

LJ Hutchen ALTO SAXOPHONE METHOD

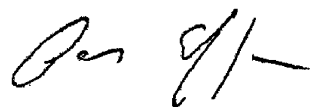
BOOK TWO

Dear Student:

Congratulations! Now that you have gained experience in instrumental music, you are ready to start Book Two. With regular practice you will discover that the joy of music continues to grow, and that the satisfaction music brings you is everlasting.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is enough for a lifetime, but a lifetime is not enough for music.”—Sergei Rachmaninov

Written by Paul Effman
Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

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L. J. Hutchen ALTO SAXOPHONE METHOD BOOK 2

Preface for Band Directors

In order for you to easily accommodate the group's level of experience, I have started Book Two with review lessons.

Review lessons include concepts from Book One. Each concept is presented numerous times through the exercises. I advise the instructor to consider how much repetition is needed. Some groups might be able to proceed without being assigned each and every exercise.

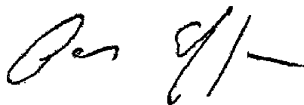
A single review lesson includes the concepts presented in two lessons from Book One.

In order to accommodate the different ranges of instruments, some of the pitches found in these exercises will not be in unison from book to book.

Since this series is designed to serve mixed groups, certain exercise lines will present new concepts which do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. Directors should use discretion in skipping such exercises when teaching like-instrument groups.

Thank you and good luck.

Sincerely,

A handwritten signature in black ink, appearing to read 'Paul Effman', with a stylized flourish at the end.

Paul Effman



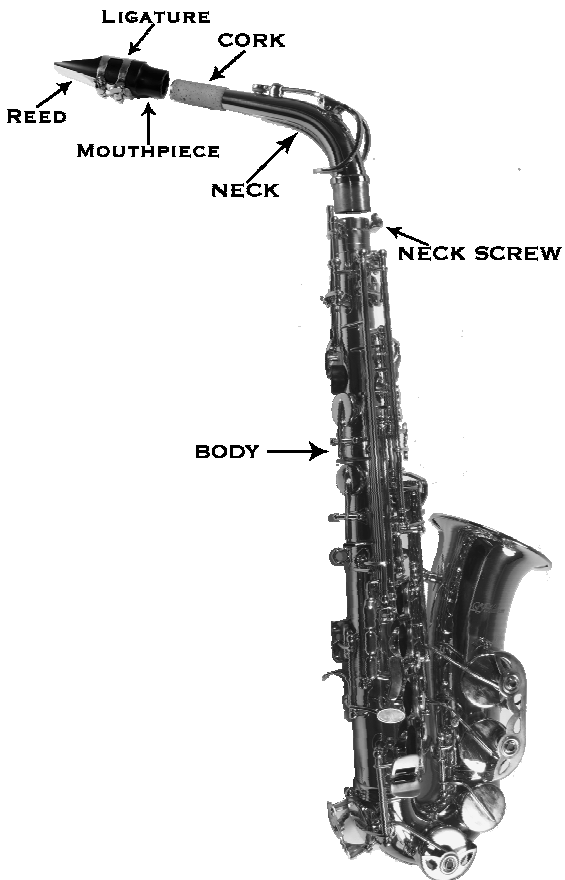
PRODUCING SOUND

Try to produce your first sounds by using the mouthpiece and neck only.



EMBOUCHURE (“ahm boo shoor”) describes the formation of your mouth.

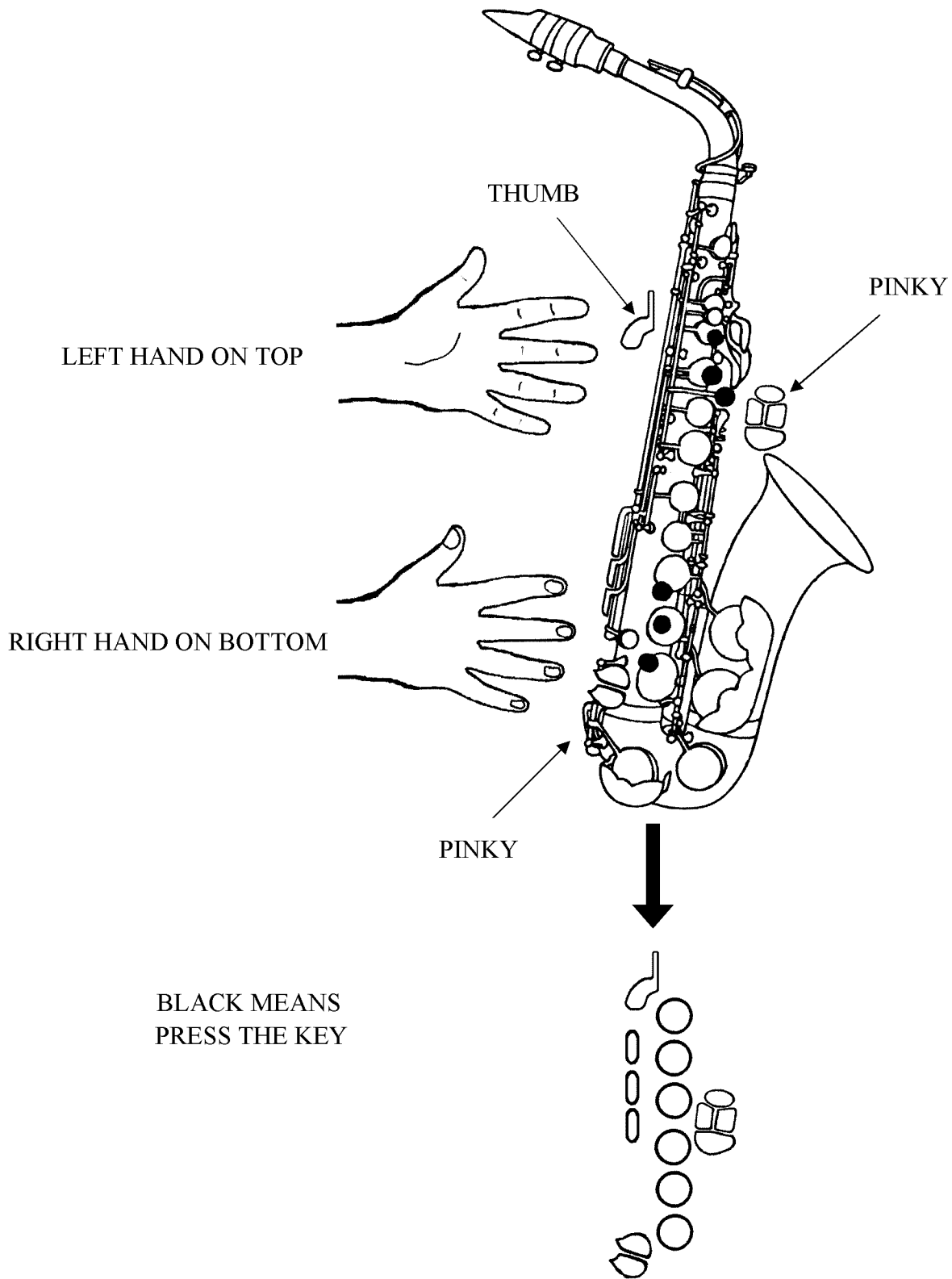
- Place your lower lip firmly against your lower teeth.
- Put the reed on your lower lip about ½ inch into your mouth.
- Top teeth should rest on the mouthpiece.
- Tighten the corners of your mouth.
- Don’t puff your cheeks.
- Blow steady air while pronouncing the sound “Too.” After you succeed in producing sounds, attach the mouthpiece and neck to the saxophone body. Your teacher will show you where to place your fingers for your first notes.



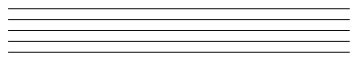
PLAYING POSITION:

- Sit on the edge of your chair with your back straight. Adjust your neck strap to a length that brings the mouthpiece to you. If the strap is too long, unnecessary weight will be put on your right hand and lower lip.
- Place your right thumb under the hook located on the bottom rear portion of your saxophone. Your right thumb will act as the support for the weight of your instrument whenever you play. Both feet should be flat on the floor.

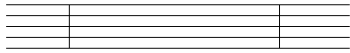
This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 38.



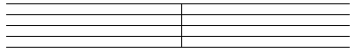
Important Terms



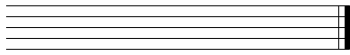
Music Staff = **Lines and spaces**



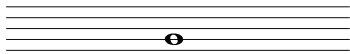
Measure = **Segment of the music**



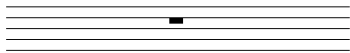
Barline = **Divides the music into measures**



Double Barline = **End of the music**



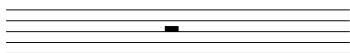
Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



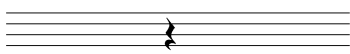
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



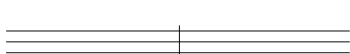
Quarter Note = **1 beat of sound**



Quarter Rest = **1 beat of silence**



Dotted Half Note = **3 beats of sound**



Dotted Quarter Note = **1 1/2 beats of sound**



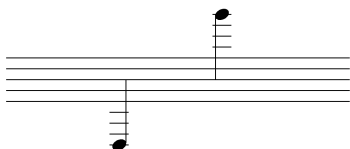
Eighth Notes = **1/2 beat of sound**



Eighth Rest = **1/2 beat of silence**



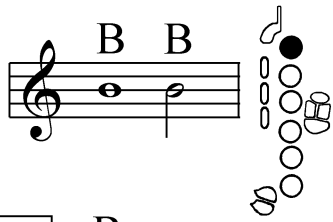
Time Signature = **Number of beats in a measure**



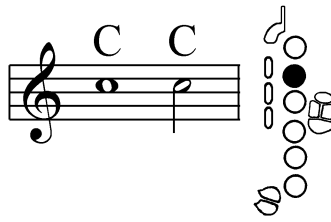
Ledger Lines = **Lines that extend the staff**

Lesson R1

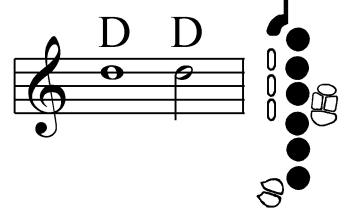
B B



C C



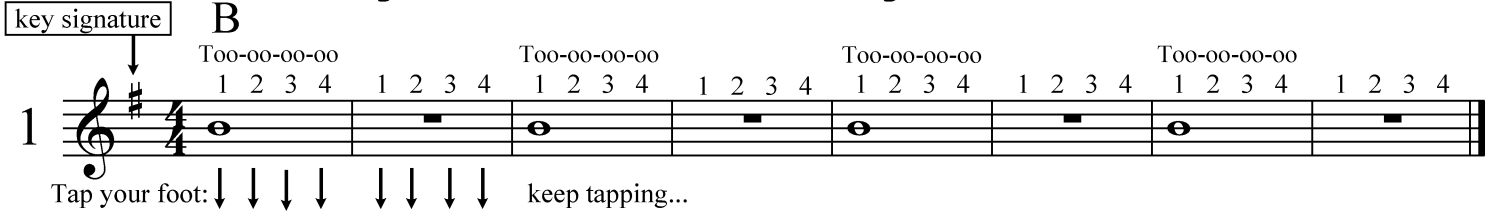
D D



key signature B

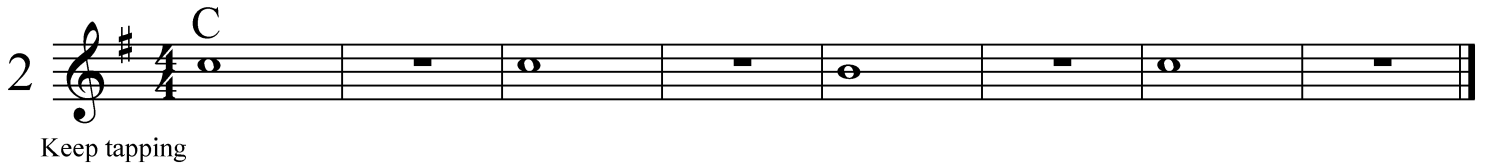
Too-oo-oo-oo 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

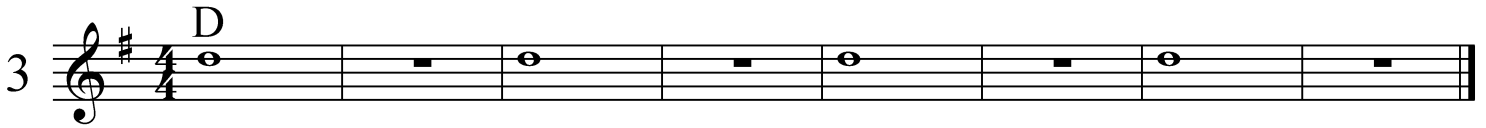


2 C

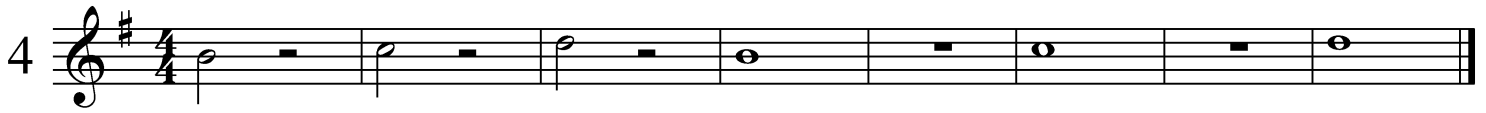
Keep tapping



3 D



4

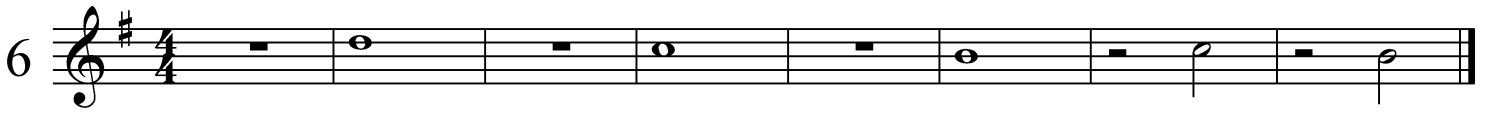


5

Keep tonguing



6



7

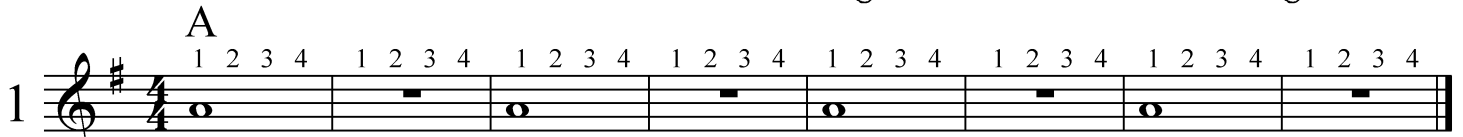
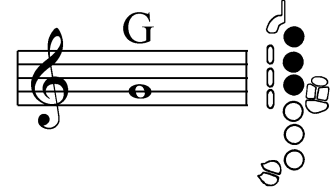
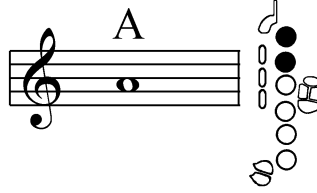


8

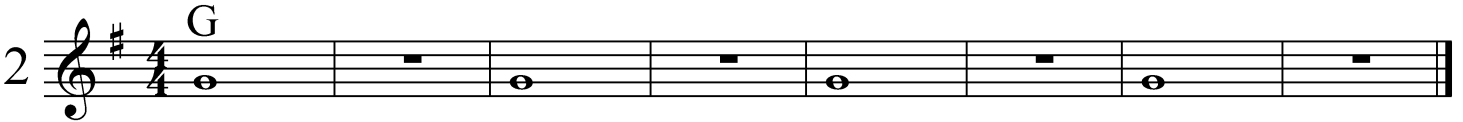


Lesson R2

G G G A A A B B B C C C D D D



Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



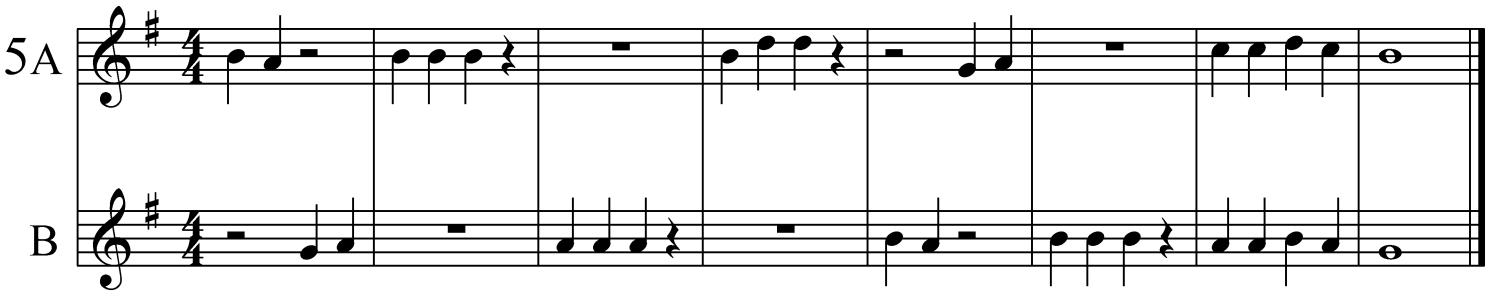
Keep tapping



Mary Had A Little Lamb

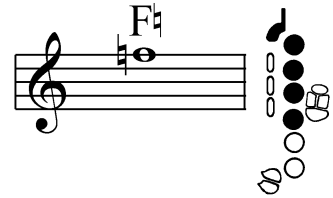
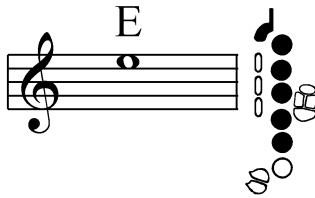
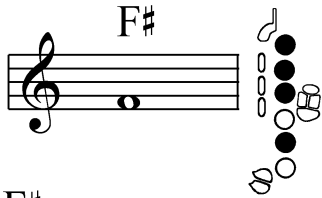


Mary Had A Little Duet





Lesson R3



1

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap your foot for the rest of the book.

2

Rock Beat

3

4

Minor Duo

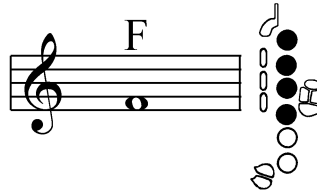
5A

B

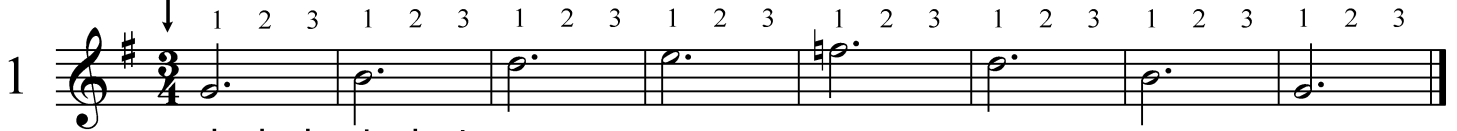
Yankee Doodle

6

Lesson R4



$\frac{3}{4}$ time

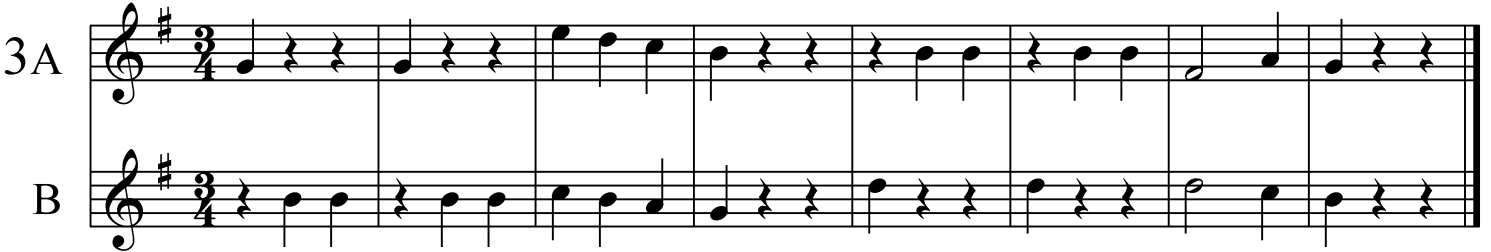


Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓

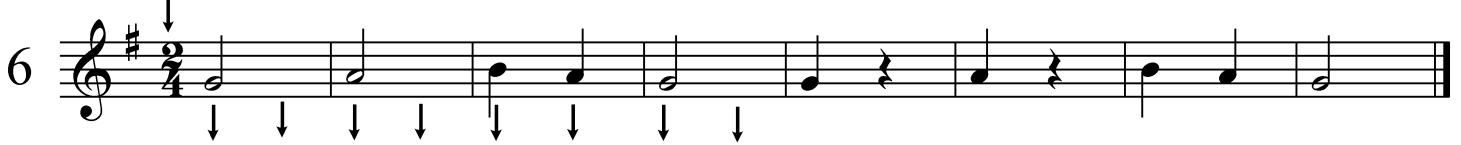


Repeat Sign

Um Pa Pa



$\frac{3}{4}$ time



London Bridge

1st Ending

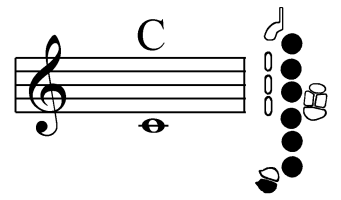
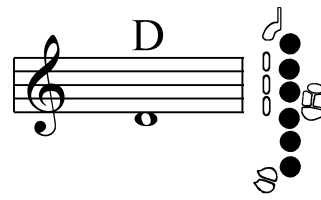
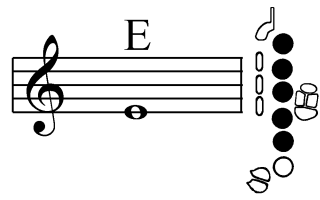
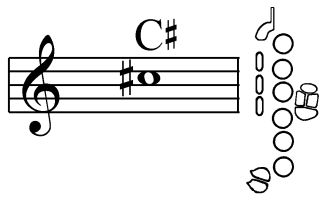
2nd Ending



f - forte - loud

Lesson R5

p - piano - soft



tie

The Tie

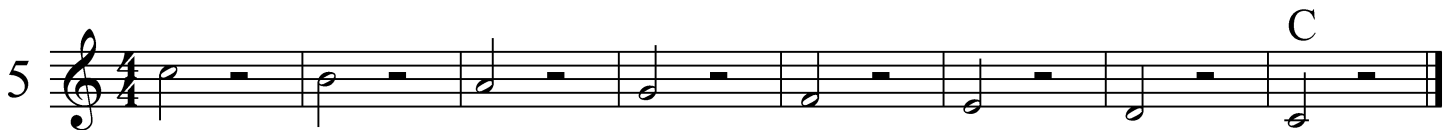


pick up

Ear Canal



breath mark



Tie It Up



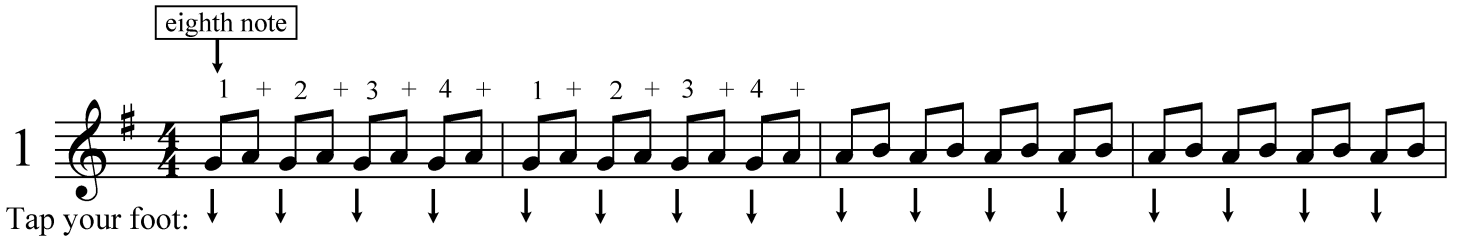
When Are You Natural?



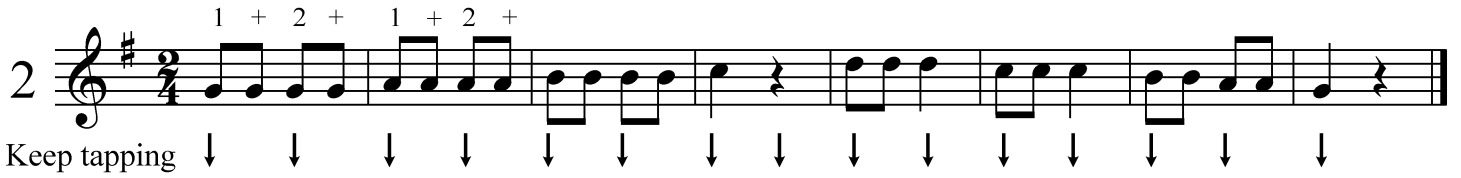
Pick It Up



Lesson 1

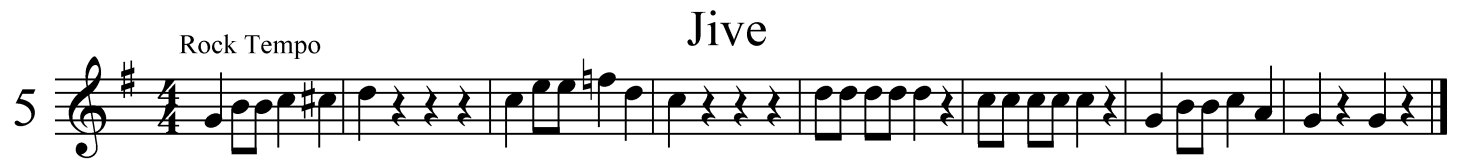
1 



2 

3 

4 

5 

Jive

6 

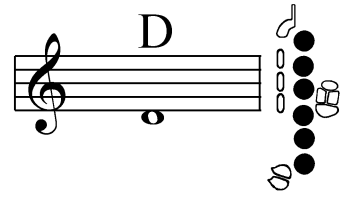
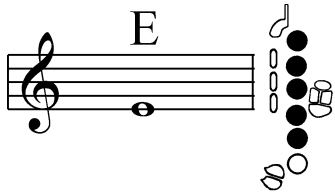
Old Macdonald

7 

Polly Wolly Doodle



Lesson 2

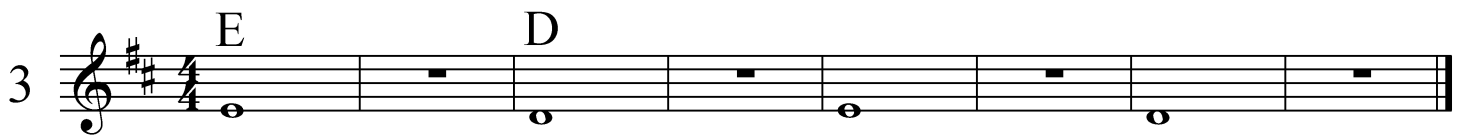


German Waltz

1 

2 

Slurry Murry

3 

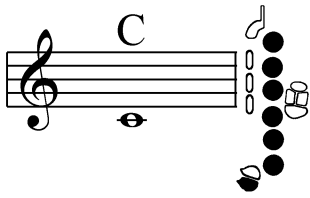
4 

5 

6 



7 



Lesson S1

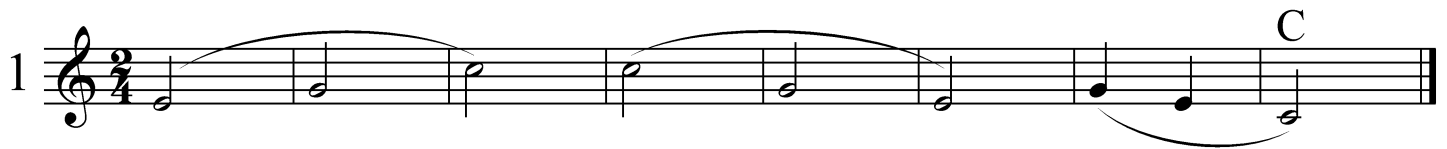
Supplementary Saxophone Material
(Cannot be combined with other instruments)

BREATH SUPPORT

The lungs must be trained to produce the steady, focused, sustained air stream needed to make the reed vibrate. Good posture with a straight back and neck will greatly aid the breathing process. **Do not raise and lower the shoulders when breathing.** Lifting the shoulders creates tension that will affect the sound and the fingers. Players should try to use their entire lung capacity, allowing the lower part of the lungs to push the stomach forward, then filling the upper cavity. The air stream should always be steady, never choppy. A player can think of filling the instrument or the whole room, never stopping the air except at the end of a phrase or during a rest.

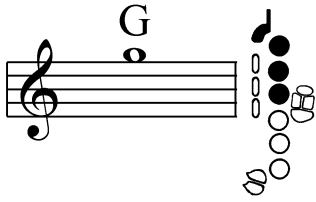
EMBOUCHURE (mouth position)

There are many different variations on good saxophone embouchures. A standard method is to first cover the bottom teeth with the fleshy part of the lower lip to form a cushion. Next, place the bottom lip on the reed at the point where the mouthpiece curves away from it. Then place the top teeth on top of the mouthpiece at approximately the same spot above the bottom lip. Create pressure around the mouthpiece so that no air escapes from the corners of the mouth. The pressure should be fairly consistent all the way around the mouthpiece. The embouchure should remain consistent for the entire range of the instrument. There should be no radical movement of the jaw to produce any note. Avoid opening up for low notes or squeezing for high notes. Saxophonists should be able to play all pitches by simply producing a steady air stream and pressing fingerings.



Lesson S2

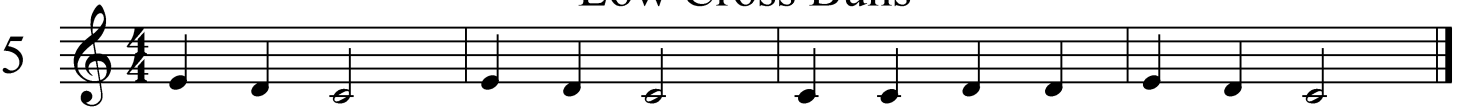
Supplementary Saxophone Material
(Cannot be combined with other instruments)



Mary Is Back



Low Cross Buns



C Scale



Lesson 3

dotted quarter note eighth note



 - Fermata

Trio

1A *Fine*



A *D.C. al Fine*




2



Irish Lullaby

tap your foot: 1 2 + 3 4

3A *fermata*



Lesson 4

Sometimes one note has two different names.

C = Common Time

A musical staff in treble clef showing two notes: B \flat and A \sharp . To the right is a guitar fretboard diagram with a treble clef, showing the positions of B \flat (2nd fret, 4th string) and A \sharp (2nd fret, 5th string).

1

2

Concert A \flat Scale (F for saxophone)

3

tap your foot: 1 2 + 3 4

4

5

6

Common Time

HLJ Blues

7

f *p*

1. *f* 2.

Lesson 5

Melody

1 

The Same Melody

2 

One More Time

3 

The Conquering Hero

4A 

B 

Meadowbrook Song

5 

Two In Three

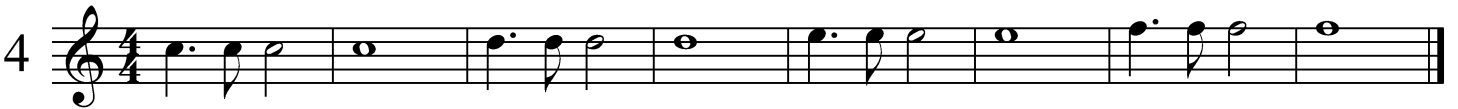
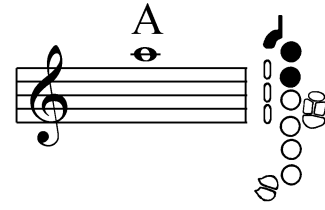
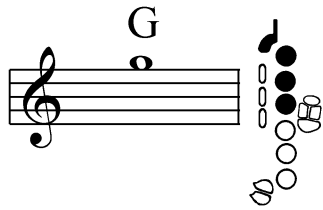
6A 

B 

A 

B 

Lesson 6



Chord Study



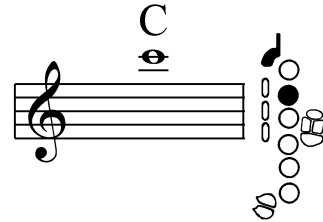
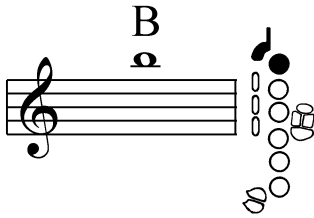
Rock Tune 1



Rock Tune 2



Lesson 7



Rhythm Review Lines (1 - 5)

1 $\frac{2}{4}$ 1 2 + 1 2 1 2 + 1 2 1 + 2 + 1 2 1 + 2 + 1 2

2 $\frac{3}{4}$ 1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 + 1 2 3 1 + 2 + 3 + 1 2 3

3 $\frac{4}{4}$ 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4

4 $\frac{4}{4}$ 1 2 + 3 + 4 1 2 + 3 + 4 1 2 3 + 4 + 1 2 3 + 4 +

5 $\frac{4}{4}$ 1 2 3 4 + 1 2 3 4 + 1 2 3 + 4 1 2 3 + 4 1 2 3 4 1 2 3 4 1 + 2 3 4 1 2 3 + 4

Scale Exercises

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

6 $\frac{2}{4}$

Concert E \flat Scale (C for saxophone)

7 $\frac{2}{4}$

Concert F Scale (D for saxophone)

8 $\frac{2}{4}$

Concert A \flat Scale (F for saxophone)

9 $\frac{2}{4}$

Lesson 8

mf - mezzo forte - medium loud

mp - mezzo piano - medium soft

accent - > emphasize the note

staccato - • short and detached

Duo

largo (slow)

1A

B

Graduation Theme

andante (medium slow)

2

Mexican Hat Dance

3

staccato

f

p

f

f

1.

2.

Country Garden

English Folk Song

Fine

D.C. al Fine

4A

mf

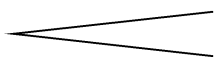
mp

B

mf

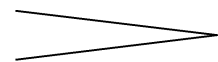
mp

Lesson 9



crescendo - gradually increase volume

ff - fortissimo - very loud



diminuendo - gradually decrease volume

pp - pianissimo - very soft

Here We Go Pancake Here We Go

1

Musical notation for 'Here We Go Pancake Here We Go' in G major, 4/4 time. It consists of two staves. The first staff starts with a piano (*p*) dynamic, moves to mezzo-piano (*mp*), and then crescendos to fortissimo (*f*). The second staff starts with mezzo-forte (*mf*), crescendos to fortissimo (*f*), then decrescendos to piano (*p*), and finally crescendos back to fortissimo (*f*).

Michael Row The Boat Ashore

Traditional

2

Musical notation for 'Michael Row The Boat Ashore' in G major, 4/4 time, marked *andante*. It consists of two staves. The first staff has a melodic line with a fermata over the second measure. The second staff has a bass line with a fermata over the second measure.

The Saints

3

Musical notation for 'The Saints' in G major, 4/4 time. It consists of two staves. The first staff has a melodic line with a fermata over the second measure. The second staff has a bass line with a fermata over the second measure.

Concert E \flat Exercise (C for saxophone)

4

Musical notation for 'Concert E \flat Exercise' in C major, 2/4 time. It consists of one staff. The dynamic starts at piano (*p*), crescendos to fortissimo (*ff*), and then decrescendos to pianissimo (*pp*).

Concert F Exercise (D for saxophone)

5

Musical notation for 'Concert F Exercise' in D major, 2/4 time. It consists of one staff. The dynamic starts at mezzo-piano (*mp*), crescendos to fortissimo (*ff*), and then decrescendos to pianissimo (*pp*).

Concert A \flat Exercise (F for saxophone)

6

Musical notation for 'Concert A \flat Exercise' in F major, 2/4 time. It consists of one staff. The dynamics are: piano (*p*), mezzo-piano (*mp*), fortissimo (*f*), fortissimo (*ff*), fortissimo (*f*), mezzo-piano (*mp*), and piano (*p*).

Lesson 10

Two musical staves showing chords D# and Eb. Each staff includes a treble clef, a sharp sign, and a flat sign respectively, with a corresponding guitar diagram to its right.

Two musical staves showing chords D# and Eb, similar to the first block.

Two musical staves showing chords E# and F#. Each staff includes a treble clef, a sharp sign, and a sharp sign respectively, with a corresponding guitar diagram to its right.

Two musical staves showing chords E# and F#, similar to the third block.

1A *D#*

Musical notation for exercise 1A, marked with the chord D# above the staff. It features a treble clef, a sharp sign, and a 4/4 time signature.

1B *Eb*

Musical notation for exercise 1B, marked with the chord Eb above the staff. It features a treble clef, a sharp sign, and a 4/4 time signature.

2A *F#*

Musical notation for exercise 2A, marked with the chord F# above the staff. It features a treble clef, a sharp sign, and a 4/4 time signature.

2B *E#*

Musical notation for exercise 2B, marked with the chord E# above the staff. It features a treble clef, a sharp sign, and a 4/4 time signature.

Volga Boatman

3 *largo*

Musical notation for the piece 'Volga Boatman', marked with the tempo *largo*. It features a treble clef, a sharp sign, and a 4/4 time signature.

Sharp Mice

4

Musical notation for the piece 'Sharp Mice', featuring a treble clef, a sharp sign, and a 4/4 time signature.

andante

5

Musical notation for exercise 5, marked with the tempo *andante*. It features a treble clef, a sharp sign, and a 3/4 time signature. Dynamics include *p*, *ff*, and *p*.

LJH Trio

6A *mf*

B *mp*

C *mp*

Musical notation for the piece 'LJH Trio', consisting of three staves labeled A, B, and C. It features a treble clef, a sharp sign, and a 4/4 time signature. Dynamics include *mf*, *mp*, and *mp*.

A

B *f*

C *p*

Continuation of the musical notation for 'LJH Trio', featuring three staves labeled A, B, and C. It features a treble clef, a sharp sign, and a 4/4 time signature. Dynamics include *f* and *p*.

Lesson 11

Tenuto - hold the note
for its full value

andantino
(slightly faster than andante)

Haydn Theme (short notes)

1

Musical notation for Haydn Theme (short notes) in 4/4 time, featuring a melody of eighth notes and chords.

andantino

Haydn Theme (long notes)

2

Musical notation for Haydn Theme (long notes) in 4/4 time, featuring a melody of long notes and chords.

tenuto

Japanese Folk Song

largo

3A

Musical notation for Japanese Folk Song (Part A) in 4/4 time, featuring a melody of eighth notes and chords.

B

Musical notation for Japanese Folk Song (Part B) in 4/4 time, featuring a melody of eighth notes and chords. Dynamics include *mf*.

Low Brown Jug

4

Musical notation for Low Brown Jug in 4/4 time, featuring a melody of eighth notes and chords.

Theme By Strauss

5

Musical notation for Theme By Strauss in 3/4 time, featuring a melody of dotted notes and chords. Dynamics include *f* and *p*.

Minuet

J.S. Bach

6A

Musical notation for Minuet (Part A) in 3/4 time, featuring a melody of eighth notes and chords.

B

Musical notation for Minuet (Part B) in 3/4 time, featuring a melody of eighth notes and chords.

A

Musical notation for Minuet (Part A) in 3/4 time, featuring a melody of eighth notes and chords.

B

Musical notation for Minuet (Part B) in 3/4 time, featuring a melody of eighth notes and chords.

Lesson 12

Four chord diagrams in treble clef, 4/4 time. The first diagram is for G#m (G#2, A3, B3, C#4) with notes G# and Ab above. The second is for Abm (Ab2, Bb3, C4, D4) with notes G# and Ab above. The third is for Am (A2, B2, C3, D3) with notes A# and Bb above. The fourth is for Bbm (Bb2, C3, D3, E3) with notes A# and Bb above. Each diagram includes a vertical stack of circles representing the strings and a small treble clef staff showing the chord's structure.

1

2

3

4

5

6

7

8

Minor Melody

9

Bistu Shane

10

Lesson 13

♪ - eighth rest

Chromatic Exercises (1 - 3)

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.



1 

2 

3 

4 

5 

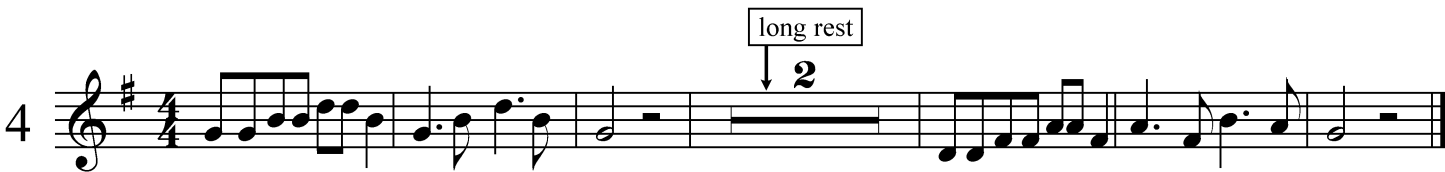
6A 
B 

Londonderry Air

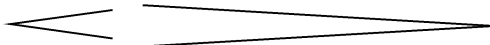
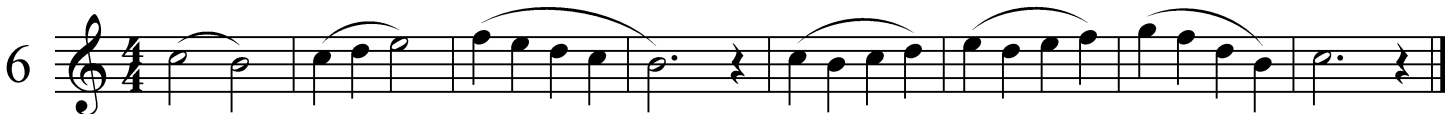
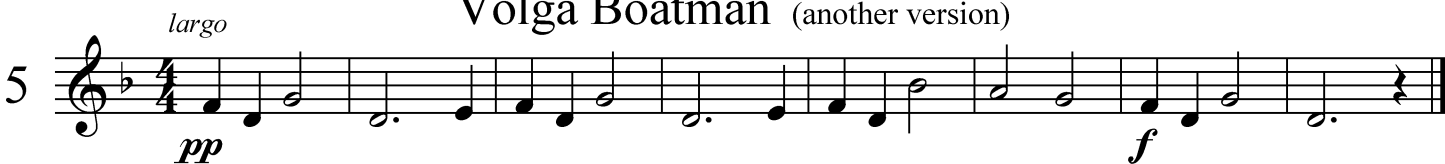
7 



Lesson 14



Volga Boatman (another version)



Lesson 15

The Mustard Musette

1A

B

f *f* 1. 2. *Fine* *p* *p*

Detailed description: This system contains two staves, 1A and B, in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Staff 1A begins with a dynamic marking of *f* and contains a melodic line with eighth-note patterns. Staff B provides a harmonic accompaniment with a similar eighth-note pattern. The piece features a first ending (1.) and a second ending (2.) leading to a *Fine* marking. The dynamics transition from *f* to *p* at the end of the second ending.

A

B

mf *mf* D.C. al Fine

Detailed description: This system contains two staves, A and B, in treble clef with a key signature of two sharps and a 4/4 time signature. Staff A features a melodic line with a dynamic marking of *mf*. Staff B provides a harmonic accompaniment, also marked *mf*. The piece concludes with a *D.C. al Fine* instruction, indicated by a double bar line and a repeat sign. Both staves include hairpins showing a gradual decrease in volume towards the end.

Hatikvah Duo

2A

B

f *f* *ff* *ff* *Fine*

Detailed description: This system contains two staves, 2A and B, in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Staff 2A begins with a dynamic marking of *f* and contains a melodic line with eighth-note patterns. Staff B provides a harmonic accompaniment, also marked *f*. The piece features a first ending and a second ending leading to a *Fine* marking. The dynamics transition from *f* to *ff* at the end of the second ending.

A

B

p *pp* *p* *pp* D.C. al Fine

Detailed description: This system contains two staves, A and B, in treble clef with a key signature of one sharp and a 4/4 time signature. Staff A features a melodic line with a dynamic marking of *p*. Staff B provides a harmonic accompaniment, also marked *p*. The piece concludes with a *D.C. al Fine* instruction, indicated by a double bar line and a repeat sign. Both staves include hairpins showing a gradual decrease in volume towards the end.

Lesson 16

1 

2 

3 

4 

5 

6 
f *ff*

7 
allegro - lively
mf *f*

8 
largo

9 
andante
mf *ff* *mf* *mp*

10 
andante

Lesson 17

ritard - (rit.) gradually
slow down tempo

1 

2 

3 

4 

5 

6 
slow

LJH Chorale

7A 
7B 
7C 
largo
rit.....

Lesson 18

Ode To Joy

Ludwig von Beethoven

1A

B

mf

mf

A

B

mp

f

mp

f

America

Samuel Francis Smith

2A

B

mf

mf

A

B

11 - rehearsal number

Marine's Hymn

Traditional

3

allegro

mf

Fine

1.

2.

D.S. al Fine

Lesson 19

Hymn

Weber

andante

Solo
Duet
Trio
Quartet

A - rehearsal letter

Solo
Duet
Trio
Quartet

B

Solo
Duet
Trio
Quartet

My Sweet Daddio

P. Effman

moderato

A

To Coda

Musical score for the first system, measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves labeled A, B, C, and D. The tempo is marked *moderato*. A boxed letter 'A' is placed above the first measure. The music features a mix of eighth and quarter notes, with some rests and a fermata over the final note of the first staff in measure 8.

Musical score for the second system, measures 9-14. The score continues with four staves labeled A, B, C, and D. The tempo remains *moderato*. The music includes a fermata over the final note of the first staff in measure 14. The notation includes various rhythmic patterns and rests.

B

D.C. al Coda

⦿

Musical score for the third system, measures 15-18. The score continues with four staves labeled A, B, C, and D. The tempo remains *moderato*. A boxed letter 'B' is placed above the first measure. The music includes a fermata over the final note of the first staff in measure 18. The notation includes various rhythmic patterns and rests.

rit.

Irish/Scottish Medley

P. Effman
J. Friedman

andante
p
2 3 4 5 6
7 8 9 10 11 12
mp
13 14 15 16 17 18 19
mf
20 21 22 23 24 25 26
f
27 28 29 30 31 32 33
rit. *p*
moderato
34 8 42 43 44 45 46 47
mf
48 49 50 51 52 53 54
f
55 56 57 58 59 60 61
ff
62 63 64 65 66 67 68
69 70 71 72 73 74 *andante*
f
75 76 77 78 79 80 81 82
rit. *p*

Irish/Scottish Medley

P. Effman
J. Friedman

andante
p

mp

mf

f

rit. *p* *moderato* *mf*

ff

andante *f*

rit. *p*

Scales

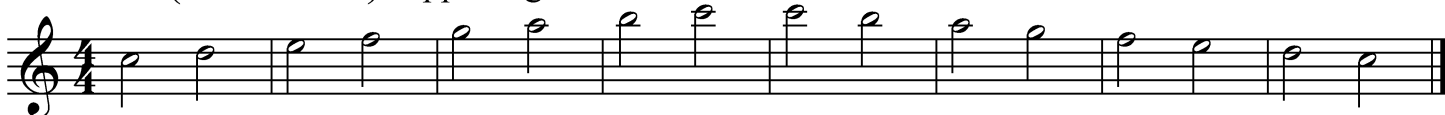
Scales should be used as daily warm-ups. As students acquire sufficient note vocabulary, additional scales should be added to the daily practice routine.

For notes that you are not sure of, refer to the fingering chart on page 38.

C (concert E \flat) lower register



C (concert E \flat) upper register



F (concert A \flat)



B \flat (concert D \flat)



E \flat (concert G \flat)



Scales continued

G (concert B \flat)



D (concert F)

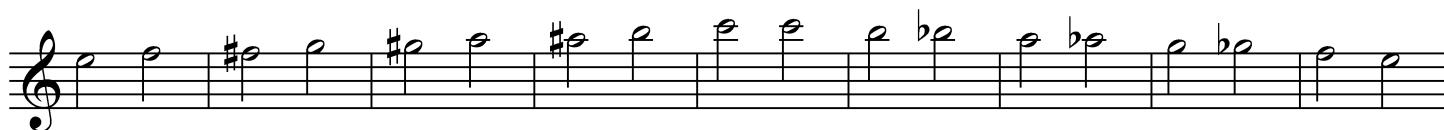


A (concert C)



Chromatic Scale Study

Your teacher will let you know when it is time to include chromatic scale practice on a daily basis. You will not be expected to play all of the notes below. You should work on fragments of the scale. Gradually you will increase your chromatic range and memorize the entire scale.



Vocabulary

	<i>Accelerando</i>	getting faster
>	<i>Accent</i>	emphasize
	<i>Adagio</i>	slow (between <i>Largo</i> and <i>Andante</i>)
	<i>Allegretto</i>	slightly slower than <i>Allegro</i>
	<i>Allegro</i>	fast
	<i>Andante</i>	medium slow
	<i>Andantino</i>	slightly faster than <i>Andante</i>
	<i>A Tempo</i>	return to the normal speed
⊕	<i>Coda</i>	the ending section of a composition
◁	<i>Crescendo (cresc.)</i>	gradually increase volume
	<i>Da Capo (D.C.)</i>	repeat to the beginning
	<i>Dal Segno (D.S.)</i>	repeat to the sign S
▷	<i>Diminuendo (dim.)</i>	gradually decrease volume
⤿	<i>Fermata</i>	hold longer than written
	<i>Fine</i>	the end
	<i>Forte - f</i>	loud
	<i>Fortissimo - ff</i>	very loud
	<i>Larghetto</i>	slightly faster than <i>Largo</i>
	<i>Largo</i>	very slow
	<i>Legato</i>	a smooth style, connected tones
	<i>Lento</i>	slow
	<i>Meno Mosso</i>	less motion (a little slower)
	<i>Mezzo Forte - mf</i>	medium loud
	<i>Mezzo Piano - mp</i>	medium soft
	<i>Moderato</i>	moderately
	<i>Pianissimo - pp</i>	very soft
	<i>Piano - p</i>	soft
	<i>Poco a Poco</i>	little by little
	<i>Rallentando (rall.)</i>	hold back (slow down gradually)
	<i>Presto</i>	very fast
	<i>Ritardando (rit.)</i>	slow down gradually
	<i>Simile</i>	continue in a similar style
	<i>Slur</i>	to connect notes of different pitches without stopping the sound
♪	<i>Staccato</i>	play the note short and detached
♪	<i>Tenuto</i>	hold the note for its full value
	<i>Tie</i>	to connect notes of the same pitch without stopping the sound
	<i>Vivace</i>	fast, lively
	<i>Vivo</i>	very fast (lively)

Fingering Chart

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
---	------------	-----------	---	------------	-----------	---	------------	-----------	---

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	C
---	------------	-----------	---	------------	-----------	---	---

Some notes on the saxophone have more than one fingering. Your teacher will show you the alternate fingerings when they are necessary.

ABOUT PAUL EFFMAN

Clarinetist and music educator, Paul Effman received his undergraduate degree from Queens College, City University of New York, and his Masters of Fine Arts degree from Long Island University. His teachers included such notables as Dr. Marc Donnelly (clarinet), Professor Josef Marx (double reeds), Alvin West (saxophone), and Lee Konitz (jazz saxophone).

Mr. Effman has performed throughout the tri-state area. He was the founder and soprano saxophone player for the Long Island Saxophone Quartet. A notable performance in 2005 featured Mr. Effman as a clarinet soloist at Lincoln Center with the Asian Youth Orchestra.

In addition to being a performer, Mr. Effman has had over thirty-five years experience as an educator. His faculty positions include Instructor of Saxophone at the University of South Florida and Instructor of Clarinet and Saxophone at C.W. Post College. He was the Chairman of Music at Tampa Catholic High School in Tampa, Florida and Co-Chairman of Fine Arts at H. Frank Carey High School in Franklin Square, New York. He presently conducts the annual Catholic School Honor Band at St. Anthony H.S. in Huntington, N.Y. This festival includes over 700 musicians from over 50 Catholic schools in Long Island, New York.

In 1971 the majority of private and parochial schools did not offer instrumental music. Paul Effman started a band program at St. Hyacinth School in Glen Head, New York. In 1980 he founded the Paul Effman School Music Service. His service provides instrumental music, recorder programs, and band instruments to schools throughout the East Coast. Today, with a staff of over one hundred educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents, students, and educators now know that music is an integral part of an overall curriculum.