

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7TH & 8TH GRADE

CONCERT BAND

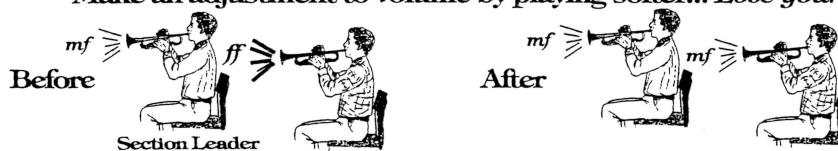
2014 – 2015

TENOR 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

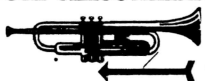
The designated tuning pitch (F concert) is played and sustained by section leader =

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*.



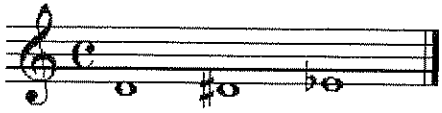





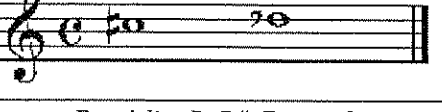

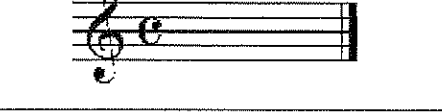
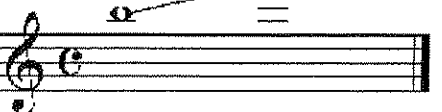
5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.



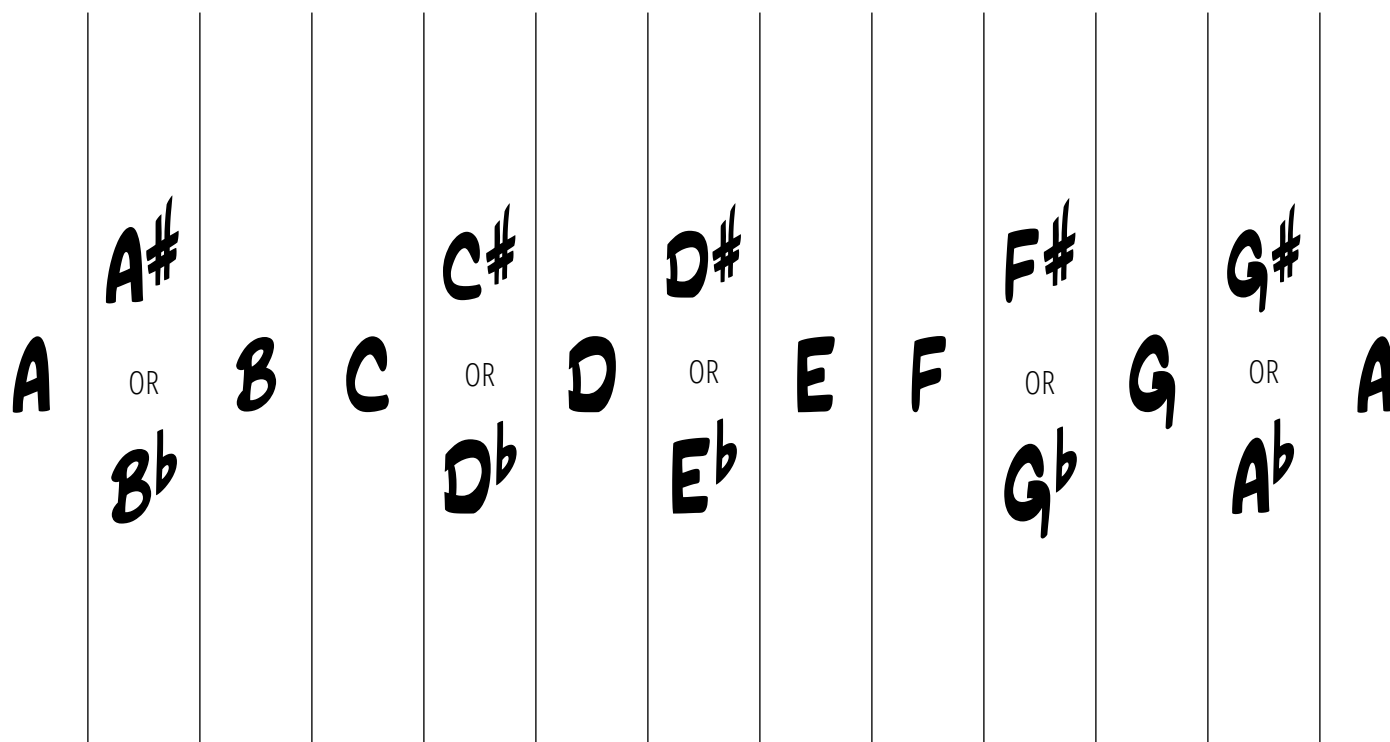
6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

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.

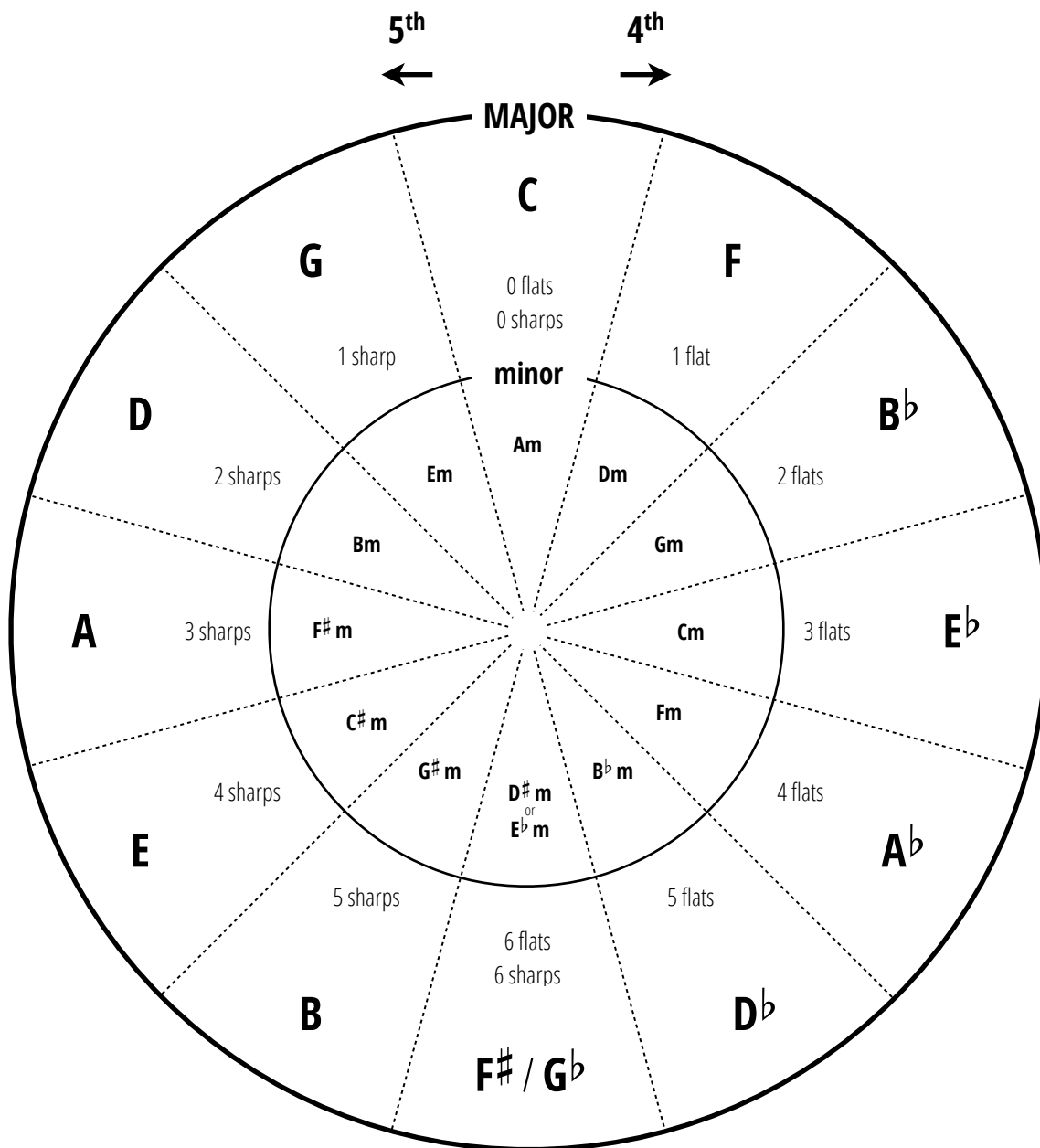
CHROMATIC SCALE



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 (b).
- 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	C	D	E	F	G	A	B	C
E\flat	F	G	A	B\flat	C	D	E	F
A\flat	B\flat	C	D	E\flat	F	G	A	B\flat
D\flat	E\flat	F	G	A\flat	B\flat	C	D	E\flat
G\flat	A\flat	B\flat	C	D\flat	E\flat	F	G	A\flat
B	D\flat	E\flat	F	G\flat	A\flat	B\flat	C	D\flat
E	G\flat	A\flat	B\flat	C\flat	D\flat	E\flat	F	G\flat
A	B	C\sharp	D\sharp	E	F\sharp	G\sharp	A\sharp	B
D	E	F\sharp	G\sharp	A	B	C\sharp	D\sharp	E
G	A	B	C\sharp	D	E	F\sharp	G\sharp	A
C	D	E	F\sharp	G	A	B	C\sharp	D
F	G	A	B	C	D	E	F\sharp	G
B\flat	C	D	E	F	G	A	B	C

Tenor Saxophone Grand Master Scale (major)

Concert Pitch

Bb

Eb

Ab

Db

Gb

Cb

E

A

D

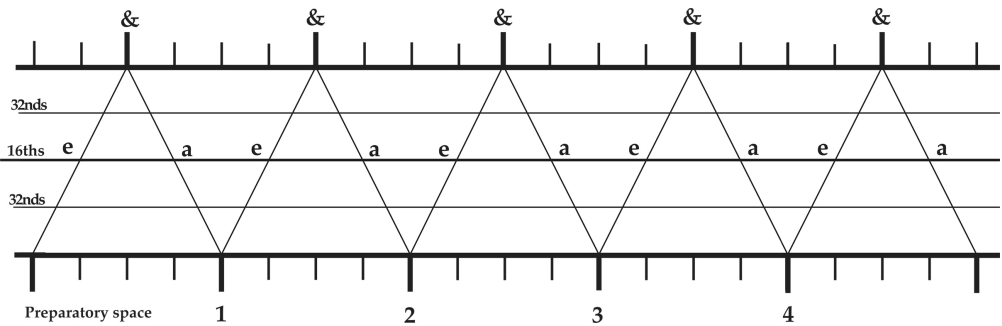
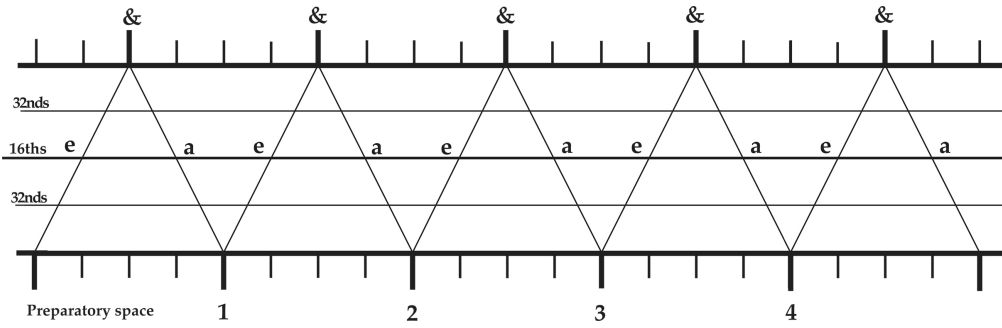
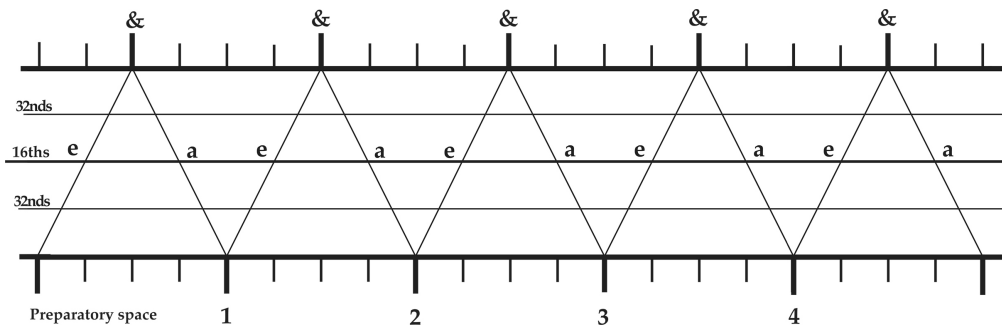
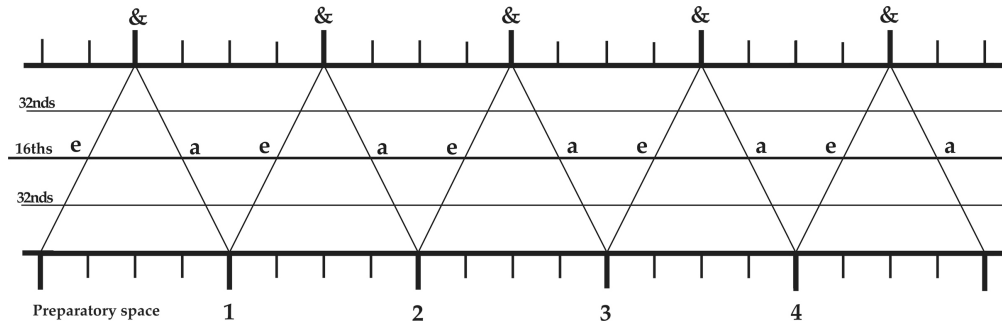
G

C

F

Bb

The Ruler of Time



LESSON 1

DUPLÉ | 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

$\text{♩} = 120$

VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

① $\text{H} \frac{4}{4}$

② $\text{H} \frac{4}{4}$

③ $\text{H} \frac{4}{4}$

④ $\text{H} \frac{4}{4}$

⑤ $\text{H} \frac{4}{4}$

⑥ $\text{H} \frac{4}{4}$

⑦ $\text{H} \frac{4}{4}$

⑧ $\text{H} \frac{4}{4}$

COMBINATION STUDY

SENTENCES

$\text{H} \frac{4}{4}$

$\text{H} \frac{4}{4}$

LESSON 3

VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. Continuous eighth notes.

2. Quarter notes followed by eighth notes.

3. Eighth notes followed by quarter rests.

4. Quarter notes followed by quarter rests.

5. Quarter rests followed by quarter notes.

6. Eighth notes followed by quarter rests.

7. Quarter rests followed by eighth notes.

8. Quarter notes followed by quarter rests.

COMBINATION STUDY

SENTENCES

1. Quarter notes followed by quarter notes.

2. Eighth notes followed by quarter notes.

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

1 2 + a 1 2

1 2 + a 1 2

COMBINATION STUDY

SENTENCES

1 2 + a 1 2

1 2 + a 1 2

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. $\text{H} \frac{4}{4}$ | $\text{H} \text{R}$ | $\text{H} \text{R}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

2. $\text{H} \frac{4}{4}$ | $\text{R} \text{H}$ | $\text{R} \text{H}$ | $\text{R} \text{H}$ | $\text{R} \text{H}$ |

3. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

4. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

5. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

6. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

7. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

8. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

COMBINATION STUDY

SENTENCES

1. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | R | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

2. $\text{H} \frac{4}{4}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | $\text{H} \text{H}$ | R | $\text{H} \text{H}$ | $\text{H} \text{H}$ |

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 

2 

3 

4 

5 

6 

7 

8 

SENTENCES

COMBINATION STUDY

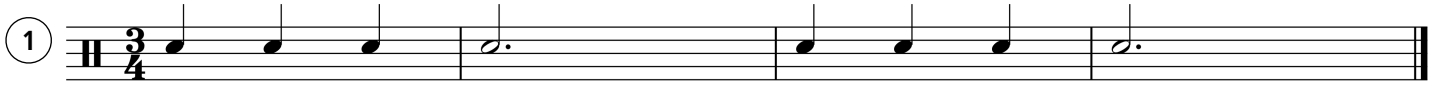




LESSON 9

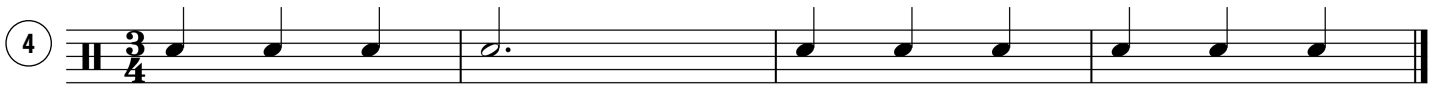
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

② 

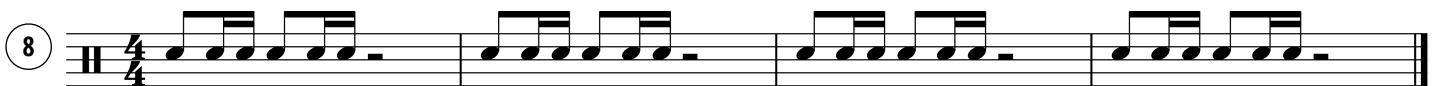
③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

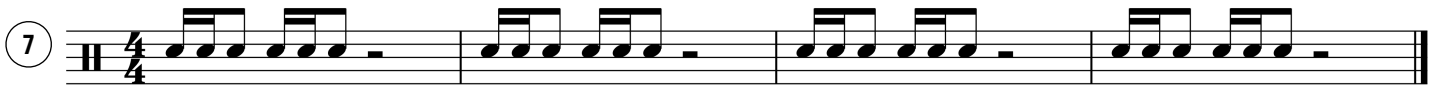
② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 12

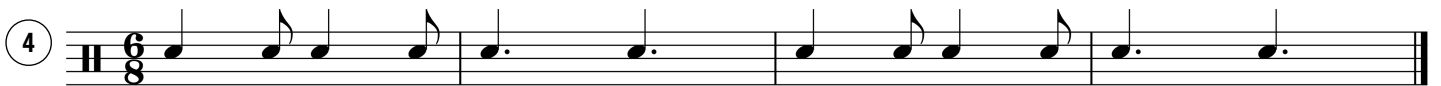
TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

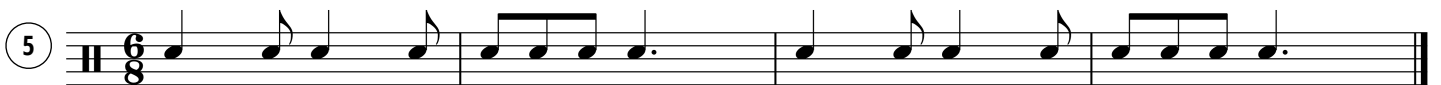
♩. = 100

① 

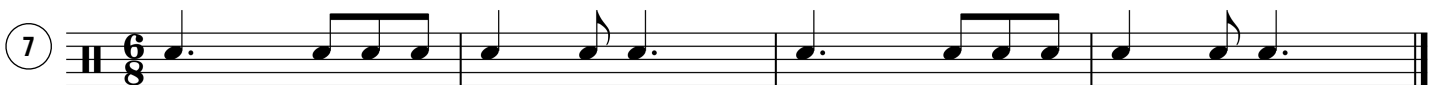
② 

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

Tenor 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

Tenor Saxophone
I. Technique Builder



1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Tenor 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

Tenor 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

Tenor 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

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Tenor 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

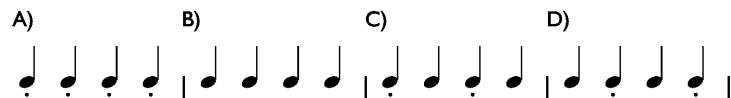
B

Tenor Saxophone

4. Match and Pass That Note

musical staff with treble clef and 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 the first, second, third, and fourth measures respectively. The first measure contains a whole rest. The second measure contains a quarter note on the second line (D4). The third measure contains a whole rest. The fourth measure contains a whole rest.

A) B) C) D)



5. Dynamic Control

musical staff with treble clef and key signature of one flat (Bb). The staff contains four measures, each with a half note. The notes are on the first space (Bb3), second line (C4), second space (D4), and third line (E4). A slur covers all four notes. Below the staff, there are two dynamic markings: a *p* (piano) marking under the first two notes and an *f* (forte) marking under the last two notes. A hairpin crescendo symbol is positioned between the *p* and *f* markings, and a hairpin decrescendo symbol is positioned between the *f* and the final *p* marking.

KNOW WHAT YOU ARE PLAYING:

Key Sign: _____

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

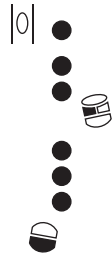
Bottom Note (circle one): root 3rd 5th

SAXOPHONE FINGERING CHART

A# Bb



B



C



C# Db



D



D# Eb



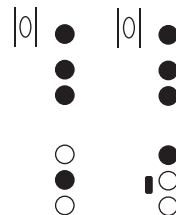
E



F



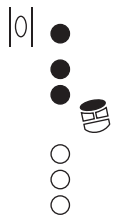
F# Gb



G



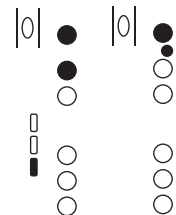
G# Ab



A



A# Bb



B



C



C# Db



D



D# Eb



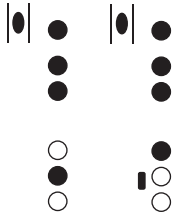
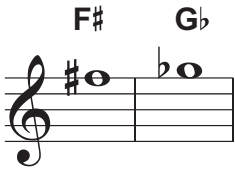
E



F



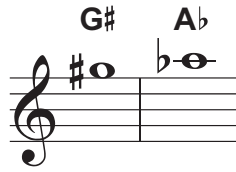
F# Gb



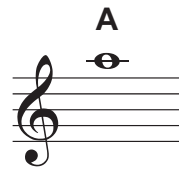
G



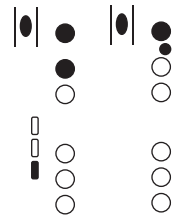
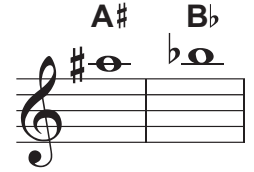
G# Ab



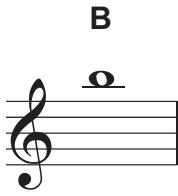
A



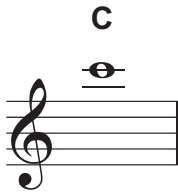
A# Bb



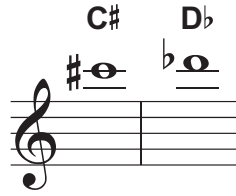
B



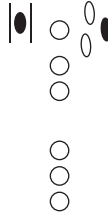
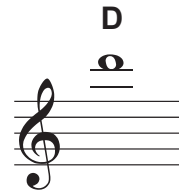
C



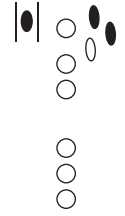
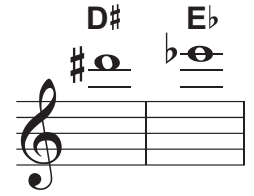
C# Db



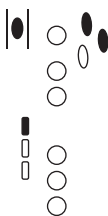
D



D# Eb



E



F

