

My Music Folder

Table of Contents:

- Fingering/Trill/Sticking Charts**
- Intonation Sheet**
- Singing**
- Initial Warm-ups**
- Daily Warm-ups**
- Grouping Assignments**
- Scales**
- Field Show Music**
- March**
- Pep Band Music**
- Concert Band Music**
- Technic Assignment List**
- Technic Assignment Music**
- Rhythm Charts**
- Paper for Notes**
- Additional Plastic Inserts**

This folder belongs to: _____

B♭ Tenor Saxophone Fingering Chart

A#	B♭	B	C	C#	D♭	D	D#	E♭	E

F	F#	G♭	G	G#	A♭	A	A#	B♭

(raises pitch)

B	C	C#	D♭	D	D#	E♭	E	F

(raises pitch) (raises pitch) (lowers pitch)

F#	G♭	G	G#	A♭	A	A#	B♭	B

(raises pitch) (raises pitch) (lowers pitch)

C	C#	D♭	D	D#	E♭	E	F

(lowers pitch)

(Notes on gray background are suggested altissimo fingerings.)

F#	G♭	G	G#	A♭	A	A#	B♭	B

Saxophone Trill Fingering Chart

Low A Bari Sax only

(this chart is applicable to all saxophones)

A to B \flat		A to B		A \sharp to B		B \flat to C		B to C		B to C \sharp		C to D \flat	
C to D		C \sharp to D		D \flat to E \flat		D to E \flat		D to E		D \sharp to E		E \flat to F	
E to F		E to F \sharp		F to G \flat		F to G		F \sharp to G		G \flat to A \flat		G to A \flat	
G to A		G \sharp to A		A \flat to B \flat		A to B \flat		A to B		A \sharp to B			
B \flat to C		B to C		B to C \sharp		C to D \flat		C to D		C \sharp to D		D \flat to E \flat	

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

D to E \flat D to E D \sharp to E E \flat to F E to F E to F \sharp F to G \flat

This row contains seven boxes, each representing an interval. Above each box is the interval name with a treble clef and a single note on the staff. Below each box are two staves: the top staff shows a vertical sequence of notes with arrows indicating fingerings, and the bottom staff shows a sequence of circles representing fingerings. Some boxes include the word 'or' between two diagrams, indicating alternative fingerings.

F to G F \sharp to G G \flat to A \flat G to A \flat G to A G \sharp to A

This row contains six boxes for intervals: F to G, F-sharp to G, G-flat to A-flat, G to A-flat, G to A, and G-sharp to A. Each box follows the same format as the first row, with musical notation and fingering diagrams.

A \flat to B \flat A to B \flat A to B A \sharp to B B \flat to C \sharp B to C

This row contains six boxes for intervals: A-flat to B-flat, A to B-flat, A to B, A-sharp to B, B-flat to C-sharp, and B to C. Each box follows the same format as the previous rows.

B to C \sharp C to D \flat C to D C \sharp to D D \flat to E \flat D to E \flat

This row contains six boxes for intervals: B to C-sharp, C to D-flat, C to D, C-sharp to D, D-flat to E-flat, and D to E-flat. Each box follows the same format as the previous rows.

High F \sharp Key Saxophones Only

D to E D \sharp to E E \flat to F E to F E to F \sharp F to G \flat

This row contains six boxes for intervals: D to E, D-sharp to E, E-flat to F, E to F, E to F-sharp, and F to G-flat. Each box follows the same format as the previous rows, but is specifically tailored for High F-sharp Key Saxophones.

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.

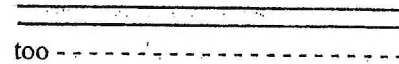
Vibrato is an advanced technique used by performers to add warmth and expressiveness to their sound. They have learned to slow down the vibrato, speed up the vibrato, or not use vibrato at all, in order to enhance the style or mood of a piece. Are you able to play your instrument with a focused, characteristic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

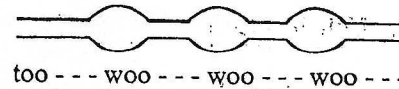
Diaphragmatic Vibrato - For Flutes, Oboes, and Bassoons Only

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.

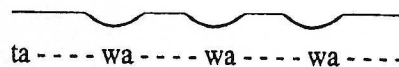
Jaw or Lip Vibrato - For Saxophones, Trumpets, Trombones, Baritones, and Tubas Only

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

Solfège: 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.

The image shows a musical staff in 4/4 time with a treble clef. The notes of the C major scale are written as whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. Below each note is its solfège syllable: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below the syllables are the scale degrees: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic.

Do	Re	Mi	Fa	Sol	La	Ti	Do
Tonic	Subtonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic

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.

Two staves of music for Octave Slurs. The first staff is in treble clef with a C-clef (soprano clef) and contains three slurred phrases: C4-G4, F#4-E4, and C4-G4. The second staff is in bass clef with a C-clef (alto clef) and contains three slurred phrases: C3-G3, F#3-E3, and C3-G3.

Triads

Two staves of music for Triads. The first staff contains eight triads: C, B, Bb, A, Ab, G, F#, and F. The second staff contains eight triads: E, Eb, D, Db, C, B, Bb, and B.

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

One staff of music for Vibrato. It consists of a sequence of notes with slurs, followed by a triplet of eighth notes, and then a final note with a vibrato symbol.

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

Eight staves of music for Scales, each showing a major scale in 16th notes slurred. The scales are: Concert Bb, Concert Eb, Concert Ab, Concert Db, Concert Gb, Concert B, Concert E, Concert A, Concert D, Concert G, Concert C, and Concert F.

Daily Warmups

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

Long Tones 9 Counts Concert F

Breathe

Long Tones 9 Counts Concert Bb

Breathe

Articulation on Bb "Dah"

mf

Staccato
50% Note Length
"dah"

Legato
100% Note Length
"dOOH"

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

mf

Velocity

f

2 Lip Slur #1

Daily Warmups

Two staves of musical notation for Lip Slur #1. The first staff begins with a dynamic marking of *f*. The music consists of a sequence of notes with slurs, including a sharp sign on one of the notes.

Lip Slur #2

Two staves of musical notation for Lip Slur #2. The first staff begins with a dynamic marking of *f*. The music consists of a sequence of notes with slurs, including various accidentals such as sharps and flats.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Three staves of musical notation for Scale in Rounds: Tuning Chords. Each staff has numerical pitch tendency indicators above the notes: Group 1 (+16, -14, +2, +2, +2, +2, +2, +16), Group 2 (-14, +16, +16, -14, -14, +16, +16, +16, -14, -14, +16, +16, -14), and Group 3 (+2, +2, +2, +2, +2, -14).

Rhythmic Precision

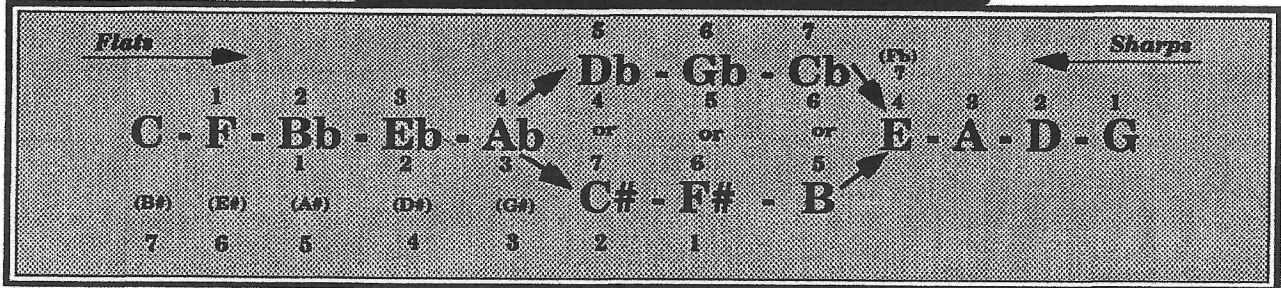
Two staves of musical notation for Rhythmic Precision. The first staff shows a sequence of notes with rests. The second staff shows a sequence of notes with accents (>) and rests.

Tuning Sequence

Play, Sing, Play

One staff of musical notation for Tuning Sequence. It features a sequence of notes with repeat signs (double bar lines with dots) and instrument labels: *Woodwinds* and *Brass*.

Grouping Assignments



Woodwind Choir

Group 1

Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

Group 2

2nd Flute
2nd Clarinet
2nd Alto Sax

Group 3

3rd Clarinet
Alto Clarinet
Tenor Sax

Group 4

Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

Group 1

1st Cornet
1st Trumpet
1st French Horn
1st Trombone

Group 2

2nd Cornet
2nd French Horn

Group 3

3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

Group 4

Baritone, Euphonium
Tuba
String Bass

Percussion

Group 1

Vibraphone (soft mallets)
Bells

Group 2

Xylophone (soft mallets)

Group 3

Marimba (soft mallets)
Upper marimba

Group 4

Tympani
Lower marimba

[Enlarge and duplicate for students.]

© Copyright 1987 by Edward S. Lisk

Chapter 9

Exercises

Tenor Sax.

Scales

Doerr

Concert Bb Major

Arpeggio



Chromatic



Concert g minor (Natural)

Harmonic

Melodic



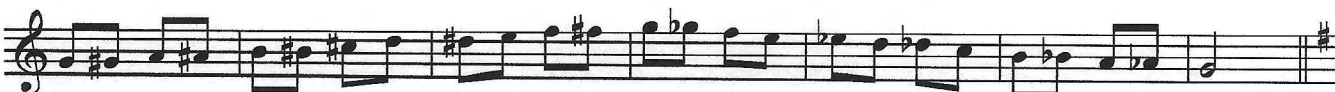
Concert Eb Major



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

Two staves of musical notation for the Concert A Major scale. The first staff shows the ascending scale: A4, B4, C#5, D5, E5, F#5, G#5, A5. The second staff shows the descending scale: A5, G#5, F#5, E5, D5, C#5, B4, A4. The key signature has three sharps (F#, C#, G#).

Concert f# minor

Two staves of musical notation for the Concert f# minor scale. The first staff shows the ascending scale: F#4, G#4, A4, B4, C#5, D5, E5, F#5. The second staff shows the descending scale: F#5, E5, D5, C#5, B4, A4, G#4, F#4. The key signature has three sharps (F#, C#, G#).

Concert E Major

Two staves of musical notation for the Concert E Major scale. The first staff shows the ascending scale: E4, F#4, G#4, A4, B4, C#5, D5, E5. The second staff shows the descending scale: E5, D5, C#5, B4, A4, G#4, F#4, E4. The key signature has three sharps (F#, C#, G#).

Concert c# minor

Two staves of musical notation for the Concert c# minor scale. The first staff shows the ascending scale: C#4, D4, E4, F#4, G#4, A4, B4, C#5. The second staff shows the descending scale: C#5, B4, A4, G#4, F#4, E4, D4, C#4. The key signature has three sharps (F#, C#, G#).

Concert B Major

Two staves of musical notation for the Concert B Major scale. The first staff shows the ascending scale: B3, C4, D4, E4, F#4, G#4, A4, B4. The second staff shows the descending scale: B4, A4, G#4, F#4, E4, D4, C4, B3. The key signature has two sharps (F#, C#).

Concert g# minor

Two staves of musical notation for the Concert g# minor scale. The first staff shows the ascending scale: G#3, A3, B3, C#4, D4, E4, F#4, G#4. The second staff shows the descending scale: G#4, F#4, E4, D4, C#4, B3, A3, G#3. The key signature has two sharps (F#, C#).

Clarke Studies

Herbert Clarke

Concert B \flat



Concert E \flat



Concert F



Concert A \flat



Concert C



Concert D \flat



Concert G \flat



Concert G



Concert D



Concert A



Concert E



Concert B



Cavalier Doxology

♩ = 80

Tenor Sax

Musical notation for Tenor Sax, measures 1-6. The staff is in 4/4 time and contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

7

TS

Musical notation for Tenor Sax, measures 7-11. The staff contains notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

12

TS

Musical notation for Tenor Sax, measures 12-15. The staff contains notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).