

STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

By Bruce Pearson



CD and **iPAS™**  **ENHANCED**

Includes all Accompaniment Recordings
and **iPAS™** Assessment Software!

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ENHANCED COMPREHENSIVE BAND METHOD

By Bruce Pearson

Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your alto saxophone, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,

Bruce Pearson

Practice and Assessment - the key to EXCELLENCE!

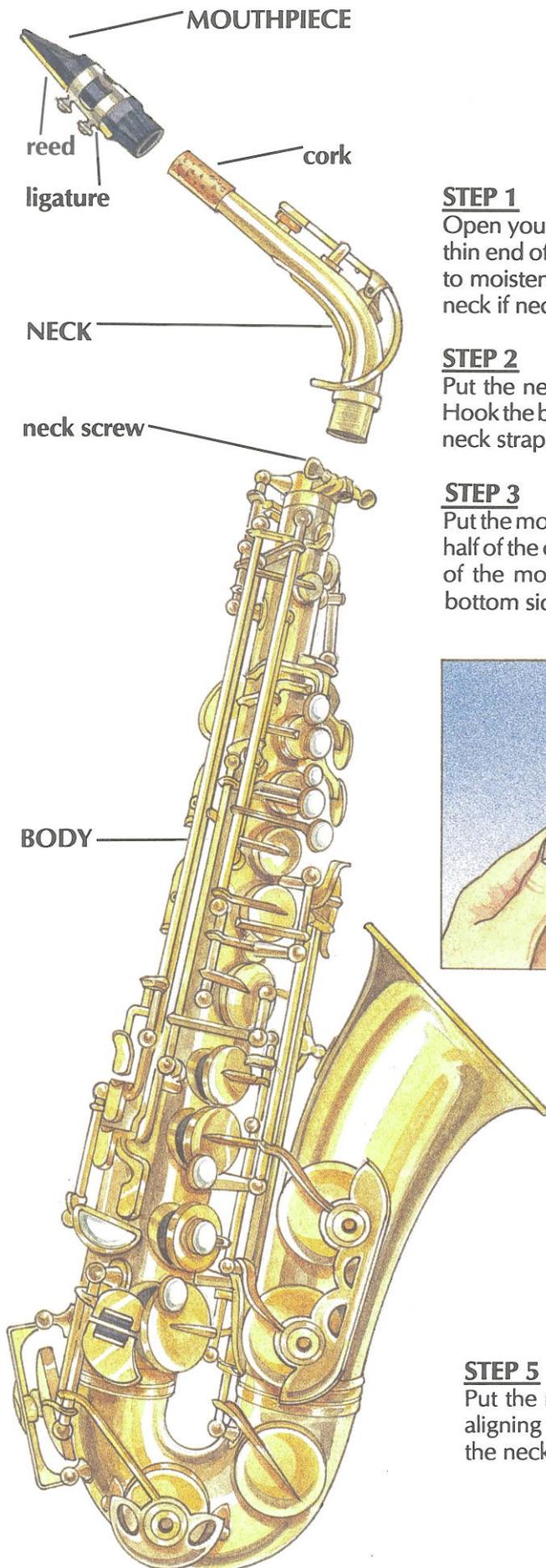
- ▶ Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.
- ▶ Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.
- ▶ Always tune before you play. Use the tuning tracks found on the Accompaniment Recordings, or use the iPAS Tuner.
- ▶ Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.
- ▶ Practice the difficult spots in your lesson assignment and band music over and over at a slower tempo, until you can play them perfectly, then gradually increase the tempo. Use the iPAS Metronome to track your progress and ensure you are playing with a steady pulse.
- ▶ Spend time practicing alone and with the Accompaniment Recordings.
- ▶ Assess your progress and achievements by using iPAS. Listen to the recordings you create to hear the spots in the music which might need improvement.
- ▶ At the end of each practice session, play something fun!

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PUTTING YOUR ALTO SAXOPHONE TOGETHER



STEP 1

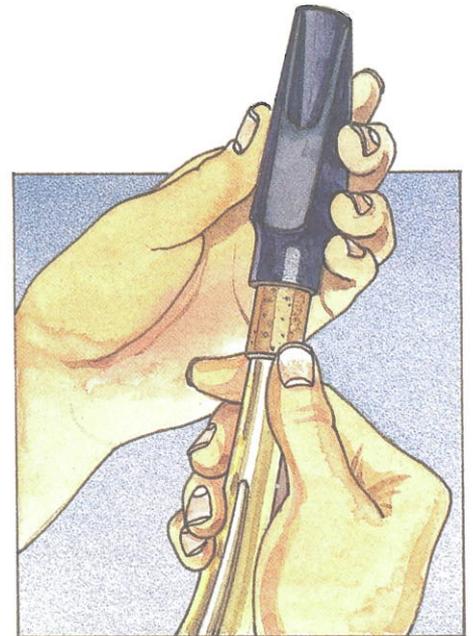
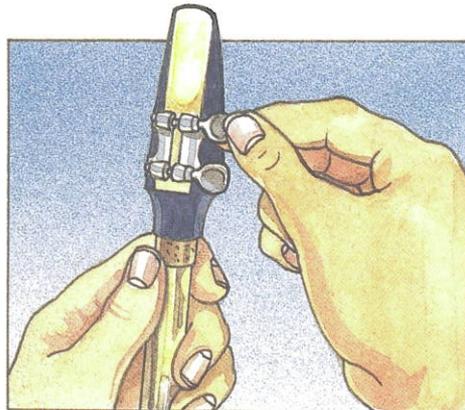
Open your case right side up. Put the thin end of the reed inside your mouth to moisten it. Grease the cork on the neck if necessary.

STEP 2

Put the neck strap around your neck. Hook the body of the instrument to the neck strap. Remove the end plug.

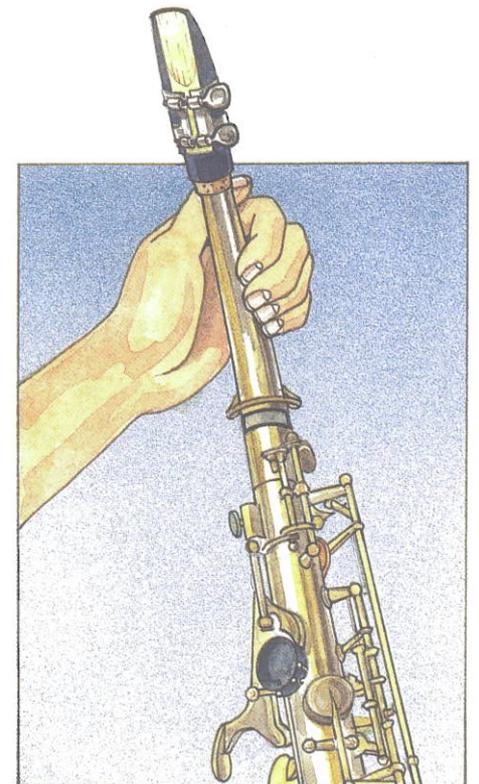
STEP 3

Put the mouthpiece on the neck so that half of the cork is exposed. The flat side of the mouthpiece should be on the bottom side.



STEP 4

Put on the ligature, and slide the reed behind it. Center your reed on the flat part of the mouthpiece with only a hairline of mouthpiece visible above the reed. Tighten the screws on the ligature only until snug. Overtightening can damage your ligature.



STEP 5

Put the neck onto the body, carefully aligning the connecting lever. Tighten the neck screw.

PREPARING TO PLAY



STEP 1

Sit up straight on the edge of your chair.

STEP 2

Allow your neck strap to support the weight of the saxophone.

STEP 3

Position the saxophone on the right side of your body. Adjust your neck strap so the reed touches your lower lip.

STEP 4

Put your left thumb diagonally on the upper thumb rest. Put your right thumb under the lower thumb rest.

STEP 5

Curve your fingers on both hands. Keep your wrists straight. Your elbows should be away from your body.

PLAYING YOUR ALTO SAXOPHONE

STEP 1

Position your lips as if saying "oh."

STEP 2

Cover your bottom teeth with your lower lip.

STEP 3

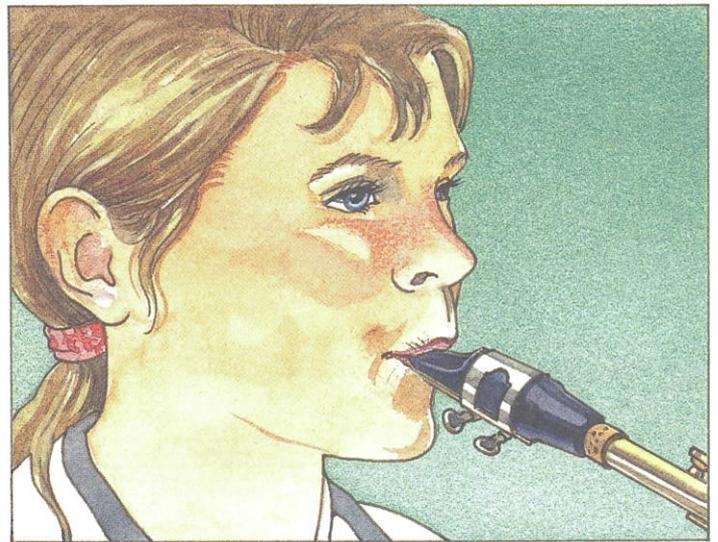
Place the mouthpiece in your mouth to where the reed and mouthpiece touch.

STEP 4

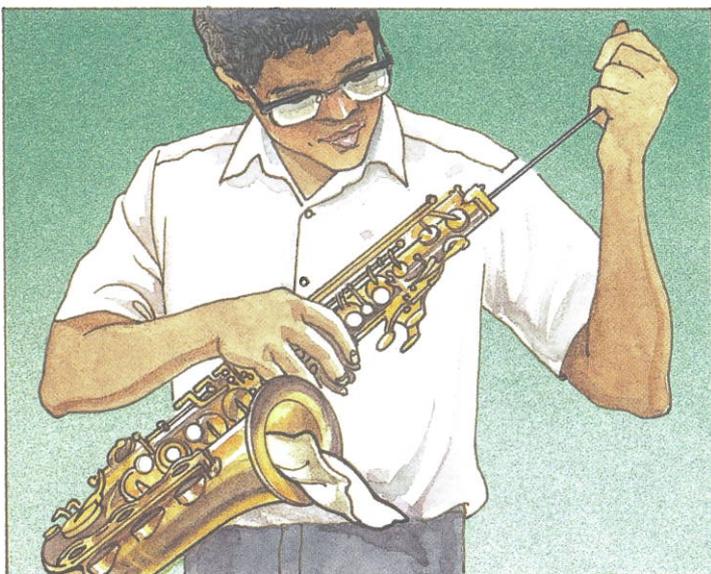
Rest your top teeth directly on the mouthpiece. Close your mouth in a drawstring fashion with equal pressure on all sides of the reed. Your chin should be flat and pointed.

STEP 5

Take a full breath of air and play a long, steady tone.



CARING FOR YOUR ALTO SAXOPHONE



STEP 1

After playing, remove the reed. Place it in the reed holder to dry.

STEP 2

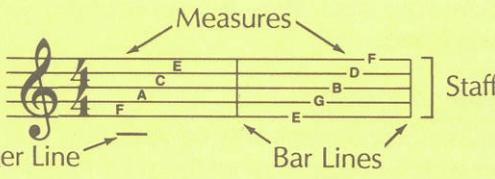
Remove the mouthpiece and wipe the inside with a soft, clean cloth. Remove the neck and drain any excess water from the neck before putting it back in the case.

STEP 3

Swab out the body by dropping the weight into the bell and pulling it through. Wipe the outside of your saxophone with a soft, clean cloth. Carefully put away all parts of your saxophone and latch the case.

FOR ALTO SAXOPHONES ONLY

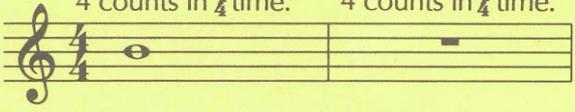
TREBLE CLEF  **TIME SIGNATURE** $\frac{4}{4}$



$\frac{4}{4}$ = 4 counts in each measure

WHOLE NOTE  **WHOLE REST** 

A whole note gets 4 counts in $\frac{4}{4}$ time. A whole rest gets 4 counts in $\frac{4}{4}$ time.



1 BUSY BEE



○ = open
● = pressed down

▶ A double bar line marks the end of the music. ↑

2 THE "A" TRAIN

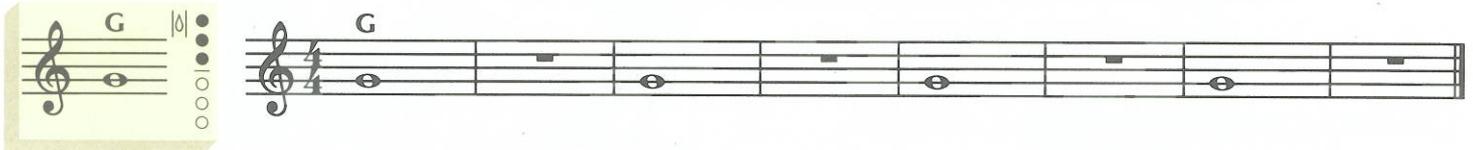


3 SUPER SAX

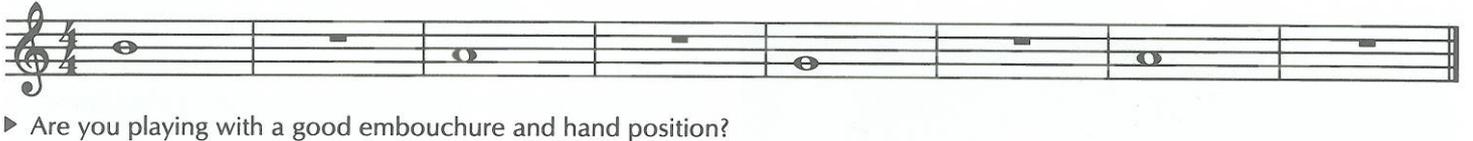


▶ Use plenty of air.

4 G WHIZ



5 SAX FIFTH AVENUE

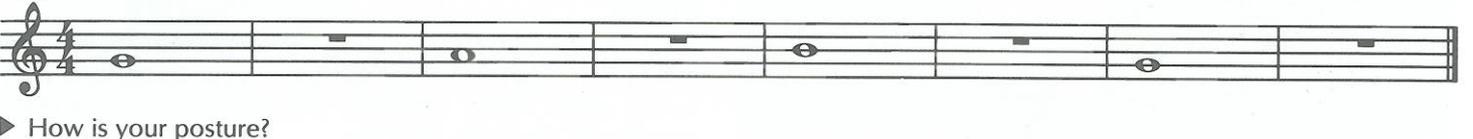


▶ Are you playing with a good embouchure and hand position?

6 TALENT SHOW



7 ALTO SAX ANTICS



▶ How is your posture?

FOR WOODWINDS ONLY

**TREBLE
CLEF**



**TIME
SIGNATURE**



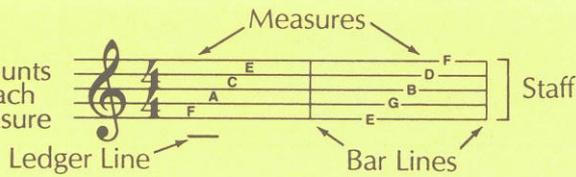
**WHOLE
NOTE**



**WHOLE
REST**

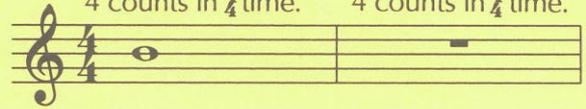


$\frac{4}{4}$ = 4 counts
in each
measure

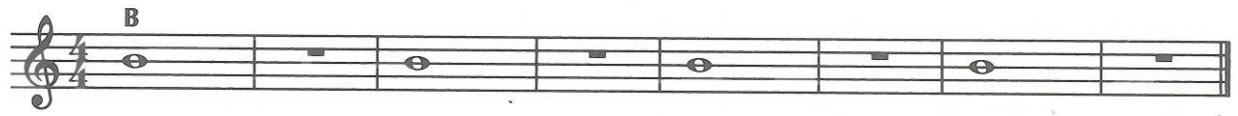
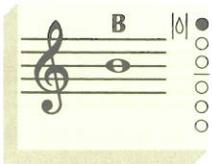


A whole note gets
4 counts in $\frac{4}{4}$ time.

A whole rest gets
4 counts in $\frac{4}{4}$ time.



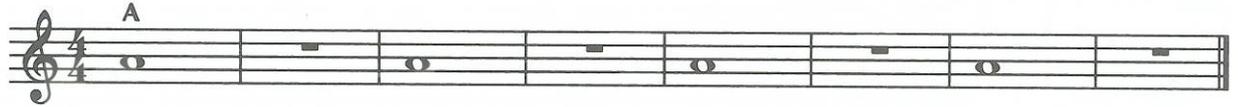
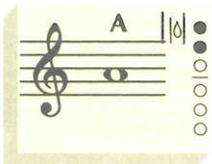
1 THE FIRST NOTE



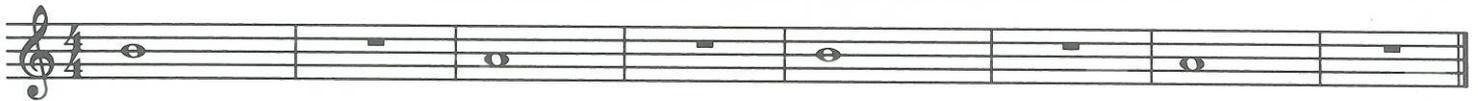
○ = open
● = pressed down

▶ A double bar line marks the end of the music. ↑

2 THE SECOND NOTE

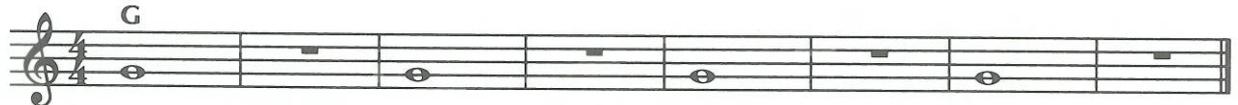
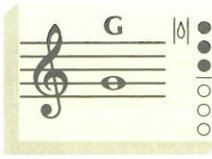


3 TEA FOR TWO

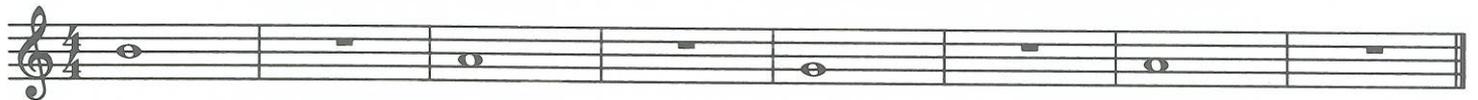


▶ Use plenty of air.

4 THE THIRD NOTE

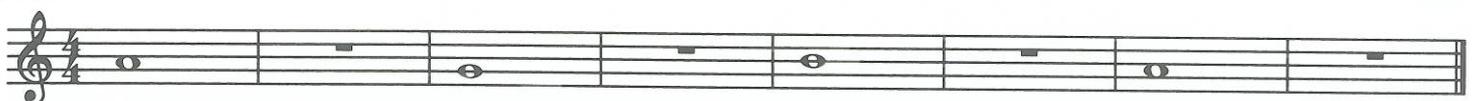


5 THREE OF A KIND

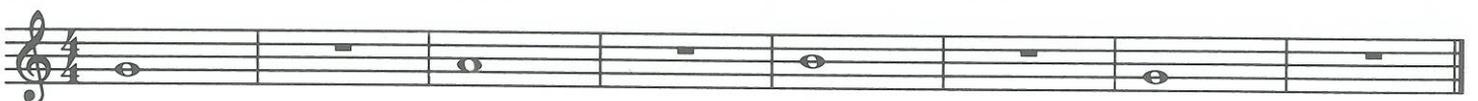


▶ Are you playing with a good embouchure and hand position?

6 THREE'S COMPANY



7 WOODWIND WHIRLWIND



▶ How is your posture?

FOR THE FULL BAND

TREBLE
CLEF



TIME
SIGNATURE



WHOLE
NOTE



WHOLE
REST



$\frac{4}{4}$ = 4 counts in each measure

Measures

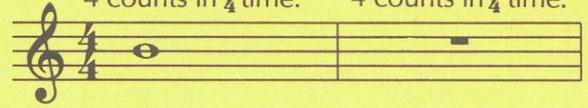
Staff

Ledger Line

Bar Lines

A whole note gets 4 counts in $\frac{4}{4}$ time.

A whole rest gets 4 counts in $\frac{4}{4}$ time.



1 TIME FOR BAND

○ = open
● = pressed down

▶ A double bar line marks the end of the music. ↑

2 THE FUN CONTINUES

3 WHOLE LOTTA COUNTING

▶ Write in the counting and clap the rhythm before you play.

4 FOUR SCORE

Page 39

▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

5 MIX 'EM UP

6 MELTING POT

7 BAND ON PARADE



▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE



HALF REST

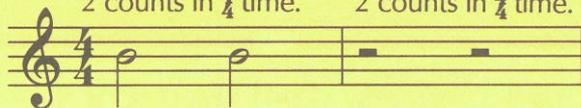


BREATH MARK



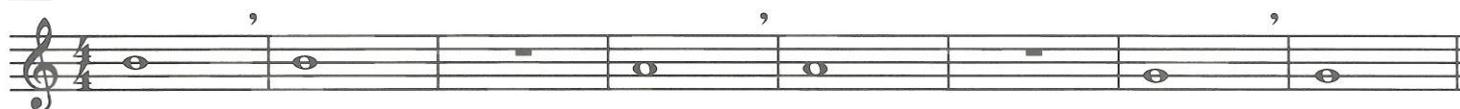
Each half note gets
2 counts in $\frac{4}{4}$ time.

Each half rest gets
2 counts in $\frac{4}{4}$ time.



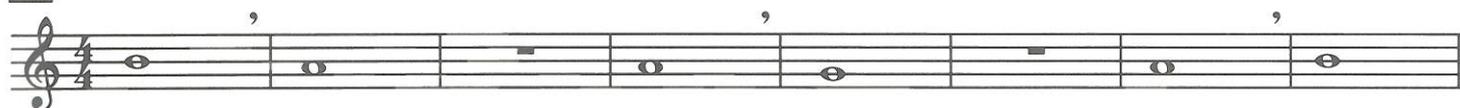
Take a breath.

8 A BREATH OF FRESH AIR

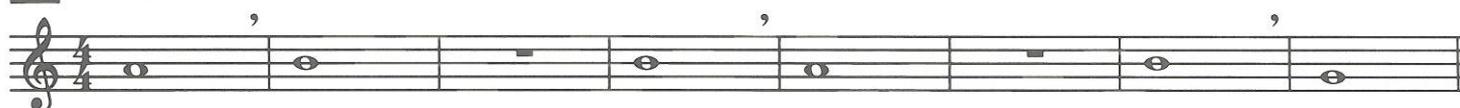


► Be sure to take a full breath of air.

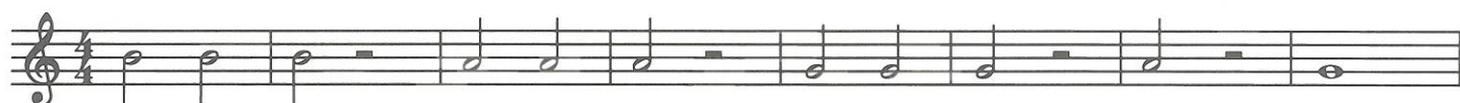
9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE



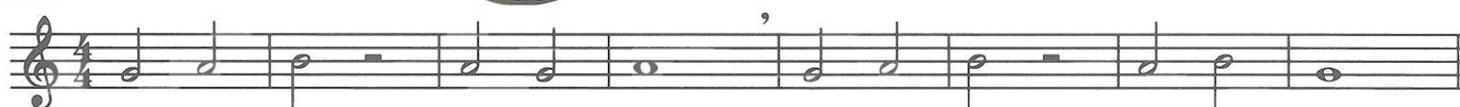
► Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA



Page 39

Welsh Folk Song

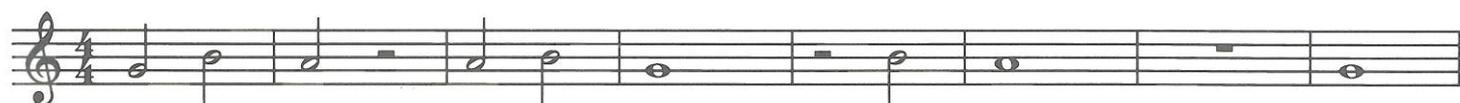


13 TWO FOR THE SHOW - Duet

A.

B.

14 GO FOR EXCELLENCE!



QUARTER NOTE



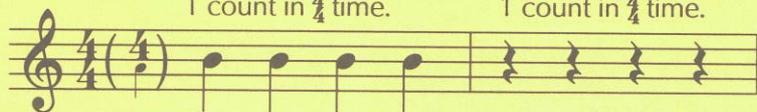
QUARTER REST



PHRASE

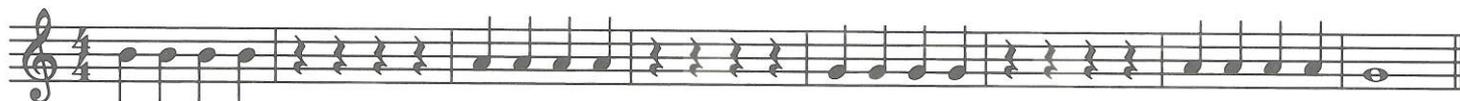
Each quarter note gets
1 count in $\frac{4}{4}$ time.

Each quarter rest gets
1 count in $\frac{4}{4}$ time.



A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

15 A QUARTER'S WORTH



► Write in the counting and clap the rhythm before you play.

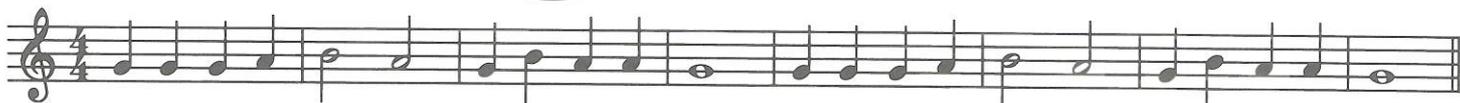
16 HOT CROSS BUNS

English Folk Song

17 AU CLAIRE DE LA LUNE



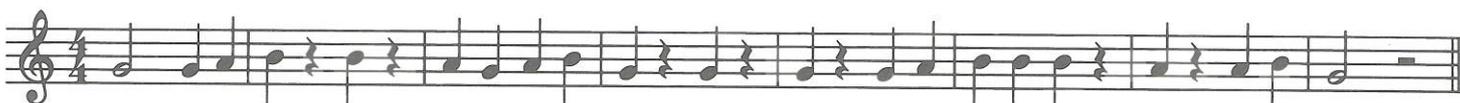
French Folk Song



► Draw in a breath mark at the end of each phrase.

18 DOWN BY THE STATION

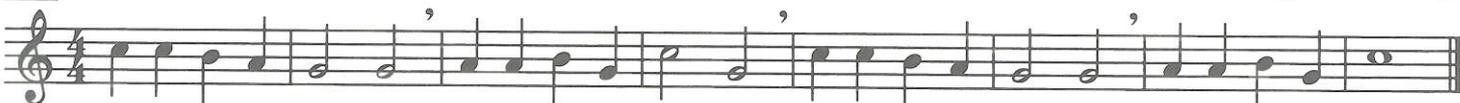
Traditional



19 EASY STREET

20 COUNTRY WALK

English Folk Song



21 GETTIN' IT TOGETHER

22 FOR ALTO SAXOPHONES ONLY



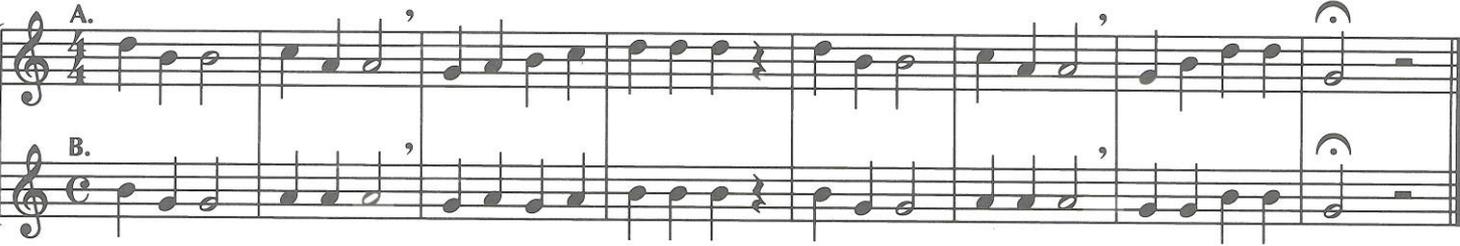
<p>REPEAT SIGN</p> 	<p>COMMON TIME</p> <p>C</p>	<p>FERMATA</p> 	<p>SOLO One person plays.</p> <p>SOLI Whole section plays.</p>
<p>Repeat from the beginning.</p>	<p>$C = \frac{4}{4}$</p> <p>Common time means the same as $\frac{4}{4}$ time.</p>	<p>Hold the note or rest longer than its usual value.</p>	<p>TUTTI Everyone plays.</p>

23 MERRILY WE ROLL ALONG  Page 39  Traditional

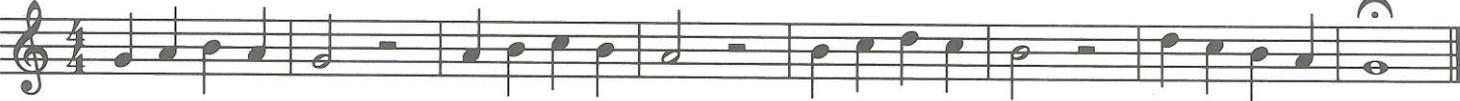


► Write in the note names before you play.

24 LIGHTLY ROW - Duet Traditional



25 ONE STEP AT A TIME



► Write in the counting and clap the rhythm before you play.

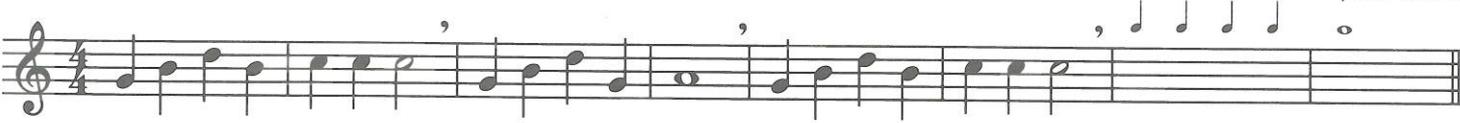
26 GOOD KING WENCESLAS Traditional English Carol



27 SONG OF THE FJORDS Norwegian Folk Song



28 _____ Composer _____ your name



► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE! 



TIE



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

TIME SIGNATURE



$\frac{2}{4}$ = 2 counts in each measure
 $\frac{4}{4}$ = quarter note gets one count



30 WARM-UP

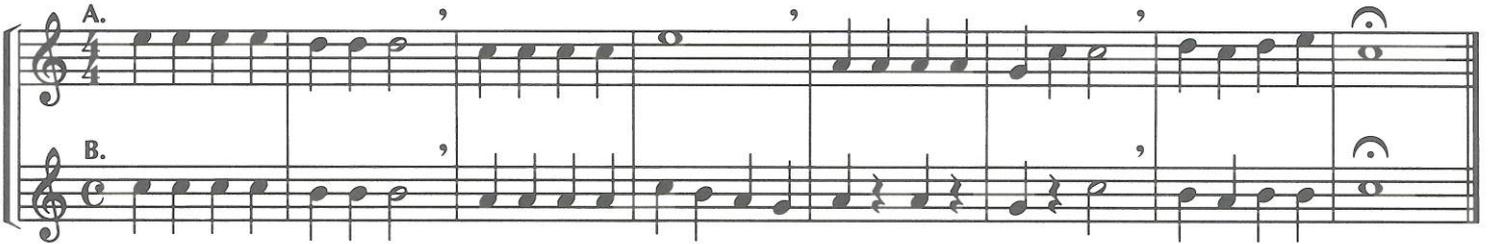


31 TIED AND TRUE



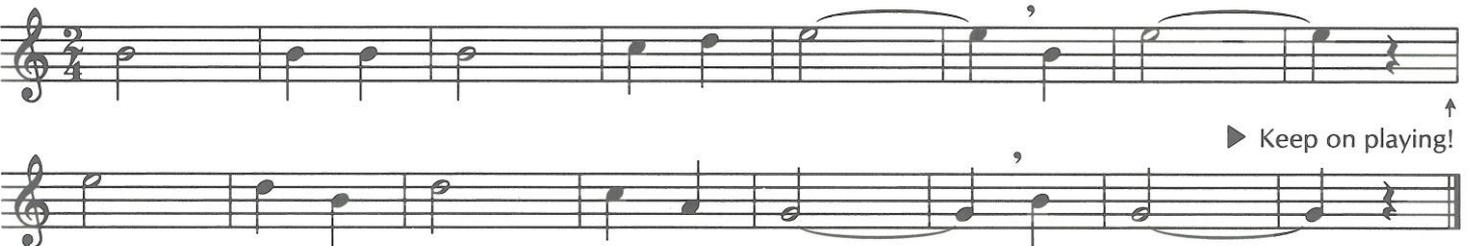
32 JOLLY OLD ST. NICHOLAS - Duet

American Carol



33 AMIGOS

Mexican Folk Song

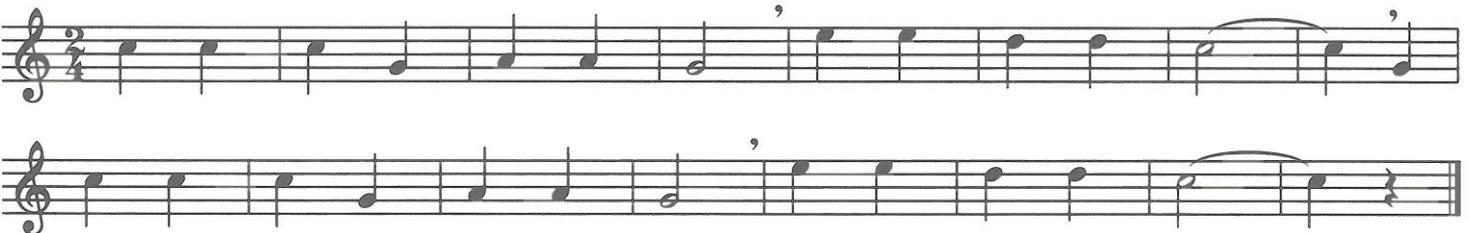


▶ Keep on playing!

▶ Write in the counting and clap the rhythm before you play.

34 FARM OUT

Traditional



35 FOR ALTO SAXOPHONES ONLY



▶ Keep your fingers close to the keys.

SHARP



A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.

KEY SIGNATURE



Key signatures change certain notes throughout a piece of music. This key signature means play all F's as F sharps.

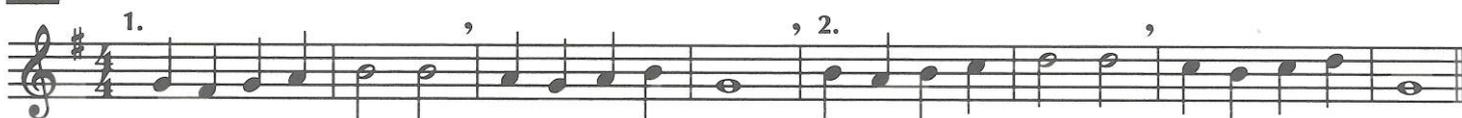
36 MARK TIME

F sharp (F#)



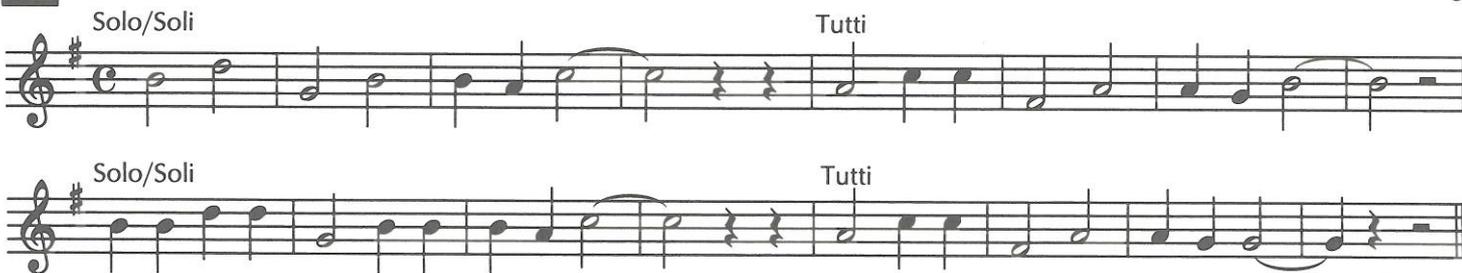
37 SWEETLY SINGS THE DONKEY - Round

Traditional



38 MARY ANN

West Indies Folk Song



► Write in the note names before you play.

39 CRUSADER'S MARCH



Page 39

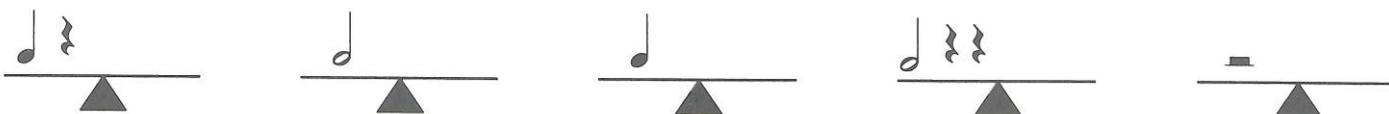
Traditional



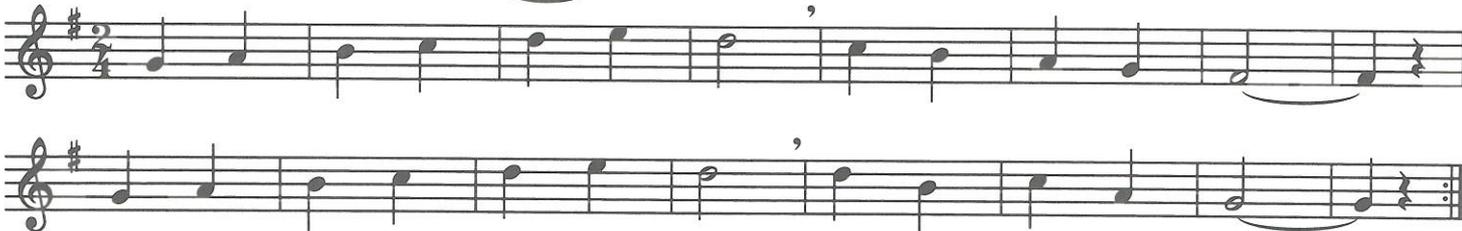
► Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.



41 GO FOR EXCELLENCE!



DIVISI

Part of the section plays the top notes and part of the section plays the bottom notes.



UNISON

Everyone plays the same notes.

BALANCE BUILDER

1 Tonic 2 div. 3 Subdominant unis. 4 div. 5 Dominant unis. 6 div. 7 Tonic

JINGLE BELLS

Band Arrangement

J. S. Pierpont (1822 - 1893)
arr. Chuck Elledge (b. 1961)

42 SCHOOL SONG

Solo/Soli , Tutti

Solo/Soli , Tutti

43 FOR ALTO SAXOPHONES ONLY



EIGHTH NOTES



Two eighth notes are as long as a quarter note.

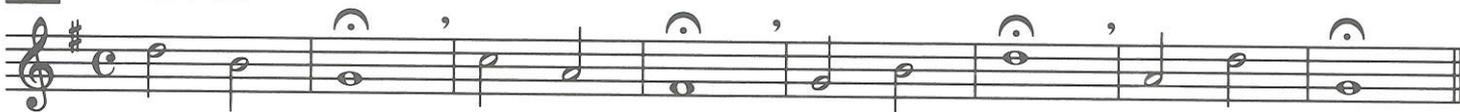


Each eighth note gets $\frac{1}{2}$ count in $\frac{2}{4}$ and $\frac{4}{4}$ time.



$\frac{1}{2} + \frac{1}{2} = 1$ count

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER

clap

► Write in the counting for the top line before you play.

46 JIM ALONG JOSIE



American Folk Song



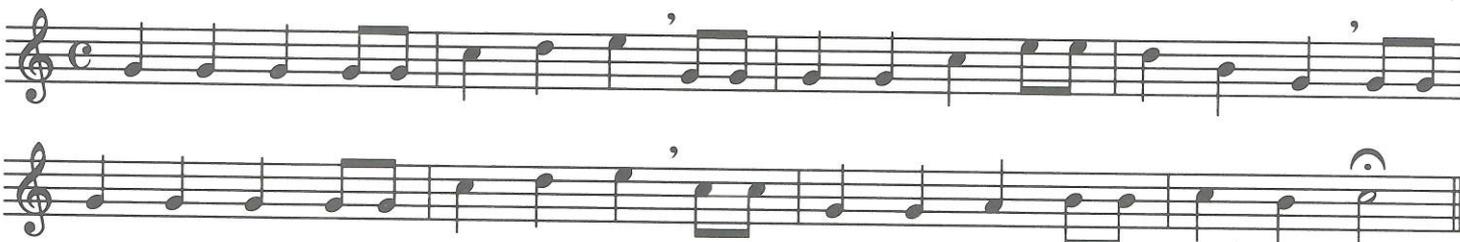
47 EIGHTH NOTE EXPLORER

clap

► Write in the counting for the top line before you play.

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



SLUR

A curved line that connects two or more notes of different pitches.

PICK-UP NOTE

A note that comes before the first full measure of a piece of music.

56 WARM-UP

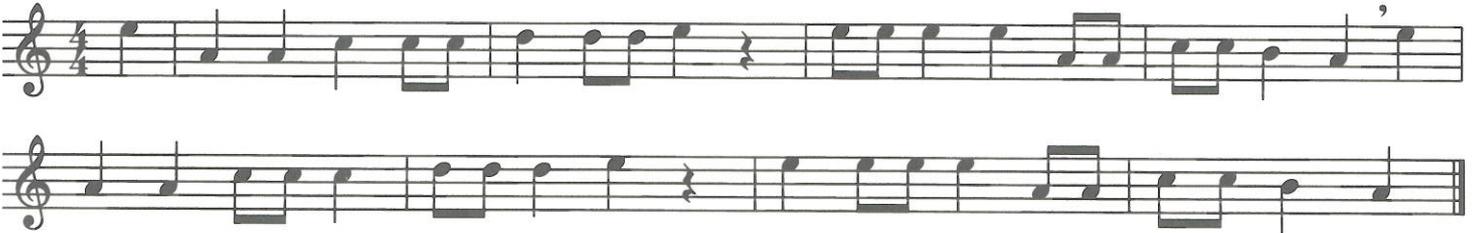
► Tongue only the first note of each slur.

57 THEME FROM "SYMPHONY NO. 1"

Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS**

American Work Song

**59 LAUGHING SONG - Round**

Traditional

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)



► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

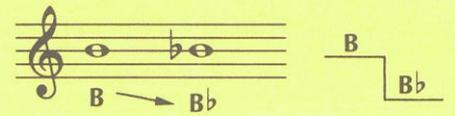
61 GO FOR EXCELLENCE!

KEY SIGNATURE

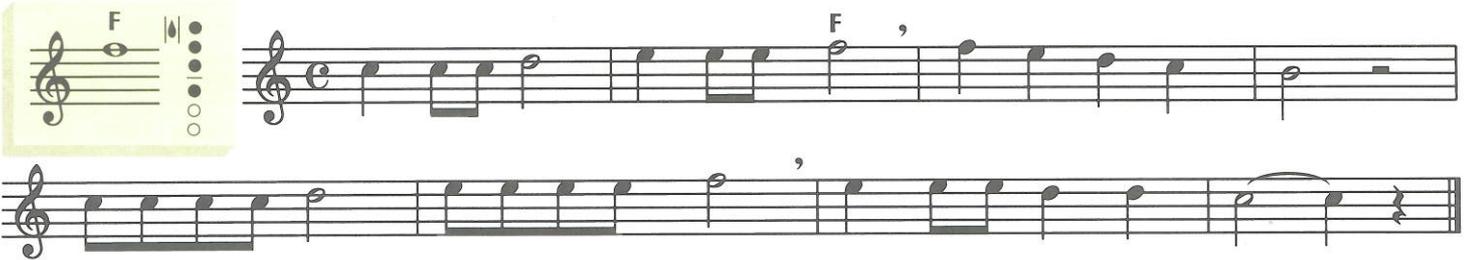
This key signature contains no sharps or flats.

FLAT

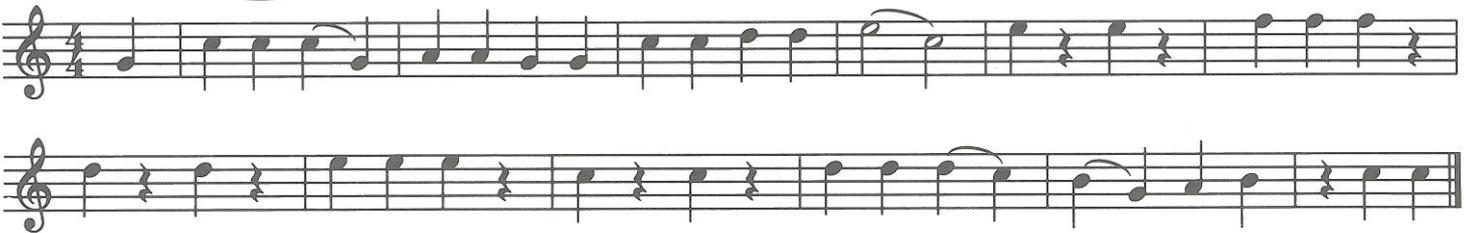
b



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

62 CLIMBING STAIRS**63 BINGO**

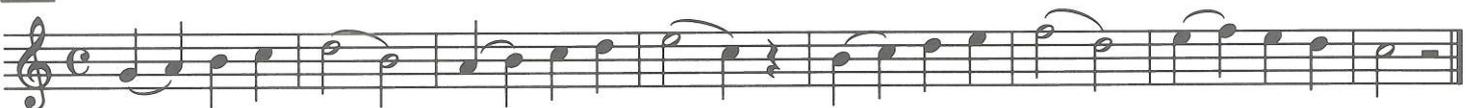
American Folk Song

**64 THERE'S MUSIC IN THE AIR**

George F. Root (1820 - 1895)

**65 THERE'S THE SAME MUSIC IN THE AIR**

George F. Root (1820 - 1895)

**66 SCALE SKILL****67 FOR ALTO SAXOPHONES ONLY**

74 WARM-UP

75 OLD BLUE

Traditional

Solo/Soli Tutti

76 THIRD TIME AROUND

77 LULLABY - Duet

Traditional

A. B.

78 MINUTEMAN MARCH



Robert Frost (b. 1942)

79 FOR ALTO SAXOPHONES ONLY



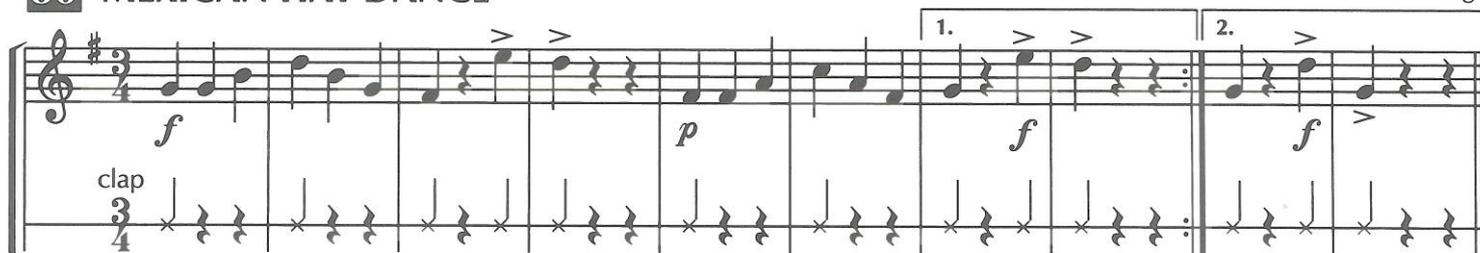
F sharp (F#) alternate

► *Use the alternate F# fingering when moving from F♭ to F# or F# to F♭.

ACCENT		Attack the note louder.
1st and 2nd ENDINGS		Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.
ONE-MEASURE REPEAT SIGN		Repeat the previous measure.

80 MEXICAN HAT DANCE

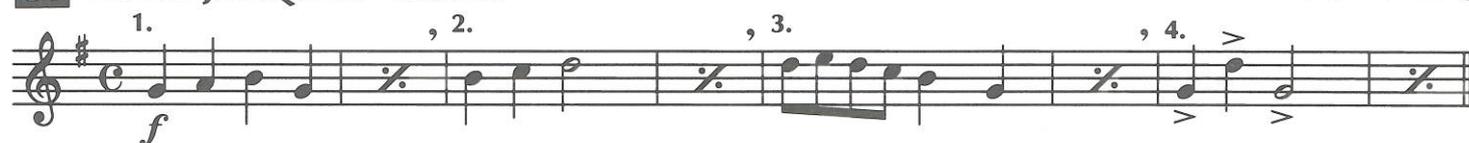
Mexican Folk Song



Musical score for Mexican Hat Dance in 3/4 time, key of G major. It features a melody with accents and dynamics (f, p) and a 3/4 time signature with a 'clap' instruction. The piece includes first and second endings.

81 FRÈRE JACQUES - Round

French Folk Song



Musical score for Frère Jacques in C major, 4/4 time. It is a round with four measures, each marked with a first ending sign and an accent (>). Dynamics include f.

82 MORNING MOOD



Edvard Grieg (1843 - 1907)



Musical score for Morning Mood in G major, 3/4 time. It features a melody with slurs and dynamics (p).

83 MING COURT

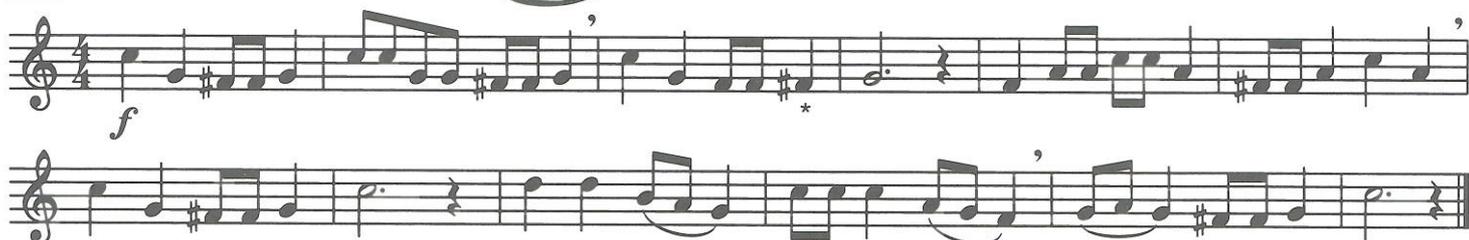
Chinese Folk Song



Musical score for Ming Court in G major, 2/4 time. It consists of two staves of music with slurs and dynamics (p).

► Write an S under each slur and a T under the tie before you play.

84 GO FOR EXCELLENCE!

Musical score for Go for Excellence in G major, 4/4 time. It features a melody with slurs, ties, and dynamics (f). An asterisk (*) is placed under a note in the second staff.

► *Use the alternate F# fingering.

The written piano accompaniment for SAWMILL CREEK is included on track 1 of CD 2 for easy access in a performance situation.

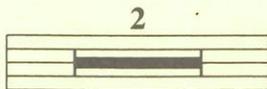
SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

The musical score is written for Alto Saxophone and Piano in 4/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures numbered 1 through 25. Measure numbers 1, 3, 7, 8, 13, 16, 20, and 25 are enclosed in boxes. The piano part includes dynamic markings of *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. A first ending bracket spans measures 1-5, and a second ending bracket spans measures 7-12. A first ending bracket also spans measures 19-25. A performance instruction 'Go back to the first repeat sign.' with an arrow points to the first ending bracket. The saxophone part begins with a rest in measure 1, followed by a melodic line starting in measure 3. The piano part provides harmonic support with chords and moving lines in both hands.

LONG REST



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

MONTEGO BAY

Band Arrangement

Calypso Song
arr. Chuck Elledge (b. 1961)

1-4 4 5 div. 6 7 8 9

10 11 12 13 unis. 14 15-16 2

17 18 19 div. 20 21 unis. 22

23 24 div. 25 26 27 28 1.

29 2. 30 31 32 33 unis. 34

f *p* *f* 1st time - *f* 2nd time - *p*

REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)

1 2 3 div. 4 5 6 9

7 8 9 1. 10 11 2. 12

13 14 15 16 17 18

19 20 unis. 21 22 23 24 div.

25 26 27 28 29 30

f *p* *f*

85 WARM-UP

Chord diagrams for E and D are shown. The musical staff is in 3/4 time, starting with a forte (*f*) dynamic. The notes are E4, G4, B4, A4, G4, F4, E4, D4, C4, B2, A2, G2.

86 FULL OF HOT AIR

The musical staff is in 4/4 time. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B2, A2, G2. Dynamics include *f* and *p*.

87 DANZA GIOVANNI



Italian Folk Song

Chord diagrams for F sharp (F#) and G are shown. The musical staff is in C major, 2/4 time, starting with a forte (*f*) dynamic. The notes are F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

88 G MAJOR SCALE SKILL (Concert Bb Major)

The musical staff is in G major (one sharp), 4/4 time. The first staff shows the scale with a forte (*f*) dynamic. The second staff includes 'Arpeggio' and 'Chords div.' exercises.

89 THE MAN ON THE FLYING TRAPEZE

George Leybourne (1842 - 1884)

The musical staff is in 3/4 time, starting with a forte (*f*) dynamic. It includes first and second endings and a repeat sign with the instruction: 'Go back to the first repeat sign. ↗'

90 _____

Composer _____ your name

The musical staff is in 3/4 time with a key signature of one sharp. It contains a sequence of rhythmic patterns for completion.

► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

91 FOR ALTO SAXOPHONES ONLY



The musical staff is in 2/4 time, starting with a forte (*f*) dynamic. It consists of two staves of music.

KEY SIGNATURE



This key signature means play all F's as F sharps and all C's as C sharps.

NATURAL



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

92 LOOK SHARP

C sharp (C#)



Musical notation for 'LOOK SHARP' in 4/4 time, starting with a forte (*f*) dynamic. The first measure contains a C sharp note. A circled C sharp note is shown above the staff with a vertical line pointing to it. The melody consists of eighth and quarter notes.

93 AURA LEE

G. R. Poulton (d. 1867)

Musical notation for 'AURA LEE' in 2/4 time, starting with a piano (*p*) dynamic. The melody is written in treble clef with a key signature of one sharp (F#).

► Circle the notes changed by the key signature.

94 BARCAROLLE

Jacques Offenbach (1819 - 1880)

Musical notation for 'BARCAROLLE' in 3/4 time, starting with a piano (*p*) dynamic. The melody is in treble clef with a key signature of one sharp (F#). It includes first and second endings.

95 JUST BY ACCIDENT



Page 40

Musical notation for 'JUST BY ACCIDENT' in 3/4 time, starting with a forte (*f*) dynamic. The melody is in treble clef with a key signature of one sharp (F#). A circled C sharp note is shown above the staff.

96 D MAJOR SCALE SKILL (Concert F Major)

Musical notation for 'D MAJOR SCALE SKILL' in 4/4 time, starting with a forte (*f*) dynamic. The first staff shows the D major scale. The second staff shows arpeggiated chords and chordal divisions.

97 SAILOR'S SONG

Solo/Soli

, Tutti

Musical notation for 'SAILOR'S SONG' in 2/4 time, starting with a forte (*f*) dynamic. The melody is in treble clef with a key signature of two sharps (F# and C#). It includes first and second endings.

98 GO FOR EXCELLENCE!



American Folk Song

Musical notation for 'GO FOR EXCELLENCE!' in 4/4 time, starting with a forte (*f*) dynamic. The melody is in treble clef with a key signature of one sharp (F#). It includes accents and a fermata.

DA CAPO AL FINE (D. C. AL FINE)

Go back to the beginning and play until the *Fine*.

99 WARM-UP

100 IN THE POCKET Page 40

101 POCKET CHANGE

102 STRICTLY BUSINESS Page 40

F sharp (F#)
alternate

► *Use the alternate F# fingering.

103 SMOOTH SAILING

C

104 ROSES FROM THE SOUTH

Johann Strauss, Jr. (1825 - 1899)

105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)
D.C. al Fine

106 FOR ALTO SAXOPHONES ONLY

► *Use the alternate F# fingering.

107 THAT'S A WRAP

Musical notation for 'That's a Wrap' in 4/4 time, starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with slurs and accents.

108 POLLY WOLLY DOODLE

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American Folk Song

Musical notation for 'Polly Wolly Doodle' in 2/4 time. It includes a melody with a forte (*f*) dynamic and a percussion line with 'clap' and 'foot stomp' markings.

Continuation of the musical notation for 'Polly Wolly Doodle', showing first and second endings for both the melody and the percussion line.

109 VOLGA BOAT SONG

Russian Folk Song

Musical notation for 'Volga Boat Song' in 4/4 time with a key signature of one sharp (F#). It starts with a forte (*f*) dynamic.

110

Composer _____ your name

Musical notation for 'Hand Clappers' and 'Knee Slappers' in 4/4 time. The 'Hand Clappers' part has dynamics of *f*, *p*, and *f*. The 'Knee Slappers' part has a dynamic of *f*.

▶ Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

111 GO FOR EXCELLENCE!



Tielman Susato (1500? - 1561?)

"Ronde"

Musical notation for 'Ronde' in 4/4 time, featuring two staves of music with dynamics of *f* and *p*.

SINGLE EIGHTH NOTE



A single eighth note is half as long as a quarter note.

$$\text{♪} = \frac{1}{2} \text{ count}$$

DOTTED QUARTER NOTE



A dot after a note adds half the value of the note.

$$\text{♪} + \text{.} = \text{♪} + \text{♪} = \text{♪}$$

$$1 + \frac{1}{2} = 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts}$$

112 WARM-UP - Band Arrangement

113 SHORT CUT

► Write in the counting for the top line before you play.

114 SPOT THE DOTS

► Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT



Welsh Folk Song

116 ALOUETTE

French-Canadian Folk Song

Fine

117 FOR ALTO SAXOPHONES ONLY



118 JUST A LITTLE OFF THE TOP

Musical notation for exercise 118, consisting of two staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music starts with a forte (*f*) dynamic. The notation includes a series of notes with slurs and accents, and a final measure with a fermata over a whole note.

119 TOP DRAWER - Duet

Musical notation for exercise 119, consisting of two staves labeled A and B. Both staves begin with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The music starts with a forte (*f*) dynamic. Staff A features a melody with slurs and accents, while Staff B features a more rhythmic accompaniment with slurs.

120 HOME ON THE RANGE

Page 41

Daniel E. Kelley (1843 - 1905)

Musical notation for exercise 120, consisting of two staves. Both staves begin with a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The music starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. The notation includes a series of notes with slurs and accents.

121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)

Musical notation for exercise 121, consisting of two staves labeled A and B. Both staves begin with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music starts with a forte (*f*) dynamic. Staff A features a melody with slurs and accents, while Staff B features a more rhythmic accompaniment with slurs.

122 GO FOR EXCELLENCE!

Musical notation for exercise 122, consisting of one staff. The staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music starts with a forte (*f*) dynamic and features a series of notes with slurs and accents.

TEMPOS

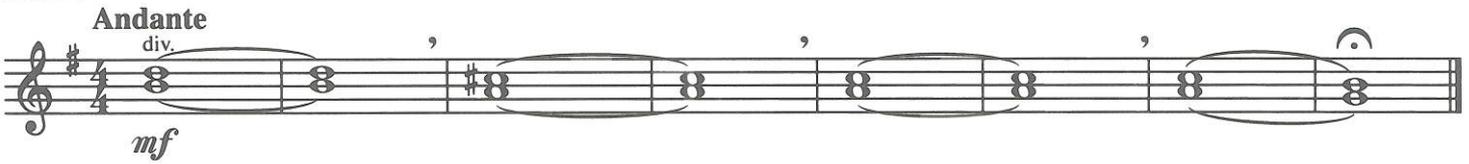
Andante - moderately slow
Moderato - moderate speed
Allegro - quick and lively

DYNAMICS

mezzo forte (mf) - medium loud
mezzo piano (mp) - medium soft

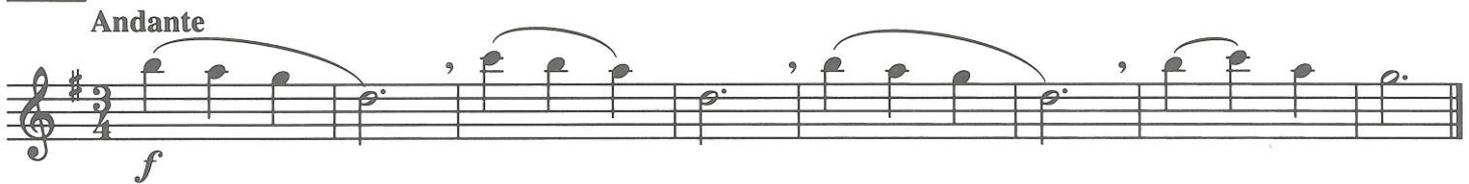
123 WARM-UP - Band Arrangement

Andante
 div.
 mf



124 HIGH WINDS AHEAD

Andante
 f



125 LOOK BEFORE YOU LEAP

Moderato
 f



126 C MAJOR SCALE SKILL (Concert E♭ Major)



Allegro
 mf

Arpeggio

Chords
 div.



127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

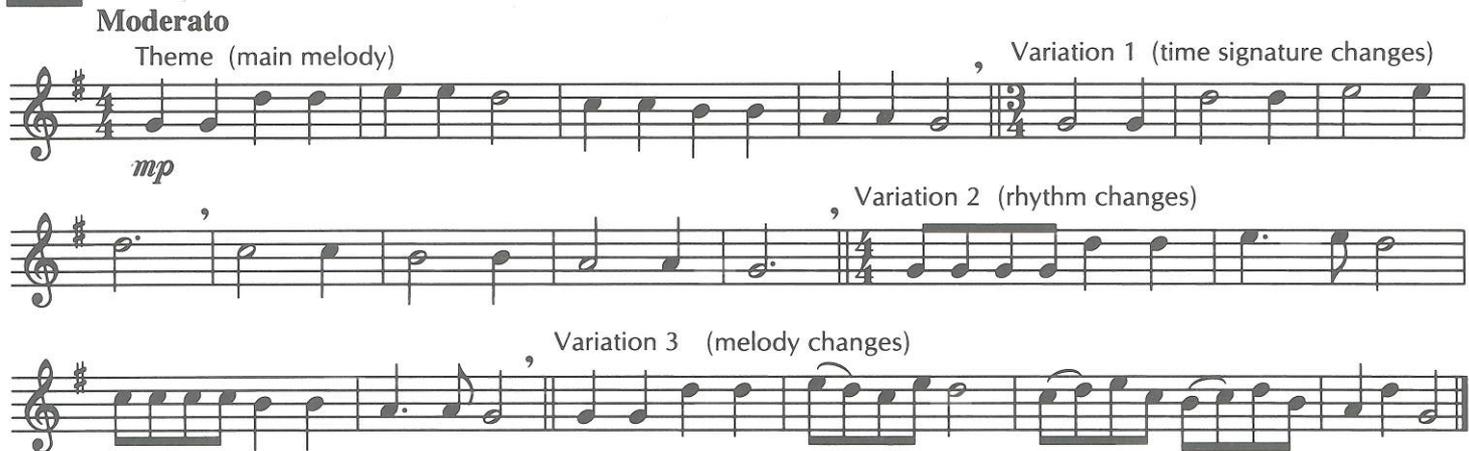
Theme (main melody)

Variation 1 (time signature changes)

Variation 2 (rhythm changes)

Variation 3 (melody changes)

mp



128 FOR ALTO SAXOPHONES ONLY



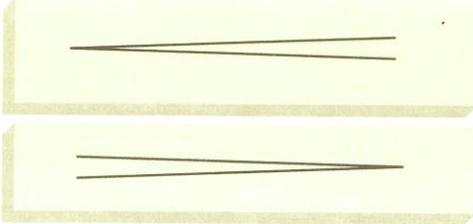
Andante
 f

alternate



▶ *Use the alternate C fingering when moving from B to C or C to B.

DYNAMICS



crescendo - Gradually play louder.

decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Musical notation for exercise 129, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked *f* (forte). It consists of a single line of music with a series of eighth notes grouped by slurs, showing a dynamic range from *f* to *mf* and back to *f*.

130 WALTZ STREET
Moderato

Musical notation for exercise 130, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked *mf* (mezzo-forte). It consists of a single line of music with eighth notes and slurs, showing a dynamic range from *mf* to *f* and back to *mf*.

131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Musical notation for exercise 131, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is marked *Moderato*. It consists of two lines of music. The first line starts with *p* (piano) and *mf* (mezzo-forte) markings with slurs. The second line starts with *mf* and *f* (forte) markings. The piece shows a dynamic range from *p* to *f* and back to *p*.

132 READY OR NOT

Andante

Musical notation for exercise 132, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *f* (forte). It consists of a single line of music with eighth notes and slurs, showing a dynamic range from *f* to *mf* and back to *f*.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro

Musical notation for exercise 133, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked *f* (forte). It consists of two lines of music with eighth notes and slurs. The first line starts with *f*, *mf*, and *p* markings. The second line starts with *f* and *mf* markings. The piece shows a dynamic range from *f* to *p* and back to *f*.

134 GO FOR EXCELLENCE!



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Moderato

Musical notation for exercise 134, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is marked *mp* (mezzo-piano). It consists of a single line of music with eighth notes and slurs, showing a dynamic range from *mp* to *f* and back to *mp*.

▶ Play using each of the following articulations: A. B. C.

BALANCE BUILDER

1 Tonic 2 div. 3 Subdominant unis. 4 div. 5 Dominant unis. 6 div. 7 Tonic

TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)

arr. Bruce Pearson (b. 1942)

Moderato

1 div. *f* 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 *p* *mf* *mp* 19 20 21 *f* 22 23 24 25 26 27 28 29 30 *mp* *f* 31 32 33 34 35 36 37 38 39 40 41 *mf* *mp* *f* 42 43 44 unis. 45 46

TEMPO

Ritardando (ritard. or rit.) - Gradually slow the tempo.

135 SAKURA - Duet

Japanese Folk Song

Andante

► Draw in a breath mark at the end of each phrase.

136 GRANDFATHER'S WHISKERS



American Folk Song

Moderato

Hey!

137 TWINKLE VARIATION

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

Variation

Composer _____ your name

► Compose a variation on "Twinkle, Twinkle, Little Star."

138 PARTNER SONGS - Duet

American Spirituals

Andante

"Swing Low, Sweet Chariot"

p
"All Night, All Day"

mf

1. 2.

p *p*

139 MANHATTAN BEACH MARCH



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

f

1. 2.

140 DYNAMIC DECISION

Write in the following dynamics from softest to loudest: *mezzo forte* *piano* *forte* *mezzo piano*

softest ← _____ → loudest

141 FOR ALTO SAXOPHONES ONLY



Moderato

f *mp* *f* *mp* *f*

TEMPO

Largo - slow

142 "LARGO" FROM THE NEW WORLD SYMPHONY



Antonin Dvořák (1841 - 1904)

Largo

Musical notation for exercise 142, showing a single staff with dynamics *mp*, *mf*, and *p*.

143 JUST FINE



Page 41

Moderato

Musical notation for exercise 143, showing two staves with dynamics *mf*.

► *Use the alternate F# fingering.

144 CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo

Musical notation for exercise 144, showing two staves (A and B) with dynamics *mp*, *mf*, *f*, *rit.*, and *p*.

145 TEMPO TIME

Write in the following tempos from slowest to fastest: **Andante Allegro Moderato Largo**

slowest ← _____ → fastest

146 GO FOR EXCELLENCE!



Allegro

Musical notation for exercise 146, showing a single staff with dynamics *mf*.

147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro

Musical score for Ricochet Rock, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *f* (forte) and includes a 'clap' instruction. The score consists of two systems of two staves each. The first system includes dynamic markings *f* and *mf*, and a 'clap' instruction. The second system includes dynamic markings *f* and *mf*. The piece concludes with a fermata over the final note.

148 LOCH LOMOND



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Scottish Folk Song

Moderato

Musical score for Loch Lomond, featuring a treble clef, key signature of one sharp (F#), and a common time signature (C). The piece is marked *mp* (mezzo-piano) and *f* (forte). The score consists of two systems of two staves each. The first system includes dynamic markings *mp* and *f*. The second system includes dynamic markings *mp* and *f*. The piece concludes with a fermata over the final note.

149 SHALOM, CHAVERIM

Hebrew Folk Song

Andante

Musical score for Shalom, Chaverim, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *p* (piano). The score consists of two systems of two staves each. The first system includes dynamic markings *p* and *f*. The second system includes dynamic markings *p* and *f*. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final fermata.

► Draw in a breath mark at the end of each phrase.

150 _____

Composer _____ your name

Musical score for exercise 150, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *f* (forte). The score consists of two systems of two staves each. The first system includes dynamic markings *f* and *mf*. The second system includes dynamic markings *f* and *mf*. The piece concludes with a fermata over the final note.

► Compose an ending for this melody. Title and play your composition.

151 FOR ALTO SAXOPHONES ONLY



Moderato

Musical score for exercise 151, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The piece is marked *mf* (mezzo-forte). The score consists of two systems of two staves each. The first system includes dynamic markings *mf* and *f*. The second system includes dynamic markings *mf* and *f*. The piece concludes with a fermata over the final note.

► *Be sure to use the alternate C fingering.

152 GRANDFATHER'S CLOCK

Henry C. Work (1832 - 1884)

Moderato

Musical notation for 'Grandfather's Clock' in G major, 2/4 time. The piece is marked 'Moderato' and 'mf'. It consists of two staves. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign and ends with a double bar line and the word 'Fine'. A 'D.C. al Fine' instruction is placed above the final measure of the second staff.

► Circle the notes changed by the key signature.

153 KUM BA YAH



African Folk Song

Largo

Musical notation for 'Kum Ba Yah' in G major, 4/4 time. The piece is marked 'Largo' and 'p'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, melodic style with some rests.

154 GRANT US PEACE - Round

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German Canon

Andante

Musical notation for 'Grant Us Peace - Round' in G major, 3/4 time. The piece is marked 'Andante' and 'mp'. It consists of three staves, each representing a different voice part in the round. The first staff is labeled '1.', the second '2.', and the third '3.'. Each staff begins with a treble clef and a key signature of one sharp (F#).

155 GO FOR EXCELLENCE!



Moderato

Musical notation for 'Go for Excellence!' in G major, 4/4 time. The piece is marked 'Moderato' and 'mf'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff features dynamic markings: *p* (piano), *mf* (mezzo-forte), *p*, *mf*, *p*, *f* (forte), and *mp* (mezzo-piano), with slanted lines indicating the transitions between these dynamics.

MINUET

Solo with Piano Accompaniment

Johann Sebastian Bach
(1685 - 1750)

1 **Moderato** 2 3 4

Alto Saxophone

Piano

Moderato

mf

3 3 5

2 4 1

5

mp

6 7 8 9

mp

2 1 5 1 4 1 4 2

2

10 11 12 13 14

mf

3 4 5

1 2 3

mf

2

15 16 17 18 19 20

21 22 23 24

5
mp
2

25 26 27 28 29

1
p
2
p
4

30 31 32 33

9
2 1 1
1 3

34 35 36 37 38

mf *mp* *rit.*
mf *rit.*

ROCKIN' RONDEAU

Band Arrangement

Based on a theme by
Jean-Joseph Mouret (1682 - 1738)
arr. Chuck Elledge (b. 1961)

Moderato

1 *f*

5 *mf*

9

11 1. div. unis.

13 2. div.

15 - 16 2

17 unis.

18

19 - 20 2

21

22

23 div.

24

25

26 unis.

27

28 div.

29 *f*

30 **Allegro**

31 unis.

32

33

34 div.

35

36

37 unis.

38

39 *f*

40 div.

41 unis.

42 div.

43 - 44 2

45

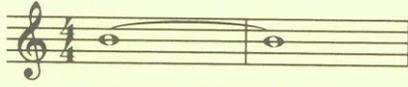
46

47

48 *f* rit.

EXCELLERATORS - FOR ALTO SAXOPHONES ONLY

TIE



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

SLUR

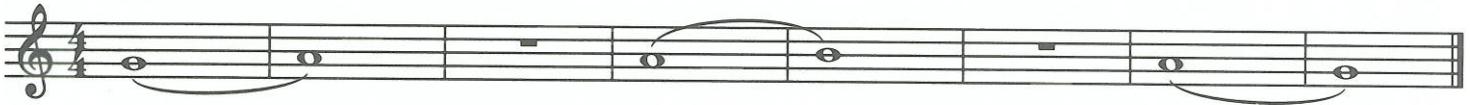


A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

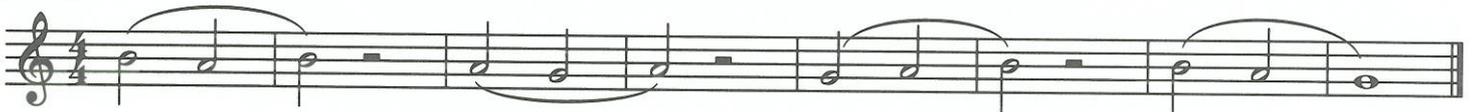
4A



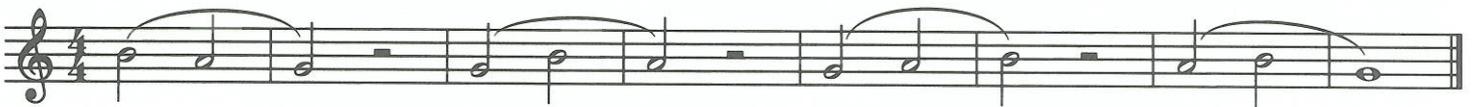
4B



12A



12B



23A



23B



39A



39B



EXCELLERATORS-FOR ALTO SAXOPHONES ONLY

71

95

► *Use the alternate F# fingering.

100

102

► *Use the alternate F# fingering.

108

EXCELLERATORS-FOR ALTO SAXOPHONES ONLY

120

Exercise 120 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, featuring slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

134

Exercise 134 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and quarter notes, featuring slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

143

Exercise 143 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes, featuring slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

148

Exercise 148 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The melody is composed of quarter and eighth notes, featuring slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulation.

154

Exercise 154 consists of a single staff of music in 2/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of eighth and quarter notes, featuring slurs and accents.

SCALE STUDIES

G MAJOR SCALE (Concert B \flat Major)

Arpeggio

Thirds

The G Major scale (Concert B \flat Major) is shown in 4/4 time. The first staff contains the scale in ascending and descending order, with an arpeggio exercise at the end. The second staff shows the scale in thirds, also in ascending and descending order.

C MAJOR SCALE (Concert E \flat Major)

Arpeggio

Thirds

The C Major scale (Concert E \flat Major) is shown in 4/4 time. The first staff contains the scale in ascending and descending order, with an arpeggio exercise at the end. The second staff shows the scale in thirds, also in ascending and descending order.

D MAJOR SCALE (Concert F Major)

Arpeggio

Thirds

The D Major scale (Concert F Major) is shown in 4/4 time. The first staff contains the scale in ascending and descending order, with an arpeggio exercise at the end. The second staff shows the scale in thirds, also in ascending and descending order.

F MAJOR SCALE (Concert A \flat Major)

Arpeggio

Thirds

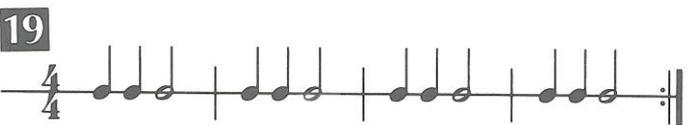
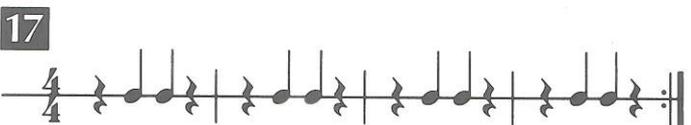
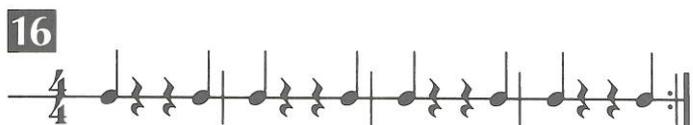
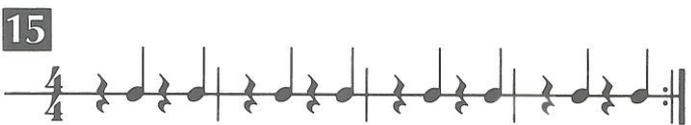
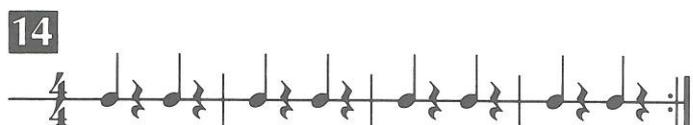
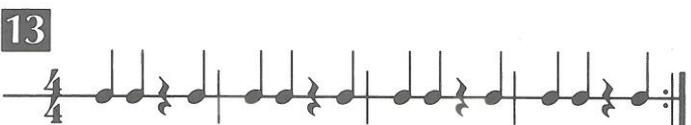
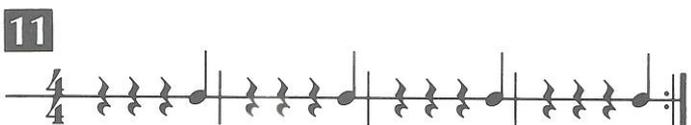
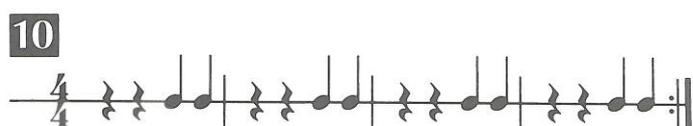
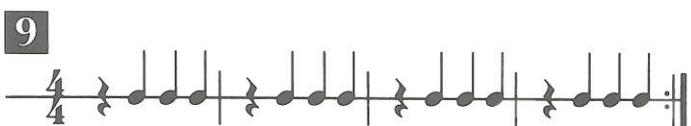
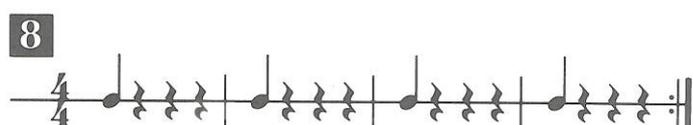
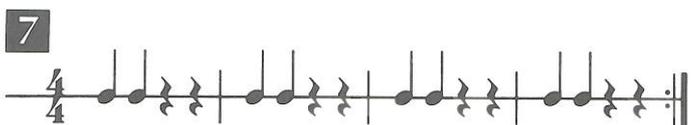
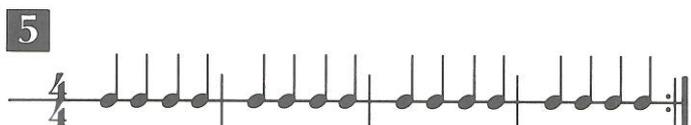
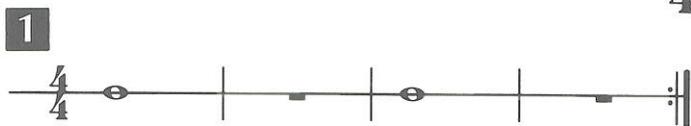
The F Major scale (Concert A \flat Major) is shown in 4/4 time. The first staff contains the scale in ascending and descending order, with an arpeggio exercise at the end. The second staff shows the scale in thirds, also in ascending and descending order.

CHROMATIC SCALE

The chromatic scale is shown in 4/4 time, consisting of a single line of music with 24 notes, ascending and then descending chromatically.

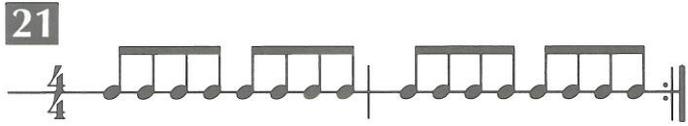
RHYTHM STUDIES

$\frac{4}{4}$ or C

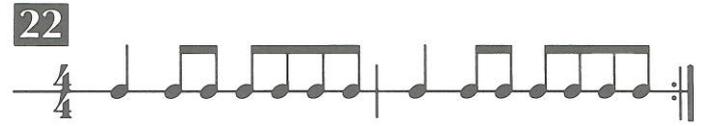


RHYTHM STUDIES

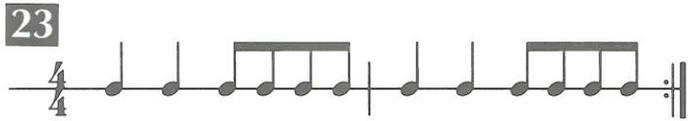
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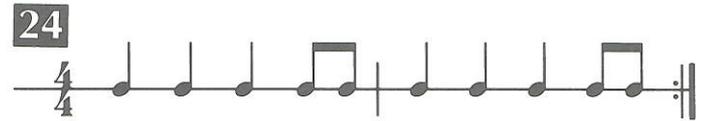
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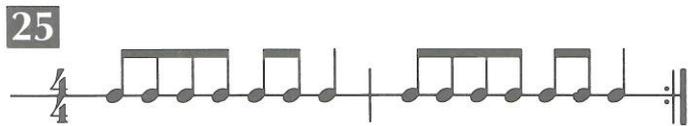
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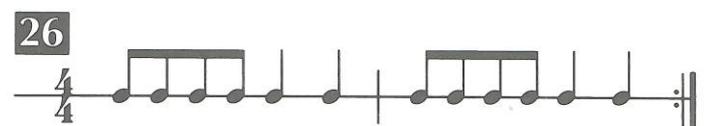
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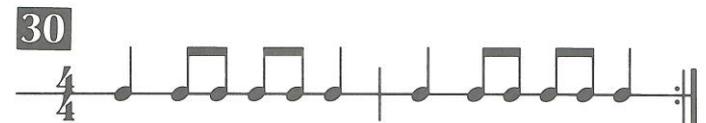
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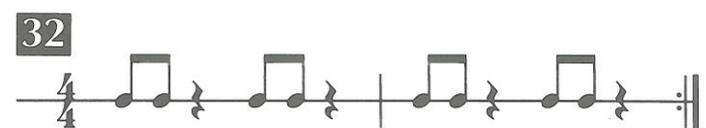
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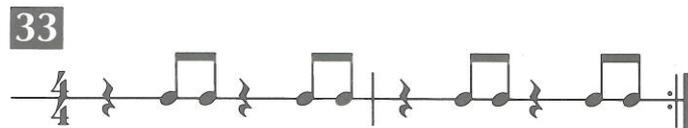
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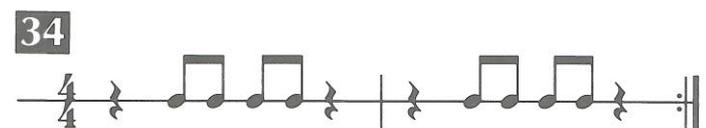
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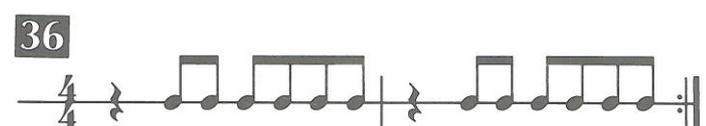
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38



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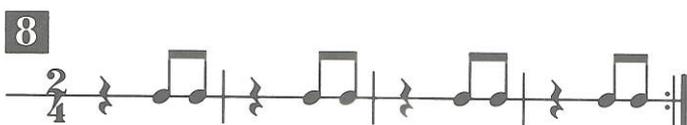
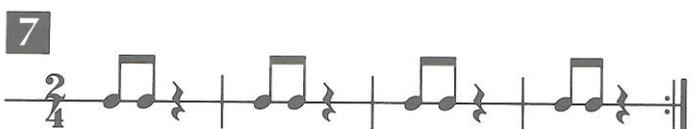
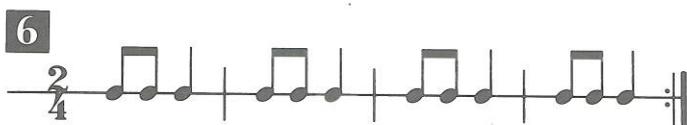
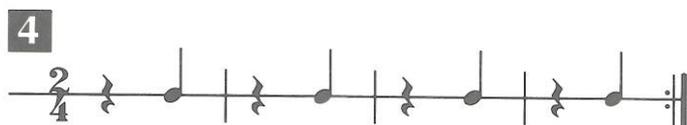
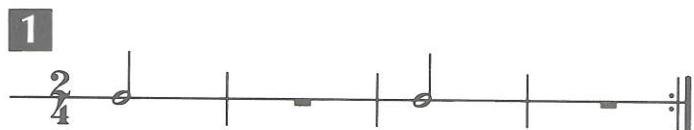


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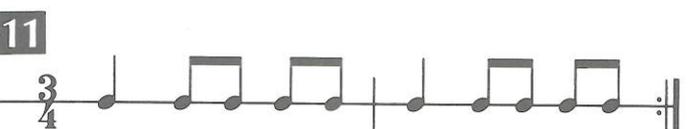
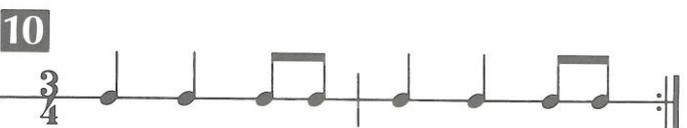
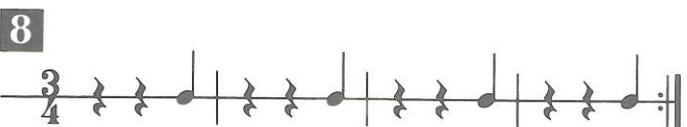
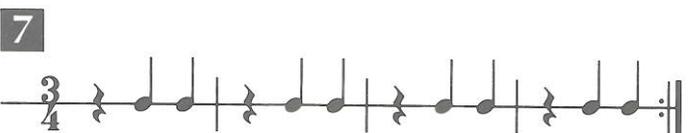
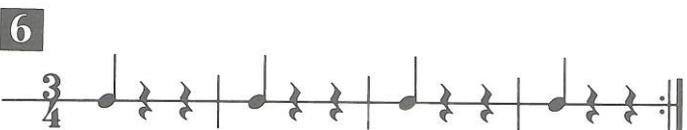
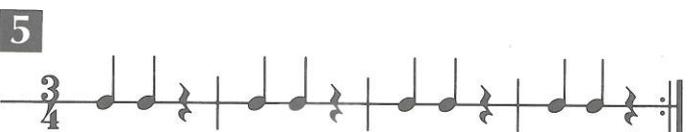
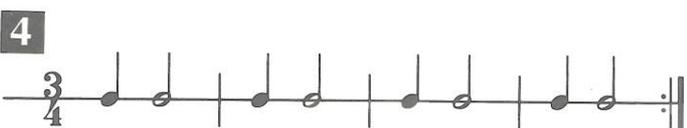
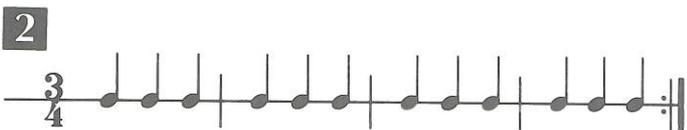


RHYTHM STUDIES

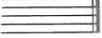
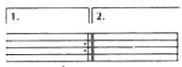
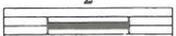
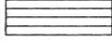
2/4



3/4



GLOSSARY/INDEX

- Accent** (p.19) > attack the note louder
- Accidentals** (pp.16, 18, 23) ♯, b, ♮ sharp, flat, or natural
- Allegro** (p.28) quick and lively
- Andante** (p.28) moderately slow
- Arpeggio** (pp.22-23, 28, 42) notes of a chord played one at a time
- Articulation** (pp.15, 19, 39) type of attack used to play a note or group of notes
- Bach, Johann Sebastian** (pp.36-37) German composer (1685-1750)
- Bar Line** (pp.4-6) divides the music staff into measures
- Beethoven, Ludwig van** (p.29) German composer (1770-1827)
- Brahms, Johannes** (p.15) German composer (1833-1897)
- Breath Mark** (p.7) ☹ take a breath
- Chord** (pp.22-23, 28) two or more pitches sounded at the same time
- Chromatic Scale** (p.42) scale of half steps
- Clarke, Jeremiah** (p.30) English composer (1674?-1707)
- Common Time** (p.9) **C** same as $\frac{4}{4}$
- Crescendo** (p.29) < gradually play louder
- Da Capo al Fine** (p.24) *D.C. al Fine* go back to the beginning and play until the *Fine*
- Decrescendo** (p.29) > gradually play softer
- Divisi** (p.12) part of the section plays the top notes and part of the section plays the bottom notes
- Dominant** (pp.12, 30) fifth note of a scale; chord built on fifth note of a scale
- Double Bar** (pp.4-6)  marks the end of the music
- Dvořák, Antonin** (p.33) Czech composer (1841-1904)
- Dynamics** (pp.17, 28-29) loudness or softness of music
- Elledge, Chuck** (pp.12, 21, 34, 38) American composer (b. 1961)
- Embouchure** (p.3) mouth formation used to play an instrument
- Fermata** (p.9)  hold note or rest longer than its usual value
- 1st and 2nd Endings** (pp.19-20) play 1st ending first time through; then, repeat music, skip first ending, and play 2nd ending
- 
- Flat** (p.16) b lowers the pitch of a note $\frac{1}{2}$ step
- Forte** (p.17) **f** loud
- Frost, Robert** (p.18) American composer/author (b. 1942)
- Grieg, Edvard** (p.19) Norwegian composer (1843-1907)
- Handel, George Frideric** (p.27) German composer (1685-1759)
- Harmony** (pp.7, 9-10, 12, 18, 21-23, 26-28, 30-33, 38) two or more different notes played or sung at the same time
- Humperdinck, Engelbert** (p.24) German composer (1854-1921)
- Interval** distance between two notes
- Introduction** (p.32) section of music that precedes the first theme
- Kelley, Daniel E.** (p.27) American composer (1843-1905)
- Key Signature** (pp.11, 16, 23) sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Largo** (p.33) slow
- Ledger Line** (pp.4-6) short lines used to extend the staff
- Leybourne, George** (p.22) English composer (1842-1884)
- 
- Long Rest** (p.21) rest the number of measures indicated
- Mason, Lowell** (p.33) American composer (1792-1872)
- Measure** (pp.4-6)  space between two bar lines; also known as a "bar"
- Mezzo Forte** (p.28) **mf** medium loud
- Mezzo Piano** (p.28) **mp** medium soft
- Moderato** (p.28) moderate speed
- Mouret, Jean-Joseph** (p.38) French composer (1682-1738)
- Mozart, Wolfgang Amadeus** (pp.15, 28, 31) Austrian composer (1756-1791)
- Natural** (p.18) ♮ cancels a flat or sharp
- Offenbach, Jacques** (p.23) French composer (1819-1880)
- One-Measure Repeat** (p.19)  repeat the previous measure
- Pearson, Bruce** American composer/author (b. 1942)
- Phrase** (p.8) musical thought or sentence
- Piano** (p.17) **p** soft
- Pick-Up Note(s)** (p.15) note or notes that come before first full measure
- Pierpont, J.S.** (p.12) American composer (1822-1893)
- Poulton, G.R.** (p.23) American composer (d.1867)
- Repeat Sign** (pp.9, 20)  :  repeat from beginning or repeat section of music between repeat signs
- Ritardando (ritard. or rit.)** (p.31) gradually slow the tempo
- Root, George F.** (p.16) American composer/publisher (1820-1895)
- Rossini, Gioacchino** (p.13) Italian composer (1792-1868)
- Scale** (pp.22-23, 28, 42) collection of pitches arranged from lowest to highest or highest to lowest
- Sharp** (p.23) ♯ raises the pitch of a note $\frac{1}{2}$ step
- Slur** (pp.15, 39) curved line that connects two or more notes of different pitches
- Soli** (p.9) whole section plays
- Solo** (p.9) one person plays
- Sousa, John Philip** (p.32) American composer (1854-1932)
- Staff** (pp.4-6)  lines and spaces on which music is written
- Strauss, Johann Jr.** (p.24) Austrian composer (1825-1899)
- Subdominant** (pp.12, 30) fourth note of a scale; chord built on fourth note of a scale
- Susato, Tielman** (p.25) Belgian composer (1500?-1561?)
- Tempo** (pp.28, 31, 33) speed of music
- Theme** (pp.28, 31-32) main musical idea in a piece of music
- Tie** (pp.10, 39) curved line that connects two notes of the same pitch; tied notes are played as one unbroken note
- Time Signature** (pp.4-6, 9-10, 17) top number tells you number of counts in each measure; bottom number tells you the type of note that receives one count
- Tonic** (pp.12, 30) first note of a scale; chord built on first note of a scale
- Treble Clef** (pp.4-6)  G Clef; read by flute, oboe, clarinets, saxophones, trumpet, french horn & mallet percussion
- Tutti** (p.9) everyone plays
- Unison** (p.12) everyone plays same notes and rhythms
- Variation** (pp.28, 31) repeated musical idea which has been slightly changed in some way from the original
- Work, Henry C.** (p.35) American composer (1832-1884)

THE E \flat ALTO SAXOPHONE

ALTO SAXOPHONE HISTORY

The saxophone was invented in 1841 by a Belgian clarinetist named Adolphe Sax. After settling in Paris, Sax patented his new invention in 1846. The instrument soon became popular across all of France. Many American musicians visiting Europe took a liking to the saxophone, and it soon found a home in America, where it has remained popular ever since.

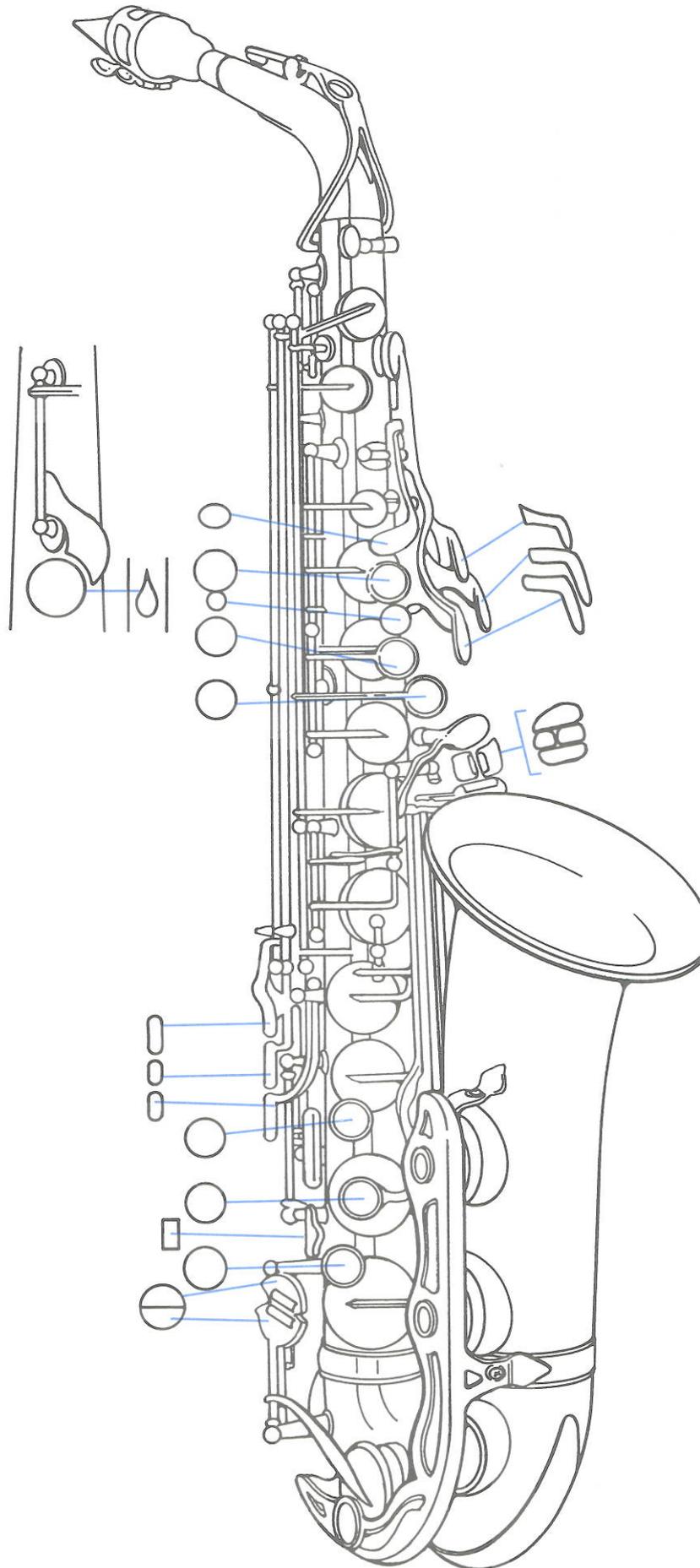
Adolphe Sax actually created 14 different sizes of saxophones, seven for orchestra pitched in C and F, and seven for band, pitched in B \flat and E \flat . The only saxophones still in common use today are the E \flat alto saxophone, the B \flat tenor saxophone, and the E \flat baritone saxophone. The B \flat soprano saxophone is also used occasionally, especially in jazz and small ensemble music, and a few orchestra pieces call for C tenor saxophone. Although saxophones are built in different keys and sizes, each uses the same fingerings, allowing saxophone players to transfer from instrument to instrument with ease.

The saxophone was invented to be a bridge between the woodwind and brass sections, and to boost the sound of the woodwind section in military bands. The instrument's combination of metal body and wooden reed allows it to blend equally well with brass or woodwind instruments. However, the saxophone is classified as a member of the woodwind family because of its flute-like key system and use of a reed.

Today, alto saxophones are played in concert and marching bands, jazz ensembles, small chamber groups, and occasionally in orchestras. They are often featured as solo instruments.

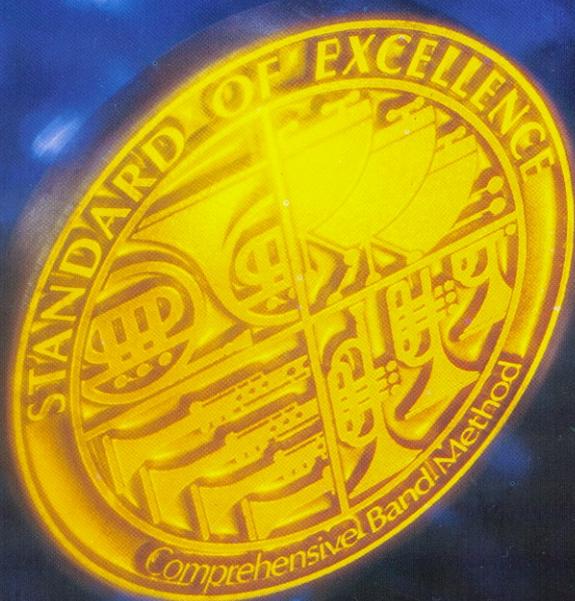
ALTO SAXOPHONE SURVIVAL KIT

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|--------------------------------------|--|
| <input type="checkbox"/> swab | <input type="checkbox"/> soft, clean cloth |
| <input type="checkbox"/> neck strap | <input type="checkbox"/> extra reeds |
| <input type="checkbox"/> reed holder | <input type="checkbox"/> cork grease |
| <input type="checkbox"/> pencil | <input type="checkbox"/> method book |
| <input type="checkbox"/> band music | <input type="checkbox"/> music stand |
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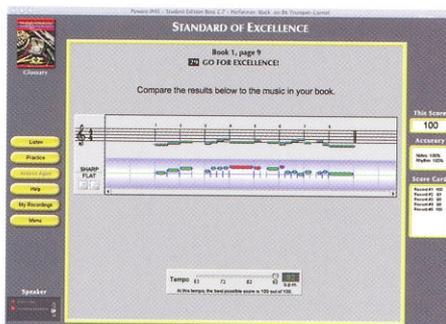
For years, Bruce Pearson's *Standard of Excellence Comprehensive Band Method* has been the leader in the world of instrumental method books. While the book remains the same, it has been enhanced to include two CDs containing *all* Accompaniment Recordings, plus *iPAS*, and the *iPAS* Tuner-Metronome. The *Standard of Excellence ENHANCED Comprehensive Band Method* takes learning to a whole new level!

Who can use the Accompaniment Recordings?

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Accompaniment CD Requirements:

- Any standard CD player

iPAS™ Requirements:

Microsoft Windows

- Windows 98 or greater
- 512MB of RAM or greater (1GB recommended)
- 1.2 GHz processor or greater (1.6 GHz recommended)
- 250 MB Hard drive space
- External microphone—not included (computer's internal microphone will not produce acceptable results)
- Internet access required for some functions

Apple Macintosh

- OS 10.4 or greater
- 512MB of RAM or greater (1GB recommended)
- 1.2 GHz processor or greater (1.6 GHz recommended)
- 250 MB hard drive space
- External microphone and USB interface—not included
- Internet access required for some functions

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