

STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

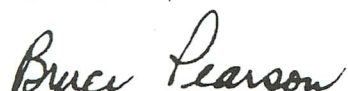
By Bruce Pearson

Dear Student:

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

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

Best wishes,



Practice and Assessment - the key to EXCELLENCE!

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

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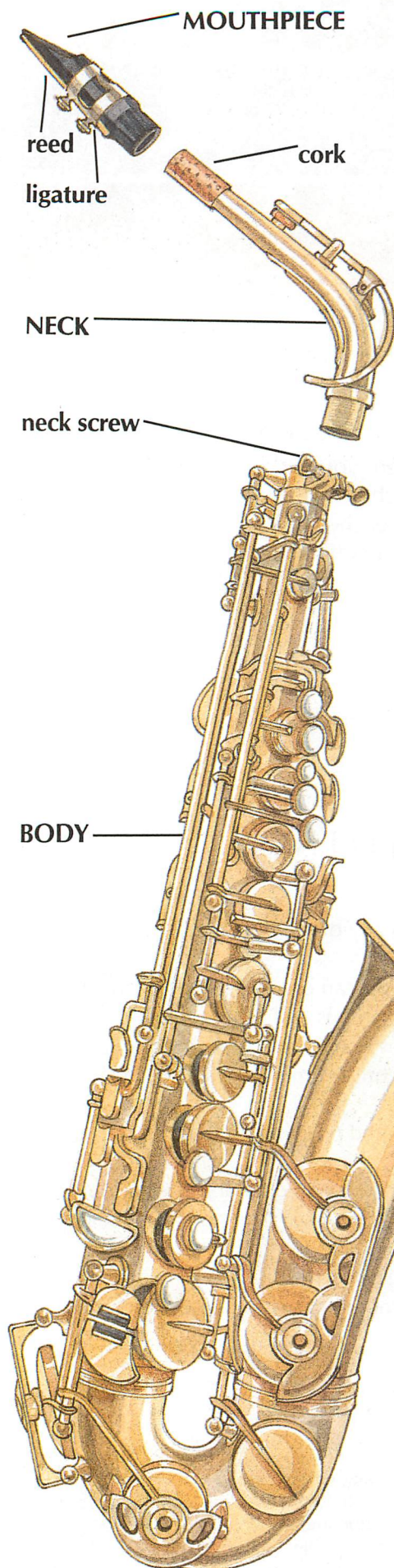
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PUTTING YOUR ALTO SAXOPHONE TOGETHER



STEP 1

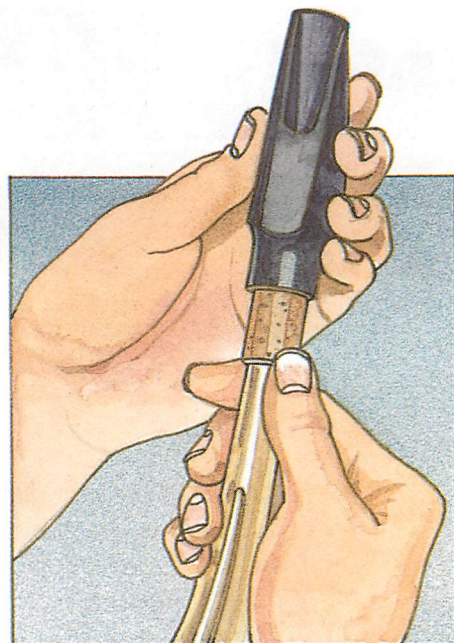
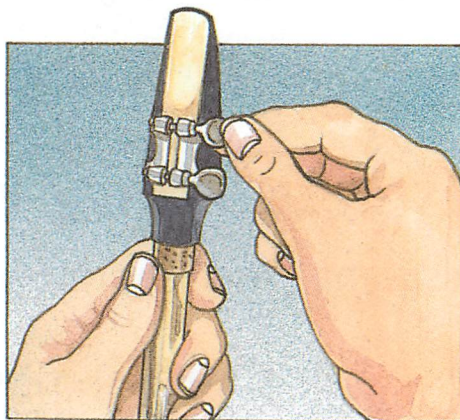
Open your case right side up. Put the thin end of the reed inside your mouth to moisten it. Grease the cork on the neck if necessary.

STEP 2

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

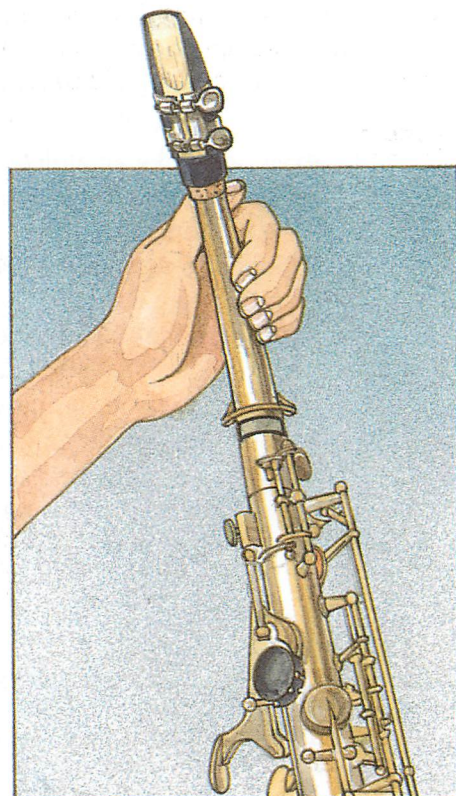
STEP 3

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



STEP 4

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



STEP 5

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

PREPARING TO PLAY



STEP 1

Sit up straight on the edge of your chair.

STEP 2

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

STEP 3

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

STEP 4

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

STEP 5

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

PLAYING YOUR ALTO SAXOPHONE

STEP 1

Position your lips as if saying "oh."

STEP 2

Cover your bottom teeth with your lower lip.

STEP 3

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

STEP 4

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

STEP 5

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



CARING FOR YOUR ALTO SAXOPHONE



STEP 1

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

STEP 2

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

STEP 3

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

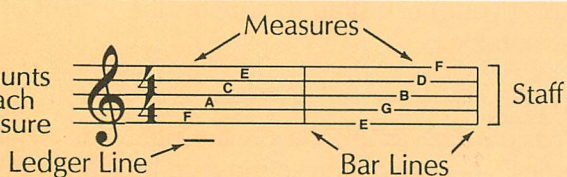
FOR ALTO SAXOPHONES ONLY

**TREBLE
CLEF**

**TIME
SIGNATURE**
**4
4**
**WHOLE
NOTE**

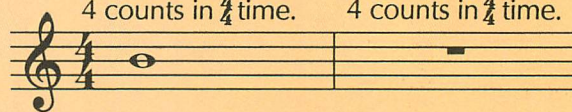
**WHOLE
REST**


4/4 = 4 counts
in each
measure



A whole note gets
4 counts in 4/4 time.

A whole rest gets
4 counts in 4/4 time.



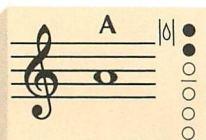
1 BUSY BEE



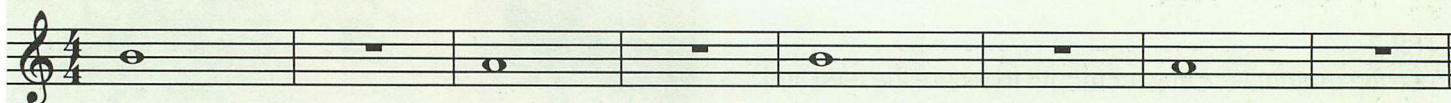
○ = open
● = pressed down

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

2 THE "A" TRAIN



3 SUPER SAX

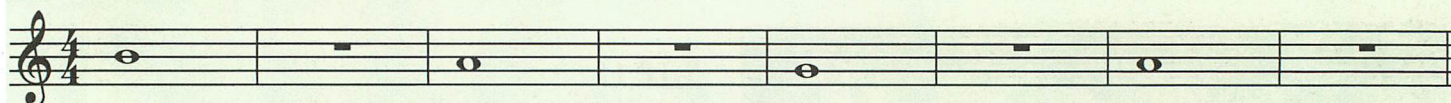


▶ Use plenty of air.

4 G WHIZ

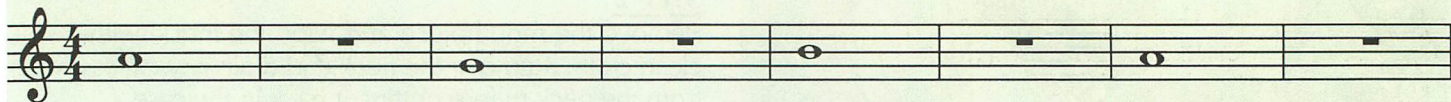


5 SAX FIFTH AVENUE

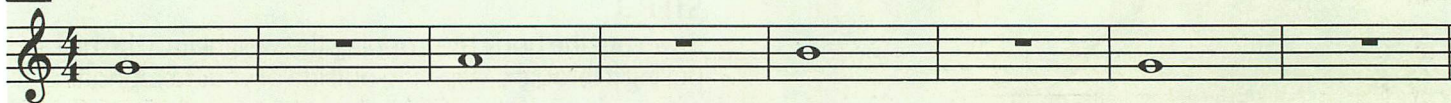


▶ Are you playing with a good embouchure and hand position?

6 TALENT SHOW



7 ALTO SAX ANTICS



▶ How is your posture?

FOR WOODWINDS ONLY

**TREBLE
CLEF**



**TIME
SIGNATURE**

**4
4**

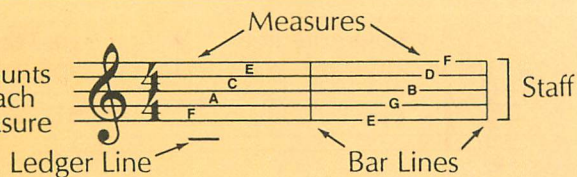
**WHOLE
NOTE**



**WHOLE
REST**

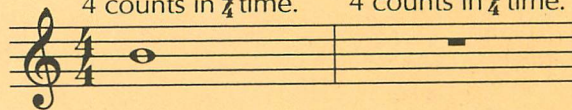


4 = 4 counts
in each
measure

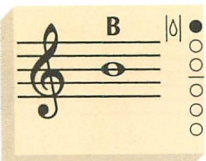


A whole note gets
4 counts in $\frac{4}{4}$ time.

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



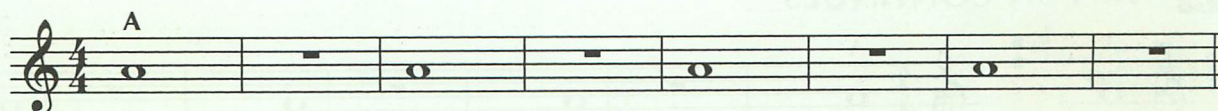
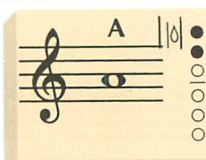
1 THE FIRST NOTE



○ = open
● = pressed down

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

2 THE SECOND NOTE

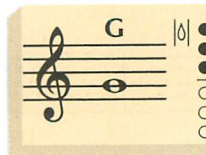


3 TEA FOR TWO

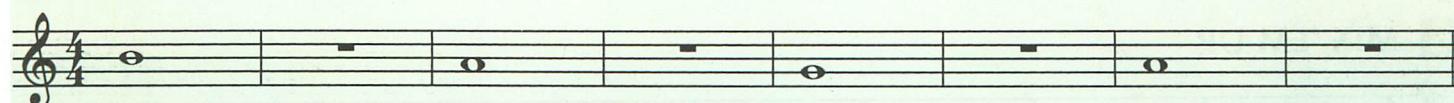


▶ Use plenty of air.

4 THE THIRD NOTE



5 THREE OF A KIND



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

6 THREE'S COMPANY



7 WOODWIND WHIRLWIND



▶ How is your posture?

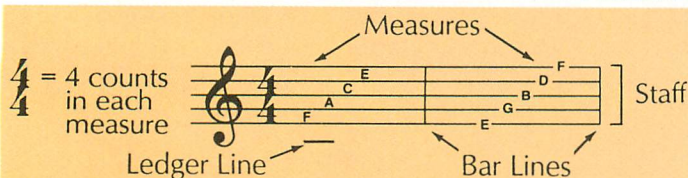
FOR THE FULL BAND

**TREBLE
CLEF**



**TIME
SIGNATURE**

**4
4**



**WHOLE
NOTE**

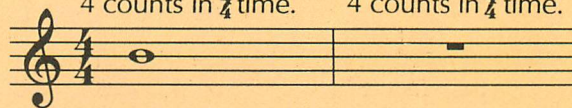


**WHOLE
REST**

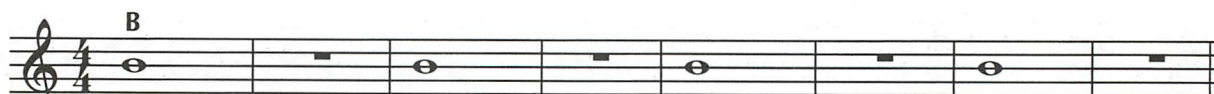


A whole note gets
4 counts in $\frac{4}{4}$ time.

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



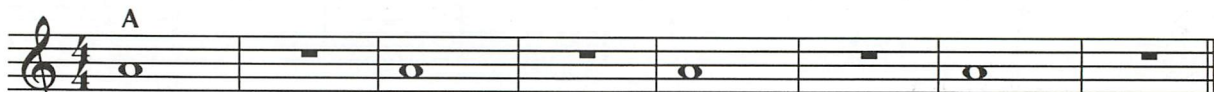
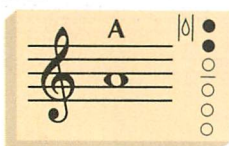
1 TIME FOR BAND



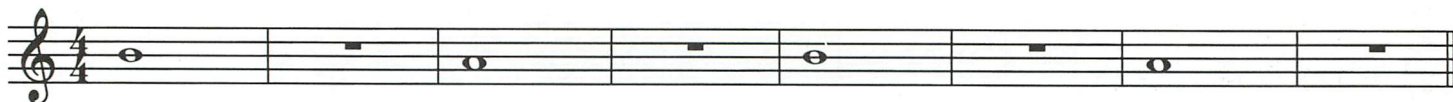
○ = open
● = pressed down

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

2 THE FUN CONTINUES



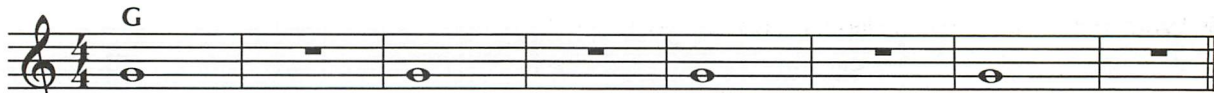
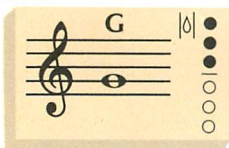
3 WHOLE LOTTA COUNTING



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

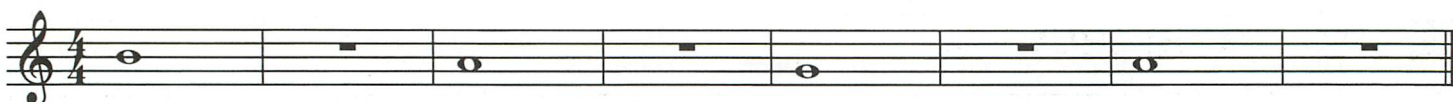
4 FOUR SCORE

Page 39 ➡

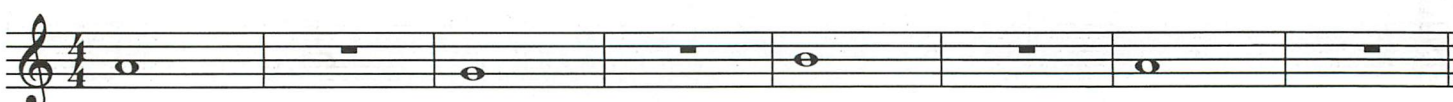


▶ When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

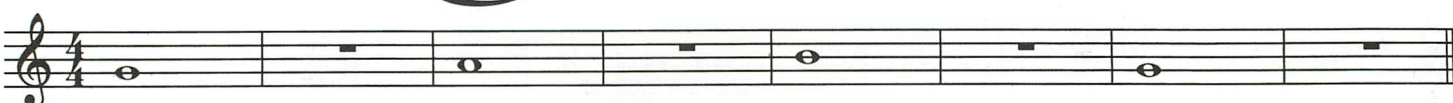
5 MIX 'EM UP



6 MELTING POT



7 BAND ON PARADE

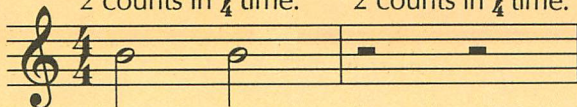


▶ Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE**HALF REST****BREATH MARK**

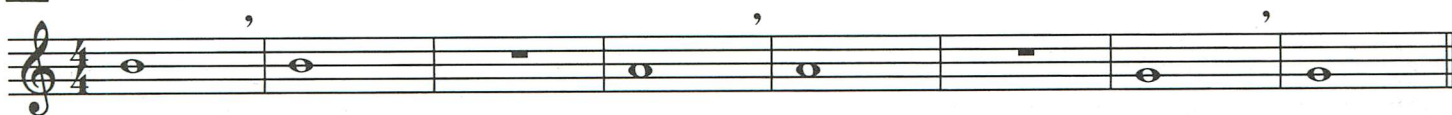
Each half note gets
2 counts in $\frac{4}{4}$ time.

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



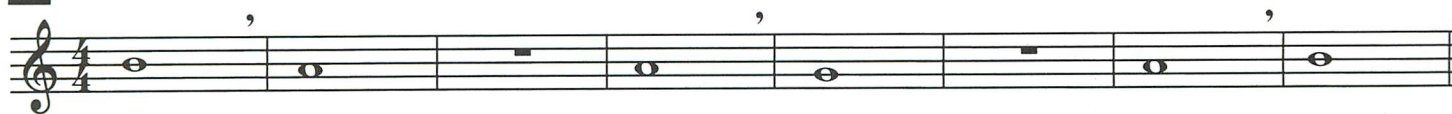
Take a breath.

8 A BREATH OF FRESH AIR

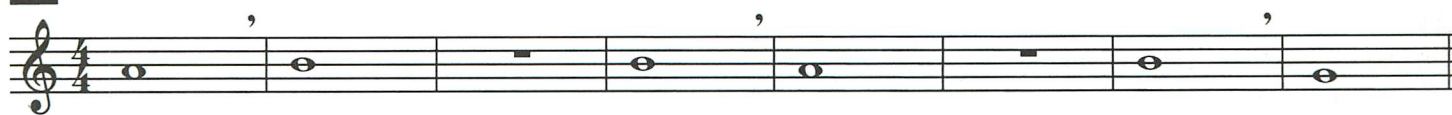


► Be sure to take a full breath of air.

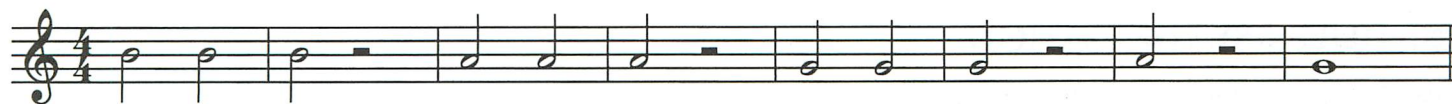
9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE



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

12 CARDIFF BY THE SEA



Page 39

Welsh Folk Song



13 TWO FOR THE SHOW - Duet



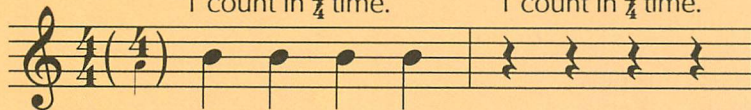
14 GO FOR EXCELLENCE!



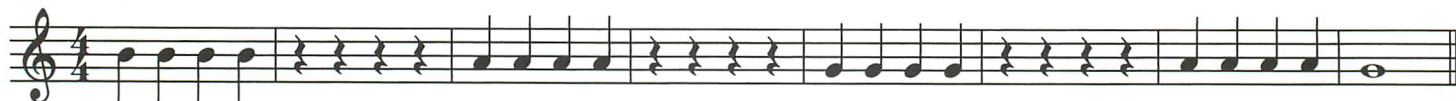
QUARTER NOTE**QUARTER REST****PHRASE**

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

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



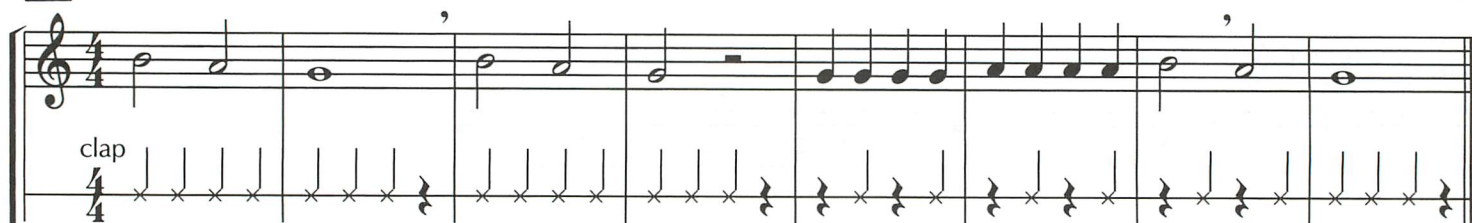
A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

15 A QUARTER'S WORTH

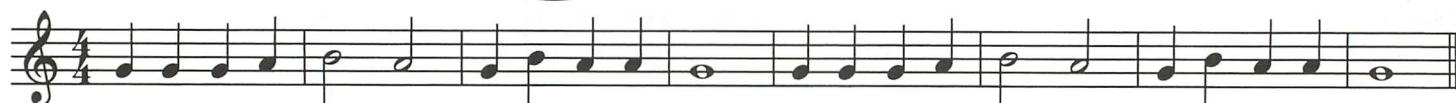
► Write in the counting and clap the rhythm before you play.

16 HOT CROSS BUNS

English Folk Song

**17 AU CLAIRE DE LA LUNE**

French Folk Song



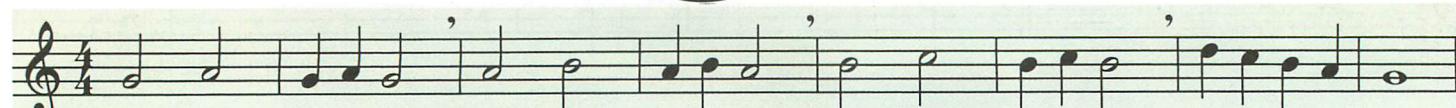
► Draw in a breath mark at the end of each phrase.

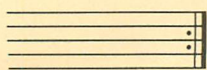
18 DOWN BY THE STATION

Traditional

**19 EASY STREET****20 COUNTRY WALK**

English Folk Song

**21 GETTIN' IT TOGETHER****22 FOR ALTO SAXOPHONES ONLY**

REPEAT SIGN

Repeat from the beginning.

COMMON TIME

$C = \frac{4}{4}$
Common time means
the same as $\frac{4}{4}$ time.

FERMATA

Hold the note or
rest longer than
its usual value.

SOLO

One person plays.

SOLI

Whole section plays.

TUTTI

Everyone plays.

23 MERRILY WE ROLL ALONG

Page 39

Traditional



► Write in the note names before you play.

24 LIGHTLY ROW - Duet

Traditional

**25 ONE STEP AT A TIME**

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

26 GOOD KING WENCESLAS

Traditional English Carol

**27 SONG OF THE FJORDS**

Norwegian Folk Song

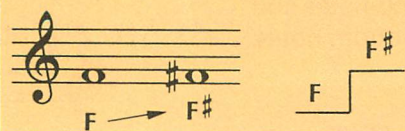
**28** _____

Composer _____ your name



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

29 GO FOR EXCELLENCE!

SHARP**KEY SIGNATURE**

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

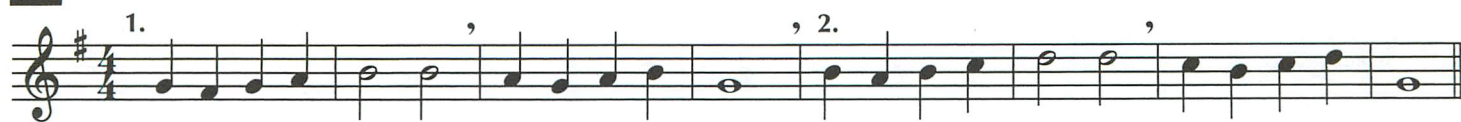
Key signatures change certain notes throughout a piece of music. This key signature means play all F's as F sharps.

36 MARK TIME

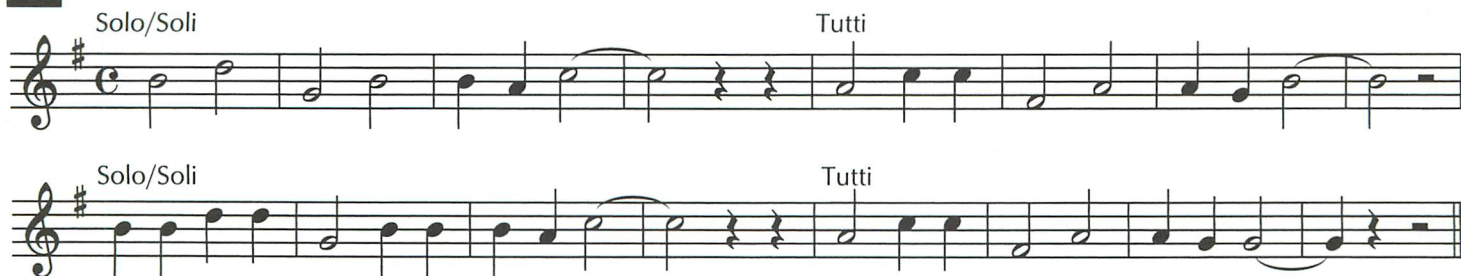
F sharp (F#)

**37 SWEETLY SINGS THE DONKEY - Round**

Traditional

**38 MARY ANN**

West Indies Folk Song



► Write in the note names before you play.

39 CRUSADER'S MARCH

Page 39

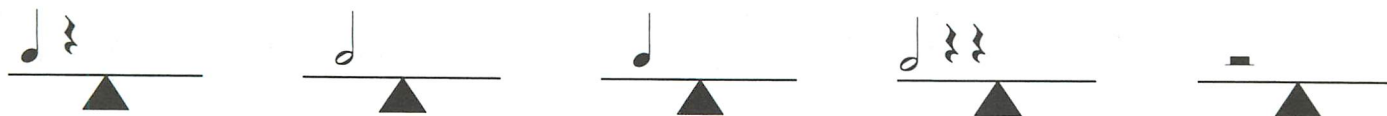
Traditional



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

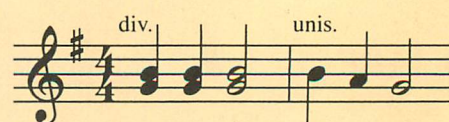
40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.

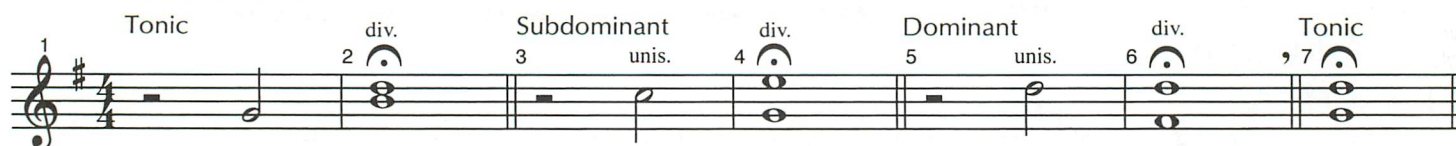
**41 GO FOR EXCELLENCE!**

DIVISI

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

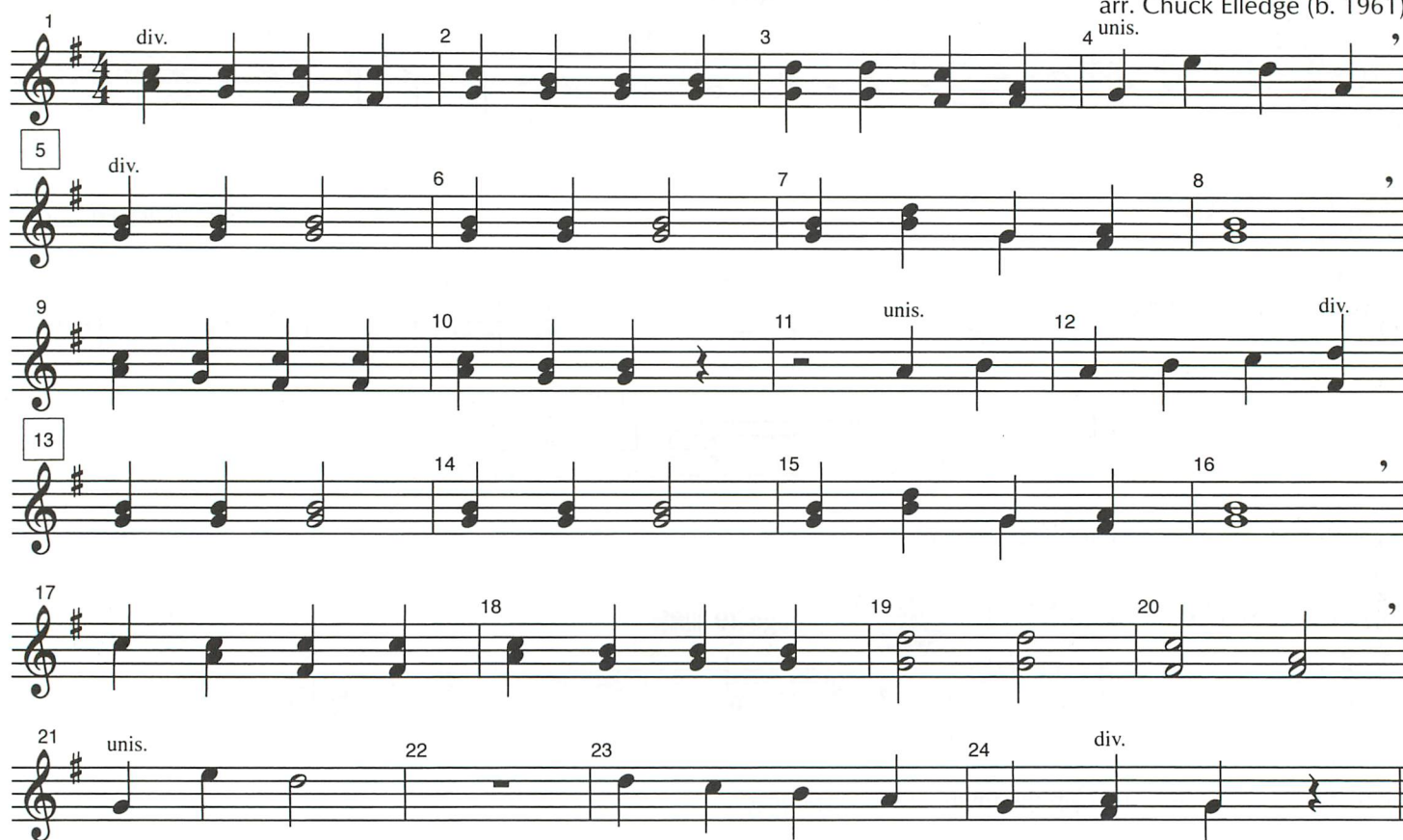
**UNISON**

Everyone plays the same notes.

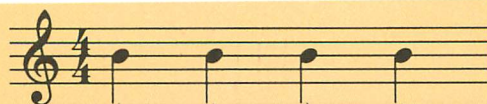
BALANCE BUILDER**JINGLE BELLS**

Band Arrangement

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

**42 SCHOOL SONG****43 FOR ALTO SAXOPHONES ONLY**

EIGHTH NOTES



Two eighth notes are as long as a quarter note.

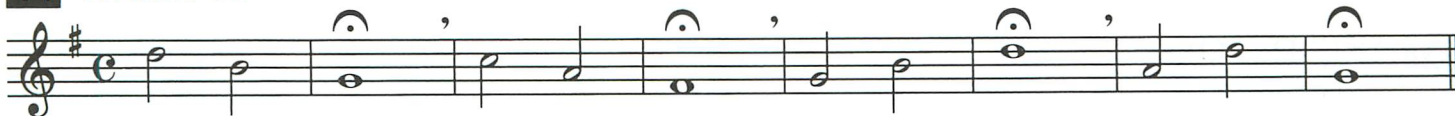


Each eighth note gets $\frac{1}{2}$ count in $\frac{2}{4}$ and $\frac{4}{4}$ time.



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

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER



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

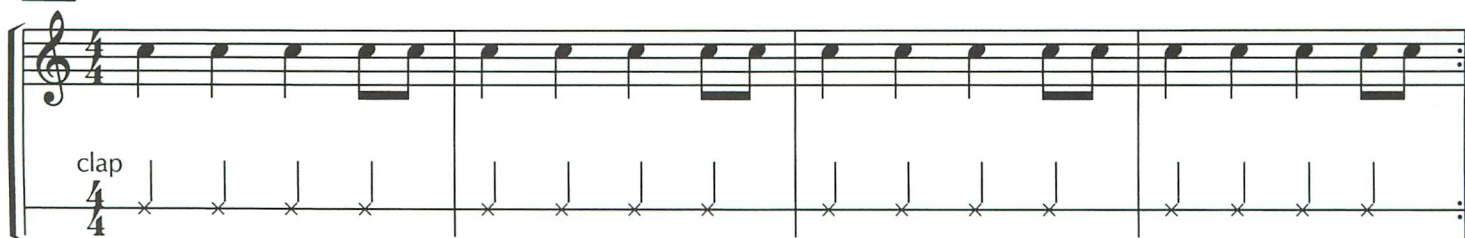
46 JIM ALONG JOSIE



American Folk Song



47 EIGHTH NOTE EXPLORER



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

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



50 EIGHTH NOTE EXPRESS

Musical notation for exercise 50, featuring eighth notes and a clap pattern in 4/4 time.

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

51 SKIP IT, LOU

American Folk Song

Musical notation for exercise 51, featuring eighth notes and rests, with labels 'Solo/Soli' and 'Tutti'.

52 EIGHTH NOTE EXPERT

Musical notation for exercise 52, featuring eighth notes and a clap pattern in 4/4 time.

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

53 MEXICAN MOUNTAIN SONG

Mexican Folk Song



Musical notation for exercise 53, featuring eighth notes and rests.

54 BAFFLING BAR LINES

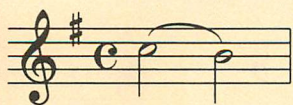
Musical notation for exercise 54, featuring eighth notes and rests.

► Write in the counting and draw in the bar lines before you play.

55 FOR ALTO SAXOPHONES ONLY



Musical notation for exercise 55, featuring eighth notes and rests.

SLUR

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

PICK-UP NOTE

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

56 WARM-UP

► Tongue only the first note of each slur.

57 THEME FROM "SYMPHONY NO. 1"

Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS**

American Work Song

**59 LAUGHING SONG - Round**

Traditional

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)

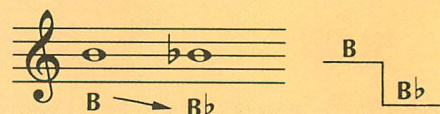


► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

61 GO FOR EXCELLENCE!

KEY SIGNATURE

This key signature contains no sharps or flats.

FLAT

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

62 CLIMBING STAIRS**63 BINGO**

American Folk Song

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

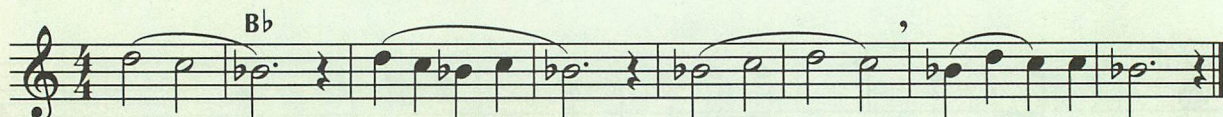
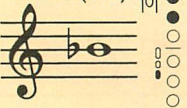
George F. Root (1820 - 1895)

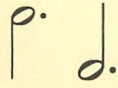
**65 THERE'S THE SAME MUSIC IN THE AIR**

George F. Root (1820 - 1895)

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

B flat (Bb)



**DOTTED
HALF NOTE**

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

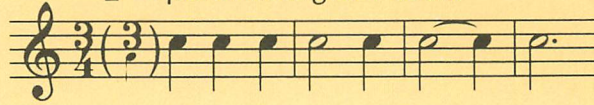
$$\text{half note} + \text{dot} = \text{half note} + \text{quarter note} = \text{dotted half note}$$

$$2 + 1 = 2 + 1 = 3 \text{ counts}$$

TIME SIGNATURE

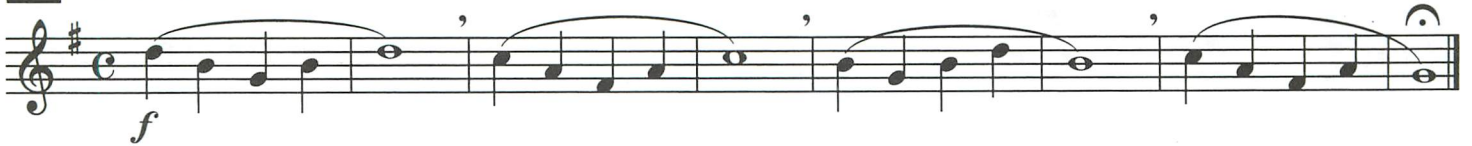
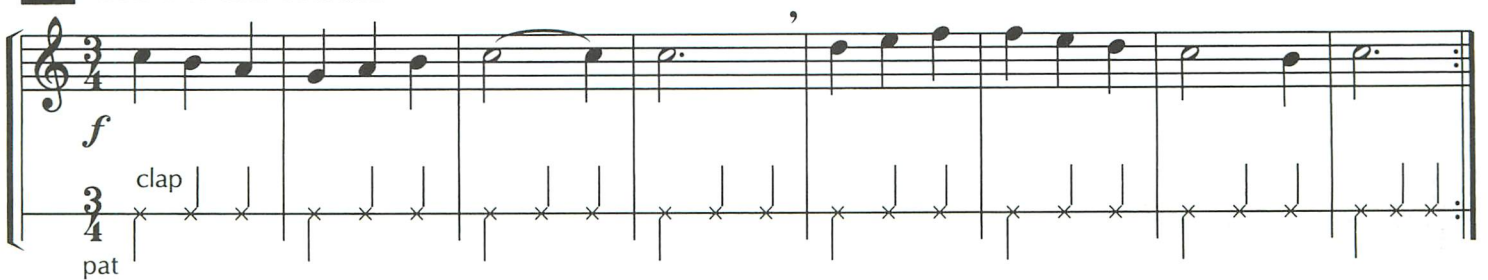
$$\frac{3}{4}$$

$\frac{3}{4}$ = 3 counts in each measure
 $\frac{4}{4}$ = quarter note gets 1 count

**DYNAMICS**

forte (***f***) - loud

piano (***p***) - soft

68 WARM-UP**69 CHANNEL THREE**

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

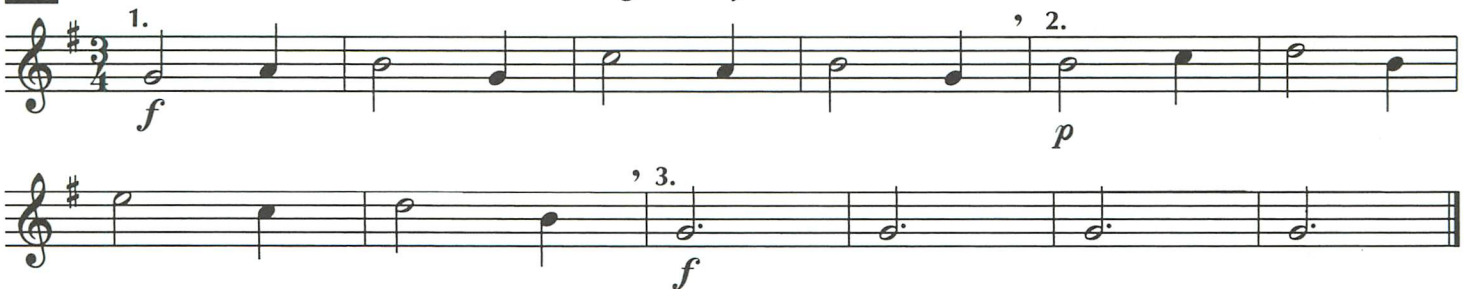
70 DOWN IN THE VALLEY

American Mountain Song

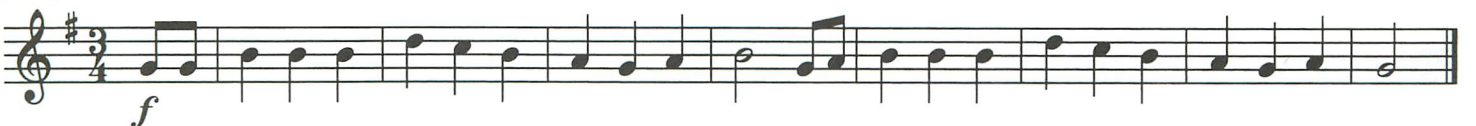
**71 BROTHER MARTIN - Round**

Page 40

Latin American Folk Song

**72 THE LITTLE FISH**

Australian Folk Song



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

73 GO FOR EXCELLENCE!

Czech Folk Song

"When Love Is Kind"



74 WARM-UP**75 OLD BLUE**

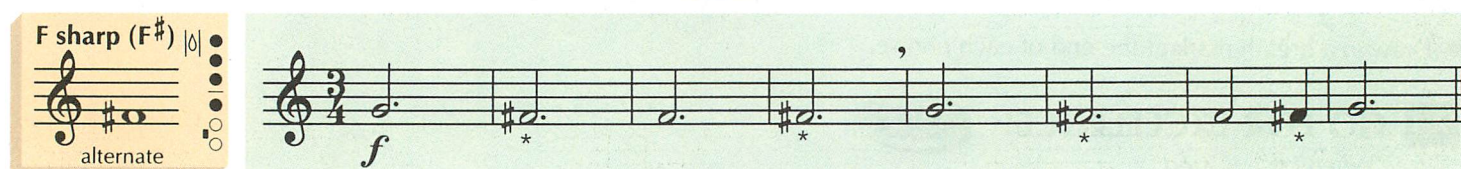
Traditional

**76 THIRD TIME AROUND****77 LULLABY - Duet**

Traditional

**78 MINUTEMAN MARCH**

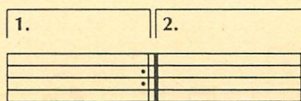
Robert Frost (b. 1942)

**79 FOR ALTO SAXOPHONES ONLY**

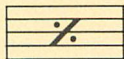
► *Use the alternate F# fingering when moving from F♭ to F# or F# to F♭.

ACCENT

Attack the note louder.

1st and 2nd ENDINGS

Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

ONE-MEASURE REPEAT SIGN

Repeat the previous measure.

80 MEXICAN HAT DANCE

Mexican Folk Song

81 FRÈRE JACQUES - Round

French Folk Song

82 MORNING MOOD

Edvard Grieg (1843 - 1907)

83 MING COURT

Chinese Folk Song

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

84 GO FOR EXCELLENCE!

► *Use the alternate F# fingering.

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

SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Alto Saxophone

Piano

1 2 3 4 5 6

p

Go back to the first repeat sign. —↑

7 8 9 10 11 12

f

13 14 15 16 17 18 19

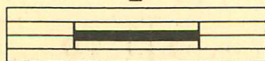
f

20 21 22 23 24 25

f

LONG REST

2



Count: 1 2 3 4 2 2 3 4

Rest the number of measures indicated.

MONTEGO BAY

Band Arrangement

Calypso Song
arr. Chuck Elledge (b. 1961)

1-4 4 5 div. 6 7 8 9

f

10 11 12 13 unis. 14 15-16 2

p

17 18 19 div. 20 21 unis. 22

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

23 24 25 26 27 28 1.

29 2. 30 31 32 33 unis. 34

f

REGAL MARCH

Band Arrangement

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

1 2 3 div. 4 5 6

f

7 8 9 1. 10 11 2. 12

13 14 15 16 17 18

p


19 20 21 unis. 22 23 24 div.

f


25 26 27 28 29 30

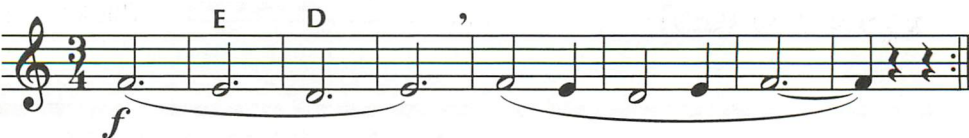
85 WARM-UP

E

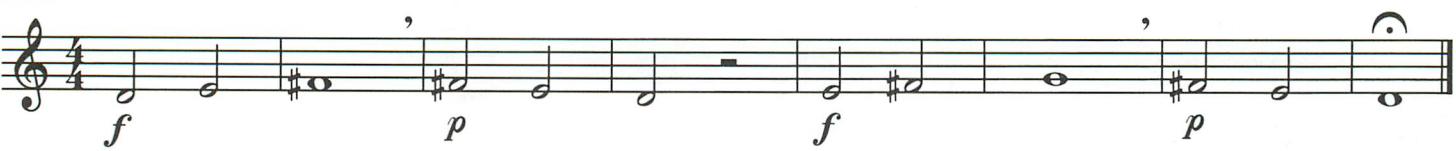


D





86 FULL OF HOT AIR



87 DANZA GIOVANNI



Italian Folk Song

F sharp (F#)


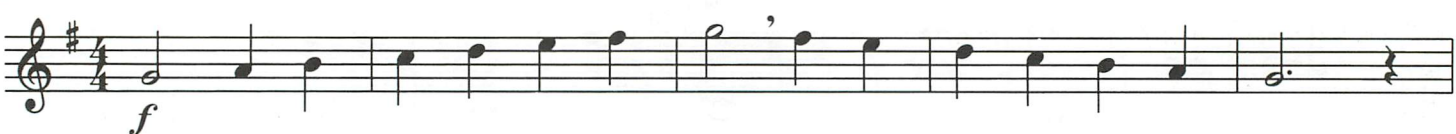


G





88 G MAJOR SCALE SKILL (Concert Bb Major)



89 THE MAN ON THE FLYING TRAPEZE

George Leybourne (1842 - 1884)



► Go back to the first repeat sign. —↑

90 _____

Composer _____ your name



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

91 FOR ALTO SAXOPHONES ONLY



KEY SIGNATURE



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

NATURAL



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

92 LOOK SHARP

C sharp (C#)



f

93 AURA LEE

G. R. Poulton (d. 1867)

► Circle the notes changed by the key signature.

94 BARCAROLLE

Jacques Offenbach (1819 - 1880)

95 JUST BY ACCIDENT

Page 40 

96 D MAJOR SCALE SKILL (Concert F Major)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the melody, written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic marking. The melody is composed of eighth and quarter notes, with a final measure containing a whole note and a fermata. The bottom staff is for the accompaniment, also in treble clef with the same key signature and time signature. It starts with an "Arpeggio" instruction. The accompaniment features a series of chords, some of which are marked "div." (divided). The piece concludes with a double bar line.

97 SAILOR'S SONG

Solo/Soli

- Tutti

98 GO FOR EXCELLENCE!



American Folk Song

"This Old Man"

The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a forte (*f*) dynamic. The melody starts with a quarter note D4, followed by a quarter note E4, and a half note F#4. Above the first three notes are accent marks (>). A repeat sign (double bar line with dots) follows. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. Then, there is a quarter note F#4, a quarter note E4, and a quarter note D4. The staff ends with a double bar line and repeat dots.

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

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

99 WARM-UP



100 IN THE POCKET

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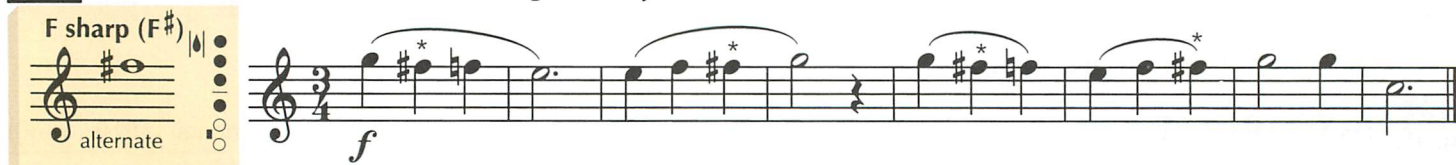


101 POCKET CHANGE



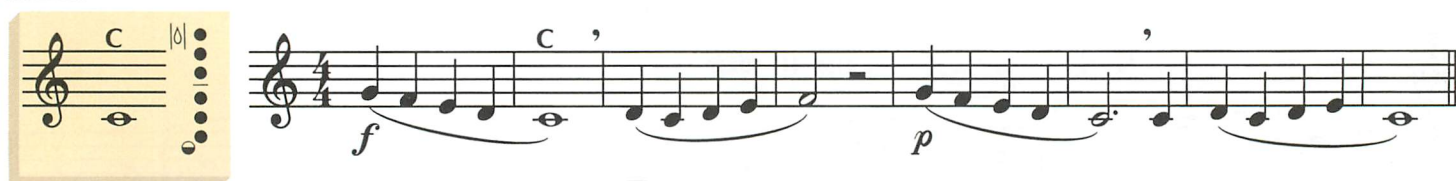
102 STRICTLY BUSINESS

Page 40



► *Use the alternate F# fingering.

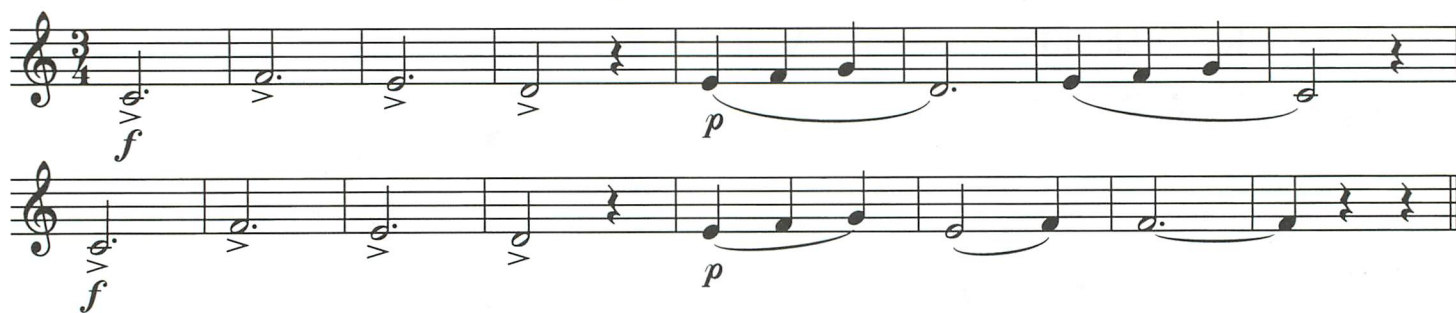
103 SMOOTH SAILING



104 ROSES FROM THE SOUTH



Johann Strauss, Jr. (1825 - 1899)



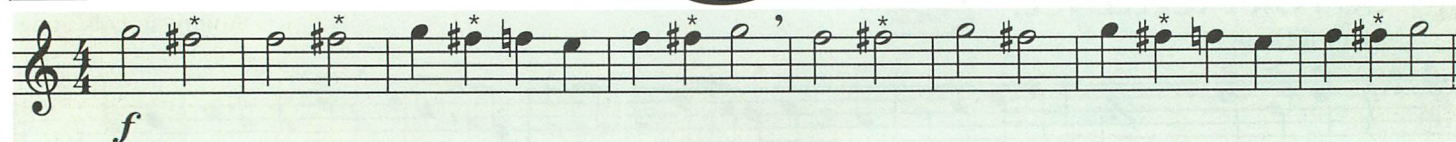
105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)

D.C. al Fine



106 FOR ALTO SAXOPHONES ONLY

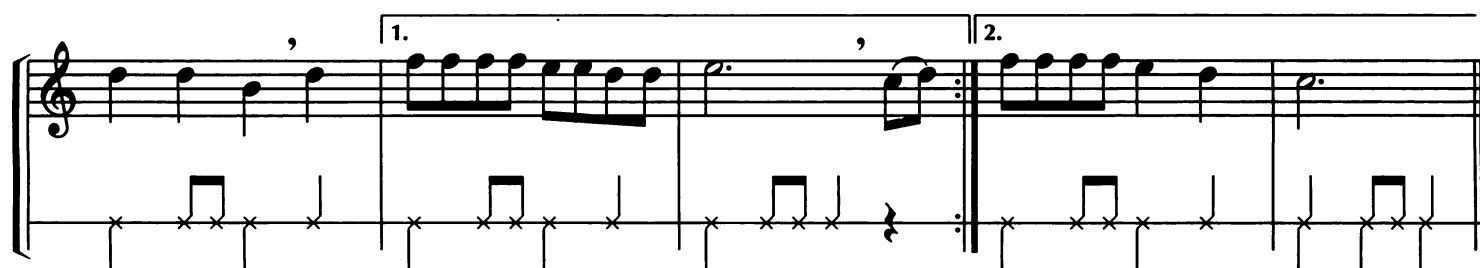
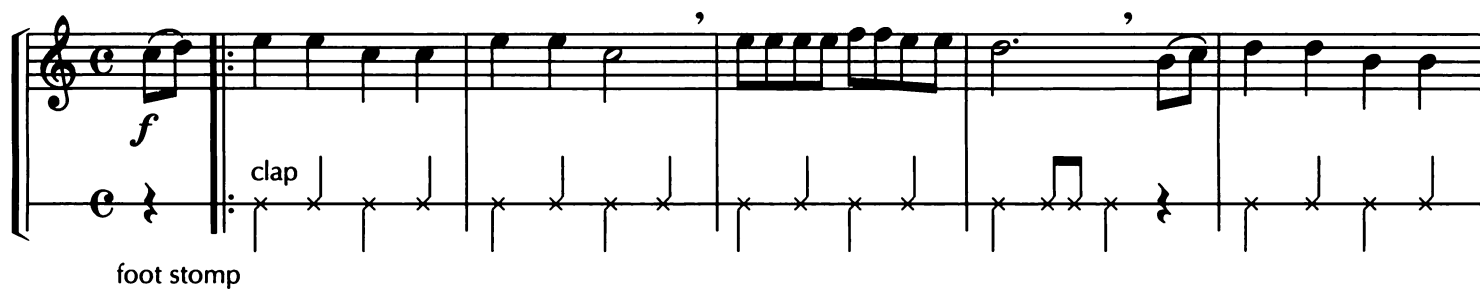


► *Use the alternate F# fingering.

107 THAT'S A WRAP**108 POLLY WOLLY DOODLE**

Page 40

American Folk Song

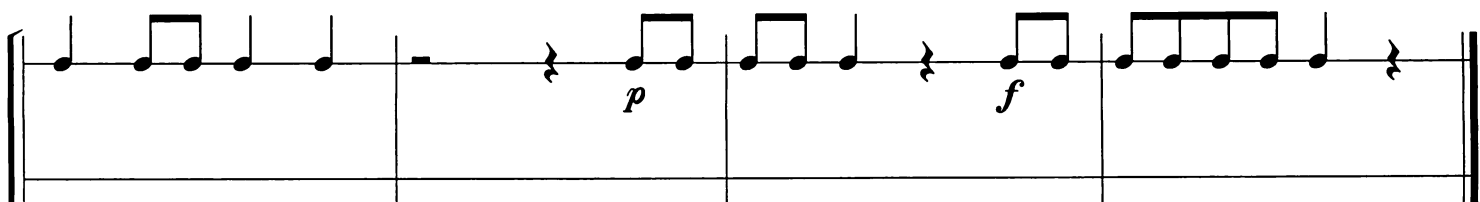
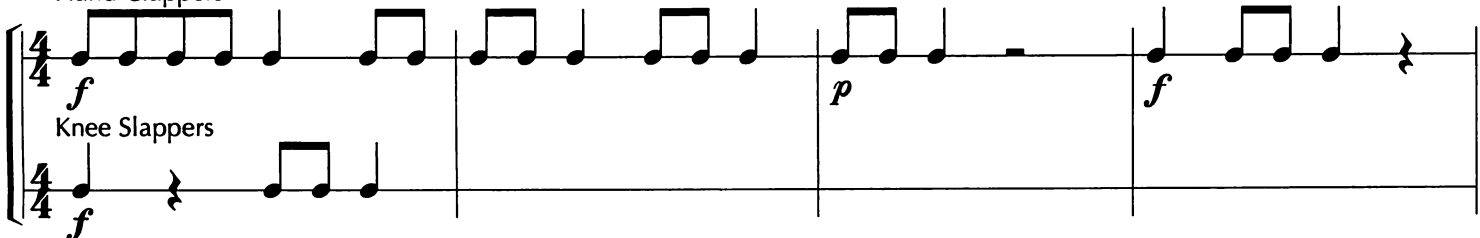
**109 VOLGA BOAT SONG**

Russian Folk Song

**110**

Composer _____ your name

Hand Clappers

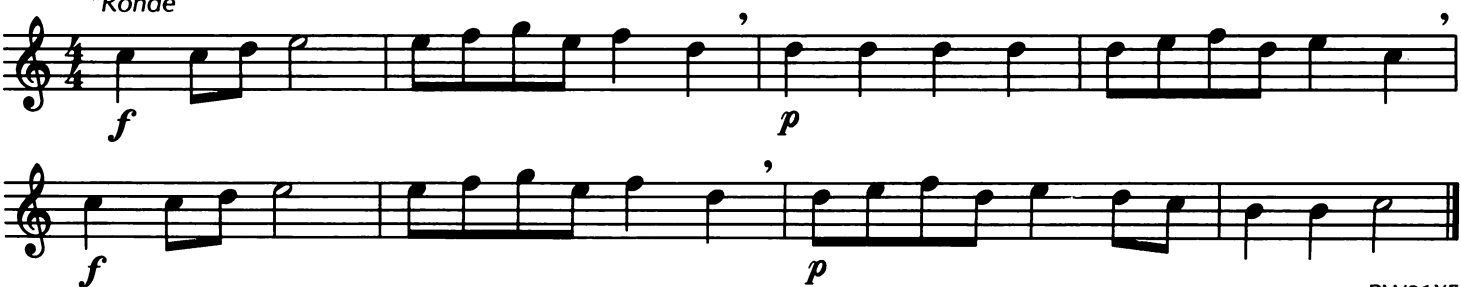


► Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

111 GO FOR EXCELLENCE!

Tielman Susato (1500? - 1561?)

"Ronde"



SINGLE EIGHTH NOTE



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

$$\text{eighth note} = \frac{1}{2} \text{ count}$$

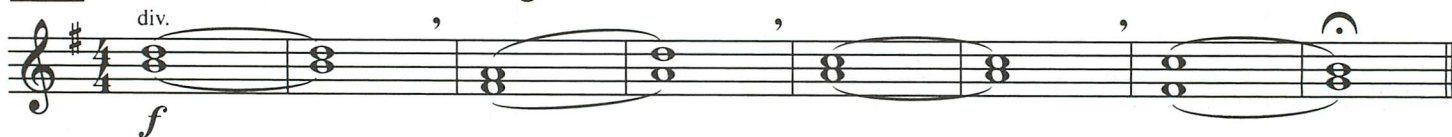
DOTTED QUARTER NOTE



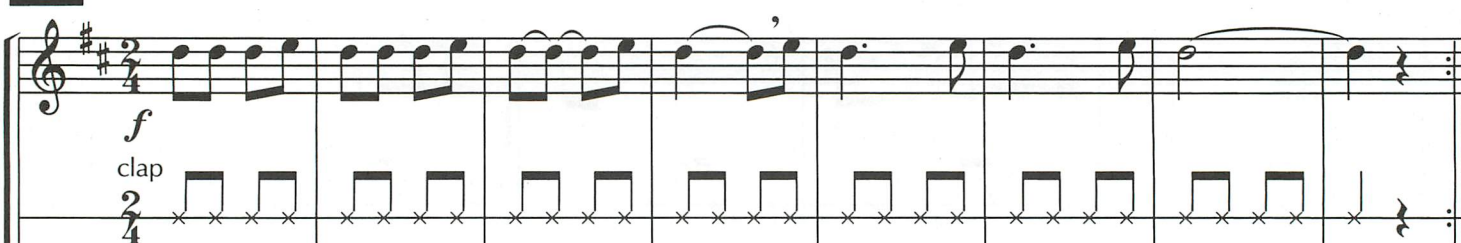
A dot after a note adds half the value of the note.

$$\begin{aligned} \text{quarter} + \text{eighth} &= \text{quarter} + \text{eighth} = \text{dotted quarter} \\ 1 + \frac{1}{2} &= 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts} \end{aligned}$$

112 WARM-UP - Band Arrangement

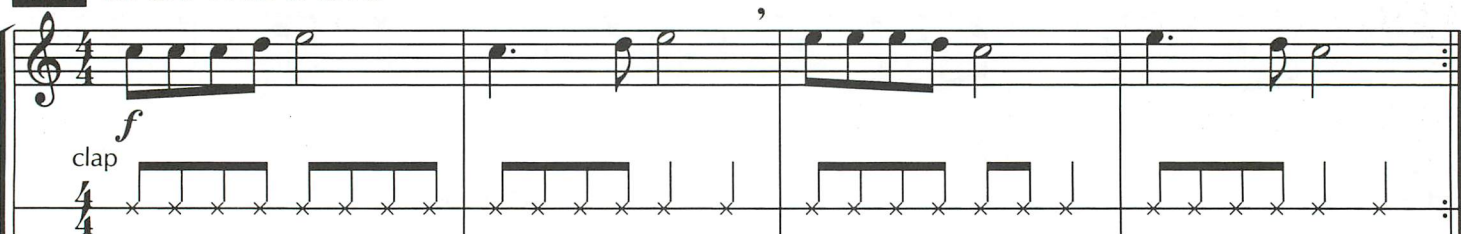


113 SHORT CUT



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

114 SPOT THE DOTS

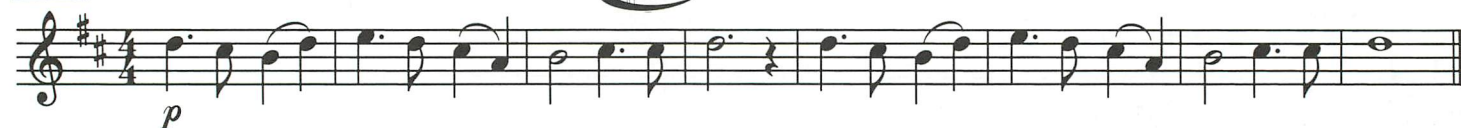


► Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT



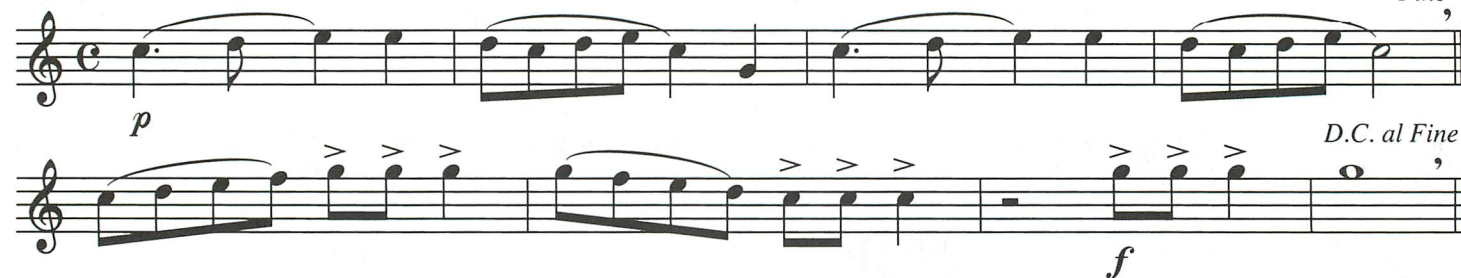
Welsh Folk Song



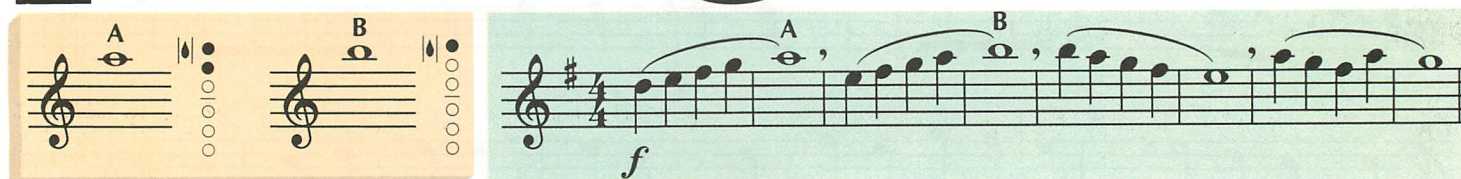
116 ALOUETTE

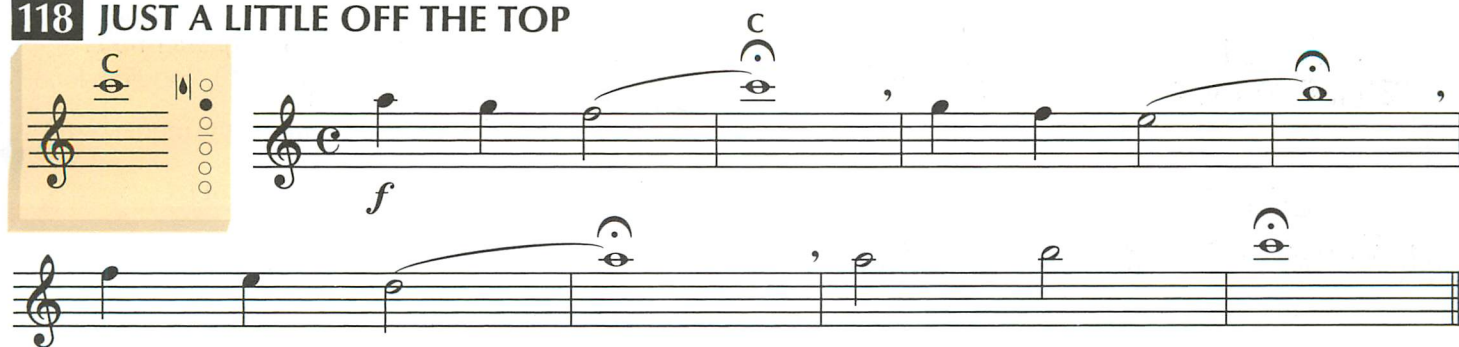
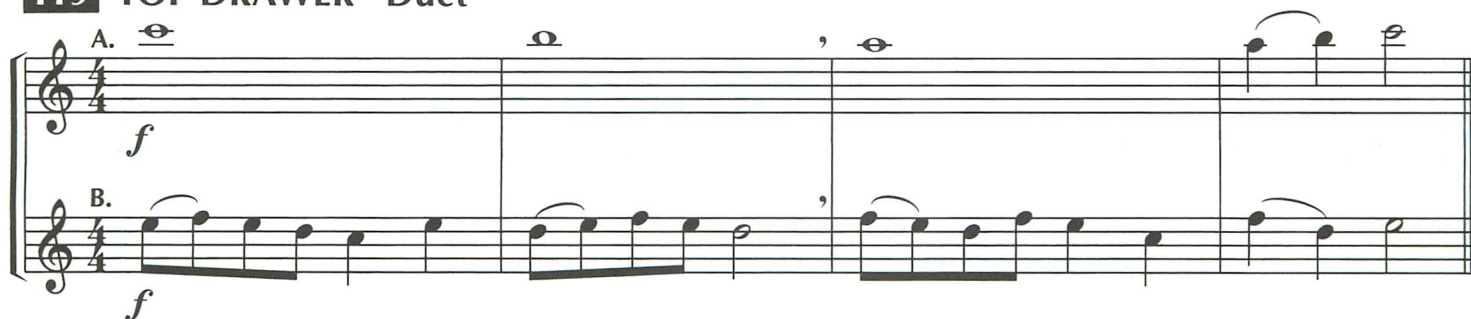
French-Canadian Folk Song

Fine



117 FOR ALTO SAXOPHONES ONLY



118 JUST A LITTLE OFF THE TOP**119 TOP DRAWER - Duet****120 HOME ON THE RANGE**

Page 41

Daniel E. Kelley (1843 - 1905)

**121 THE CONQUERING HERO - Duet**

George Frideric Handel (1685 - 1759)

**122 GO FOR EXCELLENCE!**

TEMPOS

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

DYNAMICS

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

123 WARM-UP - Band Arrangement

Andante
 div.
 mf

124 HIGH WINDS AHEAD

Andante
 f

125 LOOK BEFORE YOU LEAP

Moderato
 f

126 C MAJOR SCALE SKILL (Concert E♭ Major)

Allegro
 mf

Arpeggio

Chords div.

127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

Moderato

Theme (main melody)

Variation 1 (time signature changes)

Variation 2 (rhythm changes)

Variation 3 (melody changes)

mp

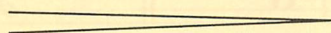
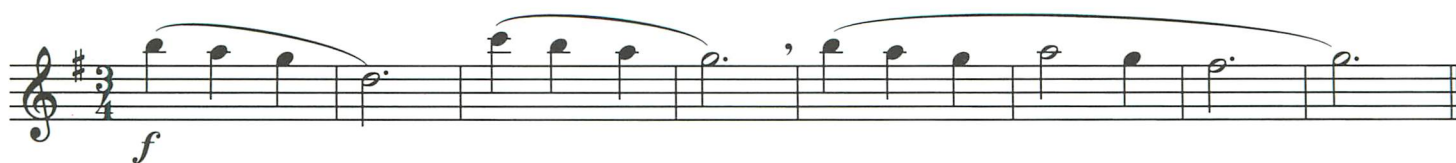
128 FOR ALTO SAXOPHONES ONLY

Andante
 f

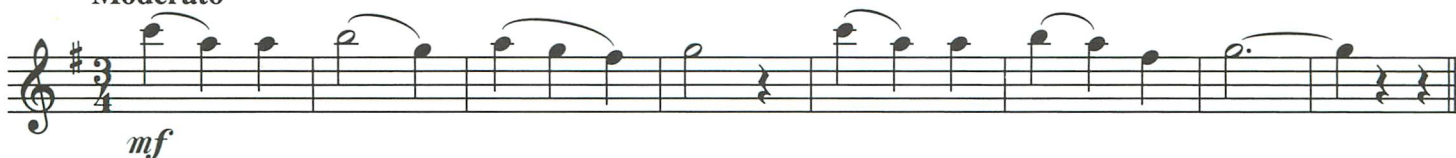
alternate

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

DYNAMICS

*crescendo* - Gradually play louder.*decrescendo* - Gradually play softer.**129** SLIPPERY SLURS**130** WALTZ STREET

Moderato

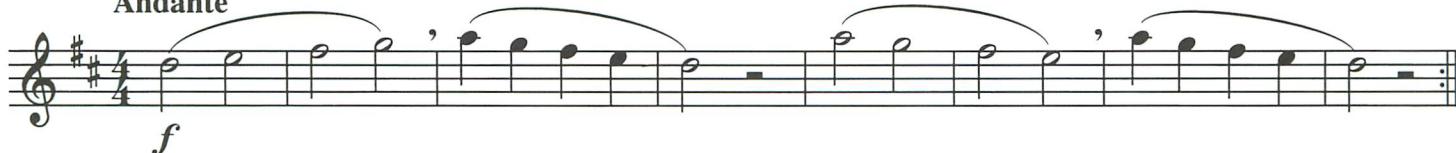
**131** THEME FROM "SYMPHONY NO. 9"

Ludwig van Beethoven (1770 - 1827)

Moderato

**132** READY OR NOT

Andante

**133** ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro

**134** GO FOR EXCELLENCE!

Page 41 ➡

Moderato

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

BALANCE BUILDER

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

TRUMPET VOLUNTARY

Band Arrangement

Jeremiah Clarke (1674? - 1707)
arr. Bruce Pearson (b. 1942)

Moderato

TEMPO

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

135 SAKURA - Duet

Japanese Folk Song

Andante

mp

mp

mf

mp

mf

mp

mp

rit.

p

rit.

p

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

136 GRANDFATHER'S WHISKERS



American Folk Song

Moderato

mf

1.

2.

Hey!

137 TWINKLE VARIATION

Wolfgang Amadeus Mozart (1756 - 1791)

Theme

mf

Variation

Composer _____ your name

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

138 PARTNER SONGS - Duet

American Spirituals

Andante

"Swing Low, Sweet Chariot"

Two staves of music in 4/4 time. The first staff is labeled 'p' (piano) and 'mf' (mezzo-forte). The second staff is labeled 'p' and 'mf'. The music features a melody and accompaniment. The first staff has a 'p' dynamic at the beginning and an 'mf' dynamic later. The second staff has a 'p' dynamic at the beginning and an 'mf' dynamic later. The music is in 4/4 time and features a melody and accompaniment. The first staff has a 'p' dynamic at the beginning and an 'mf' dynamic later. The second staff has a 'p' dynamic at the beginning and an 'mf' dynamic later.

139 MANHATTAN BEACH MARCH



John Philip Sousa (1854 - 1932)

Allegro

Introduction

Theme

Three staves of music in 2/4 time. The first staff is labeled 'f' (forte). The second staff is labeled 'f'. The third staff is labeled '1.' and '2.'. The music features a melody and accompaniment. The first staff has a 'f' dynamic at the beginning. The second staff has a 'f' dynamic at the beginning. The third staff has a '1.' and '2.' dynamic at the beginning.

140 DYNAMIC DECISION

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

A diagram showing a horizontal line with arrows at both ends. The left arrow points left and is labeled 'softest'. The right arrow points right and is labeled 'loudest'. There are four blank lines above the diagram for writing dynamics.

141 FOR ALTO SAXOPHONES ONLY



Moderato

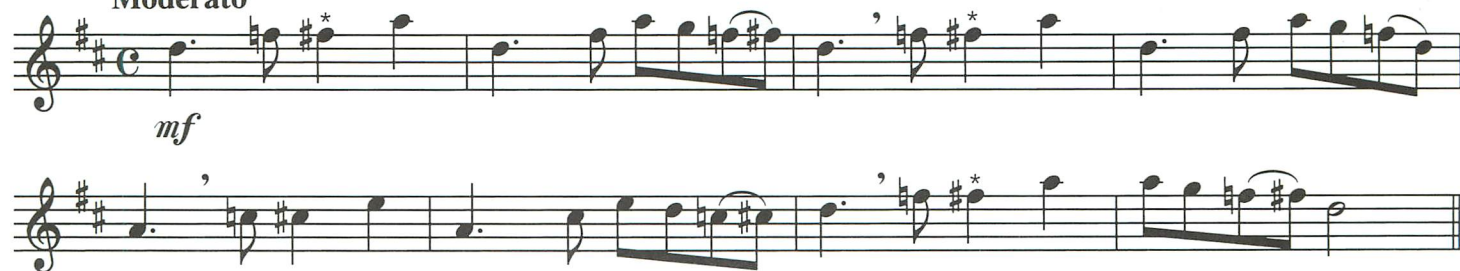
One staff of music in 3/4 time. The music features a melody and accompaniment. The first staff has a 'f' (forte) dynamic at the beginning, followed by 'mp' (mezzo-piano) and 'f'. The second staff has a 'mp' and 'f' dynamic at the beginning.

TEMPO**Largo - slow****142 "LARGO" FROM THE NEW WORLD SYMPHONY**

Antonin Dvořák (1841 - 1904)

Largo**143 JUST FINE**

Page 41

Moderato

► *Use the alternate F# fingering.

144 CHORALE - Duet

Lowell Mason (1792 - 1872)

Largo**145 TEMPO TIME**Write in the following tempos from slowest to fastest: **Andante Allegro Moderato Largo**

slowest

fastest

146 GO FOR EXCELLENCE!**Allegro**

147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro

clap *f*

Musical score for Ricochet Rock in 4/4 time, key of D major. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features eighth and sixteenth notes with accents. The accompaniment consists of eighth notes and rests. The piece ends with a final cadence.

148 LOCH LOMOND



Page 41

Scottish Folk Song

Moderato

mp *f* *mp*

Musical score for Loch Lomond in 6/8 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features eighth and sixteenth notes. The piece ends with a final cadence.

149 SHALOM, CHAVERIM

Hebrew Folk Song

Andante

p

Musical score for Shalom, Chaverim in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features eighth and sixteenth notes. The piece ends with a final cadence.

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

150 _____

Composer _____ your name

A musical staff in 4/4 time, key of D major, for composition. The staff is empty except for a few notes in the first measure.

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

151 FOR ALTO SAXOPHONES ONLY



Moderato

mf

Musical score for Alto Saxophones in 4/4 time, key of D major. The melody is in the treble clef. The piece ends with a final cadence.

► *Be sure to use the alternate C fingering.

152 GRANDFATHER'S CLOCK

Henry C. Work (1832 - 1884)

Moderato *mf* *Fine* *D.C. al Fine*

The musical score for 'Grandfather's Clock' is written for a single melodic line in treble clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a repeat sign and a 'Fine' marking. The second staff continues the melody and ends with a 'D.C. al Fine' marking.

► Circle the notes changed by the key signature.

153 KUM BA YAH

African Folk Song

Largo *p*

The musical score for 'Kum Ba Yah' is written for a single melodic line in treble clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Largo'. The first staff begins with a piano (*p*) dynamic. The melody is characterized by wide intervals and a slow, spacious feel.

154 GRANT US PEACE - Round

Page 41

German Canon

Andante *mp*

The musical score for 'Grant Us Peace - Round' is written for a single melodic line in treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The first staff begins with a mezzo-piano (*mp*) dynamic and is marked with a '1.' indicating the first part of the round. The second and third staves are marked with '2.' and '3.' respectively, showing the continuation of the round.

155 GO FOR EXCELLENCE!

Moderato *mf* *p* *mf* *p* *mf* *f* *mp*

The musical score for 'Go for Excellence!' is written for a single melodic line in treble clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a series of dynamic markings: *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), indicating a crescendo and decrescendo pattern.

MINUET

Solo with Piano Accompaniment

Johann Sebastian Bach
(1685 - 1750)

1 **Moderato** 2 3 4

Alto Saxophone

Piano

Moderato

mf

3 3 5

2 4 1

5

mp

6 7 8 9

mp

2 1 5 1 4 4

2 2

10 11 12 13 14

mf

3 4 5

mf

2

15 16 17 18 19 20

21 22 23 24

mp

5 3

2

25 26 27 28 29

p

1 2

4

30 31 32 33

2 1 1

1 3

34 35 36 37 38

mf *mp* *rit.*

1. 2.

mf *rit.*

ROCKIN' RONDEAU

Band Arrangement

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

Moderato

1 *f* *div.*

5 *mf* *unis.* *div.* *unis.*

9 10 11 1. *div.* *unis.* 12

13 14 15 - 16 2 17 *unis.* 18 *mp*

19 - 20 2 21 22 23 *div.* 24 *mf*

25 26 *unis.* 27 28 *div.* 29 *f*

30 **Allegro** *mf* *unis.* 31 32 33 *rit.*

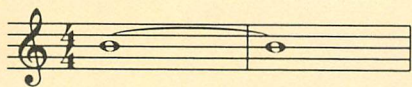
34 *div.* 35 36 37 *unis.* 38

39 *f* *div.* 40 *unis.* 41 *div.* 42

43 - 44 2 45 *f* 46 47 *rit.* 48

EXCELLERATORS - FOR ALTO SAXOPHONES ONLY

TIE



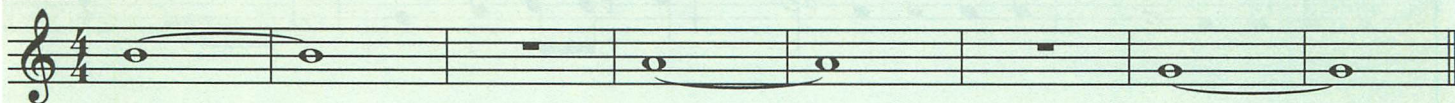
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

SLUR

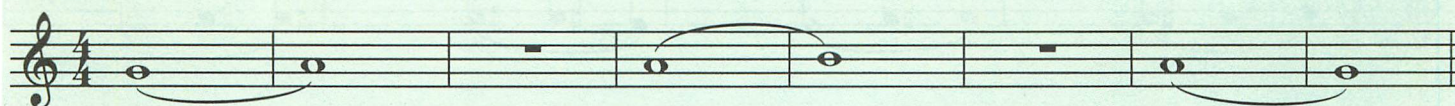


A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.

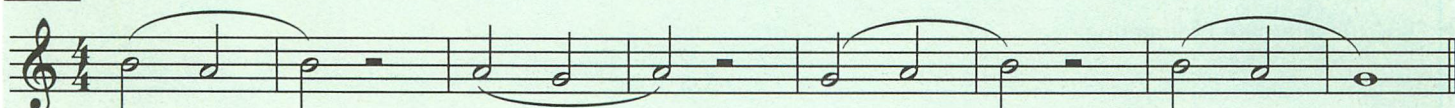
4A



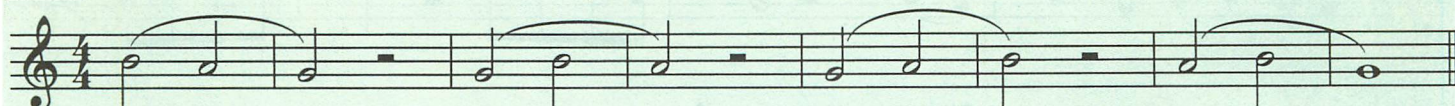
4B



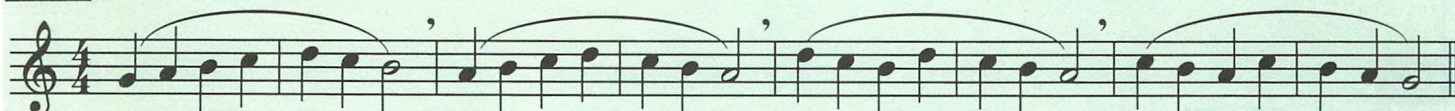
12A



12B



23A



23B



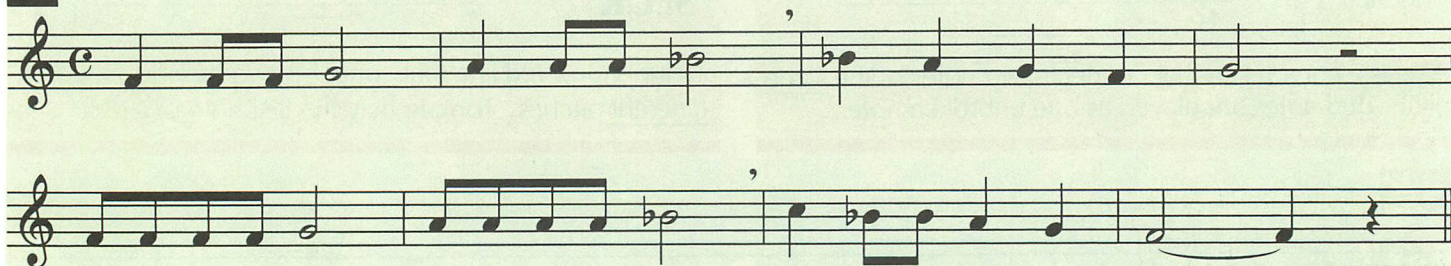
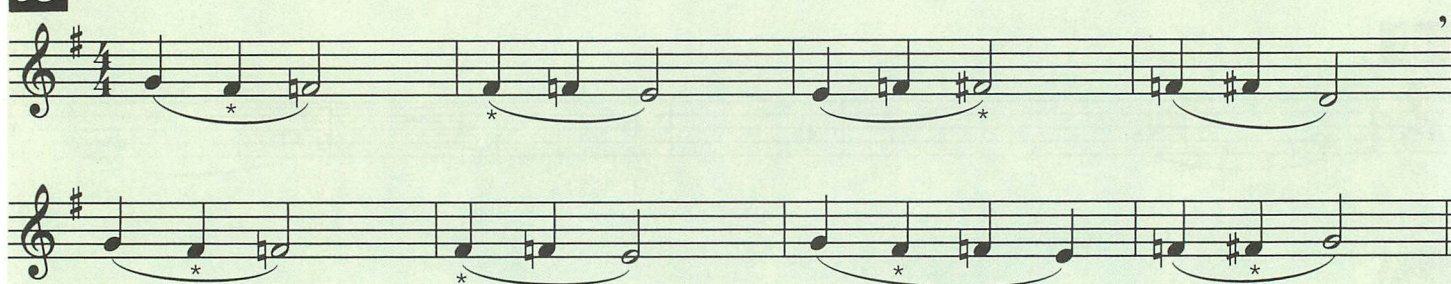
39A



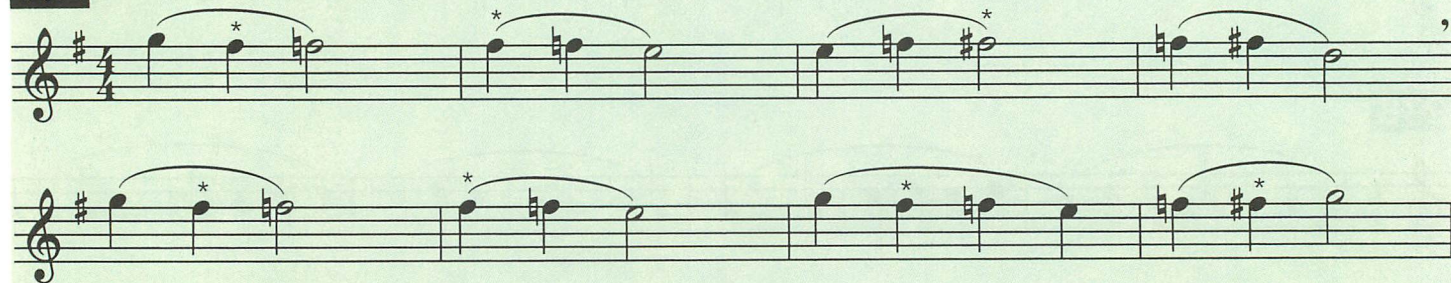
39B



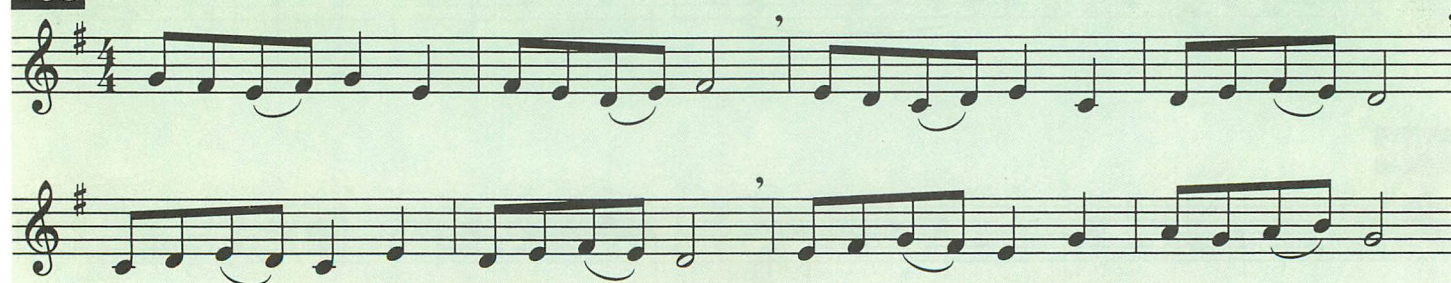
EXCELLERATORS-For ALTO SAXOPHONES ONLY

71**95**

► *Use the alternate F# fingering.

100**102**

► *Use the alternate F# fingering.

108

EXCELLERATORS-For ALTO SAXOPHONES ONLY

120



134



143



148



154



SCALE STUDIES

G MAJOR SCALE (Concert B \flat Major)

Arpeggio

Thirds

C MAJOR SCALE (Concert E \flat Major)

Arpeggio

Thirds

D MAJOR SCALE (Concert F Major)

Arpeggio

Thirds

F MAJOR SCALE (Concert A \flat Major)

Arpeggio

Thirds

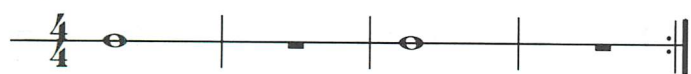
CHROMATIC SCALE

Thirds

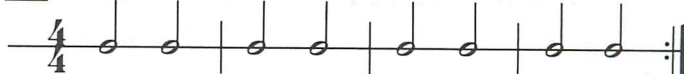
RHYTHM STUDIES

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

1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



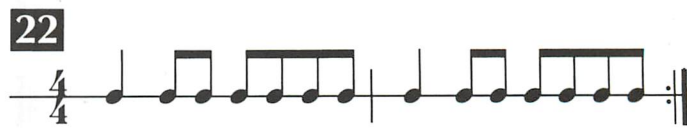
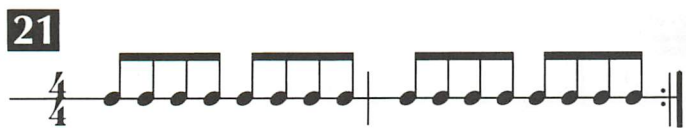
19



20



RHYTHM STUDIES




24

1



2

3



4

5

6

2/4

7

[illegible]

34

1



2

3



4

Musical notation for exercise 4: A single staff in 3/4 time signature. The first measure contains two eighth notes (quarter rest), the second measure contains one eighth note followed by a quarter rest, the third measure contains two eighth notes (quarter rest), and the fourth measure contains one eighth note followed by a quarter rest. The piece ends with a double bar line.

5

6

3/4

Exercise 6: A 3/4 time signature with a key signature of one flat (B-flat). The melody consists of four measures, each starting with a quarter note on G4, followed by eighth notes: A4, Bb4, A4, G4. The piece ends with a repeat sign.

[illegible]

8

9

3/4

10



11

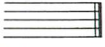

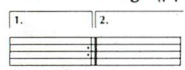
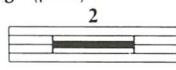




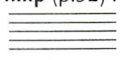

3/4

G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4-G4 (beamed eighth notes), E4 (quarter), D4 (half).

12



GLOSSARY/INDEX

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



STANDARD OF



EXERCISE 7 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 23 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	EXERCISE 41 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	EXERCISE 55 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 70 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 84 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 104 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 122 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 136 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 146 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations
EXERCISE 12 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 29 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ☺	EXERCISE 43 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 57 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 73 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 87 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> accents	EXERCISE 106 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 126 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 139 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> repeat	EXERCISE 148 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> ☺
EXERCISE 14 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 31 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 46 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 61 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 78 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tonguing	EXERCISE 91 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 111 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics	EXERCISE 128 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 141 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 151 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations
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EXERCISE 22 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 39 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> breathing	EXERCISE 53 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tone	EXERCISE 67 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 82 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> slurs	EXERCISE 98 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> %	EXERCISE 117 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> hand position	EXERCISE 134 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> articulations	EXERCISE 143 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> tempo	EXERCISE 155 <input type="checkbox"/> notes <input type="checkbox"/> rhythm <input type="checkbox"/> dynamics



E X C E L L E N C E

THE E \flat ALTO SAXOPHONE

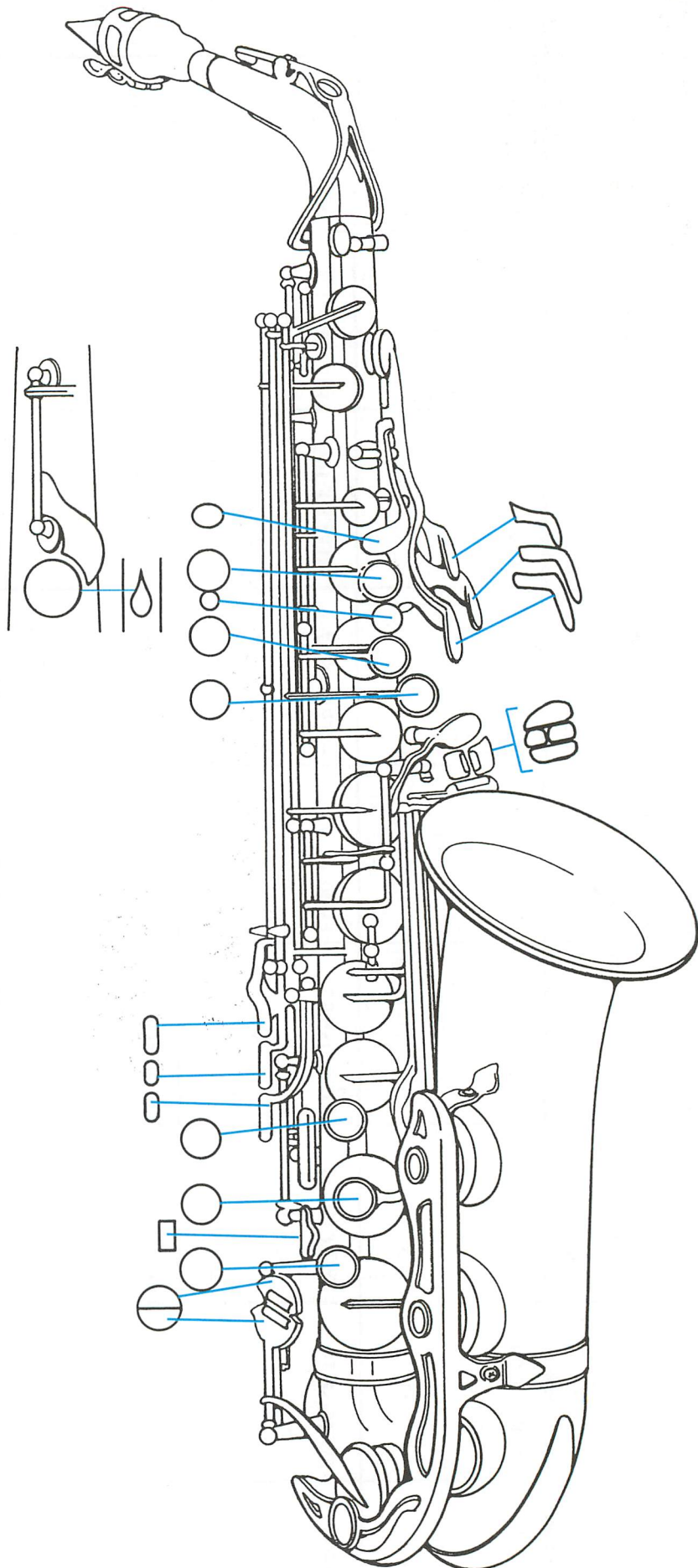
ALTO SAXOPHONE HISTORY

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

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

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

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



ALTO SAXOPHONE SURVIVAL KIT

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|--------------------------------------|--|
| <input type="checkbox"/> swab | <input type="checkbox"/> soft, clean cloth |
| <input type="checkbox"/> neck strap | <input type="checkbox"/> extra reeds |
| <input type="checkbox"/> reed holder | <input type="checkbox"/> cork grease |
| <input type="checkbox"/> pencil | <input type="checkbox"/> method book |
| <input type="checkbox"/> band music | <input type="checkbox"/> music stand |
-