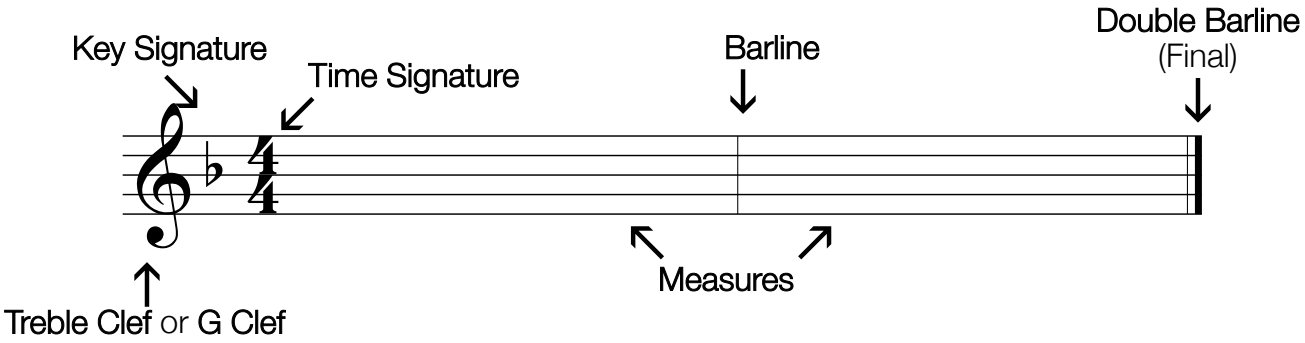
Measure by Measure

The Steps to Success

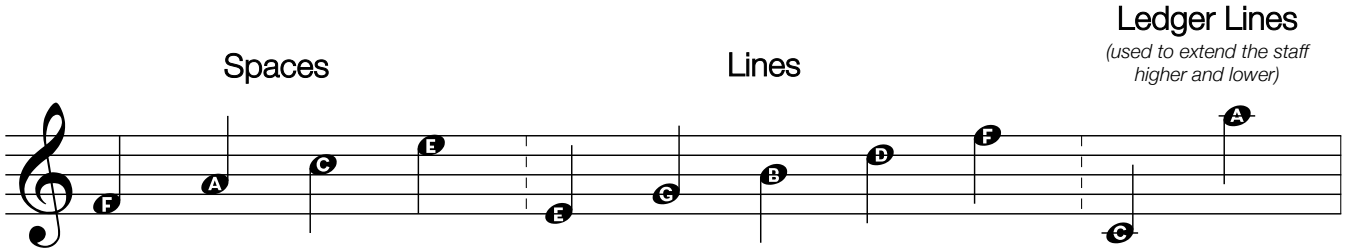
Complete Beginning Band Method

ALTO SAXOPHONE in Eb

Music Staff



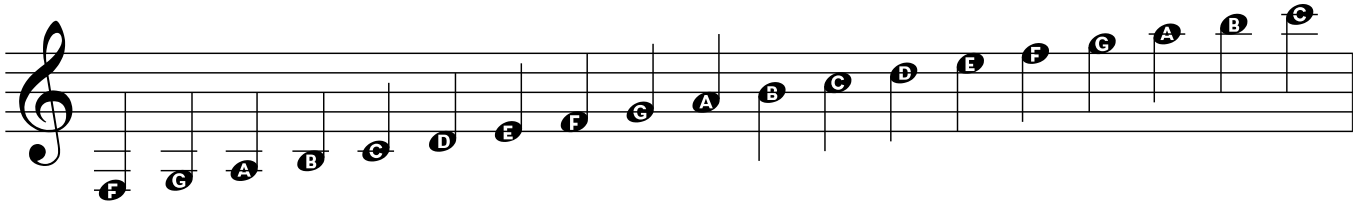
Note Naming



I can remember the names of the spaces and lines, from bottom to top, by saying:

Spaces _____

Lines _____



Note Values

As you learn each new note value, fill in the chart below with your teacher.

Note Value	Rest	Beamed appearance...	Name	# of Beats
			_____	_____
			_____	_____
			_____	_____
			_____	_____
			_____	_____

Dotted Note Values

A dot adds HALF the value of the NOTE it is dotting.

Note Value				Name	# of Beats
	=	_____	+ _____	_____	_____
	=	_____	+ _____	_____	_____
	=	_____	+ _____	_____	_____

Daily Practice Routine

Following this routine every day will help you to develop the skills necessary to become a successful musician!

___ **Step #1 - Posture Check**

- ✓ Feet flat on the floor
- ✓ Back away from the chair
- ✓ "Tailbone" out
- ✓ Shoulders wide
- ✓ Chest high
- ✓ Head up
- ✓ Arms away from your body.

___ **Step #2 - Breathing**

- ✓ Breathe through your mouth, deep, to your seat
- ✓ Think "OH", "WHOA", or "OH, UP"
- ✓ Belly expands, shoulders DO NOT rise
- ✓ RELAX!

#1 - The Big Sigh

- 4 in - 4 out (2x)
- 3 in - 3 out (2x)
- 2 in - 2 out (2x)
- 1 in - 1 out (2x)
- Rest - Sigh

#2 - The Distance

- 2 in - 8 out (2x)
- 2 in - 16 out (2x)
- 2 in - 20 out (2x)
- 2 in - 24 out (2x)
- 1 in - ? out (2x)

#3 - Sip, Sip, Sip!

- 4 in - Hold 2
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- Sip 1 - Hold 1
- 8 out - REST

#4 - Speed up!

- 2 in - 12 out, speed up your air counts 9-12
- Variations (always speeding up the last 4 counts):
  2 in - 16 out
  1 in - 16 out
  1 in - 20 out, etc.

___ **Step #3 - Mouthpieces** (Next page!)

___ **Step #4 - Warm-up**

Focus on developing a great sound. Quality time spent here will make learning your music so much easier!

___ **Step #5 - Rhythm Charts**

___ **Step #6 - Songs in the Book or Performance Pieces**

Start with the songs you are having the most trouble with, THEN end with something you are great at and enjoy playing!

Mouthpiece Mania!!!

Woodwind Class

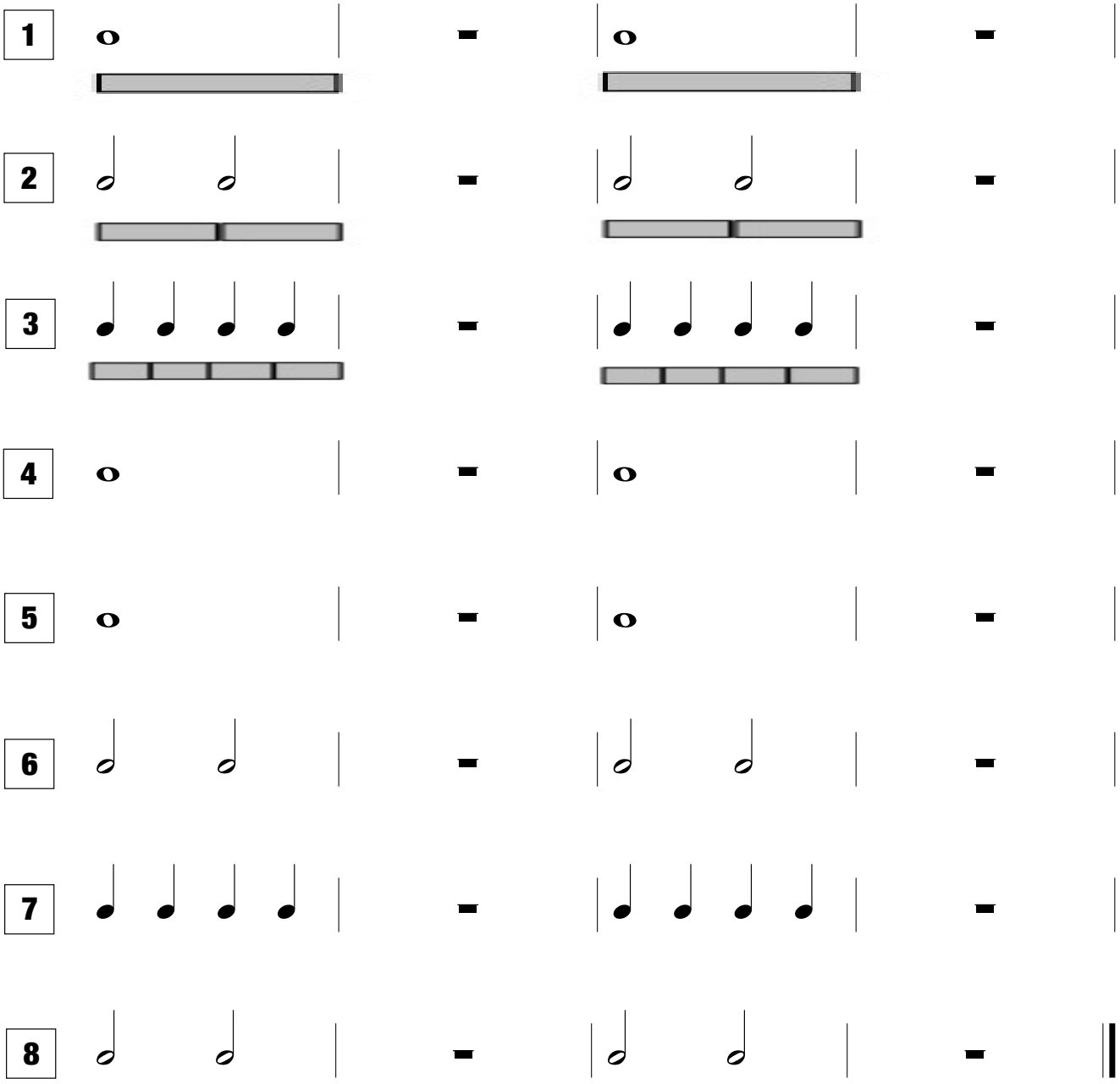
Mouthpiece Check!

- ✓ Teeth on top
- ✓ Upper lip down
- ✓ Corners firm
- ✓ Back teeth close together
- ✓ Chin flat/pointed

- ✓ WIGGLE TEST!
- ✓ Think **"WHEE-TOO"** or **"TEE"** to start the air
- ✓ HOLD & BE STILL!
  Only the tip of the tongue should move!

★ **Check your mouthpiece pitch on the tuner!** ★

Alto Sax - **G#/A♭** - mouthpiece and neck



First 5 Notes

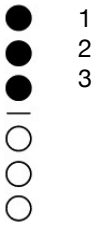
▶ Memorize each note, how it looks on the music staff, the name, and fingering. Use flash cards!

▶ Take a deep breath and hold each note out for at least 4 seconds

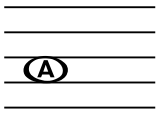
▶ Perform #1-3 of your mouthpiece exercises using each below note.

▶ Play all 5 notes in a row.

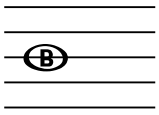
Note 1
G



Note 2
A



Note 3
B



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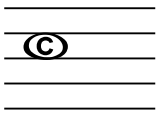
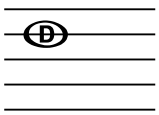
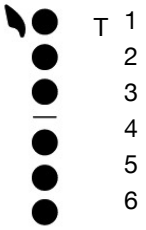


Note 5
D



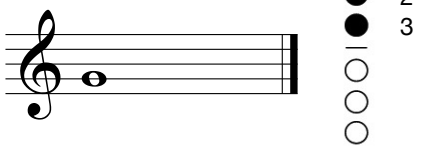


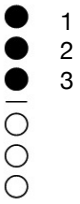
Ready to Play!

Checks for Success!

- ☑ Sit tall, arms open and away from body.
- ☑ Start each sound with your tongue.
- ☑ Breathe deep, to your seat.
- ☑ Steady, straight sound. No waves or wiggles.
- ☑ Start and Stop together!

9





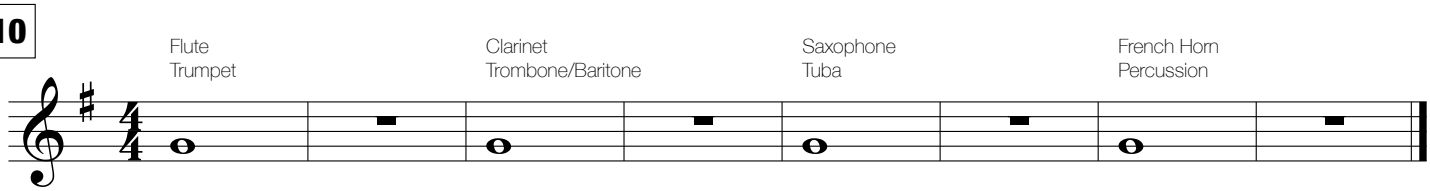
Longest Note!

How many seconds can you hold your new note? Track your progress!

My Goal = _____ seconds

___ ___ ___ ___ ___ ___

10



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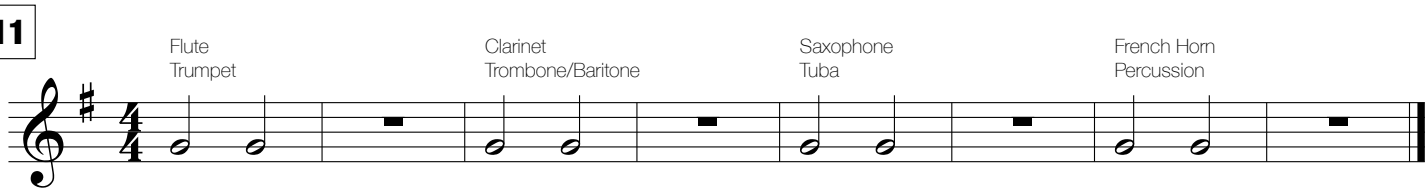

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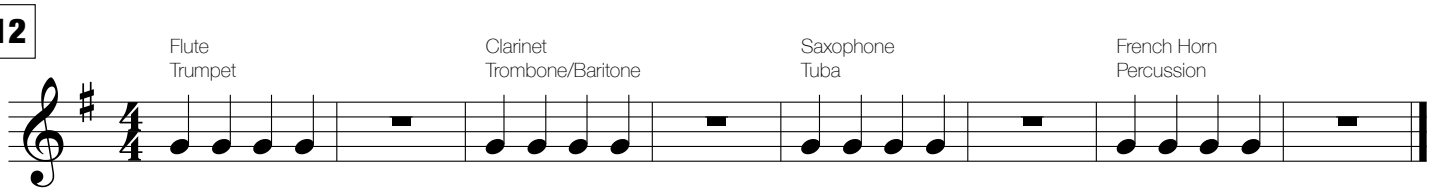
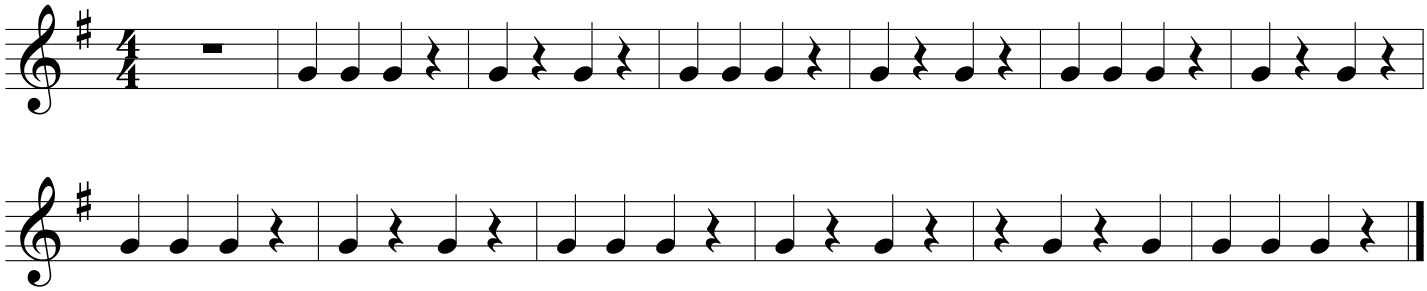


13 **WOODCHOPPER'S BALL**



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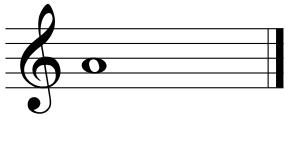


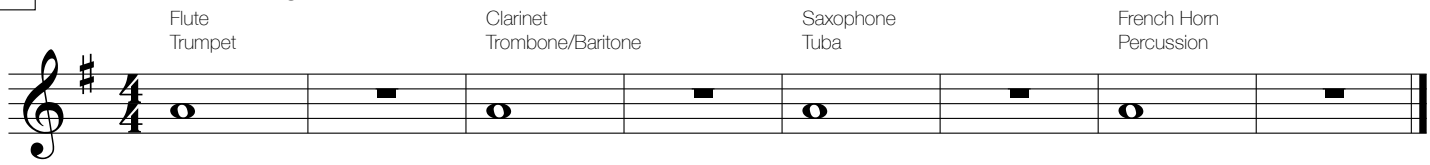
Longest Note!

How many seconds can you hold your new note? Track your progress!

My Goal = _____ seconds

15

▶ Are you holding the note out steady, "like a brick"?



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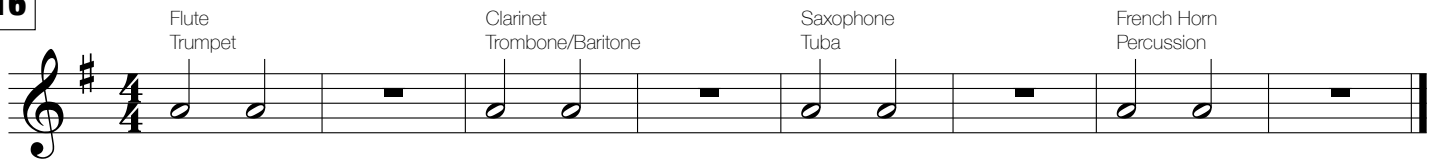
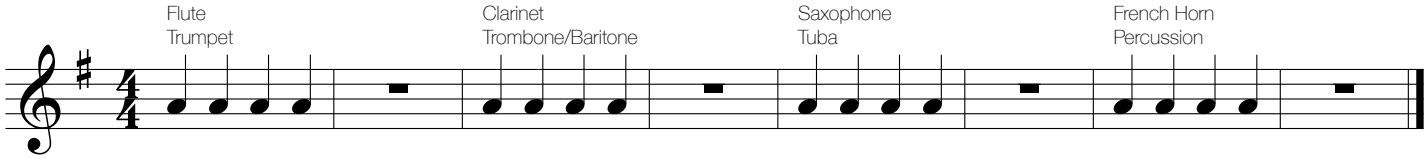


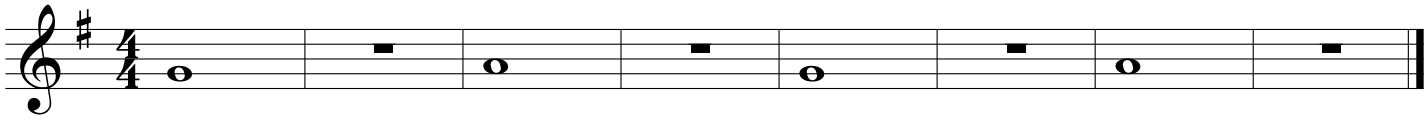
17

▶ Are you only moving the TIP of your tongue?



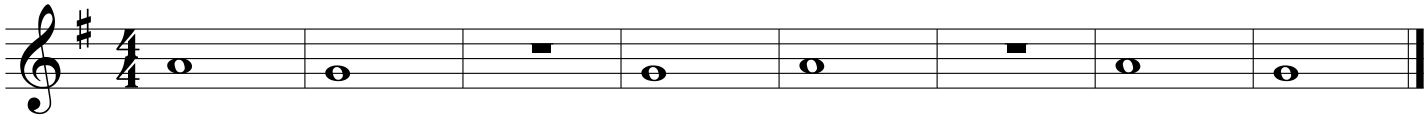
18

▶ Are you playing with a straight, steady sound?



19

▶ As you hold out the note, LOOK AHEAD and get ready to MOVE fingers on beat 1!



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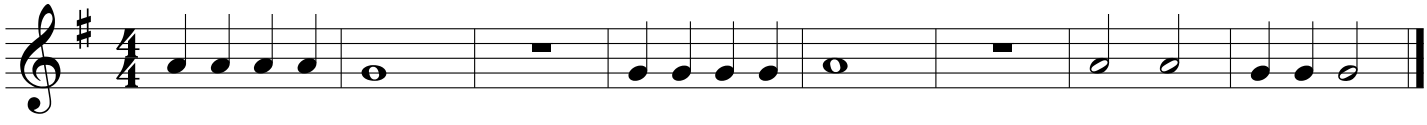

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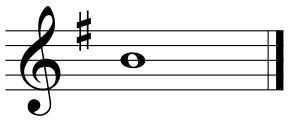


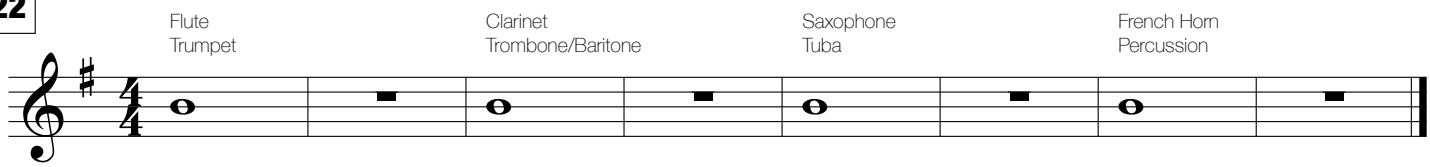
Longest Note!

How many seconds can you hold your new note? Track your progress!

My Goal = _____ seconds

_____ _____ _____ _____ _____ _____

22



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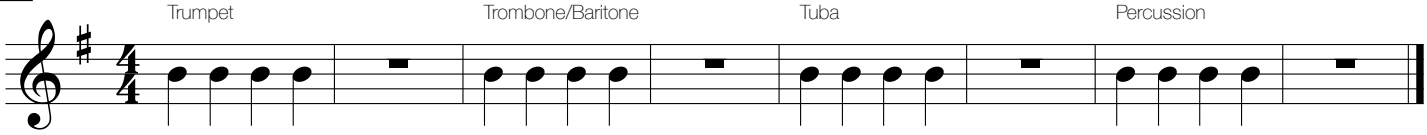
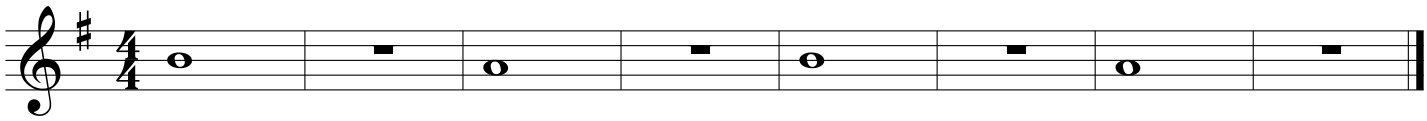


Always ask yourself... Are you...

- Sitting tall, to the edge of your seat, with arms open?
- Counting?
- Using fast, steady air?
- Keeping corners firm with teeth on top?
- Starting each note with "tee" or "too"?
- Stopping with everyone else?

24

▶ Are you playing with a straight, steady sound?



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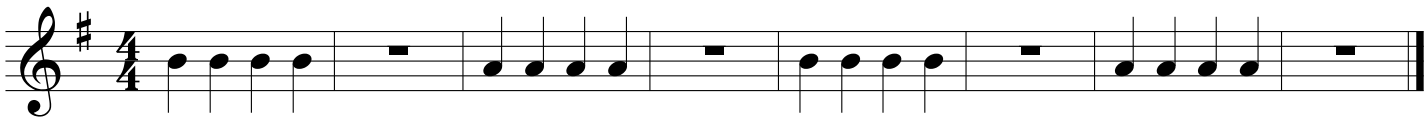

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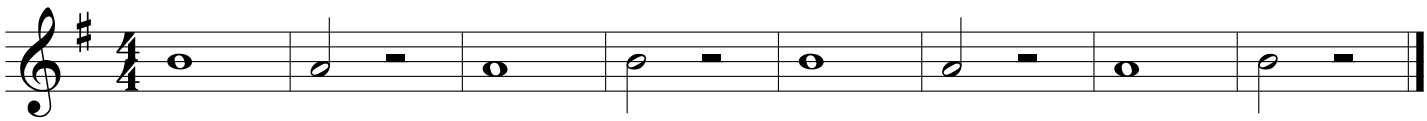

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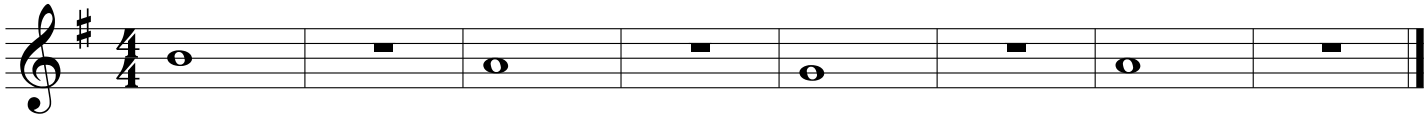
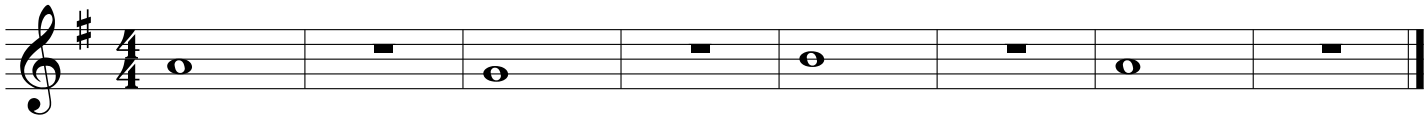


28 ▶ Are you playing with a straight, steady sound?



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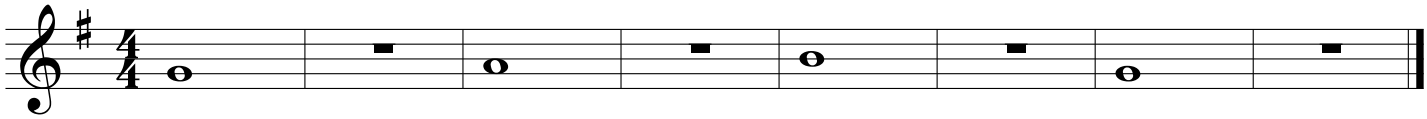
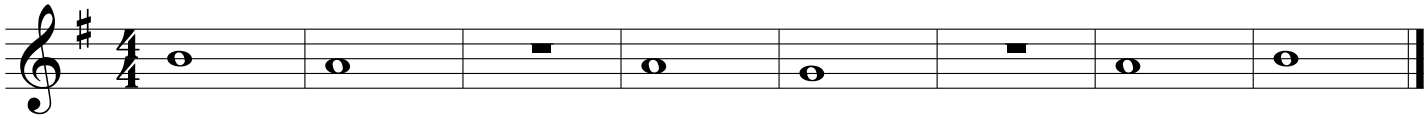


30 ▶ **GOAL:** Play both whole notes in one breath. Breathe deep, thinking "WHOA" or "OH", and pace your air to make it!



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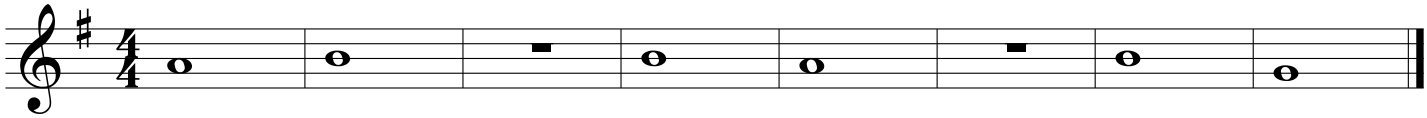
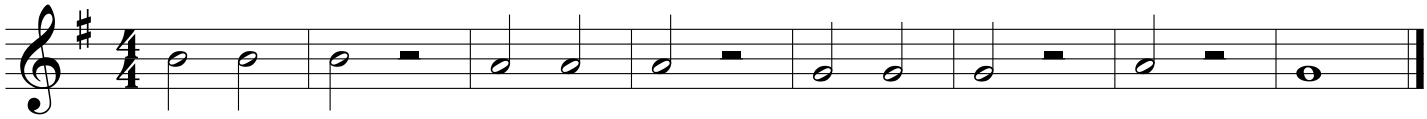


32 ▶ Release together on beat 3, thinking "HALF-NOTE-OFF"



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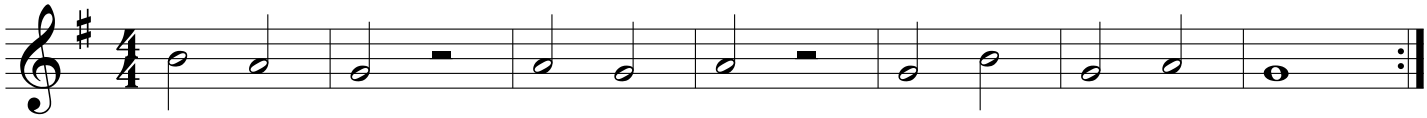
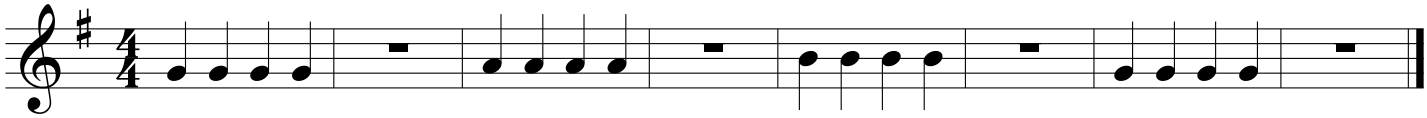


34 ▶ Are you only moving the TIP of your tongue?



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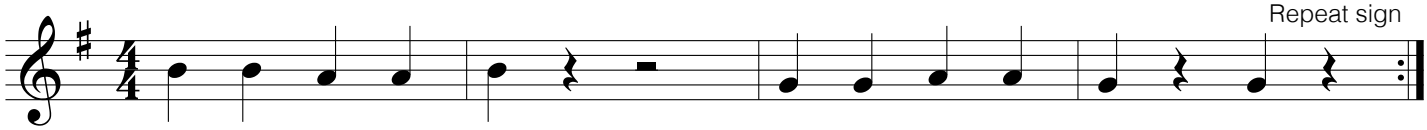
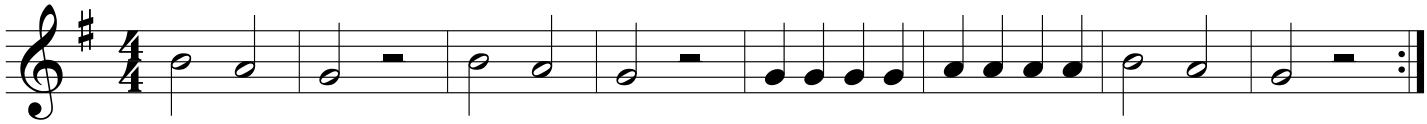


Practice Strategy

Count It! ⇨ Ta It! ⇨ Note Name It! ⇨ Finger It! ⇨ Play It!

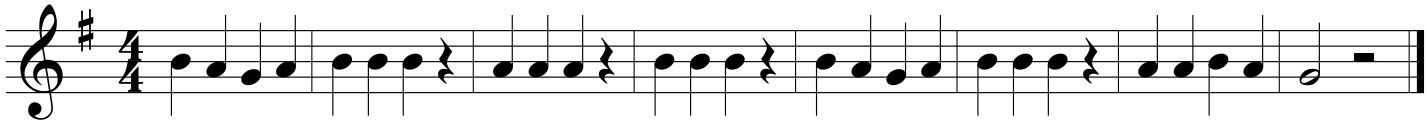
Trouble? Chunk It! *(Play the trouble spot many times in a row)*

36 **HOT CROSS BUNS** **English Folk Song**

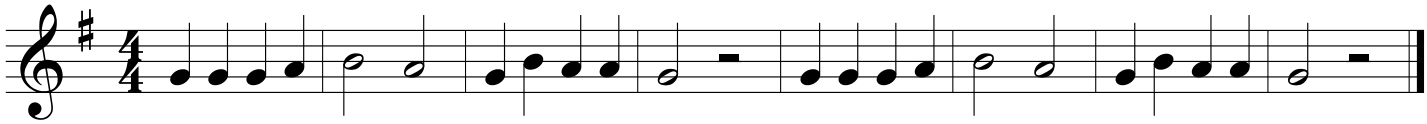


▸▸▸Remember, we don't WRITE our note names in the book.
Instead, try saying the names aloud and fingering it several times until you've got it!

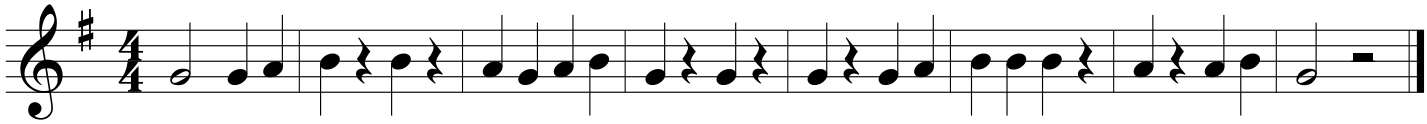
37 **MARY HAD A LITTLE LAMB** **Traditional**



38 **AU CLAIRE DE LA LUNE** **French Folk Song**



39 **DOWN BY THE STATION** **Traditional**



Performance Checklist

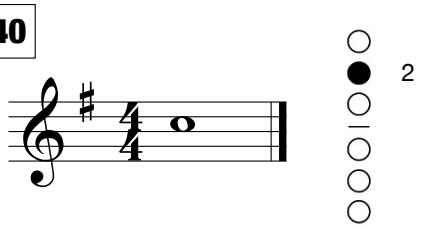
Each time you play, self-evaluate your performance using this checklist.

- ☐ Sitting tall, with arms open
- ☐ Full clear tone, using lots of air
- ☐ Starting each note with the tip of the tongue
- ☐ Correct notes
- ☐ Correct rhythms
- ☐ Steady tempo

An area of improvement that I need to focus on is _____.

I can improve on this by _____.

40



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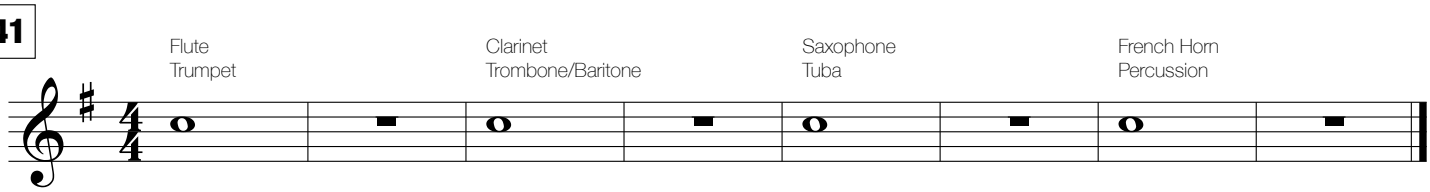

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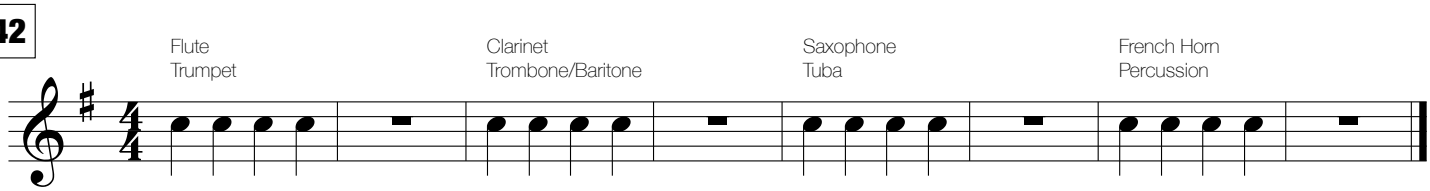

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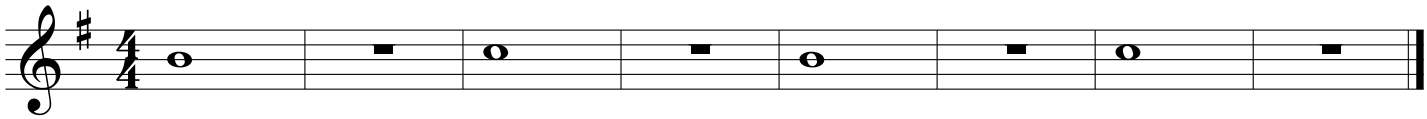

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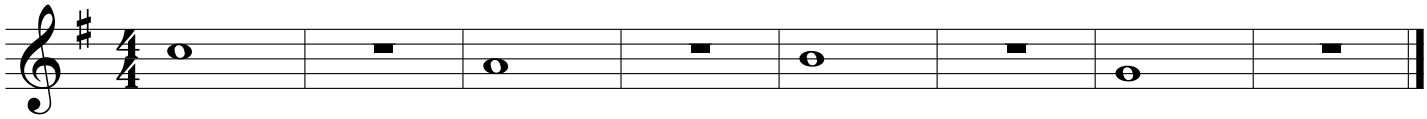

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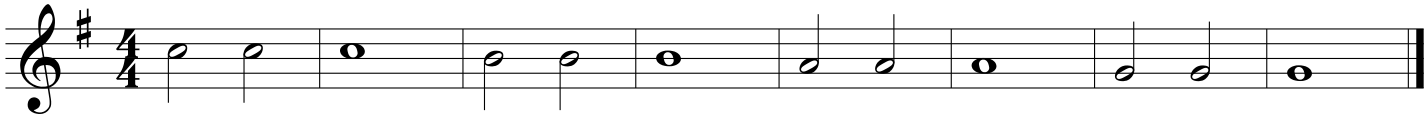

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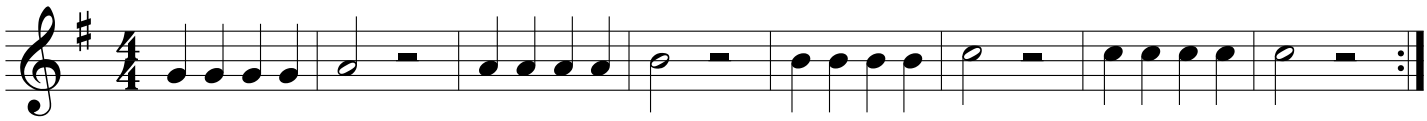

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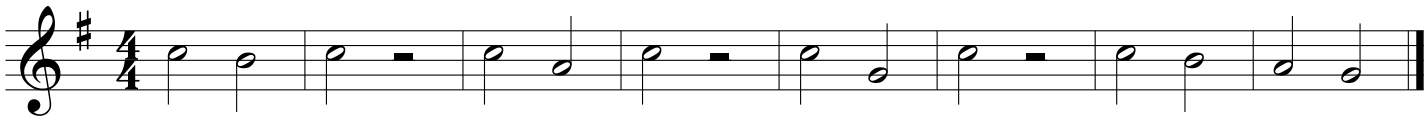
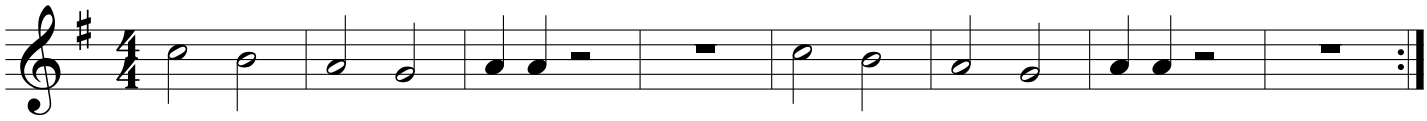
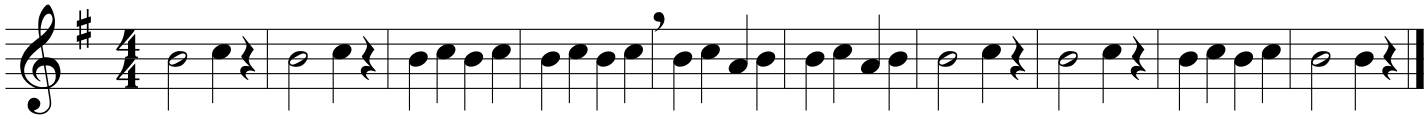


48 **WE WILL ROCK YOU** — **Queen**



49 **THEME from JAWS** — **John Williams**



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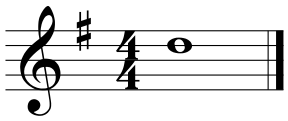
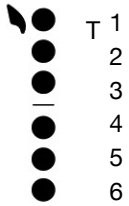




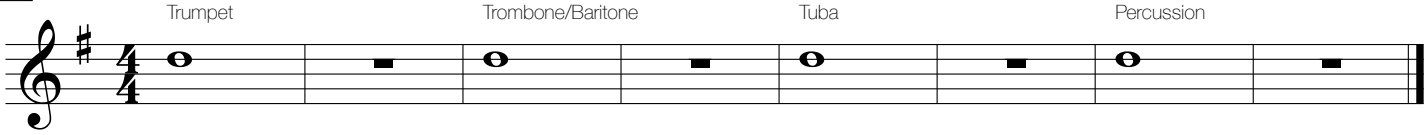
Longest Note!

How many seconds can you hold your new note? Track your progress!

My Goal = _____ seconds

___ ___ ___ ___ ___ ___

51



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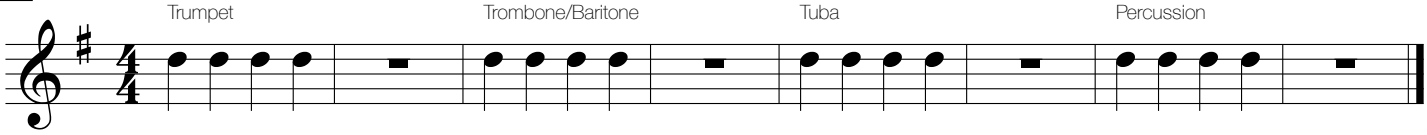
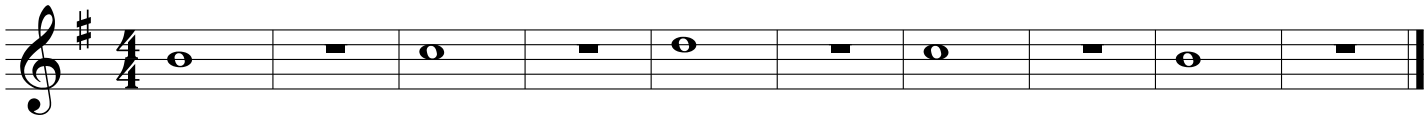


53 ▶ How is the **"BME"** of each note? The **B**eginning, **M**iddle, and **E**nd of each note should sound the same!



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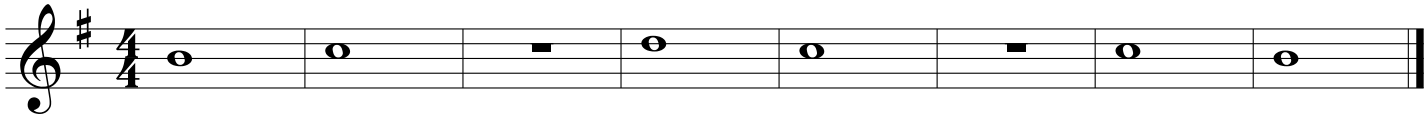

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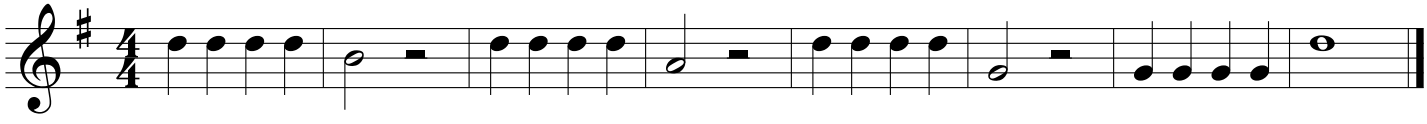
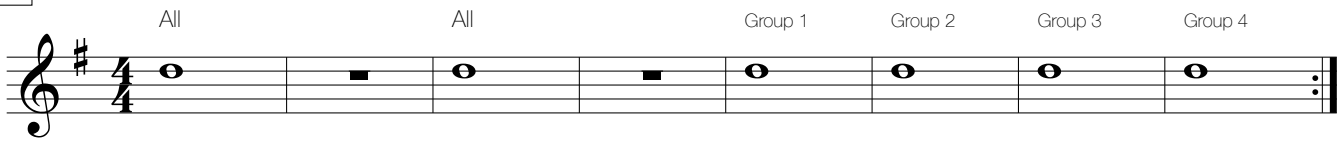


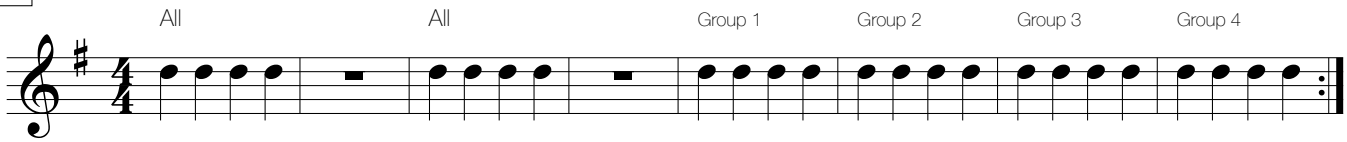
Daily Warm-Up 1

Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

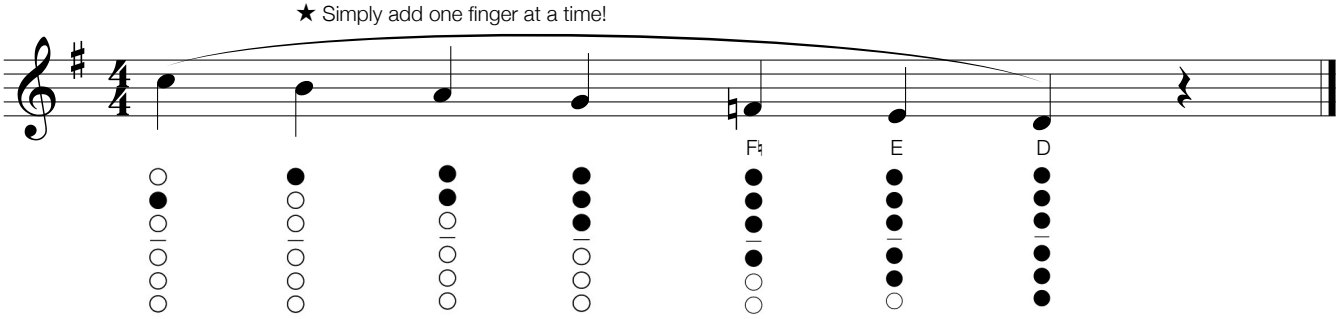
56 **CONCERT F** ▶ Are all groups matching with a full, steady sound?



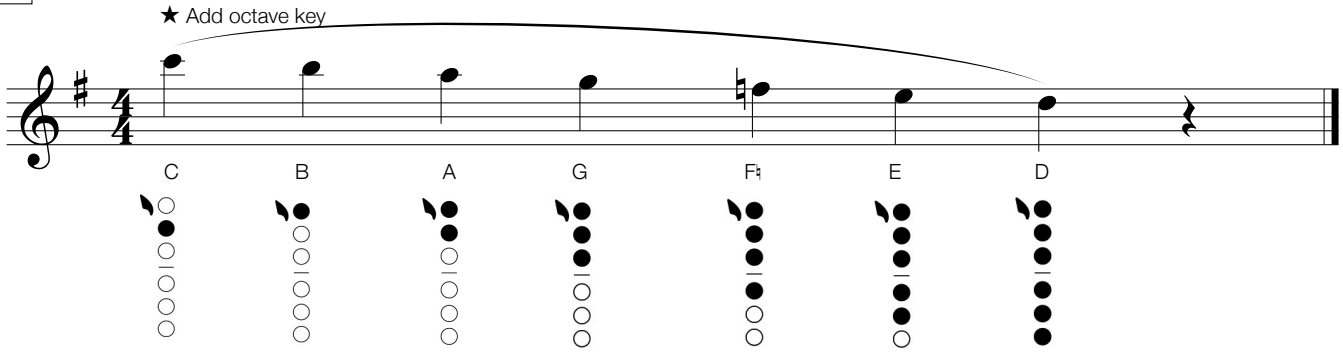
57 **ARTICULATION** ▶ Are all groups matching?



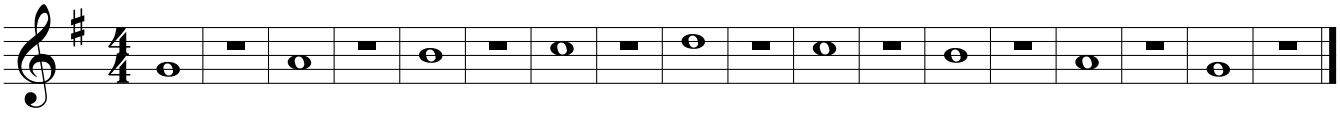
58 **LOW WALKDOWN (Saxophone Only)**



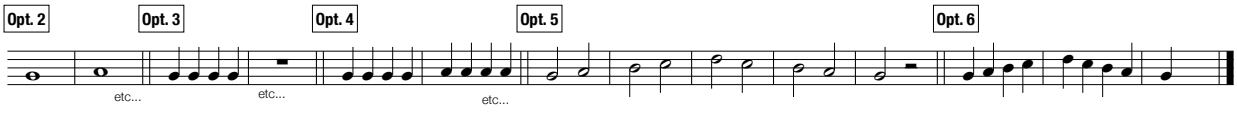
59 **HIGH WALKDOWN (Saxophone only)**



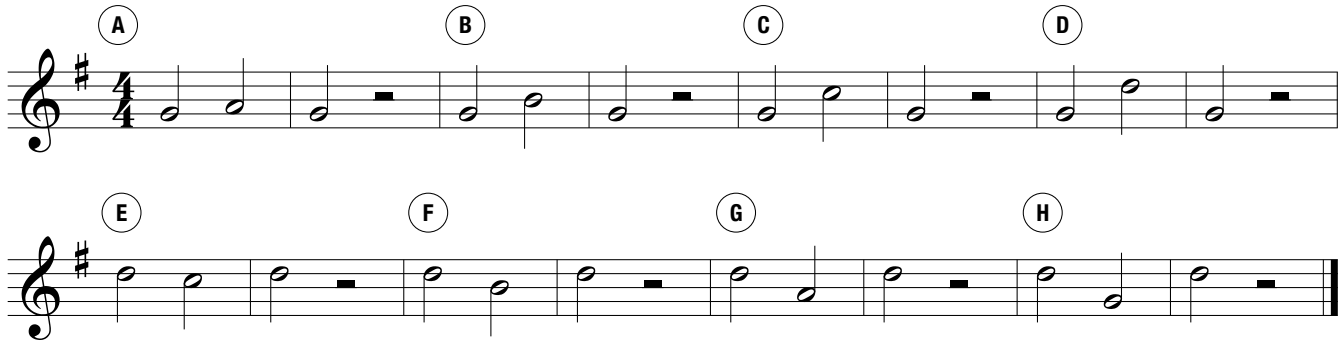
60 **Bb CONCERT 5-NOTE SCALE** ▶ Listen for a steady "BME" for each note. Also play without rests, as 𝅗𝅥 or ♩



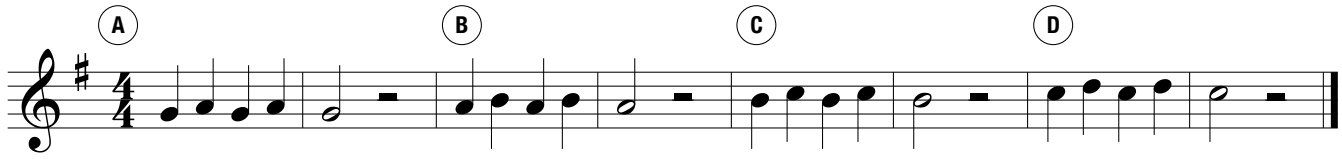
▶ There are many different ways you can work on your Bb Scale for better technique - Consider all the options below!



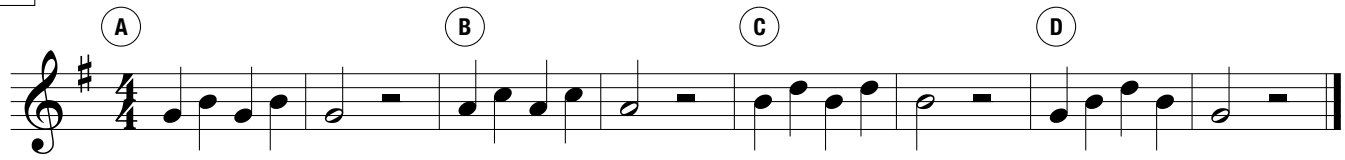
61 **INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.



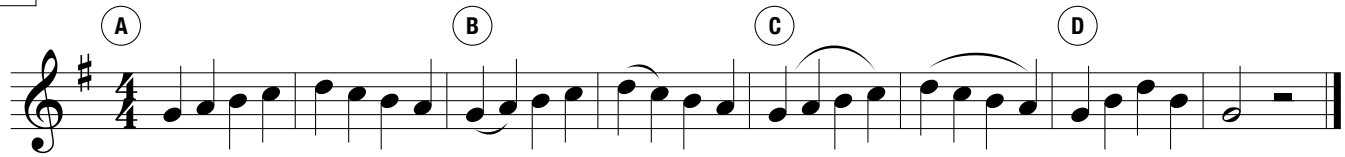
62 **SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!



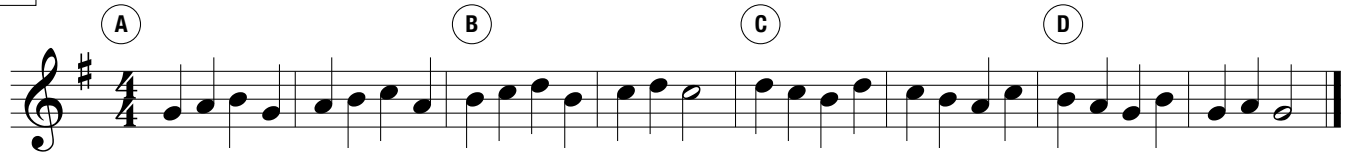
63 **THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!



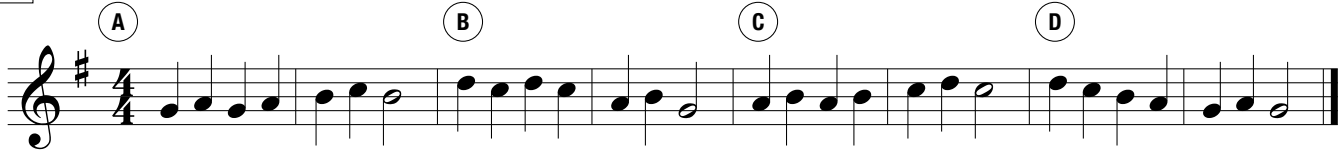
64 **MINI SCALES** ▶ Are you **slurring** and **tonguing** at the correct time?



65 **SCALE PATTERN #1**



66 **SCALE PATTERN #2**



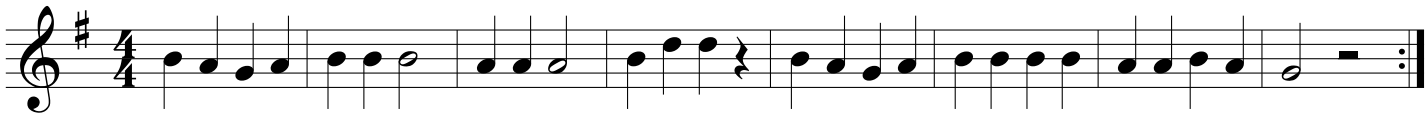
Be your best

Aim for success

Never settle for less

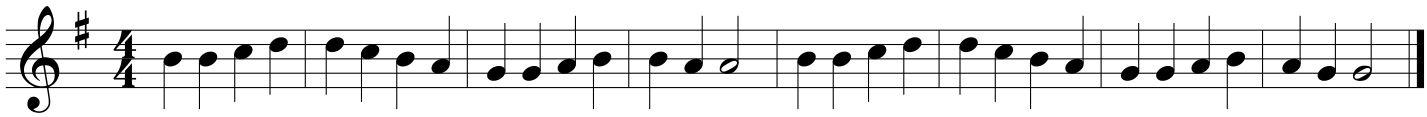
Demand excellence everyday!

67 **MERRILY WE ROLL ALONG** **Traditional**

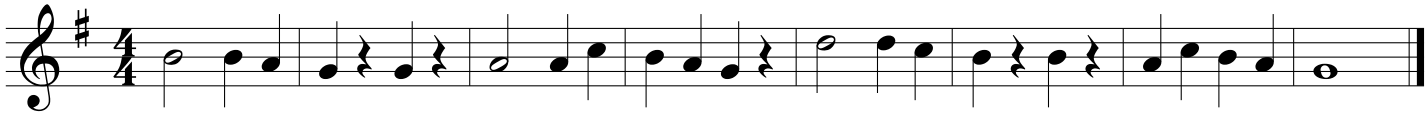


Ludwig van Beethoven was a German composer and pianist. He was considered an innovator, expanding the way symphonies were written. By his late 20s, he began to loose his hearing, and by the last decade of his life he was almost completely deaf. He relied on his imagination of the music and the vibrations of the piano in order to write what would later become his most famous works.

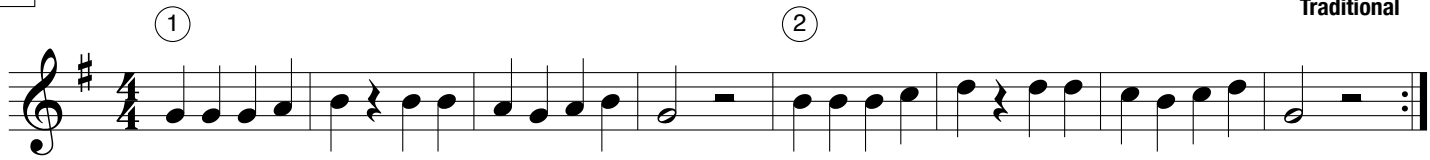
68 **ODE TO JOY (from Symphony No. 9)** **Ludwig van Beethoven (1770-1827)**



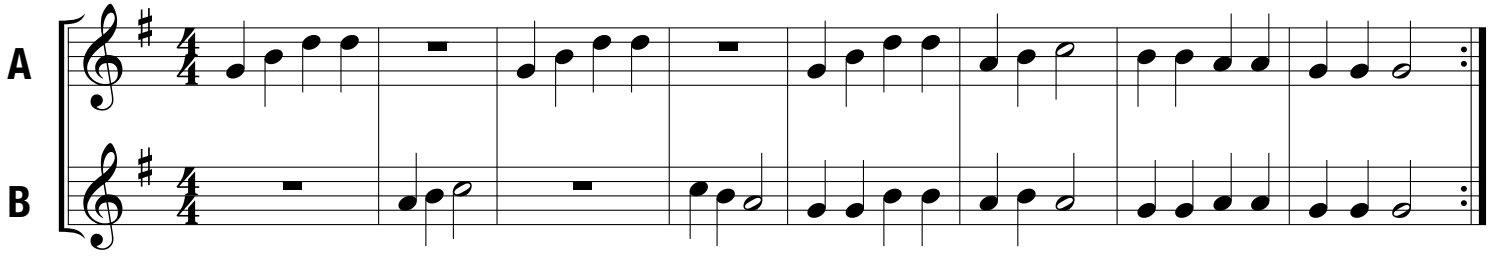
69 **GO TELL AUNT RHODY** **American Folk Song**



70 **ITSY, BITSY SPIDER** **Traditional**



71 **LOVE SOMEBODY (Duet)** **Traditional**



Two areas of improvement that I would like to be reminded of . . .

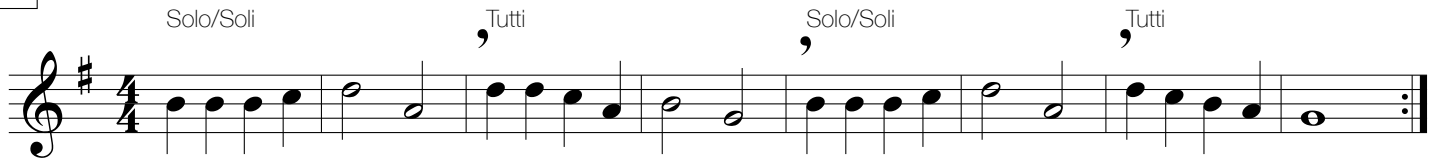
(for example, "Sit taller!", "Play with a fuller sound!", "Tap my toe!", "Take bigger breaths!")

1. _____

2. _____

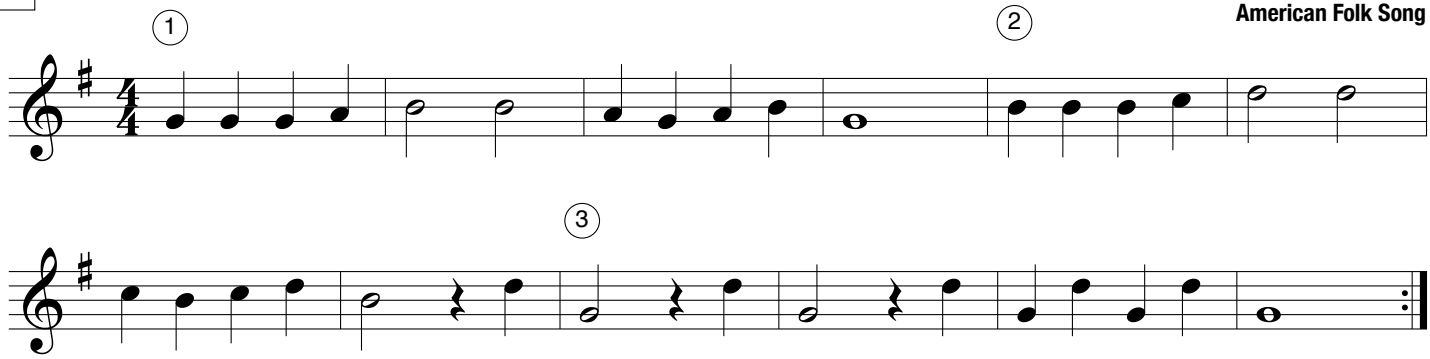
72 **A LA RUEDA**

Spanish Folk Song



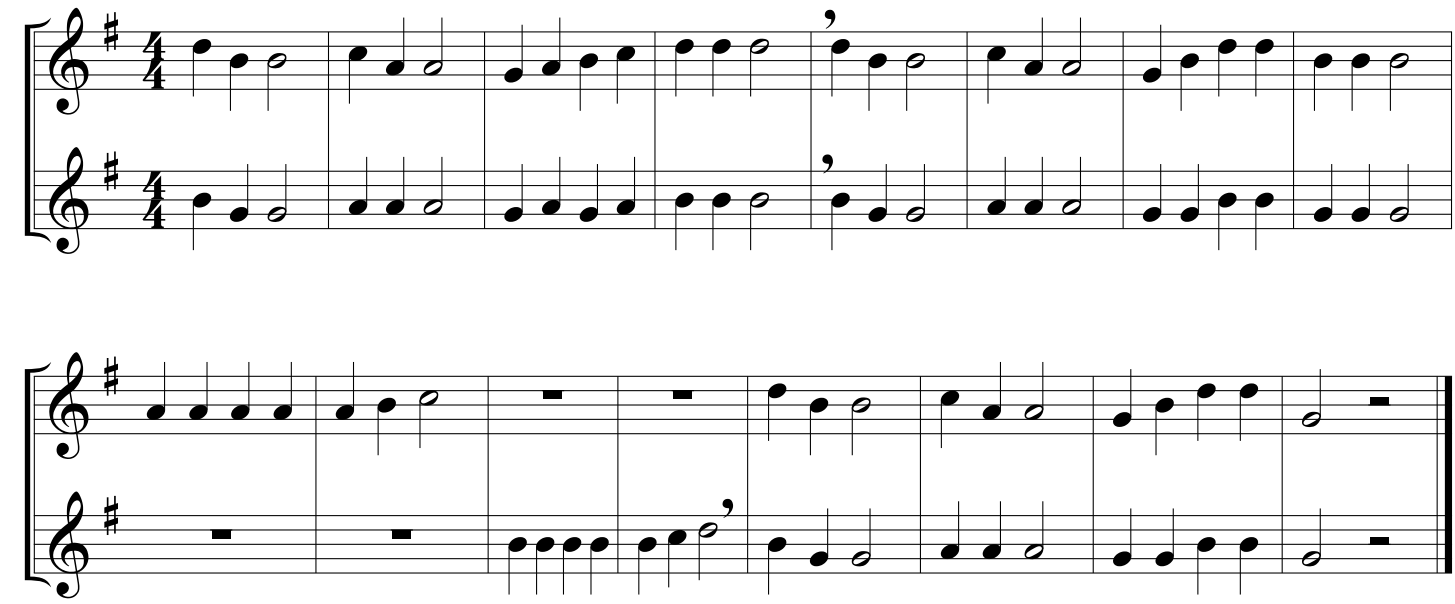
73 **SWEETLY SINGS THE DONKEY**

American Folk Song



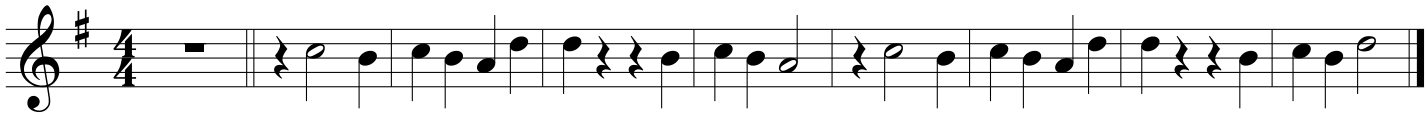
74 **LIGHTLY ROW**

Traditional

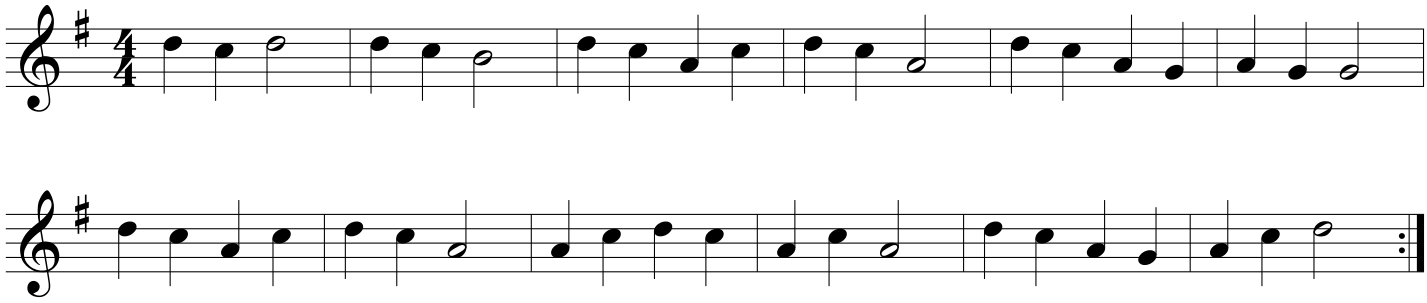


75 **CELEBRATION**

Kool & the Gang (1980)



76 **BLUES IN F**



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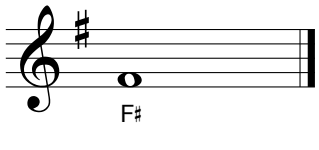
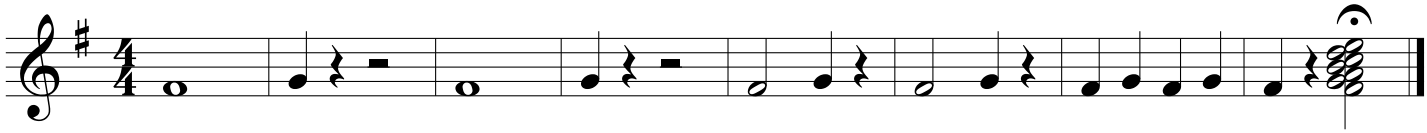


Pick any note
to play!
Make sure to play it
with a good tone!

78 **SHARK ATTACK!**



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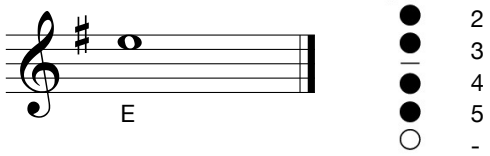

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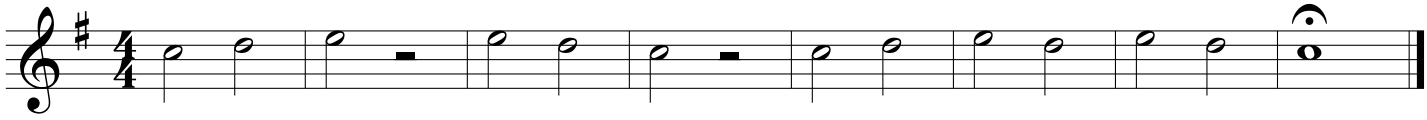
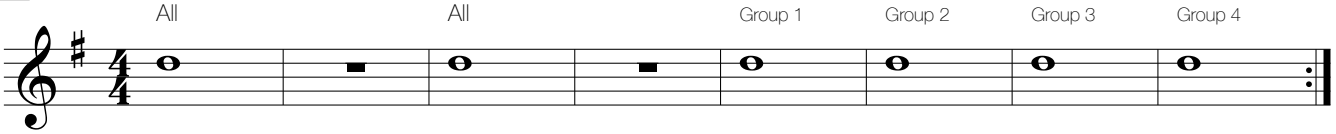


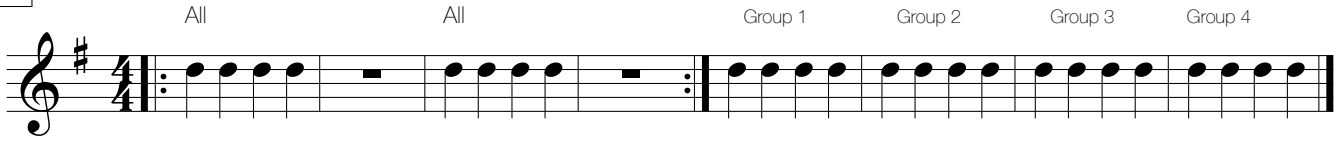
Daily Warm-Up 2

Begin each practice session with **breathing** and **mouthpiece** exercises before proceeding!

81 **CONCERT F** ▶ Are all groups matching with a full, steady sound?

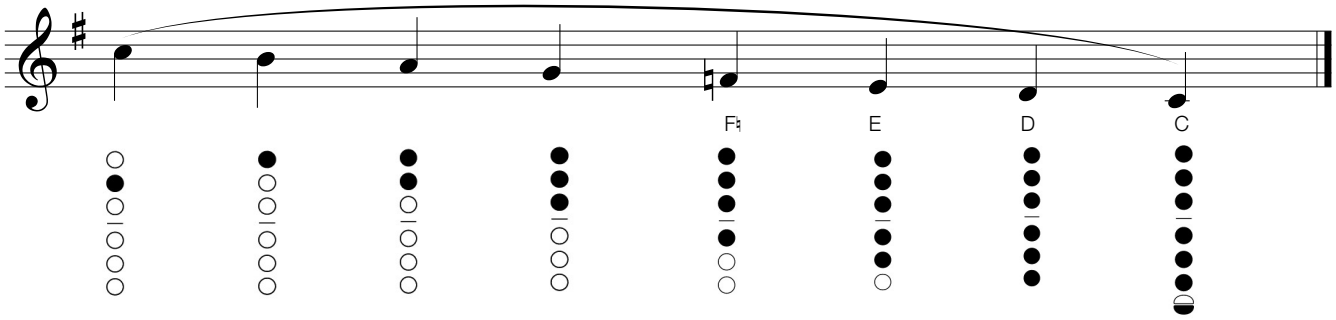


82 **ARTICULATION** ▶ Are all groups matching? ▶ Also try this exercise using different 8th note combinations!



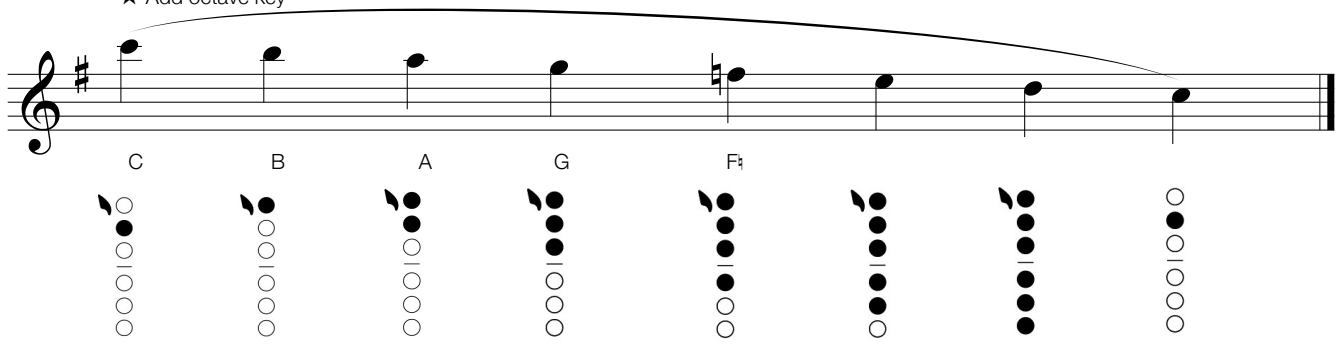
83 **LOW WALKDOWN (Saxophone Only)**

★ Simply add one finger at a time!

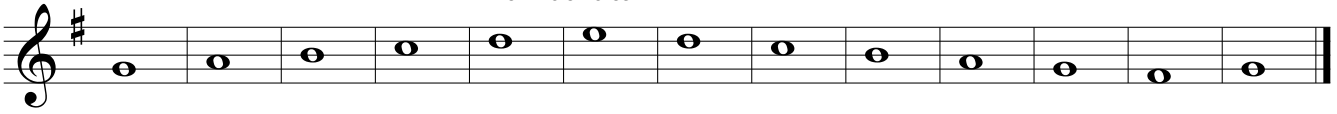


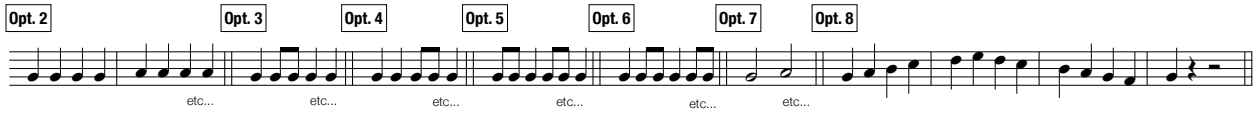
84 **HIGH WALKDOWN (Saxophone only)**

★ Add octave key

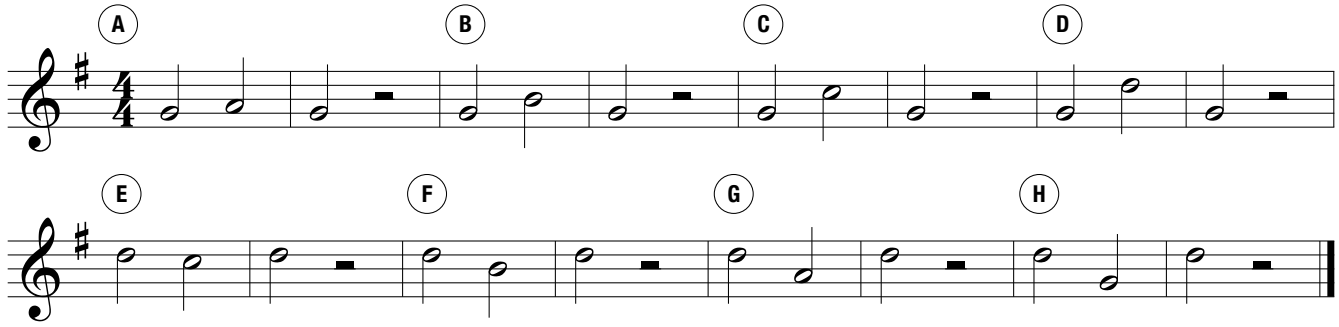


85 **Bb CONCERT 6-NOTE SCALE** ▶ Once you have established a straight steady sound, choose an option below to replace the whole notes with!

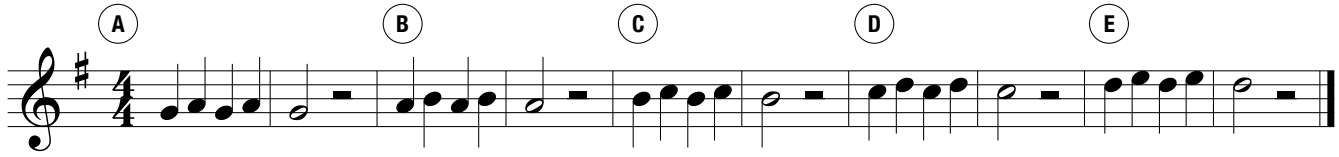




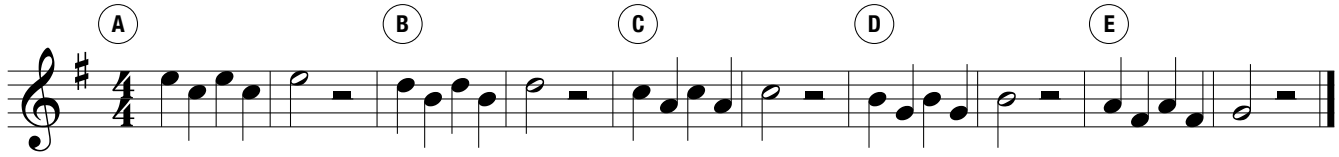
86 **INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.



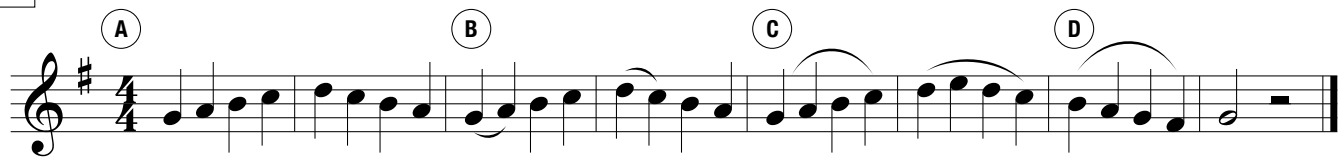
87 **SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!



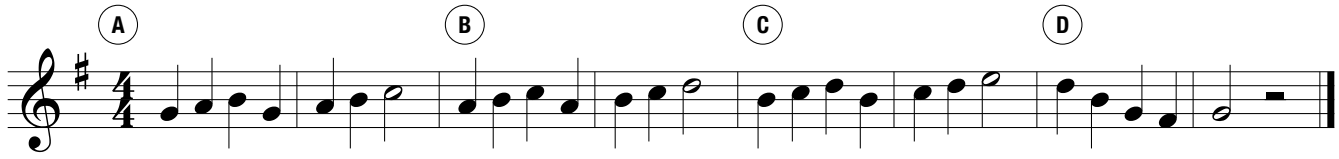
88 **THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!



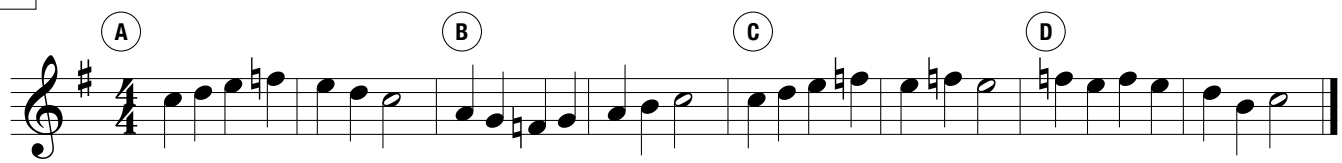
89 **MINI SCALES** ▶ Are you **slurring** and **tonguing** at the correct time?



90 **SCALE PATTERN #1**



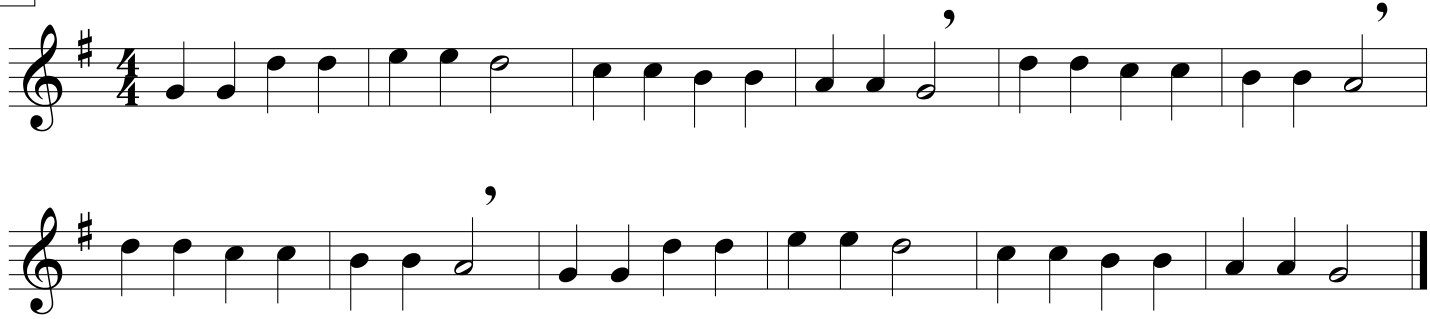
91 **SCALE PATTERN #2**



Wolfgang Amadeus Mozart, born in Austria, was considered a child prodigy. He started performing professionally when he was 6 years old, playing keyboard and violin across Europe for royalty. He wrote more than 600 compositions in his short lifetime, composing "as fast as he could think". He wrote for every genre of music, elevating each form. Twinkle, Twinkle is an example of this, as he did not originally compose it, but arranged it for piano.

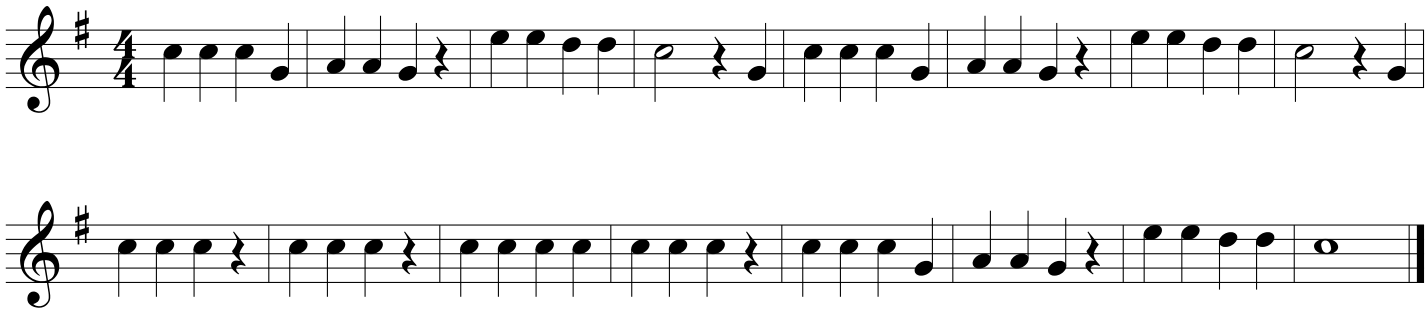
92 TWINKLE, TWINKLE

Wolfgang Amadeus Mozart (1756-1791)



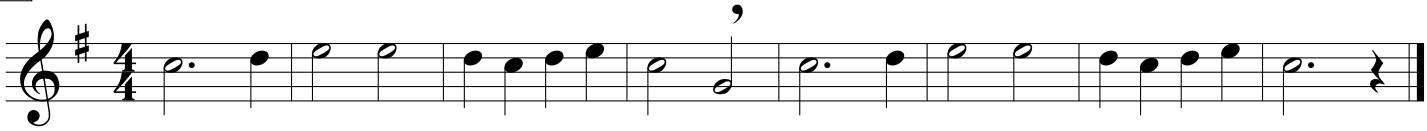
93 OLD MACDONALD

American Folk Song



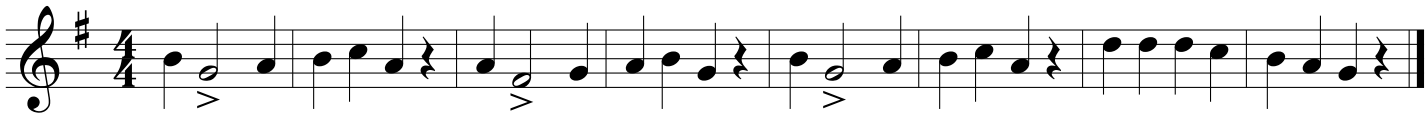
94 ALOUETTE

French-Canadian Folk Song



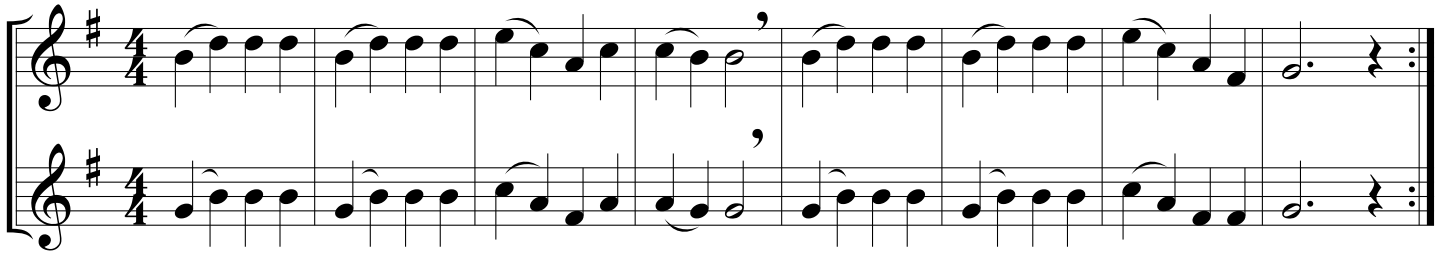
95 SHOO FLY!

American Folk Song



96 RUSSIAN FOLK SONG (Duet)

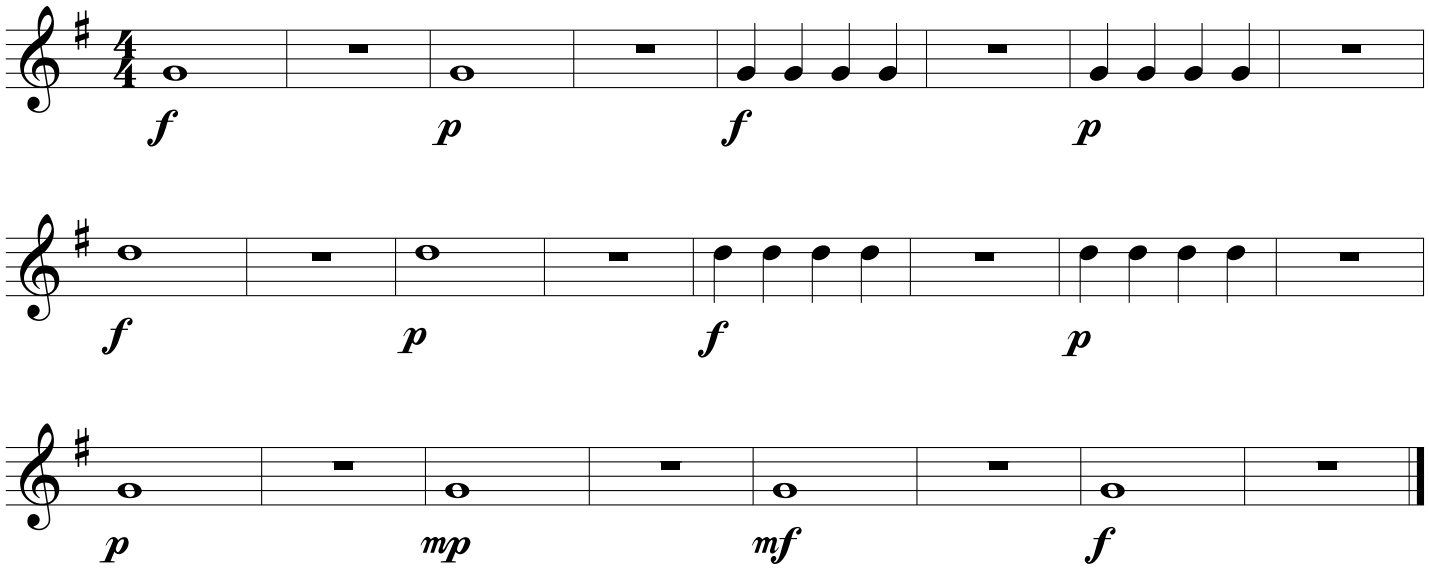
Ludwig van Beethoven (1770-1827)



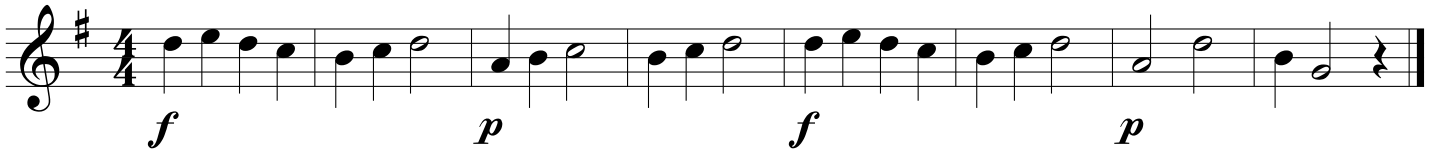
Dynamics ★ To change volume, change the AMOUNT of air. Always use FAST AIR!

f	*forte*	loud	use MORE air *How loud is loud?* *As full as you can play while still maintaining a pretty sound!*
mf	*mezzo forte*	medium loud	"normal playing volume"
mp	*mezzo piano*	medium soft	use a little LESS air
p	*piano*	soft	use a lot LESS air

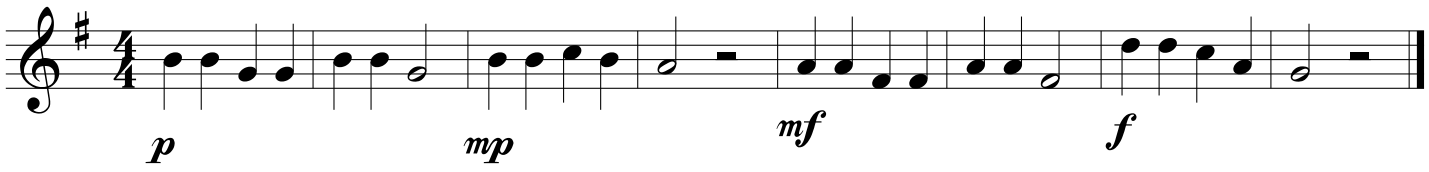
97



98 **LONDON BRIDGE** ▶ Change the AMOUNT of air you use. Always keep your AIR SPEED FAST! **English Folk Song**



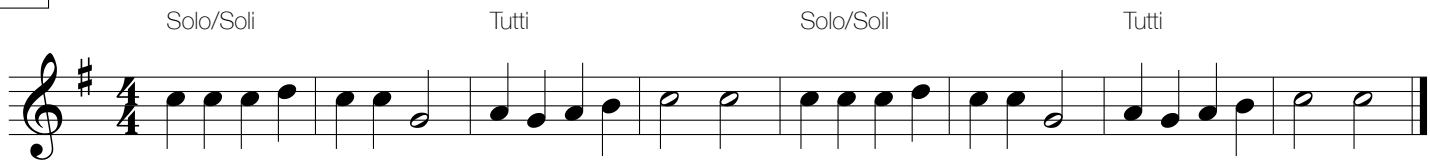
99 **POLLY WOLLY DOODLE** ▶ Are you GRADUALLY stepping up in volume every two measures? **American Folk Song**



❄ Holiday Tunes ❄

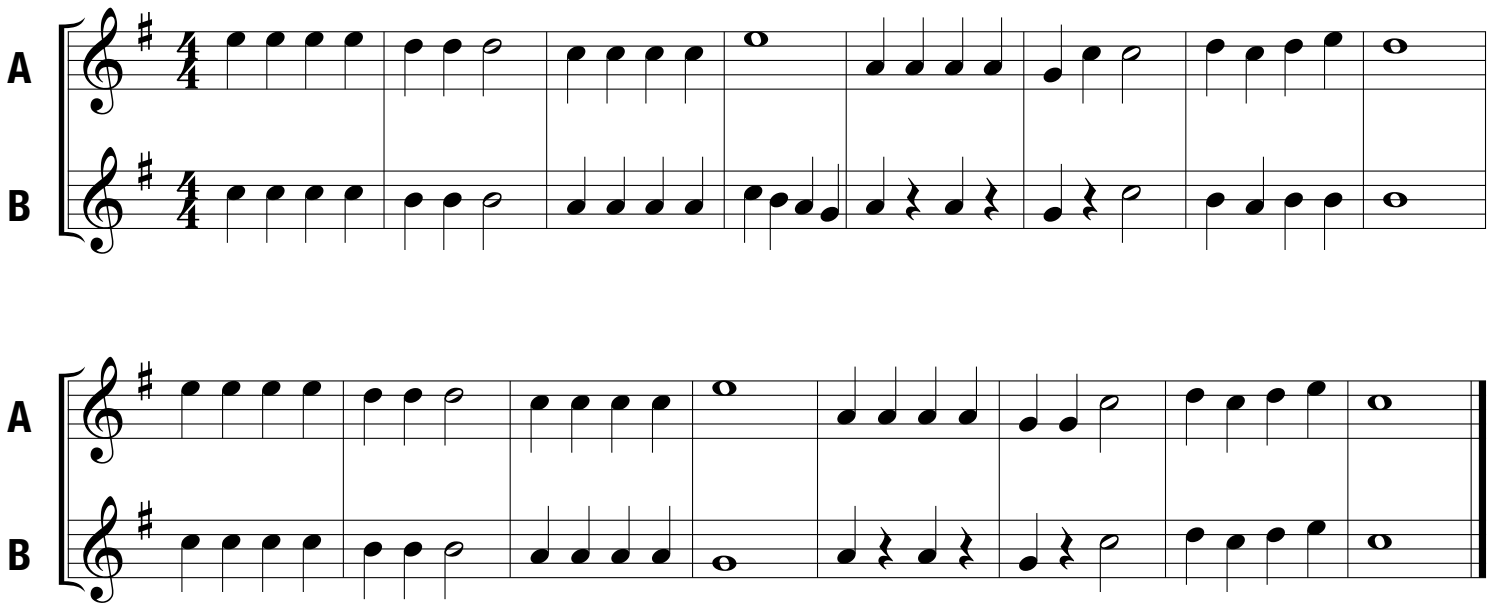
100 **GOOD KING WENCESLAS**

Traditional English Carol



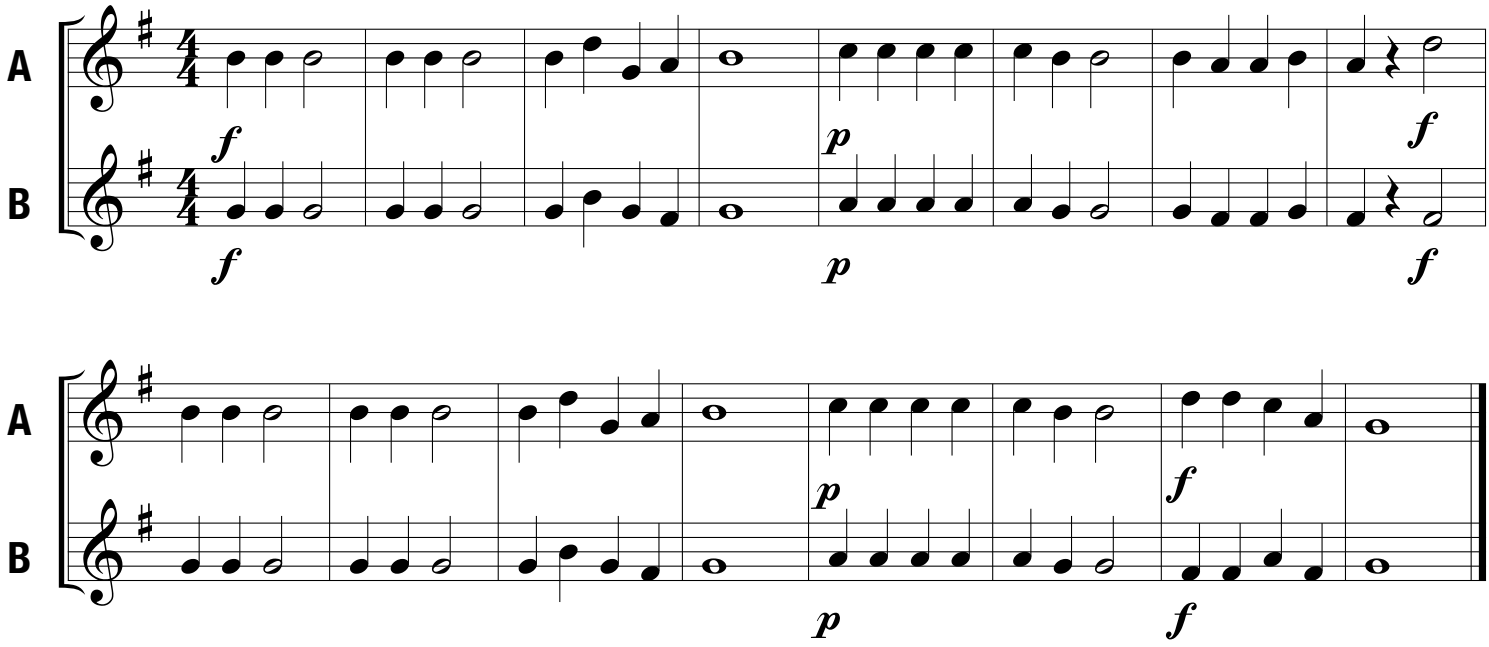
101 **JOLLY OLD ST. NICHOLAS (Duet)**

American Carol



102 **JINGLE BELLS (Duet)**

J.S. Pierpont



Accidentals

Any sharp (♯), flat (♭), or natural (♮) sign which appears in the music without being in the key signature.

♭ = flat *lowers a note*

♮ = natural *cancels a ♭ or ♯*

♯ = sharp *raises a note*

Rule of the Accidental - An accidental remains in effect for the rest of the measure.

Key Signatures

Tell us which notes to play sharp ♯ or flat ♭ throughout the song.

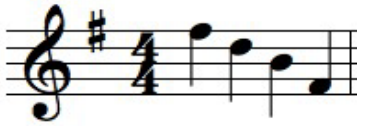
INSTRUCTIONS: Below each key signature, name the notes that would be sharp ♯ or flat ♭

_____

_____

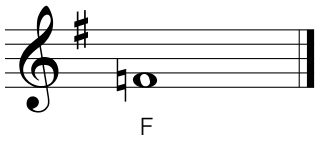
_____

Key signatures apply to ALL the **octaves** of the notes it identifies. For example:



Both the higher and the lower F will be F♯!

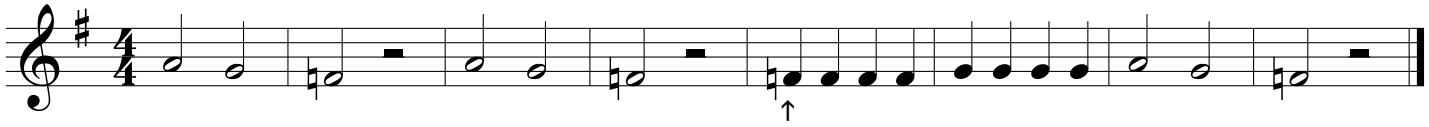
103



F

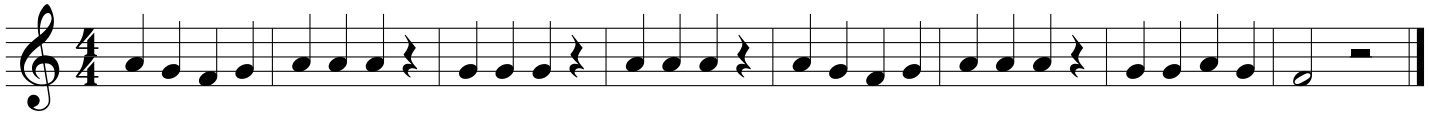
1
2
3
4
-
-

104 **HOT CROSS ACCIDENTAL!**



The "Rule of the Accidental" applies!
All of the following F's in this measure will be F♮

105 **MARY HAD A KEY SIGNATURE!** ★ Always check the key signature before you begin a piece! Then, look for any notes effected by it. You may want to mark these!



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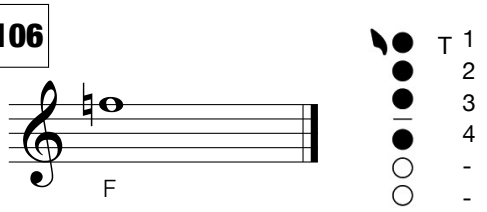
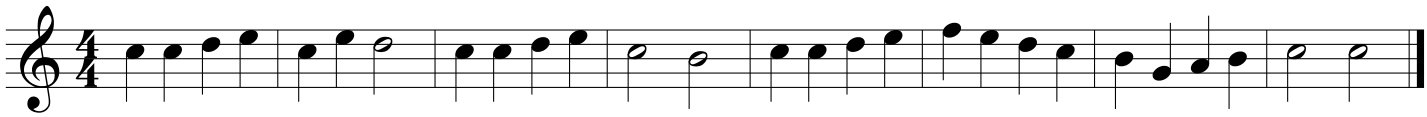
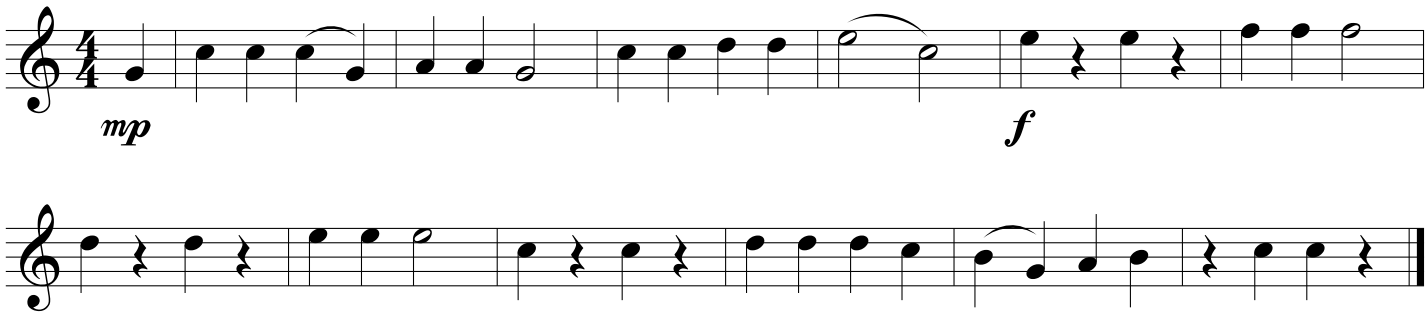


107 **YANKEE DOODLE** ★ Don't forget to check your key signature first and mark any notes that may be effected by it! **Traditional**

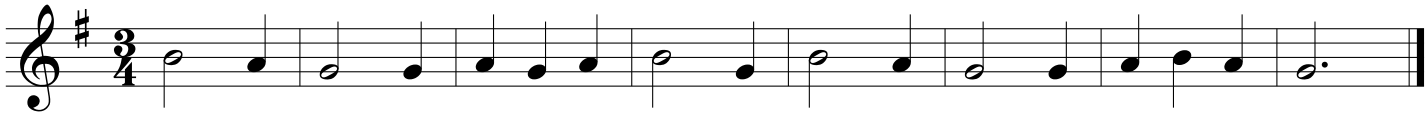


108 **BINGO** **American Folk Song**

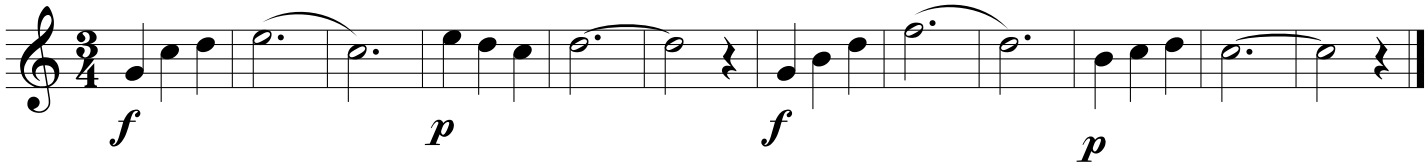


★ Practice the **3/4 Rhythm Chart** before proceeding with the next three songs!

109 **FAIS DO-DO** **French Folk Song**



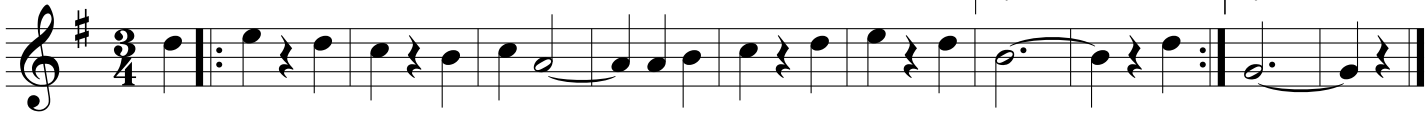
110 **DOWN IN THE VALLEY** **American Folk Song**



111 **CARNIVAL OF VENICE**

After the repeat, SKIP the 1st ending and go to the 2nd ending

Italian Folk Song



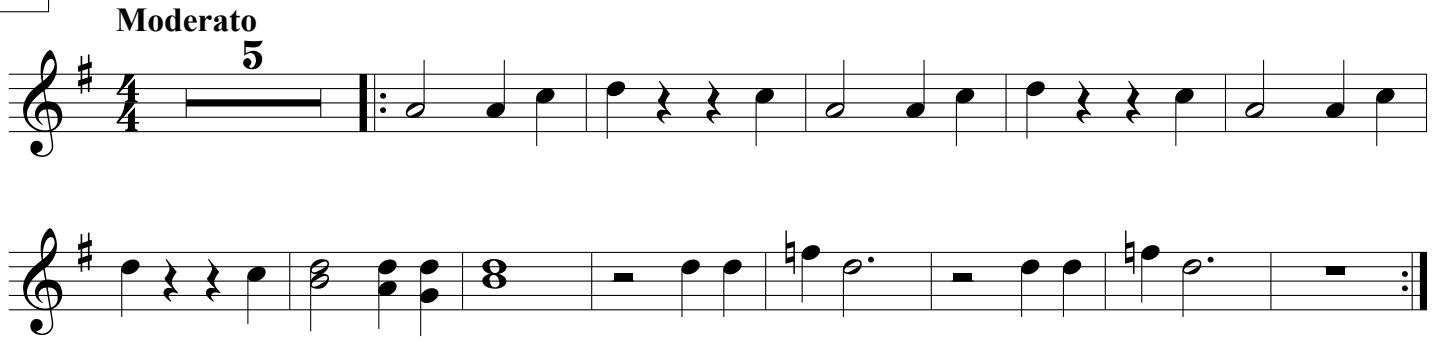
The Birth of Rock & Roll

In the early 1950s, a new form of music exploded onto the scene, exciting the teenage audience. **"Rock & Roll"**, as it came to be known, was a product of the blues, rhythm & blues, country, and gospel music. The use of electric guitars replaced the traditional use of piano as the lead instrument. Teenagers fell in love with this new sound, listening to it on radio and vinyl records. Many parents believed that this music was too rebellious and had a negative influence on teenagers.

Mississippi native, **Elvis Presley**, brought this style of music to the mainstream in 1956 with popular hits such as "Jailhouse Rock", "Hound Dog", and "All Shook Up". John Lennon of **The Beatles** once said, "Nothing really effected me until I heard Elvis. If there hadn't been Elvis, there would not have been the Beatles." The Beatles touched down in the U.S.A. from England in 1964, starting what would later be called the "British Invasion" of rock & roll bands from England. The Beatles continued to experiment and expand the rock genre until their last album, Let It Be, was released in 1970. Most modern bands on the radio today can trace their influences back to Elvis or The Beatles!

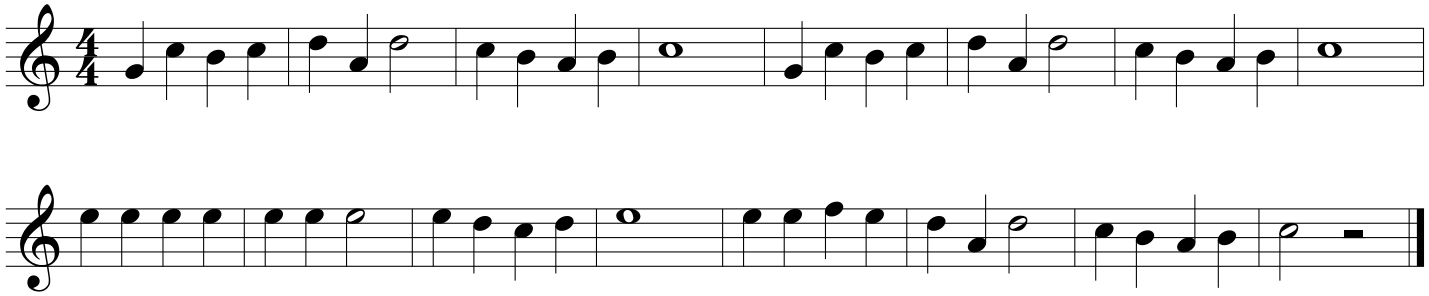
112 **LOVE ME DO**

John Lennon and Paul McCartney of The Beatles



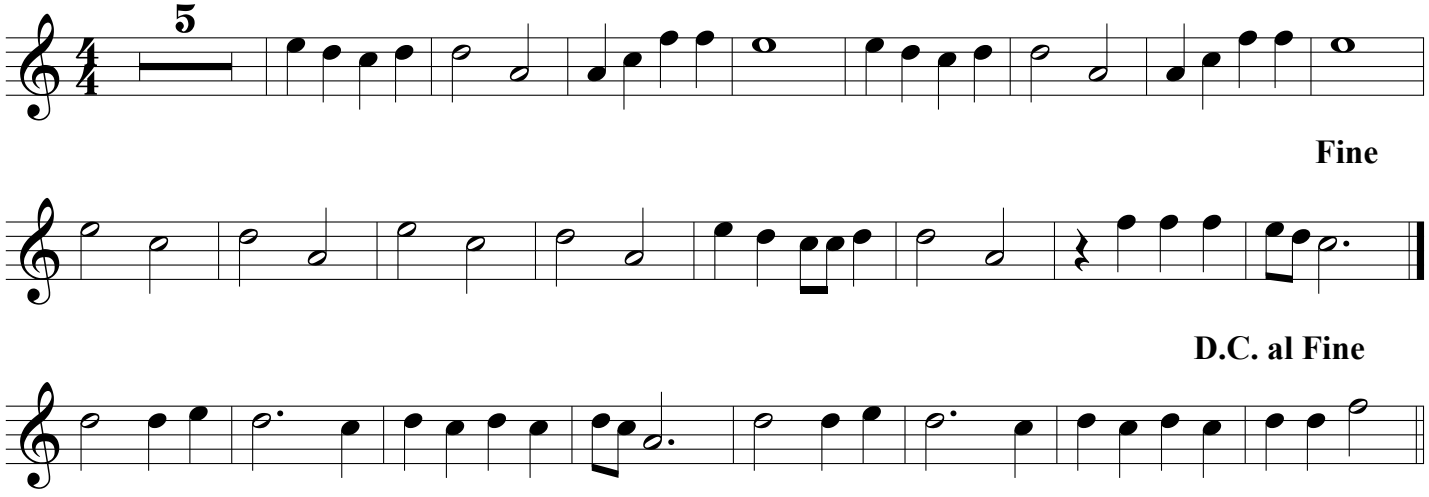
113 **LOVE ME TENDER**

Ken Darby, recorded by Elvis Presley



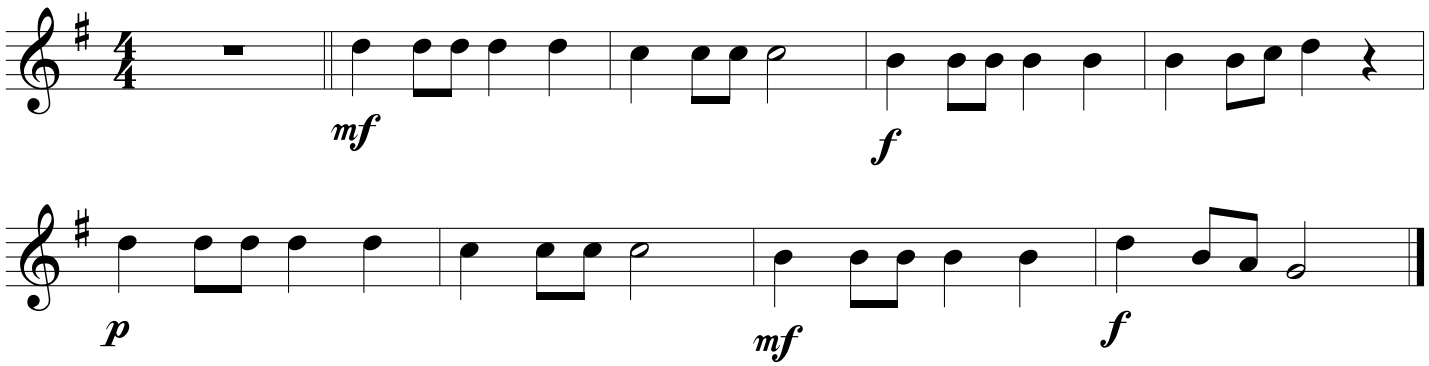
114 **EIGHT DAYS A WEEK**

John Lennon and Paul McCartney of The Beatles



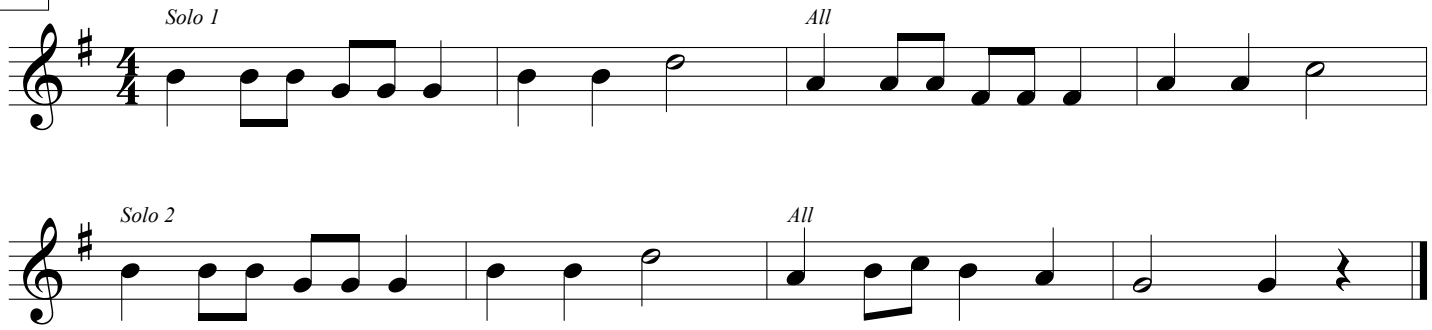
★ Practice the **8th Notes Rhythm Charts** before proceeding any further!

115 FEEL THE FORCE!



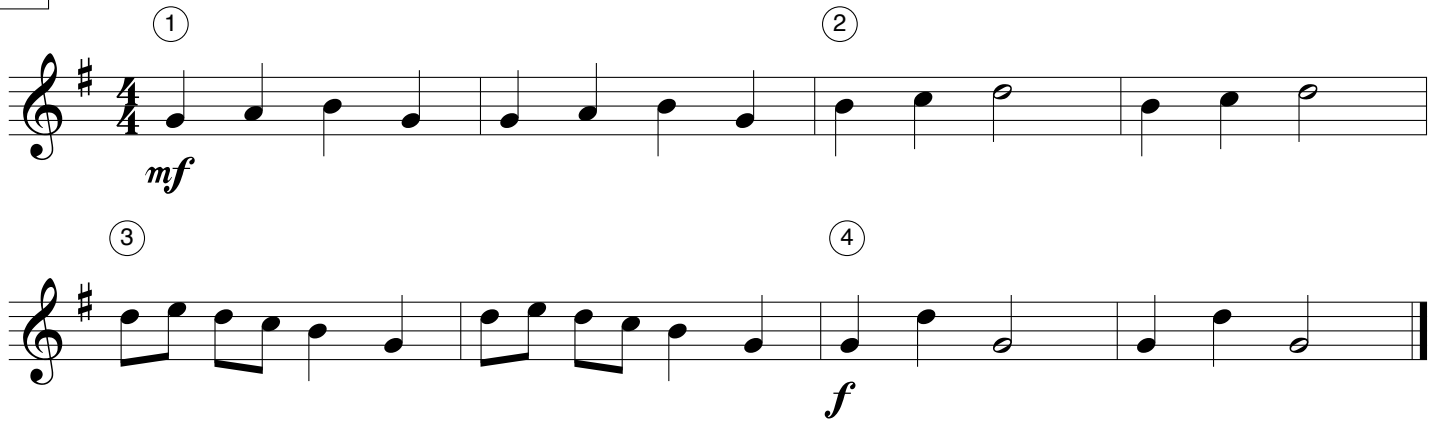
116 SKIP TO MY LOU

American Folk Song



117 FRERE JACQUES

French Folk Song



Performance Checklist

Each time you play, self-evaluate your performance using this checklist.

- ☐ Sitting tall, with arms open
- ☐ Full clear tone, using lots of air
- ☐ Starting each note with the tip of the tongue
- ☐ Correct notes
- ☐ Correct rhythms
- ☐ Steady tempo
- ☐ All dynamics

An area of improvement that I need to focus on is _____.

I can improve on this by _____.

Dynamics

A **crescendo** means to gradually get louder.

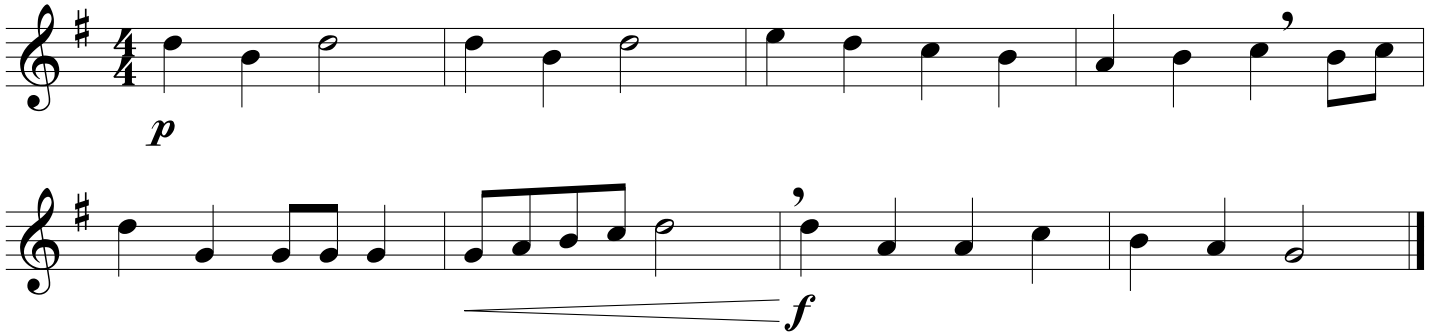
TIP: When you see a crescendo, think "play soft" so you have room to grow!

A **decrescendo** or **diminuendo** means to gradually get softer.

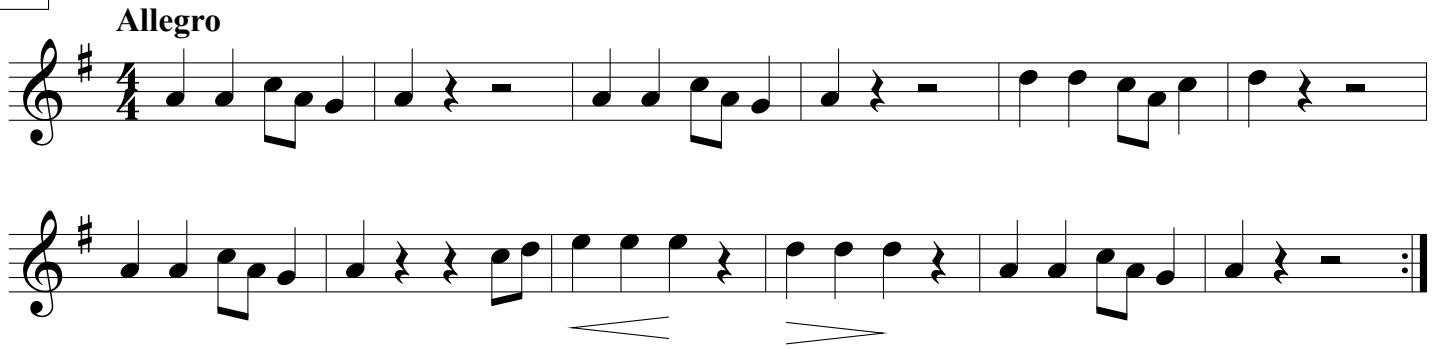
.

118 **THIS OLD MAN**

Traditional



119 **HARD ROCK BLUES**



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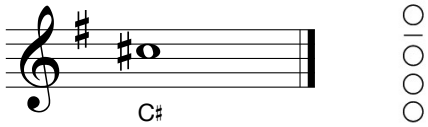
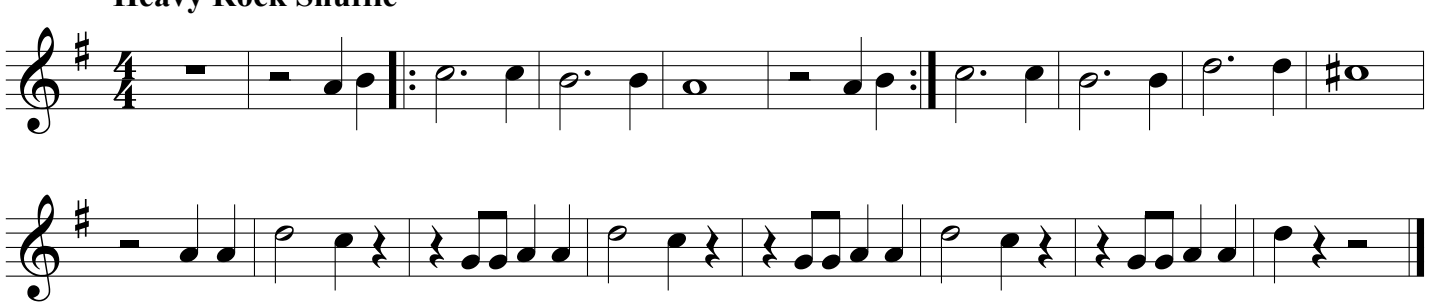


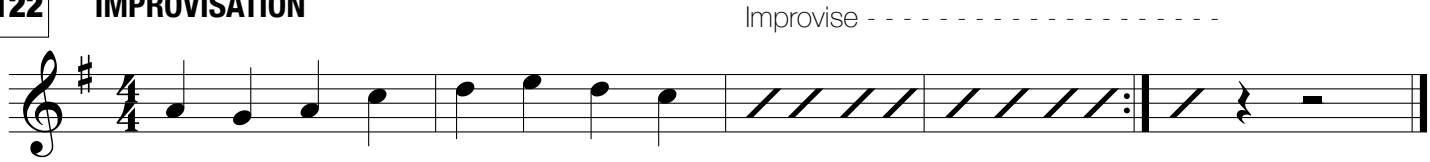
121 **ROCK & ROLL PART 2 (THE "HEY" SONG)**

Mike Leander and Gary Glitter



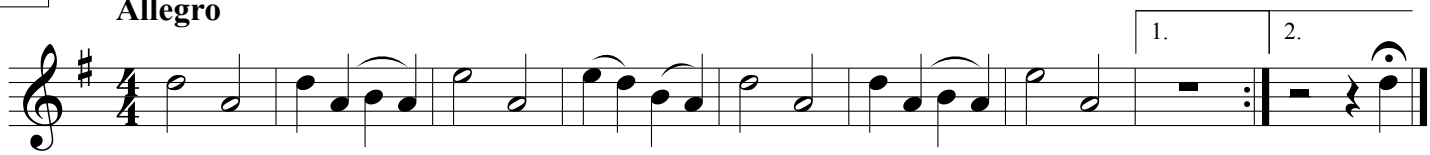
Improvisation is the spontaneous composition of music through playing or singing and is the cornerstone of what makes jazz and blues music. In measures 1-2 play the written notes. In measures 3-5 improvise your own melody using the same notes.

122 IMPROVISATION

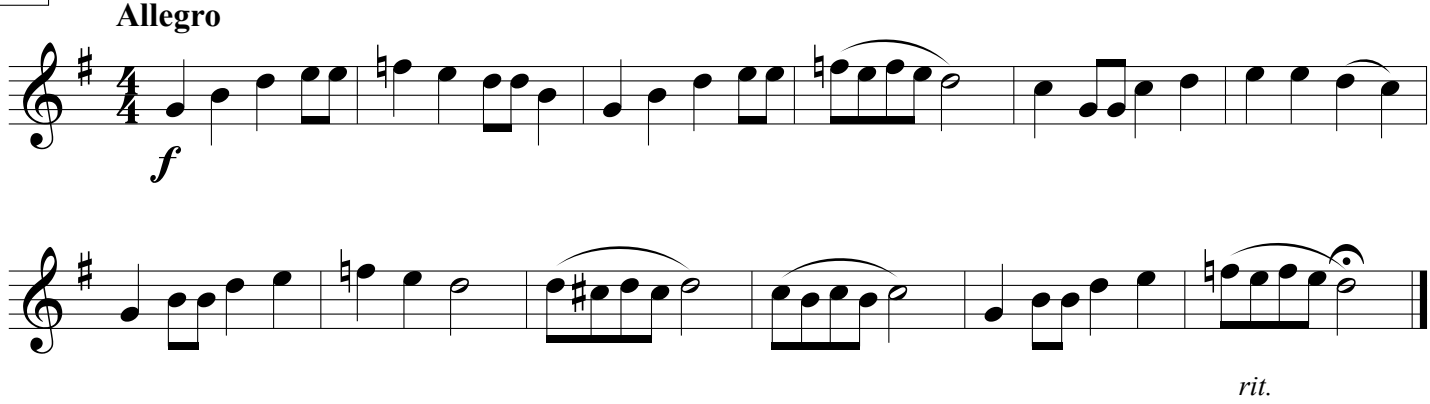


Ragtime is a musical style that was popular from the1890's until the time of World War I. "The Entertainer" and "Maple Leaf Rag", both written by Scott Joplin, were two famous pieces of this genre. In the song below, the trombones will learn how to play a *glissando*, a popular technique used in ragtime music.

123 TROMBONE RAG



124 BLUES ADVENTURE

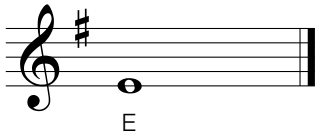


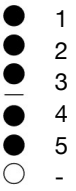
"America's Classical Music"

Jazz is seen by many as "America's classical music" and is one of the most well respected American art forms. Born out of the **blues** and r**agtime music** in the early 1900s, jazz has shaped the music industry. This art form continues to evolve and change drastically and encompasses be-bop, fusion, Latin jazz, free jazz, funk, hard-bop, smooth jazz, cool jazz, and so much more. Jazz is characterized by swing, blue notes, call and response vocals, polyrhythms and improvisation. Below are some of the best known blues and jazz musicians. Choose a few to look up videos of online!

- Billie Holiday
- B.B. King
- Charlie Parker
- Count Basie
- Dizzy Gillespie
- Duke Ellington
- Jelly Roll Morton
- John Coltrane
- Louis Armstrong
- Miles Davis
- Thelonious Monk

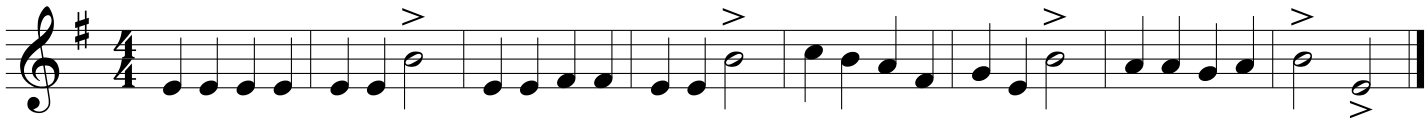
125



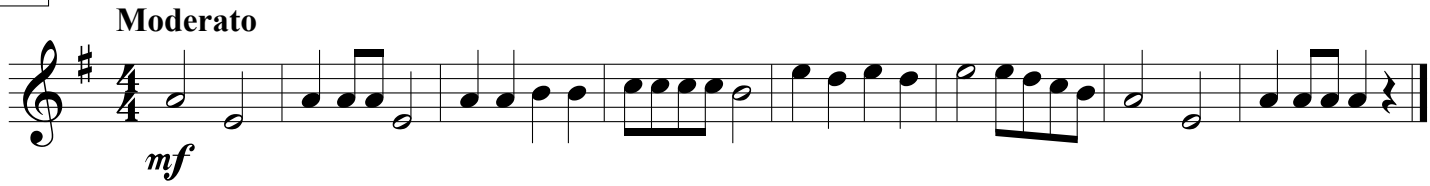


126 **LEAN ON IT**

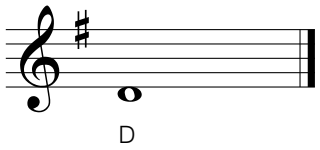
An accent > indicates to play the marked note louder.

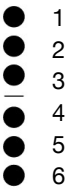


127 **HEY HO NOBODY'S HOME**

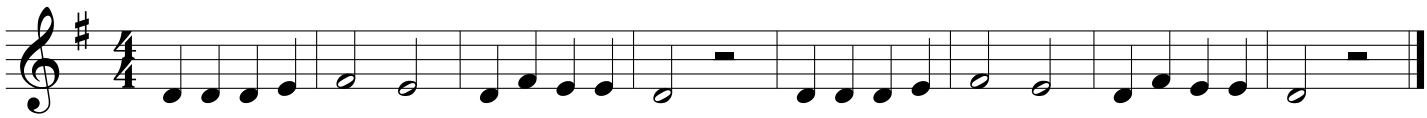


128

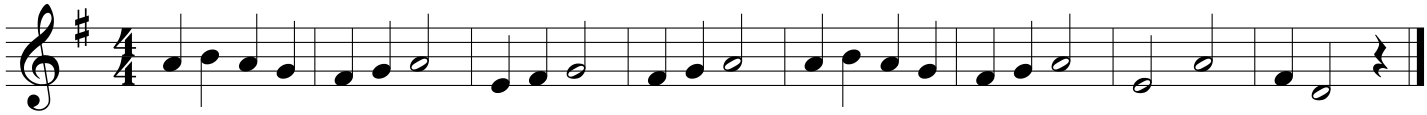




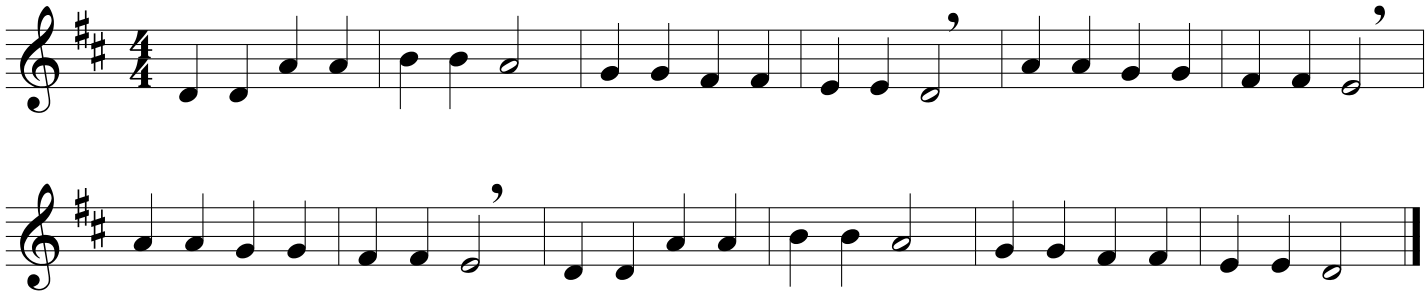
129 **AU CLAIRE DE LA LOW NOTES**



130 **LONDON BRIDGE FELL DOWN**



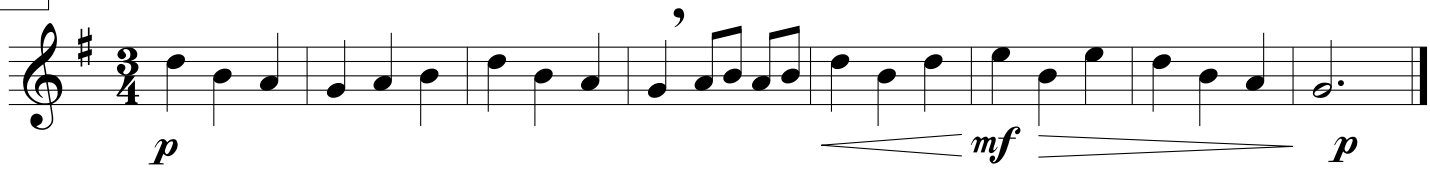
131 **FALLING STAR**



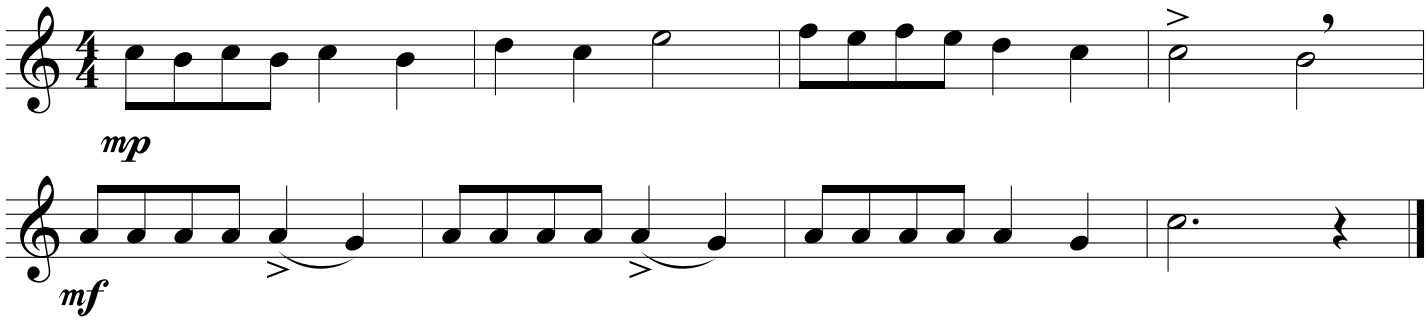
The Classics

Much of what we consider classical music was really just movie music of that time! Before the technology of TV and cinema, people would attend the opera, plays, or the ballet. "Morning Mood" was written for a play in 1875 to depict the rising of the sun. In the plot, the main character Peer Gynt wakes up and realizes he is stranded in the Moroccan desert after his companions took his yacht and abandoned him there while he slept. You may recognize this theme from its frequent use in cartoons!

132 **MORNING MOOD (from Peer Gynt)** — **Edvard Grieg (1843-1907)**

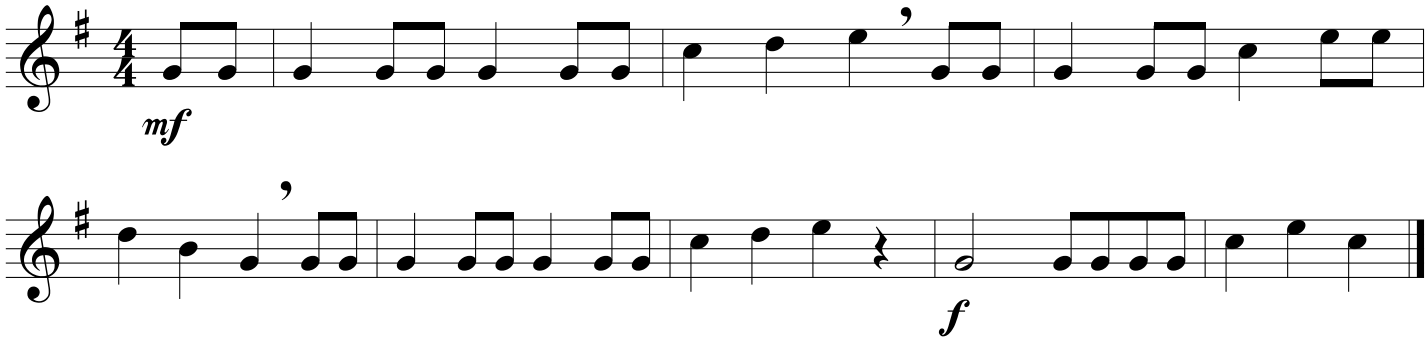


133 **THEME (from the Nutcracker Ballet)** — **Pyotr Ilyich Tchaikovsky (1840-1893)**



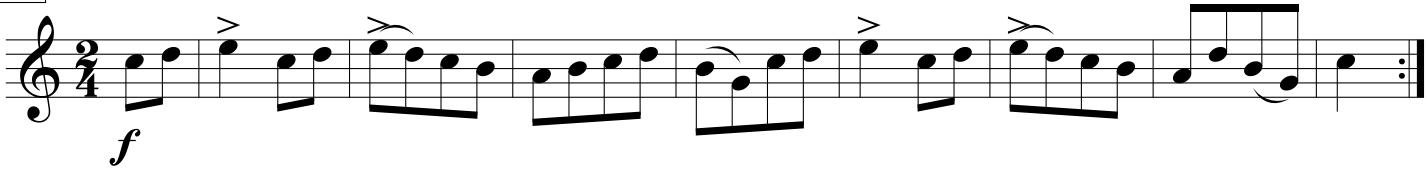
This overture was written for an opera in 1829 by Italian composer, Gioachino Rossini. This famous theme is frequently used in cartoons and TV ads. It is most associated with the TV show "The Lone Ranger", which was about a masked avenger of the Wild West.

134 **WILLIAM TELL OVERTURE** — **Gioachino Rossini (1792-1868)**



The "Turkish March" was written by Wolfgang Amadeus Mozart in the 1780s. It was written in the style of the Turkish military bands, which were very fashionable at that time. These bands are thought to be the oldest form of military marching bands in the world.

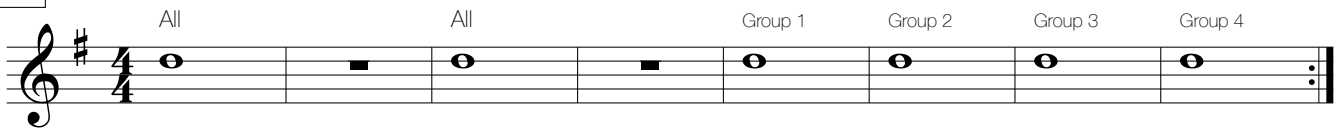
135 **MARCH (from Rondo alla Turca)** — **Wolfgang Amadeus Mozart (1756-1791)**



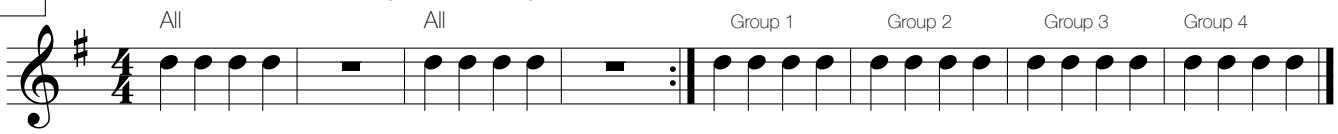
Daily Warm-Up 3

IN TONE + IN TRIO = IN TUNE

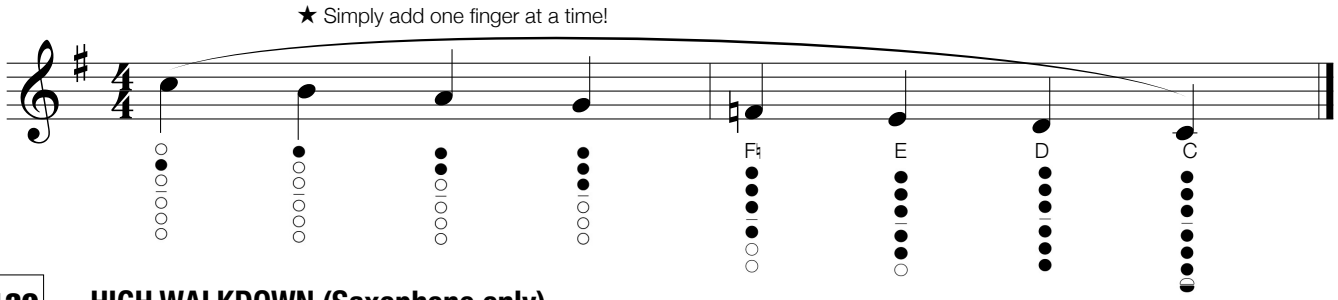
136 **CONCERT F** ▶ Are you playing "IN TONE" and "IN TRIO" with your neighbor left to right of you?



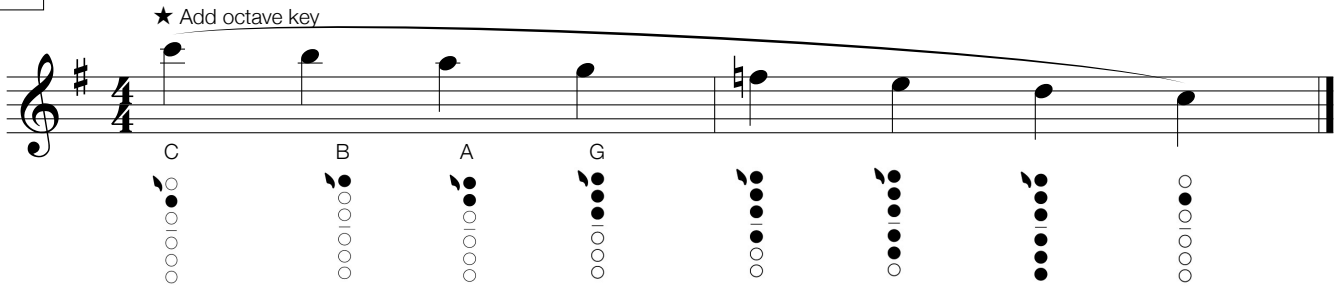
137 **ARTICULATION** ▶ Are all groups matching?



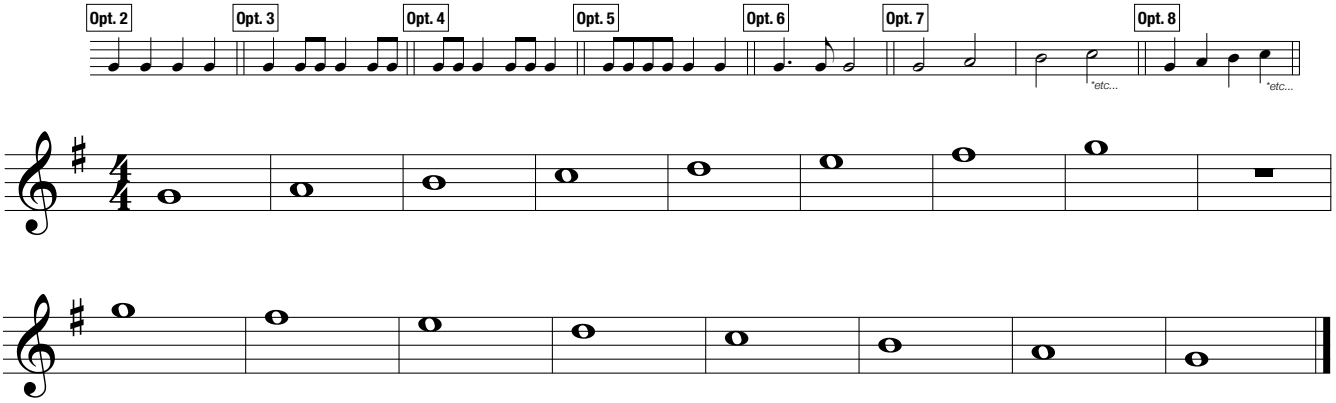
138 **LOW WALKDOWN (Saxophone Only)**



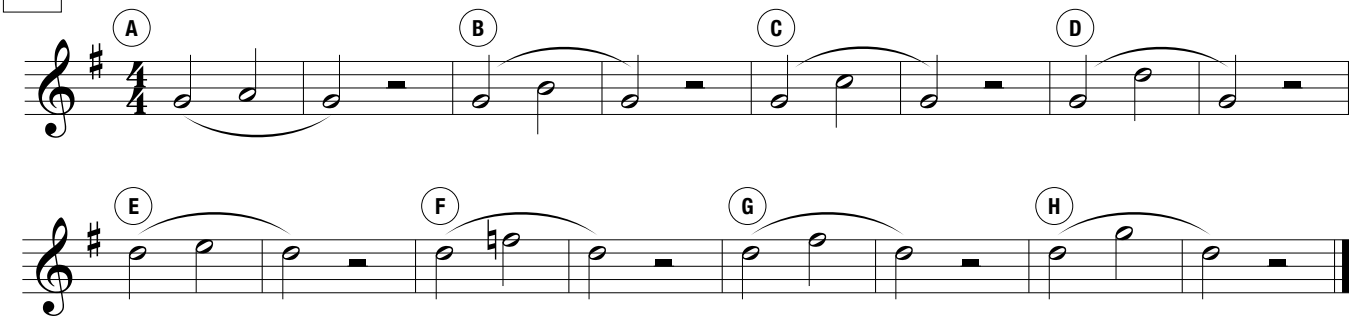
139 **HIGH WALKDOWN (Saxophone only)**



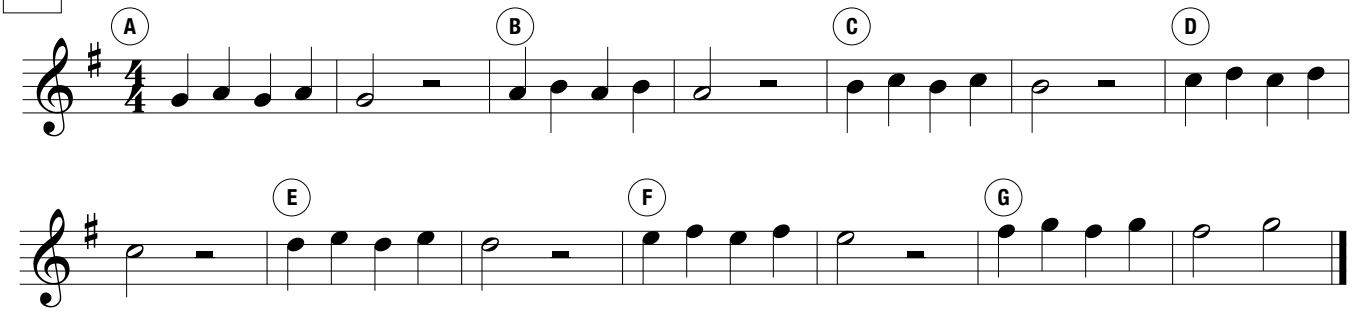
140 **Bb CONCERT SCALE** ▶ Are you blending inside your "TRIO"?



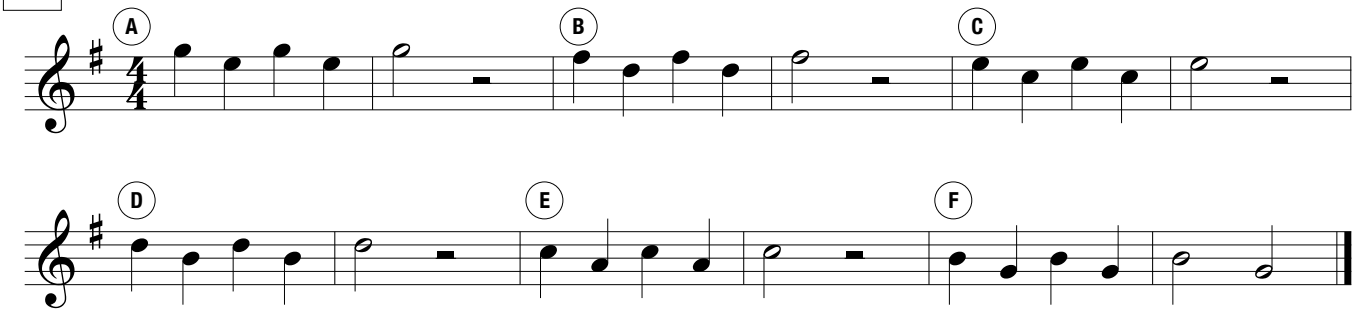
141 **INTERVALS** ▶ Practice tongued and slurred. Work for a full, pretty sound.



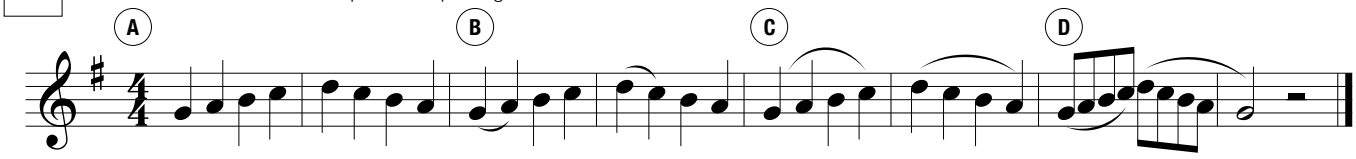
142 **SECONDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!



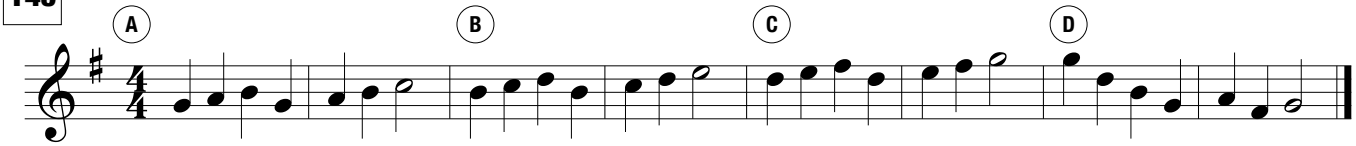
143 **THIRDS** ▶ Start slowly then gradually build up speed. Move fingers quickly and together. Use a metronome!



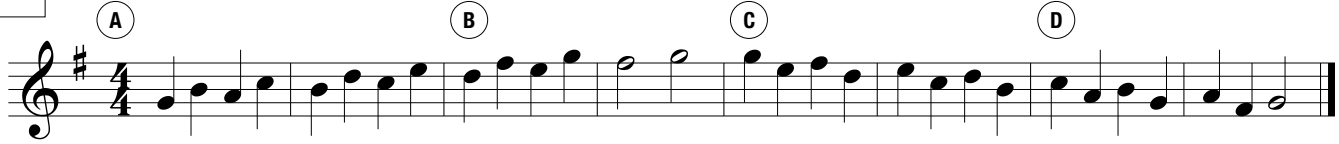
144 **MINI SCALES** ▶ Also practice repeating letters A & C 3 times!



145 **SCALE PATTERN #1**



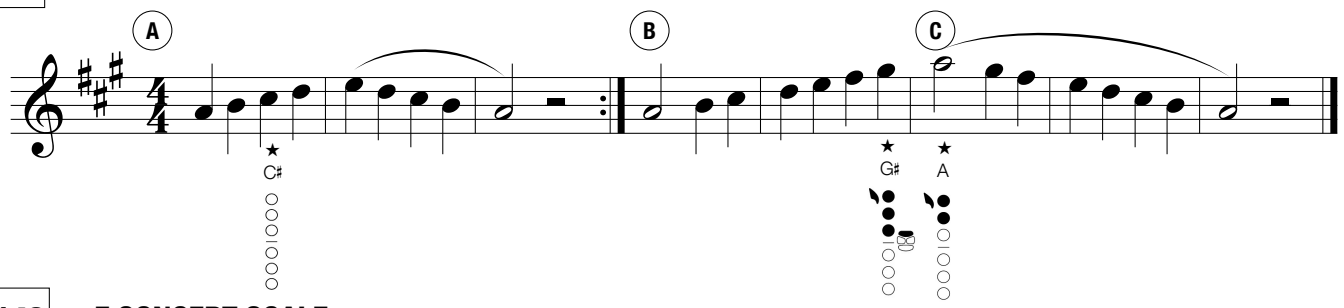
146 **SCALE PATTERN #2**



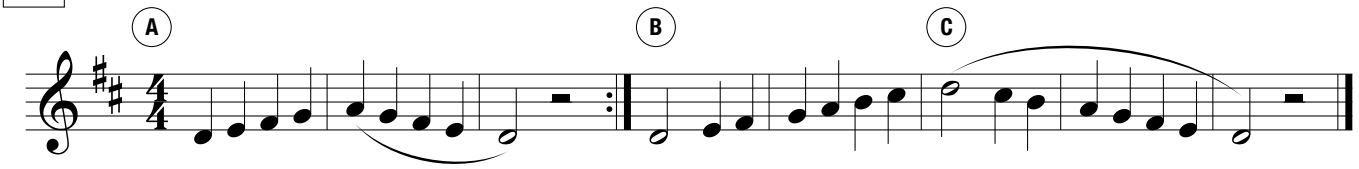
Major Scales

Circle your key signature for each scale and mark any notes effected by it!

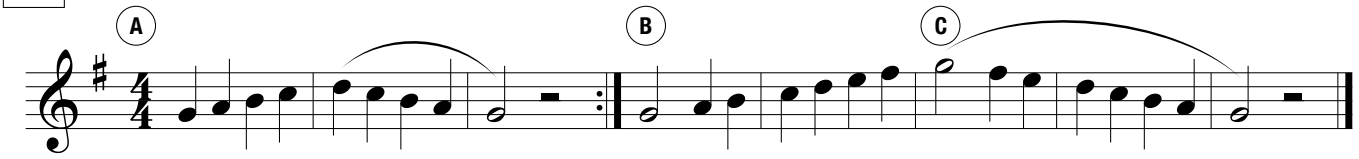
147 **C CONCERT SCALE**



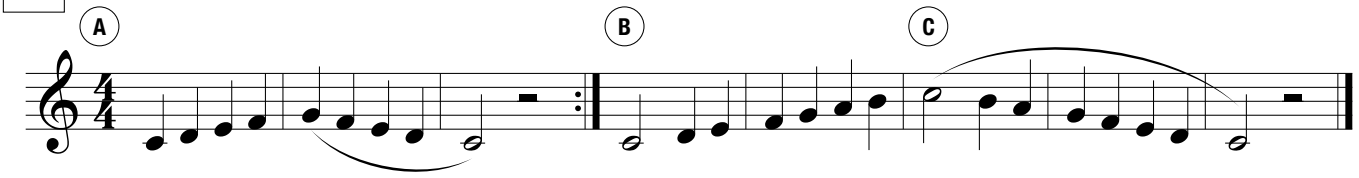
148 **F CONCERT SCALE**



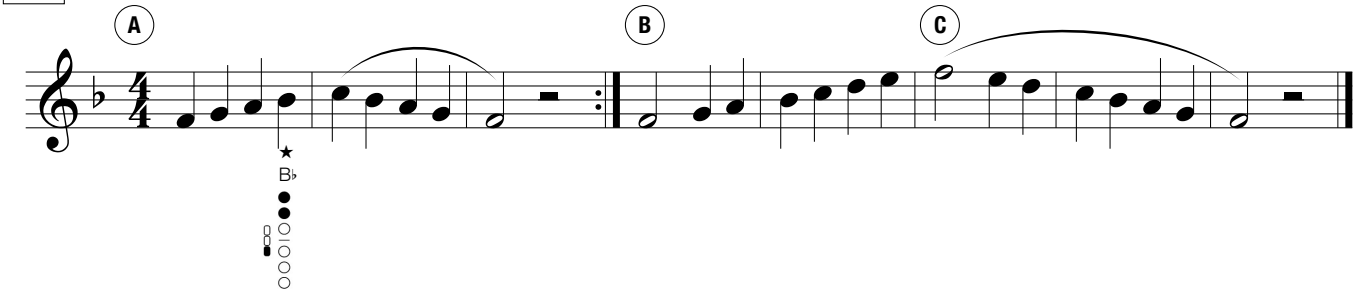
149 **Bb CONCERT SCALE**



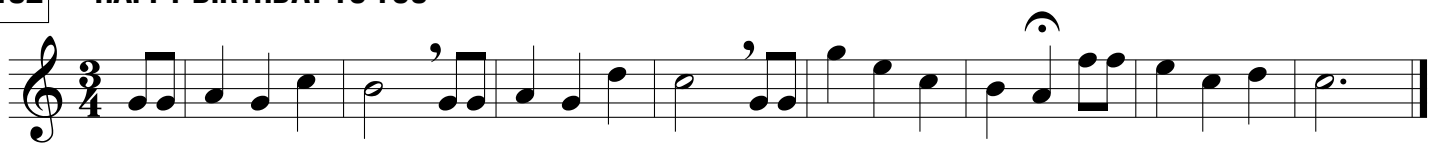
150 **Eb CONCERT SCALE**



151 **Ab CONCERT SCALE**



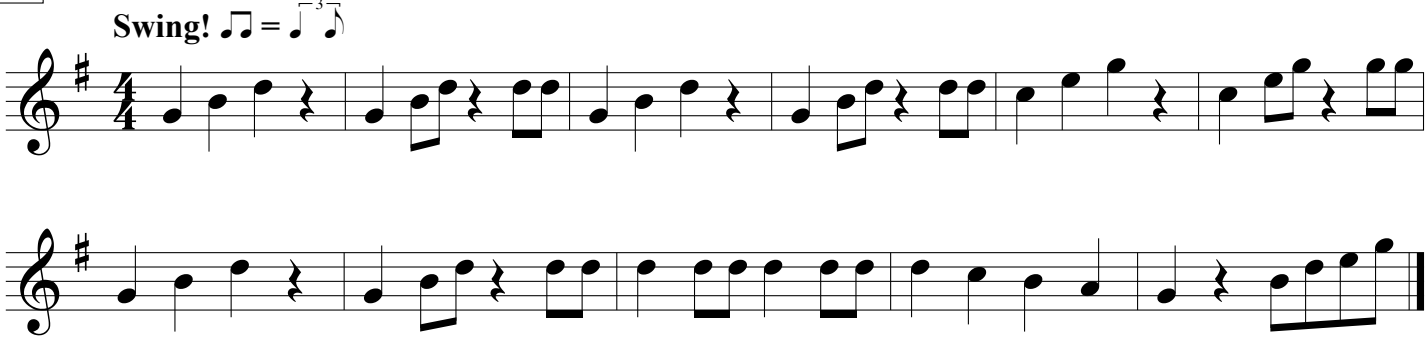
152 HAPPY BIRTHDAY TO YOU



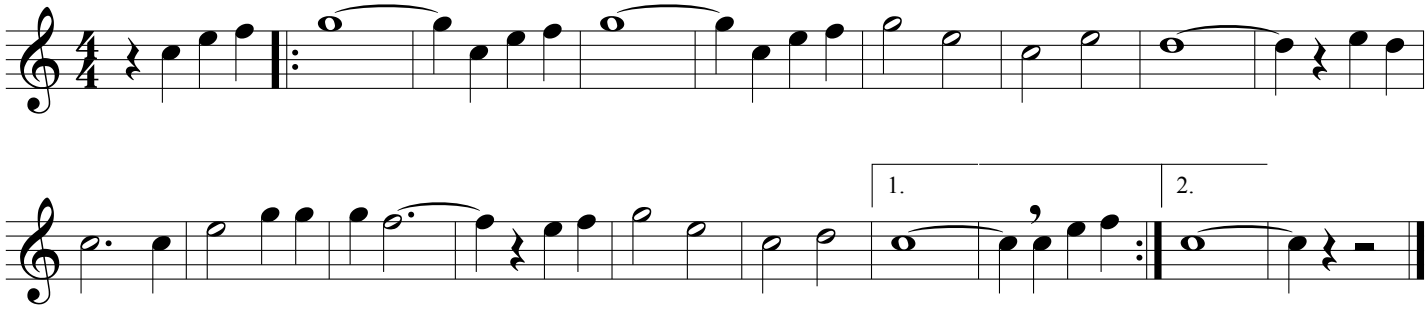
Seconding Lining with a traditional New Orleans-style brass band dates back to the 1800s. Brass bands usually have trumpet, trombone, saxophone, tuba (sousaphone), bass drum and snare drum. The sound is very different from traditional jazz or Dixieland music. It is very heavy on improvisation and funked-up interpretations of modern pop songs. The term "second line parade" refers to those who join in the excitement. The people that are part of the hosting organization are the "first line" of the parade (at a jazz funeral, this would be the family members of the deceased, the hearse, and the band) while those who follow it along, dancing and singing as they go, form what is known as the "second line".

153 JOE AVERY'S BLUES (SECOND LINE)

Willie Norman "Bill" Sinegal (1928-2014)

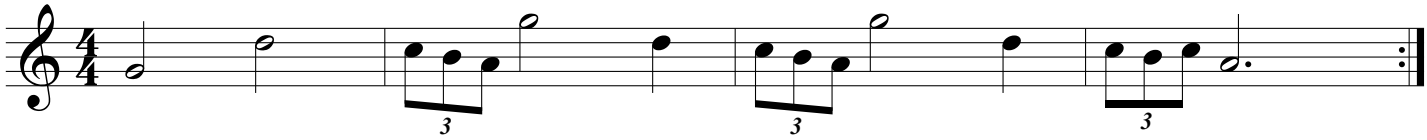


154 WHEN THE SAINTS GO MARCHING IN



155 STAR WARS (Main Theme)

John Williams

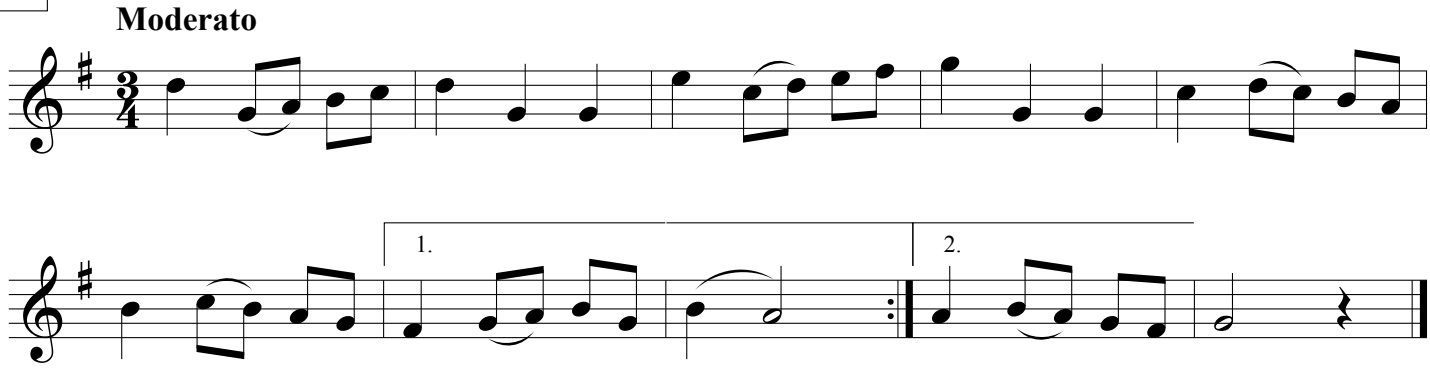


More Classics

Many famous classical composers made their living writing music for the church or royal courts. This music was primarily for major life events such as weddings and coronations, or for social gatherings such as royal balls. Many composers simply titled the piece after the type of dance that if was for. Gavotte, polonaise, badinerie, waltz, allemande, pavane, polka, hornpipe, mazurka, sarabande, and minuet were all types of dances and therefore the titles of thousands of pieces that came out of the classical era. You wouldn't just say you were listening to "Minuet". You would have to say "Minuet in G [the key] by Bach [the composer]"! This minuet was found in a notebook that Johann Sebastian Bach gave to his second wife, Anna Magdalena in the 1720s.

156 MINUET IN G (from the Anna Magdalena Notebook)

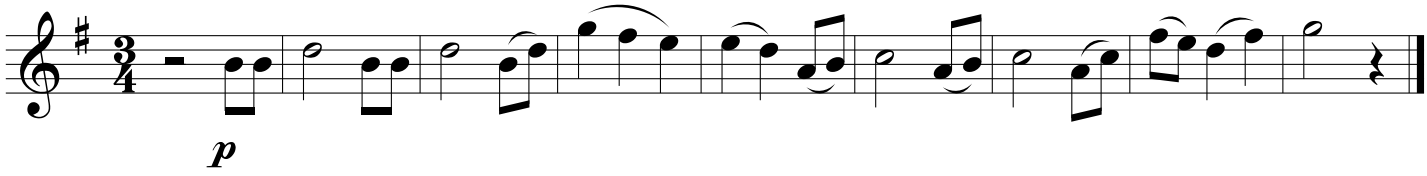
Johann Sebastian Bach (1685-1750)



German-born Johannes Brahms was a composer during the 19th century Romatic Period. This was a timeof great change to the classical musical style. Called the "War of the Romantics", he was caught in a musical disagreement between composers like Richard Wagner and Franz Liszt, who represented a more radical approach to music. Brahms felt the need to preserve the musical form of his greatest influences like Bach, Beethoven, and Mozart. Wagner and Liszt, however, felt the need to evolve.

157 LULLABY

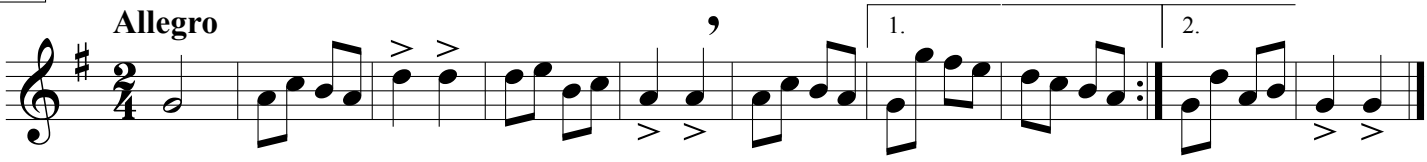
Johannes Brahms (1833-1897)



Operettas are shorter, more light-hearted, and often comedic versions of operas. The operatta was the first time Offenbach used Greek mythology as a background. The production ends with the "Infernal Galop" that shocked some in the audience at the premier. This later became known as the "can-can"!

158 THEME (from "Orpheus in the Underworld")

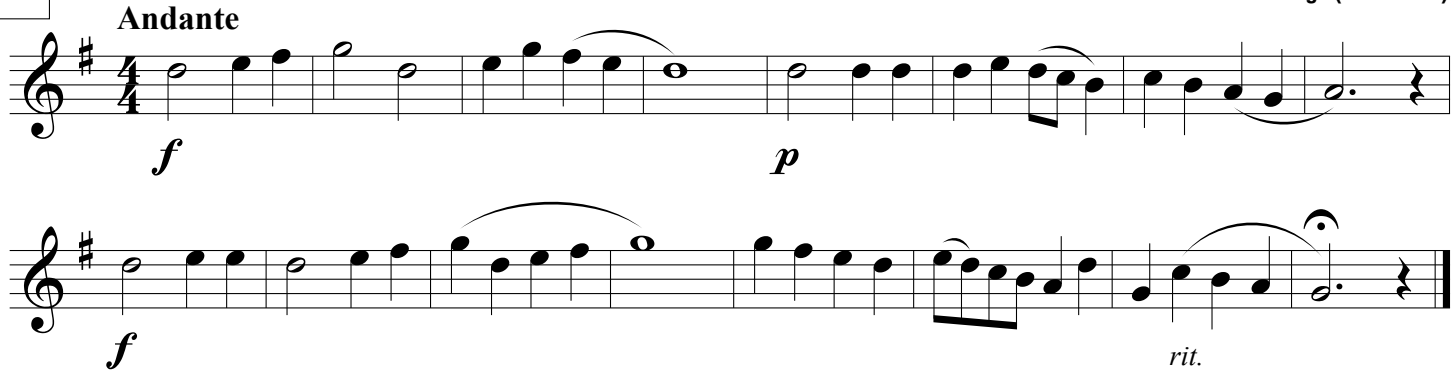
Jacques Offenbach (1819-1880)



Chester is a patriotic anthem that was sung during the American Revolutionary War.

159 **CHESTER**

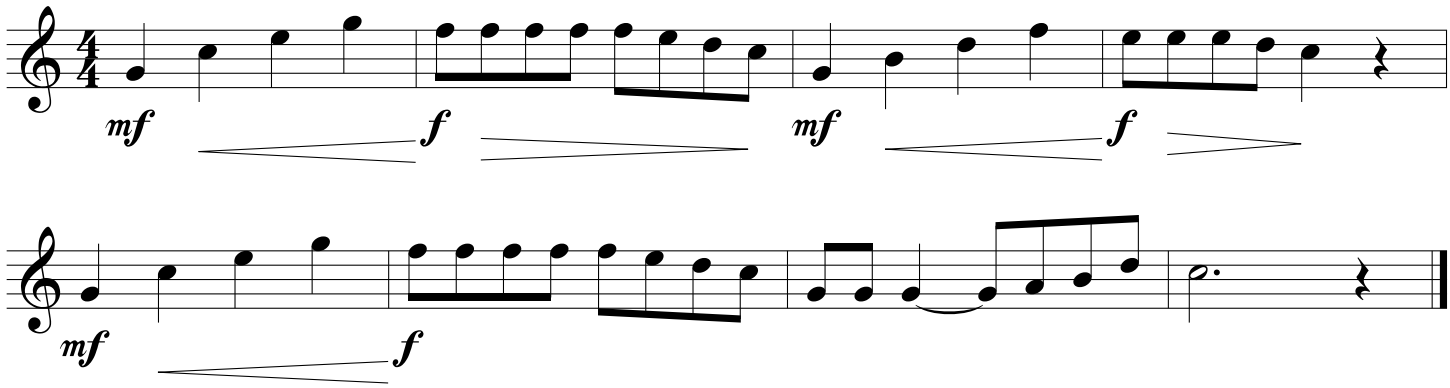
William Billings (1746-1800)



Described as "one of the great American masters of light orchestral music", Leroy Anderson composed popular orchestral pieces with memorable, happy melodies and often unusal percussion effects. Sleigh Ride is one of his most performed works.

160 **BUGLER'S HOLIDAY**

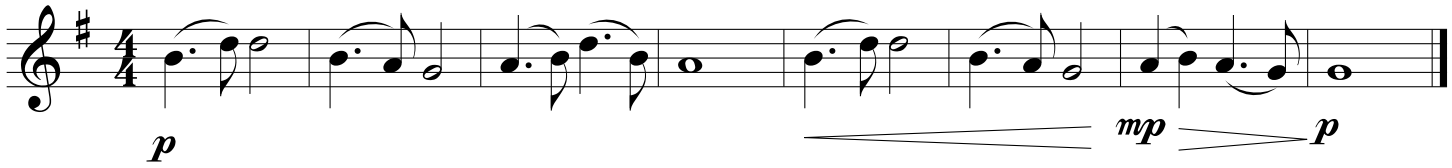
Leroy Anderson (1908-1975)



★ Practice the **Quarter-Dot Rhythm Charts** before proceeding any further!

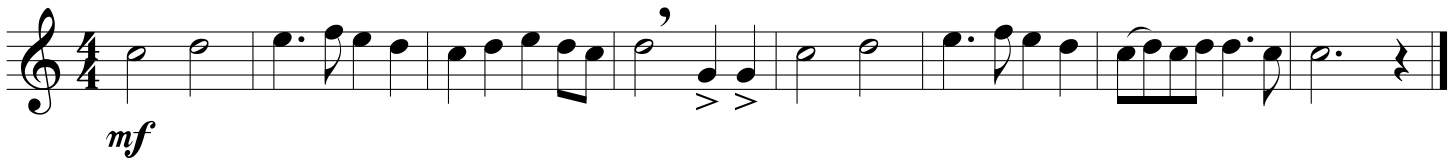
161 **THEME (from Symphony No. 9 "New World Symphony")** **Antonin Dvorak (1841-1904)**

Largo



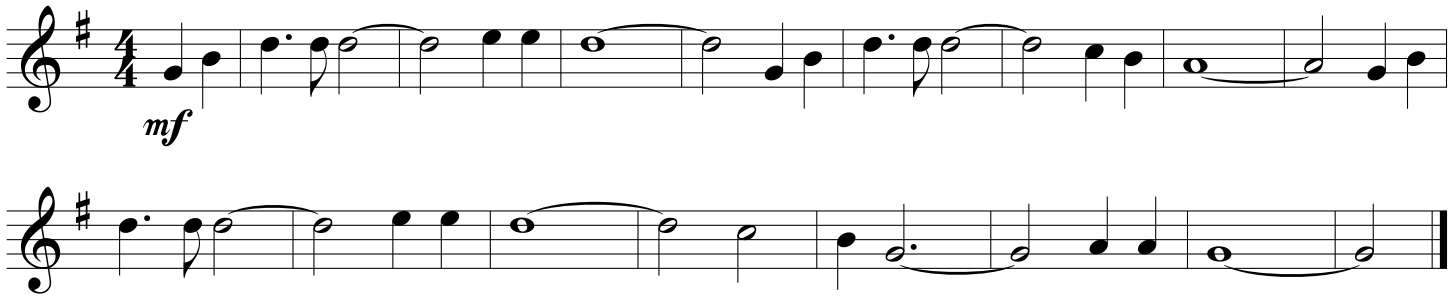
162 **TRUMPET VOLUNTARY** **Jeremiah Clarke (1674-1707)**

Maestoso

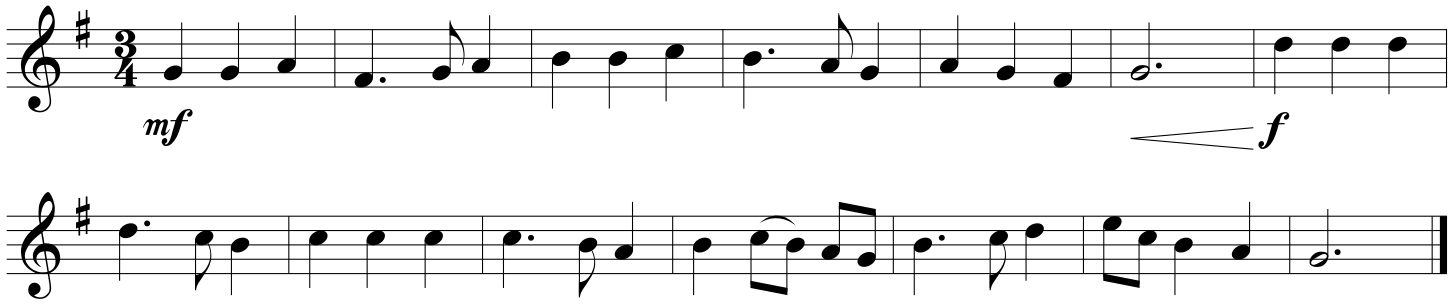


163 **KUM BA YAH** **African Folk Song**

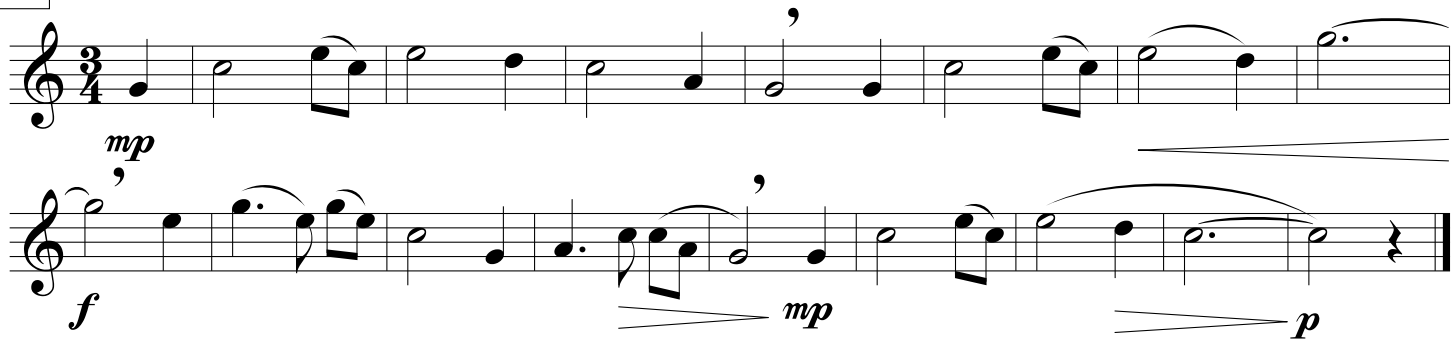
Largo



164 **AMERICA**

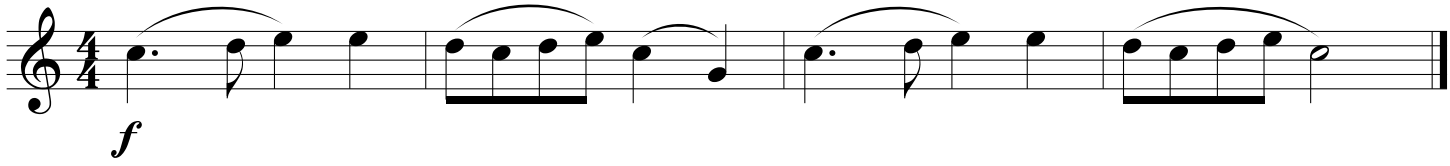


165 **AMAZING GRACE**

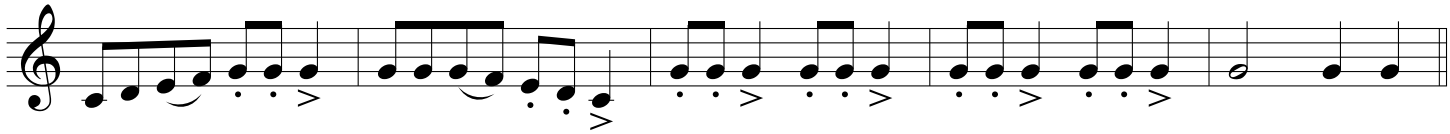


166 **ALOUETTE**

Fine



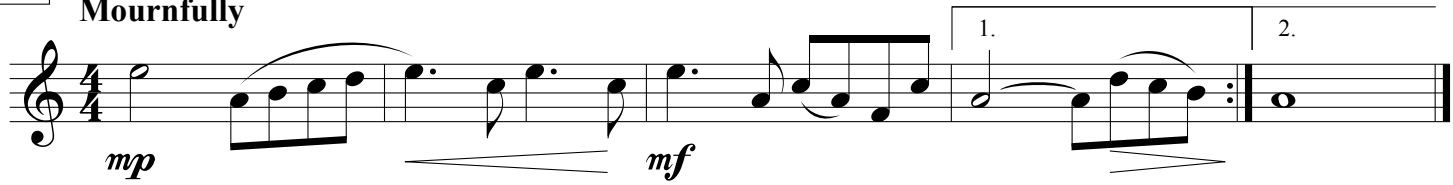
D.C. al Fine



167 **THEME (from Swan Lake)**

Pyotr Ilyich Tchaikovsky (1840-1893)

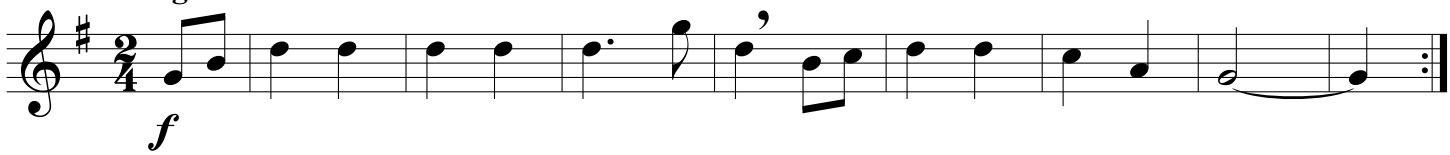
Mournfully



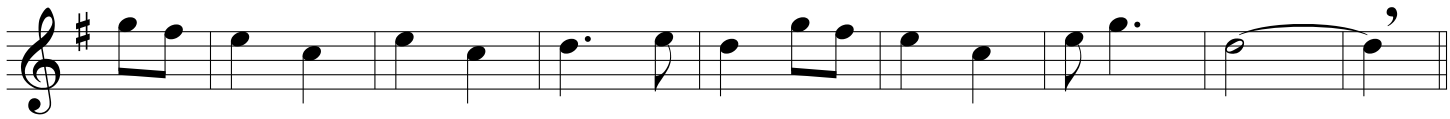
168 **MARINE'S HYMN**

Allegro

Fine

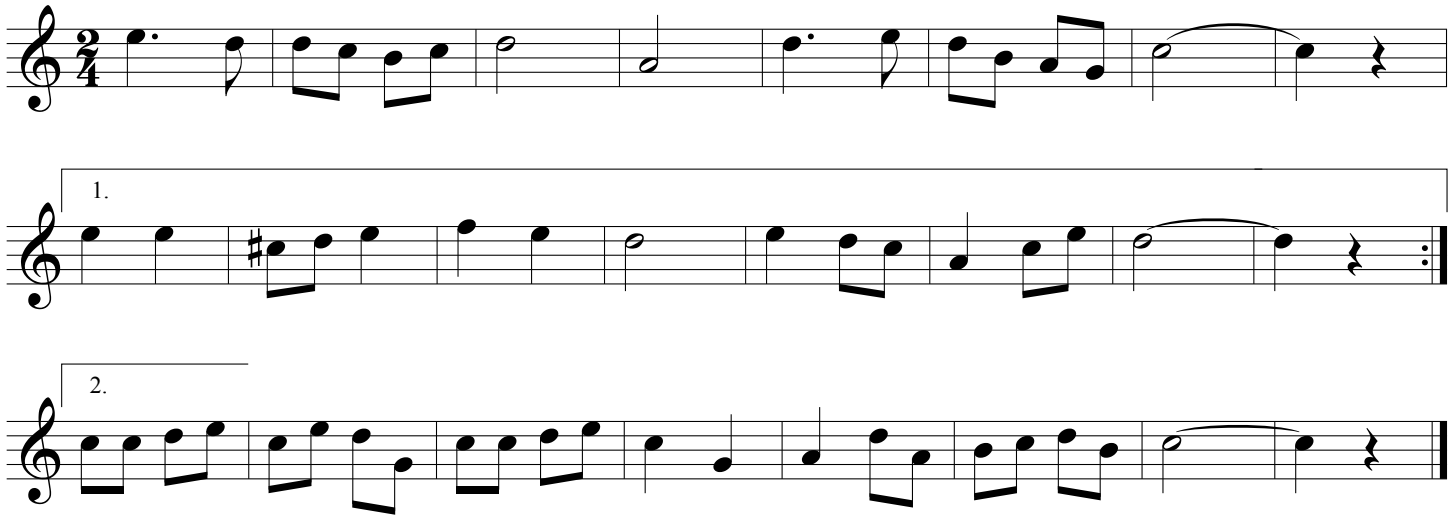


D.C. al Fine



169 **THE YANKEE DOODLE BOY**

Allegro



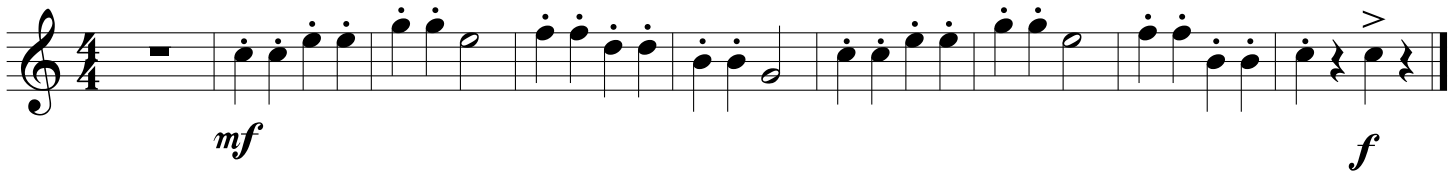
Staccato

A dot under or above the note. Play the note shorter, lighter, and separated. Think "ti", "di", or "dit".

★ TIP: Go back through the book and find some songs you felt confident playing and play them staccato!

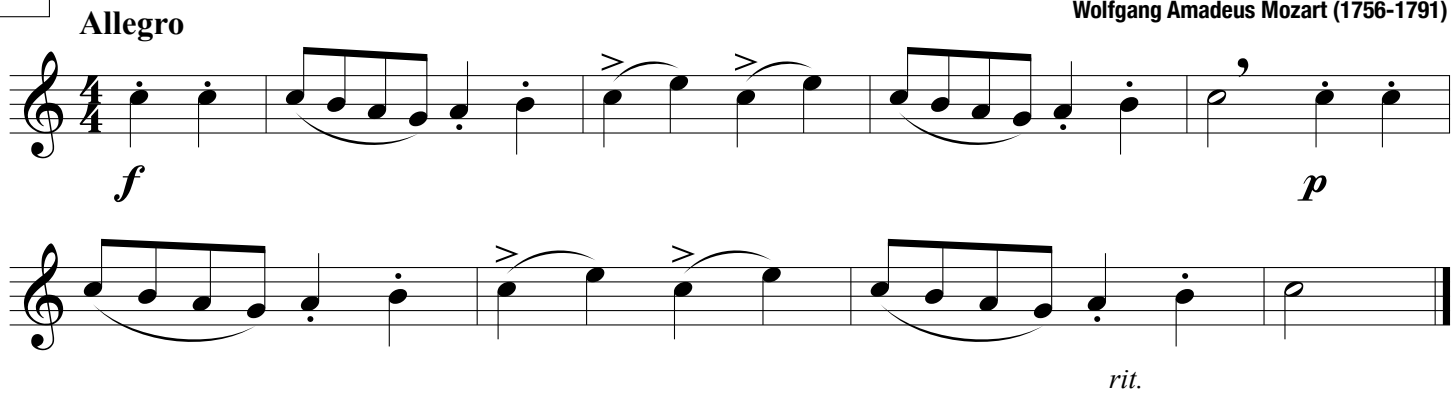
170 **THEME (from Symphony No. 94 "The Surprise Symphony")**

Franz Joseph Haydn (1732-1809)



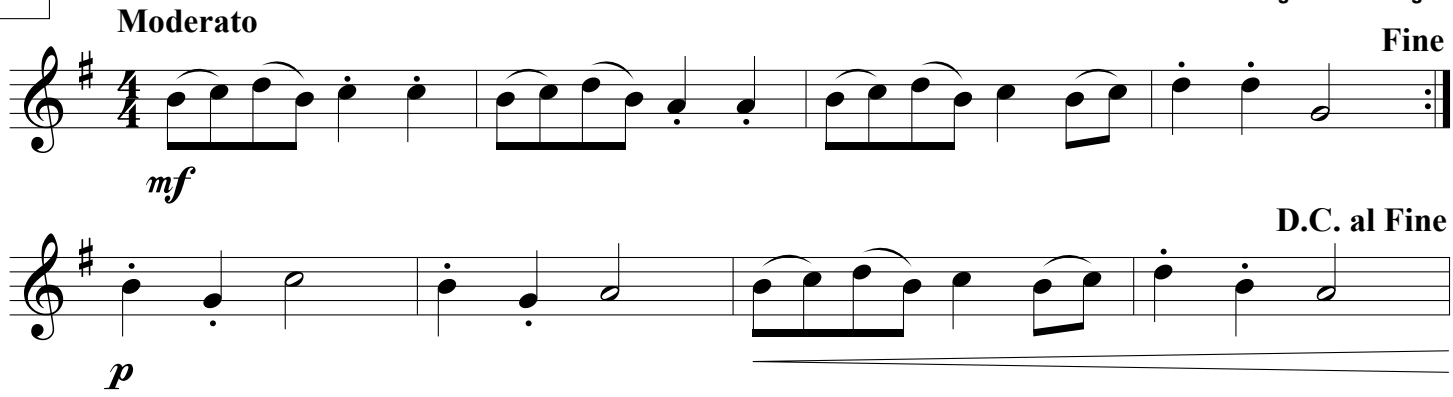
171 **CLASSICAL DANCE**

Wolfgang Amadeus Mozart (1756-1791)

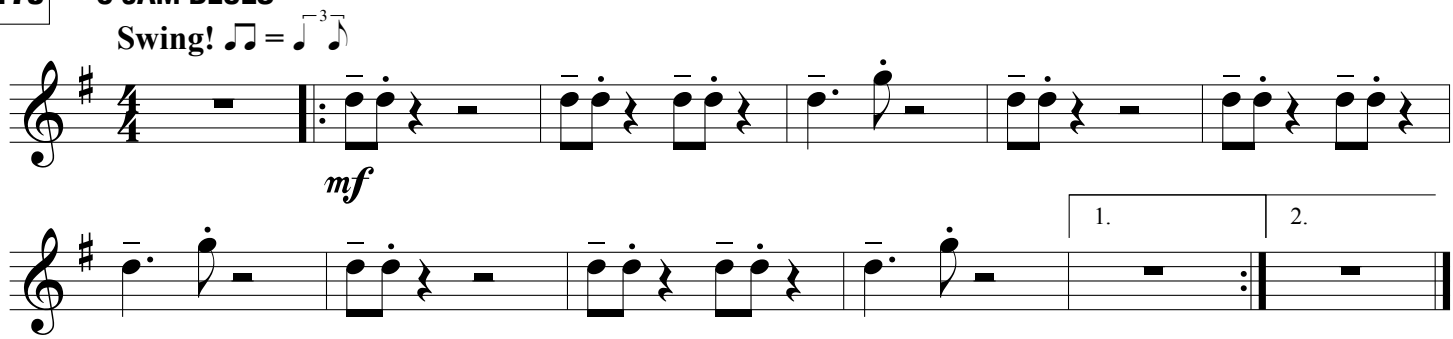


172 **SHEPHERD'S HEY**

English Folk Song

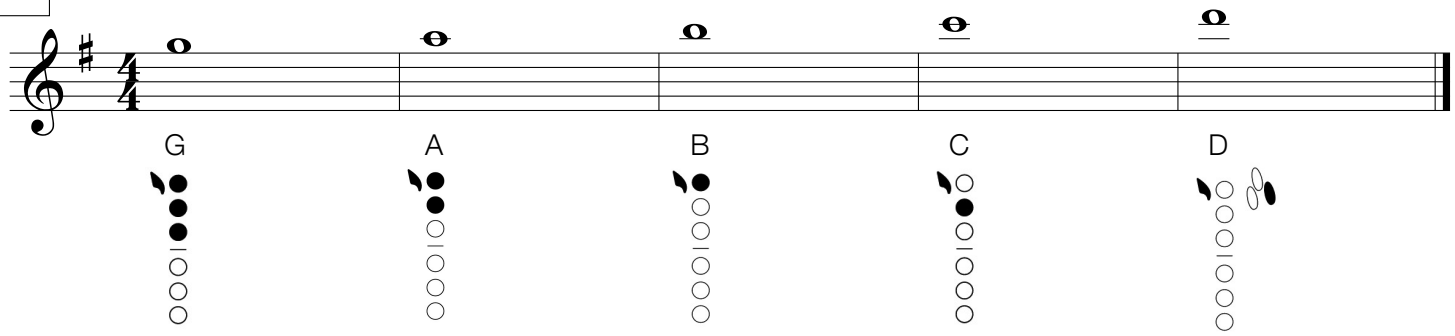


173 **C JAM BLUES**

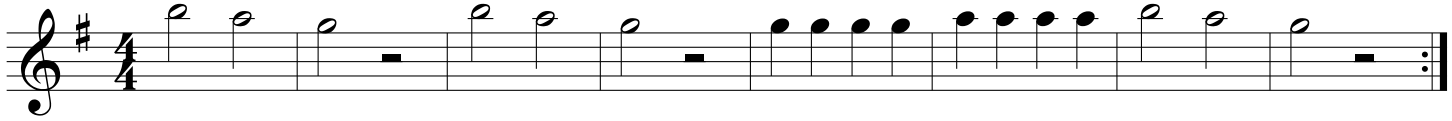


Reaching Higher

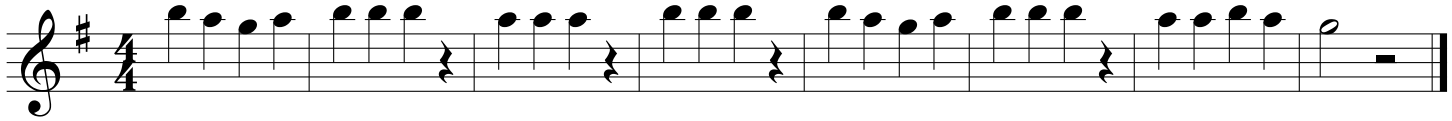
174



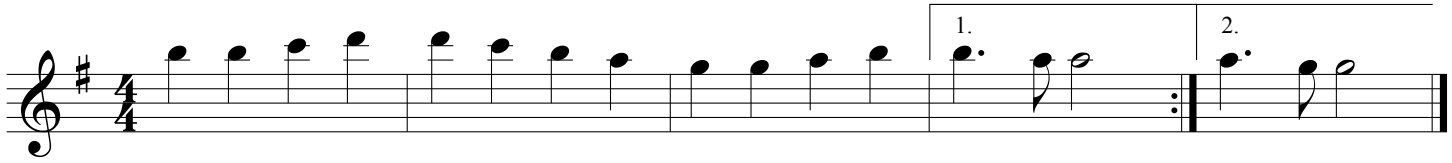
175 **HOT CROSS BUNS** — English Folk Song



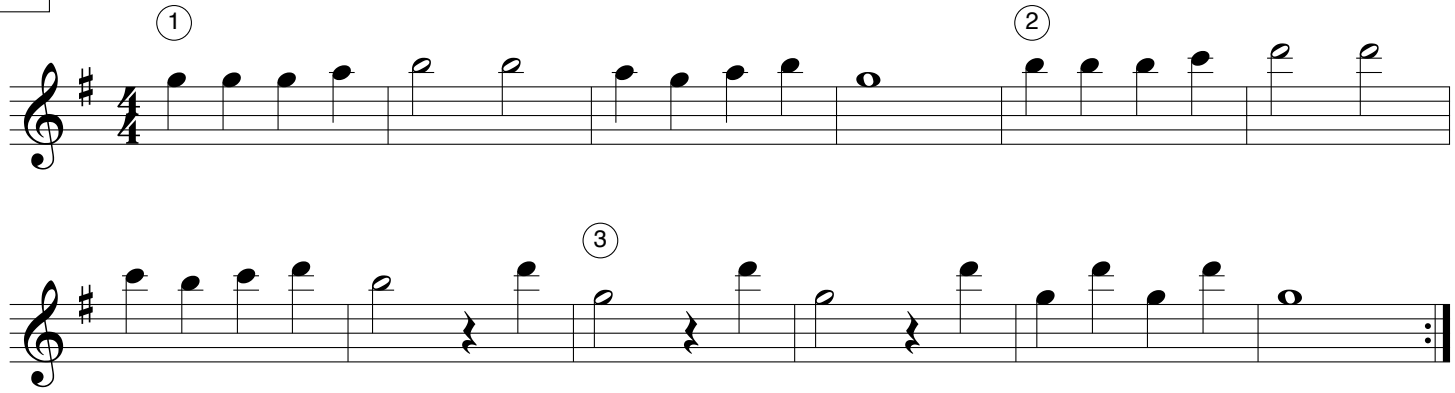
176 **MARY HAD A LITTLE LAMB** — Traditional



177 **ODE TO JOY (from Symphony No. 9)** — Ludwig van Beethoven (1770-1827)



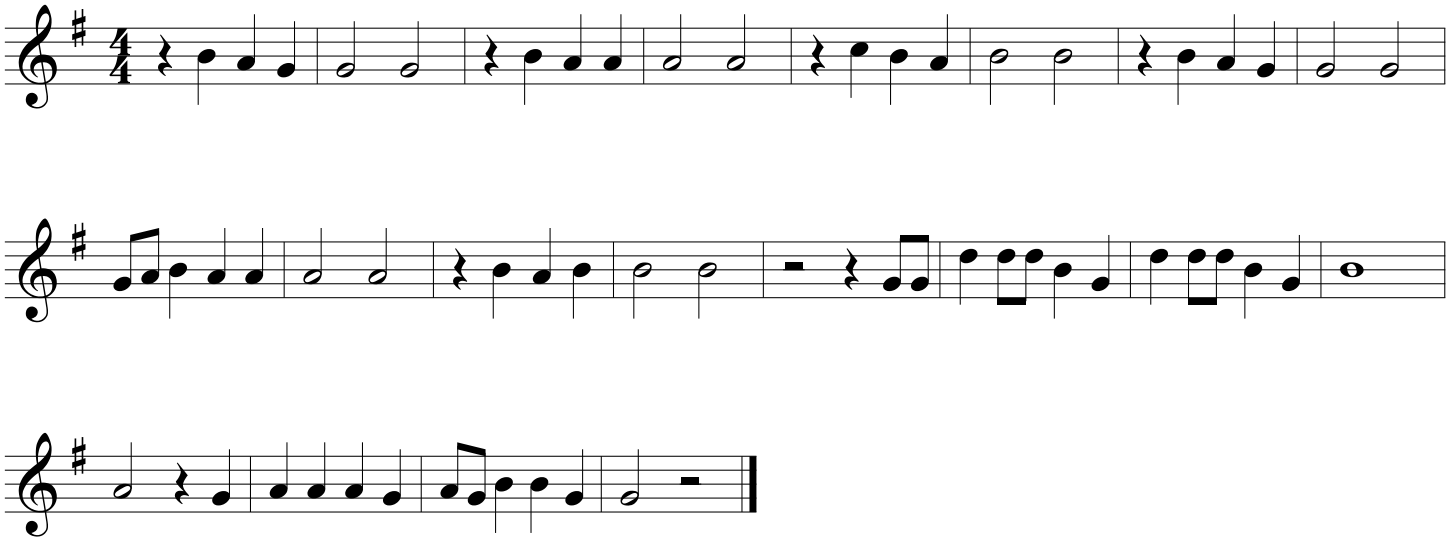
178 **SWEETLY SINGS THE DONKEY** — American Folk Song



Just for Fun

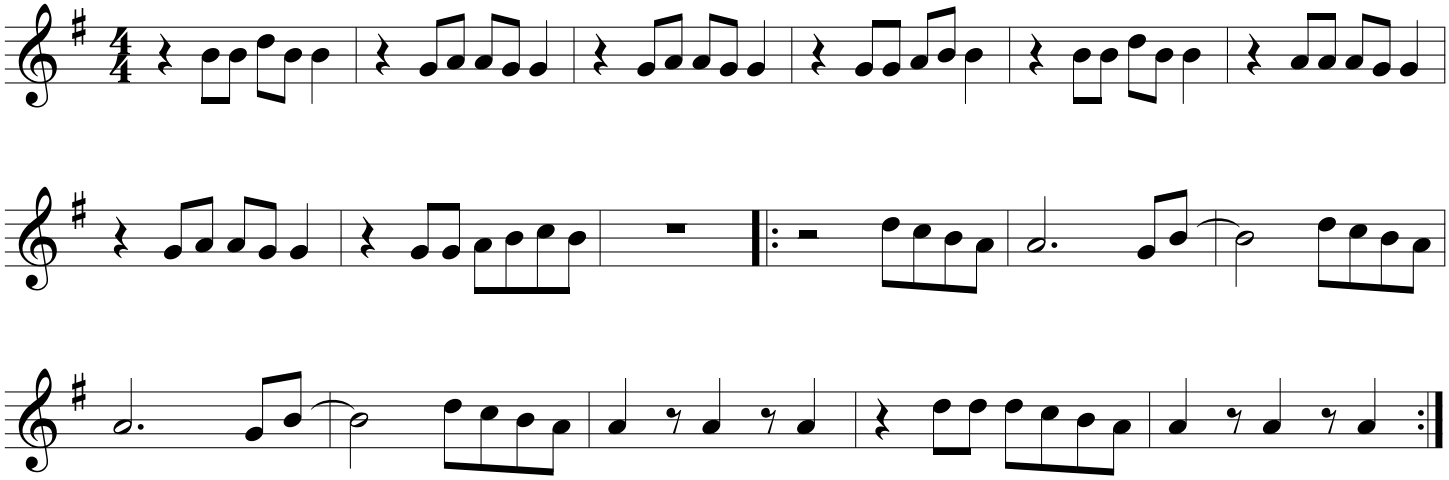
179 **FIGHT SONG**

Rachel Platten, Dave Bassett, Jon Levine



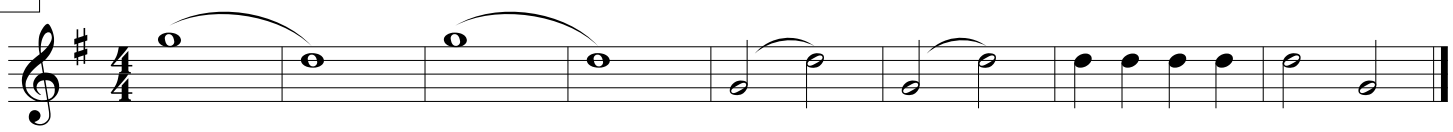
180 **FIREWORK**

Katy Perry, Mikkel S. Ericksen, Tor Erik Hermansen, Sandy Wilhelm, Ester Dean

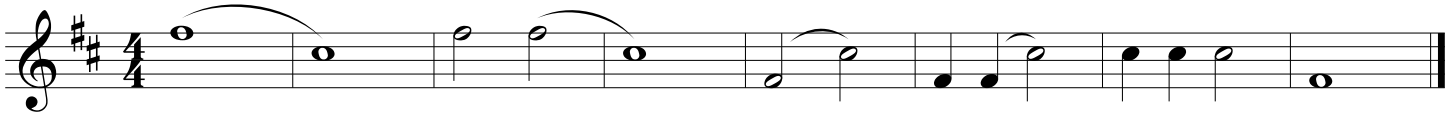


Register Slurs
Supplemental Song Pack

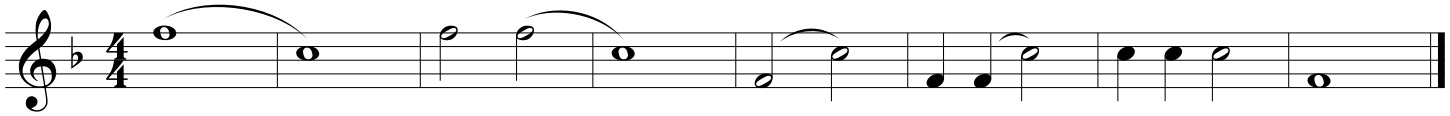
181 **EASY GORILLA JUMP**



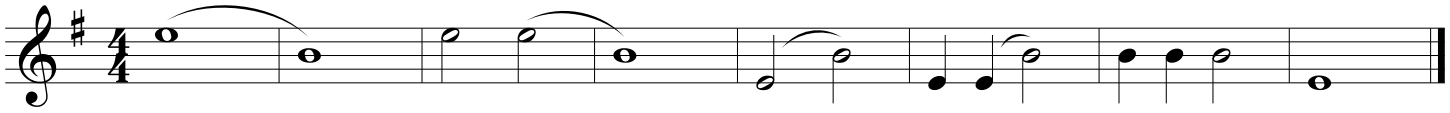
182 **ZERO GRAVITY**



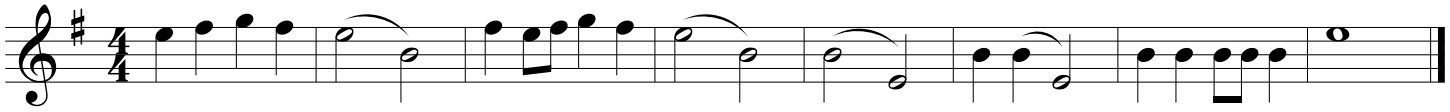
183 **CLIMB ON**



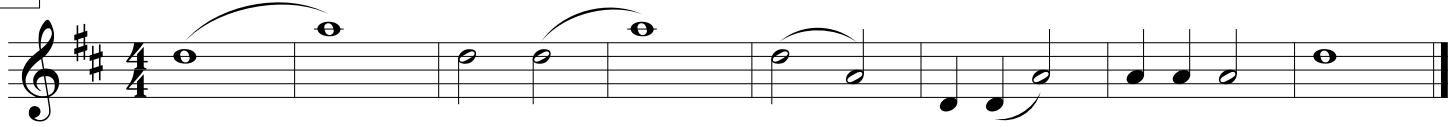
184 **CATAPULT!**



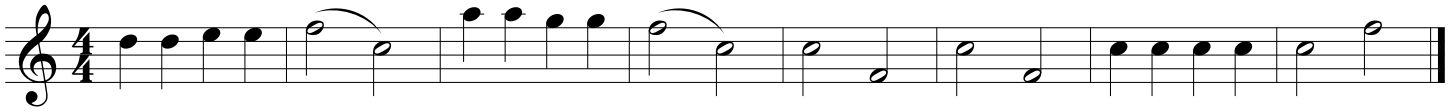
185 **UP AND OVER**



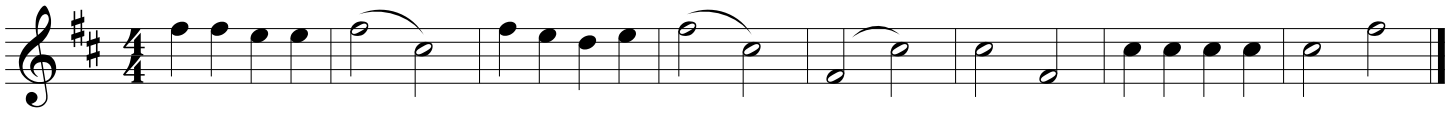
186 **SMOOTH HORIZONS**



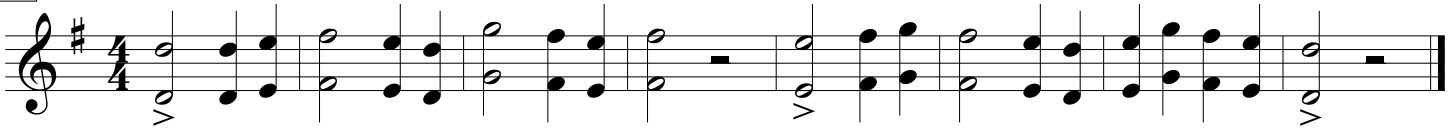
187 JUMPIN' JACKS



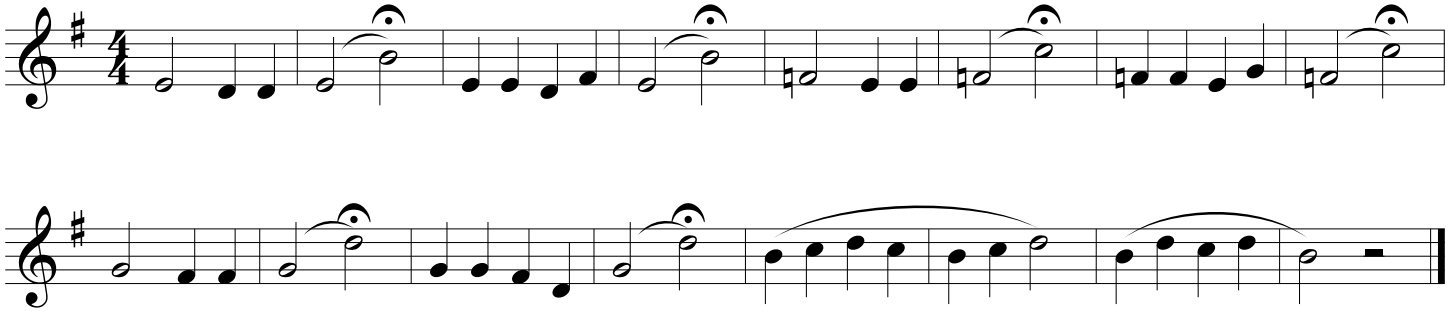
188 GRENADILLA GORILLA JUMP NO. 4



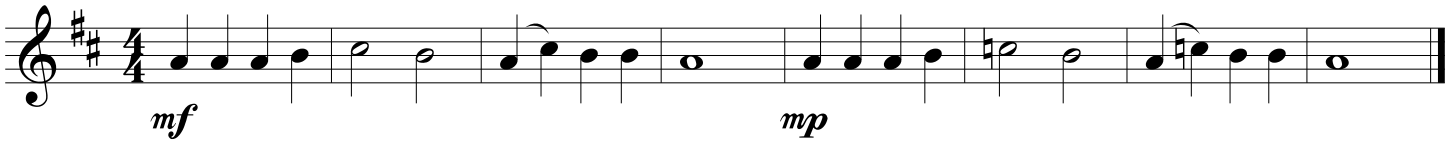
189 DANZA GIOVANNI



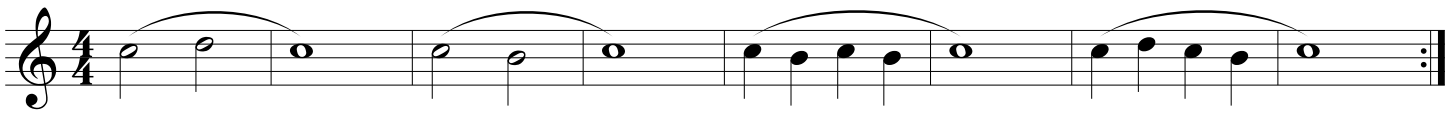
190 CLARINET CLIMB



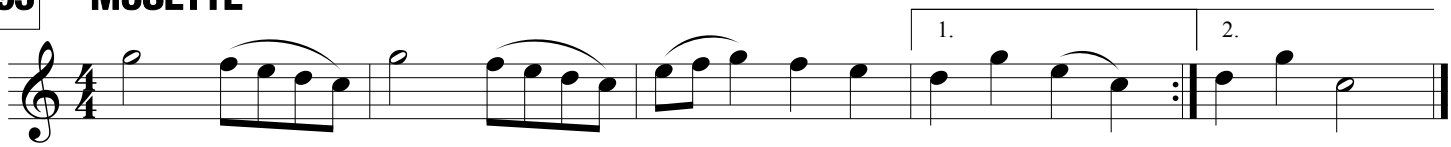
191 THE MOON TURNS DARK



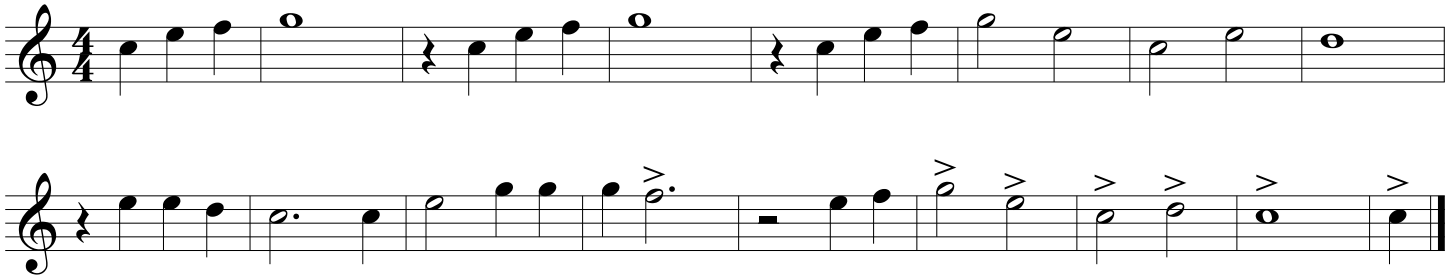
192 STEADY DOES IT



193 MUSETTE

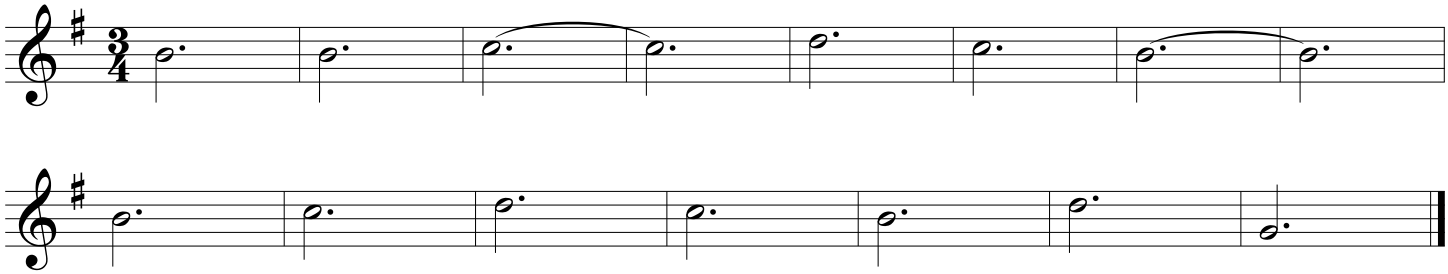


194 WHEN THE SAINTS GO MARCHING IN

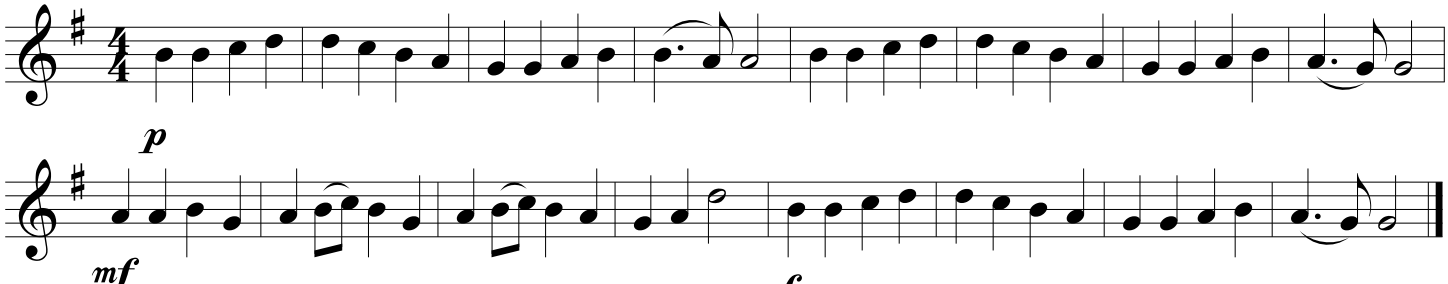


195 GRENADILLA GORILLA JUMP NO. 5

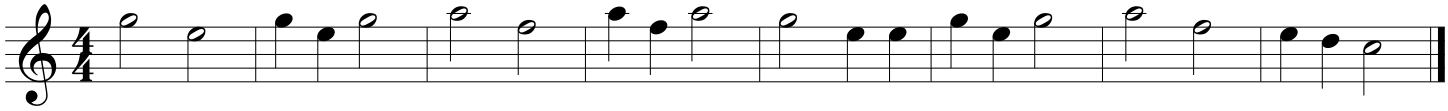
196 HIGH FLYING



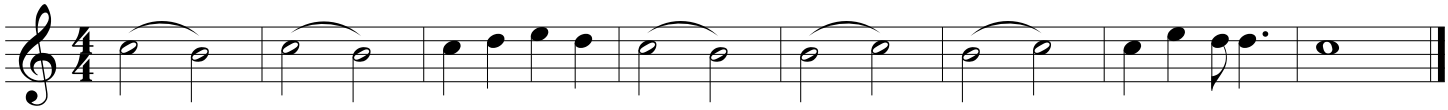
197 ODE TO JOY



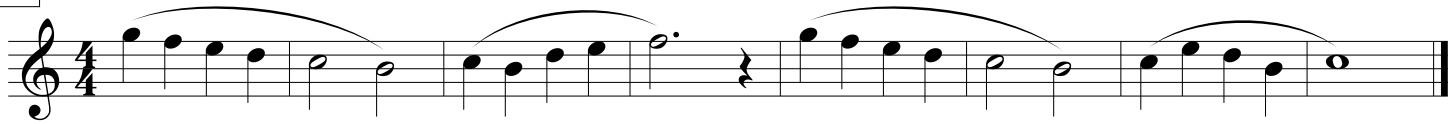
198 BREAK IT DOWN



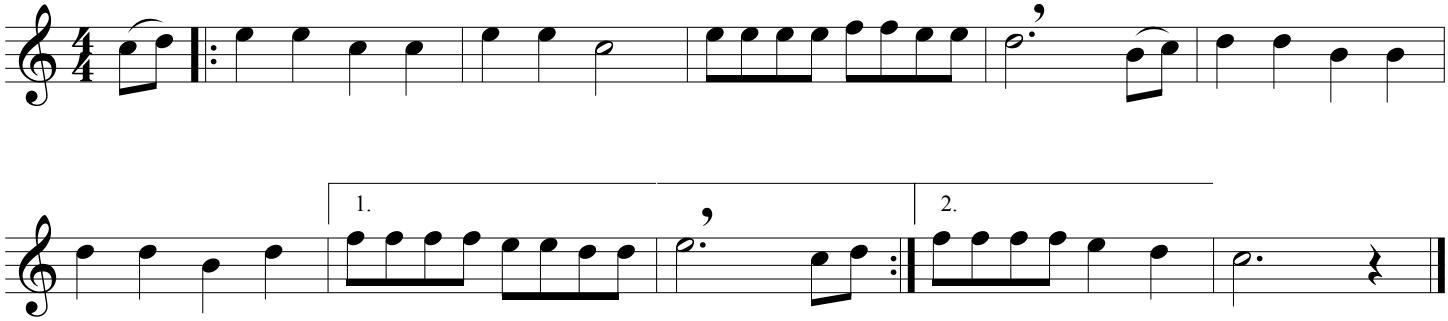
199 LOWLAND GORILLA WALK



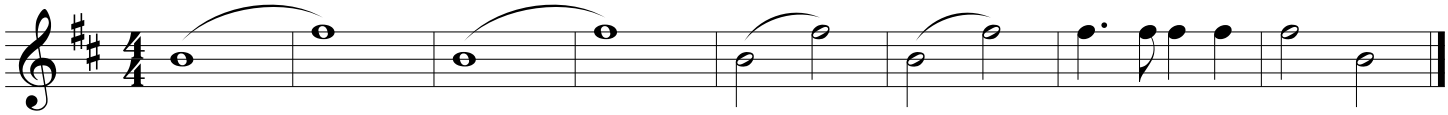
200 LOW DOWN



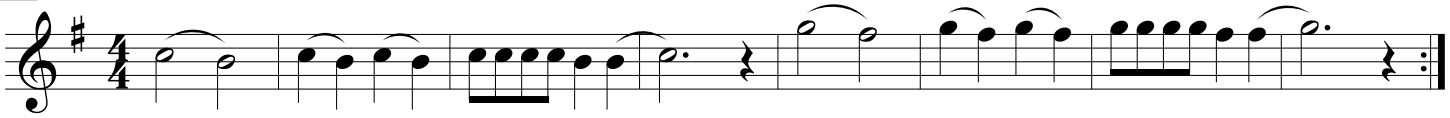
201 POLLY WOLLY DOODLE



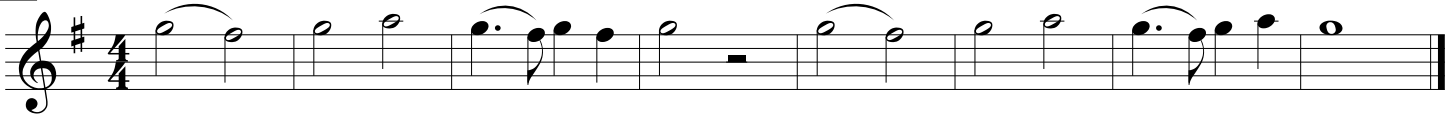
202 MORE GORILLA JUMPS



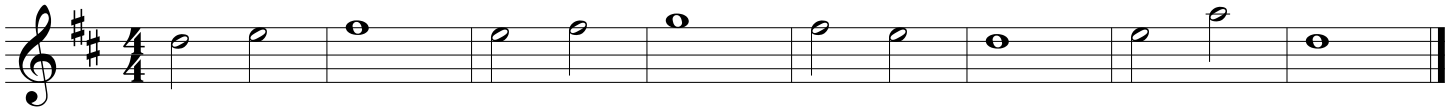
203 FULL COVERAGE



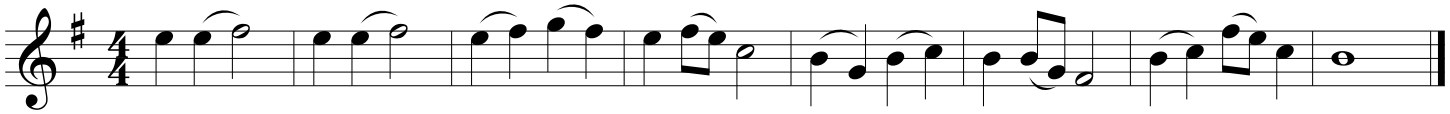
204 OH YEAH!



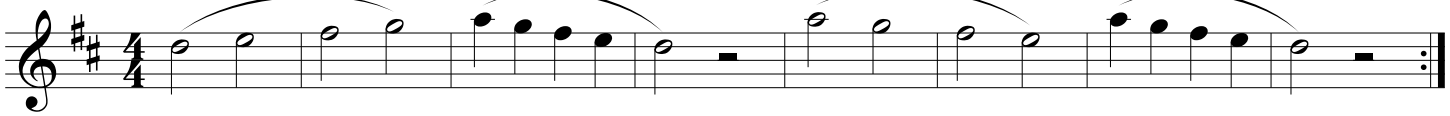
205 BREAK UP



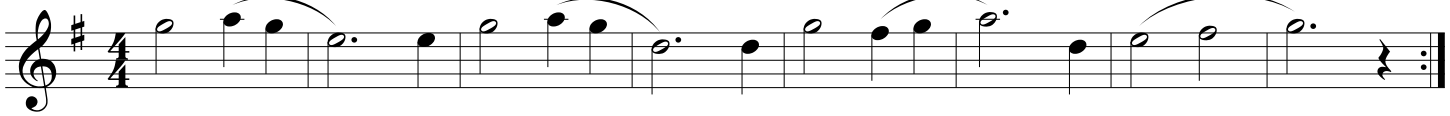
206 SAKURA



207 READY OR NOT!



208 SKILL BUILDER

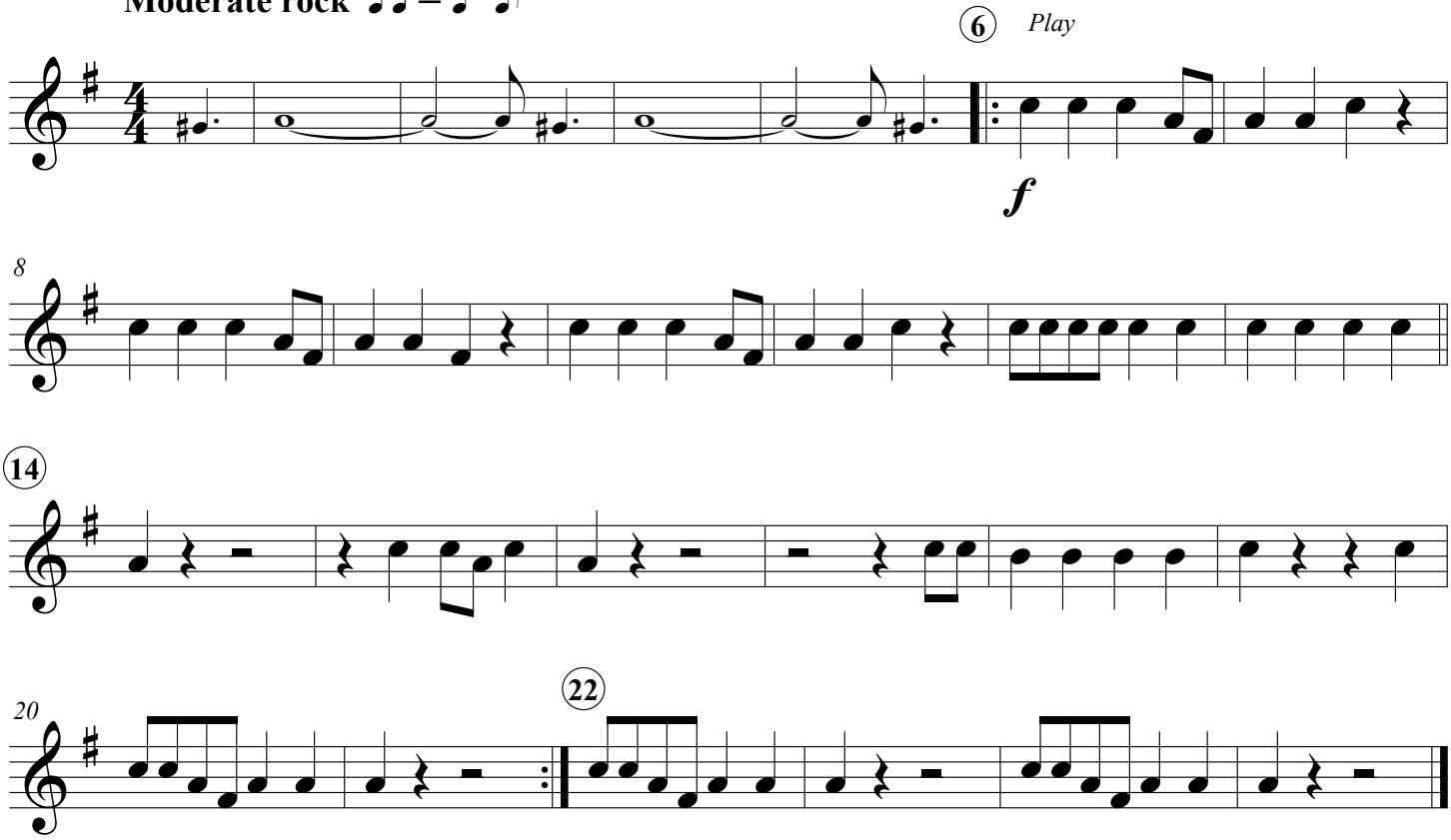


Radio Classics

1 Jailhouse Rock

Recorded by ELVIS PRESLEY (1957)
Words and Music by JERRY LEIBER and MIKE STOLLER

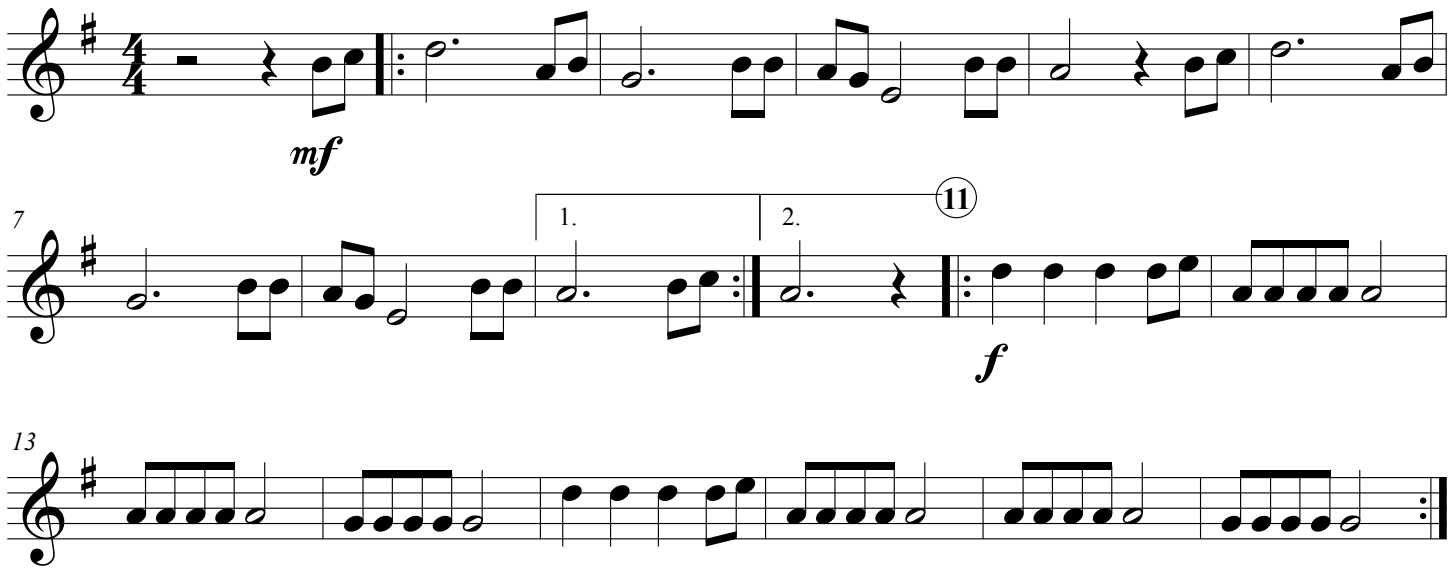
Moderate rock ♫ = ♩ 3 ♪



2 Yellow Submarine

Recorded by THE BEATLES (1966)
Word and Music by JOHN LENNON and PAUL McCARTNEY

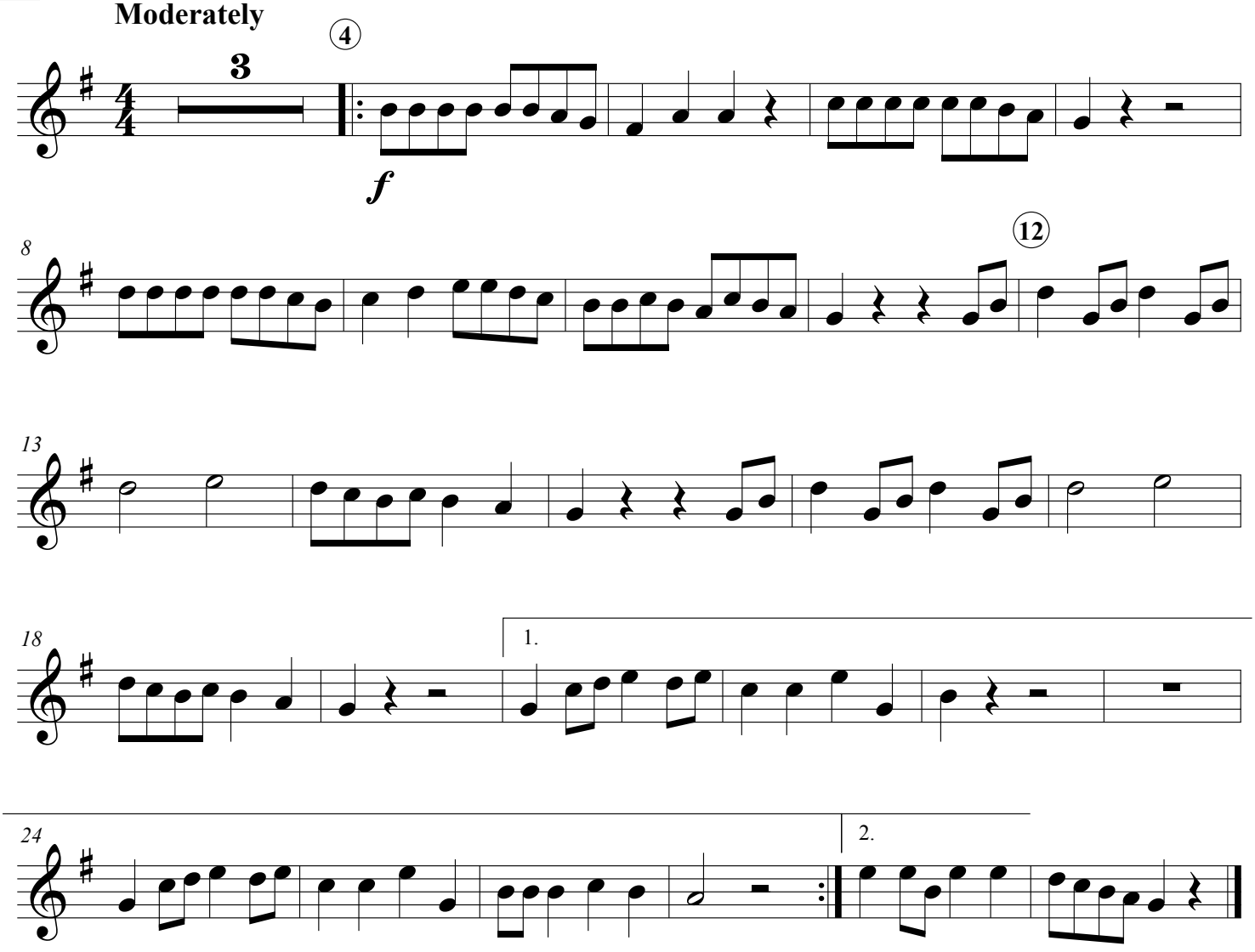
Shuffle feel ♫ = ♩ 3 ♪



3 Ob-la-di, Ob-la-da

Recorded by THE BEATLES (1968)
Words and Music by JOHN LENNON and PAUL McCARTNEY

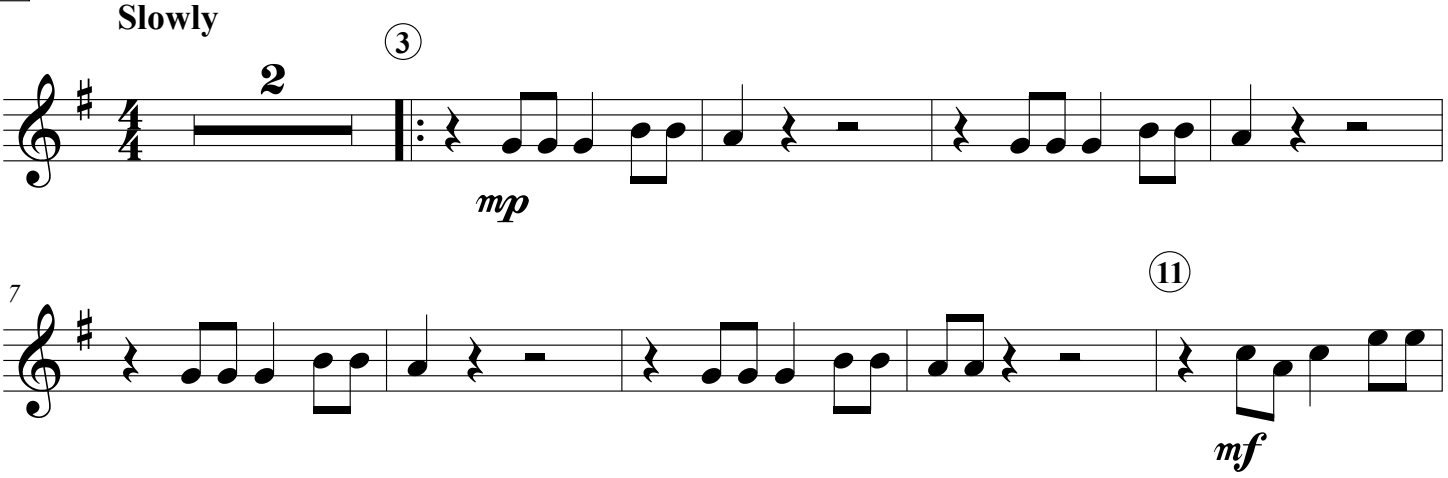
Moderately

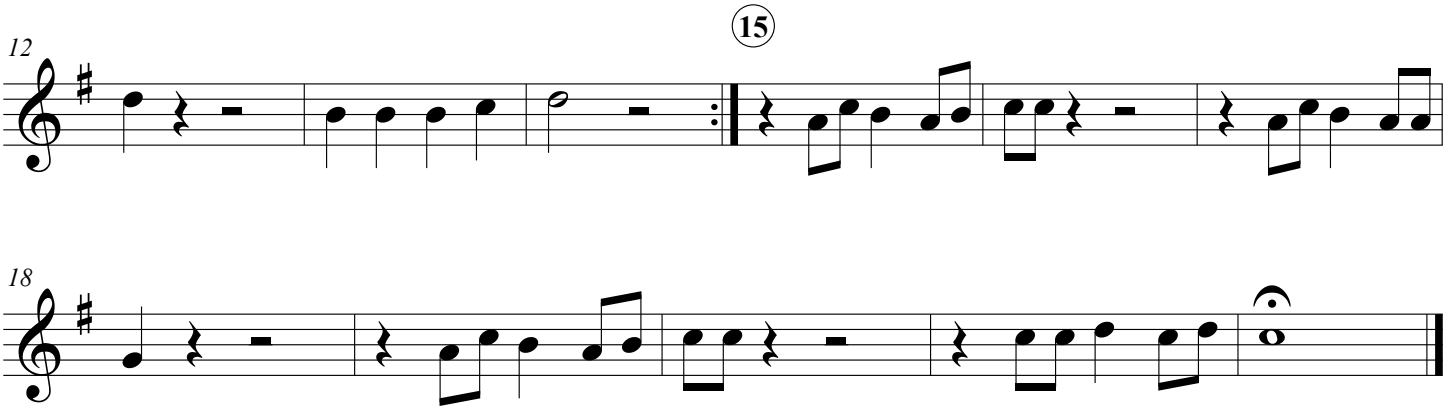


4 Imagine

Written and Recorded by JOHN LENNON (1971)

Slowly

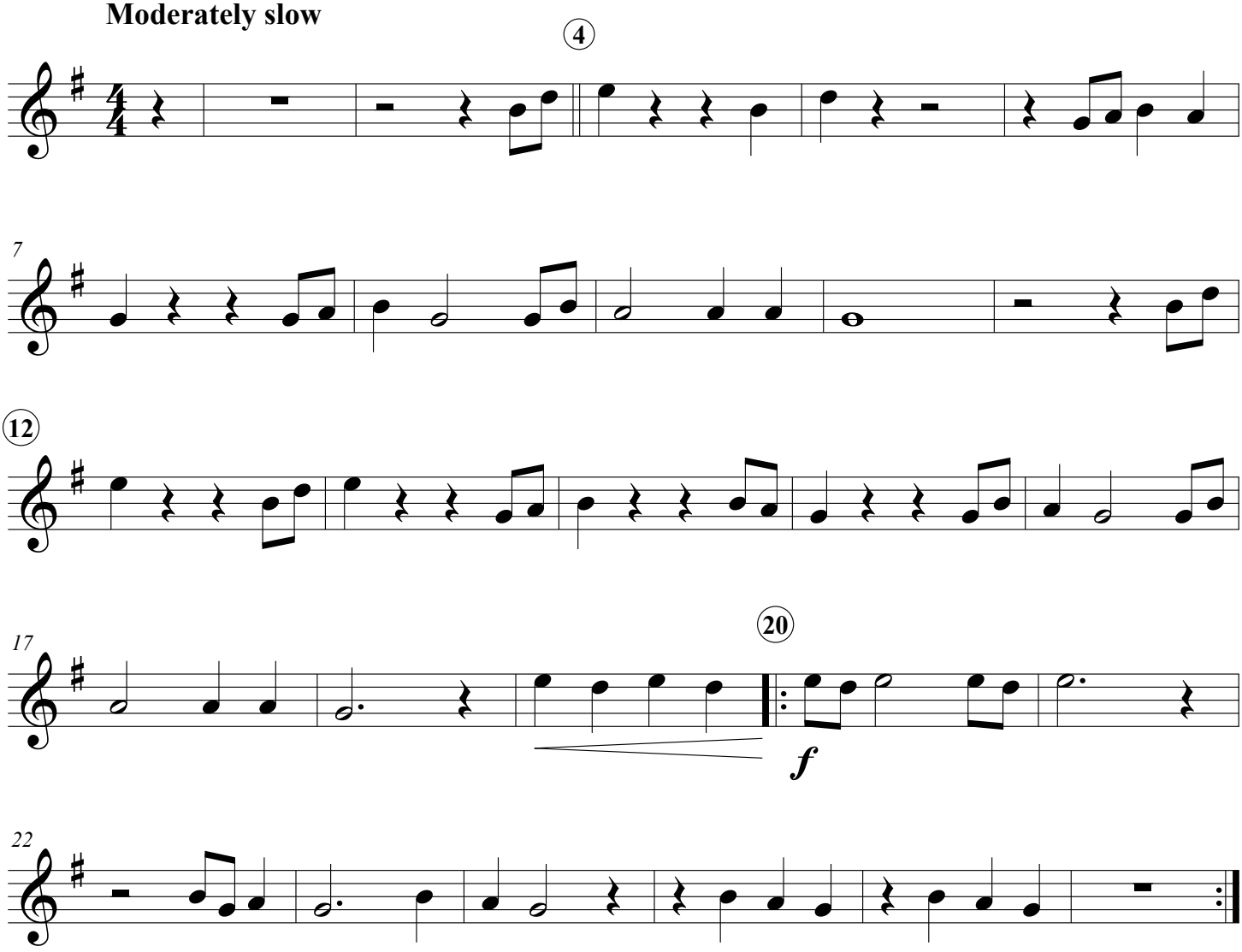




5 Standy By Me

Recorded by BEN E. KING (1958)
Words and Music by JERRY LIEBER, MIKE STOLLER, and BEN E. KING

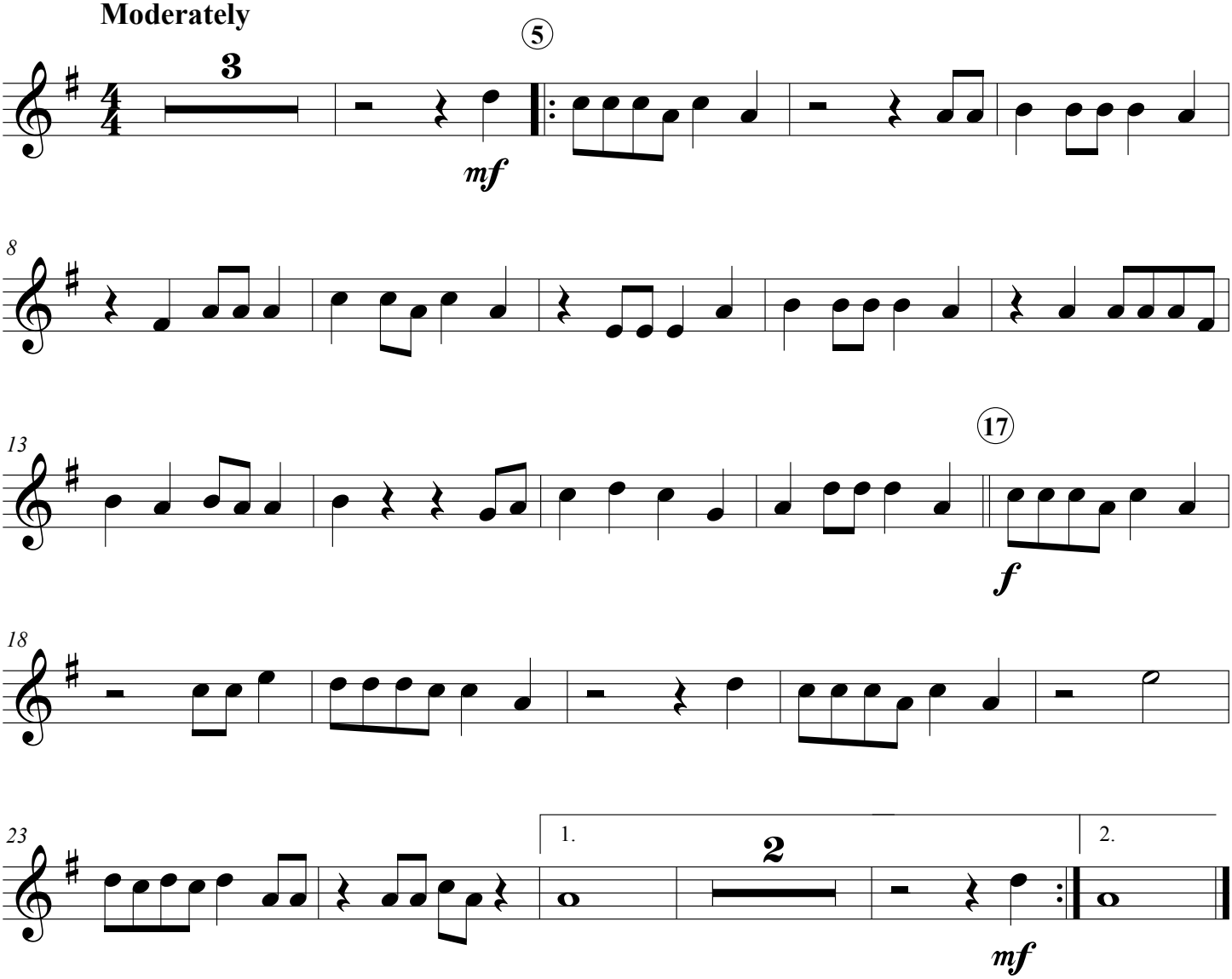
Moderately slow



6 I Heard it Through the Grapevine

Recorded by MARVIN GAYE (1966)
Words and Music by NORMAN J. WHITFIELD and BARRETT STRONG

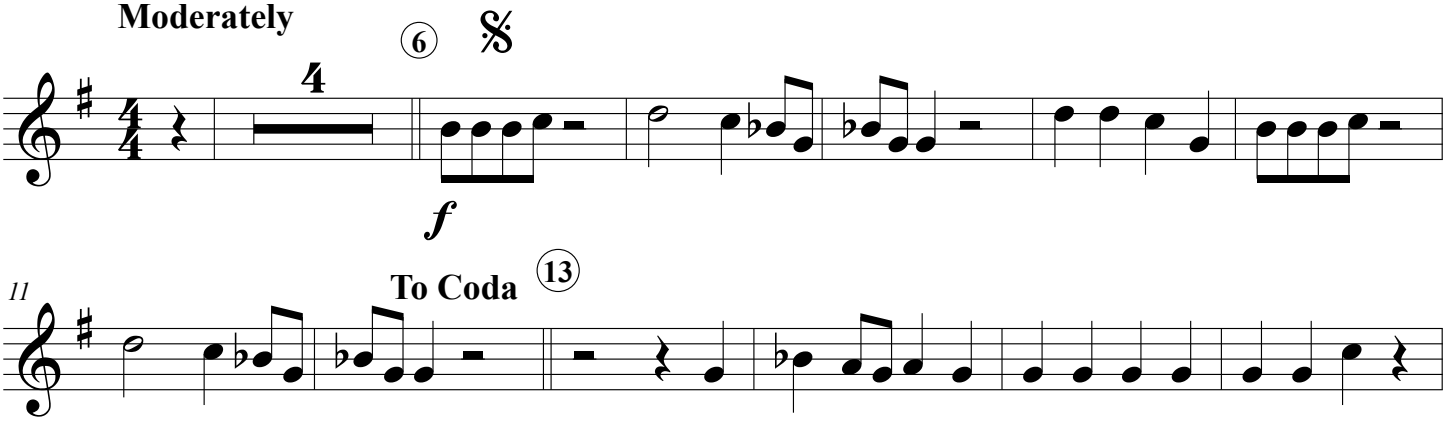
Moderately

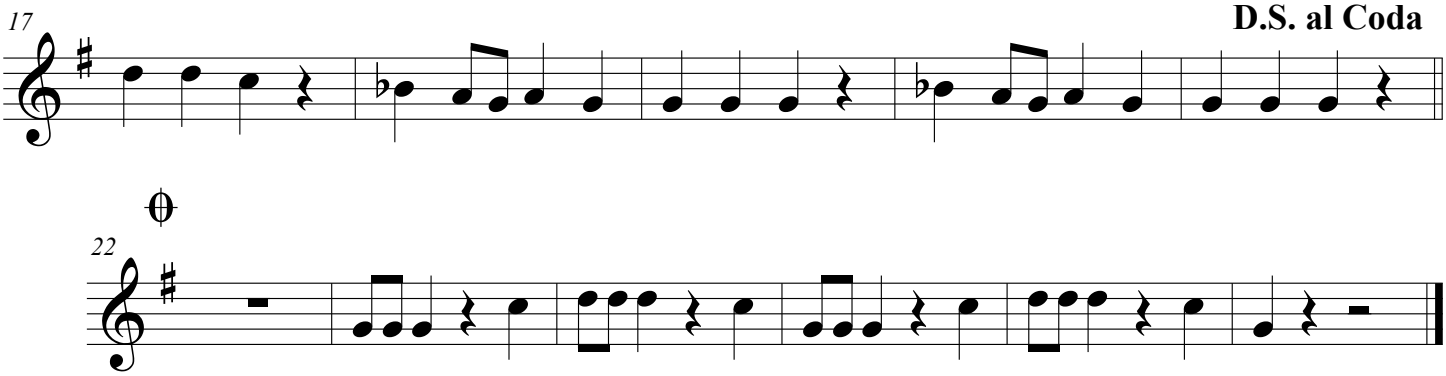


7 Louie, Louie

Recorded by THE KINGSMEN (1957)
Words and Music by RICHARD BERRY

Moderately

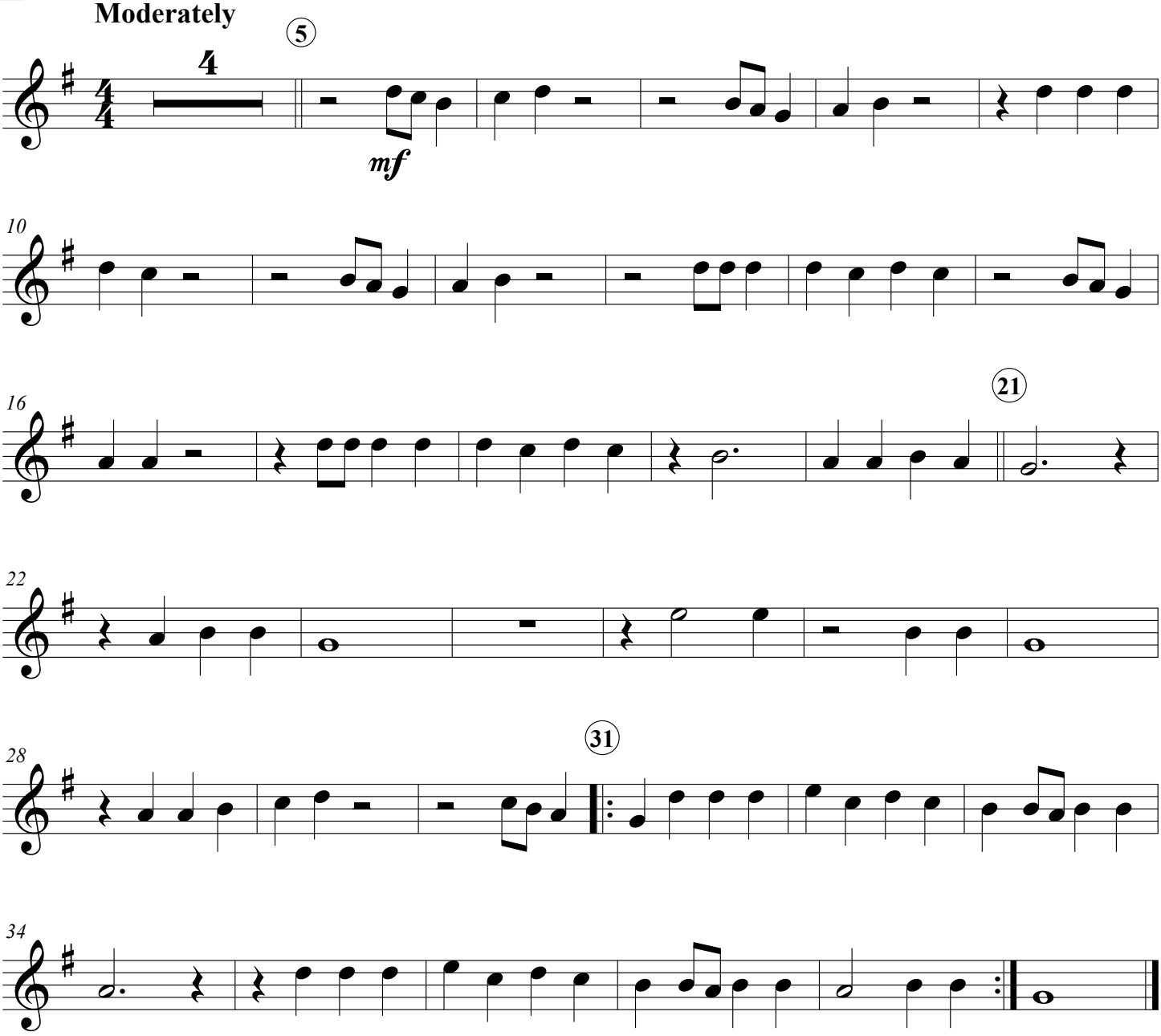




8 Brown Eyed Girl

Written and Recorded by VAN MORRISON (1967)

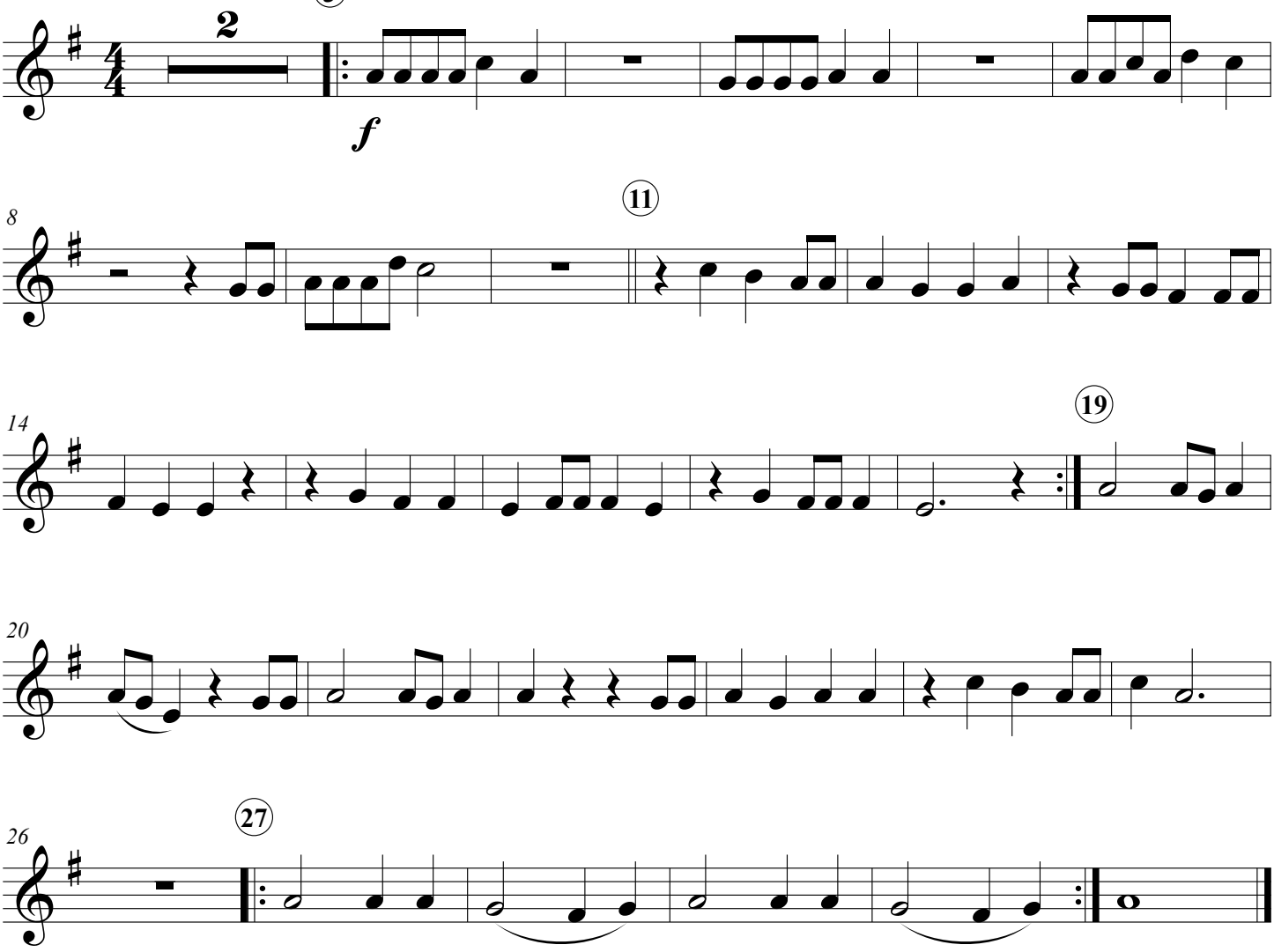
Moderately



9 Born to Be Wild

Recorded by STEPPENWOLF (1968)
Words and Music by MARS BONFIRE

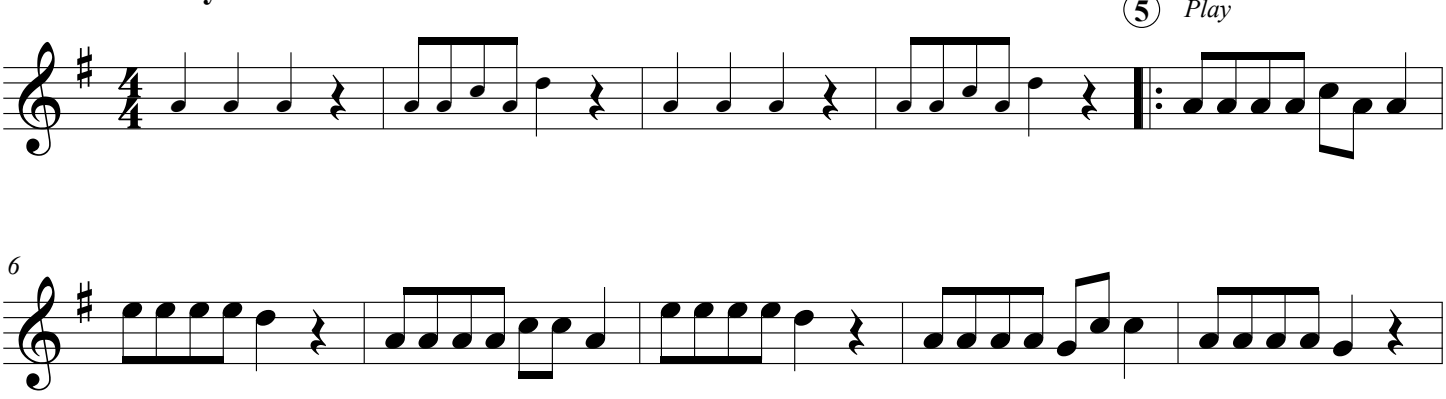
Moderate Rock

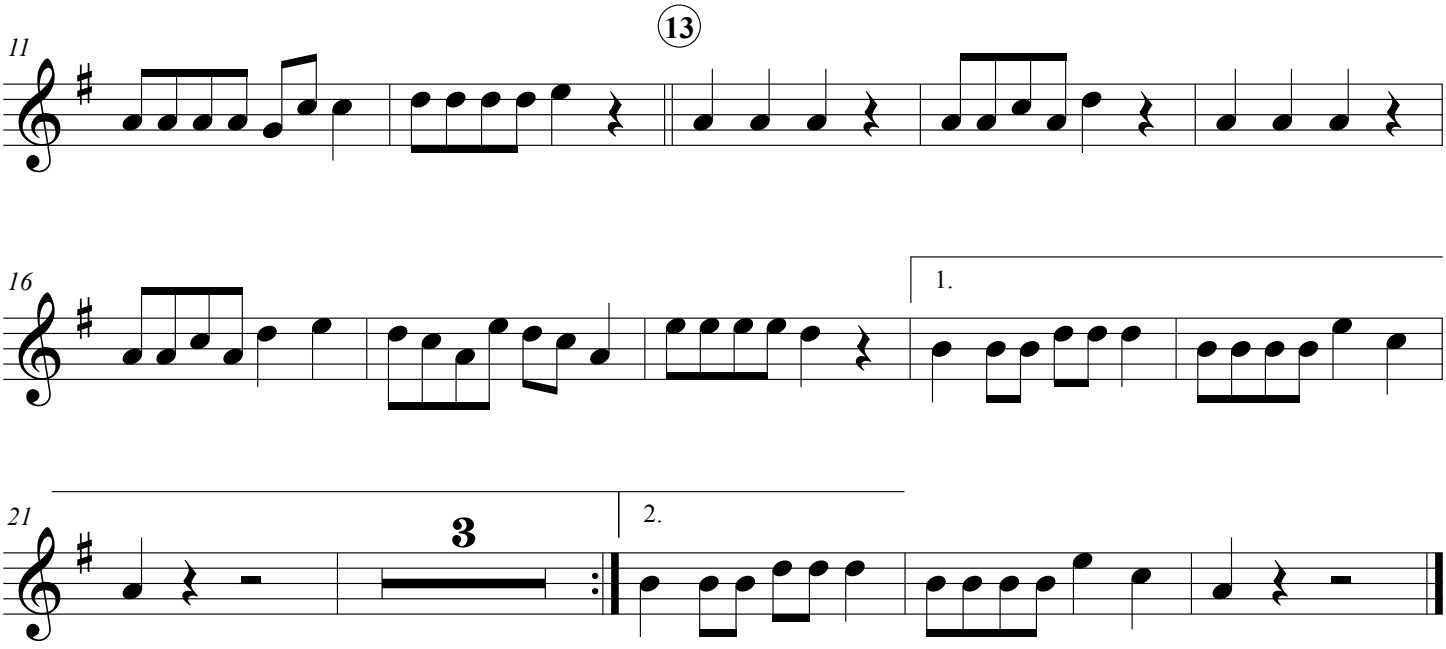


10 Another One Bites the Dust

Recorded by QUEEN (1980)
Words and Music by JOHN DEACON

Steady Rock

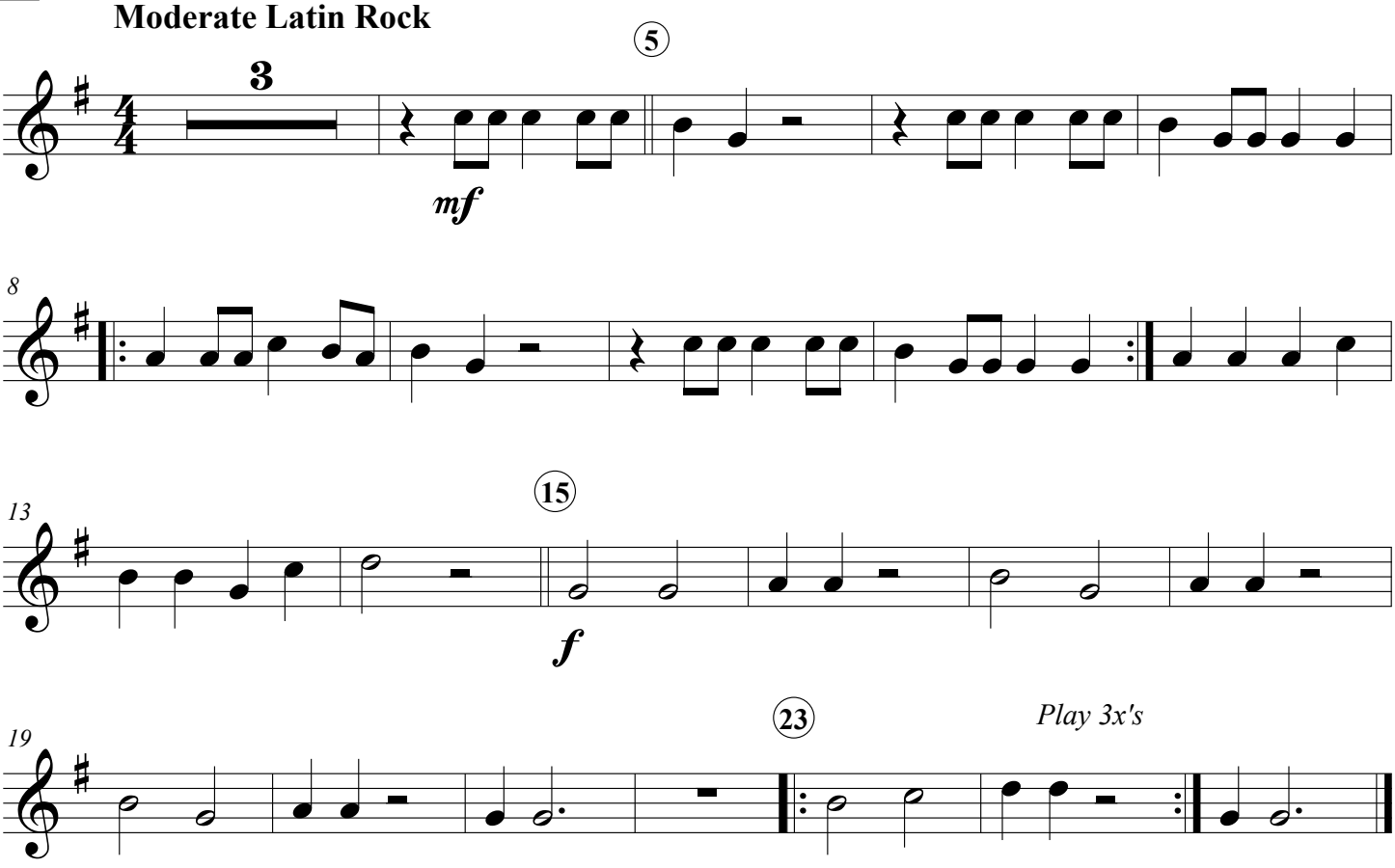




11 La Bamba

Written and Recorded by RITCHIE VALENS (1958)

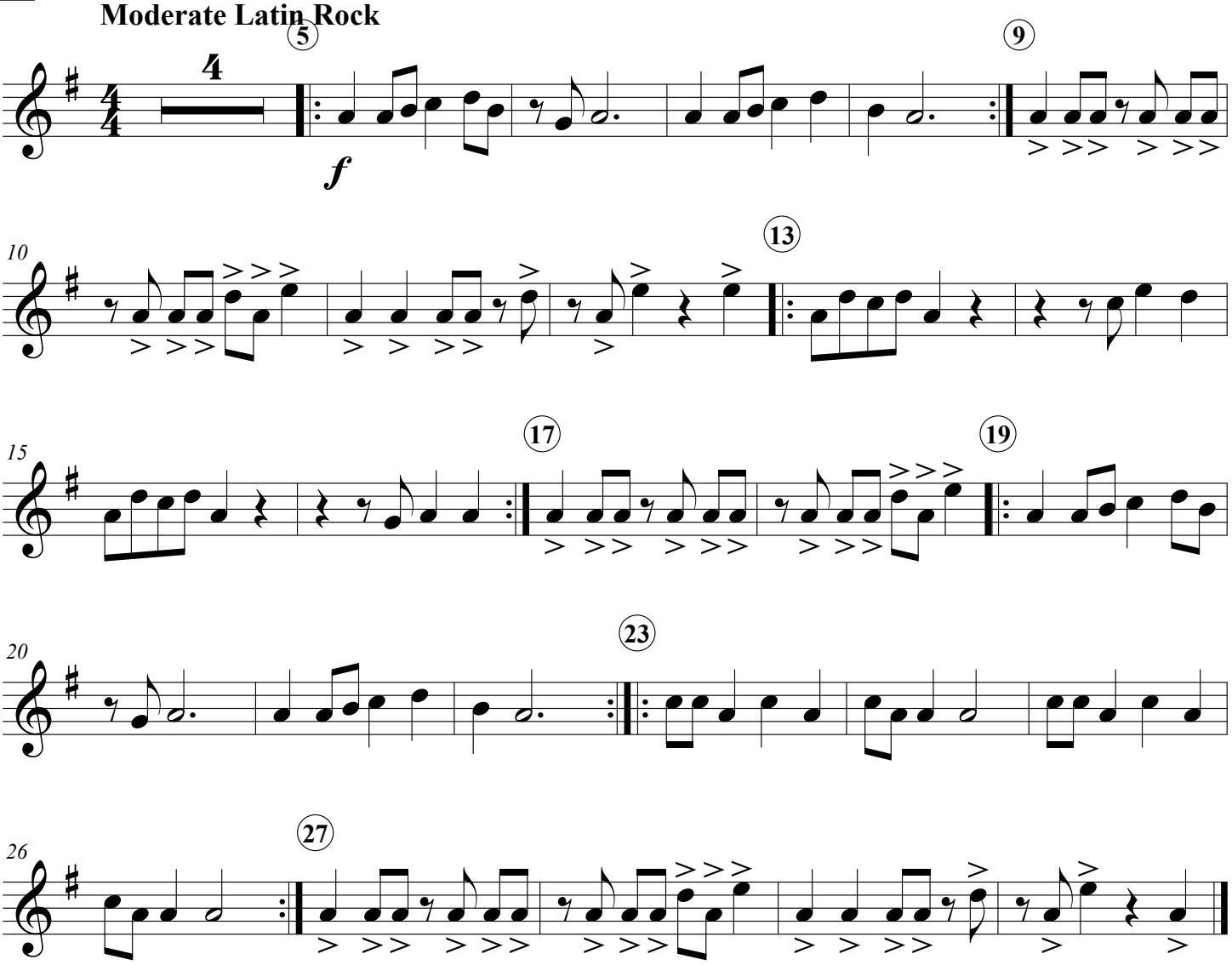
Moderate Latin Rock



12 Oye Como Va

Written and Recorded by TITO PUENTE (1963)

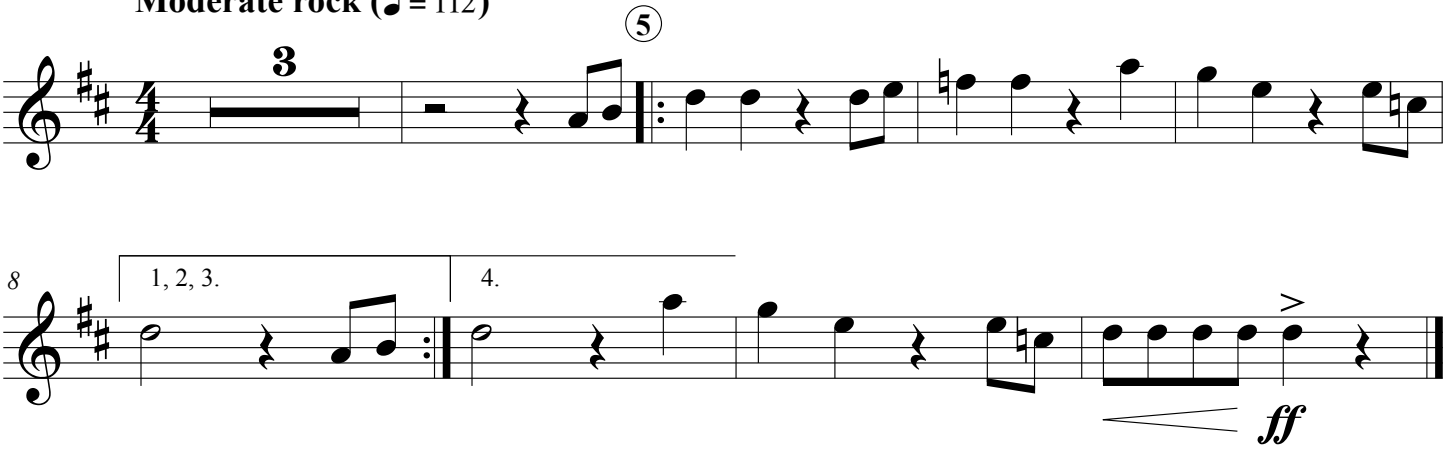
Moderate Latin Rock



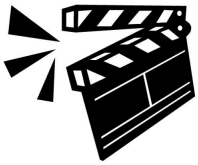
13 Na Na Hey Hey Kiss Him Goodbye

Recorded by STEAM (1969)
Words and Music by GARY DE CARLO, DALE FRASHUER and PAUL LEKA

Moderate rock (♩ = 112)

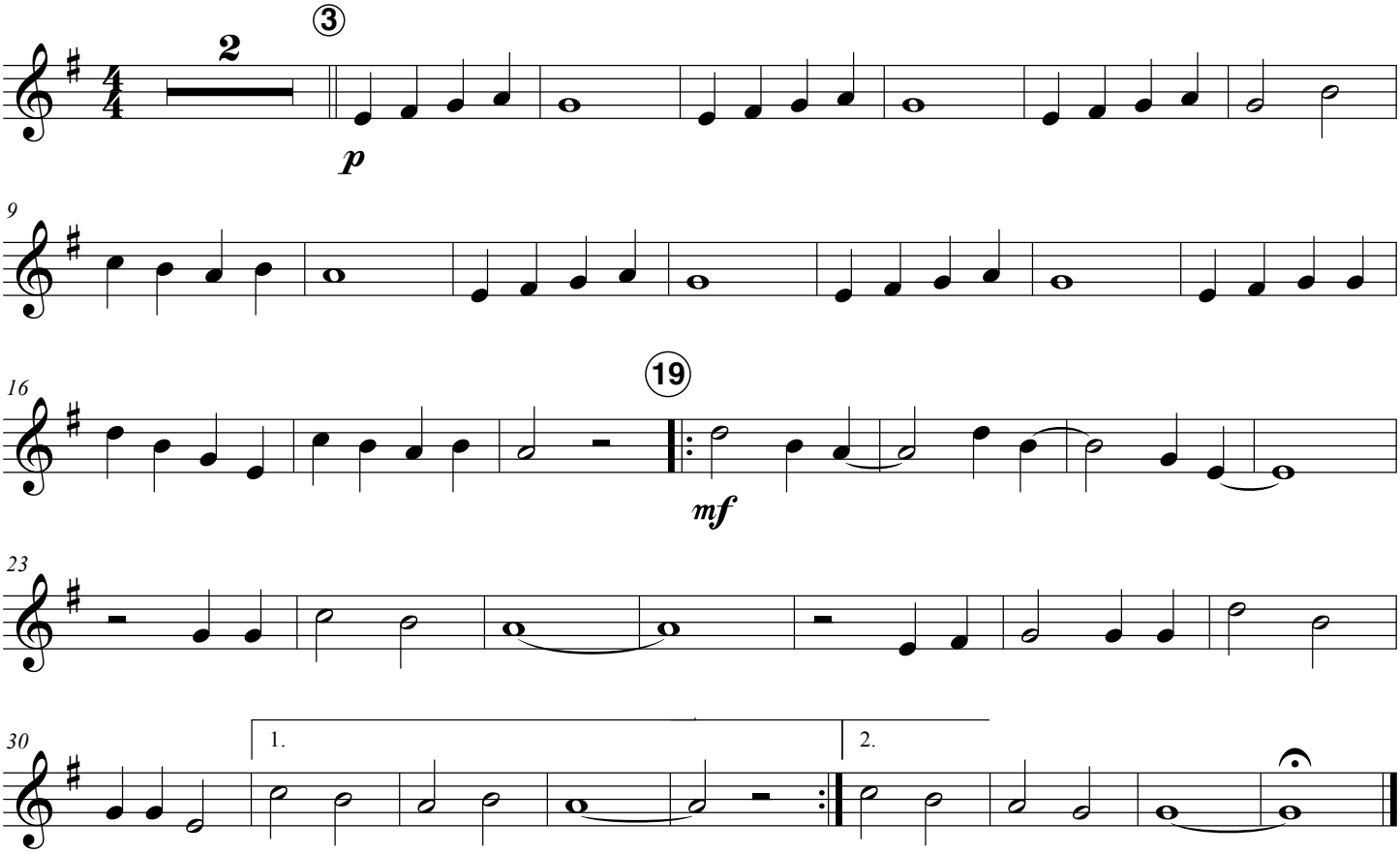


Movie Themes



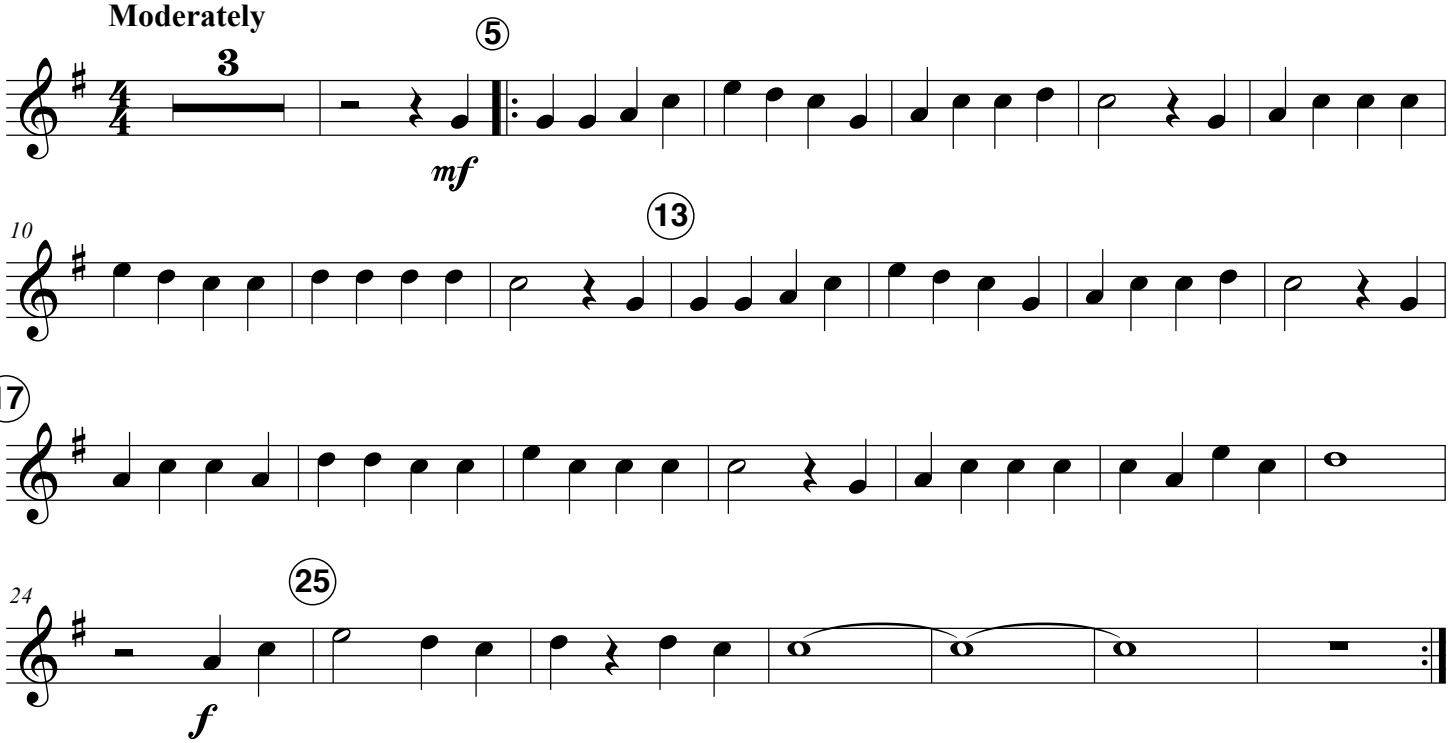
222 Can You Feel the Love Tonight from THE LION KING

Music by ELTON JOHN
Lyrics by TIM RICE



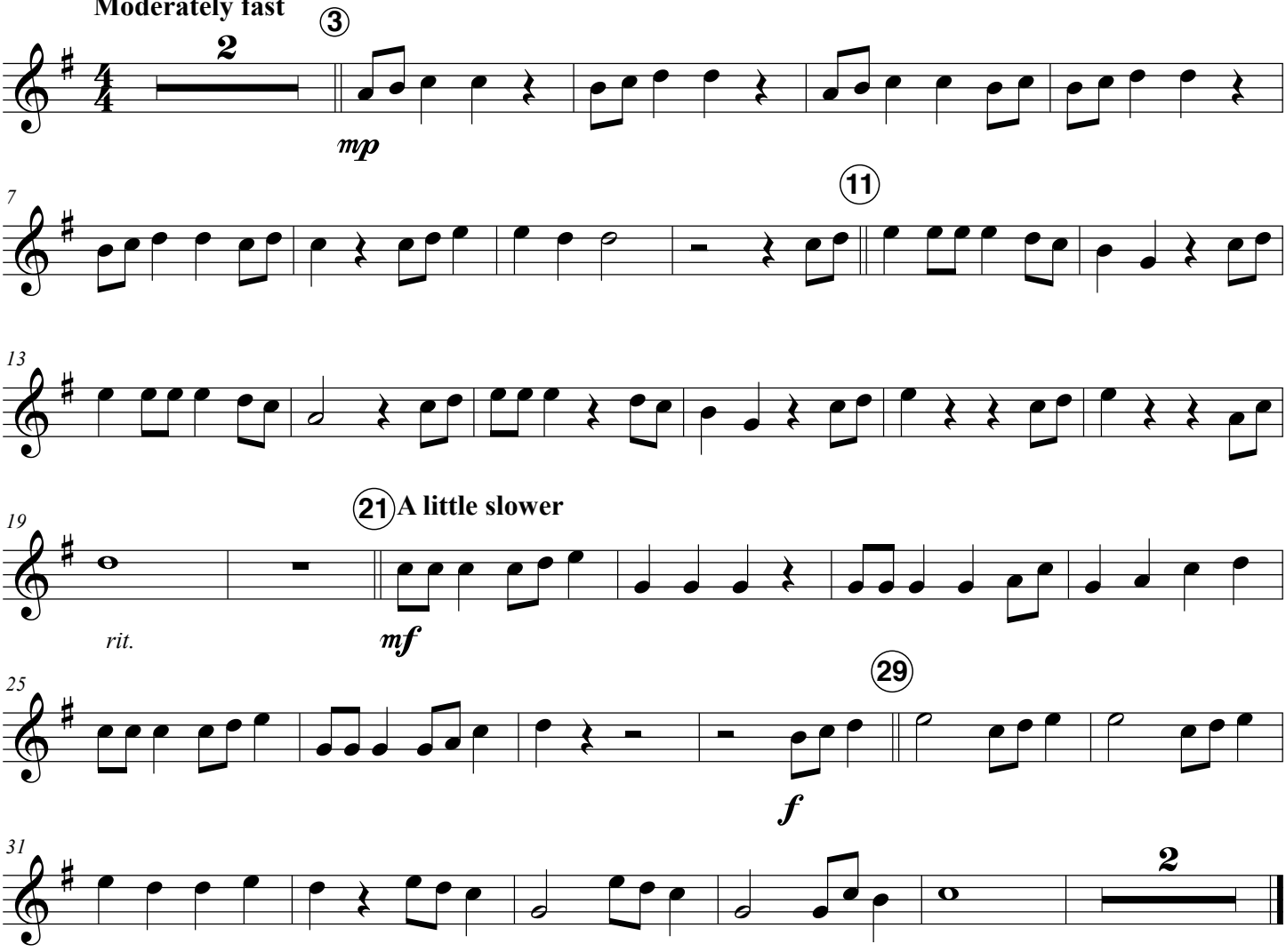
223 I Just Can't Wait to Be King from THE LION KING

Music by ELTON JOHN
Lyrics by TIM RICE



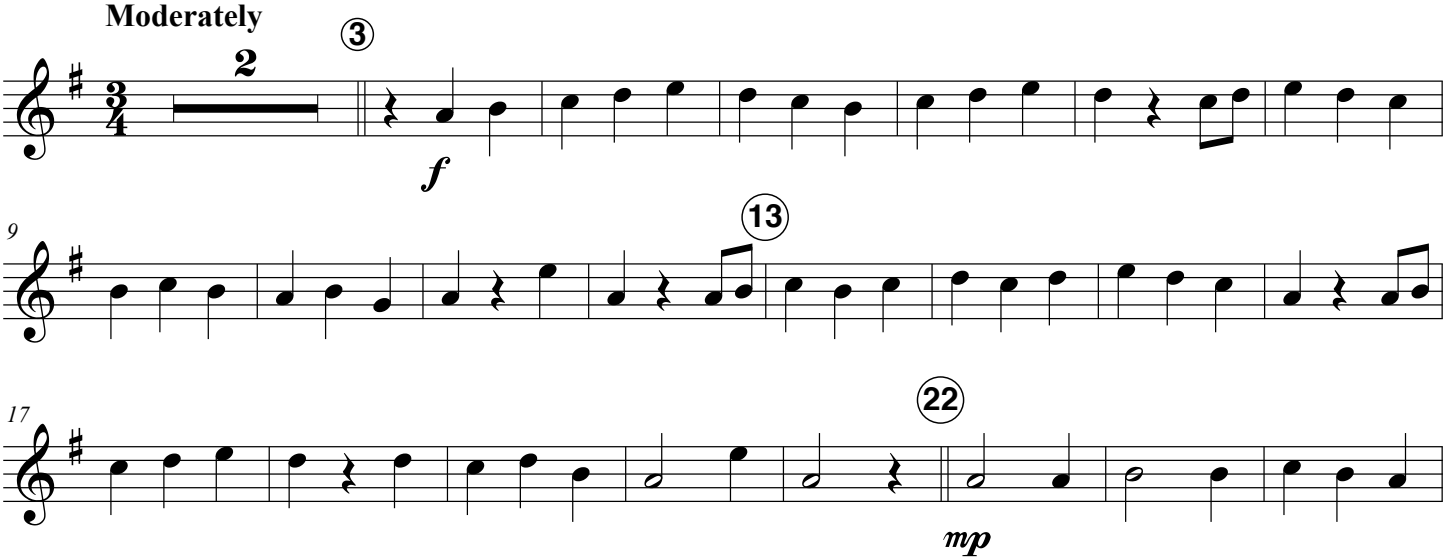
224 Part of Your World from THE LITTLE MERMAID

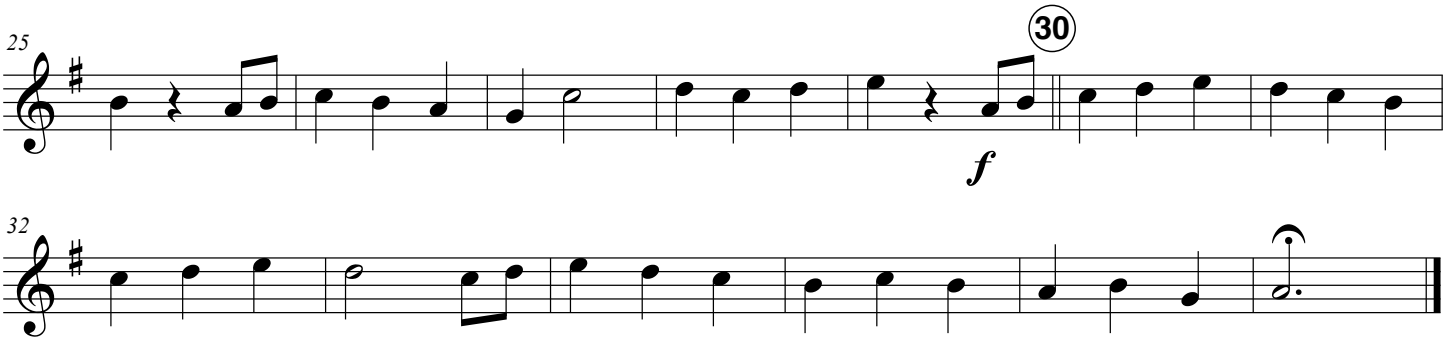
Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN



225 The Medallion Calls from PIRATES OF THE CARIBBEAN

Music by KLAUS BADELT

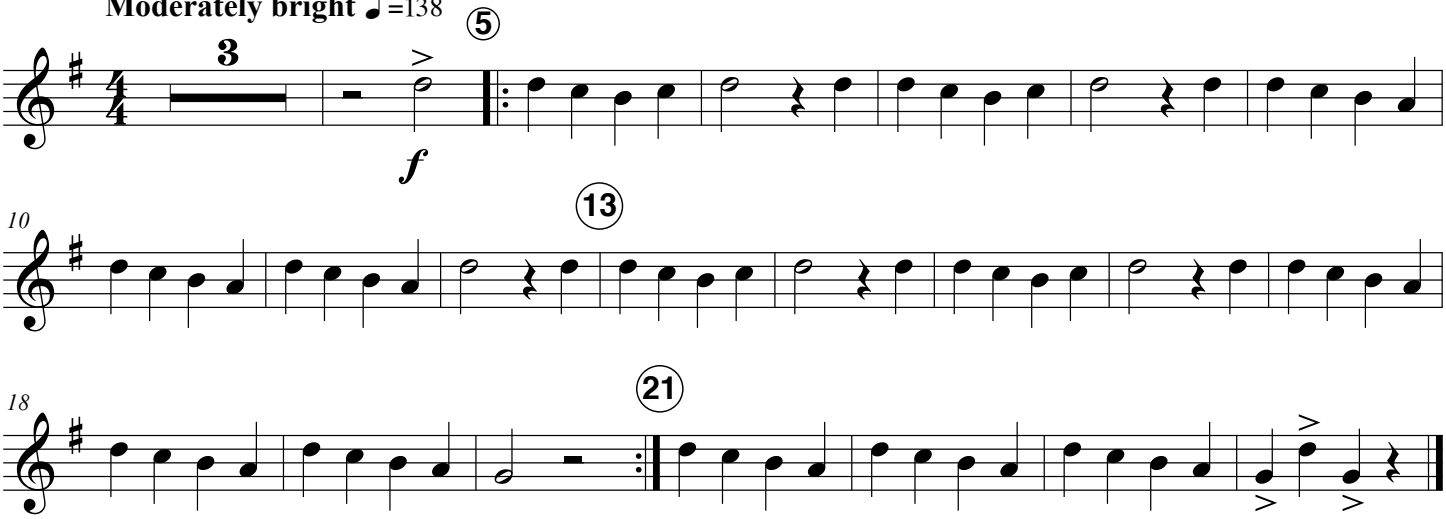




226 Whistle While You Work from SNOW WHITE

Words by LARRY MOREY
Music by FRANK CHURCHILL

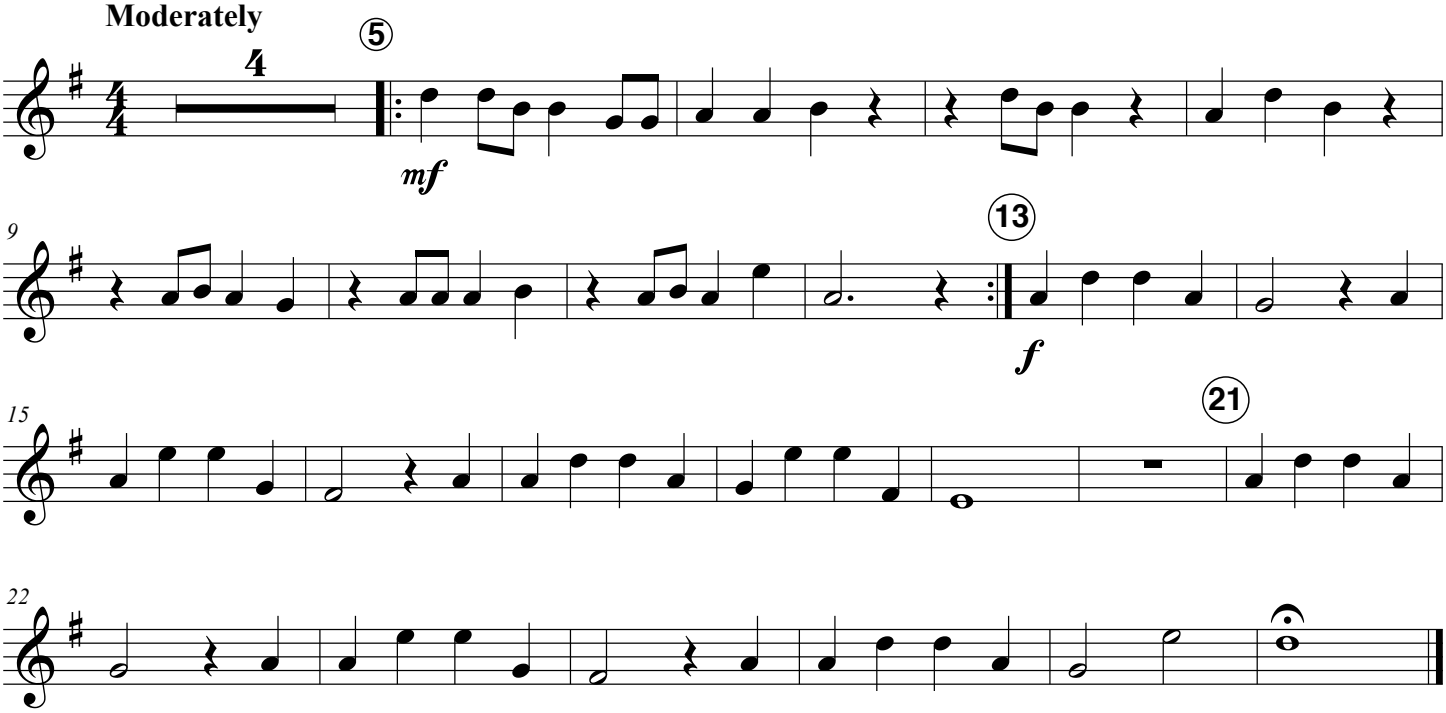
Moderately bright ♩=138



227 You'll Be in My Heart from TARZAN

Words by PHIL COLLINS

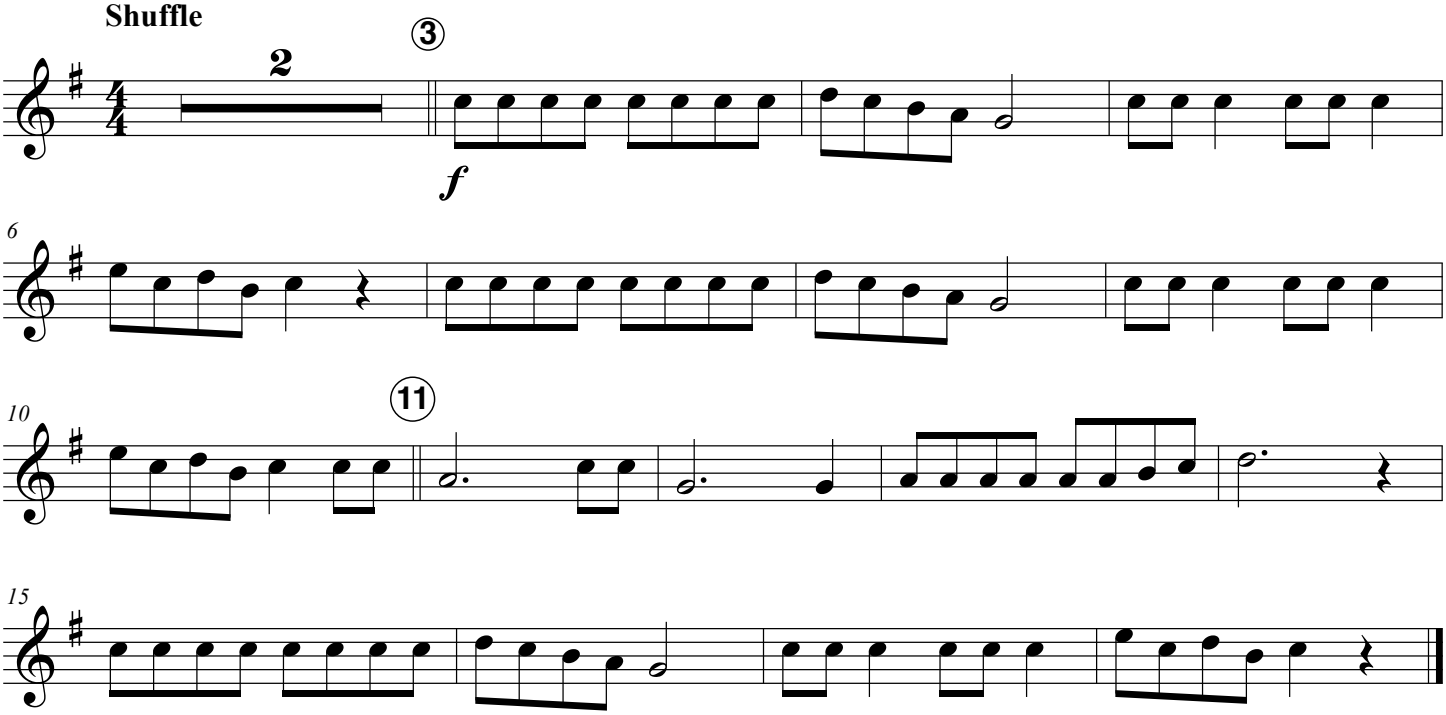
Moderately



228 Mickey Mouse March from THE MICKEY MOUSE CLUB

Words and Music by JIMMIE DODD

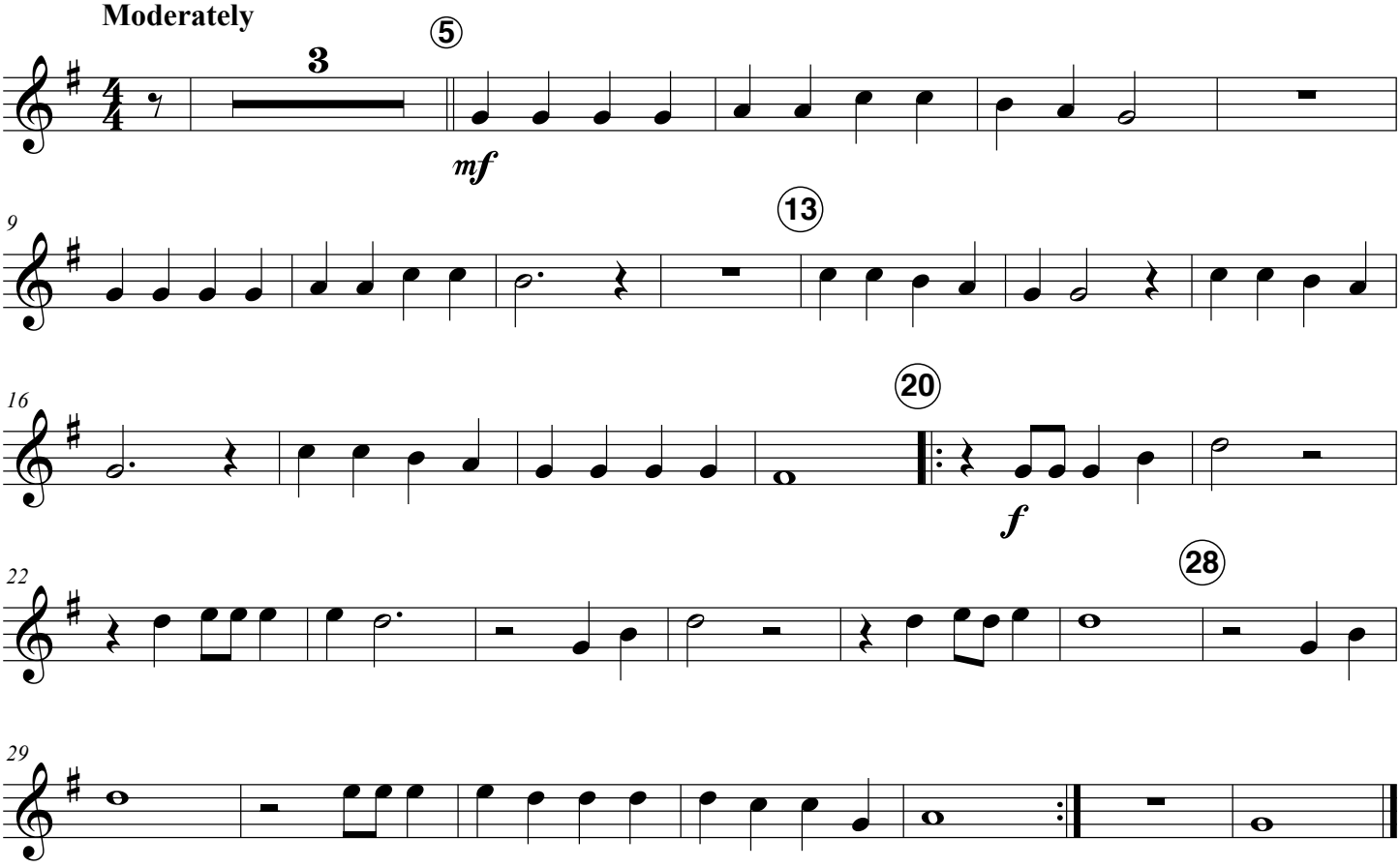
Shuffle



229 I'm a Believer from SHREK

Words and Music by NEIL DIAMOND

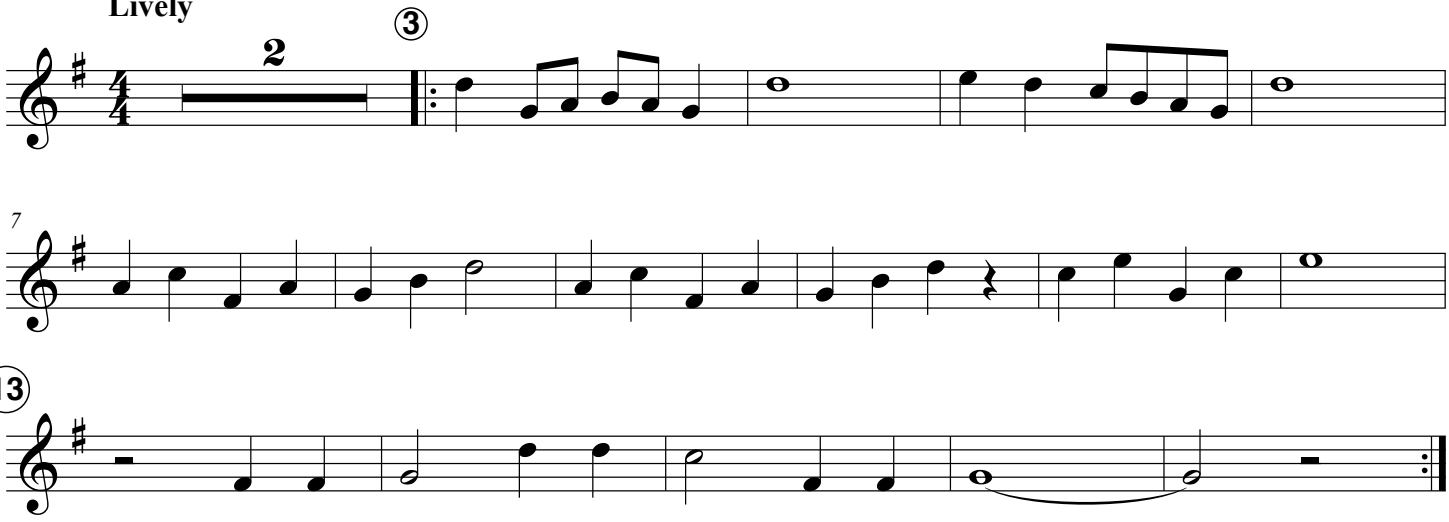
Moderately



230 You Can Fly! from PETER PAN

Words by SAMMY CAHN
Music by SAMMY FAIN

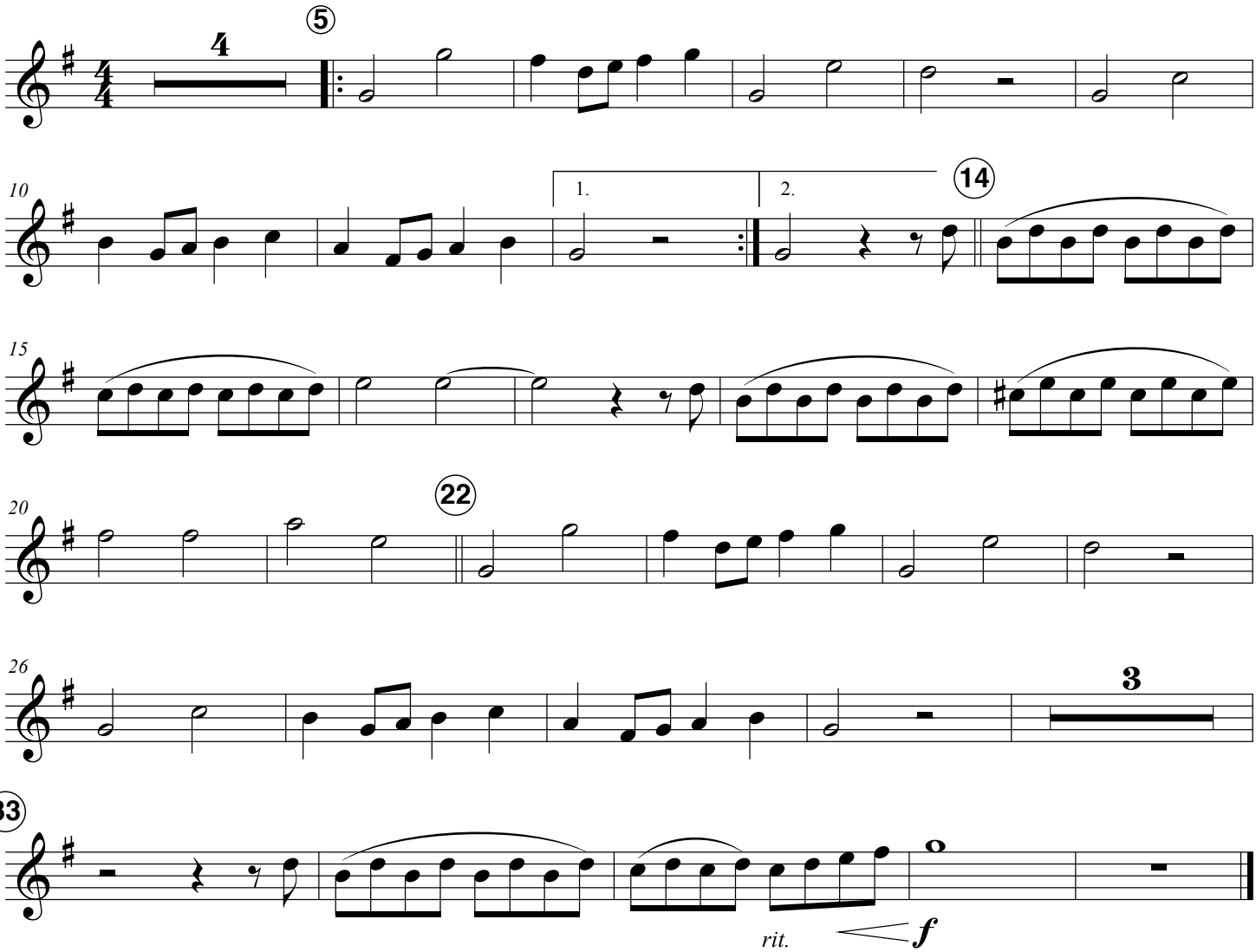
Lively



231 Over the Rainbow from THE WIZARD OF OZ

Music by HAROLD ARLEN

Moderately slow, with expression ♩=84

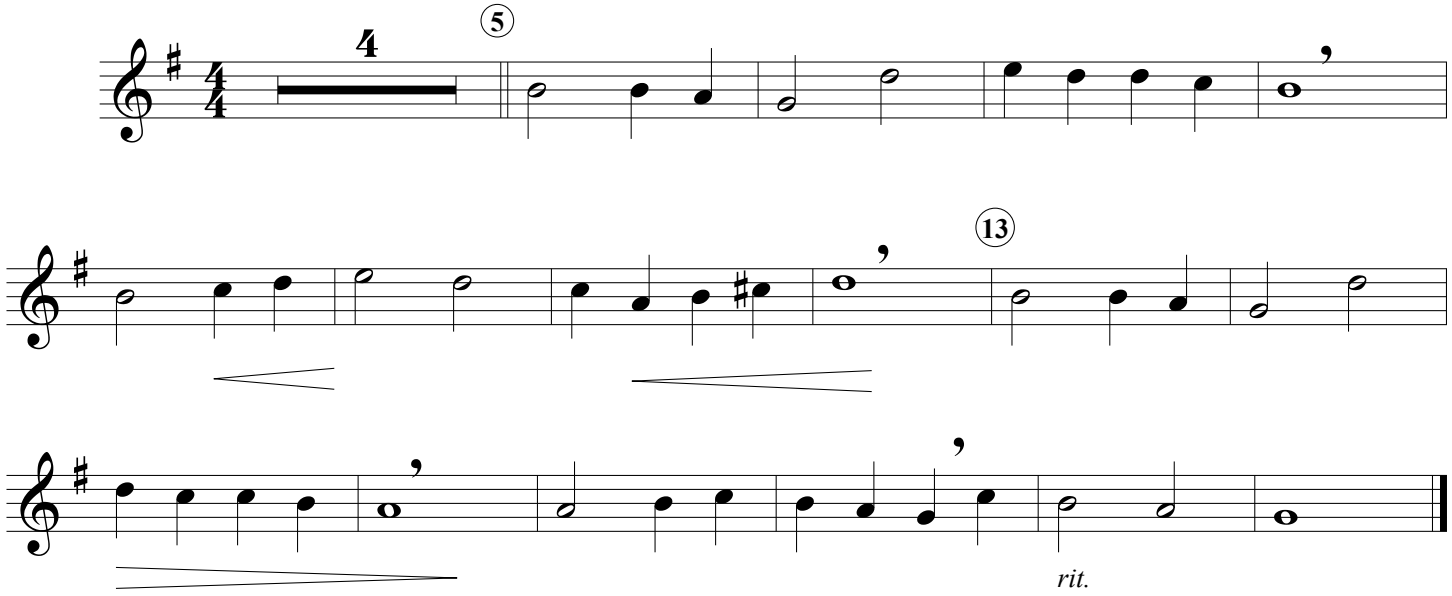


Festival Solos

232 Abide with Me

Andante

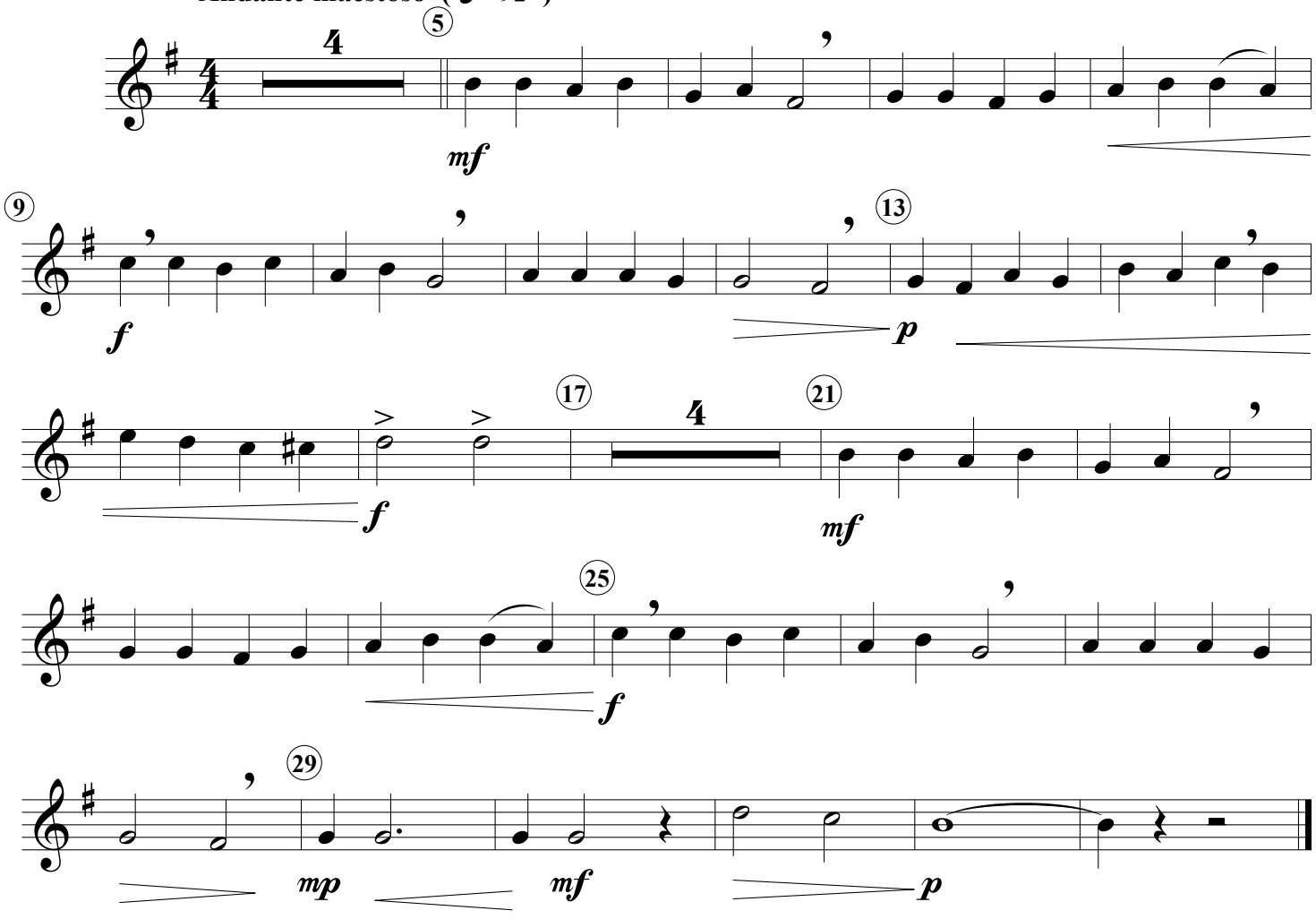
W.H. MONK



233 Melody Op. 44, No. 6

Andante maestoso (♩ = 92)

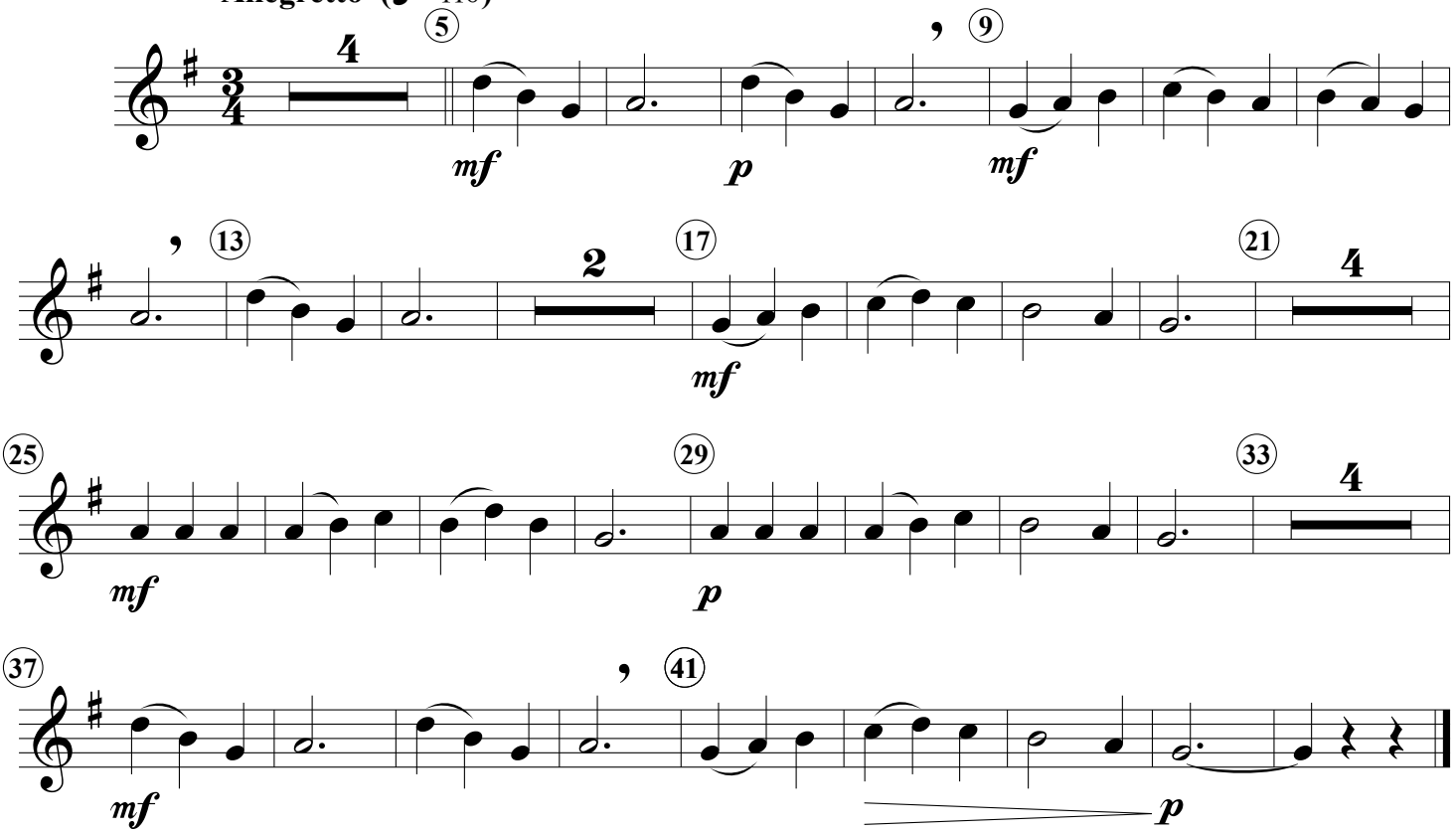
ALBERT BIEHL (1836-1899)



234 Springtime Waltz

FRANZ BEHR (1837-1898)

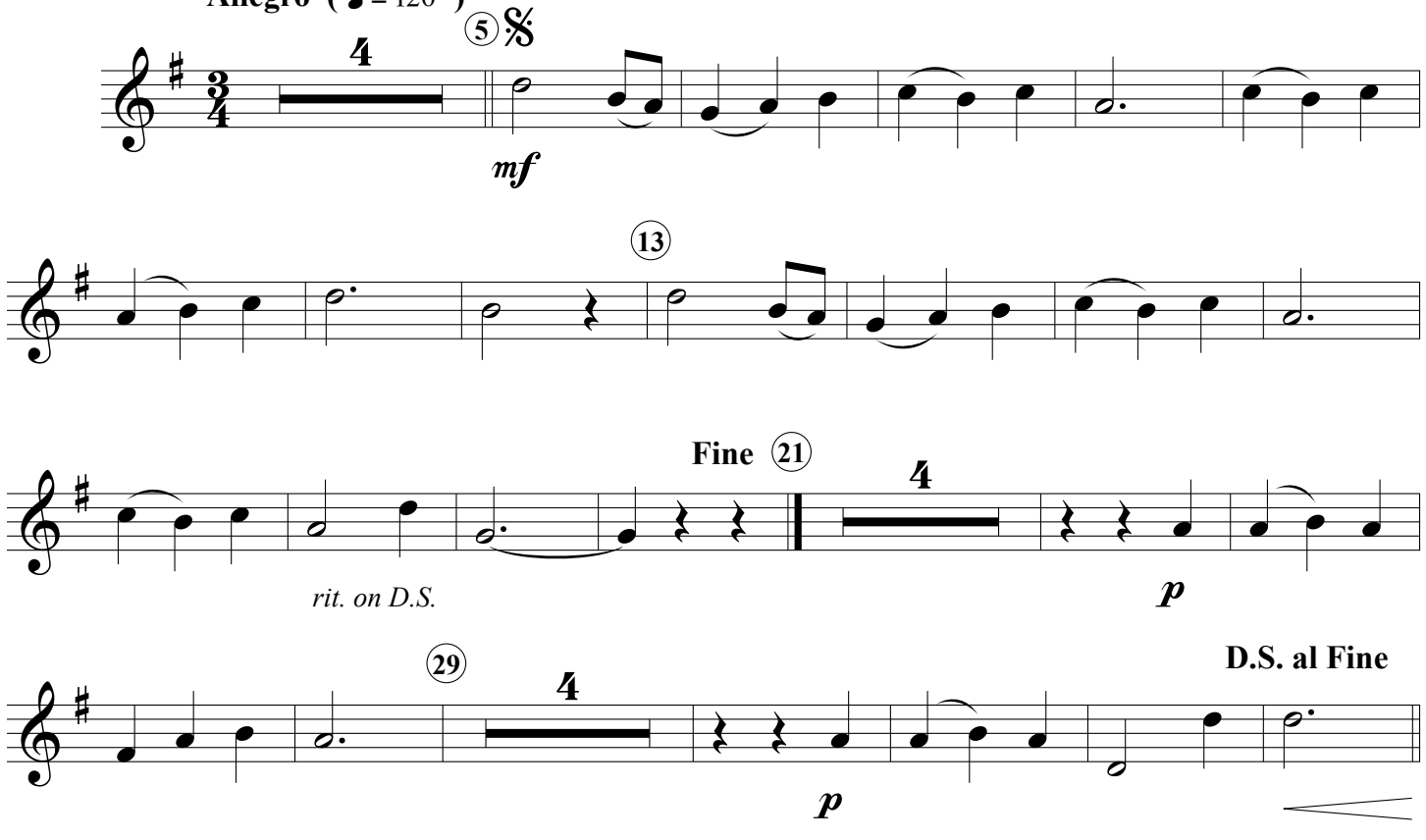
Allegretto (♩ = 116)



235 Waltz

MORITZ VOGEL

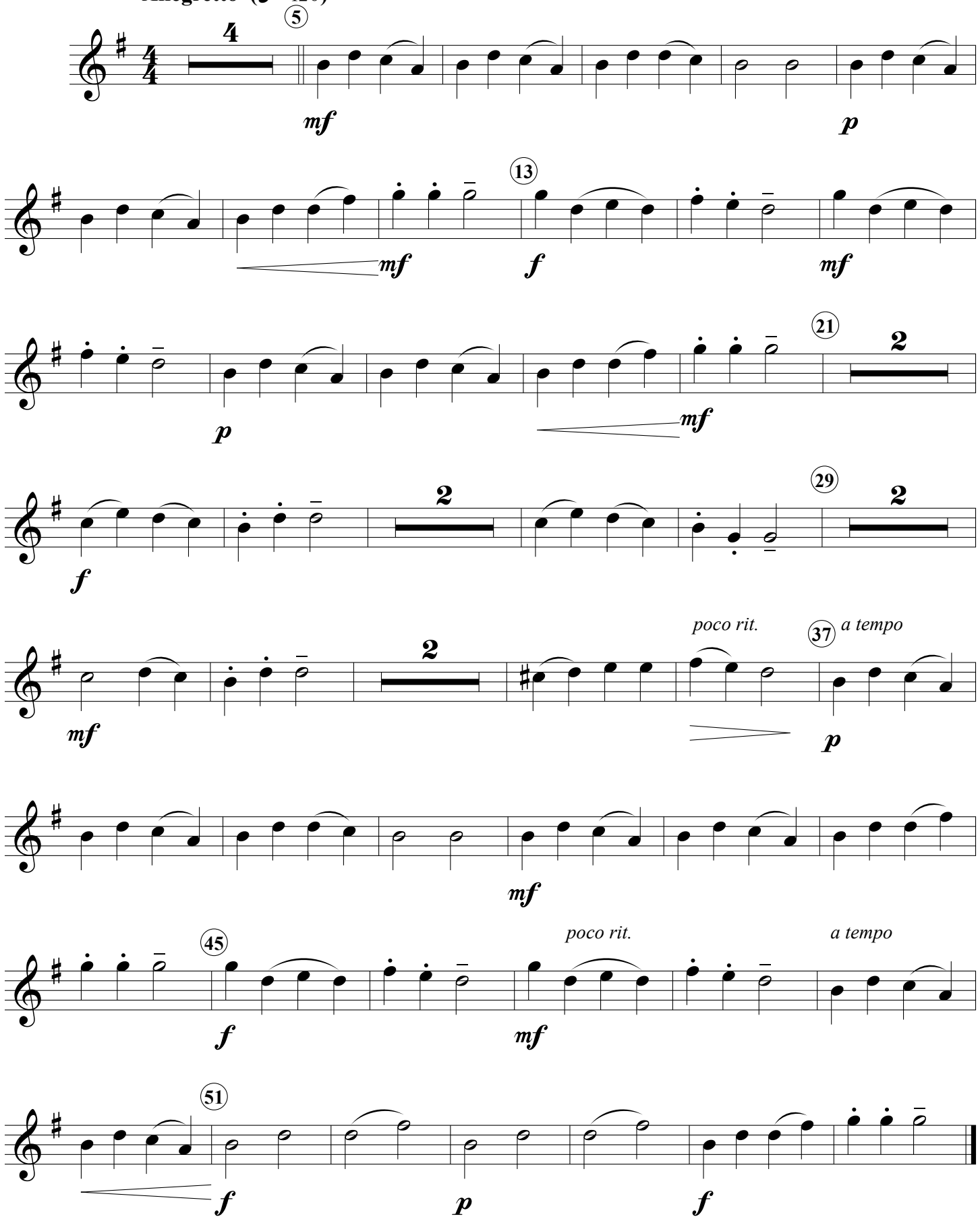
Allegro (♩ = 120)



236 Happy Song

Allegretto (♩ = 126)

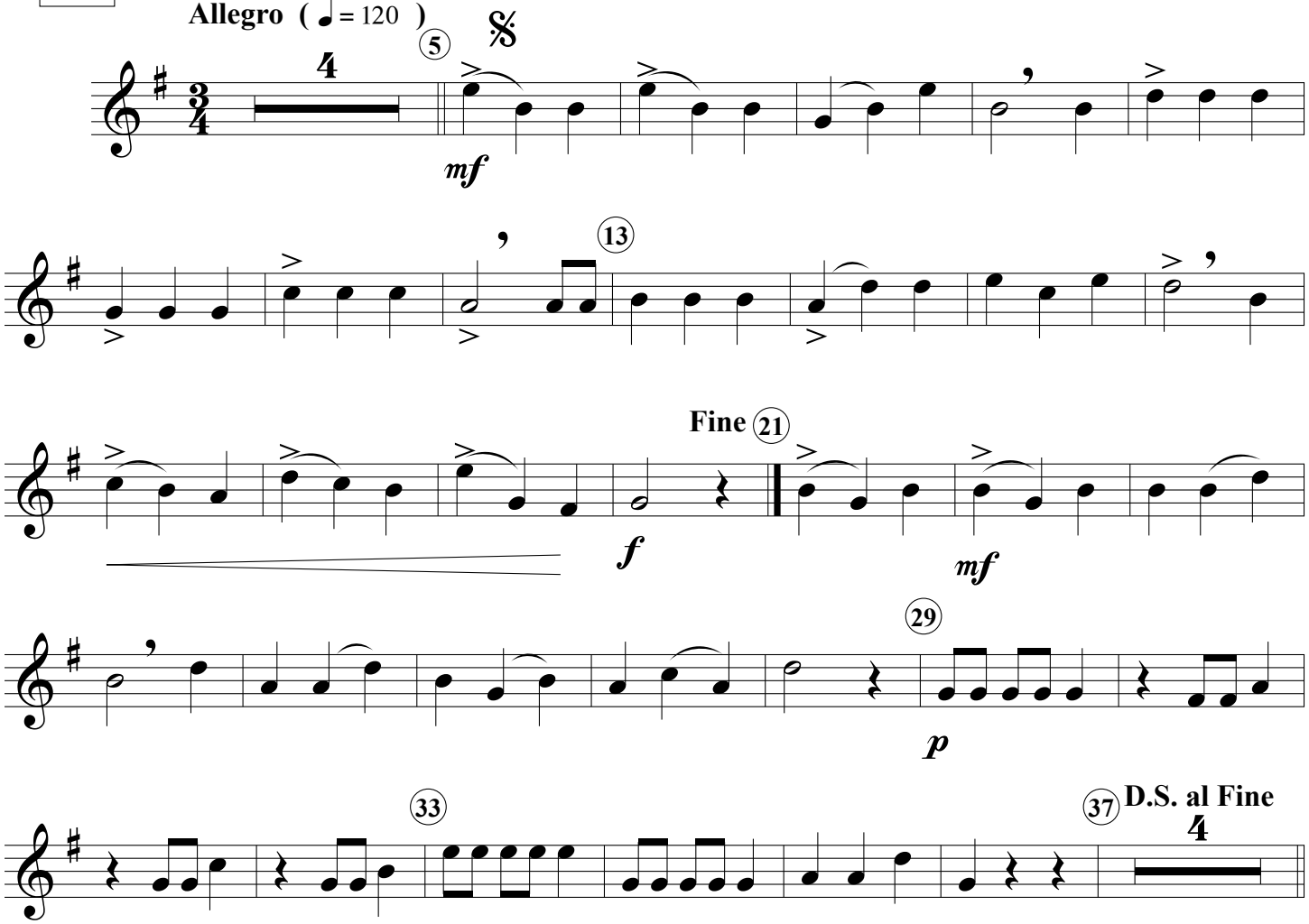
EDMUND J. SIENNICKI



237 Wooden Shoe Dance

VICTOR HERBERT (1859-1924)

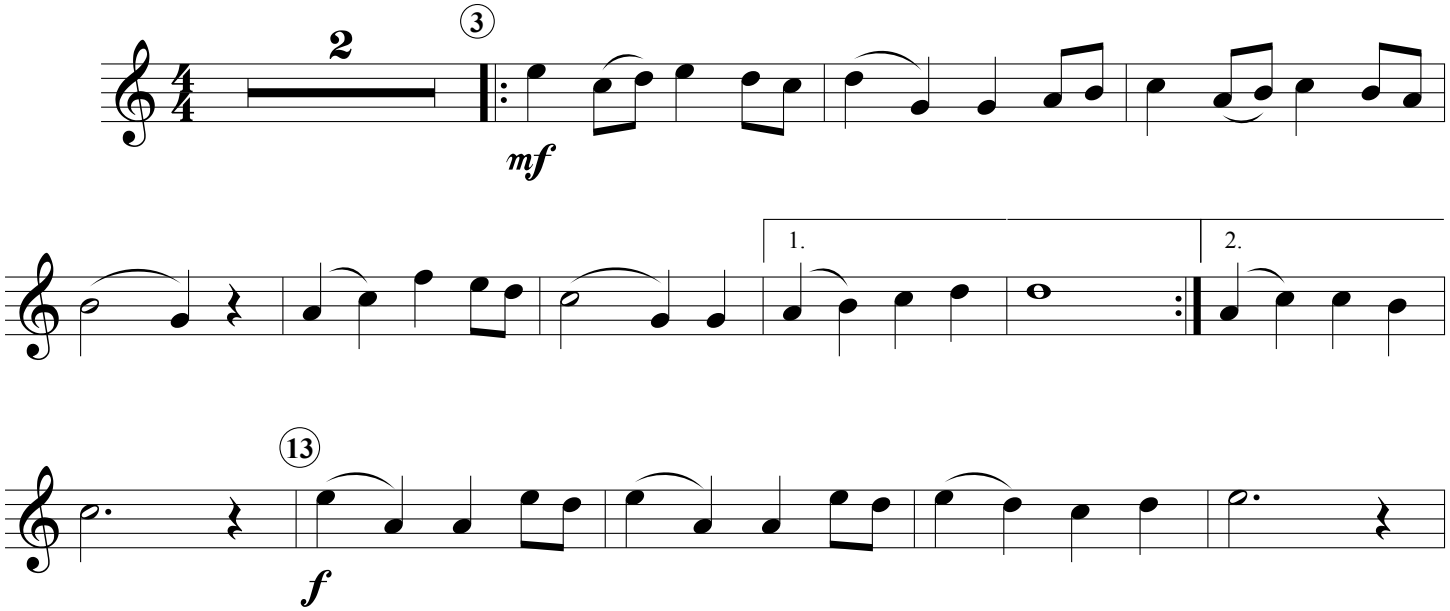
Allegro (♩ = 120)

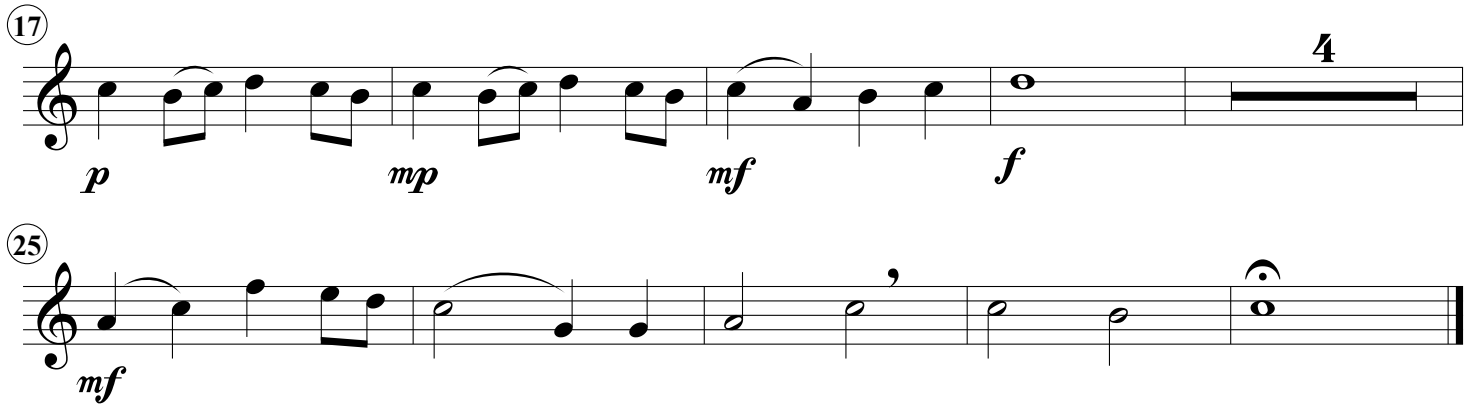


238 The Good Life

RYAN NOWLIN

Moderato

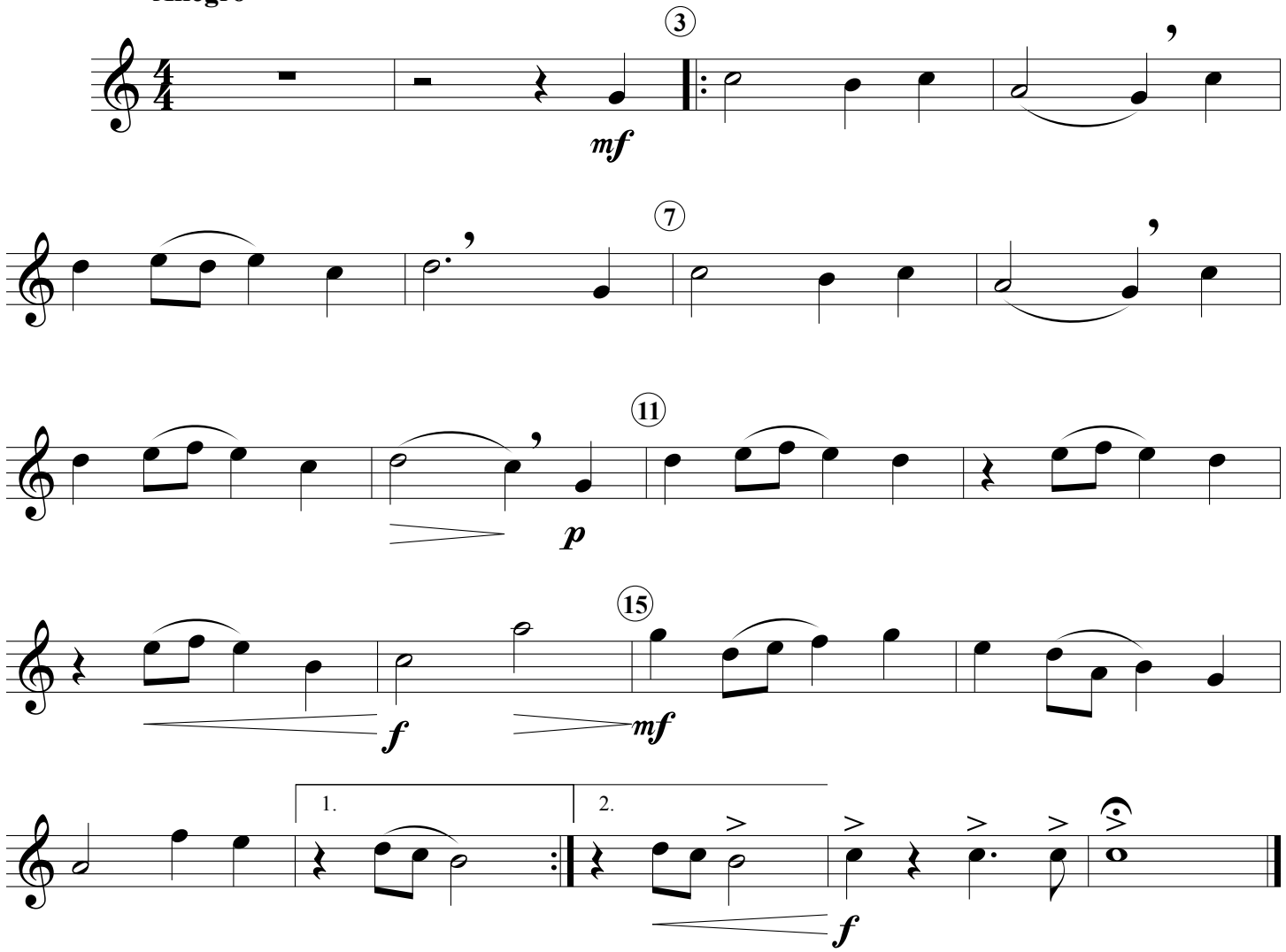




239 Theme from Symphony No. 1

JOHANNES BRAHMS, arr. by JOHN HIGGNS

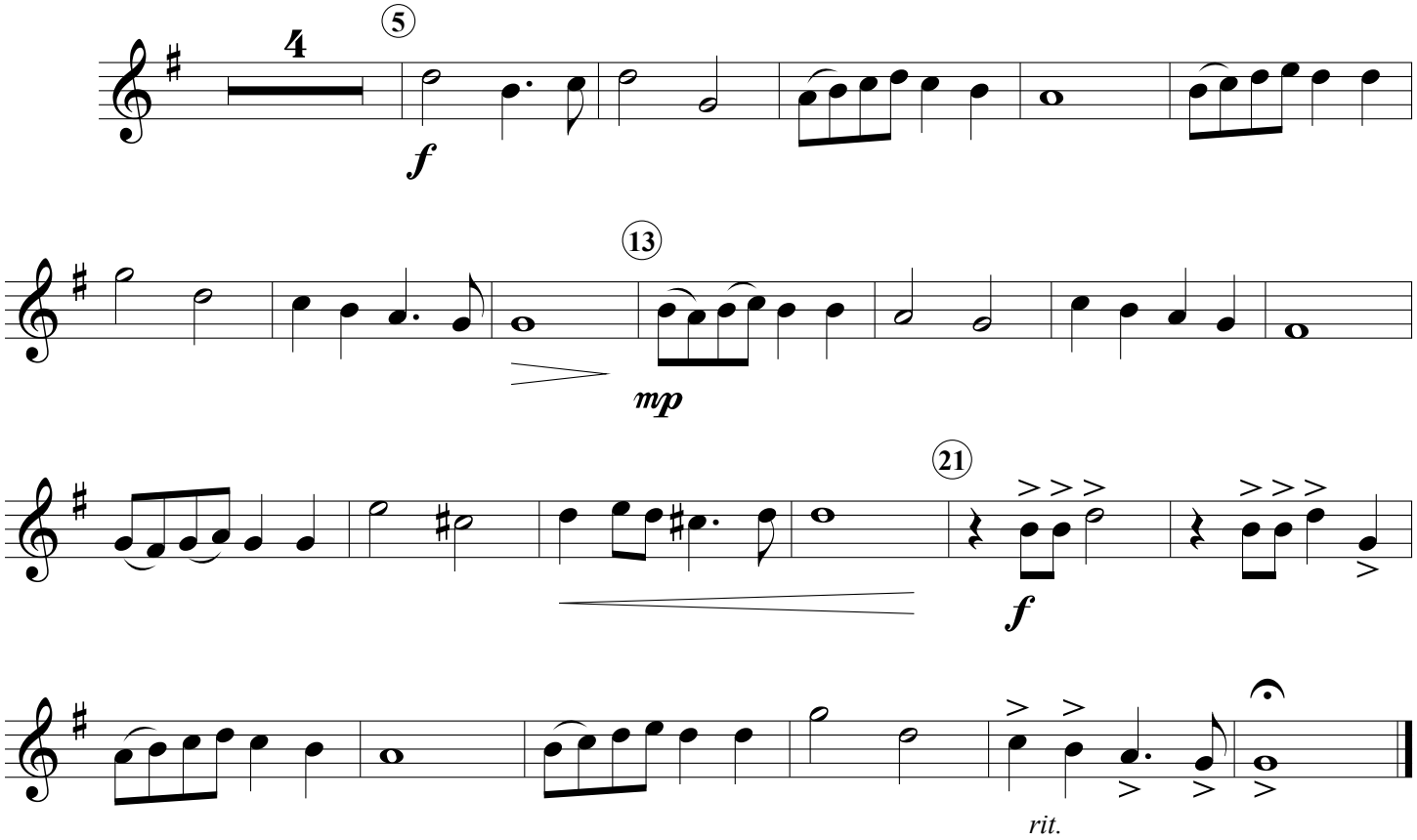
Allegro



240 Hail the Conquering Hero

GEORGE F. HANDEL, arr. BRIAN BALMAGES

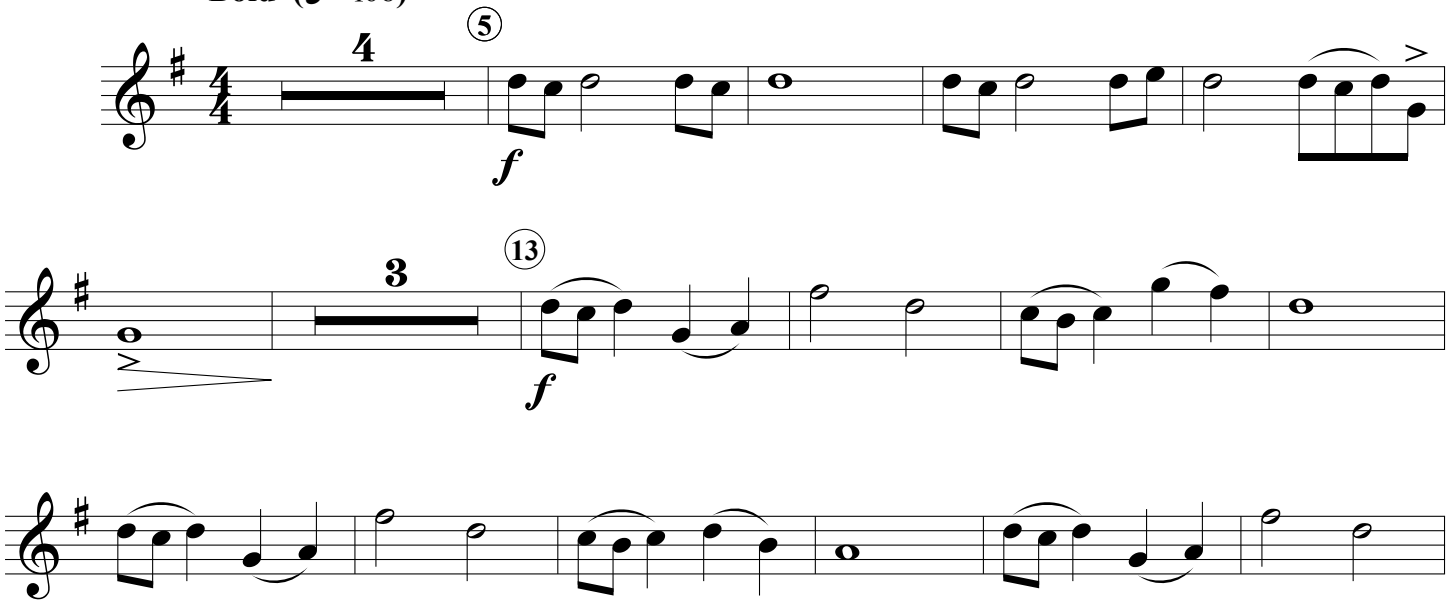
Moderato

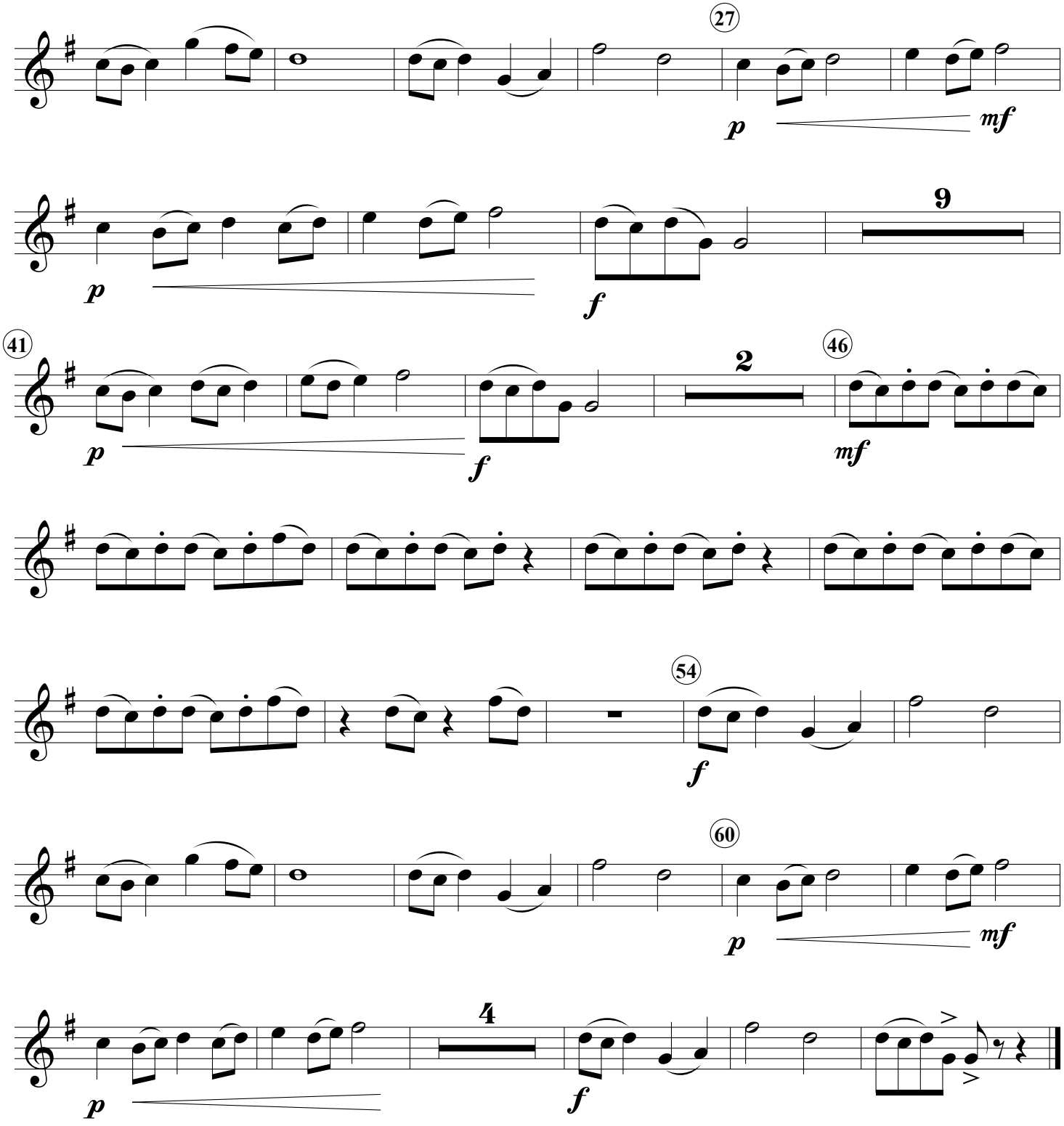


241 Panorama Trail

SEAN O'LOUGHLIN

Bold (♩ = 108)

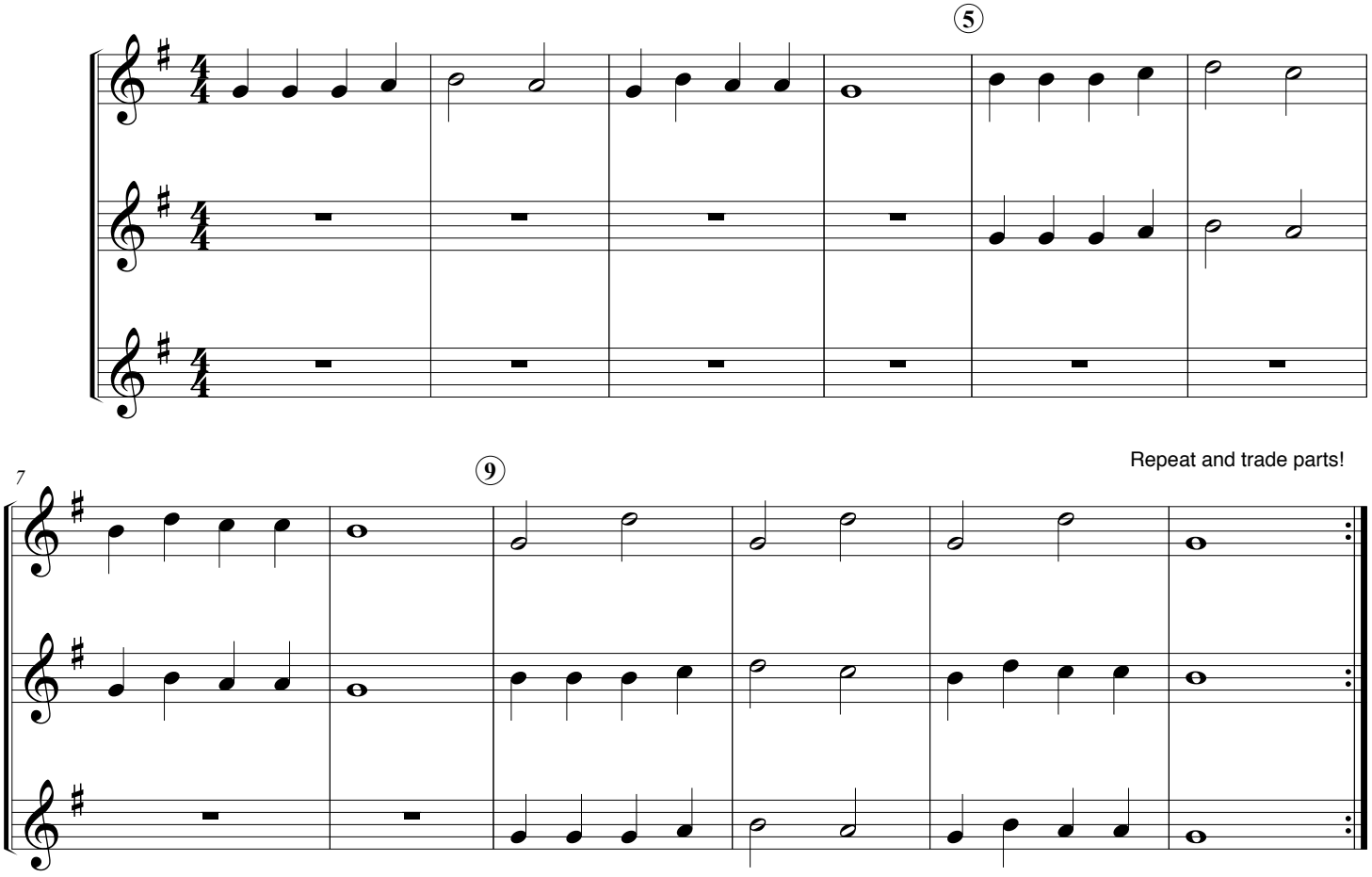



27
p
mf
p
9
f
41
p
f
2
46
mf
54
f
60
p
mf
p
4
f

Festival Duets

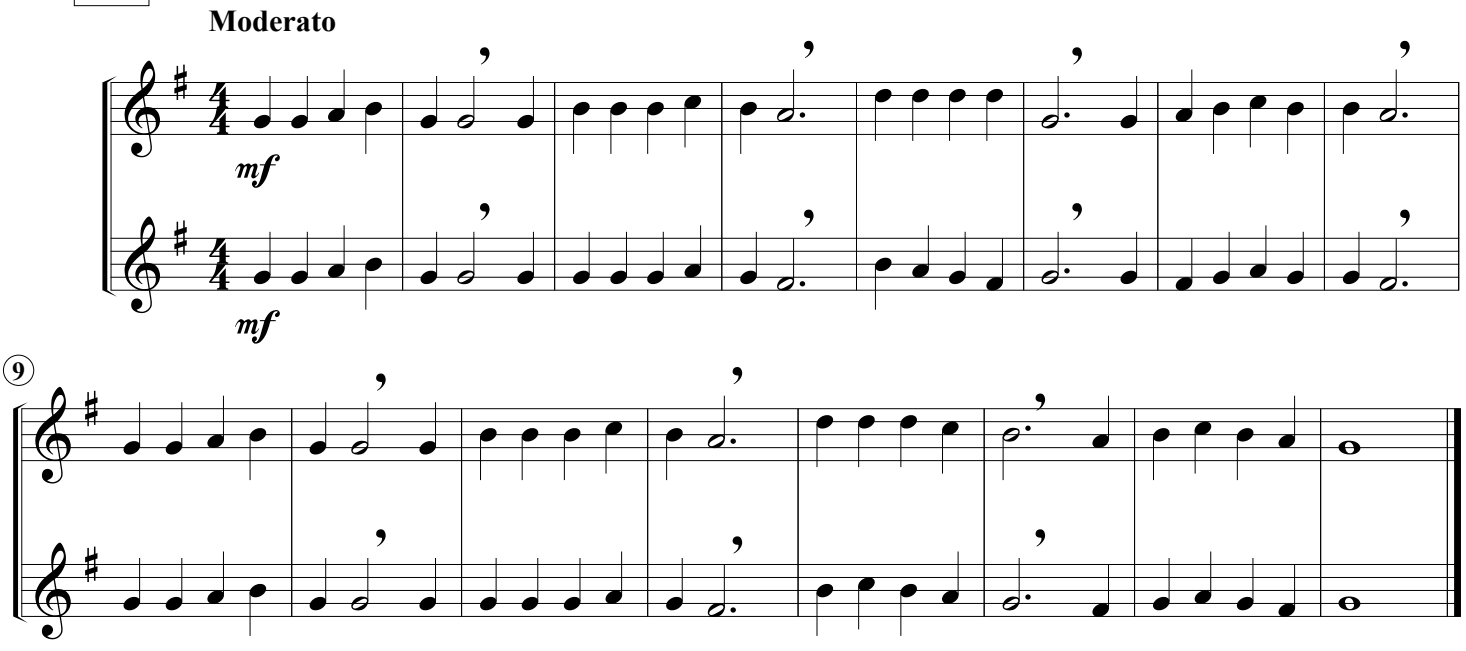
242 Tag! You're It!

JOHN O'REILLY and JOHN KINYON



243 Irish Folk Song

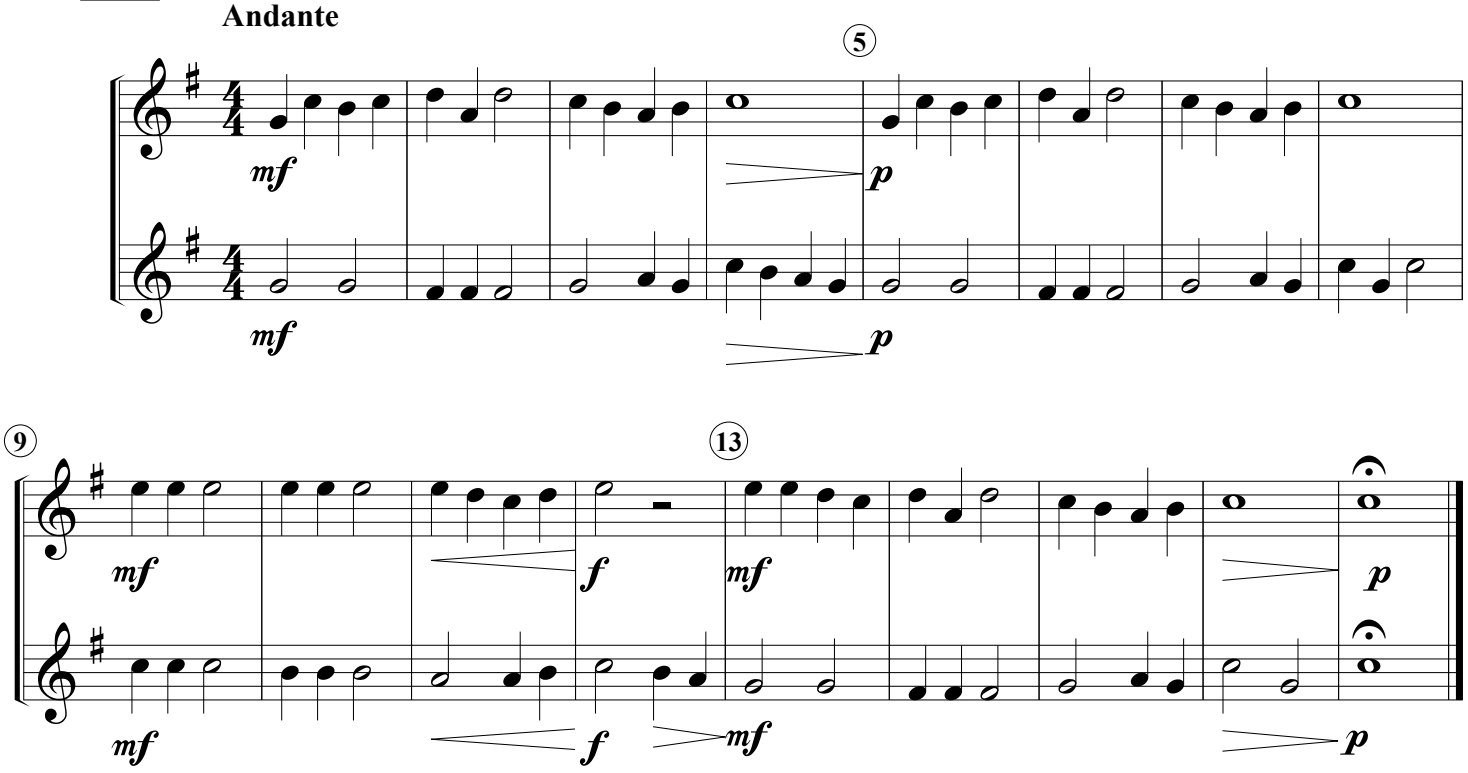
Traditional, arr. JOHN KINYON and JOHN O'REILLY



244 Aura Lee

Traditional

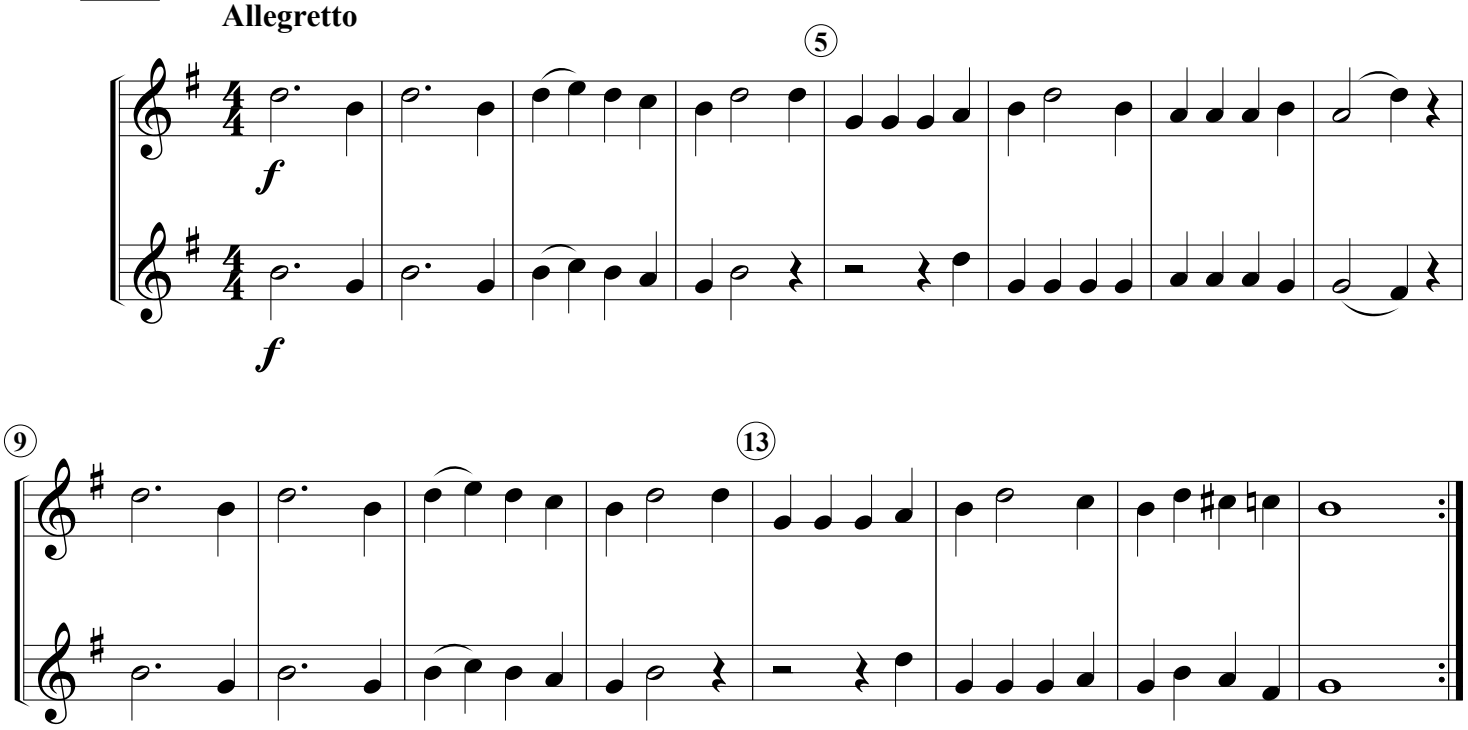
Andante



245 Yellow Ribbon

arr. JOHN KINYON and JOHN O'REILLY

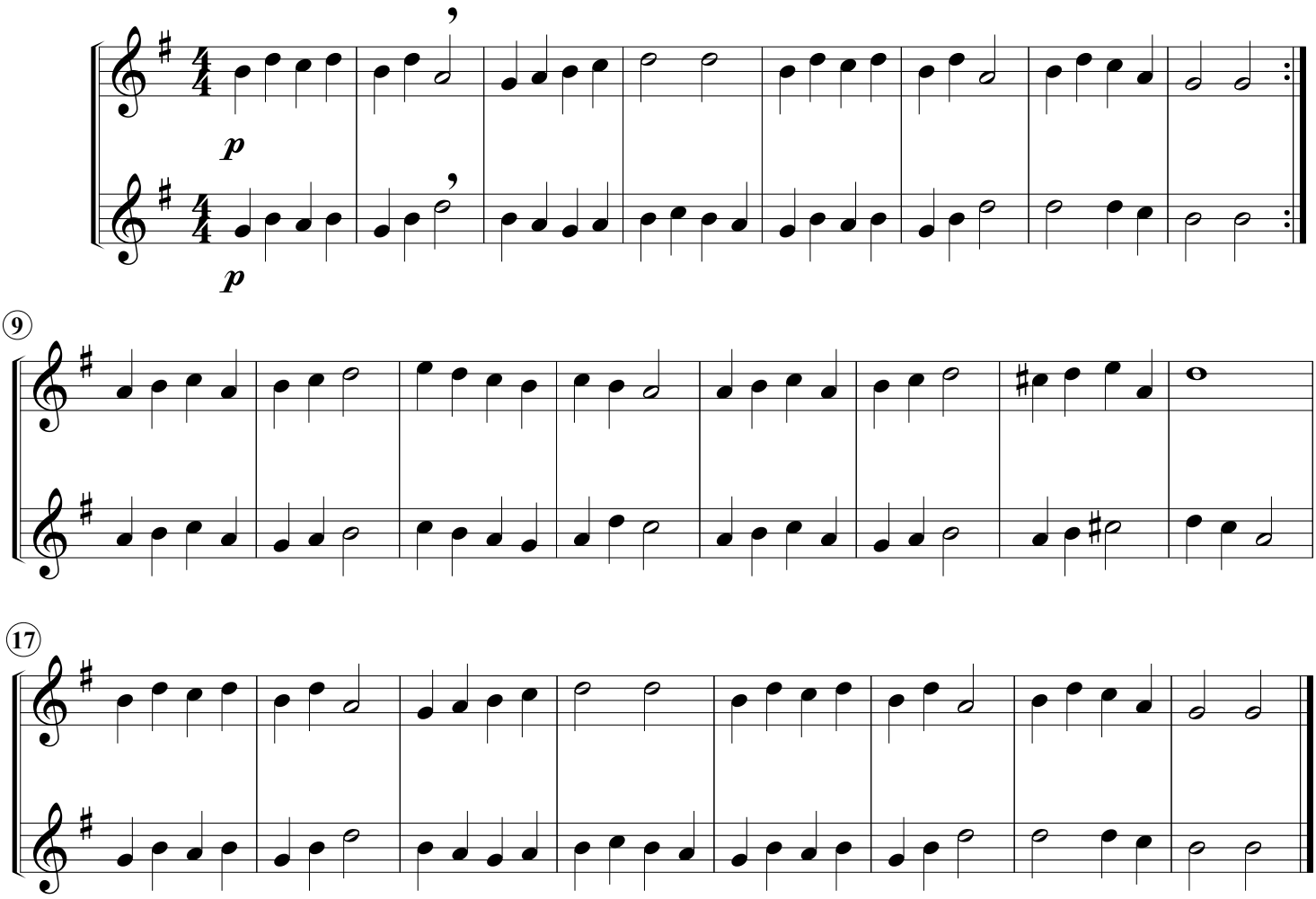
Allegretto



246 Vesper Chimes

JOHN O'REILLY and JOHN KINYON

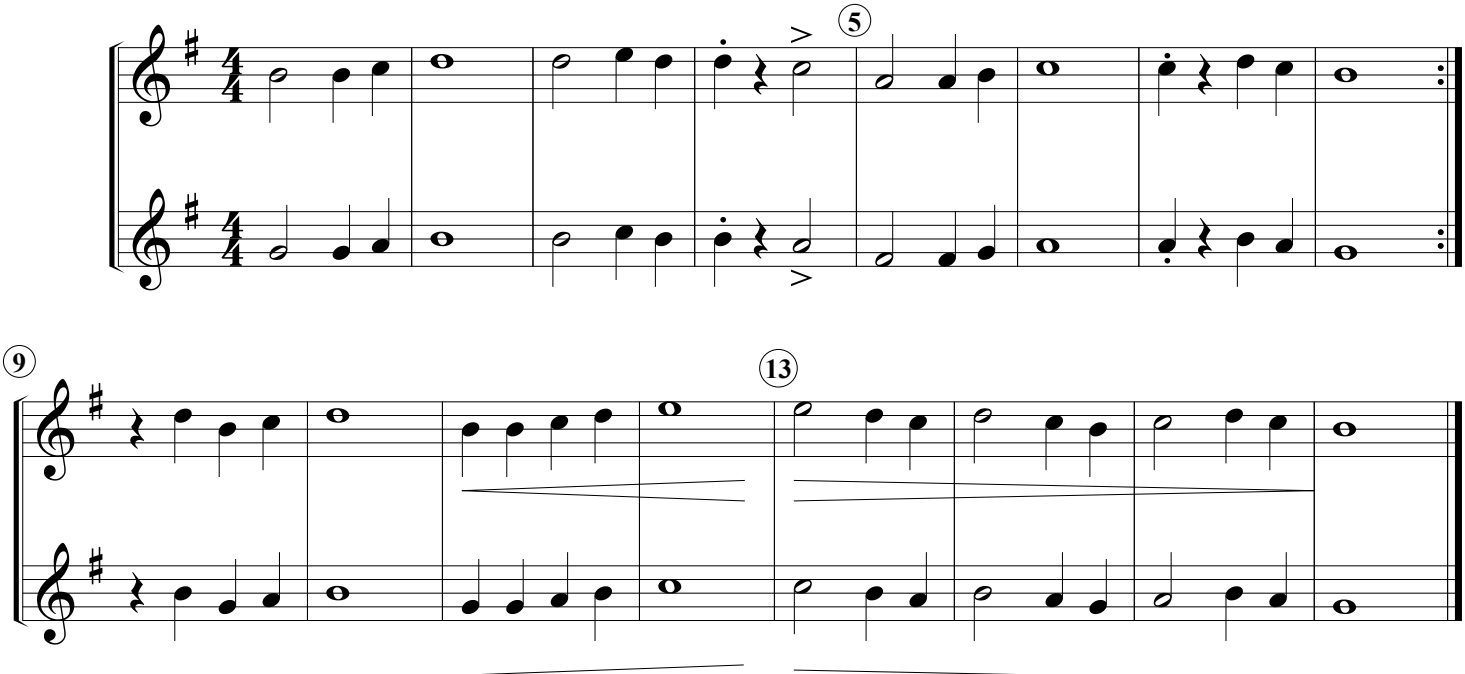
Moderato



247 Duo de España

ED SUETA

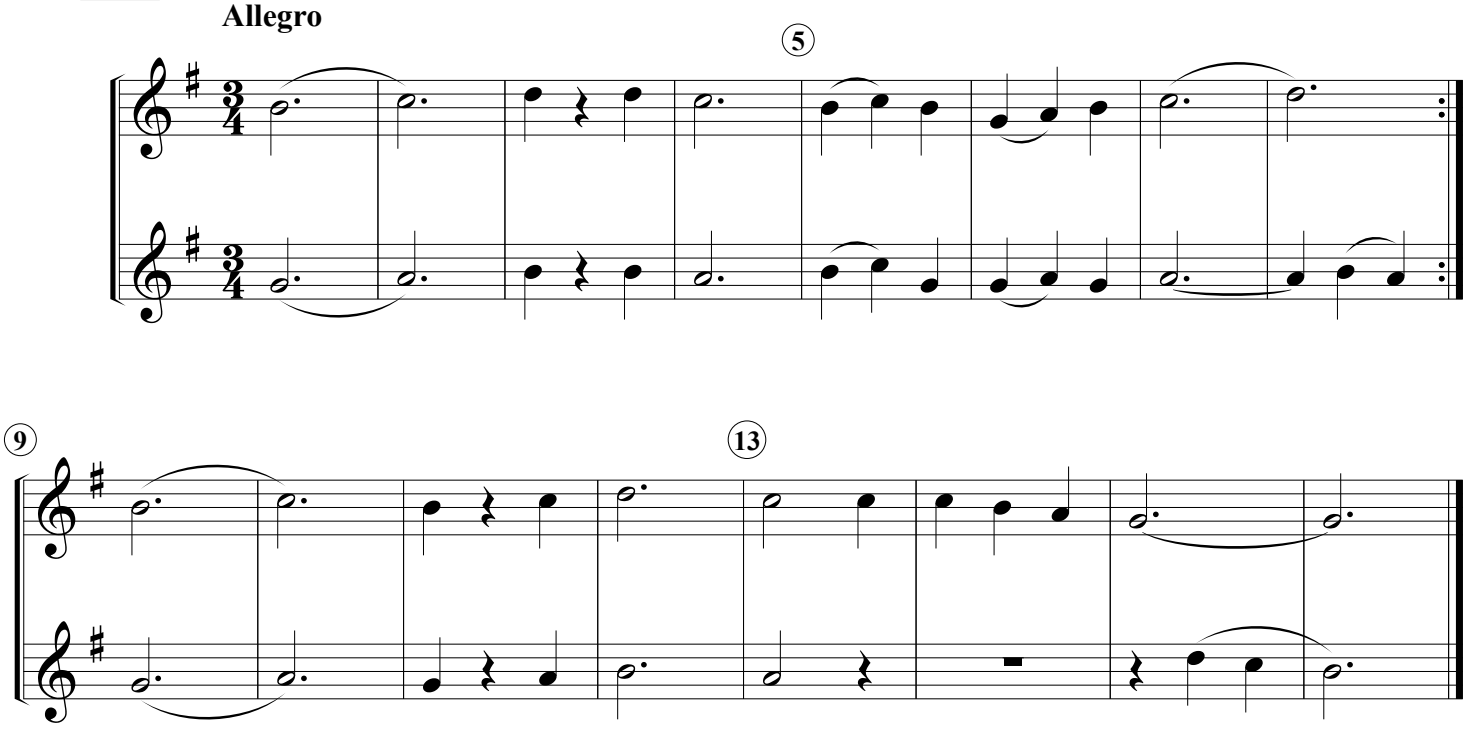
Allegro



248 Waltz for Two

ED SUETA

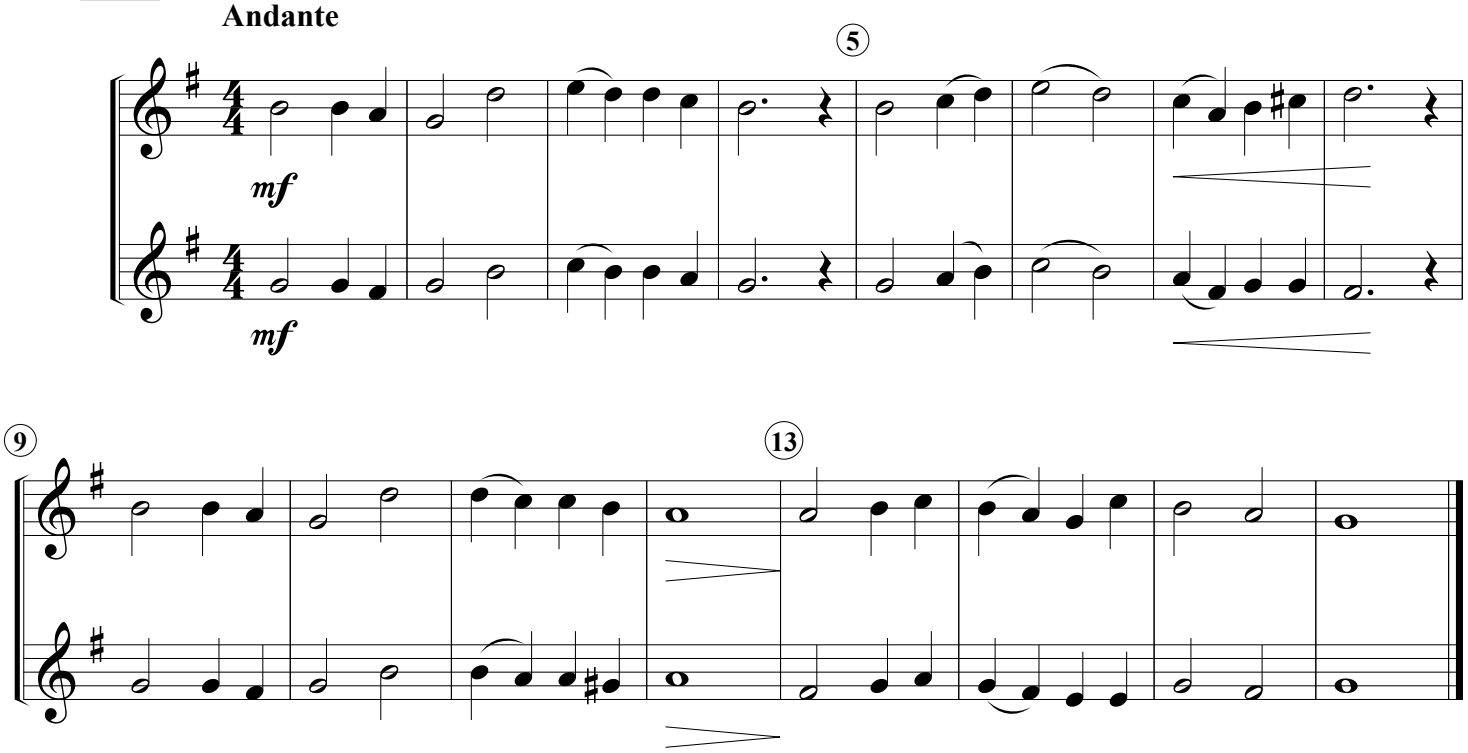
Allegro



249 Abide With Me

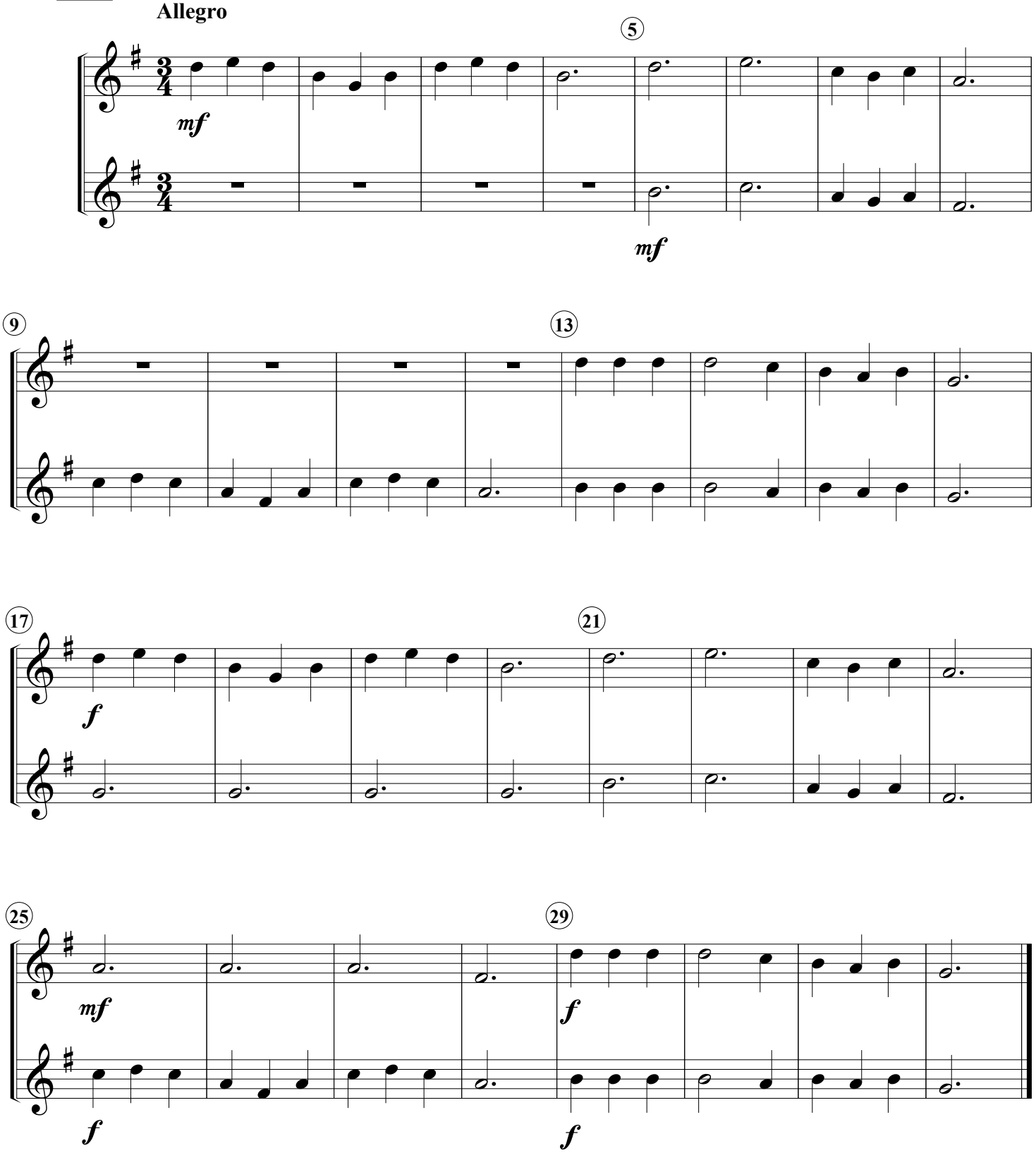
WILLIAM HENRY MONK

Andante



250 Sea Chantey

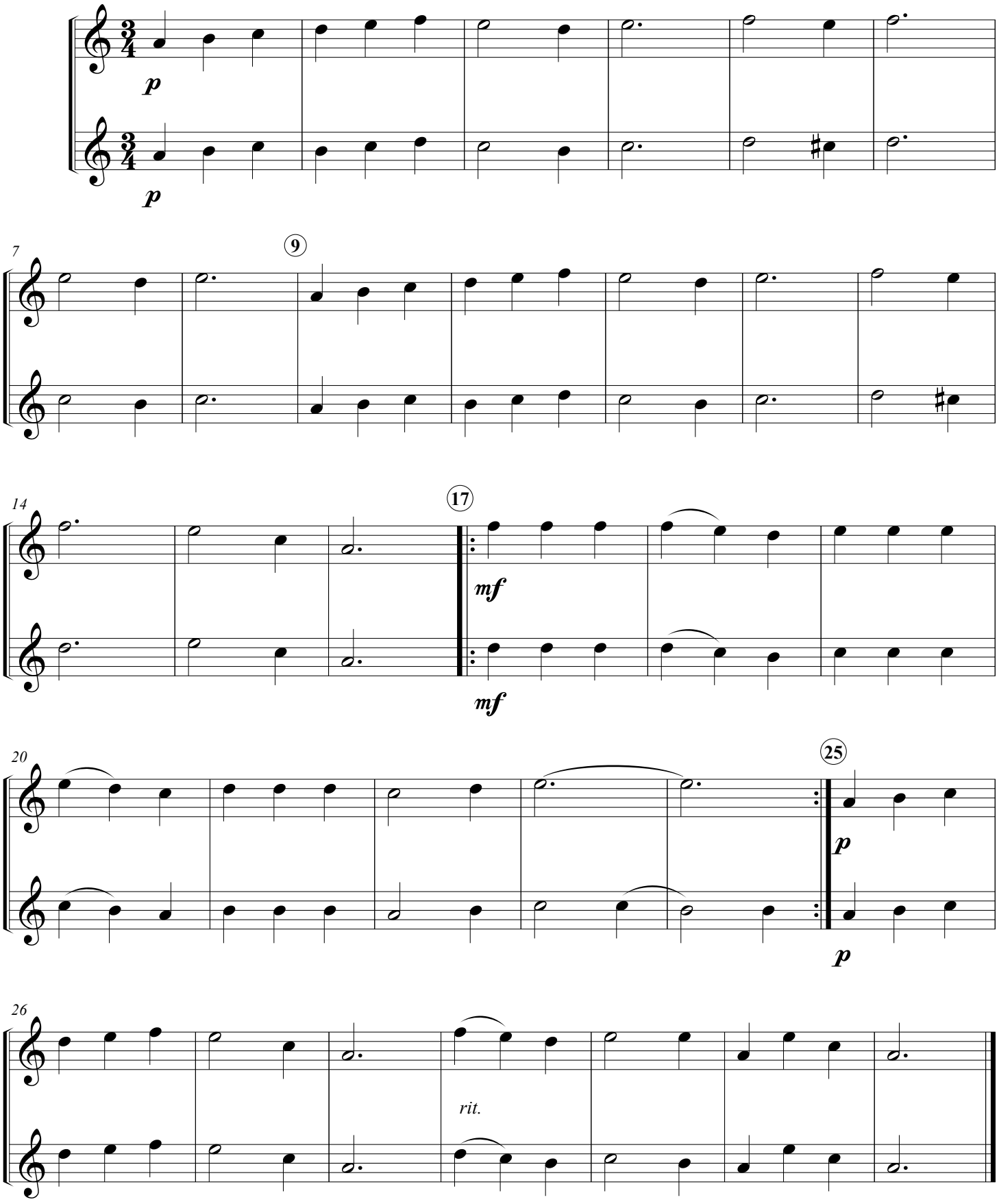
Allegro



251 A Minor Miracle

JOHN O'REILLY and JOHN KINYON

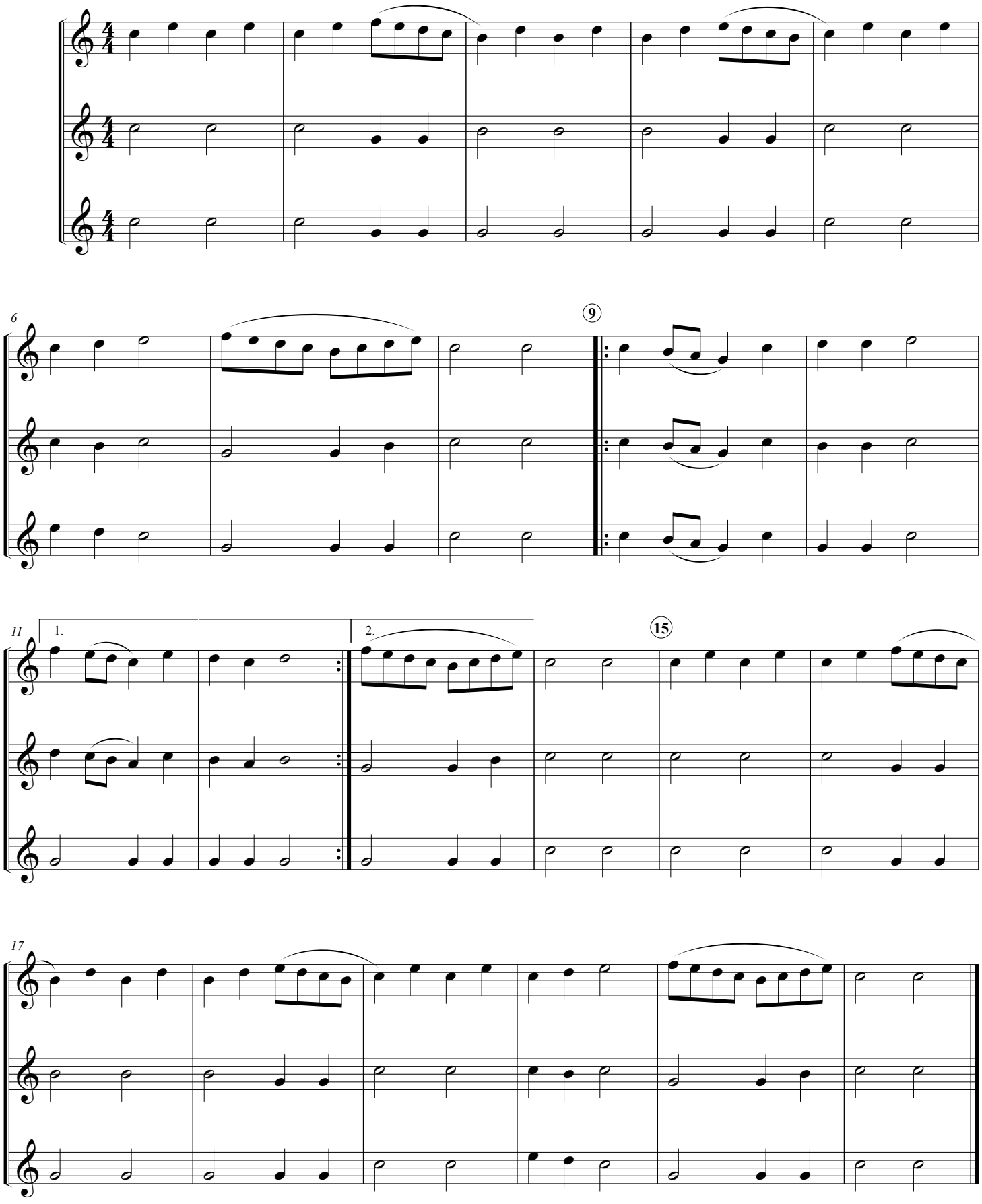
Andante



252 Irish Folk Dance

Andante

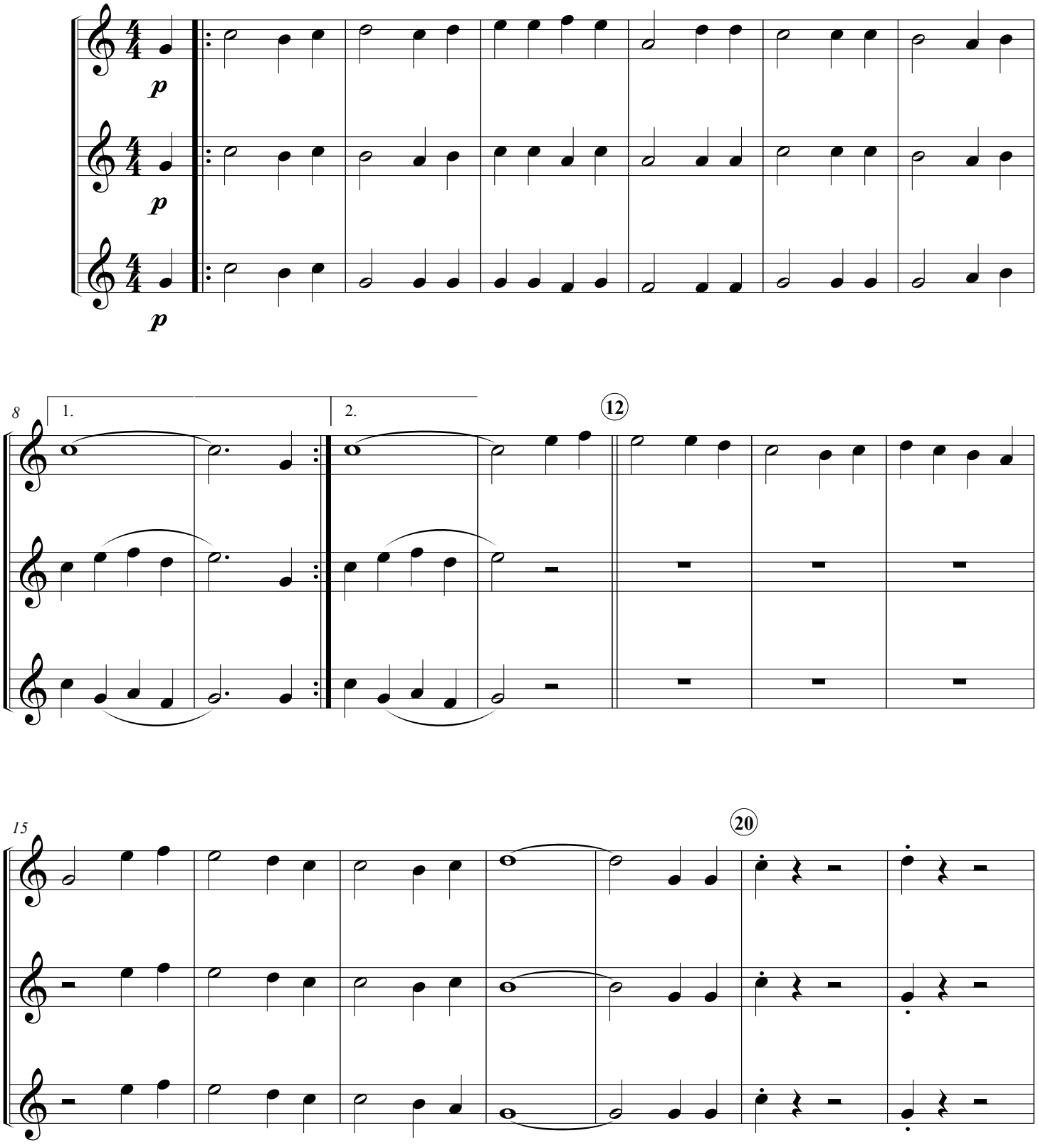
arr. JOHN KINYON and JOHN O'REILLY

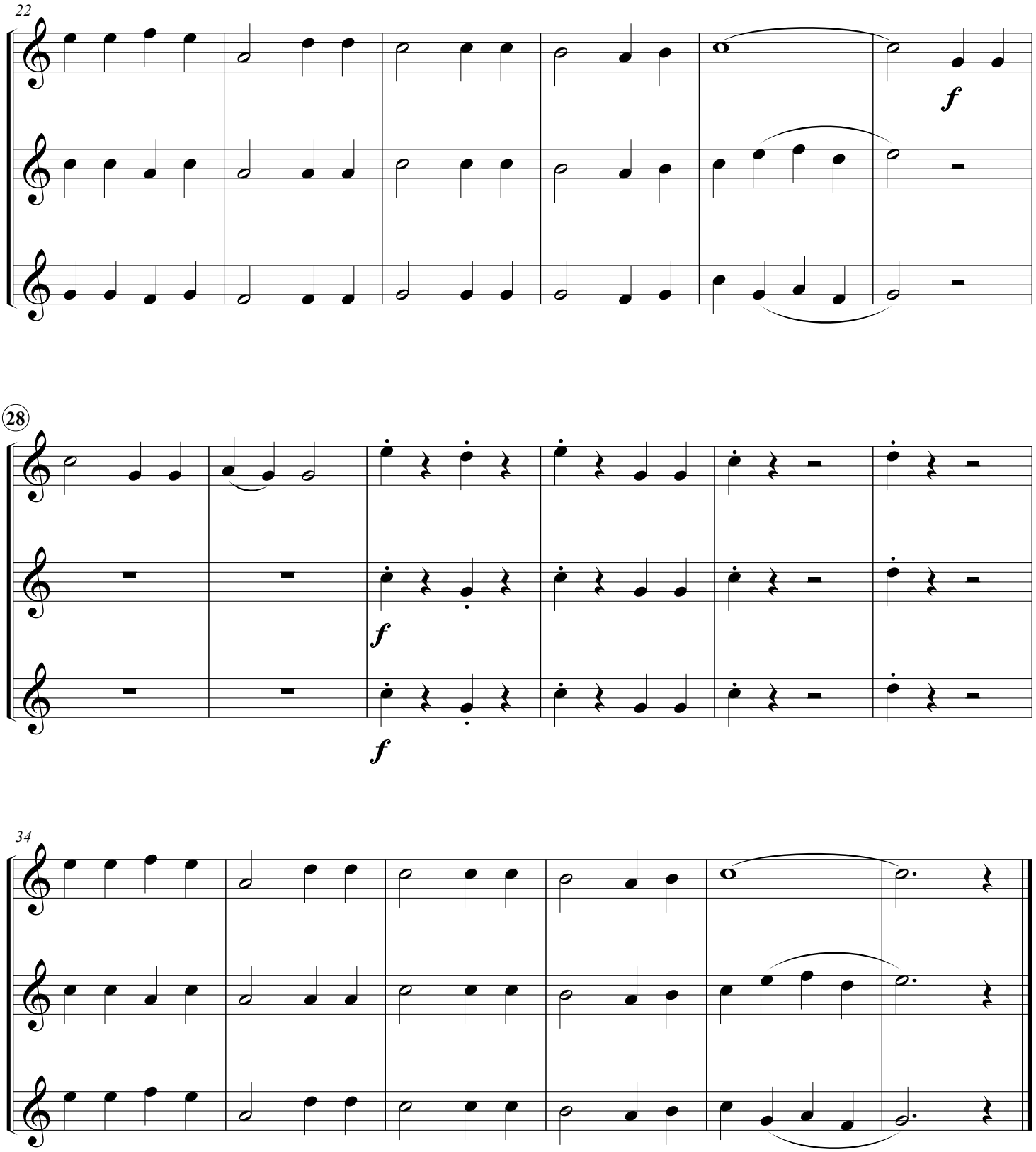


253 Grandfather's Clock

JOHN O'REILLY and JOHN KINYON

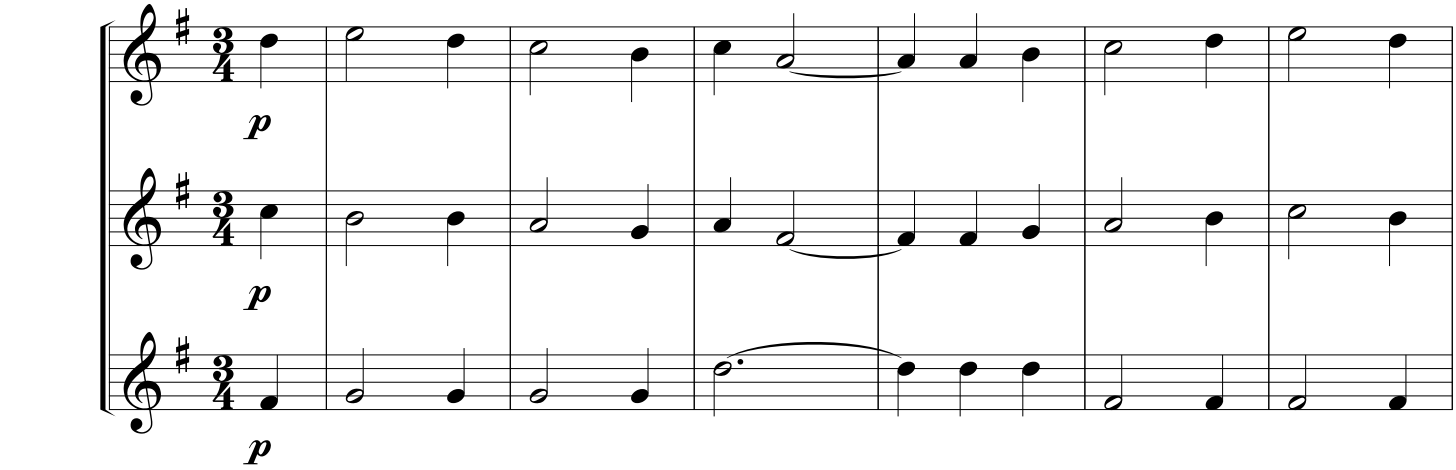
Andante

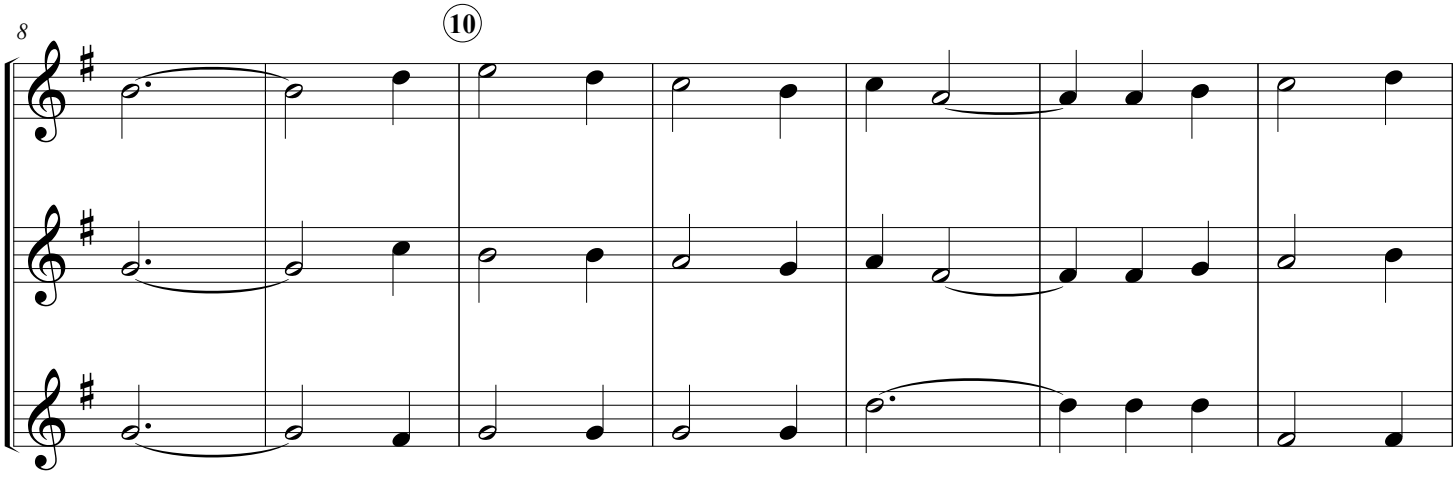


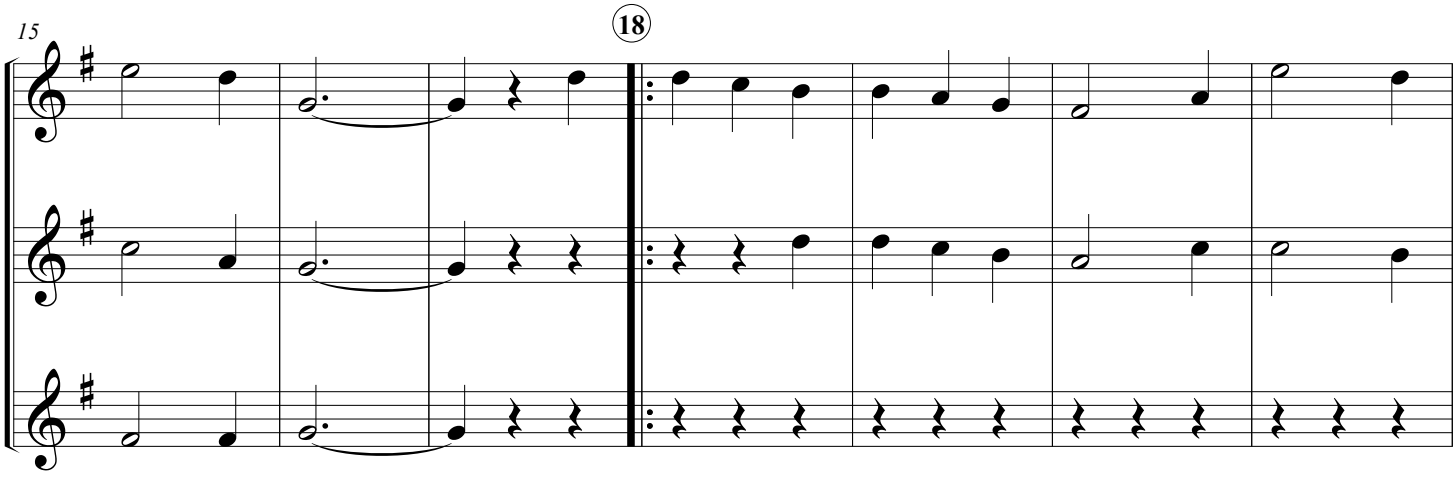

22
f
28
f
f
34

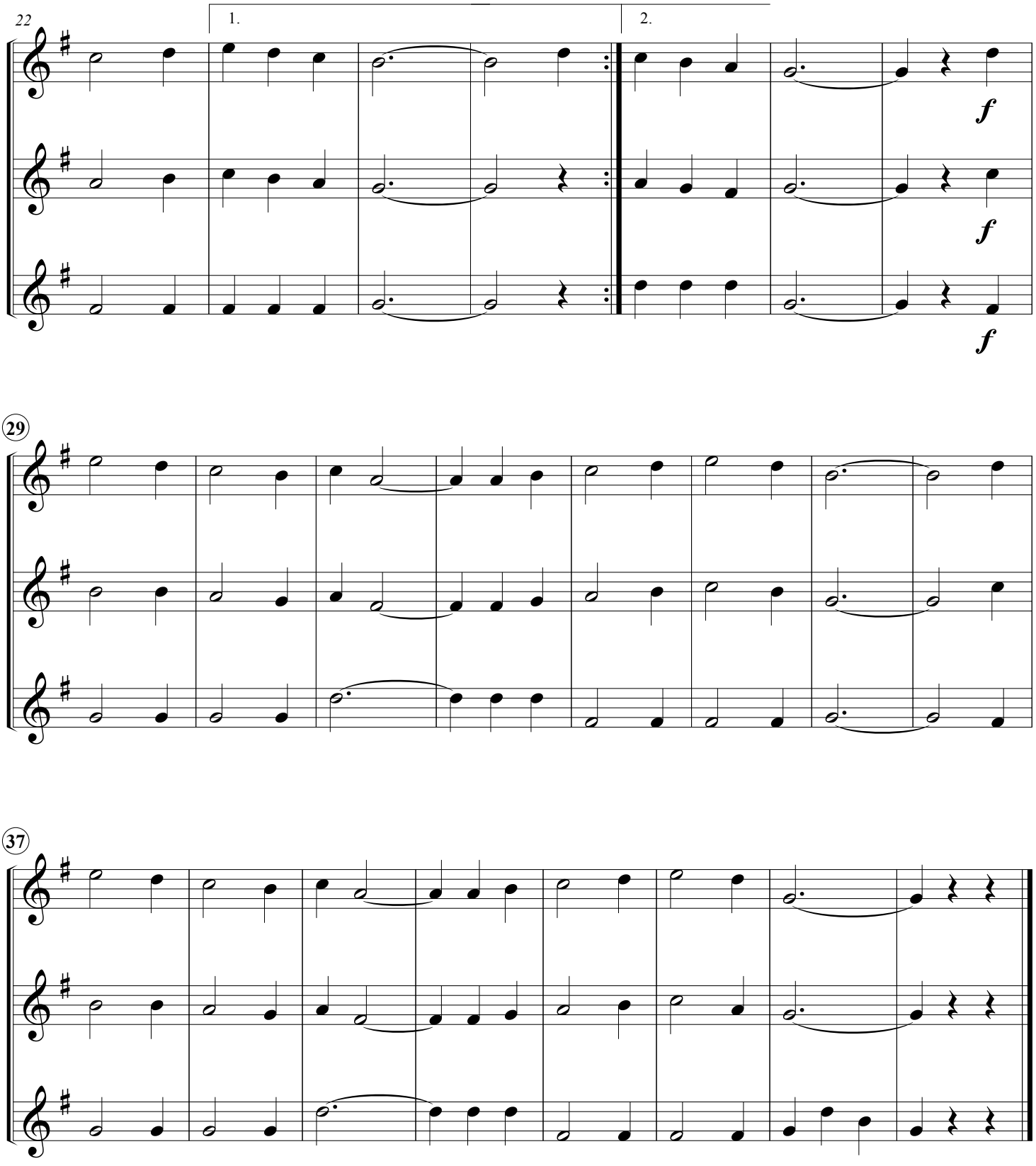
254 The Carnival of Venice

arr. JOHN KINYON and JOHN O'REILLY





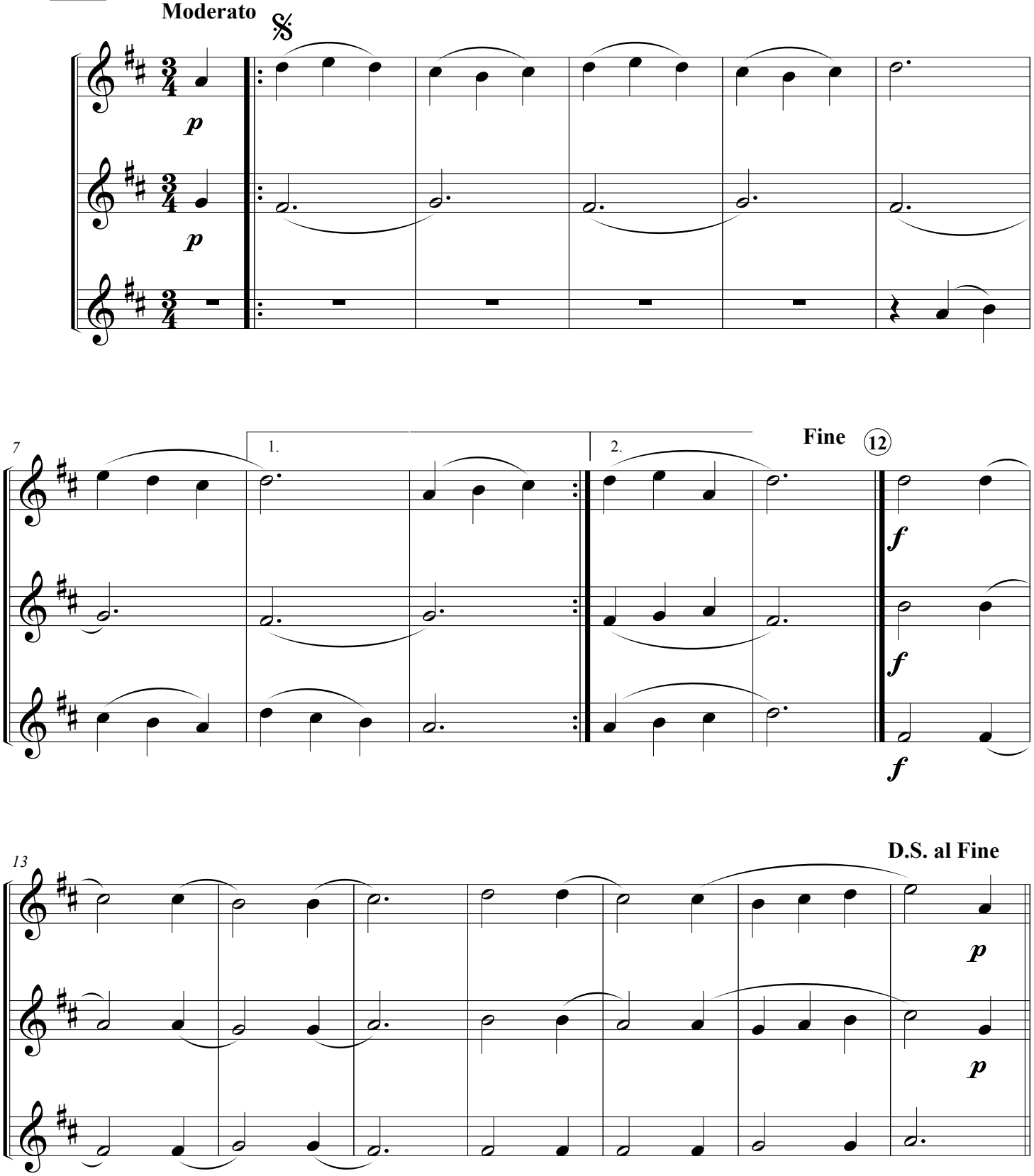



22
1.
2.
f
f
f
29
37

255 Waltzing Winds

JOHN O'REILLY and JOHN KINYON

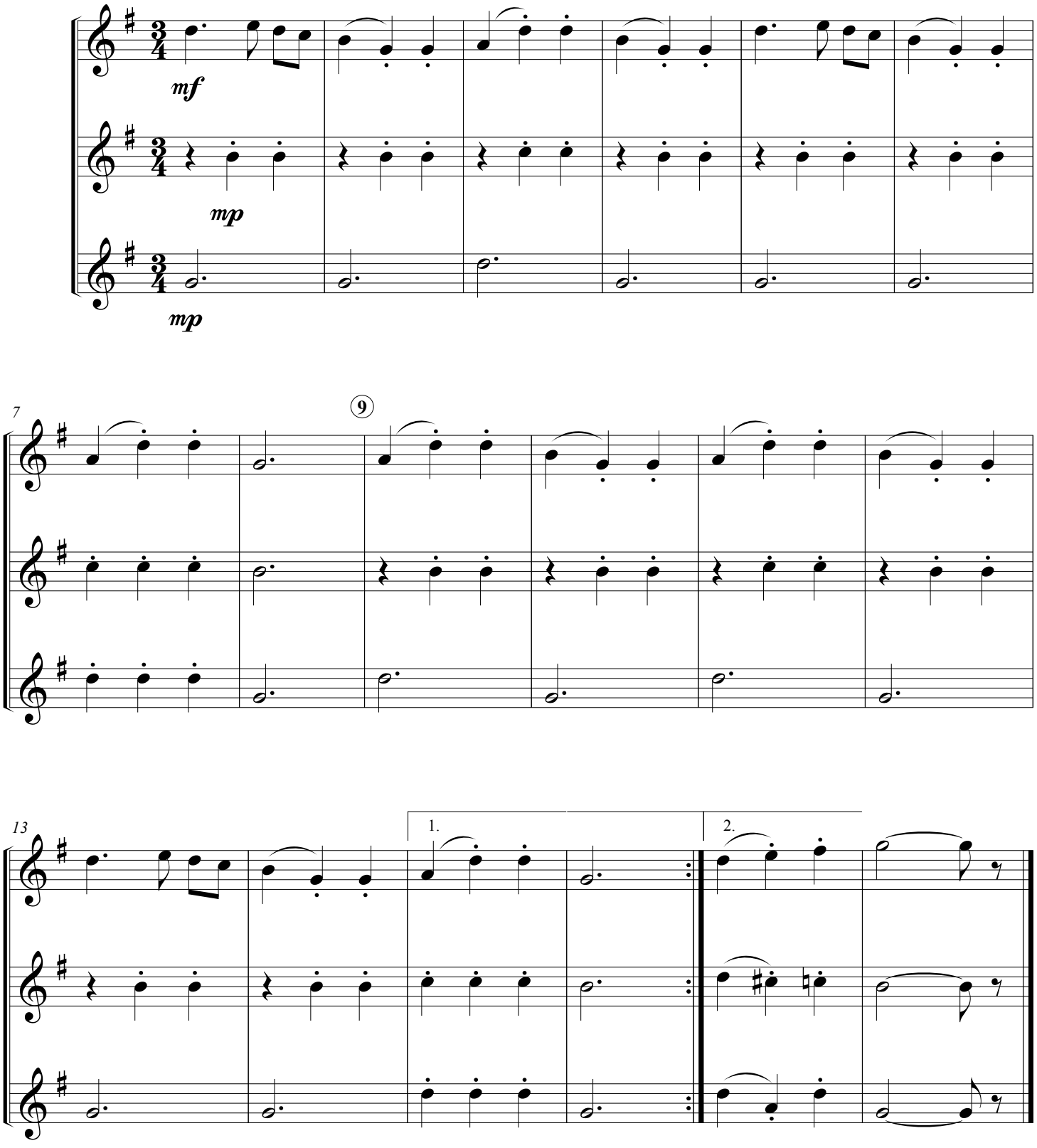
Moderato



256 German Waltz

JOHN O'REILLY and JOHN KINYON

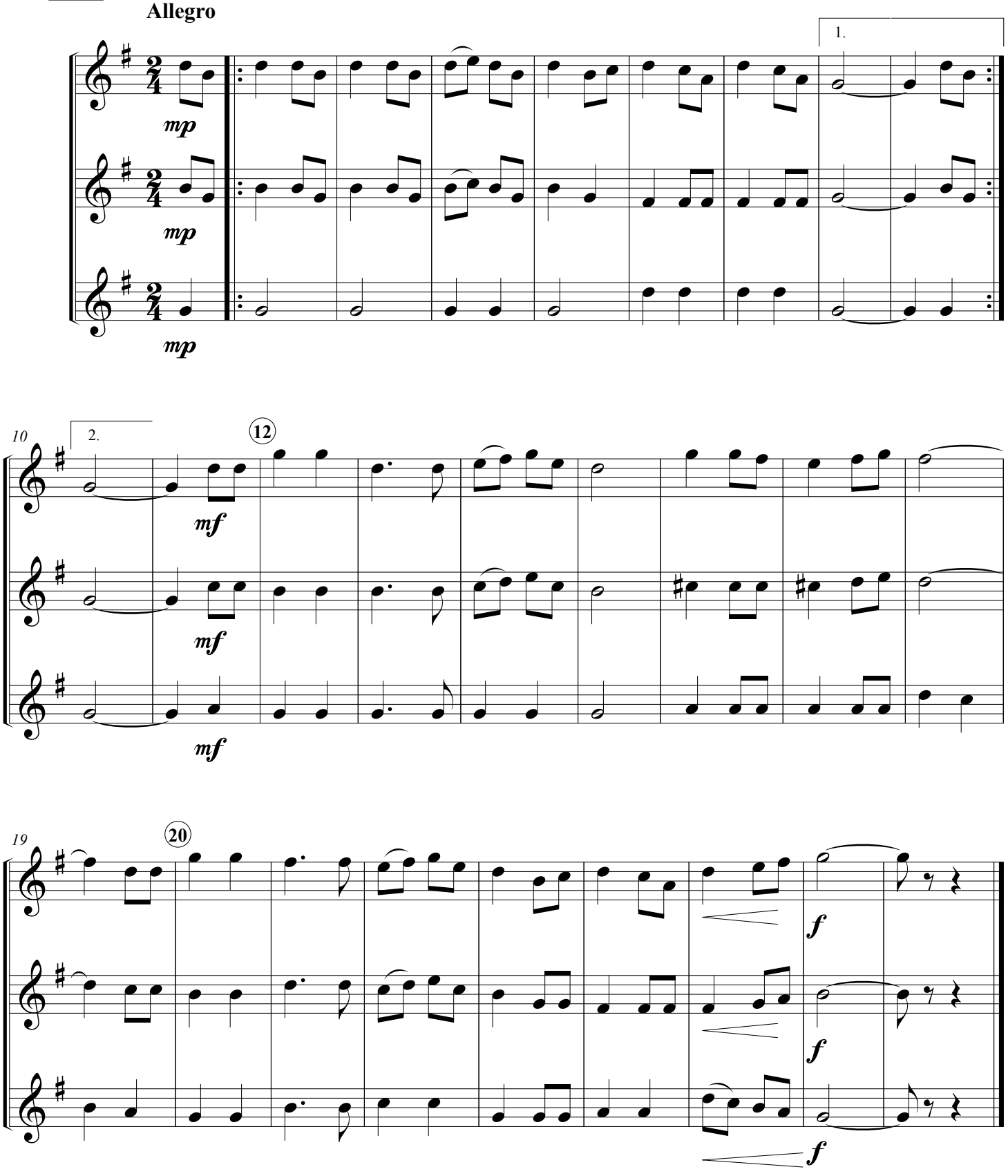
Moderato



257 Military March

arr. JOHN KINYON and JOHN O'REILLY

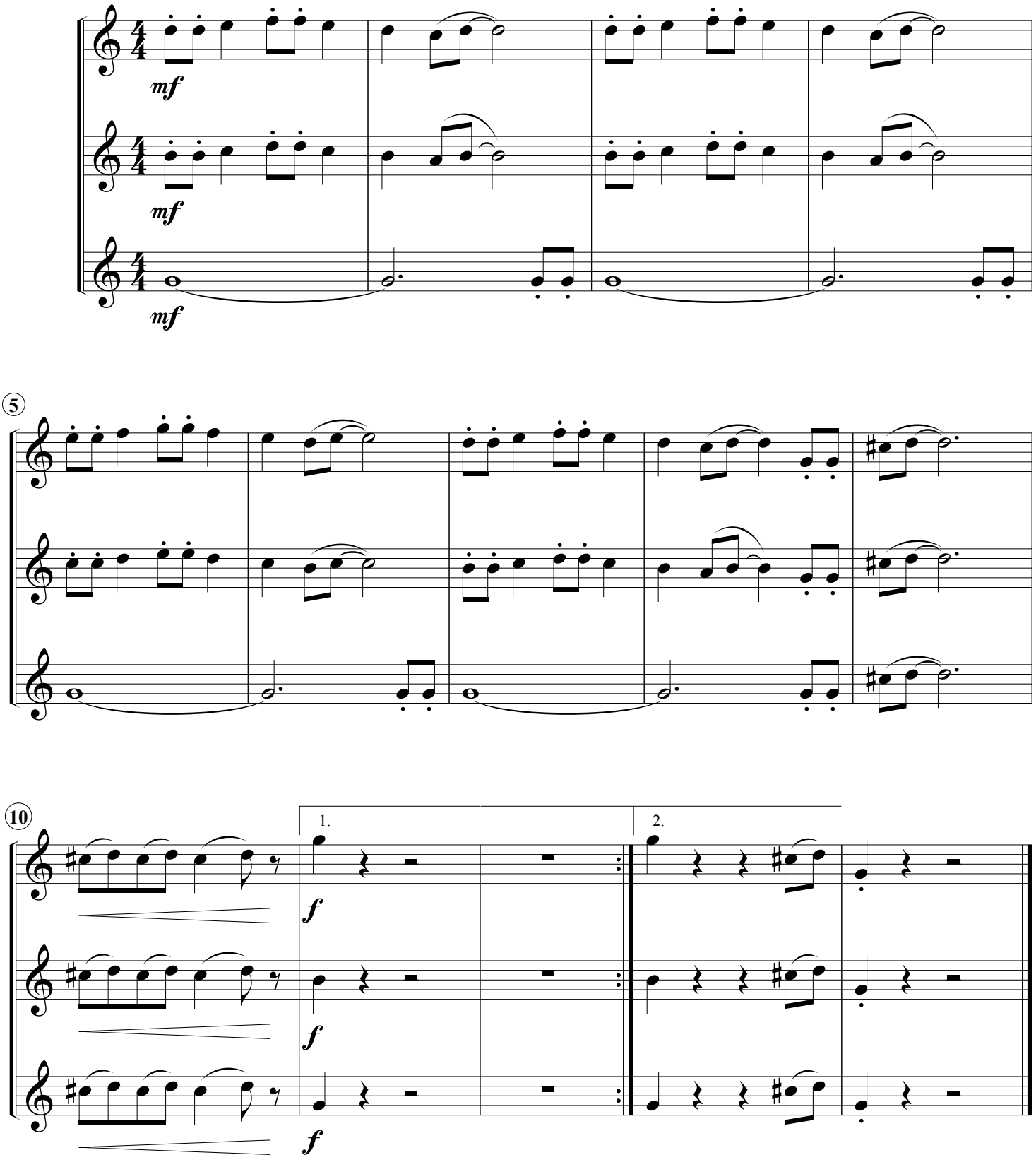
Allegro



258 Rock a Bye Baby

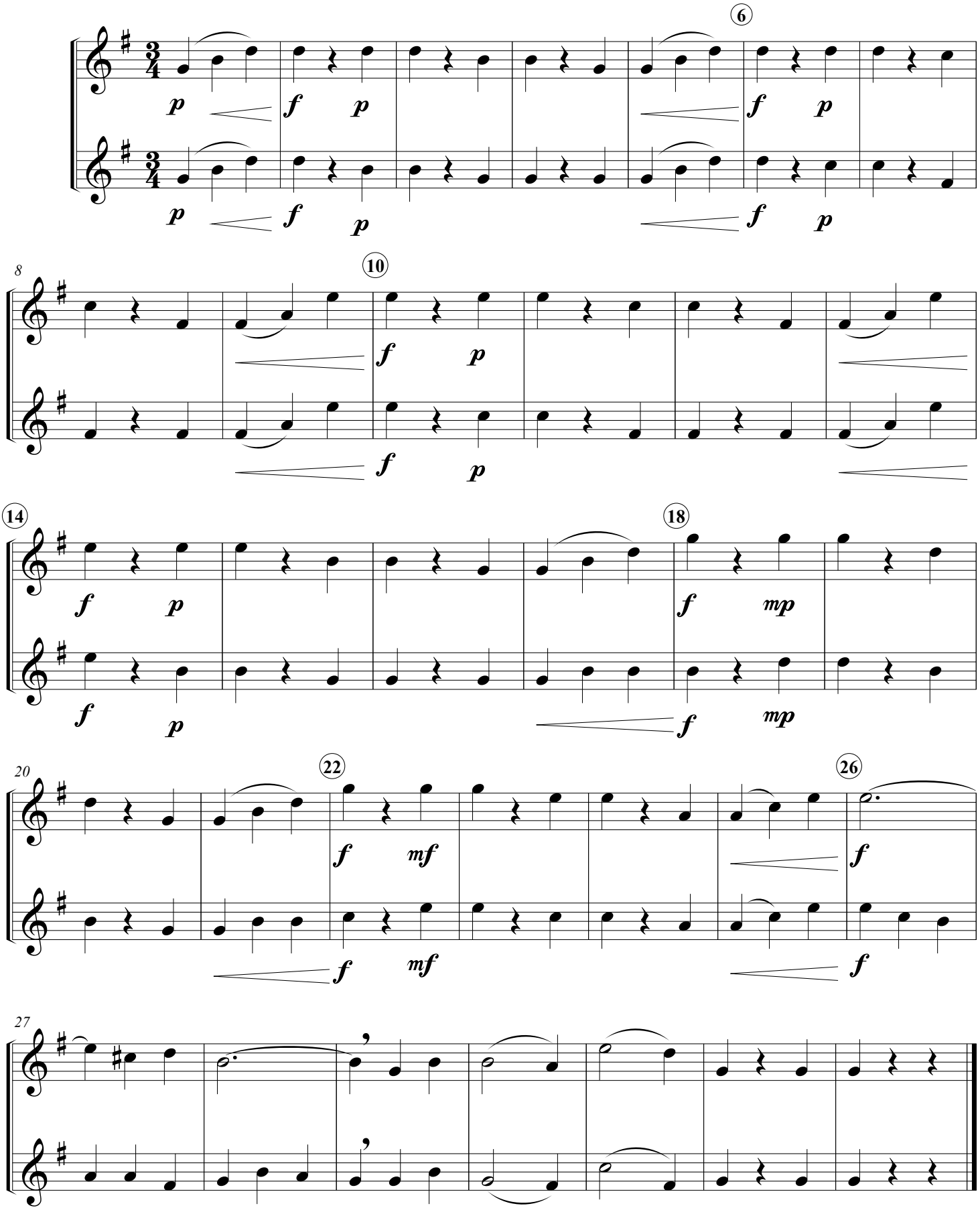
JOHN O'REILLY and JOHN KINYON

Moderato



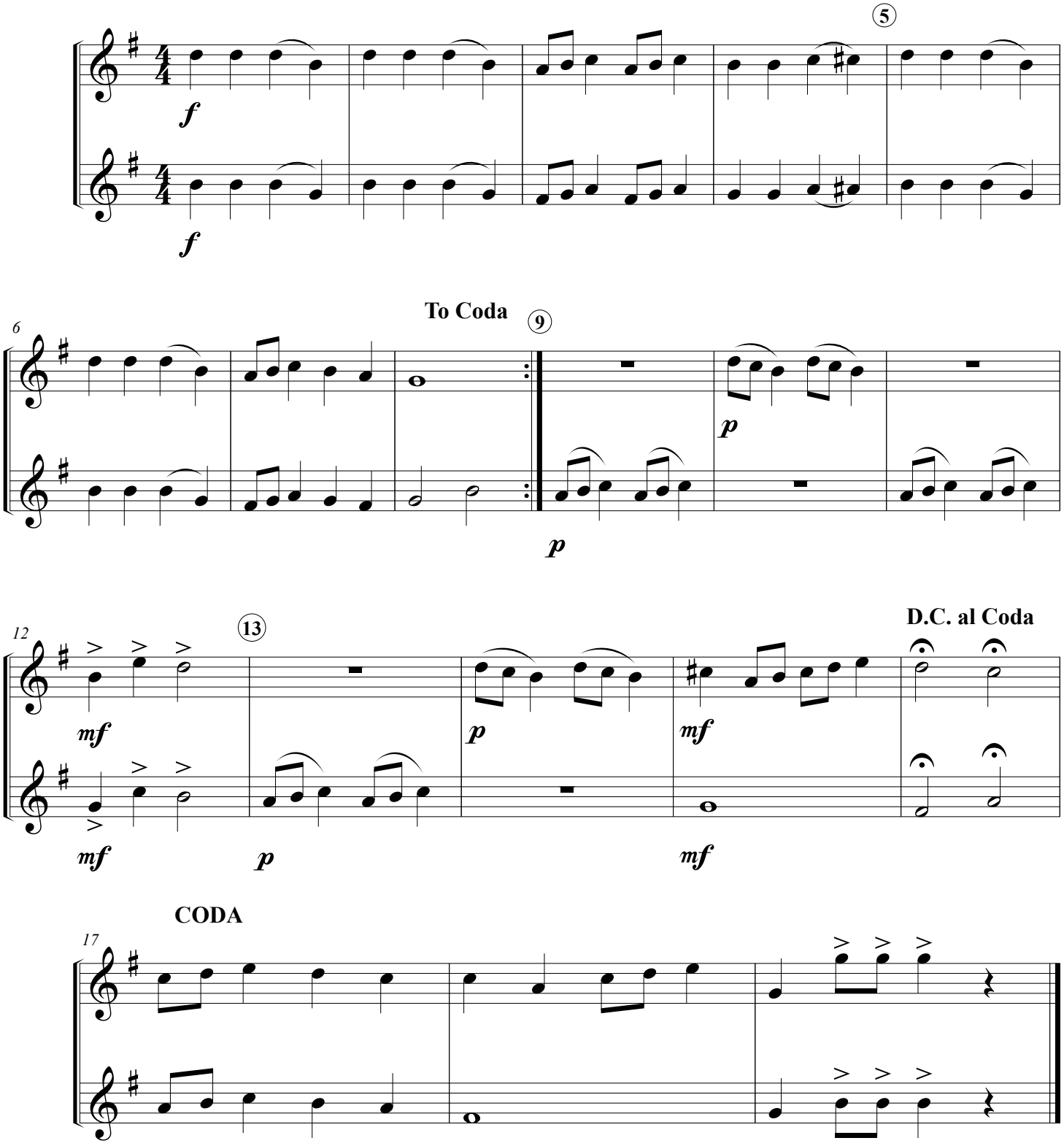
259 Blue Danube Waltz

JOHANN STRAUSS



260 Polka for Two

JIM MEREDITH

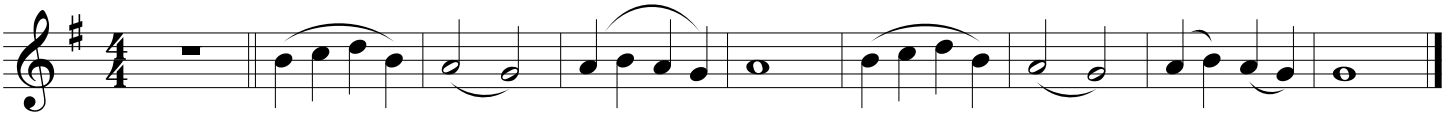


Winter Celebrations!

261 IN THE BLEAK MIDWINTER

GUSTAV HOLST

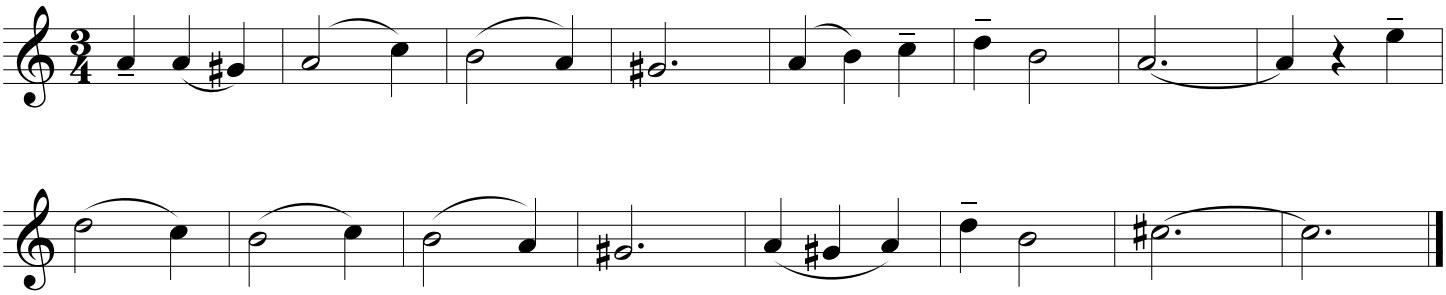
Slowly



262 COVENTRY CAROL

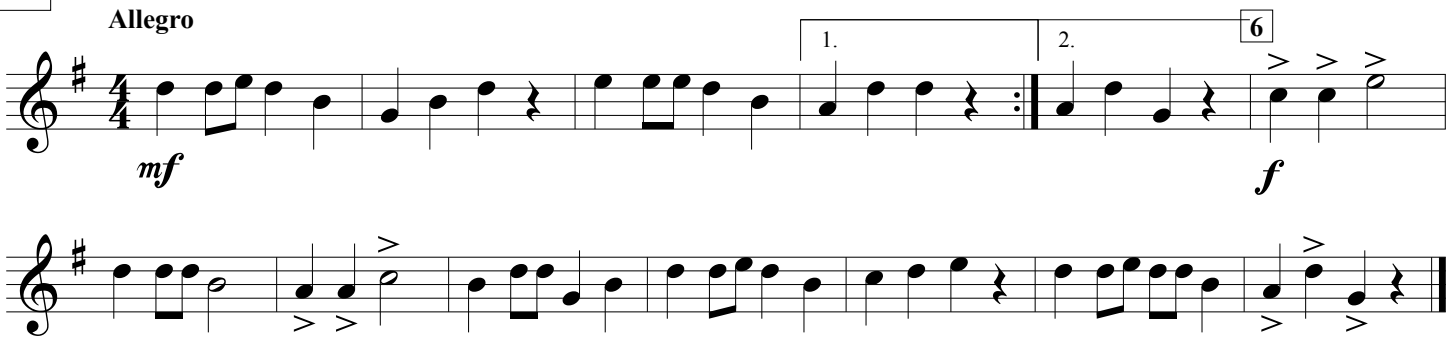
ENGLISH CAROL

Expressivo



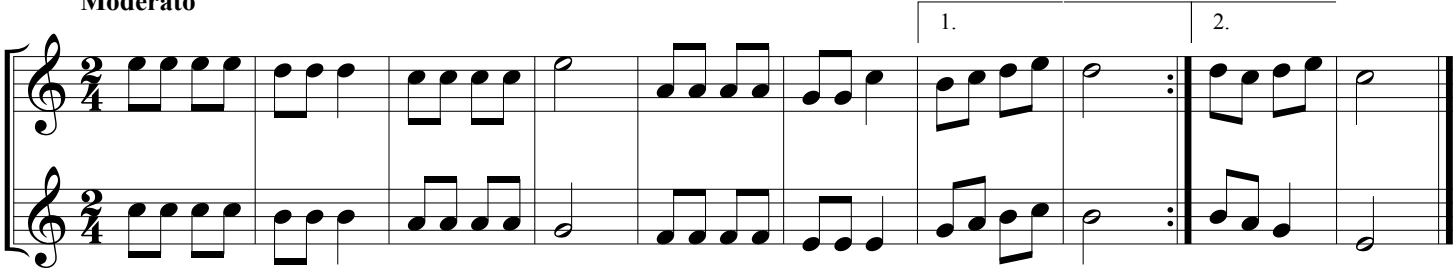
263 UP ON THE HOUSETOP

Allegro



264 JOLLY OLD ST. NICK (Duet)

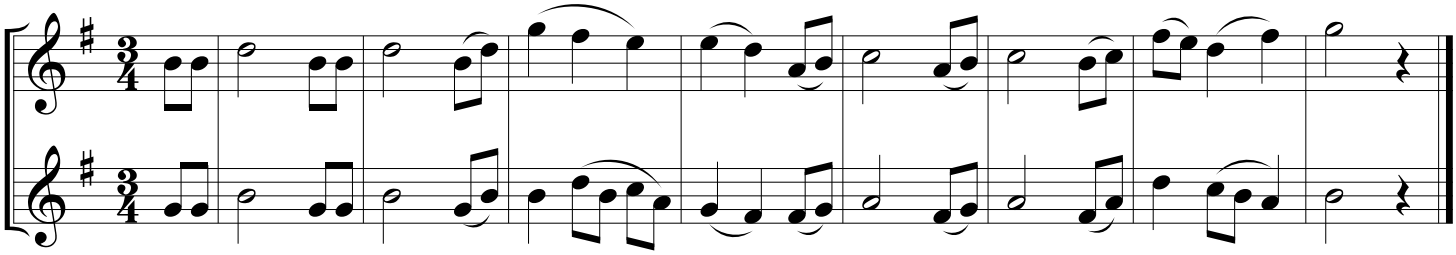
Moderato



265 LULLABY (Duet)

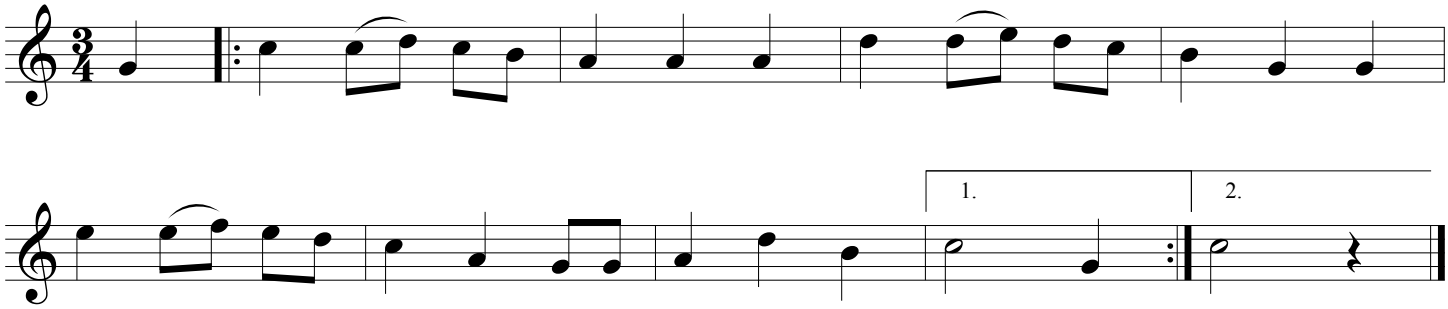
JOHANNES BRAHMS (1833-1897)

Cantabile

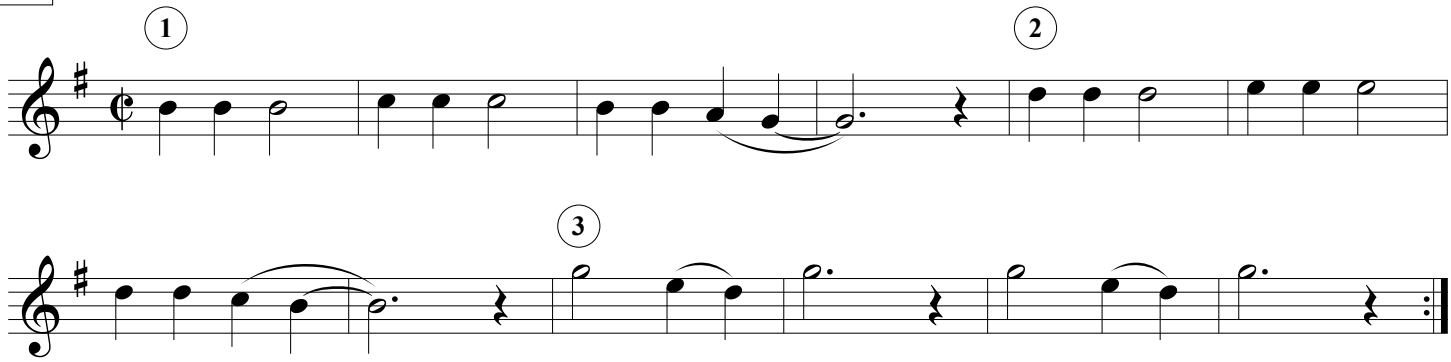


266 WE WISH YOU A MERRY CHRISTMAS

Moderato

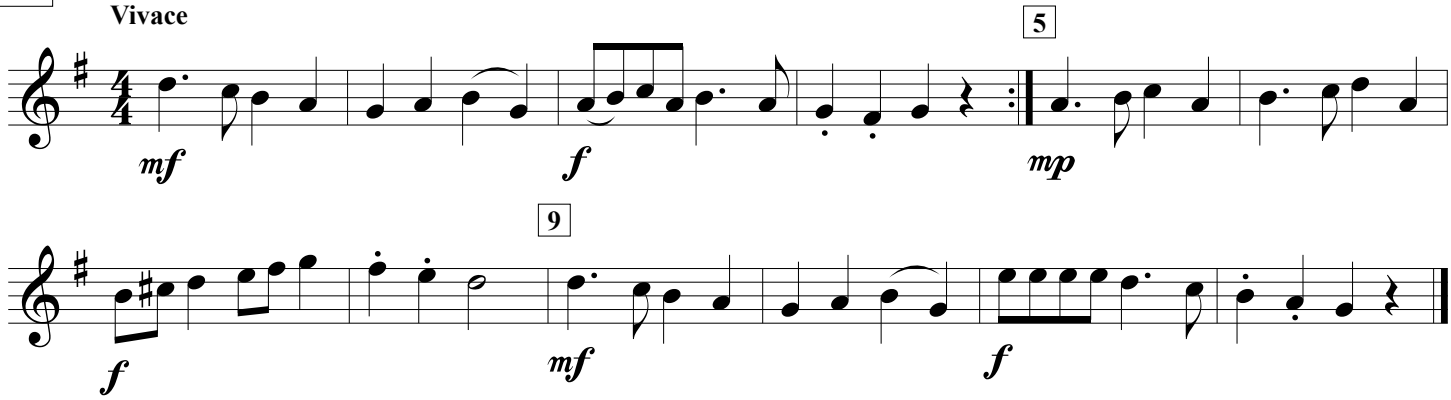


267 SING NOEL (Round)



268 DECK THE HALLS

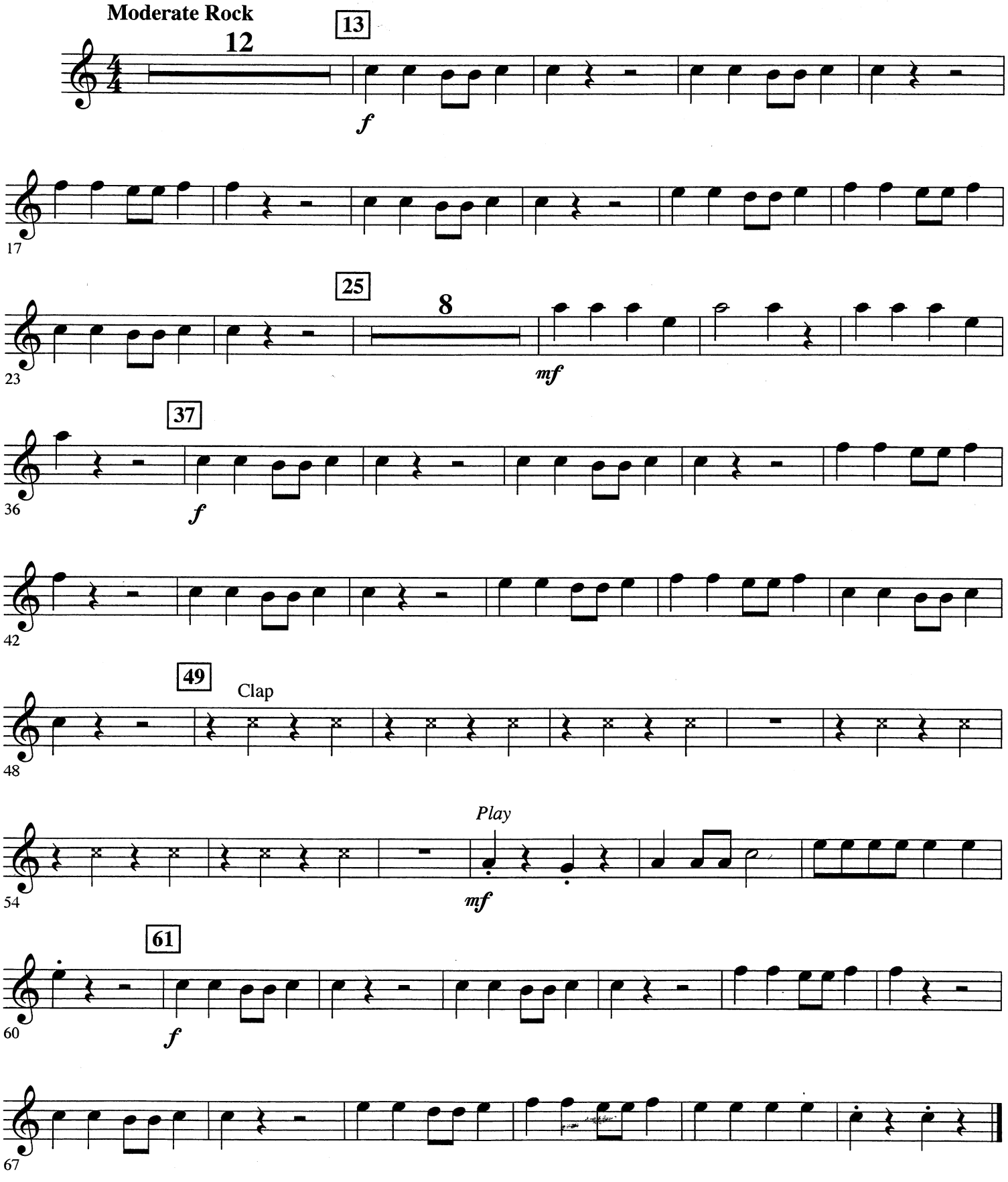
Vivace



BLIZZARD BLUES

E♭ ALTO SAXOPHONE

FRANÇOIS DORION



04005127

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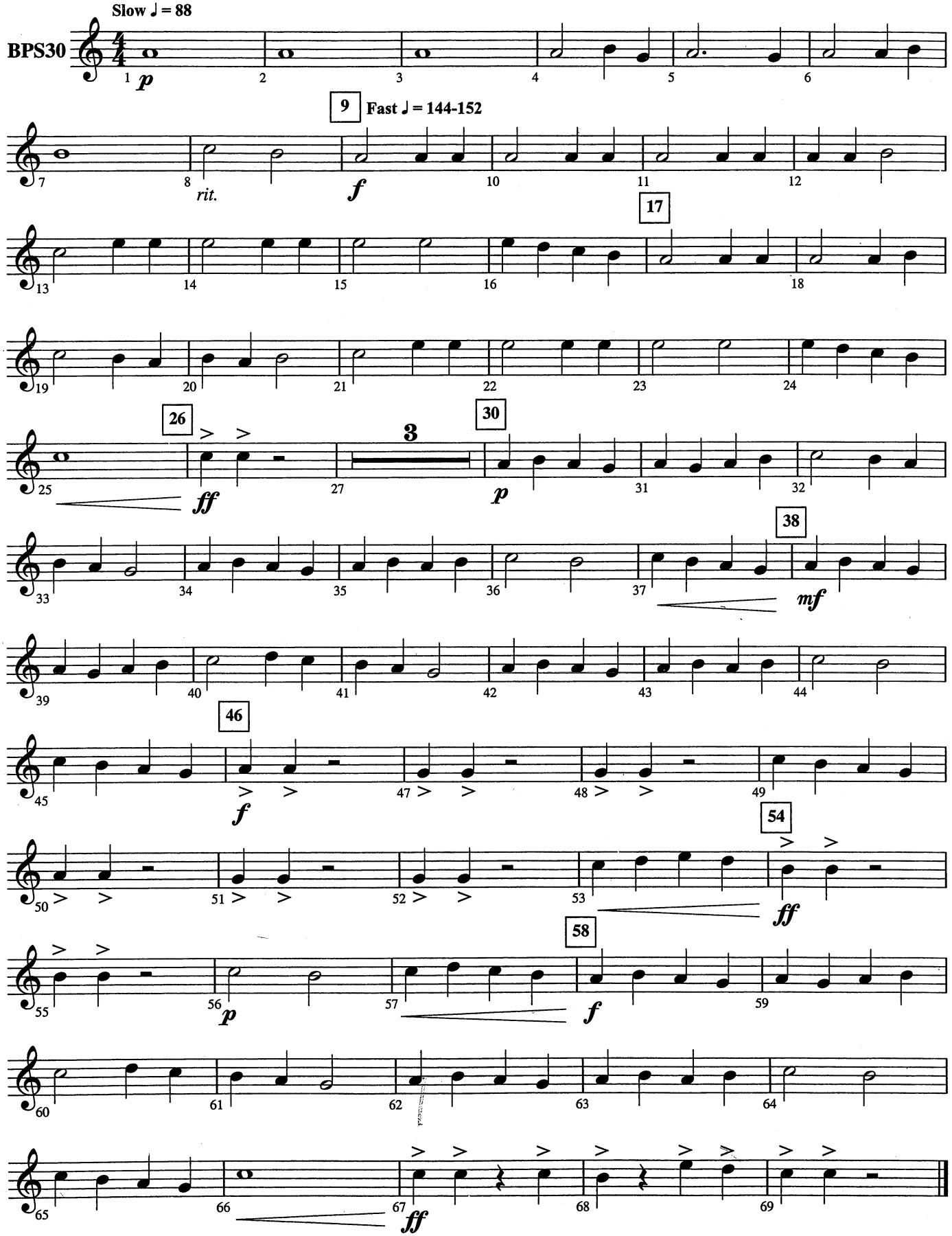
Audio Demo
YouTube.com

Ancient Hunters

SEAN O'LOUGHLIN



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HOLY CROSS SCHOOL
MUSIC DEPARTMENT
New Orleans, LA 70122

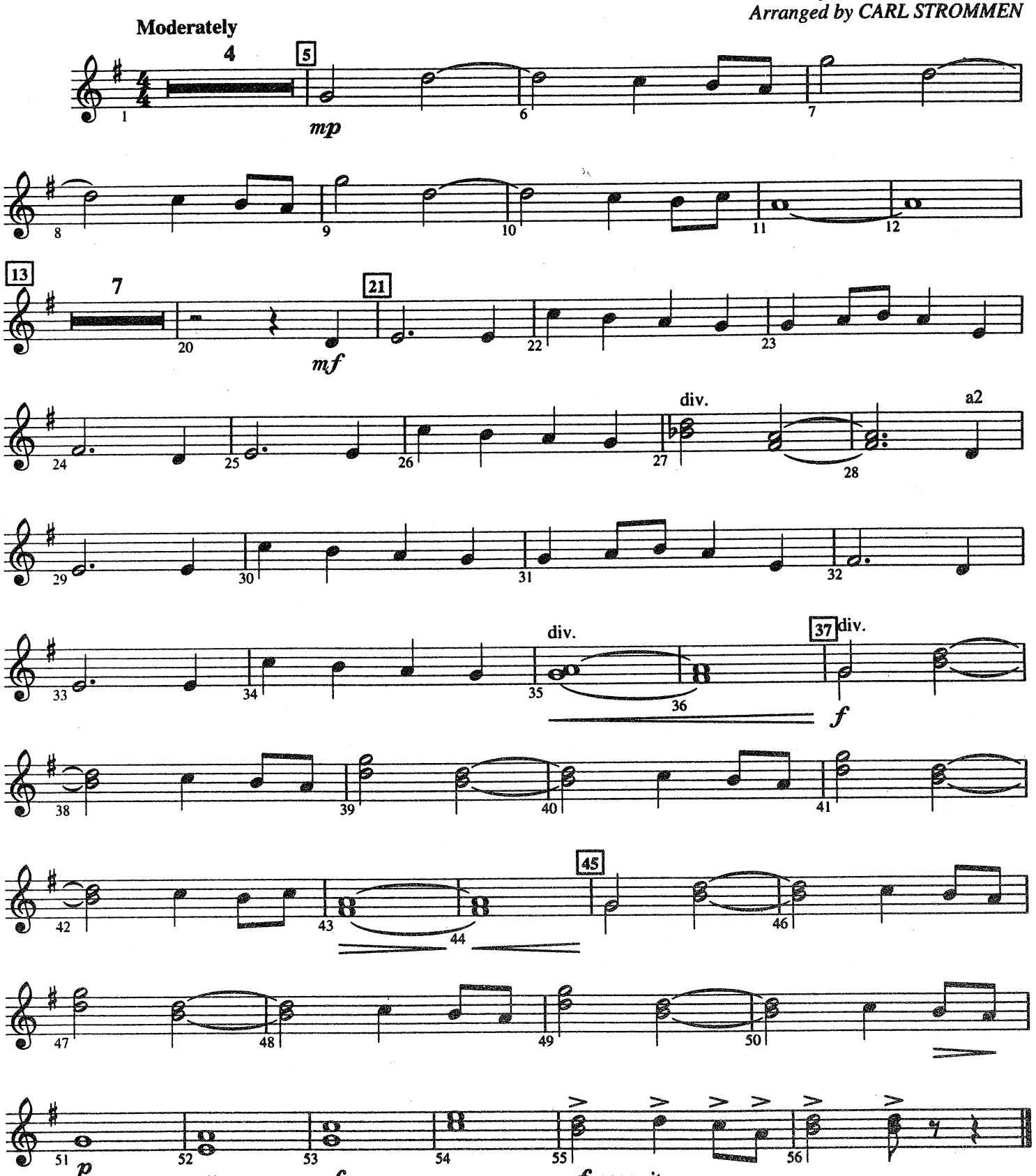
From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK" and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases

STAR WARS

(Main Theme)

E♭ ALTO SAXOPHONE

Music by **JOHN WILLIAMS**
Arranged by CARL STROMMEN



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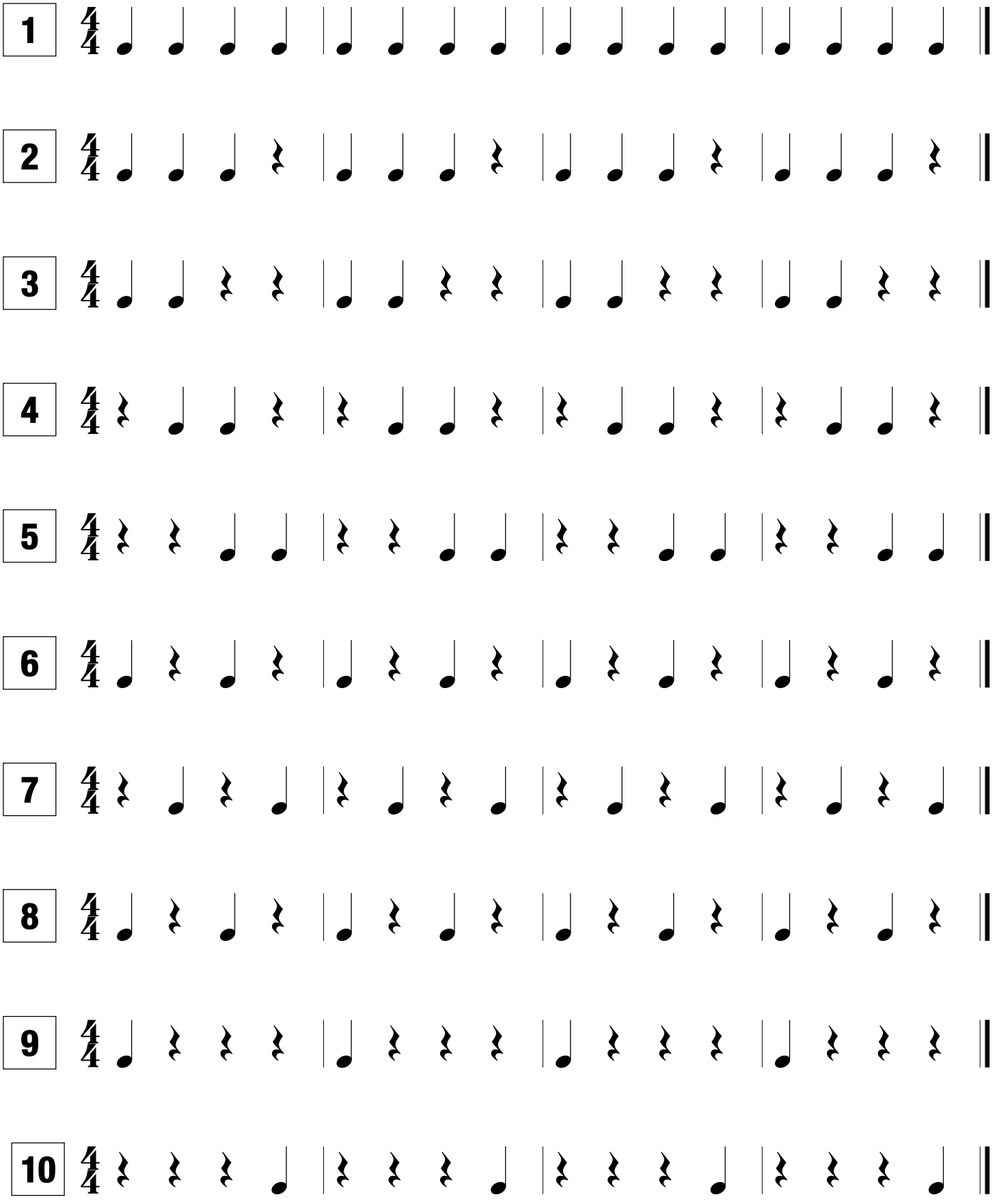
HOLY CROSS SCHOOL

LEVEL 1

Quarter Notes and Rests



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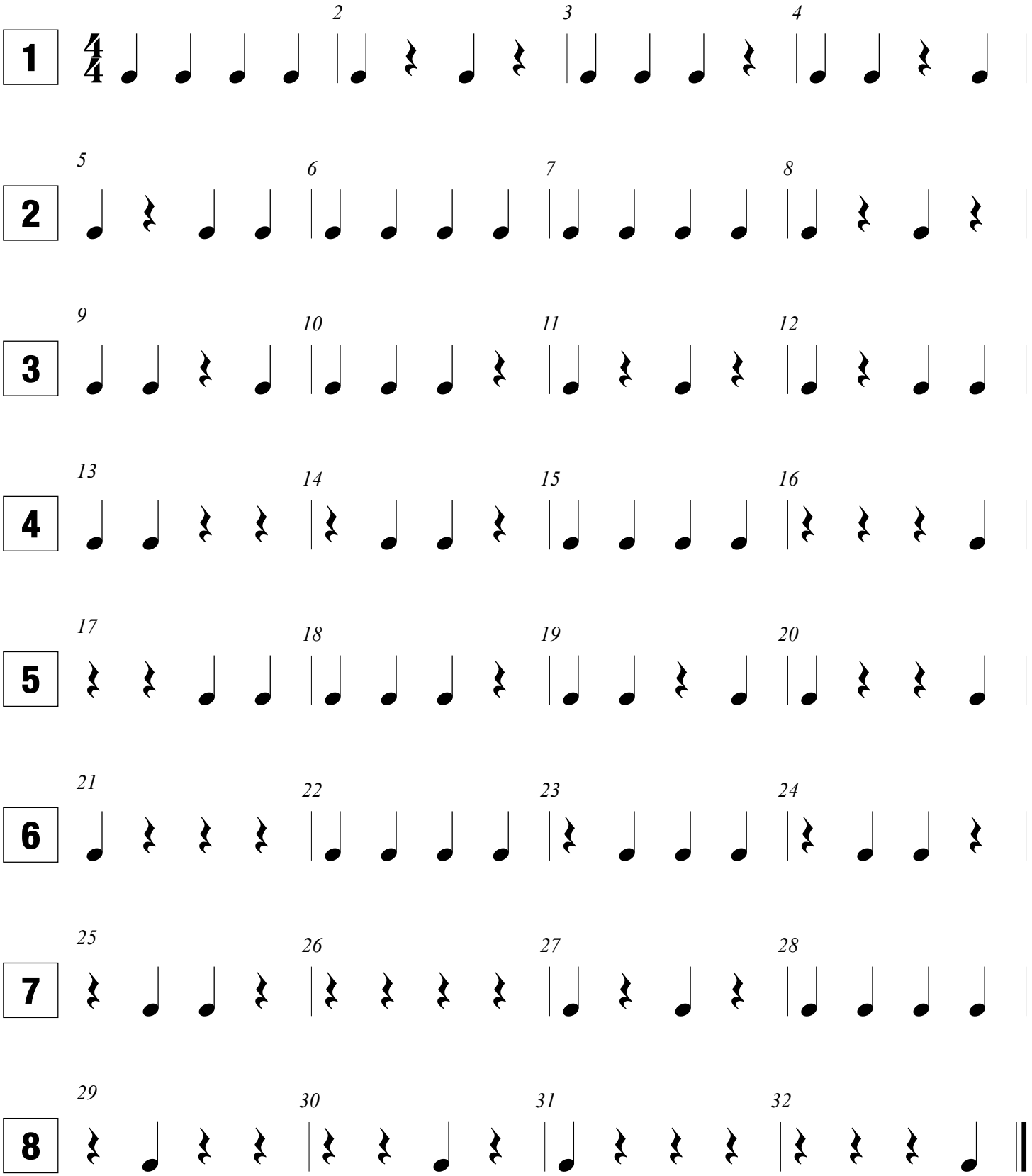
LEVEL 2

Quarter Notes and Rests



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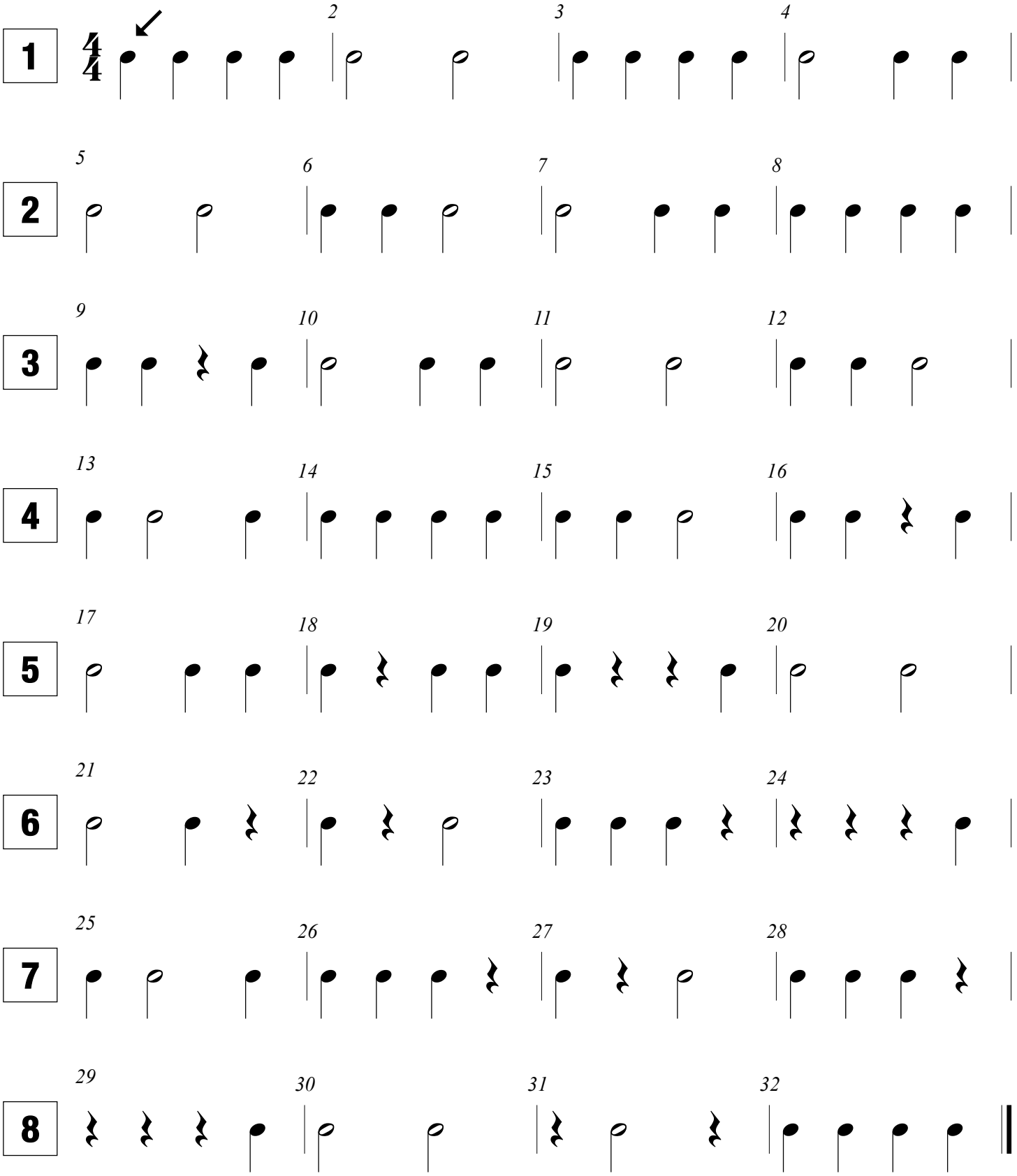
LEVEL 3

Half Notes

It doesn't matter if the stem if pointing UP or DOWN! The rhythm is still counted the same!



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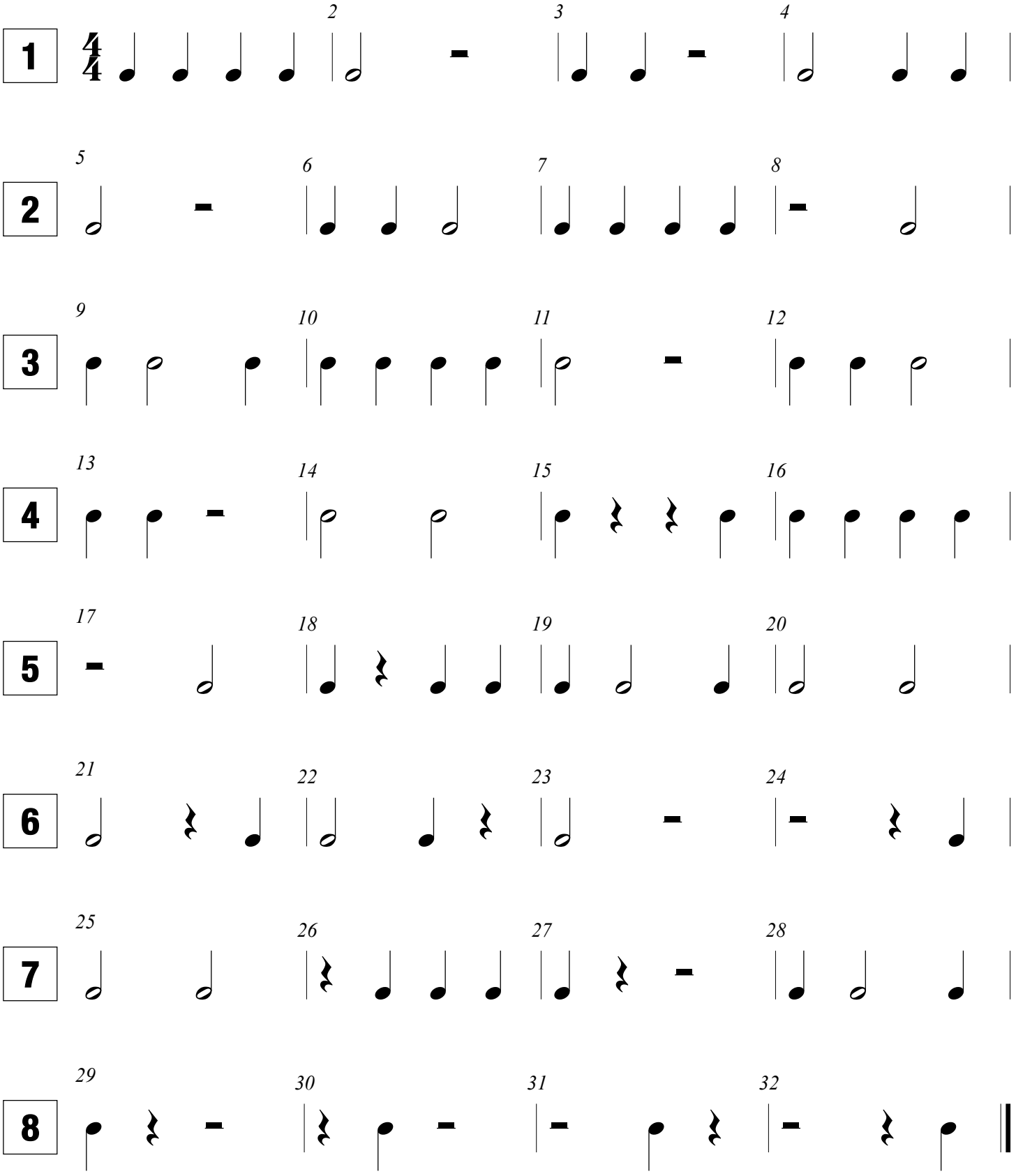
LEVEL 4

Half Rests



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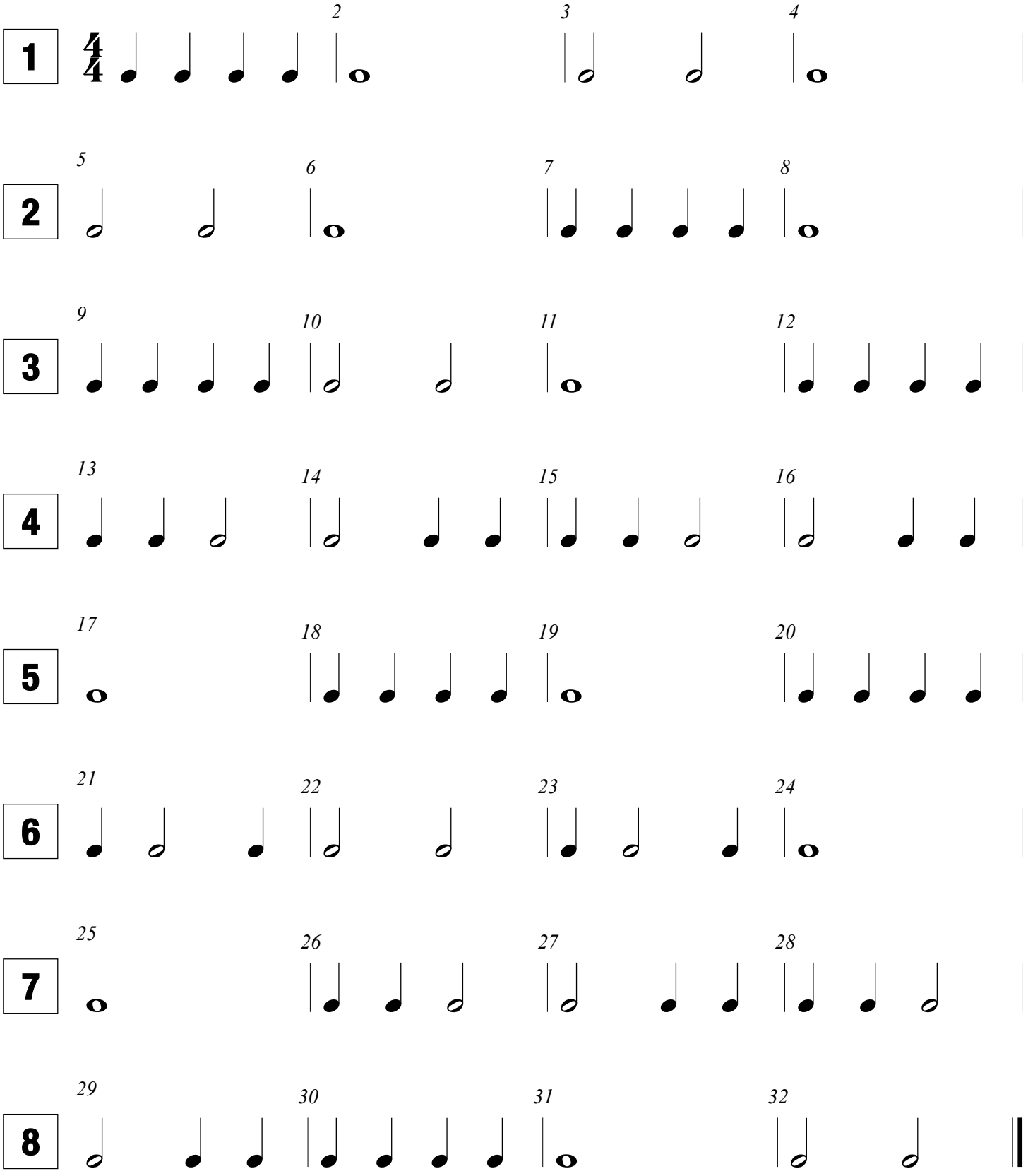
LEVEL 5

Whole Note



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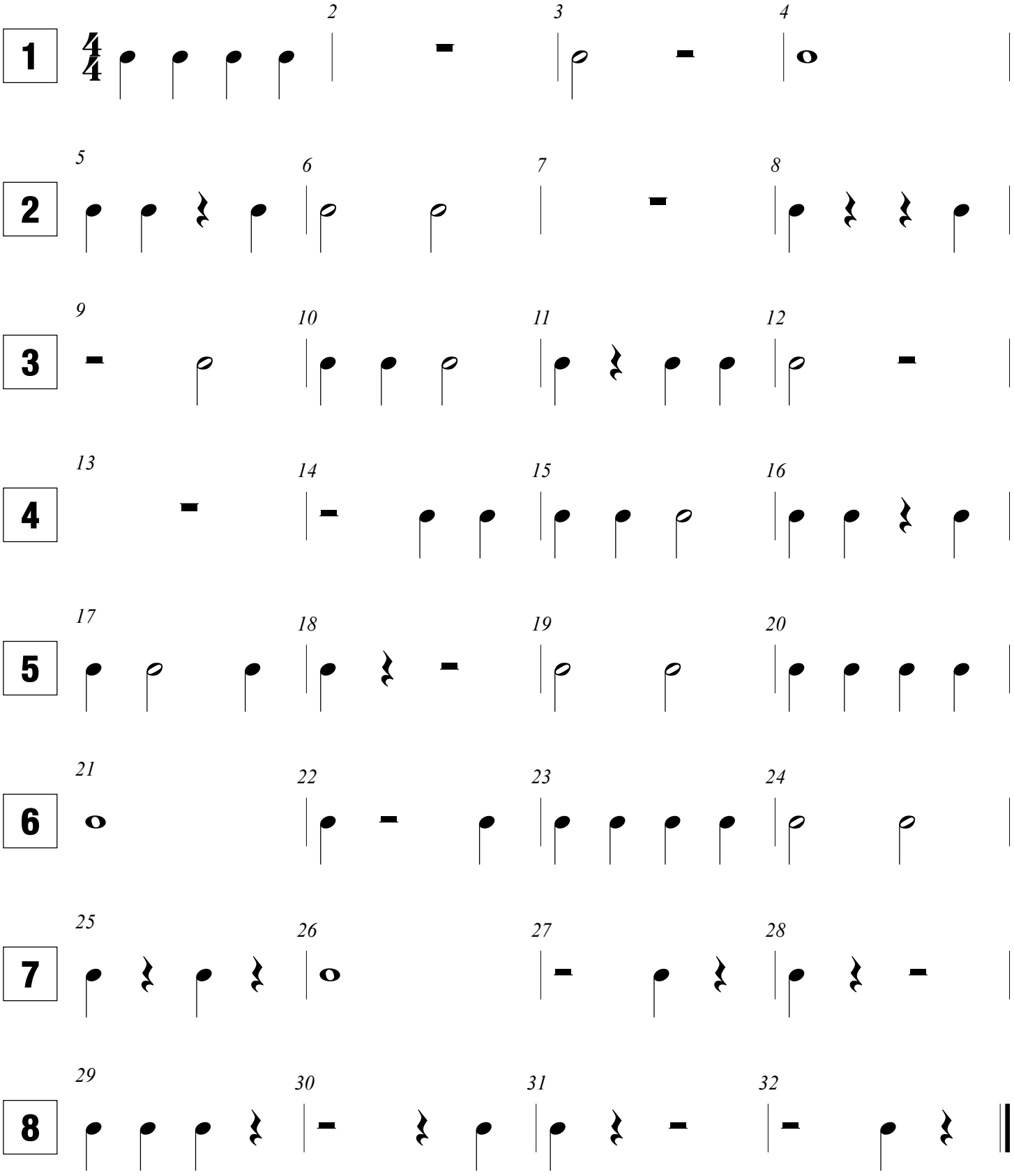
LEVEL 6

Whole Rests



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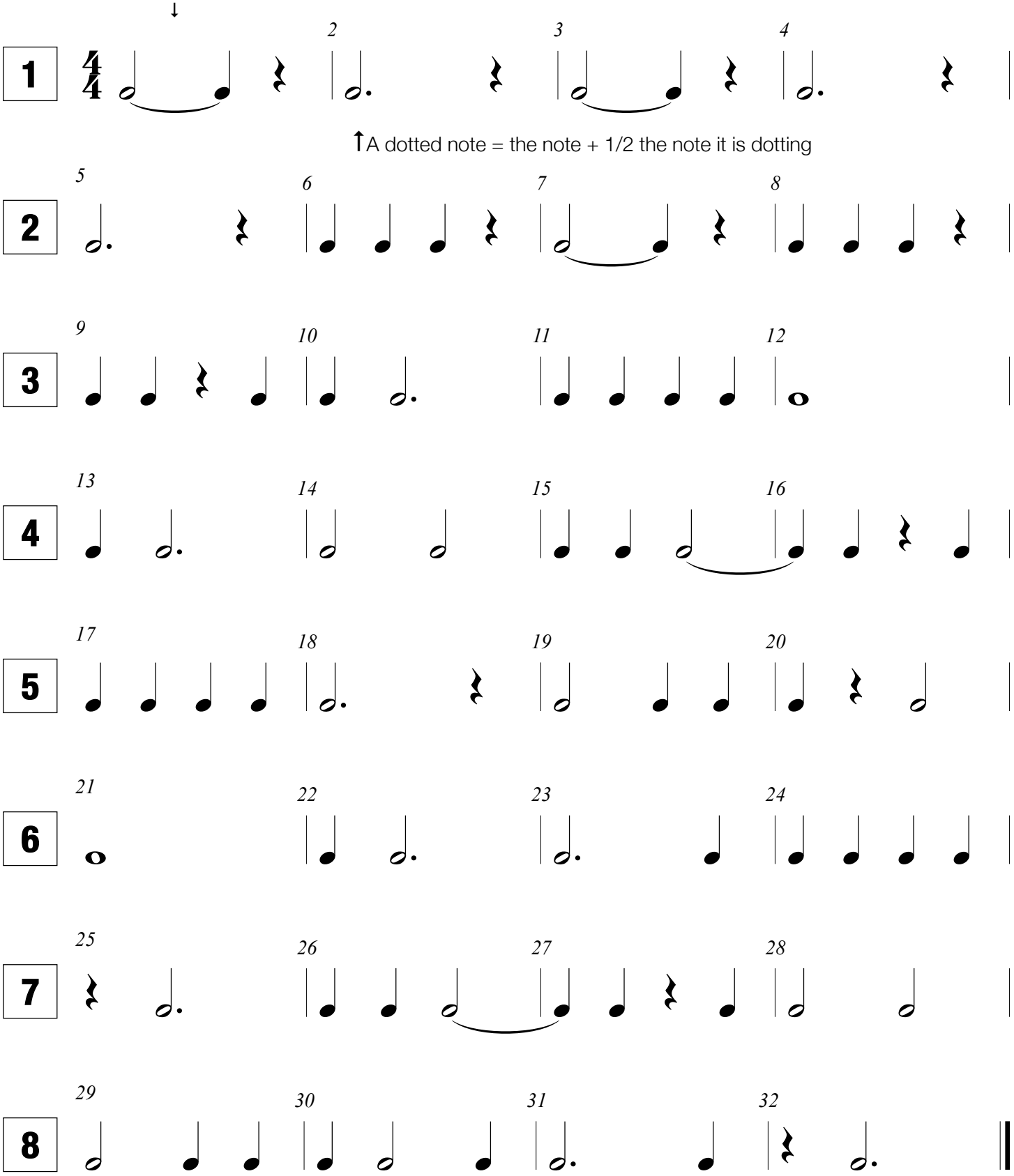
LEVEL 7

Dotted Half Notes and Ties

A curved line, or a **TIE**, combines two notes together. You only tongue the first note of the tie!



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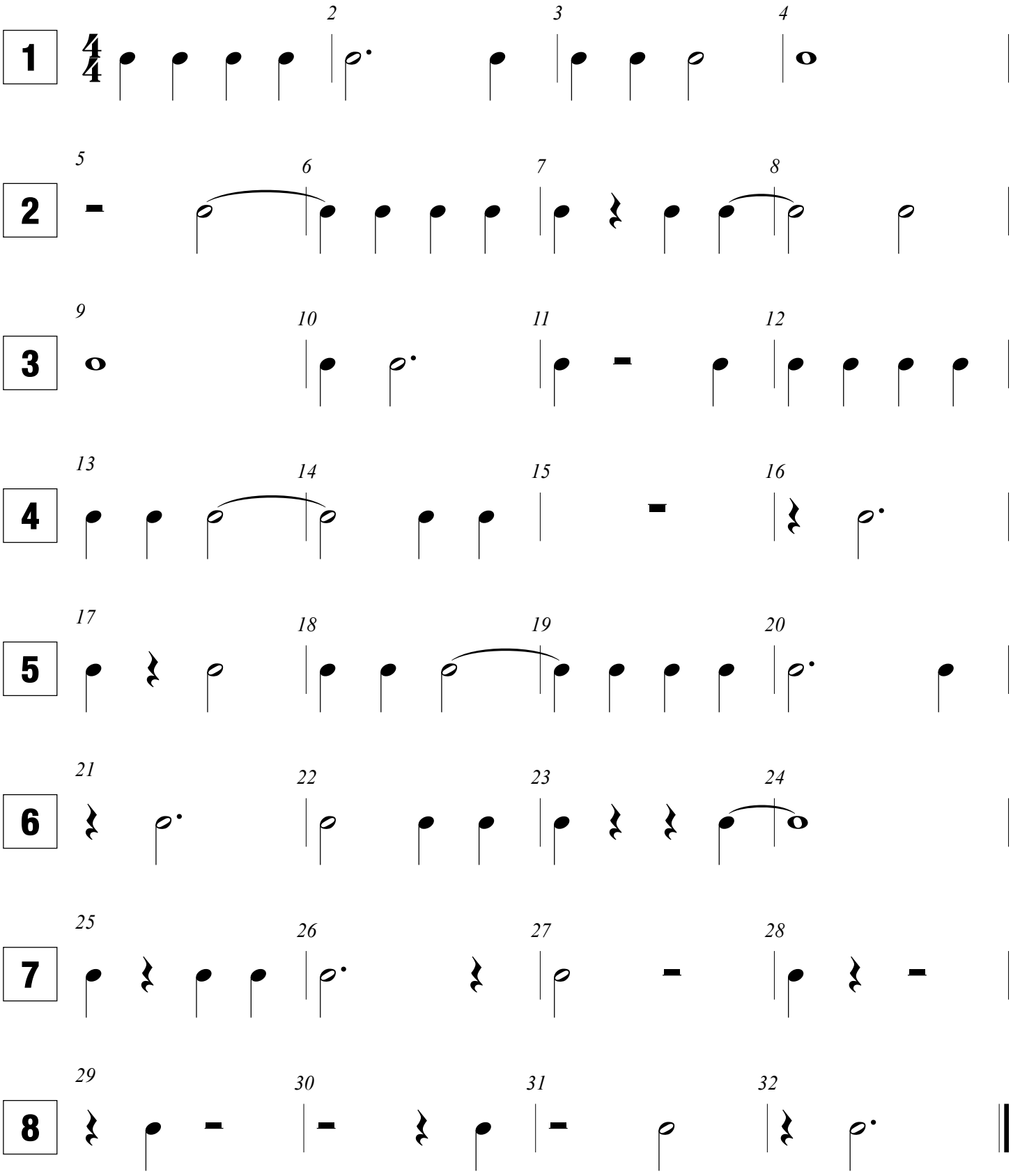
LEVEL 8

Dotted Half Notes and Ties (more practice)



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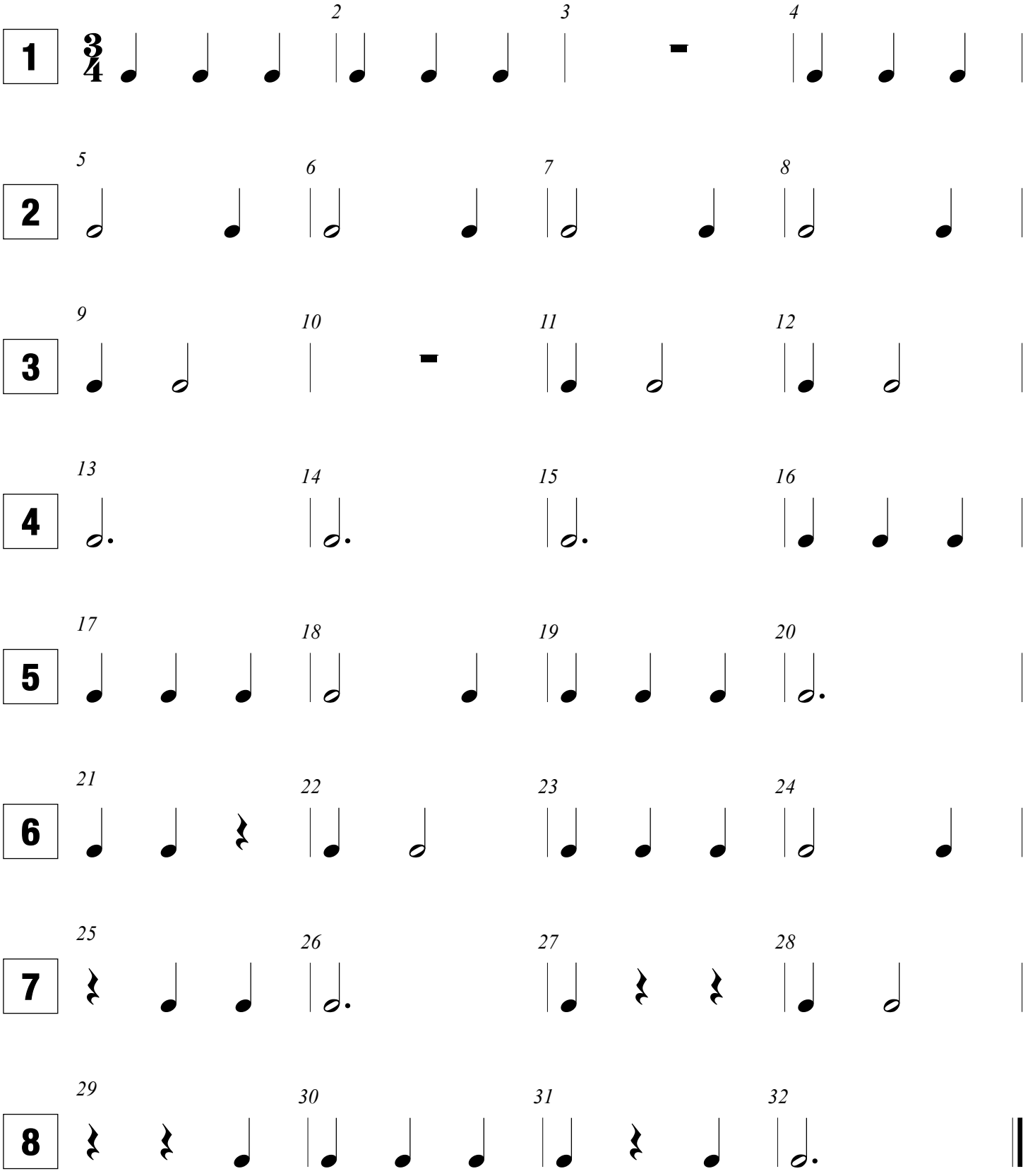
LEVEL 9

3/4 Time



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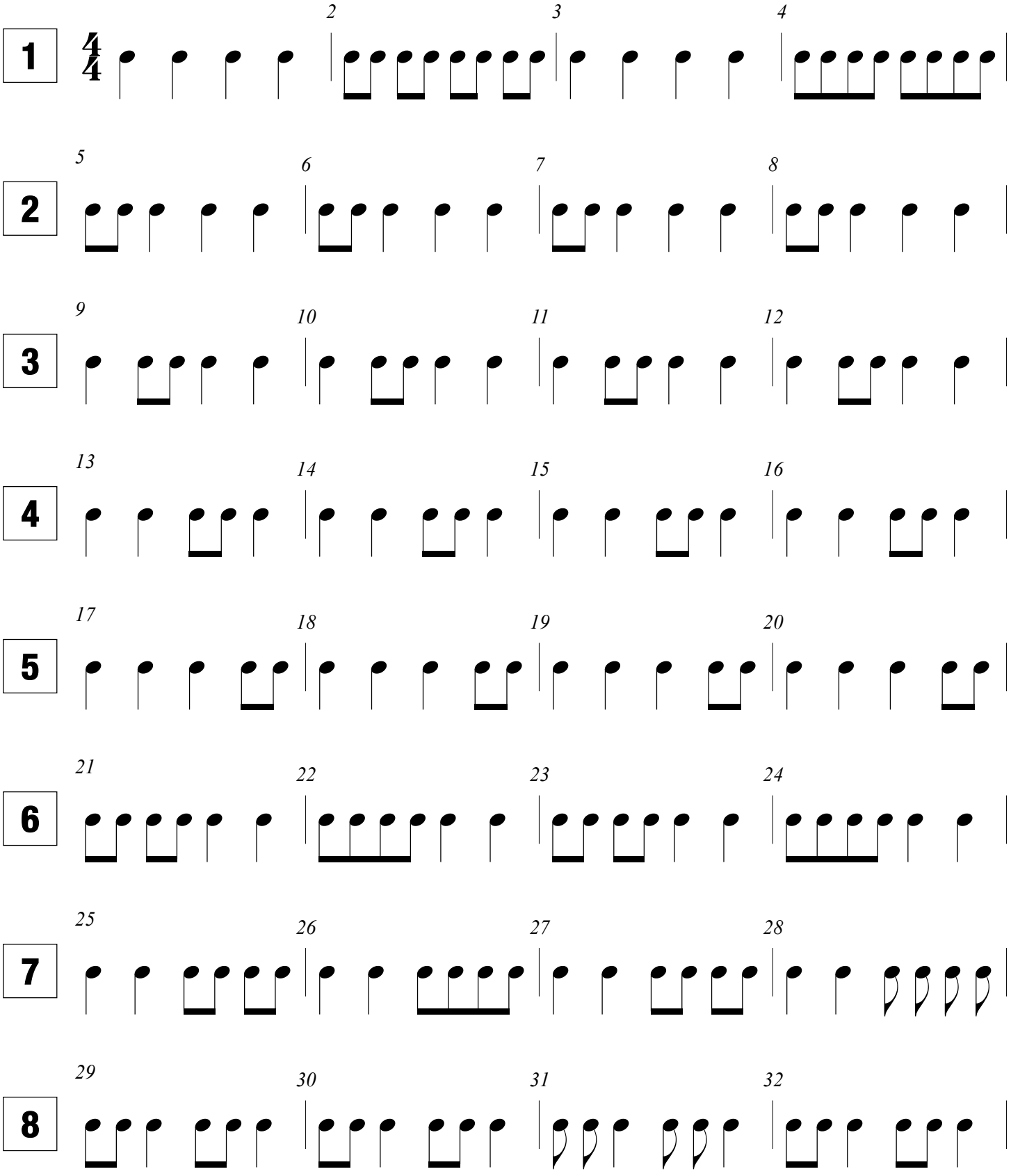
LEVEL 10

8th Notes



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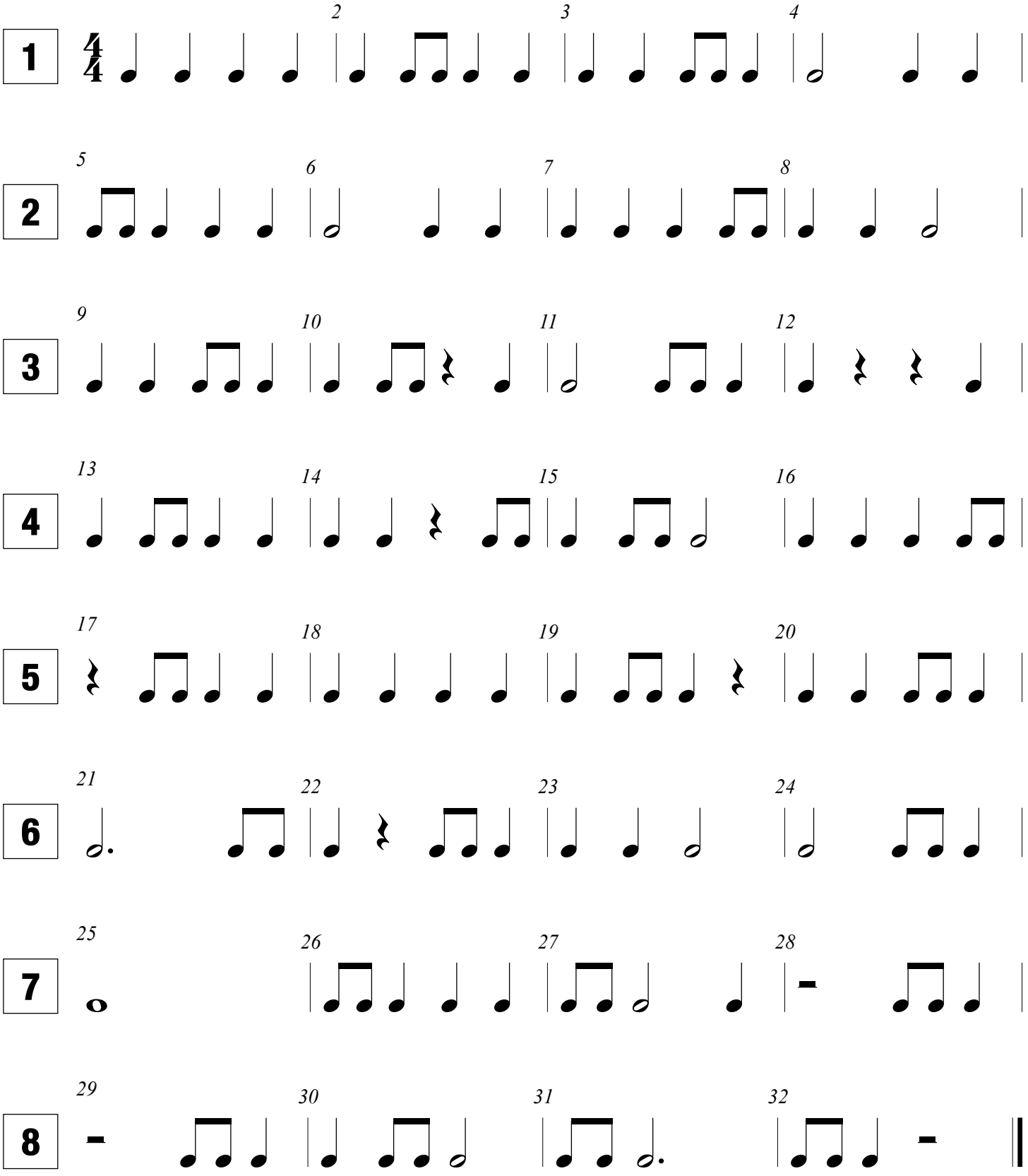
LEVEL 11

8th Notes (more practice)



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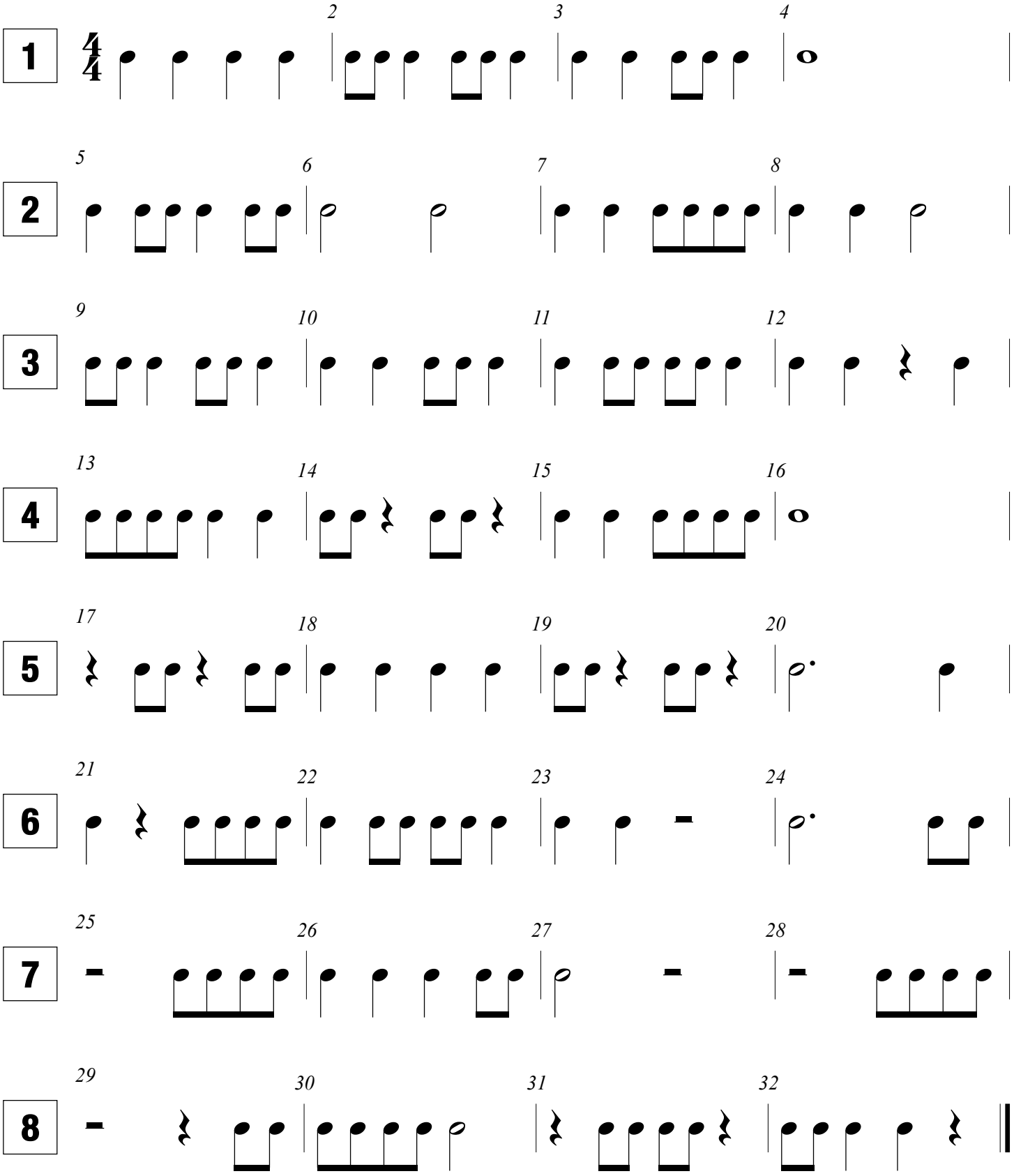
LEVEL 12

8th Notes (yep... even more practice)



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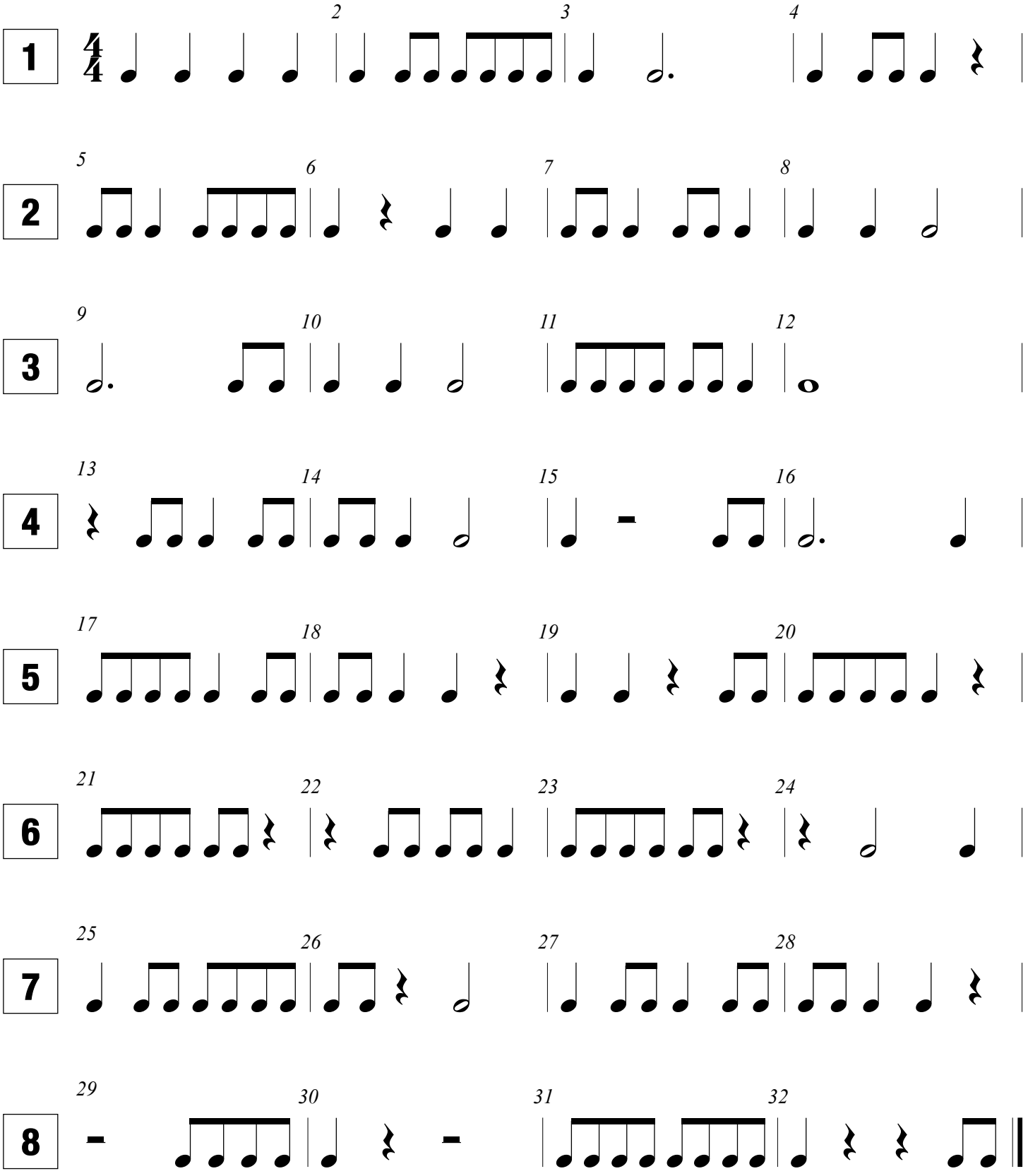
LEVEL 13

Eighth Notes (still again! more practice)



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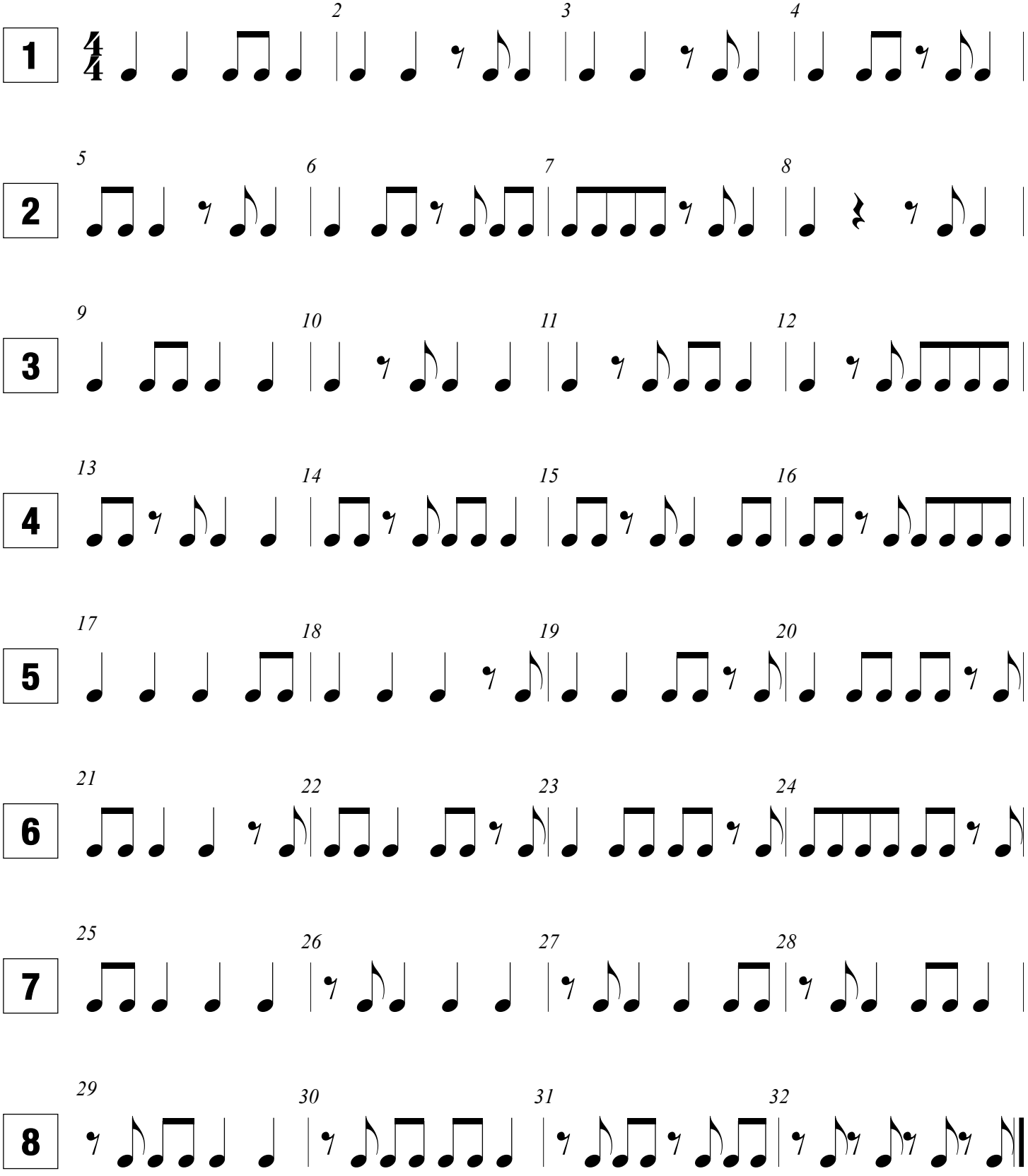
LEVEL 14

8th Rest on the Beat



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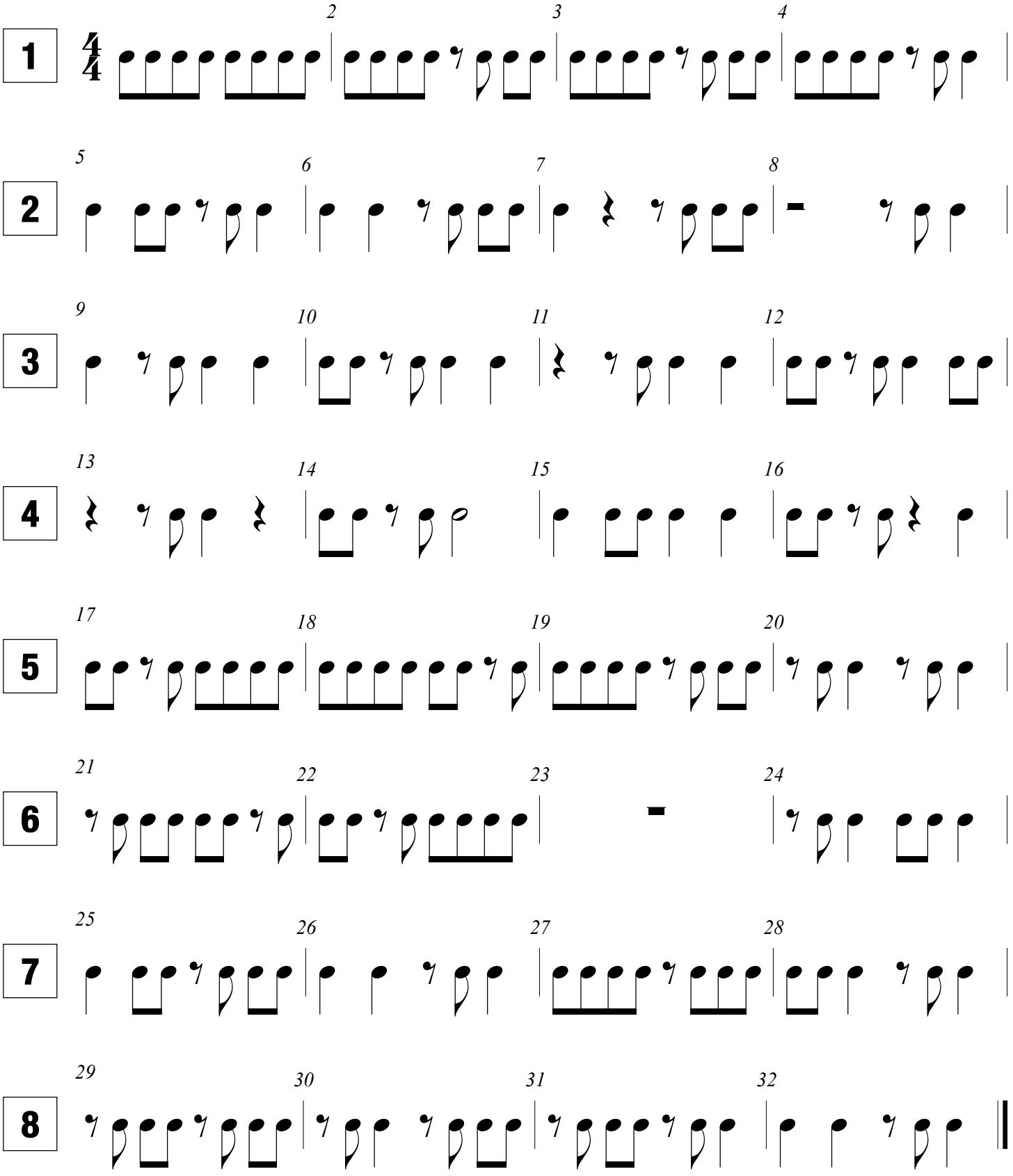
LEVEL 15

8th Rest on the Beat (more practice)



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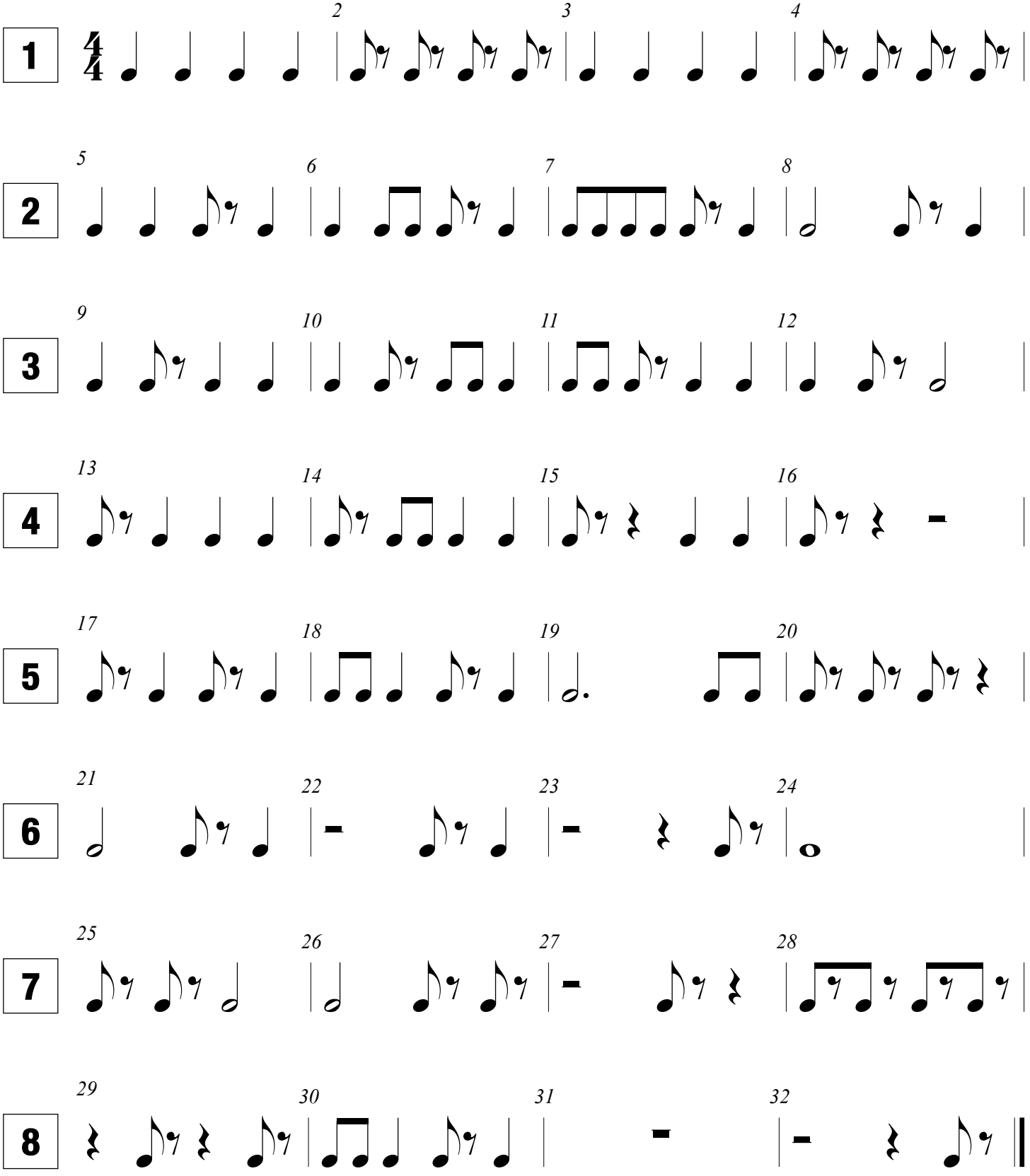
LEVEL 16

Eighth Rest on the Up-Beat



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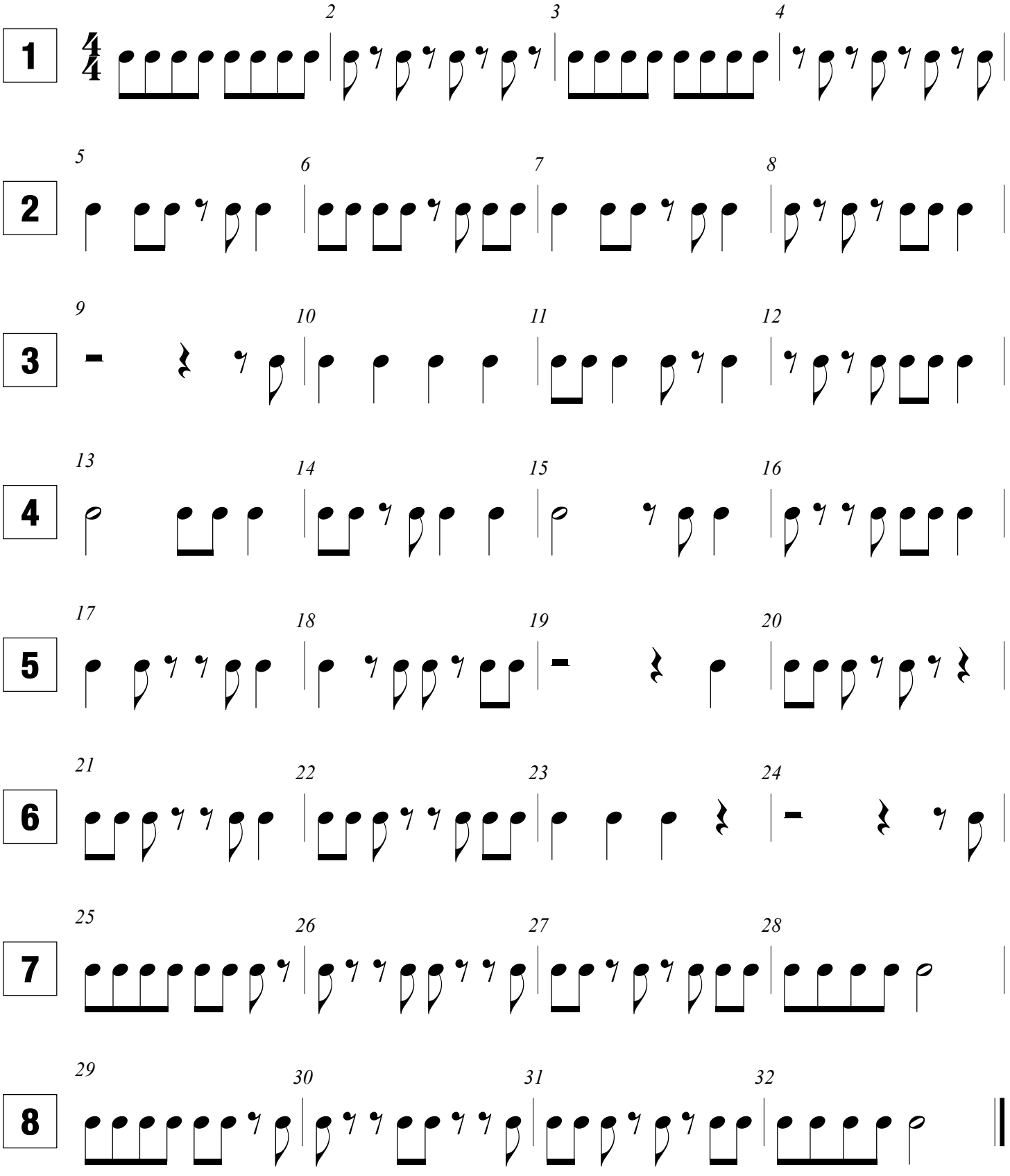
LEVEL 17

Eighth Rest on the Up-Beat & Down-Beat



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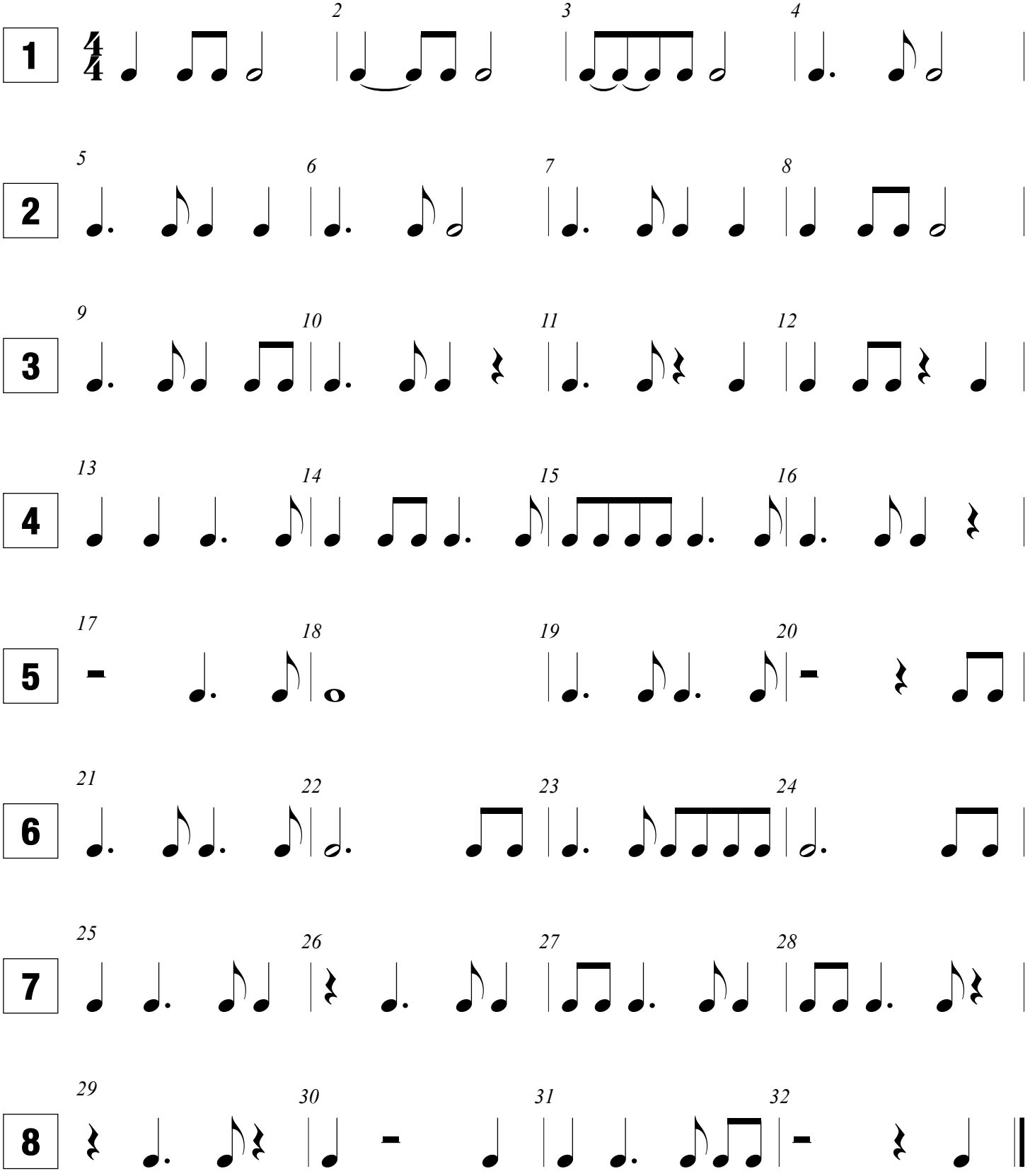
LEVEL 18

Dotted Quarter Eighth



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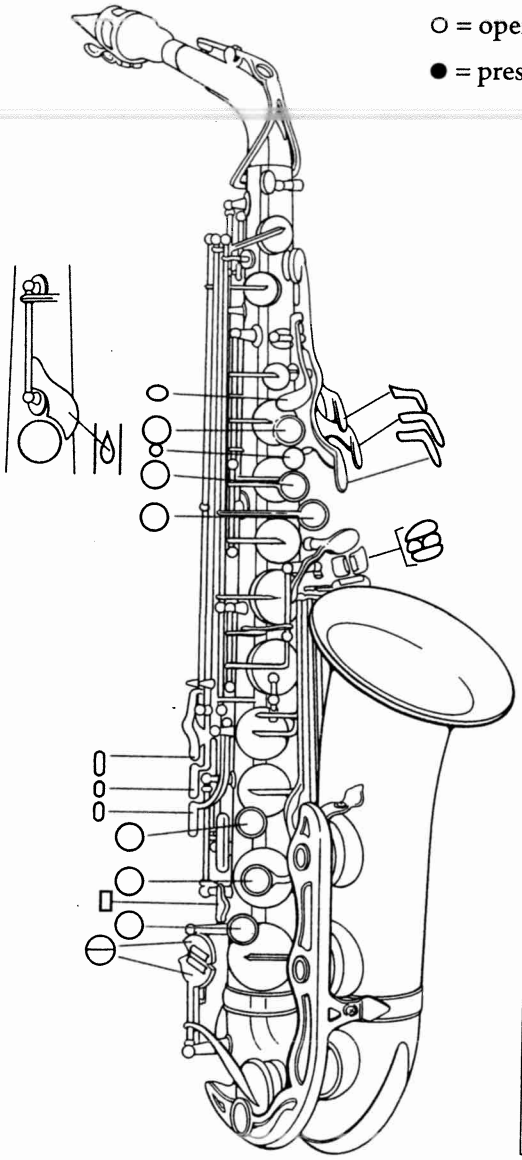
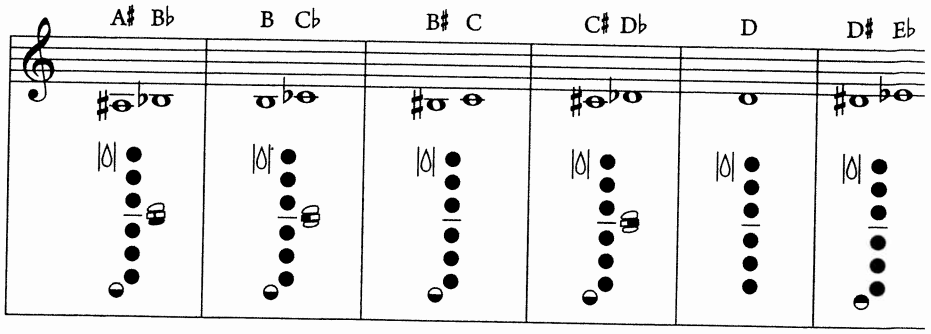
E♭ Alto Saxophone Fingering Chart

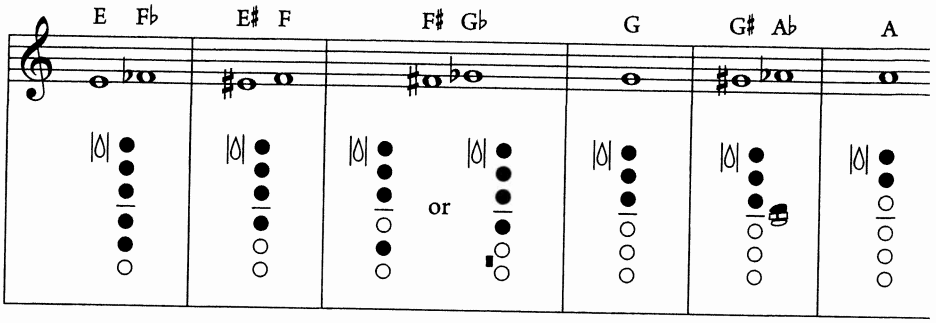


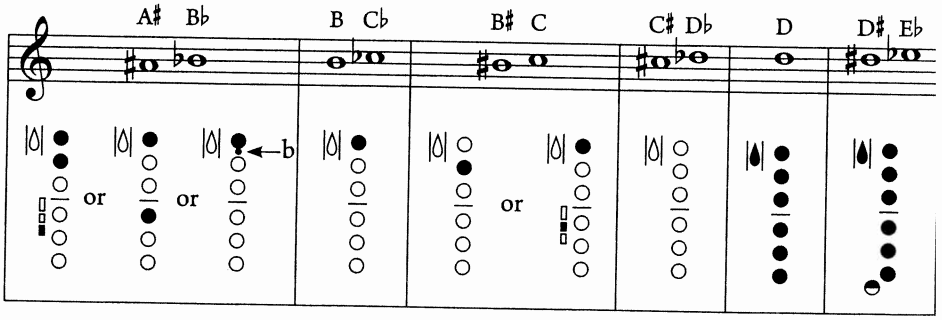
○ = open

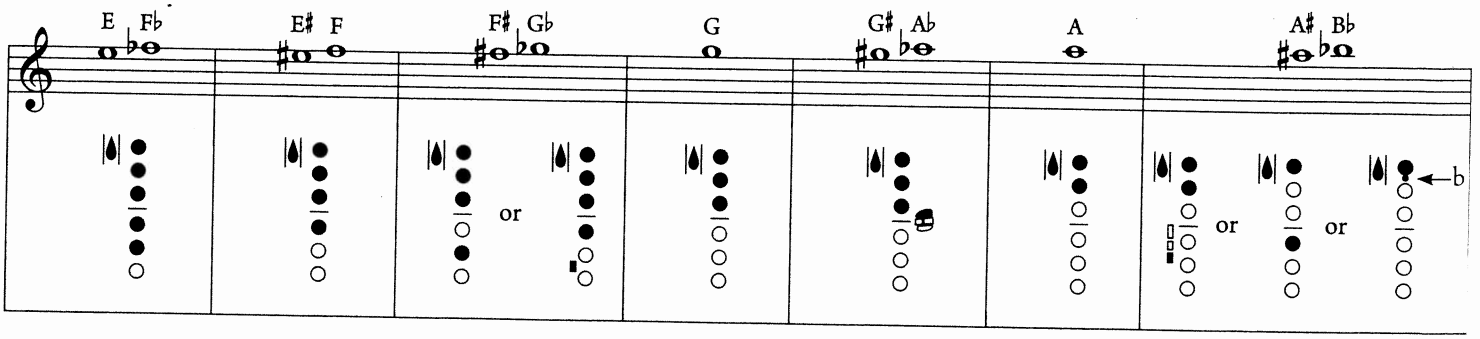
● = pressed down

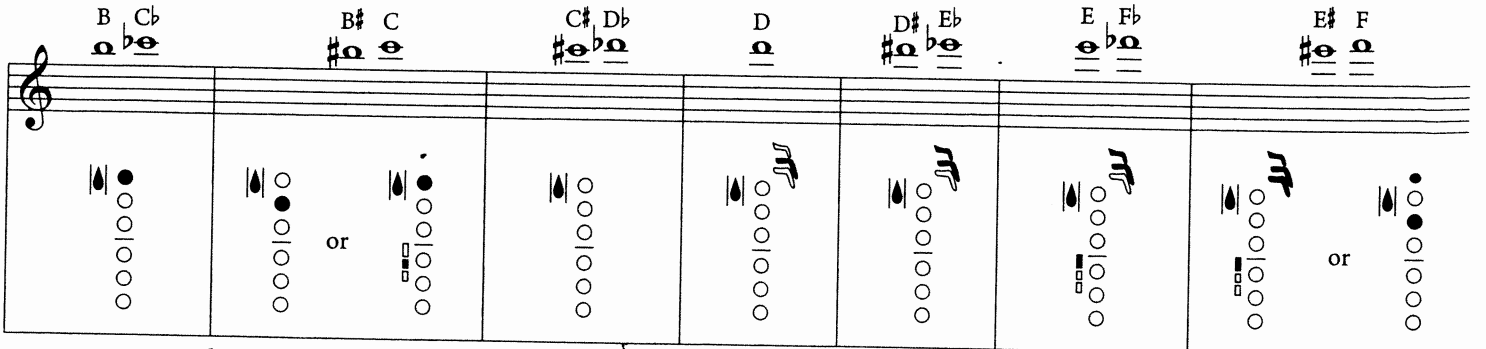
When more than one fingering is shown, the first is the most common used. The additional fingerings, known as **alternate fingerings,** are used in certain situations to allow for better technique.











Urbana High School Band circa 1930, directed by Neil A. Kjos, Sr. Historic photograph courtesy of Urbana High School, Urbana, Illinois. Instrument provided courtesy of Conn-Selmer