

# Ready? Set? Play!

Sound advice for getting started on your instrument

## 1. YOUR INSTRUMENT—PARTS OF THE TENOR 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 tenor saxophone by the main body and not the keys or rods.
- D. Place the hook of the neckstrap into the ring on the back of the tenor saxophone.
- E. Rest the main body of the instrument on your lap with the bell to your right and steady it with your left hand.
- F. Remove the neck plug or padsaver from the main body and return it to your case. Loosen the neck screw.
- G. 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 tenor saxophone by the neck!
- H. Once the connection with the octave key is in its correct position with the key on the neck closed, tighten the neck screw.
- I. Remove the mouthpiece cap and ligature. Gently twist the mouthpiece onto the neck cork so about half the cork is visible. Be sure the flat part of the mouthpiece is facing down. When needed, place a small amount of cork grease onto the neck cork. Clean your hands after applying.
- J. 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 swab to dry the inside of the instrument from the neck. 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.

# Level 3: Sound Musicianship

**SOUNDS NEW!** Introducing the new note, B $\flat$ .

77

The new key signature of **F MAJOR** (concert E-flat) tells you that all B's are flat.

**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**—Before you play, circle all the notes affected by the key signature. Discuss ways in which you can make this sound “sweet.”

78

Sweetly

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

American Folk Song

79

Lightly

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

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

American Traditional

80

With spirit!

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

Johann Sebastian Bach

81

Andante


# Scales, Arpeggios, Warm-Up Chorales and Etudes\*

## Key of G Major (Concert F Major)

### SCALE & ARPEGGIO

184 

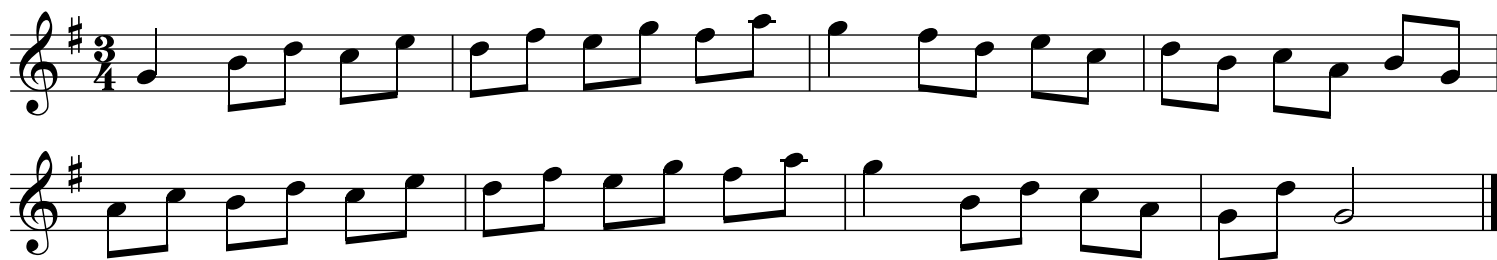
### CHORALE IN CONCERT F MAJOR—Full band arrangement.

185 

### SCALE ETUDE


186 

### INTERVAL ETUDE


187 

## Key of C Major (Concert B♭ Major)


### SCALE & ARPEGGIO

188 


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

189 

### SCALE ETUDE

190 

### INTERVAL ETUDE

191 

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