

Some teachers like to separate the instruments when teaching the first tones. This page is intended for that use; it may also supplement the work of the early lessons. The various instruments cannot all play together on this page, nor are the tones necessarily those used in the early lessons. (See Conductor's Book for more information.)

Any one of these tones may be learned first; as soon as it can be produced with confidence, other tones should be added until all can be played and read.

Alto Sax

FIVE BEGINNING TONES

(To be learned in any order)



When you have learned a tone, you will —

- | | |
|--|---|
| (a) know its letter name | (c) know its fingering |
| (b) know the position of the note on the staff | (d) be able to produce the tone with a nice sound |

FIRST MUSIC READING

6 All of the above tones should first be practiced with the rhythm of No. 6.

Whole note 4 beats Whole rest 4 beats Notice that the whole rest hangs under a line.

7

Name and finger the notes before you play.

8

Prepare the fingering during the rest.

9

Always try to produce a clear tone.

10

Be sure that you tongue to start the tone.

11

Good position of the hands is important.

12

Adjust the neck strap so the head is erect.

13

14

15

Quarter notes 1 beat each Play the 4 quarter notes in one breath.



Whole note	Whole rest
4 beats	4 beats

Notice that the whole rest hangs under the line.

Memorize the names and fingerings of notes when they are first used.

Be sure that you “tongue” to start each tone.

The bars drawn through the staff are used to divide the music into measures. How many measures are there in No. 4? A double bar is placed after the last measure.

Quarter notes
1 beat each

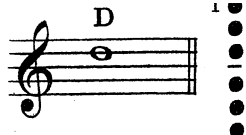
Play the four quarter notes in one breath.

Quarter rests
1 beat each

The small numbers above the staff help find measures quickly.

Always count rests carefully.

Practice both No. 7 and No. 8; then let some of the class play No. 7 while others play No. 8. The heavy line connecting No. 7 and No. 8 shows that they may be played together.

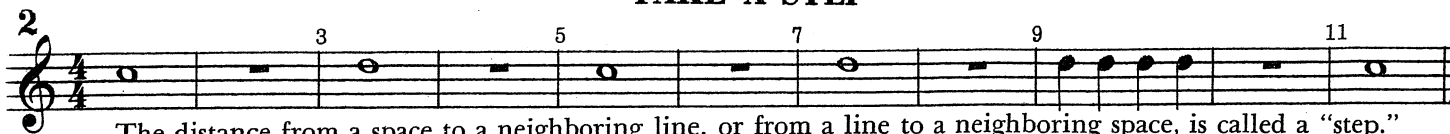


A Sax 2

A NEW TONE

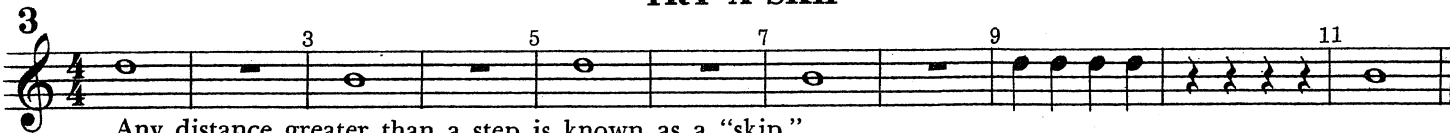


TAKE A STEP



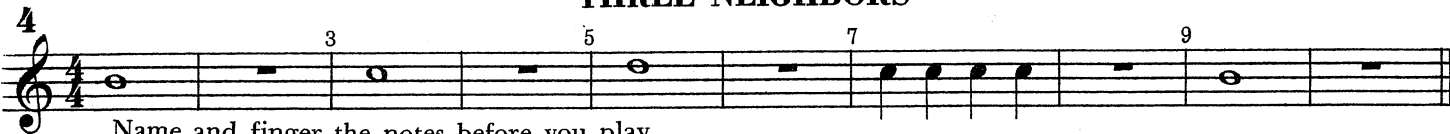
The distance from a space to a neighboring line, or from a line to a neighboring space, is called a "step."

TRY A SKIP



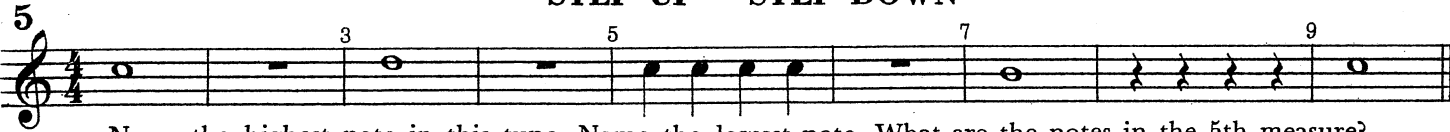
Any distance greater than a step is known as a "skip."

THREE NEIGHBORS



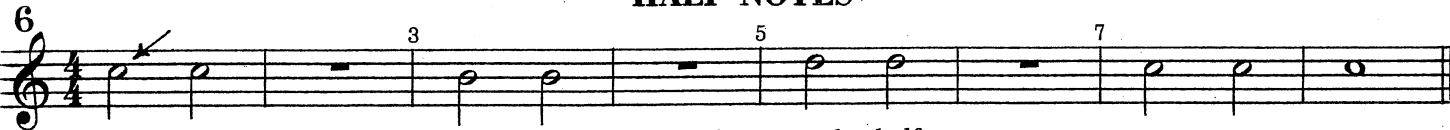
Name and finger the notes before you play.

STEP UP — STEP DOWN



Name the highest note in this tune. Name the lowest note. What are the notes in the 5th measure?

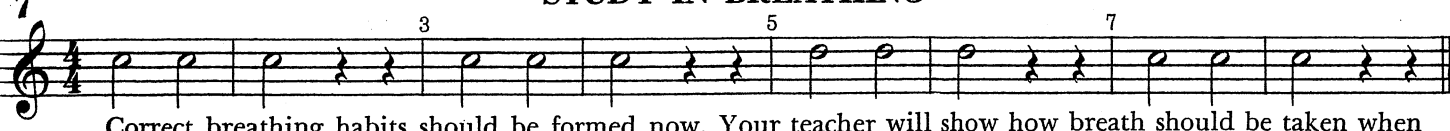
HALF NOTES



Half notes
2 beats

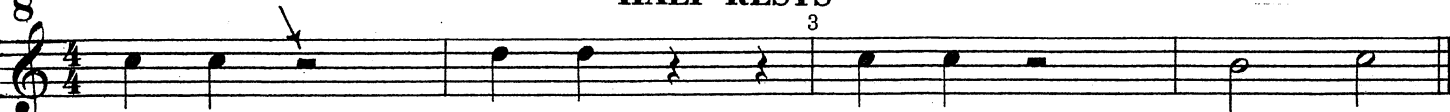
Do not take a breath between the half notes.

STUDY IN BREATHING



Correct breathing habits should be formed now. Your teacher will show how breath should be taken when playing your instrument.

HALF RESTS



Half rest
2 beats

Notice that the half rest lies on the top of the line.



After No. 8 and No. 9 can be played correctly, divide the class and try them together.

A Sax 3

DOTTED HALF NOTES

1

Dotted half note
3 beats

2

Compare No. 1 with No. 2.

BREATH CONTROL

3

Try to play the three half notes in one breath. How should breath be taken when playing your instrument?

EYE CONTROL

4

To keep your place in the music, look at each note or rest as you count it.

THE RACE

5

Practice this tune slowly until it becomes easy, then see how fast you can go.

SOLOIST TRYOUT

6

Choose a different soloist or group to play each of these little tunes, then all play on the repeat.

LET'S HARMONIZE

7

When Nos. 7 and 8 are played together, the first measure will be in unison and the second harmonized. Why? What about the other measures? Listen for the sound of unison and harmony as you play.

8

MAKE UP YOUR MIND

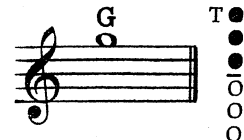
(This tune contains everything we have learned this far.)

9

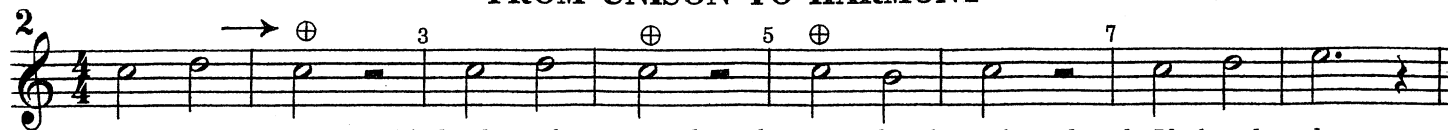
Think before you play—Think as you play—Don't guess!



A Sax
4

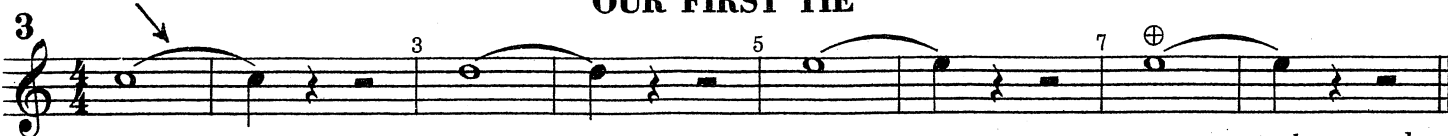


FROM UNISON TO HARMONY



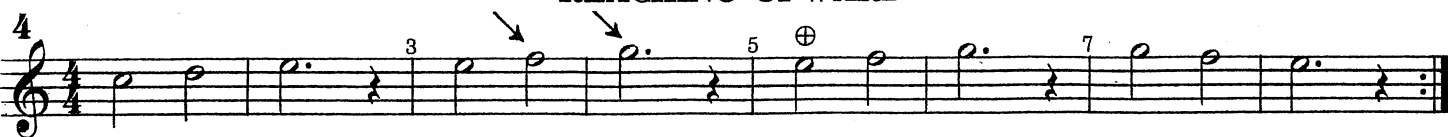
The sign \oplus is used in this book to show you where harmony has been introduced. If the class does not contain many different instruments, the harmony may not be heard.

OUR FIRST TIE



The curved line (tie) tells you to carry the sound over into the second note. Do not tongue the second note. Keep your breath steady throughout the tie.

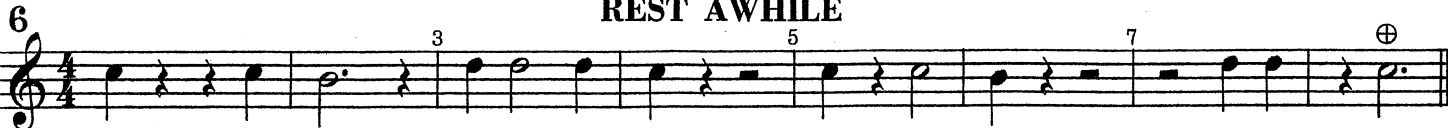
REACHING UPWARD



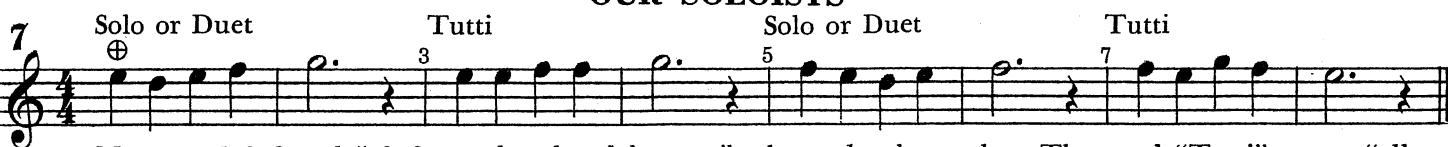
FIND THAT TONE



REST AWHILE

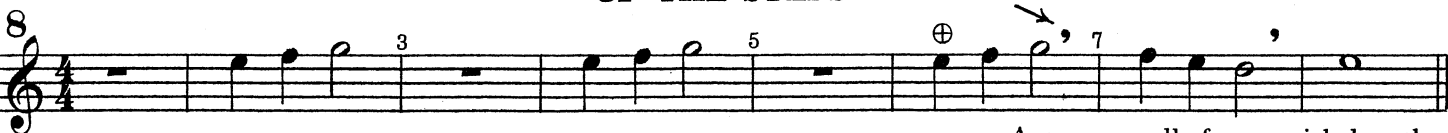


OUR SOLOISTS



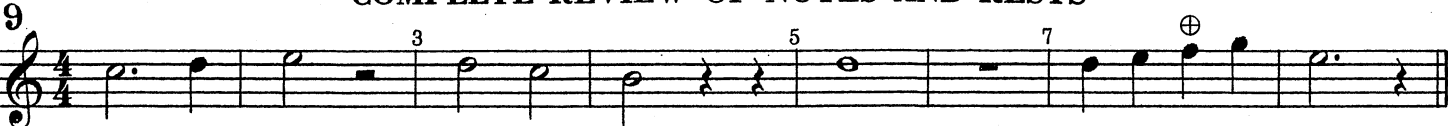
Measures 1 & 2 and 5 & 6 may be played by pupils chosen by the teacher. The word "Tutti" means "all together."

UP THE STEPS



A comma calls for a quick breath.

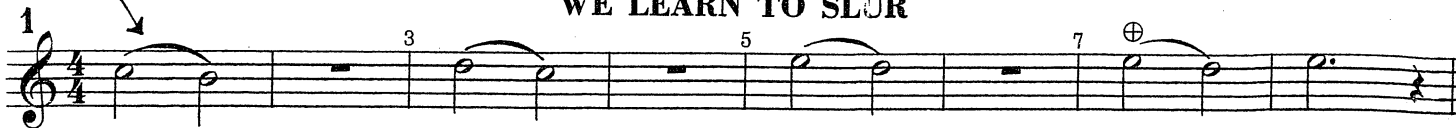
COMPLETE REVIEW OF NOTES AND RESTS



Give the value name of each note and rest, and the number of beats it receives. Next, give the letter name and show the fingering. Then, try to play this review without a mistake.

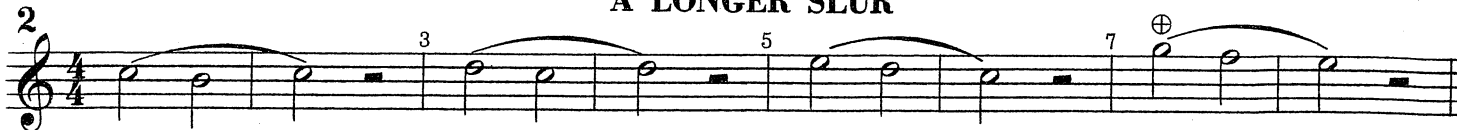
A Sax 5

WE LEARN TO SLUR



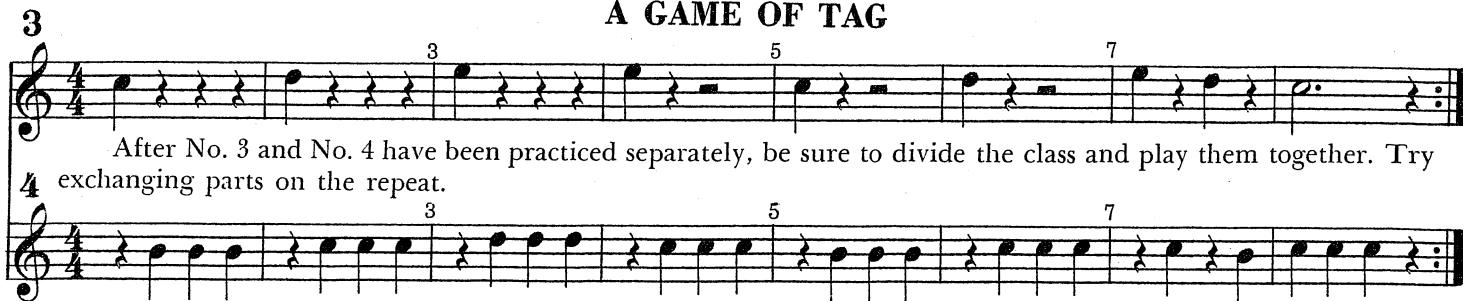
The slur is a curved line connecting notes of different pitch. Tongue only the first note. Keep the breath steady throughout the slur.

A LONGER SLUR

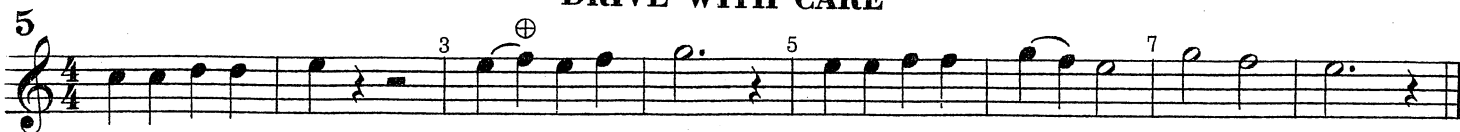


Take enough breath to complete the slur with a full tone.

A GAME OF TAG

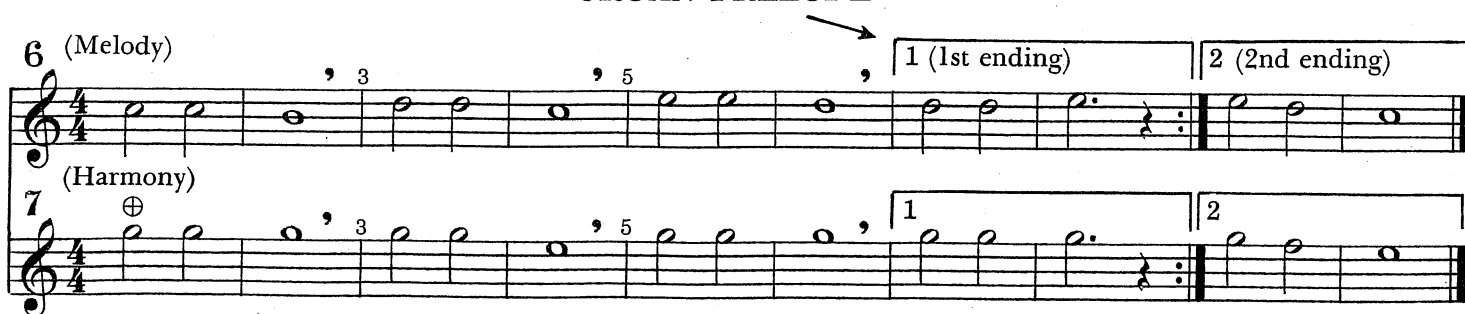


DRIVE WITH CARE



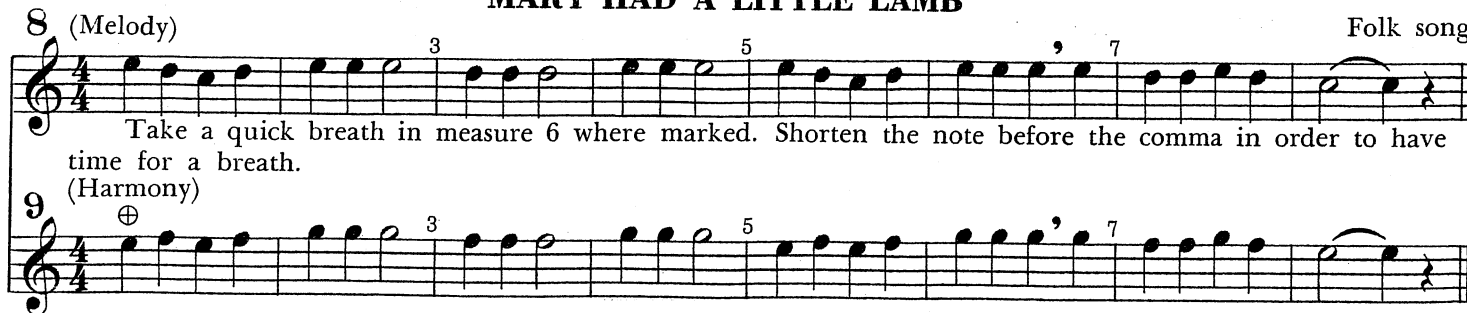
Don't forget the slurs.

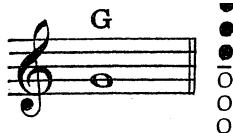
ORGAN PRELUDE



MARY HAD A LITTLE LAMB

Folk song

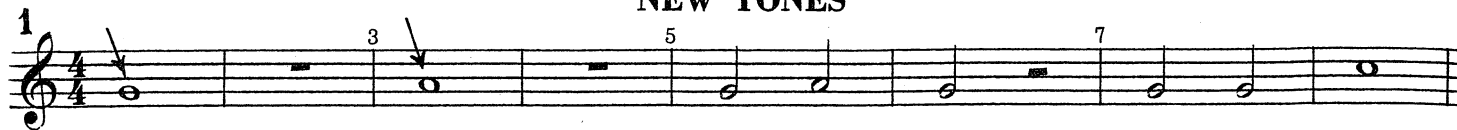




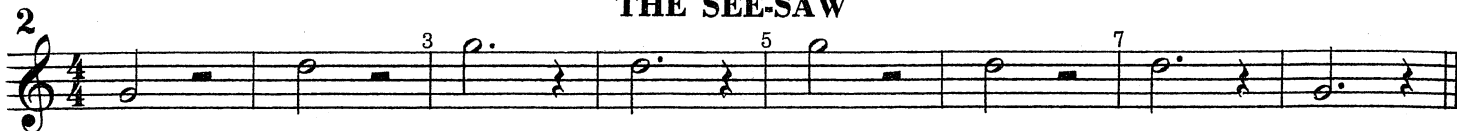
A Sax 6



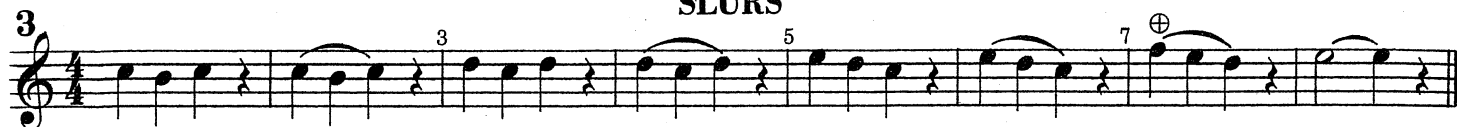
NEW TONES



THE SEE-SAW

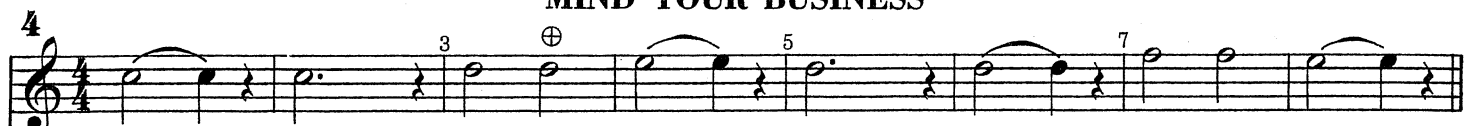


SLURS

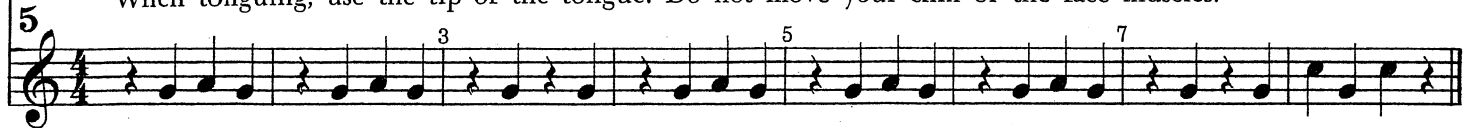


Notice the slurs. What do you find in the last measure?

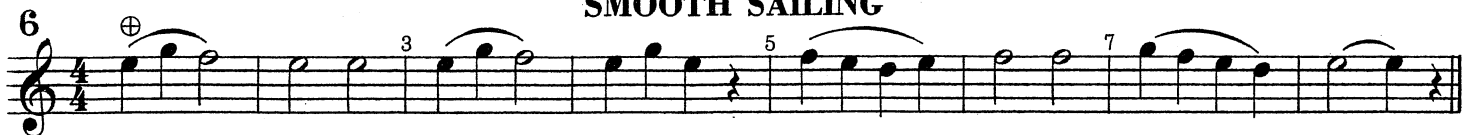
MIND YOUR BUSINESS



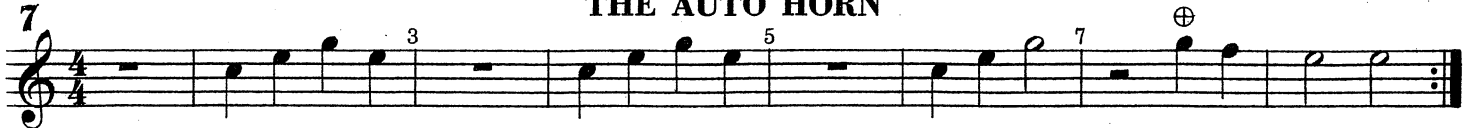
When tonguing, use the tip of the tongue. Do not move your chin or the face muscles.



SMOOTH SAILING



THE AUTO HORN



Years ago some automobile horns played little tunes; the tune of the 1st measure was often heard.

OLD MACDONALD HAD A FARM

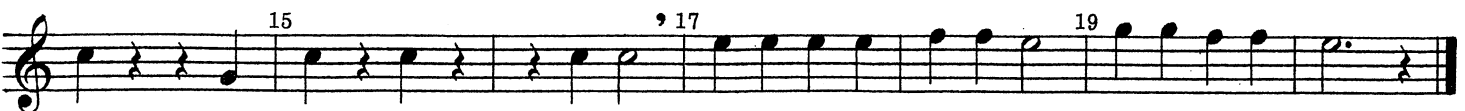
American folk song



Observe breath marks.

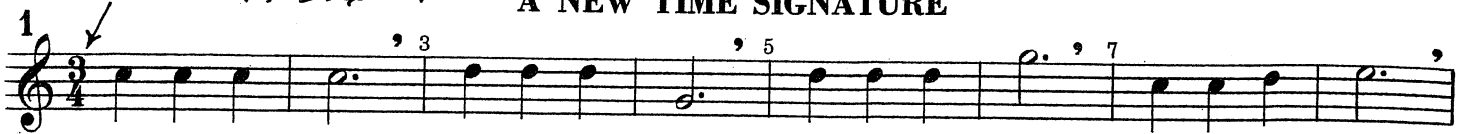


Always count rests carefully.

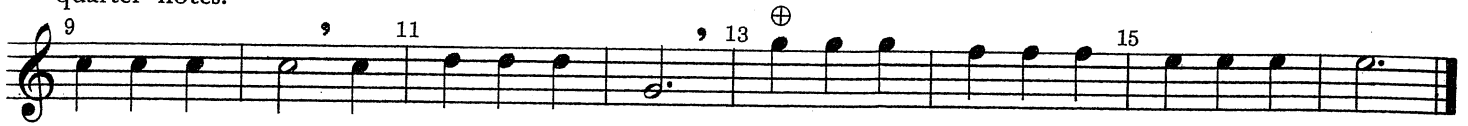


A Sax 7

A NEW TIME SIGNATURE



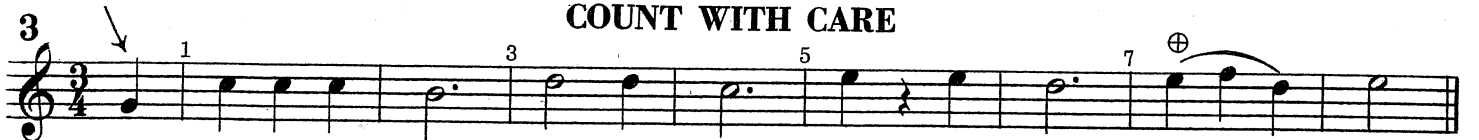
Three-four time — also known as 3/4 measure, or 3/4 meter. Each measure will contain the equal of 3 quarter notes.



AN EASY WALTZ

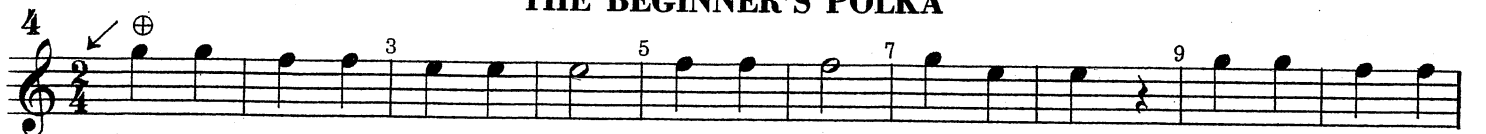


COUNT WITH CARE

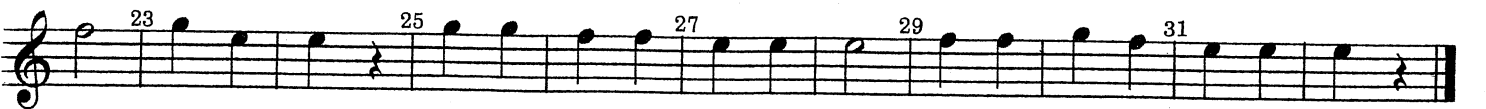
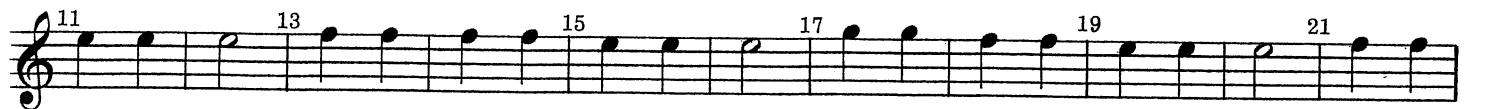


The first note is called a "pick-up" note; it was borrowed from the last measure. At the beginning and at the end we have "incomplete measures."

THE BEGINNER'S POLKA

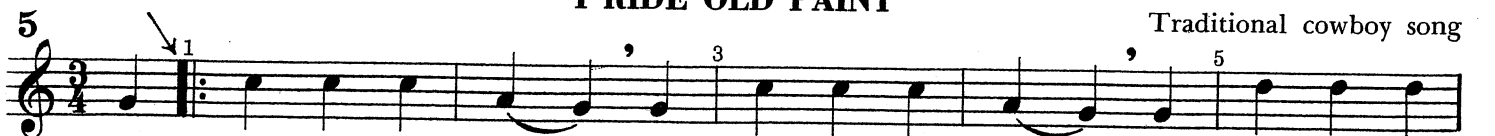


2/4 time will have the equal of 2 quarter notes in each measure.

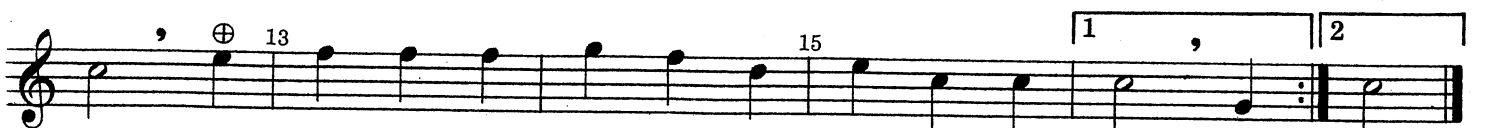


I RIDE OLD PAINT

Traditional cowboy song



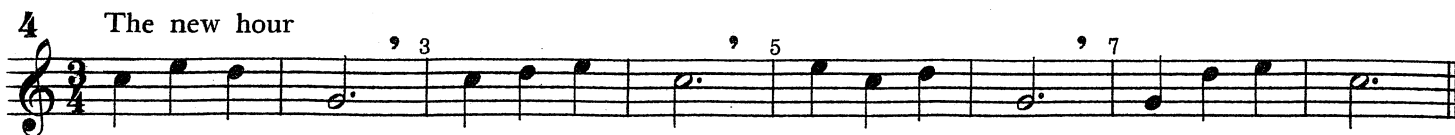
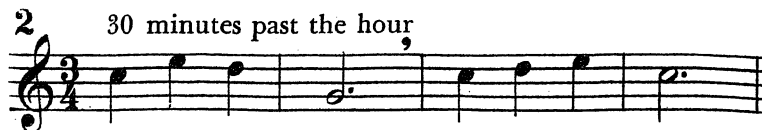
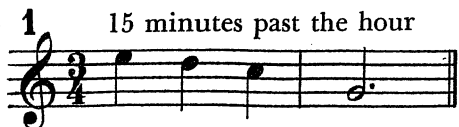
Watch for the slurs. A double bar with dots at the right shows the beginning of a repeated section.



A Sax 8

OUR GRANDFATHER'S CLOCK

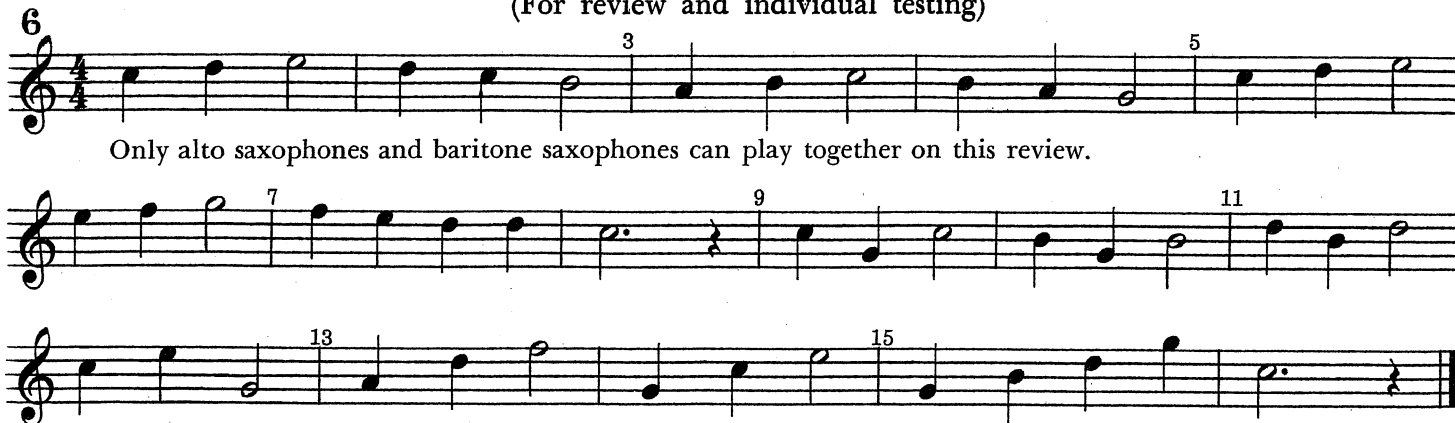
Many homes and public buildings have clocks which play a chime melody every 15 minutes — the melody becomes longer as the hour passes. Grandfather's clocks usually play the melodies given here. Try to imagine the sound of chimes as you play.



INDEPENDENCE MARCH

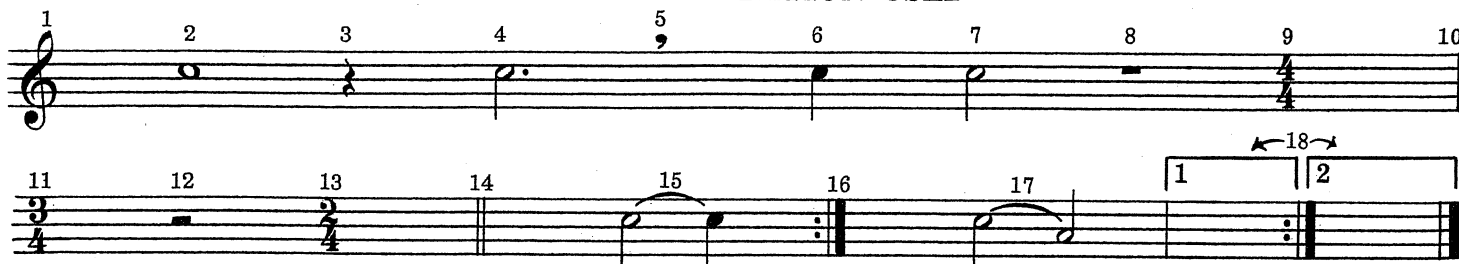


REVIEW OF ALL TONES LEARNED (For review and individual testing)



Only alto saxophones and baritone saxophones can play together on this review.

TEST OF NOTATION USED



____ Whole note
____ Whole rest
____ Half note
____ Half rest

____ Dotted half note
____ Quarter note
____ Quarter rest
____ Single bar

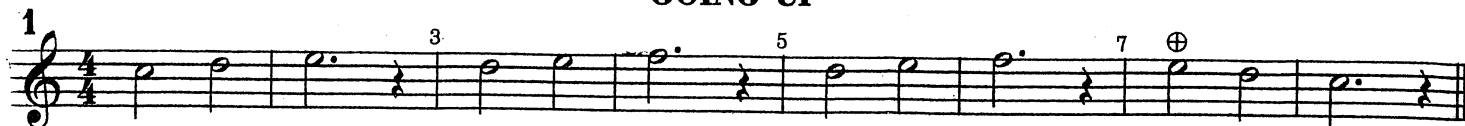
____ Breath mark
____ Double bar
____ Clef sign

____ Slur
____ Tie
____ Repeat
____ Endings

____ 2 quarters
in a measure
____ 3 quarters
in a measure
____ 4 quarters
in a measure

A Sax 9

GOING UP



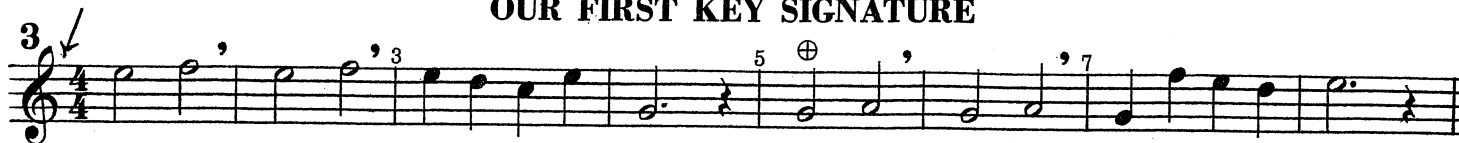
2 *Slowly*

SAFE LANDINGS



Try for a clean start on each tone.

OUR FIRST KEY SIGNATURE



If sharps or flats are placed at the beginning, they apply to all notes in the piece. Often there will be no sharps or flats in the key signature; you must always look to be sure, however. Name the notes before you play.

THE DOUBLE-JOINTED PUMPKIN EATER

4 *Lightly*

Folk song



Both No. 4 and No. 5 must be played in order to hear the melody. Also, try playing both parts at once.

MARCH OF THE PATRIOTS

(Melody)

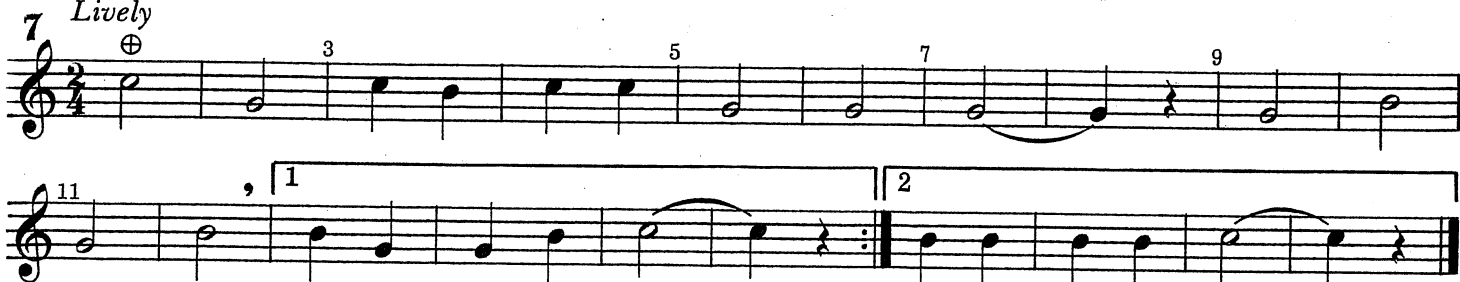
6 *Lively*



MARCH OF THE PATRIOTS

(Harmony)

Lively





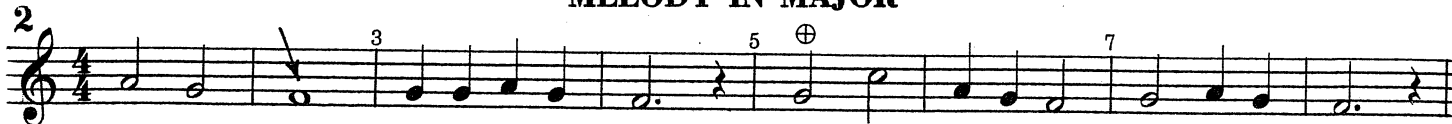
A Sax 10

1 MELODY IN MINOR

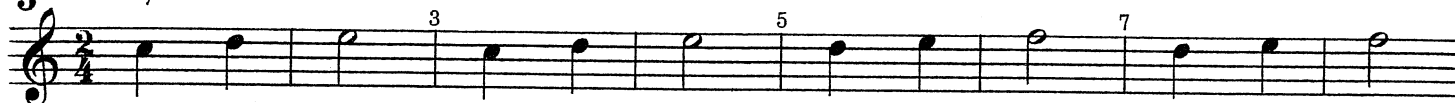


It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

2 MELODY IN MAJOR



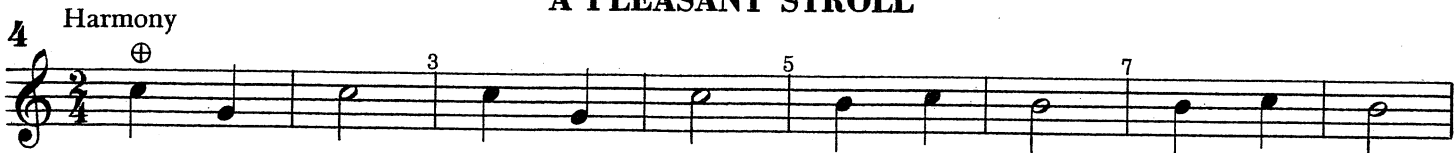
3 Melody A PLEASANT STROLL



Name the notes before you play.



4 Harmony A PLEASANT STROLL



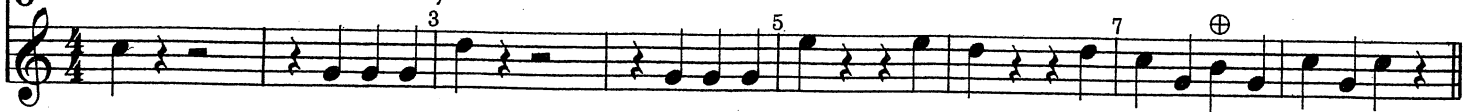
Name the notes before you play.



5 THE BAND CONTEST

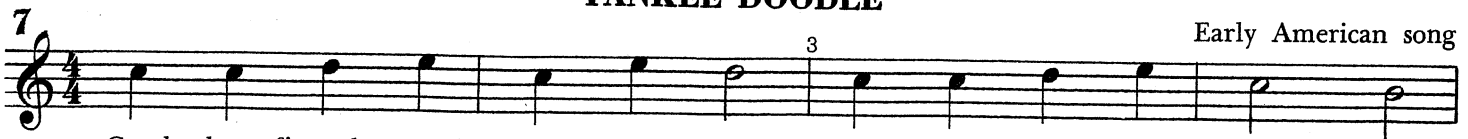


Observe the slurs carefully.

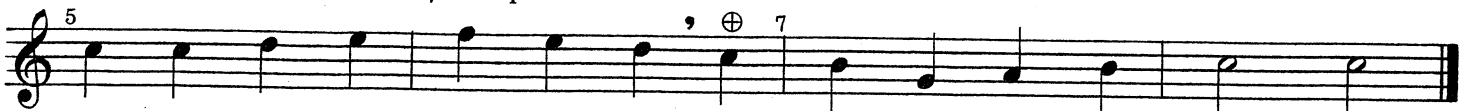


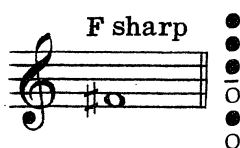
7 YANKEE DOODLE

Early American song



Go slowly at first, then try for speed.

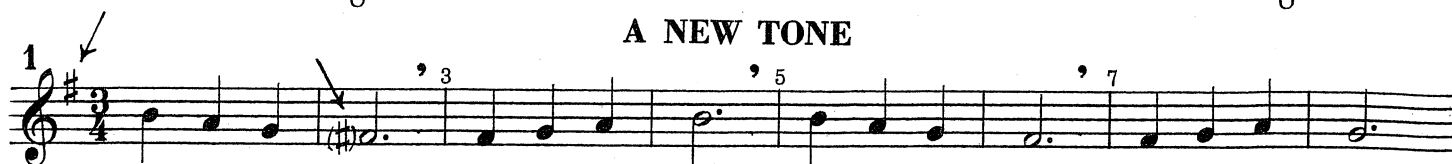




A Sax 11



A NEW TONE

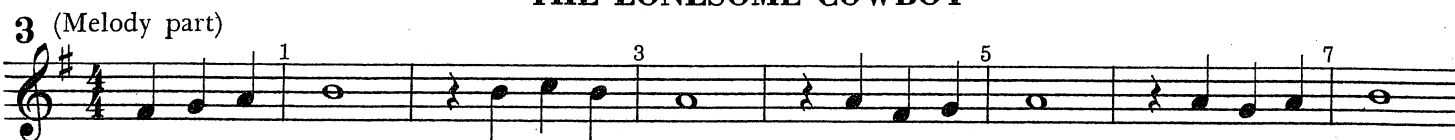


What does the key signature call for? The time signature? Name the new tone.

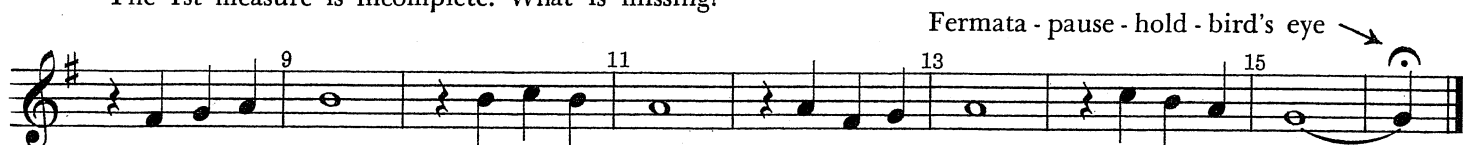
LAZY LOU



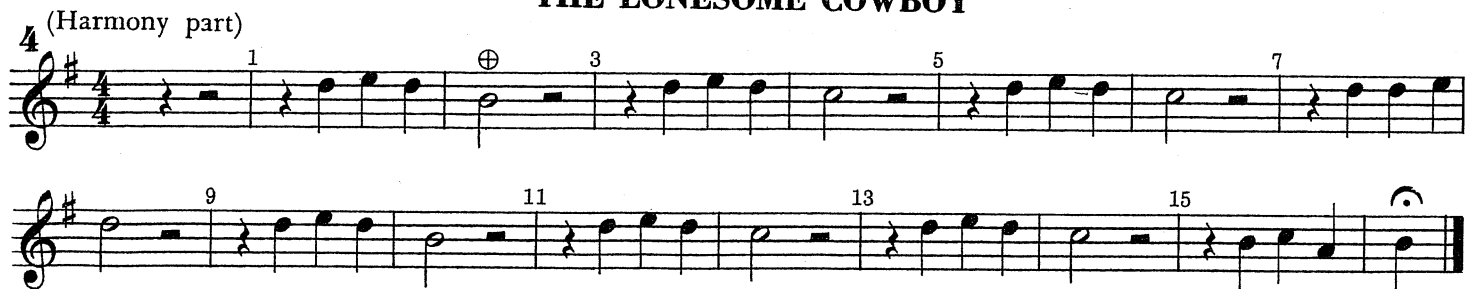
THE LONESOME COWBOY



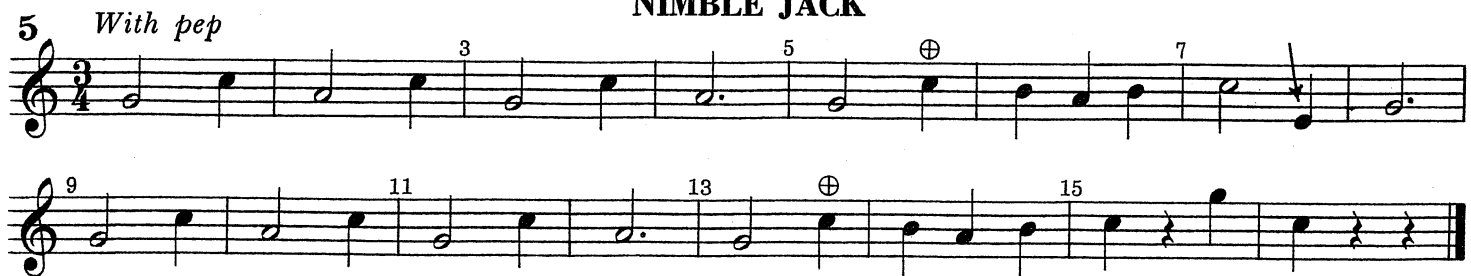
The 1st measure is incomplete. What is missing?



THE LONESOME COWBOY

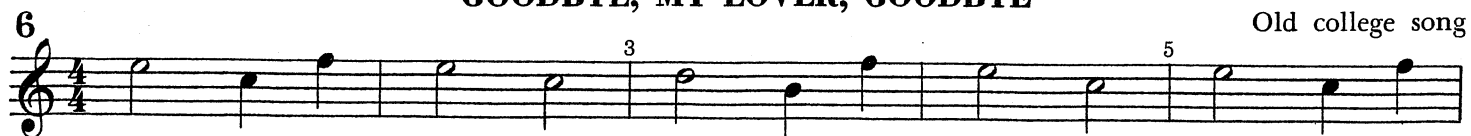


NIMBLE JACK



GOODBYE, MY LOVER, GOODBYE

Old college song



The "cut" (//) in measure 6 calls for a short break in the music. Notice the new time signature in measure 7.



A Sax 12 AT PIERROT'S DOOR

1 Folk song

"D.S. al Fine" means go back to the sign (§) and play to "Fine," which means "finish."

→ Fine 9 → D.S. al Fine

A TISKET, A TASKET

2 Folk song

GOODBYE, MY LOVER, GOODBYE

This is a harmony part for use with the melody in Lesson 11.

3 3 5 7 9

THE BEAR WENT OVER THE MOUNTAIN

4 Folk song

9 11 13 15 17 19 21 23

Fine

D.S. al Fine

REVIEW OF ALL TONES LEARNED

(For review and individual testing)

5 3 5 7 9 11 13 15

This part cannot be played with other instruments.

A Sax 13

HALF STEP HARRY

[illegible]

A natural sign (♮) is used to cancel the effect of a sharp or flat.

DOWN GO THE BASSES

DOWN GO THE BASSES

A musical score for a single melodic line in treble clef, 4/4 time. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes, with some rests. Above the staff, there are circled numbers 2, 3, 5, and 7, which likely indicate fingerings or measure counts. A plus sign (+) is placed above the first measure.

The word “basses” sometimes applies to the bass horns; at other times it refers to all the low instruments.

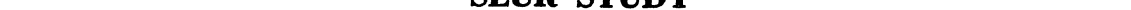
AN AUTUMN DAY

3 AN AUTUMN DAY

The musical score is written on two staves in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (D5, C5, B4). The second staff continues the melody with a triplet of eighth notes (A4, G4, F#4) and a triplet of eighth notes (E4, D4, C4). The piece ends with a double bar line.

SLUR STUDY

SLUR STUDY



4/4

4 3 5 7

THE GRAND ENTRY

(A Processional March)

With dignity

5 *With dignity*

1 3 5

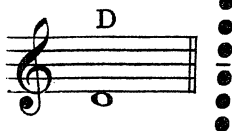
7 9

11 13 15

LITTLE JACK HORNER

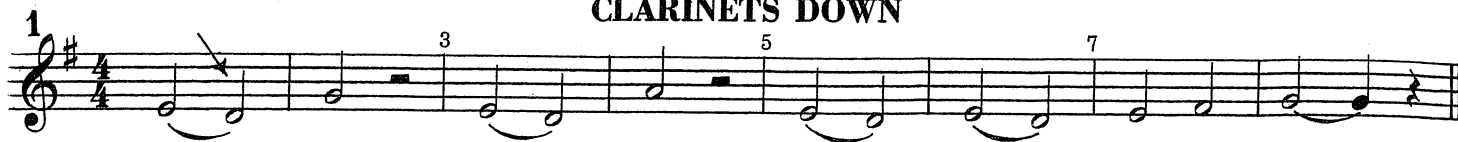
Gaily

Folk tune

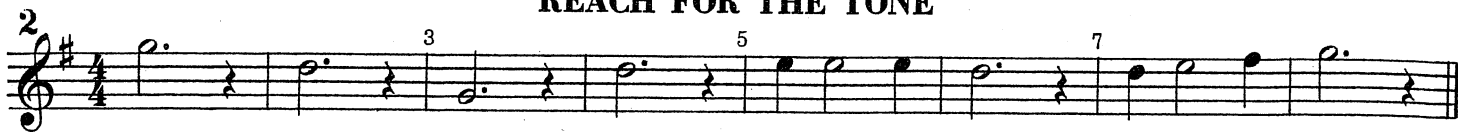


A Sax 14

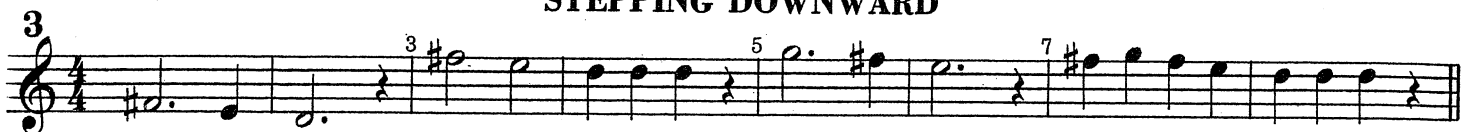
CLARINETS DOWN



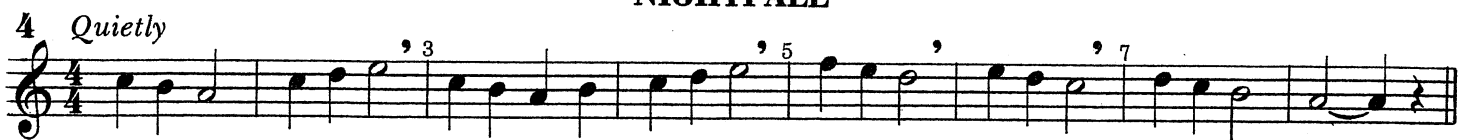
REACH FOR THE TONE



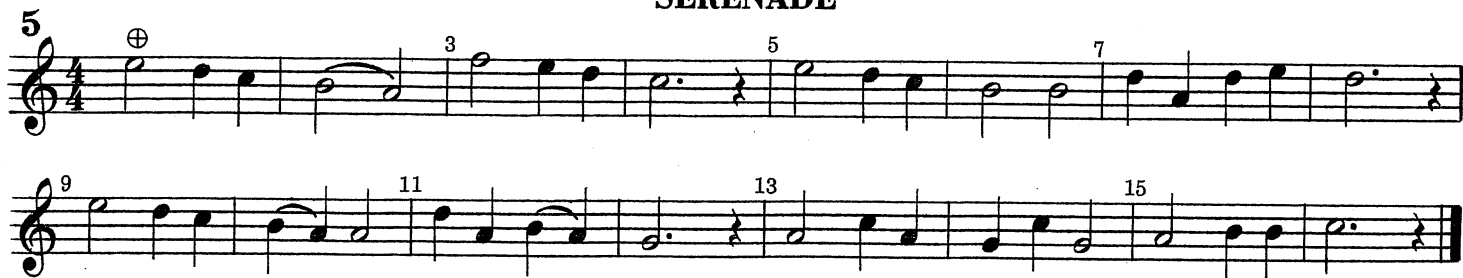
STEPPING DOWNWARD



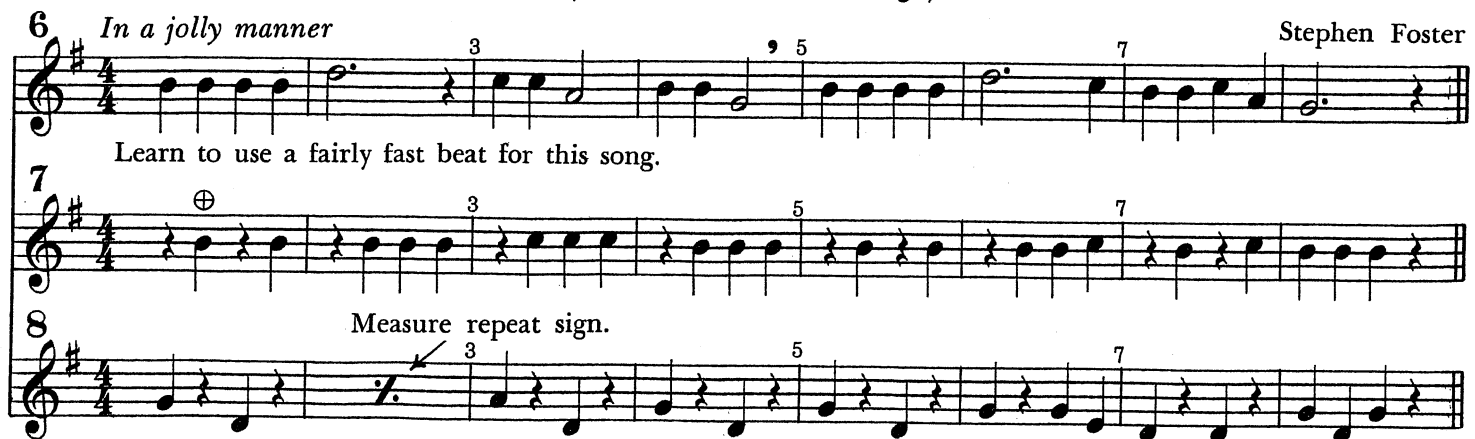
NIGHTFALL

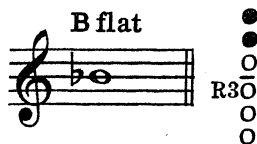


SERENADE



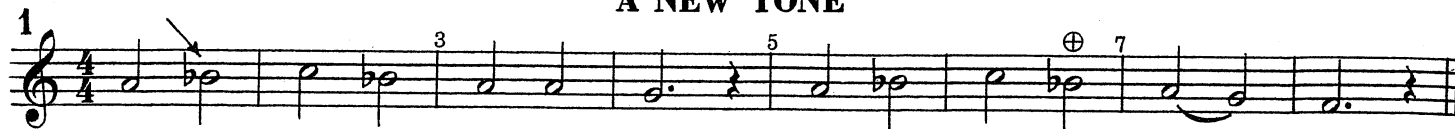
SOME FOLKS DO (Some Folks Like To Sigh)





A Sax 15

A NEW TONE

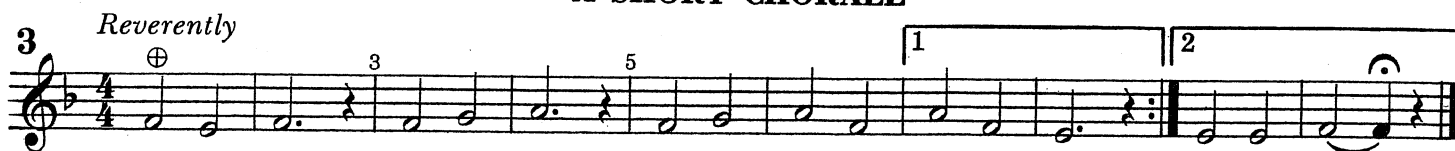


A NEW KEY SIGNATURE

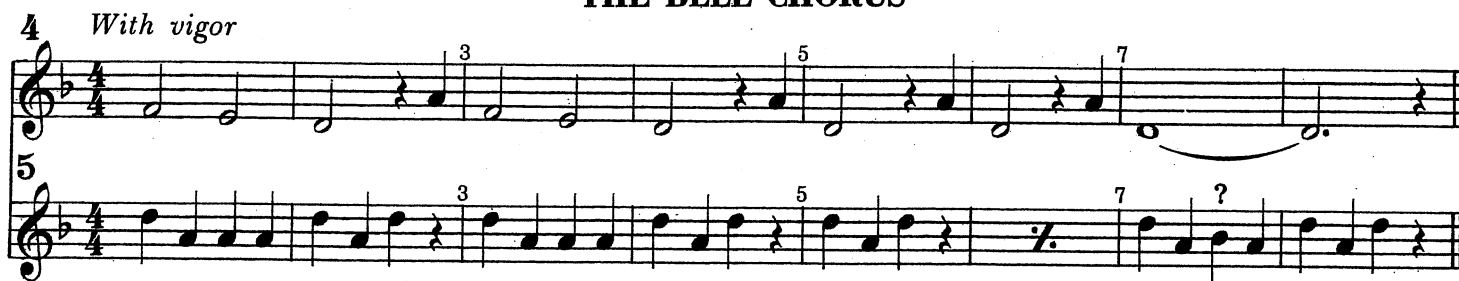


Name the notes before you play.

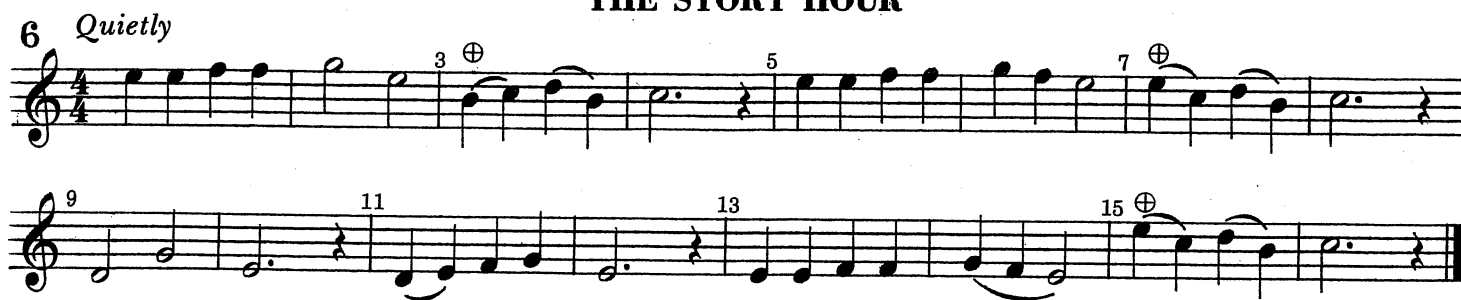
A SHORT CHORALE



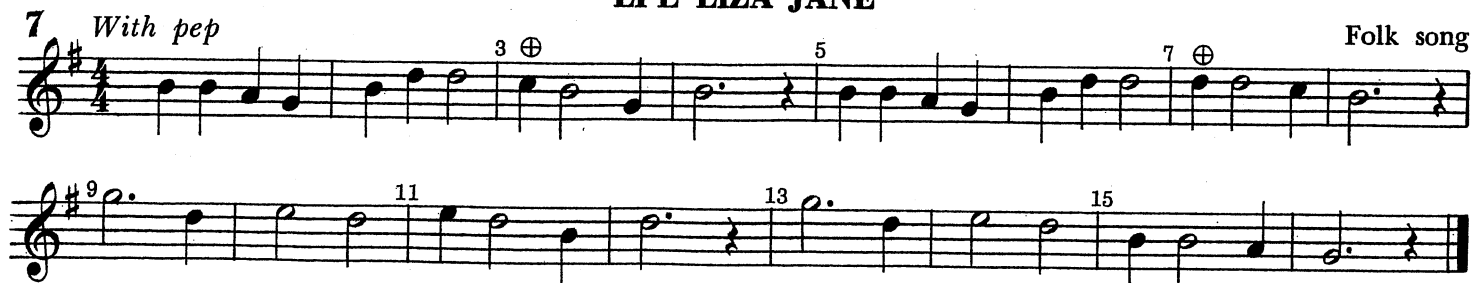
THE BELL CHORUS



THE STORY HOUR



LFL LIZA JANE



Asnx 16

ROUND: SWEETLY SINGS THE DONKEY

Traditional

1 *Quickly*

(a) (b) (c)

DIZZY DONKEY

Adapted

2 *In fun*

Learn to play this tune rapidly without mistakes.

gradually slower and louder

A DUTCH DANCE

3 *Waltz*

"D.C. al Fine" — go back to the beginning and play to "Fine."

Fine

→ D.C. al Fine

REVIEW OF ALL TONES LEARNED

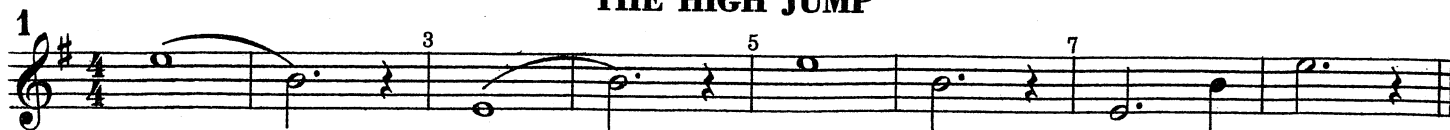
(For review and individual testing)

4

This part cannot be played with other instruments.

A Sax 17

THE HIGH JUMP

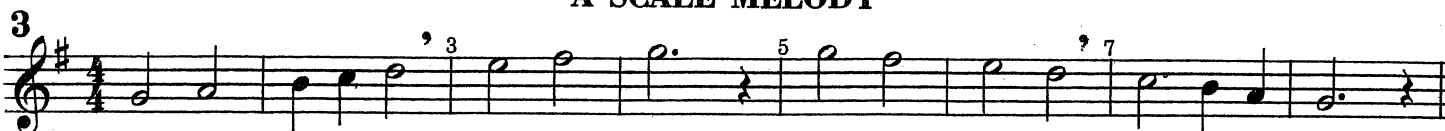


WHO ARE YOU?

2 *Mysteriously*

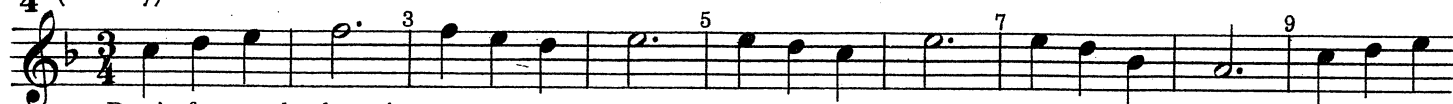


A SCALE MELODY

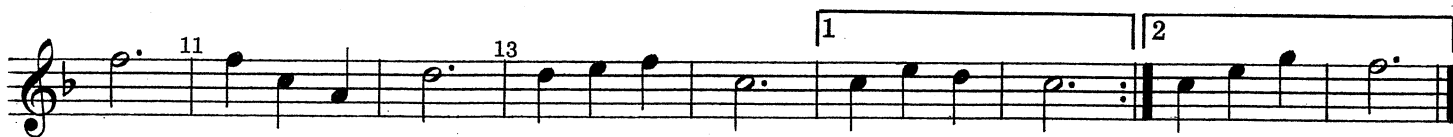


PLEASANT MEMORIES, WALTZ

4 (Melody)

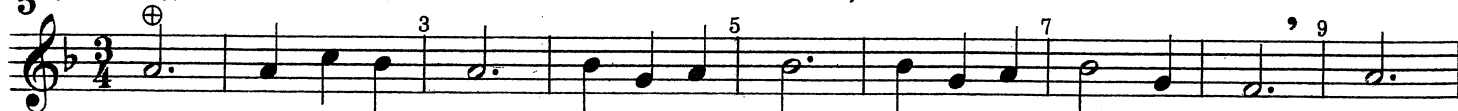


Don't forget the key signature. Name the notes, then try to play each note distinctly.



PLEASANT MEMORIES, WALTZ

5 (Harmony)



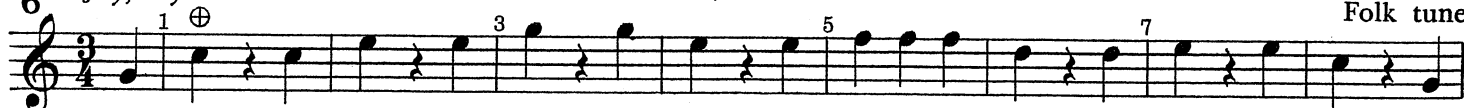
Name the notes before you play.



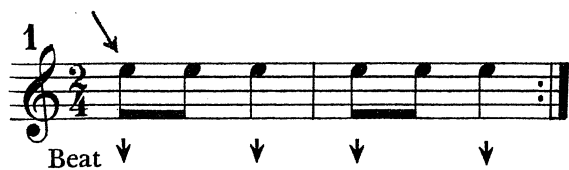
HEI-LI, HEI-LO

6 *Joyfully*

Folk tune



Two eighth notes are played in the time of a quarter note. The eighth notes must be equal in length with the first one sounding exactly on the beat. Learn these four studies thoroughly and review them often. Also, play all four without any pause between them—omit the repeats.



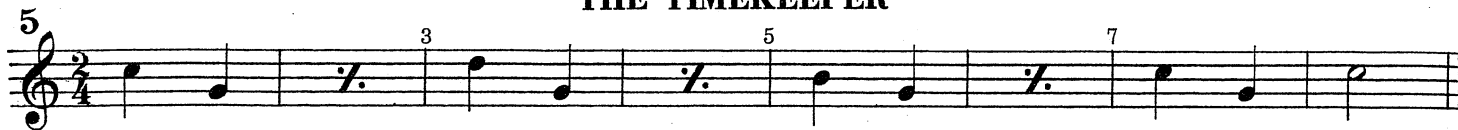
Repeat many times



Repeat many times



THE TIMEKEEPER

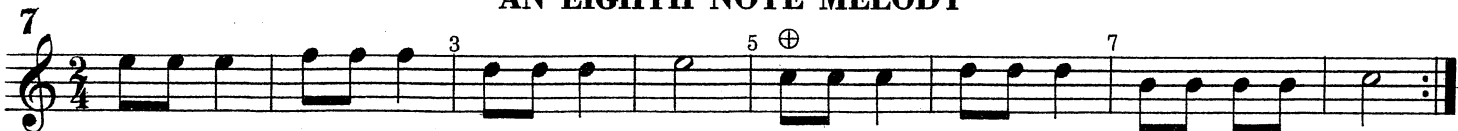


Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

HIGH FLYERS

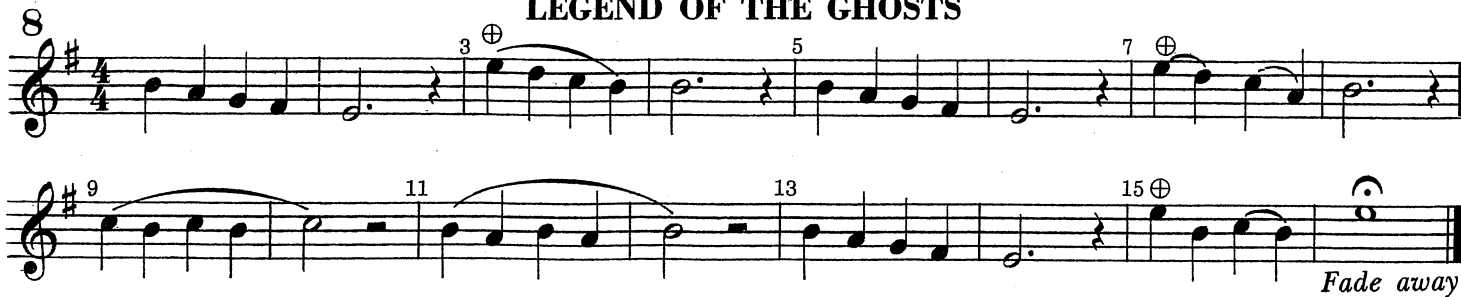


AN EIGHTH NOTE MELODY



Point out where each beat will fall, then be sure you are right when you play.

LEGEND OF THE GHOSTS

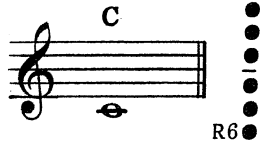


A BUSY HIGHWAY

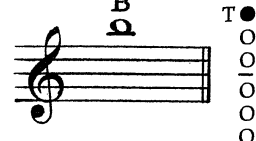
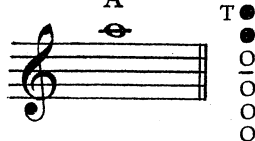


A large "C" is often used to show 4/4 time. It is sometimes called "Common Time."



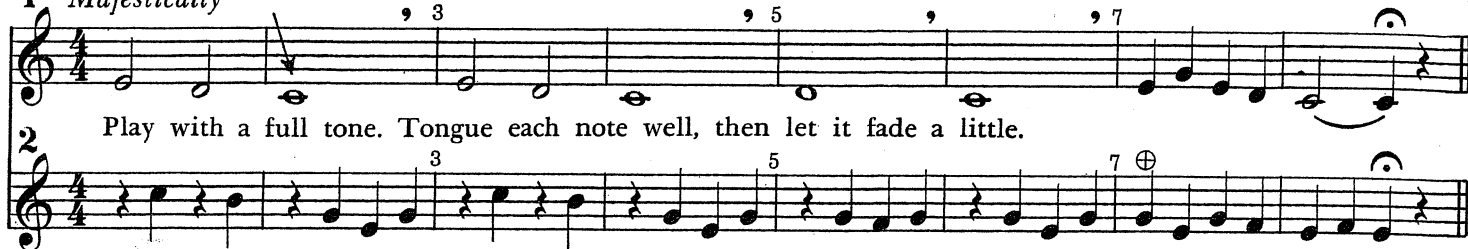


A Sax
19

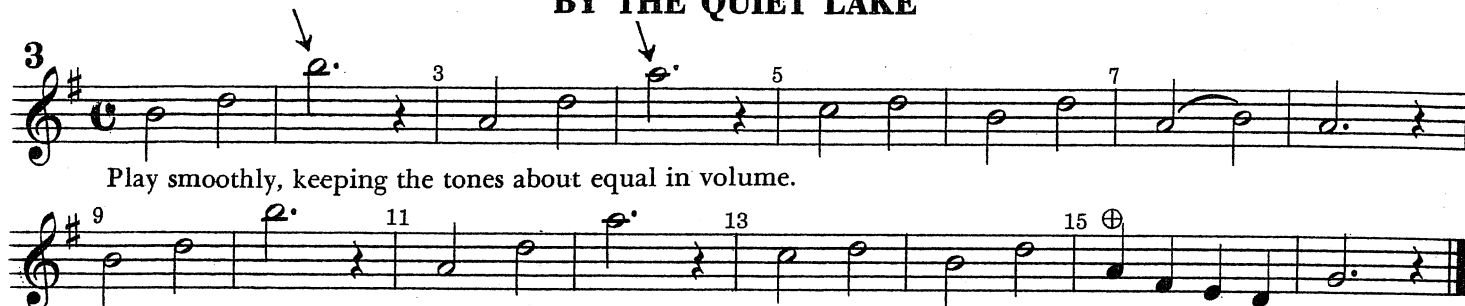


1 *Majestically*

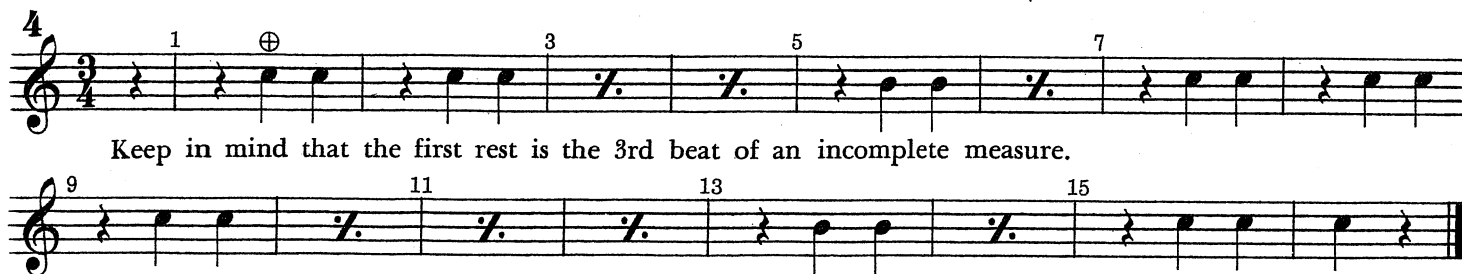
THE CHIMES RING OUT



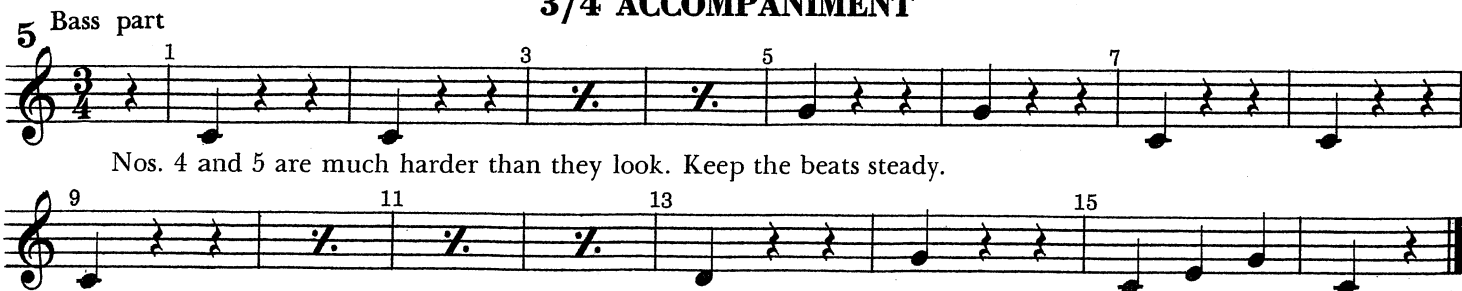
BY THE QUIET LAKE



3/4 ACCOMPANIMENT (May be used with "Hei-li, Hei-lo" in Lesson 17)

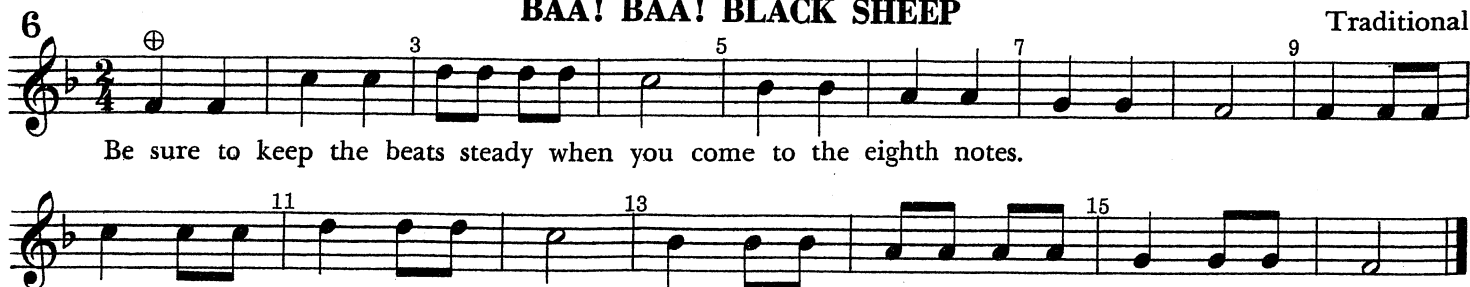


3/4 ACCOMPANIMENT



BAA! BAA! BLACK SHEEP

Traditional



A Sax 20

FAITH OF OUR FATHERS

H. F. Hemy

Melody

1

Handwritten musical notation for the melody of 'Faith of Our Fathers'. It consists of three staves of music in 3/4 time. The first staff contains measures 1 through 8, with measure numbers 1, 3, 5, and 7 written above. The second staff contains measures 9 through 16, with measure numbers 9, 11, 13, and 15 written above. The third staff contains measures 17 through 24, with measure numbers 17, 19, 21, and 23 written above. The melody is written in treble clef with a key signature of one flat (Bb).

FAITH OF OUR FATHERS

Harmony

2

Handwritten musical notation for the harmony of 'Faith of Our Fathers'. It consists of three staves of music in 3/4 time. The first staff contains measures 1 through 8, with measure numbers 1, 3, 5, and 7 written above. The second staff contains measures 9 through 16, with measure numbers 9, 11, 13, and 15 written above. The third staff contains measures 17 through 24, with measure numbers 17, 19, 21, and 23 written above. The harmony is written in treble clef with a key signature of one flat (Bb). A circled plus sign (+) is written above the first measure.

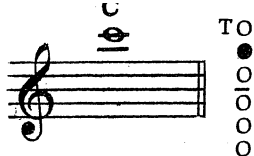
REVIEW OF ALL TONES LEARNED

(For review and individual testing)

3

Handwritten musical notation for the review of all tones learned. It consists of four staves of music in 3/4 time. The first staff contains measures 1 through 8, with measure numbers 1, 3, 5, and 7 written above. The second staff contains measures 9 through 16, with measure numbers 9, 11, 13, and 15 written above. The third staff contains measures 17 through 24, with measure numbers 17, 19, 21, and 23 written above. The fourth staff contains measures 25 through 32, with measure numbers 25, 27, 29, and 31 written above. The review is written in treble clef with a key signature of one flat (Bb).

This part cannot be played with other instruments.



A Sax 21

VESPER BELLS

1 *With a slow, steady beat*

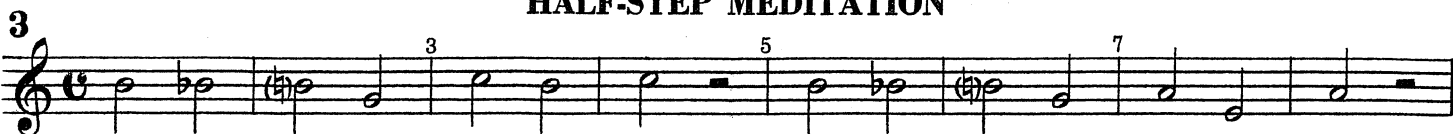


Play with a full tone.

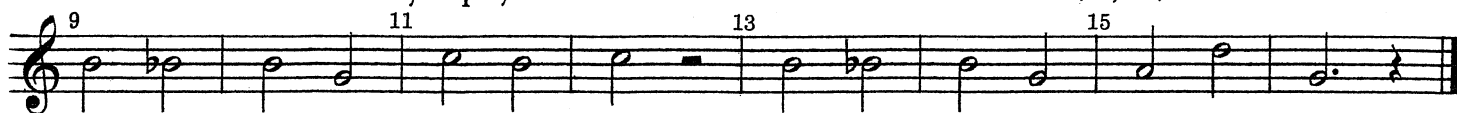
SLUR MELODY



HALF-STEP MEDITATION



Name the notes before you play. Be careful with the first note in measures 2, 6, 10, and 14.



HAPPY HOLIDAY

Melody part

4 *Playfully*



More than two 8th notes are often connected together as in the 1st measure. However, continue to think of 8th notes by two's.



HAPPY HOLIDAY

Harmony part

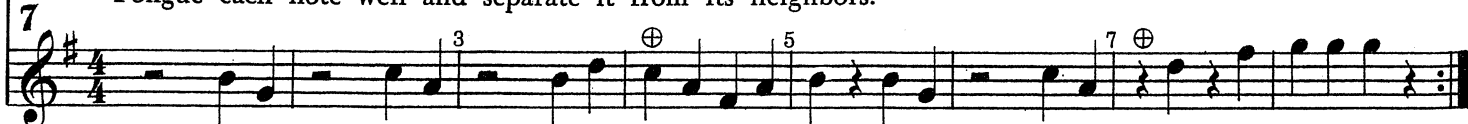


COURTLY PROMENADE

6 *With dignity, but not too slow*



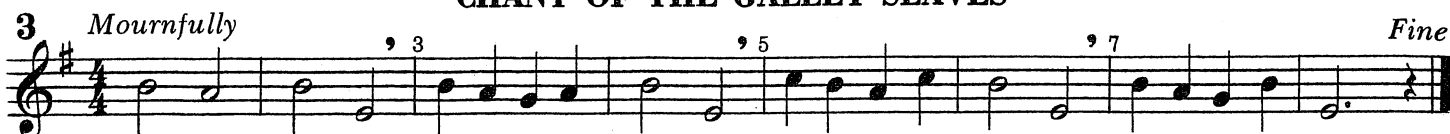
Tongue each note well and separate it from its neighbors.



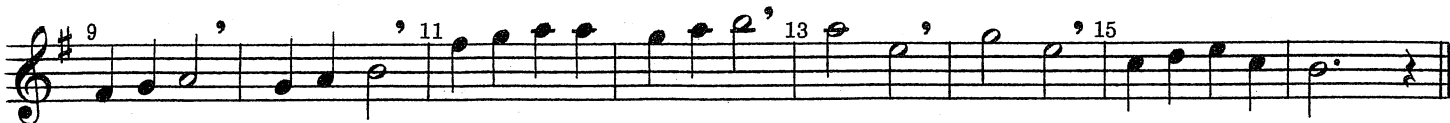
A Sax 22



CHANT OF THE GALLEY SLAVES

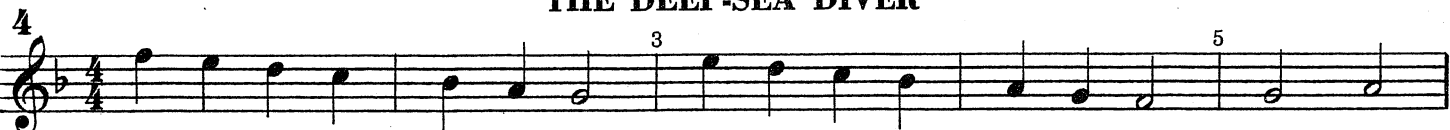


Play with a full clear tone. Observe the commas for breath.

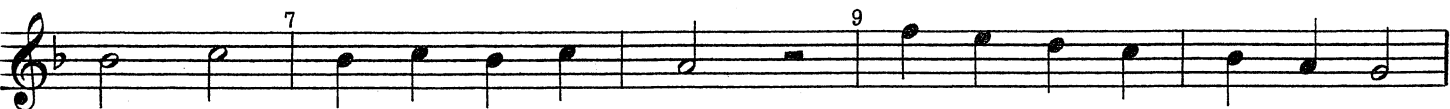


D.C. al Fine

THE DEEP-SEA DIVER

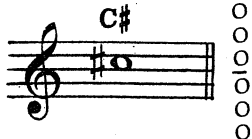


Name and finger the notes before you play.



THERE'S MUSIC IN THE AIR

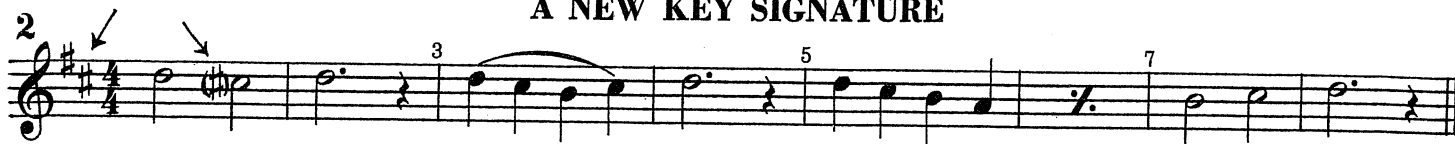




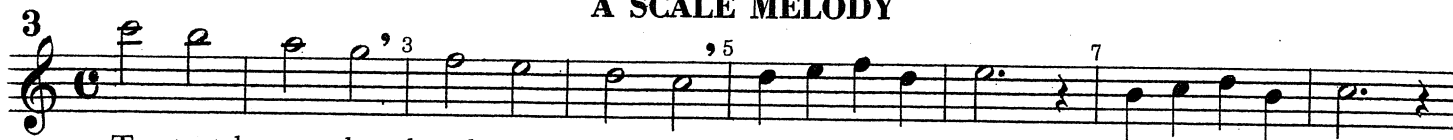
A Sax 23



A NEW KEY SIGNATURE



A SCALE MELODY



Try to take your breath only at breath marks or during rests in this melody.



CADETS ON PARADE, MARCH

4 Melody part



CADETS ON PARADE, MARCH

5 Harmony part



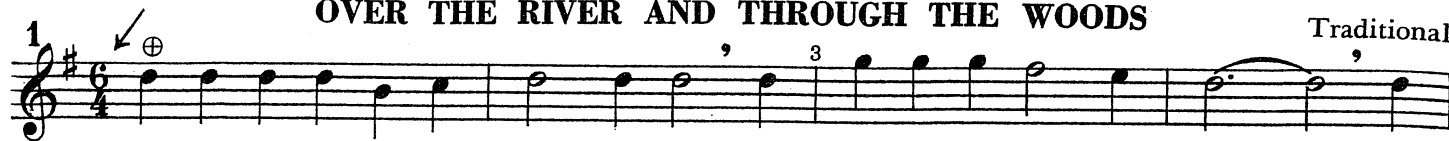
TEN LITTLE INDIANS

Folk tune

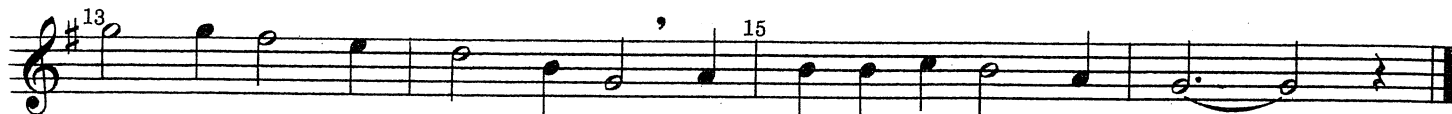
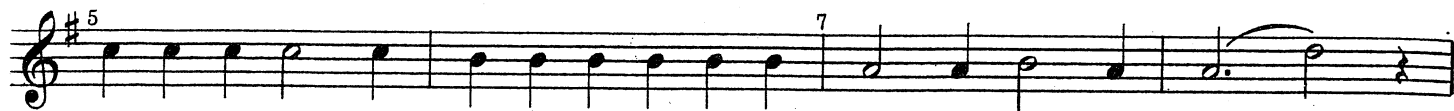


OVER THE RIVER AND THROUGH THE WOODS

Traditional

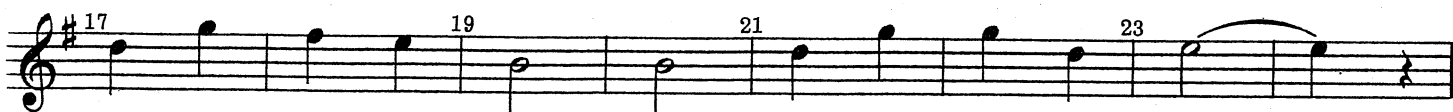
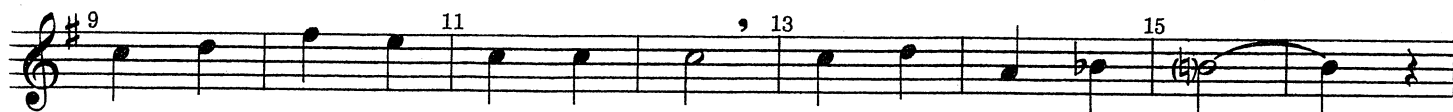
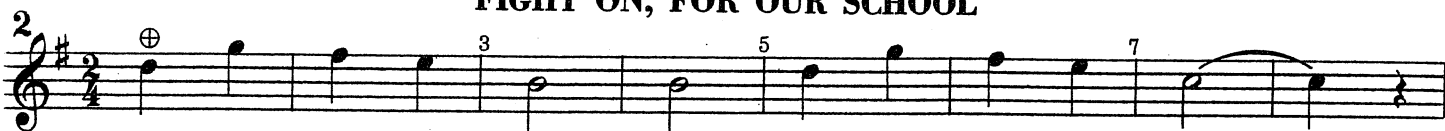


Notice the 6/4 time; you will now have six beats in each measure.



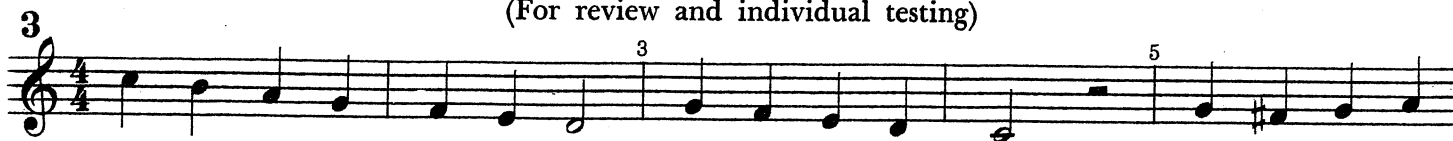
Pep Song

FIGHT ON, FOR OUR SCHOOL

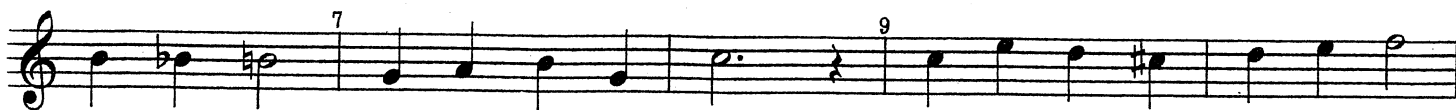


REVIEW OF ALL TONES LEARNED

(For review and individual testing)



This part cannot be played with other instruments.



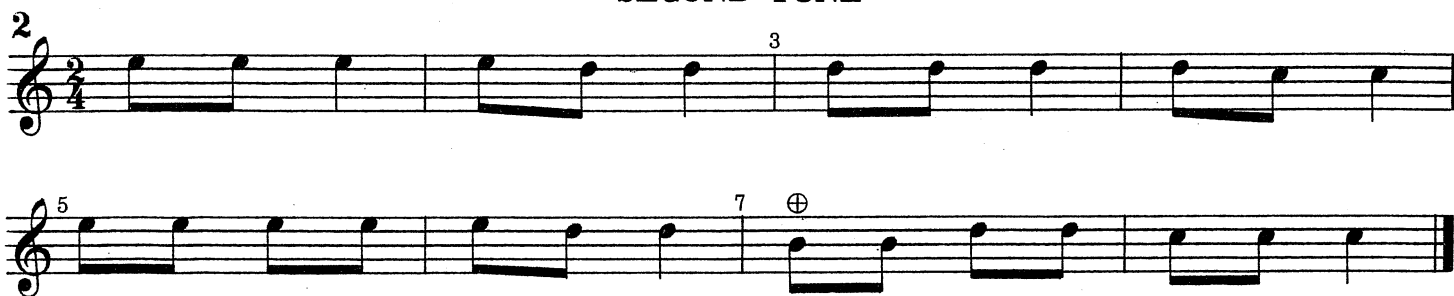
In these tunes, the second eighth note often moves to a new fingering. When this is true, be careful to count, or beat, correctly. (Study the 2nd measure of Nos. 1, 2, & 3.)

These tunes show how it is possible to change a few notes when trying to improve a melody. Which melody do you like best? Can you make other changes and write your melody?

FIRST TUNE



SECOND TUNE



THIRD TUNE



Sometimes notes are crowded together as in No. 3. When this is true, group them correctly with your eyes — you must not think of them as a jumble of notes.

ENCHANTED ISLE



A Sax 26

LAND OF MYSTERY

1

2

Detailed description: This block contains the musical notation for the first exercise, 'LAND OF MYSTERY'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth notes with slurs and fingerings 1, 3, 5, and 7 indicated. The second staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with slurs and fingerings 3, 5, and 7 indicated.

LIGHTHEARTED YOUTH

3

What different key signatures have we used up to this lesson?

Detailed description: This block contains the musical notation for the second exercise, 'LIGHTEARTED YOUTH'. It consists of two staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a sequence of eighth notes with slurs and fingerings 3, 5, 7, and 9 indicated. The second staff is in treble clef with the same key signature and time signature, containing a sequence of eighth notes with slurs and fingerings 11 and 13 indicated. A repeat sign is present at the end of the second staff, with first and second endings marked 1 and 2.

SHORTNIN' BREAD

American folk song

4

Detailed description: This block contains the musical notation for the third exercise, 'SHORTNIN' BREAD'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of eighth notes with slurs and a fingering of 3 indicated. The second staff is in treble clef with the same key signature and time signature, containing a sequence of eighth notes with slurs and fingerings 5 and 7 indicated.

AN OLD FRIEND

Practice both No. 5 and No. 6 carefully. Can you play from both parts to make the complete melody?

5

6

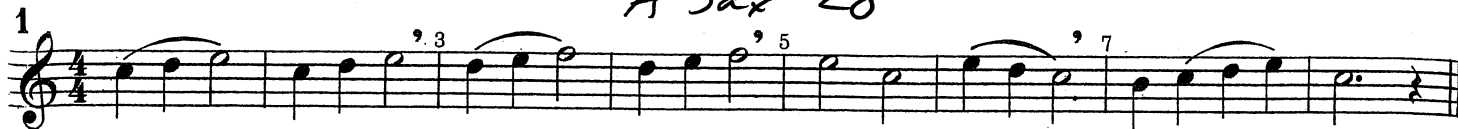
Detailed description: This block contains the musical notation for the fourth exercise, 'AN OLD FRIEND'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth notes with slurs and fingerings 3, 5, and 7 indicated. The second staff is in treble clef with the same key signature and time signature, containing a sequence of eighth notes with slurs and fingerings 3, 5, and 7 indicated. A circled plus sign (⊕) is present at the end of the second staff.

YOU NAME IT

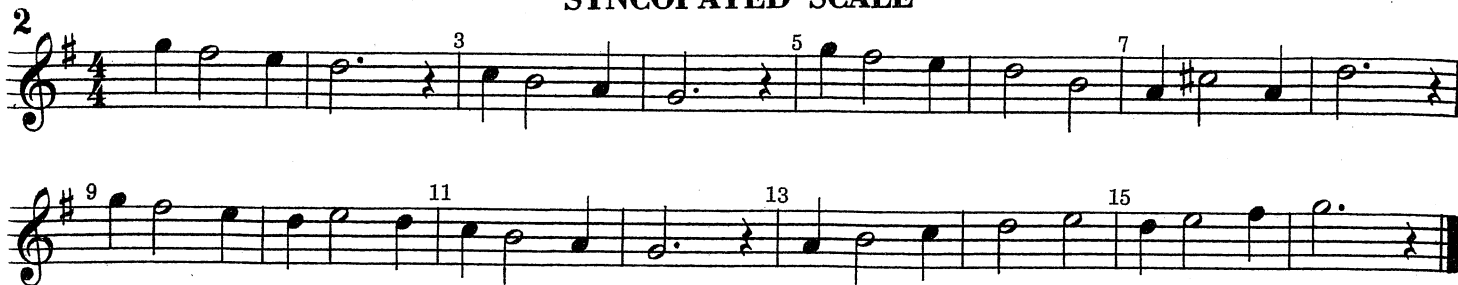
Be careful with the beating or counting. Accuracy is more important than speed.

7

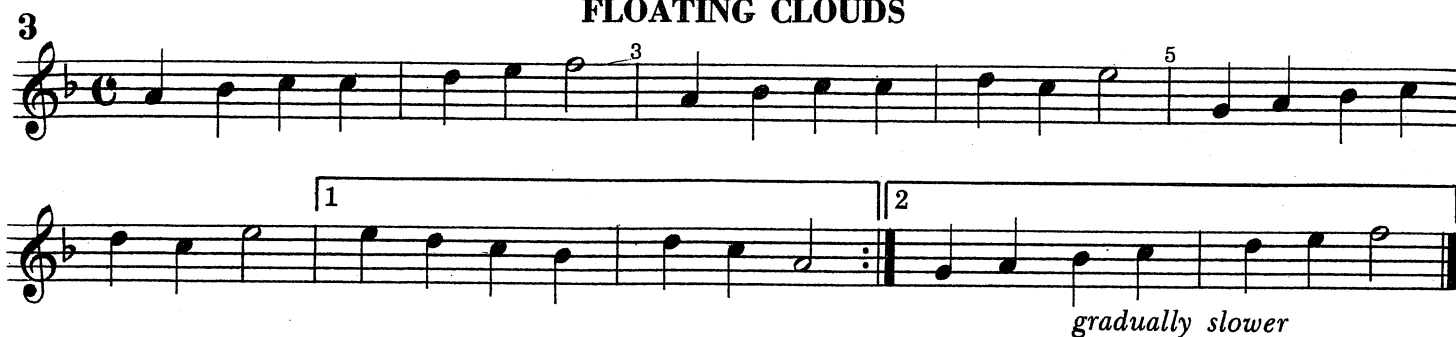
Detailed description: This block contains the musical notation for the fifth exercise, 'YOU NAME IT'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth notes with slurs and a fingering of 3 indicated. The second staff is in treble clef with the same key signature and time signature, containing a sequence of eighth notes with slurs and fingerings 5 and 7 indicated.



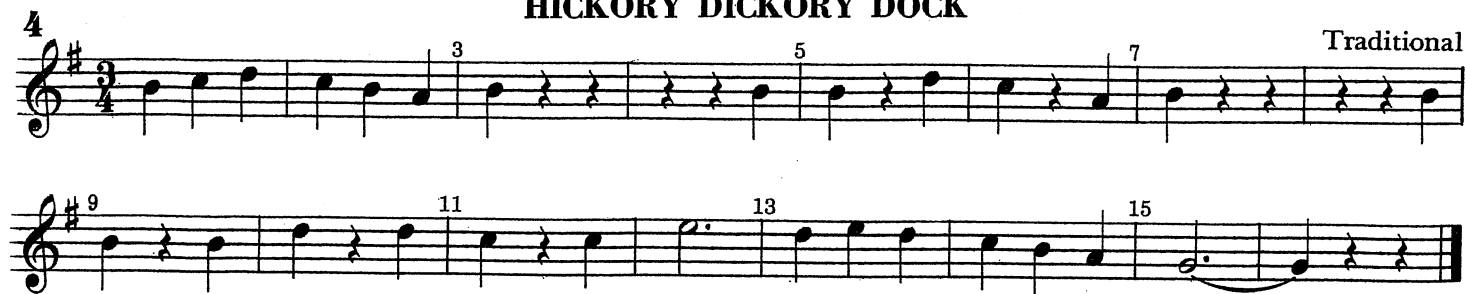
SYNCOPATED SCALE



FLOATING CLOUDS



HICKORY DICKORY DOCK



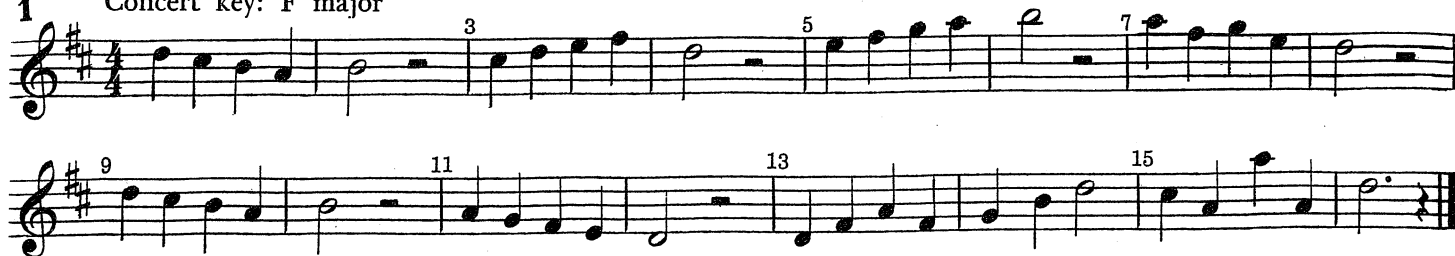
MISS LUCY LONG



The four melodies on this page make use of all notes and key signatures taught in the book. They are to be used for testing as well as review. Only like instruments may play together on these melodies.

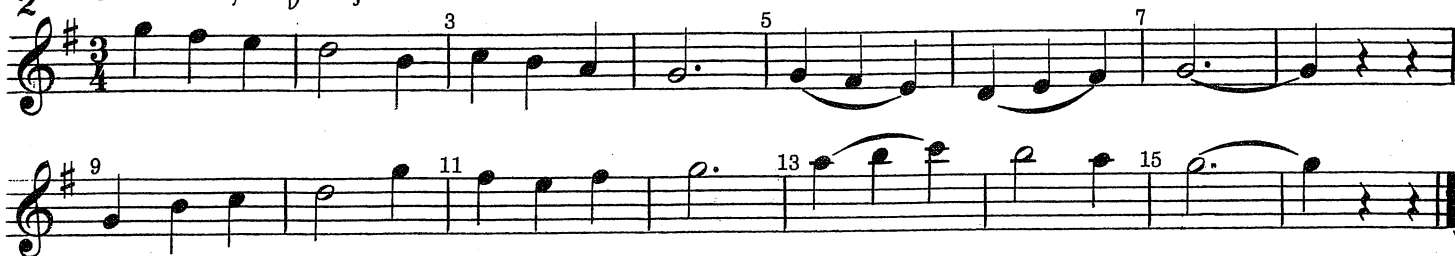
MELODY IN D MAJOR

1 Concert key: F major



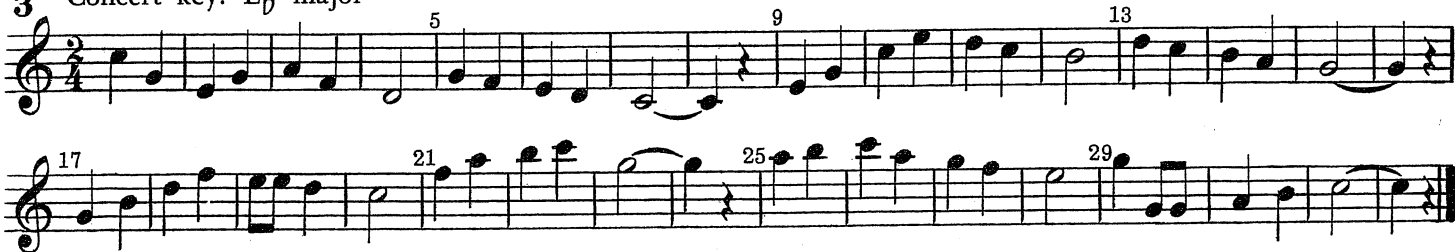
MELODY IN G MAJOR

2 Concert key: Bb major



MELODY IN C MAJOR

3 Concert key: Eb major



MELODY IN F MAJOR

4 Concert key: Ab major



PAUL REVERE'S RIDE

(An accompaniment part for use with the melody in Lesson 27)



D.C. al Fine