LJ Hutchen ALTO SAXOPHONE METHOD

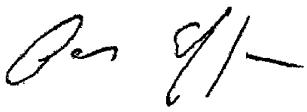
BOOK TWO

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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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.

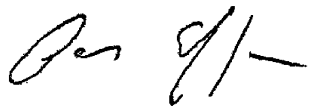
A single review lesson includes the concepts presented in two lessons from Book One.

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,



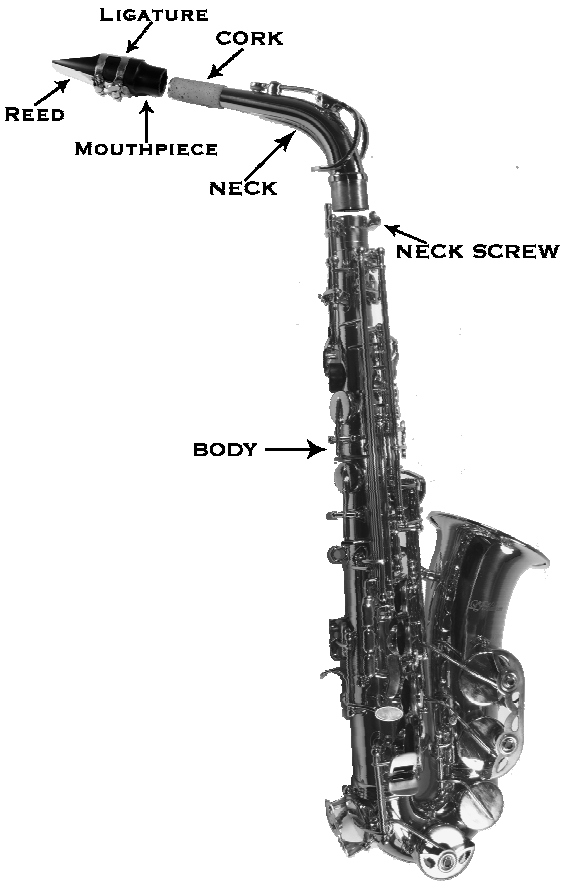
Paul Effman

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.

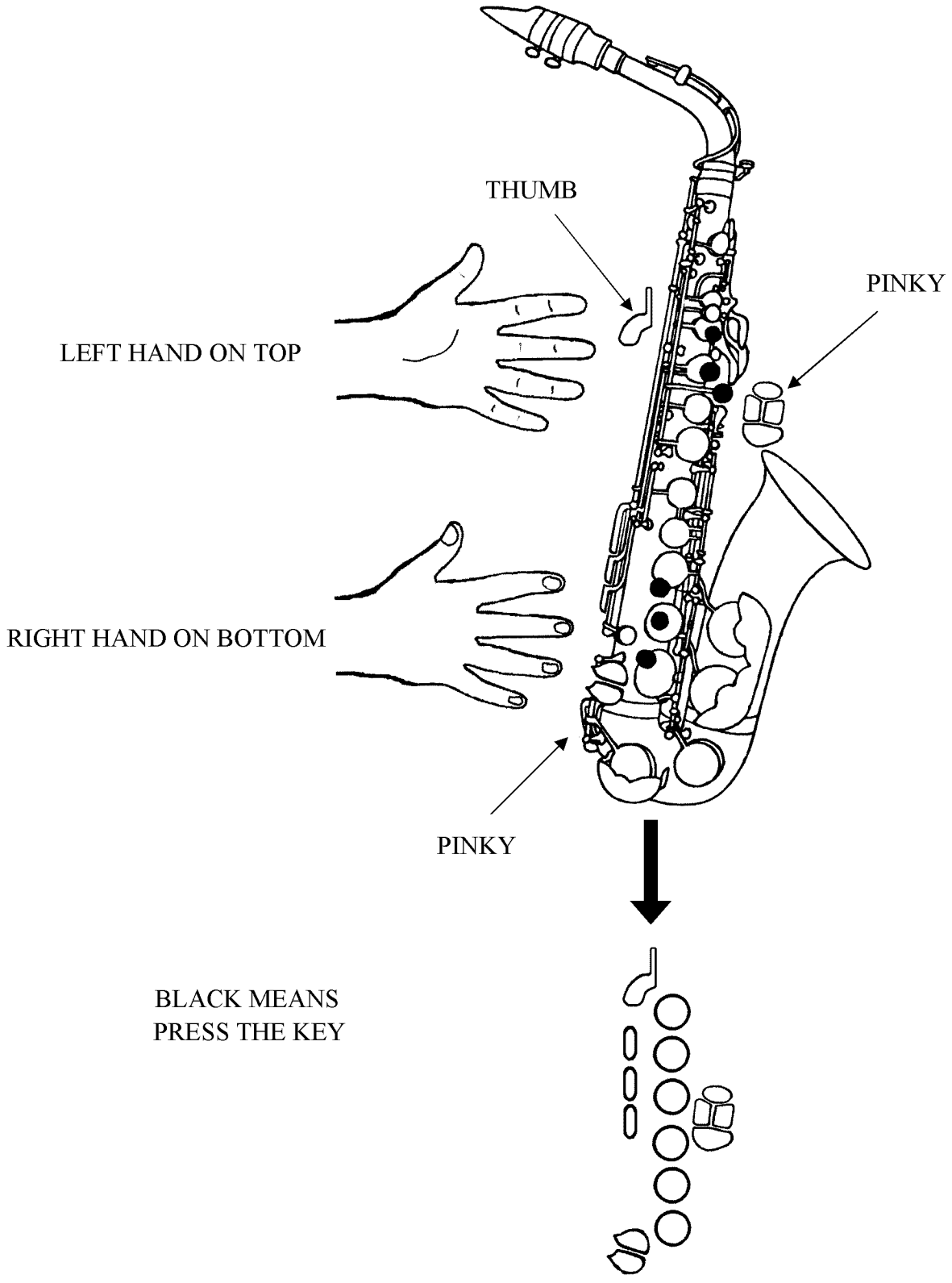
- Place your lower lip firmly against your lower teeth.
- Put the reed on your lower lip about ½ inch into your mouth.
- Top teeth should rest on the mouthpiece.
- Tighten the corners of your mouth.
- Don't puff your cheeks.
- Blow steady air while pronouncing the sound "Tooo." After you succeed in producing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



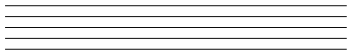
PLAYING POSITION:

- 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.

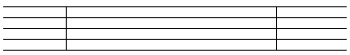
This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 38.



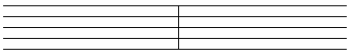
Important Terms



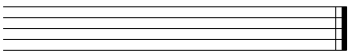
Music Staff = Lines and spaces



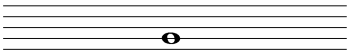
Measure = Segment of the music



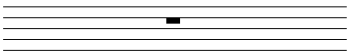
Barline = Divides the music into measures



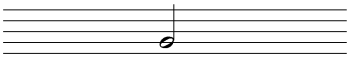
Double Barline = End of the music



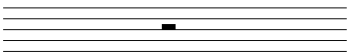
Whole Note = 4 beats of sound



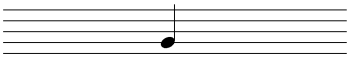
Whole Rest = 4 beats of silence



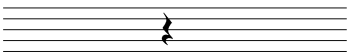
Half Note = 2 beats of sound



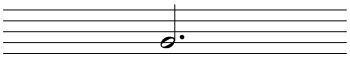
Half Rest = 2 beats of silence



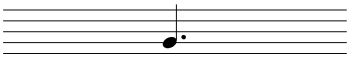
Quarter Note = 1 beat of sound



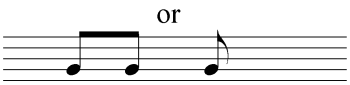
Quarter Rest = 1 beat of silence



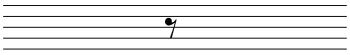
Dotted Half Note = 3 beats of sound



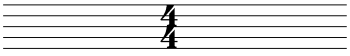
Dotted Quarter Note = 1 1/2 beats of sound



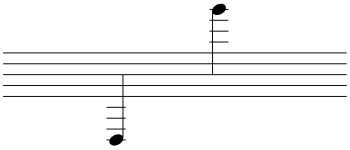
Eighth Notes = 1/2 beat of sound



Eighth Rest = 1/2 beat of silence

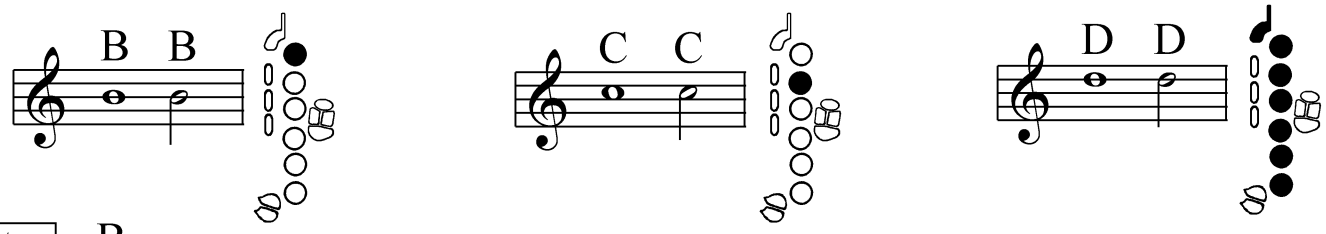


Time Signature = Number of beats in a measure



Ledger Lines = Lines that extend the staff

Lesson R1



key signature

B

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

1

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

C

2

Keep tapping

D

3

4

5

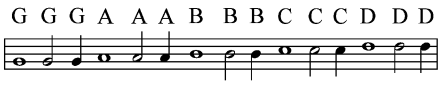
Keep tonguing

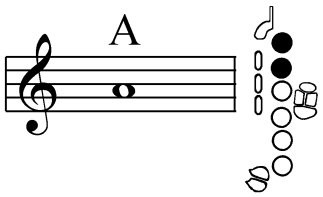
6

7

8

Lesson R2





A

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...

G

2

Keep tapping

3

Mary Had A Little Lamb

4

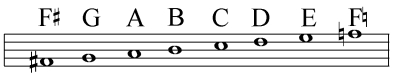
Mary Had A Little Duet

5A

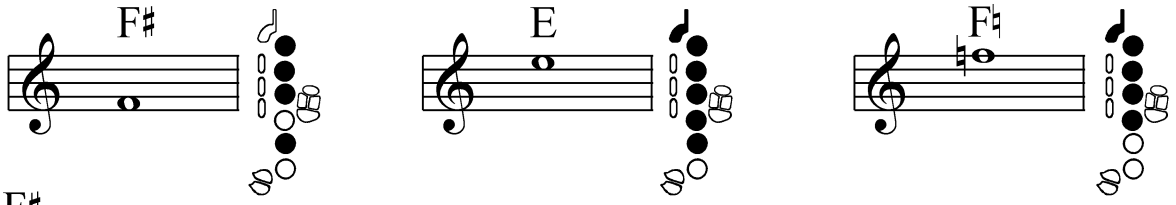
B

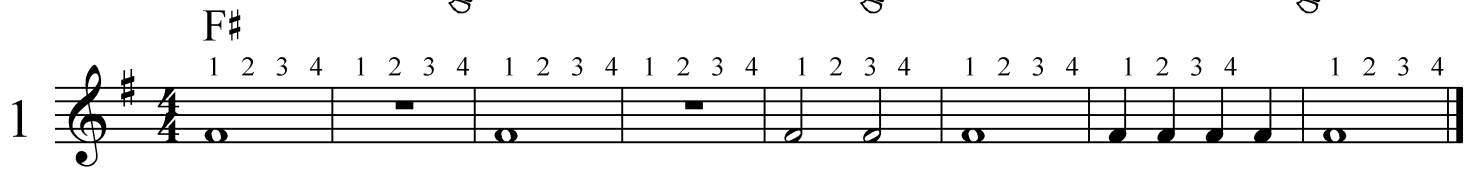
6

7

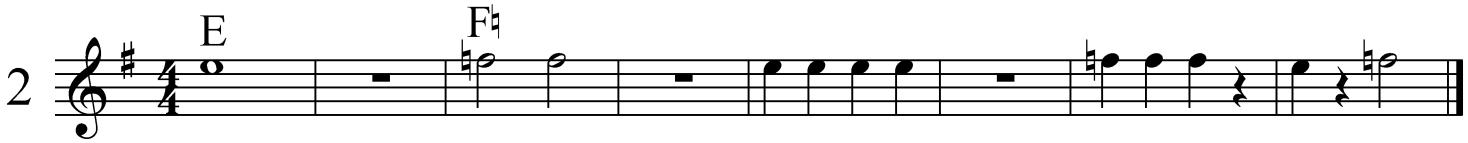


Lesson R3

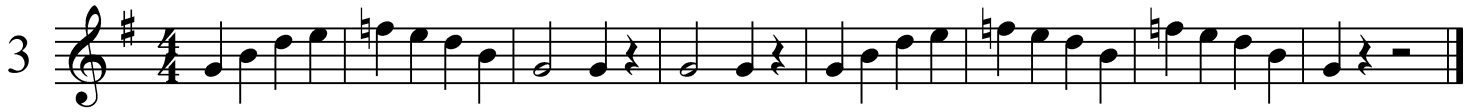


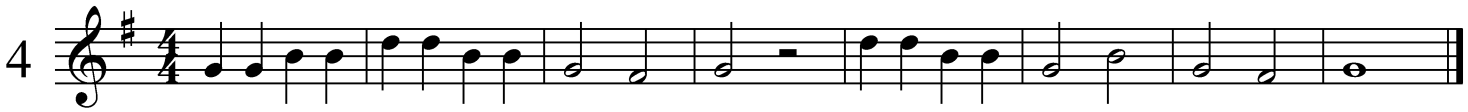


Tap your foot for the rest of the book.

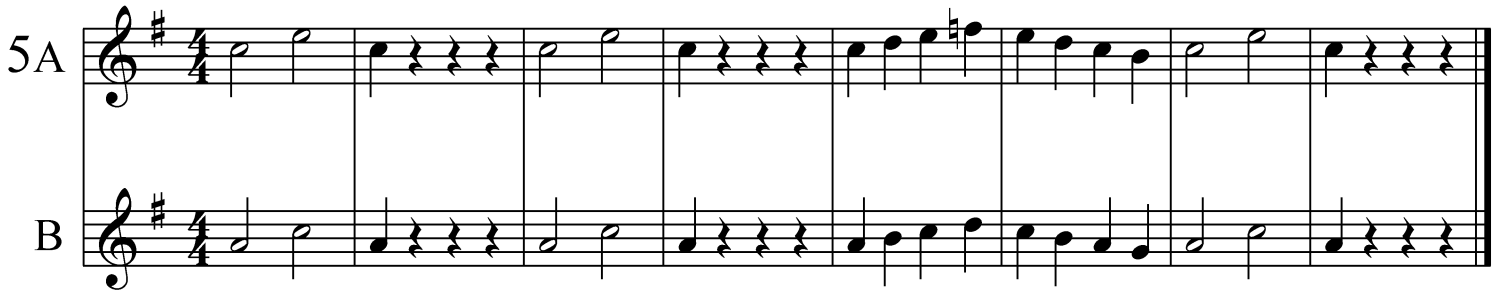


Rock Beat

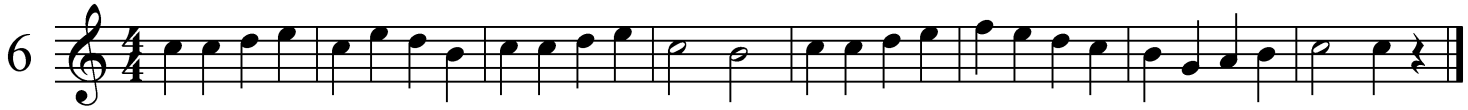




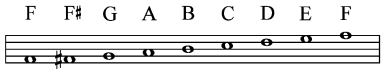
Minor Duo

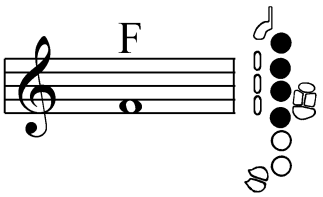


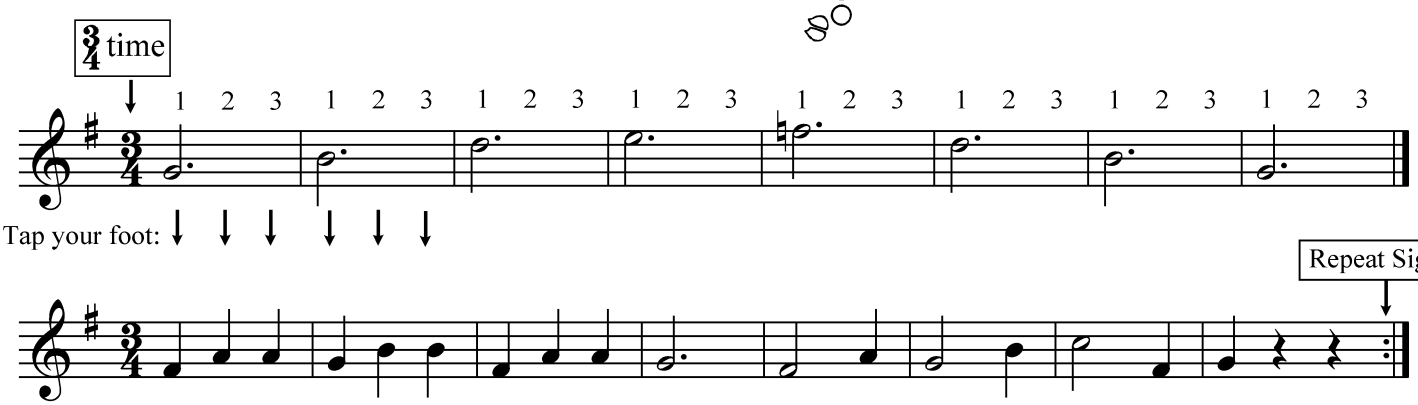
Yankee Doodle



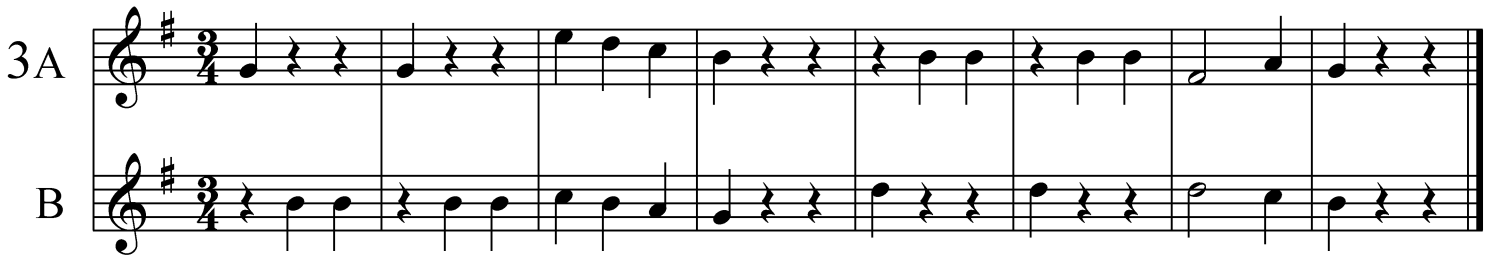
Lesson R4

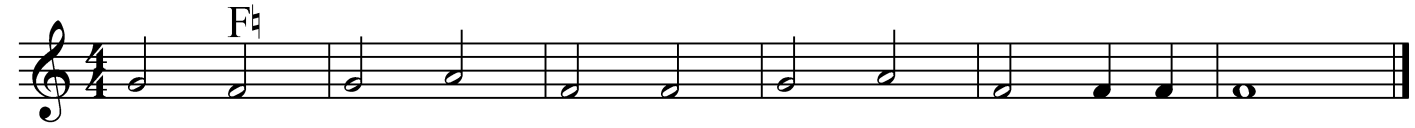


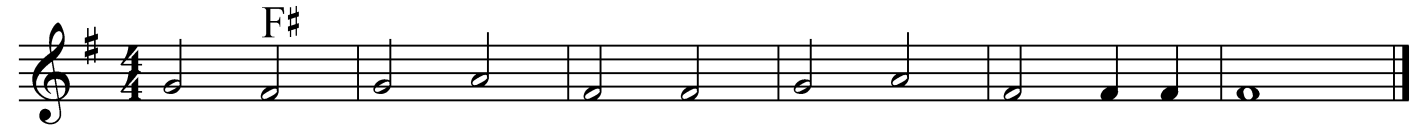


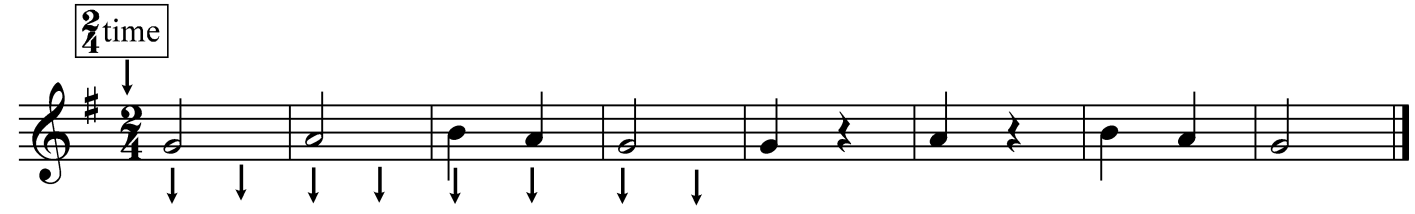


Um Pa Pa







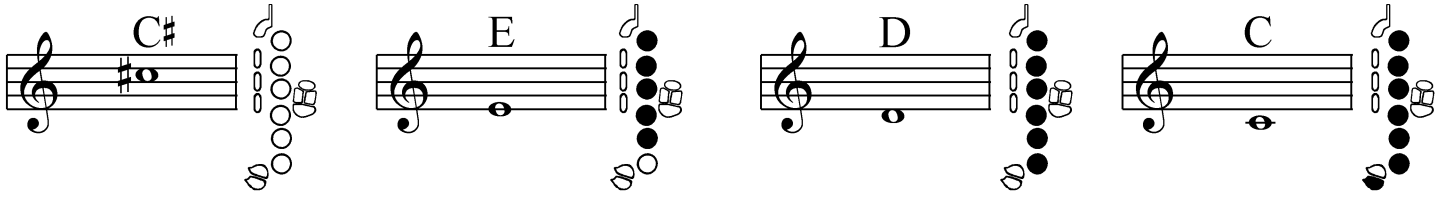


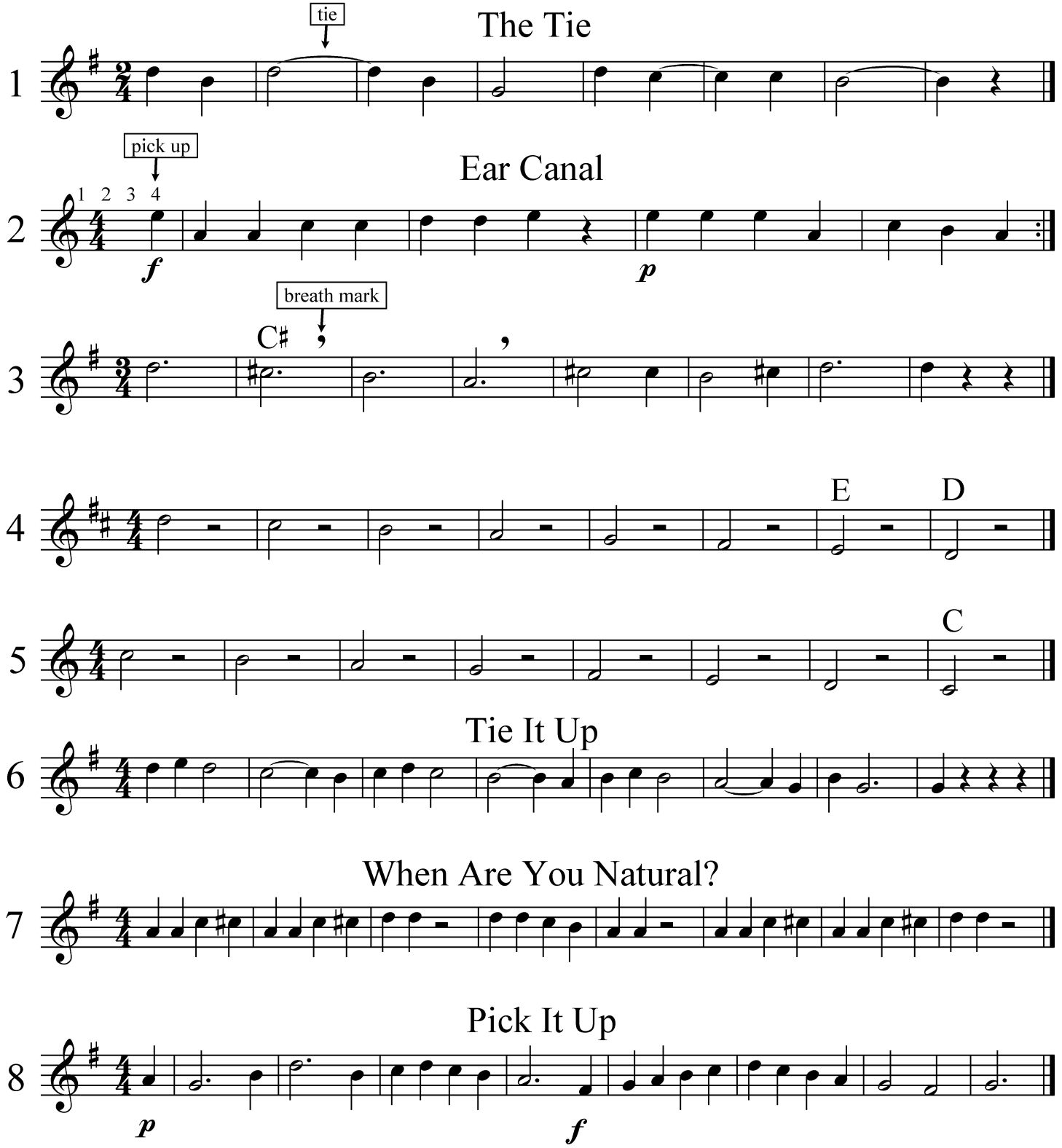
London Bridge

Lesson R5

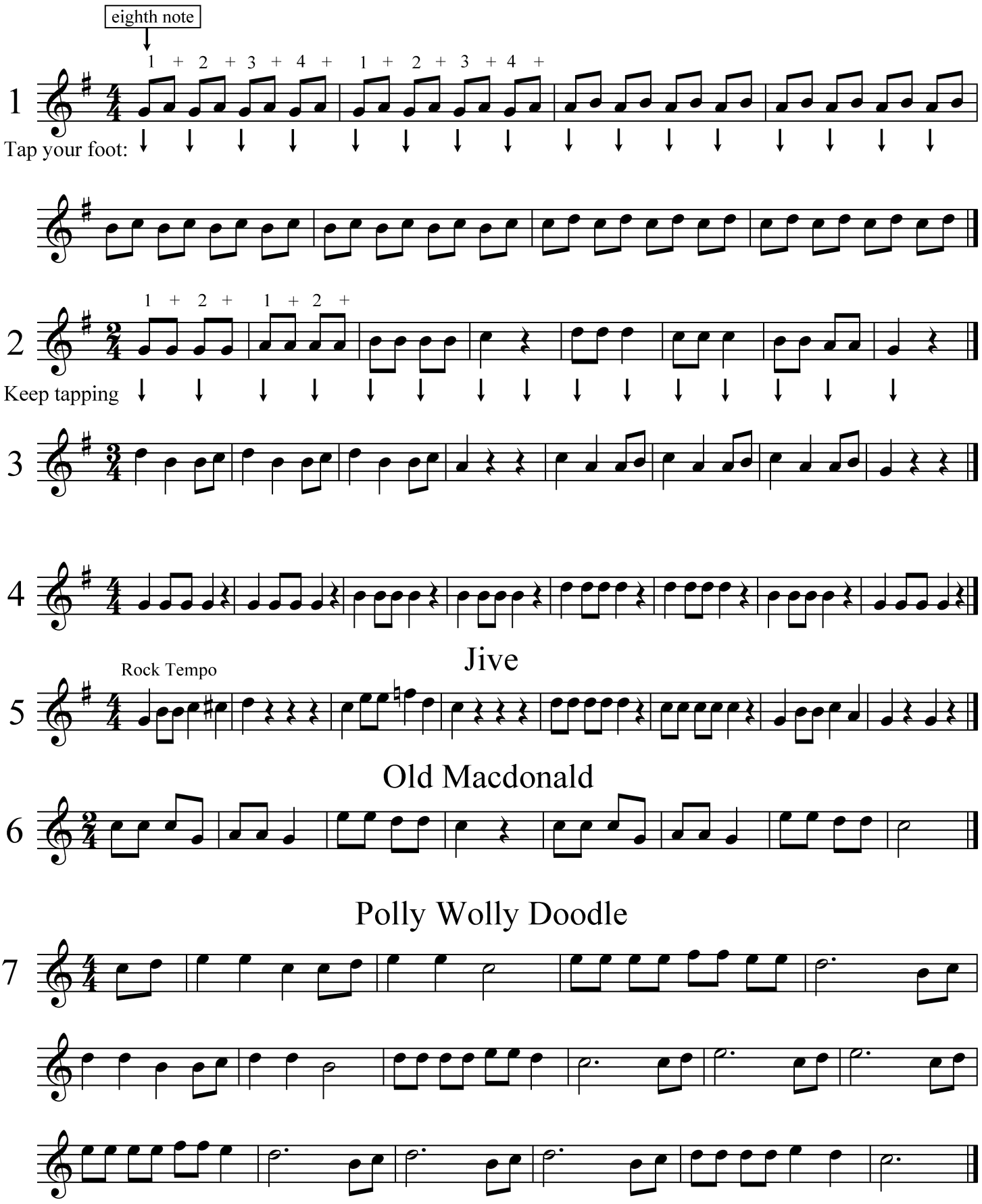
f - *forte* - loud

p - *piano* - soft

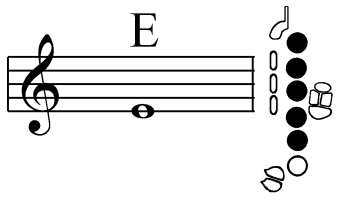


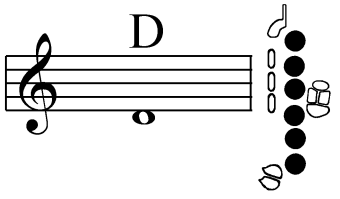


Lesson 1


eighth note
1 + 2 + 3 + 4 +
1
Tap your foot:
1 + 2 +
2
Keep tapping
3
4
Jive
Rock Tempo
5
Old Macdonald
6
Polly Wolly Doodle
7

Lesson 2





German Waltz

1

1. 2.

p *f*

slur

Slurry Murry

2

E D

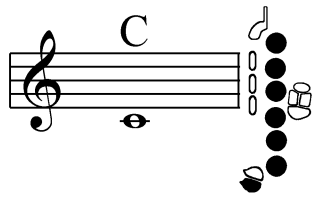
3

4

5

6

7



Lesson S1

Supplementary Saxophone Material

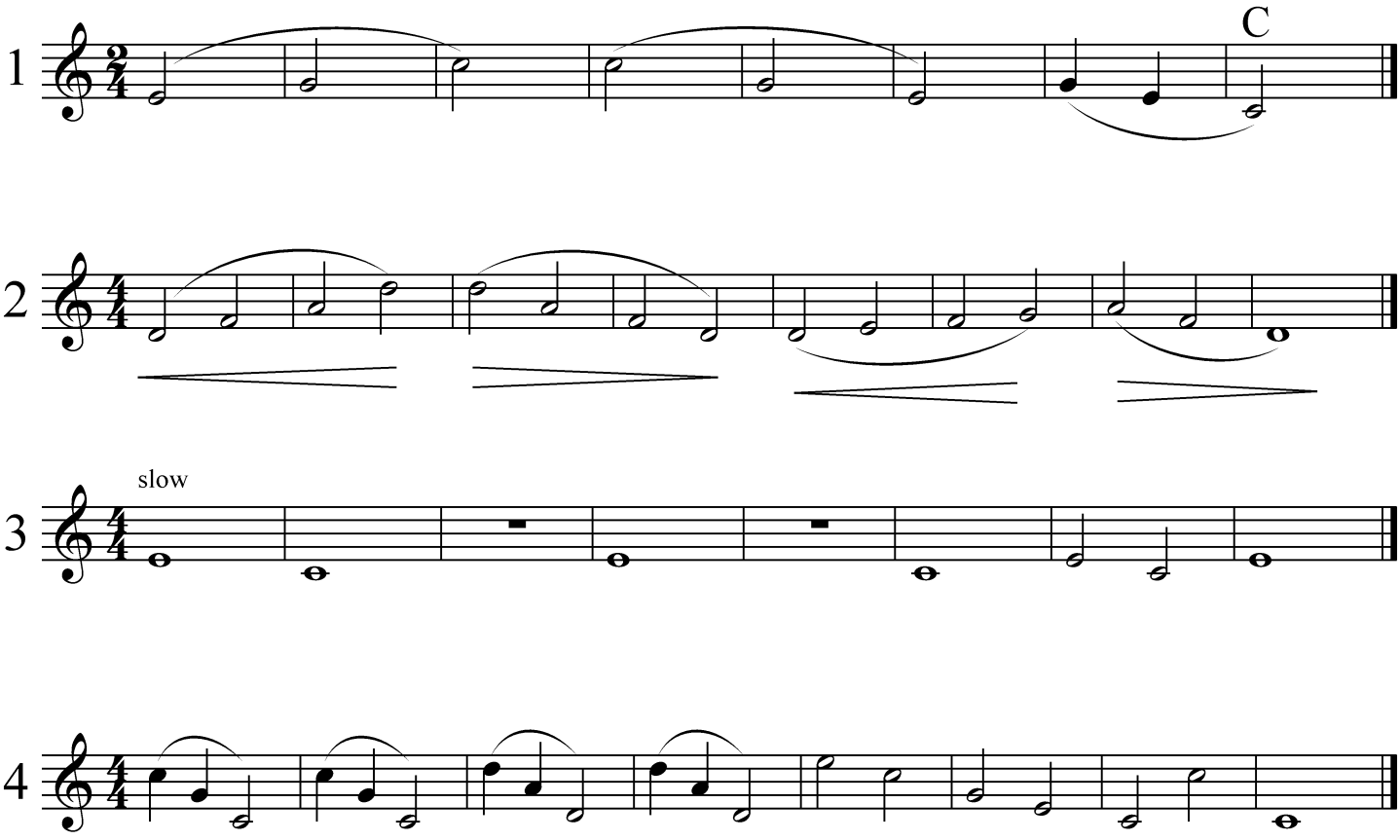
(Cannot be combined with other instruments)

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)

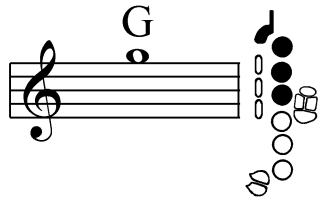
There are many different variations on good saxophone embouchures. A standard method is to first cover the bottom teeth with the fleshy part of the lower lip to form a cushion. Next, place the bottom lip on the reed at the point where the mouthpiece curves away from it. Then place the top teeth on top 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.



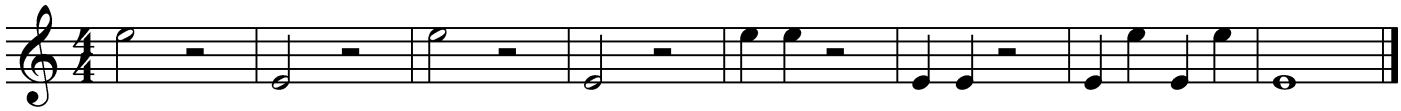
Lesson S2

Supplementary Saxophone Material

(Cannot be combined with other instruments)



1



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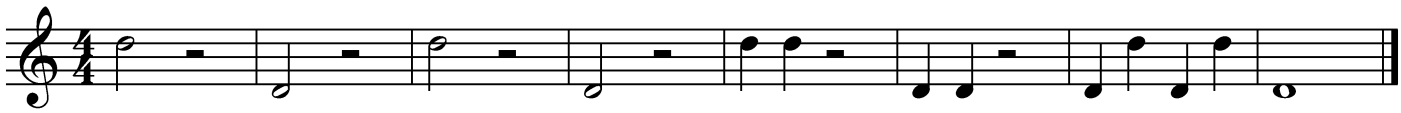

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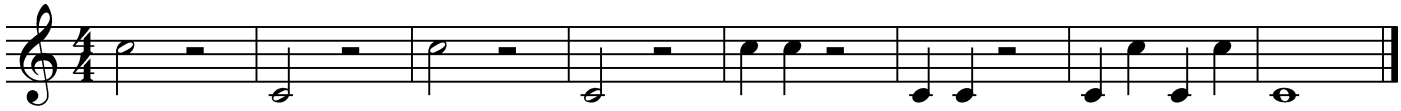

Mary Is Back

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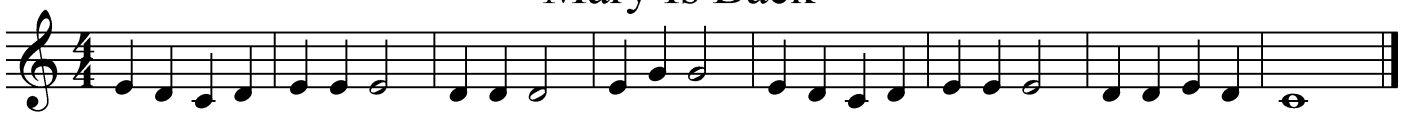

Low Cross Buns

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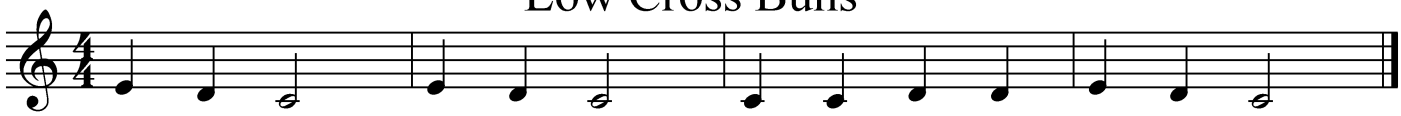

G

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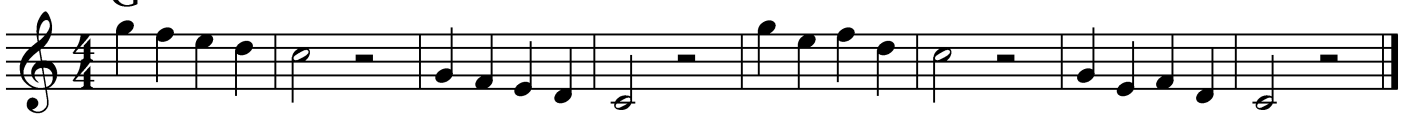

C Scale

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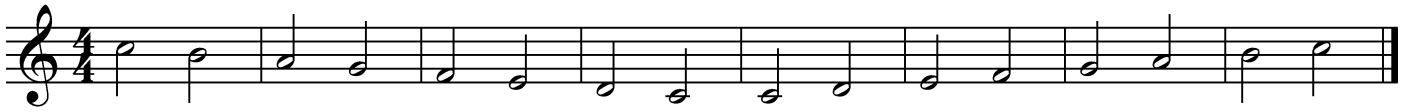

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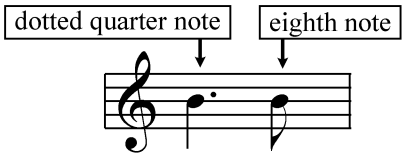
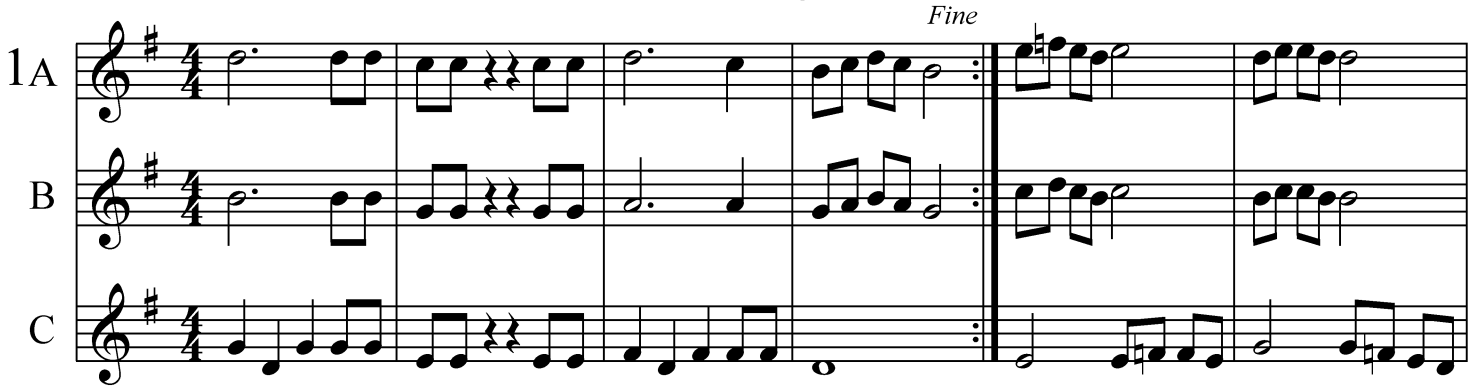
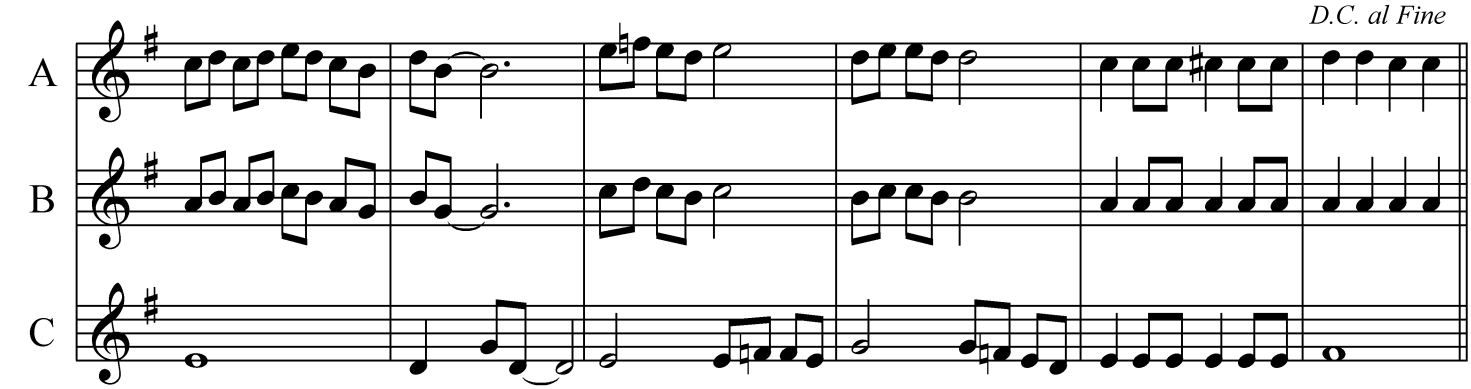
Lesson 3

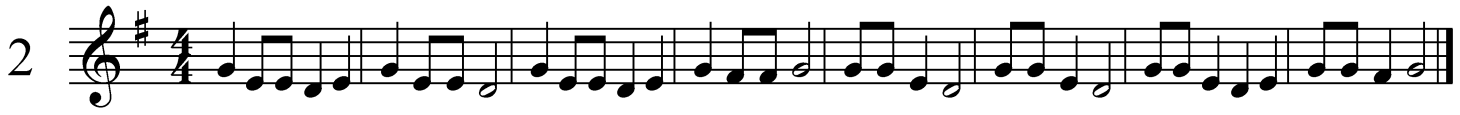


- Fermata

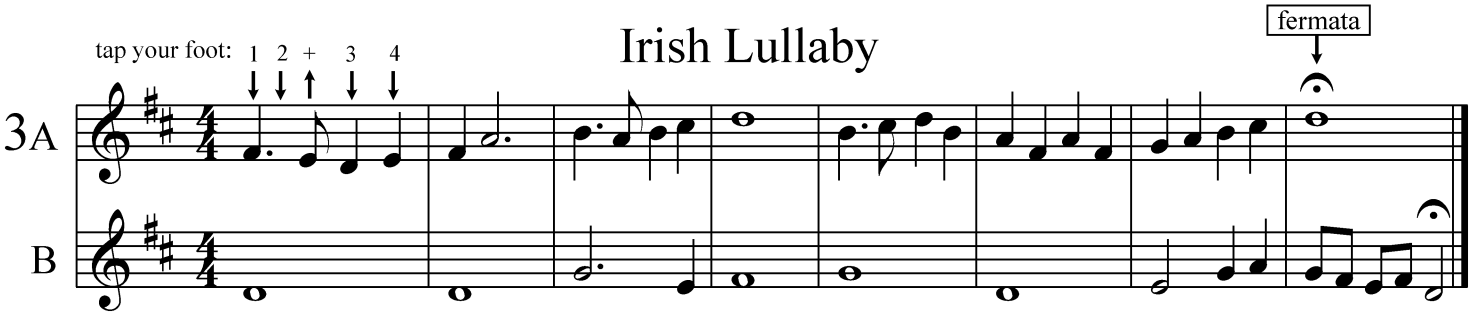
Trio





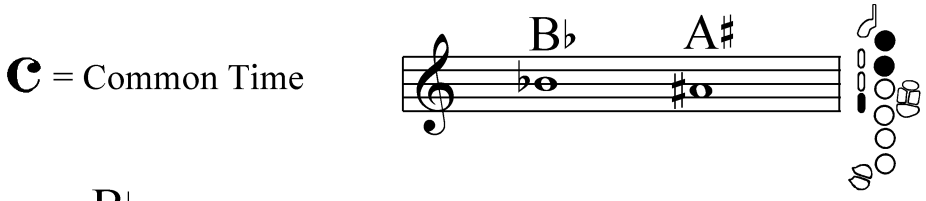


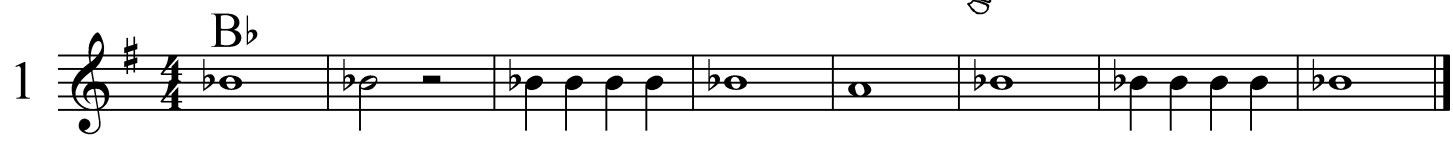
Irish Lullaby

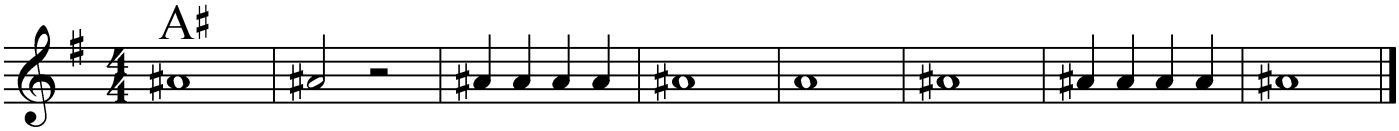


Lesson 4

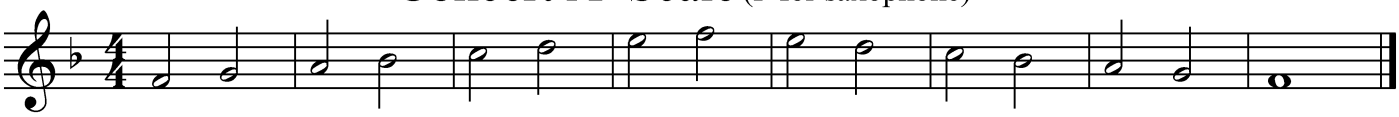
Sometimes one note has two different names.

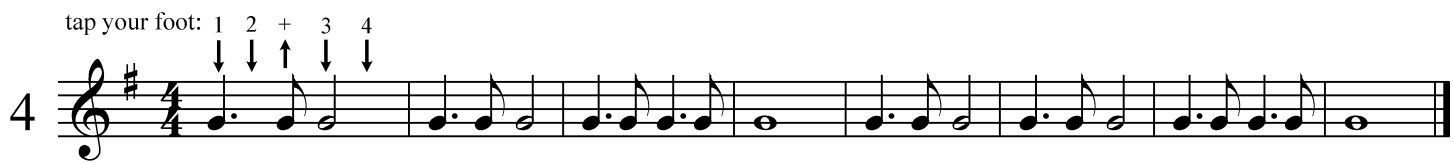


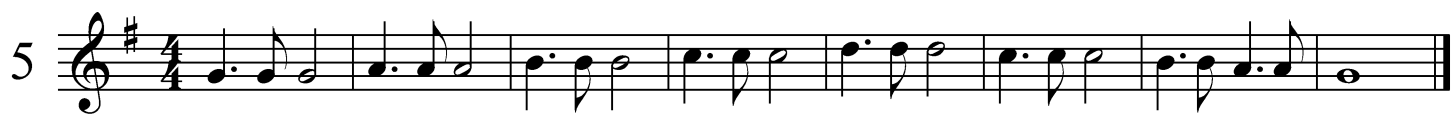


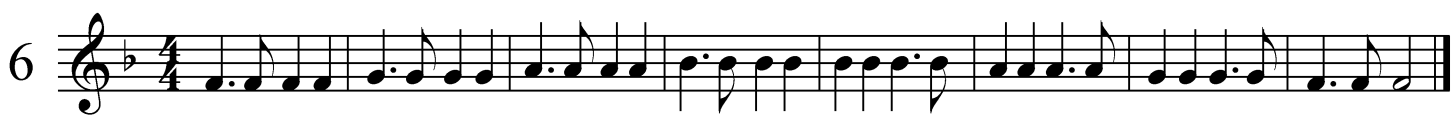


Concert A♭ Scale (F for saxophone)

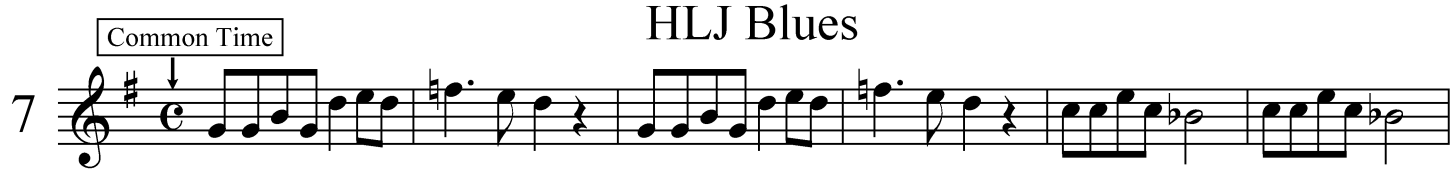


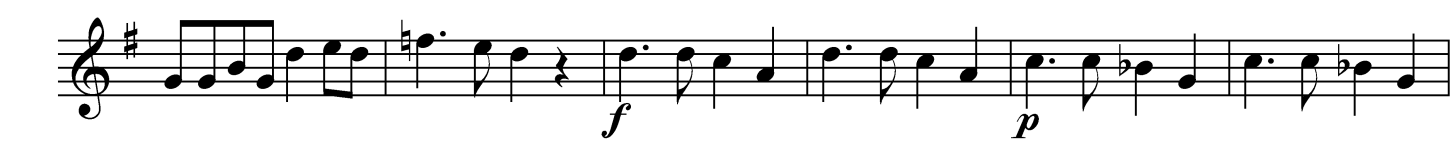


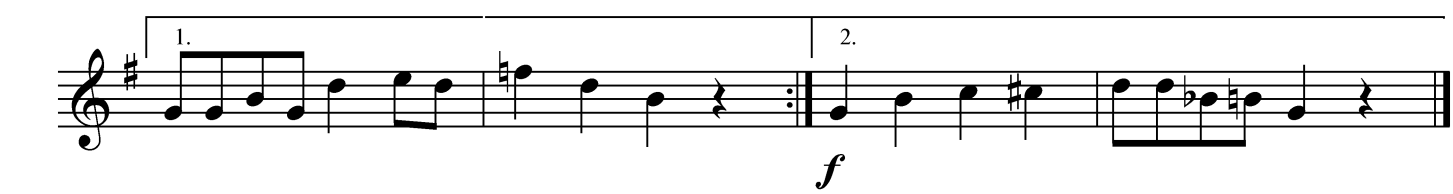




HLJ Blues



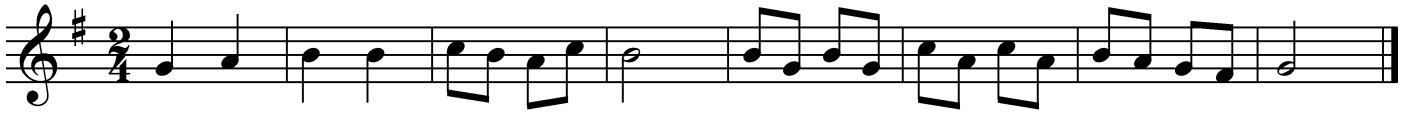




Lesson 5

Melody

1



The Same Melody

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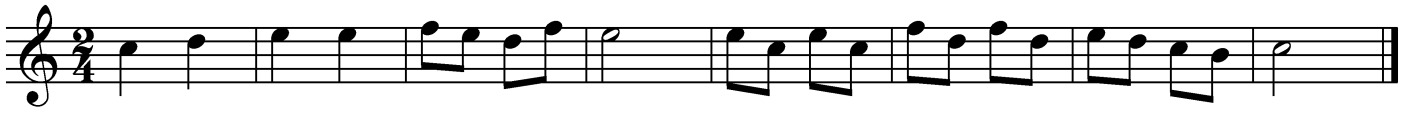
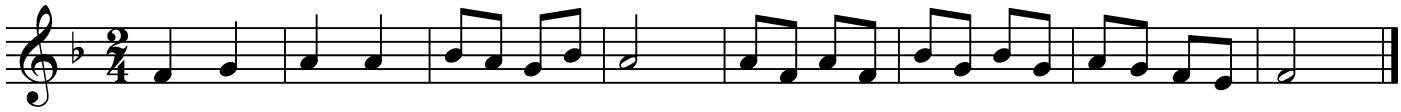


One More Time

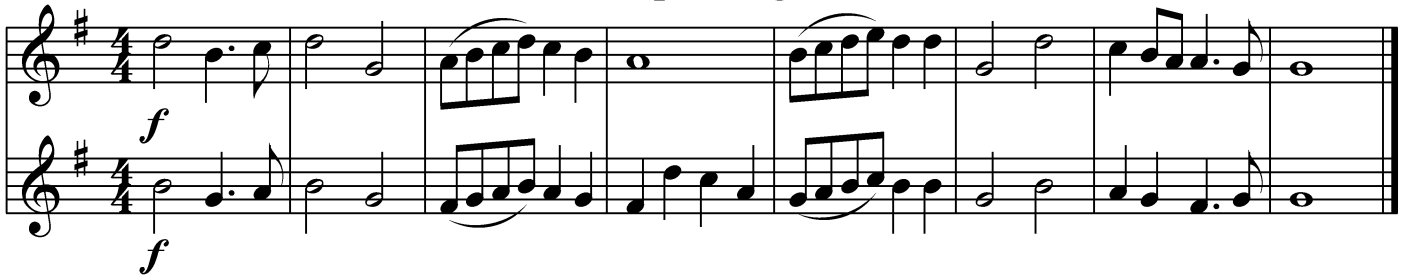
3



The Conquering Hero

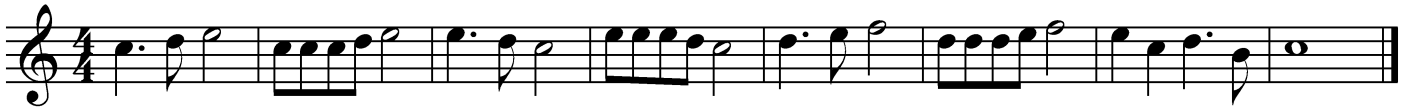
4A

B



Meadowbrook Song

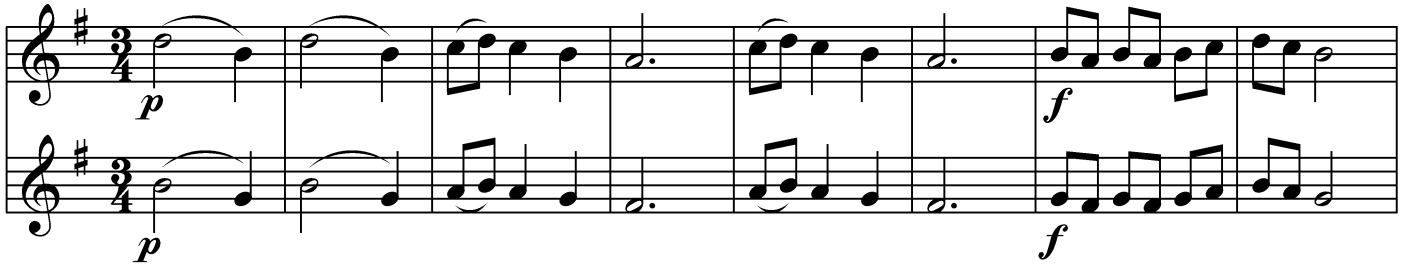
5



Two In Three

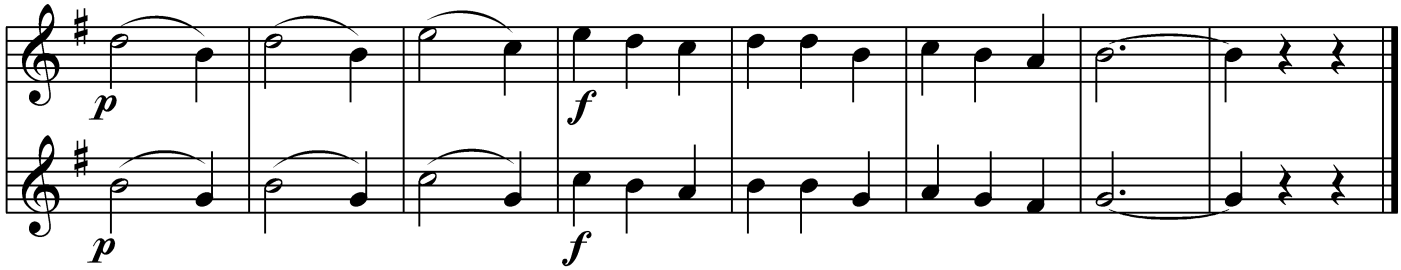
6A

B



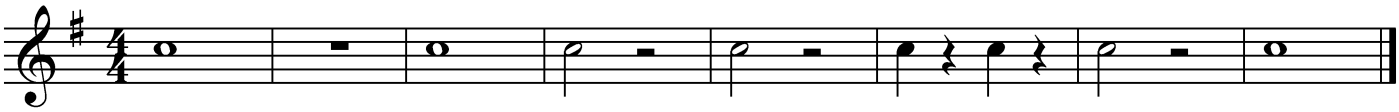
A

B



Lesson 6

1



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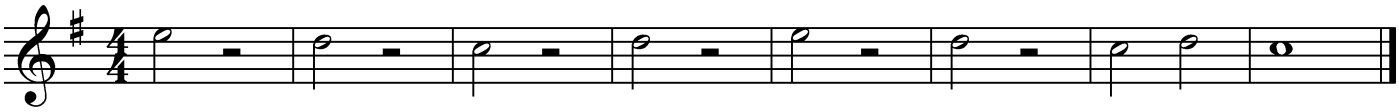

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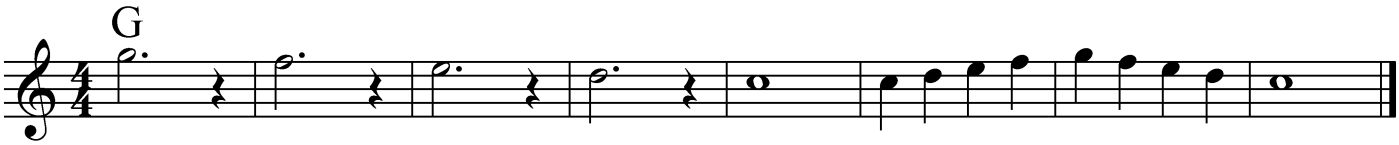

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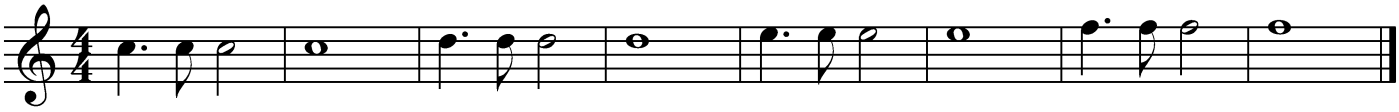

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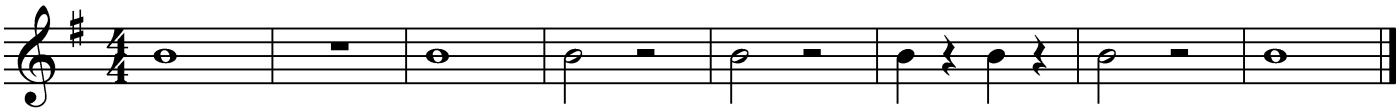

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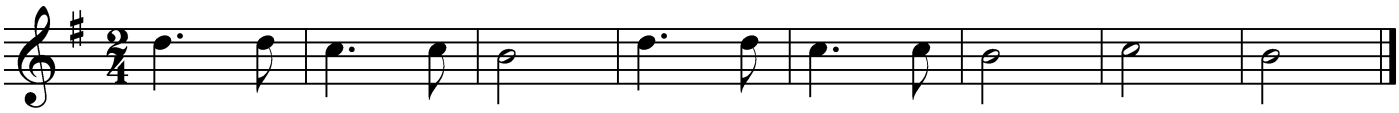
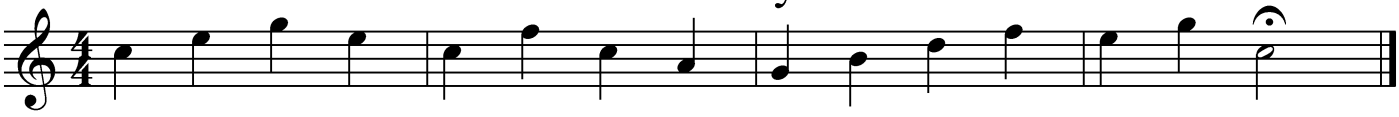


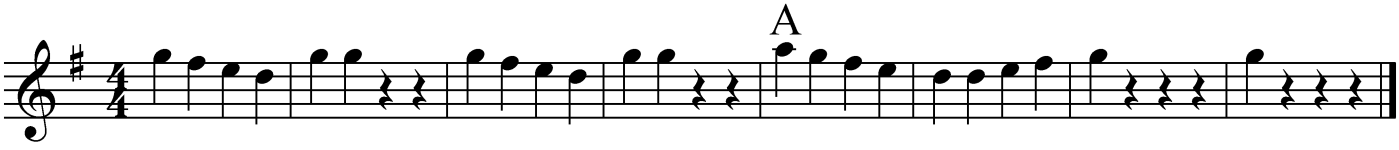
Chord Study

7



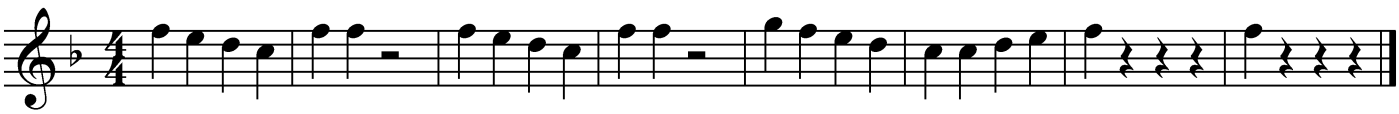
Rock Tune 1

8

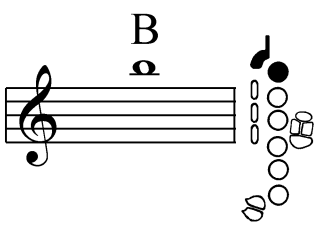


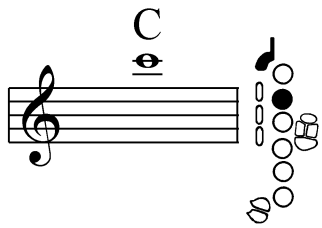
Rock Tune 2

9



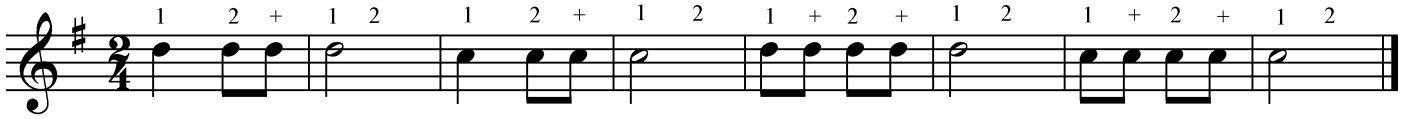
Lesson 7





Rhythm Review Lines (1 - 5)

1



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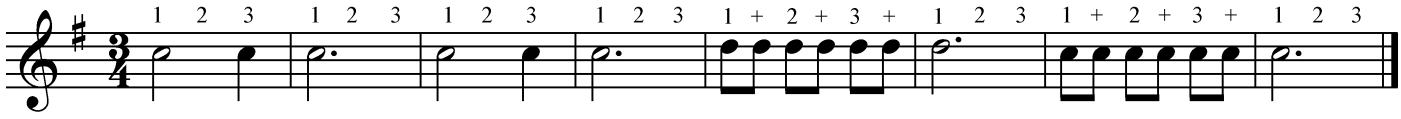

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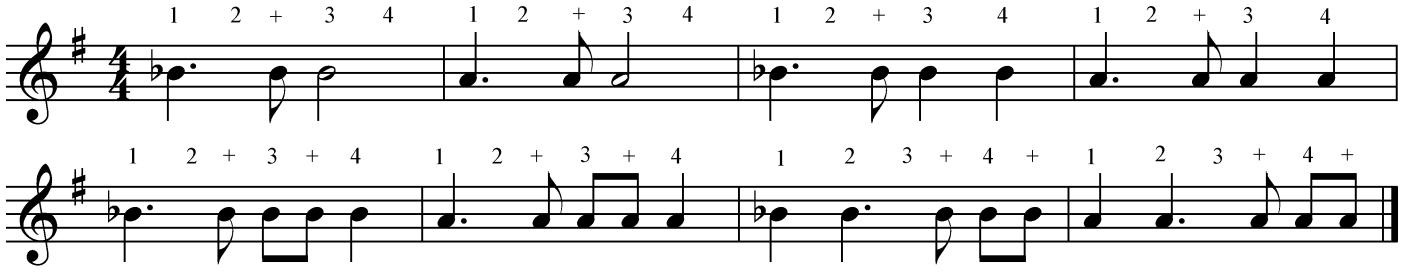

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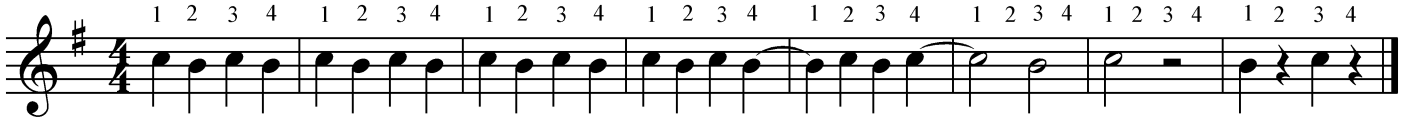

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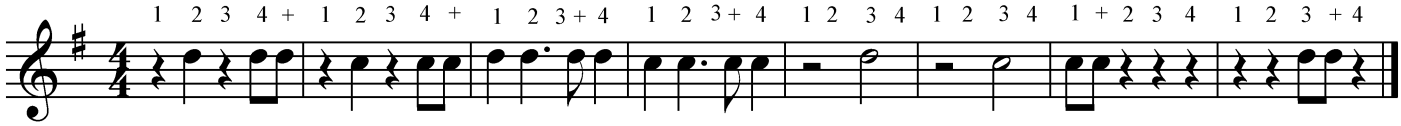
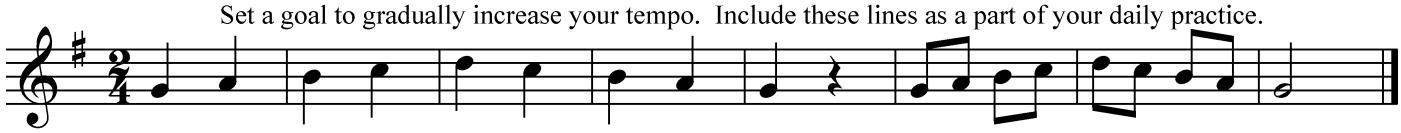


Scale Exercises

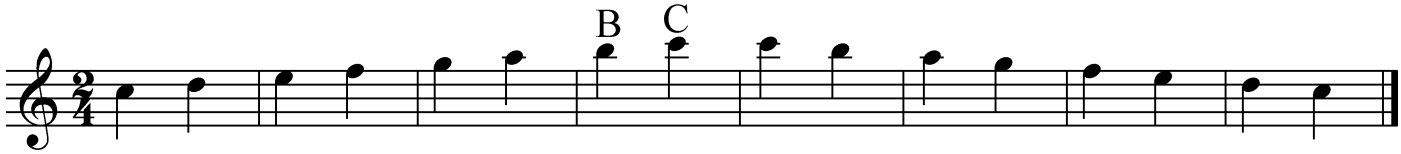
Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

6



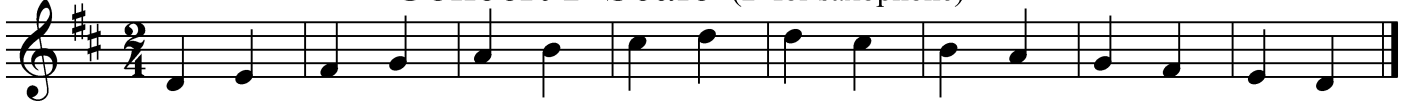
Concert E♭ Scale (C for saxophone)

7



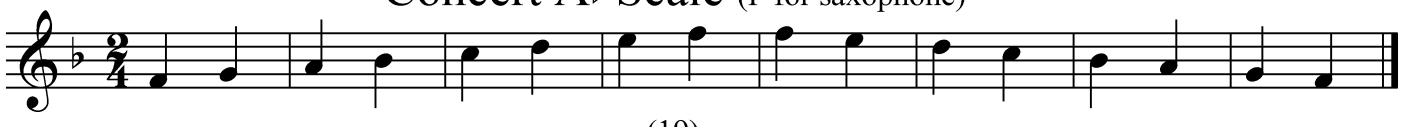
Concert F Scale (D for saxophone)

8



Concert A♭ Scale (F for saxophone)

9



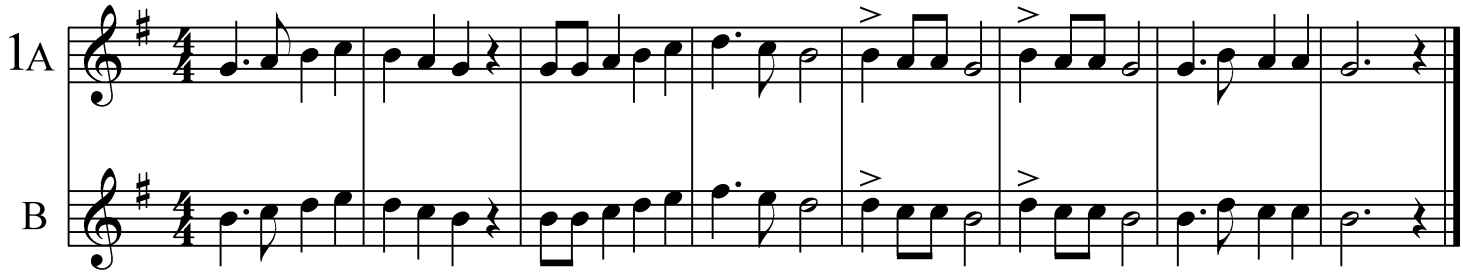
Lesson 8

mf - mezzo forte - medium loud
mp - mezzo piano - medium soft

accent - > emphasize the note
staccato - • short and detached

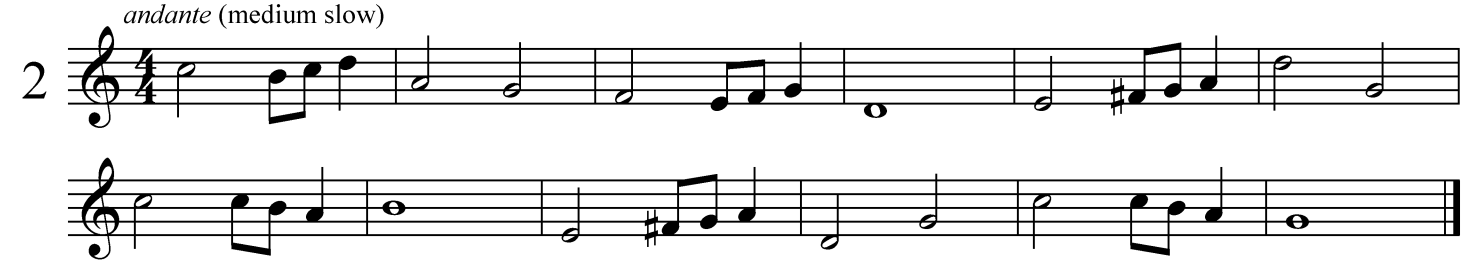
Duo

largo (slow)

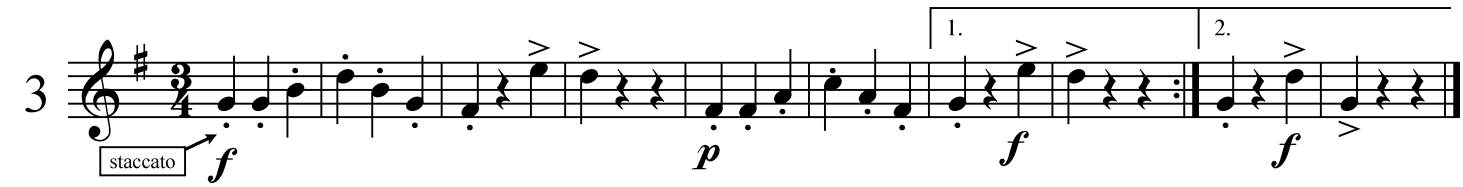


Graduation Theme

andante (medium slow)

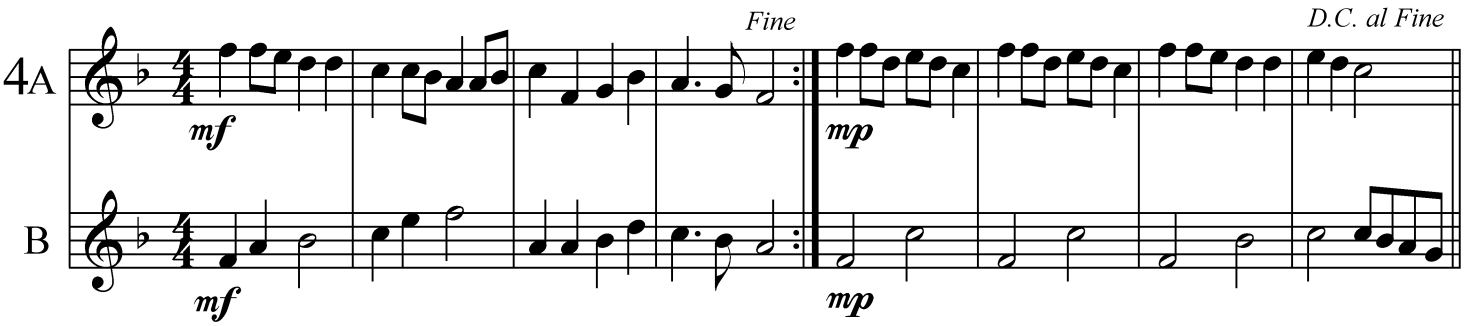


Mexican Hat Dance



Country Garden

English Folk Song



Lesson 9

crescendo - gradually increase volume

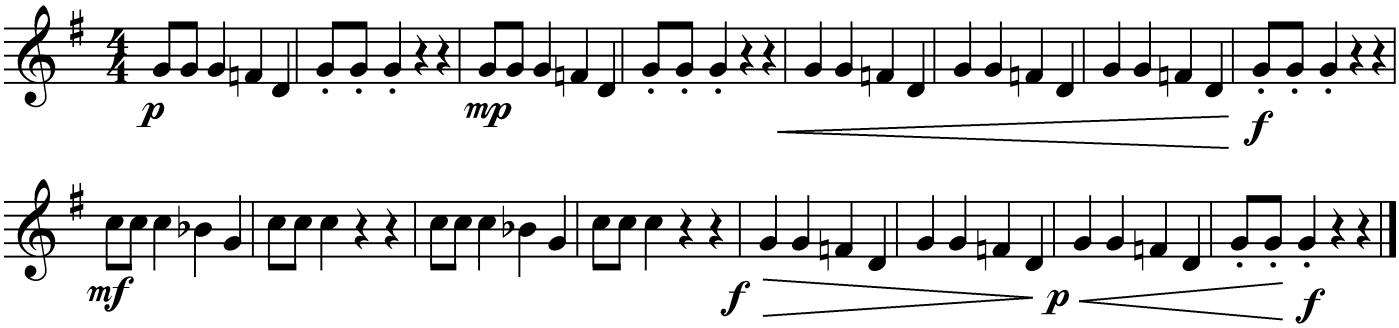
diminuendo - gradually decrease volume

ff - fortissimo - very loud

pp - pianissimo - very soft

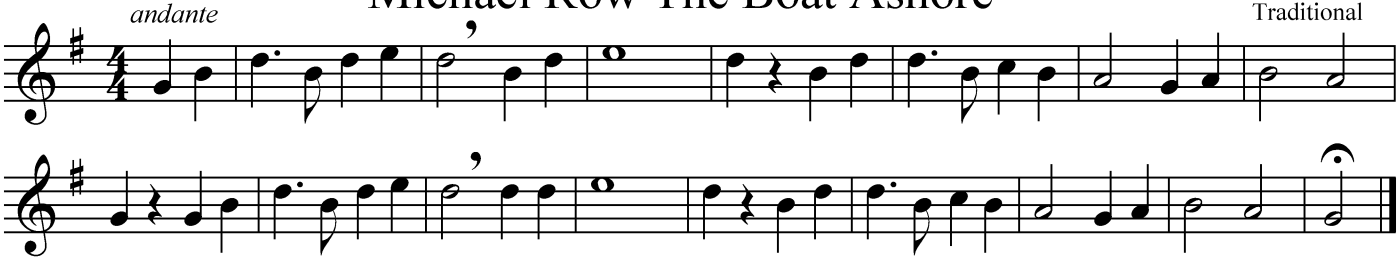
Here We Go Pancake Here We Go

1



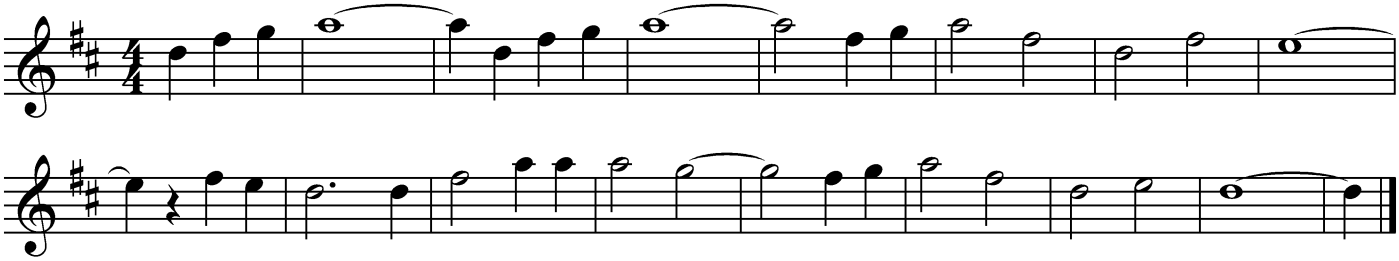
Michael Row The Boat Ashore

2



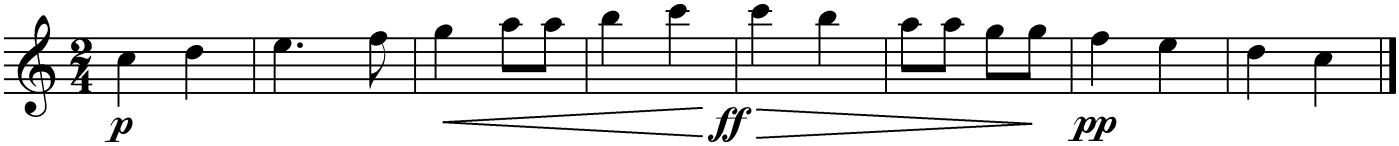
The Saints

3



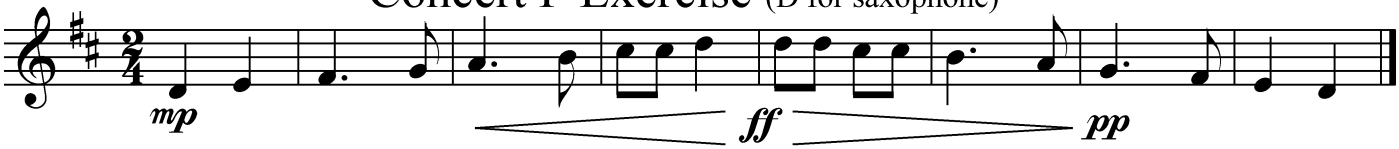
Concert E♭ Exercise (C for saxophone)

4



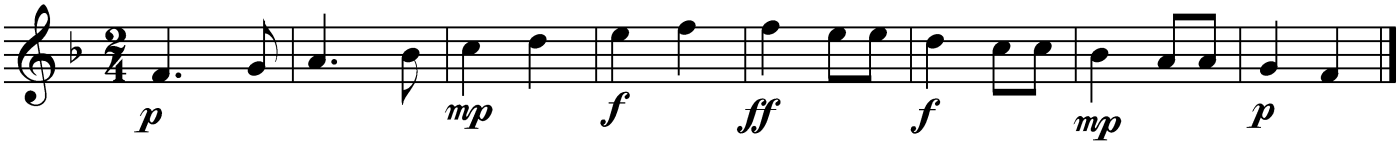
Concert F Exercise (D for saxophone)

5

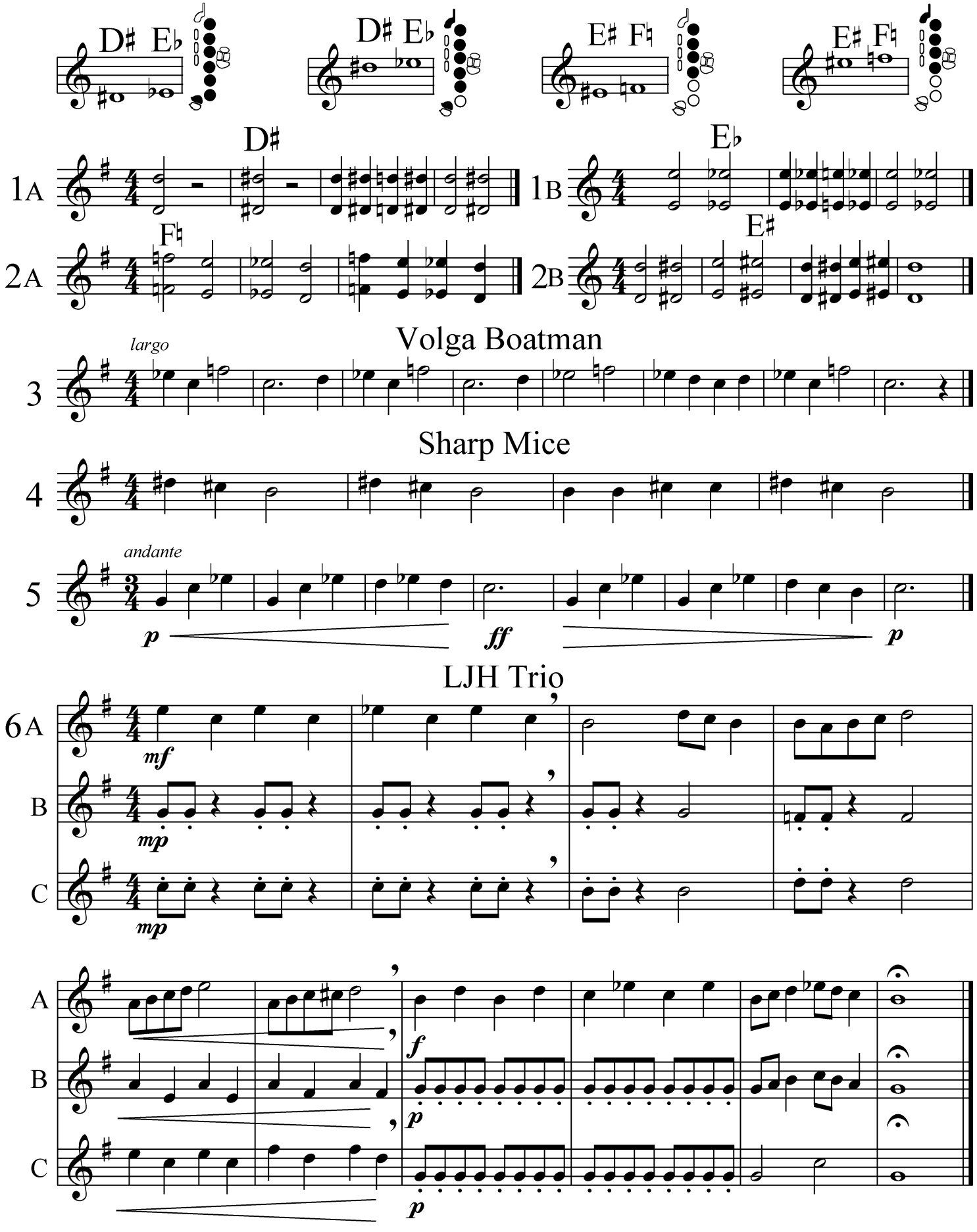


Concert A♭ Exercise (F for saxophone)

6



Lesson 10


D♯ E♭
D♯ E♭
E♯ F♮
E♯ F♮
1A
D♯
1B
E♭
2A
F♮
2B
E♯
Volga Boatman
largo
3
Sharp Mice
4
andante
5
p
ff
p
LJH Trio
6A
mf
B
mp
C
mp
A
f
B
p
C
p

Lesson 11

Tenuto - hold the note
for its full value

Haydn Theme (short notes)

andantino
(slightly faster than andante)

1

Haydn Theme (long notes)

andantino

2

tenuto

Japanese Folk Song

largo

3A

mf

B

mf

Low Brown Jug

4

Theme By Strauss

5

f

p

f

p

Minuet

J.S. Bach

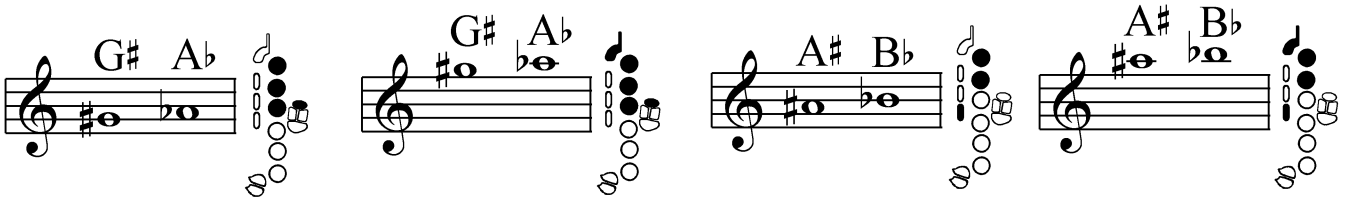
6A

B

A

B

Lesson 12



1 G♯

2 A♭

3 B♭

4 A♯

5 E♭*

6 D♯* see lesson 10 for fingering

7

8

Minor Melody

9

Bistu Shane

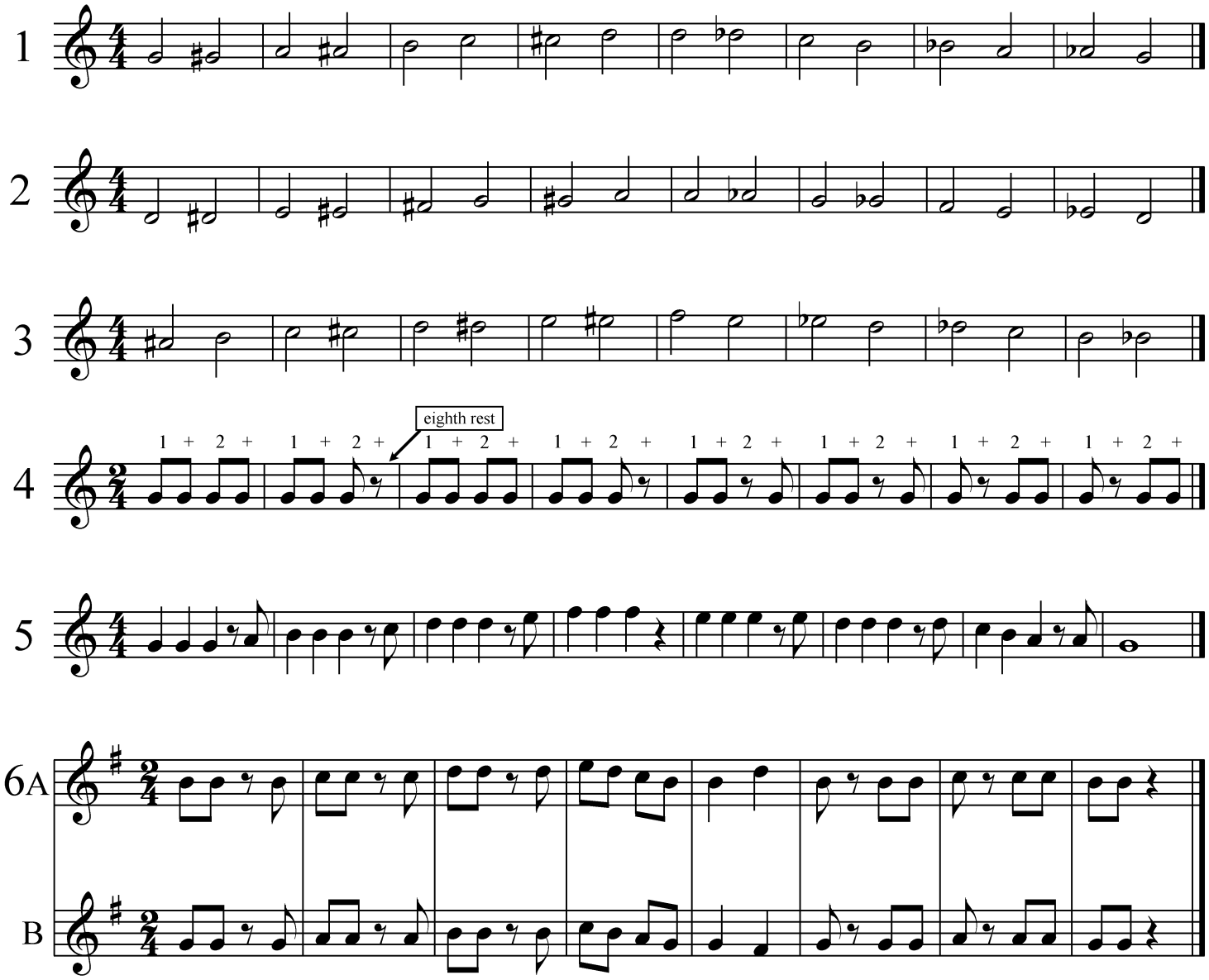
10

Lesson 13

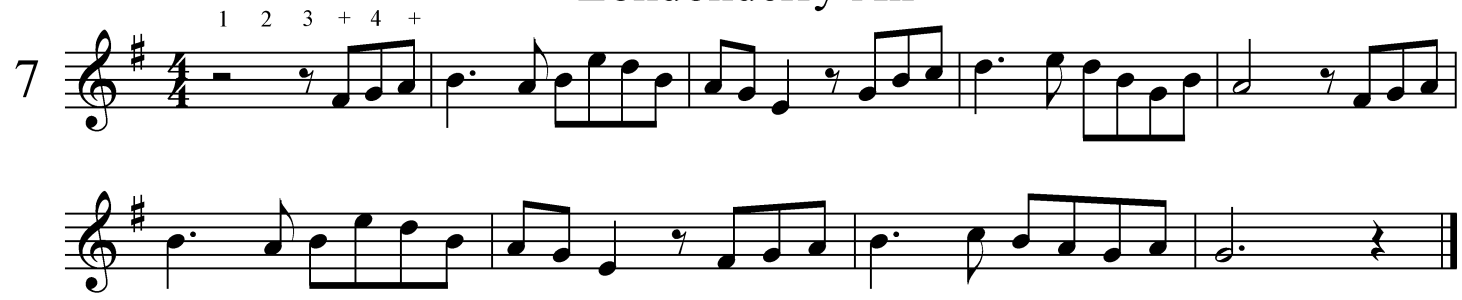
𝄾 - eighth rest

Chromatic Exercises (1 - 3)

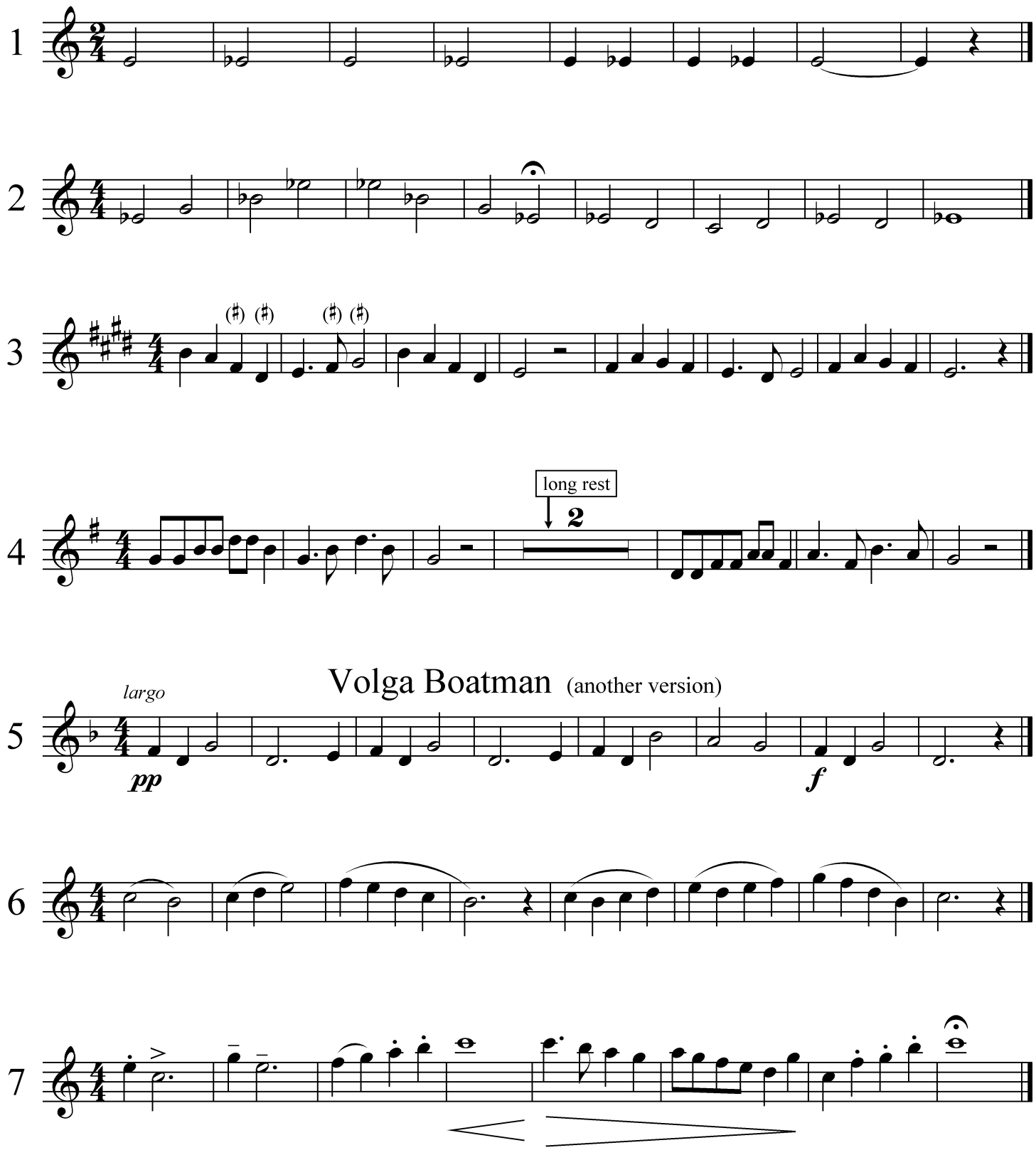
Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.



Londonderry Air

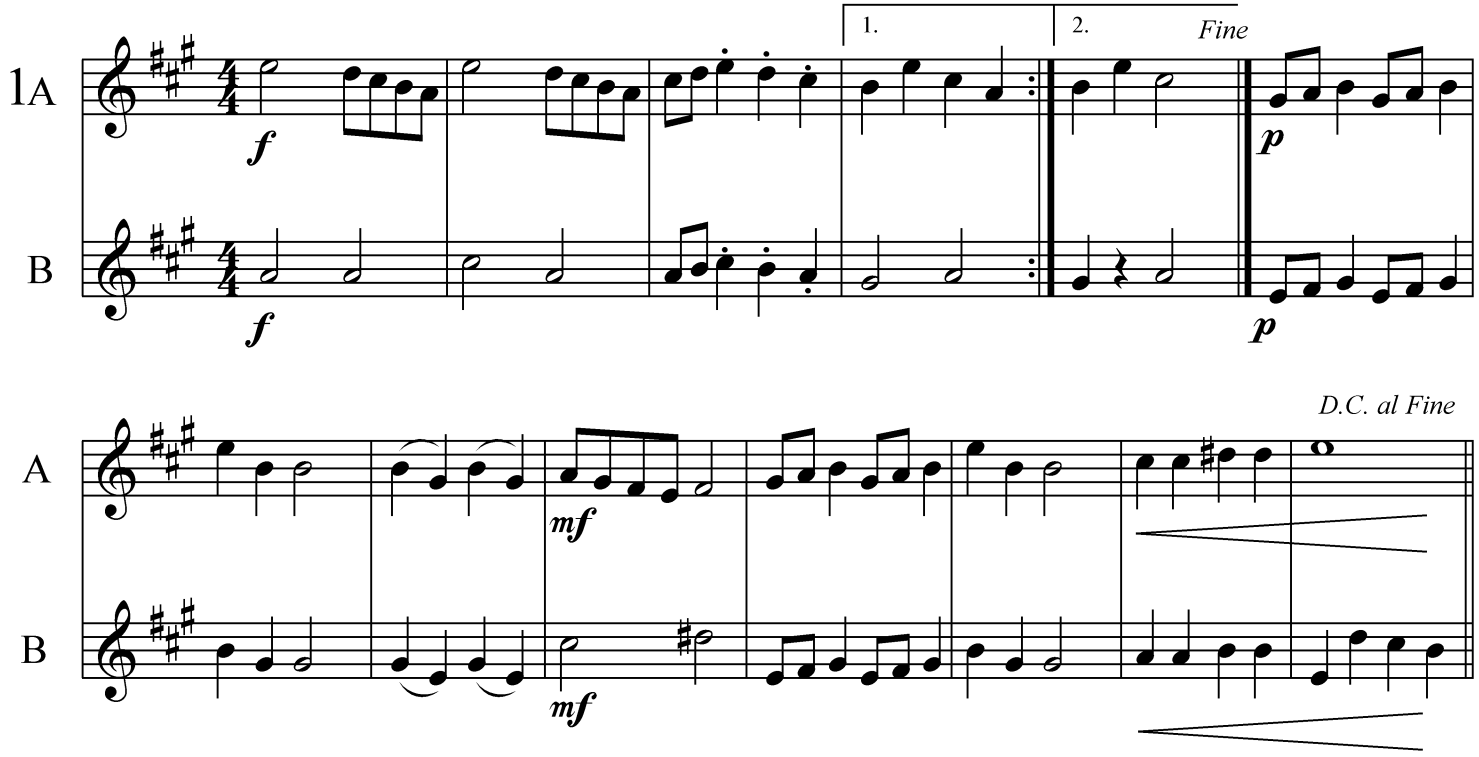


Lesson 14

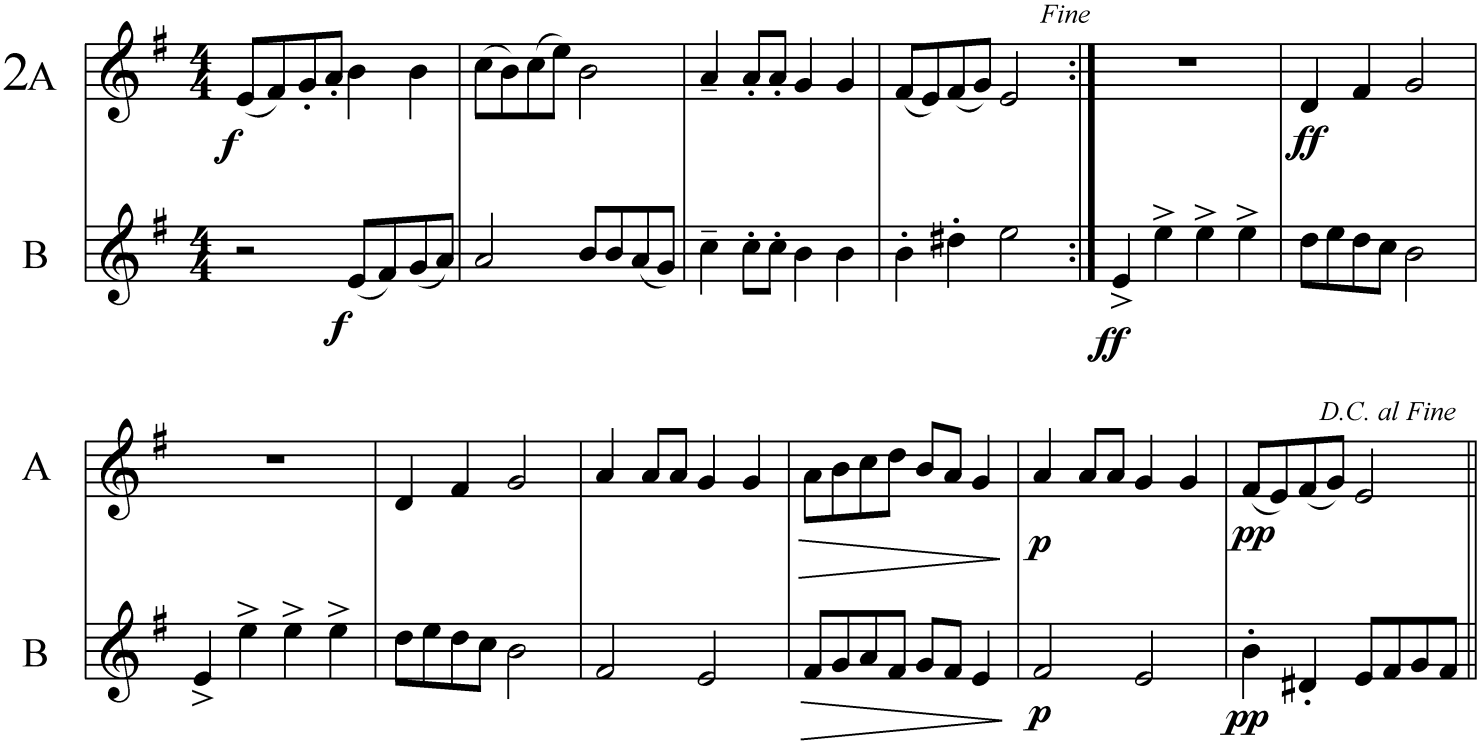

1
2
3
4
long rest
2
Volga Boatman (another version)
largo
pp
f
5
6
7

Lesson 15

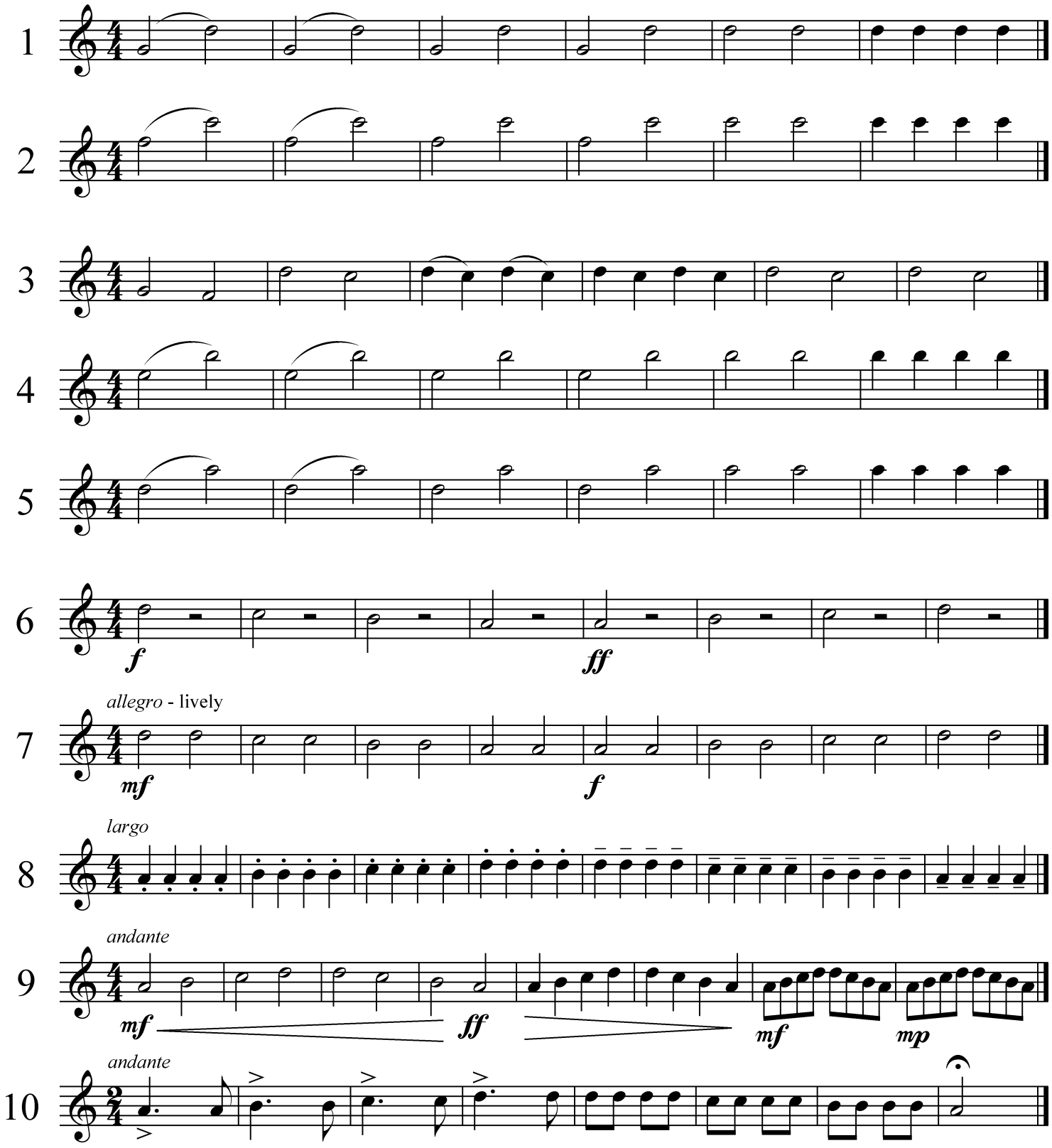
The Mustard Musette



Hatikvah Duo



Lesson 16


1
2
3
4
5
6
f
ff
allegro - lively
7
mf
f
largo
8
andante
9
mf
ff
mf
mp
andante
10

Lesson 17

ritard - (rit.) gradually
slow down tempo

1

2

3

4

5

slow

6

LJH Chorale

largo

7A

rit.....

B

rit.....

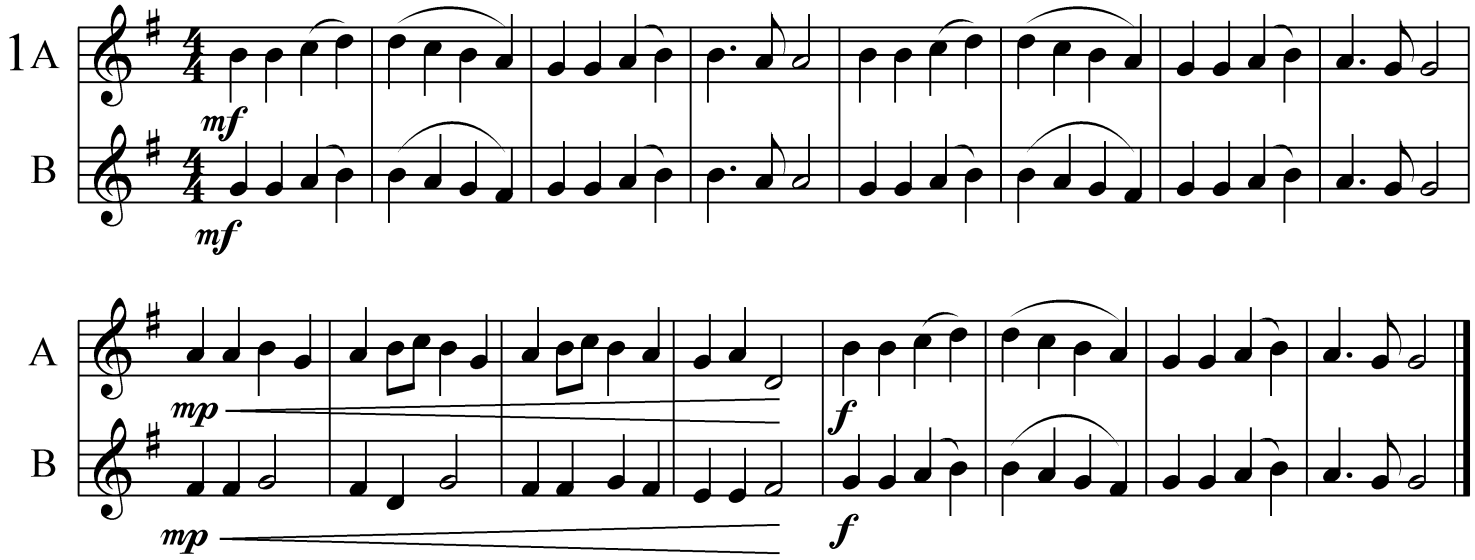
C

rit.....

Lesson 18

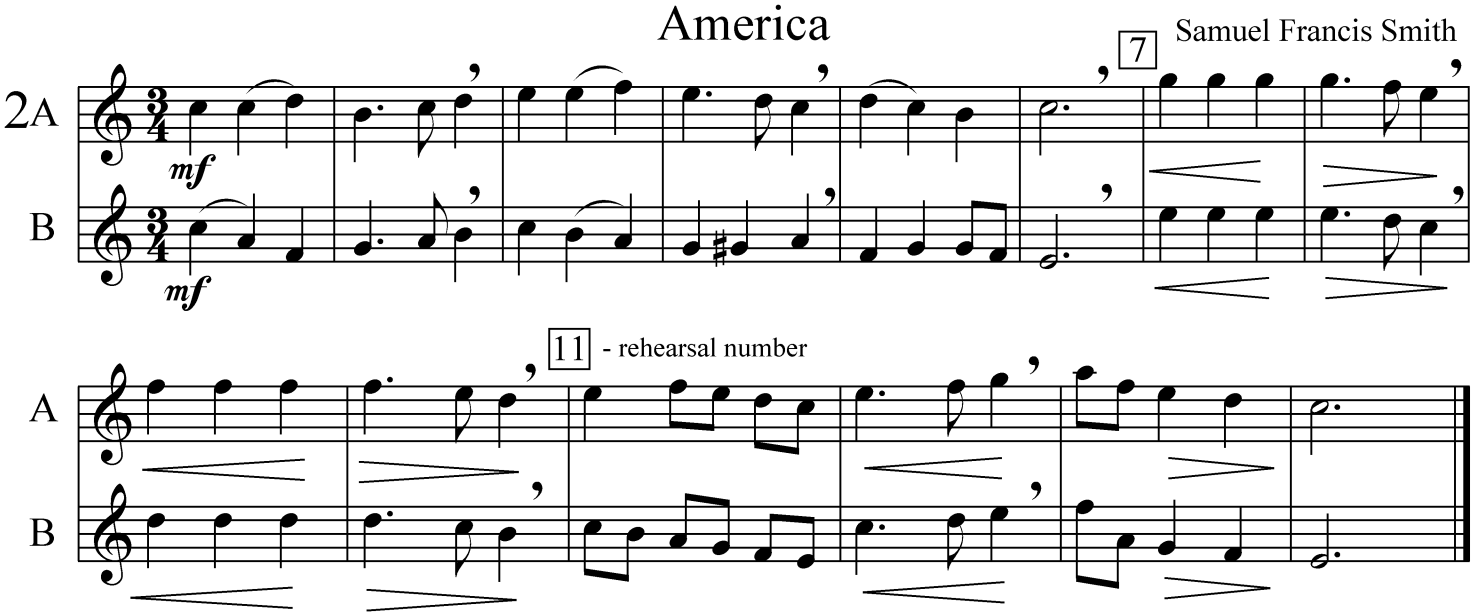
Ode To Joy

Ludwig von Beethoven



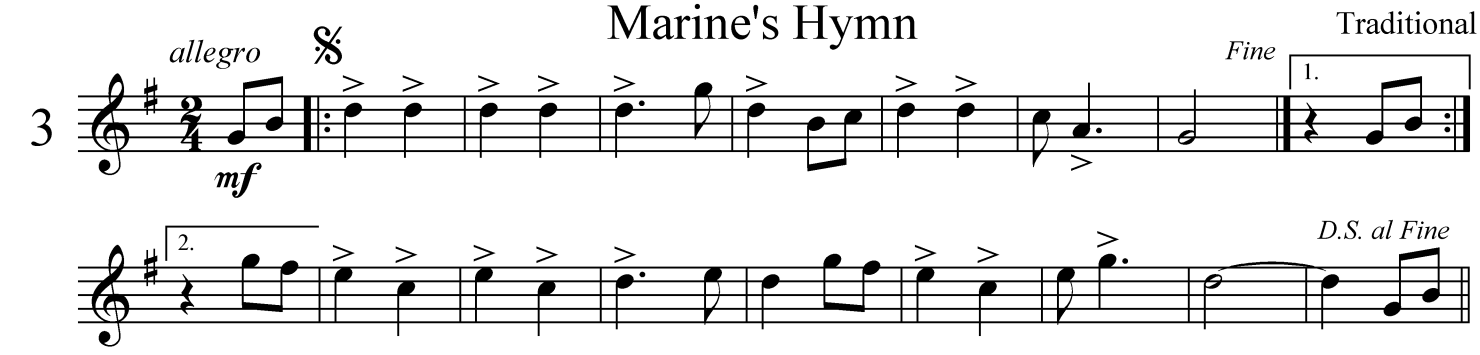
America

Samuel Francis Smith



Marine's Hymn

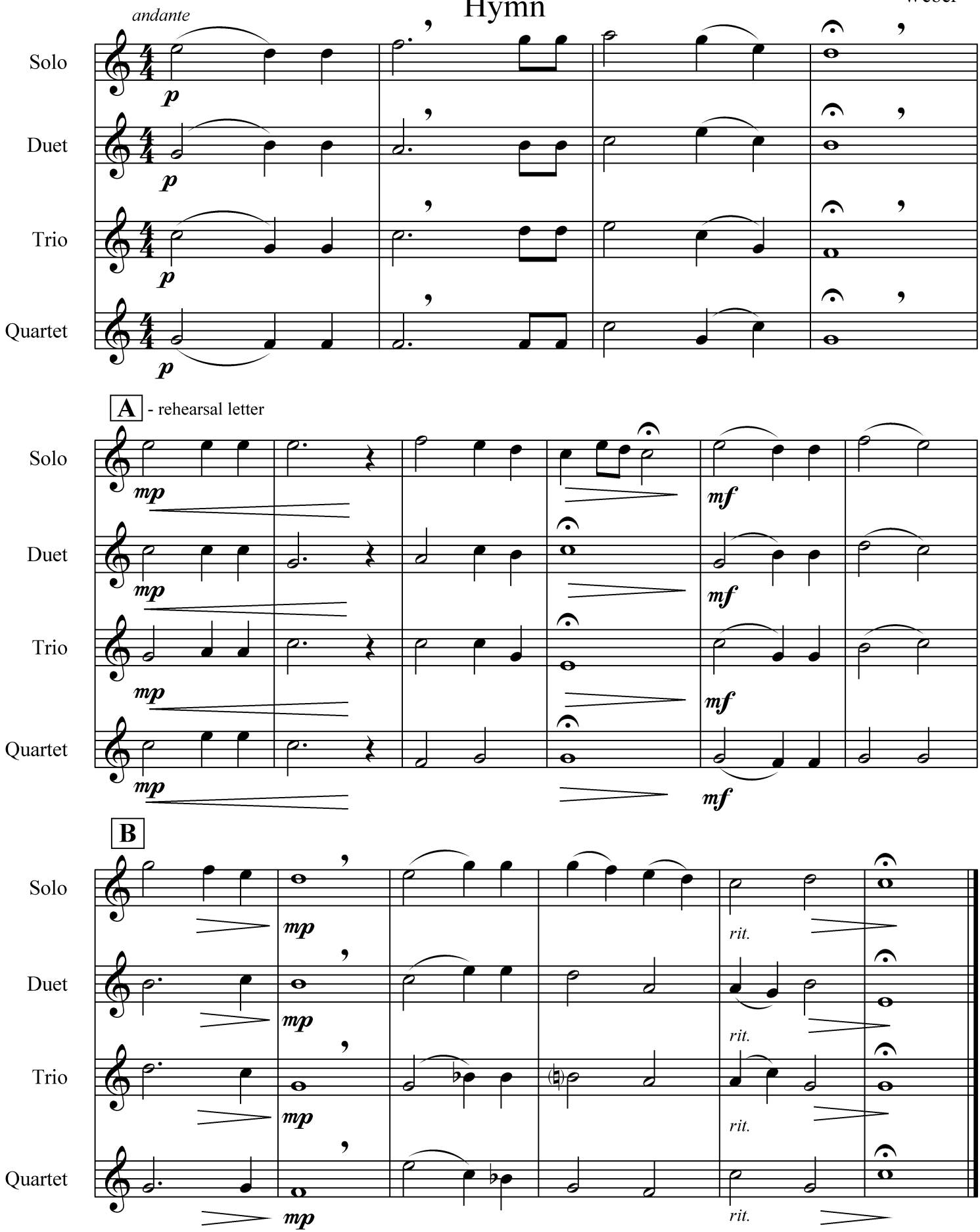
Traditional



Lesson 19

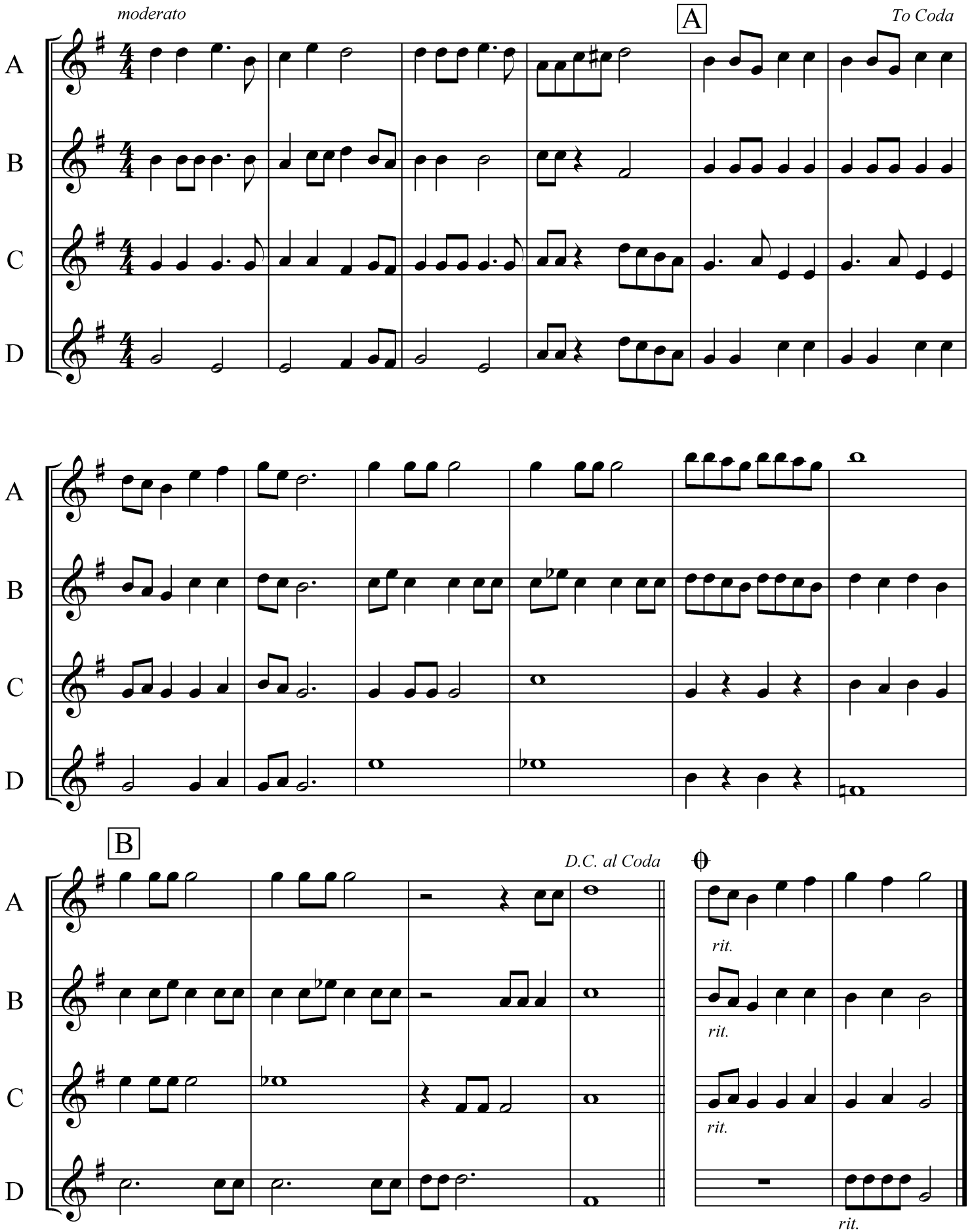
Hymn

Weber



My Sweet Daddio

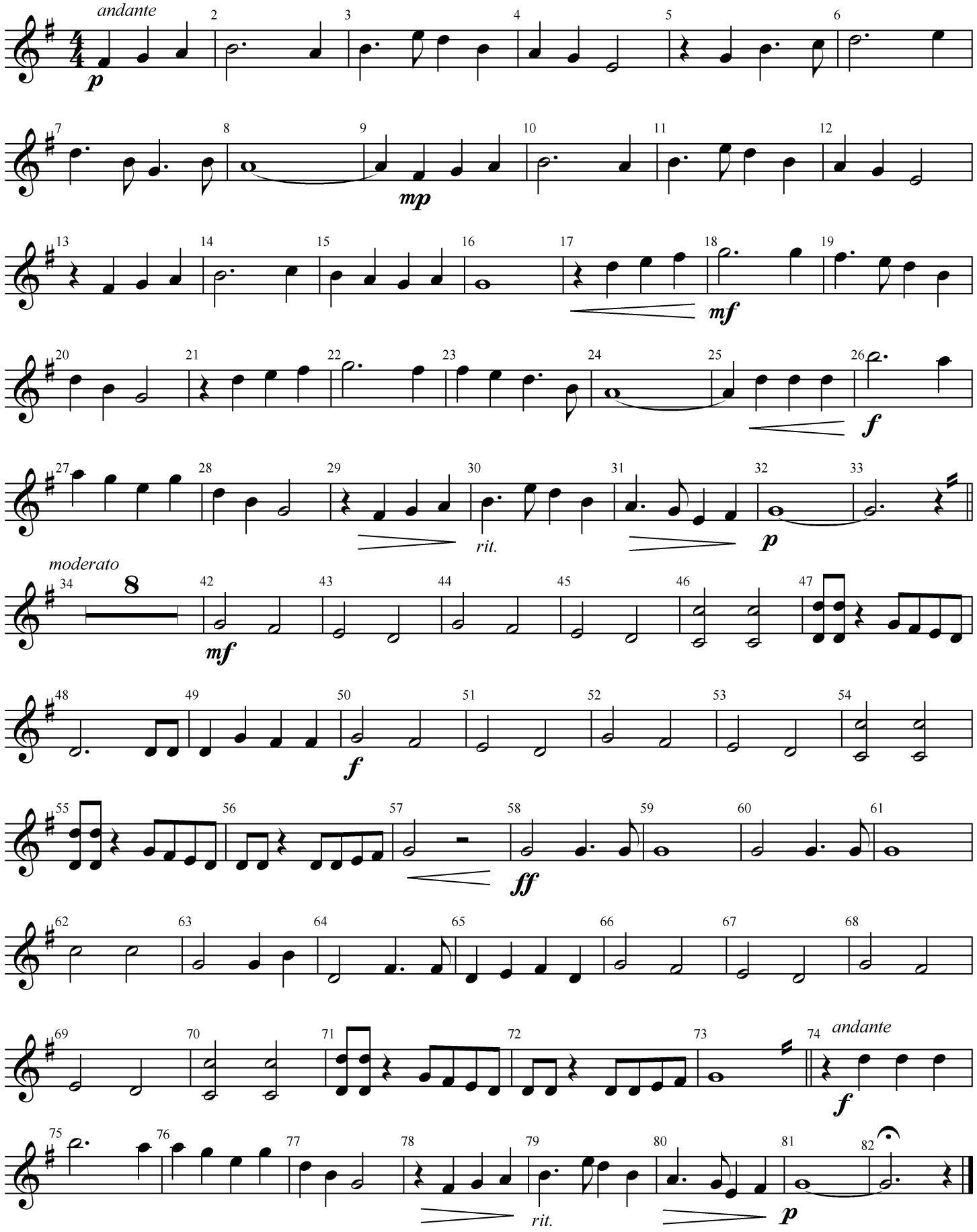
P. Effman



1st Alto Saxophone

Irish/Scottish Medley

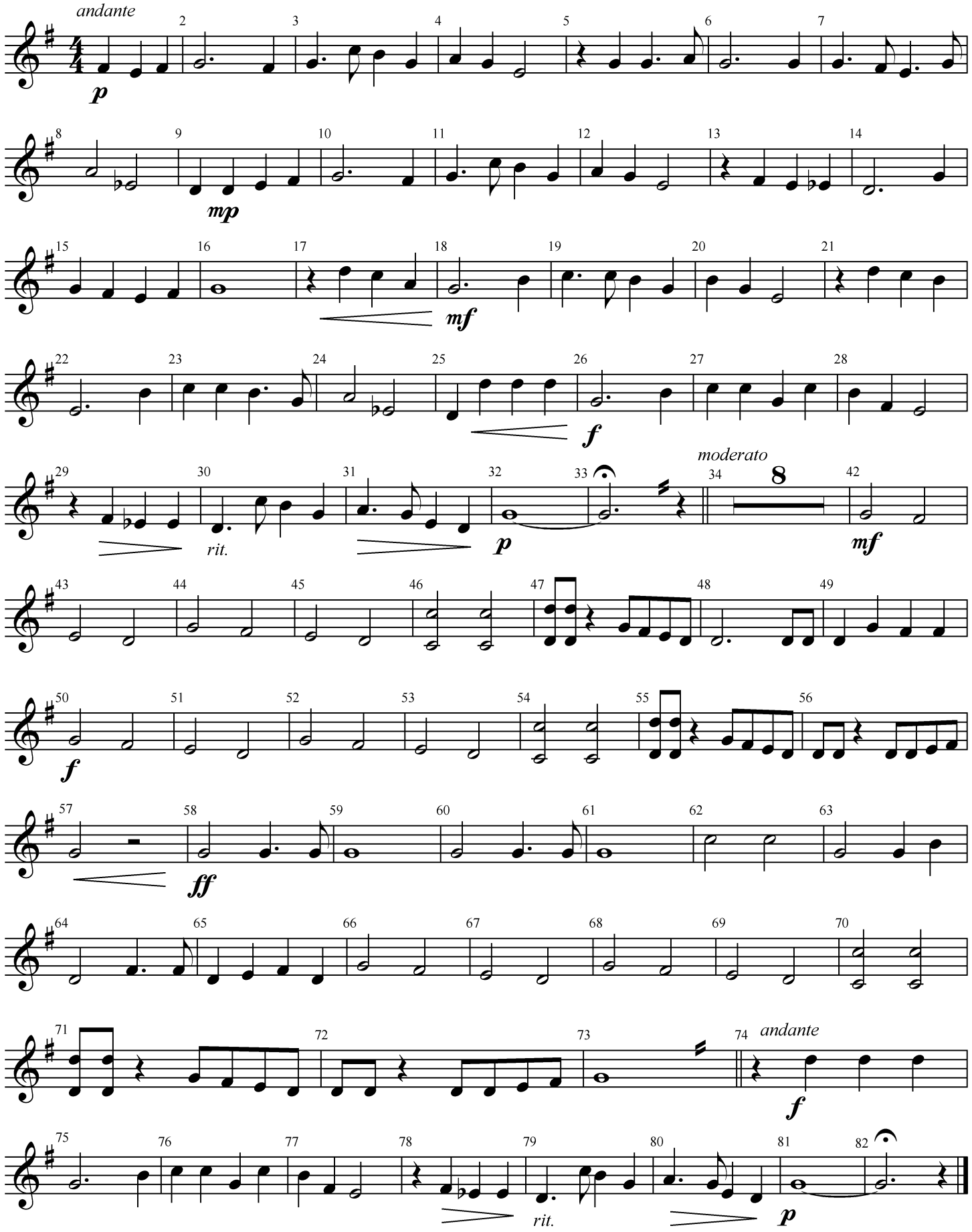
P. Effman
J. Friedman



2nd Alto Saxophone

Irish/Scottish Medley

P. Effman
J. Friedman

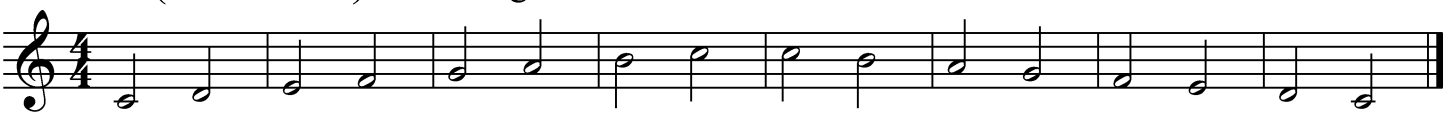


Scales

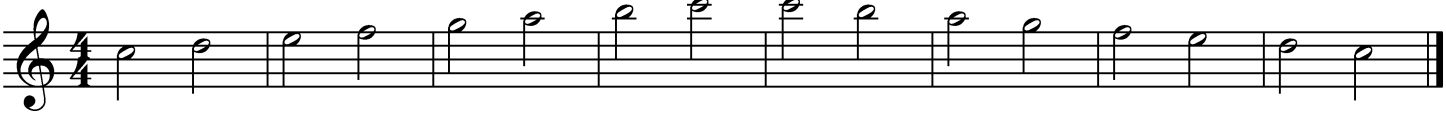
Scales should be used as daily warm-ups. As students acquire sufficient note vocabulary, additional scales should be added to the daily practice routine.

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

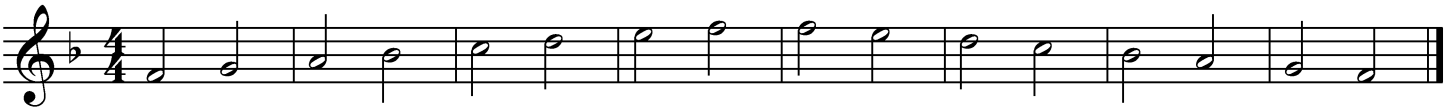
C (concert E♭) lower register



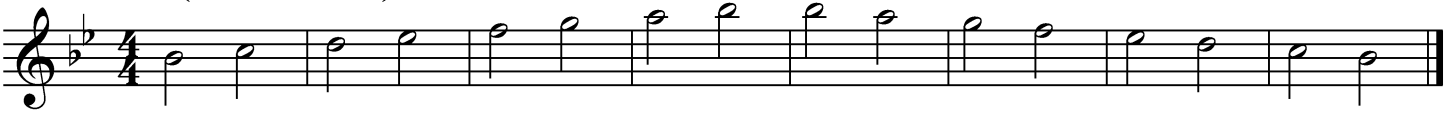
C (concert E♭) upper register



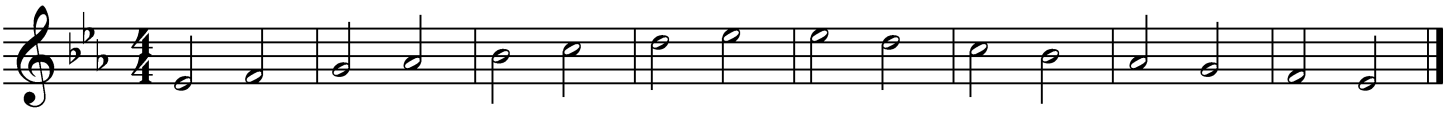
F (concert A♭)



B♭ (concert D♭)

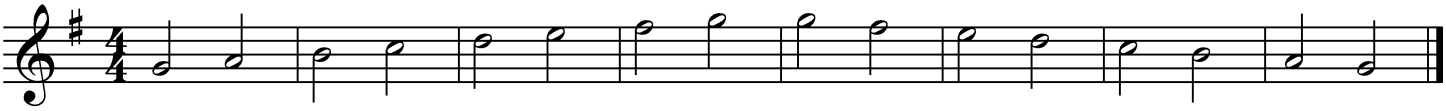


E♭ (concert G♭)

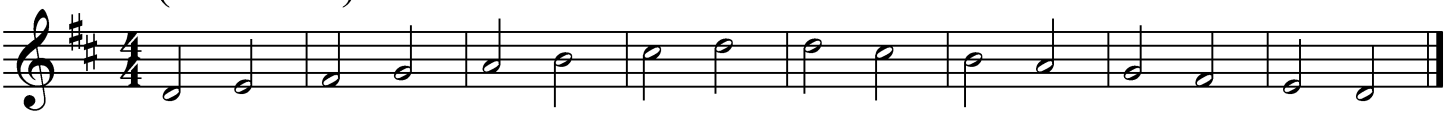


Scales continued

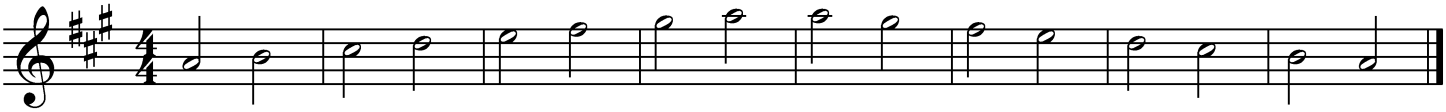
G (concert B♭)



D (concert F)

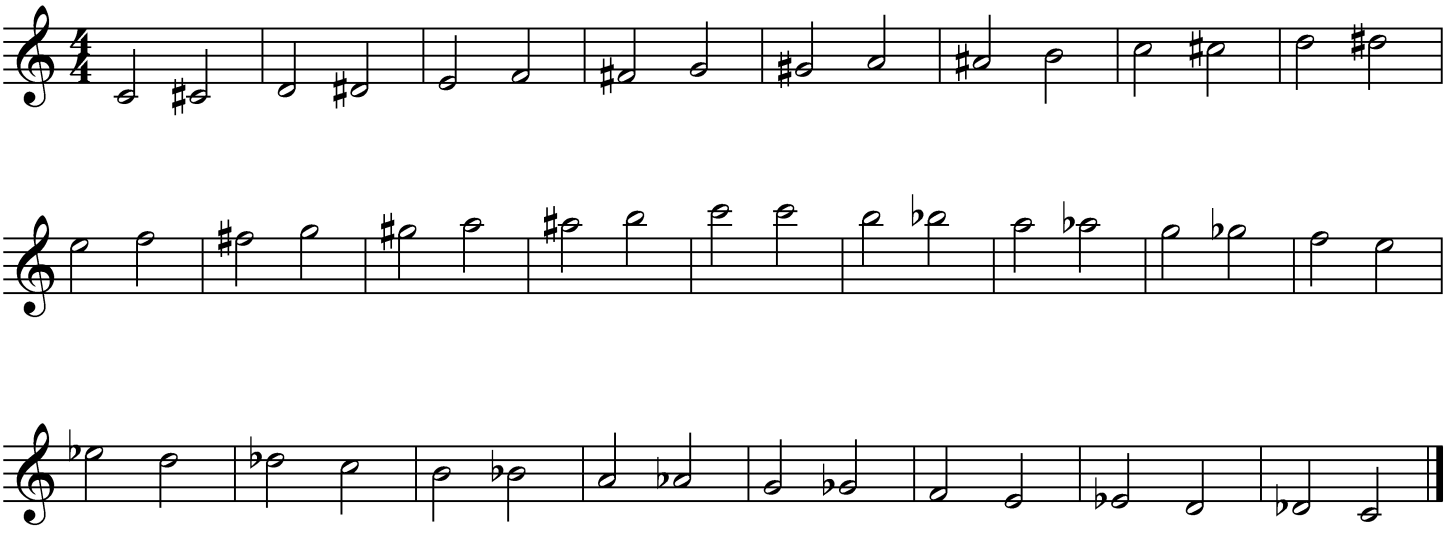


A (concert C)



Chromatic Scale Study

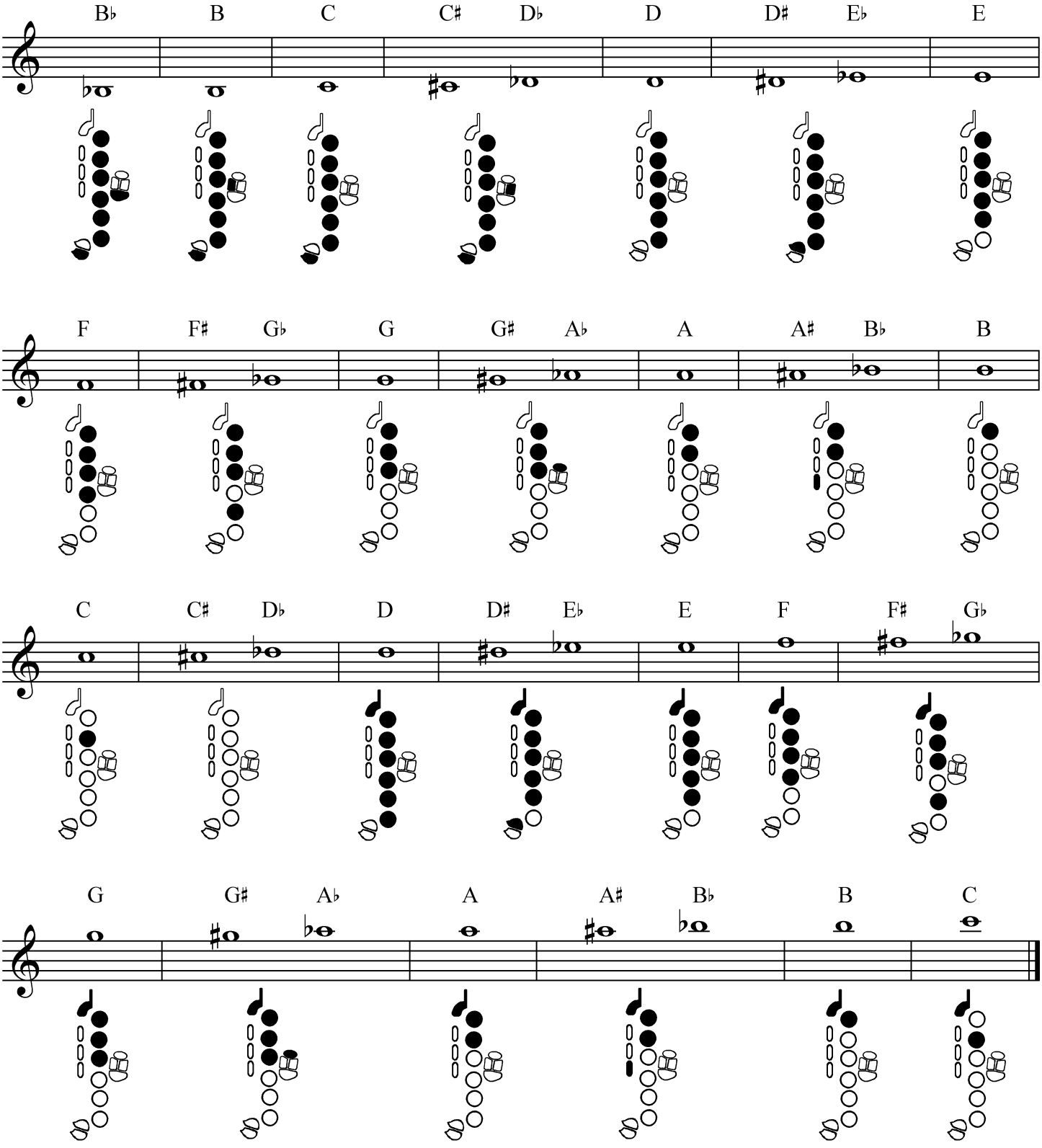
Your teacher will let you know when it is time to include chromatic scale practice on a daily basis. You will not be expected to play all of the notes below. You should work on fragments of the scale. Gradually you will increase your chromatic range and memorize the entire scale.



Vocabulary

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

Fingering Chart



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.