

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7TH & 8TH GRADE

CONCERT BAND

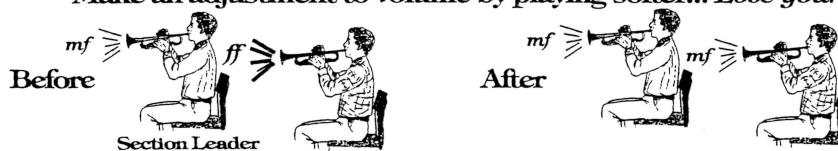
2014 – 2015

BARI SAX

If you hear yourself.....

Your responsibility for **BALANCE**, **BLEND**, and **INTONATION**!

1. **BALANCE:** If you hear yourself above all others in your section or band...
YOU are OVERPOWERING or OVERBLOWING...
Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...
YOU are PLAYING WITH POOR TONE QUALITY...
Make an adjustment with embouchure, breath support, or posture...
Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...
YOU are PLAYING OUT OF TUNE...
Adjust the length of your instrument... apply 6 step beatless tuning procedure !



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Intonation

6 Step Beatless Tuning Process

The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

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



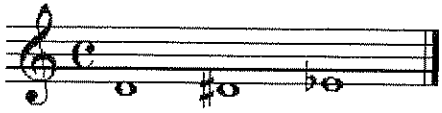





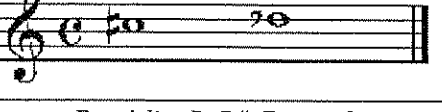

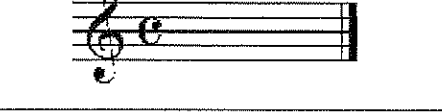
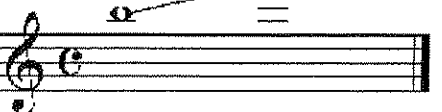
5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.



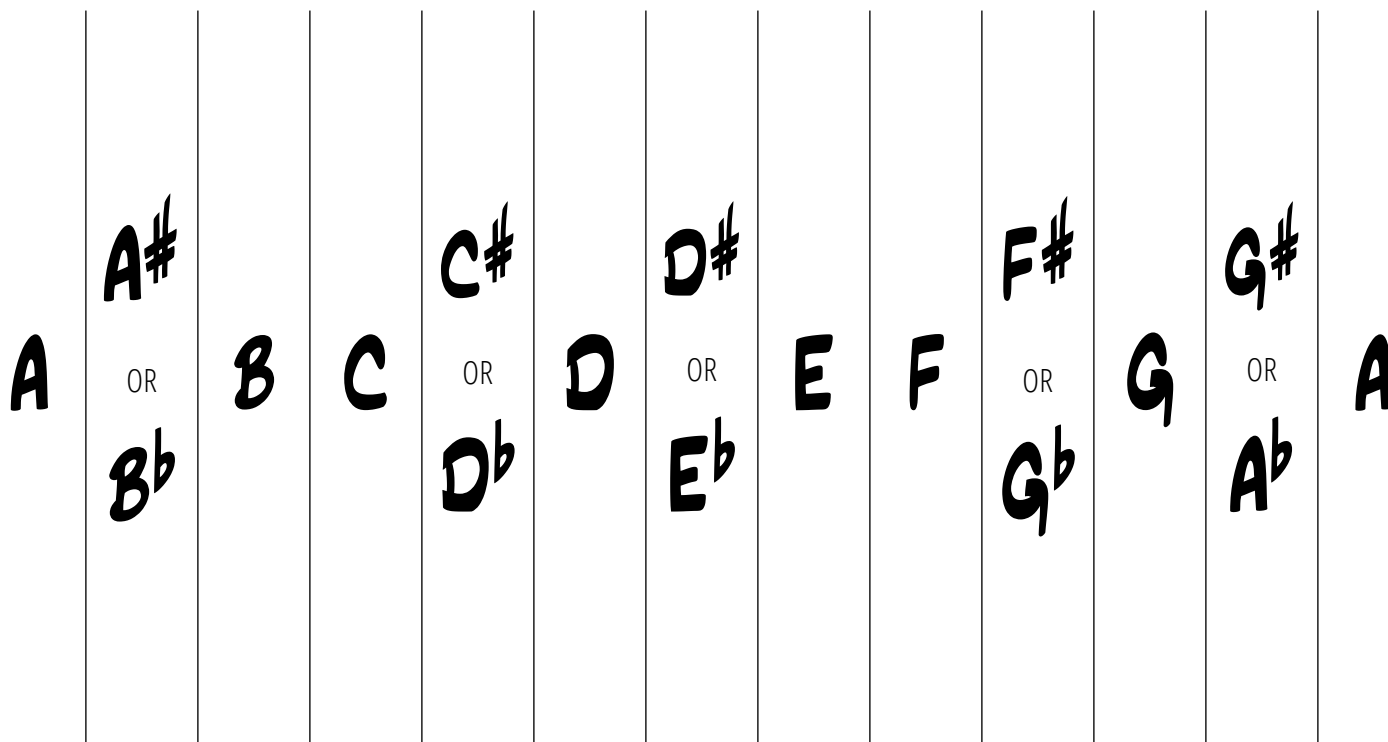
6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

COMMON OUT OF TUNE NOTES

SAXOPHONE

WRITTEN PITCH FOR INSTRUMENT	TENDENCY	POSSIBLE SOLUTION
<p><i>Low D, D#/Eb</i></p> 	Flat	Finger with left hand low C# key open to raise the pitch.
<p><i>Low E, F</i></p> 	Flat	Open the right hand Eb key to raise pitch.
<p><i>Low F#/Gb</i></p> 	Flat	Use 3 rd finger of right hand unstead of usual 2 nd finger (if necessary, add RH Eb key)
<p><i>2nd line G, G#/Ab</i></p> 	Flat	Use chromatic F# key in RH to raise pitch (To avoid playing an F#, don't use this fingering simultaneously with the finger of the RH)
<p><i>2nd space A, A#/Bb</i></p> 	Flat	Adjust fingering by opening the left hand G# key to raise this pitch.
<p><i>3rd line B natural & 3rd space C</i></p> 	Flat	Adjust fingering by opening the bottom right hand side key to raise the pitch.
<p><i>Open C#/Db</i></p> 	Flat	Raise the pitch by (1) fingering the note with Octave key and 3 rd finger of the left hand or (2) using the regular fingering plus middle side key of right hand.
<p><i>Fourth line D, D#, E natural</i></p> 	Sharp	Lower by adding the low B key to the normal fingering.
<p><i>A above the staff</i></p> 	Sharp	Raise pitch by adding any 2 fingers on the RH.
<p><i>B through F above the staff</i></p> 	Usually sharp	Play with an open throat and flat tongue to "humor" the pitches down. With C# through F, add RH.

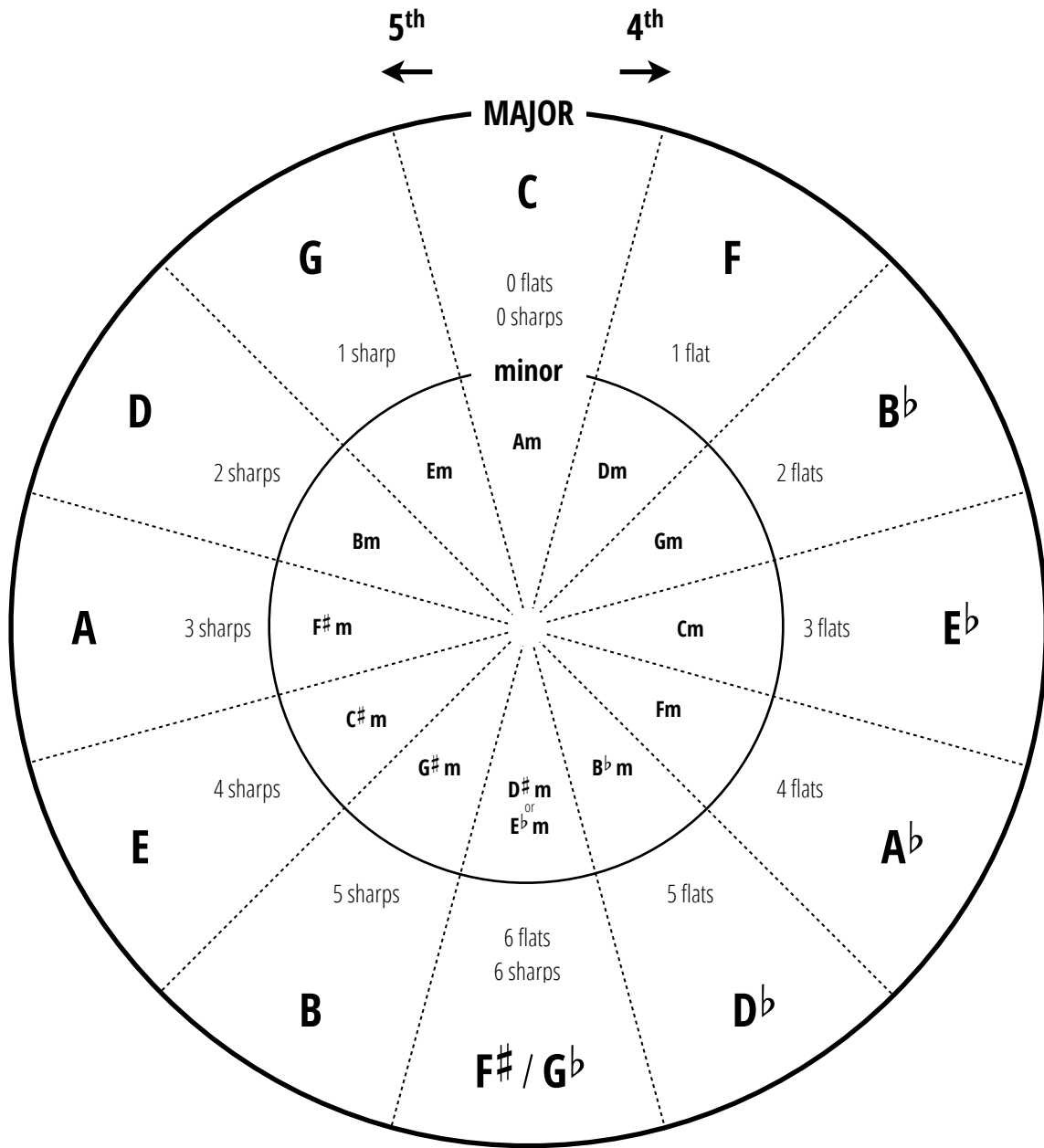
CHROMATIC SCALE




ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (\flat).
- It can start and end on **any** note.

CIRCLE OF 4^{ths} (OR 5^{ths})



MAJOR & MINOR SCALES



CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
B\flat	G	A	B	C	D	E	F\sharp	G
E\flat	C	D	E	F	G	A	B	C
A\flat	F	G	A	B\flat	C	D	E	F
D\flat	B\flat	C	D	E\flat	F	G	A	B\flat
G\flat	E\flat	F	G	A\flat	B\flat	C	D	E\flat
B	A\flat	B\flat	C	D\flat	E\flat	F	G	A\flat
E	D\flat	E\flat	F	G\flat	A\flat	B\flat	C	D\flat
A	G\flat	A\flat	B\flat	C\flat	D\flat	E\flat	F	G\flat
D	B	C\sharp	D\sharp	E	F\sharp	G\sharp	A\sharp	B
G	E	F\sharp	G\sharp	A	B	C\sharp	D\sharp	E
C	A	B	C\sharp	D	E	F\sharp	G\sharp	A
F	D	E	F\sharp	G	A	B	C\sharp	D
B\flat	G	A	B	C	D	E	F\sharp	G

Bari Sax

Grand Master Scale (major)

Concert Pitch

Bb

Staff 1: Bb instrument. Key signature: one sharp (F#). Scale: Bb, C, D, E, F#, G, A, B, A, G, F#, E, D, C, Bb.

Eb

Staff 2: Eb instrument. Key signature: no sharps or flats. Scale: Eb, F, G, A, Bb, C, D, Eb, C, Bb, A, G, F, Eb.

Ab

Staff 3: Ab instrument. Key signature: two flats (Bb, Eb). Scale: Ab, Bb, C, D, Eb, F, G, Ab, G, F, Eb, D, C, Bb, Ab.

Db

Staff 4: Db instrument. Key signature: three flats (Bb, Eb, Ab). Scale: Db, Eb, F, G, Ab, Bb, C, Db, C, Bb, Ab, G, F, Eb, Db.

Gb

Staff 5: Gb instrument. Key signature: four flats (Bb, Eb, Ab, Db). Scale: Gb, Ab, Bb, C, Db, Eb, F, Gb, F, Eb, Db, C, Bb, Ab, Gb.

Cb

Staff 6: Cb instrument. Key signature: five flats (Bb, Eb, Ab, Db, Gb). Scale: Cb, Db, Eb, F, Gb, Ab, Bb, Cb, Bb, Ab, Gb, F, Eb, Db, Cb.

E

Staff 7: E instrument. Key signature: six sharps (F#, C#, G#, D#, A#, E#). Scale: E, F#, G#, A#, B, C#, D, E, D, C#, B, A#, G#, F#, E.

A

Staff 8: A instrument. Key signature: three sharps (F#, C#, G#). Scale: A, B, C#, D, E, F#, G, A, G, F#, E, D, C#, A.

D

Staff 9: D instrument. Key signature: two sharps (F#, C#). Scale: D, E, F#, G, A, B, C, D, C, B, A, G, F#, D.

G

Staff 10: G instrument. Key signature: one sharp (F#). Scale: G, A, B, C, D, E, F#, G, F#, E, D, C, B, G.

C

Staff 11: C instrument. Key signature: no sharps or flats. Scale: C, D, E, F, G, A, B, C, B, A, G, F, E, C.

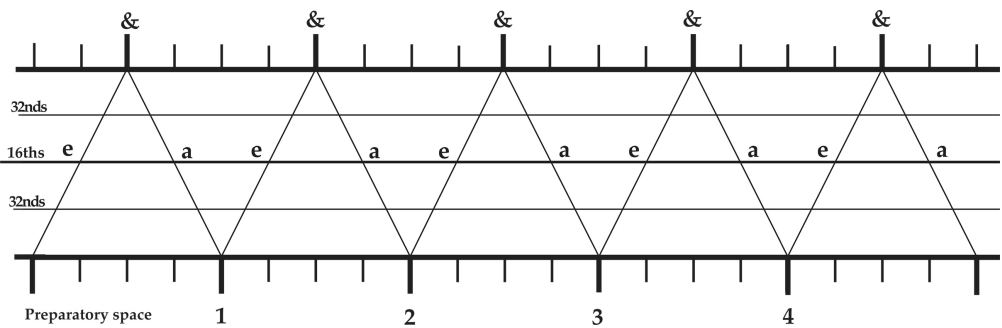
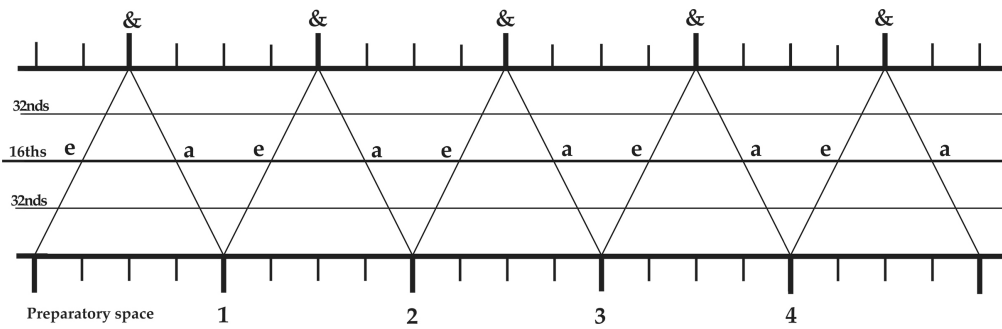
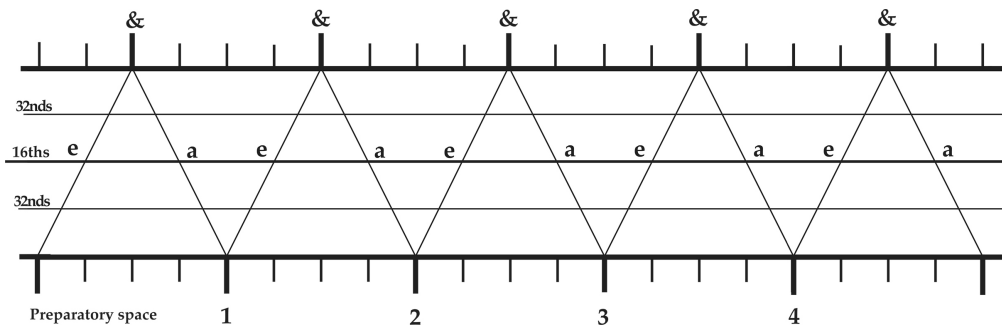
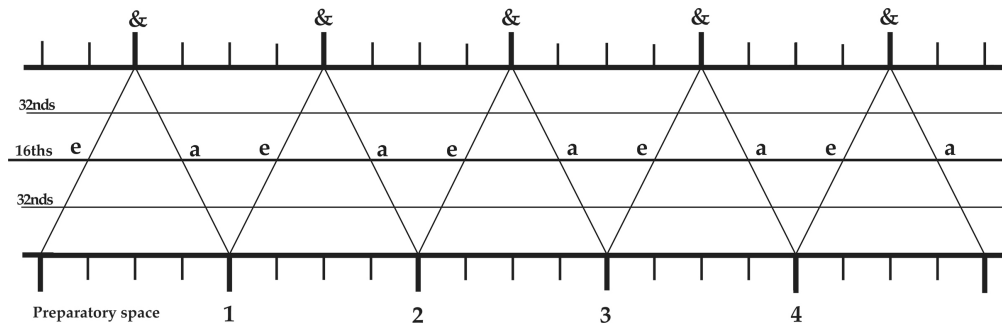
F

Staff 12: F instrument. Key signature: one flat (Bb). Scale: F, G, A, Bb, C, D, E, F, E, D, C, Bb, A, G, F.

Bb

Staff 13: Bb instrument. Key signature: one sharp (F#). Scale: Bb, C, D, E, F#, G, A, B, A, G, F#, E, D, C, Bb.

The Ruler of Time



LESSON 1

DUPLE | Quarter Notes | Quarter Rests

♩ = 120

VOCABULARY

1 2 3 4

1

2 3

1 3 4

1 2 4

2 3 4

1 3

2 4

1 2

COMBINATION STUDY

SENTENCES

LESSON 2

DUPLE | Eighth Notes

♩ = 120

VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

① 4/4

② 4/4

③ 4/4

④ 4/4

⑤ 4/4

⑥ 4/4

⑦ 4/4

⑧ 4/4

COMBINATION STUDY

SENTENCES

4/4

4/4

LESSON 3

VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. $\text{II} \frac{4}{4}$ 

2. $\text{II} \frac{4}{4}$ 

3. $\text{II} \frac{4}{4}$ 

4. $\text{II} \frac{4}{4}$ 

5. $\text{II} \frac{4}{4}$ 

6. $\text{II} \frac{4}{4}$ 

7. $\text{II} \frac{4}{4}$ 

8. $\text{II} \frac{4}{4}$ 

COMBINATION STUDY

SENTENCES

$\text{II} \frac{4}{4}$ 

$\text{II} \frac{4}{4}$ 

LESSON 4

VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

♩ = 98

1 + a 2 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

1 2 + a 1 2

COMBINATION STUDY

SENTENCES

LESSON 5

VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1. $\text{♩} = 100$

2.

3.

4.

5.

6.

7.

8.

COMBINATION STUDY

SENTENCES

1.

2.

LESSON 6

DUPLE | Half Notes

♩ = 135

VOCABULARY

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

COMBINATION STUDY

SENTENCES





LESSON 7

DUPLE | Sixteenth Notes

♩ = 90

VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

1 2 3 4 5 6 7 8

COMBINATION STUDY

SENTENCES

1 2

LESSON 8

VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

3. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

4. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

SENTENCES

COMBINATION STUDY

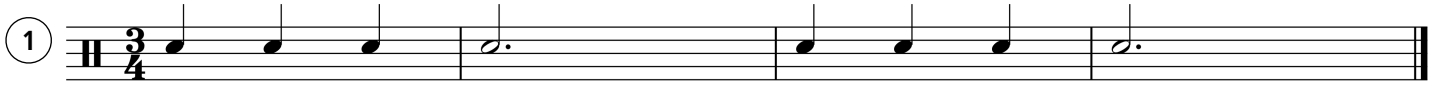
1. A single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. A single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

LESSON 9

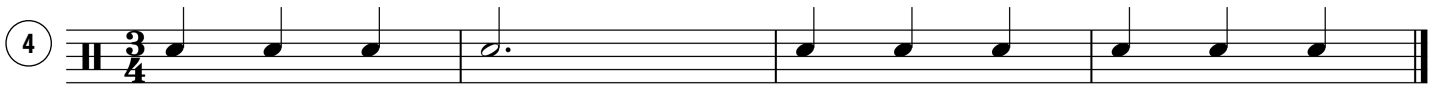
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 12

TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

♩. = 100

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

①

②

③

④

⑤

⑥

⑦

⑧

Alto Saxophone

I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Alto Saxophone
I. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Alto Saxophone
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Alto Saxophone
2. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Alto Saxophone
3. Slurs and Lip Slurs

3. Slurs and Lip Slurs can be played
4 simultaneously with 3. Technique Builder

1 $\text{♩} = 80$ 2 3

Part A: Treble clef, C major. Measure 1: quarter notes G4, A4, B4, C5. Measure 2: quarter notes C5, B4, A4, G4. Measure 3: quarter notes F4, E4, D4, C4. Slurs are placed over measures 1-2 and 2-3.

Part B: Treble clef, C major. Measure 1: quarter notes G4, A4, B4, C5. Measure 2: quarter notes C5, B4, A4, G4. Measure 3: quarter notes F4, E4, D4, C4. Slurs are placed over measures 1-2 and 2-3.

5 6 7 8

Part A: Treble clef, C major. Measure 5: quarter notes G4, A4, B4, C5. Measure 6: quarter notes C5, B4, A4, G4. Measure 7: quarter notes F4, E4, D4, C4. Measure 8: quarter notes B3, A3, G3, F3. Slurs are placed over measures 5-6 and 7-8.

Part B: Treble clef, C major. Measure 5: quarter notes G4, A4, B4, C5. Measure 6: quarter notes C5, B4, A4, G4. Measure 7: quarter notes F4, E4, D4, C4. Measure 8: quarter notes B3, A3, G3, F3. Slurs are placed over measures 5-6 and 7-8.

9 10 11 12

Part A: Treble clef, Bb major. Measure 9: quarter notes G4, Ab4, Bb4, C5. Measure 10: quarter notes C5, Bb4, Ab4, G4. Measure 11: quarter notes F4, E4, D4, C4. Measure 12: quarter notes B3, Ab3, G3, F3. Slurs are placed over measures 9-10 and 11-12.

Part B: Treble clef, Bb major. Measure 9: quarter notes G4, Ab4, Bb4, C5. Measure 10: quarter notes C5, Bb4, Ab4, G4. Measure 11: quarter notes F4, E4, D4, C4. Measure 12: quarter notes B3, Ab3, G3, F3. Slurs are placed over measures 9-10 and 11-12.

13 14 15 16

Part A: Treble clef, Bb major. Measure 13: quarter notes G4, Ab4, Bb4, C5. Measure 14: quarter notes C5, Bb4, Ab4, G4. Measure 15: quarter notes F4, E4, D4, C4. Measure 16: quarter notes B3, Ab3, G3, F3. Slurs are placed over measures 13-14 and 15-16.

Part B: Treble clef, Bb major. Measure 13: quarter notes G4, Ab4, Bb4, C5. Measure 14: quarter notes C5, Bb4, Ab4, G4. Measure 15: quarter notes F4, E4, D4, C4. Measure 16: quarter notes B3, Ab3, G3, F3. Slurs are placed over measures 13-14 and 15-16.

Alto Saxophone
3. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Alto Saxophone

4. Match and Pass That Note

A musical staff in treble clef with a key signature of one sharp (F#). The staff is divided into four measures. Above the staff, the labels 'bass', 'tenor', 'alto', and 'soprano' are positioned over their respective measures. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains four quarter notes: G4, A4, B4, and C5. The fourth measure contains a whole rest.

Four sets of note options labeled A, B, C, and D. Each set consists of four eighth notes. A) G4, A4, B4, C5. B) G4, A4, B4, C5. C) G4, A4, B4, C5. D) G4, A4, B4, C5.

5. Dynamic Control

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures, each with a whole note. The notes are G4, A4, B4, and C5. The notes are connected by a slur. Below the staff, there are dynamic markings: 'p' (piano) under the first measure, 'f' (forte) under the second and third measures, and 'p' (piano) under the fourth measure. The dynamics are indicated by a hairpin that starts wide at the beginning, narrows to a point under the 'f' section, and widens again at the end.

KNOW WHAT YOU ARE PLAYING:

Key Sign: _____

Top Note (circle one): root 3rd 5th

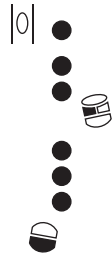
Bottom Note (circle one): root 3rd 5th

SAXOPHONE FINGERING CHART

A# Bb



B



C



C# Db



D



D# Eb



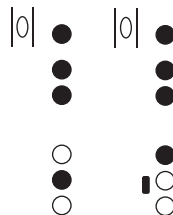
E



F



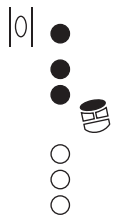
F# Gb



G



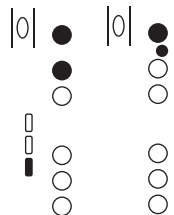
G# Ab



A



A# Bb



B



C



C# Db



D



D# Eb



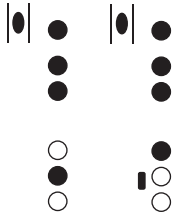
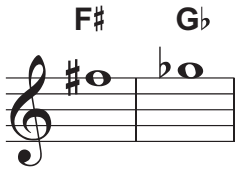
E



F



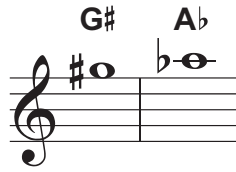
F# Gb



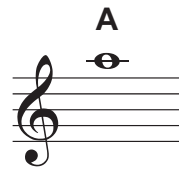
G



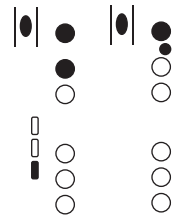
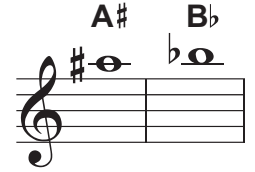
G# Ab



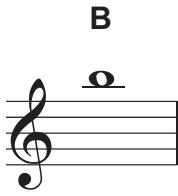
A



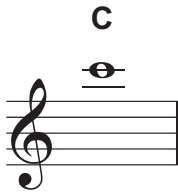
A# Bb



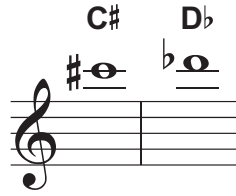
B



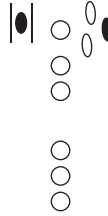
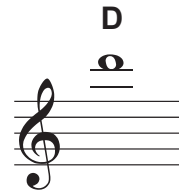
C



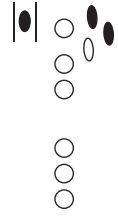
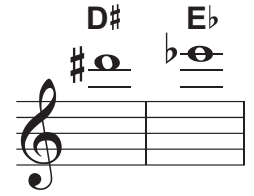
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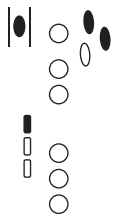
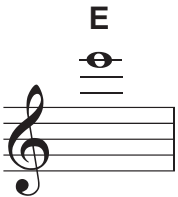
D



D# Eb



E



F

