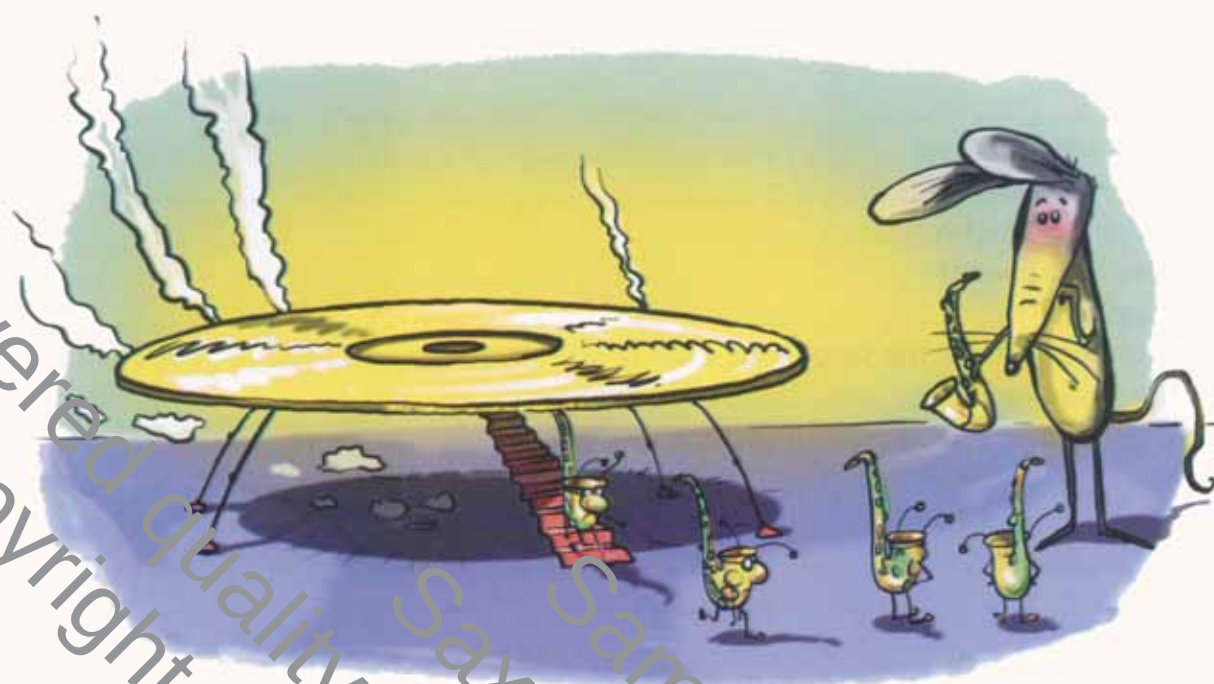


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The CD That Goes With The Book



Dear Saxophone Student,

along with the CD you get a music band which accompanies you along with many songs of this book!

One listening version with the saxophone alternates with one version without the saxophone giving you the chance to be the soloist.

First of all, however, I would like to give you a few tips so that you will have a lot of fun with the book and the CD:

- Play the saxophone several times without the CD, in order to get to know the song and to practise the difficult parts.
- Pay attention to the count-in! If the beginning is right, the rest will follow (almost) without difficulties.
- Find the right adjustment of sound and volume to your amplifier.
- Practise daily so that you'll soon be a saxophone star!

A Few Remarks For The Parents:

Dear parents, have you done your daily practice?

I ask you this rather unusual question because daily practice, or rather, playing an instrument every day is the basic requirement of learning to play with joy and success.

In this process your part is of great importance. The teacher usually meets your child only once a week at the lesson. This time is sufficient to teach your child new musical aspects, but it is not sufficient to consolidate knowledge. It is only the "triangle" of pupil, teacher and parents which gives the right framework for learning an instrument. It is your task to provide an environment which enables your child to play an instrument with joy.

In order to provide this environment, I would like to give you a few hints:

Make sure that your child has got a suitable room for practice. It should be a room with a table for the saxophone case and the music, next to it a music stand should be set up. Your child should practise at least 20 minutes every day. Practice should be a fixed part in your daily routine. If necessary you might agree on a certain day off.

Promote the personal responsibility of your child. Your child should never have the feeling of having to practise for the parents or the teacher, but only for his or her own sake. Talk to your child about the middle- and long-term targets in musical terms (wind-ensemble, brass-band, Big Band). Try to find opportunities for your child to play together with other children (classmates, offers of ensembles at your school of music, etc.). Talk to your child about the saxophone and the teaching at regular intervals. Your child should feel that you are very much interested in his or her making music. This is essential for mastering difficult situations, as the first phase of enthusiasm is usually followed by a phase which lacks enthusiasm. Take care that the instrument is mechanically in a good condition. The following materials have to be provided: reeds, reed case or reedguard, swabs, cork grease, a cotton cloth, a padded (!) strap. The reeds should be there in sufficient number. The following list is meant as a help.

DATE	KIND OF REED	REED STRENGTH	NUMBER

Recommendations are given by the teacher.

A Few Remarks For The Teacher

This book aims to consider the various aspects of a learning process suitable for children:

Letters and notes are big enough for children to read, the language is easy to understand in words and syntax, a lot of explanatory pictures are shown when difficult musical aspects have to be explained. Furthermore, exercises for improvising enable pupils to be creative with music, there is a good mixture of technical exercises and songs, as well as a diversified layout with funny illustrations.

The teacher is the most important figure in the learning process. The extensive explanations in the lessons and the detailed introduction should provide the saxophone student with additional information and possible solutions for problems with posture, embouchure, musical theory, etc.

This little "reference book" enables the pupil to use the precious time for practice efficiently. Remarks of pupils such as "I could not practise because I did not remember..." are (hopefully) a thing of the past.

This book is suitable for beginners without musical knowledge. The extent of exercises and songs are adjusted to the difficulty of the learning process. The Major/Minor theme is dealt with in the second volume. The scales used here are only in Major. With the help of this book, try to experiment with improvising. Young children are usually more open and uninhibited than teenagers. The childlike fantasy and the playful access to improvising are ideal preconditions for dealing with music creatively as well as getting a feeling for and listening to music consciously.

The improvising exercises should be played with CD or piano accompaniment. The essential parts of this book are rhythmic exercises which can be clapped or played with Orff-Instruments. Do not skip any rhythmic exercises, they are worth doing!

The child's body should be so mature that the weight of the alto saxophone will not cause any wrong posture. When using a shoulder strap or – with certain reservations – a sufficiently padded neck strap, I consider an age of 8 years as recommendable.

I should be very grateful for any further ideas and suggestions for this book.

Who Invented The Saxophone?

In 1840 the saxophone was invented by the Belgian Adolphe Sax. Therefore, it is a rather "young" musical instrument when compared with other instruments such as the violin or the clarinet.

Adolphe Sax tried to invent an instrument which had similar fingerings to the clarinet and which was as loud as a trumpet. The saxophone was soon used in military music. It has been most successful, however, in jazz music. At the beginning of the 20th century mainly American Jazz musicians were enthusiastic about the sound of the saxophone. Famous Orchestras such as the "Glenn-Miller-Orchestra" or the saxophone player Charlie Parker contributed to the fame of the saxophone.



Portrait 1844

Adolphe Sax (1814 – 1894)

What Are The Various Parts Of The Saxophone Called?



whole rest: is below the fourth line



half rest: is on the third line



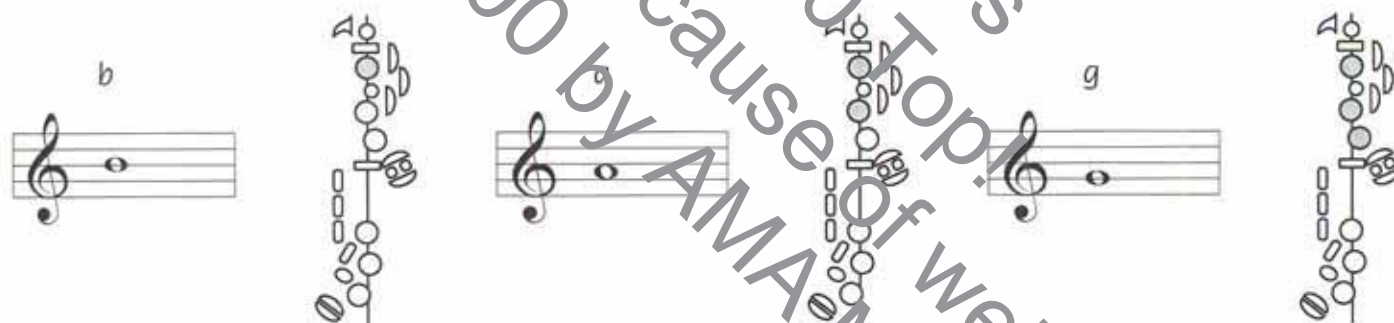
Maybe it is easier to remember the difference with the following comparison:

A whole rest hangs like a bat from the ceiling.

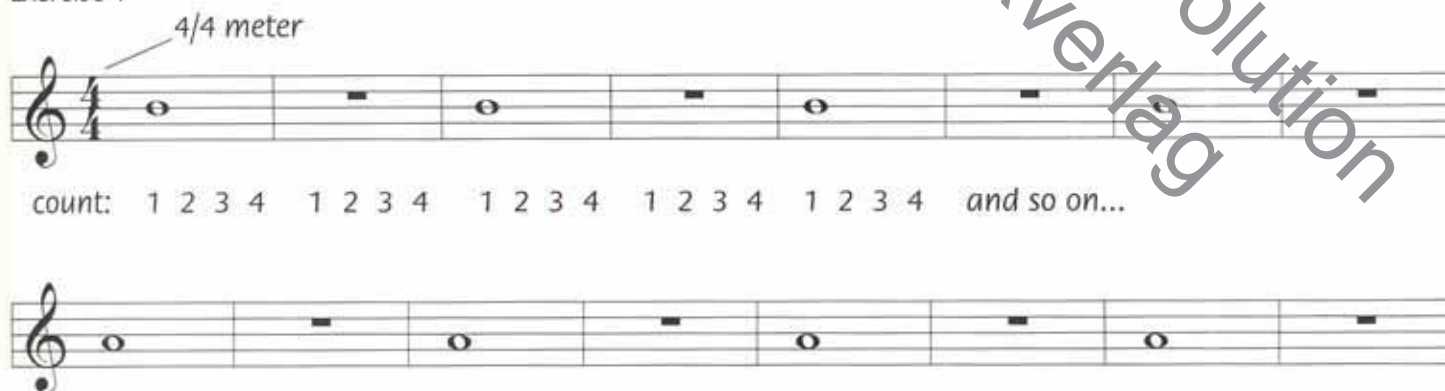
A half rest sits like a chicken on a roost.

L1 – The First Notes: b, a, g

Let's start with the first notes:



Exercise 1



Quiz 1



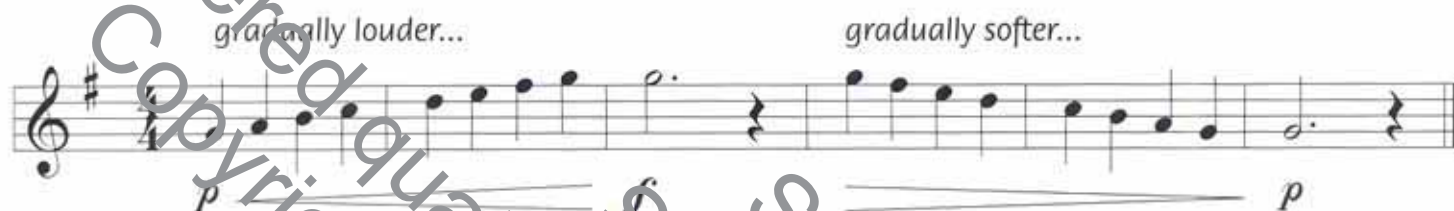
- Who invented the saxophone? _____
- Is the saxophone a woodwind instrument or a brasswind instrument? _____
- What is the approximate weight of the saxophone? _____
- May the lower teeth touch the reed? _____
- What is a "circle of muscles"? _____
- How are you supposed to breathe, chest respiration or diaphragm breathing? _____
- How many saxophonists does it take to change a light bulb? _____
- How many lines are in the staff? _____
- What is a treble clef? _____
- What is the difference between a bar-line and a double bar-line? _____
- Which time signatures do you know? _____
- How can you tell a whole rest apart from a half rest in the notation? _____
- What is "rhythm"? _____
- What does a dot after a half note mean? _____
- What is the difference between a slur and a tie? _____
- What does "improvising" mean? _____
- What is a "chord"? _____
- What notes do you know up to now? _____
- How often and how long do you play each week? _____

Your teacher is going to discuss the questions and answers with you.

Have a lot fun till the next quiz!



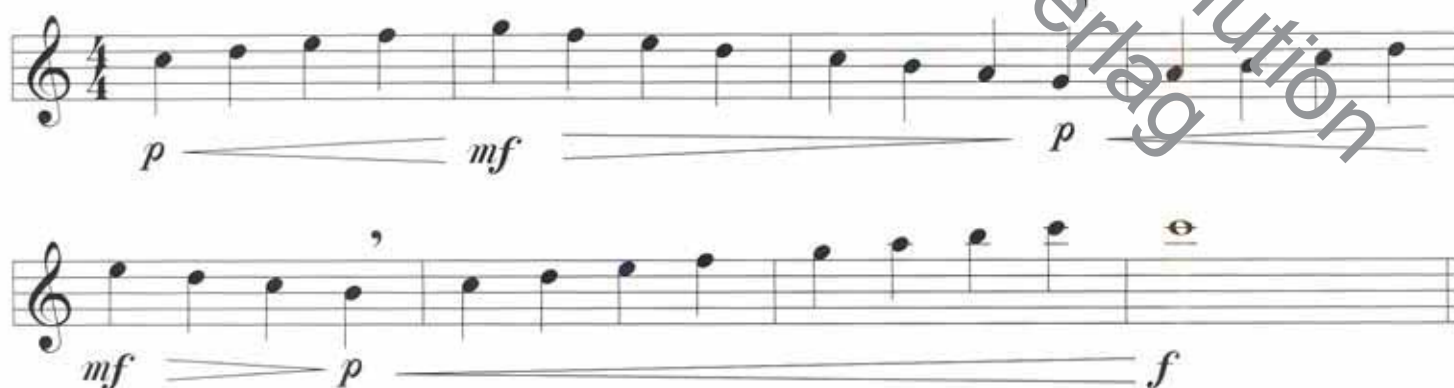
Exercise 2



Exercise 3



Exercise 4



L20 – Dotted Quarter Note, - Rest, Syncopation

Rhythm with dotted notes:



Syncopation:



Remember:

A dot placed after a note makes the note half as long again.

Syncopation is a rhythm which is hard to count. The stress is "shifted", which means that one of the beats is hidden in a note. In the example given above, the second beat is right in the middle of the quarter note.



Exercise 1



Exercise 2

