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ESSENTIAL ELEMENTS[®]

2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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



HAL LEONARD[®]
CORPORATION

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2000

COMPREHENSIVE BAND METHOD

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Band is... **M**aking music with a family of lifelong friends.

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

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

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

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

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

HISTORY OF THE ALTO SAXOPHONE

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7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

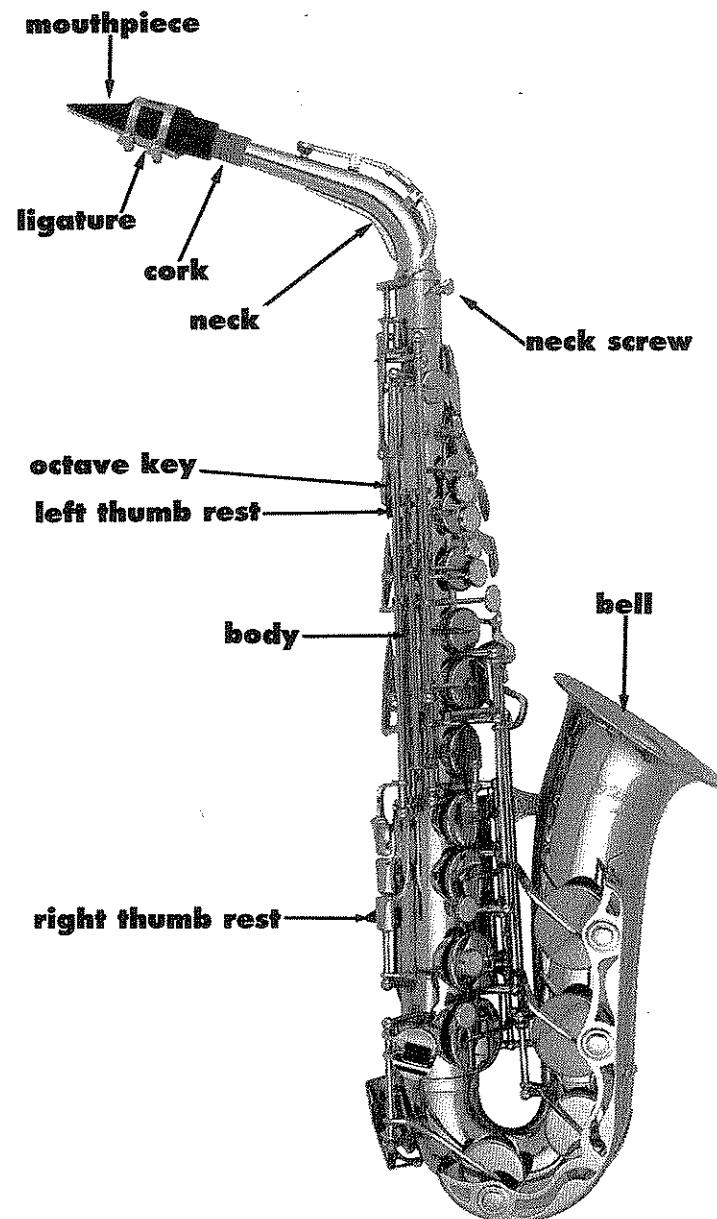
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

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

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

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

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



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

READING MUSIC

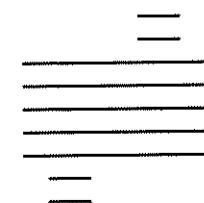
Music Staff



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

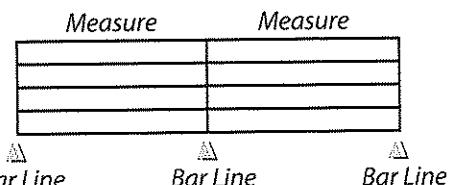
Identify and draw each of these symbols:

Ledger Lines



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

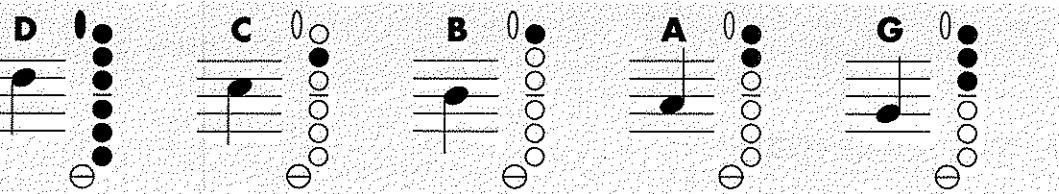
Measures & Bar Lines



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

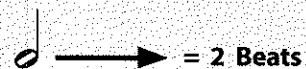
Notes In Review

Memorize the fingerings
for the notes you've learned:

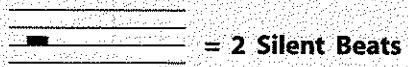
**14. ROLLING ALONG**

Go to the next line. ↗

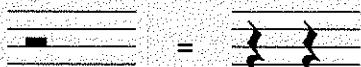
Double Bar ↗

Half Note

1 & 2 &

Half Rest

1 & 2 &

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

Clap

Repeat Sign ↗

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS Check your embouchure and hand position.

Breath Mark

Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song

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

Flute

C D C B C B A G A B C B C

Whole Note
 = 4 Beats

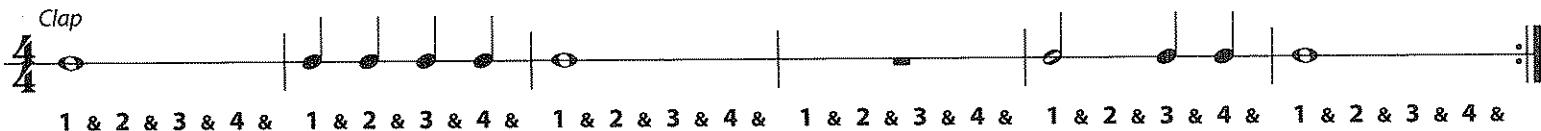
1 & 2 & 3 & 4 &

Whole Rest

1 & 2 & 3 & 4 &

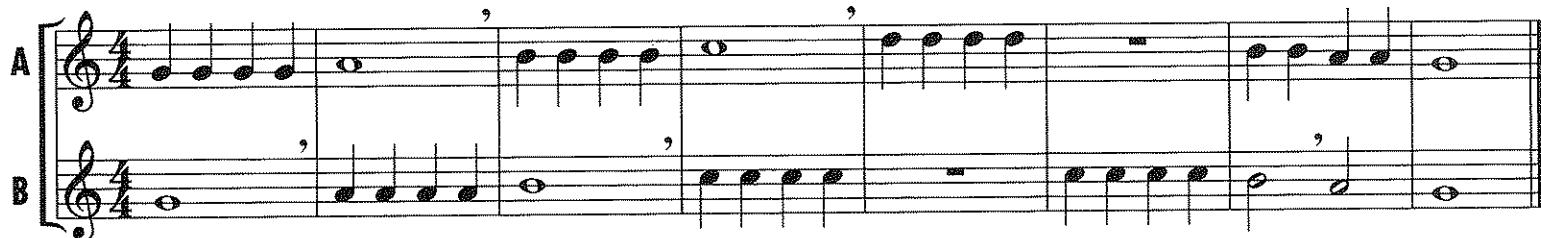
= A Whole Measure
of Silent Beats**Whole Rest**hangs from
a staff line.**Half Rest**sits on a
staff line.**20. RHYTHM RAP** Clap the rhythm while counting and tapping.

Clap


21. THE WHOLE THING

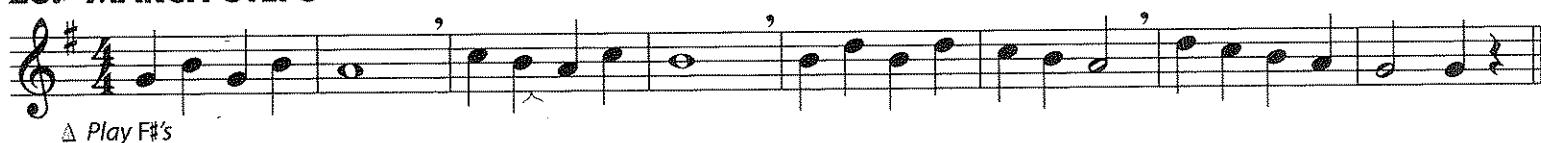
Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet

Key Signature

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

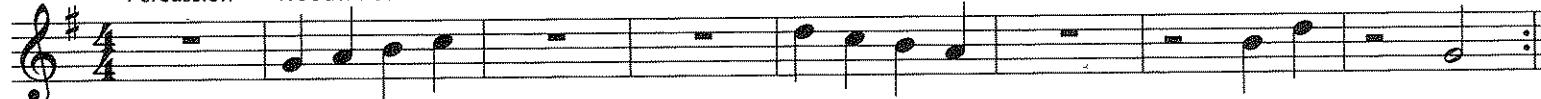
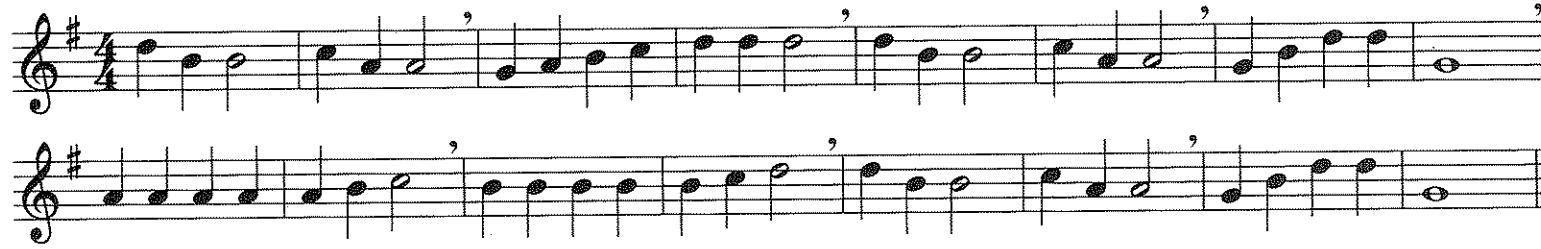
THEORY

23. MARCH STEPS


△ Play F#'s

24. LISTEN TO OUR SECTIONS

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


25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

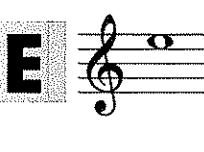



Fermata

Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.


28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX
THEORY**Harmony**

Two or more notes played together. Each combination forms a chord.

30. LONDON BRIDGE – Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS – New Note

34. DOODLE ALL DAY

A musical score for a single melodic line. The music is in common time (indicated by '4/4') and G major (indicated by a treble clef and one sharp sign). The melody consists of eighth and sixteenth note patterns. There are three measures of music, each ending with a comma (,). The notes are black dots on white staff lines.

35. JUMP ROPE

A musical score for Treble clef, 4/4 time, key of G major. The score consists of two staves of five measures each. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. Measures 1-2 and 4-5 have commas above them, while measure 3 has a double bar line.

Pick-Up Notes

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

36. A-TISKET, A-TASKET

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line starts with a 'Pick-up note' followed by a series of eighth notes. The lyrics are written below the notes, aligned with the beats: '4 & 1 & 2 & 3 & 4 &' followed by a measure of rests, then '1 & 2 & 3 &'. The music consists of two staves of five lines each, with a treble clef and a key signature of two sharps.

Dynamics

f – forte (play loudly) **mf** – mezzo forte (play moderately loud) **p** – piano (play softly)

Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT

A musical score for 'Clap' in 4/4 time. The score consists of a single continuous line of eighth notes. The dynamics are indicated by 'f' (fortissimo), 'mf' (mezzo-forte), 'p' (pianissimo), and 'f' again. The tempo is marked with a '♩' symbol.

38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

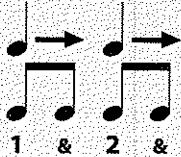
39. MY DREYDL Use full breath support at all dynamic levels.

Traditional Hanukkah Song

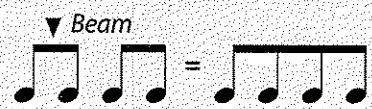
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

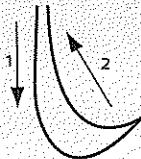
Gioacchino Rossini

2 Time Signature**4**

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.

**46. RHYTHM RAP**

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

47. TWO BY TWO

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

E

Moderato

mf

p

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p

f

p

51. PLAY THE DYNAMICS

p

f

p

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

A musical score for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (4/4). The melody consists of eighth-note patterns. The first measure starts with a dotted half note followed by a sixteenth-note rest. The second measure contains two groups of three eighth notes each. The third measure starts with a sixteenth-note rest followed by a sixteenth-note note. The fourth measure contains two groups of three eighth notes each. The fifth measure starts with a sixteenth-note rest followed by a sixteenth-note note. The sixth measure contains two groups of three eighth notes each. The seventh measure starts with a sixteenth-note rest followed by a sixteenth-note note.

RHYTHM ETUDE

A musical score for piano in G major (two sharps) and common time (4/4). The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains measures 11 and 12, which include eighth-note patterns and rests. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It contains measures 11 and 12, which include quarter notes, eighth notes, and rests.

RHYTHM RAP

CHORALE

Andante

A musical score for piano in G major, 4/4 time. The melody consists of eighth-note patterns. Dynamics include *p*, *mf*, and *p*. The score is on a single staff with a treble clef.

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

George R. Poulton

A B

mf

p

mf

p

54. FRÈRE JACQUES – Round (*When group A reaches ②, group B begins at ①*)

Moderato

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

11

19

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

f

p

2nd time go on to meas. 13 ▽

13

f

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Tie

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

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

French-Canadian Folk Song

Dotted Half Note

1 & 2 & 3 &



A dot adds half the value of the note.



2 beats + 1 beat = 3 beats

61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song

HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster

Allegro

63. NEW DIRECTIONS – New Note
64. THE NOBLES Always use a full airstream. Keep fingers above the keys, curved naturally.

65. ESSENTIAL ELEMENTS QUIZ

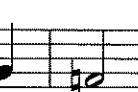
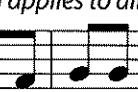
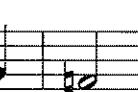
Accidental

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

Natural 

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

73. HOT MUFFINS – New Note

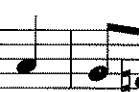
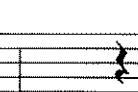

F          

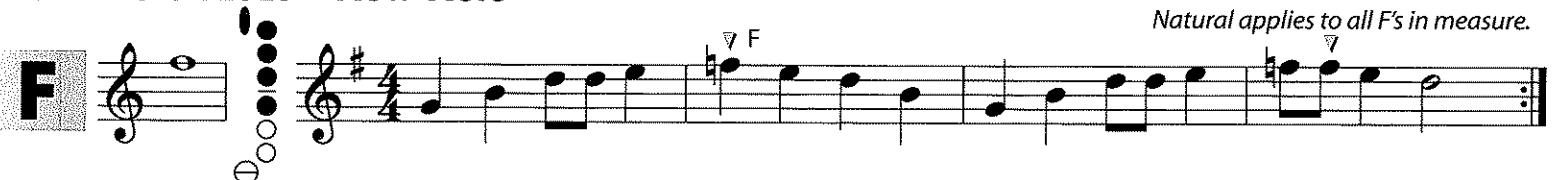
▼ Natural applies to all F's in measure.

74. COSSACK DANCE

Allegro



f          

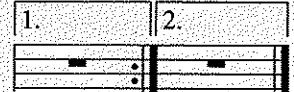
75. BASIC BLUES – New Note


F          

▼ Natural applies to all F's in measure.

New Key Signature

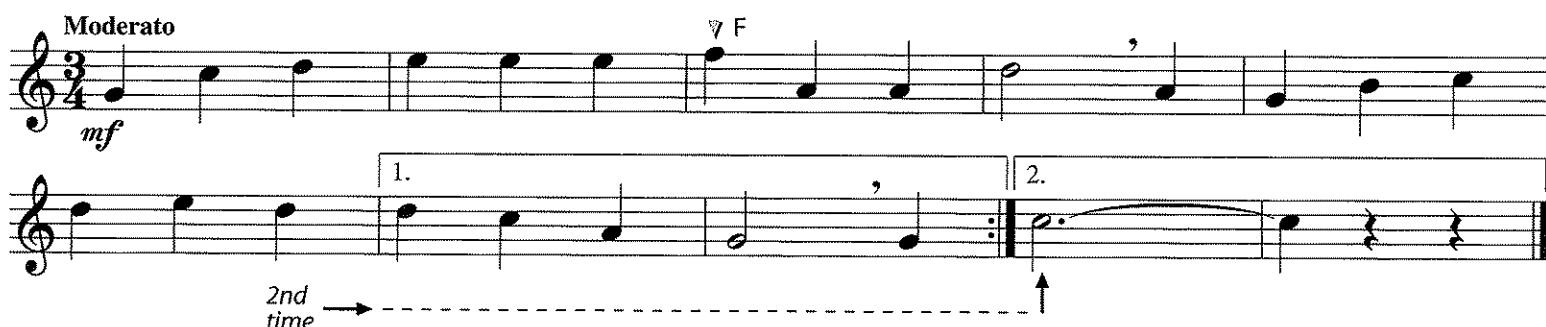
This Key Signature indicates the **Key of C** (no sharps or flats).

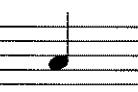
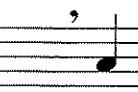
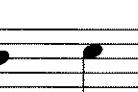
**1st & 2nd Endings**

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

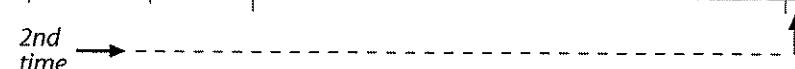
76. HIGH FLYING

Moderato



mf          

1.  2. 

2nd time → 

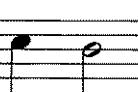
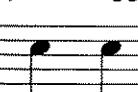
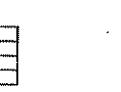
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

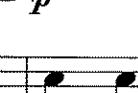
77. SAKURA, SAKURA – Band Arrangement

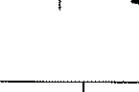
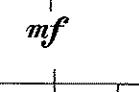
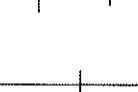
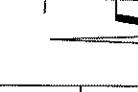
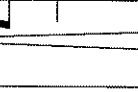
Japanese Folk Song
Arr. by John Higgins

Andante



mf          

mf          

f          

78. UP ON A HOUSETOP

Allegro

Check Key Signature

79. JOLLY OLD ST. NICK - Duet

Moderato

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

80. THE BIG AIRSTREAM - New Note

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehár

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82. AIR TIME

83. DOWN BY THE STATION

Allegro

84. ESSENTIAL ELEMENTS QUIZ

Moderato

85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER

Use a steady stream of air.

87. RHYTHM BUILDER

88. TECHNIQUE TRAX

Roll your thumb up to the octave key. Always keep your thumb on the left thumb key.

89. CHORALE

(Adapted from Cantata 147)

Johann Sebastian Bach

THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Sharp

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

92. RAZOR'S EDGE - New Note

C#

93. THE MUSIC BOX

Moderato

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

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

Slur

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

95. SMOOTH OPERATOR

△ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

△ Slur 4 notes – tongue only the first.

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

97. TROMBONE RAG

Allegro

1. 2.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

99. TAKE THE LEAD – New Note

F#

THEORY

Phrase

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

100. THE COLD WIND

101. PHRASEOLOGY

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

THEORY

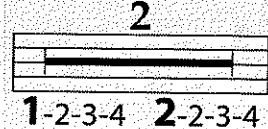
New Key Signature

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



Multiple Measure Rest

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



102. SATIN LATIN

Allegro

HISTORY

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

103. MINUET – Duet

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

C

105. NATURALLY

HISTORY

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

106. MARCH MILITAIRE

Allegro

Franz Schubert

THEORY

Flat

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

107. THE FLAT ZONE – New Note

108. ON TOP OF OLD SMOKEY

American Folk Song

Allegro

HISTORY

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

109. BOTTOM BASS BOOGIE – Duet

Allegro

A

B

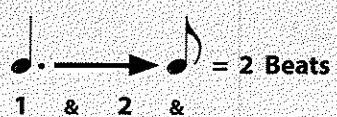
1.

2.

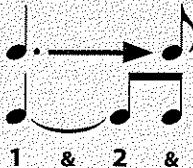
A

B

Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

111. THE DOT ALWAYS COUNTS

112. ALL THROUGH THE NIGHT

mf

Fine

p

D.C. al Fine

113. SEA CHANTY

Always use a full airstream.

Moderato

f

English Folk Song

114. SCARBOROUGH FAIR

Andante

mf

f

mf

p

English Folk Song

115. RHYTHM RAP

Clap

116. THE TURNAROUND

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante

mf

f

Scottish Folk Song

△ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4

5 Measure number

p

13

mf

21

p

29 Slower 2

p

Antonin Dvorák

Piano Accompaniment

Largo

5

p

f

p

13

mf

21

p

29 Slower

mf

p

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 – New Note



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



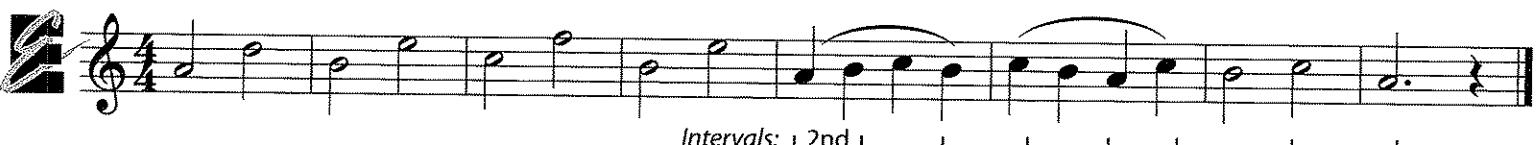
THEORY

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

2nd	3rd	4th	5th	6th	7th	Octave
1 2	1 2 3	1 2 3 4	1 2 3 4 5	1 2 3 4 5 6	1 2 3 4 5 6 7	1 2 3 4 5 6 7 8
1 2	1 2 3	1 2 3 4	1 2 3 4 5	1 2 3 4 5 6	1 2 3 4 5 6 7	1 2 3 4 5 6 7 8

125. ESSENTIAL ELEMENTS QUIZ

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



126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

Trio

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

131. KUM BAH YAH - Trio

Always check the key signature.

African Folk Song

Moderato

B

C

Repeat Signs

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

132. MICHAEL ROW THE BOAT ASHORE

Andante

African-American Spiritual

133. AUSTRIAN WALTZ

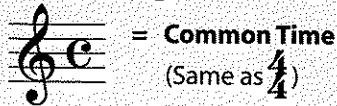
Moderato

Austrian Folk Song

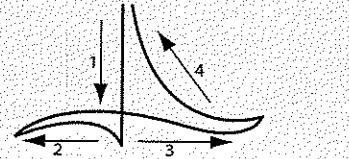
134. BOTANY BAY

Allegro

Australian Folk Song

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

Practice conducting
this four-beat pattern.

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

136. FINLANDIA

Andante

Jean Sibelius

137. ESSENTIAL CREATIVITY

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

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138. EASY GORILLA JUMPS

139. TECHNIQUE TRAX Always check the key signature.

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

143. LOWLAND GORILLA WALK

Alternate fingering

Use alternate C fingering

Use alternate C fingering

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

△ Use alternate C fingering

Scale

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

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

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

Chord & Arpeggio

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

148. IN HARMONY

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

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

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante p f <mf>

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

Write in the note names before you play.

American Folk Song

3/4 mf 1. 2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy

Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1.

2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5

7

13

end Soli

21

8

29

8

37

7

45


DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

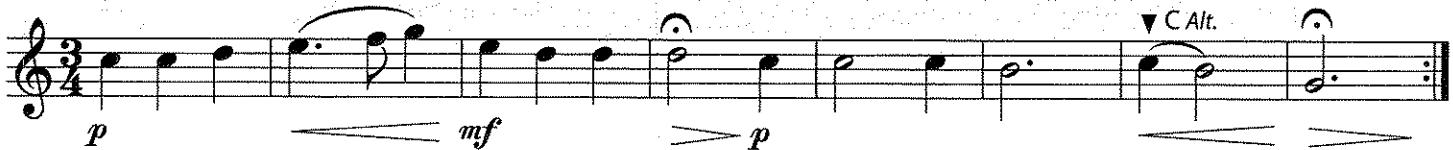

Two staves of musical notation in 4/4 time with one sharp. The first staff consists of five measures: a whole note, a half note, a quarter note, a half note, and a whole note. The second staff consists of five measures: a half note, a whole note, a half note, a quarter note, and a half note.

155. TECHNIQUE TRAX


Two staves of musical notation in 2/4 time with one sharp. The first staff consists of eight measures of eighth-note patterns. The second staff consists of six measures of eighth-note patterns.

156. CHORALE

Johann Sebastian Bach



A single staff of musical notation in 3/4 time with one sharp. The measure consists of a series of eighth notes and sixteenth notes, with dynamic markings *p*, *mf*, and *p*.

HISTORY

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

157. HATIKVAH

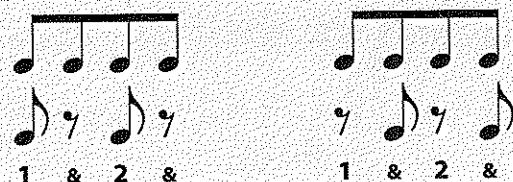
Israeli National Anthem



Four staves of musical notation for the Israeli National Anthem. Staff 1 starts with "Andante" and "mf". Staff 2 starts with "f". Staff 6 starts with "6". Staff 14 starts with "mf". Measure numbers 1 and 2 are indicated above the first two staves. Measure number 14 is indicated above the fourth staff.

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap

159. EIGHTH NOTE MARCH

160. MINUET

Johann Sebastian Bach

Moderato

161. RHYTHM RAP

Clap

162. EIGHTH NOTES OFF THE BEAT

163. EIGHTH NOTE SCRAMBLE

164. ESSENTIAL ELEMENTS QUIZ

Andante

165. DANCING MELODY – New Note

HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as "The March King," Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa's band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

Allegro

John Philip Sousa

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

Calixa Lavallee,
l'Hon.Judge Routhier
and Justice R.S.Weir

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

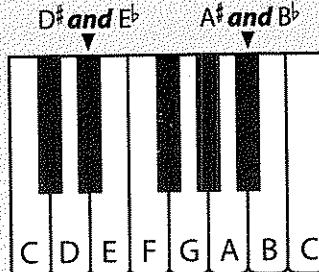
Count and clap before playing. Can you conduct this?

M

Enharmonics

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

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



169. SNAKE CHARMER

E_b/D_#

Enharmonic notes use the same fingering.

△ E_b △ D_#

170. DARK SHADOWS

△ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

B_b/A_#

△ A_# △ B_b

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

f mf

1. 2.

f f

173. NOTES IN DISGUISE

Chromatic Notes

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

174. HALF-STEPPIN'

F_#

Alternate fingering

△ F_# Alternate fingering △ F_# Alt.

HISTORY

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

175. EGYPTIAN DANCE Watch for enharmonics.

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song
Fine
D.C. al Fine

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His 1872 Overture and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN

Always check the key signature.

Peter Illyich Tchaikovsky

Allegro

179. AMERICAN PATROL

F.W. Meacham

Allegro

180. WAYFARING STRANGER

African-American Spiritual

Andante

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

7 Andante

15

mf

25 Maestoso

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

p

13

25

1.

2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

10 detached

18 mf

26

34

42

C.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. EINE KLEINE NACHTMUSIK – Solo (Concert Eb version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Alto Sax

Piano

3

f

13

p

1.

mf

2.

f

DUETS

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

186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual

Andante

A musical score for piano duet, page 2, measures 1-10. The music is in common time. Staff A starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern. Staff B starts with a quarter note followed by a sixteenth-note pattern. The dynamics are marked *p*. Measures 1-10 continue with various note patterns, including eighth notes, sixteenth-note chords, and rests.

Fine

A musical score for piano, featuring two staves labeled A and B. Staff A begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of eighth-note patterns followed by a measure of sixteenth notes. Staff B begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of eighth-note patterns followed by a measure of sixteenth notes. The music concludes with a vertical bar line and the word "Fine". Below the staff, the dynamic marking "mf" is placed.

D.C. al Fine

D.C. al Fine

A

B

mf

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

A musical score for piano, page 10. The score consists of two staves, labeled A and B. Both staves are in G major (two sharps) and 4/4 time. The tempo is Allegro. The dynamic is f. The music features eighth-note patterns with slurs and grace notes. Staff A starts with a dynamic f and an Allegro tempo marking. Both staves feature eighth-note patterns with slurs and grace notes.

Fine

A

B

Fine

D.C. al Fine

A

B

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF G (CONCERT B♭)

1.

A musical staff in G major (one sharp) and common time (indicated by a '4'). The notes are eighth notes, starting on G and moving up through A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, ending on G. The staff ends with a double bar line and repeat dots.

2.

A musical staff in G major (one sharp) and common time. The notes are eighth notes, starting on G and moving up through A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, ending on G. The staff ends with a double bar line and repeat dots.

3.

A musical staff in G major (one sharp) and common time. The notes are eighth notes, starting on G and moving up through A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, ending on G. The staff ends with a double bar line and repeat dots.

4.

A musical staff in G major (one sharp) and common time. The notes are eighth notes, starting on G and moving up through A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, ending on G. The staff ends with a double bar line and repeat dots.

A musical staff in G major (one sharp) and common time. The notes are eighth notes, starting on G and moving up through A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, ending on G. The staff ends with a double bar line and repeat dots.

ALTO SAXOPHONE KEY OF C (CONCERT E♭)

1.

A musical staff in C major (no sharps or flats) and common time. The notes are eighth notes, starting on C and moving up through D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, ending on C. The staff ends with a double bar line and repeat dots.

2.

A musical staff in C major (no sharps or flats) and common time. The notes are eighth notes, starting on C and moving up through D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, ending on C. The staff ends with a double bar line and repeat dots.

3.

A musical staff in C major (no sharps or flats) and common time. The notes are eighth notes, starting on C and moving up through D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, ending on C. The staff ends with a double bar line and repeat dots.

4.

A musical staff in C major (no sharps or flats) and common time. The notes are eighth notes, starting on C and moving up through D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, ending on C. The staff ends with a double bar line and repeat dots.

A musical staff in C major (no sharps or flats) and common time. The notes are eighth notes, starting on C and moving up through D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, ending on C. The staff ends with a double bar line and repeat dots.

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF D (CONCERT F)

In this key signature, play all F#'s and C's.

1.

Musical staff showing a scale starting on A (F#) and ending on G (C). The key signature is one sharp (F#), and the time signature is common time (4/4).

2.

Musical staff showing a scale starting on A (F#) and ending on G (C). The key signature is one sharp (F#), and the time signature is common time (4/4).

3.

Musical staff showing a scale starting on A (F#) and ending on G (C). The key signature is one sharp (F#), and the time signature is common time (4/4).

4.

Musical staff showing a scale starting on A (F#) and ending on G (C). The key signature is one sharp (F#), and the time signature is common time (4/4).

Musical staff showing a scale starting on A (F#) and ending on G (C). The key signature is one sharp (F#), and the time signature is common time (4/4).

ALTO SAXOPHONE KEY OF F (CONCERT A♭)

In this key signature, play all B♭'s.

1.

Musical staff showing a scale starting on B (B♭) and ending on A (A♭). The key signature is one flat (B♭), and the time signature is common time (4/4).

2.

Musical staff showing a scale starting on B (B♭) and ending on A (A♭). The key signature is one flat (B♭), and the time signature is common time (4/4).

3.

Musical staff showing a scale starting on B (B♭) and ending on A (A♭). The key signature is one flat (B♭), and the time signature is common time (4/4).

4.

Musical staff showing a scale starting on B (B♭) and ending on A (A♭). The key signature is one flat (B♭), and the time signature is common time (4/4).

Musical staff showing a scale starting on B (B♭) and ending on A (A♭). The key signature is one flat (B♭), and the time signature is common time (4/4).



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

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CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

2. Q. AND A.

Write your own "answer" phrases in this melody.

1. Question 2. Answer

3. Question 4. Answer

3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A

B

C

D

4. YOU NAME IT:

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

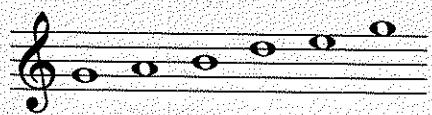
1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

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



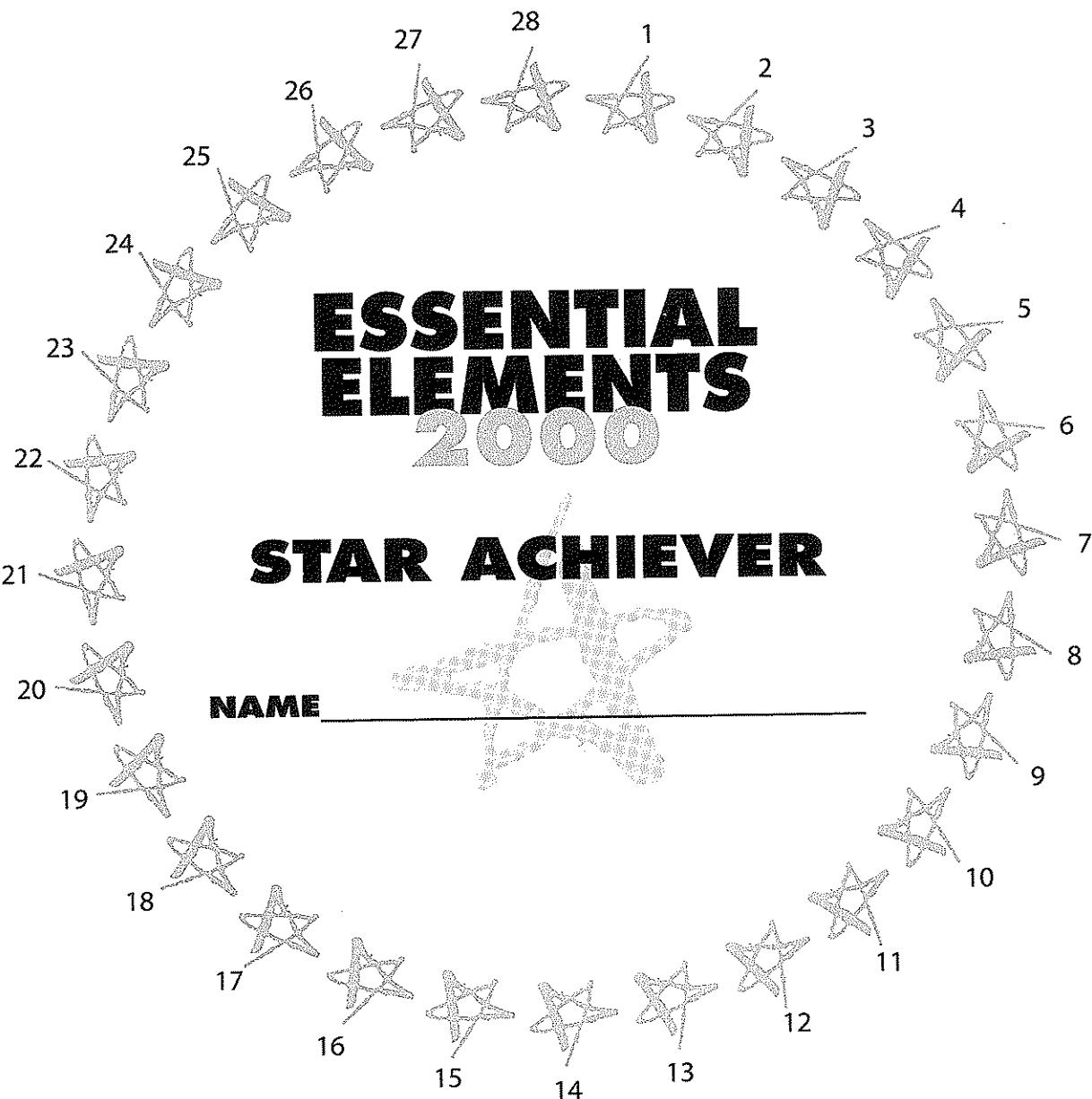
5. INSTANT MELODY

A

B

Y

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



1. Page 2–3, The Basics
2. Page 5, EE Quiz, No. 13
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10. Page 17, EE Quiz, No. 84
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27. Page 37, Performance Spotlight
28. Page 38, Performance Spotlight

FINGERING CHART

E[♭] ALTO SAXOPHONE

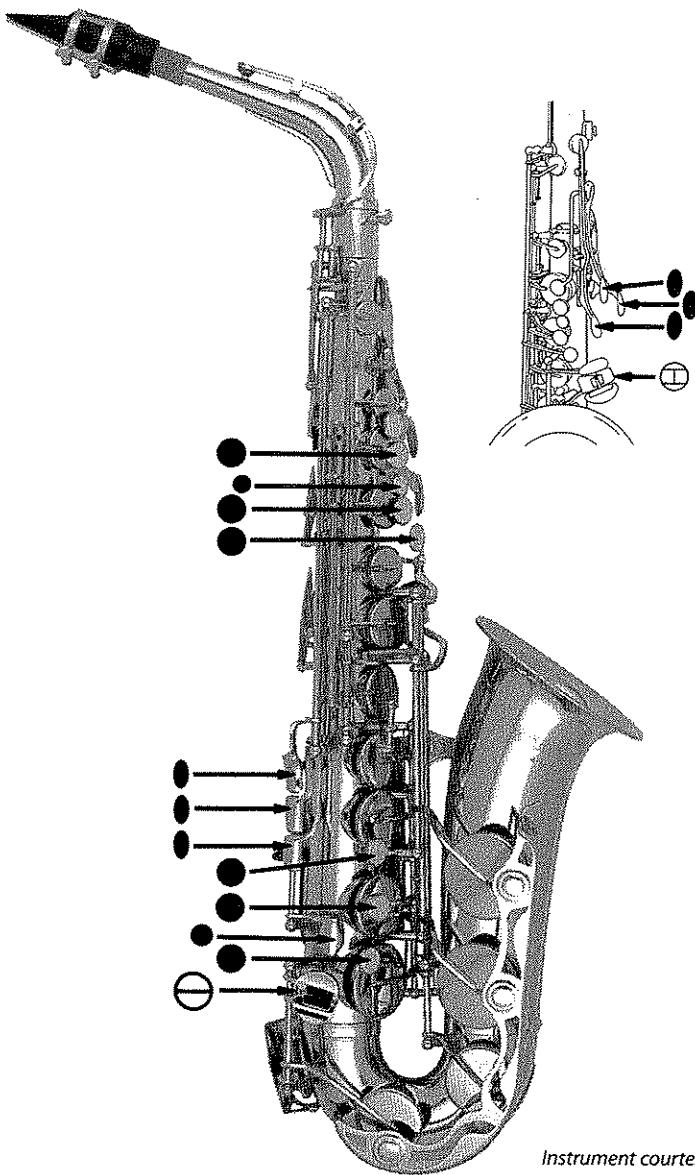
Instrument Care Reminders

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

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

○ = Open
● = Pressed down

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



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

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

FINGERING CHART

E♭ ALTO SAXOPHONE

G♯ A♭

A

A♯ B♭

B

C

C♯ D♭

D

D♯ E♭

E

F

F♯ G♭

G

G♯ A♭

A

A♯ B♭

B

C

C♯ D♭

D

D♯ E♭

E

F



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