for section H, consisting of a single line of music with a treble clef and a series of eighth and sixteenth notes.

G

H

Musical notation for section I, consisting of a single line of music with a treble clef and a series of eighth and sixteenth notes. A *f* dynamic marking is present below the staff.

Bass Line Eb, p. 2

La Copa De La Vida

Solos (begin 2nd time)

I play 2nd & 3rd time only

Musical staff I: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with a dynamic marking of *f* (forte) at the beginning of the second measure.

Musical staff J: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with a dynamic marking of *f* (forte) at the beginning of the second measure.

D.S. al Coda

Musical staff with first and second endings: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with a dynamic marking of *f* (forte) at the beginning of the second measure. It includes first and second endings marked "1." and "2.".

K \oplus Coda

Musical staff K: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with a dynamic marking of *ff* (fortissimo) at the beginning of the second measure.

Musical staff with first and second endings and a fourth ending: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with a dynamic marking of *ff* (fortissimo) at the beginning of the second measure. It includes first and second endings marked "1." and "2.", and a fourth ending marked "4".

M

Musical staff M: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes with a dynamic marking of *ff* (fortissimo) at the beginning of the second measure.

Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

BARITONE SAX

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

(ROCK)

8 9-10 11 12 13-15

16 17-18 19 20 21-23

24 26 27

28 29 30 31

32 34 35

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BARITONE SAX

36 37 38 39 40

(41)

42 43 44

TO CODA ⊕

45 46 47 48

(49)

50 51 52

(53)

53-59 60 *mf*

(61)

62 63 64

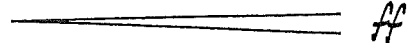
D.S. AL CODA

65 66 67 68

⊕ CODA

69 70 71 72

73 74 75 76





MOVE THE JOY

arr. Bernice

A

B

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute:** Part A is silent; Part B plays a melodic line starting with a forte (*f*) dynamic.
- Clarinet in B \flat :** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic.
- Bass Clarinet:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic.
- Alto Sax:** Part A is silent; Part B plays a melodic line starting with a forte (*f*) dynamic.
- Tenor Sax:** Part A is silent; Part B plays a melodic line starting with a forte (*f*) dynamic.
- Baritone Sax:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic.
- Trumpet in B \flat 1:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic.
- Trombone:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic. Includes a "2nd Time Only" section.
- Baritone (T.C.):** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic. Includes a "2nd Time Only" section.
- Tuba:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic. Includes a "2nd Time Only" section.
- Timpani:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic. Includes a "2nd Time Only" section.
- Mallets 1:** Part A is silent; Part B plays a rhythmic accompaniment starting with a forte (*f*) dynamic.
- Snare:** Part A is silent; Part B plays a rhythmic accompaniment starting with a mezzo-piano (*mp*) dynamic. Includes a "2nd Time Only" section.
- Bass Drum 1:** Part A is silent; Part B plays a rhythmic accompaniment.
- Bass Drum 2:** Part A is silent; Part B plays a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic.
- Suspended Cymbal:** Part A is silent; Part B plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. Includes a "2nd Time Only" section.
- Synthesizer 1:** Part A is silent; Part B plays a rhythmic accompaniment.

Alto Sax.

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for Alto Saxophone in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Majestically' with a quarter note equal to 82 beats per minute. The first section, 'Gloria In Excelsis Deo', starts at measure 6 and ends at measure 22. It features a dynamic marking of *f* (forte) and includes fingerings for measures 6, 10, 14, and 18. The second section, 'Ode To Joy', begins at measure 26 and ends at measure 44. It is marked with a dynamic of *p* (piano) and includes fingerings for measures 28, 32, 36, and 40. The final section continues from measure 46 to measure 57, ending with a double bar line. The score includes various musical notations such as accents, slurs, and dynamic markings.



Mr. P.C.

John Coltrane

Musical notation for the first system, showing a treble clef, 4/4 time signature, and a key signature of one flat (Eb). The melody is written on a single staff. Above the staff, the chord A_{MI}^7 is indicated.

Musical notation for the second system, showing a treble clef, 4/4 time signature, and a key signature of one flat (Eb). The melody is written on a single staff. Above the staff, the chords D_{MI}^7 and A_{MI}^7 are indicated.

Musical notation for the third system, showing a treble clef, 4/4 time signature, and a key signature of one flat (Eb). The melody is written on a single staff. Above the staff, the chords F^7 , E^7 , and A_{MI}^7 are indicated.

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

Four sets of empty musical staves, each consisting of five lines, provided for practice or transcription.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A_{MI7} D_{MI7} $F7$ $E7$ A_{MI7} D_{MI7} $F7$ $E7$

b3 b7 b7 b7 9 5 5 5
 b7 b3 3 3 b7 b3 3 3
 1 1 1 1 b3 b7 b7 b7

Useful Scales

A Blues Scale

A Dorian

 (A_{MI7})

D Dorian

 (D_{MI7})

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1

F Mixolydian

 $(F7)$

E Mixolydian

 $(E7)$

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

 A_{MI7}

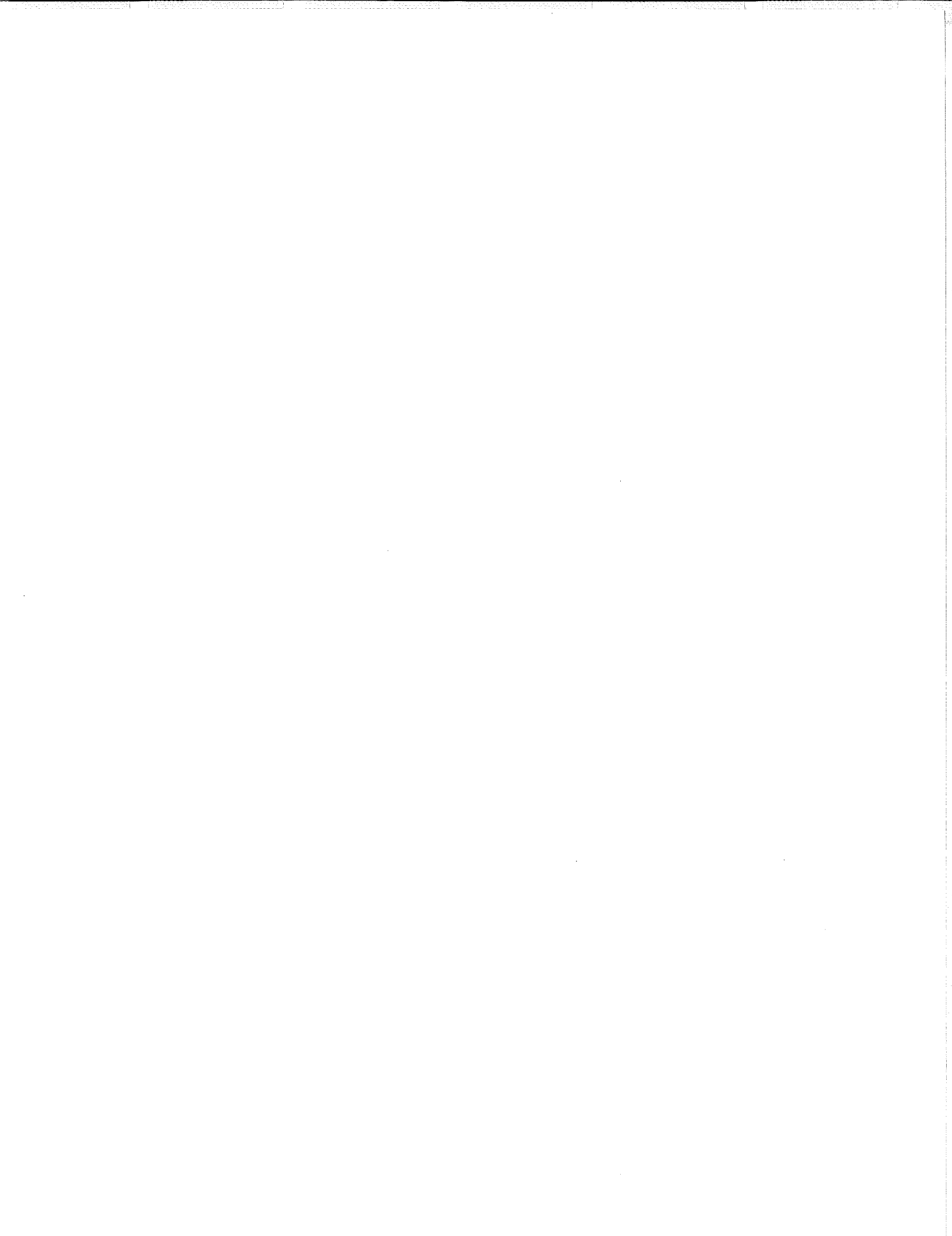
1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3

 D_{MI7} A_{MI7}

1 2 b3 2 1 b7 6 b6 1 b7 6 b7 1 b3 5 b3

 $F7$ $E7$ A_{MI7}

1 3 2 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2



From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 5

E \flat Baritone Saxophone

Music by JAMES HORNER

Lyric by WILL JENNINGS

Arranged by PAUL MURTHA

Ballad

The musical score is written for E-flat Baritone Saxophone in 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat major). The tempo is marked 'Ballad'. The first measure is marked with a dynamic of *mf*. The score includes various dynamics such as *mp*, *f*, and *p*, along with performance instructions like *rit.* and *2* (second ending). Measure numbers 9, 17, 25, 33, 41, 45, 53, and 61 are indicated in boxes. The piece concludes with a final measure marked with a dynamic of *p* and a *rit.* instruction.

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04003264

My Heart Will Go On

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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...

My Way

Alto Saxophone

The first system of the musical score for Alto Saxophone consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the first measure. The third staff begins with a circled letter 'B' above the first measure, followed by a dynamic marking of *f* (forte). The fourth staff contains dynamic markings of *fp* (fortissimo piano) and *f*. The notation includes various note values, rests, and slurs.

My Way

Alto Saxophone

The second system of the musical score for Alto Saxophone consists of four staves, identical in notation to the first system. It begins with a treble clef, a key signature of one flat, and a common time signature. The first staff has a dynamic marking of *p*. The second staff has a circled letter 'A' above the first measure. The third staff has a circled letter 'B' above the first measure and a dynamic marking of *f*. The fourth staff has dynamic markings of *fp* and *f*. The notation includes various note values, rests, and slurs.

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)

Two Ceremonial Marches

Baritone Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7 **A** **Andante**

mf

13 **B** *simile*

20 **C**

27 *simile **D***

34 *f*

41 **E** 1.

mf

48 2. *rit.* *f*

Radioactive

Melody Eb

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A

mp Add Top Line Harmony 3rd Time

B

mf

C

optional
play 2nd time only

D

E

f

F

To Coda
(On 3rd Time)

G

p

D.S. al Coda

H Coda

Countermelody Eb

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A 4 B 8 C

mf optional 8vb

D ♩

f

E F

To Coda ⊕
(On 3rd Time) 1. 2.

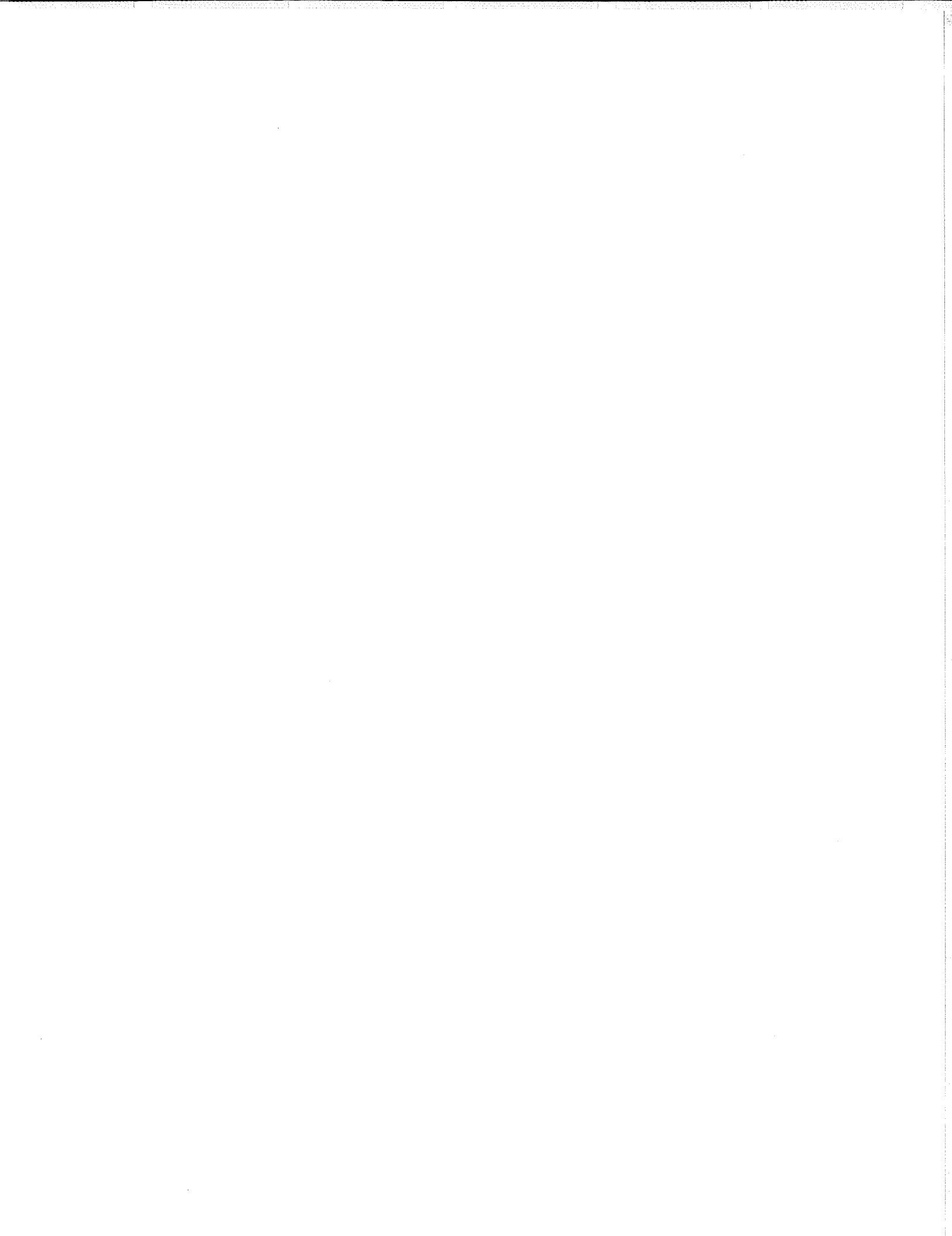
G *p* optional 8vb

D.S. al Coda

H ⊕ Coda

2

Detailed description: The score is written in treble clef with a key signature of one flat (Eb). It consists of eight measures of music, labeled A through H. Measure A is a 4-measure phrase, B is a 4-measure phrase, and C is an 8-measure phrase. Measures A, B, and C are repeated three times. Measure D is a single measure with a fermata. Measure E is a 6-measure phrase. Measure F is a 6-measure phrase. Measure G is an 8-measure phrase. Measure H is a 2-measure coda. Dynamics include *mf*, *f*, and *p*. Performance instructions include 'optional 8vb', 'To Coda', '(On 3rd Time)', 'D.S. al Coda', and 'Coda'. A first and second ending are shown for measure F.



Bass Line Eb

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A

B

C

8

E

F

To Coda
(On 3rd Time) Φ

G

D.S. al Coda

H Φ Coda

Melody Eb

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

f

A

mf

B

C %

mf f (2nd time)

D

To Coda ⊕

E

mp

8

14

19

25

30

35

40

F

45 *mf*

49

G

53

H

60 *mp*

D.S. al Coda

66

I Coda

J

70 *f*

76

Counter melody Eb

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

Musical staff A and B. Staff A contains a 9-measure phrase, and staff B contains an 8-measure phrase. Both are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features eighth and sixteenth notes. A dynamic marking of *f* is placed below the end of staff B.

C

D

Musical staff C and D. Staff C contains an 8-measure phrase, and staff D contains an 8-measure phrase. Both are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features eighth and sixteenth notes. A dynamic marking of *f* is placed below the end of staff D.

To Coda ⊕

Musical staff labeled "To Coda". It contains an 8-measure phrase in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features eighth and sixteenth notes.

E

F

G

Musical staff E, F, and G. Staff E contains a 4-measure phrase, staff F contains an 8-measure phrase, and staff G contains an 8-measure phrase. All are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features half notes and quarter notes. A dynamic marking of *mp cresc.* is placed below staff E, and a hairpin crescendo symbol is placed below staff F.

H

D.S. al Coda

Musical staff H. It contains an 8-measure phrase in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a whole note.

I ⊕ Coda

J

Musical staff I and J. Staff I contains an 8-measure phrase, and staff J contains an 8-measure phrase. Both are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features eighth and sixteenth notes. A dynamic marking of *f* is placed below the start of staff I.

Musical staff continuation. It contains an 8-measure phrase in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features eighth and sixteenth notes.

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

Musical score for the first system of 'Safe & Sound'. It consists of six staves of music in 4/4 time, key of E major (three sharps). The first staff begins with a treble clef and a key signature of three sharps. The music is marked with a dynamic of *f* and includes measures labeled A, B, and C. A repeat sign follows measure C. The second staff has a dynamic of *mf* and a *f* (2nd time) marking. It includes measures labeled D and a measure with a '4' above it. The third staff includes measures labeled E and F. The fourth staff is marked 'To Coda' and includes a measure with an '8' above it and a measure labeled G with a dynamic of *mf*. The fifth staff includes a measure labeled H with the note '(H-I optional)'. The sixth staff includes a measure with a dynamic of *mp* and the instruction 'D.S. al Coda'. The system concludes with a double bar line.

I Coda

J

Musical score for the second system of 'Safe & Sound'. It consists of two staves of music in 4/4 time, key of E major. The first staff begins with a treble clef and a key signature of three sharps. The music is marked with a dynamic of *f*. It includes measures labeled I and J. The second staff continues the melody and includes a measure with a dynamic of *mp*. The system concludes with a double bar line.



Santa Claus Is Comin' To Town

Eb Bass Line

Coots & Gillespie

arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

mf

A

G C G G7 C Cm G Em

B

G7 C G7 C A7

C

G C G G7 C Cm G Em

To Coda

D

D.S. al Coda

E

G Em Am7 D7 G

f

E♭

Sight Reading Exercises


1 

2 

3 


4 

5 

6 

7 

8 

9 

Baritone Sax.

Simple Gifts

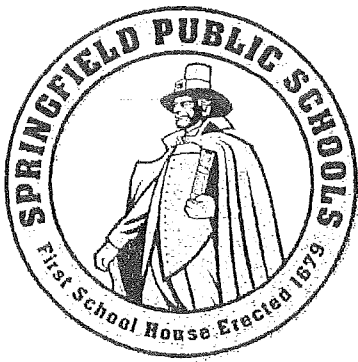
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f



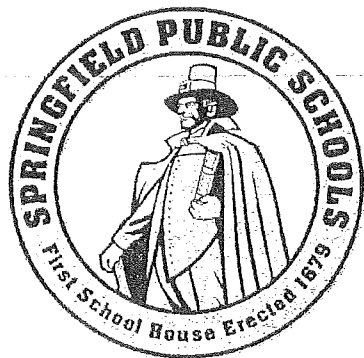
SPS District Determined Measure

Music Performance Rubrics

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.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	<ul style="list-style-type: none"> • Notes are always accurate. • Finger/slide/sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are usually accurate, though there might be an isolated error. • Finger/slide/sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are somewhat accurate. • Finger/slide/sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are rarely accurate. • Finger/slide/sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	<ul style="list-style-type: none"> • Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> • Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> • Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	<ul style="list-style-type: none"> • Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	<ul style="list-style-type: none"> • The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes 	<ul style="list-style-type: none"> • The performance is somewhat in tune in all registers and dynamic levels • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme 	<ul style="list-style-type: none"> • The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	<ul style="list-style-type: none"> • The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	<ul style="list-style-type: none"> • The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation. 	<ul style="list-style-type: none"> • The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation. 	<ul style="list-style-type: none"> • The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation. 	<ul style="list-style-type: none"> • The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	<ul style="list-style-type: none"> • Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)



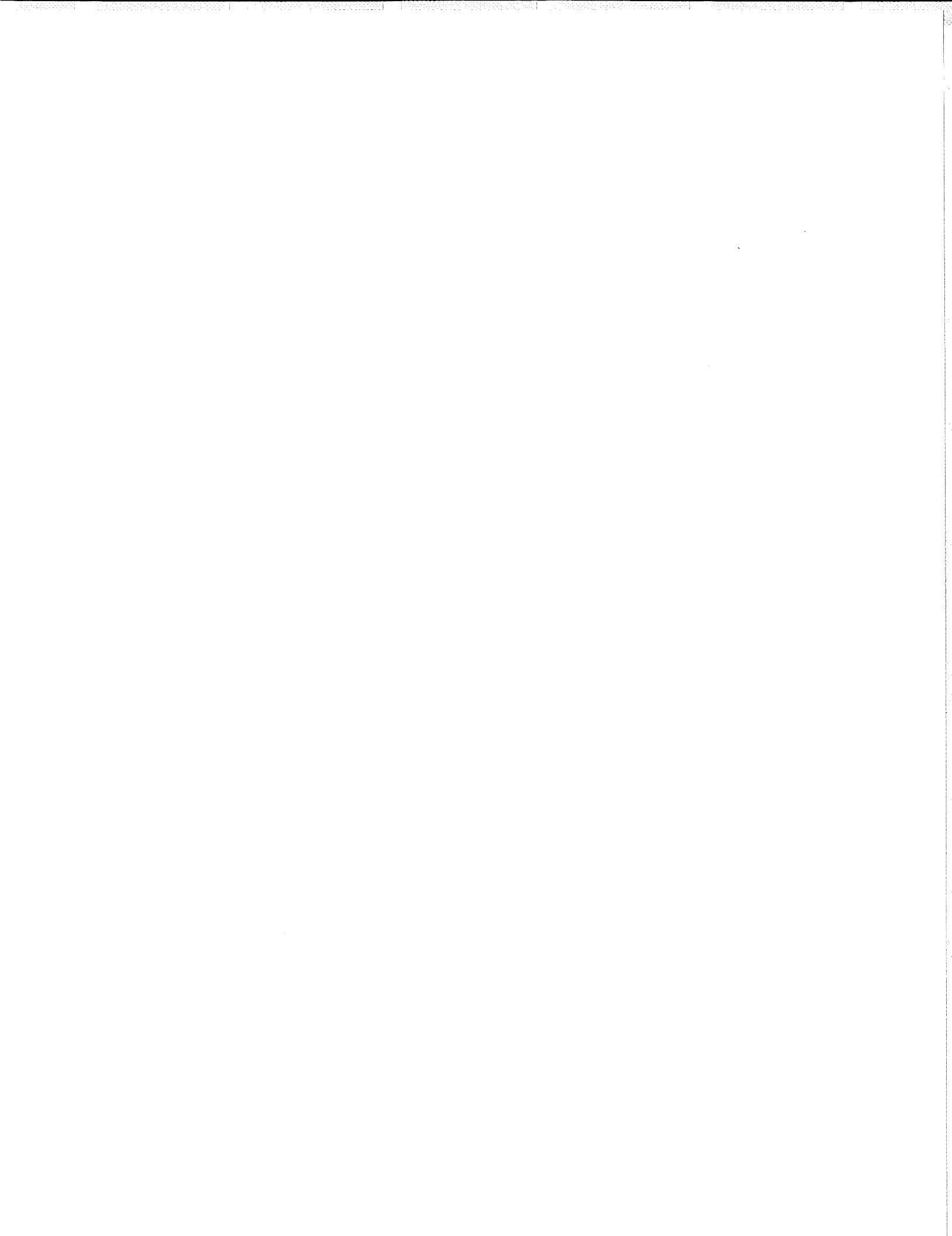
SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
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. 	<ul style="list-style-type: none"> Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	COMMENTS _____ _____ _____ _____ _____				



SHENANDOAH

for Concert Band

E♭ BARITONE SAXOPHONE

FRANK TICHELI

Freely and very expressive

♩ = c. 50

7 *ten.* 3 12 ♩ = c. 58 *mf* *p* *mp*

18 *mf* *f* *p*

23 ♩ = c. 63 7 *rit.* 31 ♩ = c. 50

rit. *a tempo* *rit.* 35 Pulsating ♩ = c. 58 *p*

41 Ethereal, floating ♩ = c. 50 6 47 ♩ = c. 58 5 52 *mf*

56 Exalted *f*

62 *ff* *mp* *f*

69 *mf* *mp* *p* *mp*

f *mp* 75 *a tempo* *rit.* 2



SOUL BOSSA NOVA

BARITONE SAX

Words and Music by
QUINCY JONES
Arranged by **RICK STITZEL**

(SIXTIES ROCK) **4** **5** **8** **13** **(PLAY 2ND TIME ONLY)**

(PLAY BOTH TIMES)

26 **1.** **2.**

34

TO CODA

46

54 **7** **D.S. AL CODA**

CODA

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02501056
Soul Bossa Nova

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THE STAR SPANGLED BANNER

E♭ Baritone Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

The musical score is written for E♭ Baritone Saxophone in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/style is marked 'Majestic'. A first ending bracket labeled '3' covers the first three measures of the first staff. A dynamic marking of *f* (forte) is placed below the first staff. The second staff continues the melody. The third staff begins with a first ending bracket labeled '11' covering the first two measures. The fourth staff continues the melody and ends with a first ending bracket labeled '19' covering the last two measures. A dynamic marking of *mp* (mezzo-piano) is placed below the fourth staff. The fifth staff continues the melody. The sixth staff begins with a first ending bracket labeled '27' covering the first two measures. A dynamic marking of *f* is placed below the sixth staff. The score concludes with a final note on the sixth staff.

TAKE THE "A" TRAIN

BARITONE SAX

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩♩)

5 %

3 *mf* (OPT. PLAY ONLY DOWN-STEMMED NOTES)

15

23 *f*

31 *mp* *ff*

SOLO FOR ANY INSTRUMENT

41 *mp*

49 *mf* *mp*

D.S. AL CODA (WITH REPEAT)

51 *ff*

57 CODA

61 *ff*

The musical score is written for Baritone Saxophone in G major and 4/4 time. It consists of 61 measures. The score includes various dynamics such as *mf*, *f*, *mp*, and *ff*, and includes performance instructions like 'SOLO FOR ANY INSTRUMENT' and 'D.S. AL CODA (WITH REPEAT)'. There are also repeat signs and first/second endings throughout the piece.

BARITONE SAX

Rhythm Workout

Rhythm Workout musical notation in 4/4 time, key of B major. It consists of three staves of music with vocalizations. The first staff has notes with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff has notes with lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff has notes with lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout

Melody Workout musical notation in 4/4 time, key of B major. It consists of three staves of music. The first staff is a simple melodic line. The second and third staves show more complex melodic patterns with slurs and accents.

Chord/Scale Workout

Chord/Scale Workout musical notation in 4/4 time, key of B major. It consists of two staves of music. The first staff is labeled "(CONCERT B^b MAJOR SCALE)" and the second staff is labeled "(VARIATIONS ON THE MELODY)". Chords are indicated above the notes: A^{mi}7, D7, G6, C^{MA}7, A9, and A^{mi}7.

Demonstration Solo

Demonstration Solo musical notation in 4/4 time, key of B major. It consists of four staves of music. The first staff is marked with a circled 31 and a triplet of eighth notes. The second staff is marked with a circled 31 and "2ND TIME" and a triplet of eighth notes. The third staff is marked with a circled 41. The fourth staff is marked with a circled 49 and a triplet of eighth notes. Chords are indicated above the notes: A^{mi}7, D7, G6, A^{mi}7, D7, C^{MA}7, A9, A^{mi}7, D7, G6, and D^{mi}7.

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

1 5 6 7 8 10 11

mp *f*

9

12 13 14 15 16 17

ff

18

4

22 23 24 25 26 27 28 29

mf

36

30 31 32 33 34 35 37

f

38 39 40 41 42 43 44

ff

45

46 47 48 49 50 51 52

mf

53 54 55 56 57 58 59 60 61 62

63

64 65 66 67 68

69

70

mp
cresc. poco a poco

71 72 73 74 75 76 78 79

mp *f* *ff*

2

E \flat

429

WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

INTRO

D7

The Intro section consists of two staves. The treble staff features a series of chords, primarily D7, with some eighth-note patterns. The bass staff provides a simple harmonic accompaniment with quarter notes and eighth notes.

HEAD

D7

The first line of the Head section shows a melodic line in the treble clef. It begins with a D7 chord and includes the tempo marking "RHYTHM CONT. SIM." below the staff.

G7

D7

The second line of the Head section continues the melodic line from the first line, featuring a G7 chord at the beginning and a D7 chord later in the line.

A7

G7

A7

G7

The third line of the Head section continues the melodic line, featuring a sequence of chords: A7, G7, A7, and G7.

A7

G7

D7

The fourth line of the Head section concludes the melodic line, featuring a sequence of chords: A7, G7, and D7.

Melody Eb

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It consists of several staves of music with various annotations:

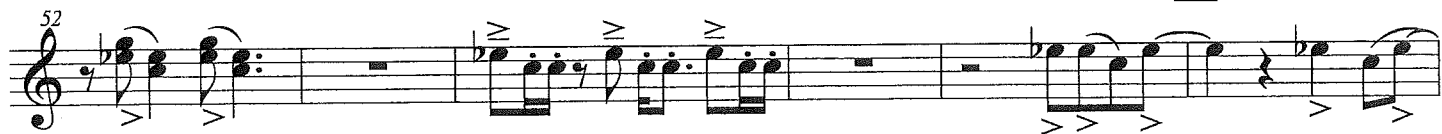
- Staff 1:** Starts with a 4-measure rest, followed by a melodic line starting on G4. Dynamics include *f*. Section marker **A** is above the first measure, and **B top melody** is above the final measure.
- Staff 2:** Continues the melodic line with eighth-note patterns. Dynamics include *mf*. Section marker **C** is above the first measure.
- Staff 3:** Continues the melodic line with eighth-note patterns. Measure numbers 16 and 21 are indicated.
- Staff 4:** Continues the melodic line with eighth-note patterns. Dynamics include *f*. Section marker **D** is above the first measure, and **E** is above the final measure.
- Staff 5:** Continues the melodic line with eighth-note patterns. Measure numbers 26 and 32 are indicated.
- Staff 6:** Continues the melodic line with eighth-note patterns. Measure numbers 38 and 43 are indicated. Includes the instruction "To Coda (On Last/3rdTime) ♯".
- Staff 7:** Continues the melodic line with eighth-note patterns. Includes the instruction "F skip to G 2nd time" and "1. Repeat To Verse".
- Staff 8:** Continues the melodic line with eighth-note patterns. Section marker **G** is above the first measure.
- Staff 9:** Continues the melodic line with eighth-note patterns. Measure number 48 is indicated. Includes the instruction "2. To Bridge" and "call & response w/ bass line".

Melody Eb, p. 2

You Are Good

H

52



Musical staff 52-57: Treble clef, key signature of two flats (Bb, Eb). Measures 52-57. Measure 52 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 53-57 contain eighth and sixteenth note patterns with accents.

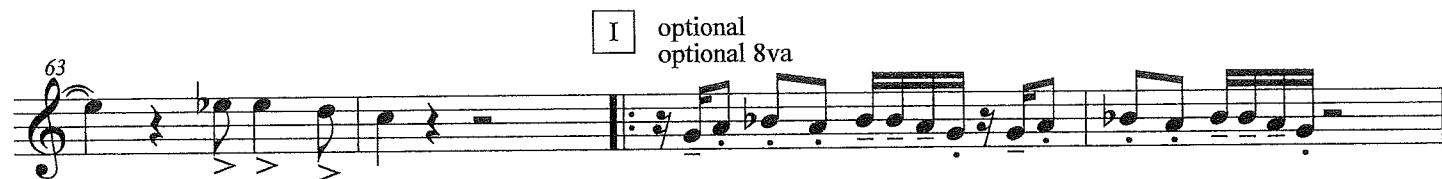
58



Musical staff 58-62: Treble clef, key signature of two flats. Measures 58-62. Measure 58 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 59-62 contain eighth and sixteenth note patterns with accents.

63

I optional
optional 8va

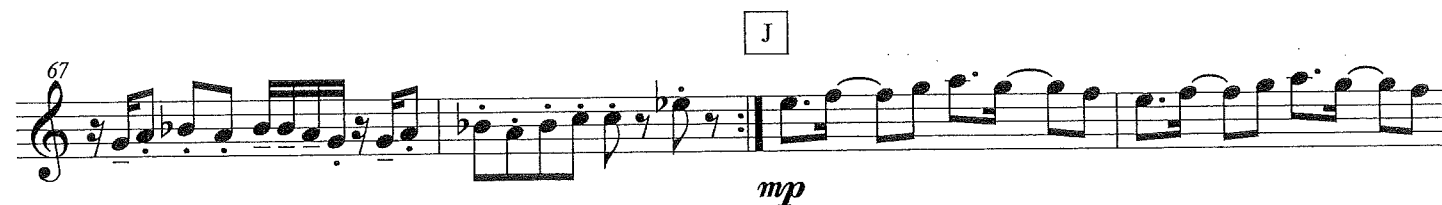


Musical staff 63-66: Treble clef, key signature of two flats. Measures 63-66. Measure 63 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 64-66 contain eighth and sixteenth note patterns with accents. A repeat sign is present at the start of measure 64.

67

J

mp



Musical staff 67-70: Treble clef, key signature of two flats. Measures 67-70. Measure 67 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 68-70 contain eighth and sixteenth note patterns with accents. A repeat sign is present at the start of measure 68.

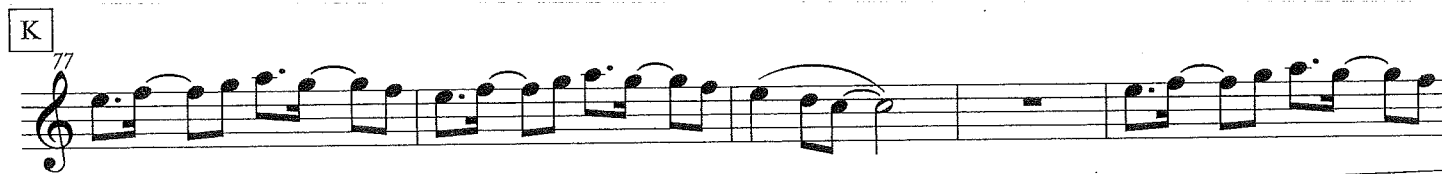
71



Musical staff 71-76: Treble clef, key signature of two flats. Measures 71-76. Measure 71 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 72-76 contain eighth and sixteenth note patterns with accents.

K

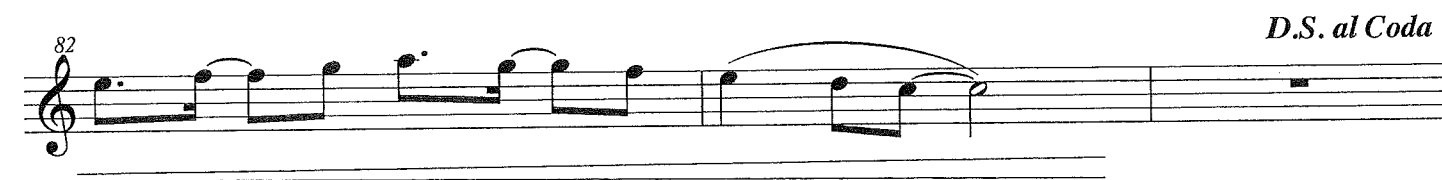
77



Musical staff 77-81: Treble clef, key signature of two flats. Measures 77-81. Measure 77 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 78-81 contain eighth and sixteenth note patterns with accents.

82

D.S. al Coda

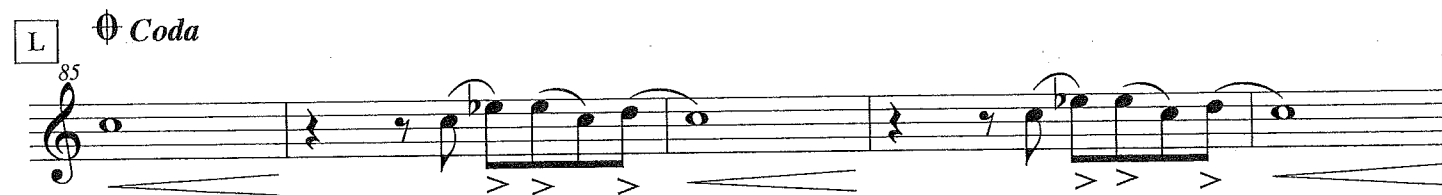


Musical staff 82-84: Treble clef, key signature of two flats. Measures 82-84. Measure 82 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 83-84 contain eighth and sixteenth note patterns with accents.

L

⊕ Coda

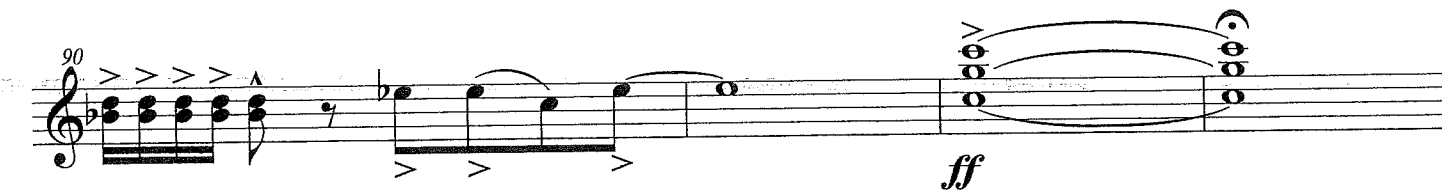
85



Musical staff 85-89: Treble clef, key signature of two flats. Measures 85-89. Measure 85 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 86-89 contain eighth and sixteenth note patterns with accents.

90

ff



Musical staff 90-94: Treble clef, key signature of two flats. Measures 90-94. Measure 90 starts with a whole note chord of Bb3, Eb4, Gb4. Measures 91-94 contain eighth and sixteenth note patterns with accents. A repeat sign is present at the start of measure 91.

Counter melody Eb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving $\text{♩} = 132$

The musical score is written in treble clef with a key signature of one flat (Eb) and a 4/4 time signature. It consists of the following sections:

- Section A:** Measures 1-4, marked with a box 'A' and a '4' above the staff.
- Section B:** Measures 5-8, marked with a box 'B' and a '4' above the staff.
- Section C:** Measures 9-12, marked with a box 'C' and a '5' above the staff.
- Section D:** Measures 13-18, marked with a box 'D' and a repeat sign. Dynamics include *mf*.
- Section E:** Measures 19-24, starting at measure 19. Dynamics include *f*.
- Section F:** Measures 25-31, starting at measure 25. Dynamics include *f*. Includes the instruction "To Coda (On Last 3rd Time)" with a Coda symbol.
- Section G:** Measures 32-35, starting at measure 32. Includes the instruction "skip to G 2nd time".
- Section H:** Measures 36-40, starting at measure 41. Includes the instruction "1. Repeat To Verse" and "2. To Bridge".
- Section I:** Measures 41-44, marked with a box 'I' and an '8' above the staff.
- Section J:** Measures 45-48, marked with a box 'J' and an '8' above the staff.
- Section K:** Measures 49-76, starting at measure 77. Dynamics include *mf*. Includes the instruction "D.S. al Coda".
- Section L:** Measures 77-84, starting at measure 85. Dynamics include *mf*. Includes the instruction "Coda" with a Coda symbol.

Countermelody Eb
HIGH

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A 4 4 4 5

mf

19

D

E 25

f

f

f

To Coda
(On Last 3rd Time)

F skip to G
2nd time

Repeat To Verse

32

G 42

7 2. To Bridge 8

H 8

I 4

J 8

K 5

f

82

mf

D.S. al Coda

L 85

9

Bass Line Eb

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

Musical staff A: Treble clef, 4/4 time signature. Starts with a 4-measure rest, followed by a half note G4, a half note G4, and a half note G4. Dynamics: *f*. Ends with a repeat sign.

C

Musical staff C: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Dynamics: *mf*. Ends with a repeat sign.

D %

Musical staff D: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Ends with a fermata.

E

Musical staff E: Treble clef, 4/4 time signature. Starts with a half note G4, a half note G4, and a half note G4. Dynamics: *f*. Ends with a fermata.

Musical staff F: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

To Coda
(On Last 3rd Time) ⊕

Musical staff G: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Ends with a Coda symbol.

F skip to G 2nd time

1. Repeat To Verse

Musical staff H: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Starts with an accent (>>) and an accent (^).

Musical staff I: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

G

2. To Bridge

Musical notation for measures 1-4 of the bridge section. The notation is on a single staff in treble clef. It features a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and accents (^) above the notes. A repeat sign is present at the beginning of the bridge.

H

Musical notation for measures 5-8 of the bridge section. It continues the melodic line from the previous measures with similar rhythmic patterns and accents.

I

Musical notation for measures 9-12 of the bridge section. The notation includes a repeat sign and continues the melodic development.

J

8

Musical notation for measures 13-16 of the bridge section. It concludes the bridge with a final measure containing a fermata and the number '8' above it.

K

mp *cresc.* *D.S. al Coda*

Musical notation for measures 17-20 of the bridge section. It features a melodic line with a crescendo and a dynamic marking of *mp*. The section ends with a double bar line and the instruction *D.S. al Coda*.

L

⊕ Coda

Musical notation for measures 21-24 of the Coda section. It consists of a sequence of eighth notes with various accidentals, starting with a key signature change to one sharp.

ff

Musical notation for measures 25-28 of the Coda section. It features a melodic line with accents and a dynamic marking of *ff*. The section concludes with a fermata over a final chord.

From Walt Disney's TOY STORY
YOU'VE GOT A FRIEND IN ME

BARITONE SAX

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ̇♩)

BARITONE SAX

2. **(24)** ✂

23 *mf* 25 26 27

28 29 30 31

(32) **5** TO CODA ⊕

32-36 37 38 39

(40) **4**

40-43

44 *mf* 45 46 47

3 D.S. AL CODA

48-50 51 *mf* 52 53

⊕ CODA

54 55 56 *mp*

57 58 *f* 59 60

Appendix I - Supplemental Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C^{MA7} C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#11)} C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}^{7(#11)} C Lydian

1 2 3 #4 5 6 7 1
(#11)

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 bb7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(#9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C⁷_{SUS}(b9) C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

Chord Dictionary

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)
NC.

C bass C C⁶ C⁶/₉ C^(add9)

C^{MA7} C^{MA7(add13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{Mi} C^{Mi6} C^{Mi6}/₉ C^{Mi(add9)} C^{Mi7} C^{Mi7(add11)} C^{Mi7(add13)}

C^{Mi9} C^{Mi11} C^{Mi13} C^{Mi(MA7)} C^{Mi9(MA7)} C^{Mi7(b5)} C^{Mi9(b5)} C^{Mi11(b5)}

C^{dim.} C^{o7} C^{o7(addMA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)}

C^{7(#11)} C^{9(#11)} C^{7(#11)} C^{7(#11)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C^{7SUS(b9)} C^{13SUS(b9)}

C^{/E} C^{/G} E^{/C} B^{/C} C^(add9)/_E C^(add9)/_{omit3} C^{7(omit3)} C^{Mi7(omit5)}

C^{#MA7SUS(b5)} F^{#7SUS(add3)} B^{b(addb13)}/_(add9) A^{+(add#9)}/_(addb9) G^{#Mi7(add11)}/_(omit5)

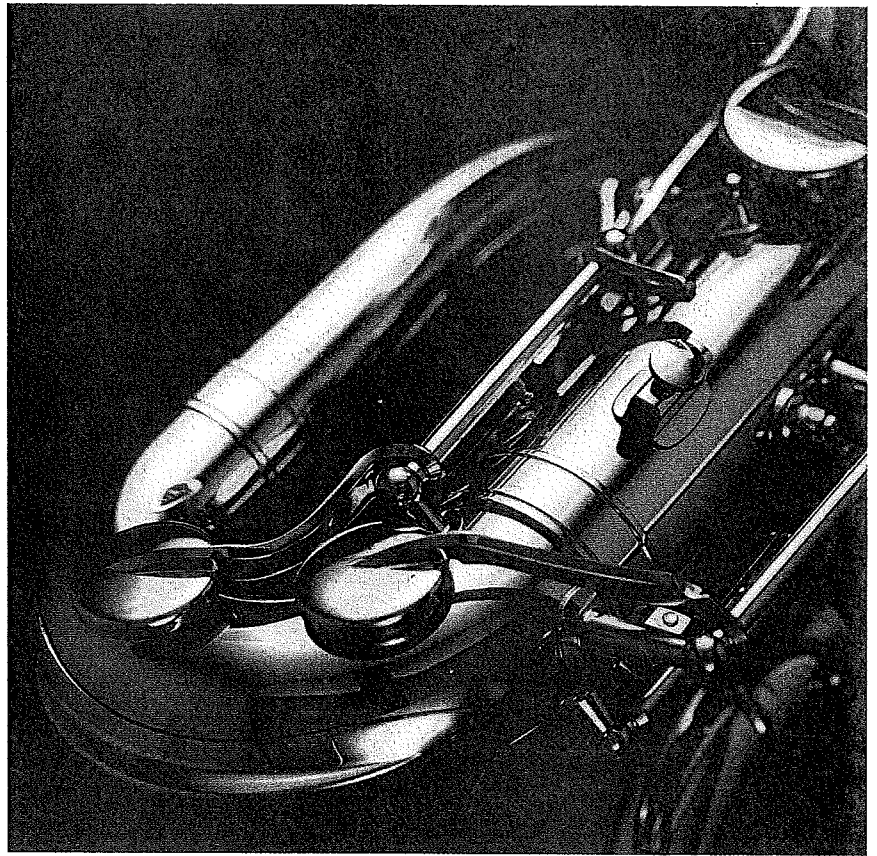
F^{/F#} E^{+/G} G^{7SUS/A} G^{MA7(#5)}/_{F#} E^{bMA7(#5)}/_F B^{MA7SUS}/_{F#}



E♭ BARITONE SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

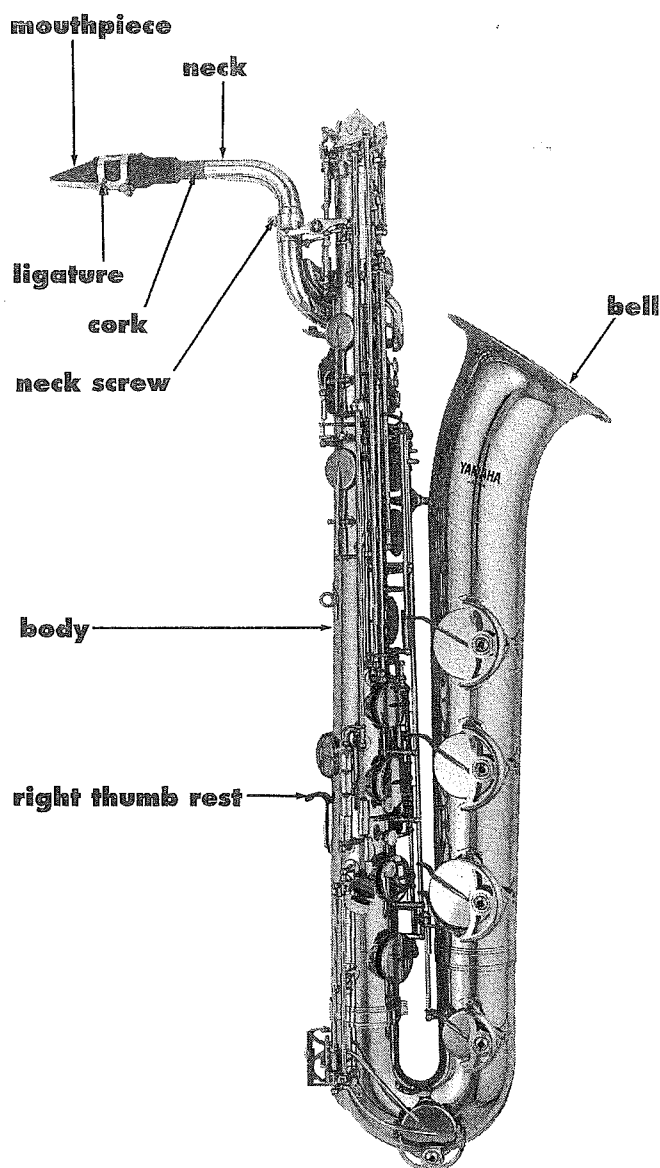
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

Step 2 Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

Step 3 Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

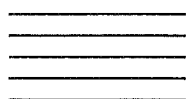
Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



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

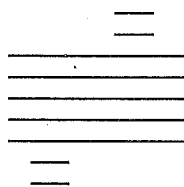
READING MUSIC

Music Staff



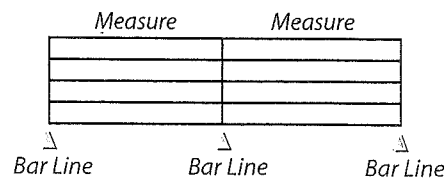
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

D

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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

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

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

C

4. TWO'S A TEAM

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

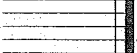
5. HEADING DOWN

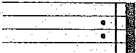
Practice long tones on each new note.

B

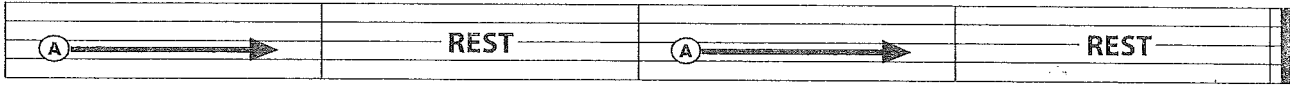

6. MOVING ON UP

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

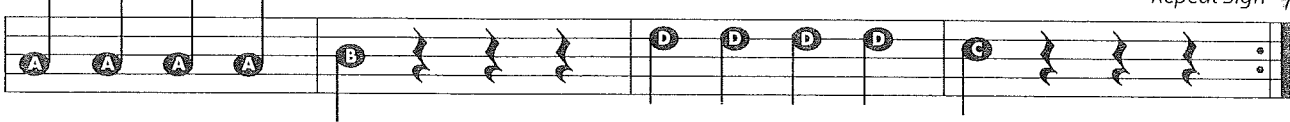

Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

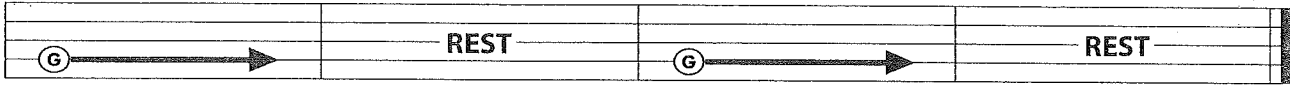

A  Double Bar 

8. FOUR BY FOUR

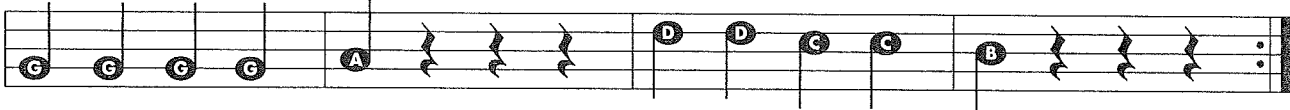

 Repeat Sign 

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

9. TOUCHDOWN

G  Double Bar 

10. THE FAB FIVE

 Repeat Sign 


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

Treble Clef

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

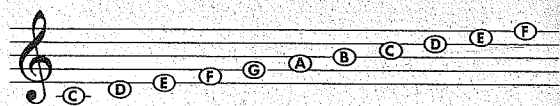
Time Signature

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

 = 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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



Flat

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

Natural

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

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

 Repeat Sign 

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

12. FIRST FLIGHT

 Repeat Sign 

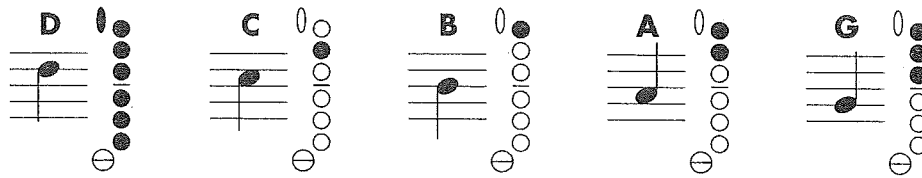
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.

 Repeat Sign 

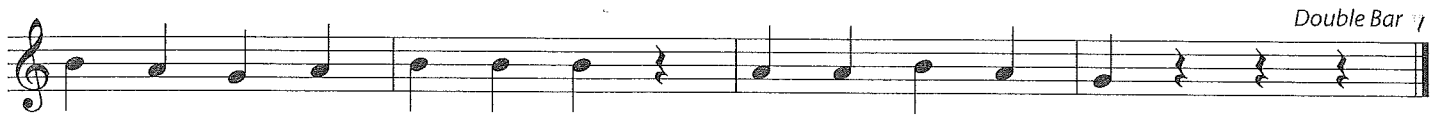
G A B

Notes In Review

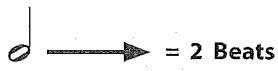
Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

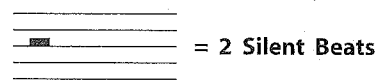


Half Note

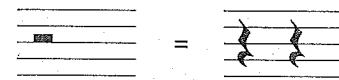


1 & 2 &

Half Rest



1 & 2 &



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



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

16. THE HALF COUNTS



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

17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

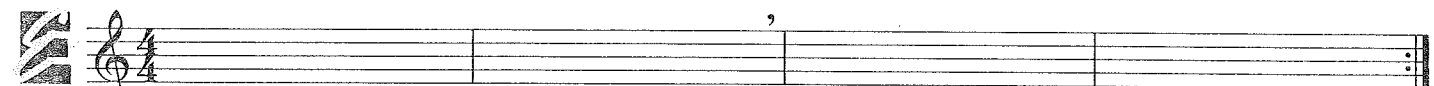
18. GO TELL AUNT RHODIE

American Folk Song



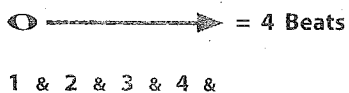
19. ESSENTIAL ELEMENTS QUIZ

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

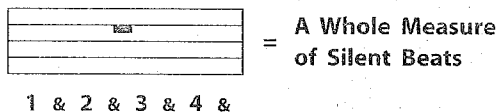


C D C B C B A G A B C B C

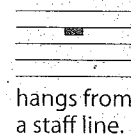
Whole Note



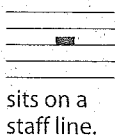
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

E

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY
Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ Draw these symbols where they belong and write in the note names before you play:



33. DEEP POCKETS - New Note

F#

34. DOODLE ALL DAY

35. JUMP ROPE

Pick-Up Notes

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

36. A-TISKET, A-TASKET

7 Pick-up note

Dynamics

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

37. LOUD AND SOFT

Clap

38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

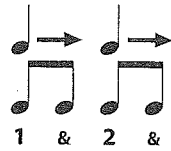
39. MY DREYDL

Use full breath support at all dynamic levels.

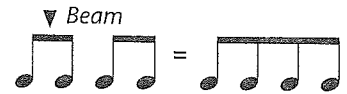
Traditional Hanukkah Song

Eighth Notes

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



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



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

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

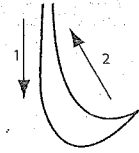
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro

f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 ↖ Measure number

mf

11

19

The score for 'When the Saints Go Marching In' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a rest for three measures, then starts with a melody marked *mf*. The second staff continues the melody, marked *f* from measure 11 onwards. The third staff features a rhythmic accompaniment of eighth notes, also marked *f* from measure 19 onwards.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

The score for 'Old MacDonald Had a Band' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff has a melody marked *mf*. The second staff continues the melody, marked *f* from measure 9, and includes a first ending marked *p* that leads back to measure 13. The third staff continues the melody, marked *f* from measure 13.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

The score for 'Ode to Joy' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff has a melody marked *mf*. The second staff continues the melody, marked *p* from measure 9, and includes a first ending marked *f* that leads back to measure 13. The third staff continues the melody, marked *f* from measure 13.

58. HARD ROCK BLUES - Encore

John Higgins

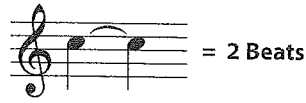
Allegro

f

The score for 'Hard Rock Blues' is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff has a melody marked *f*. The second staff continues the melody, marked *f* throughout.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

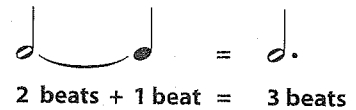
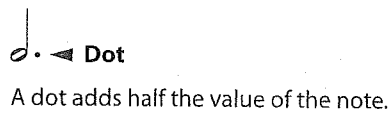
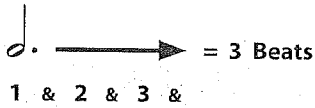


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES Always use a full airstream. Keep fingers above the keys, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ

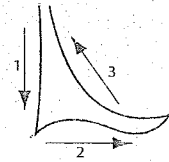


3/4 Time Signature

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

mf

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. “Morning” is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

p *mf* *p*

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. “Chiapanecas” is a popular children’s dance and game song.

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

Latin American Folk Song

f *mf*

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

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

THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

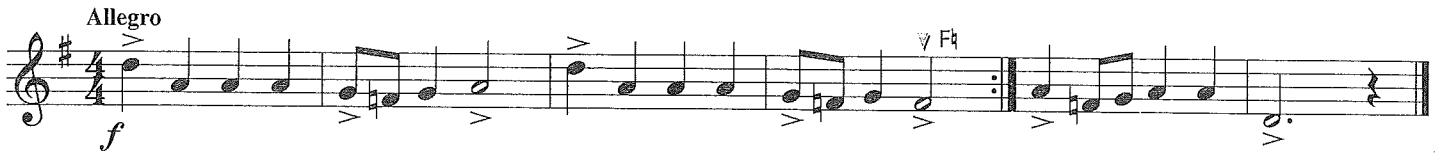
Natural ♮

A **natural** sign cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

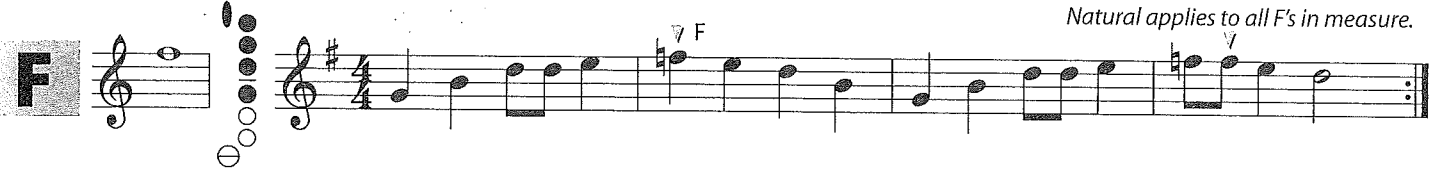
73. HOT MUFFINS - New Note

F  *Natural applies to all F's in measure.*

74. COSSACK DANCE

Allegro
f 

75. BASIC BLUES - New Note

F  *Natural applies to all F's in measure.*

THEORY

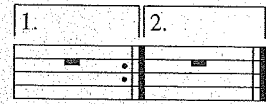
New Key Signature

This Key Signature indicates the Key of C (no sharps or flats).

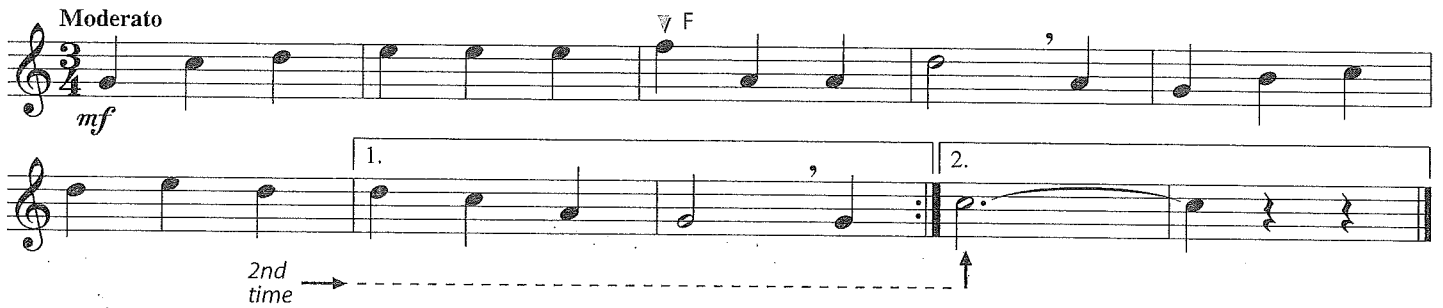


1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



76. HIGH FLYING

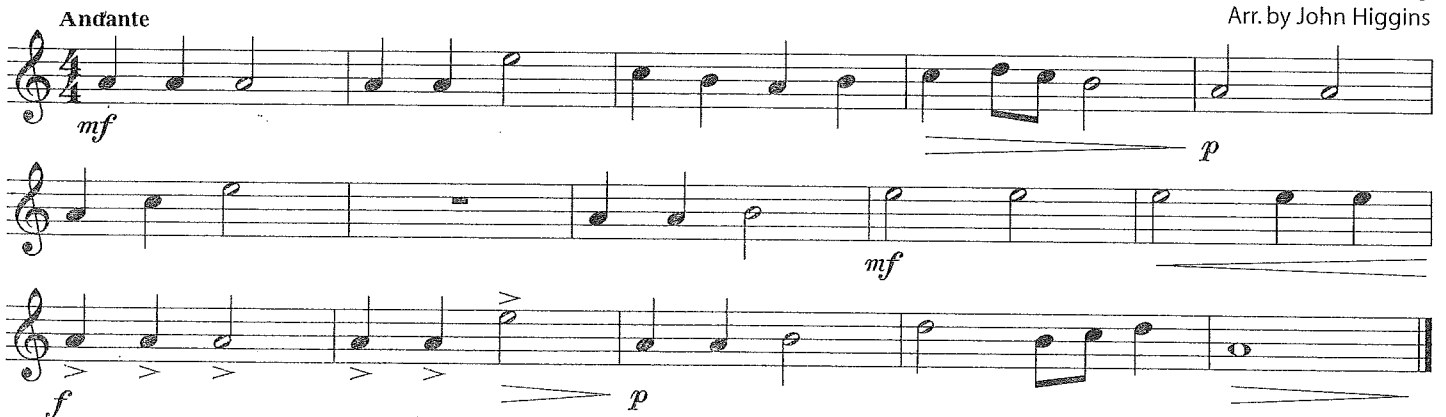
Moderato
mf  *2nd time* →

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante
mf  *f* *p* *mf* *p*

78. UP ON A HOUSETOP

Allegro

1. 2.

mf f

Check Key Signature

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of 'mf' and includes the instruction 'Check Key Signature'. It features a first ending (1.) and a second ending (2.). The second ending concludes with a forte ('f') dynamic and three accents (>). The second staff continues the melody with various rhythmic patterns and accents.

79. JOLLY OLD ST. NICK - Duet

Moderato

A B

mf mf

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score is a duet for two parts, labeled 'A' and 'B'. Both parts start with a dynamic marking of 'mf'. The score includes first and second endings for both parts. Part A ends with a fermata, and part B ends with a fermata.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM - New Note

G

mf

mf

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score begins with a large letter 'G' in a box, followed by a graphic of a bell with circles above it. The melody starts with a dynamic marking of 'mf' and includes a 'mf' marking later. A 'G' note is specifically marked with a triangle and the letter 'G' below it. The piece concludes with a fermata.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf f

mf f

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score consists of two staves. Both staves begin with a dynamic marking of 'mf' and feature a crescendo leading to a forte ('f') dynamic. The piece is attributed to Franz Lehar. A copyright notice for Glocken Verlag Ltd., London is included at the bottom right.

82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of quarter and eighth notes, ending with a fermata.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro'. The melody is composed of eighth and quarter notes, ending with a double bar line and repeat dots.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf f p

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score features a dynamic range from mezzo-forte ('mf') to piano ('p'). It includes a graphic of a bell with circles above it. The piece concludes with a fermata.

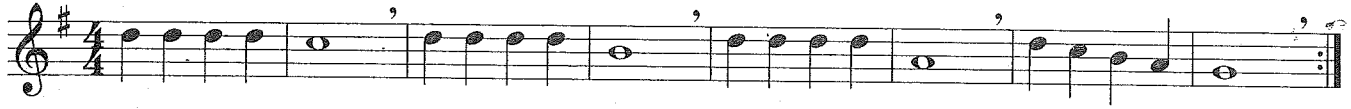
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of a single staff with a graphic of a bell and circles above it. The notes are quarter notes on the G line of the treble clef, intended for rhythmic improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

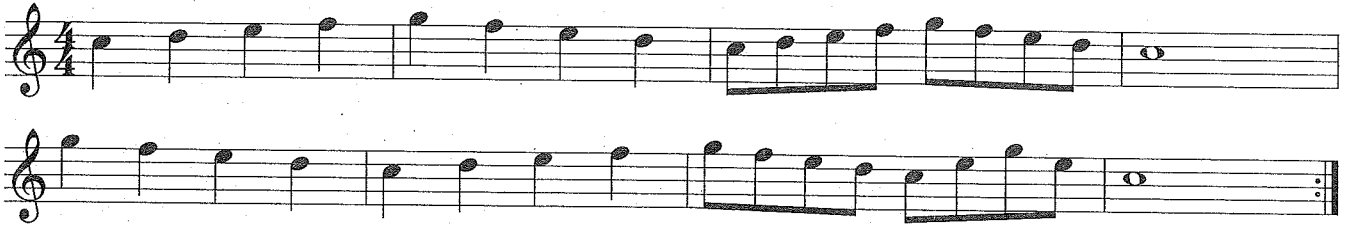
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX *Roll your thumb up to the octave key. Always keep your thumb on the left thumb rest.*



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME

Theme *mf* Variation 1

Variation 2

D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Moderato *f* Fine *mf* Caribbean Folk Song

D.C. al Fine

Sharp

A sharp sign raises the pitch of a note by a half-step. The note C-sharp sounds a half-step above C, and all C's become C-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in G major, 4/4 time. It features a C-sharp note and a sequence of notes with a sharp sign.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in G major, 3/4 time, marked Moderato and p.

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in G major, 4/4 time, marked Allegro and f.

Slur



A curved line which connects notes of different pitch. Tongue only the first note in a slur.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in G major, 4/4 time, showing a slur over two notes.

Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in G major, 4/4 time, showing a slur over four notes.

Δ Slur 4 notes - tongue only the first.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' in G major, 4/4 time, marked Allegro and f, with first and second endings.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in G major, 3/4 time, marked Andante and p.

99. TAKE THE LEAD - New Note

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY Write in the breath mark(s) between the phrases.

THEORY

New Key Signature

This **Key Signature** indicates the *Key of D* - play all F's and C's as sharps.

Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

102. SATIN LATIN

HISTORY

German composer **Johann Sebastian Bach** (1685-1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

105. NATURALLY

Musical notation for 'Naturally' in treble clef, 2/4 time, key of D major. The melody starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are fingerings 7, 9, and 9 indicated above the notes. The piece ends with a double bar line.

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March Militaire” was originally a piano duet.

HISTORY

106. MARCH MILITAIRE

Allegro Franz Schubert

Musical notation for 'March Militaire' in treble clef, 2/4 time, key of D major. The melody starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Dynamics include *f* and *mf*. The piece ends with a double bar line.

Flat



A **flat** sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

THEORY

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in treble clef, 4/4 time, key of B-flat major. The melody starts with a quarter rest, followed by quarter notes Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4. A large **Bb** symbol is shown to the left of the first note. A diagram shows a scale from Bb4 to C6 with a flat sign under Bb4. The piece ends with a double bar line.

108. ON TOP OF OLD SMOKEY

Allegro American Folk Song

Musical notation for 'On Top of Old Smokey' in treble clef, 3/4 time, key of D major. The melody starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Dynamics include *f*. The piece ends with a double bar line.

Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence “Pine Top” Smith in 1928, one year after Charles Lindbergh’s solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like “Bottom Bass Boogie.”

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in treble clef, 4/4 time, key of D major. It is a duet with two parts, A and B. Part A starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Part B starts with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Dynamics include *f*. The piece ends with a double bar line and first/second endings.

Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4/4

5 → Measure number

p

13

mf

21

p

29 Slower 2

p

Piano Accompaniment

Largo 4/4

5

p

f

p

13

mf

21

p

29 Slower

mf

p

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 - New Note

A

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY

Interval The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.

126. GRENADILLA GORILLA JUMP No. 4



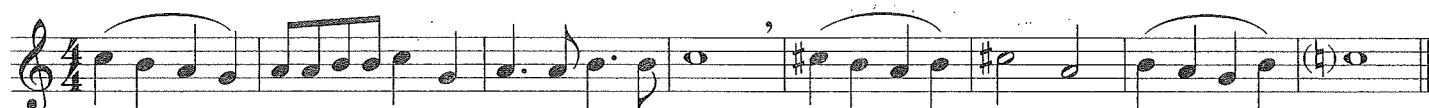
127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH – Trio *Always check the key signature.*

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

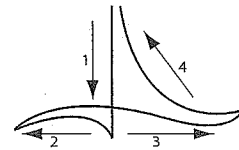
Allegro
mf *f*

THEORY

C Time Signature

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX *Practice at all dynamic levels.*

136. FINLANDIA

Jean Sibelius

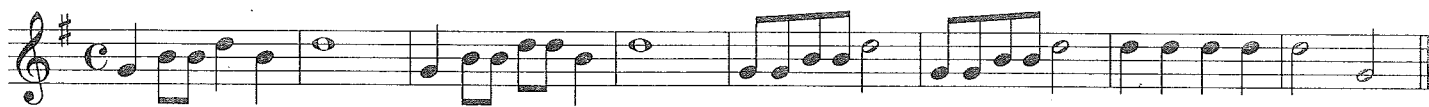
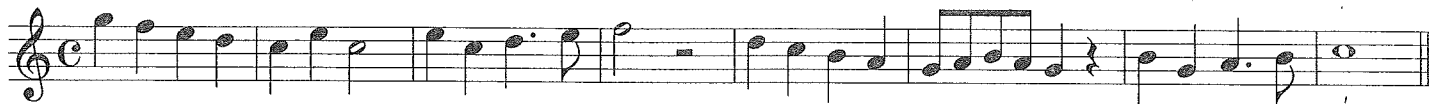
Andante
p *mf*

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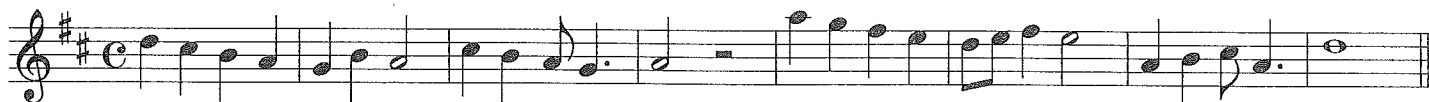
137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to .

138. EASY GORILLA JUMPS

139. TECHNIQUE TRAX *Always check the key signature.*

140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

Moderato
mf

142. THE SAINTS GO MARCHIN' AGAIN

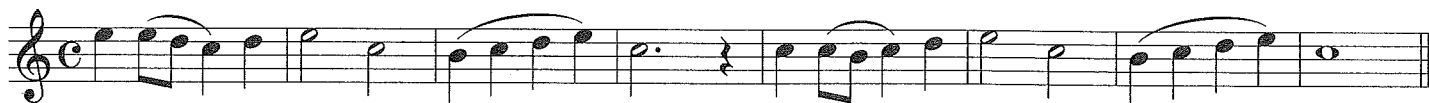
Allegro
f

James Black and Katherine Purvis

143. LOWLAND GORILLA WALK

Alternate fingering

144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

△ Use alternate C fingering

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of G (one sharp), so the top and bottom notes are both G's. The interval between the G's is an octave.

147. CONCERT B \flat SCALE (Baritone Saxophone - G SCALE)

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This G chord is built from the 1st, 3rd and 5th steps of the G scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY *Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?*

149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the Soli part at each indicated measure number.

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

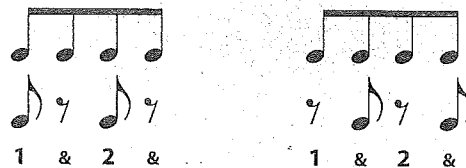
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

**Eighth Note
& Eighth Rest**

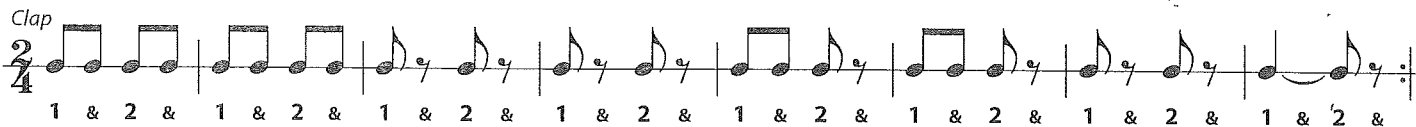
 = 1/2 beat of sound
 = 1/2 beat of silence



1 & 2 & 1 & 2 &

158. RHYTHM RAP

Clap



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

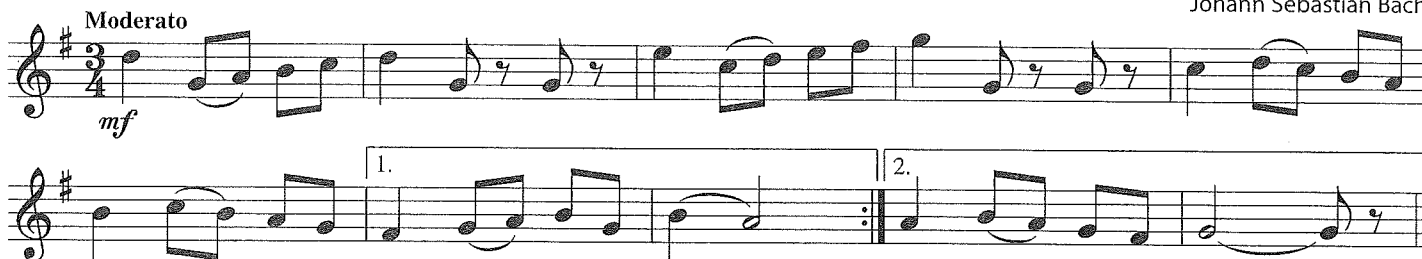
159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato Johann Sebastian Bach

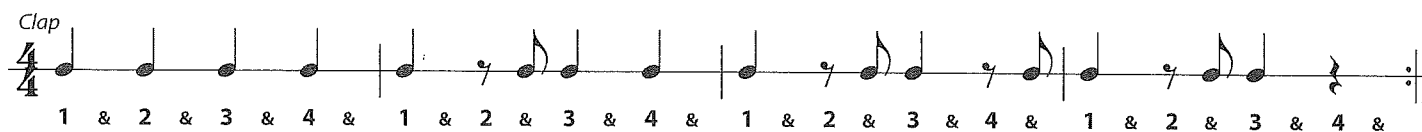


mf

1. 2.

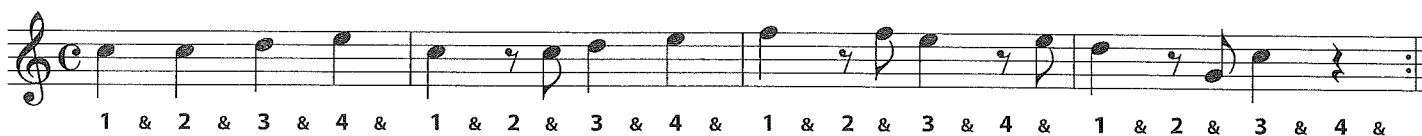
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY - New Note

Musical notation for 'Dancing Melody' in E-flat major, 4/4 time. It features a treble clef, a key signature of two flats (E-flat and B-flat), and a common time signature of 4/4. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. A dynamic marking of Δ Eb is present below the staff.

HISTORY American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

John Philip Sousa

Musical notation for 'El Capitan' in F# major, 2/4 time. It features a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The tempo is marked 'Allegro'. The notation includes dynamic markings of f and Δ F#. There are first and second endings indicated by '1.' and '2.'.

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HISTORY “O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

Calixa Lavallee,
l’Hon. Judge Routhier
and Justice R.S.Weir

Musical notation for 'O Canada' in F# major, 3/4 time. It features a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The tempo is marked 'Maestoso (Majestically)'. The notation includes dynamic markings of mf , f , and p . There are first and second endings indicated by '9' and '17'.

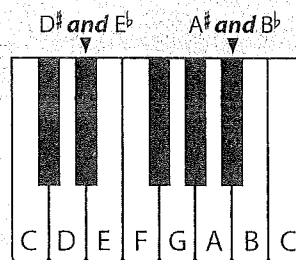
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*

Musical notation for 'Essential Elements Quiz - Meter Mania' in 4/4 time. It features a treble clef and a key signature of one sharp (F#). The notation shows a sequence of notes and rests across two staves, with a 3/4 time signature change indicated in the second staff.

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Musical notation for exercise 169, Snake Charmer. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. A fingering chart to the left shows the notes on a staff with fingerings 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1. Below the staff, triangles indicate enharmonic notes: Eb and D#.

170. DARK SHADOWS

Musical notation for exercise 170, Dark Shadows. It shows a treble clef with a key signature of one sharp (F#) and a C major time signature. The melody consists of quarter notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. A pick-up note is indicated by a triangle. The notation includes first and second endings. Below the staff, a triangle indicates a pick-up note.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Musical notation for exercise 171, Close Encounters. It shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. A fingering chart to the left shows the notes on a staff with fingerings 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1. Below the staff, triangles indicate enharmonic notes: A# and Bb.

172. MARCH SLAV

Peter Illyich Tchaikovsky

Musical notation for exercise 172, March Slav. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is Largo. The melody consists of quarter notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notation includes first and second endings. Dynamics include *f* and *mf*.

173. NOTES IN DISGUISE

Musical notation for exercise 173, Notes in Disguise. It shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notation includes first and second endings.

Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

174. HALF-STEPPIN'

Musical notation for exercise 174, Half-Steppin'. It shows a treble clef with a key signature of one sharp (F#) and a C major time signature. The melody consists of quarter notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. A fingering chart to the left shows the notes on a staff with fingerings 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1. Below the staff, triangles indicate alternate fingering and F# Alt.

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

Δ F# Alt.

176. SILVER MOON BOAT

Chinese Folk Song

Fine

Largo

mf

f *p*

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his *Symphony No. 9* (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his *Symphony No. 7*, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p *p*

9

mf *mf*

1. 2.

Russian composer **Peter Ilyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Ilyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

The musical score for 'America the Beautiful' is written in 4/4 time. It begins with a **Maestoso** tempo and a dynamic of *f*. The first line contains measures 1-6. At measure 7, the tempo changes to **Andante** and the dynamic to *p*. The second line contains measures 7-14, and the third line contains measures 15-24. At measure 25, the tempo returns to **Maestoso** and the dynamic to *f*. The score ends with a fermata over the final note.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

The musical score for 'La Cucaracha' is written in 4/4 time. It begins with a **Latin Rock** tempo and a dynamic of *f*. The first line contains measures 1-4, and the second line contains measures 5-12. At measure 13, the dynamic changes to *p*. The third line contains measures 13-24. At measure 25, the dynamic returns to *f*. The score concludes with a first ending (1.) and a second ending (2.) leading to the final measure.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p ————— *f* ————— *p*

10

18 4

mf ————— *f*

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

Baritone Sax

Piano

3

mf

mf

mf

p

p

13

f

mf

f

mf

1. 2.

f

1. 2.

The musical score is arranged for Baritone Saxophone and Piano. It begins with a tempo marking of 'Allegro' and a key signature of two flats (Bb major). The Baritone Sax part starts with a rest for the first two measures, then enters with a melody marked 'mf'. The Piano accompaniment provides harmonic support with chords and moving lines in both hands, also marked 'mf'. The score includes a first ending (marked '1.') and a second ending (marked '2.') for both instruments. Dynamics vary throughout, including 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the piano part.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

BARITONE SAXOPHONE KEY OF G (CONCERT B \flat) *In this key signature, play all F#'s.*

1.



2.



3.

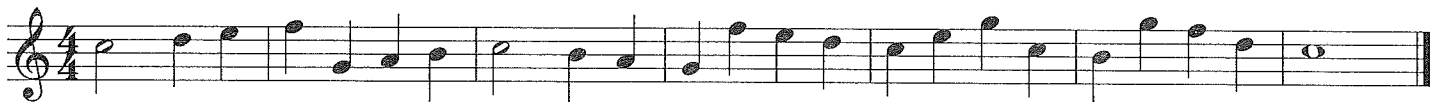


4.



BARITONE SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



4.



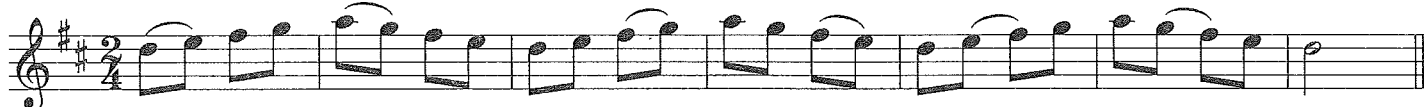
RUBANK® SCALE AND ARPEGGIO STUDIES

BARITONE SAXOPHONE KEY OF D (CONCERT F) *In this key signature, play all F#'s and C#'s.*

1.



2.



3.



4.



BARITONE SAXOPHONE KEY OF F (CONCERT A \flat) *In this key signature, play all B \flat 's.*

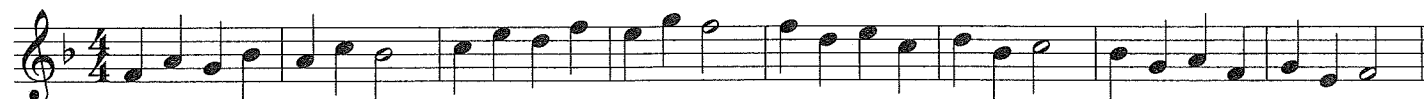
1.



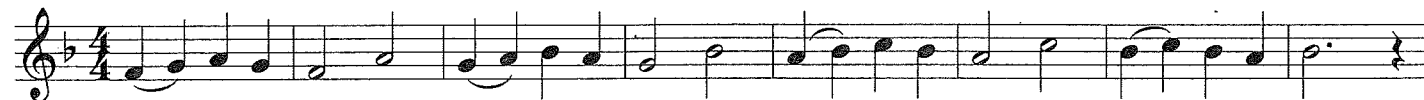
2.

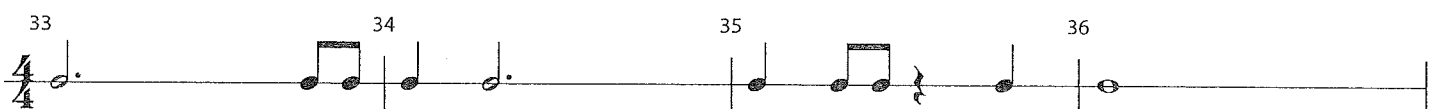
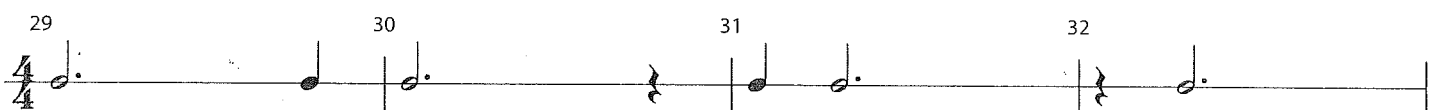
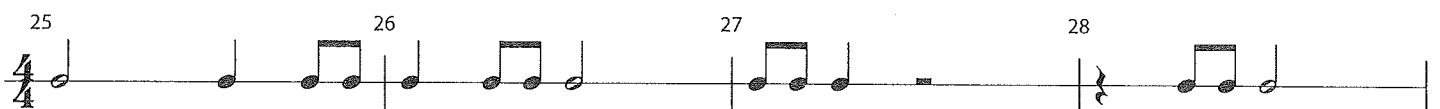
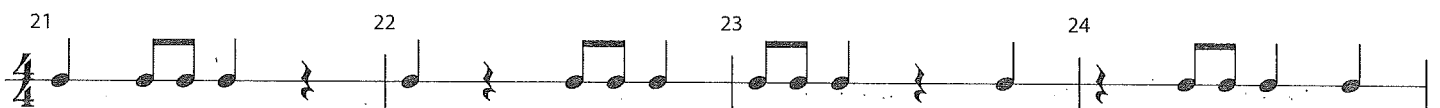
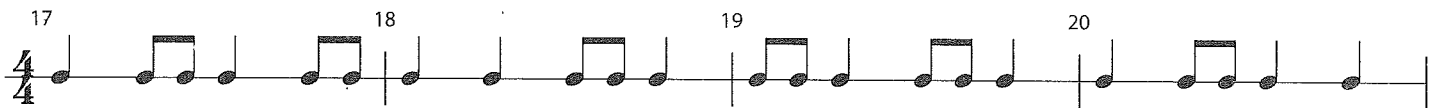
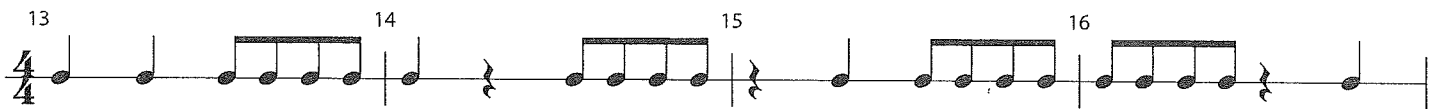
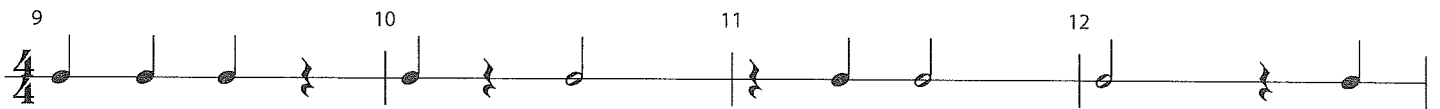
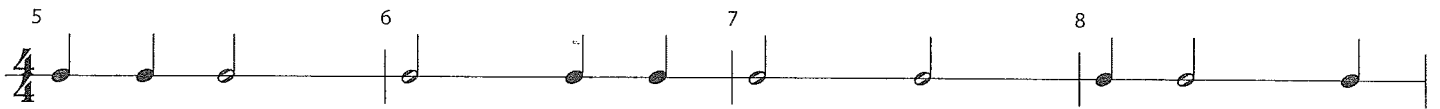
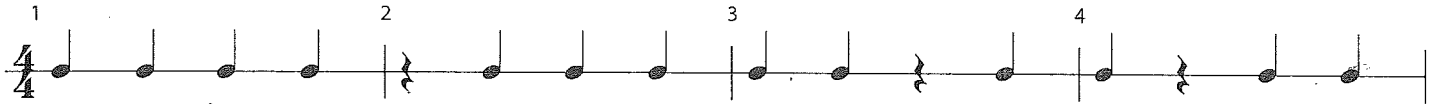


3.



4.



 **RHYTHM STUDIES**

RHYTHM STUDIES

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

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

2. Q. AND A.

Write your own "answer" phrases in this melody.

3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A

C

B

D

4. YOU NAME IT:

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

THEORY

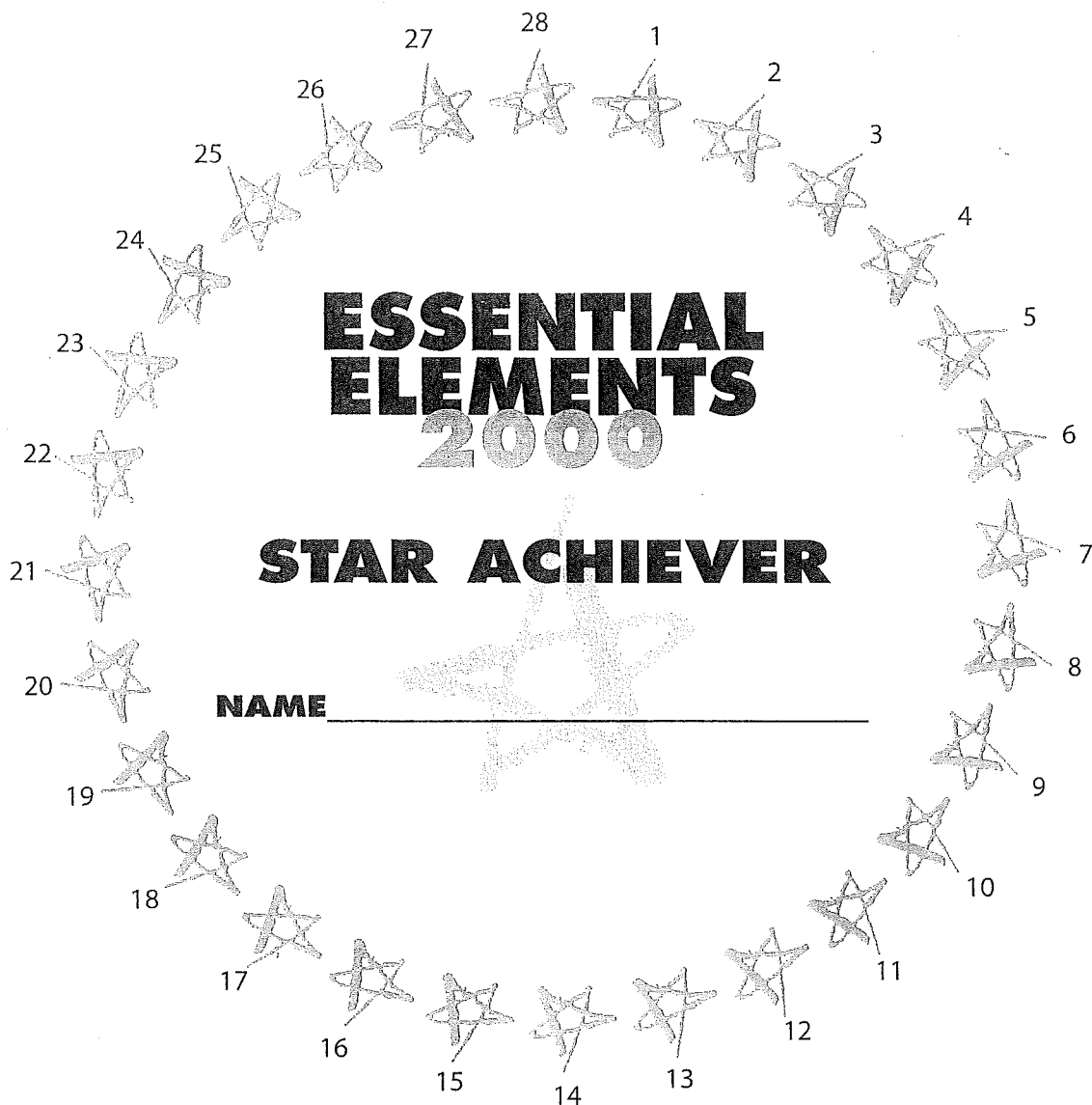
Improvisation

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



5. INSTANT MELODY

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
| 7. Page 12-13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
| 9. Page 15, Essential Creativity, No. 72 | 23. Page 32, EE Quiz, No. 168 |
| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

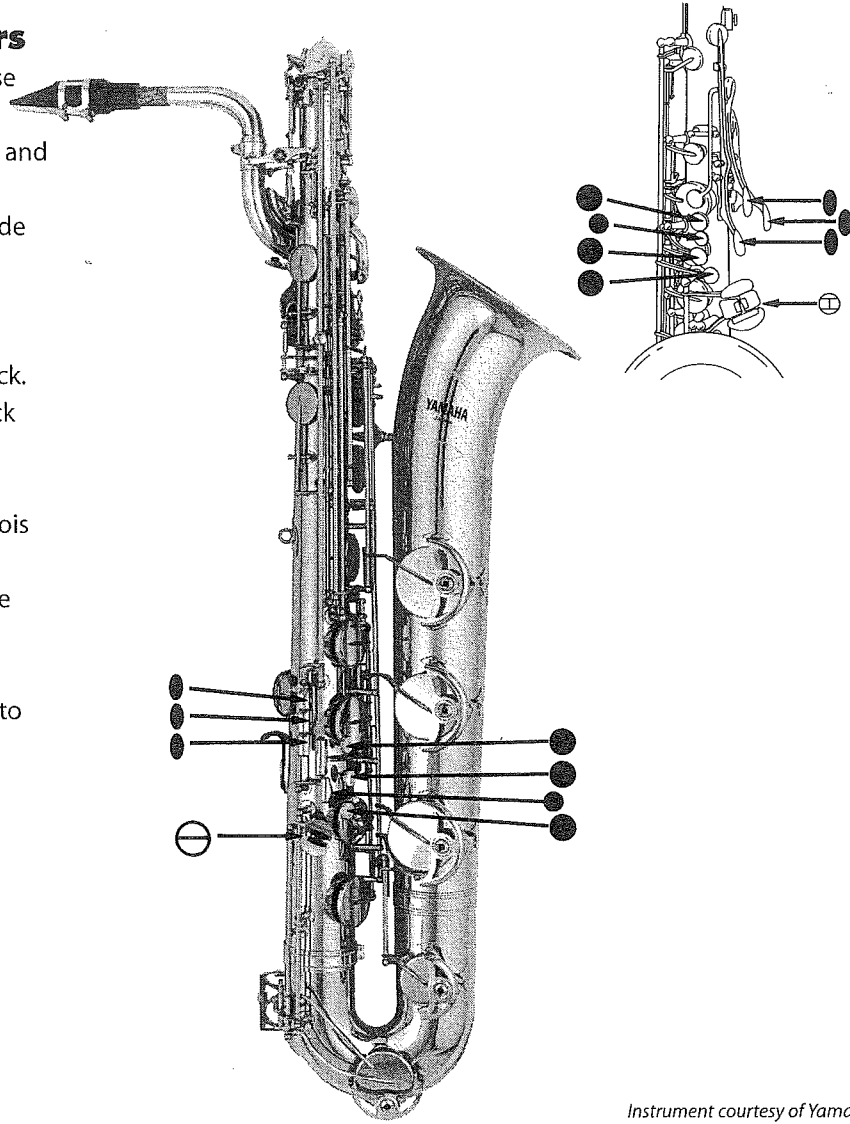
FINGERING CHART

B BARITONE SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

A# Bb ○ ●

B ○ ●

C ○ ●

C# Db ○ ●

D ○ ●

D# Eb ○ ●

E ○ ●

F ○ ●

F# Gb ○ ● or ○ ●

G ○ ●

FINGERING CHART

E \flat BARITONE SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F