

E♭ ALTO SAXOPHONE BOOK 1



INCLUDES PLAY-ALONG **CD** & **DVD**

ESSENTIAL ELEMENTS[®] **2000** **PLUS DVD**

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**
CORPORATION

ESSENTIAL ELEMENTS 2000 COMPREHENSIVE BAND METHOD

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Band is... **M**aking music with a family of lifelong friends.

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

In the 1840s, Adolphe Sax invented the saxophone family. In today's concert band, saxophones play harmonies and blend with other band instruments. Saxophones are also very popular jazz and solo instruments.

The saxophone family includes the B♭ Soprano, E♭ Alto (the most common), B♭ Tenor, E♭ Baritone and B♭ Bass Saxophone. Fingerings are virtually the same on all saxophones, making it possible to play any saxophone.

John Philip Sousa wrote for saxophones in his band compositions. Bizet, Ravel, Debussy and Prokofiev included saxophones in their orchestral writing. Duke Ellington's jazz arrangements greatly defined the unique sound of the instruments, both in solo and ensemble playing.

Some famous saxophone performers are Eugene Rousseau, Sigurd Rascher and David Sanborn.

HISTORY OF THE ALTO SAXOPHONE

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 **HAL•LEONARD®**
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 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.

Taking Care Of Your Instrument

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

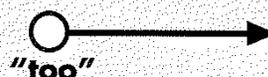
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

MOUTHPIECE WORKOUT

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



REST

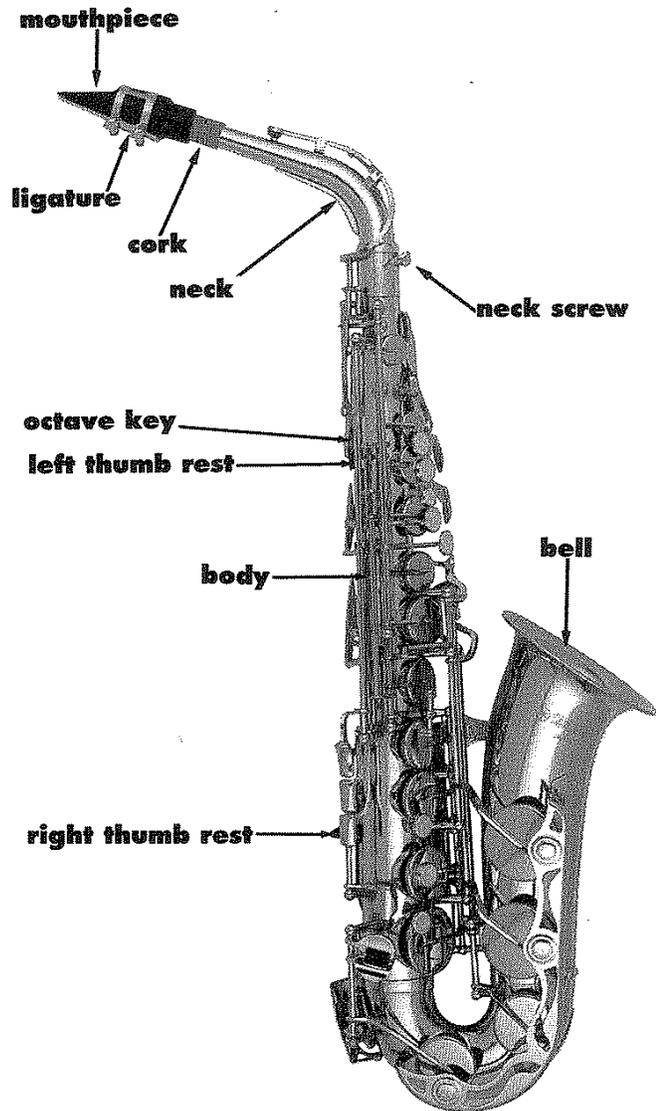


REST

Getting It Together

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

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



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

READING MUSIC

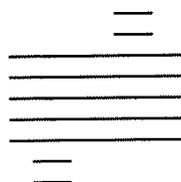
Identify and draw each of these symbols:

Music Staff



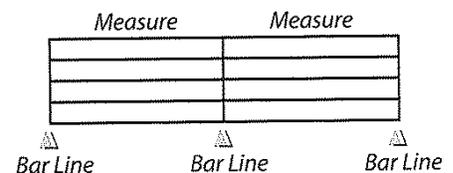
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone

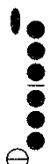


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

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

D



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

The Beat

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

One beat = 1 &



Notes And Rests

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

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

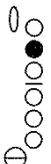
2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

C



4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

B

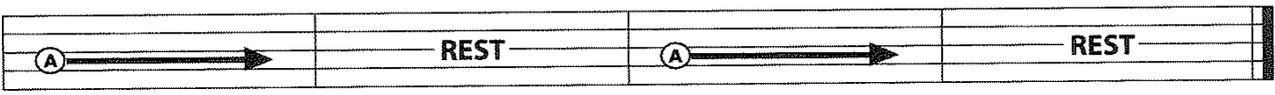


6. MOVING ON UP

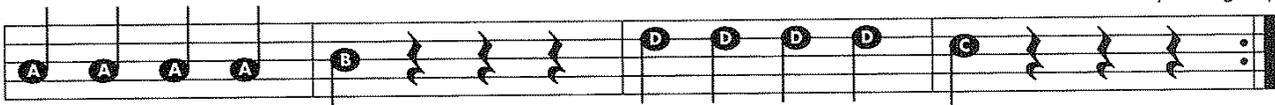
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music. **Repeat Sign**  Without stopping, play once again from the beginning.

7. THE LONG HAUL

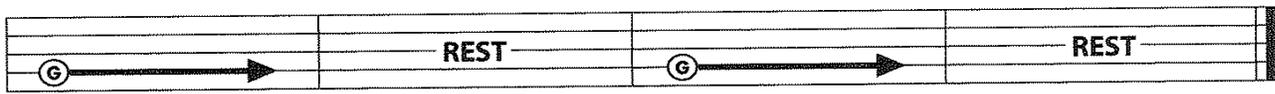
A  Double Bar ▾

8. FOUR BY FOUR

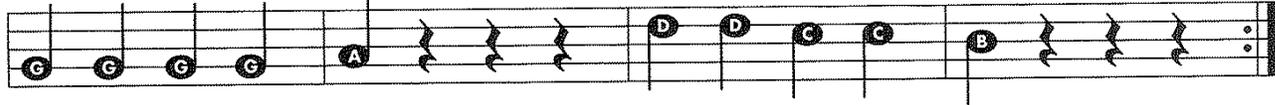
 Repeat Sign ▾

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

9. TOUCHDOWN

G  Repeat Sign ▾

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.

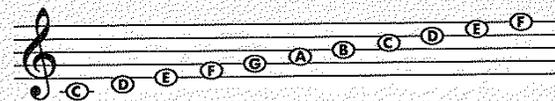
Time Signature

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.

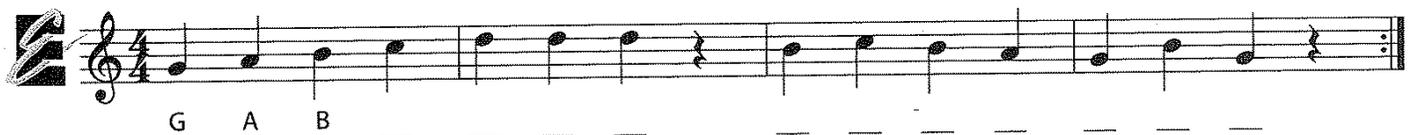
 Repeat Sign ▾

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.



Notes In Review

Memorize the fingerings for the notes you've learned:

D: 1, 2, 3, 4, 0
 C: 1, 2, 3, 4, 0
 B: 1, 2, 3, 4, 0
 A: 1, 2, 3, 4, 0
 G: 1, 2, 3, 4, 0

14. ROLLING ALONG

Go to the next line. ∇
 Double Bar ∇

Half Note

= 2 Beats
 1 & 2 &

Half Rest

= 2 Silent Beats
 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

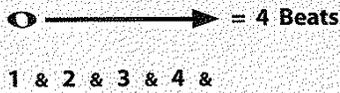
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

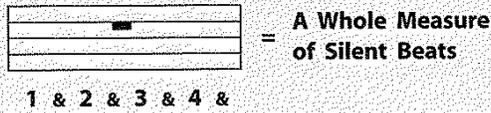
Using the note names and rhythms below, draw your notes on the staff before playing.

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.

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

△ Play F#'s

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata

E

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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

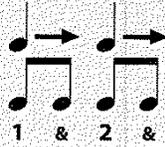


33. DEEP POCKETS - New Note

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 quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, 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Eighth Notes

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



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



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

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

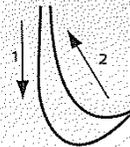
2 Time Signature

4

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

E

Moderato

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 \triangleleft Measure number

mf

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by notes starting at measure 3, marked with a dynamic of *mf*. The second staff continues the melody, marked with a dynamic of *f*, and includes a boxed measure number '11'. The third staff concludes the piece, marked with a dynamic of *f*, and includes a boxed measure number '19'.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ∇

13

f

f

p

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by notes starting at measure 9, marked with a dynamic of *mf*. The second staff continues the melody, marked with a dynamic of *f*, and includes a boxed measure number '9'. A first ending bracket spans the final two measures of this staff, with the instruction '2nd time go on to meas. 13' and a double bar line with repeat dots. The third staff begins at measure 13, marked with a dynamic of *f*, and includes a boxed measure number '13'. The piece concludes with a dynamic of *p*.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a measure rest followed by notes starting at measure 9, marked with a dynamic of *mf*. The second staff continues the melody, marked with a dynamic of *p*, and includes a boxed measure number '9'. The third staff concludes the piece, marked with a dynamic of *f*, and includes a boxed measure number '13'.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a measure rest followed by notes starting at measure 1, marked with a dynamic of *f*. The second staff concludes the piece, marked with a dynamic of *f*.

Tie

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



59. FIT TO BE TIED

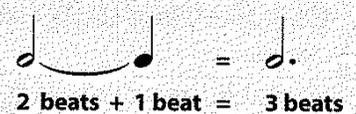
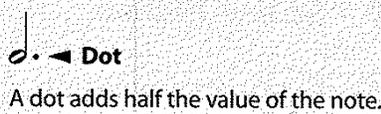
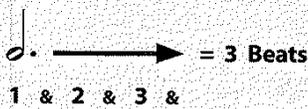


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



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



65. ESSENTIAL ELEMENTS QUIZ

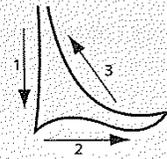


3/4 Time Signature

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Jacques Offenbach

Moderato

mf

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

HISTORY

69. MORNING (from Peer Gynt)

Edvard Grieg

Andante

p *mf* *p*

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

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

HISTORY

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

Accidental

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

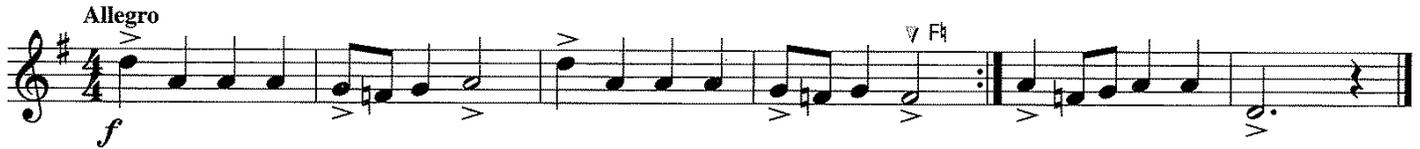
Natural ♮

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

73. HOT MUFFINS - New Note

F 

74. COSSACK DANCE

Allegro
f 

75. BASIC BLUES - New Note

F 

THEORY

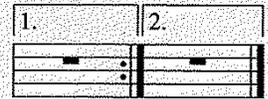
New Key Signature

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

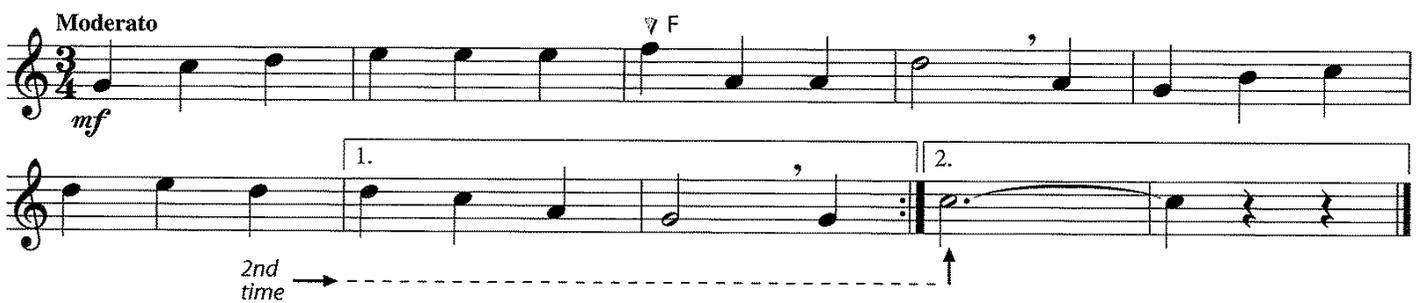


1st & 2nd Endings

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



76. HIGH FLYING

Moderato
mf 

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante
mf 

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 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 triangle symbol and the instruction 'Check Key Signature'. The music starts with a melody in the right hand, followed by a second line of music. There are two first endings, labeled '1.' and '2.', with a repeat sign. The first ending leads back to the beginning, while the second ending concludes with a fermata. Dynamics include mezzo-forte (*mf*) and forte (*f*).

79. JOLLY OLD ST. NICK - Duet

Moderato

mf *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is a duet for two parts, labeled 'A' and 'B'. Both parts begin with a melody in the right hand. There are two first endings, labeled '1.' and '2.', with a repeat sign. Dynamics include mezzo-forte (*mf*).

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

80. THE BIG AIRSTREAM - New Note

G

mf

Δ G

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in 4/4 time with a key signature of one sharp (F#). The score begins with a large letter 'G' in a box, followed by a graphic of a bell with circles around it. The music starts with a melody in the right hand. There is a triangle symbol and the letter 'G' below the staff. Dynamics include mezzo-forte (*mf*).

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of two staves. Both staves begin with a melody in the right hand. There are dynamics of mezzo-forte (*mf*) and forte (*f*). The composer's name 'Franz Lehar' is written at the end of the first staff. Copyright information for Glocken-Verlag Ltd., London is at the bottom right.

82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in 4/4 time with a key signature of one sharp (F#). The score consists of a single staff with a melody in the right hand.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of a single staff with a melody in the right hand. Dynamics include mezzo-forte (*mf*).

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of a single staff with a melody in the right hand. Dynamics include mezzo-forte (*mf*), forte (*f*), and piano (*p*).

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

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one sharp (F#). The score consists of a single staff with a melody in the right hand, featuring a sequence of notes for improvisation.

Sharp



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

92. RAZOR'S EDGE – New Note

Musical notation for 'Razor's Edge' in G major, 4/4 time. It features a C-sharp note and a sequence of notes with a sharp sign above the staff. A triangle symbol with 'C#' below it points to the first sharp sign.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in G major, 3/4 time, marked Moderato and piano (p). It features a C-sharp note and a sequence of notes with a sharp sign above the staff. A triangle symbol with 'C#' below it points to the first sharp sign.

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

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in G major, 4/4 time, marked Allegro and forte (f). It features a C-sharp note and a sequence of notes with a sharp sign above 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 G major, 4/4 time. It features slurs over pairs of notes. A triangle symbol with the text 'Slur 2 notes – tongue only the first.' below it points to the first slur.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in G major, 4/4 time. It features a slur over four notes. A triangle symbol with the text 'Slur 4 notes – tongue only the first.' below it points to the first slur.

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 G major, 4/4 time, marked Allegro and forte (f). It features first and second endings. A triangle symbol with 'C#' below it points to the first sharp sign.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in G major, 3/4 time, marked Andante and piano (p). It ends with a double bar line and 'D.C. al Fine'. A triangle symbol with 'C#' below it points to the first sharp sign.

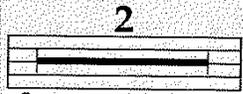
99. TAKE THE LEAD - New Note

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:  **1-2-3-4 2-2-3-4**

102. SATIN LATIN

Allegro

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

103. MINUET - Duet

Moderato Johann Sebastian Bach

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

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 two measures have a 'v' above the notes and a 'C' with a flat sign above them. The piece ends with a double bar line.

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

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in G major, 2/4 time. The piece is marked 'Allegro'. The first staff starts with a treble clef and a key signature of one sharp. It features a melody with a dynamic marking of 'f' (forte) and 'mf' (mezzo-forte). The second staff shows the accompaniment. The piece ends with a double bar line.

Flat



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

THEORY

107. THE FLAT ZONE – New Note

Musical notation for 'The Flat Zone' in B-flat major, 4/4 time. A large 'B' with a flat sign is shown next to a diagram of a piano keyboard highlighting the flat zone (B-flat, C, D, E-flat, F, G, A-flat). The melody starts with a treble clef and a key signature of two flats. A triangle symbol with 'Bb' is placed under the first flat note in the melody. The piece ends with a double bar line.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in G major, 3/4 time. The piece is marked 'Allegro'. The first staff starts with a treble clef and a key signature of one sharp. It features a melody with a dynamic marking of 'f' (forte). The second staff shows the accompaniment. The piece ends with a double bar line.

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

HISTORY

109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in G major, 4/4 time. The piece is marked 'Allegro'. It is a duet for two parts, A and B. Part A starts with a treble clef and a key signature of one sharp. Part B starts with a bass clef and a key signature of one sharp. Both parts feature a melody with a dynamic marking of 'f' (forte). The piece ends with a double bar line and first/second endings.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

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

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* \triangle Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ↪ Measure number

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.

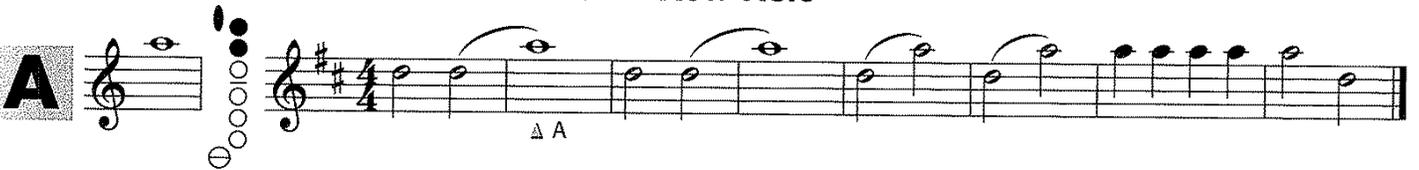
119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



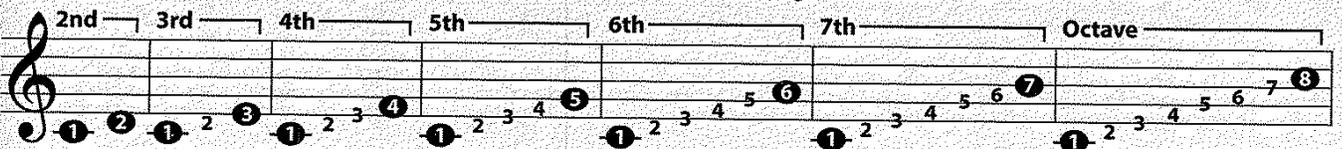
124. JUMPIN' JACKS



Interval

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

THEORY



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



126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

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

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

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

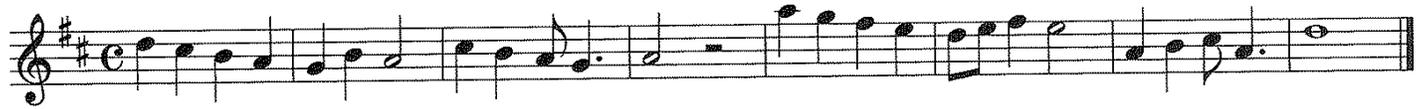
B *p*

C *p*

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

James Black and Katherine Purvis

Allegro

f

143. LOWLAND GORILLA WALK

C

Alternate fingering

Use alternate C fingering

Use alternate C fingering

144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

△ Use alternate C fingering

THEORY

Scale

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

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

THEORY

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

HISTORY

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

5 Measure Number

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 7

13 Soli

end Soli 21 8 29 8 37 7

45

p mf

f

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach

p *mf* *p* *C Alt.*

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

Andante *mf* *f* *mf*

**Eighth Note
& Eighth Rest**

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



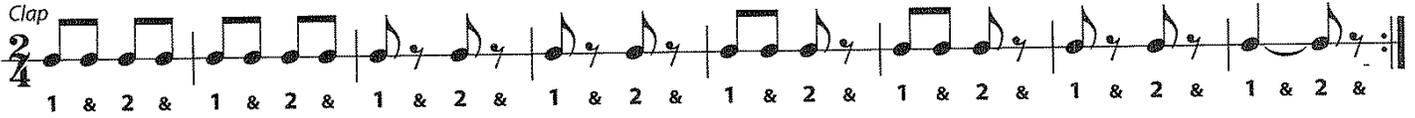
1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

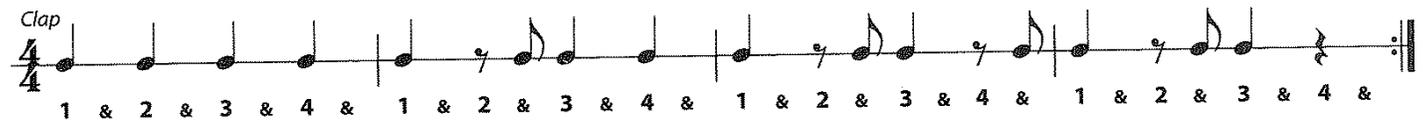
Johann Sebastian Bach

Moderato
mf



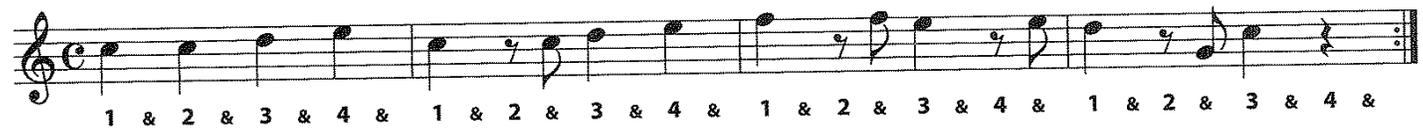
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante
p *mf* *f*



165. DANCING MELODY - New Note

HISTORY

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

166. EL CAPITAN

Allegro John Philip Sousa

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HISTORY

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

167. O CANADA

Maestoso (Majestically) Calixa Lavallee,
l’Hon. Judge Routhier
and Justice R.S. Weir

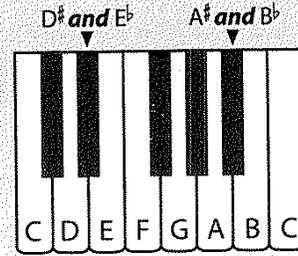
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

Enharmonics

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

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

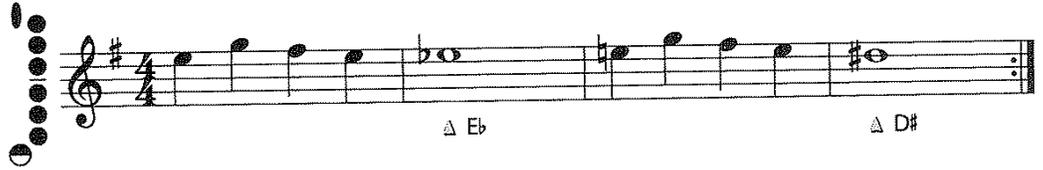
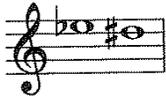


THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

E_b/D[#]



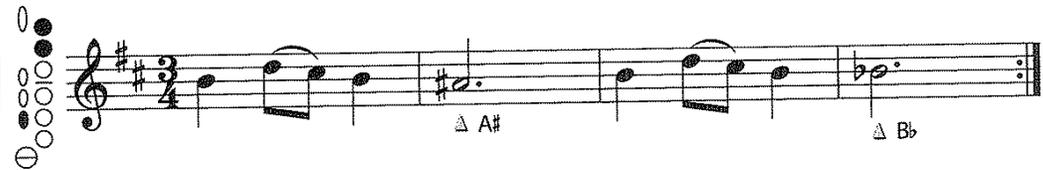
170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

B_b/A[#]



172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

F[#]

Alternate fingering



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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

Δ F# Alt.

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

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 F# Alt. *f* Δ F# 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 begins at measure 15 and includes a first ending bracket with a 'F# Alt.' instruction. The fourth staff continues the melody with a dynamic of *mf*. The fifth staff starts at measure 25 and returns to a 'Maestoso' tempo with a dynamic of *f*. The piece concludes with a final note and a repeat sign.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f *mf* *p*

5

13

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 six staves of music. The first staff begins with a 'Latin Rock' tempo marking and a dynamic of *f*. A first ending bracket is shown at measure 5, leading to a dynamic of *mf*. The second staff continues the melody. The third staff starts at measure 13. The fourth staff continues the melody with a dynamic of *p*. The fifth staff starts at measure 25 with a dynamic of *f*. The sixth staff concludes the piece with two endings: a first ending (1.) and a second ending (2.).

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 *Allegro* 3

Piano *mf* *f*

The musical score is written for Alto Saxophone and Piano. It begins with a 4/4 time signature and an *Allegro* tempo. The Alto Sax part starts with a rest for the first two measures, then enters with a melodic line starting on a whole note G \flat (B \flat in the key signature). The Piano accompaniment starts with a *mf* dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A first ending bracket labeled '3' spans measures 3-5. The score continues with several systems of music, including a section starting at measure 13 with a *p* dynamic. The final system includes first and second endings for both parts, with dynamics ranging from *mf* to *f*.

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

A *p*

B *p*

Fine

mf

D.C. al Fine

mf

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

A *f*

B *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.

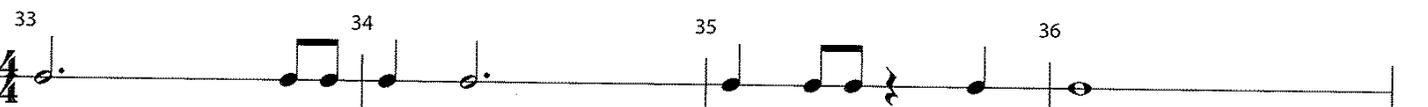
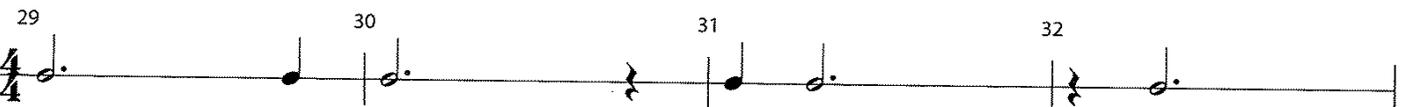
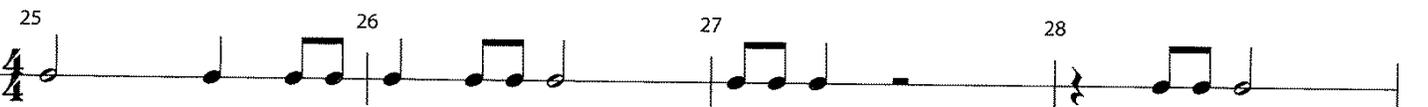
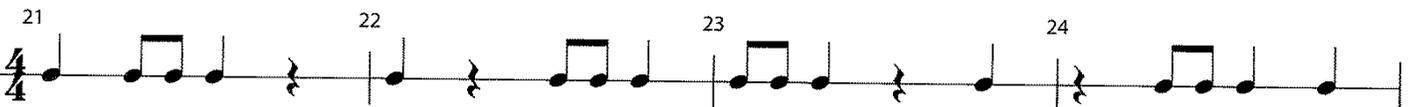
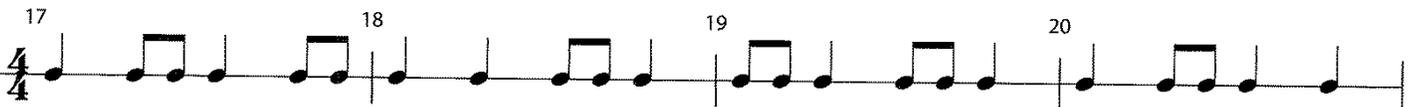
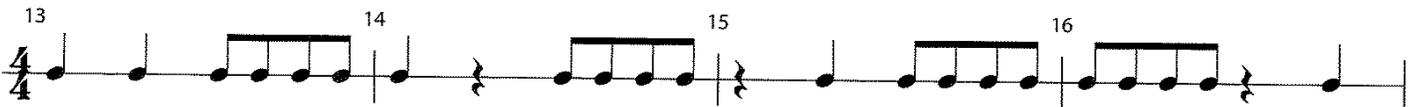
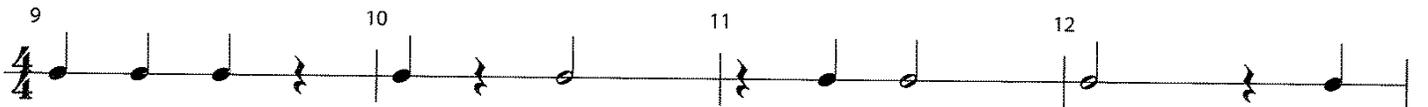
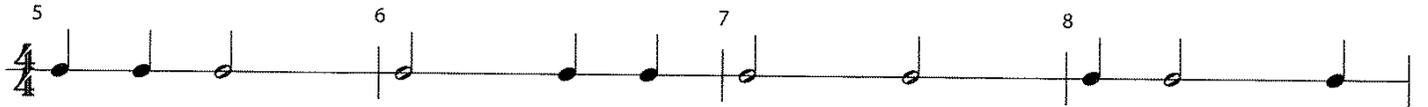
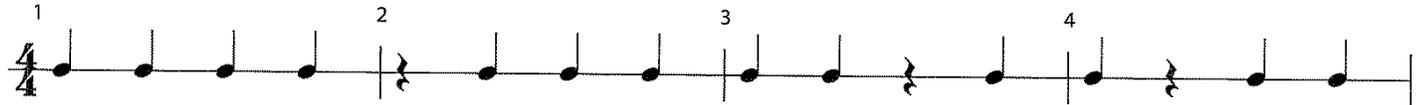


3.



4.



 **RHYTHM STUDIES**

RHYTHM STUDIES

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CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

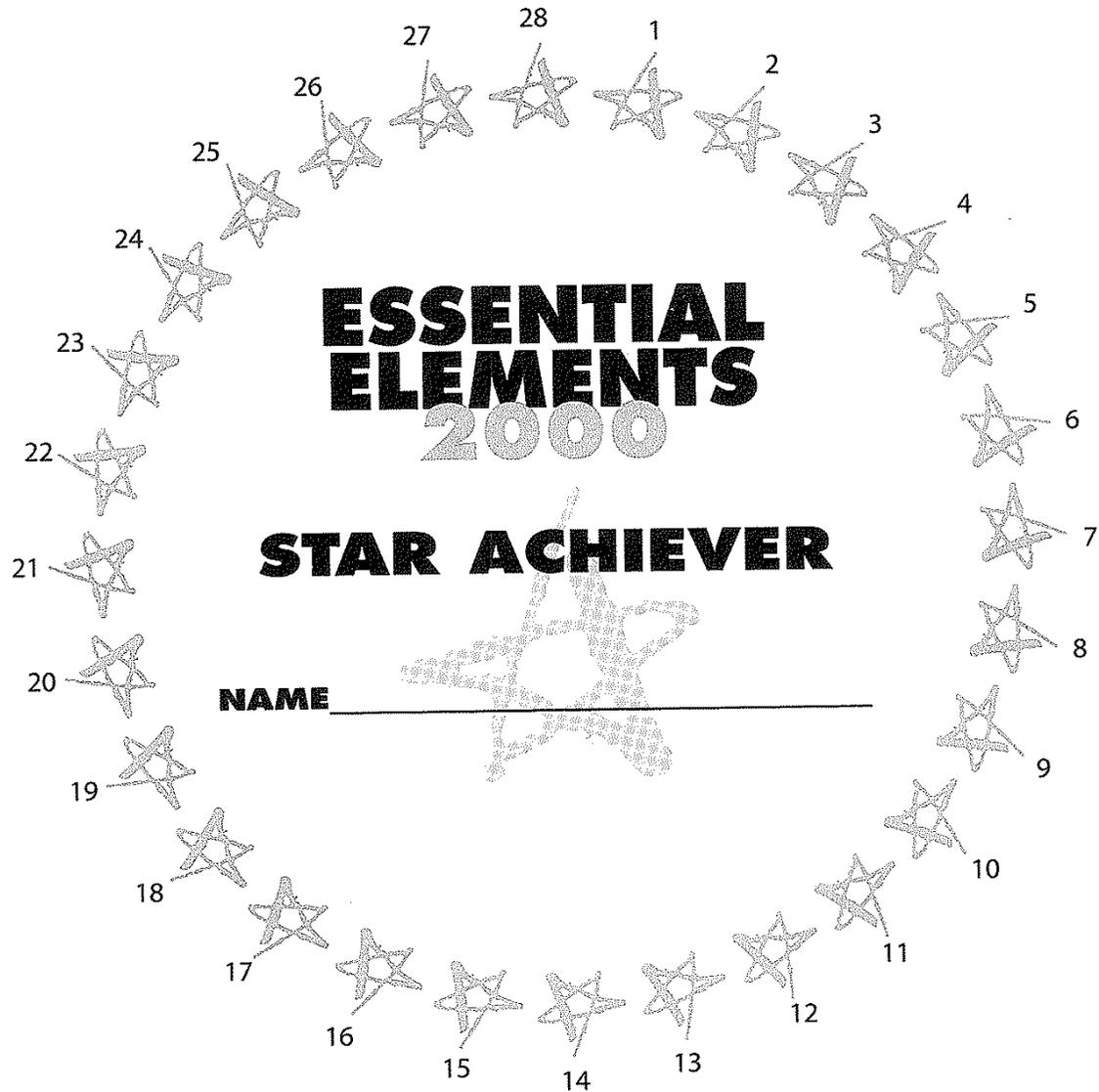
THEORY

Improvisation

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

5. INSTANT MELODY

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



- | | |
|--|--|
| 1. Page 2–3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
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| 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 |
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MUSIC — AN ESSENTIAL ELEMENT OF LIFE

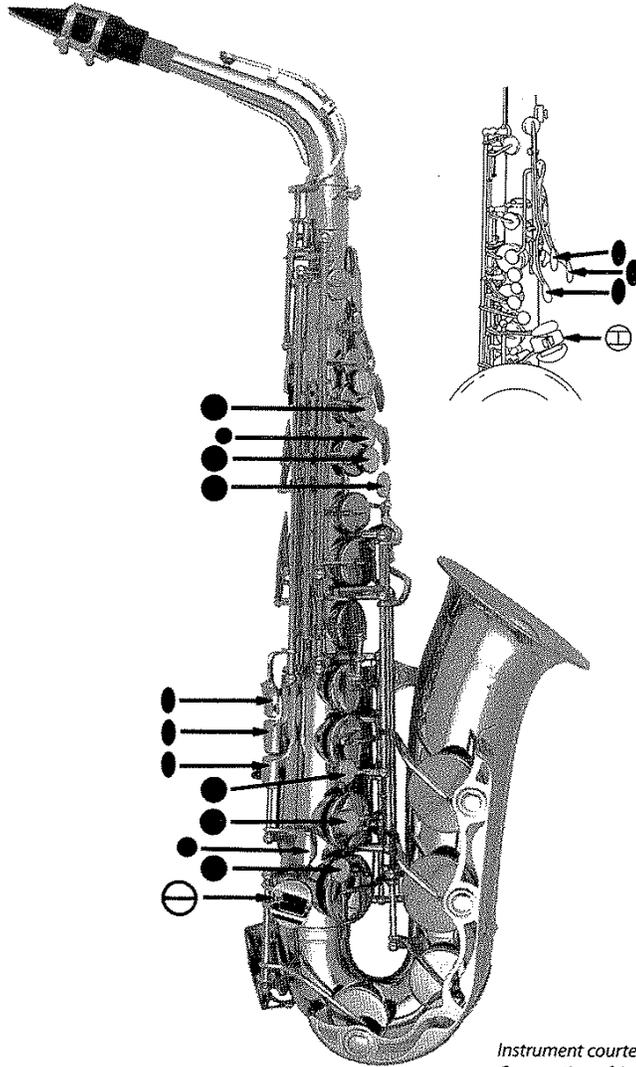
FINGERING CHART

B ALTO SAXOPHONE

Instrument Care Reminders

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

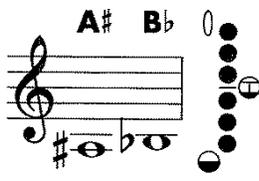
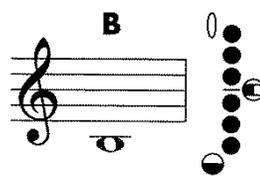
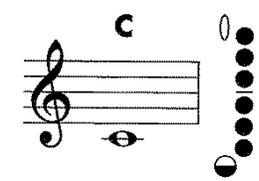
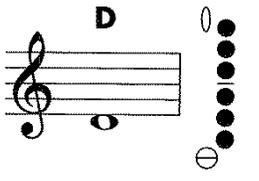
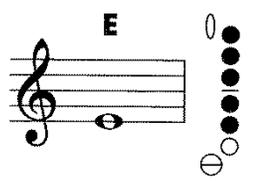
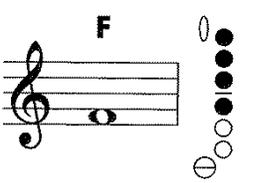
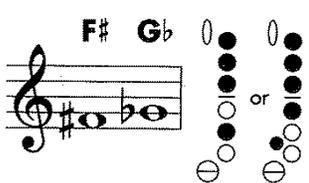
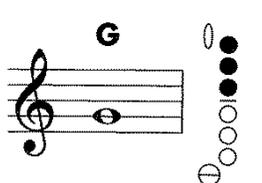
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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

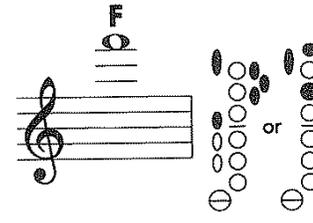
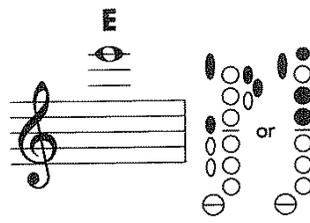
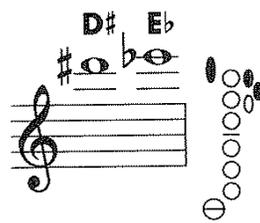
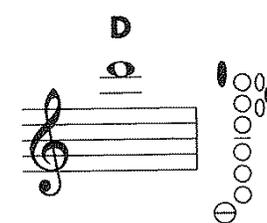
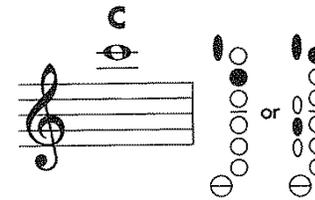
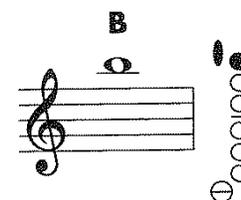
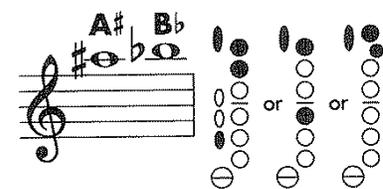
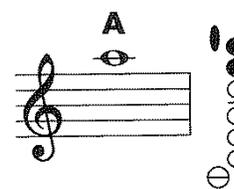
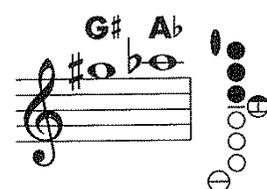
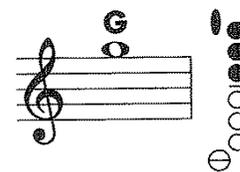
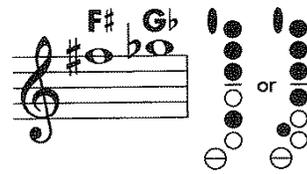
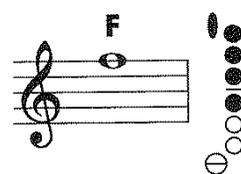
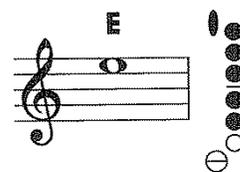
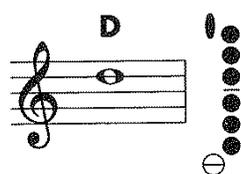
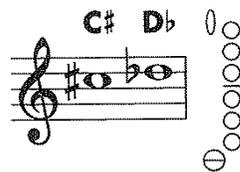
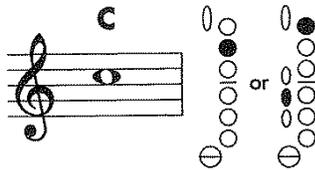
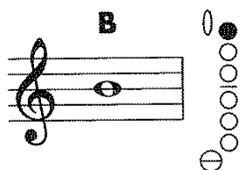
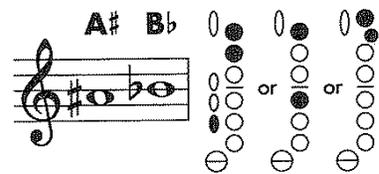
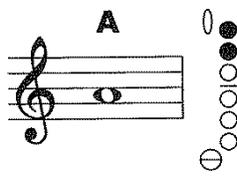
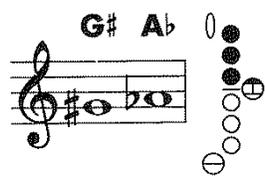
The most common fingering appears first when two fingerings are shown.

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

<p>A# Bb</p> 	<p>B</p> 	<p>C</p> 	<p>C# Db</p> 
<p>D</p> 	<p>D# Eb</p> 	<p>E</p> 	
<p>F</p> 	<p>F# Gb</p> 	<p>G</p> 	

FINGERING CHART

E \flat ALTO SAXOPHONE



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