

LJ Hutchen **SAXOPHONE METHOD**

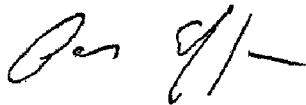
BOOK ONE

Dear Student:

Welcome to the world of instrumental music. This book is designed to help you appreciate, read, and play music.

Have fun with music throughout your life!

Sincerely,



Paul Effman



“Music is the universal language of mankind” – Henry Wadsworth Longfellow

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

2nd edition

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L. F. Hutchen **SAXOPHONE METHOD BOOK 1**

Preface for band directors

Preparation Lessons **A, B, C,** and **D** are for saxophones only.
Mixed instrument groups can use this method commencing with **Lesson 1**.

As a result of the material presented in the Preparation Lessons, much of the material found in **Lessons 1 through 3** will be review.

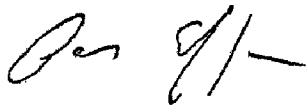
Key signatures are introduced in **Lesson 5**.

My suggestions are: Tempos = 60 beats per minute (very slow).
Tapping and tonguing should be stressed throughout the book.
A typical assignment should be one half page per lesson.

Explain G Clef, Staff, Whole Note, Whole Rest, Bar Line, Double Bar Line, and Time Signature throughout the Preparation Lessons.

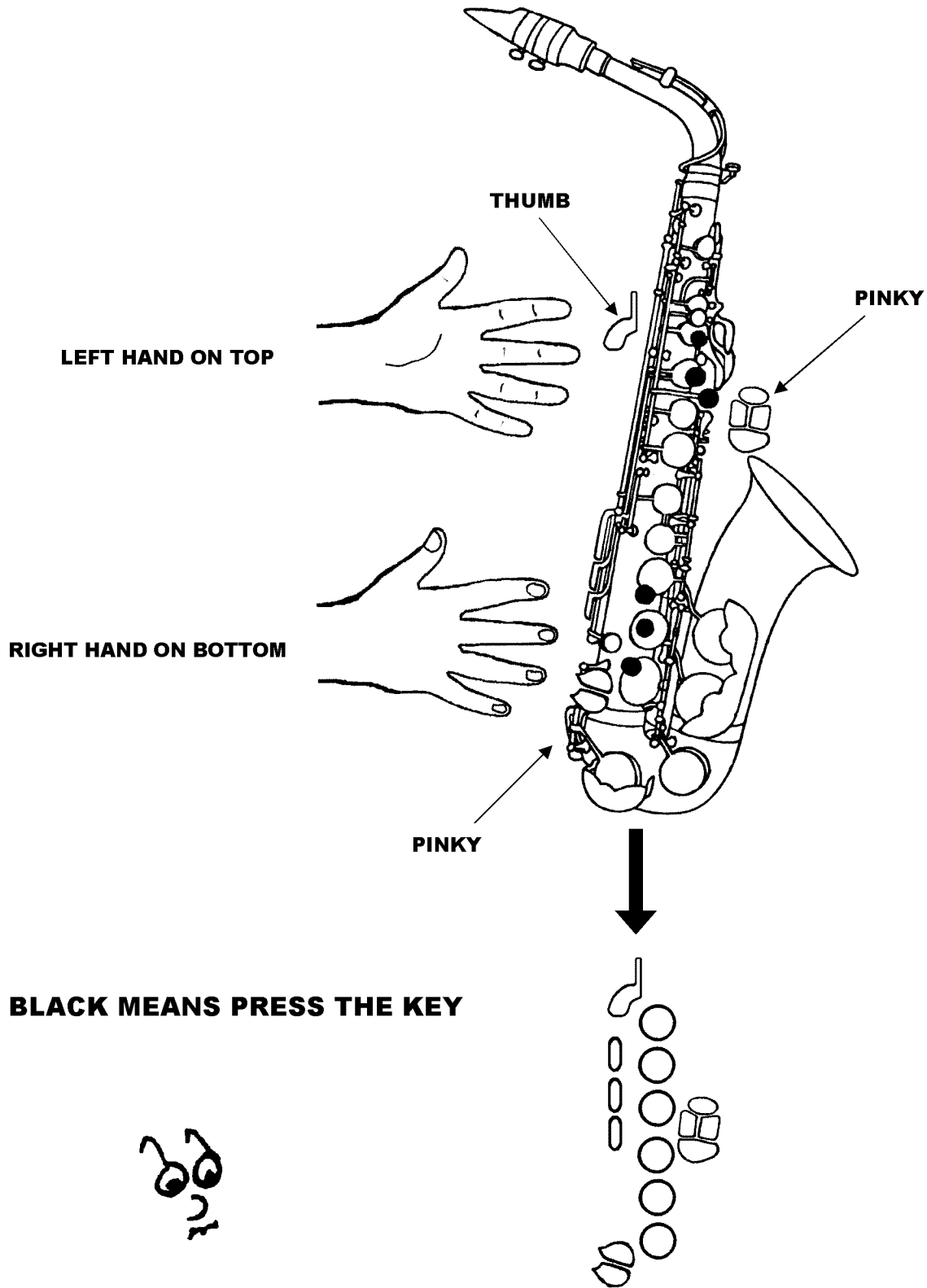
Thank you and good luck.

Sincerely,

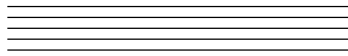
A handwritten signature in black ink, appearing to read "Paul Effman". The signature is written in a cursive style with a horizontal line at the end.

Paul Effman

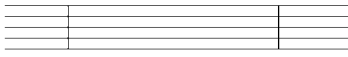
This picture is designed to assist with the fingering diagrams that appear throughout the book. All fingerings are shown on page 33.



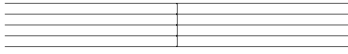
Important Terms



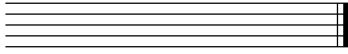
Music Staff = **Lines and spaces**



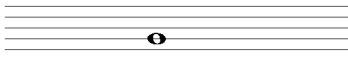
Measure = **Segment of the music**



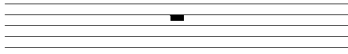
Barline = **Divides the music into measures**



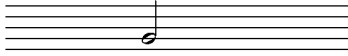
Double Barline = **End of the music**



Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



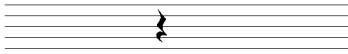
Half Note = **2 beats of sound**



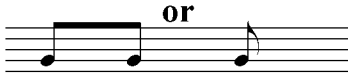
Half Rest = **2 beats of silence**



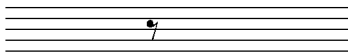
Quarter Note = **1 beat of sound**



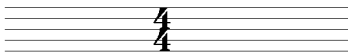
Quarter Rest = **1 beat of silence**



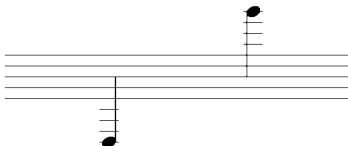
Eighth Notes = **Half beat of sound**



Eighth Rest = **Half beat of silence**



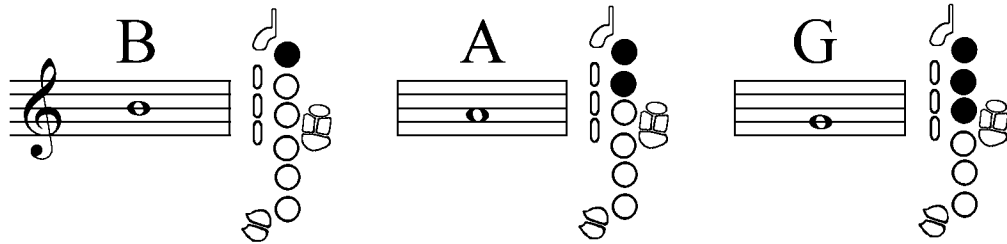
Time Signature = **Number of beats in a measure**



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

Lesson A

FOR SAXOPHONES ONLY
Pre-Band Method Preparatory Lessons



B

Too-oo-oo-oo Too-oo-oo-oo Too-oo-oo-oo 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

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

A

1 2 3 4 1 2 3 4

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

G

3

Keep tapping

Too-oo-oo-oo Too-oo-oo-oo

4

5

6

Lesson B

FOR SAXOPHONES ONLY

Pre-Band Method Preparatory Lessons

Half Note Half Rest

1

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

2

3

Keep tonguing

4

5

6

FUN WITH 3 NOTES

Your teacher will explain how long each note lasts and how arrows indicate the number of beats.

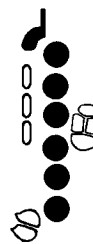
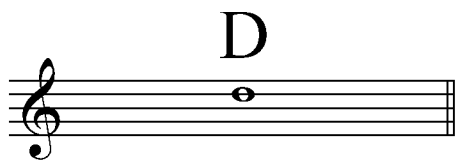
B HOT	A CROSS	G BUNS
↓ ↓	↓ ↓	↓ ↓ ↓ ↓
B HOT	A CROSS	G BUNS
↓ ↓	↓ ↓	↓ ↓ ↓ ↓
G STICK	G - Y	A FING
↓ ↓	↓ ↓	- ERS ↓ ↓
B HOT	A CROSS	G BUNS
↓ ↓	↓ ↓	↓ ↓ ↓ ↓

B A G A MARY HAD A	B B B LITTLE LAMB	A A A LITTLE LAMB	B B B LITTLE LAMB
↓ ↓ ↓ ↓	↓ ↓ ↓ rest	↓ ↓ ↓ rest	↓ ↓ ↓ rest
B A G A MARY HAD A	B B B LITTLE LAMB		
↓ ↓ ↓ ↓	↓ ↓ ↓ rest		
A A B A SHE HAD PURPLE	G TOES		
↓ ↓ ↓ ↓	↓ ↓ ↓		

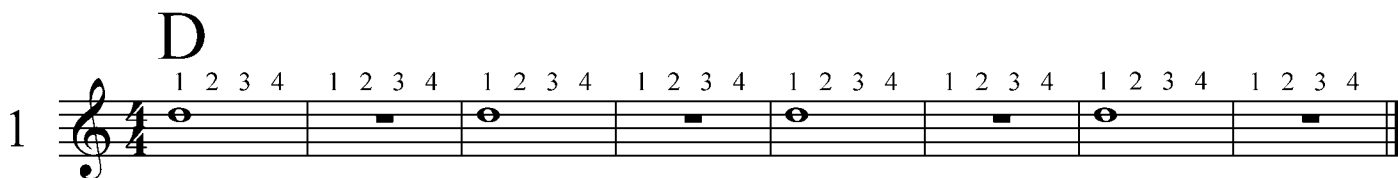


Lesson D

FOR SAXOPHONES ONLY
Pre-Band Method Preparatory Lessons



Tongue every note



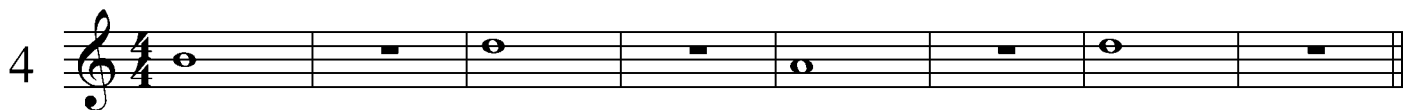
Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



Keep tapping



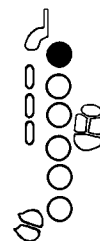
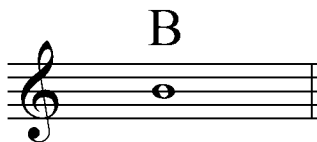
Keep tonguing

Tough Switch



Lesson 1

(Review)



B

Too-oo-oo-oo

Too-oo-oo-oo

Too-oo-oo-oo

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



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

1 2 3 4 1 2 3 4

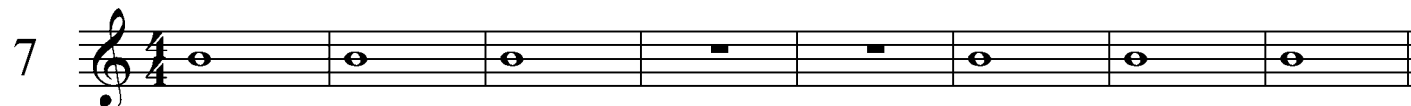
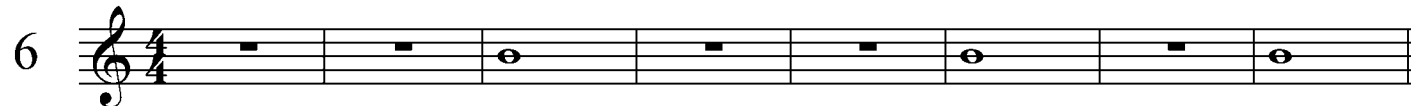
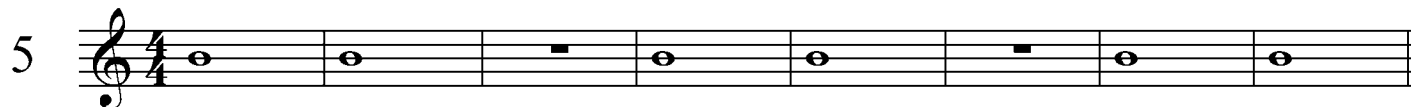
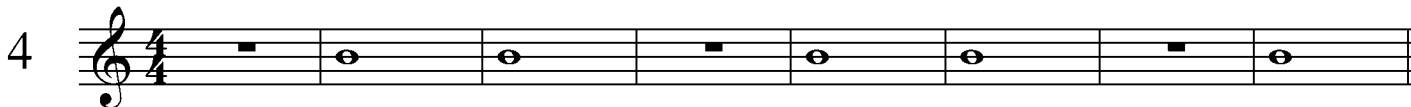


↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



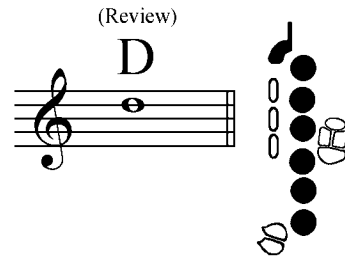
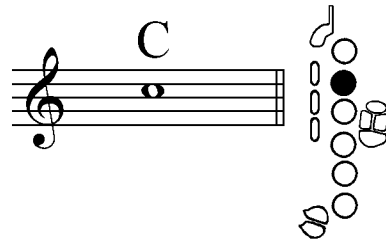
Keep tapping

Too-oo-oo-oo Too-oo-oo-oo



Teacher Notes: It is essential that very slow tempos are used - ♩ = 60. A typical assignment for young students should be half a page. Foot tapping and tonguing should be stressed throughout the method. Over a 2-3 week period (while teaching Lessons 1 & 2) explain: **G clef, whole note, whole rest, barline, double barline, and time signature.** In order to accommodate ranges of different instruments in this series, some exercises will contain unmatched pitches from instrument to instrument. Unless noted otherwise, exercises will remain playable by mixed instruments.

Lesson 2



(Review)

1 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, rest, C, rest, C, rest, C, rest. Above the notes are fingerings: 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: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, rest, C, rest, C, rest, C, rest. Above the notes are fingerings: 1 2 3 4, 1 2 3 4.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: D, rest, D, rest, D, rest, D, rest. A 'D' is written above the first note.

Keep tapping

4 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, rest, C, rest, C, rest, C, rest.

5 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, C, rest, C, C, rest, C, C. Above the first two notes is 'Too-oo-oo-oo' and above the last two notes is 'Too-oo-oo-oo'.

Tongue every note

6 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, C, rest, C, C, rest, C, C.

7 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, rest, C, rest, C, rest, C, rest.

3 Note Song

8 A musical staff in 4/4 time with a treble clef. It contains eight whole notes: C, C, C, rest, C, C, C, C.



Lesson 3

(Review)

A

(Review)

G

Half Note Half Rest

1 2 3 4 1 2 3 4

1

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

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Too-oo Too-oo Too-oo-oo-oo

Keep tapping

4

A

5

G

6

Keep tonguing

7

Three Blind Eggs

8

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

Lesson 4

Quarter Note Quarter Rest

Too Too Too

Tongue every note

1

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

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Keep tapping

4

Time To Rest

5

Keep On Resting

6

Whale Of A Scale

7

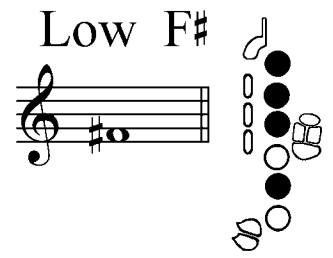
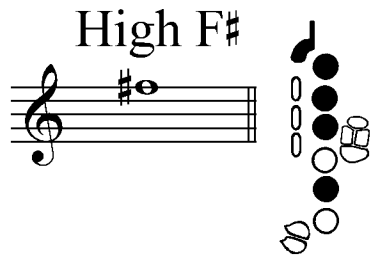
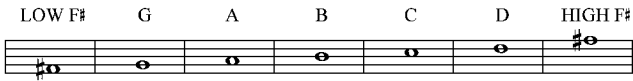
Keep tonguing

Mary Had A Little Lamb

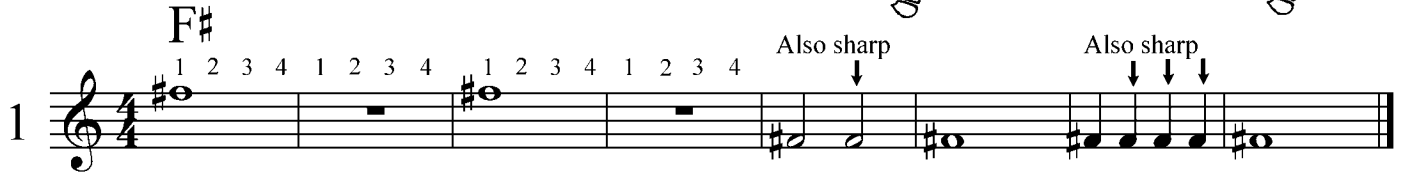
8

Important message to musicians: at this point in your progress, you should start adding daily warm up exercises to your home practice schedule. See Page 31.

Lesson 5



= Sharp Sign



Tap your foot for the rest of the book.

Key Signature



Tongue every note for the rest of the book.* (Unless it is tied or slurred, see Lessons 13 and 14.)

For Saxophones Only



French Toast



Lightly Row



Ode To Beethoven

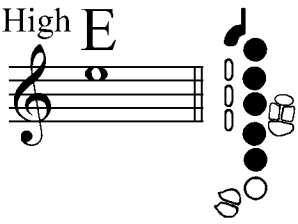


Jingle Bells

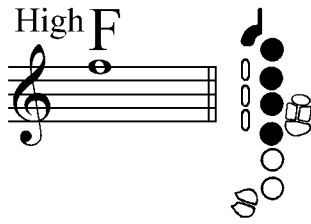


Lesson 6

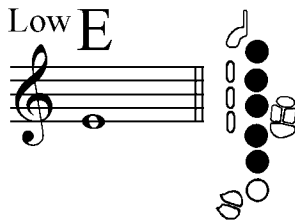
High E



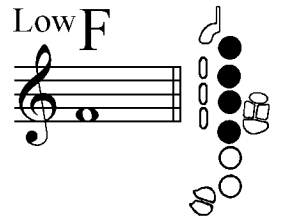
High F



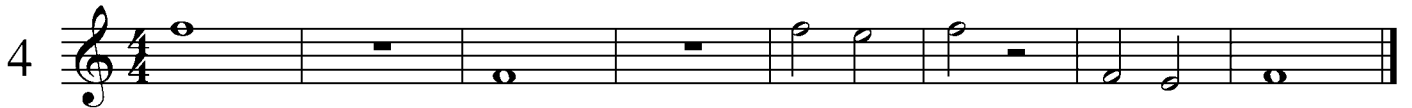
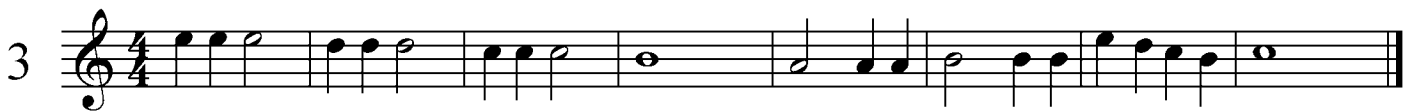
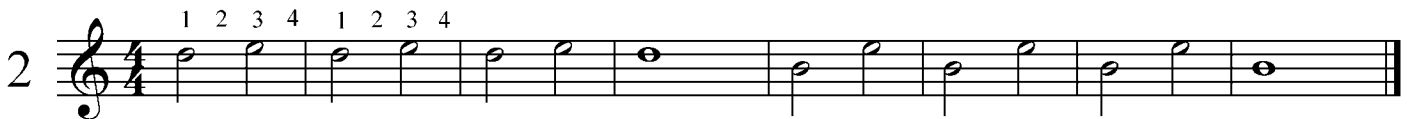
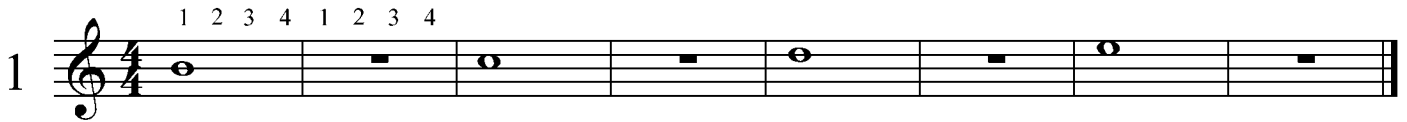
Low E



Low F



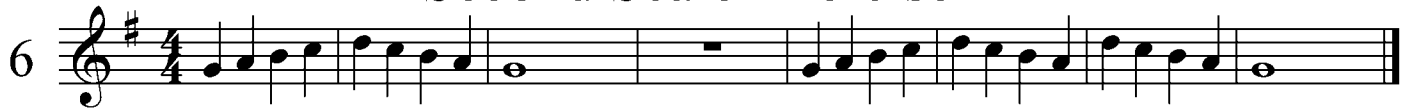
For Saxophones Only



First Scale Exercise



Second Scale Exercise



Corn Attack

Repeat Sign



Twinkle Twinkle Little Star

When you see "D.C al Fine" go back to the beginning and start again. Then, when you see "Fine" the song ends.



Lesson 7

On A Roll

1 Musical notation for 'On A Roll' in 4/4 time. The melody consists of eighth and quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Yankee Doodle

2 Musical notation for 'Yankee Doodle' in 4/4 time. The melody consists of eighth and quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Rock On

3 Musical notation for 'Rock On' in 4/4 time. The melody consists of eighth and quarter notes with rests: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Aura Lee

4 Musical notation for 'Aura Lee' in 4/4 time. The melody consists of quarter and eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Continuation of the 'Aura Lee' melody from the previous block, consisting of quarter and eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Old MacDonald Had Real Estate

5 Musical notation for 'Old MacDonald Had Real Estate' in 4/4 time. The melody consists of quarter and eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Your First Duet

6A Musical notation for 'Your First Duet' part 6A in 4/4 time, key of D major. The melody consists of quarter and eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

6B Musical notation for 'Your First Duet' part 6B in 4/4 time, key of D major. The melody consists of quarter and eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Lesson 8

Holiday Songs

Good King

1

Musical notation for 'Good King' in 4/4 time, treble clef, key of C major. The melody consists of eighth and quarter notes.

Jingle Bells Again

2

Musical notation for 'Jingle Bells Again' in 4/4 time, treble clef, key of G major. The melody includes eighth notes and rests.

Dreydle Dreydle

3

Musical notation for 'Dreydle Dreydle' in 4/4 time, treble clef, key of G major. The melody includes eighth notes and rests.

Jolly Old St. Nicholas

Duet

4A

4B

Musical notation for 'Jolly Old St. Nicholas' Duet in 4/4 time, treble clef, key of C major. It consists of two staves, 4A and 4B, with a grand staff bracket on the left.

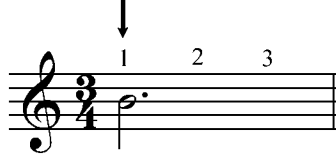
A

B

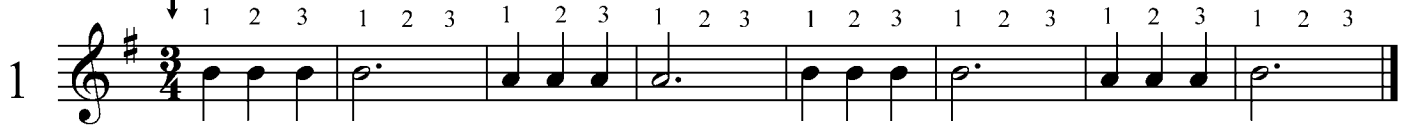
Musical notation for 'Jolly Old St. Nicholas' Duet in 4/4 time, treble clef, key of C major. It consists of two staves, A and B, with a grand staff bracket on the left.

Lesson 9

Dotted half note



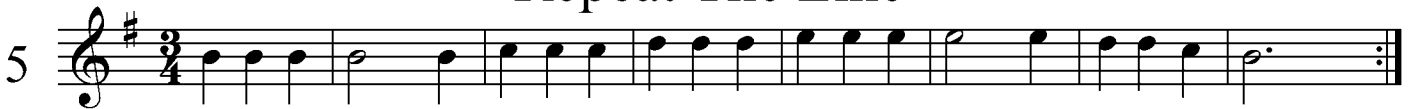
3/4 time



Tap Foot: ↓ ↓ ↓ ↓ ↓ ↓



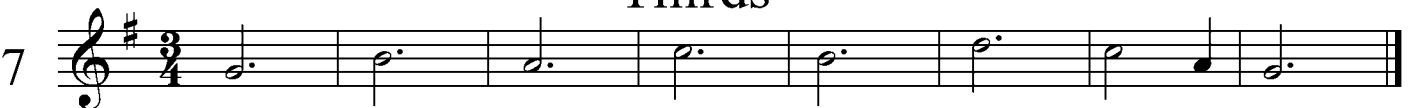
Repeat The Line



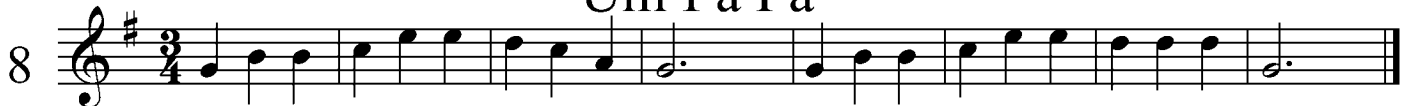
Waltz



Thirds



Um Pa Pa



Lesson 9A

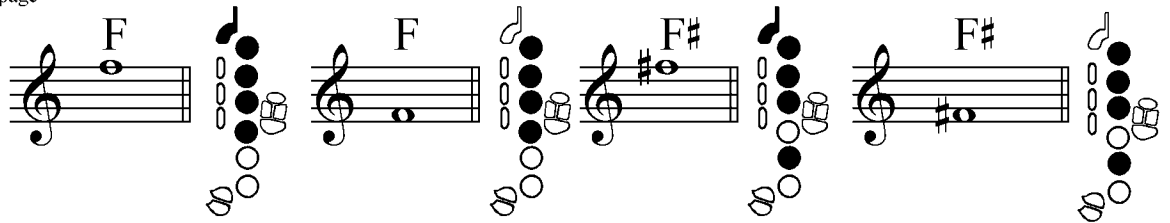
(This page is for saxophone only. It cannot be combined with other instruments.)

Saxophone players may sometimes confuse F \natural with F \sharp

Teacher Note:

Present the information on this page over a course of several lessons

\natural = Natural Sign

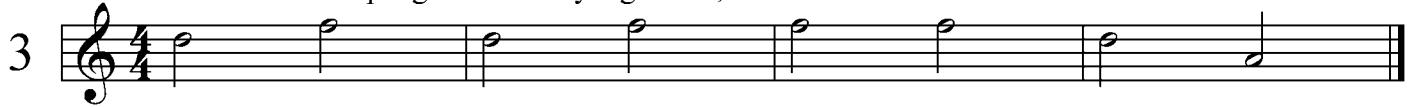


Your teacher will review all of the rules so that you play the correct note.

If there is a sharp sign in the key signature, all F's are sharp.



If there are no sharp signs in the key signature, all F's are natural.



If there is a sharp sign in the key signature, but the composer wants an F natural to be played, a natural sign (\natural) is placed before the note. The \natural cancels the key signature until the next measure.



If there are no sharp signs in the key signature but the composer wants an F sharp to be played, a sharp sign (\sharp) is placed before the note. The \sharp remains until the next measure.



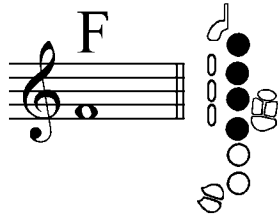
Good Luck



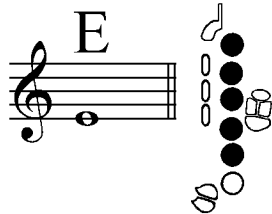
(F F \sharp F F \sharp)

Lesson 10

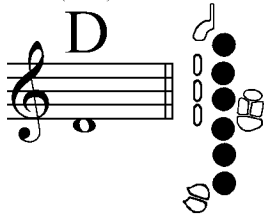
(Review)



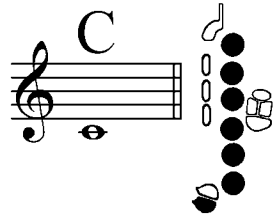
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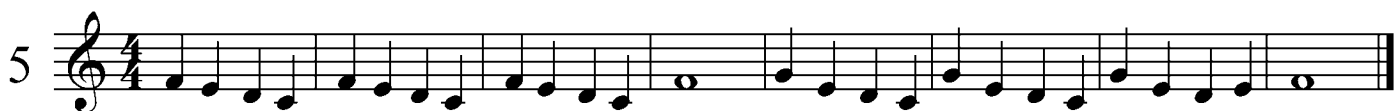
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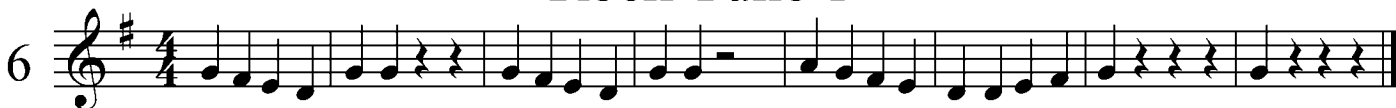
(New)



Low Notes Are Tuff



Rock Tune 1



Rock Tune 2



Scale



f -Forte-Loud
p -Piano-Soft

Lesson 11

Pick up

The Pick Up

1

Musical notation for 'The Pick Up' in 4/4 time. It starts with a 'Pick up' instruction and a downward arrow pointing to the first note. Fingering numbers 1, 2, 3, and 4 are shown above the first four notes. The melody consists of quarter notes and eighth notes, ending with a repeat sign.

Pick Up Brahms

2

Musical notation for 'Pick Up Brahms' in 4/4 time. It begins with a four-measure rest followed by a melody of quarter notes and eighth notes. Fingering numbers 1, 2, 3, and 4 are shown above the first four notes. The piece ends with a repeat sign.

Loud And Soft

3

Musical notation for 'Loud And Soft' in 4/4 time with a key signature of one sharp (F#). The piece starts with a piano (*p*) dynamic and a melody of quarter notes. It features a four-measure rest in the middle, followed by a melody starting with a forte (*f*) dynamic. The piece ends with a repeat sign.

Mexican Hat Dance

4

Musical notation for 'Mexican Hat Dance' in 3/4 time with a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes with frequent rests. Dynamics alternate between piano (*p*) and forte (*f*). The piece ends with a repeat sign.

Caisson Song

5

Musical notation for 'Caisson Song' in 4/4 time with a key signature of one sharp (F#). The melody is composed of quarter notes and eighth notes, ending with a repeat sign.

Loud Soft Ladder

6

Musical notation for 'Loud Soft Ladder' in 3/4 time with a key signature of one sharp (F#). The piece consists of a sequence of half notes. Dynamics alternate between forte (*f*) and piano (*p*) in a ladder pattern: *f*, *p*, *f*, *p*, *f*.

Russian Folk Song

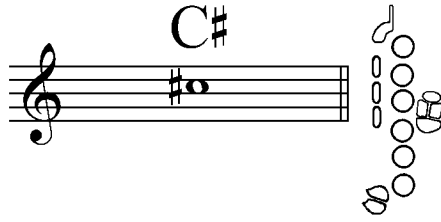
7A

7B

Musical notation for 'Russian Folk Song' in 4/4 time with a key signature of one sharp (F#). It is a duet for two parts, 7A and 7B. The melody consists of quarter notes and eighth notes. Dynamics alternate between piano (*p*) and forte (*f*) in a ladder pattern: *p*, *f*, *p*, *f*, *p*. The piece ends with a repeat sign.

Lesson 12

‘ - Breath Mark



1 **C#**

Lightly Row

2

Breath Mark

Scale

3

4

5

Barcarolle

Jacques Offenbach

6

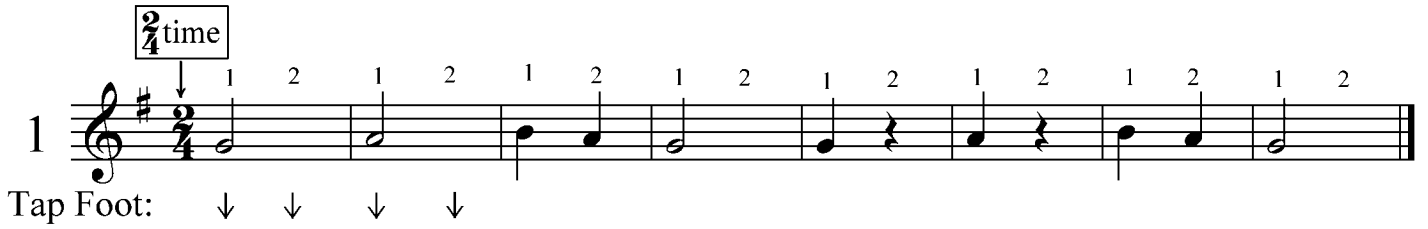
Ode To Joy

Ludwig von Beethoven

7A

7B

Lesson 13

1 

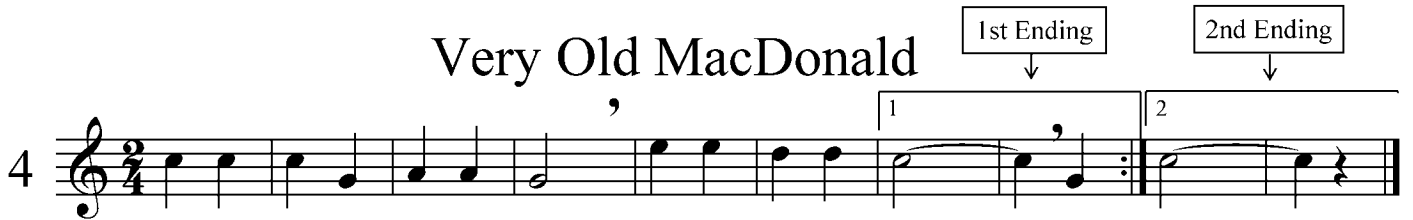
We've Got Spirit

2 

Tie It Up

3 

Very Old MacDonald

4 

Marching Tie

5 

Shoo Fly

6 

Lesson 14

Slur

The Slur

1

I Am Slurring

2

Slurred Scale

3

Another Slurred Scale

4

Faith Of Our Fathers

5

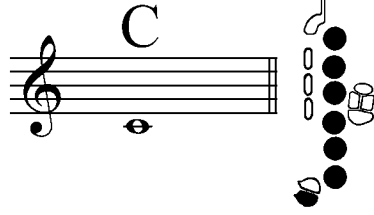
Skip To My Lulu (Duet)

6A

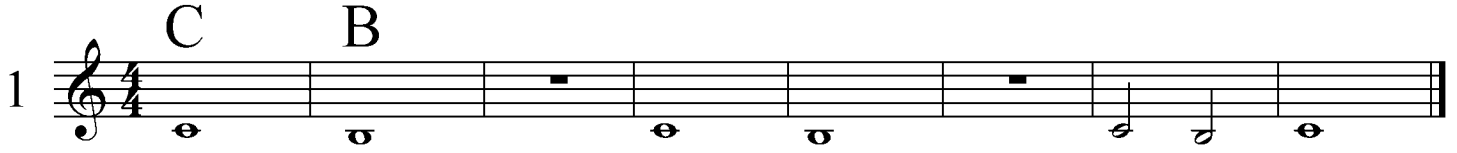
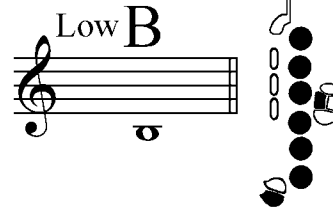
6B

Lesson 15

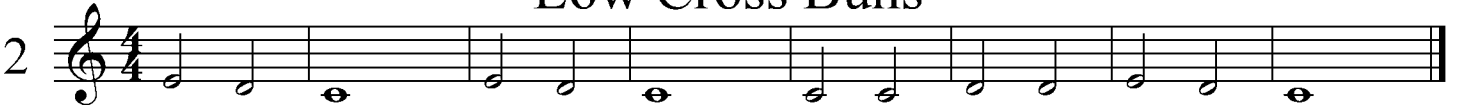
(Review)



(New)



Low Cross Buns



Mary Had Low Notes



Scale



Another Scale



Eighth Note

King Henry The Eighth Note



Long, Long Ago



Alto Saxophone

mp -medium soft
mf -medium loud

Kum Ba Ya

Traditional
Arr. Jay Friedman

Long Rest

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

mf

f

mf

mp

Alto Saxophone

Fadreit Blues

Jay Friedman

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56


Rhythm Practice

Lisa Bellino

SECTION 1


Too - oo Too - oo Too - oo - oo - oo

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

SECTION 2

1 $\frac{3}{4}$ 

2 $\frac{3}{4}$ 

3 $\frac{3}{4}$ 


SECTION 3


1 $\frac{4}{4}$ 


2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 




SECTION 4




1 $\frac{4}{4}$  |  |  ||




2 $\frac{4}{4}$  |  |  ||




3 $\frac{4}{4}$ |  |  ||




SECTION 5

1 $\frac{4}{4}$ |  |  |  ||

2 $\frac{4}{4}$ |  |  |  ||

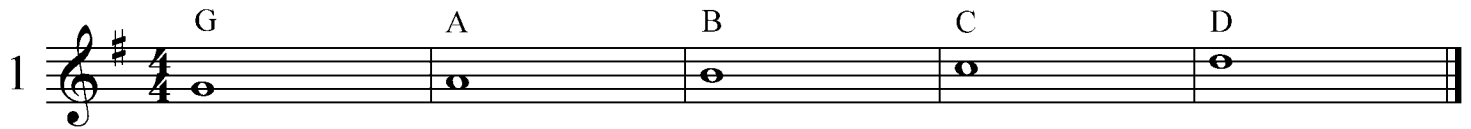
3 $\frac{4}{4}$ |  |  |  ||

4 $\frac{3}{4}$ |  |  |  ||

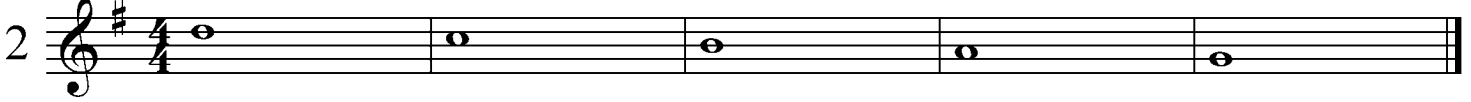
5 $\frac{2}{4}$ |  |  |  ||

Beginner And Intermediate Saxophone Warmups

Tap Your Foot

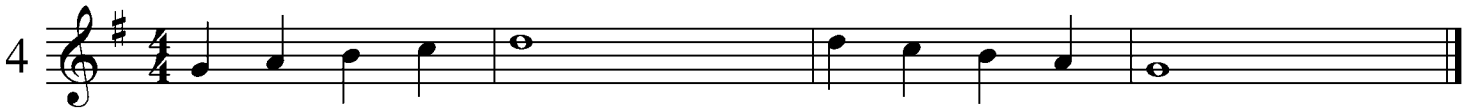
1 

Breathe Deeply

2 

Tongue Each Note

3 

4 

Stay Relaxed

5 

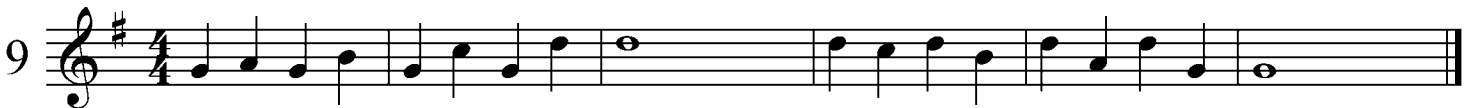
6 

Try To Get A Clear Tone

7 

Fermata

8 

9 

Scale

10 

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
♩	<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 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. It currently serves schools throughout the East Coast. Today with a staff of over eighty educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents and educators now know that music is an integral part of an overall curriculum.