Ready? Set? Play! DVD

Sound advice for getting started on your instrument

1. YOUR INSTRUMENT– PARTS OF THE ALTO SAXOPHONE

2. PUTTING IT ALL TOGETHER

A. Place the thin end of the reed into your mouth to moisten it.

B. Place the neckstrap over your head so the hook is in the front and the pad is resting on the back of your neck.

C. Carefully lift the saxophone by the main body and not by the keys or rods.

D. Place the hook of the neckstrap into the ring on the back of the saxophone.

E. Remove the neck plug or padsaver from the upper opening in the main body and return it to your case. Loosen the neck screw.

F. Gently twist the neck into position without bending the octave key. Do not rock the neck into place or try to twist it in a full circle, and never hold the saxophone by the neck!

G. Once the connection with the octave key is in its correct position with the key on the neck closed, tighten the neck screw.

H. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece onto the neck cork so about half the cork is visible. When needed, place a small amount of cork grease onto the neck cork. Be sure the flat part of the mouthpiece is facing down.

I. Add the ligature to the mouthpiece, then slide the thick end of the reed against the mouthpiece with the flat side against the rectangular opening. The reed should be centered and not extend above the top of the mouthpiece. Gently tighten the ligature screws to hold the reed in place.

3. PUTTING IT ALL AWAY

A. Remove the ligature and reed from the mouthpiece.

B. Place the reed in a reed guard. This helps it dry properly and last longer.

C. Disassemble in reverse order of assembly. Use the saxophone swab to dry the inside of the instrument. Wipe off the outside with a soft cloth. Carefully place the instrument in the case and close all the latches.

D. Store only your instrument and its accessories in the case. Music, folders and other objects may bend keys and damage the instrument.

Please refer to the Sound Innovations *DVD for detailed instructions and demonstrations of assembly, dissassembly and maintenance of your instrument. Whenever you see this icon* DVD*, refer to your DVD for further demonstrations.*

Level 3: Sound Musicianship

SOUNDS NEW! *Introducing the new note, F.*

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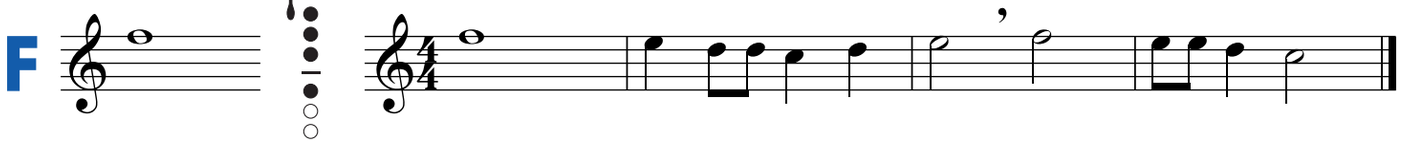
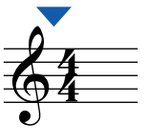


The new key signature of **C MAJOR** (concert E-flat) tells you that there are no sharps or flats.



STYLE MARKINGS are sometimes used instead of tempo markings to help musicians understand the feeling the composer would like the music to convey.

WAY UP HIGH—*In this key there are no notes affected by the key signature. Discuss ways in which you can make this sound "sweet."*

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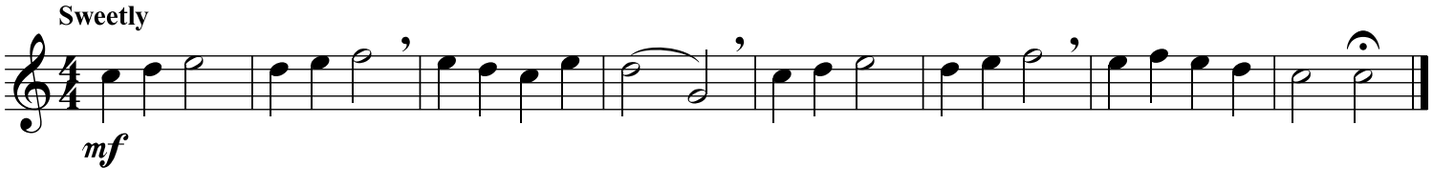
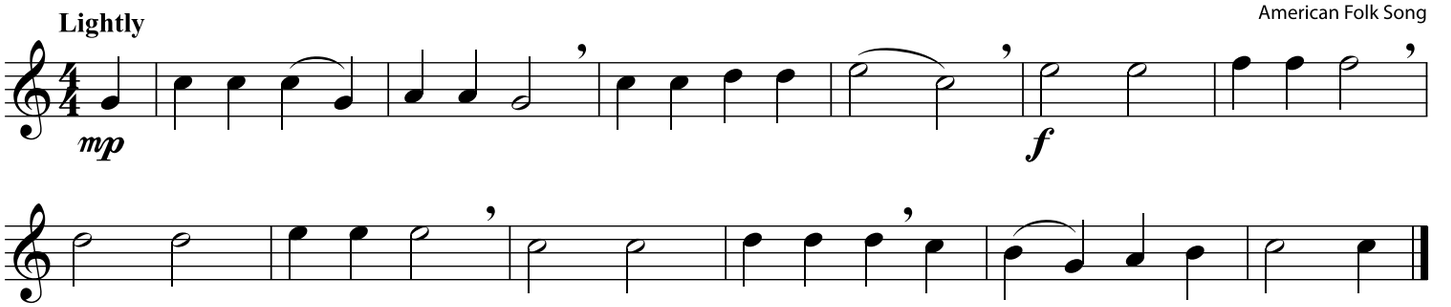


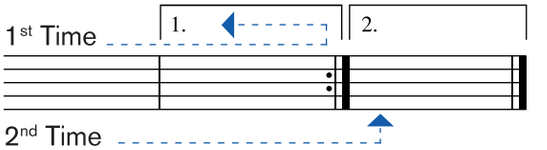
BINGO—*Before playing, discuss ways in which you can make this sound "light." Name the key.*

American Folk Song

79



1ST AND 2ND ENDINGS: Play the 1st ending the first time through. Repeat the music, but skip over the 1st ending on the repeat and play the 2nd ending instead.



BUFFALO GALS—*Since this is played with spirit, the tempo should be energetic! Watch the 1st and 2nd endings.*

American Traditional

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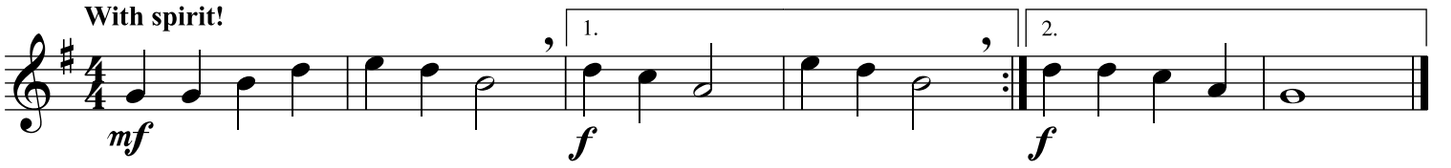
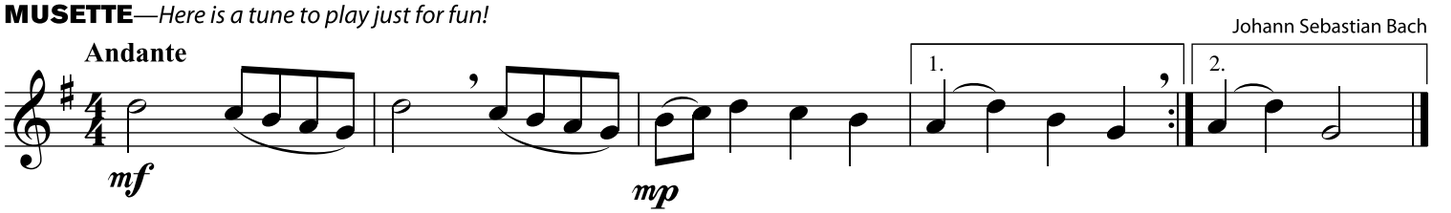


MUSETTE—*Here is a tune to play just for fun!*

Johann Sebastian Bach

81



Scales, Arpeggios, Warm-Up Chorales and Etudes*

Key of D Major (Concert F Major)

SCALE & ARPEGGIO

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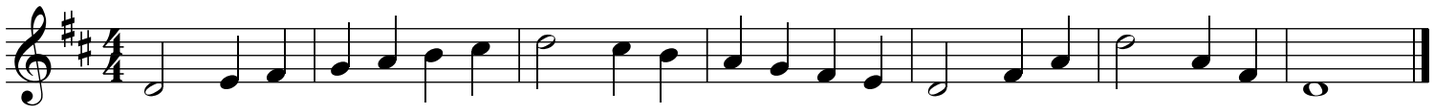

CHORALE IN CONCERT F MAJOR—*Full band arrangement.*

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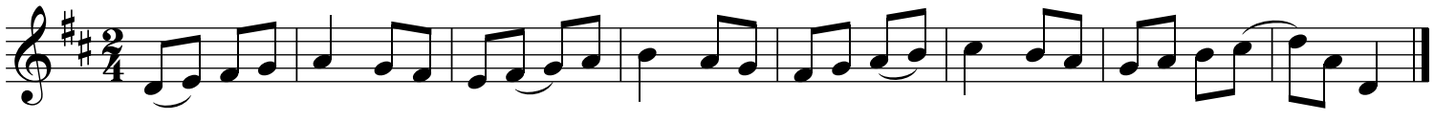
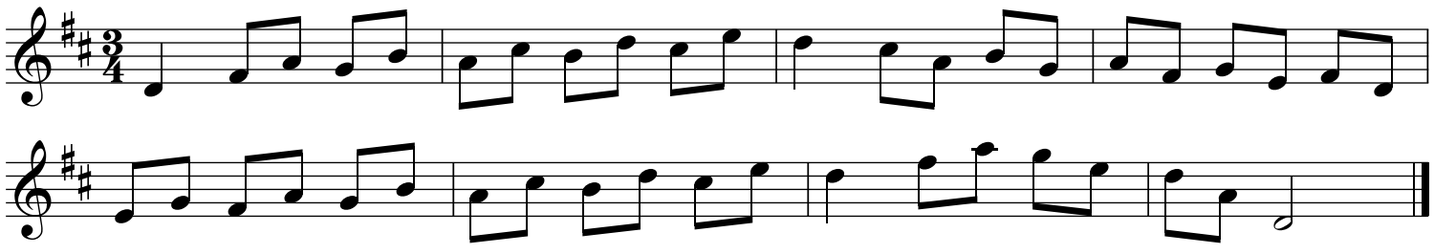
SCALE ETUDE

186



INTERVAL ETUDE

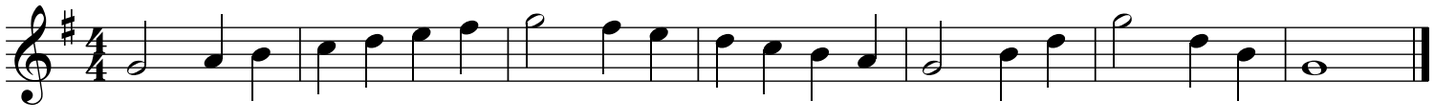
187



Key of G Major (Concert B♭ Major)

SCALE & ARPEGGIO

188



CHORALE IN CONCERT B♭ MAJOR—*Full band arrangement.*

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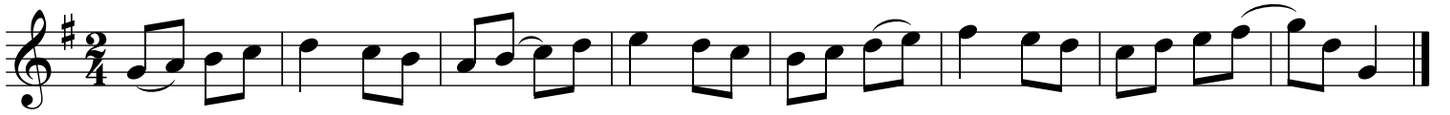
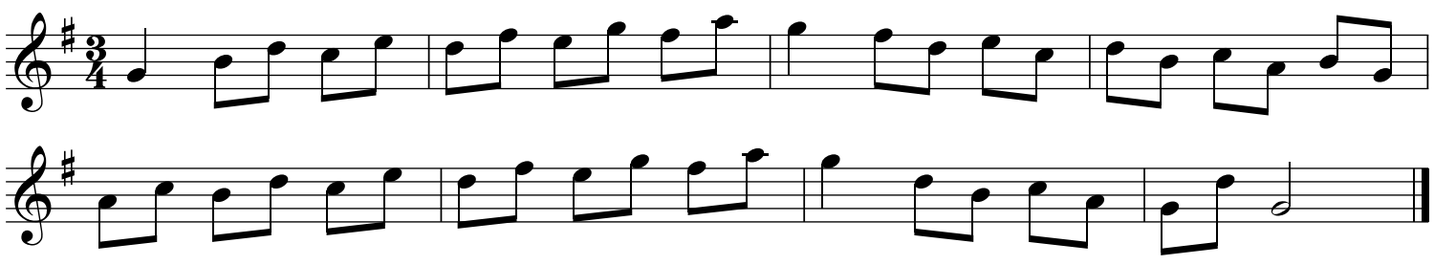
SCALE ETUDE

190



INTERVAL ETUDE

191



*Scale and Etude exercises may be played with other instruments but are not always in unison.