

Ready? Set? Play!

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, disassembly and maintenance of your instrument. Whenever you see this icon , refer to your DVD for further demonstrations.

Level 3: Sound Musicianship

SOUNDS NEW!

Introducing the new note, F .

77

The first staff of music is written on a five-line treble clef. It begins with a blue letter 'F' positioned to the left of the staff. The first measure contains a whole note G4. A vertical bar line separates it from the second measure, which contains a half note A4 followed by a quarter note B4. Another vertical bar line follows, leading to a third measure containing a half note C5. A final vertical bar line leads to a fourth measure containing a half note D5. The staff ends with a double bar line. Above the staff, there are several musical symbols: a sharp sign (#) above the first measure, a comma (,) above the third measure, and a period (.) above the fourth measure. To the right of the staff, there is a vertical sequence of six dots: three solid black dots at the top, followed by two open circles, and one solid black dot at the bottom.

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.”

Sweetly

78

Sweetly

mf

The first staff of music is in 4/4 time, marked *Sweetly* and *mf*. It contains the first eight measures of the melody. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), and C4 (half). The melody is written on a single staff with a treble clef.

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


Lightly


American Folk Song


79


The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The top staff is in treble clef, 4/4 time, and contains the melody. It begins with a mezzo-piano (*mp*) dynamic and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with a crescendo leading to a forte (*f*) dynamic. The bottom staff is a bass line, also in treble clef, providing harmonic support with quarter and eighth notes. The second system continues the melody on a single treble staff, concluding with a double bar line. The key signature remains one flat throughout.

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.

1st Time 1.  2.



2nd Time 2. 



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

With spirit!

American Traditional

80

With spirit!

The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes. After two measures, there is a first ending bracket labeled '1.' leading to a second measure, followed by a comma. Then, there is a second ending bracket labeled '2.' leading to a final measure. The dynamic changes to forte (*f*) at the beginning of the first ending and remains *f* through the second ending. The staff concludes with a double bar line.

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

Andante

Johann Sebastian Bach

81

[illegible]

Scales, Arpeggios, Warm-Up Chorales and Etudes*

Key of D Major (Concert F Major)

SCALE & ARPEGGIO



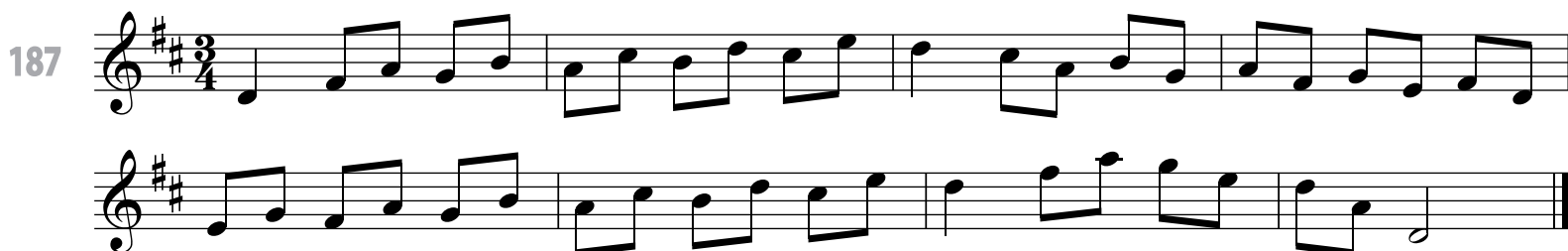
CHORALE IN CONCERT F MAJOR—Full band arrangement.



SCALE ETUDE



INTERVAL ETUDE



Key of G Major (Concert B♭ Major)

SCALE & ARPEGGIO



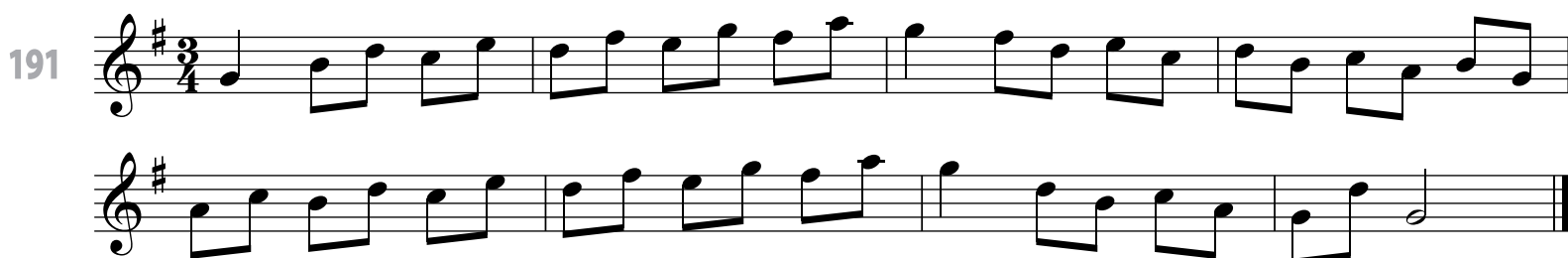
CHORALE IN CONCERT B♭ MAJOR—Full band arrangement.



SCALE ETUDE



INTERVAL ETUDE



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