

# **My Music Folder**

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**This folder belongs to: \_\_\_\_\_**

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# E $\flat$ Alto Saxophone Fingering Chart

A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E

F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$

B	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F

F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B

C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F

(Notes on gray background are suggested altissimo fingerings.)

F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	C

# E $\flat$ Baritone Saxophone Fingering Chart

A	A $\sharp$ B $\flat$	B	C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$	E

F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A	A $\sharp$ B $\flat$	B	B $\flat$

B	C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$	E	F

F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A	A $\sharp$ B $\flat$	B

C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$	E	F

(Notes on gray background are suggested altissimo fingerings.)

F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A	A $\sharp$ B $\flat$	B	B $\flat$

### *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.”*

# Daily Warm-up Breathing Exercises

## A. BREATHING EXERCISE - No mouthpiece

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

## B. MOUTHPIECE ONLY EXERCISE - PLAY a steady sound for 4 counts - (Alto - a concert A pitch should sound) (Tenor - a concert G pitch should sound)

## C. PLAYING WITH INSTRUMENTS

- 1 - 4 Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

# The Dragon!

## Breathing Exercise

**\*Left Hand:**

Cup the hand, hold at Arm's length  
to Catch the air (on Thumb crease)

**\*Right Hand:**

Make a Blade (Straight Fingers)  
Breath in Between 1<sup>st</sup> and 2<sup>nd</sup>  
Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

### Exercise:

\*Breathe in 4 counts worth of air on allotted counts less than 4 counts

\*Breathe out all air during allotted counts

**Breathe in**

**Breathe out**

1	2	3	4
	1	2	3
		1	2
			1

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

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

1	2	3	4
1	2	3	
1	2		
1			

1	2	3	4
	1	2	3
		1	2
			1

1	2	3	4
1	2	3	
1	2		
1			

**Finally, Hands up in the air, and "Sigh" together!**

# Initial Warmups - Alto Sax, Bari Sax

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

Doerr

**Octave Slurs** Play with as full a tone as possible.

Two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains three measures of music, each with a slur over an octave interval. The notes are: C4-E4, F#4-A4, and B4-D5. The second staff is in bass clef with a key signature of two flats (Bb) and a common time signature. It contains three measures of music, each with a slur over an octave interval. The notes are: Bb3-D4, C4-E4, and F#4-A4.

**Triads**

Two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains seven measures of music, each with a slur over a triad. The notes are: C4-E4-G4, B4-D5-F#5, A4-C5-E5, Ab4-Bb4-D5, G4-B4-D5, F#4-A4-C5, and F4-A4-C5. The second staff is in treble clef with a key signature of two flats (Bb) and a common time signature. It contains seven measures of music, each with a slur over a triad. The notes are: E4-G4-Bb4, Eb4-F4-Ab4, D4-F4-A4, Db4-Eb4-G4, C4-E4-G4, B3-D4-F4, and Bb3-D4-F4.

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

One staff of music in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first measure has a single note with a vibrato symbol. The second measure has a single note with a vibrato symbol. The third measure has a triplet of notes with a vibrato symbol. The fourth measure has a triplet of notes with a vibrato symbol.

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

**Concert Bb**

**Concert Eb**

Two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a slur over a scale. The second staff is in treble clef with a key signature of three flats (Bbb) and a common time signature. It contains two measures of music, each with a slur over a scale.

**Concert Ab**

**Concert Db**

Two staves of music. The first staff is in treble clef with a key signature of two flats (Bb) and a common time signature. It contains two measures of music, each with a slur over a scale. The second staff is in treble clef with a key signature of two flats (Bb) and a common time signature. It contains two measures of music, each with a slur over a scale.

**Concert Gb**

**Concert B**

Two staves of music. The first staff is in treble clef with a key signature of three flats (Bbb) and a common time signature. It contains two measures of music, each with a slur over a scale. The second staff is in treble clef with a key signature of two flats (Bb) and a common time signature. It contains two measures of music, each with a slur over a scale.

**Concert E**

**Concert A**

Two staves of music. The first staff is in treble clef with a key signature of two flats (Bb) and a common time signature. It contains two measures of music, each with a slur over a scale. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a slur over a scale.

**Concert D**

**Concert G**

Two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a slur over a scale. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a slur over a scale.

**Concert C**

**Concert F**

Two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a slur over a scale. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a slur over a scale.



Alto Sax

# Daily Warm-up

## Level One

Wayne Markworth

### 1 Air Flow

15

### 2 Legato

26

34

### 3 Finger technique & slurs

40

46

### 4 Finger technique & slurs

52

### 5 Scale Builder

63

### 6 Range Builder

75

# 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

*mf*

## Long Tones 9 Counts Concert Bb

Breathe

*mf*

## Articulation on Bb "Dah"

Legato  
100% Note Length  
"dOOH"

*mf*  
Staccato  
50% Note Length  
"dah"

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

*mf*

## Articulation on Eb High Range

Articulation on F  
Low Range

## Play - Buzz - Play

Woodwinds play, Brass Buzz on mouthpieces

*mf*

## Velocity

*f*

*f*

Lip Slur #1

Lip Slur #2

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Group 1    -14 +16    +2 +2 +2 +2 +2 +16

Group 2    -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14

Group 3    +2 +2 +2 +2 +2 -14

Rhythmic Precision

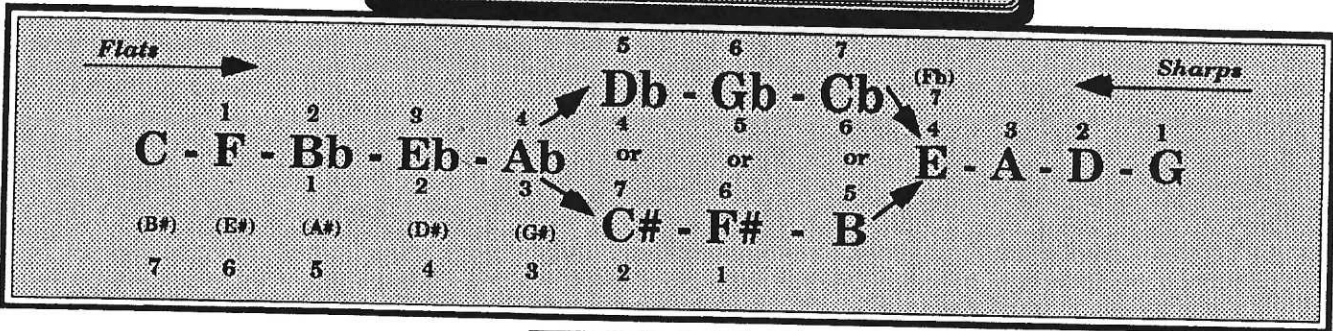
Tuning Sequence

Play, Sing, Play

Woodwinds

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)

### Group 2

Xylophone (soft mallets)

### Group 3

Marimba (soft mallets)

### Group 4

Tympani

# Notes!

## First Five Notes (Pentatonic Scale)

Alto Sax. 

## Adding a Note Above and Below

4 

## Extending the Range

8 

## Lots of Notes

12 

## Lower Notes

17 

## Concert Bb Major Scale (your G)

21 

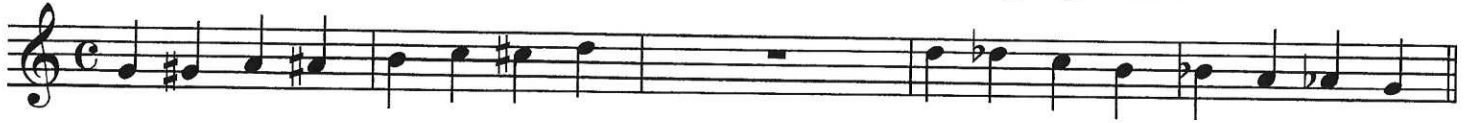
## Concert F Major Scale (your D)

26 

# Chromatics!

1. **Sharps going up...**

Flats going down...



2.

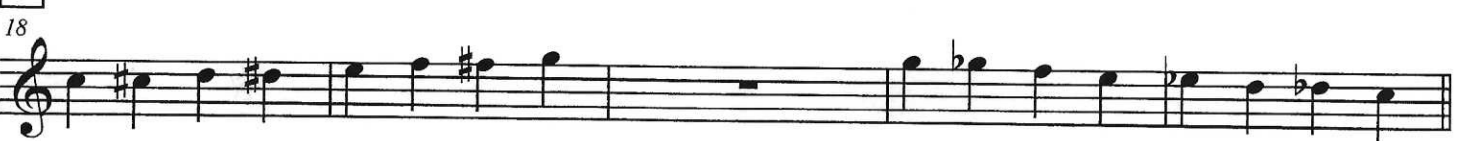


3. **Concert F Chromatic Scale**

We've combined Ex. 1. and Ex. 2. and put together a scale!



4.



5. **Concert B♭ Chromatic Scale**

We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. **Octave and a 5th Chromatic Scale**

We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



34



# Scales

Concert Bb Major

Arpeggio



Chromatic



Concert g minor  
(Natural)



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

