

TENOR
SAX

Table of Contents

1. Note Map/Fingering Chart
2. Band Calendar
3. Practice Checklist
4. Scale Checklist
5. Scale Assignments
6. SciTech Band Groove Chart
7. Smart Music Instructions
8. Holiday Solo Options
9. 12 Bar Blues
10. Advanced College Audition Solo Repertoire
11. Amazing Grace
12. Audition Instructions
13. Audition Scale List
14. Audition Score Sheet
15. Audition Prepared Solo – Symphonic Band
16. Audition Prepared Solo – Advanced Band
17. Angels We Have Heard On High
18. Blues By Five
19. Canon Remix
20. Carol Of The Bells
21. Chameleon
22. Cheer # 1
23. Cold Duck Time
24. Don't Stop Believin'
25. Don't Stop Till You Get Enough
26. Don't You Worry Child
27. Express Yourself
28. Fly Me To The Moon
29. Forever Young
30. Force Awakens, The
31. Happy Birthday (?)
32. Heart & Soul
33. I Want You Back
34. In The Mood
35. Largo (New World Symphony)
36. Livin' On A Prayer
37. Message To You Rudy, A
38. Move The Joy / Move It / Winterfest
39. Mr. P.C.
40. My Way
41. Pep Band Music
42. Pirates of the Caribbean
43. Pomp & Circumstance (Two Ceremonial Marches)
44. Santa Claus Is Comin' To Town
45. Sight Reading Exercises
46. Simple Gifts (District Determined Measure)
47. Symphony No. 5
48. District Determined Measure Score Sheet
49. Shenandoah
50. Star Spangled Banner
51. Take The A Train
52. Tempest, The
53. Uptown Funk
54. Vivir Mi Vida
55. Watermelon Man
56. Chords & Complimentary Scales
57. Blank Staff Paper
58. Essential Elements Method Book
59. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
- 2) Vivir Mi Vida
- 3) Don't You Worry Child
- 4) Angels We Have Heard On High
- 5) Santa Claus Is Comin' To Town
- 6) In The Mood
- INTERMISSION
- 7) Canon Remix- (Combined Band)
- 8) My Way (Small Ensemble)
- 9) 12 Bar Blues

Optional Additions

(a) Original Student Compositions, (b) Blues By Five, (c) Cold Duck Time, (d) Don't Stop Till You Get Enough, (e) Livin' On A Prayer, (f) Mr. P.C., (g) Watermelon Man

ARTS ALIVE SET LIST (Semester 2)

- 1) The Force Awakens
- 2) Largo (New World Symphony)
- 3) Take The A Train
- 4) Pirates of the Caribbean
- INTERMISSION (Combined Bands)
- 5) The Tempest
- 6) Vivir Mi Vida
- 7) Crazy Jam VI
- 8) Don't You Worry Child
- 9) 12 Bar Blues
- 10) Pomp & Circumstance

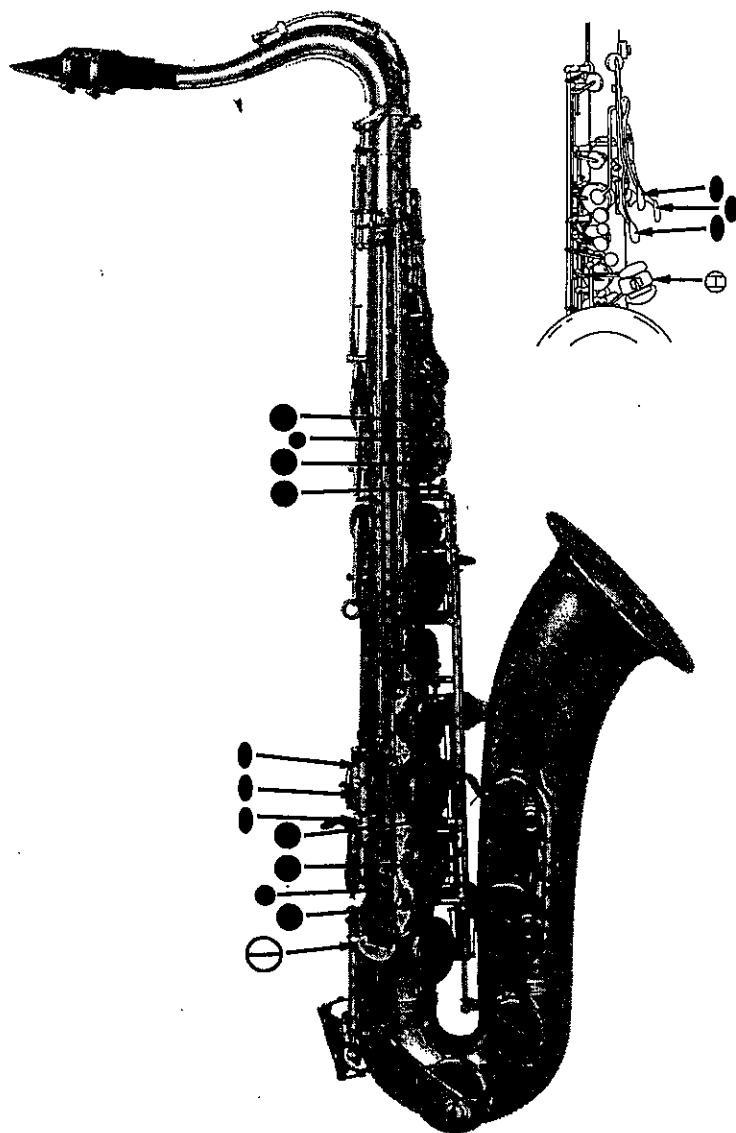
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

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

FINGERING CHART

B \flat TENOR SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

← Jul 2016		~ August 2016 ~					Sep 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1	2	3	4	5 Younglife Camp Info Meeting 4:00-7:00pm	6	
7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	12 Younglife Camp @ Saranac, NY	13	
14	15 SciTech Teachers' First Day ETA: 4:00pm	16 ETA: 4:00pm	17 ETA: 4:00pm	18 ETA: 4:00pm	19 ETA: 4:00pm	20	
21	22 Teachers' First Day ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25 ETA: 5:00pm	26 ETA: 5:00pm	27	
28	29 First Day of School ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Leadership Meeting #1 @ Band Room 2:30-4:00pm ETA: 5:00pm				

NOTES: (1) SciTech New Student Meet & Greet (Wed, July 20)
 (2) TBD - 2016-2017 Community Music School of Springfield Private Lesson Schedule & Performance Collaborations
 (3) TBD - 2016-2017 SciTech Band Documentary Board Show Series

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

◀ Aug 2016	~ September 2016 ~					Oct 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	5 No School	6 Extended Day For Teachers 2:35-3:35pm	7 MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)	1 Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
11	12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm	13 Open Practice @ 2:30-3:30pm ETA: 5:00pm	14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm	15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 5:00pm	17 Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24
18	19 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm ETA: 6:00pm	23 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	24
25	26 Open Practice @ 2:30-3:30pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm	28 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	29 ETA: 5:00pm	30 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	

Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/11
(2) TBD - 9th Grade Open House (Gym) Meet in band room @ 3:30pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 9/28
(3) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/3
(4) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 9/2
(5) TBD - Younglife Leader Weekend @ Saranac Lake, NY

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE TBD = To Be Determined

~ October 2016 ~						Nov 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	8
9	10 No School	11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	12 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	14 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm ETA: Late	15
16	17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm ETA: 6:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Load Truck After Show ETA: Late	22
23	24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29
30	31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	Notes: (1) TBD - Sit Glade @ Open House (Gym) Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band (2) TBD - Upper Open House (Gym) Meet in band room @ 3:30pm; Perform 4:50-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed @ 5/15 (3) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Parks, Kennedy, Kiley, Van Sticker, STEEMiddle, South End Middle ETA: 5:00pm				

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	2 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	4 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 6:00-9:00pm (60 Fairfield Street: Springfield, MA 01108) ETA: 6:00pm	5
6	7 Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	8 No School - Teacher Day	9 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	11 No School	12
13	14 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	15 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	16 High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	17 Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	19
20	21 Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am ETA: 6:00pm	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	23 No School	24 No School	25 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	26
27	28 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	29 Open Practice @ 2:30-3:30pm ETA: Late	30 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle; South End Middle
 (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ Symphony Hall @ 7:30pm; Select Musicians Meet @ 6:00pm - Was Sat 10/12
 (3) TBD - High School Choice Night Small Ensemble Performance @ Putnam - Was Wed 11/16
 (4) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-8:30pm
 Road Crew Load Truck After - MANDATORY for Advanced Band - Was Sat 11/19
 (5) TBD - Younglife Fall Weekend @ Lake Champton, NY

Nov 2016	December 2016 ~					Jan 2017
Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	5 Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	8 Younglife Campaigners #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	9 Younglife Film Shoot #4 @ Band Room 2:30-4:30pm ETA: 6:00pm	10
11	12 Open Practice @ 2:30-3:30pm	13 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am	14 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	15 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 10 th 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 Highway In Auditorium After Concert ETA: Late	16 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #4 During School Day Return Truck After School ETA: 5:00pm	17
18	19 Band Auditions Prep/Video & Watch Winterfest Video Westfield Professor Ed Orgill Visits the SciTech Band Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video ETA: 5:00pm	21 Band Auditions Prep/Video & Early Auditions ETA: 6:00pm	22 Band Auditions Prep/Video & Early Auditions Younglife Club #4 @ Band Room 2:30-4:00pm ETA: 6:00pm	23 Half Day Band Auditions Prep/Video ETA: 3:00pm	24
25	26 No School ETA: 5:00pm	27 No School	28 No School	29 No School	30 No School	31

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues 12/8
 (2) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums 1:00-4:00pm (235 State St, Springfield, MA 01103) - Was Sat 12/4
 (3) TBD - Chestnut Middle School Band Concert - Small Ensemble Performance Meet @ 2:30pm in the band room (Perform @ 6:00pm) - 12/16

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 No School	3 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	4 Band Auditions MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	5 Band Auditions Younglife Executive (Exec) Team Meeting #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	6 No School – Teacher Day	7
8	9 Band Auditions Leadership Team Meeting #11 @ Band Room 2:30- 3:30pm ETA: 5:00pm	10 Band Auditions Open Practice @ 2:30-3:30pm	11 Band Auditions MTM #12 @ Band Room 2:30-4:00pm	12 Band Auditions Younglife Campaigners #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	13 Band Auditions Younglife Film Shoot #5 @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	14
15	16 No School ETA: 5:00pm	17 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	18 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	19 Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	20 Audition Results Posted Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	21
22	23 Audition Results Posted ETA: 5:00pm	24 Open Practice @ 2:30- 3:30pm	25 MTM #14 @ Band Room 2:30-4:00pm	26 Instrument Inventory Check #5 @ 2:30-4:30pm ETA: 6:00pm	27 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28
29	30 Leadership Team Meeting #12 @ Band Room 2:30-3:30pm ETA: 5:00pm	31 Open Practice @ 2:30- 3:30pm ETA: 5:00pm				

Notes: (1) TBD - The Bratina Fund/Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 14th or Sunday, January 15th
 (2) TBD - Martin Luther King Jr. Day Celebration/Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) - Was January 16th - Students Volunteered (9:30am-2:00pm)

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #15 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 Younglife Executive (Exec) Team Meeting #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	3 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	4
5	6 Younglife Film Shoot #6 @ Band Room 2:30-4:30pm ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	8 MTM #16 @ Band Room 2:30-4:00pm Music Selection Party -- Open To All ETA: 5:00pm	9 Younglife Campaigners #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	10 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	11 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
12	13 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Instrument Inventory Check #6 -- Play instruments & check for repairs 2:30-5:30pm ETA: 7:00pm	15 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 No School	21 No School	22 No School	23 No School	24 No School	25
26	27 Leadership Team Meeting #14 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 TBD - Extended Day For Teachers 2:35-3:35pm New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm				

Notes:

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

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	3 No School - Teacher Day	4
5	6 Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7) ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	8 MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	9 Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	10 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	11 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
12	13 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Open Practice @ 2:30-3:30pm ETA: 5:00pm	15 MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	21 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	22 MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm ETA: 5:00pm	24 Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	25
26	27 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	30 Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	31 New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm	

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits

(2) TBD - UMass Music Education Students visit Jazz Band - Was Thurs. 3/2

(3) TBD - Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm - Was Thurs. 3/23

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TBD = To Be Determined

◀ Mar 2017	~ April 2017 ~					May 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 2017-2018 Leadership Letters of Intent Distributed (Letters Due Thursday, April 13, 2017) ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #23 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Campaigners #8 @ Room 106 2:30-3:30pm Art Night 5:00-7:00pm @ SciTech Library ETA: Late	7 Younglife Club #8 @ Band Room 2:30-4:00pm ETA: 6:00pm	8
9	10 Leadership Team Meeting #17 @ Band Room 2:30-3:30pm TBD Pick Up Truck @ 7:00am ETA: 5:00pm	11 (Potential SciTech Band Day Date) TBD - ETA: Late	12 (Potential SciTech Band Day Date) TBD - ETA: Late	13 Leadership Letters of Intent Due TBD - Reset Band Room During Day, Return Truck After School ETA: 5:00pm	14 No School	15
16	17 No School	18 No School	19 No School	20 No School	21 No School	22
23	24 Instrument Inventory Check #8 @ 2:30-4:30pm ETA: 6:00pm	25 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	26 Outreach MTM #24 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	27 Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym	28 International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL ROAD Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm ETA: Late	29
30						

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits

(2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060) MANDATORY for Advanced Band - Was Sun. 4/24

(3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)

(4) TBD - Road Crew Load Truck For SciTech Band Day 2:30-4:30pm - Was Tues. 4/11

(5) TBD - 2nd Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105) 6:00-7:45pm; Meet in Band Room @ 2:25pm MANDATORY FOR ALL ROAD Crew Take 1st Lunch & Meet @ 11:18am in B. Room - Was Wed. 4/12

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2017-2018 Leadership Team Interviews After School 2:30-7:00pm ETA: Late	2 Extended Day For Teachers 2:35-3:35pm Drum Major Auditions 3:45-5:00pm ETA: 6:00pm	3 Outreach MTM #25 @ Chestnut 2:30-6:00pm; Meet @ 2:30 in the band room Massachusetts All State Lions Band - Staying: Holiday Inn (291 Jones Rd, Falmouth, MA 02540) Perform: Sea Crest Beach Hotel (350 Quaker Rd, North Falmouth, MA 02556) ETA: 7:30pm	4 Younglife Executive (Exec) Team Meeting #9 & Younglife Campaigners #9 @ Room 106 2:30-3:30pm Massachusetts All State Lions Band ETA: 5:00pm	5 Final Leadership Meeting #18 @ Band Room 2:30-4:00pm Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) Massachusetts All State Lions Band ETA: 5:00pm	6 Massachusetts All State Lions Band (Performance in Afternoon in Falmouth, MA)
7	8 Open Practice @ 2:30-3:30pm ETA: 5:00pm	9 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	11 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 11th 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 ETA: Late	12 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) ETA: Late	13 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) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 1:00pm
14	15 Reset Band Room During Day & Return Truck During/After School ETA: 5:00pm	16 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	17 Final Outreach MTM #26 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	18 Younglife Film Shoot #9 @ Band Room 2:30-4:30pm ETA: 6:00pm	19 New 2017-2018 Leadership Team Posted Open Practice @ 2:30-3:30pm ETA: 5:00pm	20
21	22 Instrument Inventory Check #9 @ 2:30-4:30pm ETA: 6:00pm	23 Younglife Executive (Exec) Team Meeting #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 3rd Annual Music Production Coffee House @ SciTech Cafeteria @ 5pm-6:30pm ETA: Late	26 Younglife Club #9 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 No School ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	Notes: (1) TBD - AP Music Exam 8:00am - Was Mon. 5/8 (2) Elementary School Band Concert (Small Ensemble) Performance; Meet @ 2:30pm in the band room; (Perform @ 6:00pm) - Was Tues. 5/23		

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Class Day Dress Rehearsal Field Trip @ SciTech Gym – Last Period 12:49-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL ETA: 5:00pm	2 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) ETA: Late	3
4	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 Younglife Campaigners #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	8 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 9th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm ETA: Late	9 Road Crew Load Truck For Graduation During School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10
11	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 3:45pm) - 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 ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2017-2018 Final Instrument Inventory Check #10 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 Next Year Prep 2:30-3:30pm ETA: 5:00pm	15 Next Year Prep 2:30-3:30pm ETA: 5:00pm	16 Younglife Camp Info Session (For Students Attending) @ Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	17
18	19 Next Year Prep 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 Last Day of School (Half Day) ETA: 3:00pm	22 ETA: 5:00pm	23 ETA: 5:00pm	24
25	26 ETA: 5:00pm	27 ETA: 5:00pm	28 ETA: 3:00pm	29 ETA: 5:00pm	30 ETA: 5:00pm	30
Notes:						

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

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

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

RAPSODIE

pour Orchestre et Saxophone

Claude Debussy (1903)

ed. Nicholas Cortes

B \flat Tenor Saxophone

Très modéré
6 *Piano* *Sax. ad lib.*
p 3

crescendo 3 3

Un peu ralenti 1 *a Tempo* *p*

crescendo 3 3 *f*

p *Allegretto scherzando* 2 *Piano* 9 2 3 2

1^o *Tempo* *Sax.*
pp espressivo 3 3 3 *pp*

3 3 3 3 *mf* *p* *pp*

Retenu au Mouvt

mf

Allegretto scherzando

p *pp*

p espressivo

Piano

p espressivo

p *p* *crescendo*

p

pp *diminuendo*

En animat peu à peu

p

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

D 10 Piano Sax. *p diminuendo*

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

f **E** 2

Piano 2 3 2 3

Sax. 2 3 3 2 *p crescendo*

p **F** 3

f 4

Musical staff with notes and dynamics. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *ff* and a finger number '2'. Above the staff, there are boxed numbers: 9, 11, 13, 10, 9, 11, and 4. A chord symbol 'G' is placed above the staff between measures 11 and 13. The staff contains several measures of music, including a long note with a slur and a fermata.

Musical staff with dynamics and fingerings. The staff is in treble clef with a key signature of three sharps. It begins with a dynamic marking of *Piano*. The staff contains several measures of music, including a long note with a slur and a fermata. There are fingerings '2' and '3' indicated below the staff.

Musical staff for Saxophone with dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a dynamic marking of *ff*. The staff contains several measures of music, including a long note with a slur and a fermata. The word 'Sax.' is written above the staff.

Musical staff with dynamics and tempo change. The staff is in treble clef with a key signature of three sharps. It begins with a dynamic marking of *ff* and a finger number '2'. Above the staff, there is a boxed number '12' followed by the text 'Revenez au Mouvt'. The staff contains several measures of music, including a long note with a slur and a fermata. It ends with a dynamic marking of *pp*.

Musical staff with dynamics and chord symbol. The staff is in treble clef with a key signature of three sharps. It begins with a dynamic marking of *f*. Above the staff, there is a boxed letter 'H'. The staff contains several measures of music, including a long note with a slur and a fermata. It ends with a dynamic marking of *Piano* and a finger number '2'.

Musical staff for Saxophone with dynamics. The staff is in treble clef with a key signature of three sharps. It begins with a dynamic marking of *p*. The staff contains several measures of music, including a long note with a slur and a fermata. The word 'Sax.' is written above the staff.

Musical staff with dynamics and tempo change. The staff is in treble clef with a key signature of three sharps. It begins with the text 'En accélérant' and a dynamic marking of *crescendo*. The staff contains several measures of music, including a long note with a slur and a fermata. It ends with a dynamic marking of *ff* and a finger number '6'.

Musical staff with dynamics and tempo change. The staff is in treble clef with a key signature of three sharps. It begins with a dynamic marking of *ff*. The staff contains several measures of music, including a long note with a slur and a fermata. It ends with a dynamic marking of *ff* and the text 'Small notes ad. lib.'.

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in a key signature of one flat (B-flat). The first staff begins with a *mf* dynamic and a *Moderato* tempo marking. The second staff continues the melody with a *p* dynamic. The third staff is marked *f* and includes the instruction "Swing!" with a rhythmic example showing a quarter note followed by a triplet of eighth notes. The fourth staff concludes the piece with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Tenor Sax

Musical notation for Soprano Tenor Sax, measures 1-21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes, with some beamed eighth notes. Measure 19 contains a boxed label '*Intro'.

Alto

Musical notation for Alto, measures 1-21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes. Measure 19 contains a boxed label '*Intro'.

Tenor

Musical notation for Tenor, measures 1-21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes. Measure 19 contains a boxed label '*Intro'.

Bass

Musical notation for Bass, measures 1-21. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes. Measure 19 contains a boxed label '*Intro'.



Blues By Five

Red Garland

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter rest, followed by a quarter note Bb, a quarter note C, and a quarter note Bb. A repeat sign follows, with a C7 chord above the first measure. The melody continues with eighth and quarter notes. The second staff begins with an F7 chord above the first measure. The melody continues with eighth and quarter notes. The third staff begins with a G7 chord above the first measure. The melody continues with eighth and quarter notes, ending with a G7 chord above the final measure.

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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

Four blank musical staves are provided for practice, each consisting of five horizontal lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for C7, F7, and G7 chords. The left column shows basic 3-note voicings, and the right column shows rootless voicings. Fingerings are indicated below the notes.

Basic 3-note voicings	Rootless voicings
C7: 3, b7, 1	C7: 9, b7, 3
F7: b7, 3, 1	F7: 13, 3, b7
G7: b7, 3, 1	G7: 5, 3, b7

Useful Scales

C Blues Scale

Diagram showing the C Blues Scale notation with fingerings: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

Diagram showing a sample bass line for C7, F7, and G7 chords. The line is divided into three sections, each with a key signature and fingerings indicated below the notes.

C7
1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

F7 **C7**
1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

G7 **C7** **G7**
1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Tenor Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 21

mf

24 29 37

31 38 45

f 53 61

51 69 77

71 83 78

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The melody consists of a series of eighth notes, with a dotted quarter note at the end of the first line. The second and third lines continue the eighth-note pattern. The fourth line starts with a *rit.* (ritardando) marking, followed by a first ending bracket labeled 'A'. This section is marked *f* (forte) and includes accents (>) over the notes. The instruction 'a tempo - Repeat 4x' is placed above the first ending. The fifth line begins with a second ending bracket labeled 'B', which contains a more complex rhythmic pattern with eighth and sixteenth notes. The sixth line starts with a third ending bracket labeled 'C', marked *mf* (mezzo-forte), and features a slur over a phrase with two sharps (#) in the key signature. This is followed by a fourth ending bracket labeled 'D', marked *f*, with the instruction 'Repeat 3x'. The final line is a fifth ending bracket labeled 'E', marked *rit.*, which concludes the piece with a fermata over the final note.

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

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of six lines of music. The first line begins with a *mp* dynamic marking and features a series of half notes with a slur. The second line includes a *rit.* marking and a first ending bracket labeled 'A' with the instruction 'a tempo - Repeat 4x'. The third line starts with a *f* dynamic marking and a second ending bracket labeled 'B'. The fourth line contains a first ending bracket labeled 'C'. The fifth line features a *mf* dynamic marking, a first ending bracket labeled 'D' with the instruction 'Repeat 3x', and a second ending bracket labeled 'E'. The sixth line concludes with a *rit.* marking and a final note with a fermata. The score is designed for a Bass Line instrument, likely Bb Bass Clarinet, as indicated by the instrument list.

Bb

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.



Bass line for the intro, starting with a natural chord (N.C.). The melody consists of eighth and quarter notes in a 4/4 time signature.

A

C-7

F7

C-7

F7

BASS CONT. SIM.



First staff of Section A, featuring a melodic line with eighth notes and quarter notes, and a bass line with a similar rhythmic pattern.

C-7

F7

C-7

F7



Second staff of Section A, continuing the melodic and bass lines from the first staff.

B

C-7

F7

C-7

F7

(PLAY 3x)



First staff of Section B, featuring a melodic line with eighth notes and quarter notes, and a bass line with a similar rhythmic pattern.

C-7

F7

N.C.



Second staff of Section B, featuring a melodic line with eighth notes and quarter notes, and a bass line with a similar rhythmic pattern. The section concludes with a natural chord (N.C.).

Chameleon Bass Line

Score

The musical score consists of five staves, each with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, and A-flat). The staves are labeled as follows:

- C:** Treble clef, starting on middle C.
- Bb:** Treble clef, starting on B-flat.
- Eb:** Treble clef, starting on E-flat.
- Bass Clef High:** Bass clef, starting on the second line (F).
- Bass Clef Low:** Bass clef, starting on the first line (C).

The music is written in a 4/4 time signature. Each staff contains a melodic line with various note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. The score is divided into two measures by a double bar line with repeat dots at both ends. The first measure of each staff contains a sequence of notes, and the second measure contains a more complex rhythmic pattern with some notes beamed together.

Tenor Sax.

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*

6

Bb

Cold Duck Time

Eddie Harris

Chord progression: G7, C7, G7, C7, G7, C7, G7, C7, EbMA7, FMA7, G7.

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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

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G^7	C^7	$E^b_{MA^7}$	F_{MA^7}	G^7	C^7	$E^b_{MA^7}$	F_{MA^7}
-------	-------	--------------	------------	-------	-------	--------------	------------

The image shows piano voicings for G7, C7, EbMA7, and FMA7. The first four chords are basic 3-note voicings with the root in the bass. The last four are rootless voicings with the root in the bass. Below the chords are fingering numbers for the right hand.

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful Scales

G Blues Scale	E^b Major	$(E^b_{MA^7})$	F Major	(F_{MA^7})
---------------	-------------	----------------	---------	--------------

The image shows musical notation for five scales: G Blues Scale, Eb Major, (EbMA7), F Major, and (FMA7). Each scale is shown on a single staff with its corresponding fingering numbers below.

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

G^7	C^7	G^7	C^7
-------	-------	-------	-------

The image shows a sample bass line for the first four chords: G7, C7, G7, and C7. The bass line consists of eighth notes and quarter notes.

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

$E^b_{MA^7}$	F_{MA^7}	G^7
--------------	------------	-------

The image shows a sample bass line for the last three chords: EbMA7, FMA7, and G7. The bass line consists of quarter notes and eighth notes.

1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TENOR SAX 1

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Tenor Sax 1 in the key of D major (one sharp) and 4/4 time. It begins with a '(Rock)' tempo marking. The score is divided into systems, with measure numbers and rehearsal marks indicated. The first system shows measures 1-8, with a rehearsal mark at measure 8. The second system covers measures 9-15, with rehearsal marks at measures 9 and 17. The third system covers measures 18-20, 21, 22, 23, and 24, with dynamics markings of *mp*, *mf*, and *fp*. The fourth system covers measures 25, 26, 27, and 28. The fifth system covers measures 29, 30, 31, and 32. The sixth system covers measures 33, 34, 35, and 36. The seventh system covers measures 37, 38, 39, 40, and 41-44, with a rehearsal mark at measure 41 and a final measure rest for measures 41-44.

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TENOR SAX 1

45

53

69

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TENOR SAX 2

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Tenor Sax 2 in G major (one sharp) and 4/4 time. It begins with a '(Rock)' tempo marking. The score is divided into systems, with measure numbers and rehearsal marks indicated. The first system shows measures 1-8, with a rehearsal mark at measure 8. The second system shows measures 9-15, with a rehearsal mark at measure 9 and dynamics markings of *f* and *p*. The third system shows measures 16-24, with a rehearsal mark at measure 17 and dynamics markings of *mp*, *mf*, and *fp*. The fourth system shows measures 25-28, with a rehearsal mark at measure 25. The fifth system shows measures 29-32. The sixth system shows measures 33-36, with a rehearsal mark at measure 33. The seventh system shows measures 37-40, with a rehearsal mark at measure 41 and a final measure marked 41-44.

TENOR SAX 2

45

53

69

Don't Stop Believin'

Bb HIGH
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

19

24

25

f

29

33

35

41

45

4

mf

49

53

f

Bb HIGH (Doubles Alto Sax), p. 2 Don't Stop Belevin'

54

59

65

69

71

77

2.

ff

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK FILL

The musical score is written for Tenor Sax 1 in 4/4 time, featuring a key signature of one flat (Bb). It consists of several systems of music:

- System 1:** Starts with a treble clef and a 4/4 time signature. It begins with a measure containing a fermata and the number '4' above it. The following measures contain a complex rhythmic pattern of eighth and sixteenth notes, with a '5' in a box above the staff.
- System 2:** Continues the rhythmic pattern from the previous system.
- System 3:** Continues the rhythmic pattern, with a '10' below the staff.
- System 4:** A single measure with a fermata and the number '8' above it. A '13' is in a box above the staff.
- System 5:** Starts with a measure containing a fermata and the number '7' above it. The following measures contain a rhythmic pattern of eighth and sixteenth notes, with a '21' in a box above the staff and a '29' in a box above the staff.
- System 6:** Continues the rhythmic pattern from the previous system, with a '31' below the staff.
- System 7:** Continues the rhythmic pattern, with a '34' below the staff.
- System 8:** A single measure with a fermata and the number '37' in a box above the staff. The note is marked with a dynamic of *p*.
- System 9:** A single measure with a fermata and the number '41' below the staff. The note is marked with a dynamic of *p*.

DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 1 - PG. 2

45

mf

49

53

f

57

61

ff

64

69

f

70

73

DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 1 - PG. 3

77

76 \underline{f} KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T \underline{f}

85

Musical staff with a long slur over the notes.

88 Musical staff with a long slur over the notes.

91 Musical staff with a slur and an accent (^) over the notes. mp 93

94 Musical staff with a slur over the notes.

97 Musical staff with a slur over the notes.

100 $>$ Musical staff ending with a double bar line. ppp

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK *♩=112*

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers in boxes above the notes. The piece concludes with a final sixteenth-note flourish.

DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 2 - PG. 2

45



Musical staff 1, measures 45-48. Includes a dynamic marking of *mf*.



Musical staff 2, measures 49-52.

53



Musical staff 3, measures 53-56.



Musical staff 4, measures 57-60.

61



Musical staff 5, measures 61-63. Includes a dynamic marking of *ff*.



Musical staff 6, measures 64-66.

69



Musical staff 7, measures 67-69. Includes a dynamic marking of *f*.



Musical staff 8, measures 70-72.



Musical staff 9, measures 73-75.

73

DON'T STOP 'TIL YOU GET ENOUGH - TENOR SAX 2 - PG. 3

77

76 \underline{f} KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T \underline{f}

85

88

91 \underline{mf} %

94

97 \underline{ppp}

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody Bb (HIGH)

With Energy (♩ = 127)

A

B *mp*

C *mf*

D

E

F *f*

G *mf*

H

I

J

K *f*

L

D.S. al Coda
silence...

Don't You Worry Child

Melody Bb (HIGH), p. 2

M ♩ Coda

N

54

mp

O

59

mf cresc.

P

65

70

f

R

S Horn Feature

75

80

T

optional 8va

84

U

89

Don't You Worry Child

Countermelody Bb HIGH As Recorded by Swedish House Mafia

arr. Bernice

String Part Double

With Energy ($\text{♩} = 127$)

3 $\%$ A B C

15 D

E mf F

21 f

26 To Coda (On 2nd Time) G strings only G-I mp

31 H

36 I J f

42 K

47 L

52 D.S. $\%$ al Coda
silence...

Don't You Worry Child

Countermelody Bb HIGH, p. 2

M *Coda*
strings only M-O

54 **N**

O *mp*

62 **P**

cresc.

70 **R**

f

75 **S** **T**

f

88 **U**

93

Don't You Worry Child *arr. Bernice*

Bass Line Bb HIGH

As Recorded by Swedish House Mafia

With Energy (♩ = 127)

The musical score consists of 12 measures, each with a lettered section marker (A-L) in a box above it. Measure A has a 3-measure rest. Measure B has a 4-measure rest. Measure C has a 3-measure rest. Measure D starts with a *mf* dynamic. Measure E continues with a *f* dynamic. Measure F includes the instruction "To Coda (On 2nd Time)" and "strings only G-I". Measure G has a *mp* dynamic. Measure H continues with a *mp* dynamic. Measure I has a *f* dynamic. Measure J continues with a *f* dynamic. Measure K continues with a *f* dynamic. Measure L continues with a *f* dynamic. The score ends with a *D.S. al Coda* instruction and "silence...".

Don't You Worry Child

Bass Line Bb HIGH, p. 2

M ♩ *Coda*
strings only M-O

N

Musical staff M: Coda section for strings only, measures 1-8. It features a series of half notes on a single pitch, with a fermata over the final two measures.

O *mp*

P

Musical staff O: First staff of the main section, measures 9-16. It begins with a *cresc.* marking and features eighth-note patterns with accents.

Q

Musical staff Q: Second staff of the main section, measures 17-24. It continues the eighth-note patterns with accents.

R

Musical staff R: Third staff of the main section, measures 25-32. It continues the eighth-note patterns with accents.

S Horn Feature

Musical staff S: Fourth staff of the main section, measures 33-40. It continues the eighth-note patterns with accents.

Musical staff S: Fifth staff of the main section, measures 41-48. It continues the eighth-note patterns with accents.

T

Musical staff T: Sixth staff of the main section, measures 49-56. It continues the eighth-note patterns with accents.

U

Musical staff U: Seventh staff of the main section, measures 57-64. It continues the eighth-note patterns with accents.

Musical staff U: Eighth staff of the main section, measures 65-72. It continues the eighth-note patterns with accents.

Bb (High)

Express Yourself

A **B**

C **E**

D optional 8va on bottom notes **F**

G **H**

I **J**

K **L** **M**

N **O**

P Repeat 8x

Forever Young

Tenor 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 Tenor Saxophone. It consists of two staves of music. The first staff contains measures 1 through 8. Above the first measure, it says 'Measure 1 guitar only'. The notes in measures 1-8 are: Measure 1: quarter notes G4, A4, B4, C5; Measure 2: quarter notes B4, A4, G4, F4; Measure 3: quarter notes E4, D4, C4, B3; Measure 4: quarter notes A3, G3, F3, E3; Measure 5: quarter notes D3, C3, B2, A2; Measure 6: quarter notes G2, F2, E2, D2; Measure 7: quarter notes C2, B1, A1, G1; Measure 8: quarter notes F1, E1, D1, C1. The second staff contains measures 9 through 19. Measure 9: quarter notes G4, A4, B4, C5; Measure 10: quarter notes B4, A4, G4, F4; Measure 11: quarter notes E4, D4, C4, B3; Measure 12: quarter notes A3, G3, F3, E3; Measure 13: quarter notes D3, C3, B2, A2; Measure 14: quarter notes G2, F2, E2, D2; Measure 15: quarter notes C2, B1, A1, G1; Measure 16: quarter notes F1, E1, D1, C1; Measure 17: quarter note G4 with an accent; Measure 18: quarter note A4 with an accent; Measure 19: quarter note B4 with an accent. The score ends with a double bar line.

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

MELODY Bb
HIGH

Trailer & Force Theme Remix

Mysteriously (♩ = 50)
Trailer

Slightly Faster (♩ = 64)

A

B

C

14

E

F

19

24

stretch tempo -----

H Force Theme
Remix ♩ = 118

I

Soli

30

42

J

Tutti

To Coda (4th Time)

51 K

L *Soli*
mp

68 M

73

78 *D.S. al Coda*

N \oplus *Coda*

THE FORCE AWAKENS

Trailer & Force Theme Remix

John Williams

DJ AG

arr. Bernice

COUNTERMELODY Bb (HIGH)

Mysteriously (♩ = 50)

Trailer

A

B

bottom sustained note
optional on cue

C Slightly Faster (♩ = 64)

slight
rit.

D Forcefully (♩ = 58 - 60)
optional 8va

E

F

stretch tempo

G Slowly (♩ = 56)

Force Theme

H Remix ♩ = 118

I

same as melody I-end

J

Tutti

To Coda (4th Time)

COUNTERMELODY Bb (HIGH), p. 2 THE FORCE AWAKENS

51 K

8

L *Soli*
mp

3

68 M

3

73

3

78 *D.S. al Coda*

N *♩ Coda*

f *ff*

THE FORCE AWAKENS

John Williams

BASS LINE Bb (HIGH)

Trailer & Force Theme Remix

DJAG

arr. Bernice

Mysteriously ($\text{♩} = 50$)
Trailer

A B

mf

C Slightly Faster ($\text{♩} = 64$)

D Forcefully ($\text{♩} = 58 - 60$)

f

20

E F

ff

G Slowly ($\text{♩} = 56$)

H Force Theme
Remix $\text{♩} = 118$ I

mp

J ♩ optional 8vb

To Coda (4th Time)

51

K

L

M

D.S. ♩ al Coda

N ♩ Coda

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

BASS LINE Bb (LOW)

Trailer & Force Theme Remix

Mysteriously ($\text{♩} = 50$)
Trailer

A

B

4 4 darker
mf

Musical notation for measures 1-10 in G major, 4/4 time. Measures 1-2 are whole rests. Measures 3-4 are whole notes. Measures 5-6 are half notes. Measures 7-8 are quarter notes. Measures 9-10 are quarter notes. Dynamics: mf.

C Slightly Faster ($\text{♩} = 64$)

slight rit. D Forcefully ($\text{♩} = 58 - 60$)

f

Musical notation for measures 11-15 in G major, 4/4 time. Measures 11-12 are whole notes. Measures 13-14 are quarter notes. Measure 15 is a whole note. Dynamics: f.

20

E

F

stretch tempo

ff

Musical notation for measures 16-20 in G major, 4/4 time. Measures 16-17 are whole notes. Measures 18-19 are quarter notes. Measure 20 is a quarter note followed by a fermata. Dynamics: ff.

G Slowly ($\text{♩} = 56$)

Force Theme
Remix $\text{♩} = 118$

I

soft attack
mp

Musical notation for measures 21-25 in G major, 4/4 time. Measures 21-22 are whole notes. Measures 23-24 are whole notes. Measure 25 is a whole note. Dynamics: mp.

J

§

To Coda (4th Time)

f

Musical notation for measures 26-30 in G major, 4/4 time. Measures 26-27 are quarter notes. Measures 28-29 are quarter notes. Measure 30 is a quarter note. Dynamics: f.

51

Musical notation for measures 31-35 in G major, 4/4 time. Measures 31-32 are quarter notes. Measures 33-34 are quarter notes. Measure 35 is a quarter note.

K

L

M

D.S. § al Coda

8 8 7

Musical notation for measures 36-40 in G major, 4/4 time. Measures 36-37 are whole rests. Measures 38-39 are whole rests. Measure 40 is a whole rest.

N

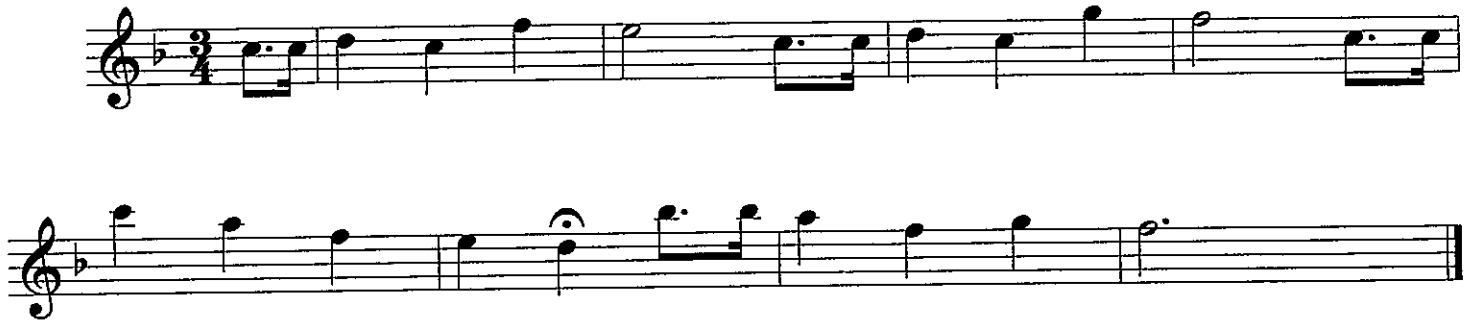
⊕ Coda

f ff

Musical notation for measures 41-45 in G major, 4/4 time. Measures 41-42 are quarter notes. Measures 43-44 are quarter notes. Measure 45 is a quarter note. Dynamics: f, ff.

?

Tenor Sax.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **Bb**
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LLESSER

Handwritten musical score for "Heart and Soul" in Bb major, 4/2 time. The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | 1. G E-7 A-7 D7

Staff 3: 2. G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

Recorded by THE JACKSON 5

I WANT YOU BACK

TENOR SAX I

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

(FUNKY R&B)

8

1-8

9 *f*

10

11

12

13

mf

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30 *f*

31-33

34 *f*

3

Detailed description: This is a musical score for Tenor Sax I, arranged by John Wasson. The piece is in 4/4 time and B-flat major. It begins with a key signature change to B-flat major and a 4/4 time signature. A handwritten annotation '(FUNKY R&B)' is placed above the first staff. The score consists of six staves of music. The first staff contains a whole rest for 8 measures, with a handwritten '8' above it and '1-8' below it. The second staff starts at measure 9 with a forte (*f*) dynamic. The third staff starts at measure 13 with a mezzo-forte (*mf*) dynamic. The fourth staff starts at measure 17. The fifth staff starts at measure 21. The sixth staff starts at measure 25. The final staff contains measures 29 through 34, ending with a forte (*f*) dynamic. Measure 31-33 is marked with a handwritten '3' above it. The score includes various musical notations such as slurs, accents, and dynamic markings.

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TENOR SAX I

35 36 37 38

39-41 42 43

44 45 46 47

SUB. *mp* GRAD. CRESC.

48 49 50

51 52 53

f

54 55 56 57

ff

58 59 60 61

62 63-64 65

ff

Recorded by THE JACKSON 5

I WANT YOU BACK

TENOR SAX 2

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 Tenor Sax 2 in a 4/4 time signature with a key signature of two flats (Bb and Eb). It begins with a dynamic marking of *f* and a tempo/style indication of "(FUNKY R&B)". The score is divided into measures, 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, 31-33, and 34. A first ending bracket labeled "8" spans measures 11 and 12. A second ending bracket labeled "3" spans measures 31, 32, and 33. The score includes various musical notations such as eighth notes, quarter notes, and slurs, along with dynamic markings like *f* and *mf*, and accents (^).

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TENOR SAX 2

35 36 37 38

39 39-41 42 43

44 45 47 SUB. mp GRAD. CRESC.

48 49 50

51 52 53 f

54 55 56 57 ff

58 59 60 61

62 63-64 65 ff

IN THE MOOD

TENOR SAX 1

MEDIUM SWING (♩ = ♪♩)

By JOE GARLAND
Arranged by MICHAEL SWEENEY

2

1-2 3 f 4 5 6 7 8

9 mf 10 11 12 13 14 15 16

17 18 19 20 f 21 22 f 23 mf 24

25 26 27 28

29 mp 30 f 31 f 32

33 SOLO 2ND TIME ONLY - AS WRITTEN OR AD LIB.
C6 Eb° Dmi7 G7 C6 Eb° Dmi7 G7

34 35 36

07D10016

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37 *cb* *Eb°* *Dmi?* *G?* AS WRITTEN BOTH TIMES

Musical staff 37-40. Measure 37 starts with a *cb* (chromatic) marking. Measure 38 has *Eb°* and *Dmi?* markings. Measure 39 has *G?* and a *f* dynamic marking. Measure 40 ends with a repeat sign. The text "AS WRITTEN BOTH TIMES" is written above the staff.

Musical staff 41-44. Measure 41 has a *mf* dynamic marking. Measure 42 has a *b* marking. Measure 43 has a *f* dynamic marking. Measure 44 has a *mf* dynamic marking.

(45)

Musical staff 45-49. Measure 45 is circled with the number 45. Measures 46, 47, 48, and 49 follow.

2

Musical staff 50-55. Measure 50-51 is marked with a "2" above a repeat sign. Measure 52 has a first ending bracket labeled "1.". Measure 53 has a second ending bracket labeled "2.". Measure 54 has a *mf* dynamic marking. Measure 55 has a *f* dynamic marking.

(56)

Musical staff 56-59. Measure 56 is circled with the number 56. Measures 57, 58, and 59 follow. The dynamic marking *mf-p* is written below the staff.

Musical staff 60-63. Measures 60, 61, 62, and 63 follow.

Musical staff 64-71. Measure 64 has a first ending bracket labeled "1.". Measure 65 has a "4" marking above a repeat sign. Measure 66-69 is marked with a "4" above a repeat sign. Measure 70-71 is marked with a "2" above a repeat sign.

(72)

Musical staff 72-75. Measure 72 is circled with the number 72. Measures 73, 74, and 75 follow. The dynamic marking *ff* is written below the staff.

Musical staff 76-79. Measures 76, 77, 78, and 79 follow.

(82)

Musical staff 80-83. Measure 80 is circled with the number 82. Measures 81, 82, and 83 follow. The dynamic marking *mf* is written below the staff.

Musical staff 84-87. Measure 84 has a *f* dynamic marking. Measure 85 has an accent (^) marking. Measure 86 has a *mf* dynamic marking. Measure 87 has a *ff* dynamic marking and a *ca* marking above the staff.

IN THE MOOD

TENOR SAX 2

MEDIUM SWING (♩ = $\frac{3}{4}$)

By JOE GARLAND
Arranged by MICHAEL SWEENEY

2

1-2 3 f 4

5 6 7 8

9 mf 10 11 12

13 14 15 16

17 18 19 20 f

21 22 f 23 mf 24

25 26 27 28

29 mp 30 f 31 f 32

33-38 39 f 40

07010016

41 42 43 44 *mp*

45

46 47 48

49 50-51 52

53 54 55

56

57 58 59

60 61 62 63

64 65 66-69 70-71

72

73 74 75

76 77 78 79

80 81 82 83

84 85 86 87

LARGO

From NEW WORLD SYMPHONY

B \flat TENOR SAXOPHONE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

9

p

17

mp

25

p

35

2

p

43

mp

mf

rit.

mp

a tempo

47

57

f

mp

f

rit.

p

Recorded by BON JOVI

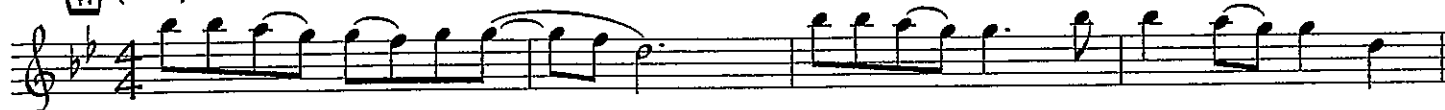
LIVIN' ON A PRAYER

TENOR SAX 1.

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

(UNISON PATTERNS)

A (ROCK)



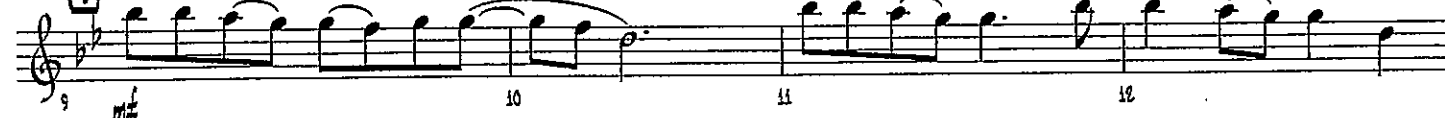
8



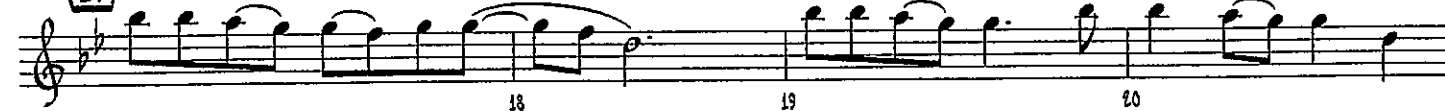
(ROCK)



9



17



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TENOR SAX 1

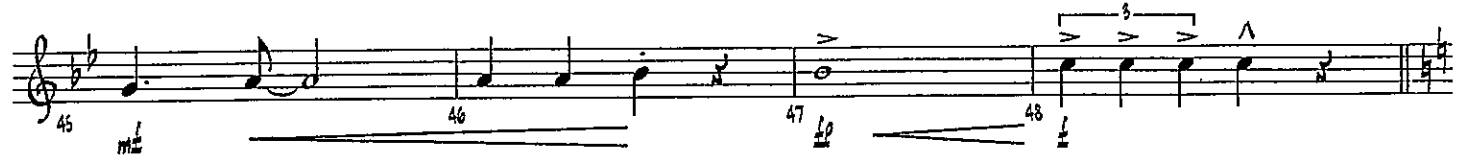
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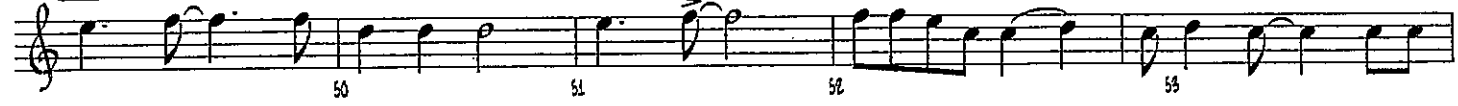
33



43



49



Recorded by BON JOVI

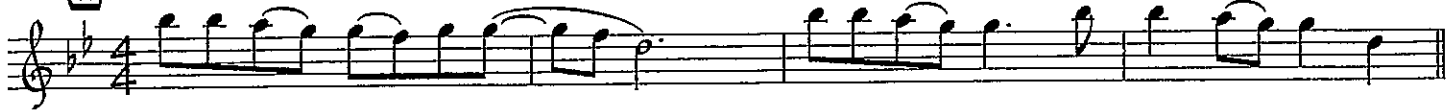
LIVIN' ON A PRAYER

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

TENOR SAX 2

(UNISON PATTERNS)

(A) (ROCK)



(B)



(ROCK)



(9)



(17)



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TENOR SAX 2

Musical score for Tenor Sax 2, measures 25-62. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of several lines of notation with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are indicated below the staff lines. Performance markings include accents, slurs, and dynamic markings such as *mf* and *f*. A circled measure number '25' is present at the beginning of the first line. A circled measure number '33' is present at the beginning of the third line. A circled measure number '43' is present above the staff in the fifth line. A circled measure number '49' is present at the beginning of the seventh line. The score ends with a double bar line and repeat dots at measure 62.

Tenor Sax.

A Message To You Rudy

A optional 8vb

Musical notation for section A, measures 4-8. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 4 contains a whole rest. Measures 5-8 feature a rhythmic pattern of eighth notes with a triplet of eighth notes in measures 5 and 7.

B optional 8ba if needed

Musical notation for section B, measures 9-12. The key signature is two sharps and the time signature is 4/4. The melody consists of eighth notes.

Musical notation for section B, measures 13-16. The key signature is two sharps and the time signature is 4/4. The melody consists of eighth notes.

Musical notation for section B, measures 17-20. The key signature is two sharps and the time signature is 4/4. The melody consists of eighth notes.

C *Tenor & Clarinet Solo*

D

Musical notation for section C, measures 21-27. The key signature is two sharps and the time signature is 4/4. Measure 21 contains a whole rest. Measures 22-27 feature a rhythmic pattern of eighth notes.

Musical notation for section C, measures 28-31. The key signature is two sharps and the time signature is 4/4. The melody consists of eighth notes.

E

Musical notation for section E, measures 32-35. The key signature is two sharps and the time signature is 4/4. Measures 32-35 feature a rhythmic pattern of eighth notes with a triplet of eighth notes in measure 33.

Musical notation for section E, measures 36-39. The key signature is two sharps and the time signature is 4/4. Measures 36-39 feature a rhythmic pattern of eighth notes with a triplet of eighth notes in measure 37.

F *molto rit.*

Musical notation for section F, measures 40-43. The key signature is two sharps and the time signature is 4/4. Measure 40 contains a whole rest. Measures 41-43 feature a rhythmic pattern of eighth notes. The piece concludes with a final chord in measure 43.

MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxed letters at the top. Section A spans the first four measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

- Flute:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Clarinet in B \flat :** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Bass Clarinet:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Alto Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Tenor Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Baritone Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trumpet in B \flat 1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trombone:** Plays a rhythmic pattern throughout. A "2nd Time Only" instruction is present above the staff.
- Baritone (T.C.):** Plays a rhythmic pattern throughout. A "2nd Time Only" instruction is present above the staff.
- Tuba:** Plays a rhythmic pattern throughout. A "2nd Time Only" instruction is present above the staff.
- Timpani:** Plays a rhythmic pattern throughout. A "2nd Time Only" instruction is present above the staff.
- Mallets 1:** Plays a melodic line throughout, starting with a forte (*f*) dynamic.
- Snare:** Plays a rhythmic pattern throughout. A "2nd Time Only" instruction is present above the staff, with a mezzo-piano (*mp*) dynamic marking.
- Bass Drum 1:** Plays a rhythmic pattern throughout.
- Bass Drum 2:** Plays a rhythmic pattern throughout. A mezzo-piano (*mp*) dynamic marking is present.
- Suspended Cymbal:** Plays a rhythmic pattern throughout. A mezzo-forte (*mf*) dynamic marking is present. A "2nd Time Only" instruction is present above the staff.
- Synthesizer 1:** Plays a melodic line throughout.

Tenor Sax.

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

6

10 14 18

22

28 *Ode To Joy* 32 36

40

44 48

52

56

f

p

mf

f

Bb**Mr. P.C.**

John Coltrane

D_{m7}
 G_{m7} D_{m7}
 B^b7 A^7 D_{m7}

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

For your use

Bb

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{M11}⁷ G_{M11}⁷ B^{b7} A⁷ D_{M11}⁷ G_{M11}⁷ B^{b7} A⁷

The chart shows two rows of piano voicings on a grand staff. The first row contains basic 3-note voicings for D_{M11}⁷, G_{M11}⁷, B^{b7}, and A⁷. The second row contains rootless voicings for the same chords. The notes are written in treble and bass clefs.

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

D Blues Scale

D Dorian

(D_{M11}⁷)

G Dorian

(G_{M11}⁷)

The scales are written on a single treble clef staff. The D Blues Scale is shown in two octaves. The D Dorian and G Dorian scales are also shown in two octaves.

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

B^b Mixolydian

(B^{b7})

A Mixolydian

(A⁷)

The scales are written on a single bass clef staff. The B^b Mixolydian and A Mixolydian scales are shown in two octaves.

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

Sample Bass Line

D_{M11}⁷

A single-line bass line for the D_{M11}⁷ chord, showing a sequence of notes: 1, 2, b3, 4, 5, 6, b7, 7, 1, b7, 5, b3, 1, 5, 1, b3.

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

G_{M11}⁷

D_{M11}⁷

A single-line bass line for the G_{M11}⁷ and D_{M11}⁷ chords, showing a sequence of notes: 1, 2, b3, 2, 1, b7, 6, b6, 1, b7, 6, b7, 1, b3, 5, b3.

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

B^{b7}

A⁷

D_{M11}⁷

A single-line bass line for the B^{b7}, A⁷, and D_{M11}⁷ chords, showing a sequence of notes: 1, 3, 2, 1, 1, b7, b6, 5, 1, b3, 5, b3, 1, 5, b3, 2.

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

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

Tenor Saxophone

Musical score for Tenor Saxophone, first system. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff has a measure rest for 7 measures, followed by a circled letter 'A' and a '2' indicating a second ending. The third staff has a measure rest for 15 measures, followed by a circled letter 'B' and a dynamic marking of *f*. The fourth staff has a measure rest for 21 measures, followed by dynamic markings of *fp* and *ff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

My Way

Tenor Saxophone

Musical score for Tenor Saxophone, second system. The score consists of four staves of music, identical to the first system. The first staff begins with a treble clef and a key signature of two flats. The second staff has a measure rest for 7 measures, followed by a circled letter 'A' and a '2' indicating a second ending. The third staff has a measure rest for 15 measures, followed by a circled letter 'B' and a dynamic marking of *f*. The fourth staff has a measure rest for 21 measures, followed by dynamic markings of *fp* and *ff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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)

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 3

B \flat Clarinet/B \flat Tenor Saxophone

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"

Lightly

T. Sx.

Cl.

mp

5

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 4

B^b Tenor Saxophone/Baritone T.C.

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

mp

9

mf

17 Slower

Stately 2

16

f > mf < f > mf marcato

24 "The Medallion Calls"

33

32

42

41

mp

mf

50

58

Faster

fp

mp

68 "The Black Pearl"

67

f

76

84

87

mp

ff

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 5
Baritone T.C.

KLAUS BADELT
Arranged by MICHAEL SWEENEY

The musical score is written for Baritone T.C. and consists of ten staves of music. The first staff begins with the tempo marking "Fog Bound" and the dynamic "Lightly". It features a 6/8 time signature and includes measures 4, 5, 12, and 17. The tempo changes to "Slower" at measure 17. The second staff starts at measure 20 with the tempo "Stately" and dynamic "mf marcato". It includes measure 24, which is the beginning of the section "The Medallion Calls". The third staff starts at measure 29 and includes measure 33. The fourth staff starts at measure 37 and includes measure 42. The fifth staff starts at measure 44 and includes measures 50 and 58. The sixth staff starts at measure 59 and includes the tempo marking "Faster". The seventh staff starts at measure 68, which is the beginning of the section "The Black Pearl", and includes measure 76. The eighth staff starts at measure 76 and includes measure 84. The ninth staff starts at measure 87 and includes the dynamic "ff". The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Pomp & Circumstance (MELODY)

Tenor Sax.

The musical score is written for Tenor Saxophone in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A fermata with the number '8' is placed over the first two measures. Section markers A, B, C, D, and E are placed in boxes above the staff. The second staff contains measures 3 through 6. The third staff contains measures 7 through 10. The fourth staff contains measures 11 through 14, featuring a first ending bracket with measures 11 and 12, a second ending bracket with measures 13 and 14, and a 'rit.' (ritardando) marking above the second ending. A '3' is written below the end of the fourth staff. The fifth staff contains measures 15 through 17, ending with a double bar line.

Two Ceremonial Marches

1. Processional

Tenor Saxophone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

13

simile

B

20

C

27

simile

D

34

f

41 **E**

mf

1.

48

2. rit.

f

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a *mf* dynamic marking. Measure 5 contains a boxed letter 'A'. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 18 and contains a boxed letter 'B'. The fifth staff starts at measure 24 and contains a boxed letter 'C'. The sixth staff starts at measure 30 and contains a boxed letter 'D'. Measure 34 contains the instruction *D.S. al Coda* and a boxed letter 'E' with a Coda symbol. The seventh staff starts at measure 37 and features a *f* dynamic marking. The score concludes with a Coda symbol at the end of the final staff.

Santa Claus Is Comin' To Town

Bb Bass Line (High)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am



Dm7 G7 C F C C7 F Fm C Am



Dm7 G7 C C7 F C7 F D7



G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am



Dm7 G7 C D.S. al Coda Am Dm7 G7 C



Dm7 G7 C

Bb - High

Sight Reading Exercises

This sheet of music contains nine numbered staves, each with a different melodic exercise in 4/4 time. The exercises are as follows:

- 1:** A simple ascending and descending scale: C4-D4-E4-F4-G4-A4-B4-C5-D5-E5-F5-G5-A5-B5-C6.
- 2:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 3:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 4:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 5:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 6:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 7:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 8:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.
- 9:** A sequence of eighth-note pairs: C4-D4, E4-F4, G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6.

Tenor Sax.

Simple Gifts

from *Appalachian Spring*

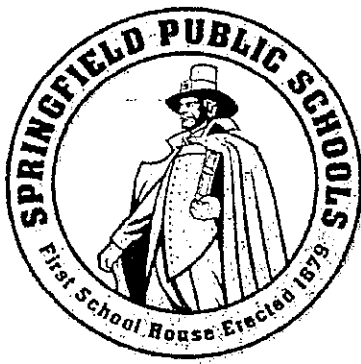
Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

The musical score is written for Tenor Saxophone. It consists of two staves of music in 4/4 time. The tempo is marked as quarter note = 72. The first staff begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a long slur over the first eight measures. The second staff continues the melody with a forte (*f*) dynamic, also featuring a long slur over the first eight measures. The key signature has one flat (B-flat), and the time signature is 4/4.



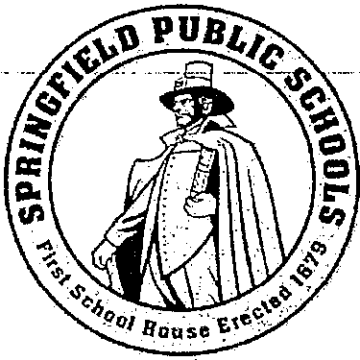
SPS District Determined Measure

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

B♭ TENOR SAXOPHONE

FRANK TICHELI

Freely and very expressive

♩ = c. 50

7 *ten.*
mf > *p* *pp*

12 *mp* *mf*

18 *f* > *p* *mp* *n*

23 *♩ = c. 63*

31 *♩ = c. 50* *rit.* *a tempo* *rit.* *pp*

35 Pulsating *♩ = c. 58* *p* *rit.*

41 Ethereal, floating *♩ = c. 50* *p* *mf*

47 *♩ = c. 58* *p* *mf*

52

56 Exalted *f*

62 *ff* *mp* *f* (no breath)

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

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

THE STAR SPANGLED BANNER

B \flat Tenor Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for Bb Tenor Saxophone in 2/4 time. It consists of seven staves of music. The first staff begins with the tempo marking 'Majestic' and a dynamic marking of 'f'. A boxed measure number '3' is placed above the third measure. The second staff continues the melody. The third staff has a boxed measure number '11' above the first measure. The fourth staff has a boxed measure number '19' above the first measure and a dynamic marking of 'mp' below the staff. The fifth staff continues the melody. The sixth staff has a boxed measure number '27' above the first measure and a dynamic marking of 'f' below the staff. The seventh staff concludes the piece with a double bar line.

SOLO
Melody Bb
HIGH

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio $\text{♩} = 103$
WATCH!

A

B

C

D

E

33

F

G

46 H

Musical staff 46-53: Treble clef, B-flat key signature. Measures 46-53. A long slur covers the entire staff. Dynamics include *cresc.* and *f*. A box labeled 'H' is above measure 46.

54 I

Musical staff 54-59: Treble clef, B-flat key signature. Measures 54-59. A long slur covers the entire staff. Dynamics include *f*. A box labeled 'I' is above measure 54.

60 J #1

Musical staff 60-63: Treble clef, B-flat key signature. Measures 60-63. A long slur covers the entire staff. Dynamics include *f*. A box labeled 'J' is above measure 60. A sharp sign '#1' is above measure 63.

K 64 #2 #3 #4 #1 #2 #3 L

Musical staff 64-69: Treble clef, B-flat key signature. Measures 64-69. A long slur covers the entire staff. Dynamics include *f*. Boxes labeled 'K' and 'L' are above measures 64 and 68 respectively. Sharp signs '#2', '#3', '#4', '#1', '#2', and '#3' are above measures 64, 65, 66, 67, 68, and 69.

70 M

Musical staff 70-77: Treble clef, B-flat key signature. Measures 70-77. A long slur covers the entire staff. Dynamics include *f*. A box labeled 'M' is above measure 70. First and second endings are marked '1.' and '2.' above measures 70-71.

N 78 O

Musical staff 78-82: Treble clef, B-flat key signature. Measures 78-82. A long slur covers the entire staff. Dynamics include *f*. Boxes labeled 'N' and 'O' are above measures 78 and 82 respectively.

83 *ff*

Musical staff 83-88: Treble clef, B-flat key signature. Measures 83-88. A long slur covers the entire staff. Dynamics include *ff*.

VARIATION
MELODY Bb
HIGH

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

A

B

8

C

15

D

23

E

29

F

G

37

H

45

cresc.

53 I

Musical staff 53-58: Treble clef, B-flat major key signature. Measures 53-58. A slur covers measures 53-58. A dynamic marking *f* is placed below the staff at measure 57.

59 J #1 K

Musical staff 59-64: Treble clef, B-flat major key signature. Measures 59-64. A slur covers measures 59-64. Measure 63 contains a first ending bracket labeled #1. Measure 64 contains a second ending bracket labeled K.

65 L 1. 2. M

Musical staff 65-72: Treble clef, B-flat major key signature. Measures 65-72. Measure 65 contains a slur and a dynamic marking *f*. Measures 66-72 contain sixteenth-note patterns with accents. Measures 71-72 are first and second endings, labeled 1. and 2., with a repeat sign at the end of measure 72.

73 N

Musical staff 73-80: Treble clef, B-flat major key signature. Measures 73-80. Measures 73-80 contain sixteenth-note patterns with accents.

81 O *ff*

Musical staff 81-88: Treble clef, B-flat major key signature. Measures 81-88. Measures 81-88 contain sixteenth-note patterns with accents. A dynamic marking *ff* is placed below the staff at measure 87. A slur covers measures 87-88.

Bass Line Bb
HIGH

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103

WATCH!

f

A

9

B

17

C

24

D

E

33

F

G

mp

46

H

cresc.

I

J

55

f

K

64

L

Musical score for Bass Line Bb HIGH, p. 2, measures 71-80. The score is written on a single staff in treble clef with a key signature of one flat (Bb). Measure 71 begins with a first ending bracket over a triplet of eighth notes, marked with a box containing the letter 'M'. Measure 72 contains a triplet of eighth notes with accents (>) above them, followed by a quarter note. Measure 73 features a triplet of eighth notes with accents (>) above them, followed by a quarter note. Measure 74 has a quarter note followed by a half note. Measure 75 contains a triplet of eighth notes with accents (>) above them, followed by a quarter note. Measure 76 has a quarter note followed by a half note. Measure 77 features a triplet of eighth notes with accents (>) above them, followed by a quarter note. Measure 78 has a quarter note followed by a half note. Measure 79 contains a triplet of eighth notes with accents (>) above them, followed by a quarter note. Measure 80 begins with a quarter note followed by a half note, ending with a double bar line. A dynamic marking of *ff* (fortissimo) is placed below the staff at the end of measure 80. A box containing the letter 'O' is positioned above measure 79. A horizontal line is drawn below the staff, starting from the beginning of measure 79 and extending to the end of measure 80.

TAKE THE "A" TRAIN

TENOR SAX I

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♪) (5)

(OPT. PLAY ONLY DOWN-STEMMED NOTES)

15

23

31

SOLO FOR ANY INSTRUMENT

41

49

D.S. AL CODA (WITH REPEAT.)

CODA

57

61

The musical score is written for Tenor Sax I in 4/4 time with a medium swing feel. It consists of 61 measures. The key signature has one flat (Bb). The score includes various dynamics such as *mf*, *f*, *mp*, and *ff*. There are first and second endings at measures 11-14 and 39-43. A solo section is indicated from measure 31 to 43. The piece concludes with a Coda section from measure 57 to 61. Measure numbers 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, and 61 are marked throughout the score.

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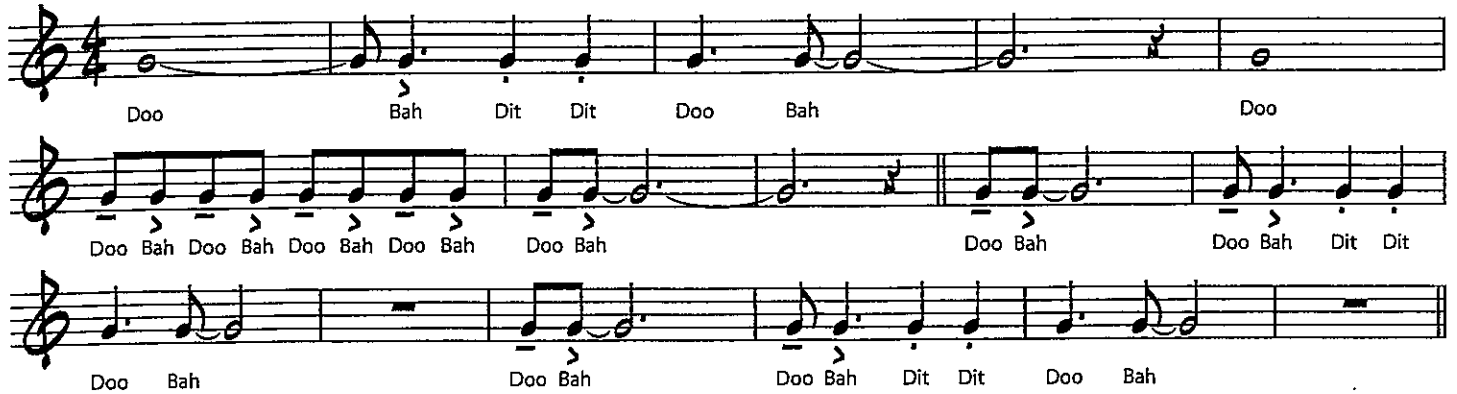
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TENOR SAX

Rhythm Workout



Rhythm Workout musical notation in 4/4 time. 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, Doo Bah, Dit, Dit. The third staff has notes with lyrics: Doo, Bah, Doo, Bah, Dit, Dit, Doo, Bah.

Melody Workout



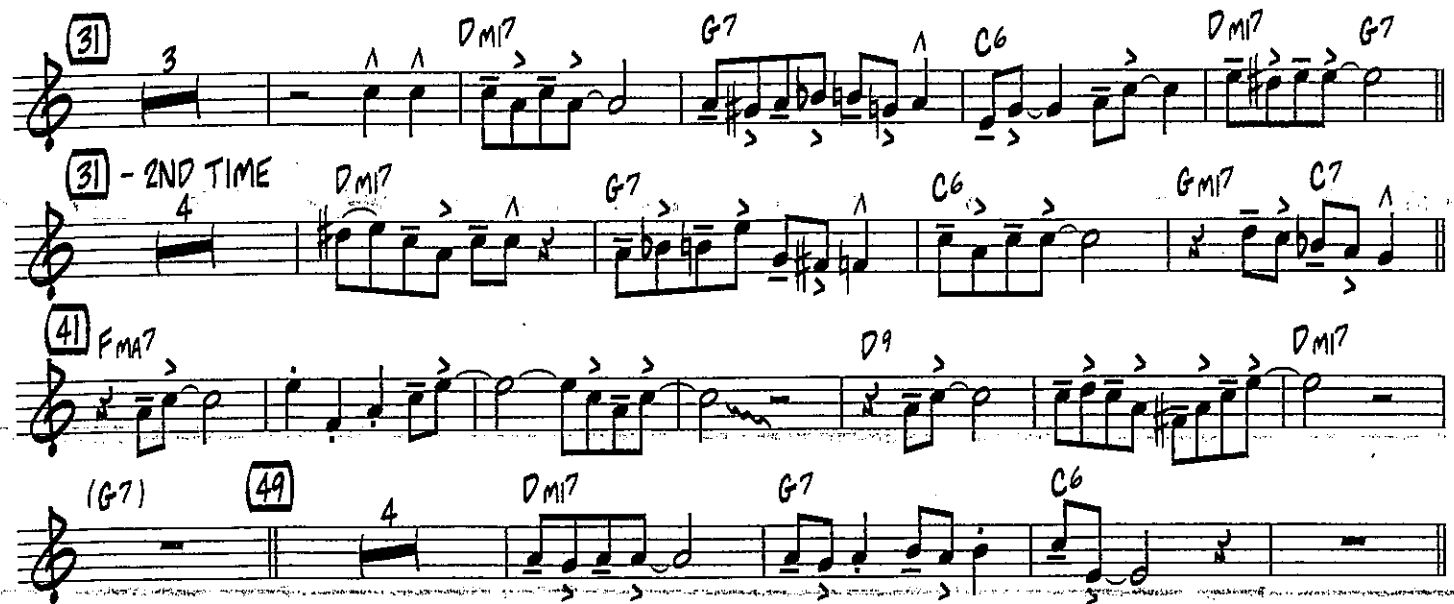
Melody Workout musical notation in 4/4 time. It consists of three staves of music. The first staff shows a melodic line starting with a quarter rest, followed by a quarter note, a dotted quarter note, and an eighth note. The second and third staves show more complex melodic patterns with slurs and accents.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of music. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and "(VARIATIONS ON THE MELODY)". It features chords: Dm17, G7, C6, and Fm7. The second staff features chords: D9, Dm17, and G7.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music. The first staff starts with a circled 31 and a triplet of eighth notes, followed by chords Dm17, G7, C6, Dm17, and G7. The second staff starts with a circled 31 and "2ND TIME", followed by chords Dm17, G7, C6, Gm7, and C7. The third staff starts with a circled 41 and Fm7, followed by chords D9 and Dm17. The fourth staff starts with a circled 49 and a triplet of eighth notes, followed by chords Dm17, G7, and C6.

TAKE THE "A" TRAIN

TENOR SAX 2

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩[♩])

5

Musical notation for measures 2 through 14. Measure 2 starts with a dynamic of *mf*. Measure 5 contains a first ending bracket. Measure 13 contains a second ending bracket. An instruction "(OPT. PLAY ONLY DOWN-STEMMED NOTES)" is written below the staff.

15

Musical notation for measures 15 through 22.

23

Musical notation for measures 23 through 28. Measure 23 starts with a dynamic of *f*. Measure 28 is marked "TO CODA".

31

Musical notation for measures 29 through 34. Measure 31 starts with a dynamic of *mp*. Measure 34 ends with a dynamic of *ff*.

SOLO FOR ANY INSTRUMENT

41

Musical notation for measures 35 through 43. Measure 41 starts with a dynamic of *mp*.

49

Musical notation for measures 44 through 49. Measure 49 starts with a dynamic of *mp*.

D.S. AL CODA
(WITH REPEAT)

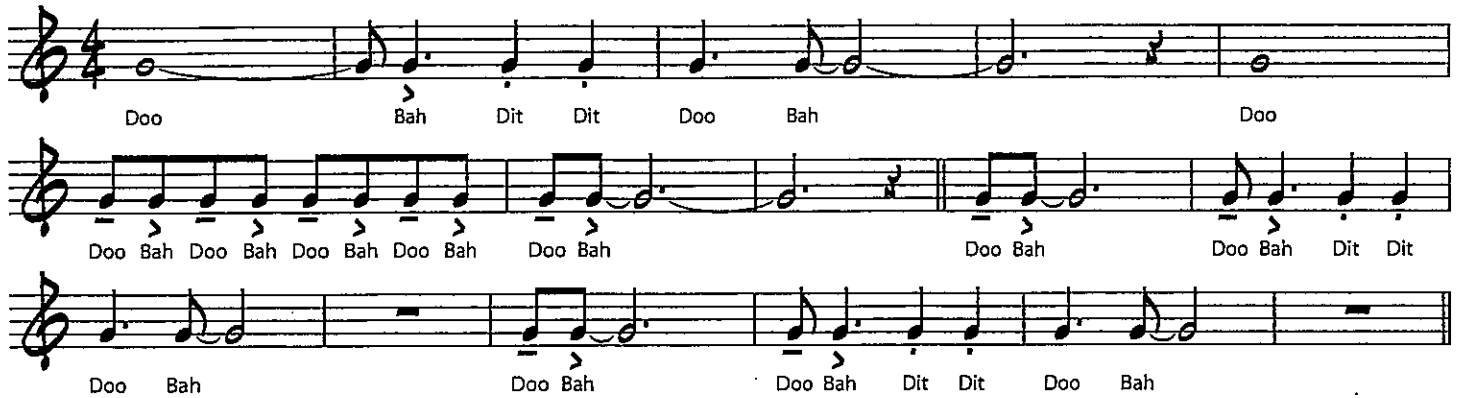
Musical notation for measures 50 through 56. Measure 50 starts with a dynamic of *ff*. Measure 56 ends with a dynamic of *mf*.

● CODA

Musical notation for measures 57 through 61. Measure 61 ends with a dynamic of *ff*.

TENOR SAX

Rhythm Workout



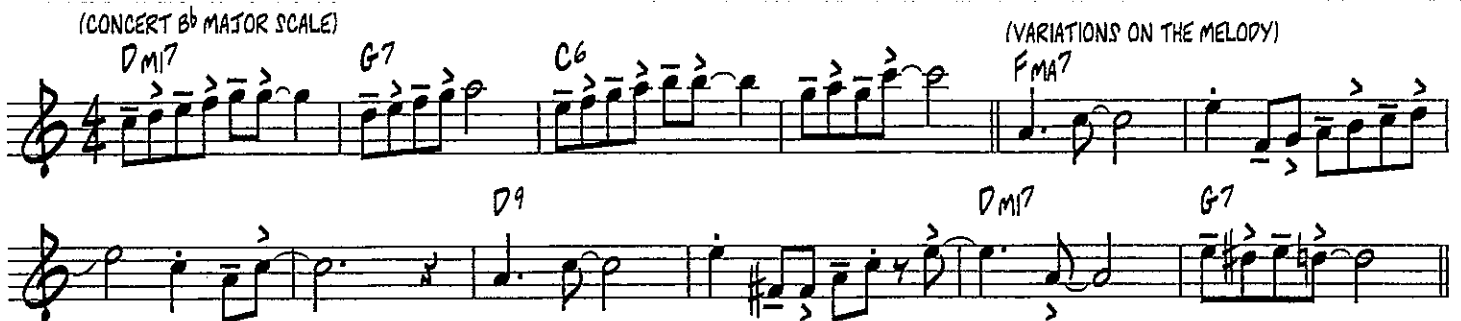
Rhythm Workout musical notation in 4/4 time. It consists of three staves of music with vocalizations underneath. The first staff has notes: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff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

Melody Workout



Melody Workout musical notation in 4/4 time. It consists of three staves of music. The first staff shows a melodic line starting with a quarter rest, followed by quarter notes, eighth notes, and a half note. 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. It consists of two staves of music. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and "(VARIATIONS ON THE MELODY)". It features chords: Dm17, G7, C6, and FMA7. The second staff features chords: D9, Dm17, and G7.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music. The first staff starts with a circled 31 and a triplet of eighth notes, followed by chords Dm17, G7, C6, Dm17, and G7. The second staff starts with a circled 31 and "2ND TIME", followed by chords Dm17, G7, C6, Gm17, and C7. The third staff starts with a circled 41 and FMA7, followed by chords D9 and Dm17. The fourth staff starts with a circled 49 and a triplet of eighth notes, followed by chords Dm17, G7, and C6.

THE TEMPEST

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

ROBERT W. SMITH

With energy!

4 T. Sax. only + Bar. 9

5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17 18 4

ff

T. Sax. only

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 36 tutti *f*

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

46 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 2

f

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

mf *f*

Melody B \flat - HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 'Funk' and a metronome setting of 116. The first measure (measure 5) is marked with a forte (*f*) dynamic and contains a complex rhythmic pattern of eighth notes with accents. Measure 6 is marked with a mezzo-forte (*mp*) dynamic and contains a whole note chord. Measure 7 is marked with a '4' and contains a whole rest. Measure 8 is marked with a mezzo-forte (*mf*) dynamic and contains a whole note chord. Measure 9 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 10 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 11 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 12 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 13 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 14 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 15 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 16 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 17 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 18 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 19 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 20 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 21 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 22 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 23 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 24 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 25 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 26 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 27 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 28 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 29 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 30 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 31 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 32 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 33 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 34 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 35 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 36 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 37 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 38 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 39 is marked with a forte (*f*) dynamic and contains a melodic line of eighth notes. Measure 40 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 41 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 42 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 43 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 44 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 45 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 46 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 47 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 48 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 49 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes. Measure 50 is marked with a mezzo-forte (*mf*) dynamic and contains a melodic line of eighth notes.

Measures 5-6: **A**

Measures 7-8: **B**

Measures 9-12: **C**

Measures 13-16: **D**

Measures 17-20: **E** ♩

Measures 21-24: **F**

Measures 25-28: **G** optional top notes ♩

Measures 29-32: **H**

Measures 33-36: **I** ♩

Measures 37-40: **J**

Measures 41-44: **K**

Measures 45-48: **L**

f *mp* *mf* *f* *mf*

To Coda ⊕

f *mf*

D.S. al Coda

Coda

Uptown Funk!

Melody Bb HIGH, p. 2

50 **M** *f* *mp*

55 **N**

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

63 **Q** **R**

67 *f* *f* **S**

73 *ff* **T**

77 **U**

82 **V**

87

91 *fff*

Counter melody Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Funk ♩ = 116'. The score is divided into measures, with measure numbers 11, 23, 30, 37, and 41 indicated. Chord markings are enclosed in boxes: A, B, C, D, E, F, G, H, I, J, K, L. Dynamics include *f* (forte) and *mf* (mezzo-forte). Articulations include accents (>) and slurs (^). The score includes a Coda section starting at measure 37, marked 'To Coda' with a Coda symbol. The piece concludes with 'D.S. al Coda' (Da Capo al Coda) at the end of the final staff.

Uptown Funk!

Coda

50

M N O P

4 3 1. 2. 4 3

67

Q

f

R

72

S

76

T

81

U

fp

86

V

90

fff

Bass Line Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A **B**

f *mp*

C **D** **E** $\frac{\infty}{\infty}$

10 *mf*

F **G**

19 *p*

H **I**

28 *mf* *f*

J *To Coda* **K**

37 *f* *mp*

L *D.S. al Coda*

45

Uptown Funk!

Bass Line Bb HIGH, p. 2

50 *Coda* [M] [N] 1.

59 [O] [P] 2.

68 [Q] [R] [S] f ff

77 [T] [U]

86 [V] fff

Melody Bb (HIGH)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in treble clef with a key signature of two flats (Bb major) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a whole rest followed by a quarter rest, then a melodic line starting on G4. Dynamics include *mf* and *f*. Articulation includes slurs and a triplet of eighth notes. Section markers A, B, C, D, E, F, G, and H are placed in boxes above the staves. A Coda symbol is used at the end of section C. The instruction "To Coda (On 2nd Time)" is written above the staff for section G. The instruction "D.S. al Coda" is written above the staff for section H. The score concludes with a triplet of eighth notes on the final staff.

I **Coda**

38 *f*

J **SOLOS - Repeat Until 4 Whistles**

42 *f*

Dm B \flat F C

play 1st time only

48 -2

52 -2

Beat 1
1st time only

56 optional 8va

59 *mp*

63 *ff*

68

73

Vivir Mi Vida

arr. Bernice

Harmony Bb (HIGH)

As Recorded by Marc Anthony

With Energy (♩ = 124)

D.S. al Coda

Coda

I
38 *f*

J SOLOS - Repeat Until 4 Whistles **K**
42 *f*
Dm Bb F C
play 1st time only

48 *f*

52 *f* **L** **M**

56 *f*

59 *mp* **N**

63 *ff* **O**

68 *ff* **P**

73 *ff*

Vivir Mi Vida

arr. Bernice

Counter melody Bb
(HIGH)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

5 4

f

11

f

15

3 4

mf

24

f

To Coda (On 2nd Time)

G

H

play 2nd time only
Bell Tones

29

3

f

36

D.S. al Coda

I **Coda** **J** **SOLOS - Repeat Until 4 Whistles** **K**

38 4 *f*

47 **L**

51 **M** play 1st time only

55 **N** **O**

70 **P** *ff*

73

Vivir Mi Vida

arr. Bernice

Counter melody Bb
(LOW)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

5 4 f C

12 3

18 4 mf

To Coda (On 2nd Time)

25 3 f

30 3 f H play 2nd time only Bell Tones

37 D.S. al Coda

I *Coda*

J SOLOS - Repeat Until 4 Whistles

Dm B^b F C

K

38 **4** *f*

L

47

M play 1st time only

51

N

O

55 **3** **4** **4** **4**

P

70 *ff*

73

Bass Line Bb (HIGH) *Vivir Mi Vida*

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C

mf

D

E

cresc. *

*one note difference
A vs. Bb

F

To Coda (On 2nd Time) G

H

f

D.S. al Coda

I **Coda**

f

J **SOLOS - Repeat Until 4 Whistles**

mf

M

f

N

mp

O **P**

ff

Bb

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO G7

HEAD G7

RHYTHM CONT. SIM.

OPTIONAL Bvb

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^{MI6} C Dorian

1 2 b3 4 5 6 b7 1

C^{MI7} C Dorian

1 2 b3 4 5 6 b7 1

C^{MI7(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^{MA7(#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^{MI6} C Melodic Minor

1 2 b3 4 5 6 7 1

C^{MI7} C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C^{7sus} 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)

C^{7sus(#9)} C Phrygian

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

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^(add 9)

CMA⁷ CMA^{7(add 13)} CMA⁹ CMA¹³ C⁷ C⁹ C¹³

CMi CMi⁶ CMi⁶/₉ CMi^(add 9) CMi⁷ CMi^{7(add 11)} CMi^{7(add 13)}

CMi⁹ CMi¹¹ CMi¹³ CMi^(MA7) CMi^{9(MA7)} CMi^{7(b5)} CMi^{9(b5)} CMi^{11(b5)}

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C⁷_{SUS} C⁹_{SUS} C¹³_{SUS} C⁷_{SUS 4-3}

CMA^{7(b5)} CMA⁷⁽⁺⁵⁾ CMA⁷⁽⁺¹¹⁾ CMA⁹⁽⁺¹¹⁾ CMA¹³⁽⁺¹¹⁾ C^{7(b5)} C^{9(b5)}

C⁷⁽⁺⁵⁾ C⁹⁽⁺⁵⁾ C^{7(b9)} C⁷⁽⁺⁹⁾ C^{7(b9)}₅ C⁷⁽⁺⁹⁾₅ C^{7(b9)}₅

C⁷⁽⁺¹¹⁾ C⁹⁽⁺¹¹⁾ C⁷⁽⁺¹¹⁾_{b9} C⁷⁽⁺¹¹⁾_{#9} C^{13(b5)} C^{13(b9)} C¹³⁽⁺¹¹⁾ C⁷_{SUS}_{b9} C¹³_{SUS}_{b9}

C_E C_G E/C B^b/C C^(add 9)_E C^(add 9)_{omit 3} C⁷_{omit 3} CMi⁷_{omit 5}

C[#]MA⁷_{SUS}_{b5} F[#]⁷_{SUS}_(add 3) B^b_(add b13)_(add 9) A⁺_(add #9)_(add b9) G[#]MI⁷_(add 11)_(omit 5)

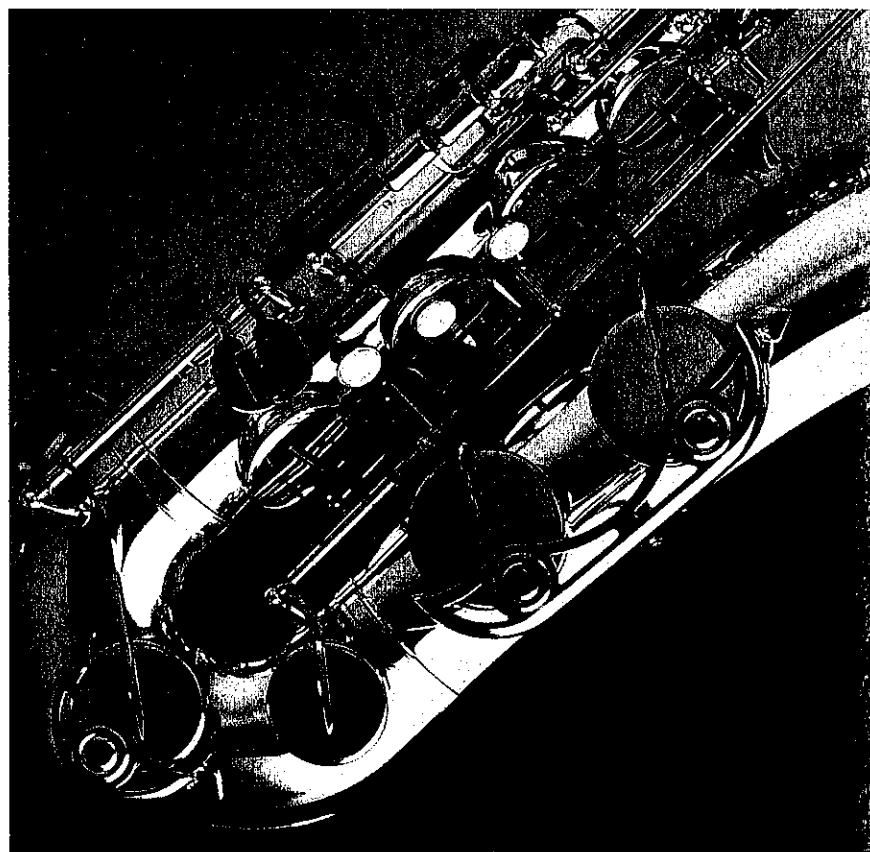
F_{F#} E_G G⁷_{SUS}_A GMA⁷_{F#}₍₊₅₎ E^bMA⁷_F₍₊₅₎ BMA⁷_{SUS}_{F#}

B^b TENOR SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®]

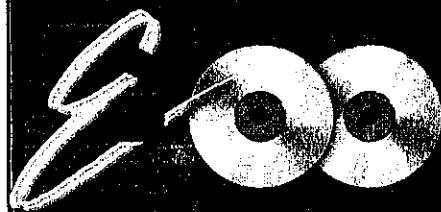
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PAUL LAVENDER
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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



REST

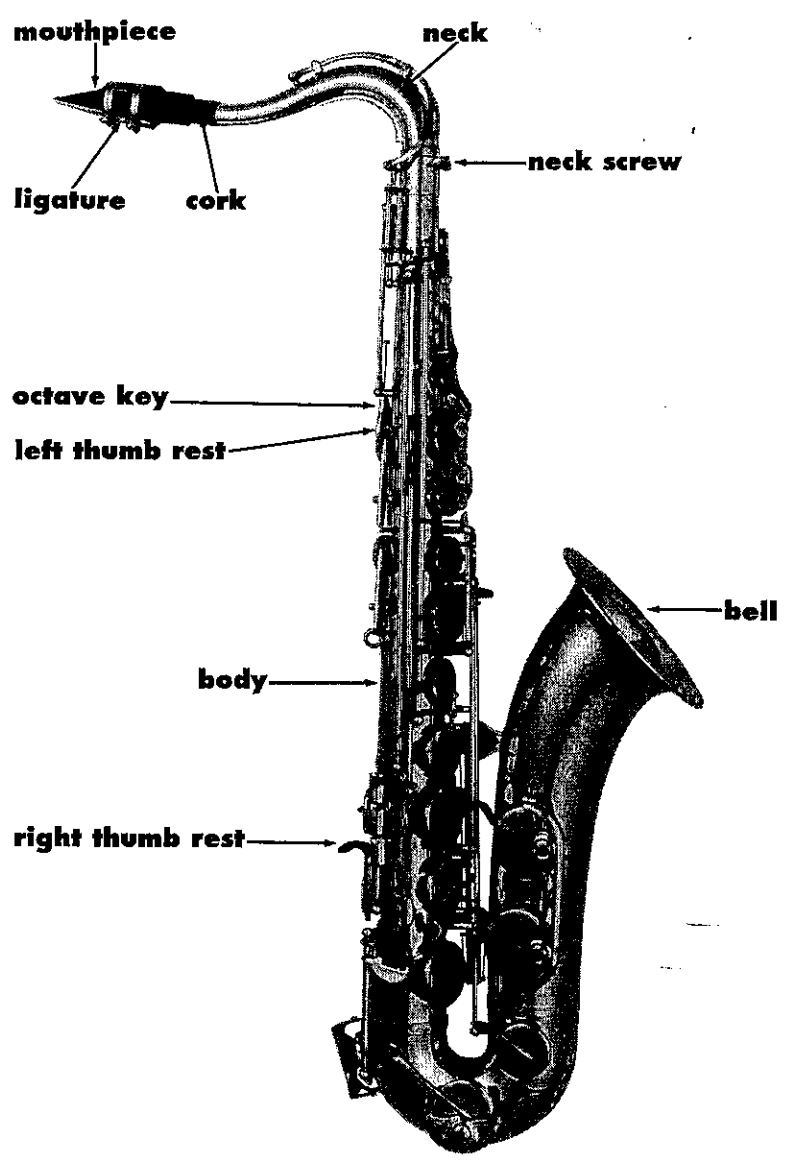


REST

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.

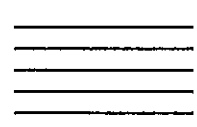


- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

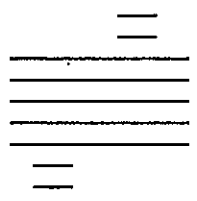
Identify and draw each of these symbols:

Music Staff



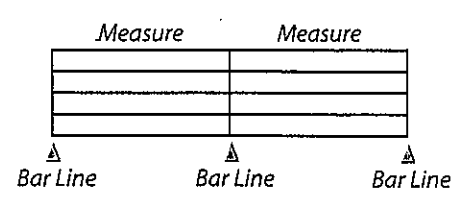
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

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

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

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

2. COUNT AND PLAY

3. A NEW NOTE

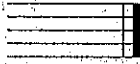
Look for the fingering diagram with each new note.

4. TWO'S A TEAM

5. HEADING DOWN

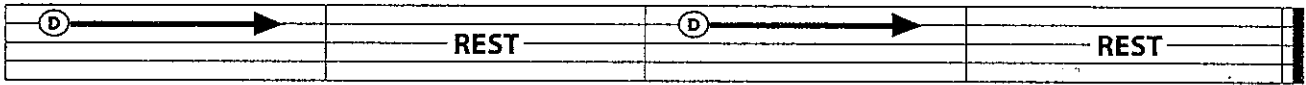
Practice long tones on each new note.

6. MOVING ON UP


Double Bar  Indicates the end of a piece of music.

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

7. THE LONG HAUL


D  *Double Bar*

8. FOUR BY FOUR


 *Repeat Sign*

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

9. TOUCHDOWN

C  *Double Bar*

10. THE FAB FIVE




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

Treble Clef

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

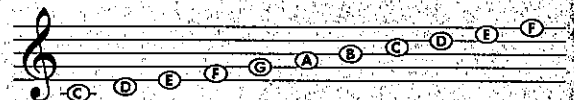
Time Signature

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

 = 4 beats per measure
= Quarter note gets one beat


Note Names

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



- Sharp** # raises the note and remains in effect for the entire measure.
- Flat** b lowers the note and remains in effect for the entire measure.
- Natural** ♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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



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

12. FIRST FLIGHT



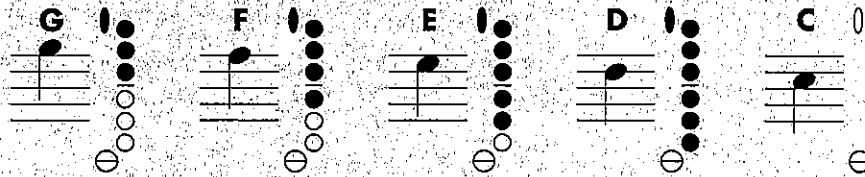
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



C D E _ _ _

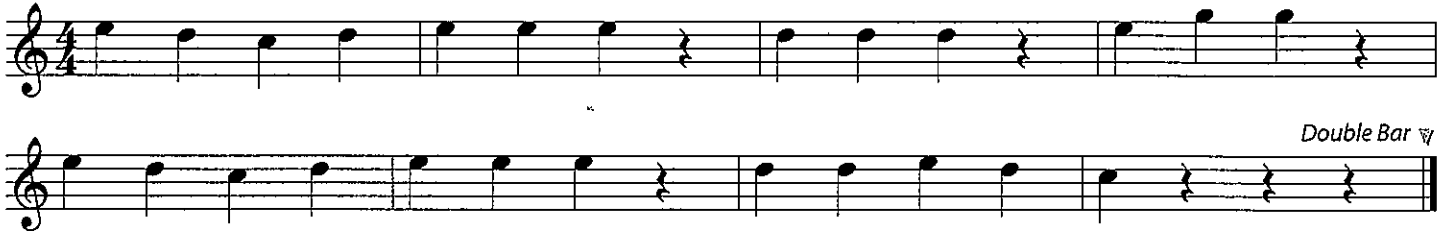
Notes In Review

Memorize the fingerings for the notes you've learned:

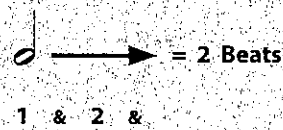


14. ROLLING ALONG

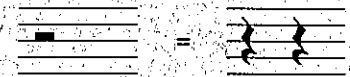
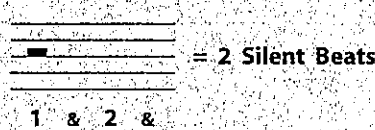
Go to the next line. ▾



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

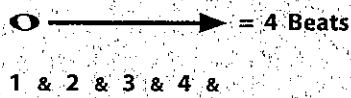


19. ESSENTIAL ELEMENTS QUIZ

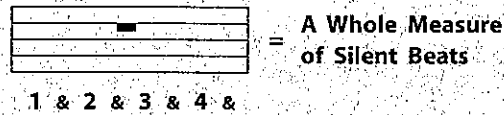
Using the note names and rhythms below, draw your notes on the staff before playing.



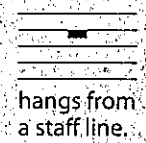
Whole Note



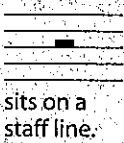
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (\sharp) or flats (\flat) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

A Fermata ▽

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

A English Folk Song

B

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



△

33. DEEP POCKETS - New Note

B

Musical notation for exercise 33 in 4/4 time. It begins with a box labeled 'B' containing a quarter note. The main staff starts with a whole rest followed by a sequence of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4. This sequence repeats after a whole rest. The piece ends with a whole note B4. Below the staff, there are three circles of five notes each, representing a chromatic scale: (B4, C5, D5, E5, F5), (C5, B4, A4, G4, F4), and (B3, A3, G3, F3, E3).

34. DOODLE ALL DAY

Musical notation for exercise 34 in 4/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is followed by a whole rest, then the sequence repeats. The piece ends with a whole note G4.

35. JUMP ROPE

Musical notation for exercise 35 in 4/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is followed by a whole rest, then the sequence repeats. The piece ends with a whole note G4.

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

γ Pick-up note

Musical notation for exercise 36 in 4/4 time. It begins with a quarter note G4 (labeled 'γ Pick-up note') followed by a whole rest. The main staff starts with a whole rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence repeats after a whole rest. The piece ends with a whole note G4. Rhythmic markings '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &' are placed below the staff.

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

Musical notation for exercise 37 in 4/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is followed by a whole rest, then the sequence repeats. The piece ends with a whole note G4. Dynamic markings *f*, *mf*, *p*, and *f* are placed below the staff. The word 'Clap' is written above the first measure.

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

J. S. Pierpont

Musical notation for exercise 38 in 4/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is followed by a whole rest, then the sequence repeats. The piece ends with a whole note G4. Dynamic markings *mf* and *f* are placed below the staff.

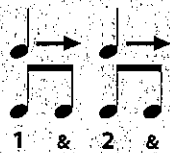
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

Musical notation for exercise 39 in 4/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is followed by a whole rest, then the sequence repeats. The piece ends with a whole note G4. Dynamic markings *mf*, *p*, and *f* are placed below the staff.

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

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

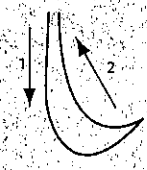
f

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 ◀ Measure number

mf

f

11

19

The score for 'When the Saints Go Marching In' is in 4/4 time and marked Allegro. It consists of three staves of music. The first staff begins with a measure rest followed by a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The third staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Measure numbers 3, 11, and 19 are indicated in boxes above the staves. Dynamic markings include *mf* and *f*.

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 and marked Allegro. It consists of three staves of music. The first staff begins with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The third staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Measure numbers 9 and 13 are indicated in boxes above the staves. Dynamic markings include *mf*, *f*, and *p*. A double bar line with repeat dots is present at the end of the second staff, with the instruction '2nd time go on to meas. 13' written above it.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

p

The score for 'Ode to Joy' is in 4/4 time and marked Moderato. It consists of three staves of music. The first staff begins with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The third staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Measure numbers 9 and 13 are indicated in boxes above the staves. Dynamic markings include *mf*, *f*, and *p*.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

The score for 'Hard Rock Blues' is in 4/4 time and marked Allegro. It consists of two staves of music. The first staff begins with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The score is marked with a dynamic of *f*.

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

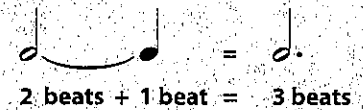
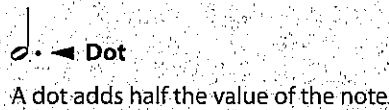
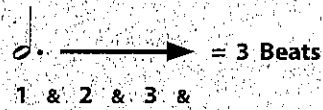


60. ALOUETTE

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

For the best possible tone, keep your chin flat, cheeks in and the corners of your mouth firm.



64. THE NOBLES

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

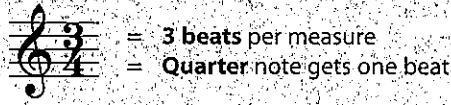


65. ESSENTIAL ELEMENTS QUIZ



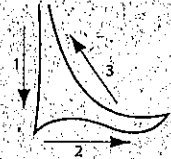
3 Time Signature

4



Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

67. THREE BEAT JAM

68. BARCAROLLE

Moderato Jacques Offenbach

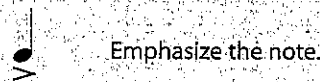
Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

HISTORY

69. MORNING (from Peer Gynt)

Andante Edvard Grieg

Accent



70. ACCENT YOUR TALENT

Clap

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.

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

72. ESSENTIAL CREATIVITY

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

THEORY

Accidental

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

Flat \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.

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note' in 2/4 time. It features a treble clef with a key signature of one flat (B-flat). A diagram shows the B-flat note on a piano keyboard. The melody starts with a B-flat note. A triangle symbol with 'Bb' below it indicates the flat. A note with a flat sign is shown with the text 'Flat applies to all B's in measure.'

74. COSSACK DANCE

Allegro

Musical notation for 'COSSACK DANCE' in 4/4 time. It features a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the dynamic is 'f'. The melody consists of eighth notes with accents. A triangle symbol with 'Bb' below it indicates the flat.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note' in 4/4 time. It features a treble clef with a key signature of two flats (B-flat and E-flat). A diagram shows the B-flat note on a piano keyboard. The melody includes a B-flat note. A triangle symbol with 'Bb' below it indicates the flat. A note with a flat sign is shown with the text 'Flat applies to all B's in measure.'

THEORY

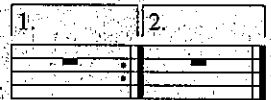
New Key Signature

This Key Signature indicates the Key of F – play all B's as B-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

Musical notation for 'HIGH FLYING' in 3/4 time. It features a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Moderato' and the dynamic is 'mf'. The melody includes a B-flat note. A triangle symbol with 'Bb' below it indicates the flat. The piece has two endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

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

Musical notation for 'SAKURA, SAKURA - Band Arrangement' in 4/4 time. It features a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The dynamic starts at 'mf' and changes to 'p' (piano) in the second measure. The melody includes a B-flat note. A triangle symbol with 'Bb' below it indicates the flat.

78. UP ON A HOUSETOP

Allegro

1. 2. *mf* *f*

Check Key Signature

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The piece consists of two staves. The first staff begins with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. It features a melody with eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The second ending concludes with a dynamic marking of *f* and a fermata. The second staff continues the melody with similar rhythmic patterns and dynamics.

79. JOLLY OLD ST. NICK - Duet

Moderato

A B *mf* *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. The piece is a duet for two parts, A and B. Both parts begin with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The piece concludes with a dynamic marking of *f* and a fermata.

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

80. THE BIG AIRSTREAM - New Note

C *mf* *f*

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It is written in 4/4 time with a key signature of one flat (Bb). The piece begins with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody features eighth and sixteenth notes. A dynamic marking of *f* appears later in the piece. The notation includes a 'New Note' icon (a circle with a vertical line) and a 'C' time signature icon.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf *f* *f*

Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The piece is for two staves. Both staves begin with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody consists of quarter and eighth notes. Dynamic markings of *f* are used throughout the piece. The notation includes a 'New Note' icon.

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82. AIR TIME - New Note

F *mf* *f*

Detailed description: This block contains the musical notation for 'Air Time - New Note'. It is written in 4/4 time with a key signature of one flat (Bb). The piece begins with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody features eighth and sixteenth notes. A dynamic marking of *f* appears later in the piece. The notation includes a 'New Note' icon and an 'F' time signature icon.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The piece is written on a single staff with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The piece is written on a single staff with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody consists of quarter and eighth notes. Dynamic markings of *f* and *p* are used. The notation includes a 'New Note' icon.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The piece is written on a single staff with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The melody consists of quarter notes. The notation includes a 'New Note' icon.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER

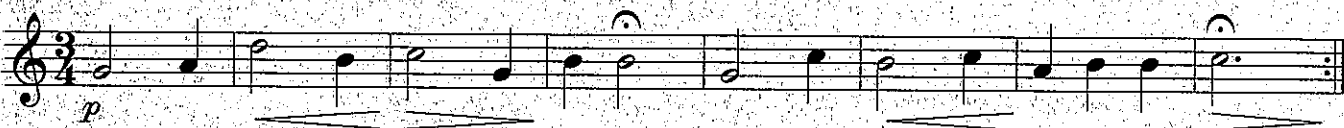


88. TECHNIQUE TRAX



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



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

Caribbean Folk Song



Sharp



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

92. RAZOR'S EDGE – New Note

Musical notation for 'Razor's Edge' in 4/4 time. It features a sharp sign (#) above a note, and a triangle symbol with 'F#' below it indicating a new note.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time, marked Moderato. It includes a piano (p) dynamic marking and a triangle symbol with 'F#' below it.

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 4/4 time, marked Allegro. It includes a forte (f) dynamic marking.

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 4/4 time. It features a slur over two notes. A triangle symbol with the text 'Slur 2 notes – tongue only the first.' is placed below the notes.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It features a slur over four notes. A triangle symbol with the text 'Slur 4 notes – tongue only the first.' is placed below the notes.

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 4/4 time, marked Allegro. It includes a forte (f) dynamic marking and first and second endings.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Musical notation for 'Essential Elements Quiz' in 3/4 time, marked Andante. It includes a piano (p) dynamic marking, a 'Fine' instruction, and a 'D.C. al Fine' instruction.

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 G** - play all F's as F-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

Allegro

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

Moderato

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?

Natural

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

105. NATURALLY

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.

106. MARCH MILITAIRE - New Note

107. THE FLAT ZONE - New Note

108. ON TOP OF OLD SMOKEY

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."

109. BOTTOM BASS BOOGIE - Duet

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

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* \triangle 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"

Largo 4 5 \triangleleft Measure number Antonin Dvorák

p 13 *mf* 21 *p* 29 Slower 2 *p*

Piano Accompaniment

Largo 5

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 - New Note

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 - New Note

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

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 - New Note

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

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

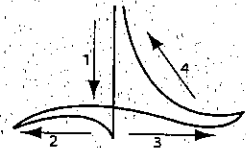
f

mf

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

p

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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 or .

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Alternate fingering

△ 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 C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B \flat SCALE (Tenor Saxophone - C SCALE)

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C 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"

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

The score for 'School Spirit' is in 2/4 time. It begins with a dynamic of *f* and a 'March Style' instruction. The first staff shows a melody starting at measure 5, marked *mf*. The second staff continues the melody with accents. The third staff has measure numbers 21 and 29. The fourth staff features a first ending (1.) and a second ending (2.) with a dynamic of *f*.

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

The score for 'Carnival of Venice' is in 3/4 time. It starts with a dynamic of *mf* and an 'Allegro' tempo marking. The first staff has measure 5 marked *mf*. The second staff has a 'Soli' section starting at measure 13. The third staff has 'end Soli' at measure 21, a rest for 7 measures, and 'Soli' starting at measure 29 with a dynamic of *f*. The fourth staff has 'end Soli' at the end. The fifth staff has measure numbers 37 and 45, with dynamics *p* and *mf*. The sixth staff continues the melody with accents and a dynamic of *f*.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

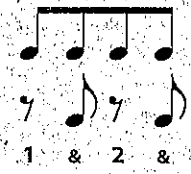
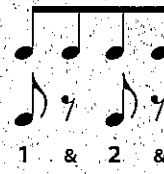
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH



160. MINUET

Johann Sebastian Bach

Moderato

mf



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*



165. DANCING MELODY – New Note

Musical notation for 'Dancing Melody' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The melody starts with a quarter rest followed by a half note B-flat, then continues with a series of eighth and quarter notes. A dynamic marking of *f* is present. A triangle symbol with 'Ab' below it indicates a key change to A-flat major. The piece concludes with a quarter rest and a half note B-flat.

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

Allegro

John Philip Sousa

Musical notation for 'El Capitan' in 2/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The melody starts with a quarter rest followed by a half note B-flat, then continues with a series of eighth and quarter notes. A dynamic marking of *f* is present. A triangle symbol with 'Bb' below it indicates a key change to B-flat major. The piece concludes with a quarter rest and a half note B-flat. There are first and second endings marked '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

Maestoso (Majestically)

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

Musical notation for 'O Canada' in common time, key of C major. It features a treble clef, a key signature of no sharps or flats, and a tempo marking of 'Maestoso (Majestically)'. The melody starts with a quarter rest followed by a half note C, then continues with a series of quarter and eighth notes. Dynamic markings include *mf*, *f*, and *p*. Measure numbers 9 and 17 are indicated in boxes. The piece concludes with a quarter rest and a half note C.

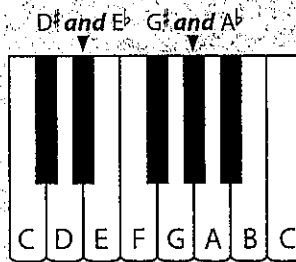
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA Count and clap before playing. Can you conduct this?

Musical notation for 'Essential Elements Quiz - Meter Mania' in 4/4 time. It features a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. The time signature changes from 4/4 to 3/4 and back to 4/4. The piece concludes with a quarter rest and a half note B-flat.

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.

A^b/G[♯]

170. DARK SHADOWS

Δ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

E^b/D[♯]

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

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'

F[♯] Alternate fingering Δ F[♯] Alternate fingering Δ 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.*

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song

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

Allegro (moderately fast)

Ludwig van Beethoven

Russian composer **Peter Illyich 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 Illyich Tchaikovsky

Allegro

f

1. Δ F# Alt.

2.

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

∇ F# Alt.

15

f

mf

f

25 Maestoso

f

The musical score for 'America the Beautiful' is written in 4/4 time and a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a 'Maestoso' tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an 'Andante' tempo and a dynamic of *p*, featuring a 'F# Alt.' (F# alteration) above the staff. The third staff begins at measure 15 with a dynamic of *f*. The fourth staff starts at measure 25 with a 'Maestoso' tempo and a dynamic of *f*. The fifth staff continues the piece with a dynamic of *f*.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

f

mf

13

p

25

f

1.

2.

The musical score for 'La Cucaracha' is written in 4/4 time and a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a 'Latin Rock' tempo marking and a dynamic of *f*, with a measure number '5' in a box. The second staff continues with a dynamic of *mf*. The third staff starts at measure 13 with a dynamic of *p*. The fourth staff begins at measure 25 with a dynamic of *f*. The fifth staff shows two endings: the first ending (marked '1.') leads back to the beginning, and the second ending (marked '2.') concludes the piece.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) over the notes. The second staff features a dynamic marking of *p* and a crescendo leading to *f*, with a rehearsal mark at measure 10. The third staff continues the melody. The fourth staff includes a rehearsal mark at measure 18, a four-measure rest, and a dynamic marking of *mf* leading to *f*. The fifth staff has a rehearsal mark at measure 26. The sixth staff has a rehearsal mark at measure 34. The seventh staff has a rehearsal mark at measure 42. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final cadence.

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 B \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

Tenor Sax

Piano

mf

mf

p

p

3

13

f

mf

f

f

1. 2.

1. 2.

The musical score is written for Tenor Saxophone and Piano. It begins with a 4-measure rest for the Tenor Saxophone, followed by a 3-measure rest. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are first and second endings for both the Tenor Saxophone and Piano parts. 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

Andante

African-American Spiritual

First system of musical notation for "Swing Low, Sweet Chariot". It consists of two staves, A and B, in 4/4 time. Both staves begin with a piano (*p*) dynamic. The music is in a key with one flat (B-flat major or D minor).

Second system of musical notation. It continues the duet. A "Fine" marking is placed above the staff. The dynamic changes to mezzo-forte (*mf*) in the second half of the system.

Third system of musical notation. It concludes the piece with a "D.C. al Fine" instruction. The dynamic remains mezzo-forte (*mf*).

187. LA BAMBA - Duet

Allegro

Mexican Folk Song

First system of musical notation for "La Bamba". It consists of two staves, A and B, in 4/4 time. Both staves begin with a forte (*f*) dynamic. The music is in a key with two sharps (D major or F# minor).

Second system of musical notation. It continues the duet. A "Fine" marking is placed above the staff. The music features many accents (>) and slurs.

Third system of musical notation. It concludes the piece with a "D.C. al Fine" instruction. The dynamic changes to piano (*p*) in the final measures.

RUBANK® SCALE AND ARPEGGIO STUDIES

TENOR SAXOPHONE KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



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

1.



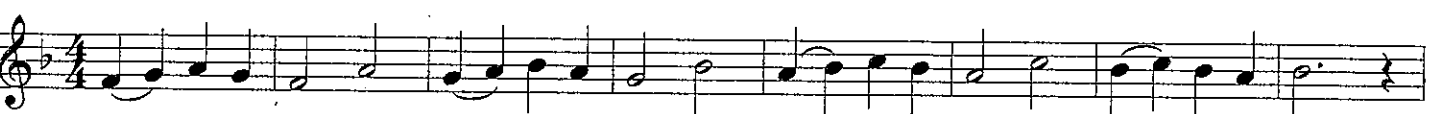
2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

TENOR SAXOPHONE KEY OF G (CONCERT F) *In this key signature, play all F's.*

1.



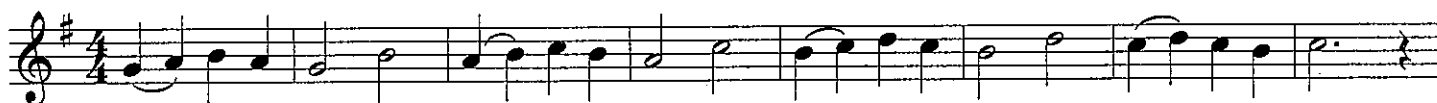
2.



3.



4.



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

1.



2.

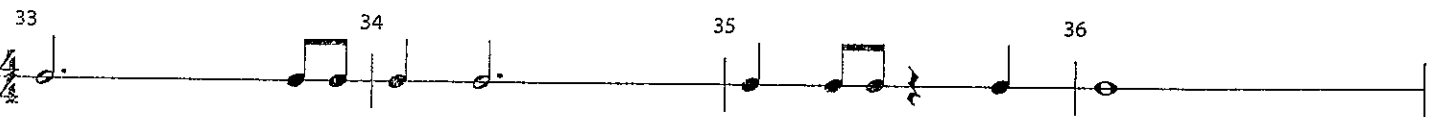
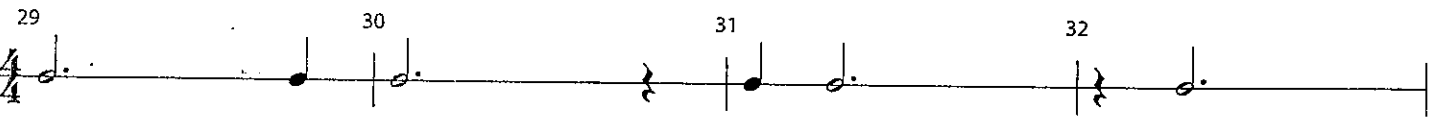
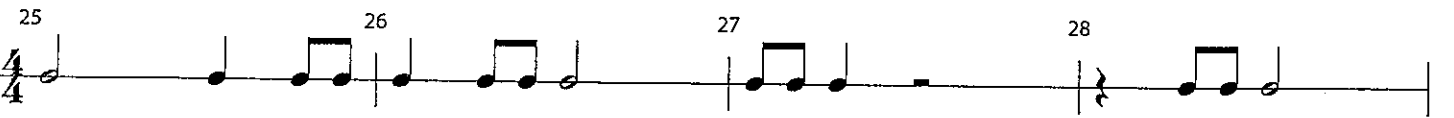
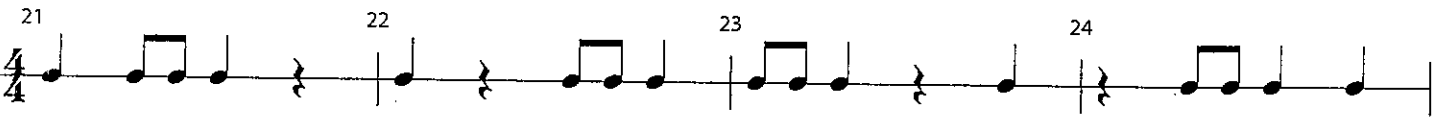
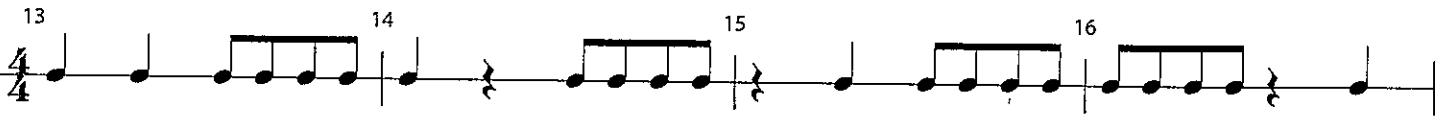
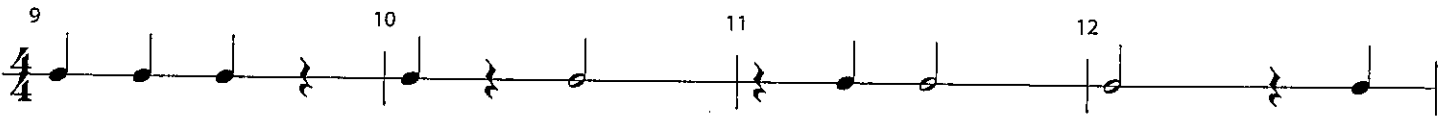
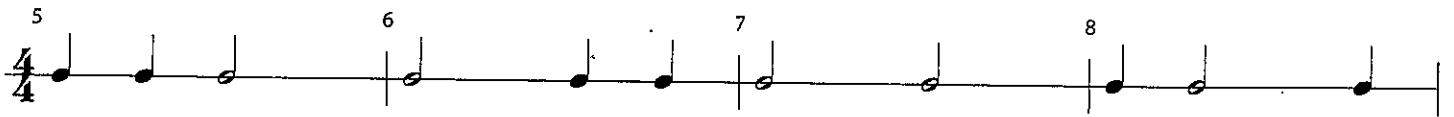
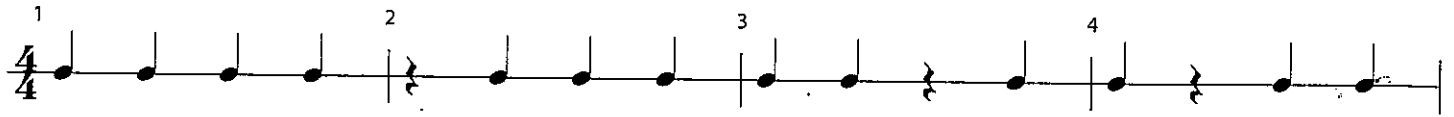


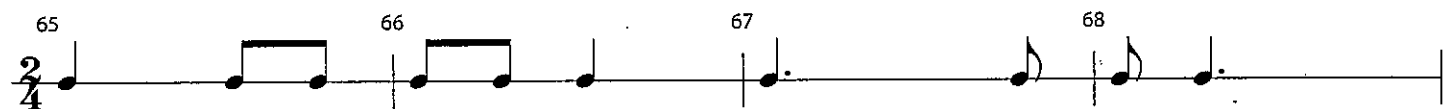
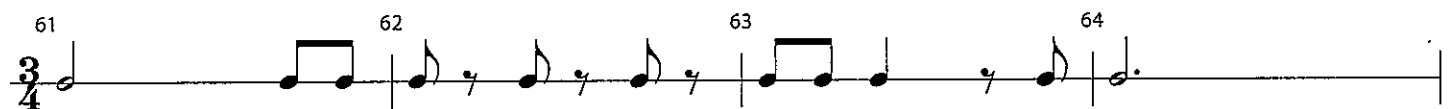
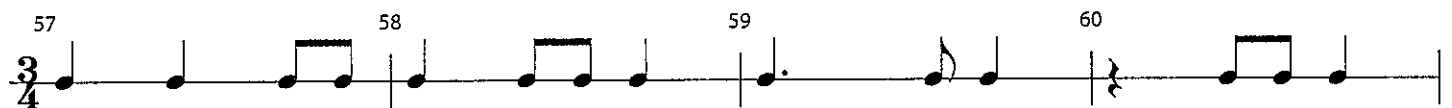
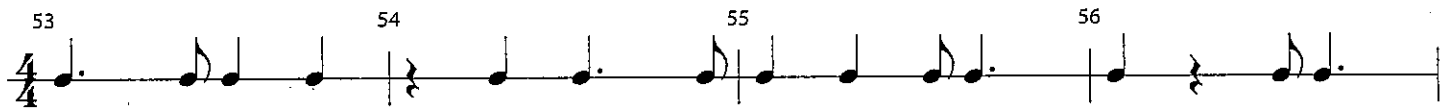
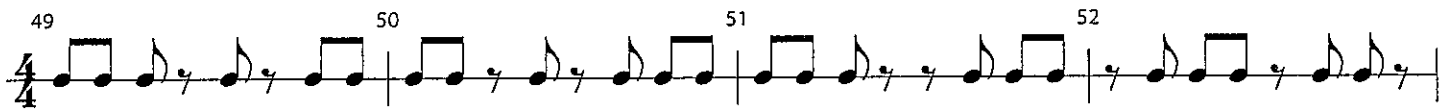
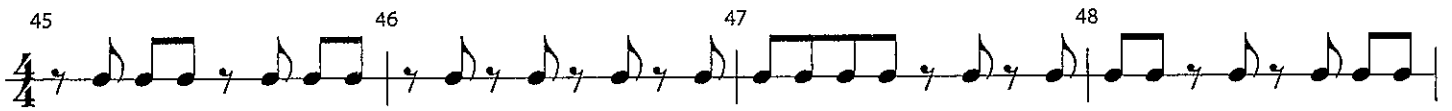
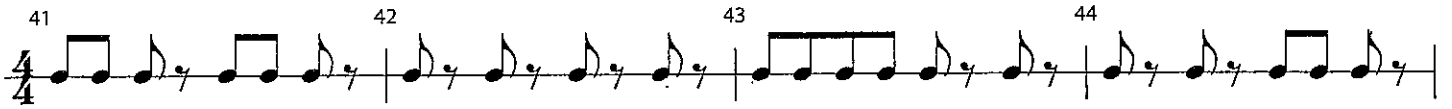
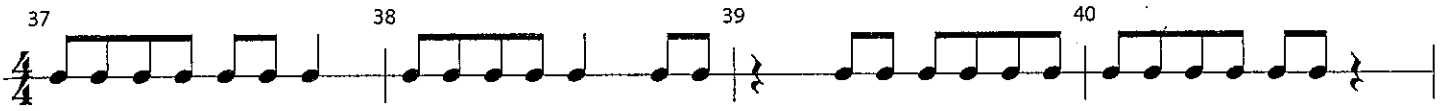
3.



4.



 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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.

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 |

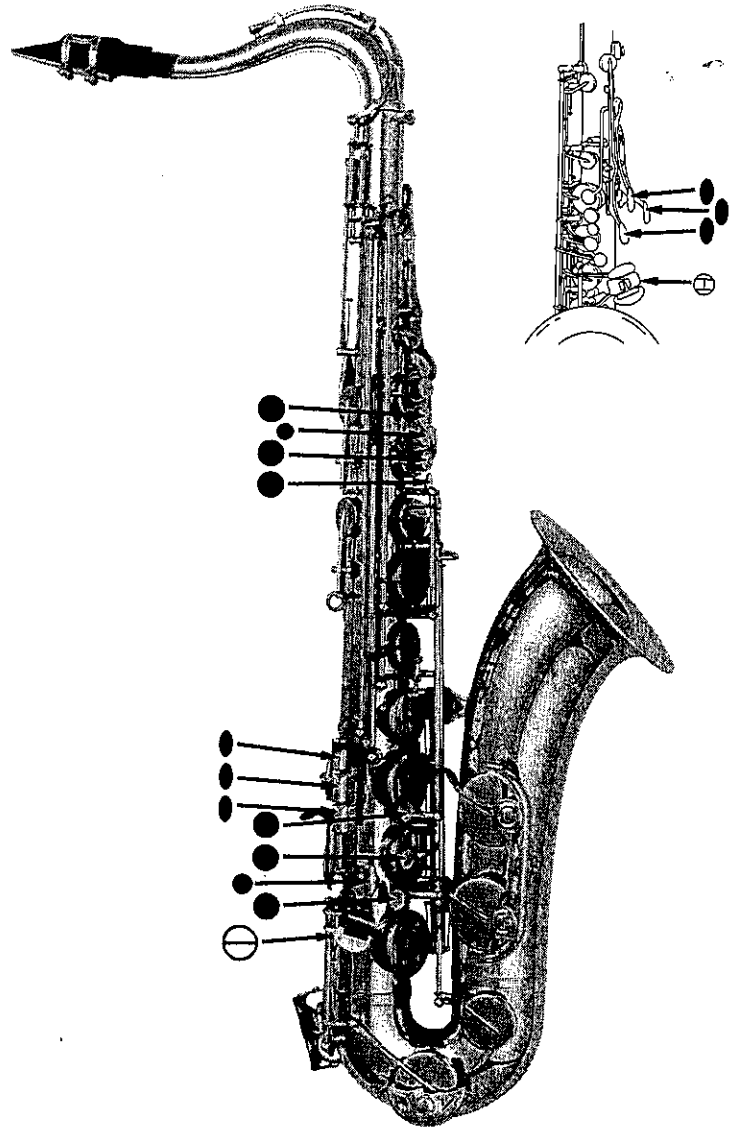
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

A# B \flat ○ ●

B ○ ●

C ○ ●

C# D \flat ○ ●

D ○ ●

D# E \flat ○ ●

E ○ ●

F ○ ●

F# G \flat ○ ● or ○ ●

G ○ ●

FINGERING CHART

B \flat TENOR SAXOPHONE

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F