

My Music Folder

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This folder belongs to: _____

B \flat Tenor 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

(raises pitch)

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

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

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

(raises pitch) (lowers pitch)

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

(lowers pitch)

(Notes on gray background are suggested altissimo fingerings.)

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

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

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

4

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

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)

7

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

10

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

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

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

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 1st and 2nd
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 - 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. 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 second staff is in bass clef with a key signature of two flats (Bb) and a common time signature. It also contains three measures of music, each with a slur over an octave interval.

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 second staff is in bass 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 triads are labeled with their root notes: C, B, Bb, A, Ab, G, F# on the first staff, and E, Eb, D, Db, C, B, Bb on the second staff.

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 six measures of music. The first two measures are quarter notes with slurs. The last four measures are eighth notes with slurs and a '3' below each measure, indicating a triplet.

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

Eight staves of music, each showing a major scale in 16th notes slurred. The scales are labeled with their concert pitch: 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. Each staff is in treble clef and contains two measures of music, each with a slur over the scale.

Tenor Sax

Daily Warm-up

Level One

Wayne Markworth

1 Air Flow

15

26

2 Legato

34

40

3 Finger technique & slurs

46

52

4 Finger technique & slurs

63

5 Scale Builder

75

6 Range Builder

85

2 Lip Slur #1

Daily Warmups

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

Lip Slur #2

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

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

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

Rhythmic Precision

Two staves of music for Rhythmic Precision. The first staff shows a sequence of notes with varying rests. The second staff shows rhythmic patterns with accents (>) over groups of notes.

Tuning Sequence

Play, Sing, Play

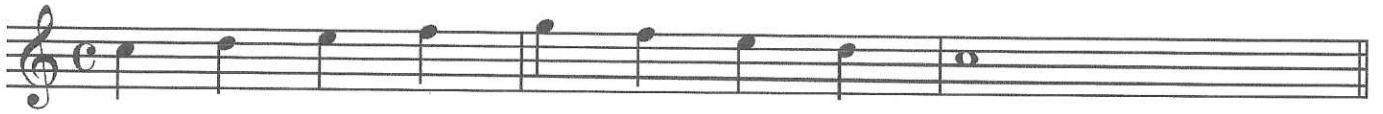
One staff of music for Tuning Sequence. It features a sequence of notes with repeat signs (double bar lines with dots). Below the staff, the labels "Woodwinds" and "Brass" are positioned under specific notes.

Tenor Sax.

Notes!

Doerr

First Five Notes (Pentatonic Scale)



Adding a Note Above and Below



Extending the Range



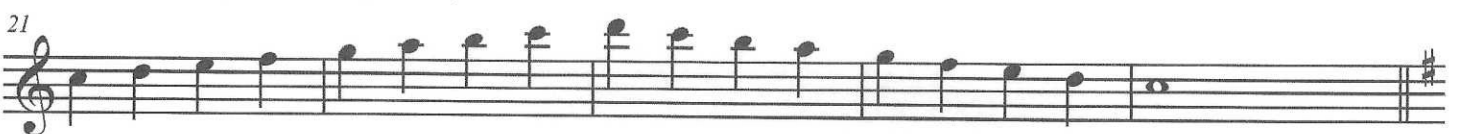
Lots of Notes



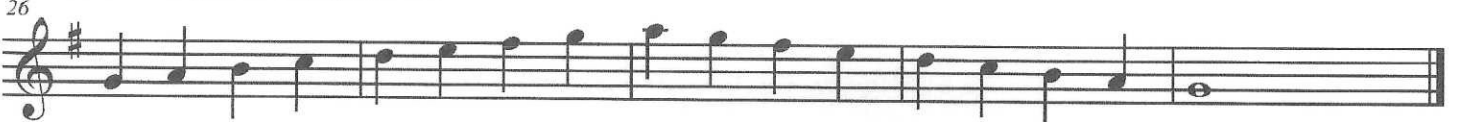
Lower Notes



Concert Bb Major Scale (your C)



Concert F Major Scale (your G)



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!

11

4.

18

5. **Concert Bb Chromatic Scale**

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

23

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

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

30

34

Scales

Concert Bb Major

Arpeggio



Chromatic



Concert g minor (Natural)



Concert Eb Major



Concert c minor



Concert F Major



Concert d minor



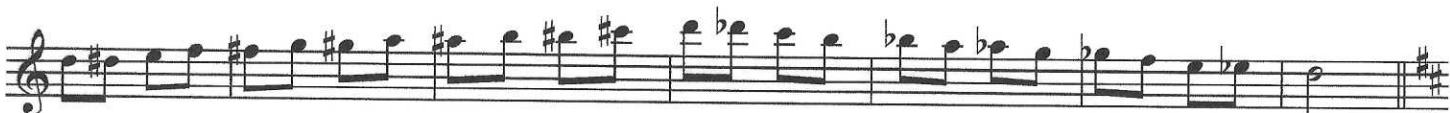
Concert Ab Major



Concert f minor



Concert C Major



Concert a minor



Concert Db Major



Concert bb minor

