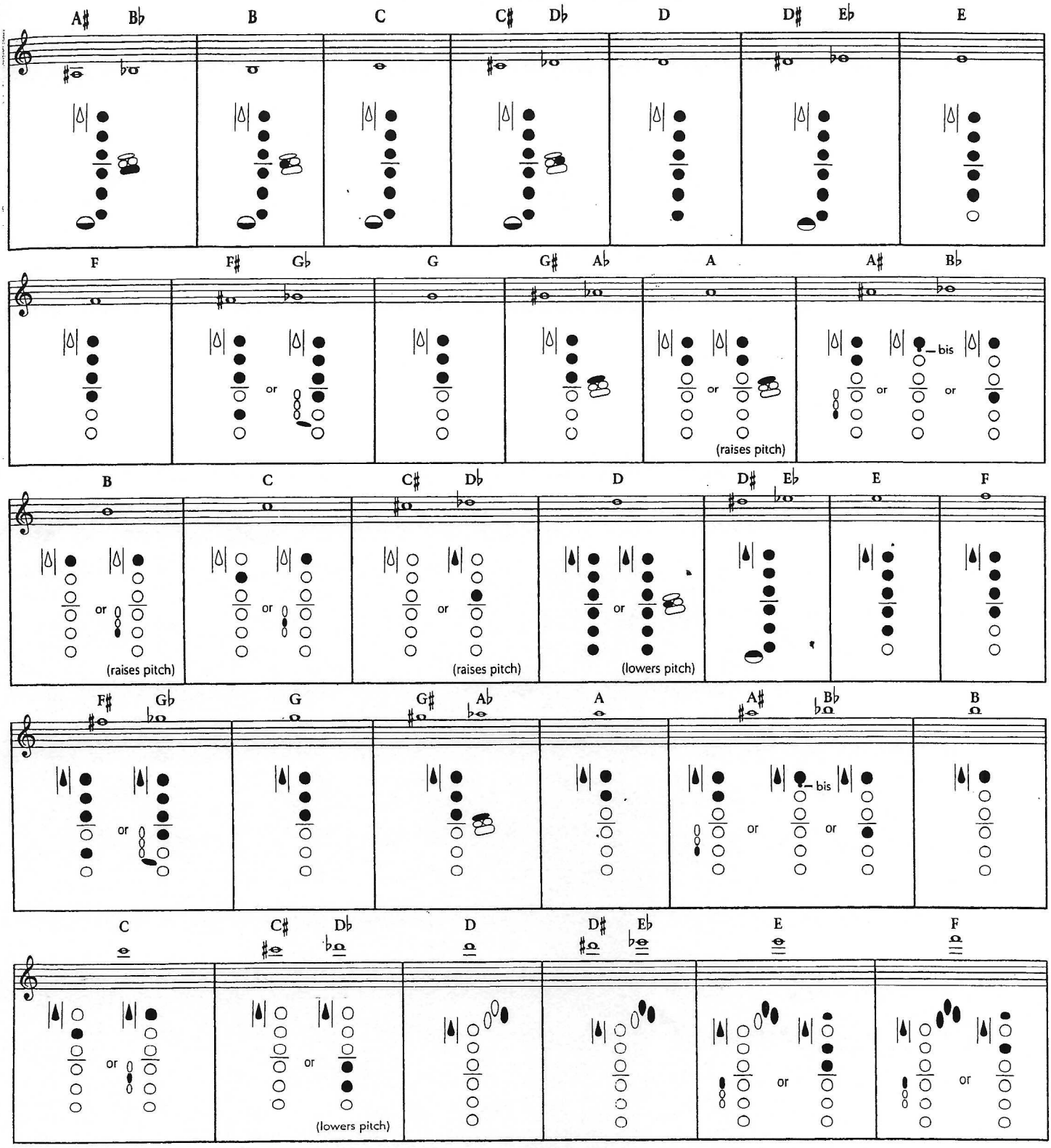
My Music Folder

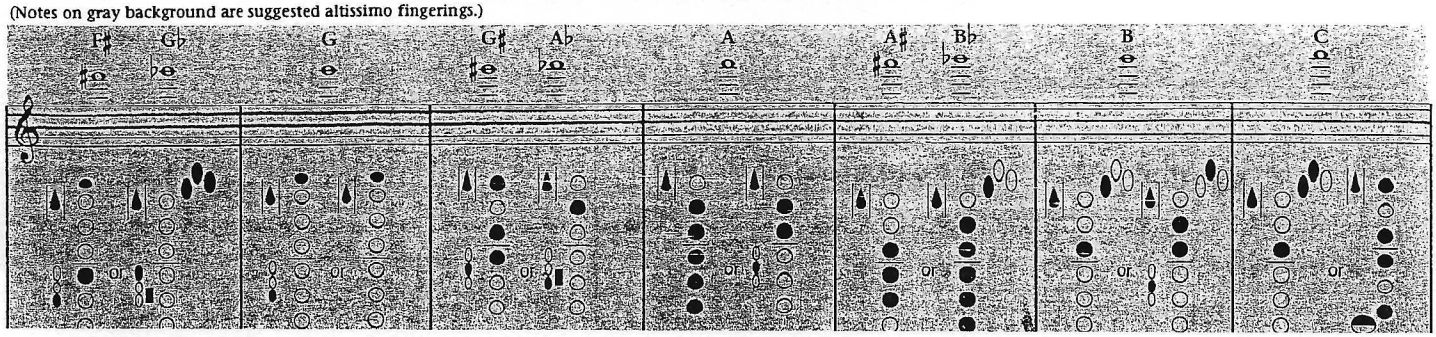
Table of Contents:

This folder belongs to: _____

B♭ Tenor Saxophone Fingering Chart



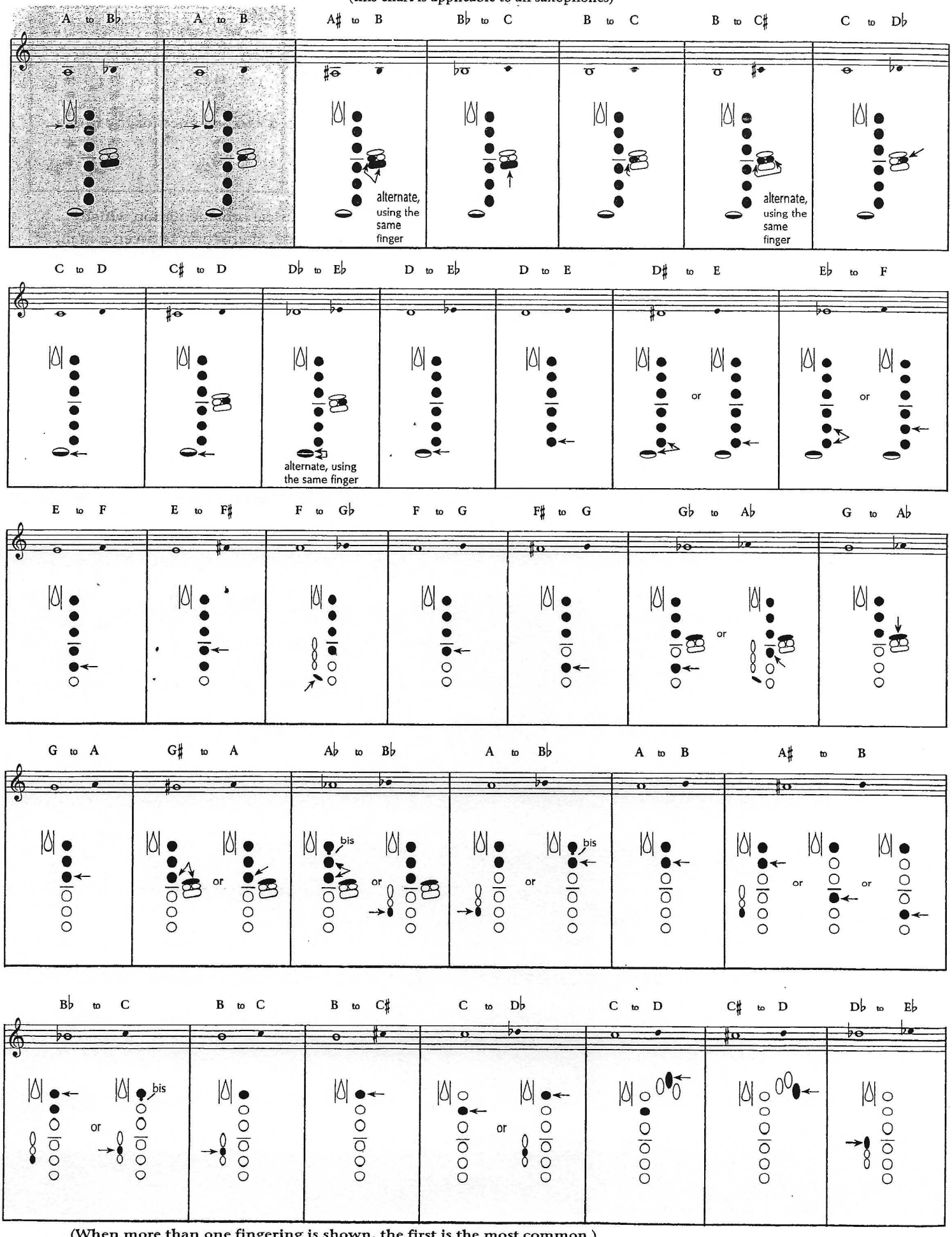
(Notes on gray background are suggested altissimo fingerings.)



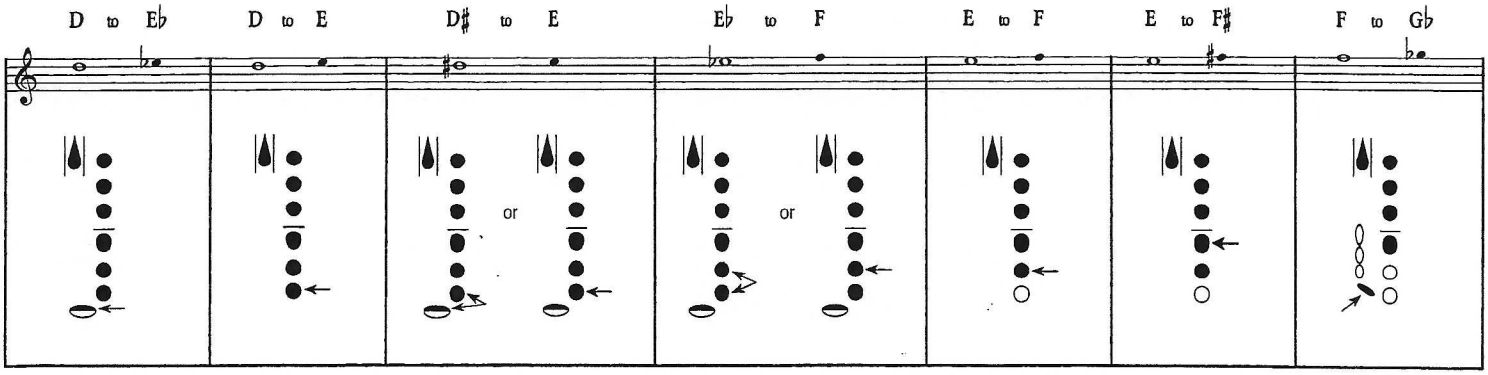
Saxophone Trill Fingering Chart

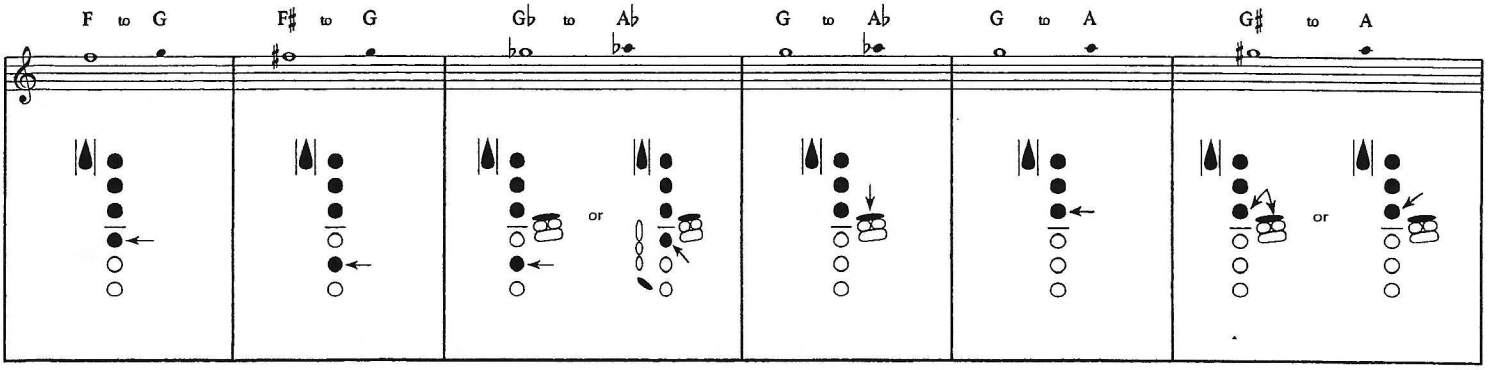
Low A Bari Sax only

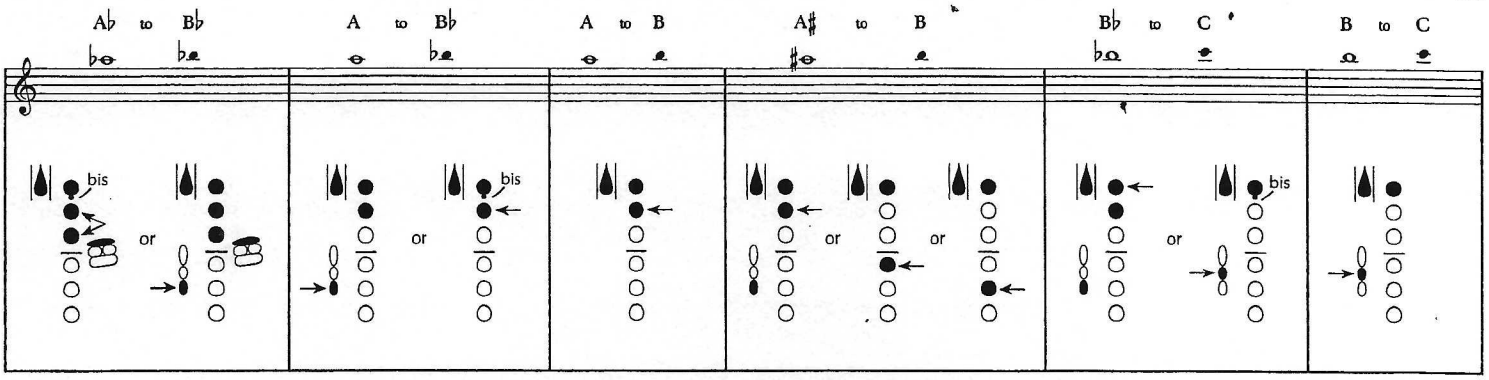
(this chart is applicable to all saxophones)

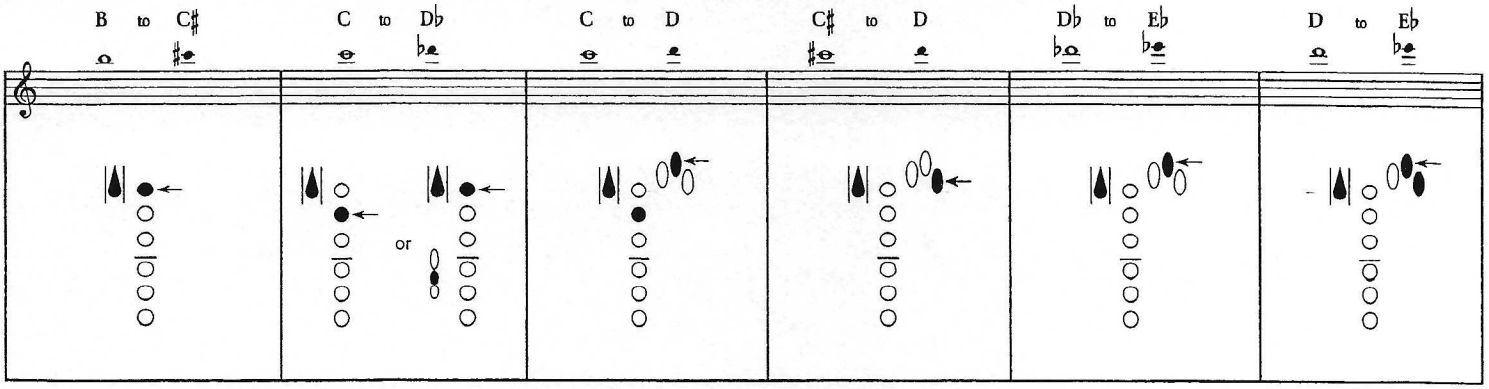


(When more than one fingering is shown, the first is the most common.)

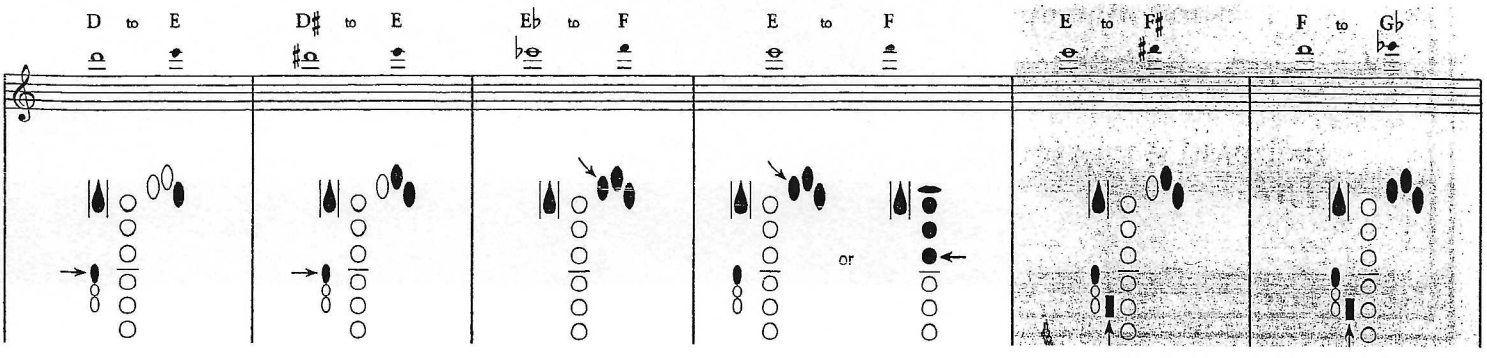








High F♯ Key Saxophones Only



ACTIVITIES FOR EXCELLENCE:

- Duplicate and distribute the instructions for producing and practicing vibrato to students (score pages 614-615). Check students' progress regularly.

VIBRATO

You may have attended a concert or listened to a recording in which there was a "waviness" in the tone produced by the performers. This series of even and rapid pulsations — waves — is called vibrato. The pulsations are created by varying the pitch, loudness, or intensity of the tone.

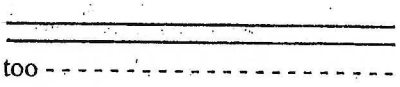
Vibrato is an advanced technique used by performers to add warmth and expressiveness to their sound. They have learned to slow down the vibrato, speed up the vibrato, or not use vibrato at all, in order to enhance the style or mood of a piece. Are you able to play your instrument with a focused, characteristic tone? If so, you are probably ready to start working on vibrato.

Pulsations are created in one of three ways. Find the section below that pertains to your instrument. Read the explanations carefully, and practice producing the pulsations. Start slowly and be patient! Be sure the pulsations are even, consistent, and controlled. It will take a while before your vibrato sounds natural like that of professional performers.

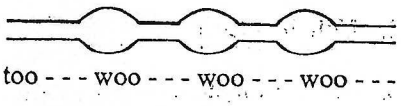
Diaphragmatic Vibrato - *For Flutes, Oboes, and Bassoons Only*

Diaphragmatic vibrato is created by varying the loudness or intensity of a pitch. You can achieve this by increasing and decreasing the pressure of the air forced into your instrument.

Before you try this with your instrument, blow a steady stream of air as depicted to the right. (Start the air with a "too" or "doo" as if you were tonguing.) Hold the palm of your hand about 2 inches away from your mouth to feel the air stream. Is it continuous?



To create even pulses in the air stream use the syllables "too-woo-woo-woo" (or "doo-woo-woo-woo") as shown to the right. Hold the palm of your hand about 2 inches away from your mouth to feel the air stream and the pulses. The abdominal muscles used to increase the air pressure and create the pulses are the same ones used in a hearty belly laugh.

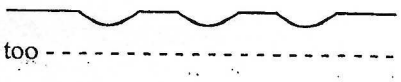


Repeat the steps above as you blow the air stream through your instrument. Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

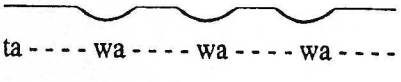
Jaw or Lip Vibrato - *For Saxophones, Trumpets, Trombones, Baritones, and Tubas Only*

Jaw or lip vibrato is created by varying the pitch of a note. You can achieve this with small movements of your lower jaw or lip.

Saxophones: Play a steady tone. Take another breath. This time as you play a steady tone, relax the pressure of your lower jaw and lip against the reed, then return your embouchure to its original position. This will cause the pitch to drop slightly, and create pulses in the sound as shown to the right.



Brass: Play a steady tone. Take another breath. This time as you play a steady tone, say the syllables "ta-wa-wa-wa" as depicted to the right. This will cause the pitch to vary slightly, and create pulses in the sound.



Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats.*

2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*

3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*

4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*

5. If you find yourself *"pinching"* to eliminate beats, then your *instrument is too long, it must be shortened.*

6. If you find yourself *"relaxing"* your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*

7. When two or more similar pitches are played, the sound is "beatless" (and you are not using any unnecessary pressure or relaxation on the mouthpiece)… **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

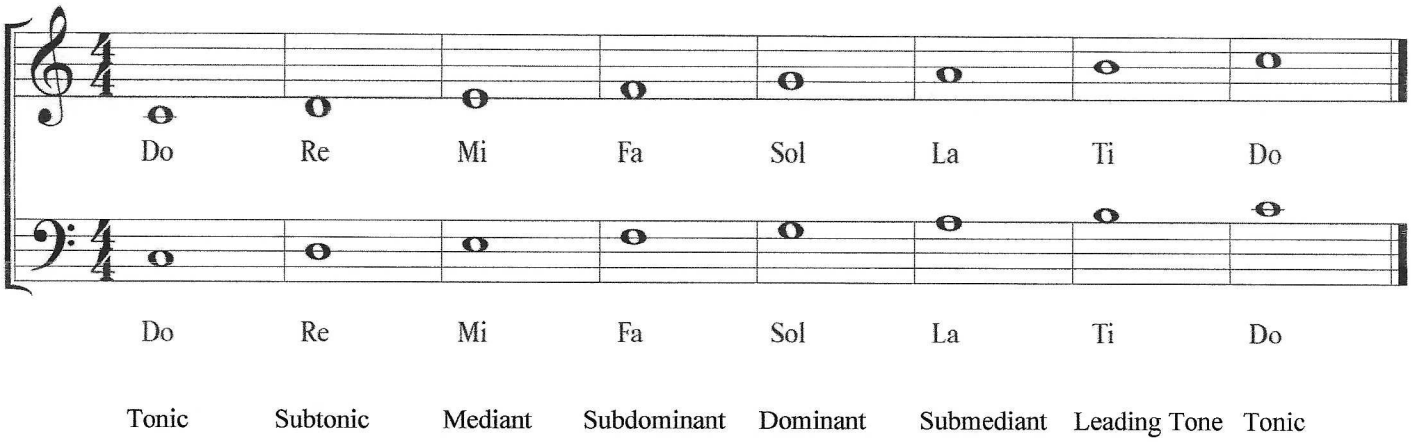
2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend* and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to "Beatless Tuning."*

Singing Exercises

Solfege: also called "solfeggio" or "solfa," is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.



Two Types of Do:

Moveable Do: Do is always assigned the first note of a major scale
Fixed Do: Do is always C natural, and all other notes are assigned specific pitches

*For our exercises, we will be using Moveable Do

Before we sing, check the following:

- **Sit or stand appropriately with good posture.**
- **Relax shoulders, neck, and jaw; no tension.**
- **Sing with a Smile!**
- **We're all singing, so sing with confidence!**

Exercises:

1. **Match Pitch. Syllables to be used: Doh, Dah, Ahh**

2. **Sing in Drones on each note, sustaining each solfege syllable.**

3. **Do, Do Re Do, (Do Re Me Re Do, etc…)**

4. **8th note Ascension and Descension:**

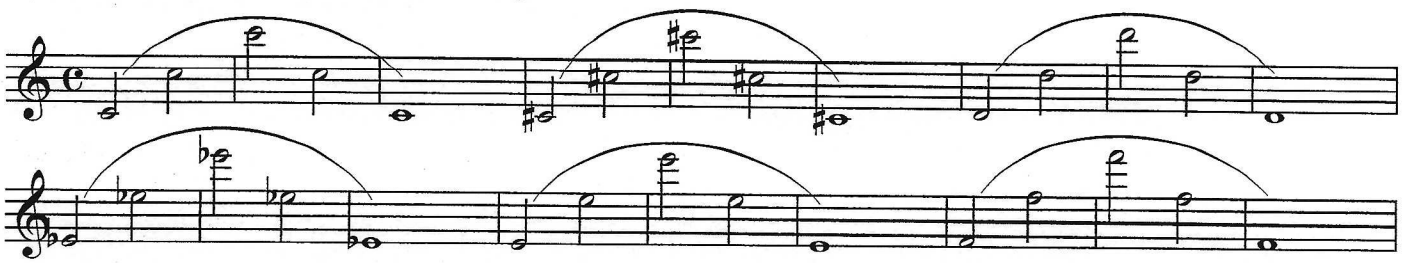
   (up) **Do…Do Re…Do Re Mi…Do Re Mi Fa…**
   (Down) **Do…Do Ti…Do Ti La…Do Ti La Sol…**

Initial Warmups - Tenor Sax

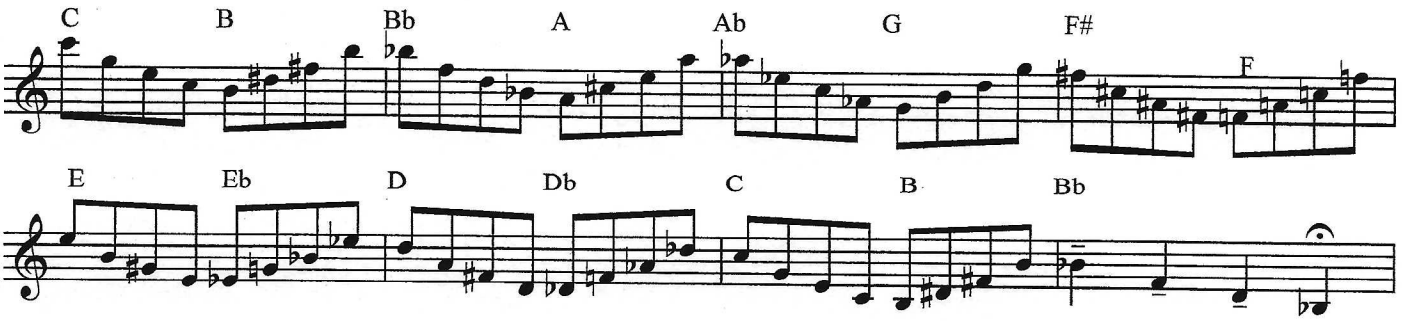
DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

Octave Slurs Play with as full a tone as possible.

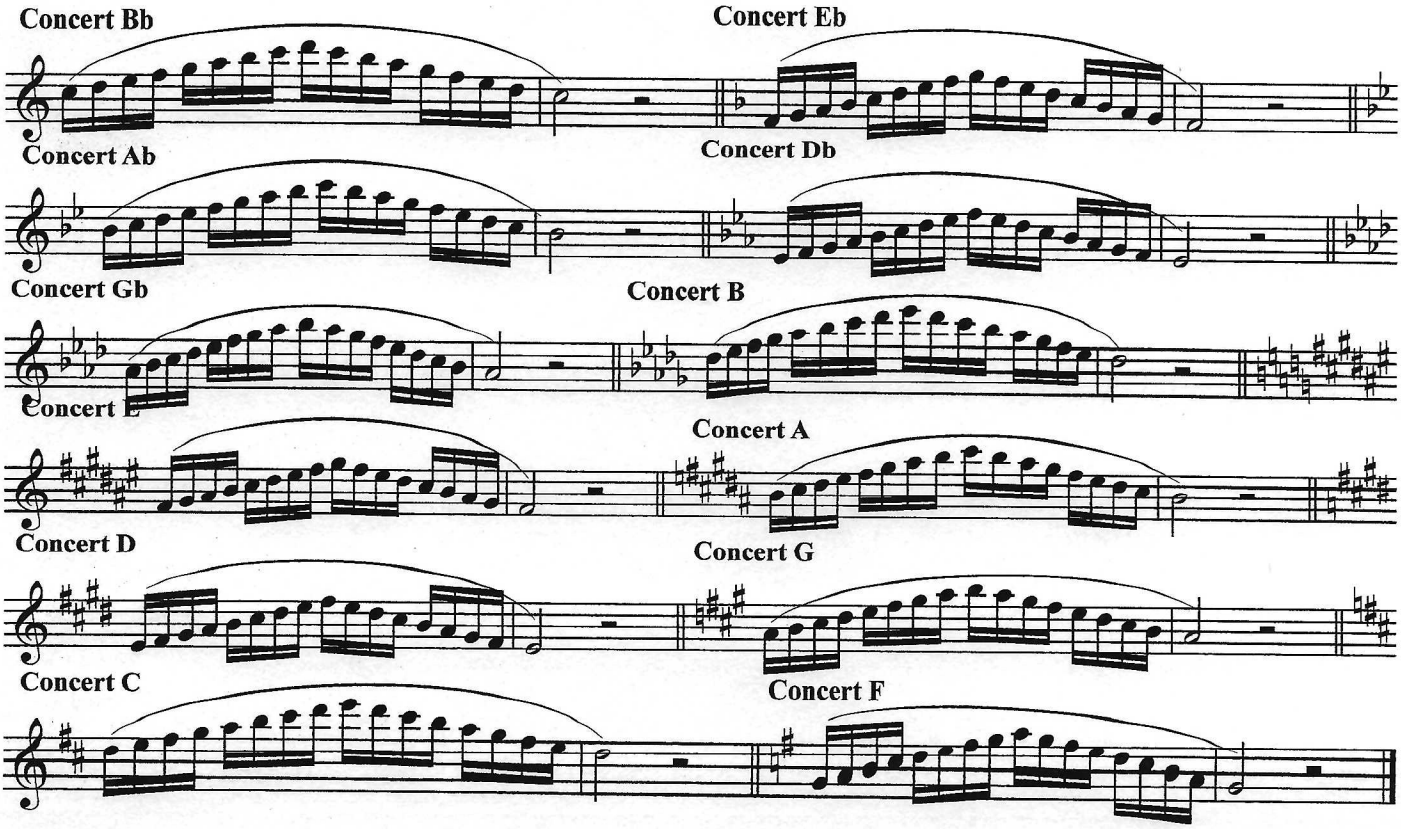


Triads



Vibrato Pulse with air 1 beat per note. Tongue only the first note. say "Ya"

Scales Run through major scales in 16th notes slurred. Focus on Embouchure changes, air speed, and finger velocity.



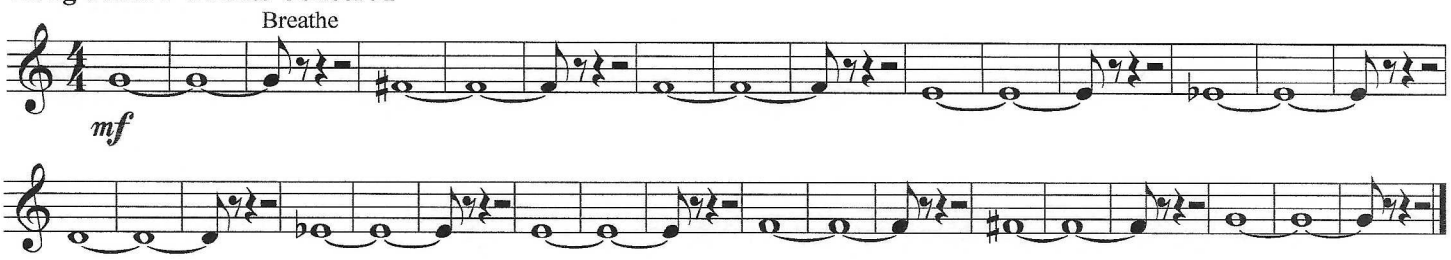
Tenor Sax

Daily Warmups

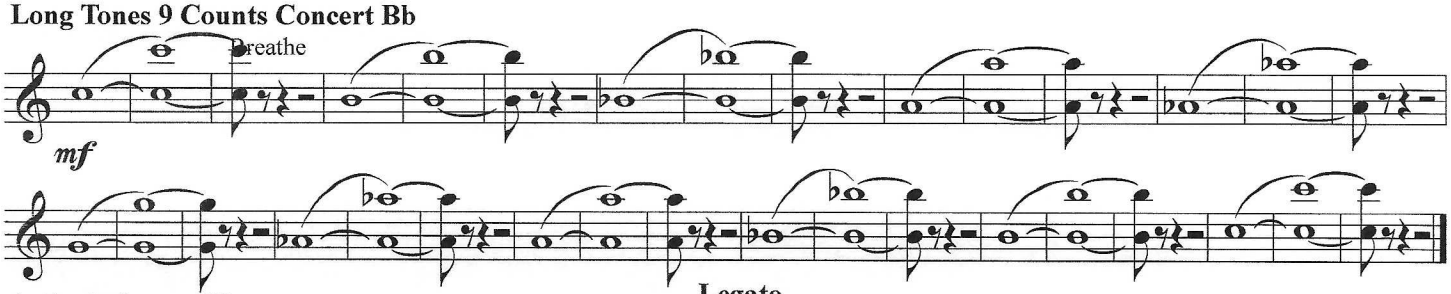
Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F

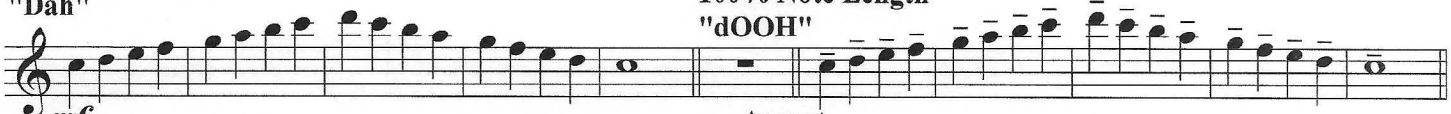


Long Tones 9 Counts Concert Bb



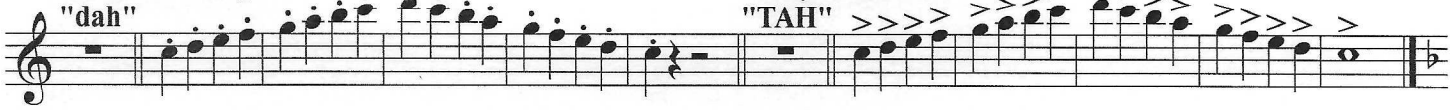
Articulation on Bb
"Dah"

Legato
100% Note Length
"dOOH"



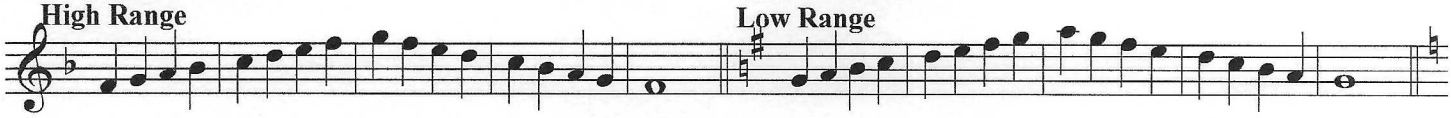
Stacatto
50% Note Length
"dah"

Accent
75% Note Length
+1 Dynamic Level
"TAH"

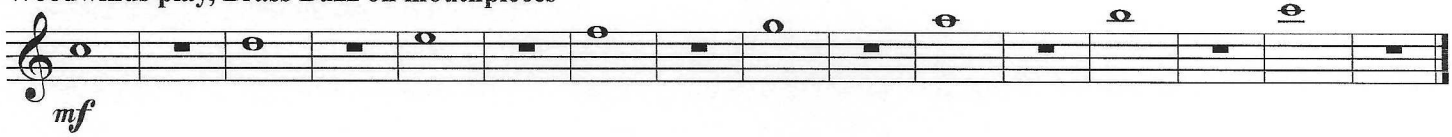


Articulation on Eb
High Range

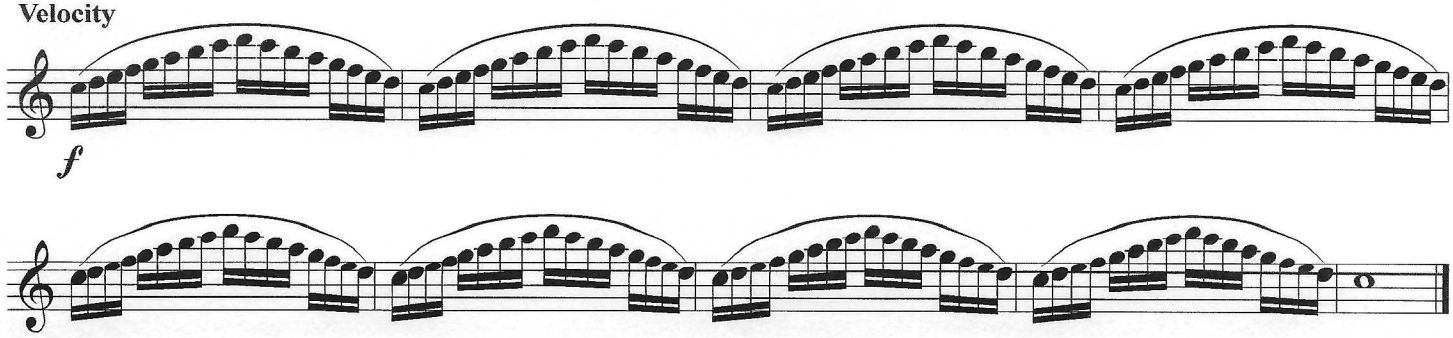
Articulation on F
Low Range



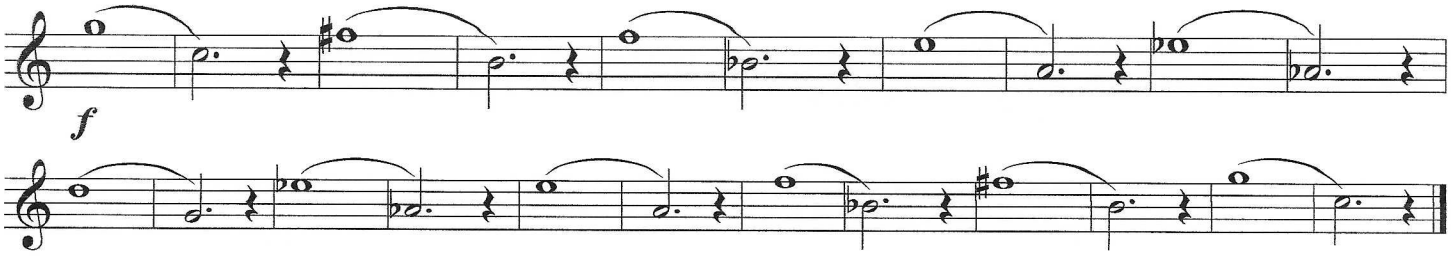
Play - Buzz - Play
Woodwinds play, Brass Buzz on mouthpieces



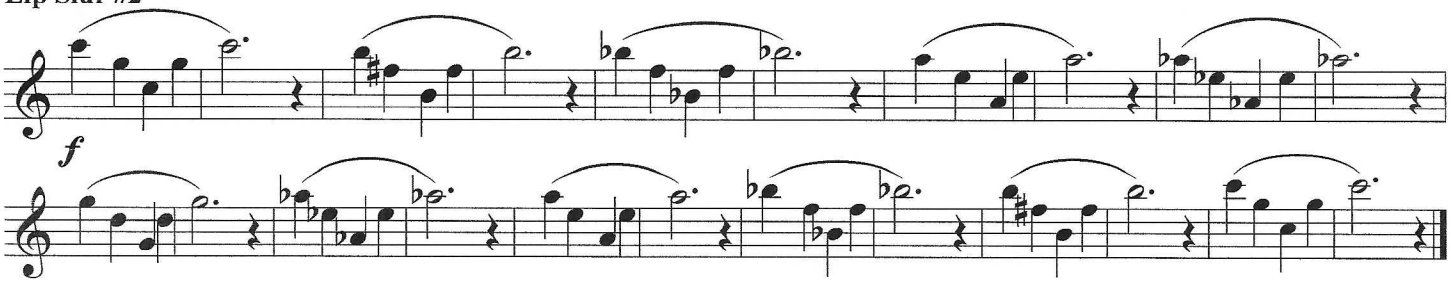
Velocity



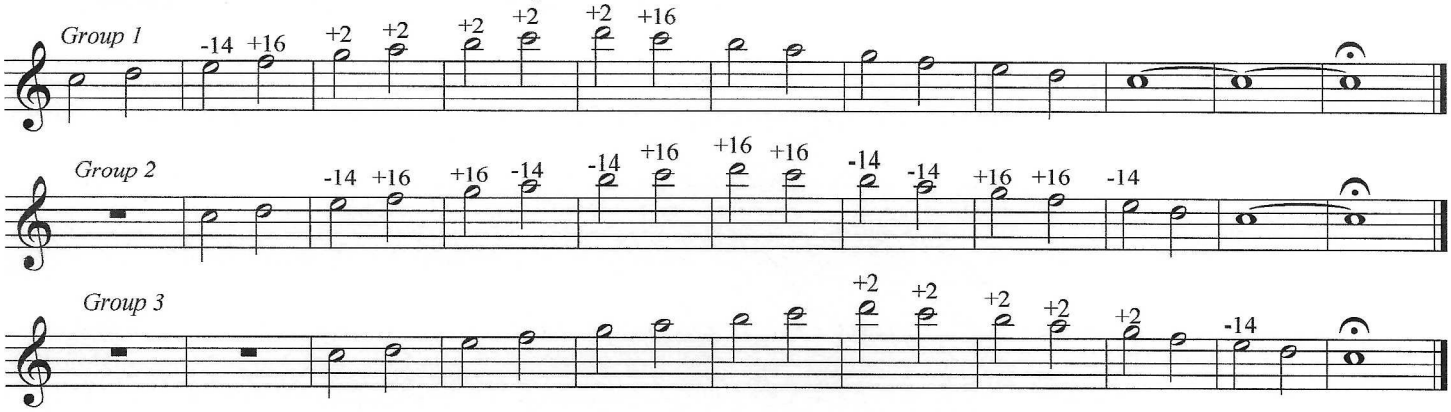
Lip Slur #1



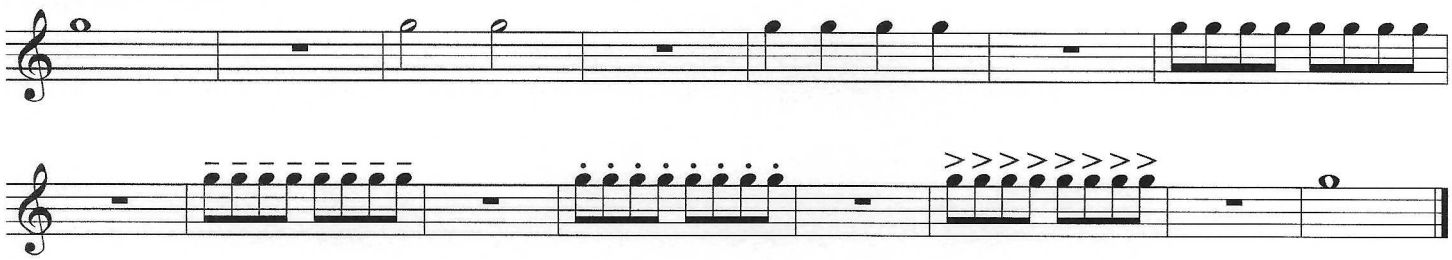
Lip Slur #2



Scale in Rounds: Tuning Chords
Pitch tendencies indicated with + for Sharps or - for Flats

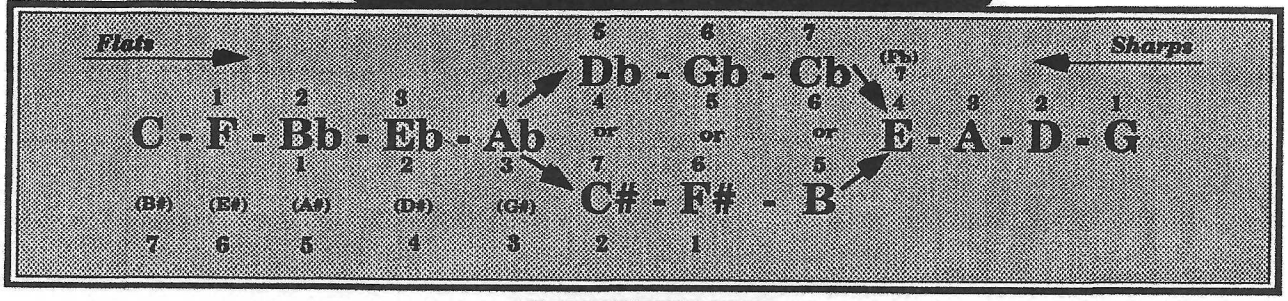


Rhythmic Precision



Tuning Sequence
Play, Sing, Play

Grouping Assignments



Woodwind Choir

Group 1	Group 2	Group 3	Group 4
Piccolo	2nd Flute	3rd Clarinet	Bass Clarinet
Eb Clarinet	2nd Clarinet	Alto Clarinet	Bassoons
Oboe	2nd Alto Sax	Tenor Sax	Bari Sax
1st Flute			Contra Clarinets
1st Clarinet			
1st Alto Sax			

Brass Choir

Group 1	Group 2	Group 3	Group 4
1st Cornet	2nd Cornet	3rd Cornet	Baritone, Euphonium
1st Trumpet	2nd French Horn	2nd Trumpet	Tuba
1st French Horn		2nd & 3rd Trombone	String Bass
1st Trombone		3rd & 4th French Horn	

Percussion

Group 1	Group 2	Group 3	Group 4
Vibraphone (soft mallets)	Xylophone (soft mallets)	Marimba (soft mallets)	Tympani
Bells		Upper Marimba	Lower marimba

(Enlarge and duplicate for students)

Tenor Sax.

Scales

Doerr

Concert Bb Major

Arpeggio

Chromatic

Concert g minor (Natural)

Harmonic

Melodic

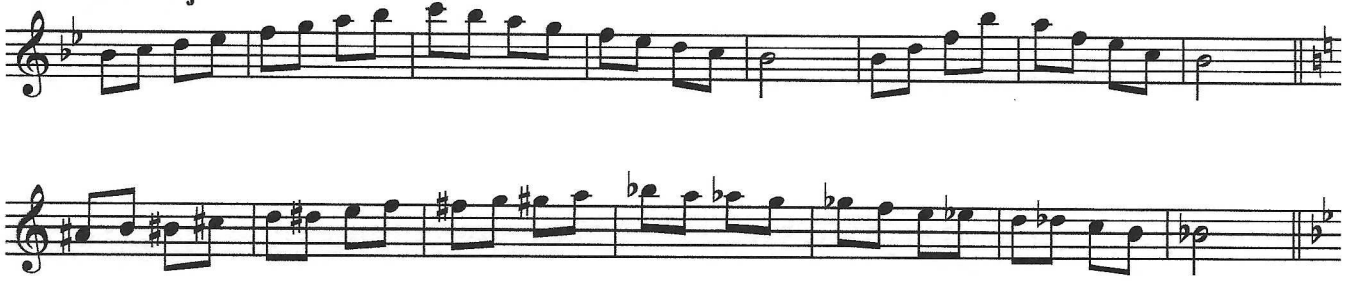
Concert Eb Major

Concert c minor

Concert F Major

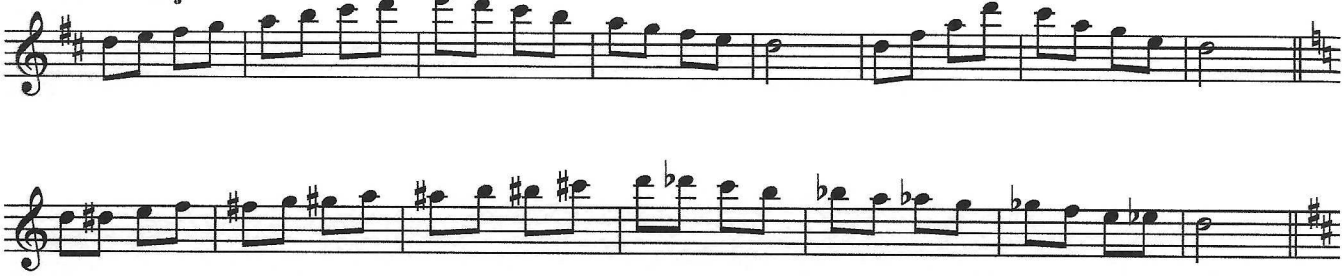
Concert d minor

Concert Ab Major

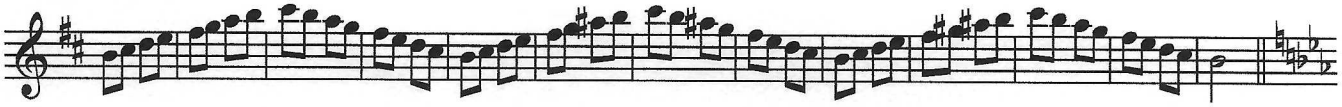


Concert f minor

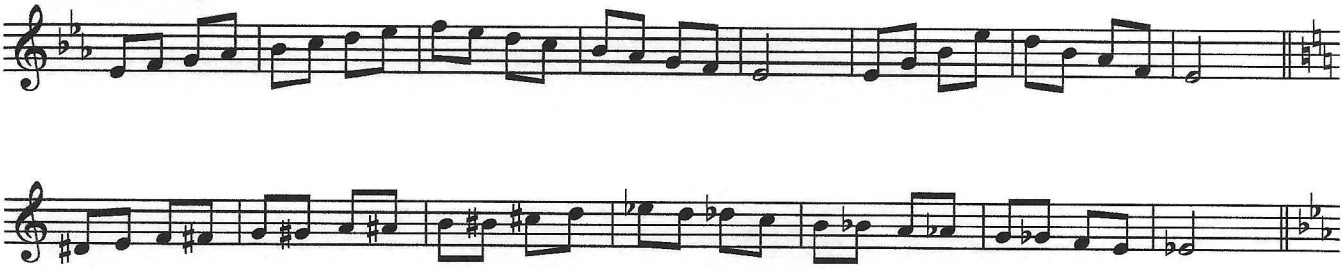
Concert C Major



Concert a minor

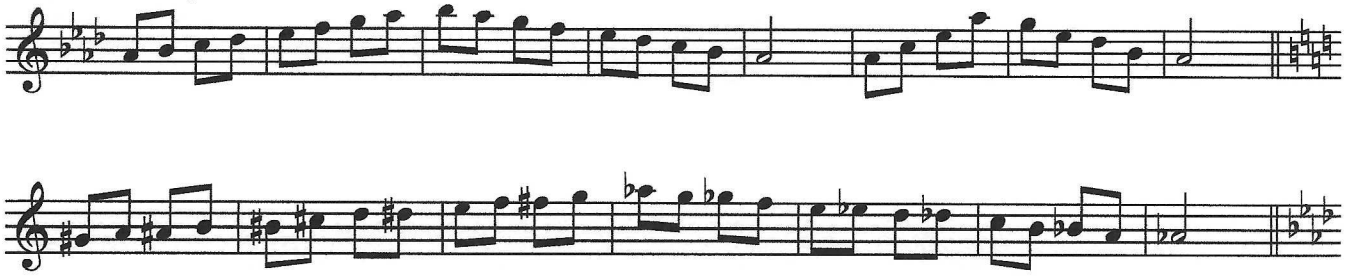


Concert Db Major



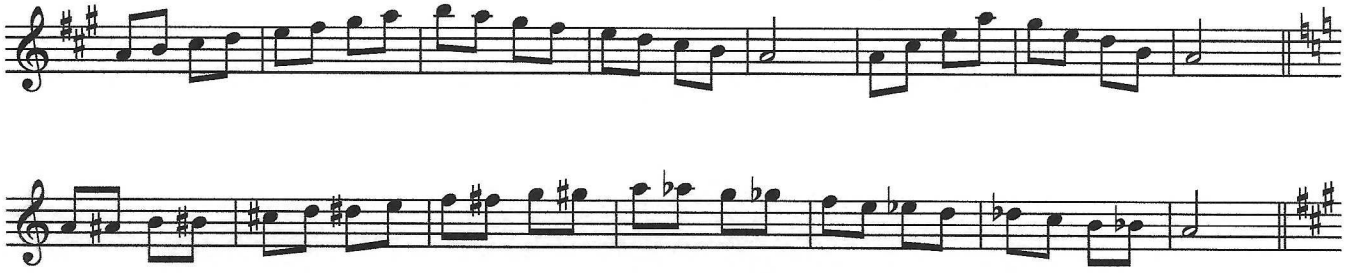
Concert bb minor

Concert Gb Major



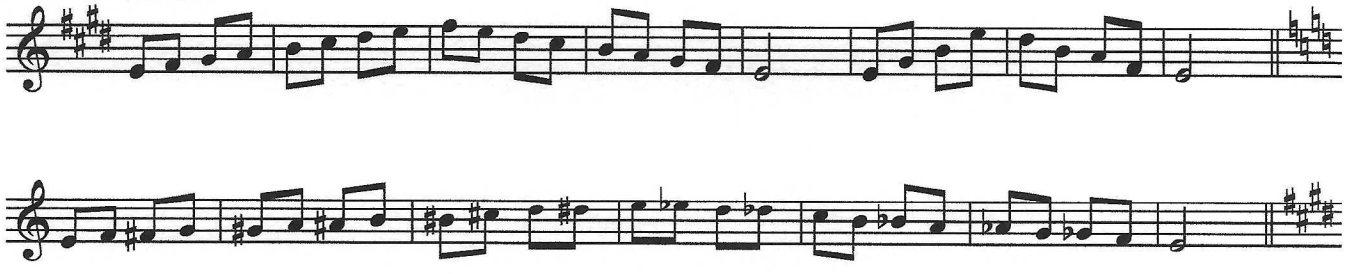
Concert eb minor

Concert G Major



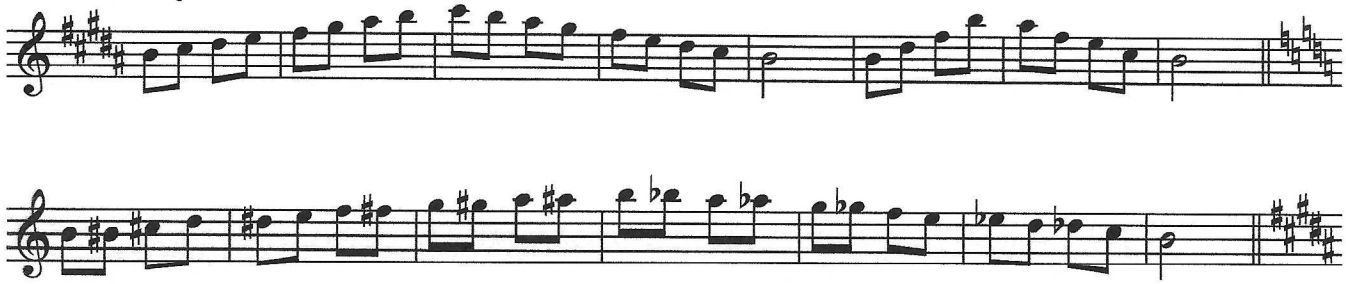
Concert e minor

Concert D Major



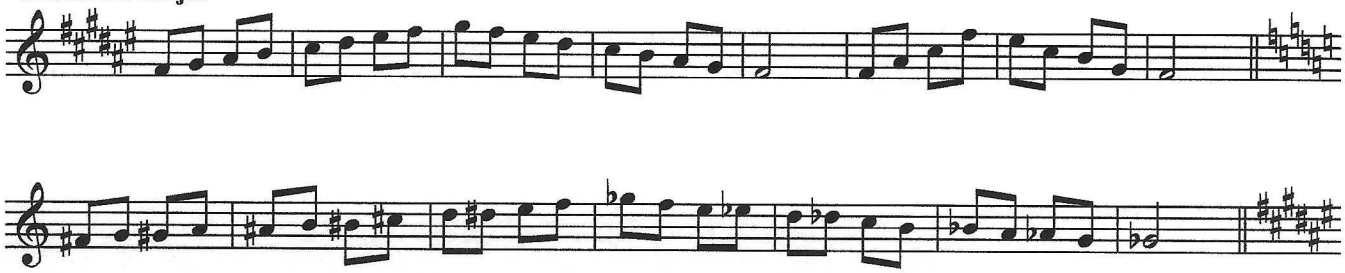
Concert b minor

Concert A Major



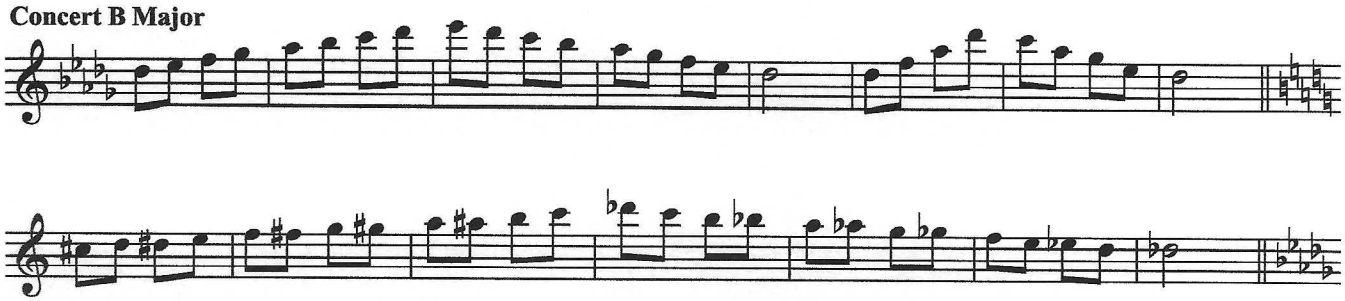
Concert f# minor

Concert E Major



Concert c# minor

Concert B Major



Concert g# minor

Trumpet in B♭

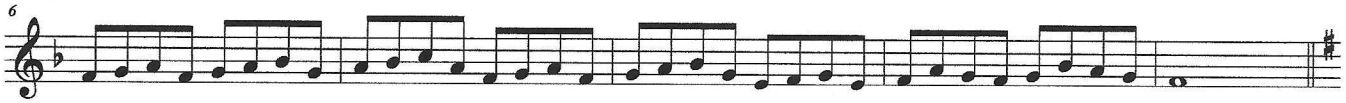
Clarke Studies

Herbert Clarke

Concert Bb

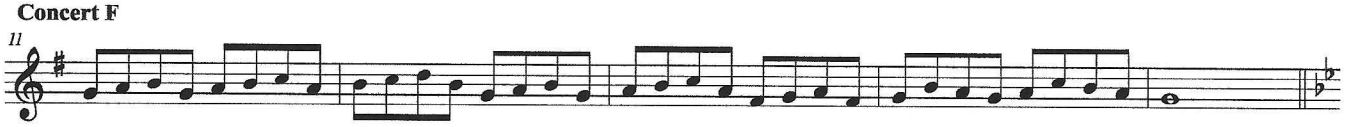
Concert Eb

6



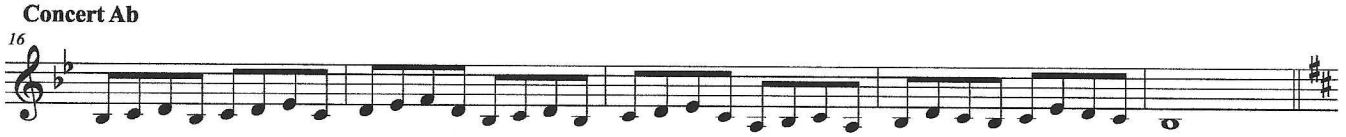
Concert F

11



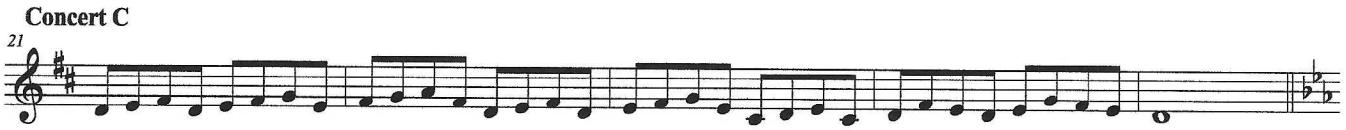
Concert Ab

16



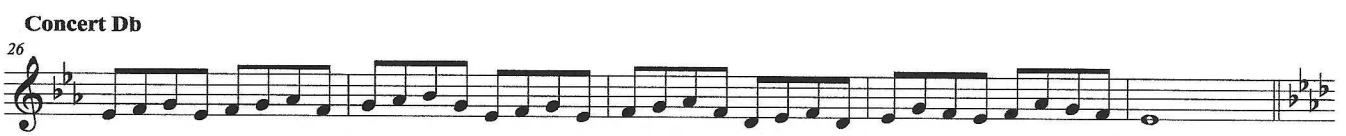
Concert C

21



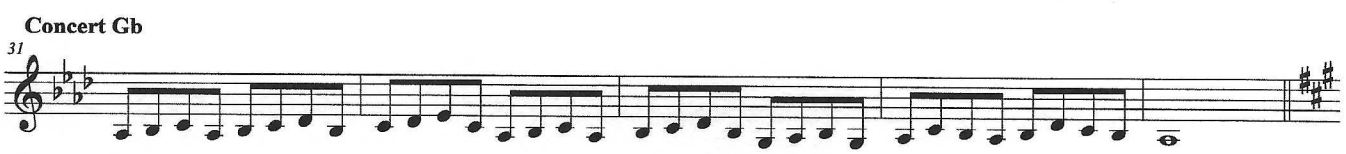
Concert Db

26



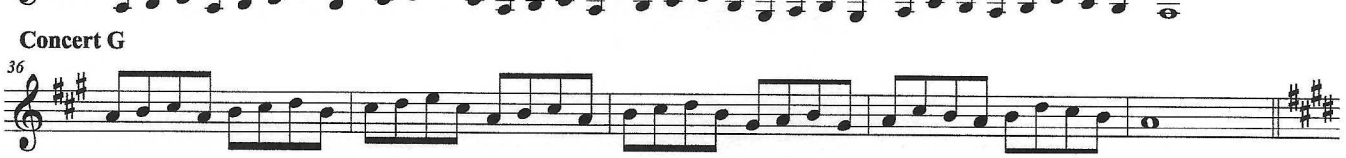
Concert Gb

31



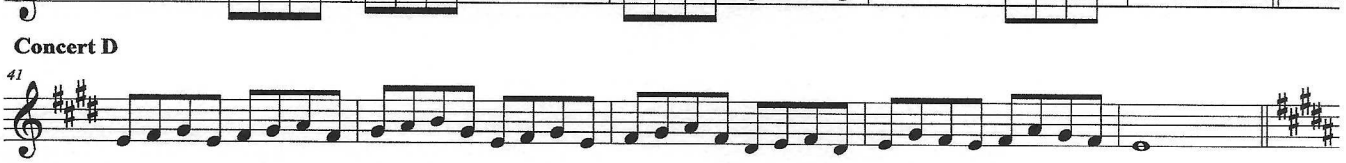
Concert G

36



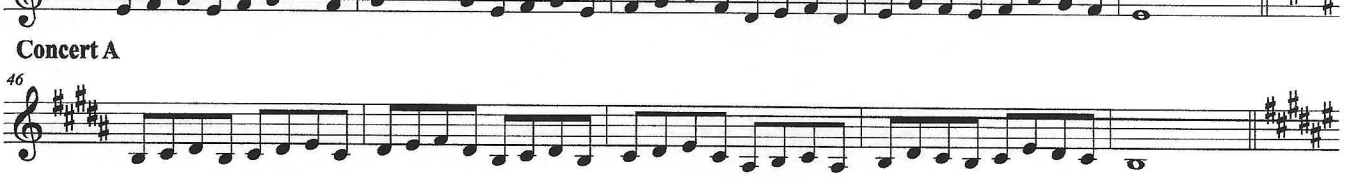
Concert D

41



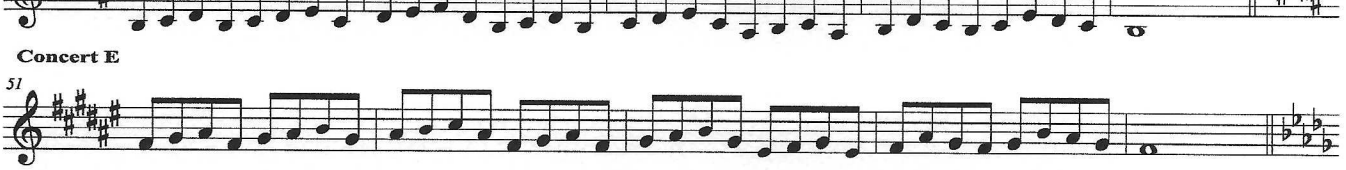
Concert A

46



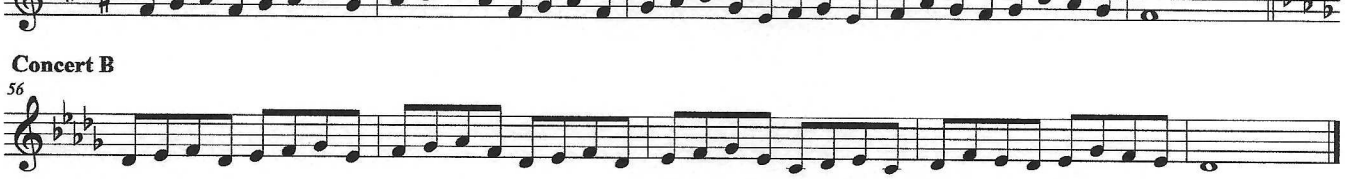
Concert E

51



Concert B

56



Cavalier Doxology