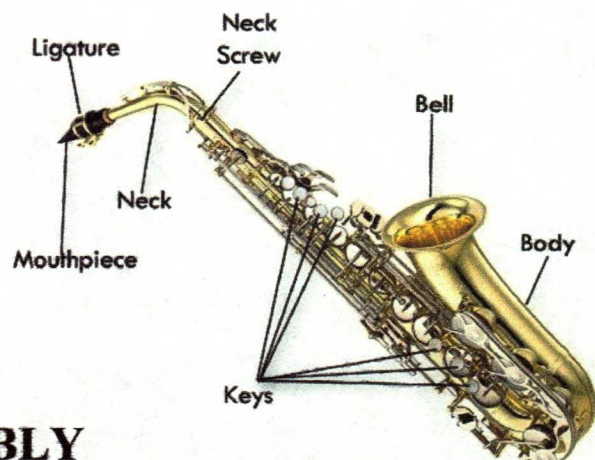


Parts of the Saxophone



ASSEMBLY

1. Apply a light film of cork grease around the neck cork.
2. Firmly grab the neck around the base and insert it into the saxophone body receiver. With a slight twisting motion, lower the neck. The octave key should be in an open position when installing the neck.
3. It is important to adjust the neck to the right position. Generally the neck should be turned until it is in line with the thumb rest. Each saxophone is different and minor movement right or left may be necessary. A correct position allows the octave key to remain closed when no keys are depressed.
4. Tighten the neck receiver.
5. Slip the mouthpiece over the cork joint. The mouthpiece should cover about $\frac{3}{4}$ of the cork joint. Adjustment may be necessary for tuning.
6. Slip the ligature over the mouthpiece. Insert the reed between the ligature and the mouthpiece. Secure the reed by tightening the screws on the ligature.

CARE

1. Always remove the reed before taking the mouthpiece off of the neck. Carefully slide the reed into the Reedgard.
2. Loosen the neck receiver screw and firmly grab the neck at the base and with a slight twisting motion, lift upward to remove.
3. Drop the string of the sax neck cleaner into the bottom of the neck and pull the swab through. Drop the string of the sax swab into the top of the instrument. Allow the string to drop far enough into the instrument until it comes out of the bell. Pull the sax swab through the body to remove excess moisture. This procedure should be repeated as needed.

4. Polish the keys with the polishing cloth. Give extra attention to the areas where your hands hold and touch the body and key levers.
5. The small duster brush can be used to clean the dust and dirt under the key shafts. Be careful not to force the brush into any tight areas or damage the pads.
6. Always insert the end plug into the neck receiver before putting the instrument back into the case. The end plug protects the lower octave mechanism.
7. Wash the mouthpiece with a solution of liquid soap and cold water. Run the mouthpiece brush back and forth to remove any built up residue. Rinse with cold water (never use hot water).

THINGS TO AVOID

1. Never carry the saxophone by the neck.
2. Never insert or remove the sax neck by grabbing the end of the neck. Excess pressure on the end will damage the neck tubing.
3. Do not chew gum, eat or drink soft drinks just before or while you play your instrument. Food particles and sugar are difficult to dislodge and eventually will affect the playing qualities. If possible, rinse your mouth with water before playing.
4. Never force the mouthpiece onto the neck. Additional cork grease should be added weekly or as needed. If the mouthpiece fits too tight or too loose, the cork will need to be adjusted or replaced. See a qualified repairman.
5. Never leave your reed on the mouthpiece while storing it in your case. The Reedgard is designed to protect the reed and allows it to dry out properly.
6. If you stop for a break or end your playing session; put your instrument back into the case. Avoid laying the instrument down unprotected.
7. Unless your case has a proper compartment, it is not advisable to carry books, music, papers or other large objects in the case.

BASIC FINGERING CHART

SAXOPHONE

CONN-SELMER, INC.
www.conn-selmer.com

To finger any note, depress the colored keys or levers in the drawing above the note.
Where 2 notes are shown, depress the octave key to sound the upper note.
Use the octave key also for the four highest notes.

A# B \flat B C C \sharp D \flat D D \sharp E \flat E F

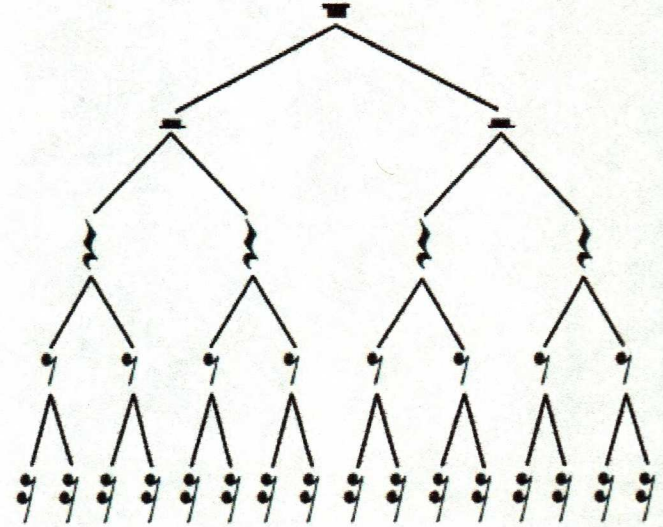
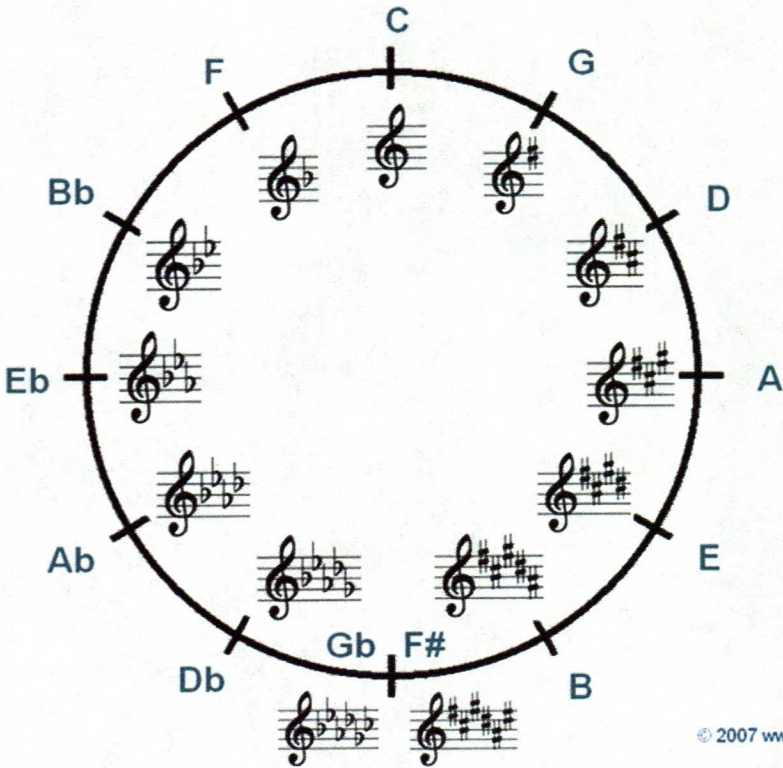
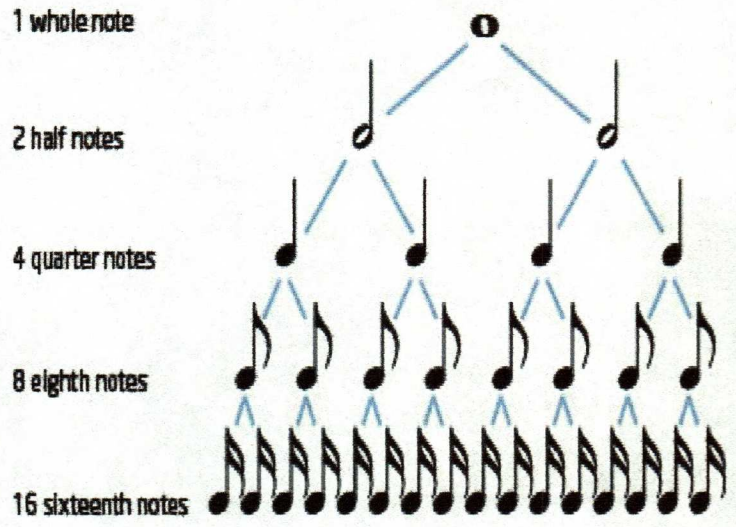
F \sharp G \flat G G \sharp A \flat A A \sharp B \flat B (ALT.)

C C \sharp D \flat D D \sharp E \flat E F F \sharp

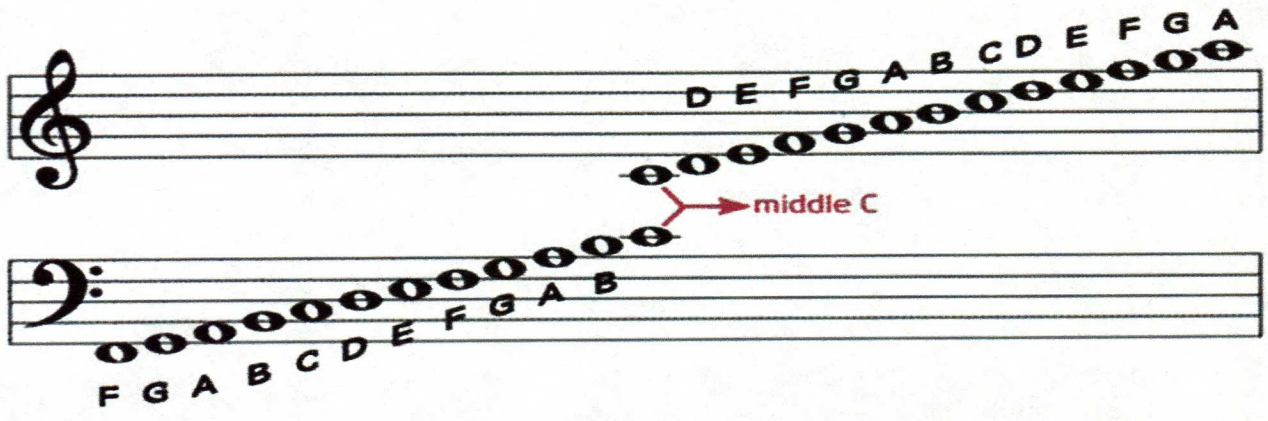
Octave key depressed

piano	<i>p</i>	soft
pianissimo	<i>pp</i>	very soft
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
crescendo	<i>cresc.</i> <	gradually louder
diminuendo	<i>dim.</i> >	gradually softer

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Basic Tempo Markings

From fastest to slowest, the common tempo markings are:

- *Prestissimo* — extremely fast (200 and above bpm)
- *Vivacissimamente* — adverb of *vivacissimo*, "very quickly and lively"
- *Vivacissimo* — very fast and lively
- *Presto* — very fast (168–200 bpm)
- *Allegrissimo* — very fast
- *Vivo* — lively and fast
- *Vivace* — lively and fast (≈140 bpm)
- *Allegro* — fast and bright or "march tempo" (120–168 bpm)
- *Allegro moderato* — moderately quick (112–124 bpm)
- *Allegretto* — moderately fast (but less so than *allegro*)
- *Allegretto grazioso* — moderately fast and gracefully
- *Moderato* — moderately (108–120 bpm)
- *Moderato espressivo* — moderately with expression
- *Andantino* — alternatively faster or slower than *andante*
- *Andante* — at a walking pace (76–108 bpm)
- *Tranquillamente* — adverb of *tranquillo*, "tranquilly"
- *Tranquillo* — *tranquil*
- *Adagietto* — rather slow (70–80 bpm)
- *Adagio* — slow and stately (literally, "at ease") (66–76 bpm)
- *Grave* — slow and solemn
- *Larghetto* — rather broadly (60–66 bpm)
- *Largo* — Very slow (40–60 bpm), like *lento*
- *Lento* — very slow (40–60 bpm)
- *Largamente/Largo* — "broadly", very slow (40 bpm and below)
- *Larghissimo* — very very slow (20 bpm and below)

Articulation Terms:

- *Marcato* — marching tempo "Staccotto-ish" Strong
- *Misterioso* - slightly slower than *marcato*
- *Tempo comodo* — at a comfortable speed
- *Tempo giusto* — at a consistent speed
- *L'istesso tempo* — at the same speed
- *Non troppo* — not too much (e.g. *Allegro ma non troppo*, "fast but not too much")
- *Assai* — rather, very, enough as is needed (e.g. *Adagio assai*)
- *Con* — with (e.g. *Andante con moto*, "at a walking pace with motion")
- *Molto* — much, very (e.g. *Molto allegro*)
- *Poco* — a little (e.g. *Poco allegro*)
- *Quasi* — as if (e.g. *Più allegro quasi presto*, "faster, as if presto")
- *tempo di...* — the speed of a ... (e.g. *Tempo di valse* (speed of a waltz), *Tempo di marcia* (speed of a march))

All of these markings are based on a few root words such as 'allegro', 'largo', 'adagio', 'vivace', 'presto', 'andante' and 'lento'. By adding the *-issimo* ending the word is amplified, by adding the *-ino* ending the word is diminished, and by adding the *-etto* ending the word is endeared. Many

tempos also can be translated with the same meaning, and it is up to the player to interpret the speed that best suits the period, composer, and individual work.

N.B. Metronome markings are a guide only and depending on the time signature and the piece itself, these figures may not be appropriate in every circumstance.

Common qualifiers

- *assai* — very, very much, as in *Allegro assai* (but also understood by some as "enough")
- *con brio* — with vigour or spirit
- *con fuoco* — with fire
- *con moto* — with motion
- *non troppo* — not too much, e.g. *Allegro non troppo* (or *Allegro ma non troppo*) means "Fast, but not too much."
- *non tanto* — not so much
- *molto* — much, very, as in *Molto allegro* (very fast and bright) or *Adagio molto*
- *poco* — slightly, little, as in *Poco adagio*
- *più* — more, as in *Più allegro*; used as a relative indication when the tempo changes
- *meno* — less, as in *Meno presto*
- *poco a poco* — little by little
- In addition to the common *allegretto*, composers freely apply Italian [diminutive](#) and [superlative suffixes](#) to various tempo indications: *andantino*, *larghetto*, *adagietto*, and *larghissimo*.

Mood markings with a tempo connotation

Some markings that primarily mark a [mood](#) (or character) also have a tempo connotation:

- [Agitato](#) — agitated, with implied quickness
- [Appassionato](#) — to play passionately
- [Dolce](#) — sweetly
- [Espressivo](#) - *expressively*
- [Furioso](#) — to play in an angry or furious manner
- [Giocoso](#) — merrily
- [Lacrimoso](#) — tearfully, sadly
- [Maestoso](#) — majestic or stately (which generally indicates a solemn, slow movement)
- [Morendo](#) — dying
- [Sostenuto](#) — sustained, sometimes with a slackening of tempo
- [Scherzando](#) — playful
- [Vivace](#) — lively and fast, over 140 bpm (which generally indicates a fast movement)

Terms for change in tempo

Composers may use expressive marks to adjust the tempo:

- *Accelerando* — speeding up (abbreviation: *accel.*)
- *Allargando* — growing broader; decreasing tempo, usually near the end of a piece
- *Meno mosso* — less movement or slower
- *Mosso* — movement, more lively, or quicker, much like *più mosso*, but not as extreme

- *Più mosso* — more movement or faster
- *Rallentando* — slowing down, especially near the end of a section (abbreviation: *rall.*)
- *Ritardando* — slowing down (abbreviation: *rit.* or more specifically, *ritard.*)
- *Ritenuto* — slightly slower; temporarily holding back. (Note that the abbreviation for ritardando can also be *rit.* Thus a more specific abbreviation is *riten.* Also sometimes *ritenuto* does not reflect a tempo change but a character change instead.)
- *Rubato* — free adjustment of tempo for expressive purposes
- *Stretto* — rushing ahead; temporarily speeding up
- *Stringendo* — pressing on faster

While the base tempo indication (such as *allegro*) appears in large type above the staff, these adjustments typically appear below the staff or (in the case of keyboard instruments) in the middle of the grand staff.

They generally designate a *gradual* change in tempo; for immediate tempo shifts, composers normally just provide the designation for the new tempo. (Note, however, that when *Più Mosso* or *Meno Mosso* appears in large type above the staff, it functions as a new tempo, and thus implies an immediate change.) Several terms control how large and how gradual this change are:

- *poco a poco* — bit by bit, gradually
- *subito* — suddenly
- *poco* — a little
- *molto* — a lot
- *assai* — quite a lot, very

After a tempo change, a composer may return to a previous tempo in two different ways:

- *a tempo* - returns to the base tempo after an adjustment (e.g. "ritardando ... a tempo" undoes the effect of the ritardando).
- *Tempo primo* or *Tempo I* - denotes an immediate return to the piece's original base tempo after a section in a different tempo (e.g. "Allegro ... Lento ... Tempo I" indicates a return to the Allegro). This indication often functions as a structural marker in pieces in [binary form](#).

Basic Training

12 Major Scales and Drum Rudiments

Concert C major



Concert F major



Concert Bb major



Concert Eb major



Concert Ab major



Concert Db major



Concert Gb major

Alto Sax. - Basic Training - Pg. 2

Musical notation for Concert Gb major, featuring a treble clef, a key signature of two flats (Bb and Eb), and a melody with eighth and quarter notes, including slurs and a double bar line at the end.

Concert B (Cb) major

Musical notation for Concert B (Cb) major, featuring a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a melody with eighth and quarter notes, including slurs and a double bar line at the end.

Concert E major

Musical notation for Concert E major, featuring a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a melody with eighth and quarter notes, including slurs and a double bar line at the end.

Concert A major

Musical notation for Concert A major, featuring a treble clef, a key signature of three sharps (F#, C#, and G#), and a melody with eighth and quarter notes, including slurs and a double bar line at the end.

Concert D major

Musical notation for Concert D major, featuring a treble clef, a key signature of two sharps (F# and C#), and a melody with eighth and quarter notes, including slurs and a double bar line at the end.

Concert G major

Musical notation for Concert G major, featuring a treble clef, a key signature of one sharp (F#), and a melody with eighth and quarter notes, including slurs and a double bar line at the end.