

**Theory & Composition**

**melody** – organized succession of tones  
**countermelody** – secondary melody that can be played with the main melody

**Rhythm**



**sixteenth/eighth/sixteenth combination**

**Terms & Symbols**

**legato** – play or sing as smoothly as possible

**Bari Saxophone Technique**

**vibrato** – slight, controlled fluctuation of the pitch of a note; used for expression

**COUNTING & CONDUCTING**

counting	1 e & a	2 e & a
other counting		

legato

melody, countermelody

**52. Warm-up: Chaconne from "First Suite in E<sub>b</sub> for Military Band" — Duet**

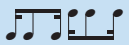
*Holst begins the first theme of each of the three movements of his First Suite with the same three notes. (Compare the pitches to page 8, #33.)*

Gustav Holst (1874–1934)  
English Composer

**Allegro moderato**

Melody  
A. *p legato*

Countermelody  
B. *p legato*



**53. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note B<sup>b</sup> (Concert D<sup>b</sup>).

**Allegretto**

*mf*

**54. Skill Builder: La Raspa — Duet**

Mexican Folk Song

**Allegretto**

*mp* *div.* *f*

**55. The Easy Winners** ✓ TEST

*Ragtime is a style of music that was popular at the turn of the 20th century. The name derives from the syncopated, or "ragged," rhythms used in the melodies.*

Scott Joplin (1868–1917)  
American Composer

**Allegretto**

*mp* *mf* *f*

**56. Baritone Saxophone Private Lesson**

▶ The use of vibrato can add beauty and warmth to a performance.

To play with vibrato, follow these steps:

- 1) Set the metronome at 76 beats per minute and sustain the following note:
- 2) While playing the note, move your jaw slightly as if to say "ya" at the moment the metronome sounds.
- 3) Next, move your jaw as if saying "ya-ya" on eighth notes. Then, say "ya-ya-ya" as if on triplets.
- 4) Finally, move your jaw four times per beat as if saying "ya-ya-ya-ya" on sixteenth notes.



vibrato

**Theory & Composition**

**melodic inversion** – to change the ascending intervals of a melody to descending intervals of the same distance and vice versa

**57. Rhythm Time**

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert F).

Moderato

**RHYTHM STUDIES:** p. 45, #53–54, 59–60

**58. Sight-Reading Challenge: Skill Builder**

**59. Lilibulero**

Irish Folk Song

**60. Wolsey's Wilde**

**TEST**

Composer Gordon Jacob used Byrd's music as the basis of his famous *William Byrd Suite*, an important piece of concert band literature.

William Byrd (1540–1623)  
English Composer

**61. Excellence in Theory**

- ▶ Identify the intervals in Line A of 52. Warm-up: Chaconne.
- ▶ Identify the intervals in 61. Excellence in Theory.
- ▶ Play the inverted melody.
- ▶ Note that the final interval of the inversion differs from the corresponding interval in 52. Warm-up: Chaconne. Why do you think the composer chose to do this?

Gustav Holst (1874–1934)  
English Composer

melodic inversion

### Concert Etiquette

- If your director asks you to stand before or at the end of a piece, turn your body to face the audience and smile proudly.
- Remember that while we strive to be perfect, our true goal should be to make good music. We must continue to perform artistically even when we make mistakes.

## Chorale from Jupiter

### "The Planets," Op. 32, Movement IV

Gustav Holst (1874–1934)  
English Composer  
arr. Ryan Nowlin

**Andante, reverently** 11

1-10 **10** 11 12 13 14

*p*

15 16 17 18 19 20 21

*mp*

22 23 24 25 26 27

*mf* *f*

28 29 30 31 32 33

35 36 37 38 39

40 41 42 43 44 45

*ff*

46 47 48 49 50 51

*p*

52 53-55 **3** 56-61 **6** *rit.* 62-63 **2** 64

*pp*

## Concert Etiquette

It is important to establish non-verbal communication cues with your accompanist. One way to do this is to exaggerate your breath to indicate that you are about to play. Another is to indicate entrances and note cutoffs by moving your instrument rhythmically.

# Menuetto

from "Eine Kleine Nachtmusik"  
Solo with Piano Accompaniment

Wolfgang Amadeus Mozart  
(1756–1791)

Austrian Composer

arr. Bruce Pearson and Ryan Nowlin

**MENUETTO**  
Allegretto (♩ = 108)

**E♭ Baritone Saxophone**

**Piano**

The score is divided into four systems, each with a treble and bass staff for the piano accompaniment and a single staff for the E♭ Baritone Saxophone. Measure numbers 1 through 22 are indicated. Dynamics include *mf*, *f*, and *p*. The piece concludes with first and second endings, both marked *Fine*. A large 'SAMPLE' watermark is overlaid diagonally across the page.