

ALTO SAX

Table Of Contents

1. Note/Fingering Chart
2. Band Calendar
3. Practice Checklist
4. Scale Checklist
5. Scale Assignments
6. SciTech Band Groove Chart
7. Smart Music Instructions
8. Holiday Solo Options
9. 12 Bar Blues
10. Amazing Grace
11. Audition Instructions
12. Audition Scale List
13. Audition Score Sheet
14. Audition Prepared Solo – Symphonic Band
15. Audition Prepared Solo – Advanced Band
16. Angels We Have Heard On High
17. Any Way You Want It
18. Bad Romance
19. Blues By Five
20. Can You Feel The Love Tonight
21. Canon Remix
22. Carol Of The Bells
23. Cheer # 1
24. Clocks
25. Cold Duck Time
26. Don't Stop Believin'
27. Express Yourself
28. Fly Me To The Moon
29. Forever Young
30. Happy Birthday (?)
31. Heart & Soul
32. I Want You Back
33. La Copa De La Vida (Cup Of Life)
34. Locked Out Of Heaven
35. Message To You Rudy, A
36. Move The Joy / Move It / Winterfest
37. Mr. P.C.
38. My Heart Will Go On
39. My Way
40. Pep Band Music
41. Pomp & Circumstance (Two Ceremonial Marches)
42. Radioactive
43. Safe & Sound
44. Santa Claus Is Comin' To Town
45. Sight Reading Exercises
46. Simple Gifts (District Determined Measure)
47. District Determined Measure Score Sheet
48. Shenandoah
49. Soul Bossa Nova
50. Star Spangled Banner
51. Take The A Train
52. Tempest, The
53. Watermelon Man
54. You Are Good
55. You've Got A Friend In Me
56. Chords & Complimentary Scales
57. Essential Elements Method Book
58. Note/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

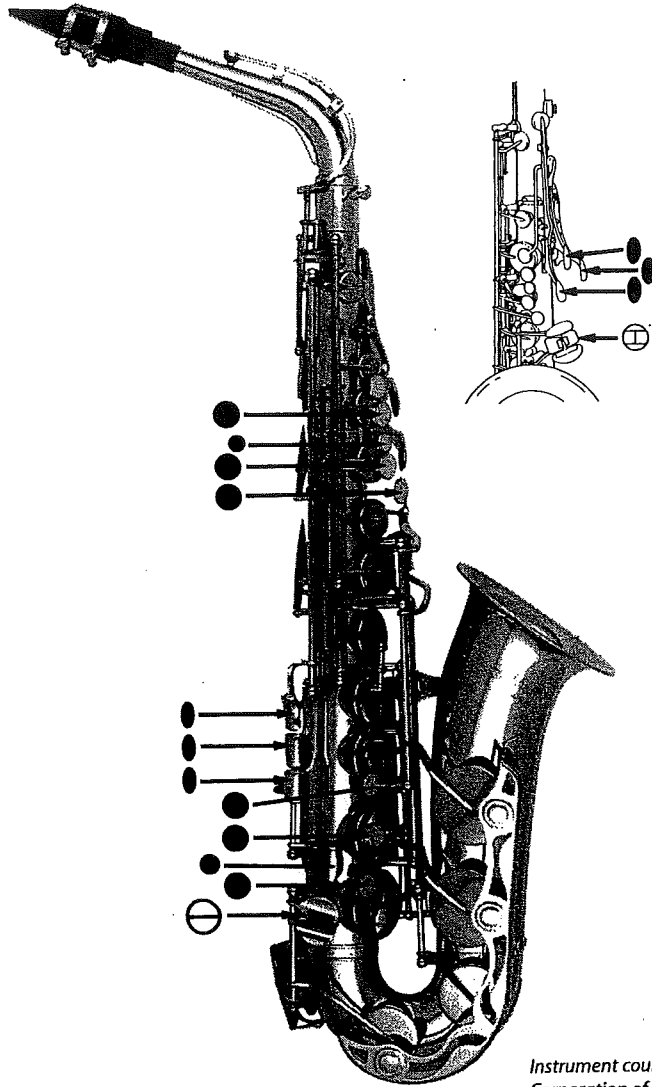
FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

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

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



- = Open
- = Pressed down

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

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

<p>A# B♭</p>	<p>B</p>	<p>C</p>	<p>C# D♭</p>
<p>D</p>	<p>D# E♭</p>	<p>E</p>	
<p>F</p>	<p>F# G♭</p>	<p>G</p>	

FINGERING CHART

E♭ ALTO SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

◀ Jul 2014		~ August 2014 ~					Sep 2014 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
					1	2		
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY		
10	11	12	13	14	15	16		
17	18	19	20	21	22	23		
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30		
31	Notes: (1) TBD - SciTech New Student Meet & Greet							

TBD = To Be Determined

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

*BOLD PERFORMANCES ARE MANDATORY

~ September 2014 ~

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

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

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

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

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

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

Notes:

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

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

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

Notes:

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

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
	8	9	10	11	12	13
7	14	15	16	17	18	19
21	22	23	24	25	26	27
28	29	30	Notes:			

8 Band Fun Night 5 - Band
Movie Night @ Band Room
3:15-5:15pm

2 Road Crew Load Truck
For Graduation After School
2:30-3:30pm
Extended Day For Teachers
3:15-4:15pm

3 Leadership Road Crew
Field Trip For Graduation Set
Up @ Symphony Hall
7:35am-12:00pm
Graduation @ Symphony
Hall 6:00pm (Arrive @
5:00pm) - 34 Court Street;
Springfield, MA 01103
MANDATORY FOR ALL
Road Crew Break Down
After Graduation (Put All
Equipment In Loading Dock)
@ Symphony Hall 8:00pm

4 Leadership Road Crew
Field Trip For Graduation
Break Down @ Symphony
Hall 7:35am-12:00pm

5 Road Crew Set Up For
Band Banquet After School
2:30-4:00pm @ SciTech
Cafeteria
7th Annual Band Banquet @
SciTech Cafeteria 6:00pm
Road Crew Break Down
After Band Banquet @
SciTech Cafeteria 8:45pm

12 Younglife Club #10
@ Band Room 2:30-4:00pm
Camp Meeting

16 Extended Day For
Teachers 3:15-4:15pm

19 Last Day
-Includes 5 Snow Days

Notes:



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

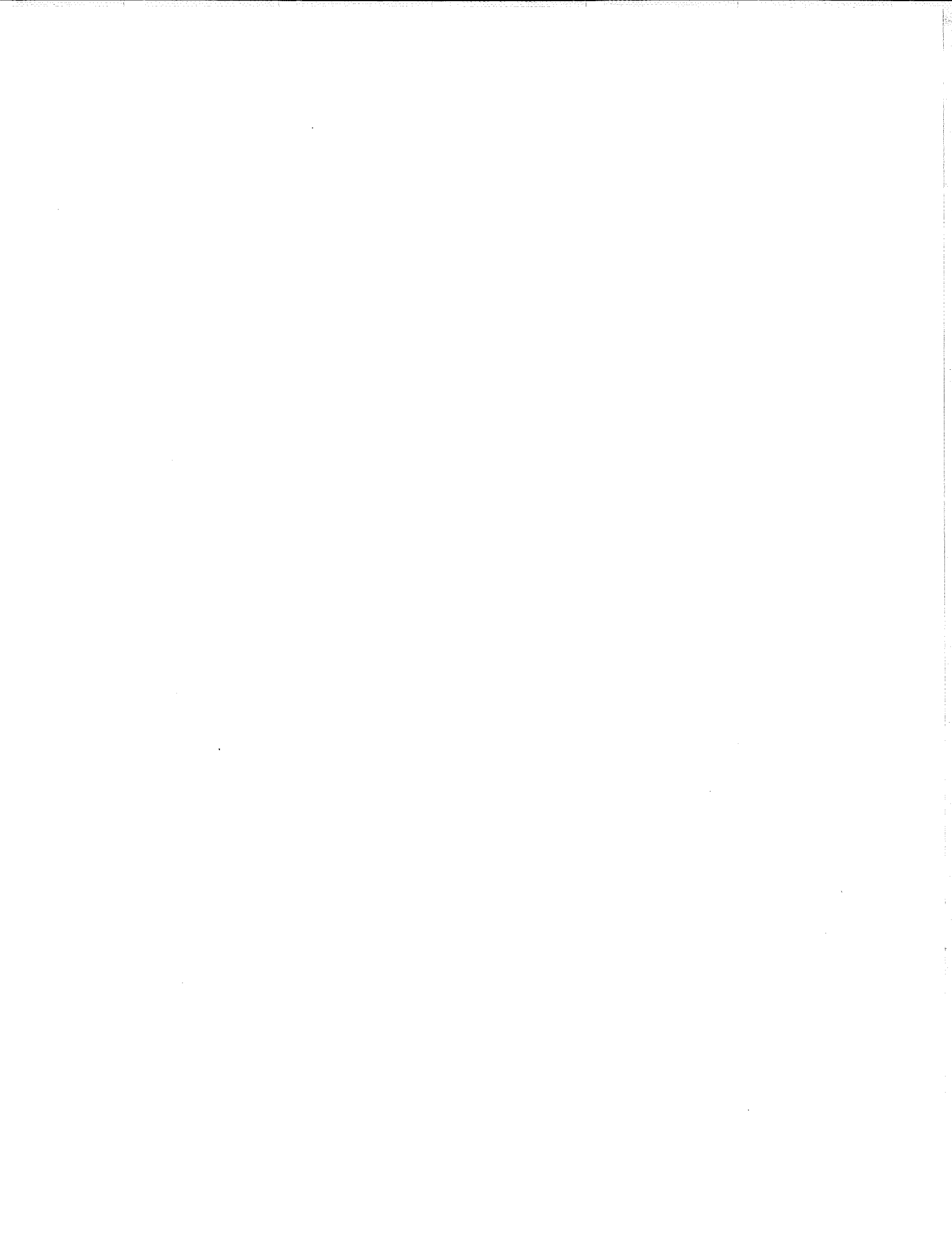
- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many 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	C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Scale	Bb Instruments	C	Eb	F	Gb	G	Bb	C
	Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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



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

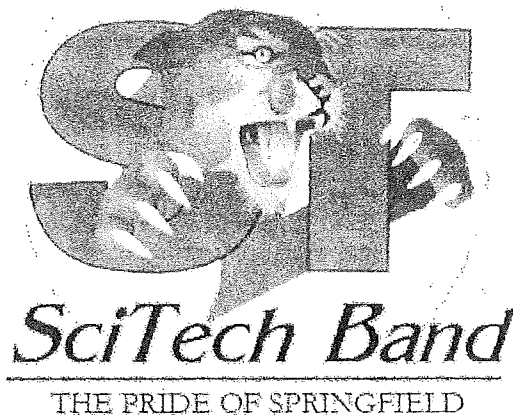
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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





SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The first staff begins with a rest for one measure, followed by a melodic line starting on G4, moving up stepwise to D5, then down to G4, and ending with a half note G4. A dynamic marking of *mf* is placed below the first note. A slur covers the entire first staff. The second staff continues the melodic line, starting on G4, moving up to D5, then down to G4, and ending with a half note G4. A dynamic marking of *p* is placed below the first note. A slur covers the entire second staff. The third staff continues the melodic line, starting on G4, moving up to D5, then down to G4, and ending with a half note G4. A dynamic marking of *f* is placed below the first note. A slur covers the entire third staff.

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo instruction. The second staff features a *p* dynamic marking and a *Swing!* instruction with a triplet notation. The third staff has a *f* dynamic marking. The fourth staff concludes the piece with a double bar line. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



ANGELS WE HAVE HEARD ON HIGH

Alto Sax

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single staff in treble clef with a common time signature. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a box labeled "Intro".

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single staff in treble clef with a common time signature. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a box labeled "Intro".

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single staff in treble clef with a common time signature. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a box labeled "Intro".

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single staff in treble clef with a common time signature. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a box labeled "Intro".

Recorded by JOURNEY

ANY WAY YOU WANT IT

ALTO SAX I

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

(ROCK)

ALTO SAX I

Musical staff 1: Measures 34-37. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with slurs and accents.

Musical staff 2: Measures 38-41. Treble clef, key signature of one sharp (F#). Measure 38 is circled. The staff contains quarter notes with slurs and accents.

Musical staff 3: Measures 42-45. Treble clef, key signature of one sharp (F#). The staff contains quarter notes with slurs and accents, ending with a dynamic marking of *f*.

Musical staff 4: Measures 46-49. Treble clef, key signature of one sharp (F#). The staff contains quarter notes with slurs and accents.

Musical staff 5: Measures 50-53. Treble clef, key signature of one sharp (F#). The staff contains quarter notes with slurs and accents.

Musical staff 6: Measures 54-57. Treble clef, key signature of one sharp (F#). The staff contains quarter notes with slurs and accents.

Musical staff 7: Measures 58-61. Treble clef, key signature of one sharp (F#). The staff contains quarter notes with slurs and accents.

Musical staff 8: Measures 62-67. Treble clef, key signature of one sharp (F#). The staff contains quarter notes with slurs and accents, ending with dynamic markings of *fp* and *ff*.

Recorded by JOURNEY

ANY WAY YOU WANT IT

ALTO SAX 2

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

(ROCK)

2

1-2 3 4 5

f

6

mf

7 8 9

10 11 12 13

14

15 16 17

18 19 20 21

f

22

22-23 24 25

f

26-27 28 29

f

30

mf

31 32 33

ALTO SAX 2

Musical staff 1: Measures 34-37. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, some beamed together. Measure numbers 34, 35, 36, and 37 are indicated below the staff.

Musical staff 2: Measures 38-41. Treble clef, key signature of one sharp (F#). Measure 38 is circled in a box. The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 39, 40, and 41 are indicated below the staff.

Musical staff 3: Measures 42-45. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 42, 43, 44, and 45 are indicated below the staff.

Musical staff 4: Measures 46-49. Treble clef, key signature of one sharp (F#). Measure 46 is circled in a box. The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 47, 48, and 49 are indicated below the staff.

Musical staff 5: Measures 50-53. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 50, 51, 52, and 53 are indicated below the staff.

Musical staff 6: Measures 54-57. Treble clef, key signature of one sharp (F#). Measure 54 is circled in a box. The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 55, 56, and 57 are indicated below the staff.

Musical staff 7: Measures 58-61. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 58, 59, 60, and 61 are indicated below the staff.

Musical staff 8: Measures 62-67. Treble clef, key signature of one sharp (F#). Measure 62 is circled in a box. The staff contains a melodic line with quarter notes and eighth notes, some with accents. Measure numbers 63, 64, 65, 66, and 67 are indicated below the staff. Dynamic markings *fp* and *ff* are present at the end of the staff.

Recorded by LADY GAGA
BAD ROMANCE

ALTO SAX I

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

(UNISON PATTERNS)

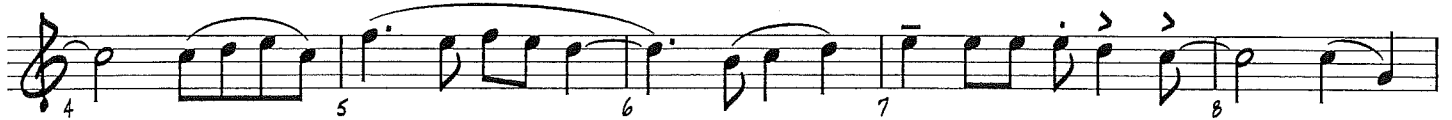
(A) (DISCO)



(B)



(DISCO)



(9)



(17)



ALTO SAX I

25 $\frac{3}{4}$

(mf)

26 27 28

29 30 31 32

33

mp

34 35 36

f

37 38 39 40 41 42

45

43 44 46 47

TO CODA \oplus

48 49 50 51 52

4

D.S. AL CODA

53-56

\oplus CODA

2

57-58 59 60

$\frac{3}{4}$

Recorded by LADY GAGA
BAD ROMANCE

ALTO SAX 2

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

(UNISON PATTERNS)

(A) (DISCO)

Musical staff A, marked *f*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest.

Musical staff B, marked *f*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest.

(DISCO)

Musical staff 1, marked *f*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest. Measure numbers 1, 2, and 3 are indicated below the staff.

Musical staff 2, marked *f*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest. Measure numbers 4, 5, 6, 7, and 8 are indicated below the staff.

Musical staff 3, marked *f*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest. Measure numbers 9 and 16 are indicated below the staff.

Musical staff 4, marked *mf*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

Musical staff 5, marked *mf*. It contains a sequence of notes in 4/4 time, starting with a quarter note followed by eighth notes, and ending with a quarter rest. Measure numbers 21, 22, 23, and 24 are indicated below the staff.

ALTO SAX 2

25 ✂

(mf)

26 27 28

29 30 31 32

33

mp

34 35 36

f

37 38 39 40 41 42

45

43 44 46 47

TO CODA ⊕

48 49 50 51 52

4

D.S. AL CODA

53-56

⊕ CODA

2

57-58 59 60

E^b

Blues By Five

Red Garland

©1965 Prestige Music Co. Used by Permission.

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G 7 C 7 D 7 G 7 C 7 D 7

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

Useful Scales

G Blues Scale

1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 1

Sample Bass Line

1 3 4 $\sharp 4$ 5 4 3 2 1 5 6 $\flat 7$ 1 3 6 5

1 3 5 3 3 1 $\flat 7$ 6 $\flat 6$ 1 2 3 2 1 $\flat 7$ 6 $\flat 6$

1 3 5 1 $\flat 7$ 6 5 $\flat 5$ 1 3 4 $\sharp 4$ 1 $\flat 7$ 6 5

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

Can You Feel The Love Tonight

ALTO SAX 1

Music by ELTON JOHN
Lyrics by TIM RICE
Arranged by JERRY NOWAK

VERY SLOW

1 *mf* 2 3

4 5-8

9 10 11 12

13 *mf* 15 *mf* 16

17 18 19 20

21 3 24 *mf*

25 2 26-27 28

01500087

ALTO SAX 1

29 30 31 32

33 34 35 36

(33)

37 38-40

3

41 42 43 44

(41)

mf

45 46 47 48

mf

49 50 51 52

(49)

53 54-55 56

2

mf

57 58 59 60

RUBATO

ON CUE

A TEMPO

RIT.

mf

61 62 63

RIT.

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

Can You Feel The Love Tonight

ALTO SAX 2

Music by ELTON JOHN
Lyrics by TIM RICE
Arranged by JERRY NOWAK

VERY SLOW

The musical score is written for Alto Sax 2 in 4/4 time, marked "VERY SLOW". It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo marking "VERY SLOW" is handwritten above the staff. The first measure is marked with a circled "1" and the dynamic "mf". The second measure is marked with a circled "2", and the third with a circled "3". The fourth staff starts with a circled "4" and includes a fermata over the first measure, a crescendo hairpin, and a circled "5" above the third measure. The fifth staff contains measures 9, 10, 11, and 12, with slurs over measures 9-10 and 11-12. The sixth staff starts with a circled "13" and includes measures 13, 14, 15, and 16, with a crescendo hairpin under measure 13, a circled "13" above measure 13, and dynamics "mf" under measures 15 and 16. The seventh staff contains measures 17, 18, 19, and 20, with slurs over measures 19-20. The eighth staff starts with a circled "21" and includes measures 21, 22, 23, and 24, with a circled "21" above measure 21, a circled "3" above measure 22, and dynamics "mf" under measure 24. The ninth staff contains measures 25, 26, 27, and 28, with a circled "2" above measure 26 and dynamics "mf" under measure 28.

01500037

ALTO SAX 2

29 30 31 32

33 34 35 36

33

37 38 39 40

TR 3

41 42 43 44

41

PLAY

mf

45 46 47 48

45

mf

49 50 51 52

49

53 54 55 56

53

54-55

mf

57 58 59 60

57

RIT.

RUBATO

ON CUE A TEMPO

mf

61 62 63

61

62

63

RIT.

Alto Sax

Solo

Can You Feel The Love Tonight Solo

Elton John

Arr. Jerry Nowak

Very Slow

4 5 6 7

1-4 *mf*

8 9 10 11

12 13 14 15 16

17 18 19 20 21 *f*

22 23 24 25 26

27 28 29-32 33 34 *mf*

35 36 37 38

39 40 41 42 *f*

2 Alto Sax

Can You Feel The Love Tonight Solo

43 44 45 46 47

48 49 50 51 52

ff

53 54 55 56 57

f *f*

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

rubato

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 4 is boxed. Measure 8 is boxed. Measure 13 is boxed. Dynamic marking *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#). Measure 17 is marked at the start. Measure 21 is boxed.

Musical staff 3: Treble clef, key signature of one sharp (F#). Measure 24 is marked at the start. Measure 29 is boxed.

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 31 is marked at the start. Measure 37 is boxed.

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 38 is marked at the start.

Musical staff 6: Treble clef, key signature of one sharp (F#). Measure 45 is boxed. Dynamic marking *f*.

Musical staff 7: Treble clef, key signature of one sharp (F#). Measure 50 is marked at the start. Measure 53 is boxed. Measure 61 is boxed. Measure 69 is boxed. Dynamic marking *f*.

Musical staff 8: Treble clef, key signature of one sharp (F#). Measure 70 is marked at the start.

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

83

83

The image shows a single musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single measure with a half note. The note is positioned on the second line of the staff, which corresponds to the pitch G4. The note has a stem pointing downwards. Above the staff, the number '83' is written in a small box. To the left of the staff, the number '83' is also written. The staff ends with a double bar line.

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Melody - Eb
-Alto Sax
-Baritone Sax

Soli

mp



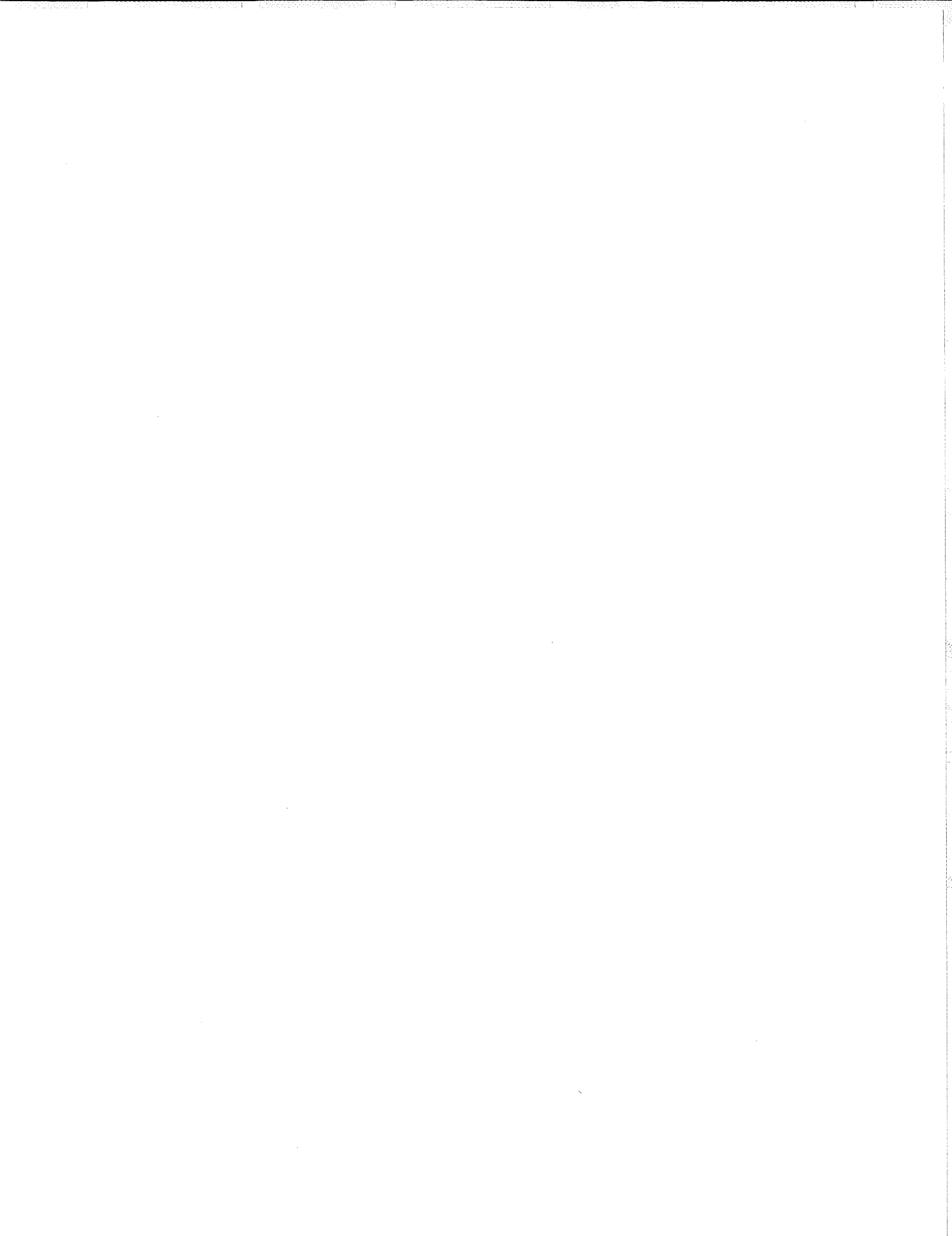
Carol of The Bells

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 *mp* dynamic marking. The first line contains a whole rest followed by a series of six eighth notes: G4, A4, B4, C5, B4, A4, all beamed together. The second line continues with a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The third line starts with a *rit.* marking, followed by a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A boxed letter 'A' is placed above the staff, with the instruction *a tempo - Repeat 4x* to its right. The fourth line begins with a *f* dynamic marking and contains a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A boxed letter 'B' is placed above the staff. The fifth line starts with a boxed letter 'C' and contains a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A boxed letter 'D' is placed above the staff with the instruction *Repeat 3x*. The sixth line begins with a *mf* dynamic marking and contains a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A boxed letter 'E' is placed above the staff. The seventh line starts with a *rit.* marking and contains a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The score concludes with a double bar line.



Alto Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Recorded by COLDPLAY

CLOCKS

ALTO SAX 1

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

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

The musical score is written for Alto Saxophone 1 in 4/4 time. It begins with a dynamic marking of *f* (forte) and includes performance instructions such as **(DRIVING ROCK)** and **(PLAY 2ND TIME ONLY)**. The score is divided into measures, with measure numbers 1 through 40 indicated below the notes. A **(9)** **(SOLO)** section begins at measure 9 with a dynamic marking of *mf* (mezzo-forte). A double bar line with a repeat sign is placed at the end of measure 20. A section of the score from measure 25 to 32 is omitted, indicated by a large number **8** above a bracketed staff. A **(33)** **(UNIS.)** section begins at measure 33 with a dynamic marking of *f*. The score concludes with a final double bar line at measure 40.

Copyright © 2002 by Universal Music Publishing MGB Ltd.
This arrangement Copyright © 2011 by Universal Music Publishing MGB Ltd.
All Rights in the United States Administered by Universal Music - MGB Songs
International Copyright Secured All Rights Reserved

ALTO SAX I

41

UNIS.

Musical staff 41-44. Measure 41 starts with a fermata. Measure 42 has a dynamic marking of *f*. Measures 42-44 contain a melodic line with slurs and accents.

Musical staff 45-48. Continuation of the melodic line from the previous staff, featuring slurs and accents.

49

Musical staff 49-54. Continuation of the melodic line, including a measure with a fermata.

57

Musical staff 55-59. Measure 56 has a dynamic marking of *SUB. mf*. The staff contains a melodic line with slurs and accents.

Musical staff 60-64. Continuation of the melodic line with slurs and accents.

65

73

UNIS.

Musical staff 65-75. Measure 65-72 is a whole rest. Measure 73 has a dynamic marking of *mf*. Measure 74 has a dynamic marking of *mf*. Measure 75 has a dynamic marking of *mf*. The staff contains a melodic line with slurs and accents.

Musical staff 76-80. Continuation of the melodic line with slurs and accents.

81

UNIS.

Musical staff 81-84. Measure 81 has a dynamic marking of *f*. Measures 81-84 contain a melodic line with slurs and accents.

Musical staff 85-88. Measure 88 has a dynamic marking of *ff*. The staff contains a melodic line with slurs and accents.

89

Musical staff 89-93. Measure 91 has a dynamic marking of *f*. Measure 92 has a dynamic marking of *f*. Measure 93 has a dynamic marking of *ff*. The staff contains a melodic line with slurs and accents.

Recorded by COLDPLAY

CLOCKS

ALTO SAX 2

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

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

The musical score is written for Alto Sax 2 in 4/4 time. It begins with a dynamic marking of *f* and includes performance instructions such as *DRIVING ROCK*, *PLAY 2ND TIME ONLY*, and *(SOLO)*. The score is divided into measures, with measure numbers 1 through 40 indicated. A section from measure 25 to 32 is marked with a large '8' and a bracket, indicating an 8-measure rest. The score concludes with a final measure (40) and a double bar line.

ALTO SAX 2

41

(UNIS.)
f 42 43 44

45 46 47 48

49

50 51 52 53 54

57

55 56 SUB. mf 58 59

60 61 62 63 64

65

73

8 65-72 (UNIS.) mf 74 75

76 77 78 79 80

81

(UNIS.) f 82 83 84

85 86 87 88 ff

89

90 91 f 92 93 ff



Cold Duck Time

Eddie Harris

©1969 Hargrove Music Corp. Copyright Renewed and Assigned to Seventh House Ltd. All Rights Reserved. Used by Permission.

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

D ⁷	G ⁷	B ^b MA ⁷	CMA ⁷	D ⁷	G ⁷	B ^b MA ⁷	CMA ⁷
----------------	----------------	--------------------------------	------------------	----------------	----------------	--------------------------------	------------------

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

Useful Scales

D Blues Scale	B ^b Major	(B ^b MA ⁷)	C Major	(CMA ⁷)
---------------	----------------------	-----------------------------------	---------	---------------------

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

Sample Bass Line

D ⁷	G ⁷	D ⁷	G ⁷
----------------	----------------	----------------	----------------

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

B ^b MA ⁷	CMA ⁷	D ⁷
--------------------------------	------------------	----------------

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

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

ALTO SAX 1

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

The musical score is written for Alto Sax 1 in the key of D major (two sharps) and 4/4 time. It begins with a '(Rock)' marking and a first ending bracket labeled '1-8' spanning measures 1 through 8. A circled measure number '9' indicates the start of the solo section, which is marked '(Solo)' and begins with a mezzo-forte (*mf*) dynamic. The solo continues through measures 10 to 36, with circled measure numbers 17, 25, and 33 marking specific points in the piece. The score consists of eight staves of music, each containing a line of notation with measure numbers and various musical notations such as notes, rests, and slurs.

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.
International Copyright Secured All Rights Reserved

ALTO SAX 1

41 4
57 38 39 40 41-44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60 61

62 63 64 65

69 70

71 72 73 74

1. 2. 75 76 77 78 79

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

ALTO SAX 2

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

The musical score is written for Alto Sax 2 in the key of D major (two sharps) and 4/4 time. It begins with a '(Rock)' tempo marking. The score consists of seven staves of music, with measure numbers and performance instructions:

- Staff 1: Measures 1-8. Includes a circled measure number '8' above the staff.
- Staff 2: Measures 9-19. Includes circled measure numbers '9' and '17' above the staff. Performance markings include *f* and *p*.
- Staff 3: Measures 20-24. Performance markings include *mp*, *mf*, and *f*.
- Staff 4: Measures 25-28. Performance marking includes *f*.
- Staff 5: Measures 29-32.
- Staff 6: Measures 33-36. Includes a circled measure number '33' above the staff.
- Staff 7: Measures 37-44. Includes circled measure numbers '41' and '4' above the staff.

ALTO SAX 2

45

53

69



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 consisting of E-flat, G, and B-flat.
- Measure B: A whole note chord consisting of E-flat, G, and B-flat.
- Measure C: A whole note chord consisting of E-flat, G, and B-flat.
- Measure D: A whole note chord consisting of E-flat, G, and B-flat.
- Measure E: A whole note chord consisting of E-flat, G, and B-flat.
- Measure F: A whole note chord consisting of E-flat, G, and B-flat.
- Measure G: A whole note chord consisting of E-flat, G, and B-flat.
- Measure H: A whole note chord consisting of E-flat, G, and B-flat.
- Measure I: A whole note chord consisting of E-flat, G, and B-flat.
- Measure J: A whole note chord consisting of E-flat, G, and B-flat.
- Measure K: A whole note chord consisting of E-flat, G, and B-flat.
- Measure L: A whole note chord consisting of E-flat, G, and B-flat.
- Measure M: A whole note chord consisting of E-flat, G, and B-flat.
- Measure N: A whole note chord consisting of E-flat, G, and B-flat.
- Measure O: A whole note chord consisting of E-flat, G, and B-flat.
- Measure P: A whole note chord consisting of E-flat, G, and B-flat.

Repeat 8x

FLY ME TO THE MOON

(In Other Words)

ALTO SAX 1

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)

(MODERATE LATIN)

(5) SOLI W/ TPT.

(13)

(21) %

TRO - © Copyright 1954 (Renewed) Hampshire House Publishing Corp., New York, NY
This arrangement TRO - © Copyright 2004 Hampshire House Publishing Corp., New York, NY
International Copyright Secured

All Rights Reserved Including Public Performance For Profit
Used by Permission

ALTO SAX 1

Musical staff 1: Treble clef, key signature of one sharp (F#), measures 25-28. Notes include quarter notes, eighth notes, and a half note. Measure 28 has an accent (>).

Musical staff 2: Treble clef, key signature of one sharp (F#), measures 29-32. Measure 29 is circled in black. The staff ends with the instruction "TO CODA" and a double bar line with a diamond symbol.

Musical staff 3: Treble clef, key signature of one sharp (F#), measures 33-37. Dynamics include *mf* and *mp*. Measure 37 has an accent (>).

Musical staff 4: Treble clef, key signature of one sharp (F#), measures 38-41. Measure 39 is circled in black. Dynamics include *mp*. Measure 41 has an accent (>).

Musical staff 5: Treble clef, key signature of one sharp (F#), measures 42-46. Measure 46 has an accent (>).

Musical staff 6: Treble clef, key signature of one sharp (F#), measures 47-50. Measure 47 is circled in black. Dynamics include *mf*. Measure 49 has an accent (^).

Musical staff 7: Treble clef, key signature of one sharp (F#), measures 51-54. Dynamics include *mf*. Measure 54 has an accent (^). The staff ends with the instruction "D.S. AL CODA" and a double bar line with a diamond symbol.

CODA

Musical staff 8: Treble clef, key signature of one sharp (F#), measures 55-59. Measure 55 has an accent (>).

Musical staff 9: Treble clef, key signature of one sharp (F#), measures 60-64. Dynamics include *mp* and *f*. Measure 64 has an accent (^).

FLY ME TO THE MOON

(In Other Words)

ALTO SAX 2

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)



(MODERATE LATIN)



TRO - © Copyright 1954 (Renewed) Hampshire House Publishing Corp., New York, NY
This arrangement TRO - © Copyright 2004 Hampshire House Publishing Corp., New York, NY
International Copyright Secured

All Rights Reserved Including Public Performance For Profit
Used by Permission

ALTO SAX 2

To CODA \oplus

29

29 30 31 32

33 34 35 36 37

39

38 39 40 41

42 43 44 45 46

47

47 48 49 50

D.S. AL CODA

51 52 53 54

\oplus CODA

55 56 57 58 59

60 61 62 63 64

Forever Young

Baritone Saxophone

Measure 1 guitar only

The musical score is written on two staves. The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a triplet of eighth notes. Measures 2 through 8 feature a melodic line with various note values and rests. The second staff contains measures 9 through 19. Measure 9 begins with a complex rhythmic pattern of eighth notes. Measures 10 through 19 consist of a series of whole notes, each with a specific fingering number (10-19) written above it. The key signature has one sharp (F#) and the time signature is 4/4.

Alto Sax. / Baritone Sax

?

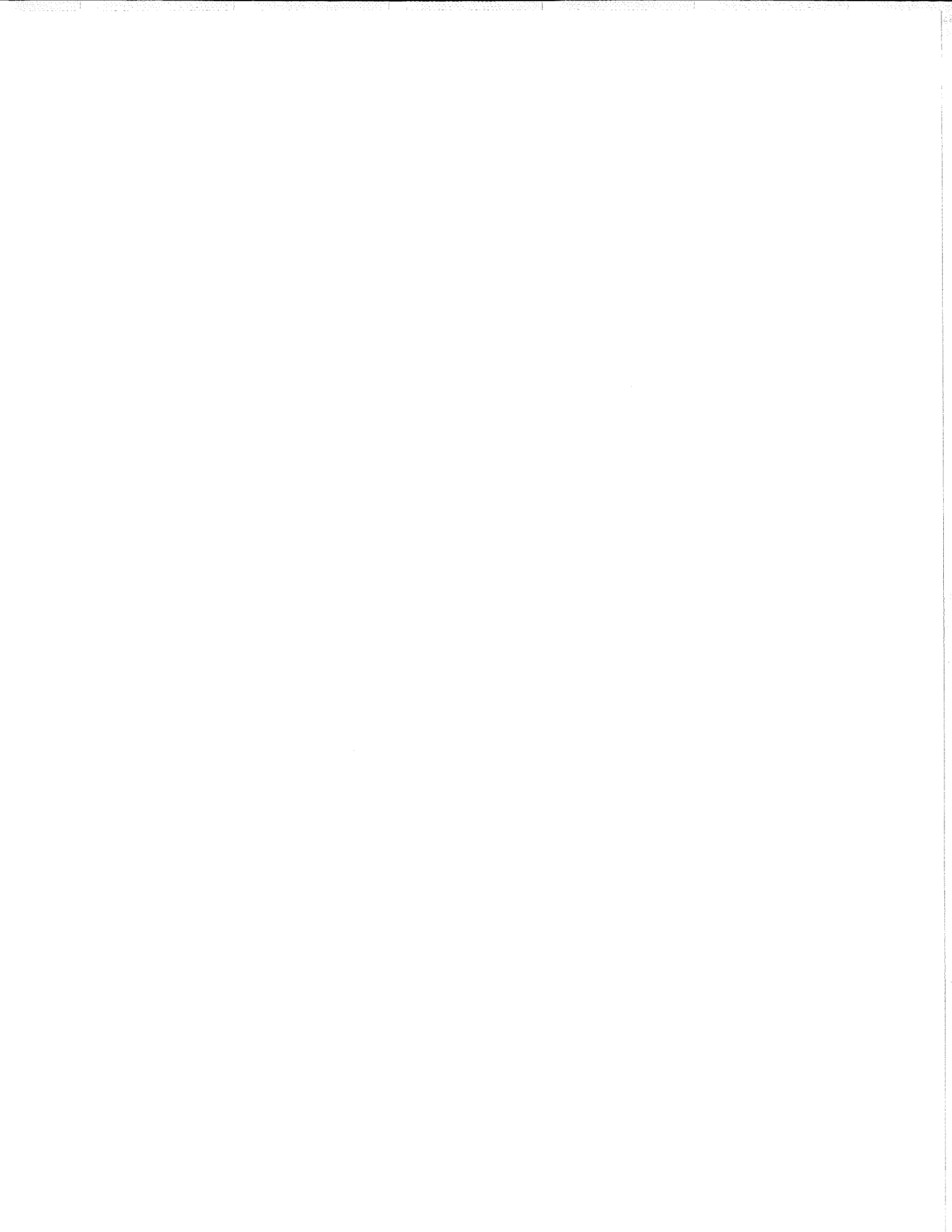


1) Name _____

2) Write in note names...

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

4) Play the piece...



142 **E♭**
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL/
FRANK LOESSER

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

Recorded by THE JACKSON 5
I WANT YOU BACK

ALTO SAX I

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

(FUNKY R&B)

The musical score is written for Alto Sax I in the key of B-flat major and 4/4 time. It begins with a key signature of one flat and a 4/4 time signature. A first ending bracket labeled '8' spans measures 1-8. The main melody starts at measure 9 with a dynamic marking of *f*. Measure 13 is marked with a circled '13' and a dynamic of *mf*. Measure 21 is marked with a circled '21'. Measure 31 is marked with a circled '31' and a dynamic of *f*. A second ending bracket labeled '3' spans measures 31-33. The score concludes at measure 34 with a dynamic of *f*. The notation includes various articulations such as accents, slurs, and breath marks.

© 1969 (Renewed 1997) JOBETE MUSIC CO., INC.
This arrangement © 2012 JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

ALTO SAX I

Musical staff 1: Measures 35-38. Includes accents (^) and dynamic markings.

Musical staff 2: Measure 39 (boxed), triplets (3) for measures 39-41, and measure 43.

Musical staff 3: Measure 44, measure 45 (boxed), and measures 46-47. Includes dynamics *SUB. mp* and *GRAD. CRESC.*

Musical staff 4: Measures 48-50.

Musical staff 5: Measures 51-53. Includes dynamic marking *f*.

Musical staff 6: Measure 54 (boxed), and measures 55-57. Includes dynamic marking *ff*.

Musical staff 7: Measures 58-61.

Musical staff 8: Measures 62, triplet (2) for measures 63-64, and measure 65. Includes dynamic marking *ff*.

Recorded by THE JACKSON 5
I WANT YOU BACK

ALTO SAX 2

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

(FUNKY R&B)

8
1-8

9 *f*

13 *mf*

17

21

29 *f*

31 *f*

34 *f*

© 1969 (Renewed 1997) JOBETE MUSIC CO., INC.
This arrangement © 2012 JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI APRIL MUSIC INC.

All Rights Reserved International Copyright Secured Used by Permission

ALTO SAX 2

Musical staff 1: Measures 35-38. Includes accents and slurs.

Musical staff 2: Measures 39-43. Includes a circled measure number 39, a triplet of eighth notes, and a slur.

Musical staff 3: Measures 44-47. Includes a circled measure number 46, a crescendo hairpin, and dynamic markings "SUB. mp" and "GRAD. CRESC."

Musical staff 4: Measures 48-50. Includes slurs and accents.

Musical staff 5: Measures 51-53. Includes slurs, accents, and a dynamic marking "f".

Musical staff 6: Measures 54-57. Includes a circled measure number 54, slurs, accents, and a dynamic marking "ff".

Musical staff 7: Measures 58-61. Includes slurs and accents.

Musical staff 8: Measures 62-65. Includes slurs, accents, a dynamic marking "ff", and a circled measure number 65.

43 H

Musical staff 43-47: Treble clef, 4/4 time. Measure 43 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 47 ends with a double bar line and repeat dots.

I Solos (begin 2nd time)

48 E7 A m E7 A m

optional bass line

f play 2nd & 3rd time only

Musical staff 48-51: Treble clef, 4/4 time. Measure 48 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 51 ends with a double bar line and repeat dots.

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

52 optional bass line

f play 2nd & 3rd time only

D.S. al Coda

Musical staff 52-56: Treble clef, 4/4 time. Measure 52 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 56 ends with a double bar line and repeat dots.

K \oplus Coda

57 *ff*

Musical staff 57-60: Treble clef, 4/4 time. Measure 57 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 60 ends with a double bar line and repeat dots.

61 1.

Musical staff 61-64: Treble clef, 4/4 time. Measure 61 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 64 ends with a double bar line and repeat dots.

L 2. M

65 *ff*

Musical staff 65-70: Treble clef, 4/4 time. Measure 65 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 70 ends with a double bar line and repeat dots.

71

Musical staff 71-74: Treble clef, 4/4 time. Measure 71 starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with accents. Measure 74 ends with a double bar line and repeat dots.



La Copa De La Vida

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

Counter melody Eb

The Cup of Life
As Recorded by Ricky Martin

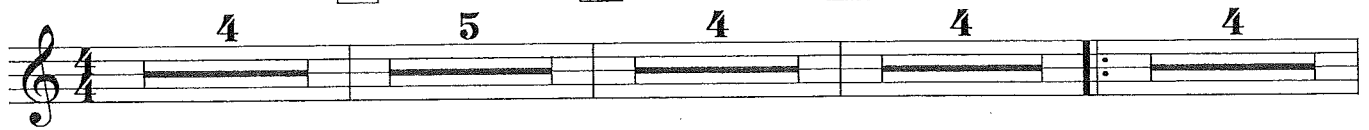
Samba (♩ = 120)

A

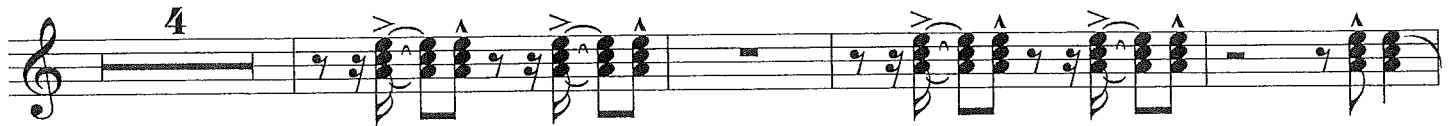
B

C

D



E



F



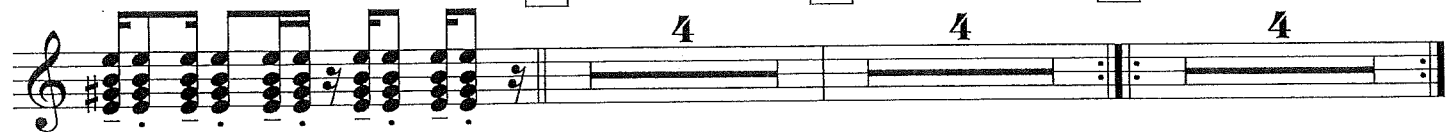
To Coda (On 3rd Time) ⊕

G

H

I

Solos (begin 2nd time)



J



D.S. al Coda



K

⊕ Coda

play 2nd time only



Bass Line Eb

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

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

C

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

D

play D-E 1st time only

E

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

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

F

§

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

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

To Coda (On 3rd Time) ⊕

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

G

H

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

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

Musical staff I: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes. A double bar line with repeat dots is followed by a dynamic marking *f*.

Musical staff J: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes. A double bar line with repeat dots is followed by a dynamic marking *f*.

D.S. al Coda

Musical staff with first and second endings: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes. A double bar line with repeat dots is followed by two endings: 1. and 2.

K ⊕ Coda

Musical staff K: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes. A double bar line with repeat dots is followed by a dynamic marking *ff*.

Musical staff with first and second endings and a 4-measure rest: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes. A double bar line with repeat dots is followed by two endings: 1. and 2. The staff ends with a 4-measure rest.

M

Musical staff M: Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes. A double bar line with repeat dots is followed by a dynamic marking *ff*.

Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

ALTO SAX I

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

(ROCK)

1 2 3

4 5 6 7

8 9-10 11 12 13-15

16 17-18 19 20 21-23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39 40

© 2012 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC,
THOU ART THE HUNGER, WB MUSIC CORP. and ROC NATION MUSIC
This arrangement © 2013 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC,
THOU ART THE HUNGER, WB MUSIC CORP. and ROC NATION MUSIC
All Rights for BMG GOLD SONGS and MARS FORCE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC
All Rights for TOY PLANE MUSIC Controlled and Administered by UNIVERSAL MUSIC CORP.
All Rights for THOU ART THE HUNGER Administered by NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC
All Rights for ROC NATION MUSIC Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

ALTO SAX I

41

Musical staff 1: Treble clef, key signature of one sharp (F#), measures 42, 43, and 44.

TO CODA

Musical staff 2: Treble clef, key signature of one sharp (F#), measures 45, 46, 47, and 48.

49

Musical staff 3: Treble clef, key signature of one sharp (F#), measures 50 and 51.

53 (SOLO - AD LIB. OR AS WRITTEN)

Musical staff 4: Treble clef, key signature of one sharp (F#), measures 54, 55, and 56. Includes dynamic marking *f* and chord markings EMI and AMI.

Musical staff 5: Treble clef, key signature of one sharp (F#), measures 57, 58, 59, and 60. Includes dynamic marking *f* and chord markings EMI and AMI.

61

(END SOLO)

Musical staff 6: Treble clef, key signature of one sharp (F#), measures 62-63 and 64. Includes dynamic marking *mf* and a double bar line with a '2' above it.

D.S. AL CODA

Musical staff 7: Treble clef, key signature of one sharp (F#), measures 65, 66, 67, and 68.

CODA

Musical staff 8: Treble clef, key signature of one sharp (F#), measures 69, 70, 71, and 72.

Musical staff 9: Treble clef, key signature of one sharp (F#), measures 73, 74, 75, and 76. Includes dynamic marking *ff*.

Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

ALTO SAX 2

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

(ROCK)

1 2 3

4 5 6 7

8 9-10 11 12 13-15

16 17-18 19 20 21-23

24 25 26 27

28 29 30 31

32 33 34 35

© 2012 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC,

THOU ART THE HUNGER, W8 MUSIC CORP. and ROC NATION MUSIC

This arrangement © 2013 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC,

THOU ART THE HUNGER, W8 MUSIC CORP. and ROC NATION MUSIC

All Rights for BMG GOLD SONGS and MARS FORCE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC

All Rights for TOY PLANE MUSIC Controlled and Administered by UNIVERSAL MUSIC CORP.

All Rights for THOU ART THE HUNGER Administered by NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC

All Rights for ROC NATION MUSIC Administered by W8 MUSIC CORP.

All Rights Reserved Used by Permission

07012095

Locked Out of Heaven - 1

ALTO SAX 2

36 37 38 39 40

41

42 43 44

TO CODA ⊕

45 46 47 48

49

50 51 52

53

53-59 60 *mf*

61

62 63 64

D.S. AL CODA

65 66 67 68

⊕ CODA

69 70 71 72

73 74 75 76 *ff*



Alto Sax./Baritone Sax

A Message To You Rudy

A

Musical notation for section A, starting with a 4-measure rest. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a repeat sign and a fermata over the final measure.

B

Musical notation for section B, first staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

Musical notation for section B, second staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

Musical notation for section B, third staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

C

Tenor & Clarinet Solo

Musical notation for section C, Tenor & Clarinet Solo. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

D

Musical notation for section D, first staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

Musical notation for section D, second staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

E

Musical notation for section E. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

F

Musical notation for section F, ending with "molto rit." and a fermata. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation consists of eighth notes and quarter notes.

MOVE THE JOY

arr. Bernice

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

- Flute:** Starts in Section B with a melody marked *f*.
- Clarinet in B \flat :** Starts in Section B with a melody marked *f*.
- Bass Clarinet:** Starts in Section B with a melody marked *f*.
- Alto Sax:** Starts in Section B with a melody marked *f*.
- Tenor Sax:** Starts in Section B with a melody marked *f*.
- Baritone Sax:** Starts in Section B with a melody marked *f*.
- Trumpet in B \flat 1:** Starts in Section B with a melody marked *f*.
- Trombone:** Starts in Section B with a melody marked *f*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Baritone (T.C.):** Starts in Section B with a melody marked *f*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Tuba:** Starts in Section B with a melody marked *f*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Timpani:** Starts in Section B with a melody marked *f*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Mallets 1:** Starts in Section B with a melody marked *f*.
- Snare:** Starts in Section B with a melody marked *mp*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Bass Drum 1:** Starts in Section B with a melody marked *mp*.
- Bass Drum 2:** Starts in Section B with a melody marked *mp*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Suspended Cymbal:** Starts in Section B with a melody marked *mf*. Includes a "2nd Time Only" marking above the first measure of Section B.
- Synthesizer 1:** Starts in Section B with a melody marked *mf*.

Alto Sax.

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

The musical score is written for Alto Saxophone in G major and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Majestically' with a quarter note equal to 82 beats per minute. The first section, 'Gloria In Excelsis Deo', starts with a dynamic of *f* and includes measures 6, 10, 14, and 18. The second section, 'Ode To Joy', begins at measure 28 with a dynamic of *p* and includes measures 32, 36, 40, 44, and 48. The score concludes with a final flourish in measures 52, 56, and 57. The piece ends with a double bar line and repeat dots.



Mr. P.C.

John Coltrane

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

Musical notation for the second system, continuing the melody. Above the staff, the chords D_{MI}^7 and A_{MI}^7 are indicated.

Musical notation for the third system, continuing the melody. Above the staff, the chords F^7 , E^7 , and A_{MI}^7 are indicated.

©1977 Jowcol Music Co. International Copyright Secured. All Rights Reserved. Used by Permission.

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

For your use

Four sets of empty musical staves, each consisting of a five-line staff, provided for the user to practice or transcribe the melody.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A M_7 D M_7 F 7 E 7 A M_7 D M_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 M_7) D Dorian (D M_7)

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

F Mixolydian (F 7) E Mixolydian (E 7)

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

Sample Bass Line

A M_7

D M_7 A M_7

F 7 E 7 A M_7

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

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

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

From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 2
E♭ Alto Saxophone

Music by JAMES HORNER
Lyric by WILL JENNINGS
Arranged by PAUL MURTHA

Ballad

8 9

14 17

20 25

32 33

40 41 45

49 53

56 61

63

mp *f* *p* *rit.* *mp*

Copyright © 1997 Sony / ATV Music Publishing LLC, T C F Music Publishing, Inc., Fox Film Music Corporation and Blue Sky Rider Songs
This arrangement Copyright © 2012 Sony / ATV Music Publishing LLC, T C F Music Publishing, Inc., Fox Film Music Corporation and Blue Sky Rider Songs
All Rights on behalf of Sony / ATV Music Publishing LLC Administered by Sony / ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203

04003264

My Heart Will Go On

All Rights on behalf of Blue Sky Rider Songs Administered by Irving Music, Inc.

International Copyright Secured All Rights Reserved

From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 3

E^b Alto Saxophone/E^b Alto Clarinet

Music by JAMES HORNER

Lyric by WILL JENNINGS

Arranged by PAUL MURTHA

Ballad

9

mf

mp

10

17

mf

16

25

mf

23

33

29

41

mp

36

45

f

43

53

50

61

mp

57

64

p

rit.

Copyright © 1997 Sony/ATV Music Publishing LLC, T C F Music Publishing, Inc., Fox Film Music Corporation and Blue Sky Rider Songs
This arrangement Copyright © 2012 Sony/ATV Music Publishing LLC, T C F Music Publishing, Inc., Fox Film Music Corporation and Blue Sky Rider Songs
All Rights on behalf of Sony/ATV Music Publishing LLC Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203

04003264

My Heart Will Go On

All Rights on behalf of Blue Sky Rider Songs Administered by Irving Music, Inc.

International Copyright Secured All Rights Reserved

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

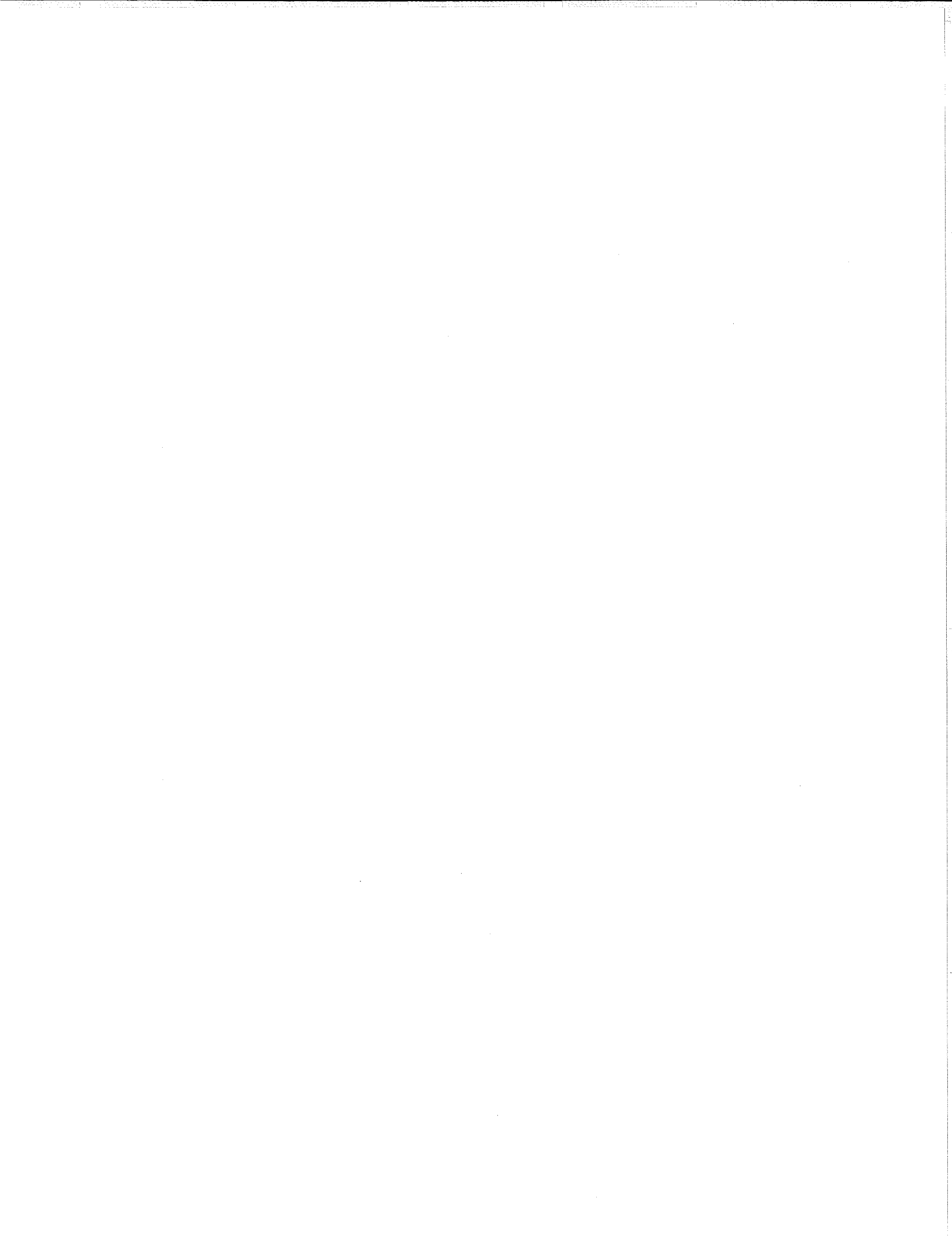
Alto Saxophone

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 time signature of 4/4. The music starts with a whole note G4, followed by a half note A4, and a half note B4, all marked with a piano (*p*) dynamic. The second staff continues with a half note C5, a half note B4, and a half note A4, marked with a circled letter 'A'. The third staff begins with a half note G4, a half note F4, and a half note E4, marked with a circled letter 'B'. It includes a forte (*f*) dynamic and a glissando (*gliss.*) over a half note D4. The fourth staff continues with a half note C4, a half note B3, and a half note A3, marked with a fortissimo (*fp*) dynamic and a forte (*f*) dynamic.

My Way

Alto Saxophone

The second system of the musical score for Alto Saxophone is identical to the first system. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The music starts with a whole note G4, followed by a half note A4, and a half note B4, all marked with a piano (*p*) dynamic. The second staff continues with a half note C5, a half note B4, and a half note A4, marked with a circled letter 'A'. The third staff begins with a half note G4, a half note F4, and a half note E4, marked with a circled letter 'B'. It includes a forte (*f*) dynamic and a glissando (*gliss.*) over a half note D4. The fourth staff continues with a half note C4, a half note B3, and a half note A3, marked with a fortissimo (*fp*) dynamic and a forte (*f*) dynamic.



PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

Alto Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *div.* *rit.*

7

A Andante *mf* unis.

13

simile **B**

20

simile **C**

27

simile **D**

34

f **E**

41

mf 1.

48

f 2. *rit.* **E** 3

Pomp & Circumstance

Sir Edward Elgar

Alto Sax - MELODY



A



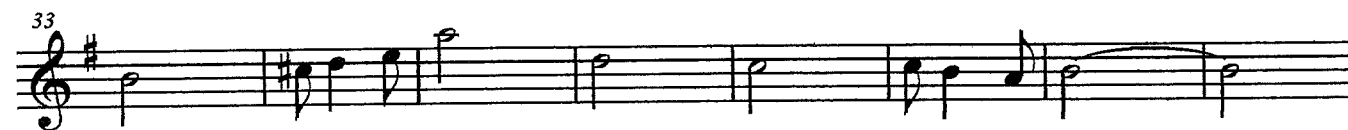
B



C



D



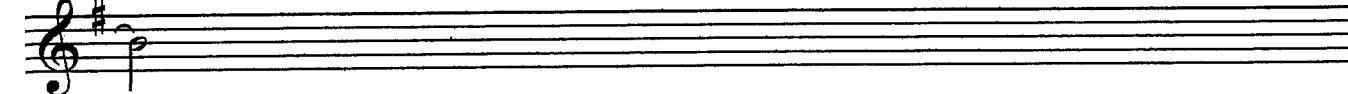
E



2



54



Melody Eb

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

REPEAT 3x

A

mp Add Top Line Harmony 3rd Time

B

mf

C

optional

play 2nd time only

D

E

f

F

To Coda
(On 3rd Time) ⊕

G

p

D.S. al Coda

H ⊕ Coda

Counter melody Eb

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

REPEAT 3x

A 4 B 4 C 8

mf optional 8vb

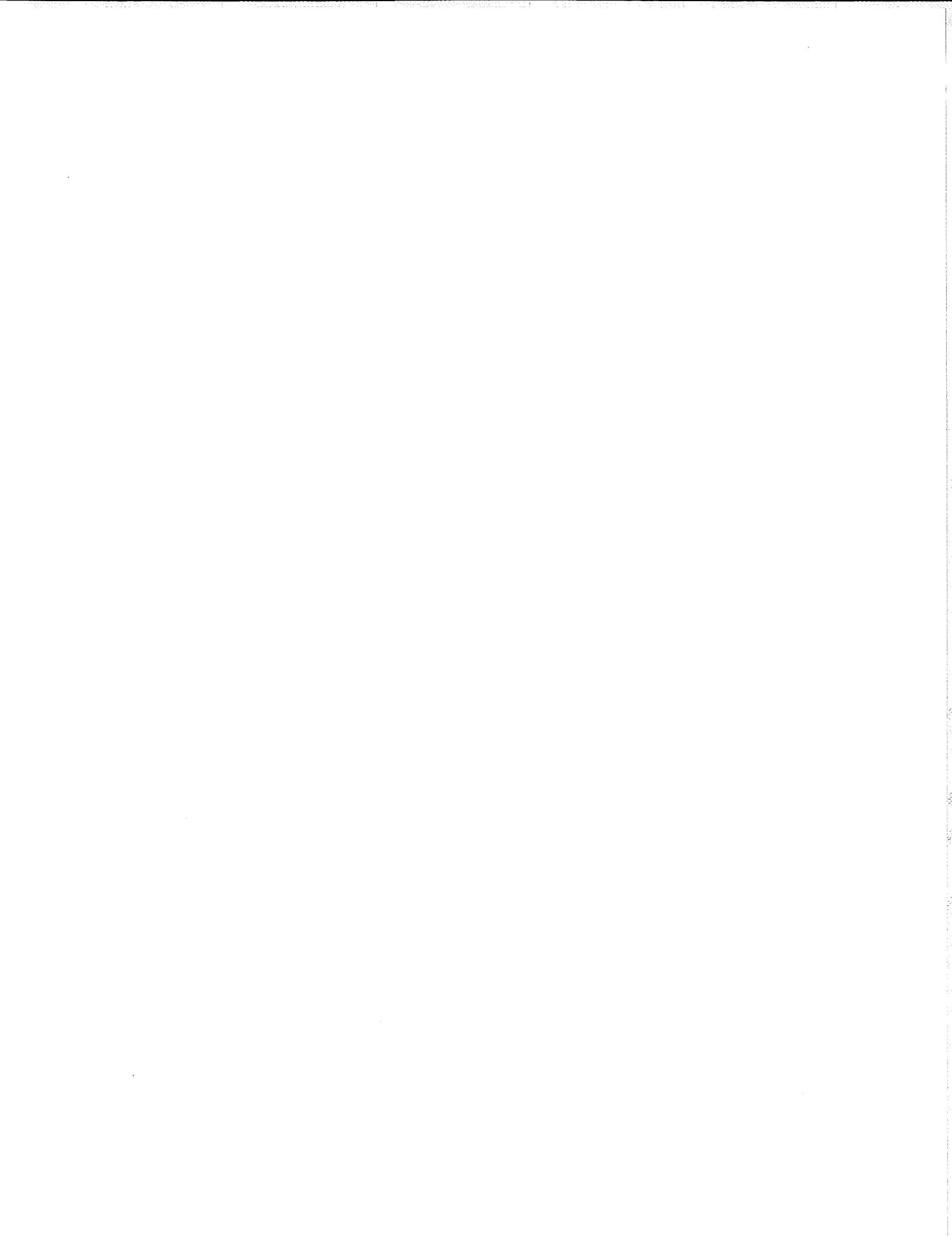
D 8

f

E F 6 To Coda (On 3rd Time) 1. 2.

G *p* optional 8vb D.S. al Coda

H Coda 2



Radioactive

Bass Line Eb

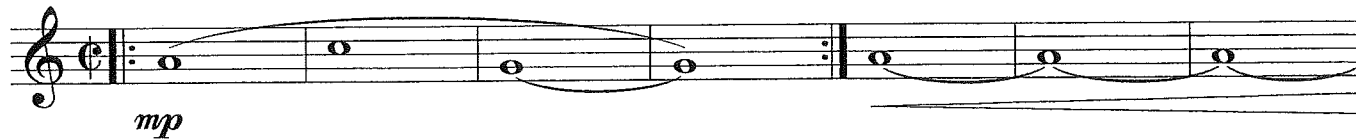
arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

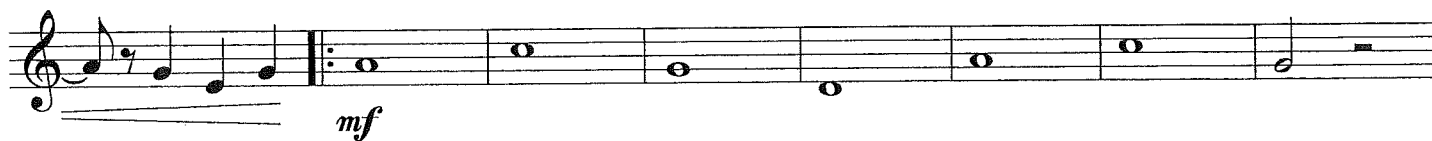
REPEAT 3x

A



mp

B



mf

C



♩

E



f

F



To Coda
(On 3rd Time) ⊕

G

D.S. al Coda



1.

2.

8

H ⊕ Coda



Melody Eb

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

f

A

mf

B

C %

mf f (2nd time)

D

To Coda ☉

E

mp

8

14

19

25

30

35

40

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 'Dance Groove' and a metronome setting of 118. The score is divided into sections A through E, with section C marked as a repeat. Dynamics include forte (f), mezzo-forte (mf), and mezzo-piano (mp). The piece concludes with a Coda symbol.

45 F

mf

49

53 G

mf

60 H

mp

D.S. al Coda

66

I \oplus Coda J

70

f

76

Counter melody Eb

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

Musical staff A and B. Staff A contains a 9-measure rest followed by a melodic line. Staff B contains an 8-measure rest followed by a melodic line. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as Dance Groove with a quarter note equal to 118 beats per minute.

C

D

f

Musical staff C and D. Staff C contains an 8-measure rest followed by a melodic line. Staff D contains an 8-measure rest followed by a melodic line. The key signature is two sharps (F# and C#) and the time signature is 4/4. The dynamic marking *f* is present.

To Coda ◊

Musical staff To Coda. This staff contains a melodic line that concludes with a double bar line and a coda symbol (a diamond with a cross inside).

E

F

G

Musical staff E, F, and G. Staff E contains a 4-measure rest followed by a melodic line. Staff F contains an 8-measure rest followed by a melodic line. Staff G contains an 8-measure rest followed by a melodic line. The key signature is two sharps (F# and C#) and the time signature is 4/4. The dynamic marking *mp cresc.* is present.

H

D.S. al Coda

Musical staff H. This staff contains an 8-measure rest followed by a melodic line. The key signature is two sharps (F# and C#) and the time signature is 4/4.

I ◊ Coda

J

Musical staff I and J. Staff I contains a melodic line starting with a dynamic marking of *f*. Staff J contains an 8-measure rest followed by a melodic line. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Musical staff continuation. This staff contains an 8-measure rest followed by a melodic line. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Safe & Sound

As Recorded by Capital Cities

Dance Groove ♩ = 118

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

A

B

C *To Coda*

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

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

G C G G7 C Cm G Em

7 Am7 D7 G

B

G7 C G7 C A7

15 Am7 D7 G

C

To Coda

D

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

23

D.S. al Coda

E

G Em Am7 D7 G

31

f

39

E♭

Sight Reading Exercises


1 

2 

3 

4 

5 

6 

7 

8 

9 

Alto Sax.

Simple Gifts

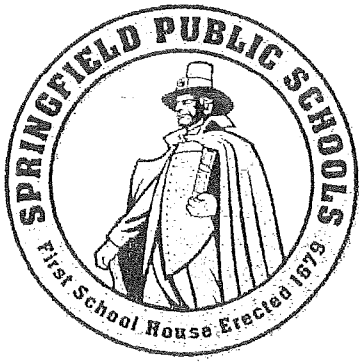
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f



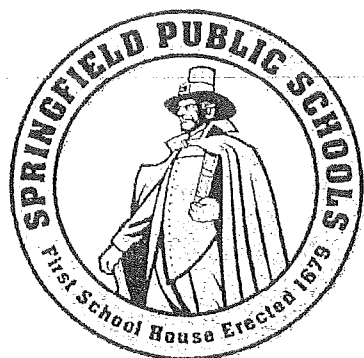
SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance. 	<ul style="list-style-type: none"> Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	COMMENTS _____ _____ _____ _____ _____				

SHENANDOAH

for Concert Band

E♭ ALTO SAXOPHONE 1

FRANK TICHELI

Freely and very expressive
♩ = c. 50

6 7 2

mp < *mf* > *p* *mp*

12 ♩ = c. 58

poco f

18 23 ♩ = c. 63

f > *mp* *mf* Solo

31 ♩ = c. 50 35 Pulsating ♩ = c. 58

rit. *pp* *rit.* *a tempo* *tutti* *mf* *rit.* *p*

41 Ethereal, floating ♩ = c. 50 6

47 ♩ = c. 58 52 56 Exalted

mf *f*

3 62

ff *sfz* > *mp* *f*

69 3

mf *p* *mf* > *p*

75 *rit.* *a tempo* *rit.*

mp

Detailed description of the musical score: The score is written for E♭ Alto Saxophone 1 in 4/4 time. It begins with a tempo marking of 'Freely and very expressive' and a metronome marking of ♩ = c. 50. The first staff contains measures 6, 7, and 2, with dynamics *mp*, *mf*, and *p* respectively. A 'ten.' (tension) marking is placed above the first staff. The second staff starts at measure 12 (♩ = c. 58) with a *poco f* dynamic. The third staff starts at measure 18 and includes a 'Solo' marking at measure 23 (♩ = c. 63). The fourth staff contains measures 31 (♩ = c. 50) and 35 (Pulsating, ♩ = c. 58), with dynamics *pp*, *mf*, and *p*. The fifth staff starts at measure 41 (Ethereal, floating, ♩ = c. 50) and includes measure 6. The sixth staff starts at measure 47 (♩ = c. 58) and includes measures 52 and 56 (Exalted). The seventh staff starts at measure 62 and includes measure 3. The eighth staff starts at measure 69 and includes measure 3. The final staff starts at measure 75 with a *rit.* marking, followed by *a tempo* and another *rit.* marking, ending with a *mp* dynamic.

SHENANDOAH

for Concert Band

E♭ ALTO SAXOPHONE 2

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6

7

ten.

2

p ————— *mf* > *p*

Al. Sax. 1 cue:

12 ♩ = c. 58

mp ————— *poco f*

18

f > *mp*

23 ♩ = c. 63 Tpt. 1 cue:

mp

31 ♩ = c. 50

rit. ————— *pp* ————— *rit.* *a tempo* ————— *rit.*

35 Pulsating ♩ = c. 58

p

41 Ethereal, floating ♩ = c. 50

rit. 6

47 ♩ = c. 58

5

52

56 Exalted

mf ————— *f*

62

ff ————— *sfz* ————— *mp*

f ————— *mf* ————— *mp* ————— *p*

69

4

rit. 75 *a tempo* ————— *rit.* 2

SOUL BOSSA NOVA

ALTO SAX 1

Words and Music by
QUINCY JONES
Arranged by RICK STITZEL

(SIXTIES ROCK)

The musical score is written for Alto Saxophone 1 in G major and 4/4 time. It consists of seven staves of music. The first staff includes a key signature change to G major and a time signature change to 4/4. It features a 'SIXTIES ROCK' section with a 4-measure rest (1-4) and a 7-measure rest (5-11). The second staff begins at measure 13 and continues through measure 20. The third staff continues from measure 21 to 25, including a 3-measure rest (21-23) and a first ending (24-25). The fourth staff starts at measure 26 with a key signature change to F# major and includes triplets. The fifth staff continues from measure 27 to 33, featuring a key signature change to D major and a dynamic marking of *ff*. The sixth staff continues from measure 34 to 37.

4 5 7

1-4 5-11 12

13 14 15 16

17 18 19 20

21-23 24 25

26 27 28 29

30 31 32 33

34 35 36 37

Copyright © 1962; Renewed 1990 Silhouette Music (ASCAP)

This arrangement Copyright © 2007 Silhouette Music (ASCAP)

Worldwide Rights for Silhouette Music Administered by Cherry Lane Music Publishing Company, Inc.

International Copyright Secured All Rights Reserved

ALTO SAX 1

Musical staff 1 (measures 38-41) with notes and rests.

Musical staff 2 (measures 42-45) with notes and rests. Includes the instruction "TO CODA" with a double bar line and a circle containing a cross.

Musical staff 3 (measures 46-49) with notes and rests. Measure 46 is circled.

Musical staff 4 (measures 50-53) with notes and rests. Includes the instruction "(SOLO - AD LIB. OR AS WRITTEN)" and a "G7" chord symbol.

Musical staff 5 (measures 54-57) with notes and rests. Measure 54 is circled and labeled "(G7)".

Musical staff 6 (measures 58-61) with notes and rests. Includes chord symbols "D7", "G7", and "G7". Ends with "D.S. AL CODA" and "(END SOLO)".

CODA

Musical staff 7 (measures 62-64) with notes and rests.

Musical staff 8 (measures 65-68) with notes and rests.

Musical staff 9 (measures 69-72) with notes and rests.

SOUL BOSSA NOVA

ALTO SAX 2

Words and Music by
QUINCY JONES
Arranged by RICK STITZEL

(SIXTIES ROCK)

The musical score is written for Alto Sax 2 in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff includes a key signature change to G major and a 4/4 time signature. It features a 'SIXTIES ROCK' section with a circled '4' above a bar line and a circled '5' above the next bar. Measure numbers 1-4, 5-11, and 12 are indicated. The second staff starts with a circled '13' and contains measures 13-16. The third staff contains measures 17-20. The fourth staff contains measures 21-23, marked with a circled '3', and measures 24-25, which include first and second endings. The fifth staff starts with a circled '26' and a treble clef change to C major (no sharps or flats), containing measures 27-29. The sixth staff contains measures 30-33, with a circled '34' above the first measure. The seventh staff contains measures 35-37. Dynamics include *mf* and *ff*. The score concludes with a double bar line at the end of measure 37.

Copyright © 1962; Renewed 1990 Silhouette Music (ASCAP)
This arrangement Copyright © 2007 Silhouette Music (ASCAP)

Worldwide Rights for Silhouette Music Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved

ALTO SAX 2

38 39 40 41

42 43 44 45

To CODA

46 47 48 49

50 51 52 53

54 8 54-61 D.S. AL CODA

CODA

62 63 64

65 66 67 68

69 70 71 72



THE STAR SPANGLED BANNER

E♭ Alto 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. It consists of six lines of music. The first line starts with a treble clef, a sharp sign, and a 3/4 time signature. The tempo/mood is marked 'Majestic'. A boxed measure number '3' is placed above the staff. A dynamic marking '*f*' is placed below the staff. The second line continues the melody. The third line has a boxed measure number '11' above it. The fourth line has a boxed measure number '19' above it and a dynamic marking '*mp*' below it. The fifth line has a boxed measure number '27' above it and a dynamic marking '*f*' below it. The sixth line concludes the piece with a double bar line.

TAKE THE "A" TRAIN

ALTO SAX I

Words and Music by

BILLY STRAYHORN

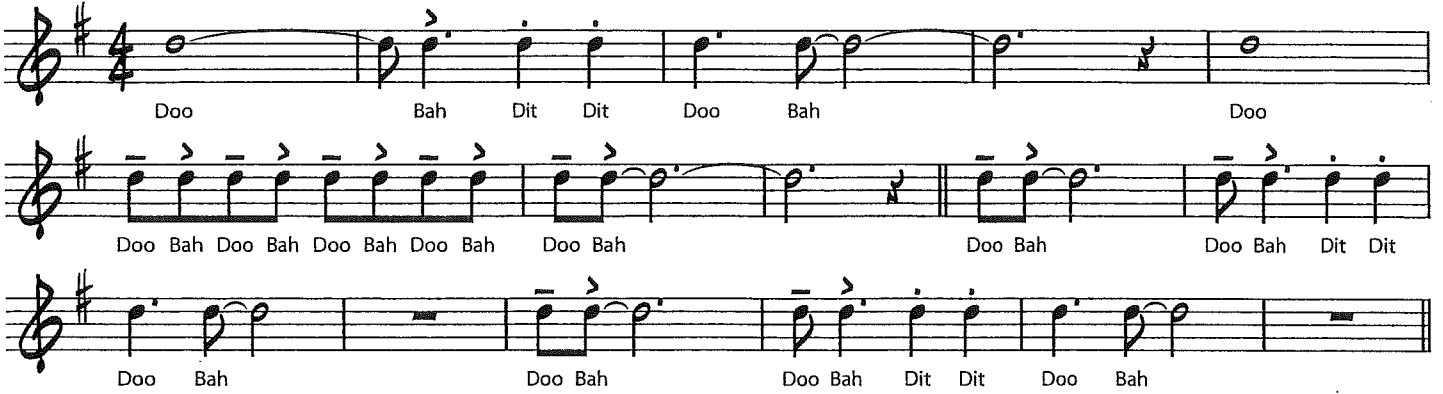
Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING) (♩ = 3♩)

The musical score is written for Alto Sax I in G major, 4/4 time, with a medium swing feel. It consists of 61 measures across eight staves. The score includes various musical notations such as dynamics (mf, f, ff, mp), articulation (accents, slurs), and performance instructions. Rehearsal marks are placed at measures 5, 15, 23, 31, 41, and 49. A section from measure 31 to 42 is designated as a solo for any instrument. The piece concludes with a coda starting at measure 57. The key signature has one sharp (F#), and the tempo is marked as medium swing with a note equal to three eighth notes.

ALTO SAX

Rhythm Workout



Rhythm Workout musical notation in 4/4 time, key of D major. It consists of three staves of rhythmic exercises with vocalizations. The first staff has notes with accents and slurs, with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff has eighth-note patterns with accents and slurs, with lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff has quarter and eighth notes with accents and slurs, with lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout




Melody Workout musical notation in 4/4 time, key of D major. It consists of three staves of melodic exercises. The first staff has a long note followed by eighth notes with accents and slurs. The second staff has eighth-note patterns with various accidentals and accents. The third staff has quarter and eighth notes with accents and slurs.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time, key of D major. It consists of two staves of chord and scale exercises. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and includes chords: Am17, D7, G6, and Cma7. The second staff includes chords: A9, Am17, and D7. The notes are eighth notes with accents and slurs.

Demonstration Solo



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

TAKE THE "A" TRAIN

ALTO SAX 2

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩♩)

(5) %

1. *mf* 2. 3. 4. 5. 6. 7.

(OPT. PLAY ONLY DOWN-STEMMED NOTES)

8. 9. 10. 11. 12. 13. 14.

(15) 15. 16. 17. 18. 19. 20. 21.

(23) 22. 23. *f* 24. 25. 26. 27.

TO CODA

(31) 28. 29. 30. 31. *mp* 32. 33. *ff*

SOLO FOR ANY INSTRUMENT

34. 35. 37. 39. **(41)** 41. *mp* 42.

(49) 43. 44. 45. 46. 47. *mf* 48. 49. *mp*

50. 51. *ff* 52. 53. 55. *mf* 56.

CODA

57. 58. 59. 60. 61. *ff*

D.S. AL CODA
(WITH REPEAT)

ALTO SAX

Rhythm Workout

Rhythm Workout musical notation in G major, 4/4 time. It consists of three staves of rhythmic exercises with vocal syllables. The first staff has a whole note rest followed by eighth notes: Doo, Bah, Dit, Dit, Doo, Bah, and a whole note Doo. The second staff has eighth notes: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has eighth notes: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

Melody Workout

Melody Workout musical notation in G major, 4/4 time. It consists of three staves of melodic exercises. The first staff starts with a whole note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, and a whole note G4. The second staff has eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

1 5 6 7 8 10 11

mp *f*

9

12 13 14 15 16 17

ff

18

4

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 37

f

36

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 70

f *mp*

cresc. poco a poco

71 72 73 74 75 76 78 79

div. *mp* *f* *ff*

2

E♭

429

WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

INTRO

D7

HEAD

D7

RHYTHM CONT. SIM.

G7

D7

A7

G7

A7

G7

A7

G7

D7

Melody Eb

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A **B** top melody

C *f* *mf*

D **E** *f*

F skip to G 2nd time
1. Repeat To Verse

G 2. To Bridge

To Coda (On Last 3rd Time) Φ

call & response w/ bass line

Musical staff 52-57: Treble clef, key signature of two flats (Bb, Eb). Measures 52-57. Includes dynamic markings mf and f.

Musical staff 58-62: Treble clef, key signature of two flats. Measures 58-62. Includes dynamic markings mf and f.

I optional
optional 8va

Musical staff 63-66: Treble clef, key signature of two flats. Measures 63-66. Includes dynamic markings mf and f.

J

Musical staff 67-70: Treble clef, key signature of two flats. Measures 67-70. Includes dynamic marking mp.

Musical staff 71-76: Treble clef, key signature of two flats. Measures 71-76. Includes dynamic markings mf and f.

K

Musical staff 77-81: Treble clef, key signature of two flats. Measures 77-81. Includes dynamic markings mf and f.

D.S. al Coda

Musical staff 82-84: Treble clef, key signature of two flats. Measures 82-84. Includes dynamic markings mf and f.

L

⊕ Coda

Musical staff 85-89: Treble clef, key signature of two flats. Measures 85-89. Includes dynamic markings mf and f.

Musical staff 90-94: Treble clef, key signature of two flats. Measures 90-94. Includes dynamic marking ff.

Counter melody Eb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It consists of the following sections:

- Section A:** Measures 1-4, marked with a box 'A' and a '4' above the staff.
- Section B:** Measures 5-8, marked with a box 'B' and a '4' above the staff.
- Section C:** Measures 9-12, marked with a box 'C' and a '5' above the staff.
- Section D:** Measures 13-18, marked with a box 'D' and a repeat sign. Dynamics: *mf*.
- Section E:** Measures 19-24, marked with a box 'E'. Dynamics: *f*.
- Section F:** Measures 25-31, marked with a box 'F'. Dynamics: *f*. Includes the instruction "skip to G 2nd time".
- Section G:** Measures 32-35, marked with a box 'G'. Dynamics: *f*.
- Section H:** Measures 36-43, marked with a box 'H'. Dynamics: *f*. Includes the instruction "1. Repeat To Verse" and "2. To Bridge".
- Section I:** Measures 44-47, marked with a box 'I'. Dynamics: *f*.
- Section J:** Measures 48-51, marked with a box 'J'. Dynamics: *f*.
- Section K:** Measures 52-76, marked with a box 'K'. Dynamics: *mf*. Includes the instruction "D.S. al Coda".
- Section L:** Measures 77-84, marked with a box 'L' and a Coda symbol. Dynamics: *mf*.

Countermelody Eb
HIGH

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a 4/4 time signature. It consists of the following sections:

- Section A:** Measures 1-4, marked with a box 'A' and a '4' above the staff.
- Section B:** Measures 5-8, marked with a box 'B' and a '4' above the staff.
- Section C:** Measures 9-12, marked with a box 'C' and a '5' above the staff.
- Section D:** Measures 13-18, marked with a box 'D' and a repeat sign. Includes a slur over measures 13-18 and a dynamic of *mf*.
- Section E:** Measures 19-24, marked with a box 'E' and a '2' above the staff. Includes a slur over measures 19-24 and a dynamic of *f*.
- Section F:** Measures 25-31, marked with a box 'F' and a '2' above the staff. Includes a slur over measures 25-31 and a dynamic of *f*. Includes the instruction "skip to G 2nd time" and "Repeat To Verse".
- Section G:** Measures 32-38, marked with a box 'G' and a '7' above the staff. Includes a slur over measures 32-38 and a dynamic of *f*.
- Section H:** Measures 39-41, marked with a box 'H' and a '2. To Bridge' above the staff.
- Section I:** Measures 42-45, marked with a box 'I' and an '8' above the staff.
- Section J:** Measures 46-49, marked with a box 'J' and a '4' above the staff.
- Section K:** Measures 50-53, marked with a box 'K' and an '8' above the staff.
- Section L:** Measures 54-56, marked with a box 'L' and a '5' above the staff.
- Section M:** Measures 57-63, marked with a box 'M' and a '9' above the staff. Includes a slur over measures 57-63 and a dynamic of *mf*. Includes the instruction "D.S. al Coda".
- Section N:** Measures 64-65, marked with a box 'N' and a '9' above the staff. Includes the instruction "Coda".

Bass Line Eb, p. 2

G

You Are Good

2. To Bridge

H

I

J

8

K

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

L

⊕ Coda

ff

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

ALTO SAX I

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪³ ♪)

mf

f 2 3 4 *SUB. mf*

6 *mf*

10 11 12 13

14 *f* 15 16 17

ALTO SAX I

1. *SUB. mp*

2. **24** *mf*

32

TO CODA ⊕

40 D.S. AL CODA

⊕ CODA

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

ALTO SAX 2

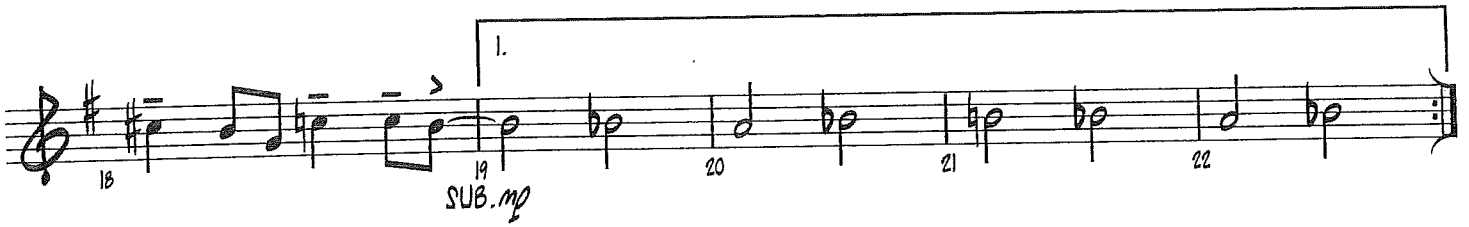
Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

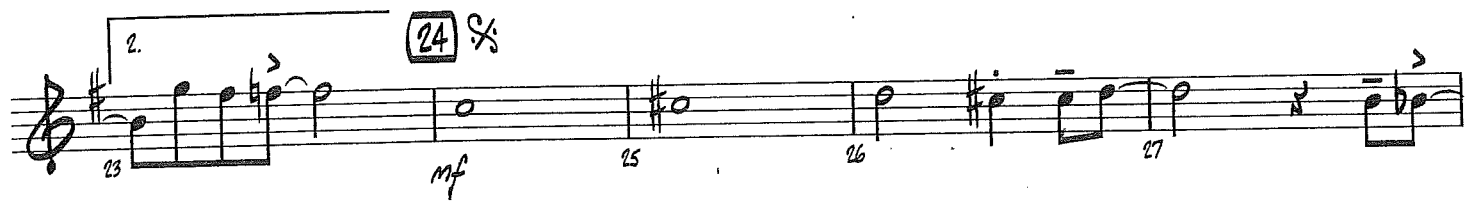
(UNISON PATTERN)

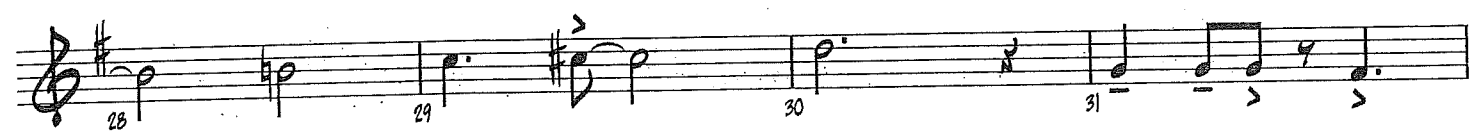
(SWING) (♩ = ♪³ ♪)

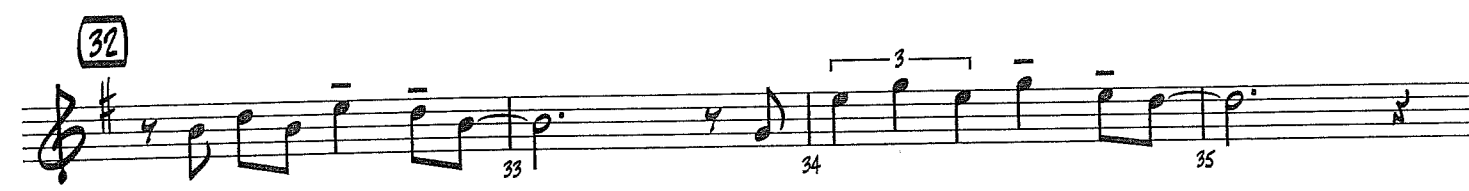
(SWING) (♩ = ♪³ ♪)

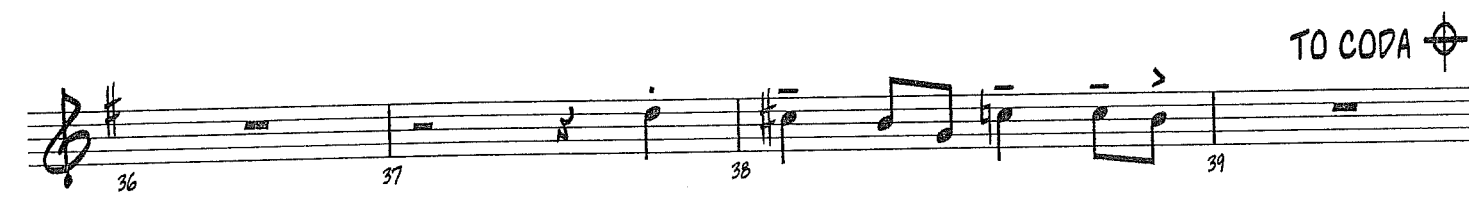
ALTO SAX 2

1. 

2. 

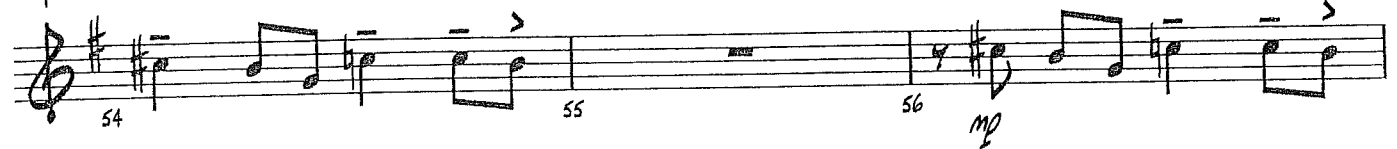


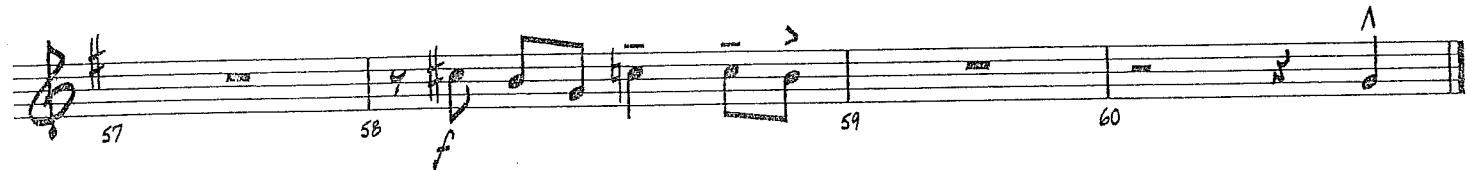
32 



40 

⊕ CODA





Chords and Complementary Scales

C **C Major**

1 2 3 4 5 6 7 1

C⁶ **C Major**

1 2 3 4 5 6 7 1

C_{MA}⁷ **C Major**

1 2 3 4 5 6 7 1

C_{MI} **C Dorian**

1 2 b3 4 5 6 b7 1

C_{MI}⁶ **C Dorian**

1 2 b3 4 5 6 b7 1

C_{MI}⁷ **C Dorian**

1 2 b3 4 5 6 b7 1

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

1 b2 b3 4 b5 b6 b7 1

C⁷ **C Mixolydian**

1 2 3 4 5 6 b7 1

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

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

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

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

C **C Major Pentatonic**

1 2 3 5 6 1

C⁶ **C Major Pentatonic**

1 2 3 5 6 1

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

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

C_{MI} **C Melodic Minor**

1 2 b3 4 5 6 7 1

C_{MI}⁶ **C Melodic Minor**

1 2 b3 4 5 6 7 1

C_{MI}⁷ **C Aeolian**

1 2 b3 4 5 b6 b7 1

C^o **C Whole/half diminished**

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} **C Mixolydian**

1 2 3 4 5 6 b7 1

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

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

C⁷_{SUS}(#9) **C Phrygian**

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

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

Below are two groups of chord spelling:

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

(No Chord) NC. C bass C C⁶ C⁶/₉ C^(add 9)

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)}

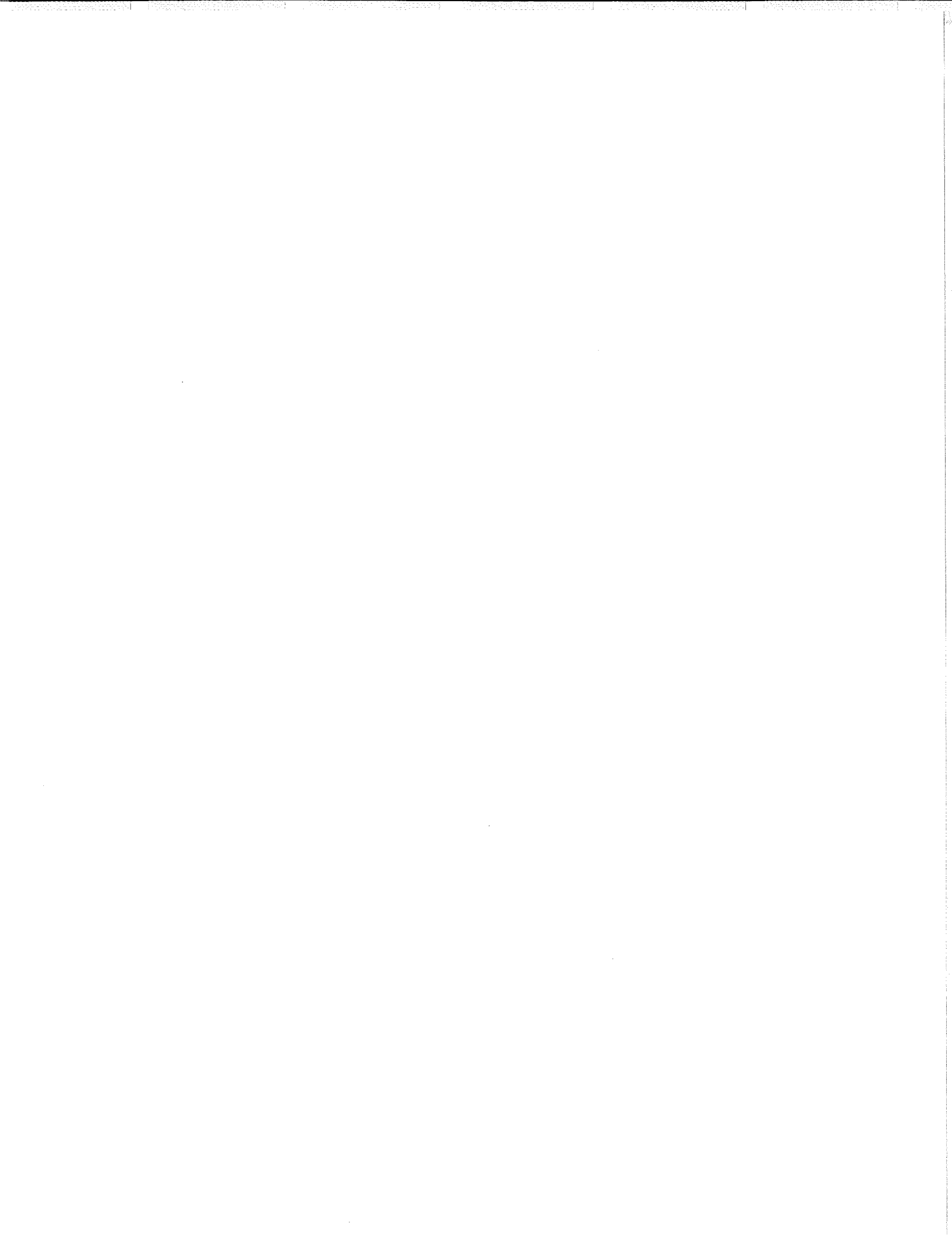
C^{7(#5)} C^{9(#5)} C^{7(b9)} C⁷⁽⁺⁹⁾ C^{7(b9)}₅ C⁷⁽⁺⁹⁾₅ C^{7(b9)}₅

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

C_E C_G E_C B_C C^(add 9)_E C^(add 9)_{omit 3} C^(omit 3) C^{Mi7}_{omit 5}

C[#]_{MA7}_{SUS(b5)} F[#]₇_{SUS(add 3)} B^b_(add b13)_{add 9} A⁺_(add #9)_{add b9} G[#]_{Mi7}_(add 11)_{omit 5}

F_{F#} E⁺_G G⁷_{SUS}_A G^{MA7}_(#5)_{F#} E^b_{MA7}_(#5)_F B^{MA7}_{SUS}_{F#}



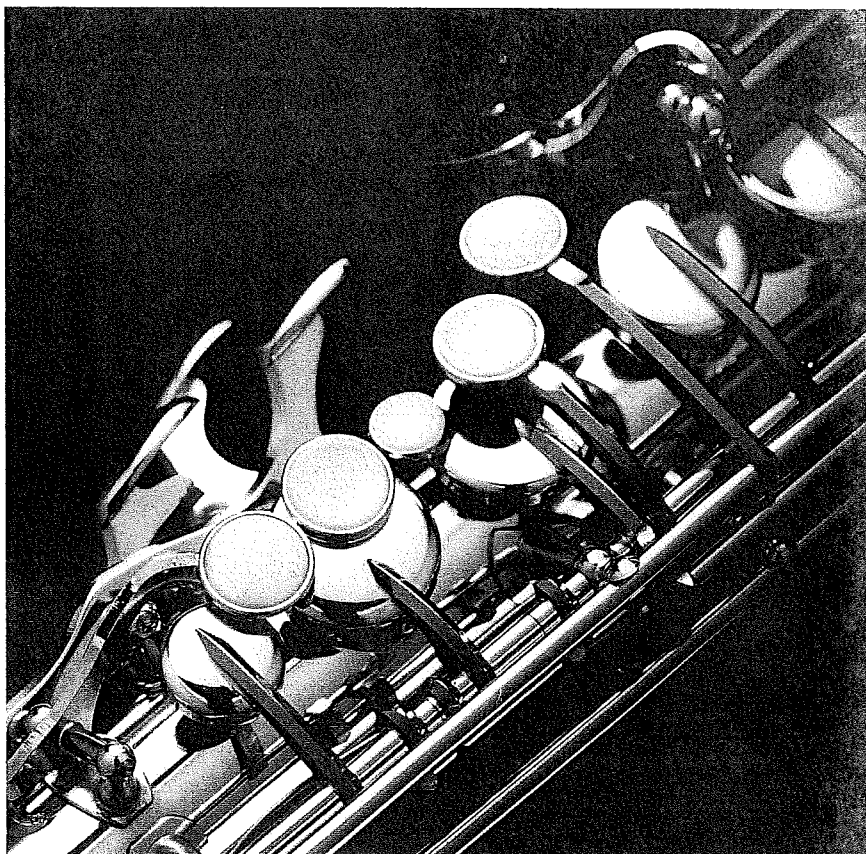
E♭ ALTO SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS[®]

2000

PLUS
DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

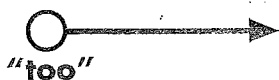
- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position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

EMBOUCHURE

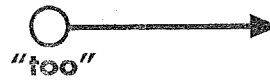
- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

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

Taking Care Of Your Instrument

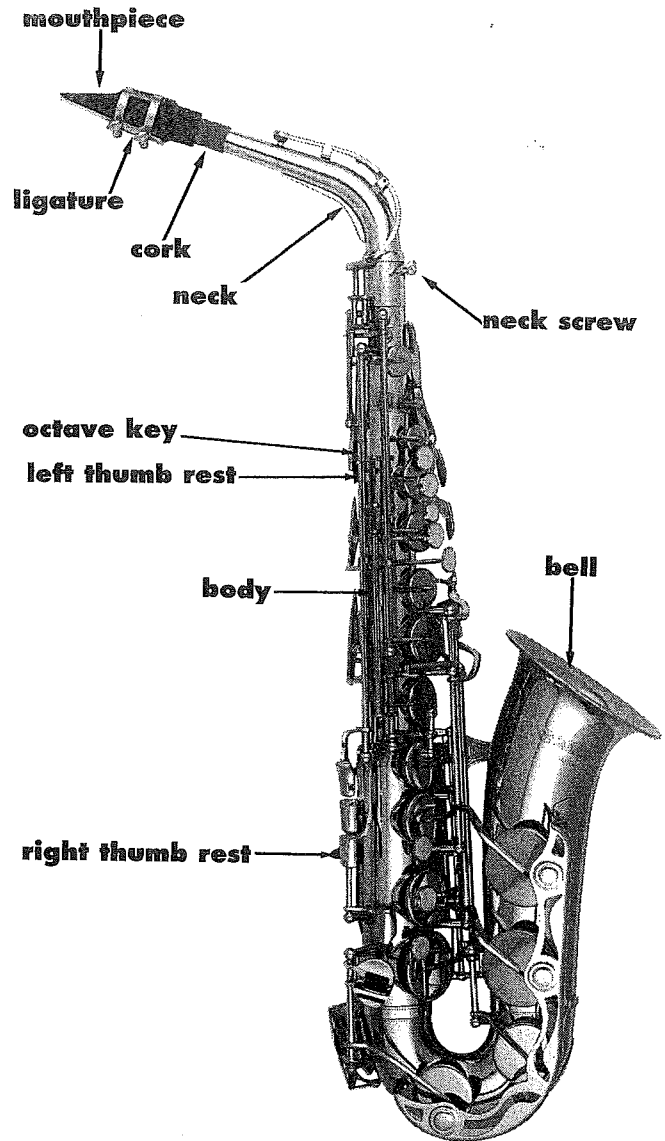
Before putting your instrument back in its case after playing, do the following:

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

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

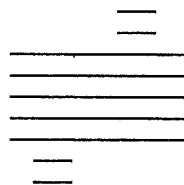
Music Staff



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

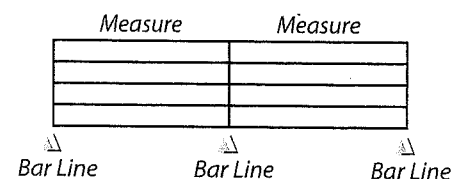
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

D

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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

3. A NEW NOTE

Look for the fingering diagram with each new note.

C

4. TWO'S A TEAM

5. HEADING DOWN

Practice long tones on each new note.

B

6. MOVING ON UP



indicates the end of a piece of music.



Without stopping, play once again from the beginning.

7. THE LONG HAUL

A *Double Bar*

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN

G *Double Bar*

10. THE FAB FIVE

Repeat Sign

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

Treble Clef

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

Time Signature

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

= 4 beats per measure
= Quarter note gets one beat

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

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

Repeat Sign

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

12. FIRST FLIGHT

Repeat Sign

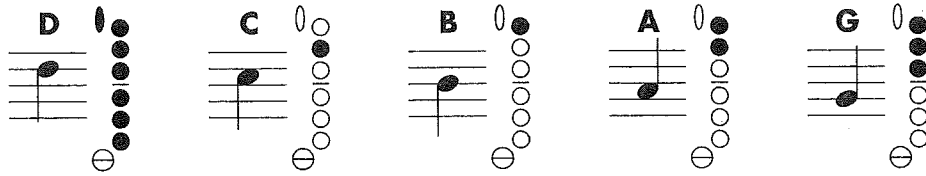
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

Repeat Sign

G A B

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. ∇

Double Bar ∇

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap ∇ Repeat Sign ∇

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

18. GO TELL AUNT RHODIE

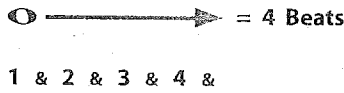
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

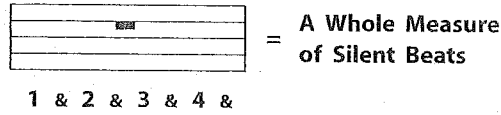
Using the note names and rhythms below, draw your notes on the staff before playing.

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

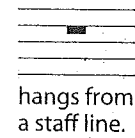
Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

21. THE WHOLE THING

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

33. DEEP POCKETS - New Note

Musical notation for 'DEEP POCKETS - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole note F#4, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The final measure contains a whole note F#4. A diagram above the first measure shows a finger (0) on the F# key. A triangle symbol with 'F#' is placed below the first measure.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, ending with a whole note F#4.

35. JUMP ROPE

Musical notation for 'JUMP ROPE'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, ending with a whole note F#4.

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'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. A '7 Pick-up note' is indicated above the first measure. The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, ending with a whole note F#4. Rhythmic counts are provided below the staff: '4 & 1 & 2 & 3 & 4 &' under the first measure and '1 & 2 & 3 &' under the last measure.

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'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a dynamic of *f* and includes a 'Clap' instruction above it. The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, ending with a whole note F#4. Dynamics are marked as *f*, *mf*, *p*, and *f* at various points.

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

J. S. Pierpont

Musical notation for 'JINGLE BELLS'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, ending with a whole note F#4. Dynamics are marked as *mf* and *f*.

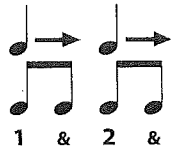
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

Musical notation for 'MY DREYDL'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, ending with a whole note F#4. Dynamics are marked as *mf*, *p*, and *f*.

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

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

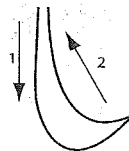
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

Moderato

E *mf* Δ 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

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F#5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Dynamic markings include *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F#5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Dynamic markings include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A first ending bracket spans measures 11-12, with a second ending bracket spanning measures 13-14. A double bar line with repeat dots is at the end of measure 14. The instruction '2nd time go on to meas. 13' is written above the second ending.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F#5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Dynamic markings include *mf*, *p*, and *f*. Measure numbers 9 and 13 are indicated in boxes. A crescendo hairpin is shown under the second staff, and a decrescendo hairpin is shown under the third staff.

58. HARD ROCK BLUES - Encore

John Higgins

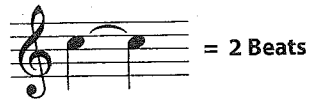
Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F#5, and a half note G5. Dynamic markings include *f*. The score 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

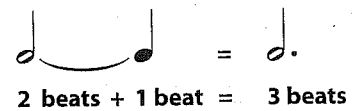
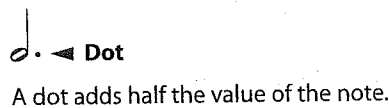
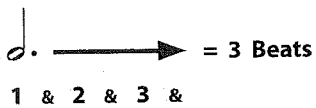


60. ALOUETTE

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



THEORY

Accidental

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

Natural ♮

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

73. HOT MUFFINS - New Note

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' is shown next to a treble clef and a key signature of one sharp. A diagram shows a circle with a dot on top and a circle with a dot on the bottom. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A natural sign is placed over the final F#4. A triangle symbol with 'F#4' below it points to the final note. A note above the staff reads 'Natural applies to all F's in measure.'

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'. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A natural sign is placed over the final F#4. A note above the staff reads 'Natural applies to all F's in measure.'

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' is shown next to a treble clef and a key signature of one sharp. A diagram shows a circle with a dot on top and a circle with a dot on the bottom. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A natural sign is placed over the final F#4. A note above the staff reads 'Natural applies to all F's in measure.'

THEORY

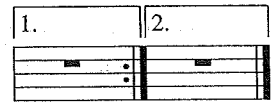
New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

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'. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A natural sign is placed over the final F#4. A note above the staff reads 'Natural applies to all F's in measure.'

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'. The melody starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A natural sign is placed over the final F#4. A note above the staff reads 'Natural applies to all F's in measure.'

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 key.*

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

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 line of the staff. A diagram shows a C-sharp note on a staff with a sharp sign above it, and a triangle points to a C-sharp note in the main melody.

93. THE MUSIC BOX

Musical notation for 'The Music Box' in 3/4 time, key of D major. It is marked 'Moderato' and 'p' (piano). A triangle points to a C-sharp note in the melody.

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 'f' (forte). The title 'African-American Spiritual' is written at the end of the staff.

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. A slur is placed over two notes. A triangle points to the first note with the text 'Slur 2 notes - tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, key of D major. A slur is placed over four notes. A triangle points to the first note with the text 'Slur 4 notes - tongue only the first.'

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

97. TROMBONE RAG

Musical notation for 'Trombone Rag' in 4/4 time, key of D major. It is marked 'Allegro' and 'f'. The piece includes first and second endings, with a 'C' (Coda) symbol at the end.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for the 'Essential Elements Quiz' in 3/4 time, key of D major. It is marked 'Andante' and 'p'. The piece includes a 'Fine' marking and a 'D.C. al Fine' (Da Capo 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

Musical notation for 'Naturally' in G major, 2/4 time. The melody starts with a treble clef and a key signature of one sharp (F#). The first measure has a 7 C# chord above it. The second measure has a 7 C4 chord above it. The piece ends with a double bar line and repeat dots.

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

Musical notation for 'March Militaire' in G major, 2/4 time. The tempo is marked 'Allegro'. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *mf*. The piece is attributed to Franz Schubert and ends with a double bar line and repeat dots.

Flat



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

THEORY

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in B-flat major, 4/4 time. A large 'Bb' symbol is shown on the left. A diagram shows a piano keyboard with the B-flat key highlighted. The melody starts with a treble clef and a key signature of two flats (Bb, Eb). The first measure has a dynamic marking of *f*. The piece ends with a double bar line and repeat dots.

108. ON TOP OF OLD SMOKEY

Musical notation for 'On Top of Old Smokey' in G major, 3/4 time. The tempo is marked 'Allegro'. The first measure has a dynamic marking of *f*. The piece is attributed to American Folk Song and ends with a double bar line and repeat dots.

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

Musical notation for 'Bottom Bass Boogie' in G major, 4/4 time. The tempo is marked 'Allegro'. The piece is for a duet, with two staves labeled A and B. The first measure has a dynamic marking of *f*. The piece ends with a double bar line and repeat dots, with first and second endings indicated.

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

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

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

English Folk Song

Moderato

f *mf* *f*

114. SCARBOROUGH FAIR

English Folk Song

Andante

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

mf \triangle Check Rhythm *f*

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

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.

Intervals: [2nd] [] [] []

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

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

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

African Folk Song

Moderato

mf

mf

mf

p

p

p

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf *f*

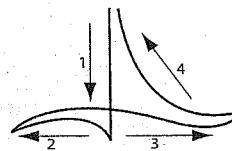
THEORY

C Time Signature

= Common Time
 (Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

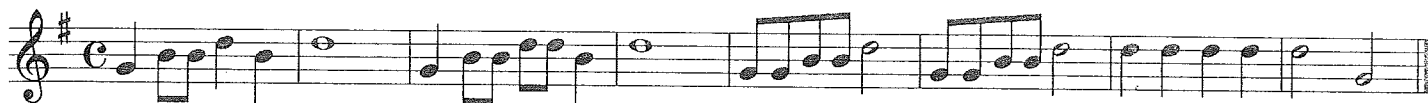
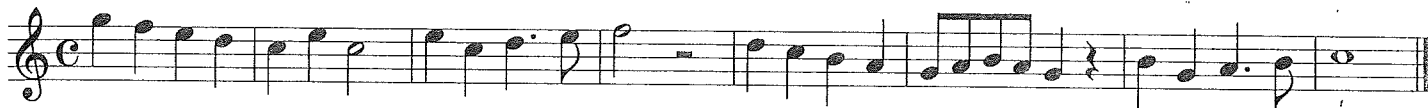
Andante
p *mf*

© Breitkopf & Haertel, Wiesbaden - Leipzig

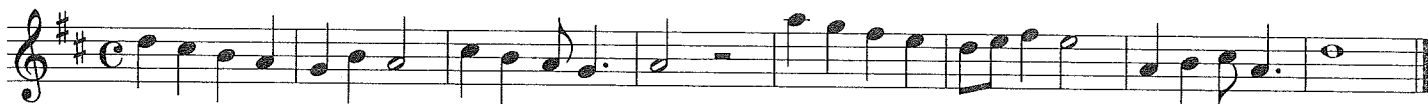
137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from $\frac{1}{4}$ to $\frac{1}{8}$.

138. EASY GORILLA JUMPS

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

140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

Moderato

mf

142. THE SAINTS GO MARCHIN' AGAIN

Allegro

f

James Black and Katherine Purvis

143. LOWLAND GORILLA WALK

Alternate fingering

Use alternate C fingering

Use alternate C fingering

144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

Use alternate C fingering

Scale

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

147. CONCERT B^b SCALE (Alto Saxophone - G SCALE)

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

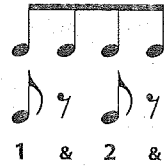
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

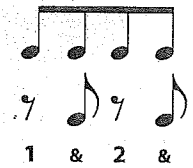
Israeli National Anthem

**Eighth Note
& Eighth Rest**

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



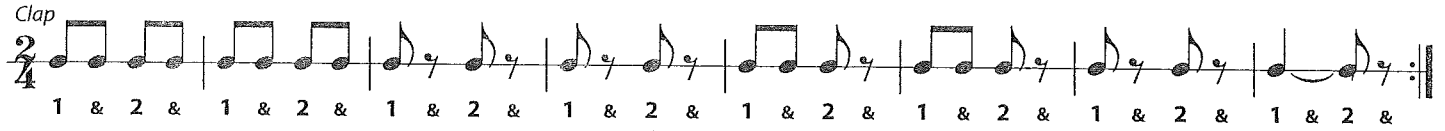
1 & 2 &



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



1. 2.

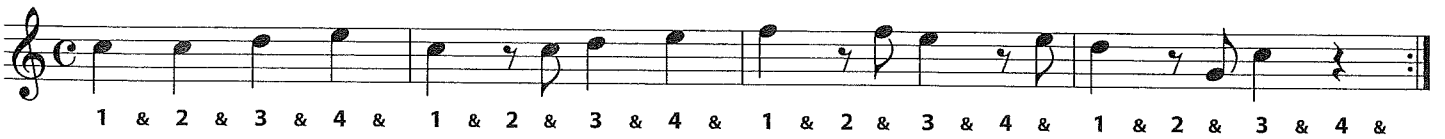
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante
p *mf* *f*



165. DANCING MELODY – New Note

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

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

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)

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

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

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

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

Peter Illyich Tchaikovsky

Allegro
f

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 *p*

7 Andante

15 Δ Fl# Alt. *f* Δ Fl# Alt.

mf

25 Maestoso *f*

Detailed description: This musical score is for the 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 dynamic of *f*. The second staff starts at measure 7 with an 'Andante' tempo. The third staff has measure 15 marked and includes a key signature change to one sharp (F#) for the alto flute. The fourth staff has a dynamic of *mf*. The fifth staff returns to 'Maestoso' tempo and *f* dynamics, ending with a fermata.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f *mf*

5

13 *p*

25 *f*

1. 2.

Detailed description: This musical score is for the band arrangement of 'La Cucaracha'. It is written in 4/4 time and consists of five staves of music. The first staff begins with a 'Latin Rock' tempo and a dynamic of *f*. The second staff has a dynamic of *mf* and a measure 5 marker. The third staff has a dynamic of *p* and a measure 13 marker. The fourth staff has a dynamic of *f* and a measure 25 marker. The fifth staff features a first ending (1.) and a second ending (2.) leading to the final measure.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f *p*

10 *detached*

18 *mf*

26 *f*

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert E \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Alto Sax **Piano**

Allegro

3

f

mf

mf

f

13

p

p

mf

f

mf

f

The musical score is arranged in systems. The first system shows the Alto Saxophone and Piano parts. The Alto Saxophone part begins with a rest, followed by a melodic line starting at measure 3. The Piano part provides accompaniment with a melody in the right hand and chords in the left hand. The second system continues the melodic development for both instruments. The third system features a more active piano accompaniment with a steady eighth-note pattern in the right hand. The fourth system shows the Alto Saxophone playing a melodic line with a dynamic marking of *p* (piano), while the piano accompaniment remains light. The fifth system introduces first and second endings for both instruments, with dynamic markings of *mf* and *f* (forte). The score concludes with a final cadence.

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

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

1.



2.



3.



4.

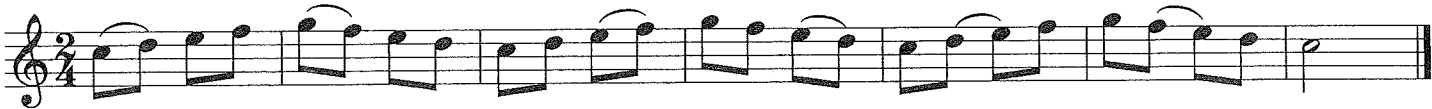


ALTO SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



4.



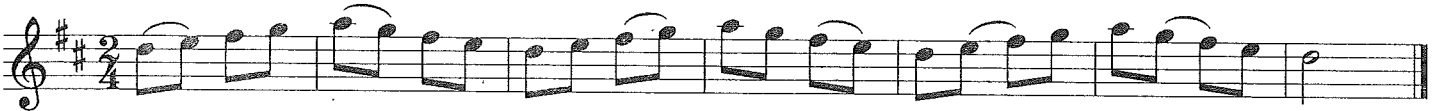
RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



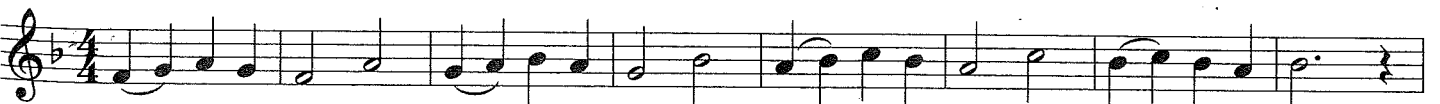
2.



3.

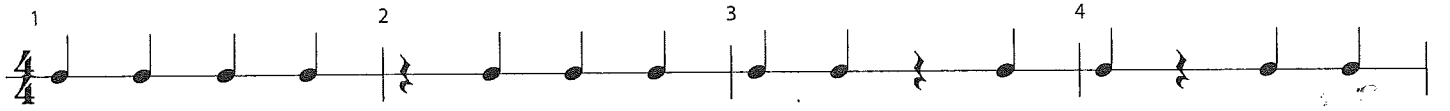


4.

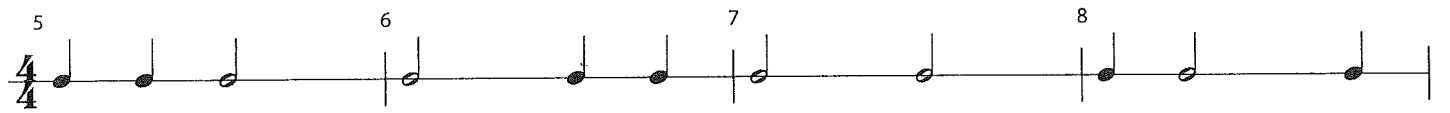


 **RHYTHM STUDIES**

1 2 3 4



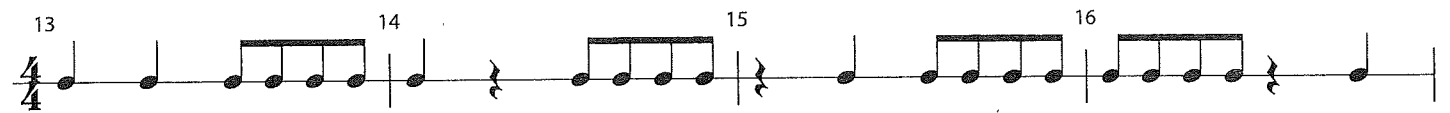
5 6 7 8



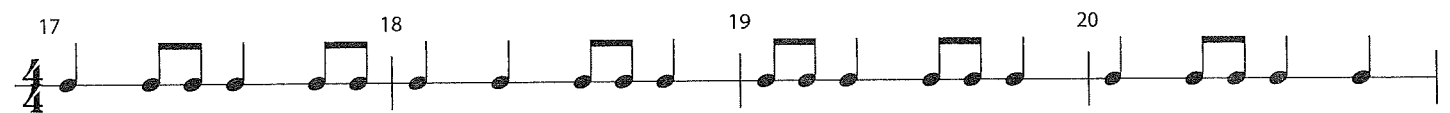
9 10 11 12



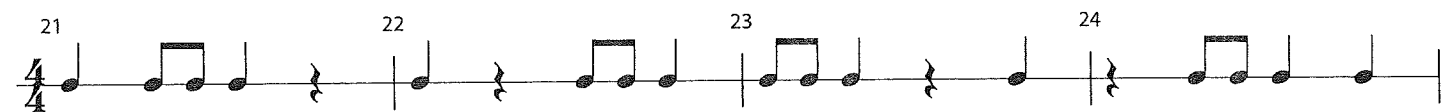
13 14 15 16



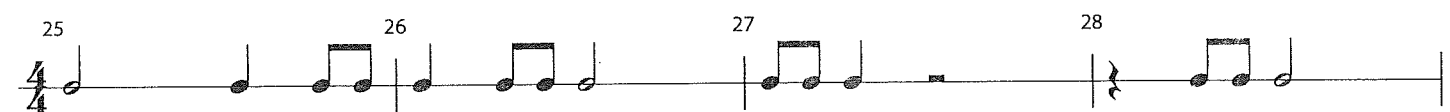
17 18 19 20



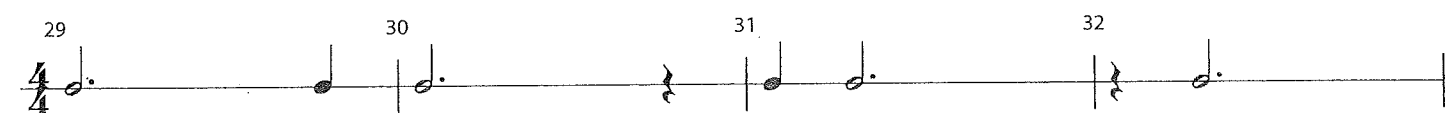
21 22 23 24



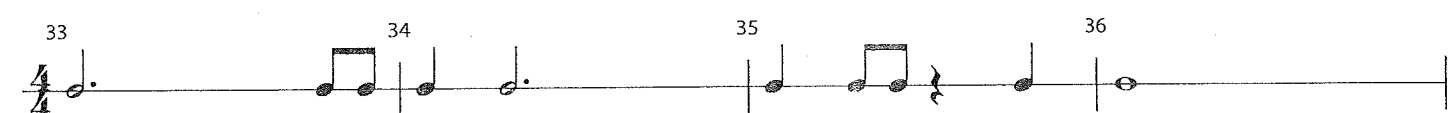
25 26 27 28



29 30 31 32



33 34 35 36



RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

Musical notation for 'Ode to Joy' in G major, 4/4 time. The melody is divided into four phrases: 1. Question (4 measures), 2. Answer (4 measures), 3. Question (4 measures), and 4. Answer (4 measures).

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

Musical notation for 'Q. AND A.' exercise in G major, 4/4 time. The first staff shows a '1. Question' phrase (4 measures) followed by a blank space for a '2. Answer' phrase (4 measures). The second staff shows a '3. Question' phrase (4 measures) followed by a blank space for a '4. Answer' phrase (4 measures).

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

Musical notation for 'PHRASE BUILDERS' exercise in G major, 4/4 time. Four staves (A, B, C, D) are provided, each with a different rhythmic pattern and a blank space for writing a phrase.

- A: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- B: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- C: Quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note.
- D: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

4. YOU NAME IT:

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

Musical notation for 'YOU NAME IT' exercise in G major, 4/4 time. The first staff shows a blank space for a '1. Question' phrase (4 measures) followed by blank spaces for '2. Answer' phrases (4 and 4 measures). The second staff shows a blank space for a '3. Question' phrase (4 measures) followed by blank spaces for '4. Answer' phrases (4 and 4 measures).

THEORY

Improvisation

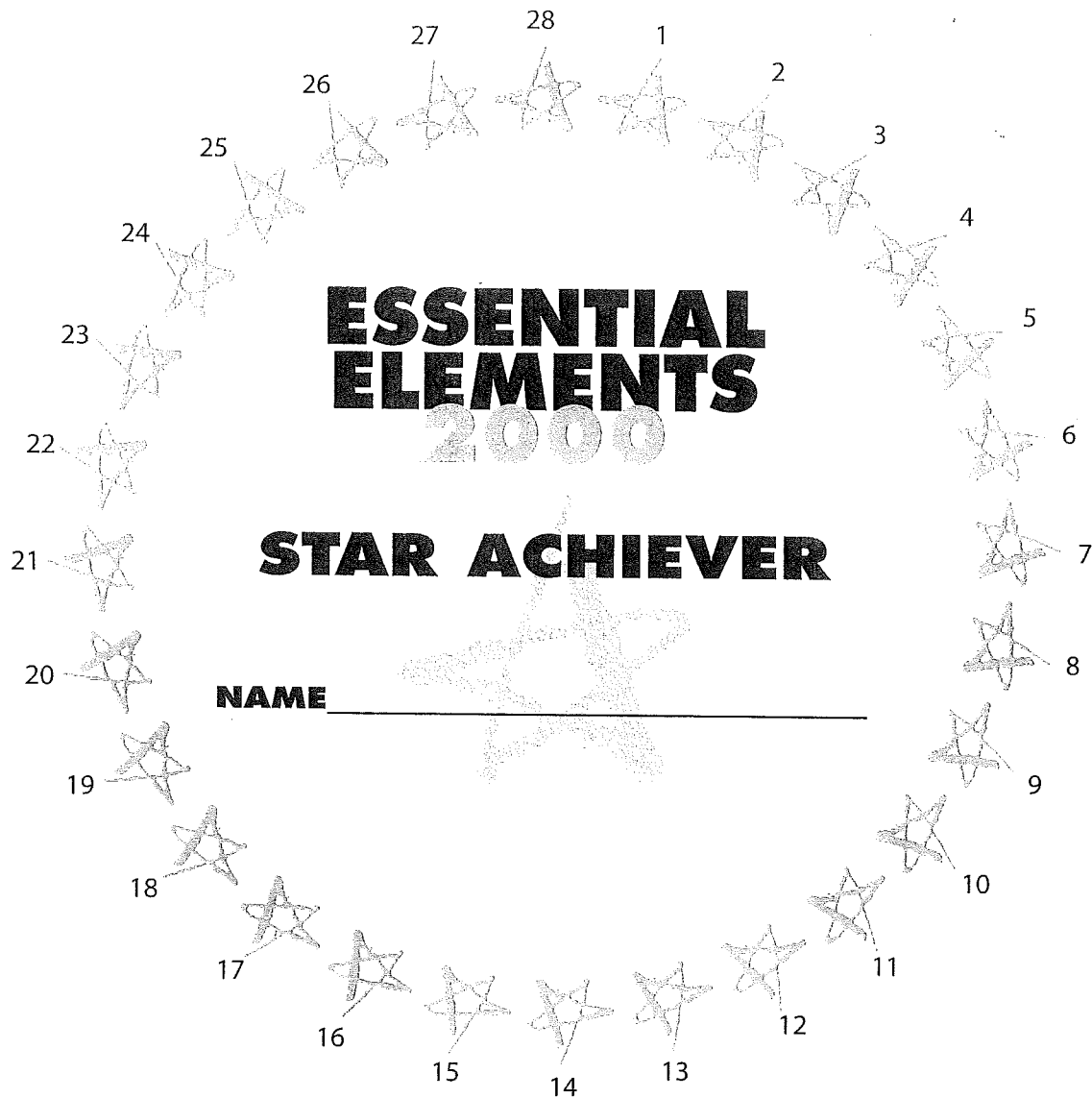
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

Musical notation for improvisation exercise in G major, 4/4 time. Line A shows a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. Line B shows an accompaniment of quarter notes: G3, B2, D3, E3, F3, G3.

5. INSTANT MELODY

Musical notation for 'INSTANT MELODY' exercise in G major, 4/4 time. Staff A shows a melody line with a blank space for writing a melody. Staff B shows an accompaniment line with quarter notes: G3, B2, D3, E3, F3, G3.

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



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

FINGERING CHART

B ALTO SAXOPHONE

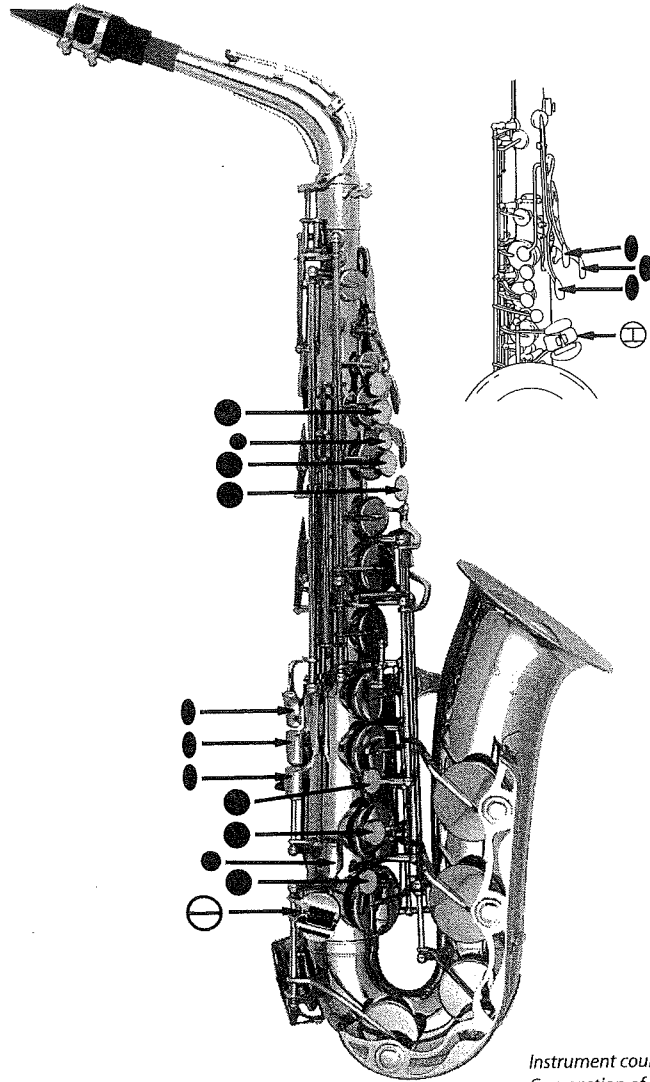
Instrument Care Reminders

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

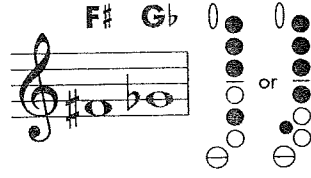
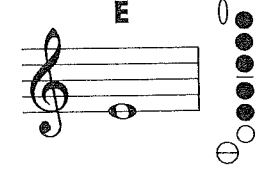
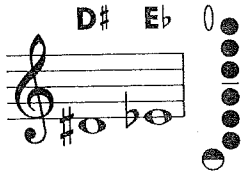
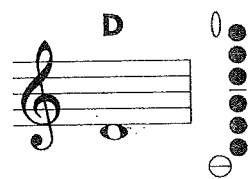
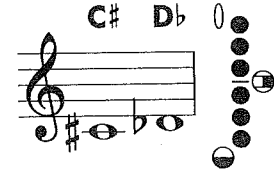
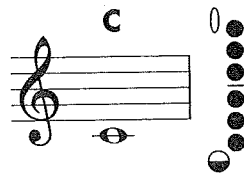
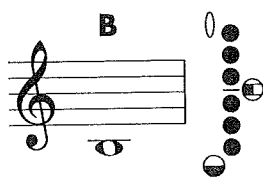
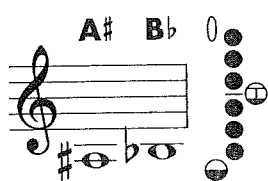
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

○ = Open
● = Pressed down

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



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



FINGERING CHART

E♭ ALTO 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