



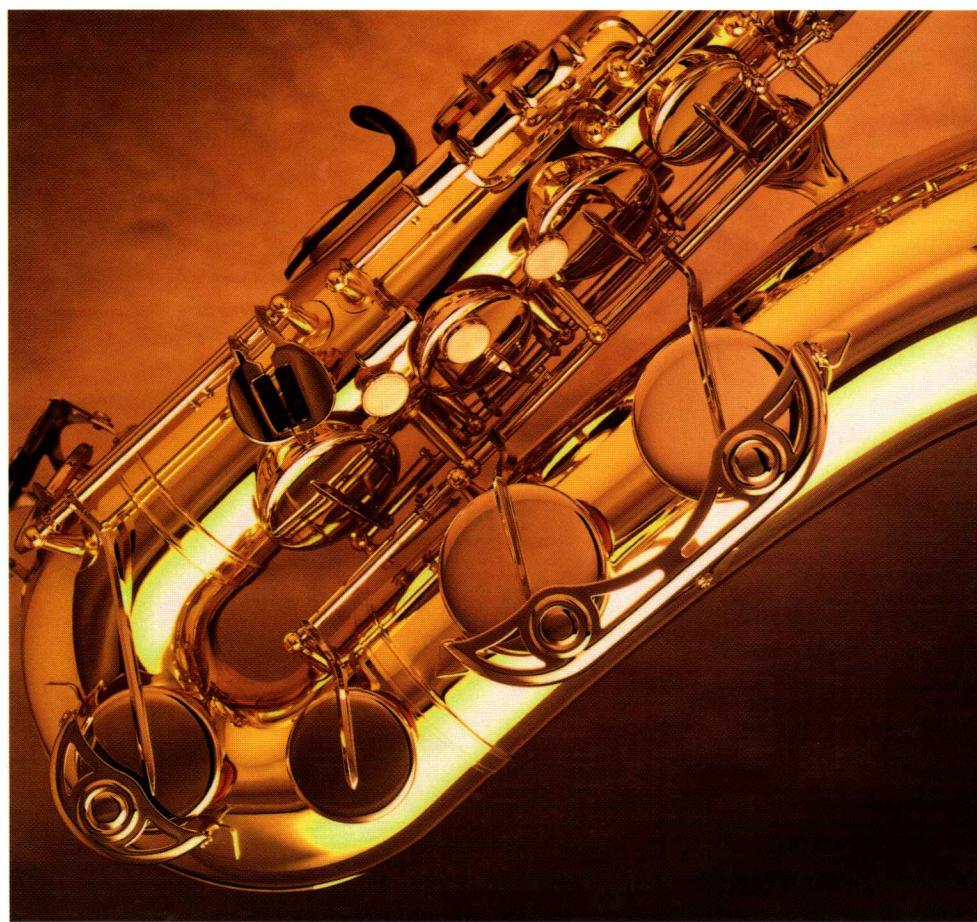
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COMPREHENSIVE BAND METHOD

**TIM LAUTZENHEISER
JOHN HIGGINS
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ESSENTIAL ELEMENTS FOR BAND

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**TIM LAUTZENHEISER
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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.

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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 Branford Marsalis.

HISTORY OF THE TENOR SAXOPHONE

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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

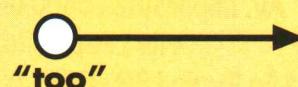
Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

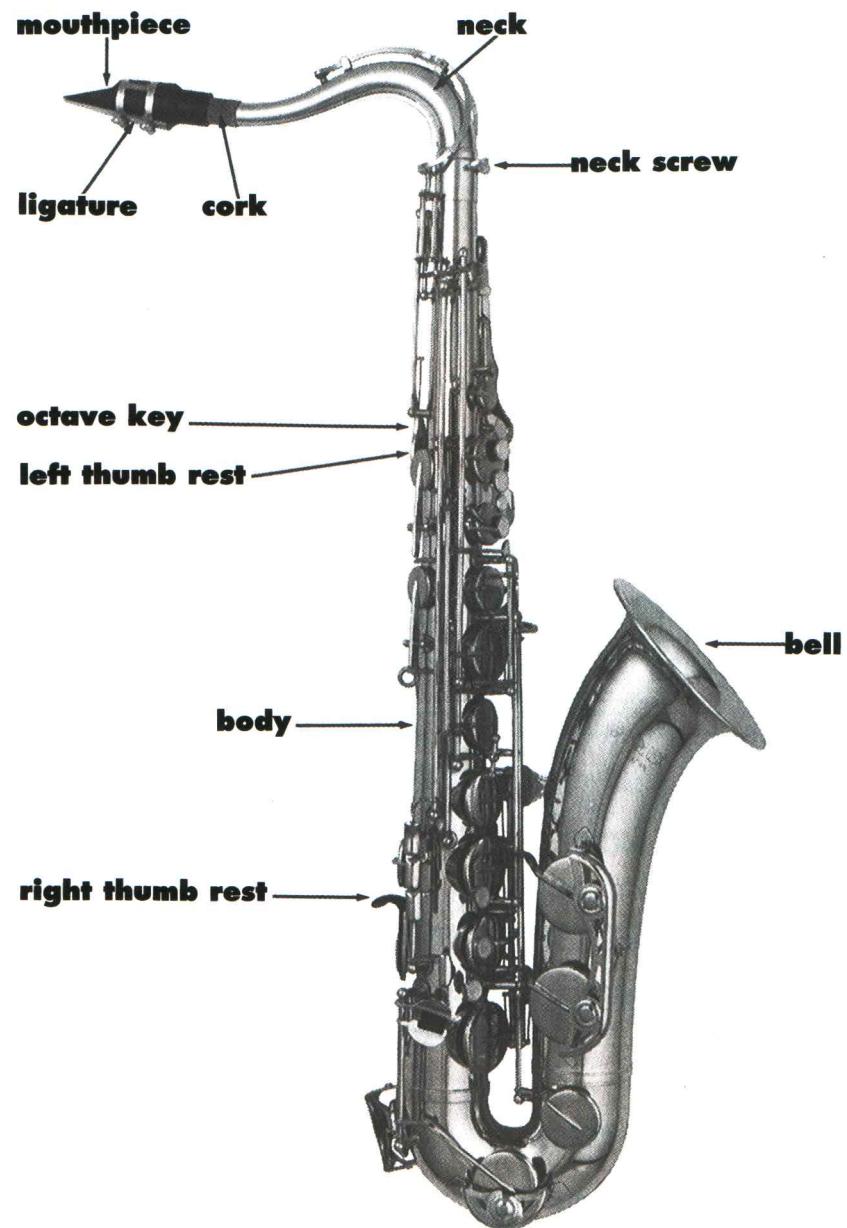
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

Step 2 Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

Step 3 Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.

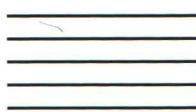


Step 5 Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

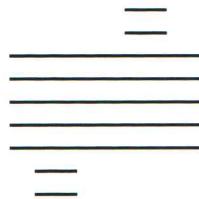
Identify and draw each of these symbols:

Music Staff



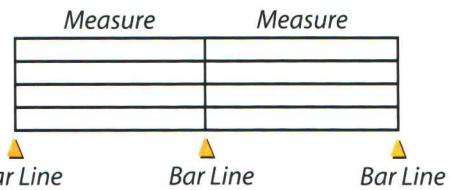
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

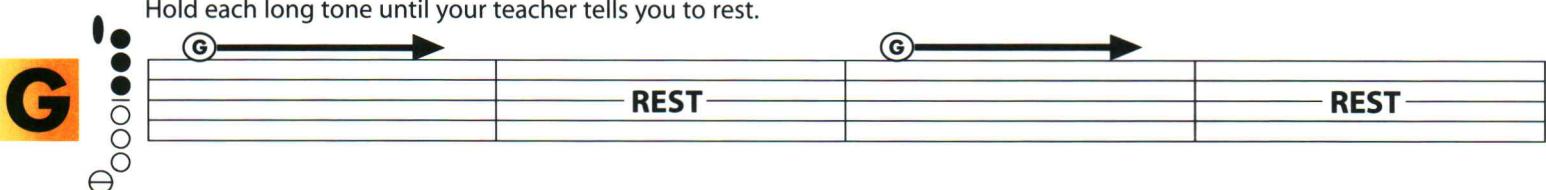
Long Tone



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

1. THE FIRST NOTE

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



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

The Beat

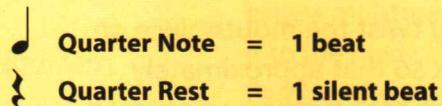
The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &

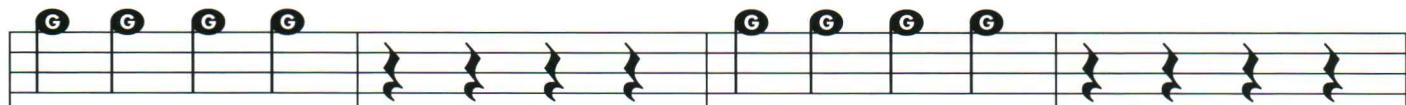
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Notes And Rests

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.

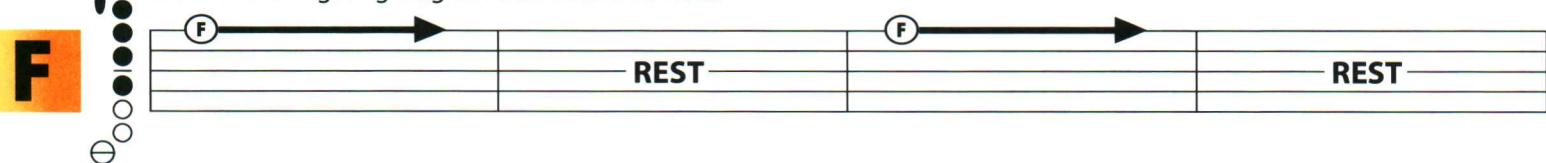


2. COUNT AND PLAY

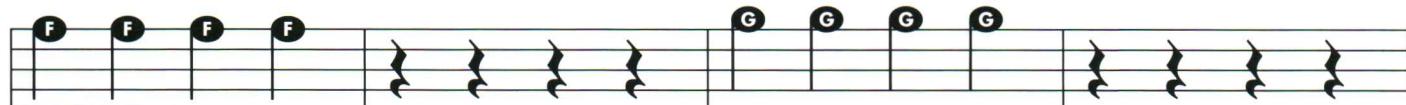


3. A NEW NOTE

Look for the fingering diagram with each new note.



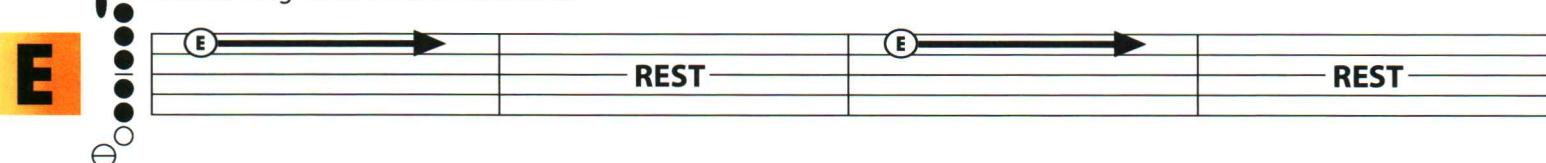
4. TWO'S A TEAM



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.



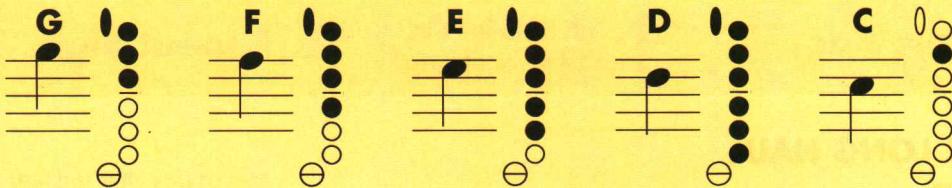
6. MOVING ON UP



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

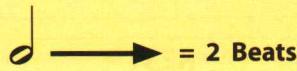
Notes In Review

Memorize the fingerings
for the notes you've learned:

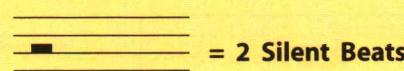
**14. ROLLING ALONG**

Go to the next line. ▶

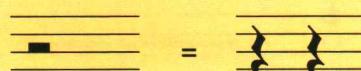
Double Bar ▶

Half Note

1 & 2 &

Half Rest

1 & 2 &

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

Clap

Repeat Sign ▶

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

16. THE HALF COUNTS

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

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

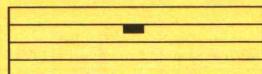
American Folk Song

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

F G F E F E D C D E F E F

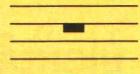
Whole Note
 = 4 Beats

1 & 2 & 3 & 4 &

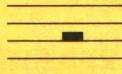
Whole Rest

= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest

hangs from a staff line.

Half Rest

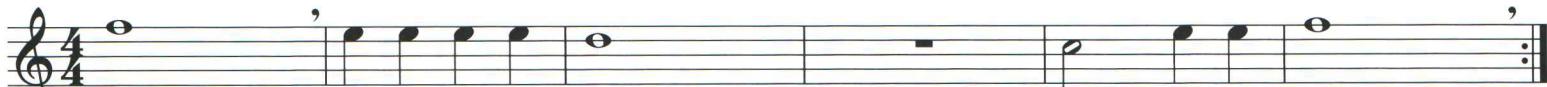
sits on a staff line.

20. RHYTHM RAP Clap the rhythm while counting and tapping.

Clap



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

21. THE WHOLE THING


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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet


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

Key Signature

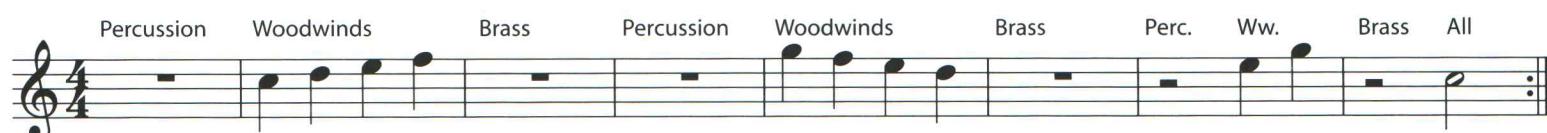
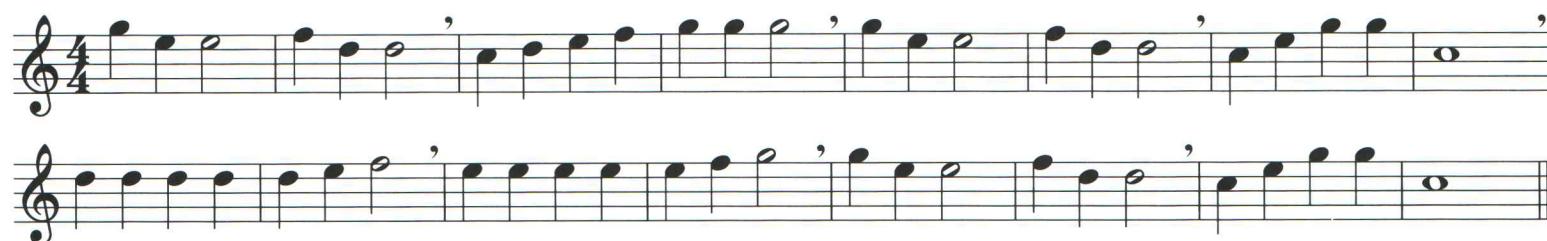
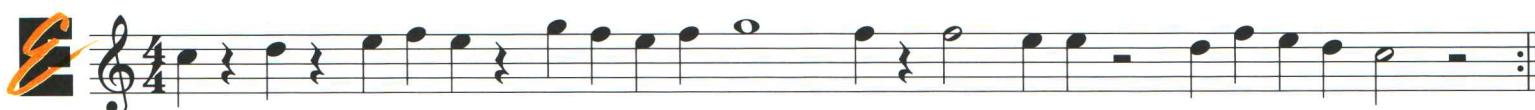
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

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

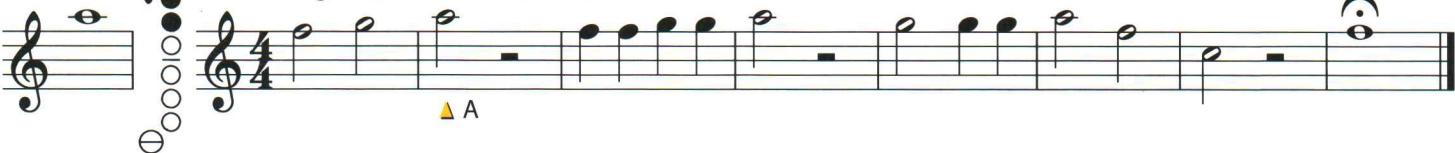

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ Draw in the bar lines before you play.


Fermata

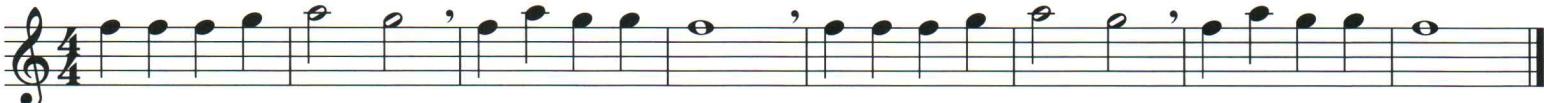
Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

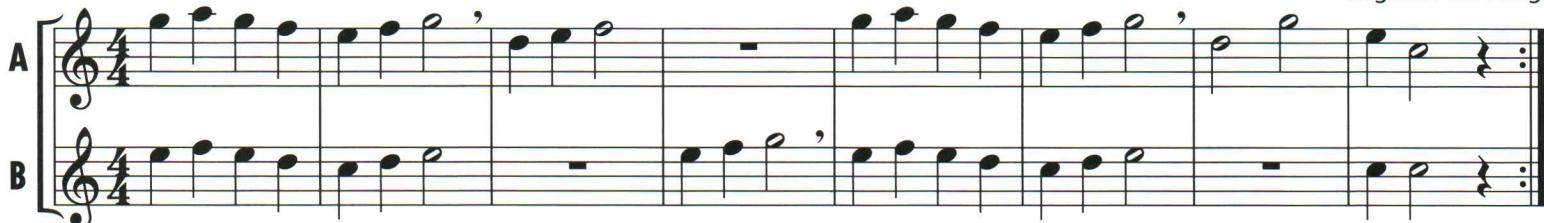
Practice long tones on each new note.

A**28. AU CLAIRE DE LA LUNE**

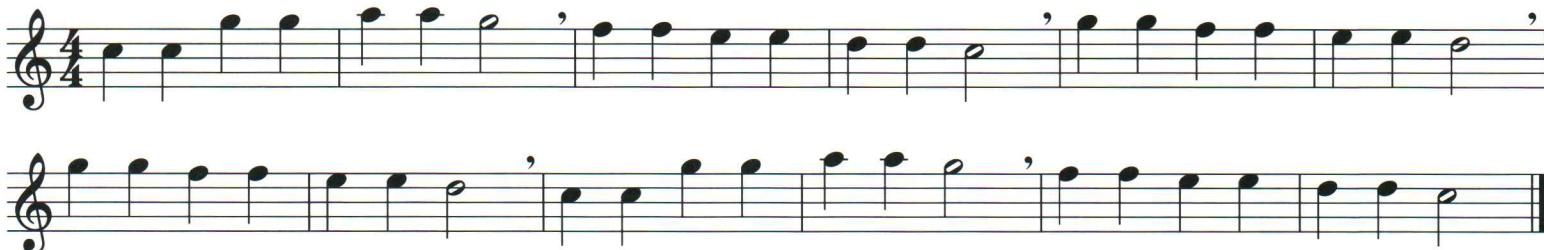
French Folk Song

**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

B

34. DOODLE ALL DAY

35. JUMP ROPE

Pick-Up Notes

One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET

Pick-up note

Dynamics

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

37. LOUD AND SOFT

Clap

38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

39. MY DREYDL

Use full breath support at all dynamic levels.

Traditional Hanukkah Song

Eighth Notes



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



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

1 & 2 & 3 & 4 &

43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.

1 & 2 & 3 & 4 &

44. OH, SUSANNA

Stephen Collins Foster

1 & 2 & 3 & 4 &

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

1 & 2 & 3 & 4 &

2 Time Signature

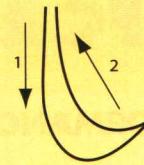
4



= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

47. TWO BY TWO

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

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49. HEY, HO! NOBODY'S HOME – New Note

A

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

51. PLAY THE DYNAMICS

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical staff in 4/4 time with a treble clef. It consists of a series of eighth-note patterns: a group of four notes followed by a short rest, then a group of three notes followed by a short rest, and finally a group of four notes followed by a short rest.

RHYTHM ETUDE

Musical staff in 4/4 time with a treble clef. It features a mix of eighth and sixteenth notes, with a short rest in the middle.

RHYTHM RAP

Musical staff in 4/4 time with a treble clef. It includes eighth and sixteenth notes, with a dynamic marking 'Clap' above the first measure and 'Stomp!' below the eighth note of the second measure.

CHORALE

Musical staff in 4/4 time with a treble clef. It features sustained notes with dynamics: 'p' for piano and 'mf' for mezzo-forte.

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical score for 'Aura Lee' in 4/4 time. It features two staves: Part A (Melody) and Part B (Harmony). Both staves begin with 'Andante' dynamics 'mf' and 'p'. The melody consists of eighth-note patterns, while the harmony provides harmonic support.

Continuation of the musical score for 'Aura Lee'. The melody (Part A) is marked 'mf' and 'p'. The harmony (Part B) is marked 'mf', 'f', 'mf', and 'p'.

54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

Musical score for 'Frère Jacques' in 2/4 time. It features two staves. The first staff (Part 1) starts with 'mf' and reaches section ②. The second staff (Part 2) begins at section ① with a dynamic 'f'.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Allegro

3 Measure number

mf

11

f

19

Arr. by John Higgins

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13

Arr. by John Higgins

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

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

1 & 2 & 3 &

A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster

63. NEW DIRECTIONS – New Note *For the best possible tone, keep your chin flat, cheeks in and the corners of your mouth firm.*
64. THE NOBLES *Always use a full airstream. Keep fingers above the keys, curved naturally.*
65. ESSENTIAL ELEMENTS QUIZ

Accidental

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

Flat 

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

73. HOT MUFFINS – New Note

Bb

74. COSSACK DANCE

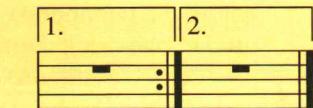
Allegro

75. BASIC BLUES – New Note

Bb

New Key Signature

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

**1st & 2nd Endings**

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

76. HIGH FLYING

Moderato

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

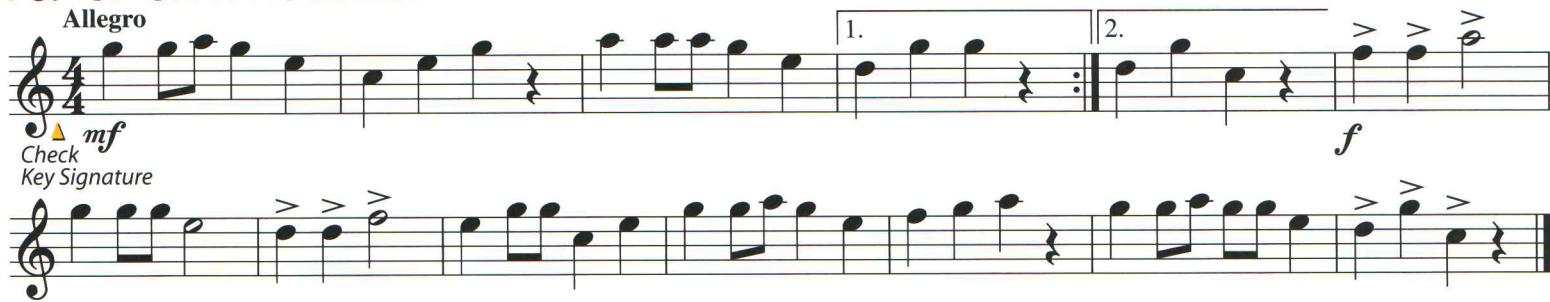
Japanese Folk Song
Arr. by John Higgins

Andante

78. UP ON A HOUSETOPI

Allegro

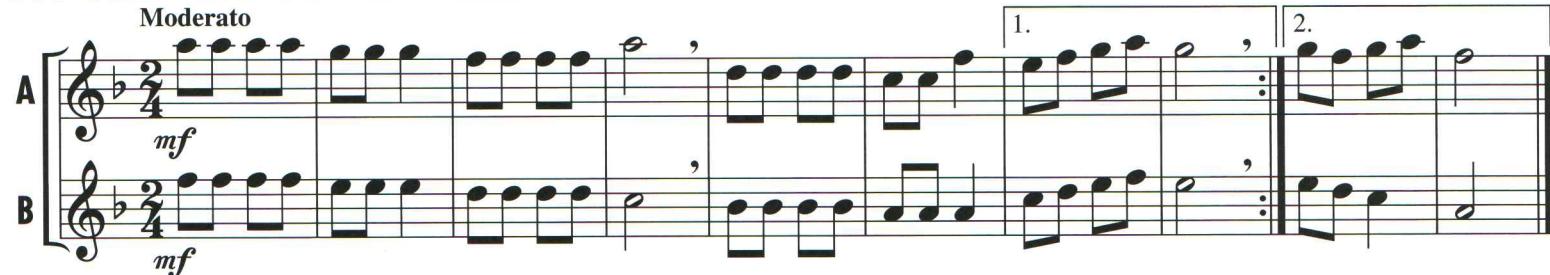
 *mf*
Check Key Signature



79. JOLLY OLD ST. NICK - Duet

Moderato

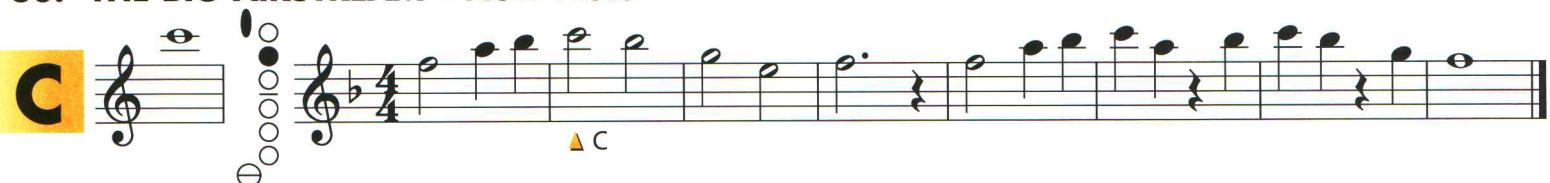
A  *mf*
B  *mf*



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

80. THE BIG AIRSTREAM - New Note

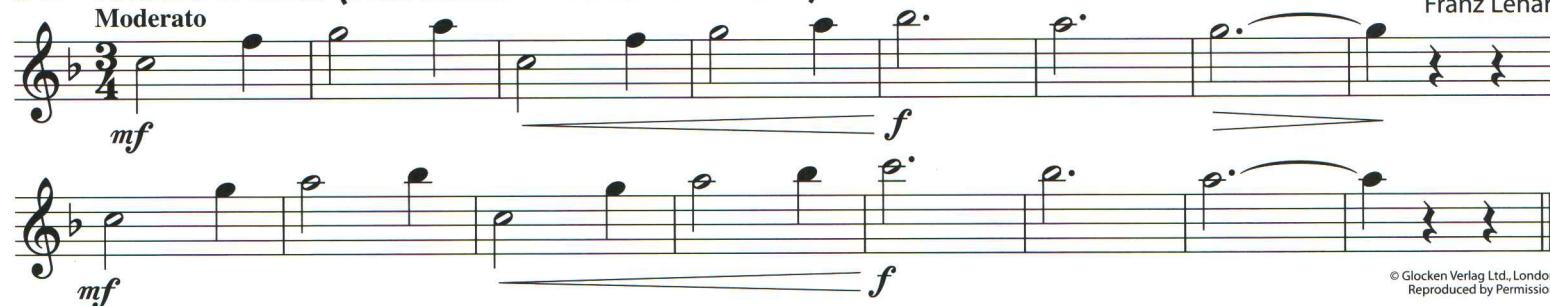
C



81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar



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82. AIR TIME - New Note

F



83. DOWN BY THE STATION

Allegro

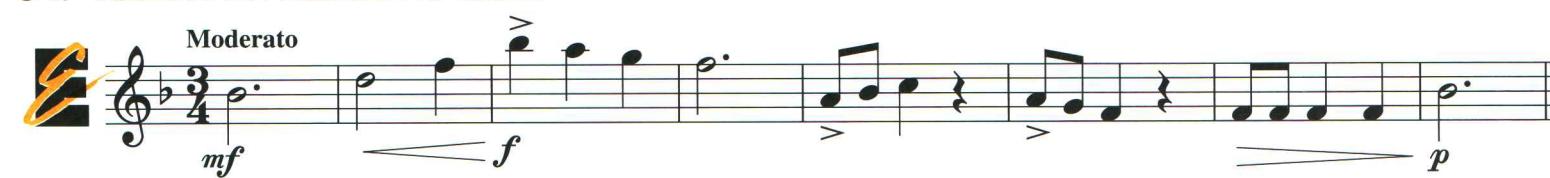
 *mf*



84. ESSENTIAL ELEMENTS QUIZ

Moderato

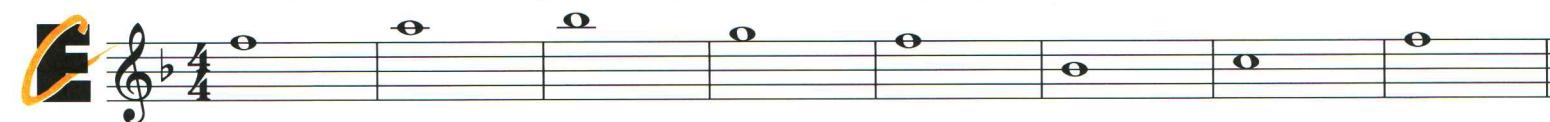
E  *mf*



85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:

E



E DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER

Use a steady stream of air.

87. RHYTHM BUILDER

88. TECHNIQUE TRAX

89. CHORALE

(Adapted from Cantata 147)

Johann Sebastian Bach

THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (fee'- nay).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Sharp

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

92. RAZOR'S EDGE - New Note

Sheet music for exercise 92. It shows a sharp sign (F#) on the first note of the first measure. The key signature changes to one sharp (F#) in the second measure. A note in the second measure is labeled with a yellow triangle and the text "F#".

93. THE MUSIC BOX

Moderato

Sheet music for exercise 93. It includes a dynamic marking "p" and a note in the first measure labeled with a yellow triangle and the text "F#".

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States.

One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Sheet music for exercise 94. It includes a dynamic marking "f" and a note in the first measure labeled with a yellow triangle and the text "F#".

Slur

A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR

Sheet music for exercise 95. It shows a slur connecting two notes in the first measure, with a note labeled with a yellow triangle and the text "Slur 2 notes - tongue only the first".

▲ Slur 2 notes - tongue only the first.

96. GLIDING ALONG

Sheet music for exercise 96. It shows a slur connecting four notes in the first measure, with a note labeled with a yellow triangle and the text "Slur 4 notes - tongue only the first".

▲ Slur 4 notes - tongue only the first.

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

The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

Sheet music for exercise 97. It includes a dynamic marking "f" and a first ending section indicated by a brace and repeat dots.

1.

2.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Sheet music for exercise 98. It includes a dynamic marking "p", a "Fine" ending, and a "D.C. al Fine" instruction.

99. TAKE THE LEAD - New Note

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY

Write in the breath mark(s) between the phrases.

THEORY

New Key Signature

This **Key Signature** indicates the *Key of G* – play all F's as F-sharps.



Multiple Measure Rest

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

2

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?

E

Natural

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

105. NATURALLY

Sheet music for exercise 105. The key signature is one sharp (F#). The first two notes are F# (marked with a yellow triangle). The third note is a natural (marked with a yellow triangle). The key signature then changes to no sharps or flats. The notes continue in this pattern.

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

106. MARCH MILITAIRE – New Note

F#

Allegro

Franz Schubert

Sheet music for exercise 106. The key signature is one sharp (F#). The tempo is Allegro. The first note is F# (marked with a yellow triangle). The key signature then changes to no sharps or flats. The notes continue in this pattern.

107. THE FLAT ZONE – New Note

Eb

Sheet music for exercise 107. The key signature is one flat (Eb). The tempo is Allegro. The first note is Eb (marked with a yellow triangle). The key signature then changes to no sharps or flats. The notes continue in this pattern.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Sheet music for exercise 108. The key signature is one flat (Eb). The tempo is Allegro. The first note is Eb (marked with a yellow triangle). The key signature then changes to no sharps or flats. The notes continue in this pattern.

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

109. BOTTOM BASS BOOGIE – Duet

Allegro

A

B

A

B

1.

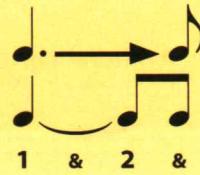
2.

Sheet music for exercise 109. The tempo is Allegro. The music is divided into two parts, A and B. Part A starts with a bass note (marked with a yellow triangle). Part B starts with a bass note (marked with a yellow triangle). The music continues in this pattern, with parts A and B alternating.

Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

111. THE DOT ALWAYS COUNTS

112. ALL THROUGH THE NIGHT

Fine

D.C. al Fine

113. SEA CHANTY

Always use a full airstream.

Moderato

English Folk Song

114. SCARBOROUGH FAIR

Andante

English Folk Song

115. RHYTHM RAP

Clap

116. THE TURNAROUND

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

mf

f

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 **Antonín Dvořák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4

5 Measure number

Antonín Dvořák

p

13

mf

21

p

29 Slower 2

p

Piano Accompaniment

Largo

5

p

13

mf

21

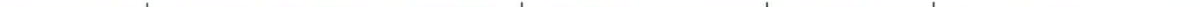
p

29 Slower

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

119. GRENADILLA GORILLA JUMP No. 1 - New Note

120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 – New Note

122. JUMPIN' FOR JOY

A musical staff in treble clef, F# key signature, and 4/4 time. It features a sequence of 15 eighth notes and quarter notes. Measures are defined by vertical bar lines, with a brace under the first four notes and another under the next four notes. The staff concludes with a double bar line.

123. GRENADILLA GORILLA JUMP No. 3

A musical staff in G clef, 4/4 time, with a key signature of one flat. The melody consists of eighth and sixteenth notes, starting on the A line and moving to the G line. The notes are connected by slurs, and there are vertical bar lines dividing the measures.

124. JUMPIN' JACKS

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time. The score consists of two staves of five measures each. The first staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The second staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The third measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The fourth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The fifth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The sixth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The seventh measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The eighth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The ninth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The tenth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The eleventh measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5. The twelfth measure of each staff begins with a half note on G4, followed by a quarter note on A4, an eighth note on B4, an eighth note on C5, and a quarter note on D5.

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

A diagram of a C major scale on a guitar neck. The neck has 12 frets and 6 strings. The scale is played from the 12th fret of the 6th string down to the 12th fret of the 3rd string. The fingerings are: 1, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 8. The scale degrees are labeled: 2nd, 3rd, 4th, 5th, 6th, 7th, Octave.

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

A musical staff in G clef and 4/4 time. It starts with a large orange 'E' note, followed by a series of notes: a white 'G', a white 'B', a white 'D', a white 'F', a white 'A', a white 'C', a black 'E', a black 'G', a black 'B', a black 'D', a black 'F', a black 'A', a black 'C', a white 'E', a white 'G', a white 'B', a white 'D', a white 'F', a white 'A', a white 'C', and ends with a white 'E' note. Below the staff, the word 'Intervals:' is followed by a bracket under the notes, with '2nd' written above it, and several empty boxes for labeling the intervals between the notes.

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5 – New Note

129. TECHNIQUE TRAX

130. CROSSING OVER

Trio

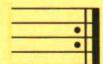
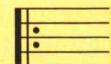
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH – Trio

Always check the key signature.

African Folk Song

Moderato

Repeat Signs

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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

134. BOTANY BAY

Australian Folk Song

Allegro

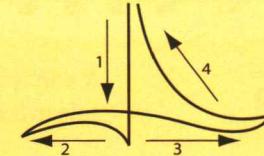
THEORY

C Time Signature

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

Conducting

Practice conducting
this four-beat pattern.

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

136. FINLANDIA

Jean Sibelius

Andante

© Breitkopf & Härtel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

Create your own variations by pencilng in a dot and a flag to change the rhythm of any measure from $\text{J} \text{ J}$ to J. J

138. EASY GORILLA JUMPS
139. TECHNIQUE TRAX *Always check the key signature.*
140. MORE TECHNIQUE TRAX
141. GERMAN FOLK SONG

Moderato

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

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

C 

▲ Use alternate C fingering.

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B_b SCALE (Tenor Saxophone – C SCALE)

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

Octave

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Andante

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

March Style

5 Measure Number

W.T. Purdy
Arr. by John Higgins

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



154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach

HISTORY

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

157. HATIKVAH

Israeli National Anthem

Andante

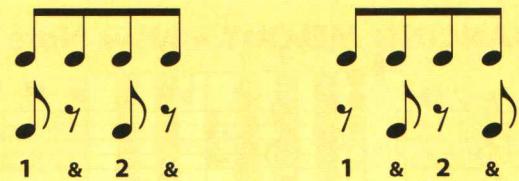
1. 2.

6

14

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap

159. EIGHTH NOTE MARCH

160. MINUET

Johann Sebastian Bach

Moderato

Moderato

mf

1.

2.

161. RHYTHM RAP

Clap

162. EIGHTH NOTES OFF THE BEAT

A musical staff in common time, treble clef, and B-flat key signature. It consists of four measures of eighth-note pairs (one note up, one note down) followed by a repeat sign and a double bar line.

163. EIGHTH NOTE SCRAMBLE

A musical score for two staves. The top staff is in treble clef, 4/4 time, and has a key signature of one flat. The bottom staff is in bass clef, 4/4 time, and has a key signature of one flat. The music consists of eighth and sixteenth note patterns.

164. ESSENTIAL ELEMENTS QUIZ

5

Andante

165. DANCING MELODY – New Note

Ab

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

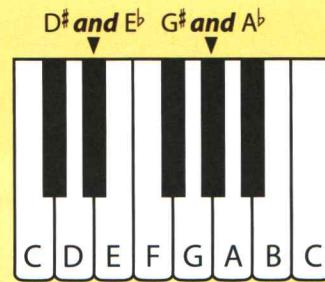
Count and clap before playing. Can you conduct this?

E

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:

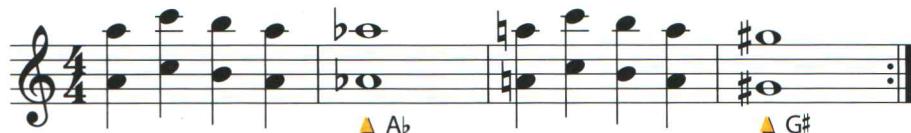


THEORY

169. SNAKE CHARMER

A♭/G♯


Enharmonic notes use the same fingering.



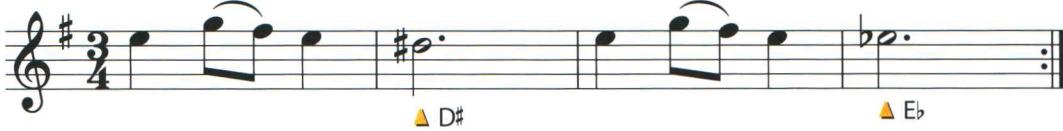
170. DARK SHADOWS



171. CLOSE ENCOUNTERS

E♭/D♯


Enharmonic notes use the same fingering.



172. MARCH SLAV

Largo



Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE



Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

F♯

Alternate fingering



▲ F♯ Alternate fingering

▲ F♯ Alt.

HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Allegro

176. SILVER MOON BOAT

Largo

D.C. al Fine

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

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

7 Andante

15 F# Alt.

15

25 Maestoso

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

13

25

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

10

18 4

26

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 *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

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

Johannes Brahms
Arr. by John Higgins

DUETS

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

186. SWING LOW, SWEET CHARIOT – Duet

Andante

African-American Spiritual

Andante

African-American Spiritual

Fine

D.C. al Fine

187. LA BAMBA – Duet

Allegro

Mexican Folk Song

Allegro

Mexican Folk Song

Fine

D.C. al Fine

RUBANK® SCALE AND ARPEGGIO STUDIES

TENOR SAXOPHONE KEY OF C (CONCERT B \flat)

1.

Sheet music for Tenor Saxophone in Key of C (Concert B \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns.

2.

Sheet music for Tenor Saxophone in Key of C (Concert B \flat). The music is in 2/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

3.

Sheet music for Tenor Saxophone in Key of C (Concert B \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

4.

Sheet music for Tenor Saxophone in Key of C (Concert B \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

Sheet music for Tenor Saxophone in Key of C (Concert B \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

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

1.

Sheet music for Tenor Saxophone in Key of F (Concert E \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns.

2.

Sheet music for Tenor Saxophone in Key of F (Concert E \flat). The music is in 2/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

3.

Sheet music for Tenor Saxophone in Key of F (Concert E \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

4.

Sheet music for Tenor Saxophone in Key of F (Concert E \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

Sheet music for Tenor Saxophone in Key of F (Concert E \flat). The music is in 4/4 time, treble clef, and consists of a single line of 16 measures. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs.

RUBANK® SCALE AND ARPEGGIO STUDIES

TENOR SAXOPHONE KEY OF G (CONCERT F)

In this key signature, play all F#’s.

1.

2.

3.

4.

TENOR SAXOPHONE KEY OF B♭ (CONCERT A♭)

In this key signature, play all B♭’s and E♭’s.

1.

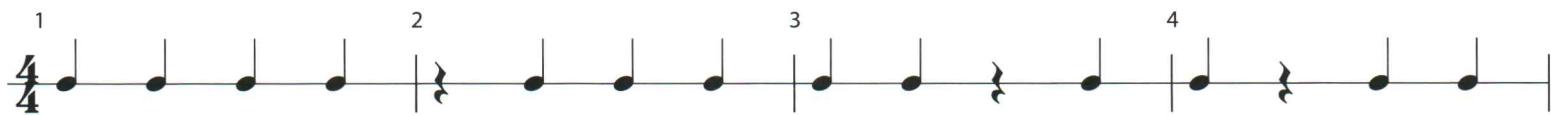
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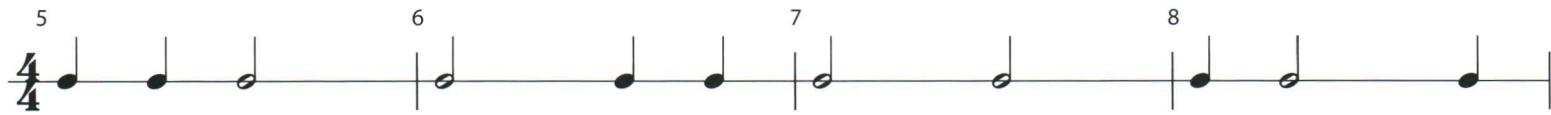
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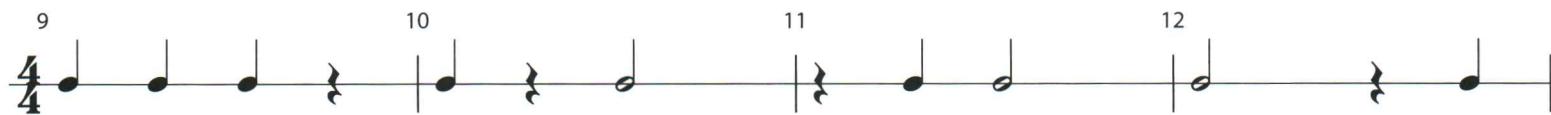
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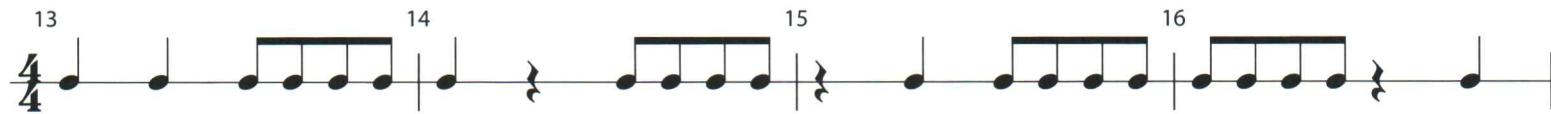
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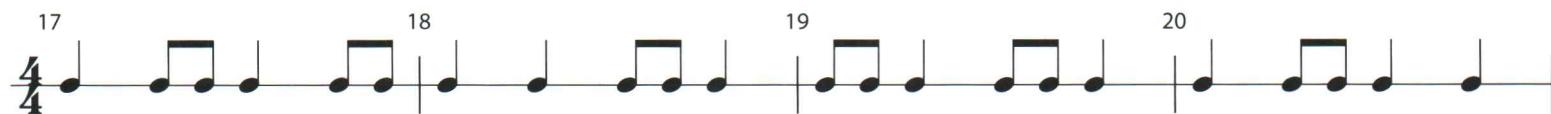
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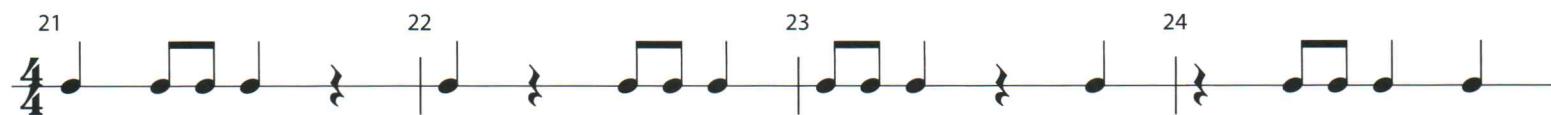
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17 18 19 20



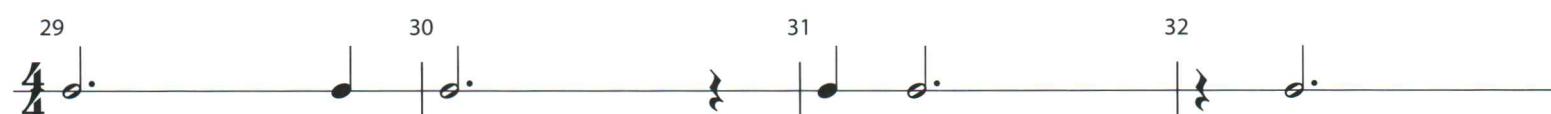
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25 26 27 28



29 30 31 32

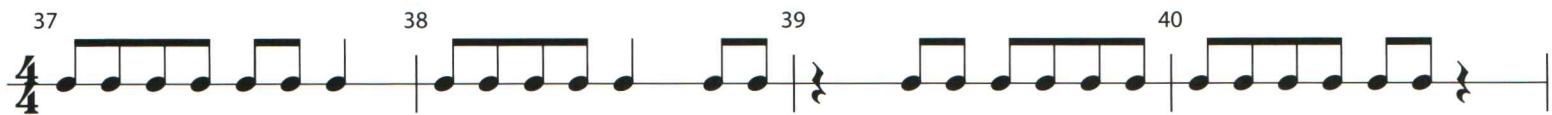


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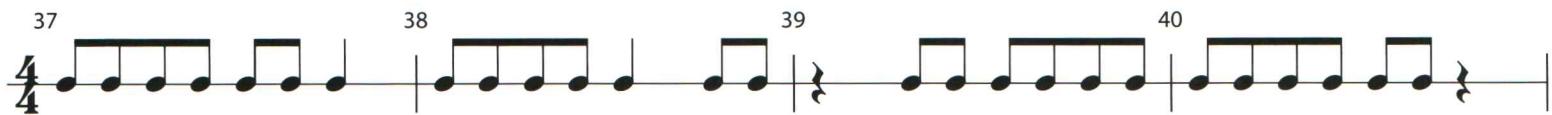



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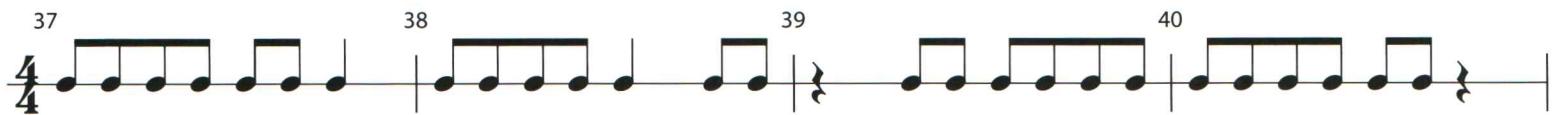
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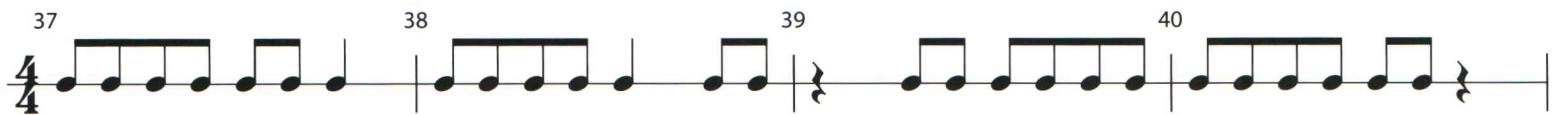
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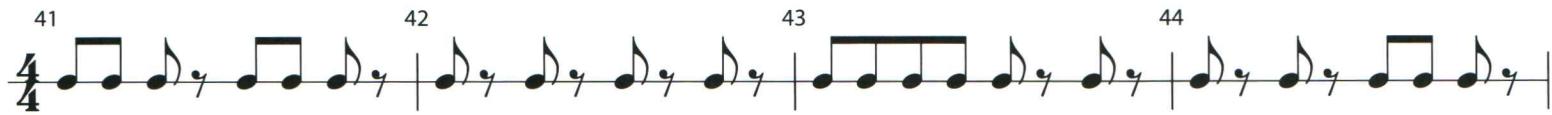
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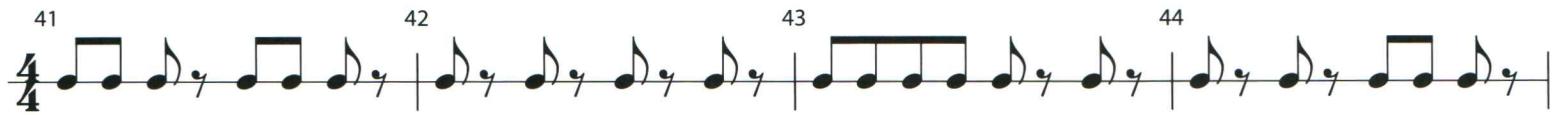
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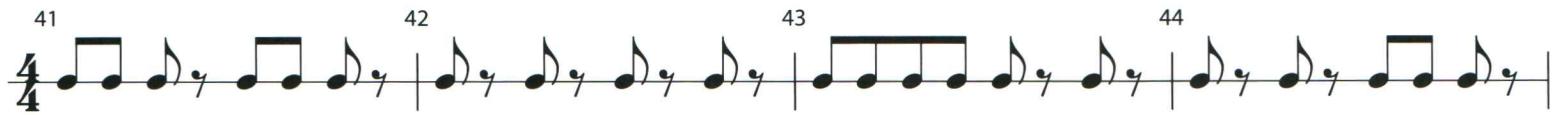
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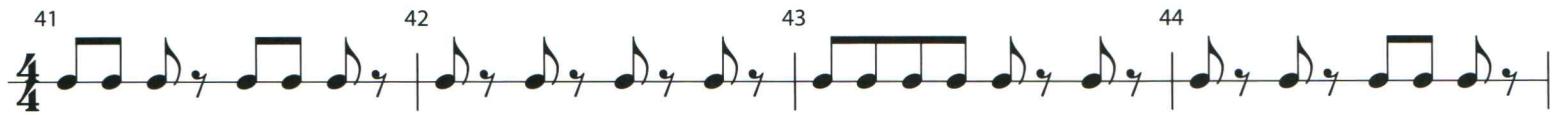
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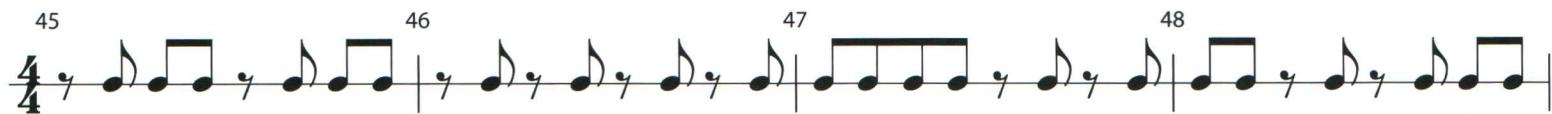
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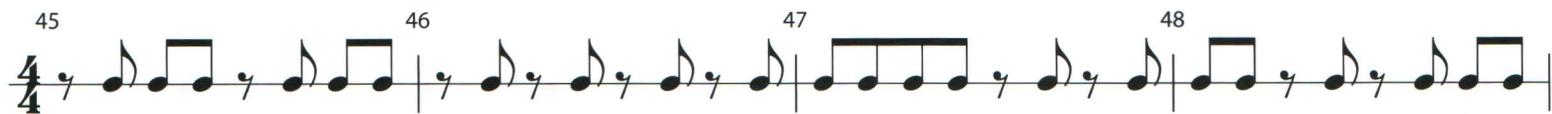
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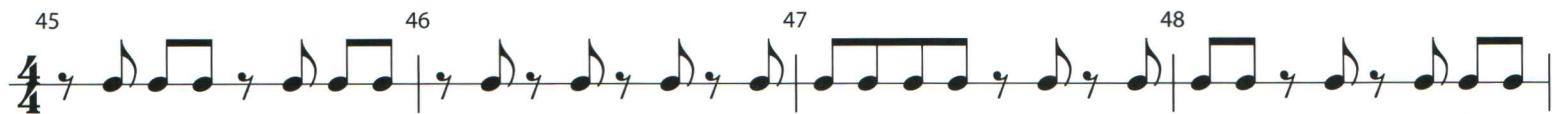
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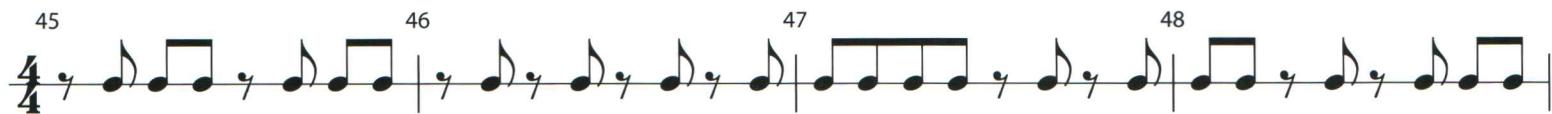
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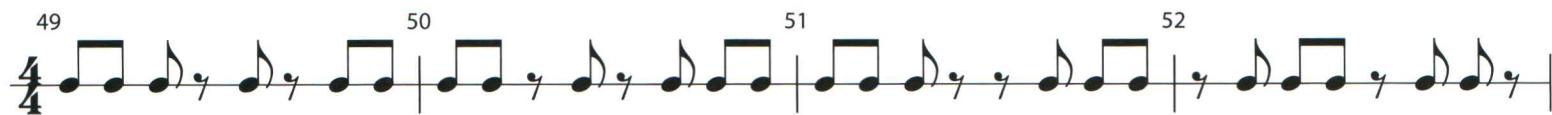
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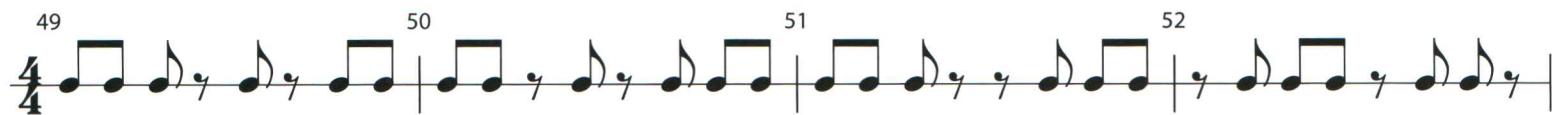
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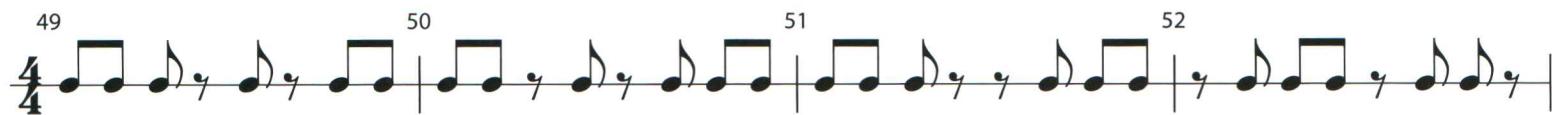
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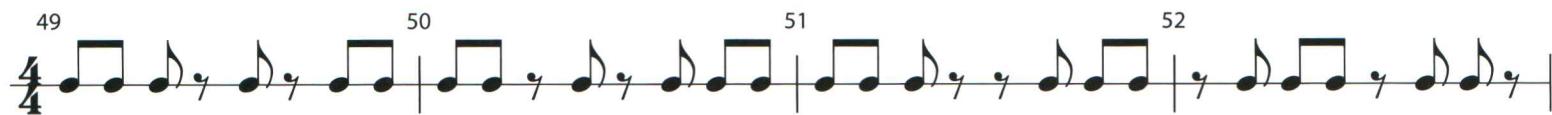
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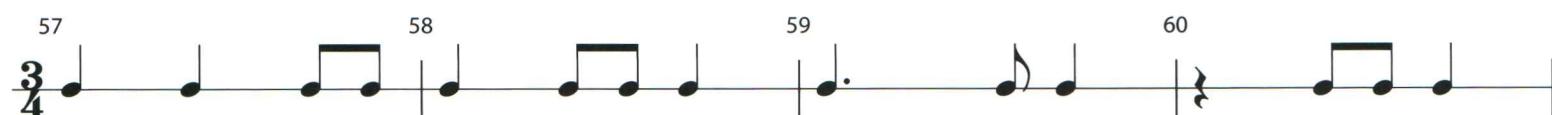
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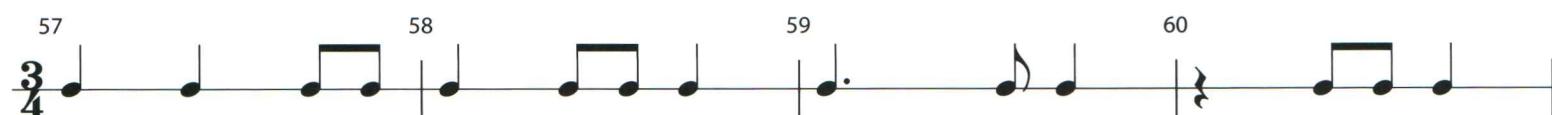
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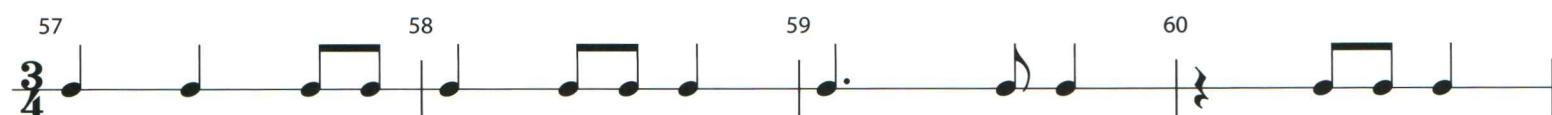
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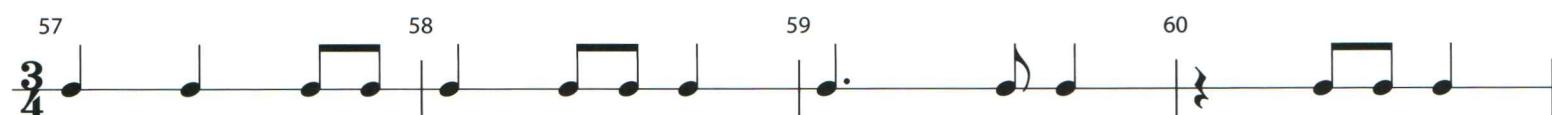
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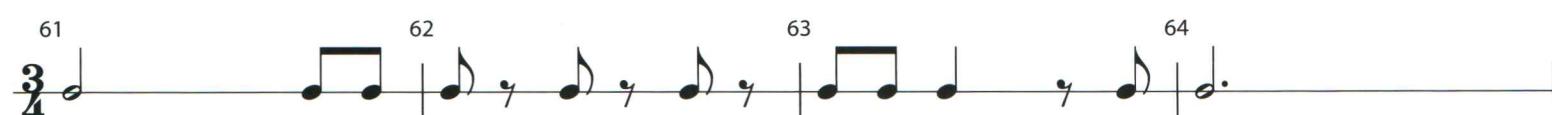
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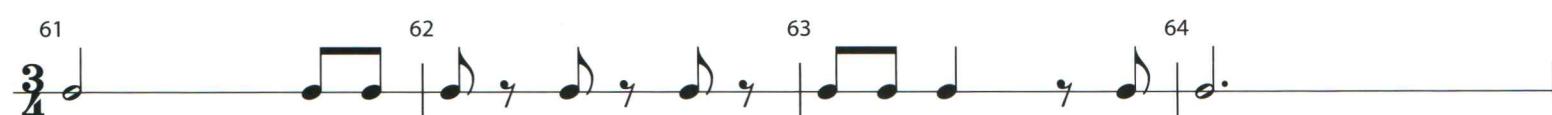
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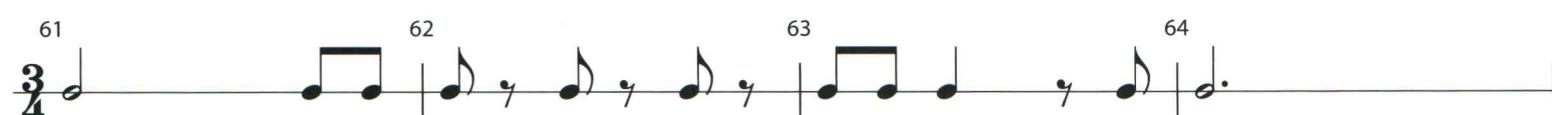
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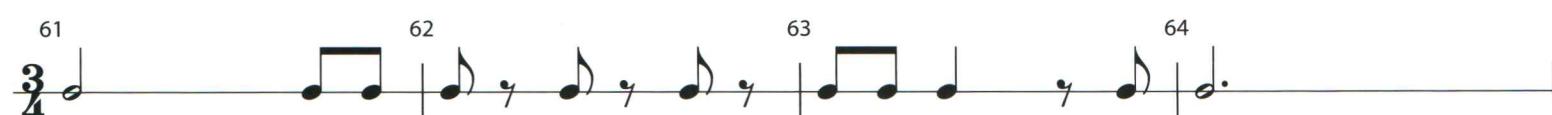
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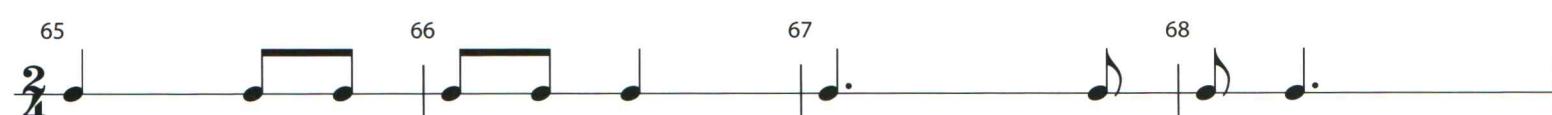
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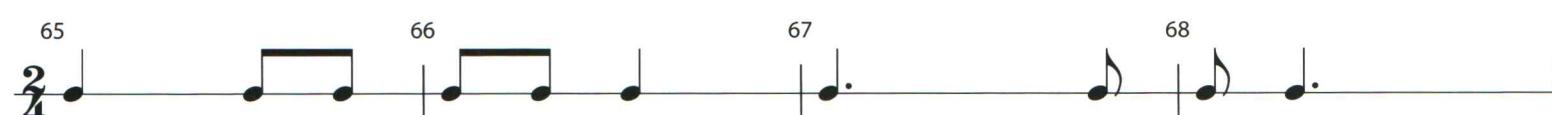
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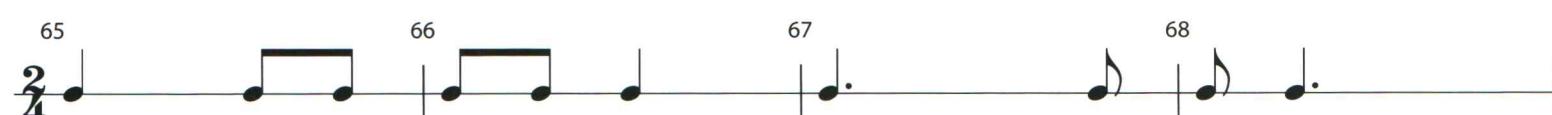
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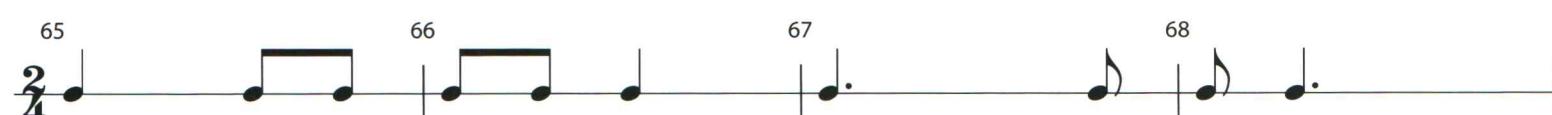
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CREATING MUSIC

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

1. Question 2. Answer 3. Question 4. Answer

2. Q. AND A.

Write your own “answer” phrases in this melody.

1. Question 2. Answer

3. Question 4. Answer

3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A

B

C

D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

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

A

B

Y

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

FINGERING CHART

B_b TENOR SAXOPHONE

Instrument Care Reminders

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

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

○ = Open
● = Pressed down

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

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



A[#] B_b 	B 	C 	C[#] D_b
D 	D[#] E_b 	E 	
F 	F[#] G_b 	G 	

FINGERING CHART

B \flat TENOR SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F


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