

BARITONE SAX

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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

E♭ BARITONE SAXOPHONE

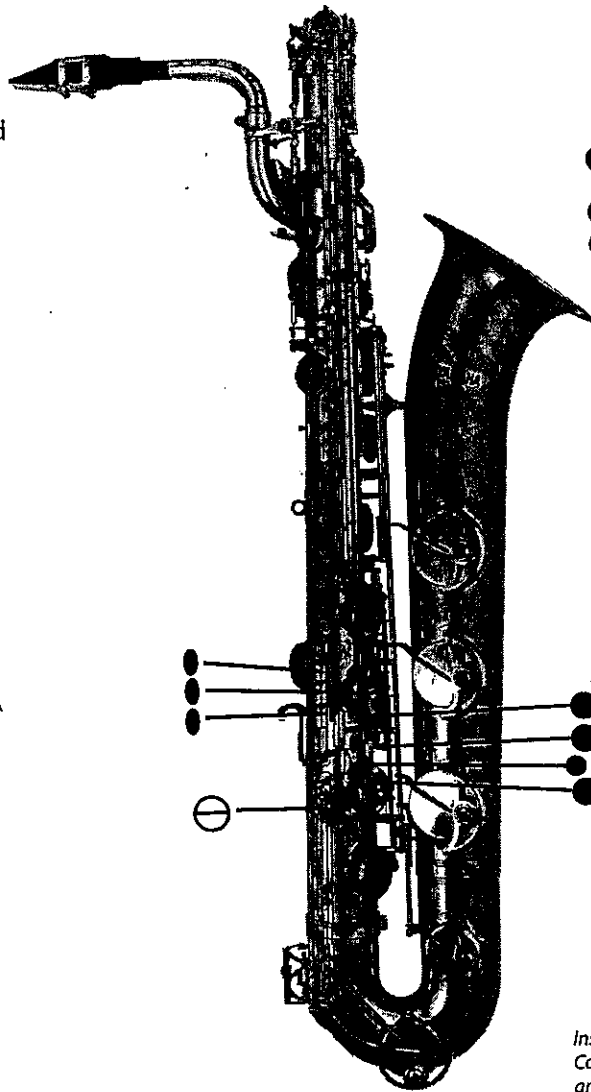
Instrument Care Reminders

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

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

- = Open
- = Pressed down

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



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

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

FINGERING CHART

E♭ BARITONE SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

SCITECH BAND 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 @ Great Wed., July 20
 (2) TBD - 2016-2017 Community Music School/Younglife Private Lesson Schedule & Performance Collaborations
 (3) TBD - 2015-2016 SciTech Band Documentary Road Show Series

*** 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 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
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) ETA: 5:00pm	8 Younglife Campaigners #1 @ Room 106 2:30-3:30pm Road Crew Load Truck & Reset Band Room For Friday & Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	9 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band ETA: Late	10
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: 6:00pm	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; Perform 4:30-5:00pm; 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 238 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 Weekeend @ Saranac Lake, NY

◀ Sep 2016		~ 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	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	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 - 9th Grade 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 @ 6:00pm; Perform 6:30-6:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/5/15 (3) TBD - SciTech Middle School Road Shows @ Chestnut, Dubuque, Forest Hills, Kennedy, Kiley, Van Sticker, STEM Middle, South End Middle						

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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 Bemice'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 ETA: 5:00pm	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 ETA: Late	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 @ 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 - SFS 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 Champion, NY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Younglife Executive (Exec) Team Meeting #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
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 ETA: 5:00pm	13 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	14 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	15 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 10th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert 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: Late	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 (285 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

◀ Dec 2016	~ January 2017 ~					Feb 2017 ▶
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 ETA: 5:00pm	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 ETA: 5:00pm	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	ETA: 5:00pm	ETA: 6:00pm		
Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 14 th or Sunday, January 15 th (2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) - Was January 16 th - Students Volunteered 9:30am-2:00pm.						

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TBD = To Be Determined

Jan 2017	~ February 2017 ~					Mar 2017
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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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

*** 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
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
	<p>1 2017-2018 Leadership Team Interviews After School 2:30-7:00pm</p> <p>ETA: Late</p>	<p>2 Extended Day For Teachers 2:35-3:35pm</p> <p>Drum Major Auditions 3:45-5:00pm</p> <p>ETA: 6:00pm</p>	<p>3 Outreach MTM #25 @ Chestnut 2:30-6:00pm; Meet @ 2:30 in the band room</p> <p>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)</p> <p>ETA: 7:30pm</p>	<p>4 Younglife Executive (Exec) Team Meeting #9 & Younglife Campaigners #9 @ Room 106 2:30-3:30pm</p> <p>Massachusetts All State Lions Band</p> <p>ETA: 5:00pm</p>	<p>5 Final Leadership Meeting #18 @ Band Room 2:30-4:00pm</p> <p>Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)</p> <p>Massachusetts All State Lions Band</p> <p>ETA: 5:00pm</p>	<p>6 Massachusetts All State Lions Band (Performance in Afternoon in Falmouth, MA)</p>
7	<p>8 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>9 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm</p> <p>Pick Up Truck @ 7:00am</p> <p>ETA: 5:00pm</p>	<p>10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm</p> <p>ETA: Late</p>	<p>11 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm</p> <p>11th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</p> <p>355 Plainfield Street; Springfield, MA 01107</p> <p>MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive</p> <p>ETA: Late</p>	<p>12 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm</p> <p>Load Truck for Pancake Breakfast</p> <p>Chestnut Middle School Band Concert - Small Ensemble Performance, Meet @ 2:30pm in the band room. (Perform @ 6:00pm)</p> <p>ETA: Late</p>	<p>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</p> <p>MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance</p> <p>ETA: 1:00pm</p>
14	<p>15 Reset Band Room During Day & Return Truck During/After School</p> <p>ETA: 5:00pm</p>	<p>16 Extended Day For Teachers 2:35-3:35pm</p> <p>ETA: 5:00pm</p>	<p>17 Final Outreach MTM #26 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room</p> <p>ETA: 7:30pm</p>	<p>18 Younglife Film Shoot #9 @ Band Room 2:30-4:30pm</p> <p>ETA: 6:00pm</p>	<p>19 New 2017-2018 Leadership Team Posted</p> <p>Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>20</p>
21	<p>22 Instrument Inventory Check #9 @ 2:30-4:30pm</p> <p>ETA: 6:00pm</p>	<p>23 Younglife Executive (Exec) Team Meeting #10 @ Room 106 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>24 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>25 3rd Annual Music Production Coffee House @ SciTech Cafeteria @ 5pm-6:30pm</p> <p>ETA: Late</p>	<p>26 Younglife Club #9 @ Band Room 2:30-4:00pm</p> <p>ETA: 6:00pm</p>	<p>27</p>
28	<p>29 No School</p> <p>ETA: 6:00pm</p>	<p>30 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>31 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym</p> <p>ETA: 6:00pm</p>	<p>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</p>		

*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	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	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	23	24
25	26	27	28	29	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 \flat) 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 \flat) 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 \flat) C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C C sus4/F C

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking. The third staff includes the instruction "Swing!" with a rhythmic example of a dotted quarter note followed by an eighth note triplet, and a *f* dynamic marking. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Baritone Sax

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beamed eighth notes. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 conclude the piece.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beamed eighth notes. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 conclude the piece.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beamed eighth notes. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 conclude the piece.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are a simple melody. Measures 8-14 include some beamed eighth notes. Measures 15-18 continue the melody with some beamed eighth notes. Measure 19 is marked with a black box containing the text '*Intro'. Measures 20-21 conclude the piece.

EB

Blues By Five

Red Garland

Chord progression: G7, C7, G7, D7, G7, D7

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

3	b7	b7	9	13	5
b7	3	3	b7	3	3
1	1	1	3	b7	b7

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

G⁷

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

C⁷ G⁷

1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

D⁷ G⁷ D⁷

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Baritone Sax

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 61

mf

66 69

f

73 77

80 83

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-13. Measure numbers 4, 5, 8, and 13 are boxed. Dynamics include *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#). Measures 17-21. Measure number 21 is boxed.

Musical staff 3: Treble clef, key signature of one sharp (F#). Measures 24-29. Measure number 29 is boxed.

Musical staff 4: Treble clef, key signature of one sharp (F#). Measures 31-37. Measure number 37 is boxed.

Musical staff 5: Treble clef, key signature of one sharp (F#). Measures 38-44.

Musical staff 6: Treble clef, key signature of one sharp (F#). Measures 45-49. Measure number 45 is boxed. Dynamics include *f*.

Musical staff 7: Treble clef, key signature of one sharp (F#). Measures 50-69. Measure numbers 53, 61, and 69 are boxed. Dynamics include *f*.

Musical staff 8: Treble clef, key signature of one sharp (F#). Measures 70-76.

Musical staff 9: Treble clef, key signature of one sharp (F#). Measures 77-83. Measure number 77 is boxed.

2

[Title]

83

83

Musical notation on a staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of four measures: the first measure has a quarter note on G4; the second measure has a quarter note on A4; the third measure has a half note on B4; the fourth measure has a half note on C5 with a fermata. A box containing the number 83 is positioned above the first measure. A second, empty staff line is present below the first staff.

Carol of The Bells

Melody - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

[B]

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

[E] *rit.*

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'Soli' section marked 'mp'. The melody consists of eighth and quarter notes. A 'rit.' (ritardando) section follows, leading to a 2/4 time signature change. Section A is marked 'a tempo - Repeat 4x' and 'f'. Section B continues with eighth notes and accents. Section C is marked 'mf' and features a slur over a series of eighth notes. Section D is marked 'Repeat 3x' and 'f'. Section E is marked 'rit.' and ends with a fermata.

Carol of The Bells

Bass Line - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *mp*. The first line contains a whole note chord (F#4) followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second line continues with a whole note chord (F#4), followed by a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). The third line starts with a *rit.* marking, followed by a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'A' is placed above the staff, with the instruction *a tempo - Repeat 4x*. The fourth line begins with a *f* dynamic marking and a 3/4 time signature. It contains a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'B' is placed above the staff. The fifth line contains a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'C' is placed above the staff. The sixth line starts with a *mf* dynamic marking, followed by a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'D' is placed above the staff, with the instruction *Repeat 3x*. The seventh line begins with a *f* dynamic marking and a 3/4 time signature. It contains a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'E' is placed above the staff. The eighth line starts with a *rit.* marking, followed by a whole note chord (F#4), a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). A box labeled 'E' is placed above the staff. The piece concludes with a final whole note chord (F#4).

CHAMELEON

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

(MED. PUNK)

INTRO

Eb Part

(BASS) N.C.

A

BASS CONT. SIM.

B

(PLAY 3x)

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, A-flat). The staves are labeled as follows:

- C**: Treble clef, standard C4 pitch.
- Bb**: Treble clef, pitched one octave below C4.
- Eb**: Treble clef, pitched two octaves below C4.
- Bass Clef High**: Bass clef, pitched one octave below C4.
- Bass Clef Low**: Bass clef, pitched two octaves below C4.

The music is written in a 4/4 time signature. Each staff contains two measures of music, separated by a double bar line with repeat dots. The notes are primarily eighth and quarter notes, with some rests. The overall texture is a layered bass line.

Baritone Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Baritone Saxophone in 4/4 time, key of D major. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features a 'Slow-Fast' tempo change and includes dynamic markings such as accents (>) and slurs.



Cold Duck Time

Eddie Harris

D⁷ G⁷ D⁷
 G⁷ D⁷ G⁷ D⁷
 G⁷ B^bMA⁷ CMA⁷ D⁷

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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

Diagram showing piano voicings for Eb instrument. The top staff shows chord voicings for D7, G7, B♭MA7, and CMA7. The bottom staff shows the corresponding fingering for each chord.

Chord	Fingering
D7	b7, 3, 1
G7	3, b7, 1
B♭MA7	3, 7, 1
CMA7	3, 7, 1
D7	5, 3, b7
G7	9, b7, 3
B♭MA7	7, 5, 3
CMA7	7, 5, 3

Useful Scales

Diagram showing useful scales for Eb instrument. The top staff shows the D Blues Scale, B♭ Major, and C Major scales. The bottom staff shows the corresponding fingering for each scale.

Scale	Fingering
D Blues Scale	1, b3, 4, b5, 5, b7, 1
B♭ Major	1, 2, 3, 4, 5, 6, 7, 1
C Major	1, 2, 3, 4, 5, 6, 7, 1

Sample Bass Line

Diagram showing a sample bass line for Eb instrument. The top staff shows the bass line for D7, G7, D7, and G7 chords. The bottom staff shows the corresponding fingering for each chord.

Chord	Fingering
D7	1, 5, 1, 5, b7, 1
G7	1, 1, b7
D7	1, 5, 1, 5, b7, 1
G7	1, 1, b7
B♭MA7	1, 1, 1, 1
CMA7	1, 1, 1, 1
D7	1, 1, 1, 1, 1, 5, b7, 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BARITONE SAX

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

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a circled 'Rock' marking and a 4/4 time signature. Measure numbers 1-8, 9, 9-15, and 16 are indicated. The second staff starts at measure 17 and includes dynamics markings *p*, *mf*, and *ff*. Measure numbers 17, 18-22, 23, and 24 are shown. The third staff starts at measure 25 and includes measure numbers 25, 26, 27, and 28. The fourth staff starts at measure 29 and includes measure numbers 29, 30, 31, and 32. The fifth staff starts at measure 33 and includes measure numbers 33, 34, 35, and 36. The sixth staff starts at measure 37 and includes measure numbers 37, 38, 39, and 40. The seventh staff starts at measure 41 and includes measure numbers 41-44. A circled '4' is placed above the staff at measure 41-44.

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BARITONE SAX

45

53

69

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4 5

7

10

13

8

21 29

7

31

34

37

2

p *mf* *p*

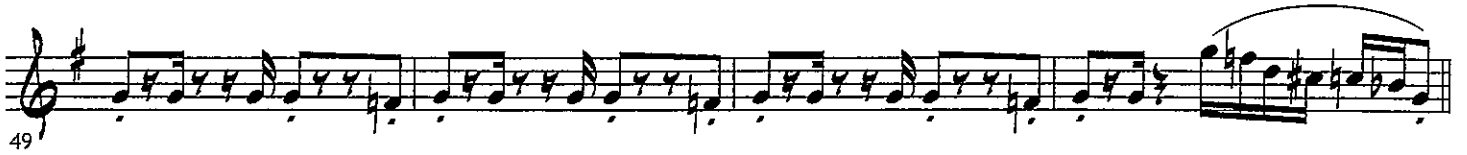
2

p *mf* *p*

41

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

45



53



61



69



73



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

77

76 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,

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

83 WITH THE FORCE DON'T

85

98

8

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody (Eb)

With Energy (♩ = 127)

A

B *mp*

C *mf*

D

E

F *f*

G *To Coda (On 2nd Time)* *mf* optional 8va

H

I **J** **K** optional 8va

L *f*

D.S. al Coda
silence...

Don't You Worry Child

Melody (Eb), p. 2

M  Coda

54 *mp* optional 8va **N**

Musical staff 54-58: Treble clef, key signature of one sharp (F#). Measure 54 starts with a whole rest. The melody begins in measure 55 with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 56 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 57 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 58 ends with a quarter note G4. Dynamics: *mp*. Performance instruction: optional 8va. Rehearsal mark **N** is at the end of the staff.

59 optional 8va **O** *mf cresc.*

Musical staff 59-64: Treble clef, key signature of one sharp (F#). Measure 59 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 60 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 61 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 62 ends with a quarter note G4. Measure 63 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 64 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf cresc.*. Performance instruction: optional 8va. Rehearsal mark **O** is at the start of the staff.

65 **P**

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measure 65 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 66 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 67 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 68 ends with a quarter note G4. Rehearsal mark **P** is at the start of the staff.

69 **Q** *f*

Musical staff 69-72: Treble clef, key signature of one sharp (F#). Measure 69 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 70 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 71 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 72 ends with a quarter note G4. Dynamics: *f*. Rehearsal mark **Q** is at the start of the staff.

73 **R**

Musical staff 73-77: Treble clef, key signature of one sharp (F#). Measure 73 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 74 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 75 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 76 ends with a quarter note G4. Measure 77 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Rehearsal mark **R** is at the start of the staff.

S Horn Feature

Musical staff 78-81: Treble clef, key signature of one sharp (F#). Measure 78 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 79 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 80 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 81 ends with a quarter note G4. Dynamics: *f*. Rehearsal mark **S** is at the start of the staff.

82 optional 8va

Musical staff 82-85: Treble clef, key signature of one sharp (F#). Measure 82 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 83 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 84 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 85 ends with a quarter note G4. Performance instruction: optional 8va. Rehearsal mark **U** is at the end of the staff.

T optional 8va **U**

Musical staff 86-90: Treble clef, key signature of one sharp (F#). Measure 86 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 87 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 88 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 89 ends with a quarter note G4. Measure 90 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Dynamics: *f*. Performance instruction: optional 8va. Rehearsal mark **T** is at the start of the staff. Rehearsal mark **U** is at the end of the staff.

91

Musical staff 91-94: Treble clef, key signature of one sharp (F#). Measure 91 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 92 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 93 has a quarter note G4, followed by eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 94 ends with a quarter note G4. Dynamics: *f*. Rehearsal mark **U** is at the end of the staff.

Don't You Worry Child

Counter melody Eb
String Part Double

As Recorded by Swedish House Mafia

arr. Bernice

With Energy (♩ = 127)

3 A B C

4 4 2

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

48 L

D.S. al Coda
silence...

Don't You Worry Child

Counter melody Eb, p. 2

M 54 **Coda**
strings only M-O **N**

O 62 **P**

Q 70 **R**

S **T**

U

Don't You Worry Child arr. Bernice

As Recorded by Swedish House Mafia


Bass Line Eb

With Energy ($\text{♩} = 127$)

The musical score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 3-measure rest, followed by a double bar line and a repeat sign. The first staff contains measures 1-4, with a 3-measure rest in measure 1, a 4-measure rest in measure 2, and a 3-measure rest in measure 3. Measures 4-5 contain notes, with a *mf* dynamic marking. The score is divided into sections A through L, each marked with a boxed letter above the staff. Section A (measures 1-4) has a 3-measure rest in measure 1 and a 4-measure rest in measure 2. Section B (measures 5-8) has a 3-measure rest in measure 5. Section C (measures 9-10) has a 3-measure rest in measure 9. Section D (measures 11-14) has a 3-measure rest in measure 11. Section E (measures 15-18) has a 3-measure rest in measure 15. Section F (measures 19-22) has a 3-measure rest in measure 19. Section G (measures 23-26) has a 3-measure rest in measure 23. Section H (measures 27-30) has a 3-measure rest in measure 27. Section I (measures 31-34) has a 3-measure rest in measure 31. Section J (measures 35-38) has a 3-measure rest in measure 35. Section K (measures 39-42) has a 3-measure rest in measure 39. Section L (measures 43-46) has a 3-measure rest in measure 43. The score includes dynamic markings: *mf* (measures 4-5), *f* (measures 15-18), *mp* (measures 23-26), and *f* (measures 35-38). A section labeled 'To Coda (On 2nd Time)' spans measures 23-26, with 'strings only G-I' written above it. The score ends with a double bar line and a *D.S. al Coda* instruction, followed by a repeat sign and a final 3-measure rest.

Don't You Worry Child

Bass Line Eb, p. 2

M  **Coda**
strings only M-O

N



O *mp*

P



Q



R *f*



S Horn Feature



T



U



Eb

Express Yourself

The musical score is written in 4/4 time and consists of 16 measures, each labeled with a letter from A to P. The key signature is one flat (E-flat).
- Measure A: A whole note chord with a '4' above it.
- Measure B: A whole note chord with a '5' above it.
- Measure C: A measure with a repeat sign and a complex chordal texture.
- Measure D: A measure with a '2' above it.
- Measure E: A measure with a complex chordal texture.
- Measure F: A measure with a repeat sign and a complex chordal texture.
- Measure G: A measure with a complex rhythmic pattern.
- Measure H: A measure with a complex rhythmic pattern.
- Measure I: A measure with a complex rhythmic pattern.
- Measure J: A measure with a complex rhythmic pattern.
- Measure K: A measure with a complex chordal texture.
- Measure L: A measure with a complex chordal texture.
- Measure M: A measure with a complex chordal texture.
- Measure N: A measure with a complex chordal texture.
- Measure O: A measure with a complex chordal texture.
- Measure P: A measure with a complex rhythmic pattern and a repeat sign.

Repeat 8x

©

Forever Young

Baritone Saxophone

Measure 1 guitar only

The image shows a musical score for Baritone Saxophone. It consists of two staves. The first staff is labeled 'Baritone Saxophone' and contains measures 1 through 8. Above the staff, the text 'Measure 1 guitar only' is written. The notes in measures 1-8 are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a quarter rest. Measures 2-8 contain whole notes: G4, A4, B4, C5, B4, A4, G4, and F#4. The second staff starts at measure 9 and contains measures 9 through 19. Measure 9 has a quarter rest. Measures 10-19 contain whole notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, and F#4.

THE FORCE AWAKENS John Williams

MELODY Eb

Trailer & Force Theme Remix

DJ AG
arr. Bernice

Mysteriously (♩ = 50)
Trailer

Slightly Faster (♩ = 64)

Musical notation for measures 1-13. The key signature is two sharps (F# and C#). The time signature is 4/4. Measures 1-4 are marked with a '4' above the staff. Measures 5-8 are marked with a '4' above the staff. Measures 9-11 are marked with a '3' above the staff. Measure 12 contains a whole rest. Measure 13 begins with a fermata over a quarter note, followed by a triplet of eighth notes. Dynamics include *f* and *slight rit.*

Musical notation for measures 14-18. Measure 14 starts with a fermata over a quarter note. Measures 15-18 feature a triplet of eighth notes. Dynamics include *f* and *slight rit.*

Musical notation for measures 19-23. Measures 19-21 feature a triplet of eighth notes. Measures 22-23 feature a triplet of eighth notes. Dynamics include *f* and *slight rit.*

Musical notation for measures 24-29. Measure 24 starts with a fermata over a quarter note. A dashed line above the staff is labeled "stretch tempo". Measures 25-29 feature a triplet of eighth notes. Dynamics include *ff* and *mp*.

Musical notation for measures 30-41. Measure 30 starts with a fermata over a quarter note. A box labeled "H Force Theme Remix" with a note value of 8 is positioned above the staff. A box labeled "I Soli" is positioned above the staff. Measure 31 contains a fermata over a quarter note. Measures 32-41 feature a triplet of eighth notes. Dynamics include *mp*.

Musical notation for measures 42-43. Measure 42 features a triplet of eighth notes. Measure 43 features a triplet of eighth notes.

Musical notation for measures 44-45. Measure 44 starts with a fermata over a quarter note. A box labeled "J" with a double bar line symbol is positioned above the staff. The word "Tutti" is written below the staff. Measure 45 features a triplet of eighth notes. Dynamics include *f*. The text "To Coda (4th Time)" is written to the right of the staff.

51 K

8

L *Soli*
mp

3

M

68

73

78 *D.S. al Coda*

N *Coda*

f *ff*

THE FORCE AWAKENS

Trailer & Force Theme Remix

John Williams

DJ AG

arr. Bernice

COUNTERMELODY Eb

Mysteriously (♩ = 50)
Trailer

A **B** bottom sustained note optional on cue

mf darker *slight rit.*

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)

12

18

E

F *stretch tempo* **G** Slowly (♩ = 56)

H Force Theme
Remix ♩ = 118

I same as melody I-end

29

mp

41

J Tutti

To Coda (4th Time)

46

f

51 K

8

L *Soli*

mp

3

68 M

3

73

3

78 *D.S. al Coda*

N \oplus *Coda*

f *ff*

THE FORCE AWAKENS

BASS LINE Eb

Trailer & Force Theme Remix

John Williams

DJAG

arr. Bernice

Mysteriously ($\text{♩} = 50$)

Trailer

A B

mf

slight rit.

C Slightly Faster ($\text{♩} = 64$)

E F

20

G Slowly ($\text{♩} = 56$)

H I

J ♩ *mp soft attack*

To Coda (4th Time)

51

K

L

M

8 8 7

D.S. al Coda

N ♩ Coda

Alto Sax. / Baritone Sax

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **E♭**

(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL /
FRANK LESSER

Chords: D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7, D, B-7, E-7, A7, D, E-7, A7, Dmaj7, A-7, D7, Gmaj7, F#7, B7, E7, A7, D7, G7, F#7, Gmaj7, F#7, B7, E7, A7, D7, G7, A7, D, B-7, E-7, A7, Dmaj7, B-7, E-7, A7, F#-7, B-7, E-7, A7, F#7#5, B7, E-7, A7, D (B-7 E-7 A7)

Recorded by THE JACKSON 5

I WANT YOU BACK

BARITONE SAX

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

(FUNKY R & B)

8

1-8

9 > > > > 10 > > > > 11 > > > > 12 >

13

mf

14 15 16

17 18 19 20

21

22 > > > > 23 > > > > 24 >

25 > > > > 26 > > > > 27 > > > > 28 > > > >

29 > > > > 30 > > > > 31 > > > > 32

f ff f

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BARITONE SAX

Musical staff 1: Measures 33-36. Treble clef, key signature of one flat. Measures 33-34 contain eighth notes with accents. Measure 35 has a quarter note with an accent. Measure 36 has a quarter note with an accent.

Musical staff 2: Measures 37-43. Treble clef, key signature of one flat. Measure 37 has a quarter note with an accent. Measure 38 has a quarter note with an accent. Measure 39 is circled and contains a quarter rest. Measure 40 is a whole rest. Measures 41-42 are a four-measure rest. Measure 43 has a quarter note with an accent. Dynamic *f* is written below measure 43.

Musical staff 3: Measures 44-50. Treble clef, key signature of one flat. Measures 44-45 contain eighth notes with accents. Measure 46 has a quarter note with an accent. Measure 47 has a quarter note with an accent. Measure 48 has a quarter note with an accent. Measure 49 has a quarter note with an accent. Measure 50 has a quarter note with an accent. Dynamic *mf* is written below measure 50.

Musical staff 4: Measures 51-53. Treble clef, key signature of one flat. Measures 51-52 contain eighth notes with accents. Measure 53 has a quarter note with an accent. Dynamic *f* is written below measure 53.

Musical staff 5: Measures 54-57. Treble clef, key signature of one flat. Measure 54 is circled and contains a quarter note with an accent. Measure 55 has a quarter note with an accent. Measure 56 has a quarter note with an accent. Measure 57 has a quarter note with an accent. Dynamic *ff* is written below measure 54.

Musical staff 6: Measures 58-61. Treble clef, key signature of one flat. Measures 58-59 contain eighth notes with accents. Measure 60 has a quarter note with an accent. Measure 61 has a quarter note with an accent.

Musical staff 7: Measures 62-65. Treble clef, key signature of one flat. Measure 62 has a quarter note with an accent. Measure 63 has a quarter note with an accent. Measure 64 has a quarter note with an accent. Measure 65 has a quarter note with an accent. Dynamic *f* is written below measure 64. Dynamic *ff* is written below measure 65.

IN THE MOOD

BARITONE SAX

MEDIUM SWING (♩ = ♪♪)

By JOE GARLAND

Arranged by MICHAEL SWEENEY

2

07010016

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BARITONE SAX

Handwritten musical score for Baritone Saxophone, measures 41-87. The score is written on ten staves in G major (one sharp). The music features various dynamics including *mp*, *mf*, *f*, *mf-p*, and *ff*. There are several first and second endings marked with "1." and "2.". Handwritten circled numbers 45, 56, 72, and 82 are present. Measure numbers 41, 42, 43, 44, 46, 47, 48, 49, 50-51, 52, 53, 54, 55, 57, 58, 59, 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, and 87 are indicated. The score concludes with a double bar line and a fermata over the final note in measure 87.

LARGO

From NEW WORLD SYMPHONY

E♭ BARITONE SAXOPHONE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp *f*

9 *p*

17 *mp*

25 *p* *f*

35 *p*

43 *mp* *mf* *rit.* *mp a tempo*

47

57 *f* *mp*

f *rit.* *p*

Recorded by BON JOVI

LIVIN' ON A PRAYER

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

BARITONE SAX

(UNISON PATTERNS)

(A) (ROCK)



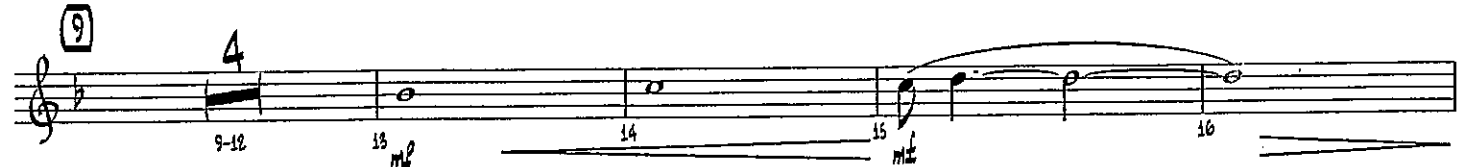
(B)



(ROCK)



(9)



(17)



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Alto Sax./Baritone Sax

A Message To You Rudy

A

Musical notation for section A, starting with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. A '4' is written above the first measure. The notation consists of a single staff with a series of eighth and sixteenth notes, including rests and a final whole note.

B

Musical notation for section B, consisting of three staves. Each staff contains a sequence of eighth and sixteenth notes with rests, maintaining the key signature of two sharps.

C

Tenor & Clarinet Solo

Musical notation for section C, a single staff featuring a series of eighth and sixteenth notes with rests, continuing the key signature of two sharps.

D

Musical notation for section D, consisting of two staves of eighth and sixteenth notes with rests, in the key of two sharps.

E

Musical notation for section E, a single staff of eighth and sixteenth notes with rests, in the key of two sharps.

F

Musical notation for section F, a single staff of eighth and sixteenth notes with rests. The final measure includes the instruction *molto rit.* and a fermata over a whole note.

MOVE THE JOY

arr. Bernice

A **B**

Flute *f*

Clarinet in B \flat *f*

Bass Clarinet *f*

Alto Sax. *f*

Tenor Sax. *f*

Baritone Sax. *f*

Trumpet in B \flat 1 *f*

Trombone *f* 2nd Time Only

Baritone (T.C.) *f* 2nd Time Only

Tuba *f* 2nd Time Only

Timpani *f* 2nd Time Only

Mallets 1 *f*

Snare *mp* 2nd Time Only

Bass Drum 1

Bass Drum 2 *mp* *mp* *mp* *mp* *mp*

Suspended Cymbal *mf* 2nd Time Only *mf* 2nd Time Only

Synthesizer 1

Alto Sax.

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

6 **f** 10 14 18

22 **f**

26 28 *Ode To Joy* 32 **p**

34 36 **mf**

40 44

46 48

52 56

57

E_b**Mr. P.C.**

John Coltrane

A_M7
 D_M7
 A_M7
 F⁷ E⁷ A_M7

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A_{MI}^7	D_{MI}^7	F^7	E^7	A_{MI}^7	D_{MI}^7	F^7	E^7
$b3$	$b7$	$b7$	$b7$	9	5	5	5
$b7$	$b3$	3	3	$b7$	$b3$	3	3
1	1	1	1	$b3$	$b7$	$b7$	$b7$

Useful Scales

A Blues Scale	A Dorian	(A_{MI}^7)	D Dorian	(D_{MI}^7)
1 $b3$ 4 $b5$ 5 $b7$ 1	1 2 $b3$ 4 5 6 $b7$ 1	1 2 $b3$ 4 5 6 $b7$ 1	1 2 $b3$ 4 5 6 $b7$ 1	1 2 $b3$ 4 5 6 $b7$ 1
1 2 3 4 5 6 $b7$ 1	1 2 3 4 5 6 $b7$ 1			

Sample Bass Line

A_{MI}^7															
1	2	$b3$	4	5	6	$b7$	7	1	$b7$	5	$b3$	1	5	1	$b3$
D_{MI}^7															
1	2	$b3$	2	1	$b7$	6	$b6$	1	$b7$	6	$b7$	1	$b3$	5	$b3$
F^7	E^7														
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

Alto Saxophone

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

My Way

Alto Saxophone

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

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

PIRATES OF THE CARIBBEAN

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

PART 5

E♭ Baritone Saxophone

KLAUS BADELDT

Arranged by MICHAEL SWEENEY

PIRATES OF THE CARIBBEAN

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

PART 2
E♭ Alto Saxophone

KLAUS BADELT
Arranged by MICHAEL SWEENEY

“Fog Bound”
Lightly 4 [5]
mp

12 *mf* [17] Slower *f* *mf*

19 *f* Stately *mp* [24] “The Medallion Calls” *mf marcato*

28 [33]

36 [42] *mp*

46 *mf* [50] *f*

54 [58]

60 Faster 2 [68] “The Black Pearl” *mp* *f*

70 [76]

79 [84]

87 *mp* *ff*

PIRATES OF THE CARIBBEAN

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

PART 3

E^b Alto Saxophone/E^b Alto Clarinet

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

mp

11

mf

17 Slower

mf

f

Stately 3

mf marcato

24 "The Medallion Calls"

33

26

42

mp

34

50

mf

f

52

58

59

Faster 2

mp

68 "The Black Pearl"

f

76

84

77

86

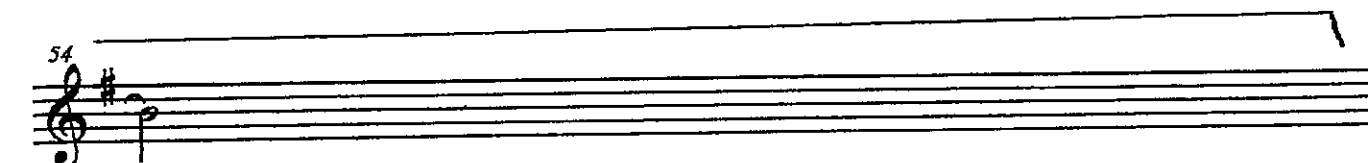
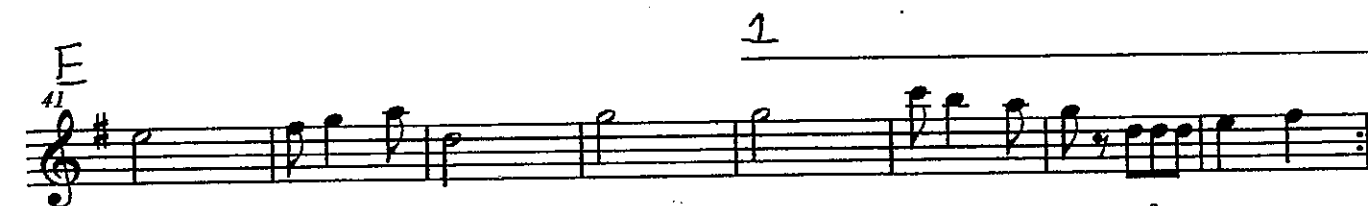
mp

ff

Pomp & Circumstance

Sir Edward Elgar

Alto Sax - MELODY



Two Ceremonial Marches

Baritone Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso
f
rit.

A Andante
mf

B
simile

C

D
simile

f

E
mf
1.

2. rit.
f

Santa Claus Is Comin' To Town

Eb Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

mf

A

Am7 D7 G G C G G7 C Cm G Em

B

Am7 D7 G G7 C G7 C A7

C

To Coda

D

D7 D#dim Em A7 D7 Daug G C G G7 C Cm G Em

D.S. al Coda

E

Am7 D7 G G Em Am7 D7 G

f

39

E♭

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

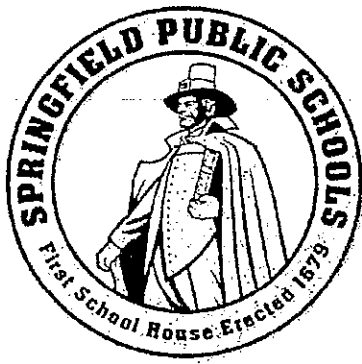
Baritone Sax.

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

The musical score is written for Baritone Saxophone in 4/4 time. It begins with a tempo marking of quarter note = 72. The first staff starts with a dynamic marking of *mp* (mezzo-piano). The melody is characterized by a series of eighth-note runs, often beamed together, and is frequently covered by a long slur. The second staff continues the melody, with a dynamic marking of *f* (forte) appearing below the staff. The piece concludes with a double bar line.



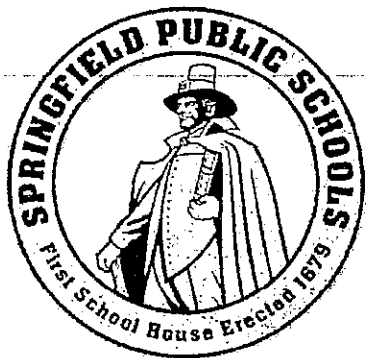
SPS District Determined Measure

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

$\text{E}\flat$ BARITONE SAXOPHONE

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

7 *ten.* 3 12 $\text{♩} = \text{c. } 58$ *mf* *p* *mp*

18 *mf* *f* *p*

23 $\text{♩} = \text{c. } 63$ *rit.* 31 $\text{♩} = \text{c. } 50$

rit. *a tempo* *rit.* 35 Pulsating $\text{♩} = \text{c. } 58$ *p*

rit. 41 Ethereal, floating $\text{♩} = \text{c. } 50$ 6 47 $\text{♩} = \text{c. } 58$ 5 52 *mf*

56 Exalted *f*

62 *ff* *mp* *f*

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

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

THE STAR SPANGLED BANNER

E♭ Baritone Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is titled 'Majestic'. The score consists of seven lines of music. The first line begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a half note G4, followed by a quarter rest, a quarter note G4, and a quarter note A4. A box containing the number '3' is placed above the second measure. The dynamic marking *f* is placed below the first measure. The second line continues with a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The third line starts with a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A box containing the number '11' is placed above the second measure. The fourth line begins with a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, and a quarter note C2. A box containing the number '19' is placed above the second measure. The dynamic marking *mp* is placed below the fourth measure. The fifth line continues with a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F#0. The sixth line starts with a quarter note E0, a quarter note D0, a quarter note C0, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F#0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A box containing the number '27' is placed above the second measure. The dynamic marking *f* is placed below the sixth measure. The seventh line concludes with a quarter note A0, a quarter note G0, a quarter note F#0, a quarter note E0, a quarter note D0, a quarter note C0, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F#0. The piece ends with a double bar line.

SOLO
Melody Eb

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

A

f

B

C

D

E #1 #2 #3 #1 #2 #3

F **G**

mf *mp*

H

cresc.

SOLO Melody Eb, p. 2

Symphony No. 5

50 I

Musical staff 50-56: Treble clef, key signature of one flat (Bb). The staff contains a melodic line starting with a half note Bb, followed by eighth notes. A slur covers the entire staff. A dynamic marking *f* is placed below the staff at the end. A box labeled 'I' is positioned above the staff at the end.

57 J

Musical staff 57-61: Treble clef, key signature of one flat. The staff contains a melodic line with eighth notes and slurs. A box labeled 'J' is positioned above the staff at the end.

62 #1 K #2 #3 #4 #1 #2 #3

Musical staff 62-67: Treble clef, key signature of one flat. The staff contains a melodic line with eighth notes and slurs. Above the staff are markings #1, #2, #3, #4, #1, #2, #3. A box labeled 'K' is positioned above the staff between #1 and #2.

L 68 M

Musical staff 68-75: Treble clef, key signature of one flat. The staff contains a melodic line with eighth notes and slurs. Above the staff are markings '1.' and '2.' with repeat signs. A box labeled 'L' is positioned above the staff at the beginning, and a box labeled 'M' is positioned above the staff at the end.

76 N

Musical staff 76-81: Treble clef, key signature of one flat. The staff contains a melodic line with eighth notes and slurs. A box labeled 'N' is positioned above the staff at the beginning.

O 82 ff

Musical staff 82-87: Treble clef, key signature of one flat. The staff contains a melodic line with eighth notes and slurs. A box labeled 'O' is positioned above the staff at the beginning. A dynamic marking *ff* is placed below the staff at the end.

VARIATION
MELODY Eb

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

The musical score is written in treble clef with a 2/4 time signature. It begins with a dynamic marking of *f* (forte) and includes several accents (>). The tempo is marked "Allegro con brio" with a quarter note equal to 103 beats per minute. The score is divided into sections labeled A through H, each enclosed in a box. Section A starts at measure 1 and ends at measure 7. Section B starts at measure 8 and ends at measure 15. Section C starts at measure 16 and ends at measure 23. Section D starts at measure 24 and ends at measure 29. Section E starts at measure 30 and ends at measure 38. Section F starts at measure 39 and ends at measure 47. Section G starts at measure 48 and ends at measure 55. Section H starts at measure 56 and ends at measure 63. The score includes dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo). The key signature is C minor, indicated by two flats (Bb and Eb).

VARIATION MELODY Eb, p. 2

Symphony No. 5

I

56 *f*

J

62 #1 K L

70 1. 2. M

N O

78

85 *ff*

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

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

A

Measures 1-8. *f*

B

Measures 9-16.

C

Measures 17-23.

D

E

Measures 24-33.

F

G

Measures 34-46. *mp*

H

Measures 47-55.

I

cresc.

J

K

Measures 56-64. *f*

L

Measures 65-71. 1. 2.

M

N

Measures 72-81.

O

Measures 82-90. *ff*

TAKE THE "A" TRAIN

BARITONE SAX

Words and Music by
BILLY STRAYHORN

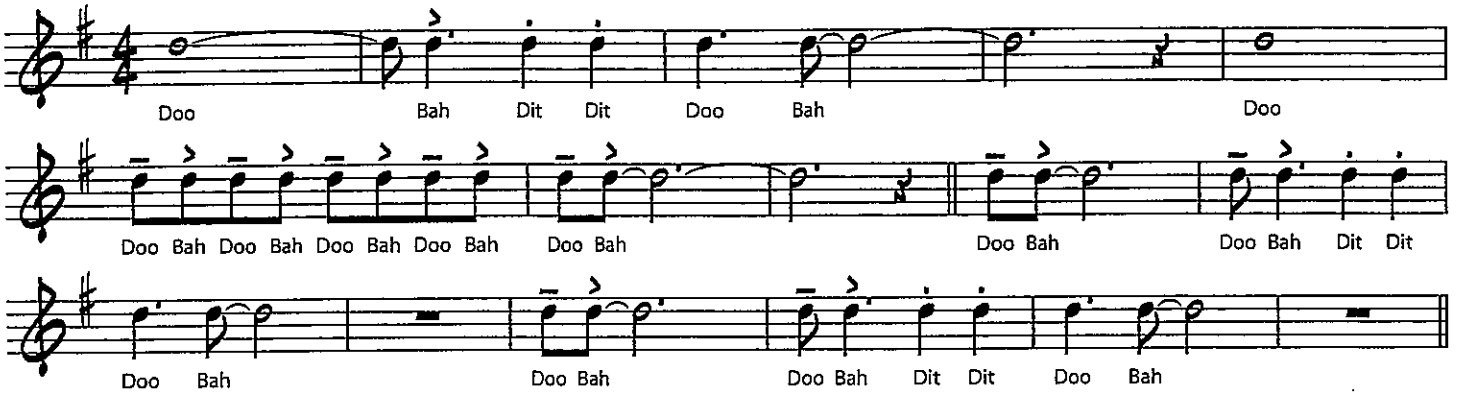
Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩♩)

The musical score is written for Baritone Saxophone in G major and 4/4 time. It consists of ten staves of music. The first staff begins with a circled measure number '5' and a repeat sign. The second staff includes the instruction '(OPT. PLAY ONLY DOWN-STEMMED NOTES)'. The third staff starts with a circled '15'. The fourth staff has a circled '23' and ends with 'TO CODA'. The fifth staff has a circled '31' and includes dynamics like 'f' and 'mp'. The sixth staff has a circled '41' and includes the instruction 'SOLO FOR ANY INSTRUMENT'. The seventh staff has a circled '49'. The eighth staff includes 'D.S. AL CODA (WITH REPEAT)'. The ninth staff is marked 'CODA' and ends with a circled '61'. The score includes various musical notations such as slurs, accents, and dynamic markings.

BARITONE SAX

Rhythm Workout



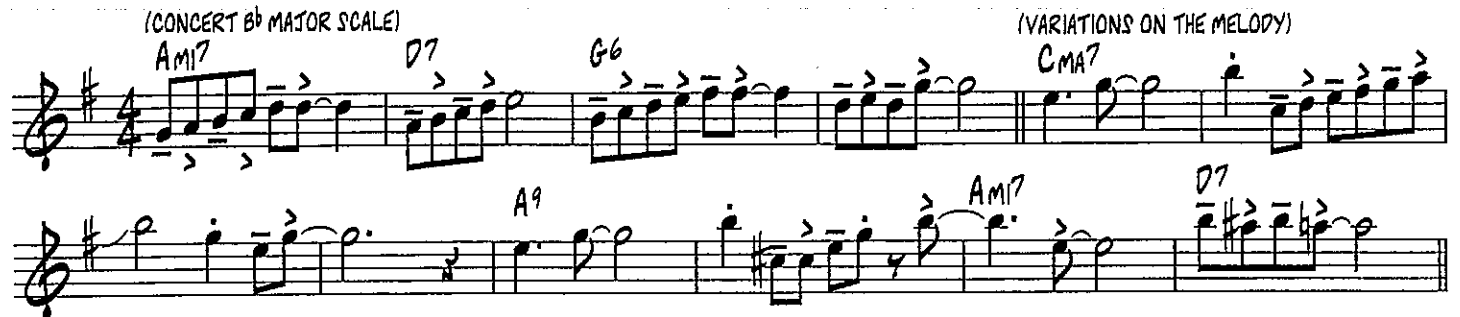
Rhythm Workout musical notation in 4/4 time, key of B major. The piece consists of three staves of music with vocalizations. The first staff has notes: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff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

Melody Workout



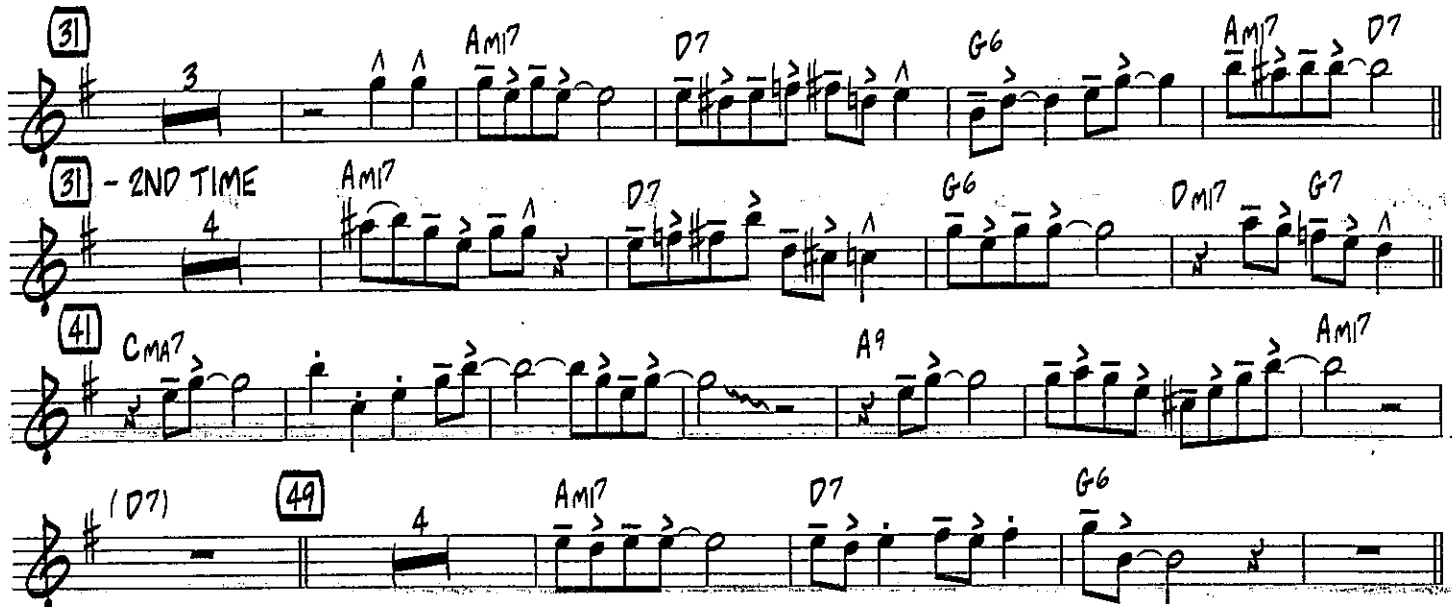
Melody Workout musical notation in 4/4 time, key of B major. It consists of three staves of music. The first staff contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The second and third staves contain more complex melodic lines with various intervals and accidentals.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time, key of B major. It consists of two staves of music. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and contains notes with chords: Am17, D7, G6, Cma7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and contains notes with chords: A9, Am17, D7.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time, key of B major. It consists of four staves of music. The first staff starts with a circled 31 and contains notes with chords: Am17, D7, G6, Am17, D7. The second staff starts with a circled 31 and "2ND TIME" and contains notes with chords: Am17, D7, G6, Dm17, G7. The third staff starts with a circled 41 and contains notes with chords: Cma7, A9, Am17. The fourth staff starts with a circled 49 and contains notes with chords: (D7), Am17, D7, G6.

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

9

1

5

6

7

8

10

11

mp

f

18

4

12

13

14

15

16

17

ff

22

23

24

25

26

27

28

29

mf

36

30

31

32

33

34

35

37

f

38

39

40

41

42

43

44

ff

45

46

47

48

49

50

51

52

mf

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

mp

cresc. poco a poco

71

72

73

74

75

76

78

79

f

mp

f

ff

div.

2

Uptown Funk!

Funk ♩ = 116

9 **f** **A** 4 **B** *mp*

13 **C** *mf* **D**

17 **E** ✂

21 **F**

25 **G** optional top notes \geq

28 **H**

31 **I** 3 *f*

37 **J** *f* To Coda ⊕

41 **K** *f*

45 **L** *mf*

49 *D.S. al Coda*

Uptown Funk!

Melody Eb, p. 2

Coda

50 M

f *mp*

55 N

1. 2.

60 O

mf

64 P

f

68 Q R

3 *f*

74 S

ff

79 T

f

84 U V

f

89 W

fff

Countermelody Eb

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

C



D

E

F



G



H

I



J

To Coda ⊕



K

L

D.S. al Coda



Uptown Funk!

Coda

50 M N O P

67 Q

71 R

75 S

80 T U

85 V

90 W

Bass Line Eb

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

f *mp*

C

D

E

⌘

mf

F

G

p

H

I

mf *f*

J

To Coda ⊕

K

f *mp*

L

D.S. al Coda

Uptown Funk!

Bass Line Eb, p. 2

Coda

50 M N 1.

f *mp*

Musical staff 50-58: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. A first ending bracket spans the last two measures (B4, A4).

59 2. O P

mf

Musical staff 59-67: Treble clef, key signature of two sharps. The staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. A second ending bracket spans the last two measures (B4, A4).

Q 68 R

f

Musical staff 68-75: Treble clef, key signature of two sharps. The staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. A first ending bracket spans the last two measures (B4, A4).

S 76 T U

ff

Musical staff 76-84: Treble clef, key signature of two sharps. The staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. A first ending bracket spans the last two measures (B4, A4).

85 V

fff

Musical staff 85-92: Treble clef, key signature of two sharps. The staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. A first ending bracket spans the last two measures (B4, A4). The final two measures feature a triplet of eighth notes (B4, A4, G4) with accents (>) above them, followed by a quarter note (G4) with an accent (>).

Vivir Mi Vida

arr. Bernice

Melody Eb

As Recorded by Marc Anthony

With Energy (♩ = 124)

A *mf* **B**

C *f*

D *mf*

E

F *cresc.*

G *f*

H

D.S. al Coda

To Coda (On 2nd Time)

6 11 16 20 24 28 32 37

Vivir Mi Vida

Melody Eb, p. 2

I **Coda**

38 *f*

J **SOLOS - Repeat Until 4 Whistles**

42 *f*

Am F C G

play 1st time only

48 *f*

-2

52 *f*

Beat 1
1st time only

M

3

57 *f*

optional 8va

3 3

60 *mp*

N

64 *ff*

O

3

P

69 *ff*

3

72 *ff*

3

Vivir Mi Vida

arr. Bernice

Harmony Eb

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8va

6

11

16

20

24

28

32

37

37

To Coda (On 2nd Time) G

optional 8va

D.S. % al Coda

Vivir Mi Vida

Harmony Eb, p. 2

Coda

I
38 optional 8va

J
42 *f* SOLOS - Repeat Until 4 Whistles
Am F C G **K** -2

play 1st time only *f*

48 -2 -2 **L** -2 -2

f

52 -2 **M** optional 8va

56 3 3 optional 8va

59 optional 8va *mp* **N**

63 **O** *ff*

68 **P**

73

Counter melody Eb

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

To Coda (On 2nd Time)

37 *D.S. al Coda*

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

38 *f*

47 **L**

51 **M** play 1st time only

58 **N** **O** **P**

ff

71

Vivir Mi Vida

arr. Bernice

Bass Line Eb

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

Musical staff A: Treble clef, 4/4 time signature. The staff contains six measures of music. The first measure is a whole rest. The following five measures each contain a half note followed by a whole rest. The notes are G4, A4, B4, C5, B4, and A4. The dynamic marking *mf* is placed below the first note.

B

Musical staff B: Treble clef, 4/4 time signature. The staff contains six measures of music. The first measure is a whole rest. The second measure is a half note G4. The third measure is a half note A4. The fourth measure is a half note B4. The fifth and sixth measures contain eighth notes: G4-A4, B4-C5, B4-A4, G4-F#4, G4-A4, B4-C5. The dynamic marking *f* is placed below the fifth measure.

C

Musical staff C: Treble clef, 4/4 time signature. The staff contains six measures of music. The first four measures contain eighth notes: G4-A4, B4-C5, B4-A4, G4-F#4, G4-A4, B4-C5. The fifth and sixth measures contain quarter notes: G4, A4, B4, C5. The dynamic marking *mf* is placed below the fifth measure.

D

Musical staff D: Treble clef, 4/4 time signature. The staff contains six measures of music. The first four measures contain eighth notes: G4-A4, B4-C5, B4-A4, G4-F#4, G4-A4, B4-C5. The fifth and sixth measures contain quarter notes: G4, A4, B4, C5.

E

Musical staff E: Treble clef, 4/4 time signature. The staff contains six measures of music. The first four measures contain eighth notes: G4-A4, B4-C5, B4-A4, G4-F#4, G4-A4, B4-C5. The fifth and sixth measures contain quarter notes: G4, A4, B4, C5. The dynamic marking *cresc.* is placed below the first measure.

F

*one note difference
E vs. F

To Coda (On 2nd Time)

G

Musical staff G: Treble clef, 4/4 time signature. The staff contains six measures of music. The first four measures contain eighth notes: G4-A4, B4-C5, B4-A4, G4-F#4, G4-A4, B4-C5. The fifth and sixth measures contain quarter notes: G4, A4, B4, C5. The dynamic marking *f* is placed below the fifth measure.

H

Musical staff H: Treble clef, 4/4 time signature. The staff contains six measures of music. The first four measures contain eighth notes: G4-A4, B4-C5, B4-A4, G4-F#4, G4-A4, B4-C5. The fifth and sixth measures contain quarter notes: G4, A4, B4, C5. The dynamic marking *f* is placed below the fifth measure.

D.S. al Coda

I Coda

Musical staff I: Coda section. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes, starting with a repeat sign and ending with a double bar line. The dynamic marking *f* is placed below the staff.

J SOLOS - Repeat Until 4 Whistles

Musical staff J: SOLOS section. Treble clef, 4/4 time signature. The staff contains a sequence of whole notes with chord symbols *A m*, *F*, *C*, and *G* above them. A repeat sign is present. A box labeled 'K' is above the staff. A box labeled 'L' is above the staff. A '4' is written above the staff. The dynamic marking *mf* is placed below the staff with a hairpin.

Musical staff M: SOLOS section. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with accents (^) above some notes. A box labeled 'M' is above the staff. The dynamic marking *f* is placed below the staff.

Musical staff N: SOLOS section. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes. A box labeled 'N' is above the staff.

Musical staff O: SOLOS section. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes. A box labeled 'O' is above the staff. The dynamic marking *mp* is placed below the staff.

Musical staff P: SOLOS section. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes. A box labeled 'P' is above the staff. The dynamic marking *ff* is placed below the staff.

Musical staff Q: SOLOS section. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes. A box labeled 'Q' is above the staff. The dynamic marking *ff* is placed below the staff.

E_b

429

WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

INTRO

D7

Intro musical notation in 4/4 time, key of E-flat major. The treble clef staff features a series of chords: D7, E7, F7, G7, A7, B7, C7, D7, E7, F7, G7, A7, B7, C7, D7. The bass clef staff features a simple bass line: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

HEAD

D7

Head musical notation line 1, treble clef. It begins with a whole note chord D7, followed by a melodic line: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter).

RHYTHM CONT. SIM.

G7

D7

Head musical notation line 2, treble clef. It begins with a whole note chord G7, followed by a melodic line: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter).

A7

G7

A7

G7

Head musical notation line 3, treble clef. It begins with a whole note chord A7, followed by a melodic line: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter).

A7

G7

D7

Head musical notation line 4, treble clef. It begins with a whole note chord A7, followed by a melodic line: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter).

Chords and Complementary Scales

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Locrian

1 b2 b3 4 b5 b6 b7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

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

C Lydian Dominant

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

C Major Pentatonic

1 2 3 5 6 1

C Major Pentatonic

1 2 3 5 6 1

C Lydian

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

C Melodic Minor

1 2 b3 4 5 6 7 1

C Melodic Minor

1 2 b3 4 5 6 7 1

C Aeolian

1 2 b3 4 5 b6 b7 1

C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

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

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)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{MI} C^{MI6} C^{MI6/9} C^{MI(add 9)} C^{MI7} C^{MI7(add 11)} C^{MI7(add 13)}

C^{MI9} C^{MI11} C^{MI13} C^{MI(MA7)} C^{MI9(MA7)} C^{MI7(b5)} C^{MI9(b5)} C^{MI11(b5)}

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C⁷_{SUS} C⁹_{SUS} C¹³_{SUS} C⁷_{SUS4-3}

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

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

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

C_E C_G E_C B_C C^(add 9)_E C^(add 9)_{omit3} C^{7(omit3)} C^{MI7(omit5)}

C^{#MA7}_{SUS} F^{#7}_{SUS} B^b_(add b13) A⁺_(add #9) G^{#MI7}_(omit 5)

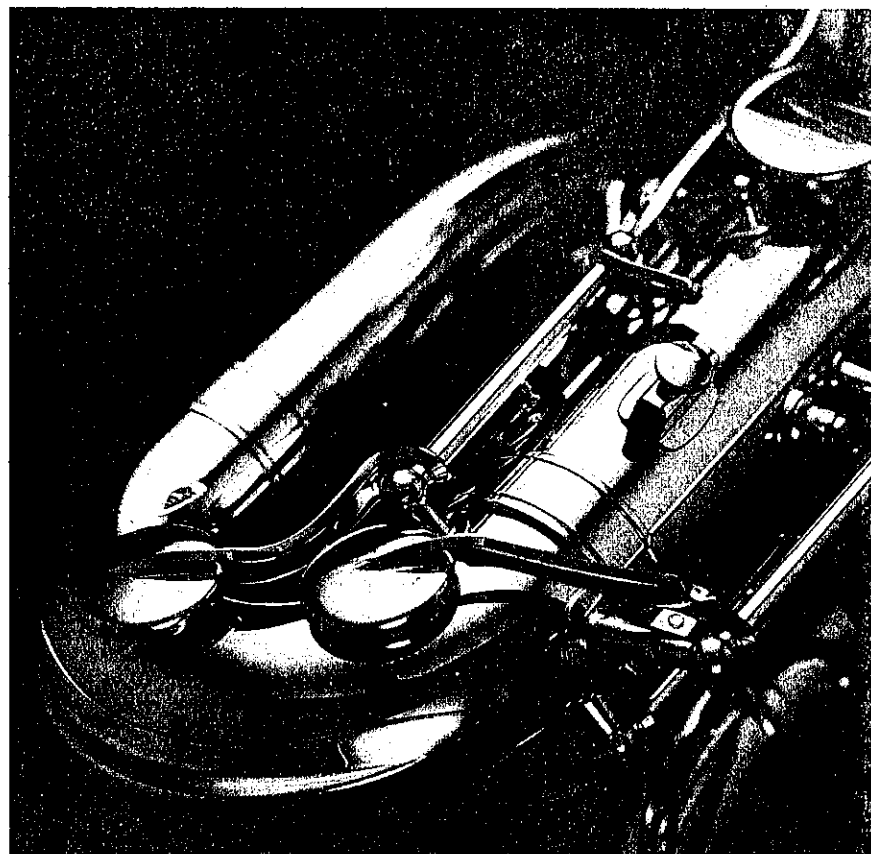
F_{F#} E_G G⁷_{SUS/A} G^{MA7}_{F#} E^{bMA7}_F B^{MA7}_{SUS/F#}

E♭ BARITONE SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®]

2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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



REST

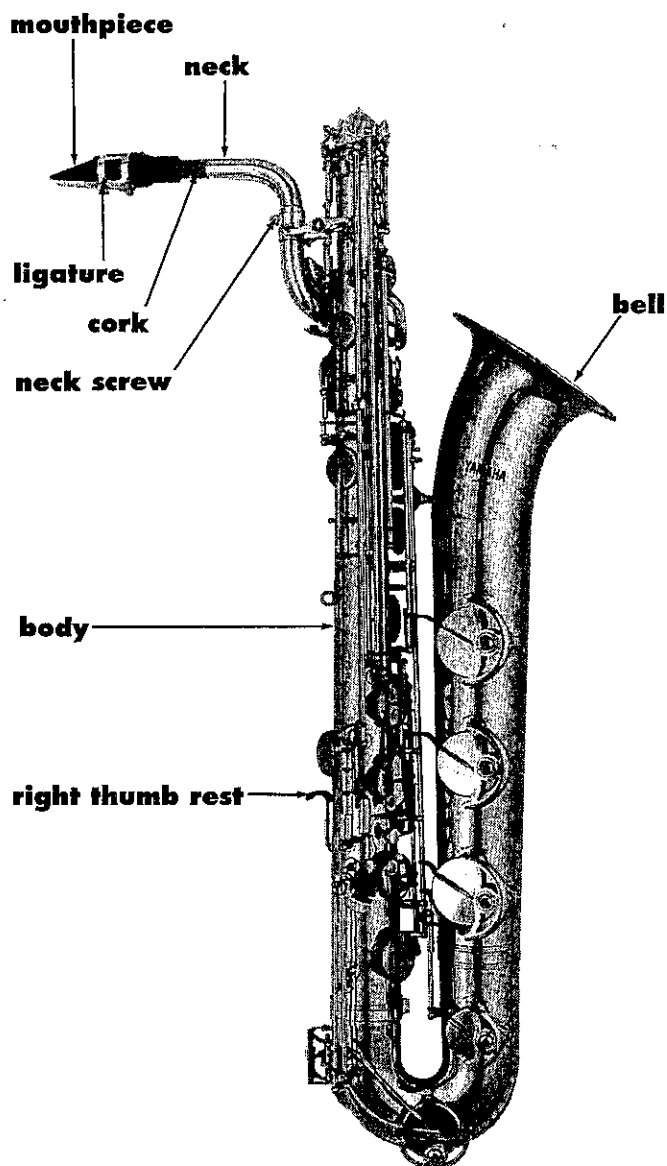


REST

Getting It Together

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

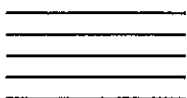
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into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



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

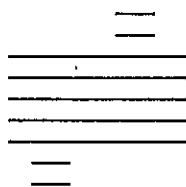
READING MUSIC

Music Staff



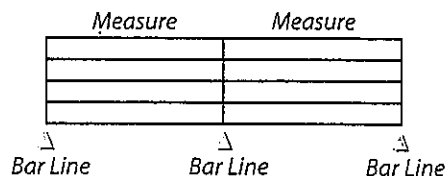
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

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

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

2. COUNT AND PLAY

3. A NEW NOTE

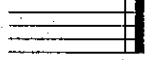
Look for the fingering diagram with each new note.

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

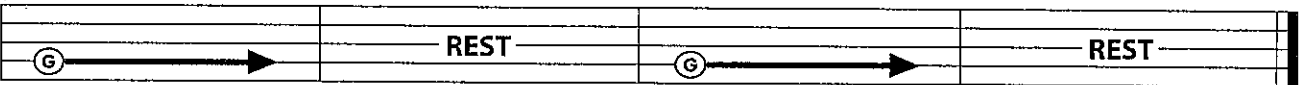

A  *Double Bar* 

8. FOUR BY FOUR


 *Repeat Sign* 

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

9. TOUCHDOWN

G  *Double Bar* 

10. THE FAB FIVE




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.

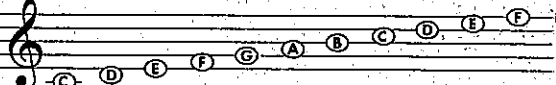
Time Signature

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.

THEORY

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



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

12. FIRST FLIGHT



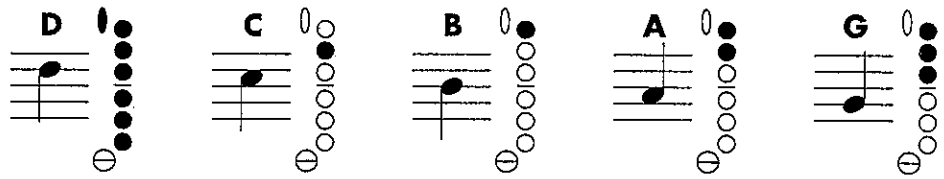
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



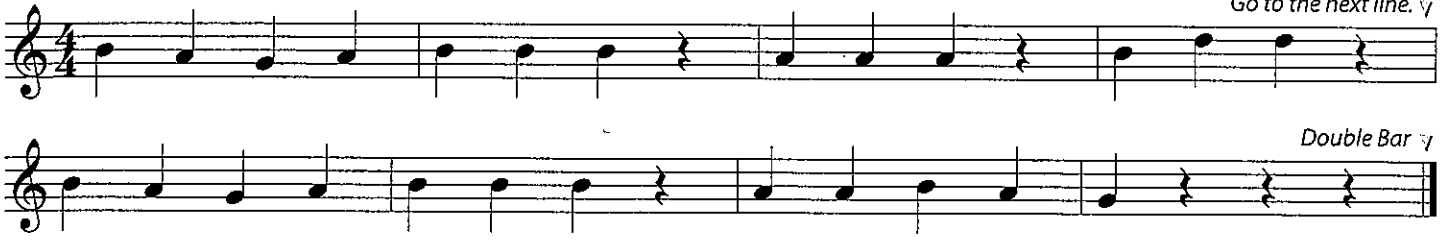
G A B _____

Notes In Review

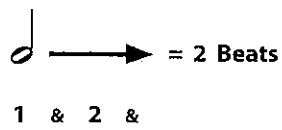
Memorize the fingerings for the notes you've learned:



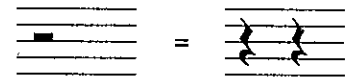
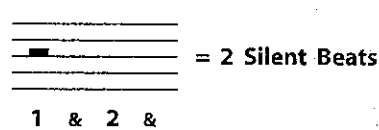
14. ROLLING ALONG



Half Note

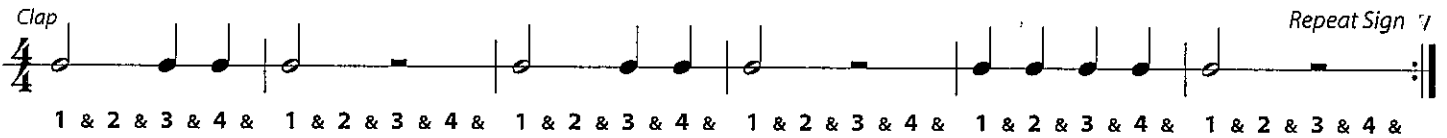


Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

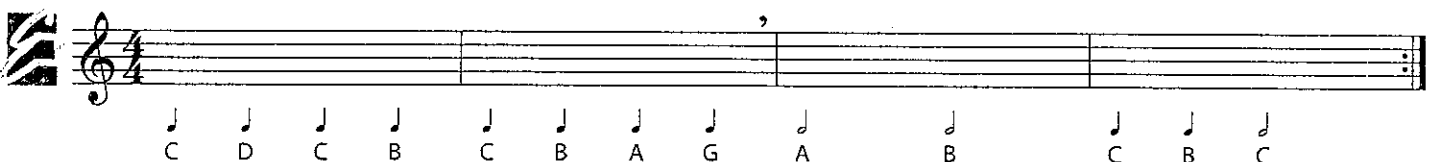
18. GO TELL AUNT RHODIE

American Folk Song

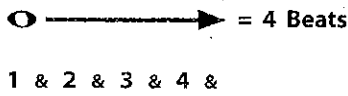


19. ESSENTIAL ELEMENTS QUIZ

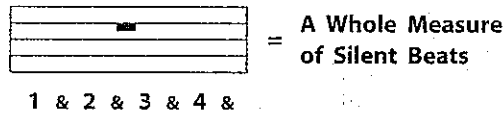
Using the note names and rhythms below, draw your notes on the staff before playing.



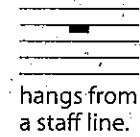
Whole Note



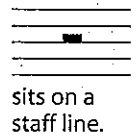
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet

Key Signature



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

THEORY

23. MARCH STEPS

△ Play F#'s

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

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

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS – New Note

Musical notation for 'DEEP POCKETS' in G major, 4/4 time. It features a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a whole note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, and a final whole note G4. A diagram above the staff shows a vertical stack of notes from G4 to G5, with a triangle pointing to F#5 and the label 'Δ F#'. A dynamic marking of *f* is at the beginning.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, and a final whole note G4.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, and a final 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

Musical notation for 'A-TISKET, A-TASKET' in G major, 4/4 time. It starts with a pick-up note (quarter note G4) followed by a full measure of quarter notes A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. The second measure is a full measure of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. The third measure is a full measure of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. The fourth measure is a full measure of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. A dynamic marking of *f* is at the beginning. Clap patterns are indicated below the staff: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in G major, 4/4 time. It starts with a 'Clap' marking above the first measure. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. The dynamic markings are *f*, *mf*, *p*, and *f* respectively for the four measures.

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

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. The dynamic markings are *mf* and *f* respectively for the two lines of music.

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

Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4. The dynamic markings are *mf*, *p*, and *f* respectively for the two lines of music.

Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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 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 & 1 & 2 &

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf

E

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

tone builder

Rhythm Etude

Rhythm Rap

Chorale

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 ← Measure number

mf

11

19

The score for 'When the Saints Go Marching In' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a rest for two measures, followed by a melody starting at measure 3. The second staff continues the melody, with a dynamic marking of *f* starting at measure 11. The third staff continues the melody, with a dynamic marking of *mf* at the beginning and *f* later on. Measure numbers 3, 11, and 19 are indicated in boxes above the staves.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

The score for 'Old MacDonald Had a Band' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a melody at measure 1. The second staff continues the melody, with a dynamic marking of *f* starting at measure 9. A first ending bracket spans measures 9-12, with a second ending bracket starting at measure 13. A dynamic marking of *p* is placed below the second ending. The third staff continues the melody, with a dynamic marking of *f* at the beginning and *f* later on. Measure numbers 9 and 13 are indicated in boxes above the staves.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

The score for 'Ode to Joy' is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a melody at measure 1. The second staff continues the melody, with a dynamic marking of *p* starting at measure 9. A first ending bracket spans measures 9-12, with a second ending bracket starting at measure 13. A dynamic marking of *f* is placed below the second ending. The third staff continues the melody, with a dynamic marking of *mf* at the beginning and *f* later on. Measure numbers 9 and 13 are indicated in boxes above the staves.

58. HARD ROCK BLUES – Encore

John Higgins

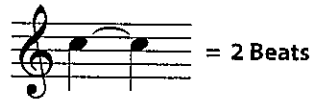
Allegro

f

The score for 'Hard Rock Blues' is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a melody at measure 1. The second staff continues the melody. A dynamic marking of *f* is placed below the first staff. The piece ends with a double bar line and repeat dots.

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

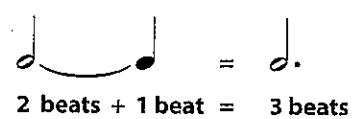
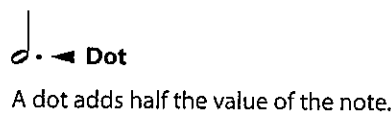
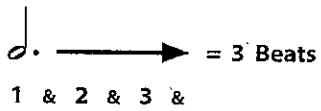


60. ALOUETTE

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

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



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



65. ESSENTIAL ELEMENTS QUIZ



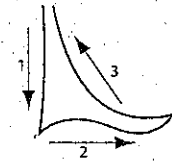
3 Time Signature

4

= 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

mf

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

p *mf* *p*

Edvard Grieg

Accent Emphasize the note.

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**.

Natural ♮

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A large 'F' in a box is shown next to a piano keyboard diagram highlighting the F key. The notation includes a natural sign (♮) over an F note in the second measure, with the instruction 'Natural applies to all F's in measure.' below it.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro' and the dynamics include 'f' (forte). The notation includes a natural sign (♮) over an F note in the second measure, with the instruction 'Natural applies to all F's in measure.' below it.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A large 'F' in a box is shown next to a piano keyboard diagram highlighting the F key. The notation includes a natural sign (♮) over an F note in the second measure, with the instruction 'Natural applies to all F's in measure.' below it.

THEORY

New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato' and the dynamics include 'mf' (mezzo-forte). The notation includes a natural sign (♮) over an F note in the second measure. It features first and second endings, with a '2nd time' arrow pointing 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'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante' and the dynamics include 'mf' (mezzo-forte) and 'p' (piano). The notation includes a natural sign (♮) over an F note in the second measure.

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melody with eighth and quarter notes, including a first ending and a second ending. Dynamics range from mezzo-forte (mf) to forte (f). The second staff continues the melody with similar rhythmic patterns and dynamics.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score is a duet for two parts, labeled 'A' and 'B'. Both parts feature a melody of eighth and quarter notes. Dynamics are marked mezzo-forte (mf). The score includes first and second endings for both parts.

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

80. THE BIG AIRSTREAM - New Note

G

mf *f*

Δ G

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score begins with a large letter 'G' in a square box, followed by a graphic of a vertical line with circles. The melody consists of quarter and eighth notes. Dynamics range from mezzo-forte (mf) to forte (f). A delta symbol (Δ) is placed above a 'G' note in the second measure.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score consists of two staves. The melody is composed of quarter and eighth notes with a waltz-like feel. Dynamics range from mezzo-forte (mf) to forte (f). The composer's name, Franz Lehar, is written in the top right corner. A copyright notice for Glöcken Verlag Ltd., London is at the bottom right.

82. AIR TIME

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

83. DOWN BY THE STATION

Allegro

mf

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

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The melody consists of quarter and eighth notes. Dynamics range from mezzo-forte (mf) to piano (p).

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

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

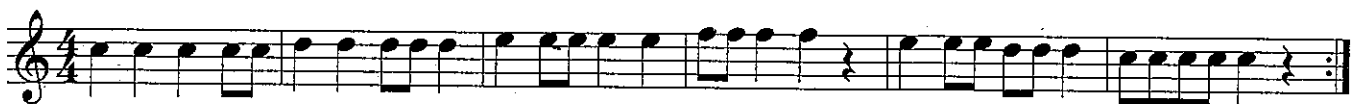
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



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



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

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

Sharp

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

92. RAZOR'S EDGE – New Note

Musical notation for 'Razor's Edge' in 4/4 time, key of D major. It features a C-sharp note on the first staff, with a diagram showing its position on a piano keyboard. The main melody starts on the second staff with a C-sharp note marked with a triangle and 'C#'. The piece is marked with a piano (*p*) dynamic.

93. THE MUSIC BOX

Musical notation for 'The Music Box' in 3/4 time, key of D major. It is marked 'Moderato' and begins with a piano (*p*) dynamic. The melody is shown on a single staff with a C-sharp note marked with a triangle and 'C#'.

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

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of D major. It is marked 'Allegro' and begins with a forte (*f*) dynamic. The piece is labeled as an 'African-American Spiritual'. The notation consists of two staves.

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, key of D major. It features a slur over two notes, with a triangle and the text 'Slur 2 notes – tongue only the first.' below the staff.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, key of D major. It features a slur over four notes, with a triangle and the text 'Slur 4 notes – tongue only the first.' below the staff.

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

Musical notation for 'Trombone Rag' in 4/4 time, key of D major. It is marked 'Allegro' and begins with a forte (*f*) dynamic. The piece includes first and second endings, indicated by '1.' and '2.' above the staff.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of D major. It is marked 'Andante' and begins with a piano (*p*) dynamic. The piece concludes with a 'Fine' marking 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 D** - play all F's and C's as sharps.

Multiple Measure Rest

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

102. SATIN LATIN

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

Johann Sebastian Bach

Moderato

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

105. NATURALLY



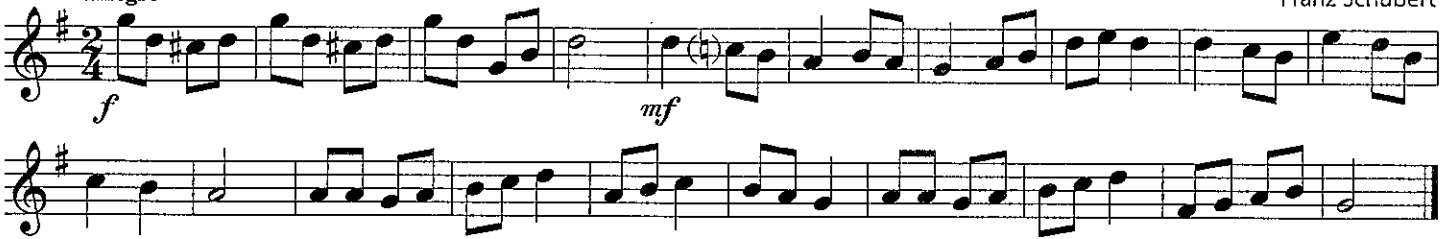
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March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

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert



Flat



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

THEORY

107. THE FLAT ZONE - New Note



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Dotted Quarter & Eighth Notes

= 2 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
4/4

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

111. THE DOT ALWAYS COUNTS

4/4

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

112. ALL THROUGH THE NIGHT

4/4
mf

Fine *p* *D.C. al Fine*

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

Moderato
3/4
f

mf *f* *English Folk Song*

114. SCARBOROUGH FAIR

Andante
3/4
mf

f *mf* *p* *English Folk Song*

115. RHYTHM RAP

Clap
4/4

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

116. THE TURNAROUND

4/4

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante
4/4
mf

f *Check Rhythm* *mf* *Scottish Folk Song*

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 Measure number Antonin Dvorák

p 13 *mf*

21 *p*

29 Slower 2 *p*

Piano Accompaniment

Largo 5

p *f* *p* 13 *mf*

21 *p*

29 Slower *mf* *p*

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

119. GRENADILLA GORILLA JUMP No. 1

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 - New Note

A

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY

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

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

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

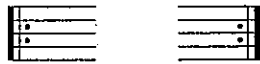
Trio

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

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

African Folk Song

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf *f*

THEORY **C Time Signature**

 = Common Time
 (Same as 4/4)

Conducting
 Practice conducting this four-beat pattern.

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

136. FINLANDIA

Jean Sibelius

Andante
p *mf*

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137. ESSENTIAL CREATIVITY

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

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

Scale

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

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

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 \triangleleft Measure Number

f *mf*

13

21

29 *f*

1. 2.

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

5

mf *f* *mf*

13 8 21 7 *Soli*

29 *f* *end Soli*

37 7 45 *p* *mf*

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



1 & 2 & ... 1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Johann Sebastian Bach

Moderato

mf



161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*



165. DANCING MELODY – New Note

Musical notation for 'Dancing Melody' in 4/4 time, featuring a key signature of one flat (Bb) and a melody line with various note values and rests. A chord symbol Δ Eb is indicated below the staff.

HISTORY

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

166. EL CAPITAN

John Philip Sousa

Allegro

Musical notation for 'El Capitan' in 2/4 time, featuring a key signature of one sharp (F#) and a melody line with various note values and rests. Dynamics include *f* and *mf*. A chord symbol Δ F# is indicated below the staff. The piece includes first and second endings.

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HISTORY

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

167. O CANADA

Calixa Lavallee,

l'Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)

Musical notation for 'O Canada' in 2/4 time, featuring a key signature of one sharp (F#) and a melody line with various note values and rests. Dynamics include *mf*, *f*, and *p*. The piece includes measure markers 9 and 17.

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

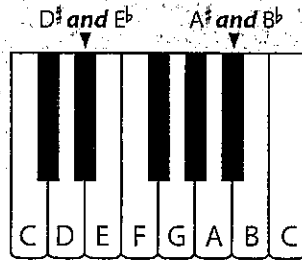
Count and clap before playing. Can you conduct this?

Musical notation for 'Essential Elements Quiz - Meter Mania' in 4/4 time, featuring a key signature of one sharp (F#) and a melody line with various note values and rests. The piece includes measure markers 3/4 and 4/4.

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.

E_b/D[#]

170. DARK SHADOWS

△ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

B_b/A[#]

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

f *mf*

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

△ F[#] Alternate fingering

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

Δ F# Alt.

176. SILVER MOON BOAT

Chinese Folk Song
Fine

Largo

mf

f *p* D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

9

mf

mf

1. 2.

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

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

Peter Ilyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time and consists of five staves of music. The first staff begins with a 'Maestoso' tempo marking and a forte (*f*) dynamic. The second staff starts at measure 7 with an 'Andante' tempo and a piano (*p*) dynamic. The third staff begins at measure 15 with a forte (*f*) dynamic. The fourth staff starts at measure 25 with a 'Maestoso' tempo and a mezzo-forte (*mf*) dynamic. The fifth staff continues the piece with a forte (*f*) dynamic. The score includes various musical notations such as beams, slurs, and accents.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time and consists of six staves of music. The first staff begins with a 'Latin Rock' tempo and a forte (*f*) dynamic. The second staff starts at measure 5 with a mezzo-forte (*mf*) dynamic. The third staff begins at measure 13 with a piano (*p*) dynamic. The fourth staff starts at measure 25 with a forte (*f*) dynamic. The fifth staff concludes the piece with a first ending (1.) and a second ending (2.). The score includes various musical notations such as beams, slurs, and accents.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

10

18 4

mf *f*

26

34

42

C

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Johannes Brahms
Arr. by John Higgins

Allegro

Baritone Sax

Piano

3

mf

mf

p

13

f

mf

f

mf

1. 2.

f

1. 2.

The musical score is written for Baritone Saxophone and Piano. It begins with a tempo marking of 'Allegro' and a key signature of two flats (Bb major). The Baritone Saxophone part starts with a rest for the first two measures, then enters in measure 3 with a melodic line marked 'mf'. The Piano accompaniment provides harmonic support with chords and moving lines. The score includes a first ending (marked '1.') and a second ending (marked '2.') starting at measure 13. Dynamics range from mezzo-forte (mf) to piano (p) and forte (f). The Baritone Saxophone part features various articulations such as accents and slurs.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



BARITONE SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.

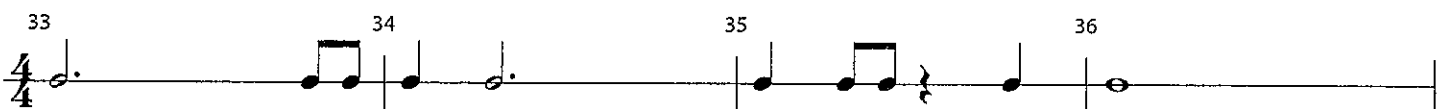
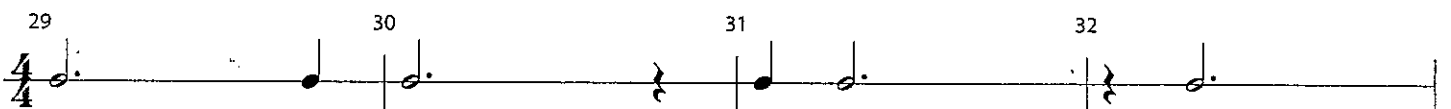
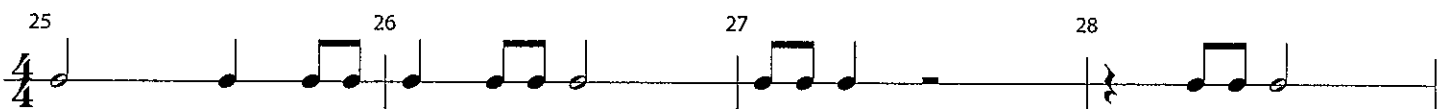
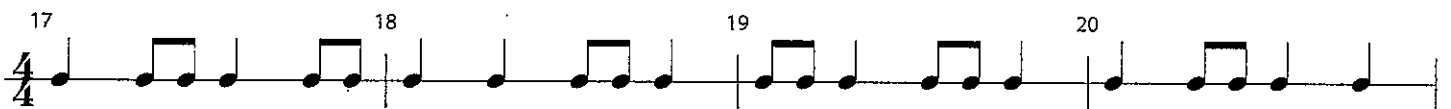
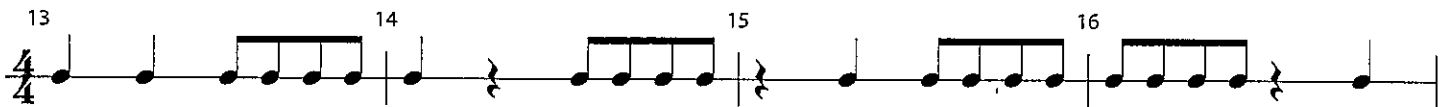
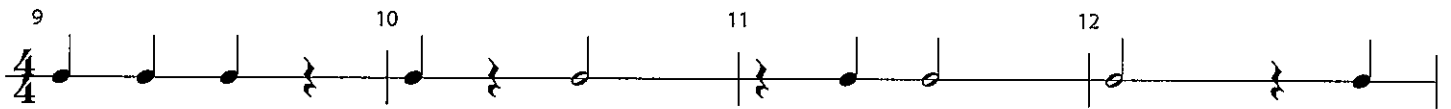
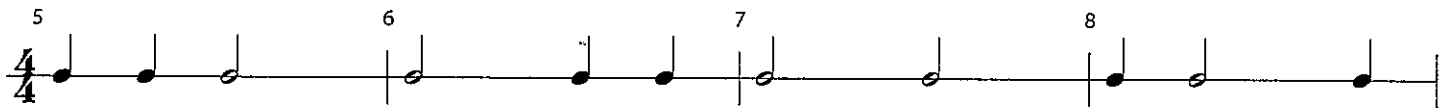


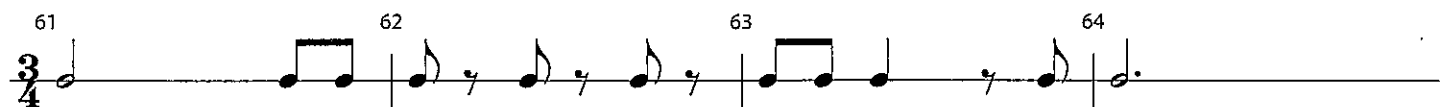
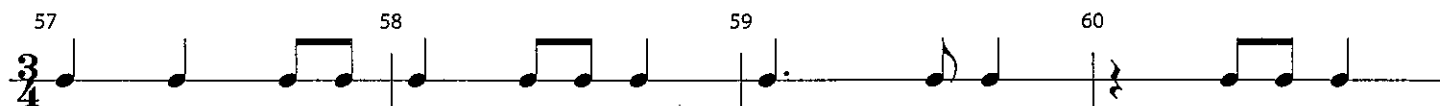
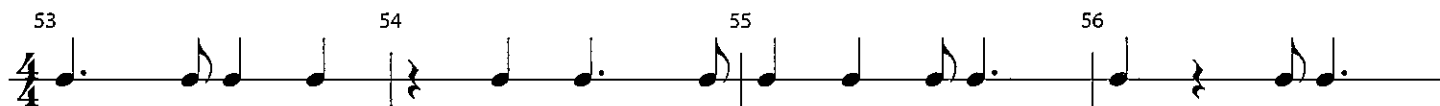
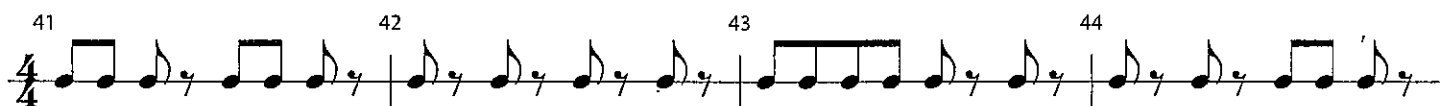
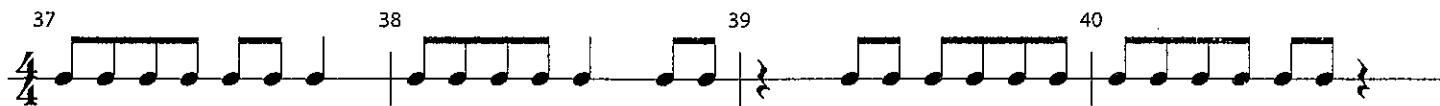
3.



4.



 **RHYTHM STUDIES**


RHYTHM STUDIES


CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

A

C

B

D

4. YOU NAME IT:

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

THEORY

Improvisation

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

5. INSTANT MELODY

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



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

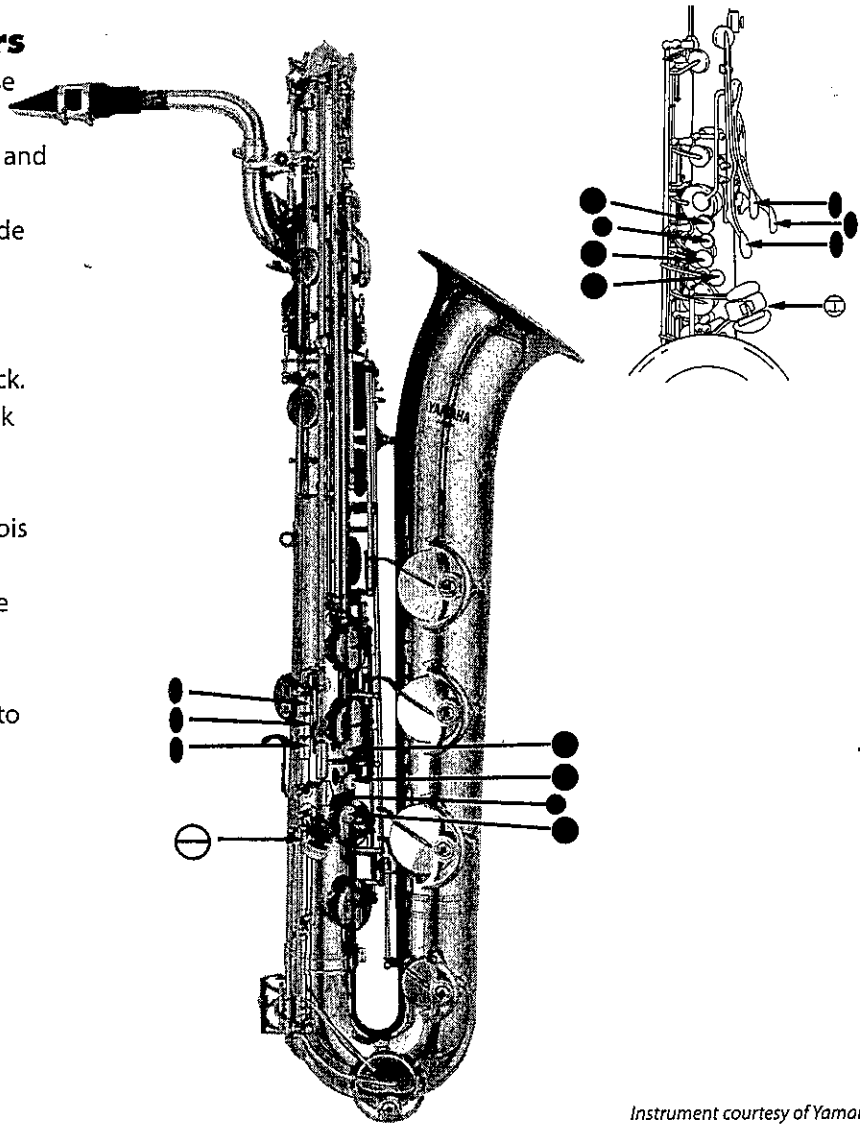
FINGERING CHART

E♭ BARITONE SAXOPHONE

Instrument Care Reminders

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

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



○ = Open
● = Pressed down

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

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

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

FINGERING CHART

E♭ BARITONE SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F