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E♭ ALTO SAXOPHONE BOOK 1

ESSENTIAL ELEMENTS® FOR BAND



COMPREHENSIVE BAND METHOD

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

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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.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is...**MUSIC!**

Strike up the band,

Tim Lautzenheiser

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

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

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

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

HISTORY OF THE ALTO SAXOPHONE

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Student Activation Code

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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

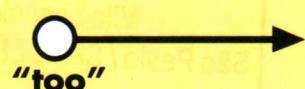
Taking Care Of Your Instrument

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

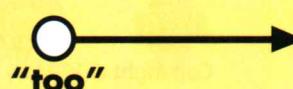
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with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

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

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

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

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

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

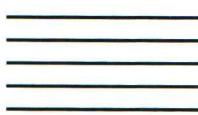
Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



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

READING MUSIC

Music Staff



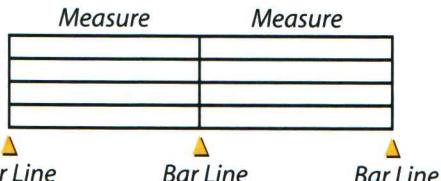
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



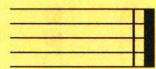
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines

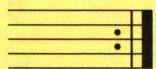


Bar lines divide the music staff into **measures**.

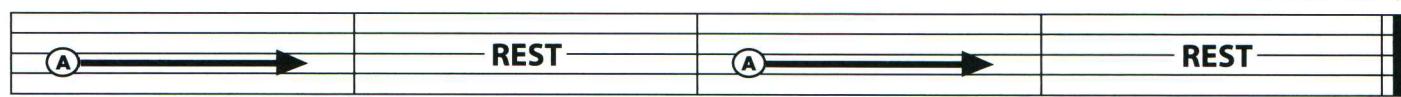
Identify and draw each of these symbols:

Double Bar

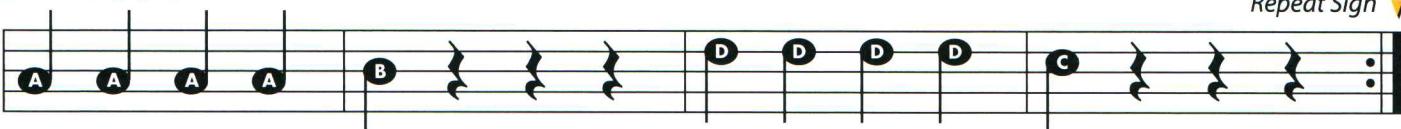
indicates the end of a piece of music.

Repeat Sign

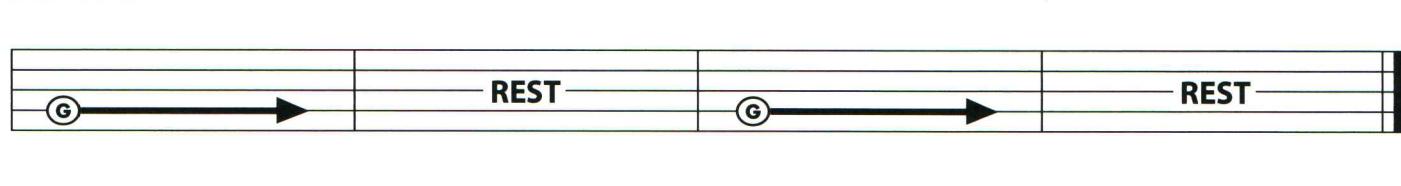
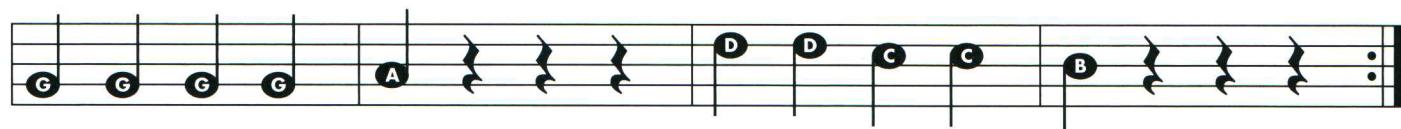
Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar

8. FOUR BY FOUR

Repeat Sign

9. TOUCHDOWN**10. THE FAB FIVE**

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

Treble Clef

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

Time Signature

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

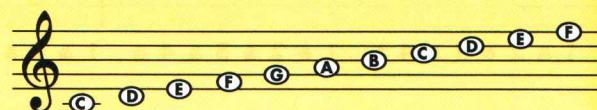


= 4 beats per measure

= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

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

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

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

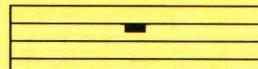
G A B — — — — — — — —

— — — — — — — — — —

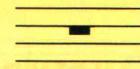
—

Whole Note
 = 4 Beats

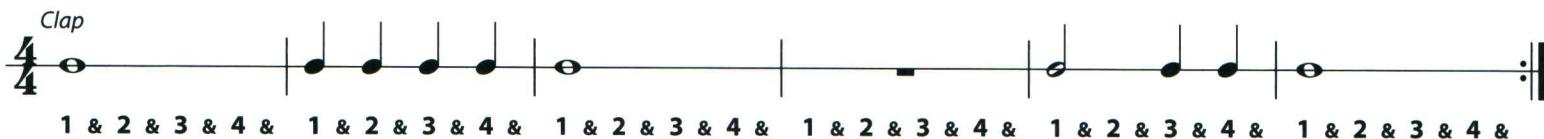
1 & 2 & 3 & 4 &

Whole Rest= A Whole Measure
of Silent Beats

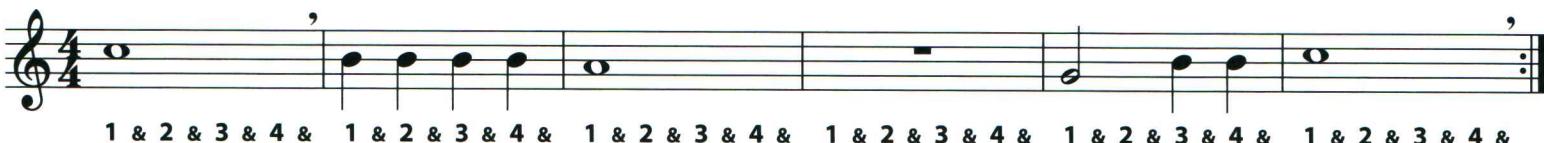
1 & 2 & 3 & 4 &

Whole Resthangs from
a staff line.**Half Rest**sits on a
staff line.**20. RHYTHM RAP** Clap the rhythm while counting and tapping.

Clap



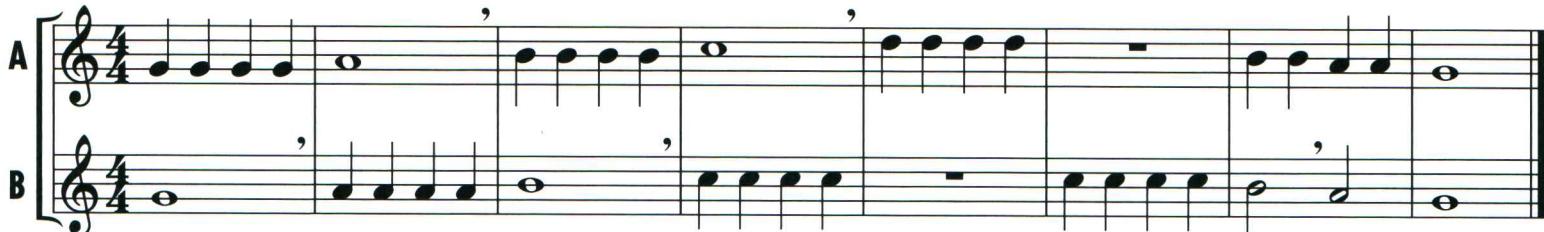
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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


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

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

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

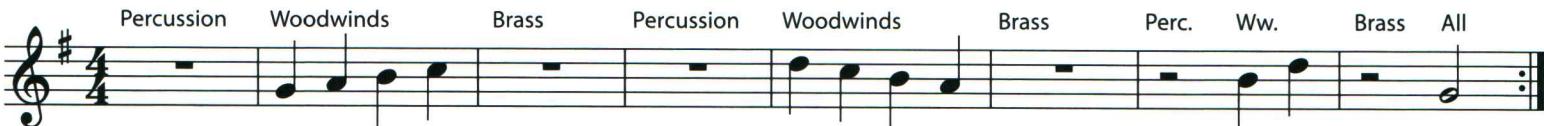
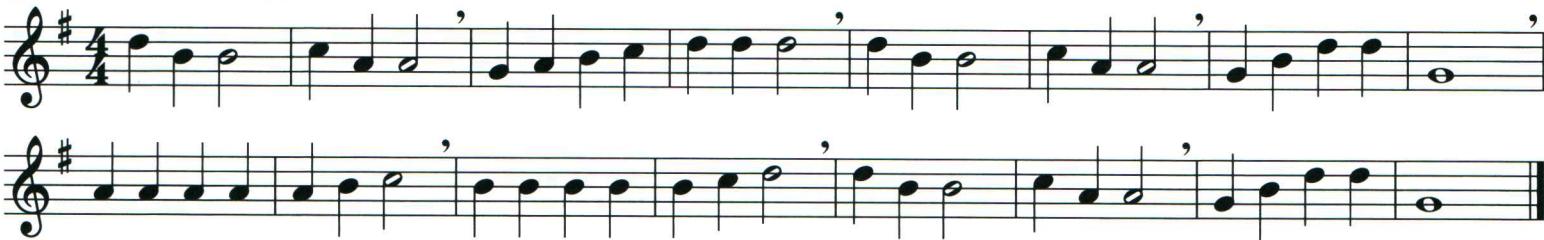
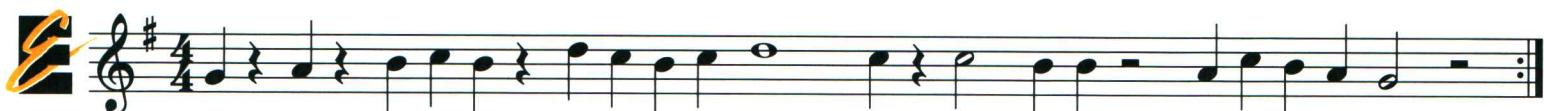
THEORY

23. MARCH STEPS


▲ Play F#

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.

E
28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX
THEORY**Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS – New Note

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

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

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 = $\frac{1}{2}$ 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

4

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

43. LONG, LONG AGO

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

f

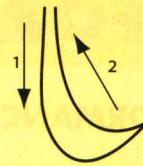
2 Time Signature



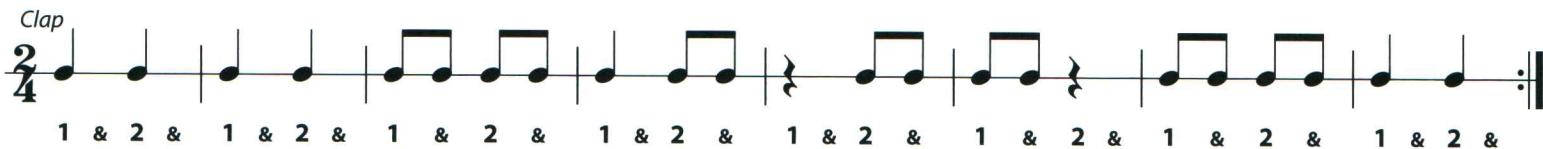
- = **2 beats** per measure
- = **Quarter** note gets one beat

Conducting

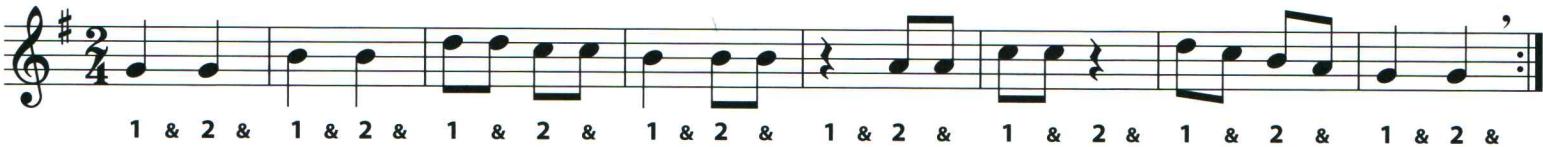
Practice conducting this two-beat pattern.



46. RHYTHM RAP



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

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49. HEY, HO! NOBODY'S HOME - New Note

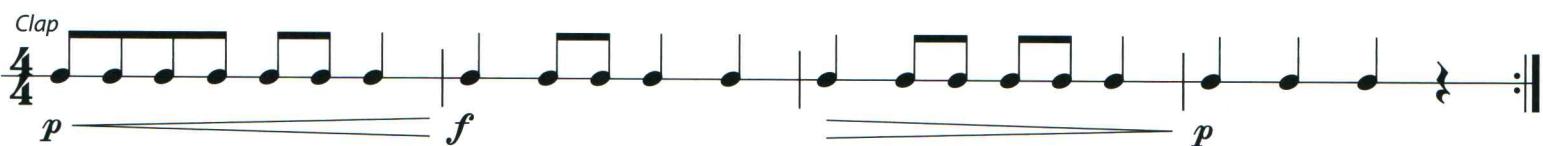


Dynamics

Crescendo (gradually louder)

Decrescendo or **Diminuendo** (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

Clap

Stomp!

CHORALE

Andante

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

54. FRÈRE JACQUES - Round

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Allegro

3 Measure number

Arr. by John Higgins

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f p

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

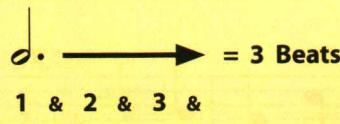
f

Tie

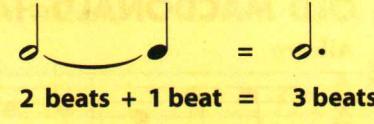
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

**59. FIT TO BE TIED**
60. ALOUETTE

French-Canadian Folk Song

Dotted Half Note

A dot adds half the value of the note.

**61. ALOUETTE – THE SEQUEL**

French-Canadian Folk Song

HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster

Allegro

63. NEW DIRECTIONS – New Note

D

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

65. ESSENTIAL ELEMENTS QUIZ

E

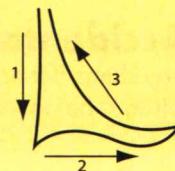
3 Time Signature



= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

67. THREE BEAT JAM

68. BARCAROLLE

Moderato

HISTORY

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

69. MORNING (from Peer Gynt)

Andante

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

HISTORY

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

72. ESSENTIAL CREATIVITY

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



E

THEORY

Accidental

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

Natural

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

73. HOT MUFFINS – New Note

74. COSSACK DANCE

75. BASIC BLUES – New Note

F                         <img alt="

THEORY

New Key Signature

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



1st & 2nd Endings

A musical score for 'The Star-Spangled Banner' on a staff. Measure 1 consists of a single note followed by a repeat sign. Measure 2 begins with a note followed by a colon, indicating a repeat of the previous measure.

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

76. HIGH FLYING

HISTORY

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

mf

mf

f

p

p

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



81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

 *mf*

Franz Lehar



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82. AIR TIME



83. DOWN BY THE STATION

Allegro

 *mf*



84. ESSENTIAL ELEMENTS QUIZ

Moderato

 *mf*

 *f*

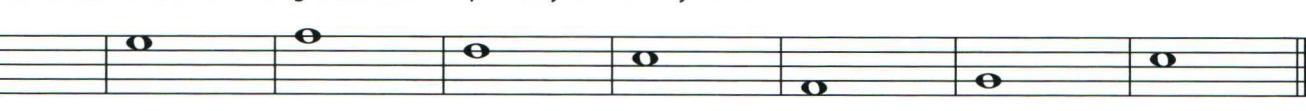
 *p*



85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:







DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER Use a steady stream of air.

87. RHYTHM BUILDER
88. TECHNIQUE TRAX Roll your thumb up to the octave key. Always keep your thumb on the left thumb key.

89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach

THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME
D.C. al Fine

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

91. BANANA BOAT SONG

Sharp #

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

92. RAZOR'S EDGE - New Note
93. THE MUSIC BOX

Moderato

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

Slur

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

95. SMOOTH OPERATOR

▲ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

▲ 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

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

99. TAKE THE LEAD - New Note

F#

THEORY

Phrase

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

100. THE COLD WIND

101. PHRASEOLOGY

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

THEORY

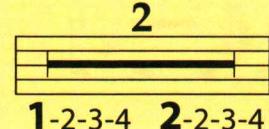
New Key Signature

This **Key Signature** indicates the *Key of D* – play all F's and C's as sharps.



Multiple Measure Rest

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



102. SATIN LATIN

Allegro

HISTORY

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

103. MINUET - Duet

Moderato

Johann Sebastian Bach

A

B

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?

C

105. NATURALLY

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

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Flat**b**

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

THEORY

107. THE FLAT ZONE - New Note

Bb

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

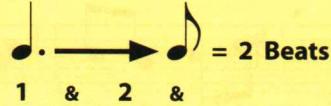
Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

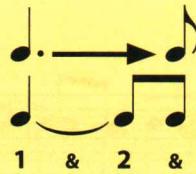
109. BOTTOM BASS BOOGIE - Duet

Allegro

Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



110. RHYTHM RAP

Clap

111. THE DOT ALWAYS COUNTS

112. ALL THROUGH THE NIGHT

113. SEA CHANTY

Always use a full airstream.

Moderato

114. SCARBOROUGH FAIR

English Folk Song

Andante

115. RHYTHM RAP

Clap

116. THE TURNAROUND

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 Measure number Antonin Dvorák

p

13 *mf*

21 *p*

29 Slower 2 *p*

Piano Accompaniment

Largo 5

p *f* *p*

13 *mf*

21 *p*

29 Slower

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

119. GRENADILLA GORILLA JUMP No. 1

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 – New Note

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY Interval

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

125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.

Intervals: 2nd

126. GRENADE GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADE GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

Trio

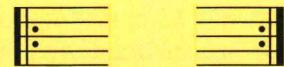
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH – Trio

Always check the key signature.

African Folk Song

Moderato

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

Andante

mf

133. AUSTRIAN WALTZ

Moderato

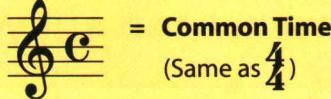
f

134. BOTANY BAY

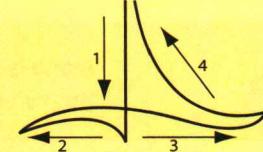
Allegro

mf

f

THEORY**C Time Signature****Conducting**

Practice conducting this four-beat pattern.

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

136. FINLANDIA

Andante

p

mf

p

Jean Sibelius

137. ESSENTIAL CREATIVITY

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

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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

Allegro

James Black and Katherine Purvis

143. LOWLAND GORILLA WALK

C

Alternate fingering

Use alternate C fingering

Use alternate C fingering

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

Use alternate C fingering

THEORY

Scale

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

147. CONCERT B_b SCALE (Alto Saxophone – G SCALE)

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

Octave

THEORY

Chord & Arpeggio

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

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

Chord 1 3 5 3 1 Chord 8 5 3 5 8.

Arpeggio

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

p f

<mf>

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 7

Soli 13

end Soli 21 8 29 8 37 7

45

p mf

f



154. RANGE AND FLEXIBILITY BUILDER

Sheet music for Range and Flexibility Builder exercise. The music is in 4/4 time, key of A major (two sharps). It consists of two staves of eight measures each, featuring various note heads and stems.

155. TECHNIQUE TRAX

Sheet music for Technique Trax exercise. The music is in 2/4 time, key of A major (two sharps). It consists of two staves of eight measures each, featuring eighth and sixteenth note patterns.

156. CHORALE

Johann Sebastian Bach

Sheet music for Chorale exercise by Johann Sebastian Bach. The music is in 3/4 time, key of A major (two sharps). It consists of two staves of eight measures each, featuring eighth and sixteenth note patterns. Dynamic markings include *p*, *mf*, and *>p*. A performance tip at the end of the first staff says "▼ C Alt.".

HISTORY

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

157. HATIKVAH

Israeli National Anthem

Sheet music for Hatikvah (Israeli National Anthem). The music is in 4/4 time, key of A major (two sharps). It consists of four staves of varying lengths, featuring eighth and sixteenth note patterns. Measure numbers 1, 6, 12, and 14 are indicated. The first staff starts with "Andante" and "mf". The second staff starts with "f". The third staff starts with a dynamic marking above the staff. The fourth staff starts with "mf". Measure 12 ends with a repeat sign and two endings: 1. and 2. The first ending leads to a section starting with a dynamic marking above the staff. The second ending leads to a section starting with a dynamic marking above the staff.

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

161. RHYTHM RAP

Clap

162. EIGHTH NOTES OFF THE BEAT

A musical staff in common time with a treble clef. It features a continuous pattern of 16th notes. Below the staff, a series of numbers and ampersands are provided for counting: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &. The notes are grouped by vertical bar lines, and the counting is aligned with the start of each group of four notes.

163. EIGHTH NOTE SCRAMBLE

164. ESSENTIAL ELEMENTS QUIZ



Andante

165. DANCING MELODY – New Note

E_b

E_b

Largo

p

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

11. *Hallelujah*

f ▲ F#

1. 2.

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HISTORY

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

167. O CANADA

Calixa Lavallee,

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

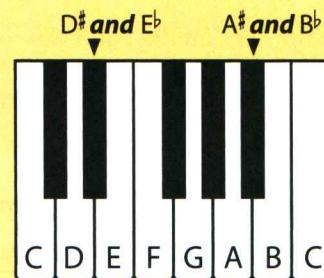
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

E♭/D♯



170. DARK SHADOWS



▲ *Pick-up note*

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

B_b/A[#]



172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

174. HALF-STEPPIN'

Alternate fingering



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

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song

Fine

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)

Ludwig van Beethoven

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

25 Maestoso

Latin American Folk Song
Arr. by John Higgins

183. LA CUCARACHA – Band Arrangement

Latin Rock

5

13

25

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The music consists of 11 staves of musical notation for a band arrangement. The first staff starts with a dynamic *f*. The second staff begins with a dynamic *f* and includes a performance marking *detached*. The third staff starts with a dynamic *p*. The fourth staff includes a dynamic *mf*. The fifth staff starts with a dynamic *f*. The sixth staff starts with a dynamic *f*. The seventh staff starts with a dynamic *f*. The eighth staff starts with a dynamic *f*. The ninth staff starts with a dynamic *f*. The tenth staff starts with a dynamic *f*. The eleventh staff starts with a dynamic *f*.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Wolfgang Amadeus Mozart
Arr. by John Higgins

Alto Sax

Piano

Allegro

3

f

13

p

1.

mf

2.

f

1.

mf

2.

f

DUETS

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

186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual

Andante

Fine

mf

D.C. al Fine

mf

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

Fine

f

D.C. al Fine

p

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF G (CONCERT B_b) *In this key signature, play all F#’s.*

1.

2.

3.

4.

ALTO SAXOPHONE KEY OF C (CONCERT E_b)

1.

2.

3.

4.

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF D (CONCERT F)

1.

2.

3.

4.

ALTO SAXOPHONE KEY OF F (CONCERT A♭)

1.

2.

3.

4.



RHYTHM STUDIES

1

2

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RHYTHM STUDIES

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72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

1. Question 2. Answer 3. Question 4. Answer Ludwig van Beethoven

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

C

B

D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

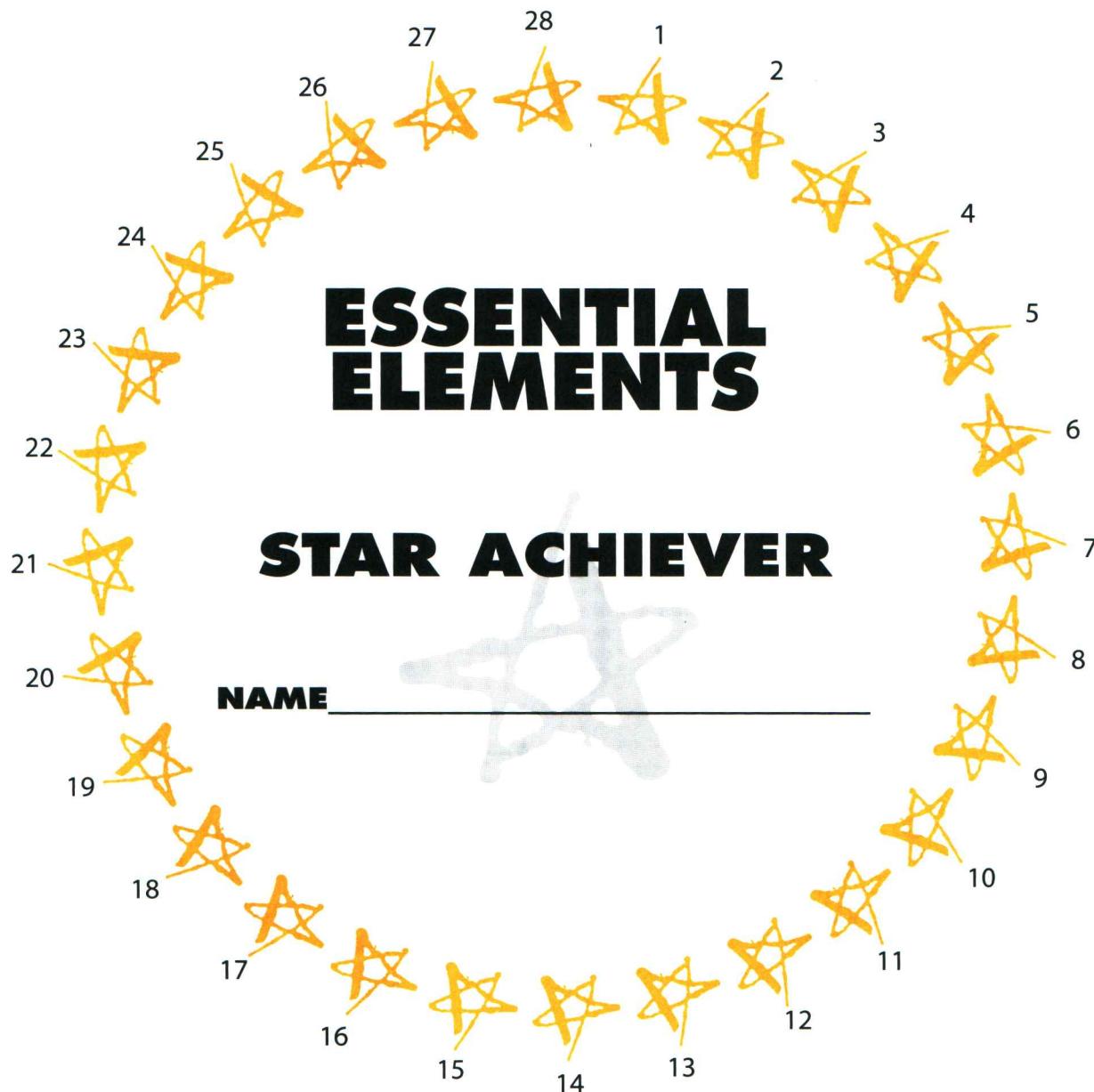
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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



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3. Page 6, EE Quiz, No. 19	17. Page 24, EE Quiz, No. 125
4. Page 7, EE Quiz, No. 26	18. Page 26, Essential Creativity, No. 137
5. Page 8, EE Quiz, No. 32	19. Page 28, No. 149
6. Page 10, EE Quiz, No. 45	20. Page 28, EE Quiz, No. 151
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FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

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

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

○ = Open
● = Pressed down

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



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

A♯ B♭ 		C 	C♯ D♭
D 	D♯ E♭ 	E 	
F 	F♯ G♭ 	G 	

Legend: ○ = Open
● = Pressed down

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

FINGERING CHART

E♭ ALTO SAXOPHONE

A musical staff with a treble clef, a note, and a 0 with a circle and a dot.

A musical staff with a treble clef. It contains two notes: a C-sharp note (two sharp signs) and a D-flat note (one flat sign). The staff is positioned above a large, stylized letter 'E'.

A musical staff consisting of five horizontal lines. On the top line is a treble clef. In the center is a note with a vertical stem and a circular head containing a small vertical line. On the bottom line is a bass clef, followed by a vertical stem and a circular head containing a small vertical line with a short horizontal stroke above it, indicating a fermata.

A musical staff with a treble clef on the left. It contains two notes: a D sharp (D#) on the second line and an E flat (Eb) on the first line. To the right of the staff is a bass clef, and below the staff is a bass clef with a circle around it.

A musical staff with a treble clef on the left, a note labeled 'E' in the center, and a bass clef on the right.

A musical staff consisting of five horizontal lines. On the top line is a treble clef. On the fourth line is a note with a vertical stem and a circular head containing the letter 'B'. On the bottom line is a bass clef.

The diagram illustrates the treble clef, a C-clef, and two methods for drawing a C-clef on a staff. On the left, a treble clef is shown above a five-line staff. In the center, a C-clef is shown above a five-line staff with a horizontal line through the middle. On the right, two examples of how to draw a C-clef on a staff are shown, each with a vertical line and a horizontal line through the middle, with the vertical line on either the top or bottom line of the staff.

A musical staff with a treble clef on the left. Above the staff is a large letter 'D'. Below the staff is a bass clef. To the right of the bass clef is another staff with a bass clef, and a large letter 'D' is positioned above it.



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