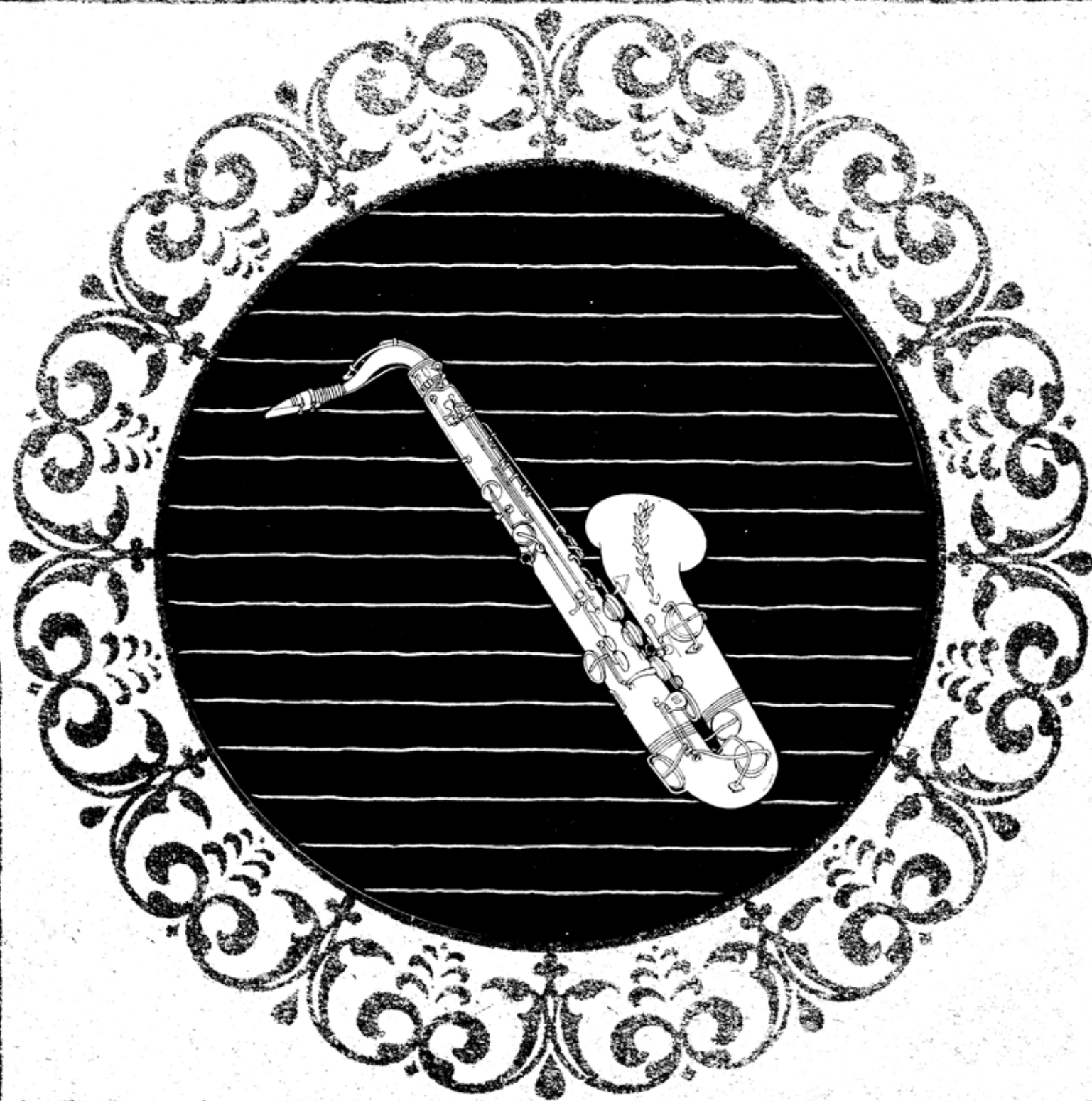


**RUDY WIEDOEF'S**  
*COMPLETE*  
**MODERN METHOD**  
**FOR THE SAXOPHONE**  
*Including*  
**PHOTOGRAPHIC SAXOPHONE CHART**



**ROBBINS MUSIC CORPORATION**

*New York*



114997

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**PHOTOGRAPHIC**  
**SAXOPHONE**  
**CHART**

*and*  
**FOUR ORIGINAL**  
**SAXOPHONE**  
**SOLOS**

*Edited by* **BERT WORTH**

*Price* \$3<sup>00</sup> *Net*

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*New York*

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## A Few Moments With the Writers of This Book



RUDY WIEDOEFT, born January 3, 1893, at Detroit, is the youngest of a musical family of five children. His professional debut was made in 1903, playing clarinet in the Wiedoeft Family Orchestra at the Imperial, Los Angeles. Later he played several seasons as solo clarinet with prominent concert bands.

In 1914 he took up the study of the saxophone seriously, practicing from eight to ten hours a day. Soon after his arrival in New York, in 1916, he recorded the first saxophone solo for the Edison Phonograph Co. Wiedoeft joined the Marine Corps during the war, and was transferred later to the Marine Band at Washington. He has recorded more saxophone solos, most of which were his own compositions, than any other saxophonist.



BERT WORTH not only has an international reputations as an accomplished performer on the entire family of reed instruments, but is also well-known as a composer and arranger. His original instrument was the piano, and his experiences embraces practically every field of musical activity, including as it does pipe organ, theatre, stage, concert and dance work. He is also a recording artist for His Master's Voice, Edison and Pathe.



Before the war, Mr. Worth had traveled throughout the United States and Canada playing in all the large cities. Joining the Canadian forces he fought in France, and in 1919, while in England awaiting repatriation, received such flattering offers from the Moss and Stoll vaudeville circuits that he remained there. Later he played at several of the most exclusive dance places in London, directing his own band, followed by engagements in Paris, Ostend, Nice, Monte Carlo, and Madrid, where he played by royal command of the Queen of Spain.

## FOREWORD

My system of teaching you to play the saxophone is quite different from any other method on the market today. Most methods begin with too many definitions and rules for the pupil to remember, and in a short time he becomes discouraged. My system will show him first of all how to take the instrument out of the case, remove the cap covering the mouthpiece, and place the neck in proper position, adjusting it so that it is in line with the body of the instrument. The first studies will be devoted to the proper production of tone, leaving the detailed practice of scales, tempos, etc., until later. **"One thing at a time, and that one thoroughly mastered,"** shall be our motto.

The proper beginning in the study of any instrument is to learn how to attack a note, and then improve the tone quality of that particular note before you continue to the next one. A great many pupils want to progress just a little too rapidly, and consequently miss a great deal of the vitally necessary foundation studies, which form the necessary platform on which is erected the finished artist. **"Take plenty of time while you are learning, and you will be that much ahead in the end."** Study everything with your mind on your work, and don't just glance through it. Remember, one hour of real conscientious study is worth more than four hours of haphazard playing. How often I have had musicians, even professional players, come to me and ask, "How do you do this or that," often in regard to some of the simplest, most rudimentary matters. This would not be the case were everyone to put in some real conscientious work on fundamentals. Practice thoroughly and thus avoid losing time, particularly your first studies. Get a good foundation, and the finer technical development will come with surprising ease.

It is best to practice in a room where you are entirely alone, with no one moving about, rustling paper, or making other sounds to distract the attention. It takes a quarter of an hour or so to really become absorbed in one's subject, and interruption means that the process must be repeated. Concentration is not a short-cut to success, but it is perhaps the greatest single aid after hard work.

Yours for success,

A handwritten signature in cursive script, reading "Rudy Friedaef". The signature is fluid and elegant, with a long, sweeping underline that extends to the right.



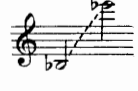
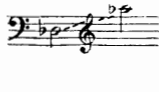


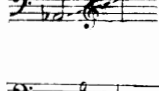

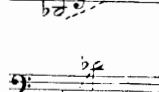
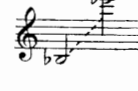
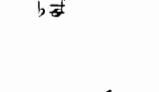
## THE SAXOPHONE

Antoine Joseph Sax, a famous instrument maker of Paris about the middle of the last century, was the inventor of the saxophone. He may, in fact, be called the "father of modern wind-instruments," for until he turned his attention to perfecting and improving them, nearly all the various wood and brass wind-instruments were very unsatisfactory, their proportions being unscientific, the mechanism clumsy and inadequate, and anything even approaching artistic execution on them was virtually impossible.

Sax not only reduced the construction of the then existing instruments to correct acoustical principles; he also gave the world several entirely new families of instruments, including the trumpet-like saxhorns, the sax-trombas, sax-tubas, and most important of all, the saxophone.

The saxophone is constructed on the acoustical principle that a tube of any given length sounds a note of a certain definite pitch. It is a conical tube of brass, pierced at intervals by holes, the holes closed or opened at will by means of pads controlled by the key mechanism. With all the pads closed the air column traverses the entire length of tubing, and we sound the lowest or "fundamental" note of the instrument. By opening the pad nearest the bell, the air is allowed to escape there, giving the effect of a tube that much shorter, and thereby sounding the next higher note in the scale. Ascending thus, step by step, we have the complete chromatic scale.

The saxophone forms a connecting link between the wood-wind" and the "brass" sections of the orchestra, its tone being of hybrid quality, partaking somewhat of the nature of each. The complete family consists of eight instruments, the range of each being about two and one-half octaves. From the highest to the lowest they are:

|                     | SOUNDS  | WRITTEN   |
|---------------------|---|---|
| E $\flat$ Sopranino |    |    |
| C Soprano           |    |    |
| B $\flat$ Soprano   |    |    |
| E $\flat$ Alto      |    |    |
| C Melody            |    |    |
| B $\flat$ Tenor     |   |    |
| E $\flat$ Baritone  |  |   |
| B $\flat$ Bass      |  |  |

The saxophone quartet consists of soprano, alto, tenor, and baritone, the same as a quartet of singers, and is found in all bands of today. Nearly all orchestral music includes saxophone parts, but where such is not the case, they may be used as follows:

E $\flat$  Sopranino plays E $\flat$  clarinet parts, or E $\flat$  trumpet parts when available.

C Soprano plays violin, oboe, or flute parts.

B $\flat$  Soprano plays cornet or B $\flat$  clarinet parts.

E $\flat$  Alto plays 'cello, trombone, or bassoon parts by reading bass clef as if it were treble.

C Melody plays violin and voice parts in treble clef (sounding one octave lower), 'cello, trombone and bassoon parts in bass clef.

B $\flat$  Tenor plays cornet or trumpet parts (sounding on octave lower).

E $\flat$  Baritone plays 'cello, trombone and bassoon parts by reading bass clef as if it were treble.

B $\flat$  Bass plays string bass or tuba parts, reading one tone higher than written.

## HINTS FOR THE BEGINNER

### HOW TO SELECT A GOOD INSTRUMENT

In selecting an instrument, it is advisable to have a competent musician test it thoroughly before purchasing. Have him try the entire scale and be sure that it is in tune, as an instrument with a bad scale is a great handicap even to an experienced player.

I invariably advise my pupils to buy a plated instrument. A saxophone in the brass finish causes a great deal of trouble, the socket edges becoming corroded and rotting the pads, thereby preventing an air-tight seating. Having an instrument repadded is quite an expense, and you will save money by buying a plated instrument in the beginning. By all means seek the most expert advice available, and avoid regrets and changing of instrument later on.

The selection of the mouthpiece is equally important, as a faulty mouthpiece may ruin the tone of an otherwise good instrument. See that one is chosen with a medium lay, the facing not too open or too close, and be sure that it blows freely.

Make certain that all the pads cover perfectly, and that the mechanism works smoothly and with ease. **Remember, a good instrument is half the battle.**

### PREPARING TO PLAY

In taking the instrument out of the case, never grasp it by the body; in so doing you will be putting too much pressure on the keys and mechanism, and in a short time the action will become sluggish. Grasp the bell by the outside, do not touch the keys, and your mechanism will always work perfectly. Now adjust the neck so that it is in line with the body of the instrument; lay the instrument down and take the mouthpiece out of the case; remove the cap, loosen ligature screws and remove the reed.

It is almost impossible to play on a dry reed; moisten it by holding the reed in your mouth for a moment. The tip of the reed will warp or curl immediately on being moistened; keep wetting until it straightens out. Replace the reed on the mouthpiece facing and tighten the ligature, but not too much; adjust mouthpiece on the neck, replace cap and lay the instrument down while you are adjusting your strap or cord. Many a good reed has been broken by carelessness, and now is the time to form the habit of always replacing the cap when not actually playing.

## SELECTION OF REEDS

The reed has a very great effect on the tone of the saxophone. In fact, the mouthpiece together with the reed, may be said to be the "soul of the instrument."

Select a reed of medium strength. Reeds are usually marked "soft," "medium," or "hard," but one can roughly gauge the strength of a reed by gently bending the top of a reed with the forefinger, observing the degree of resistance offered. Reeds of a golden yellow tint and straight, fine grain are the best. Cane of a dark color grows on the side of the plant toward the sun and has a tendency to be hard, while the cane of too light color, shading to green, comes from the side away from the sun and is softer.

Seek the free-blowing reed. If it is too soft, carefully trim off a little bit from the tip; if too strong, work it down thinner at the tip with reed paper or Dutch rush. Avoid the reed with nasal, reedy tone; an open, clear tone is what is desired.

Place the reed on the facing of the mouthpiece with the tip of the reed just flush with the tip of the mouthpiece. Any other adjustment will result in faulty intonation, and hard blowing.

## FIRST PRINCIPLES OF TECHNIC

### POSITION IN PLAYING

In adjusting the strap, see that the mouthpiece is parallel with the mouth and that the saxophone is held in a comfortable, easy and natural manner. If the strap is too tight the position will be cramped and awkward, interfering with proper breathing; if too long, the neck must be craned forward to reach the mouthpiece, interfering with proper control of the embouchure.

It is a good idea to practice before a mirror, correcting any errors in posture; study the three pictures on chart showing how to hold the instrument, and you will readily observe any faults. The arms should rest in a relaxed position at the sides of the body.

It is much the best plan to practice standing, thereby allowing a freer action of the lungs, and also avoiding any tendency to a cramped or slovenly posture. The mind is also more alert than when a sitting position is assumed.

## THE EMOUCHURE

This means the position of the mouthpiece in the mouth, formation of the lips, etc., and is of the utmost importance, as the embouchure is the governing factor in the development of a pleasing, individual quality of tone.

Draw the lower lip inward, covering the lower teeth, in as natural a manner as possible; place the mouthpiece in the mouth with the reed on the under side, the reed to rest on the lower lip and the upper teeth on the top of the mouthpiece about an inch from the tip.

Avoid exaggeration. If the mouthpiece is introduced too far a hollow tone will be produced, and if too little a choked tone will result. With a little experimenting you will find the proper spot to rest the teeth and produce the best results. Listen to the best performers and judge your tone quality accordingly.

## BREATHING

Before you actually start to produce a tone of any kind it is most essential that you learn how to breathe correctly. Never inhale by lifting the upper lip. Air should be taken in only at the corners of the mouth, without moving the lips. It is improper to breathe through the nose when playing. The breath and attack should come from the diaphragm and not from the chest or throat. Never lift the shoulders when taking a breath. Above all, be perfectly natural.

## THE ATTACK

The method of starting the tone is of extreme importance. Never start a tone by merely blowing into the instrument. Use the syllable "ta." The tongue must touch the tip of the reed lightly and deftly at the moment of commencing the tone. One of the worst faults one can develop is that of using the "fa" attack from the throat. Precision in attack is one of the most important and difficult points in reed instrument playing, and the "ta" attack, with a slight stroke of the tongue is absolutely necessary in starting the tone.

In order to clearly understand the function of the reed, remove the mouthpiece and place the round end to the lips, sucking the breath inward. The vibration of the reed may easily be observed. It is to overcome the inertia of the reed and start this vibration that the stroke of the tongue is so necessary.



## THE FINGERS

The ball of the finger, half way between the tip and the first joint, alone should touch the keys. Be careful not to use either the extreme tip of the finger or the flat portion at the first joint, as this will retard your execution. The finger is softest and most flexible at the ball. Each finger should act separately and distinctly, like a little hammer; this will tend toward a clean technique, and is particularly necessary in difficult passages. Without this method your technique can never become more than ordinary.

## CARE OF THE INSTRUMENT

After using your saxophone for a month or so, have it adjusted by an expert repairman. Some of the pads will have become more deeply seated than others, some of the key-work will have loosened up, etc.

The mouthpiece may be cleaned every three or four days, but do not clean out the neck. Several methods advocate this, but it has a tendency to make the saxophone blow hard. Oil all springs every two or three months, and wipe all water-spots from the body of the instrument. These spots are most noticeable in the bell, and if allowed to remain will in time eat through the plating.

## USE OF CHART

Enclosed with this book is my photographic chart, which shows the correct fingering for every note on the saxophone.


Study this chart thoroughly before attempting to play the instrument. I find that it is well to pin the chart on the wall of a light room for practical purposes.

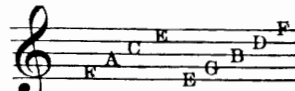
Turn to the first exercises on page 14 and ascertain the proper fingering for the first note (B). Do this for all the succeeding exercises, until you have become so familiar with the fingering that using the chart becomes unnecessary. In the ordinary course of events, this should be possible within a comparatively short time.


## ELEMENTS OF MUSICAL NOTATION

Musical sounds are indicated by NOTES: 

Notes are written on, above and below the STAFF:  Each line and space

of the Staff is named after a letter of the alphabet. In the TREBLE CLEF  the only Clef

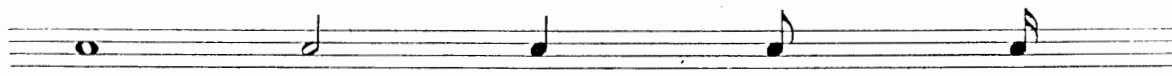
in which saxophone music is written, the names are 

One observes that the letters, with those immediately above and below the Staff  range upward in alphabetical order from A to G. This sequence is repeated on either side of the Staff by means of LEDGER LINES, and we have




These notes cover the entire range of the saxophone.

Notes are of different forms, their form showing their relative value, or duration.



Whole-note      Half-note      Quarter-note      Eighth-note      Sixteenth-note

When there are more than one eighth or sixteenth notes, lines replace the tails,

thus: 



1 whole-note = 2 half-notes; 4 quarter-notes = 8 eighth-notes = 16 sixteenth-notes

RESTS are found of different values, corresponding to those of notes:

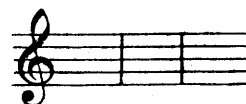


Whole-rest      Half-rest      Quarter-rest      Eighth-rest      Sixteenth-rest

A DOT placed after a note or rest increases its value by one-half, thus:

 etc

The Staff is divided by perpendicular lines into BARS



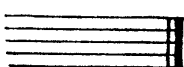
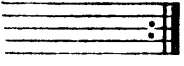
of equal

length. The number of counts to a bar determines the TIME, which is always indicated at the beginning of a piece or movement, thus:  $\frac{2}{4}$  the upper figure showing the number of counts to a bar, the lower the kind of notes. In popular music one meets with only the following:




Four-four (Fox-trot) time is also called Common time, and written: **C**

Alla breve (written **C**) is a fast fox-trot time, two counts in a bar.

A double line denotes the end of a movement:  With two dots  the movement is to be repeated.


### MUSICAL SIGNS


The SLUR is a curved line placed over two or more different notes, and indicates that they are to be played in one breath, thus: 


The TIE is a curved line placed over two notes on the same degree. The second note is not to be sounded separately, the sound of the first being carried on without interruption.



The STACCATO means that every note so marked is to be given a short, sharp attack.

It is indicated by a dot over the note: 

The ACCENT indicates a strong, marked attack: 

The HOLD indicates a note may be held beyond its usual value: 

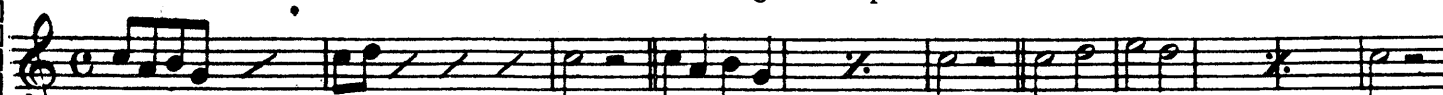
D. S. *dal segno* directs a return to the sign. **♯**

D. C. *dal capo* directs a return to the beginning.

**⌂** is a sign meaning to cut from this point to the Coda.

Written

Signs of repetition



Played




## Tone Production

Each tone must be started by gently striking the reed at the tip with the tip of the tongue. This sets the reed vibrating, and the stream of breath directed into the instrument continues the vibration. The syllable "ta" is the only correct attack. Do not attack with the "fa" or "huh" articulation, as this omits the vitally necessary stroke of the tongue, and produces a most disagreeable effect.


Endeavor to sustain the tone as nearly as possible without wavering. This will be difficult at first, but becomes easier as you gradually develop a correct embouchure, or "lip." Do not pinch or bite the reed with the lower lip and teeth, as this restricts the vibration of the reed and destroys the tone.

Take breath where the sign ' occurs.


### Refer to Chart for all Fingerings


1. 

Name of Note B


2. 

A


3. 

4. 


G

5. 


F

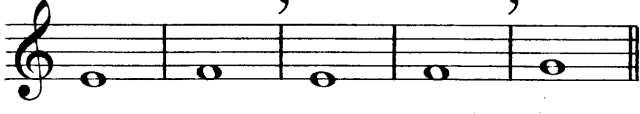
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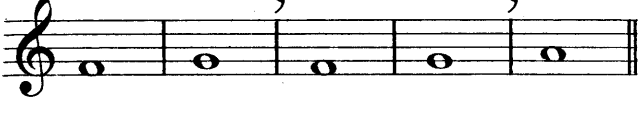
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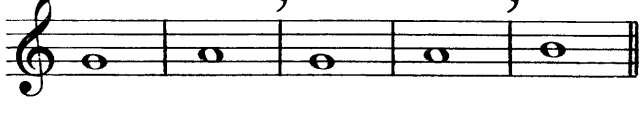
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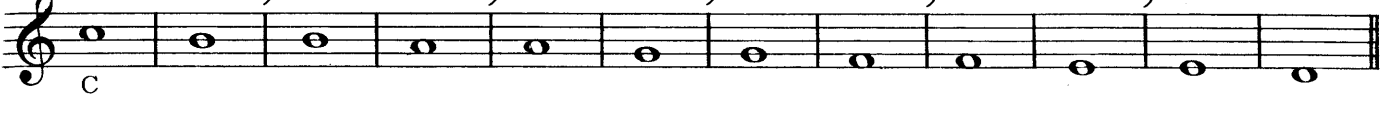
D

8. 

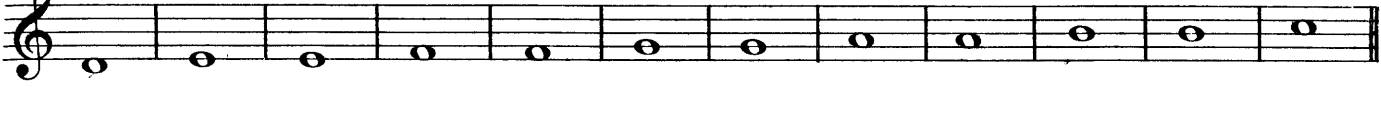
9. 


10. 

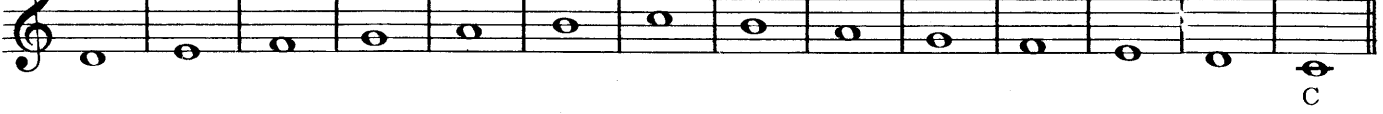
11. 

12. 

C


13. 


14. 

15. 


C

The octave key must be opened for the following exercises.

16.  17.  18. 



19.  20. 


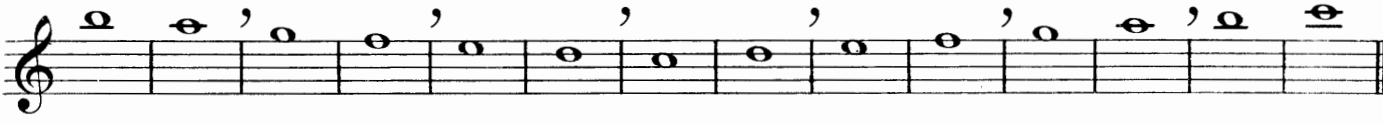
21.  22. 



23.  24. 

25.  26. 

Open the octave key for notes above C in the staff (third space).

27.  28. 

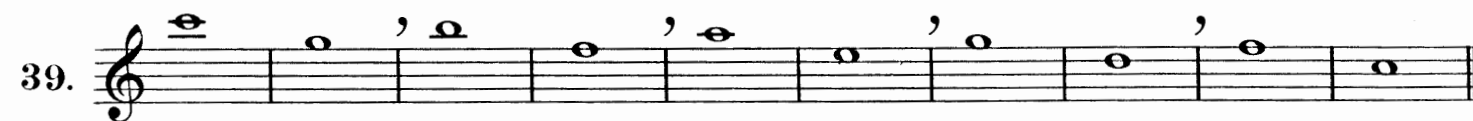
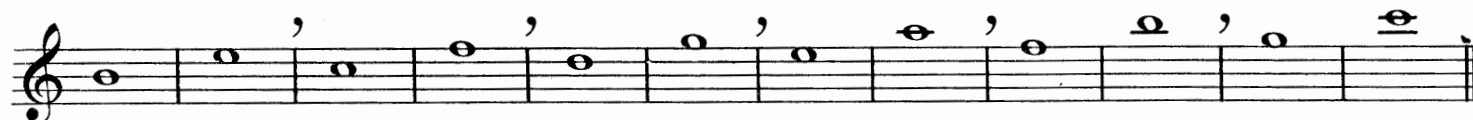
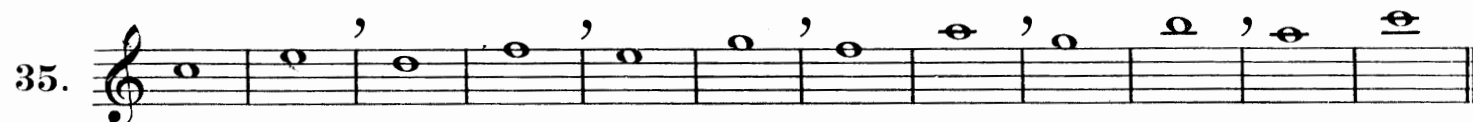
29.  30. 

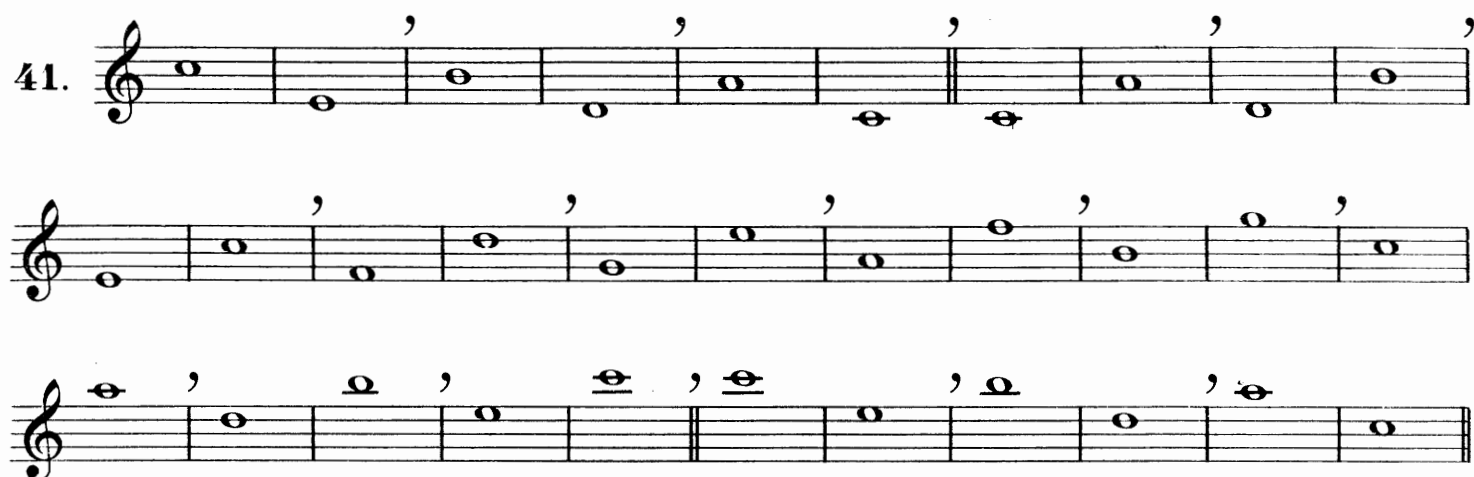
31.  32. 


Notes separated by a skip (Intervals)

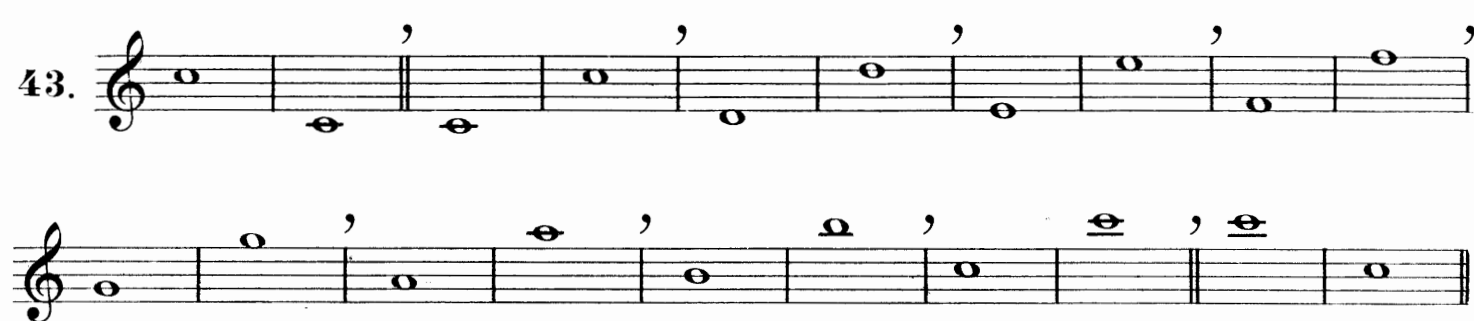


Take care to depress the octave key in unison with the other fingers.



41. 

42. 

43. 

## Marks Of Expression

*p* piano, soft.  
*pp* pianissimo, very soft.  
*f* forte, loud.  
*ff* fortissimo, very loud.  
*mf* mezzo - forte, moderately loud.

*cresc.* crescendo, increasing the sound.  
*dim.* diminuendo, decreasing the sound.  
*sfz* sforzando, accented.  
*legato* smoothly.  
*staccato* snappy.  
*marcato* markedly.

Crescendo (soft to loud)



Diminuendo (loud to soft)



Both combined



## SUSTAINED NOTES

The constant and painstaking practice of sustained notes is the only way to develop a good embouchure, or "lip." The embouchure being the most important factor in producing a pleasing, musical tone, the student will readily see the importance of daily devoting a portion of the practice time to these exercises.

The practice of long sustained notes has a beneficial effect on the lungs, expanding the air reservoir and enriching the blood with life-giving oxygen. It is essential to practice in a room with plenty of fresh air, preferably in a standing position, thereby giving the freest play to the thorax and diaphragm.

The idea of this practice is not to enable the pupil to play more loudly, but to develop the air capacity, enabling him to play longer passages without breaking the flow of melody to take breath. The beginner will be unable to sustain notes any length of time at first, but with conscientious attention to these exercises this difficulty will soon disappear.

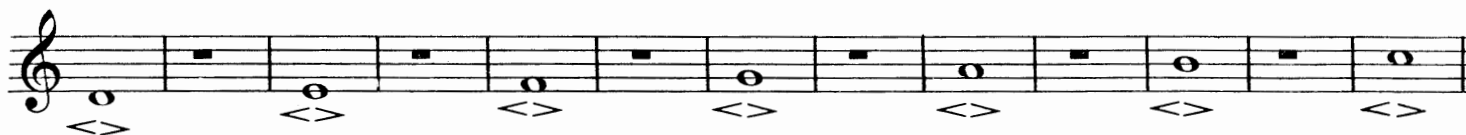
Commence by sustaining each note through four slow counts, or better still, place your watch in view, and hold the tone five seconds. Rest a moment, then attack the next note. Every day the tone can be sustained a little longer, until you are able to hold each note fifteen seconds. A very perceptible wavering of the tone will be noticed at first, due to the imperfect development of the embouchure, but this will disappear with practice. Do not bite or pinch the reed, and avoid over-tiring the lip.

Each note should be attacked cleanly with the syllable "ta," but softly, the tone gradually increasing to forte, then decreasing to a mere whisper. Do not wait until the lungs are exhausted, but cut the tone off sharply by ceasing to force the breath through the instrument.



Take breath on the rests

Count 1234 1234



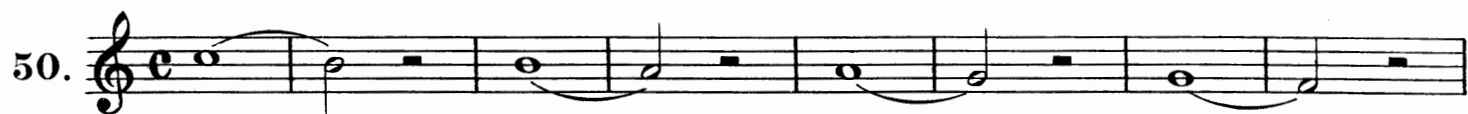
Count 1234 12 34



Count 1234 123 4



Continue the air column while changing the note (legato)





## Exercises on Intervals

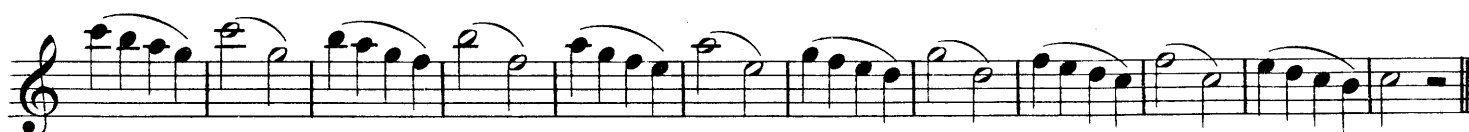
## Seconds



## Thirds



## Fourths



## Fifths

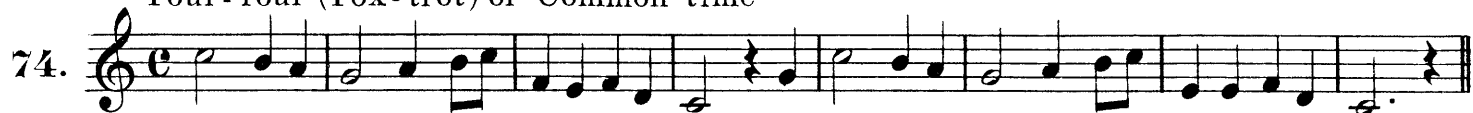


## Sixths

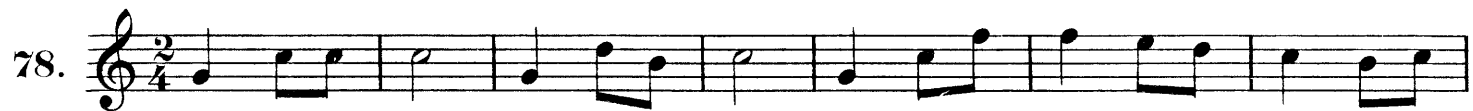




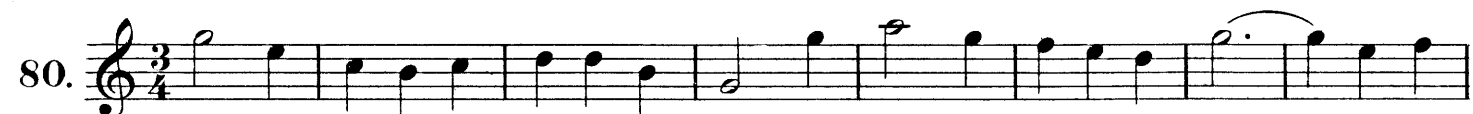
## Four - four (Fox-trot) or Common time



## Two - four (One - step) time



## Three - four (Waltz) time





## Six - eight (March) time

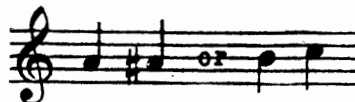




A and B


 or
 

A musical staff with a treble clef, showing the chromatic scale from A to F. The notes are written on a five-line staff, with accidentals (sharps and naturals) indicating the chromatic movement. The notes are: A (sharp), B, C, C (sharp), D, D (sharp), E, F, F (sharp), G, G (sharp), A, A (sharp), B, C, C (sharp), D, D (sharp), E, F, F (sharp), G, G (sharp), A, A (sharp), B, C, C (sharp), D, D (sharp), E, F.

[illegible]



[illegible]

Use side key (Nº R 3) for Gb.



Use side key (Nº R 4) for Bb.



Use side key (Nº R 5) for C.



Use side key (Nº L 6) for D.



19. 

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, grouped into four measures by a long slur. The notes are: B-flat, C, D, E, F, G, A, B-flat. The first measure contains the first four notes, the second measure contains the next four, and the third and fourth measures each contain a single eighth note (B-flat and A, respectively) followed by a quarter rest. The system ends with a double bar line.

[illegible]

21. 

[illegible]

22. 

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody consists of a series of eighth notes, starting on D4, ascending to A4, and then descending back to D4. The notes are grouped by a slur, and there are two measures of rests following the melody. The system ends with a double bar line.

23. 

[illegible]

Keep side key (NOR 4) open for A#.

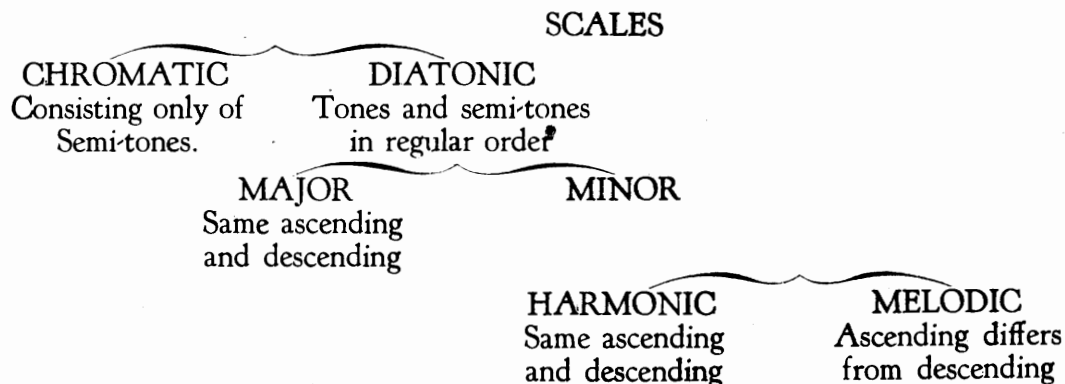
24. 

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to D5, and then descending. There are two measures of eighth notes, followed by a quarter rest, and then a final measure with a quarter note. The system ends with a double bar line.

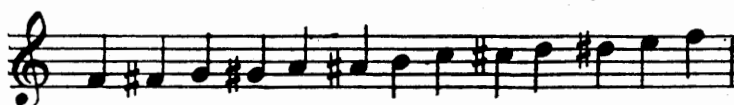
## SCALES AND KEYS

A scale is a succession of tones and semi-tones in regular order, starting from any given note, ascending and descending. It is named from the note on which it begins. The scales are of very ancient origin, being derived from the Greek "tetra-chord," meaning "four notes."

Scales are of different kinds, as shown below:



The **CHROMATIC SCALE** consists of semi-tones from any note to its octave.



The **MAJOR SCALE** consists of two Greek tetrachords separated by a tone.



Each note of the scale is termed a degree or **INTERVAL**. Intervals are major, minor, or chromatic as in which scale they are to be found



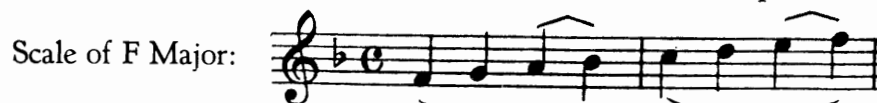
2nd 3rd 4th 5th 6th 7th Octave

We have learned that there are twelve notes in music; it being possible to construct a scale on any given note, there are therefore twelve scales of each sort. In scales built on notes other than C, however, it is necessary to employ sharps and flats to preserve the order of tones and semi-tones. These signs are not prefixed to each note, but are written at the beginning, with the clef sign and time figures. Together these are called the **SIGNATURE**.

As an example,

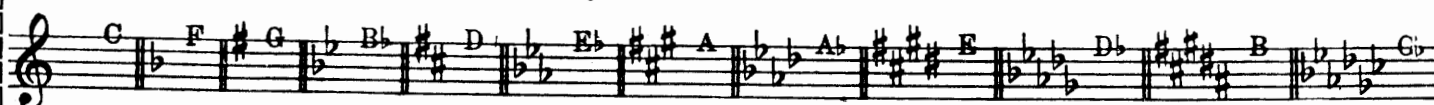


All F's must be made sharp.



All B's must be made flat.

The signatures of the twelve **MAJOR SCALES**:



Most of the notes of any musical composition are to be found in one scale. This conveys to the ear the tonality of the piece, and the scale to which the notes belong gives the piece its **KEY**.

## Exercises in all Major Keys

## KEY OF C MAJOR



Duet for Teacher and Pupil.

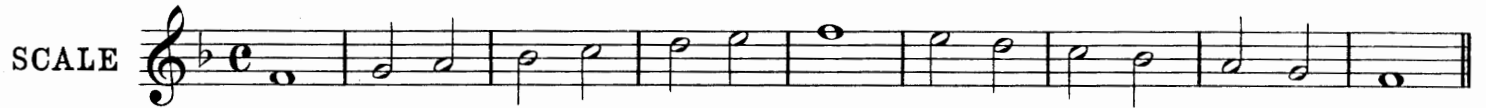


4. 

5. 

6. 

## KEY OF F MAJOR







## KEY OF G MAJOR

## SCALE

The first staff of music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half), C3 (quarter).

**13.**

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps) and common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some measures containing rests. The accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes. The score is presented in a clear, black-and-white format with standard musical notation.

A musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef and key of D major (indicated by two sharps). The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is in 4/4 time. The melody features a mix of eighth and quarter notes, with some phrases slurred together. The accompaniment provides a steady harmonic foundation with eighth and quarter notes, and some chords. The score is divided into four measures by vertical bar lines.

**14.**

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps) and common time (indicated by a 'C'). The melody is written in the treble staff and the accompaniment in the bass staff. The melody features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The accompaniment consists of simple eighth and sixteenth notes, often beamed together, with some rests. The score is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The melody is written in the treble staff, featuring a series of eighth and quarter notes with some slurs. The bass staff provides a simple accompaniment, primarily using quarter and eighth notes. The music is presented in a single system.

**15.**



## Indian Characteristic

A musical score for a piece titled "Indian Characteristic". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music features a variety of melodic lines, including eighth and sixteenth notes, often beamed together. There are several measures with rests, and some measures contain accidentals (sharps and flats). The score includes dynamic markings, such as a forte (f) marking at the beginning of the first staff. There are also articulation marks, including slurs and accents. The piece concludes with a double bar line and repeat signs. The notation is clean and professional, typical of a published musical score.

*f*

1. 2.

1. 2.

## A THOROUGH FOUNDATION IS THE FIRST REQUISITE FOR ARTISTIC DEVELOPMENT

Nearly all amateurs desire to play tunes, melodies, etc., before they have mastered their scales. They cannot progress until they have their major, minor, melodic and harmonic scales at their finger ends. Play them carefully and thoughtfully, giving each note the exact value and expression designated. To learn to play well in tune, and have a beautiful, even, clear tone, one should practice long tones throughout the register of the saxophone for at least a half-hour daily, starting piano and crescendoing to double forte then decrescendoing very gradually. **Too many amateur saxophonists start to play tunes and try to obtain weird and jazzy effects, believing that this will qualify them as players, without first mastering the real rudiments of saxophone playing: good tone, proper intonation, and thorough familiarity with all the scales.**

Beauty of tone is the most important essential in saxophone playing, and in no other way can it be developed more certainly than by practicing long sustained tones at least a half-hour daily when one first picks up his instrument. Be very careful to keep the tone from getting wavy and off pitch. As with the clarinet, when one plays fortissimo on the saxophone he will have a tendency to play flat, and vice versa, in playing piano he is apt to play sharp. One's ear must be trained so that it is sensitive enough to detect the faulty intonation in order that the embouchure may be instantly altered enough to correct the pitch. One's ear is of more importance than his embouchure in the playing of any wind instrument, for it is the ear that recognizes the beautiful tone and tells a player when he is playing in tune. **A good embouchure with a faulty ear will get a player nowhere, but a good ear will correct and overcome a faulty embouchure.** A saxophone tone can be varied at least one-fourth step sharp or flat with the lips, and many players can vary it more than this.

Try to keep the inside of the mouth as nearly like the letter "O" as possible when playing; play freely and naturally, without pressure. Good saxophones are made to play in tune, when blown freely and not forced. Ninety per cent of the time when a saxophone sounds out of tune it is the fault of the player, not the instrument. Some instruments will be found, however, with faulty intonation on certain notes; where these tones are too sharp, they may be flattened to correct pitch by slightly reducing the pressure of the lip—where too flat, an increase in the lip pressure will sharpen the pitch. Care must be exercised, however, to prevent the tone becoming thin and veiled.

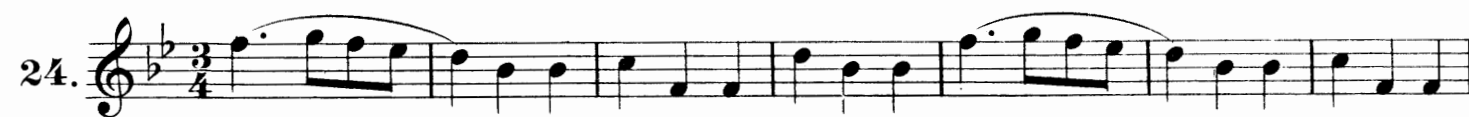
The general tendency is to play the upper octaves of the left hand too sharp. Do not condemn a saxophone as being sharp in the upper register until you are sure that it is not the fault of too much lip pressure being used. Clarinet players changing to saxophone experience this difficulty, and they also find it troublesome to play low tones correctly, as the clarinet is properly played with a firmer and tighter embouchure than is the saxophone.

Play from the diaphragm, not from the throat. A good saxophone tone is produced in much the same manner as a good singing tone; a throaty singer is never considered well-schooled, and neither is a throaty saxophonist.

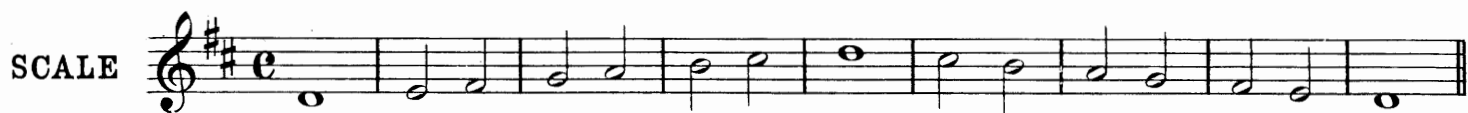
KEY OF B $\flat$  MAJOR

## Syncopated Notes





## KEY OF D MAJOR







## One Step

A musical score for a piece titled "One Step". The score is written on ten staves in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Phrasing is indicated by slurs and ties. A repeat sign with first and second endings is present on the fifth staff. The first ending leads back to an earlier section, while the second ending concludes the piece. The score ends with a final double bar line and a fermata.

1.

2.

## A PRECISE ATTACK IS THE ESSENCE OF WELL-DEFINED RENDITION

Almost every saxophonist approaches a staccato passage with fear and trembling. Truthfully, the saxophone is unquestionably the most difficult wind instrument upon which to staccato rapidly. A rapid staccato is, more or less, a gift of nature, but any player with limited ability along this line can improve it by painstaking practice and study. In playing rapid staccatos the tongue should curl upward slightly and strike the reed only at the very tip. It is hard to give set rules for tonguing the saxophone, owing to different formations of the mouth, tongue, etc., in individuals. Staccato is nothing more or less than starting the vibrations of the reed. The tongue should touch the tip of the reed lightly before the tone comes forth. To tongue rapidly there should be a constant flow of air into the mouthpiece, with the tongue acting in the lightest possible manner on the extreme tip of the reed.

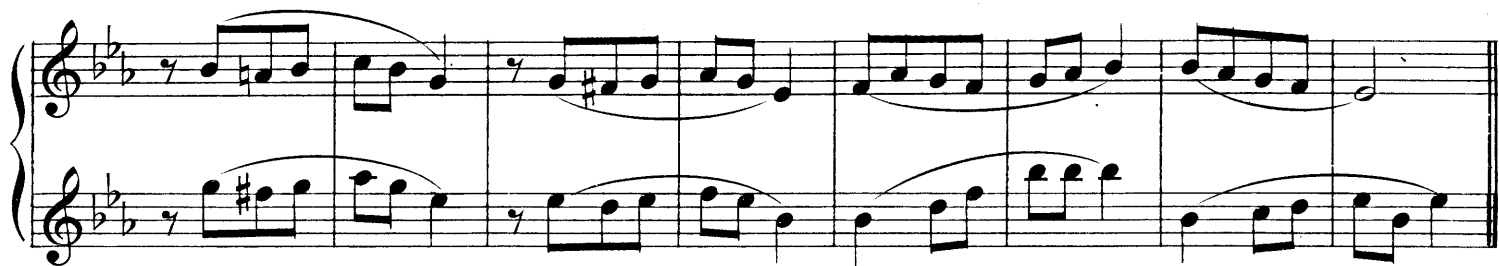
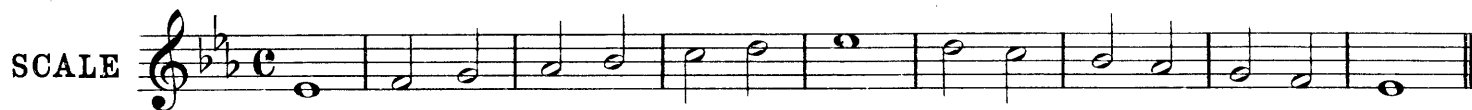
Undoubtedly a large proportion of saxophonists formerly played the clarinet. The latter requires an embouchure considerably at variance with that necessary for the best results on the saxophone. Most clarinetists use too much pressure on the low tones, which causes them to jump an octave, and often leads the player to believe that the instrument leaks or does not cover properly. To produce the proper tone quality the player should make the mouth and lips as round as possible, similar to the letter O, merely employing enough pressure to keep the air from escaping at the sides of the mouth, slightly increasing the pressure as the scale ascends. A round and fairly firm embouchure is necessary, and the main point is in the attack. It will be noticed that once you start the reed vibrating, as in slurred passages, the low tones come easily and surely, but the difficulty is in the sharp staccato attack.

A very peculiar attack called "slap-tongue" is almost essential in the playing of the lower tones in detached passages and in making a sforzando attack on these tones. This method may easily be abused and more sound of the impact of the tongue on the reed be heard than tone, making it too rough and obvious. Mastered so that the actual contact of the tongue with the reed is not discernible, the difficulty of playing detached low notes is eliminated.

Lay the tongue flat on the reed with the mouthpiece held in a natural manner. Instead of striking or attacking the reed with the tongue, the actual attack comes from the breathing of a little vacuum effected by hollowing the tongue flatwise against the reed, through suction, near the tip. In other words, the tone starts when the tongue is drawn from the reed, and it is then that the abrupt, heavy staccato effect is heard.

In starting to use this method, your attack will be rather crude and harsh, but practice will overcome this so that the roughness of the slap effect will be eliminated. Do not use slap tonguing on notes above low D or E. Thus players who do not obtain the low notes freely and positively, with the instrument covering perfectly, can blame either themselves, the reed or the mouthpiece.

Slap-tonguing is especially effective for Oriental effects. It is not adapted to rapid staccato passages. In such cases the regular legitimate single-tonguing should be used.

KEY OF E $\flat$  MAJOR



## KEY OF A MAJOR





## Syncopation



# Orientale

Duet for Two Saxophones

This musical score is for a duet for two saxophones, titled "Orientale". The page is numbered 50. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is organized into five systems, each consisting of two staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, rests, eighth notes, quarter notes, half notes, and full notes. There are also dynamic markings like "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The music features a mix of melodic lines and harmonic accompaniment, with some passages involving sixteenth and thirty-second notes. The overall style is characteristic of 20th-century jazz or contemporary classical music.



## CORRECT SHADING IS THE BASIS OF MUSICAL EXPRESSION

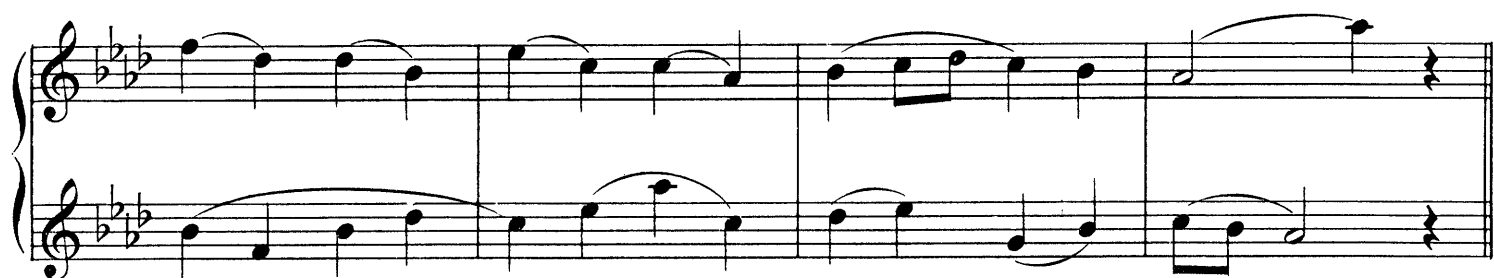
In solo playing, the phrasing is of extreme importance, and this is a difficult subject to cover in words. I have heard many saxophone soloists, who, while capable of fine effects, did not bring the passages out through fear of the tone becoming reedy. A common fault is a tendency toward reediness of the tone when bringing out a crescendo, particularly in a melodic passage. A melody played without tone color, or in a tiresome continuity of tone, is like a painting, perhaps of noble conception and faultless drawing, but lacking the requisite colors to make it altogether charming. In playing a melody try to imitate the human voice of a good artist, playing a gradual crescendo as it ascends and a diminuendo as it descends. Ballad playing is popular on the saxophone, and one should study the words of the melody to get the proper phrasing and avoid taking breath in the wrong place.

## THE VIBRATO

The vibrato, when properly employed, should emulate the human voice. It is used in beautifying the tone quality, but if not correctly employed sounds ridiculous. Many players use a sort of laughing vibrato, produced from sounding something quite similar to "ha ha" from the throat, but this is the wrong idea, as it is too rapid and hard to control. The proper way to produce the vibrato is by alternately tightening and relaxing the lower lip. This makes the sustained tones of the slow passages glow with life, especially in solo parts. Through discriminating use of the vibrato one can greatly enhance the musical quality of one's playing and impart to the saxophone a soulful quality of tone similar to the voice of a fine singer. A vibrato should only be used on sustained tones.

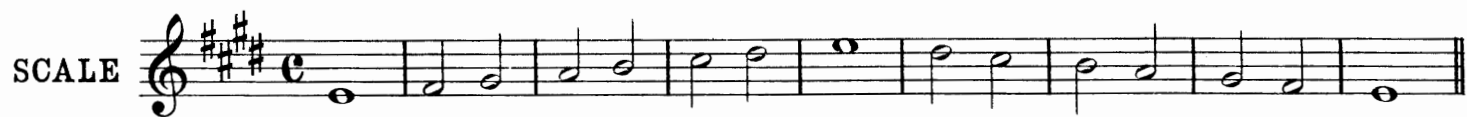
## TUNING OF INSTRUMENT

The saxophone must be tuned when playing in concert with other instruments. This is done by moving the mouthpiece forward or backward on the neck of the instrument. Advancing the mouthpiece raises the pitch of the entire scale. Withdrawing the mouthpiece lowers the pitch.

KEY OF A $\flat$  MAJOR



## KEY OF E MAJOR





## Fox Trot

This musical score is for a piece titled "Fox Trot" on page 56. It is written for a single melodic line in treble clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together in groups. There are several measures with triplets, indicated by a '3' over a bracket. The key signature changes to D major (two sharps) at the beginning of the sixth staff. The notation includes various musical symbols such as beams, slurs, and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the twelfth staff.

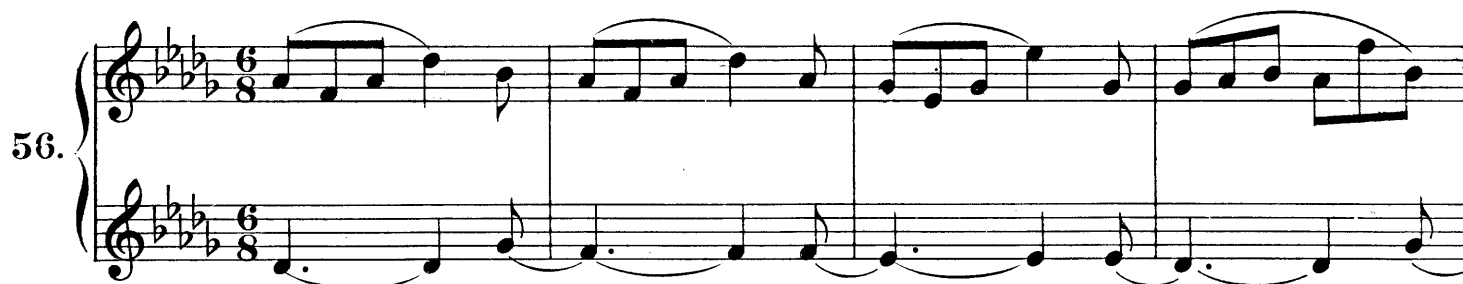
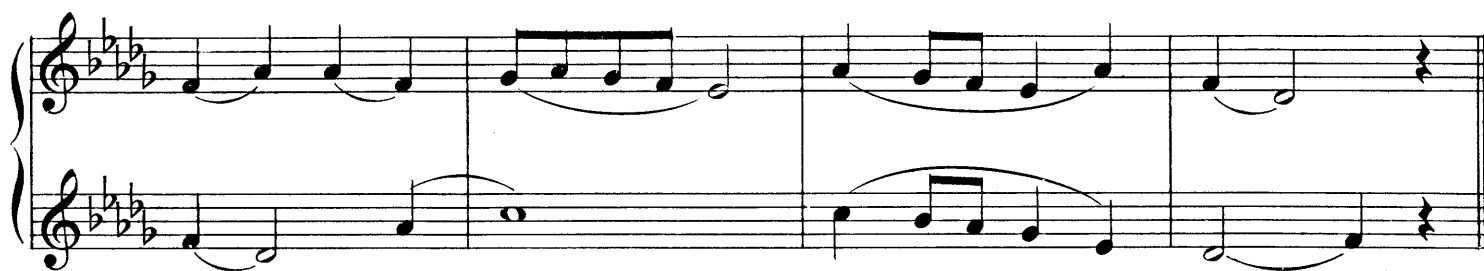
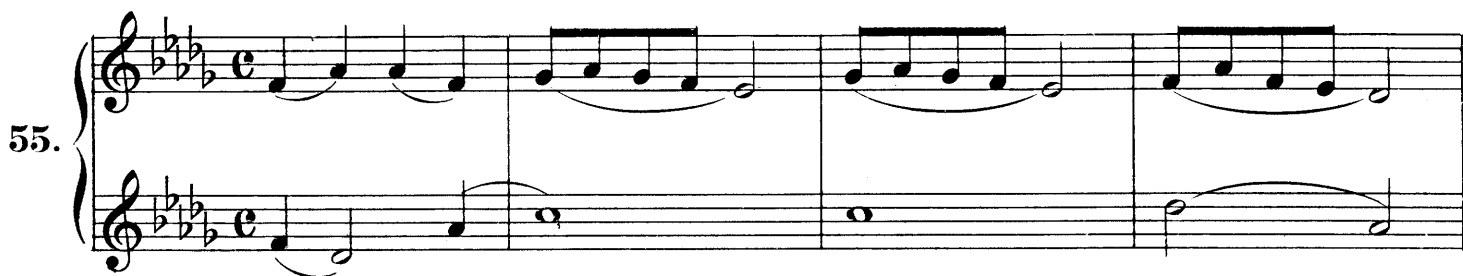
## EXTEMPORIZING

It has been with a spirit of unwillingness that I have made "jazz" records, or played this type of solo, but it is also true that it is what many people want to hear on the saxophone. Consequently I have endeavored to produce weird effects, such as glissando, tongue-flutter, "Oriental," etc., with the least possible sacrifice of the dignity of the instrument. The clean-cut type of jazzing, without sacrifice of tone-quality, is to be desired. A complete understanding of major and minor scales, arpeggios, broken chords, in all keys, is essential, combined with a more or less inborn ability to "fake." My system of jazzing is to take arpeggios and modulate with the air, from one scale to another.

## THE LESS-USED SAXOPHONES

It is the general opinion that the soprano saxophone is more difficult to play in tune than the others, that it is, in short, an aggravating instrument. I had trouble with this little one at first in doing phonograph work, but have now come to the conclusion that it is as well in tune as the larger ones. The main difficulty is that saxophonists do not play the soprano regularly, merely employing it as a "double," so naturally, when they do play it, they play it out of tune. If one will take the trouble to become as familiar with the soprano as with the instrument he plays regularly, he will play it as well in tune. I find the straight model superior to the curved soprano—it is more handy to hold, the arms being less cramped, and, in consequence, the fingers are more free for rapid execution.

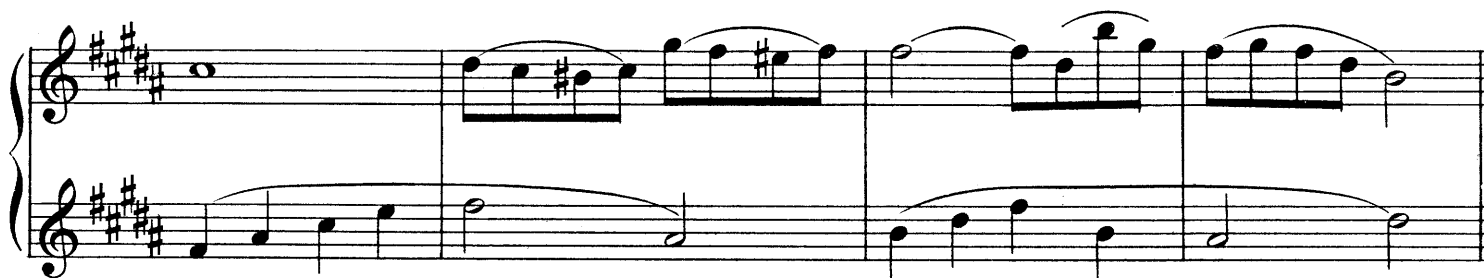
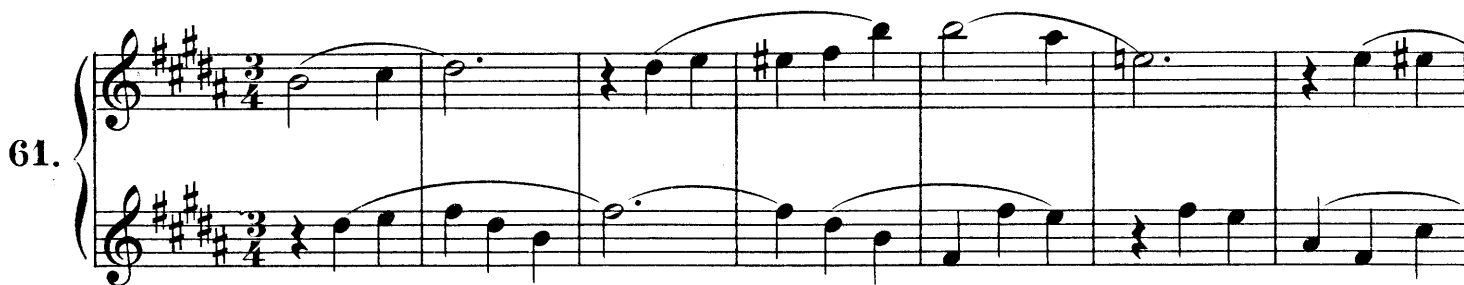
The bass saxophone is as good as the bass member of any other family of instruments. It has the tone, intonation and facility of execution of the smaller saxophones, when properly handled. One of the outstanding faults of most players is the tendency to overwork the "slap-tongue" attack, producing more slap than tone. It is necessary to attack the extreme low tones of this instrument more violently than on the smaller saxophones, but there should be a definite dividing line between a sufficiently sharp attack and a heavy slap sound that is more pronounced than the actual tone. It is a mistaken idea that the bass saxophone is practicable only in the larger saxophone combinations, as my experience is that it can be played as delicately and as pianissimo as the smaller ones. Its sustained string effect is of great value in military band, as well as in orchestral and novelty combinations.

KEY OF D $\flat$  MAJOR



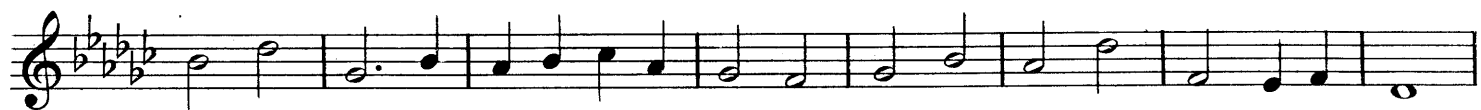


## KEY OF B MAJOR








KEY OF G $\flat$  MAJOR



## Groups Of Notes

The TRIPLET is a group of three notes to be played in the time commonly occupied by two notes of similar value:  and  Notes are also found in various other groups, the most common of which is the double-triplet: 

Three half-notes in 4 counts



Three quarter-notes in 2 counts



Three eighth-notes in 1 count



Groups of six notes. Mark the accents



Groups of five notes



Groups of seven notes

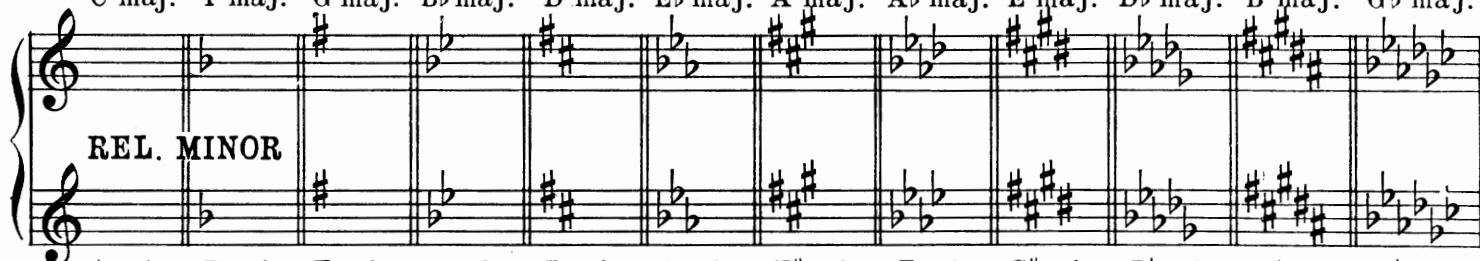


## Minor Scales and Exercises

Every major scale has its relative minor, the root of which is the sixth degree of the major scale, and which bears the same signature.

### MAJOR

C maj. F maj. G maj. B $\flat$  maj. D maj. E $\flat$  maj. A maj. A $\flat$  maj. E maj. D $\flat$  maj. B maj. G $\flat$  maj.



A min. D min. E min. G min. B min. C min. F $\sharp$  min. F min. C $\sharp$  min. B $\flat$  min. G $\sharp$  min. E $\flat$  min.

The HARMONIC MINOR scale has seven notes of its relative major, the seventh degree being raised by an ACCIDENTAL not essential to the key.

The MELODIC MINOR scale has its sixth and seventh degrees raised by accidentals when ascending only.

See below for examples.

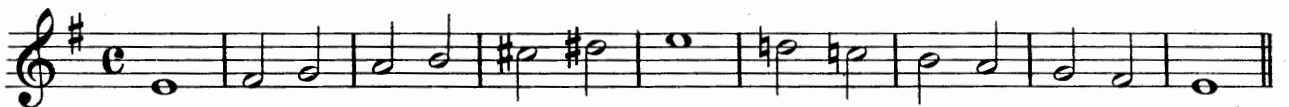
### KEY OF A MINOR

#### HARMONIC SCALE



#### MELODIC SCALE

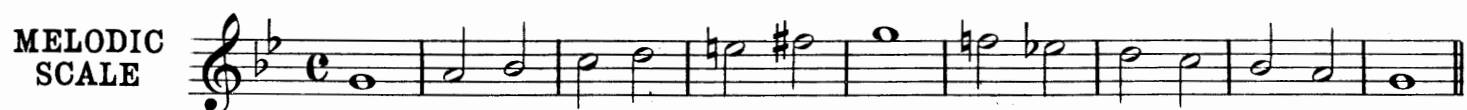


**KEY OF D MINOR****HARMONIC  
SCALE****MELODIC  
SCALE****KEY OF E MINOR****HARMONIC  
SCALE****MELODIC  
SCALE**

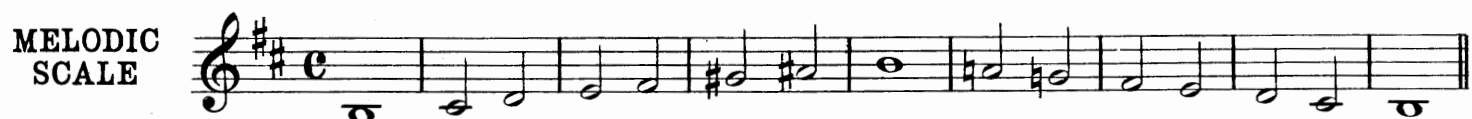




### KEY OF G MINOR



### KEY OF B MINOR



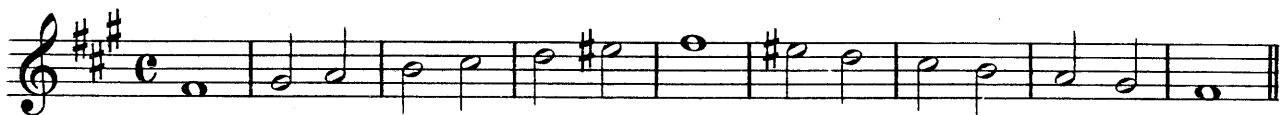


### KEY OF C MINOR



# KEY OF F# MINOR

HARMONIC  
SCALE



MELODIC  
SCALE

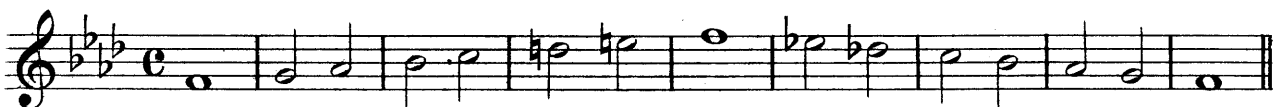


# KEY OF F MINOR

HARMONIC  
SCALE

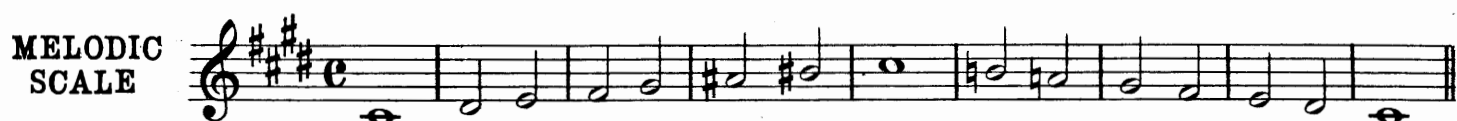
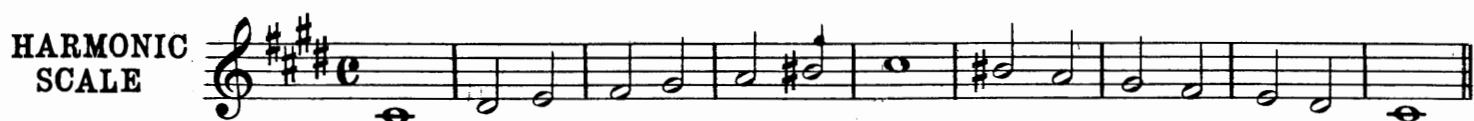


MELODIC  
SCALE





### KEY OF C# MINOR



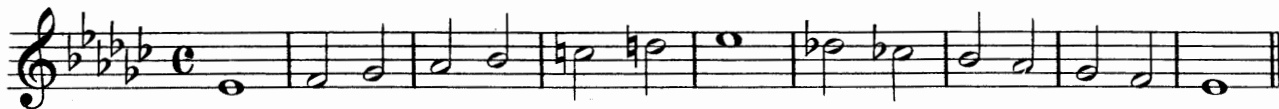
### KEY OF Bb MINOR





### KEY OF G# MINOR



KEY OF E $\flat$  MINORHARMONIC  
SCALEMELODIC  
SCALE

## Exercises On Tonguing





## Chromatic Scales

1.  Musical notation for Chromatic Scale 1: Treble clef, C major, ascending and descending chromatic scale. The ascending scale starts on C4 and ends on C5, and the descending scale starts on C5 and ends on C4. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C.

2.  Musical notation for Chromatic Scale 2: Treble clef, C minor, ascending and descending chromatic scale. The ascending scale starts on C4 and ends on C5, and the descending scale starts on C5 and ends on C4. The notes are: C, C#, D, D#, Eb, Eb#, E, E#, F, F#, G, G#, Ab, Ab#, A, A#, B, B#, C.

3.  Musical notation for Chromatic Scale 3: Treble clef, D major, ascending and descending chromatic scale. The ascending scale starts on D4 and ends on D5, and the descending scale starts on D5 and ends on D4. The notes are: D, D#, E, E#, F#, F##, G, G#, A, A#, B, B#, C#, C##, D.

4.  Musical notation for Chromatic Scale 4: Treble clef, D minor, ascending and descending chromatic scale. The ascending scale starts on D4 and ends on D5, and the descending scale starts on D5 and ends on D4. The notes are: D, D#, E, E#, F, F#, F#, G, G#, Ab, Ab#, A, A#, Bb, Bb#, B, B#, C, C#, C##, D.

5.  Musical notation for Chromatic Scale 5: Treble clef, E major, ascending and descending chromatic scale. The ascending scale starts on E4 and ends on E5, and the descending scale starts on E5 and ends on E4. The notes are: E, E#, F#, F##, G#, G##, A, A#, B, B#, C#, C##, D#, D##, E.

6.  Musical notation for Chromatic Scale 6: Treble clef, E minor, ascending and descending chromatic scale. The ascending scale starts on E4 and ends on E5, and the descending scale starts on E5 and ends on E4. The notes are: E, E#, F#, F##, G, G#, G#, Ab, Ab#, A, A#, Bb, Bb#, B, B#, C, C#, C##, D, D#, D##, E.





## Varied Articulation

1.   

2.   

3.   

4.   

The image displays four musical exercises, each consisting of three systems of notation. Each system is written on a single staff in treble clef with a common time signature (C). The exercises are numbered 1 through 4. Each exercise contains a sequence of eighth and sixteenth notes, often beamed together, with various articulation marks such as accents and slurs. The key signature for all exercises is one sharp (F#), indicating the key of D major or B minor. The exercises progress through different melodic and rhythmic patterns, focusing on varied articulation.



## 6 Exercises On Intervals

1. **Thirds**

2. **Fourths**

3. **Fifths**

4. **Sixths**

5. **Sevenths**

6. **Octaves**

## 10 Exercises For The Octave Key

1. 

2. 

3. 

4. 

5. 

6. 


7. 


8. 


9. 


10. 

## Exercises On Triplets


1. 

2. 

3. 


4. 

## 72 Scale Studies

1. 

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.  Measures 37 and 38 of a musical score in treble clef, key of D major (F# and C#), and common time (C). The notation features continuous eighth-note runs, often beamed in groups of four, with various slurs and ties. Measure 37 ends with a double bar line.

38.  Measures 39 and 40 of the musical score. Measure 39 continues the eighth-note patterns. Measure 40 introduces a chromatic descending line in the second half, marked with a sharp sign (#) on the notes. The measure ends with a double bar line.

39.  Measures 41 and 42 of the musical score. Measure 41 continues the eighth-note patterns. Measure 42 features a chromatic descending line in the second half, marked with a sharp sign (#) on the notes. The measure ends with a double bar line.

40.  Measures 43 and 44 of the musical score. Measure 43 continues the eighth-note patterns. Measure 44 features a chromatic descending line in the second half, marked with a sharp sign (#) on the notes. The measure ends with a double bar line.

41.  Measures 45 and 46 of the musical score. Measure 45 continues the eighth-note patterns. Measure 46 features a chromatic descending line in the second half, marked with a sharp sign (#) on the notes. The measure ends with a double bar line.

42.  Measures 47 and 48 of the musical score. Measure 47 continues the eighth-note patterns. Measure 48 features a chromatic descending line in the second half, marked with a sharp sign (#) on the notes. The measure ends with a double bar line.

43.


44.

45.

46.

47.

48.

49. 


50. 

51. 


52. 

53. 


54. 


55. 


56. 


57. 


58. 


59. 


60. 


61. 

62. 

63. 

64. 

65. 

66. 



67. 

68. 

69. 



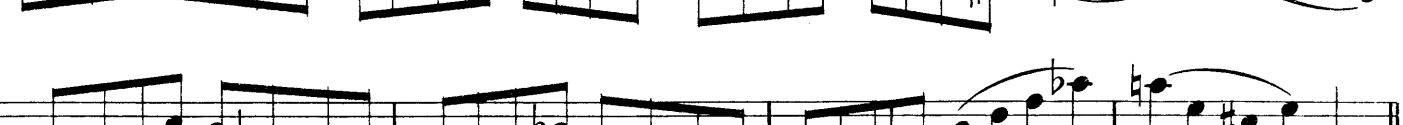

70. 




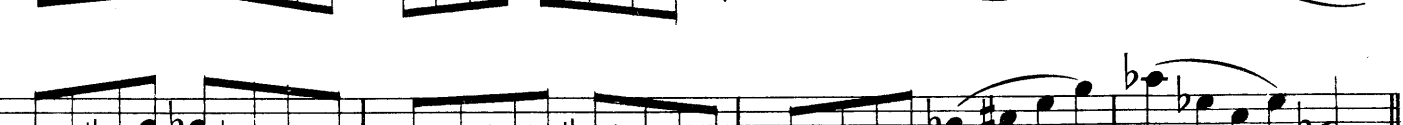
71. 

72. 



# Diminished Seventh

1.       

2.       

The image displays two musical exercises, labeled 1 and 2, each consisting of seven staves of music. The exercises are written in treble clef with a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and slurs, indicating a complex melodic and harmonic progression. Exercise 1 spans the first six staves, while Exercise 2 spans the remaining six staves. The exercises are designed to practice diminished seventh chords and their resolutions.

## 36 Exercises on the Low Notes

1. 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.

## 31 Exercises on the High Notes

## Evenness

These exercises should also be practised staccato, each note detached.

1. 

2. 

3. 

4. 



## Transposition

12 numbered musical staves illustrating transposition exercises. Each staff begins with a treble clef and a common time signature (C). The exercises are organized into pairs of staves, numbered 1 through 12. Each staff contains a sequence of notes, often grouped by slurs and marked with a '6' above or below, indicating a specific transposition exercise. The exercises progress through various key signatures, including major, minor, and augmented/diminished keys, as indicated by the number of sharps or flats in the key signature.





13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

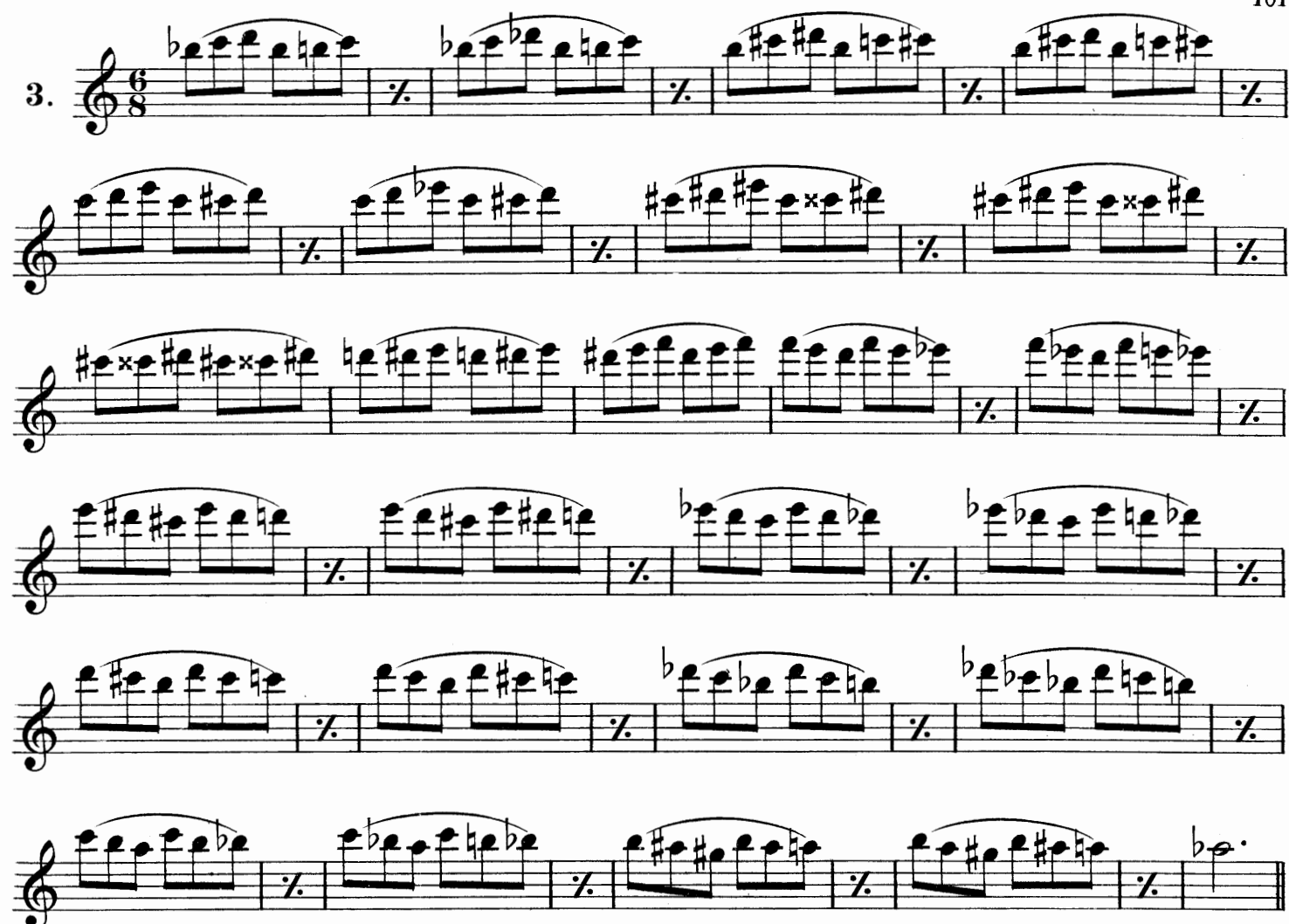
24.


## Intonation

1.      

2.      

The image displays two musical exercises, labeled 1 and 2, each consisting of six staves of music. Exercise 1 is written in 6/8 time and features a series of eighth-note patterns with various accidentals (sharps, flats, naturals) and repeat signs. Exercise 2 is also in 6/8 time and features a series of eighth-note patterns with various accidentals and repeat signs. The notation is presented in a clear, black-and-white format on a white background.

3. 

4. 

5.

### 5 Exercises for the Extra Keys

1.

Hold C

Hold E

Hold E

B bis

B & F

B bis



Hold L 4.

4. 

[illegible]

5. 

[illegible]

Coloratura section consisting of six staves of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and features several triplet markings (indicated by a '3' over a bracket) across the staves.

## Variation

Variation section consisting of six staves of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The first staff is labeled "Theme" at the beginning. The notation includes various rhythmic values and features several triplet markings (indicated by a '3' over a bracket). The word "Variation" appears again above the third staff. The section concludes with a double bar line on the sixth staff.

# Daily Practice Studies

## Major and Melodic Minor Scales

This page contains ten staves of musical notation, each representing a different scale. The notation is written in treble clef with a common time signature (C). The scales are arranged in a sequence, with each staff containing a single line of music. The scales are: 1. C Major (C-D-E-F-G-A-B-A-G-F-E-D-C), 2. D Major (D-E-F#-G-A-B-A-G-F#-E-D), 3. E Major (E-F#-G-A-B-A-G-F#-E), 4. F# Major (F#-G-A-B-A-G-F#-E), 5. G Major (G-A-B-A-G-F#-E), 6. A Major (A-B-A-G-F#-E), 7. B Major (B-A-G-F#-E), 8. C# Major (C#-D-E-F#-G-A-B-A-G-F#-E), 9. D# Major (D#-E-F#-G-A-B-A-G-F#-E), and 10. E# Major (E#-F#-G-A-B-A-G-F#-E). The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate the flow of the scales.





### Major and Harmonic Minor Scales



A musical score for a single melodic line, consisting of 12 staves. The notation is complex, featuring many accidentals (sharps and flats) and slurs, suggesting a highly chromatic or modulating piece. The key signature changes from B-flat major (two flats) in the first staff to B major (two sharps) in the sixth staff, and then continues in B major. The melody is written in a single voice on a five-line staff, with various note values and rests. The overall style is that of a classical or romantic-era musical composition.

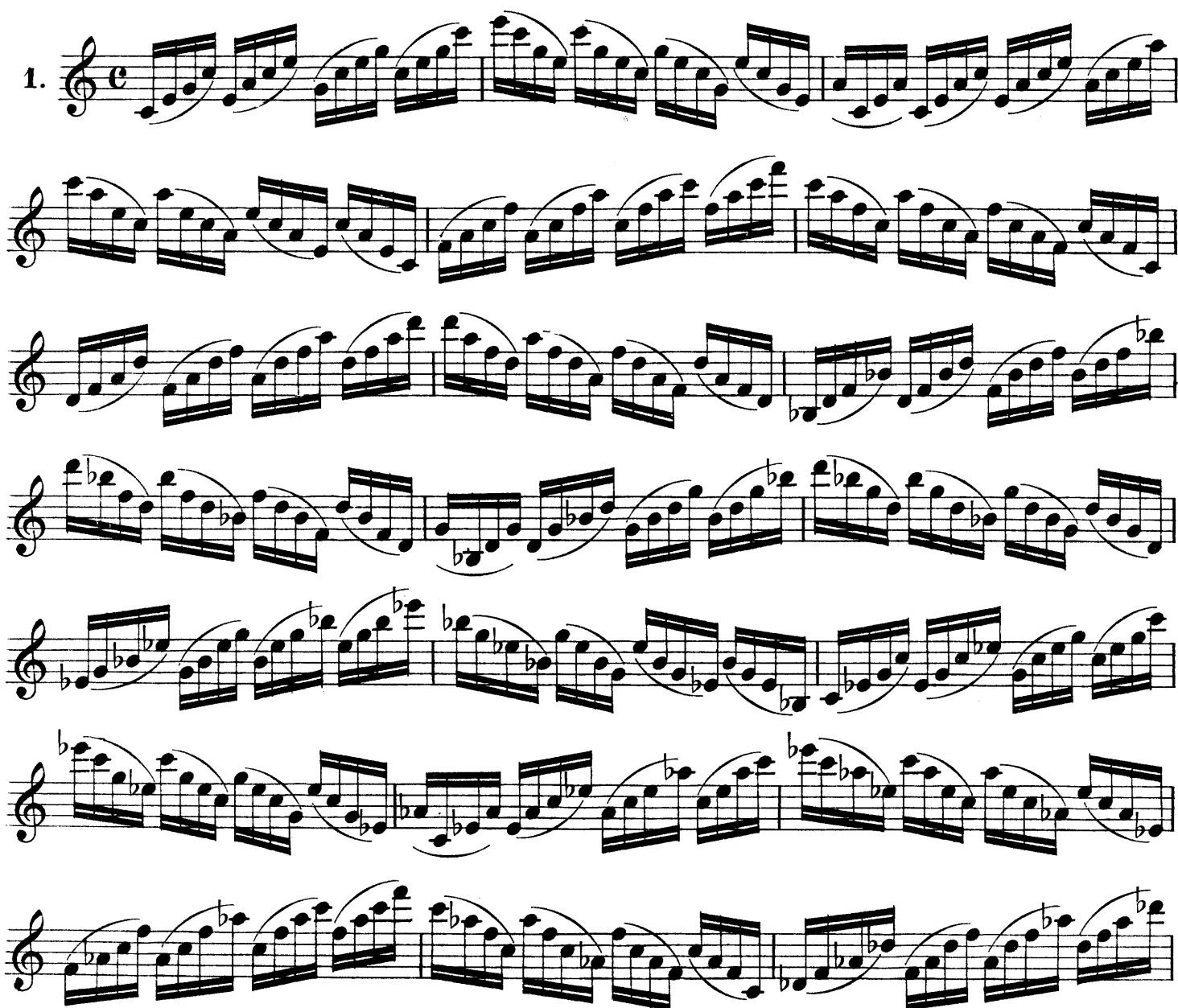
This page contains 11 staves of musical notation, each featuring a continuous melodic line in 3/4 time. The notation includes various intervals and accidentals (sharps, flats, and naturals) to illustrate major and melodic minor scales and intervals. The staves are arranged vertically, with each staff containing a single melodic line. The first staff begins with a treble clef and a 3/4 time signature. The subsequent staves continue the melodic exercise, showing a variety of intervallic patterns and accidentals throughout the piece.

Piano Exercise 1

The image displays a page of musical notation for a piano exercise. It consists of ten staves of music, each beginning with a treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is characterized by continuous runs of eighth and sixteenth notes, frequently beamed together. Various accidentals (sharps, flats, naturals) are used throughout the piece, and slurs are placed over groups of notes to indicate phrasing. The exercise is titled "Piano Exercise" and is numbered "1" in the top right corner.

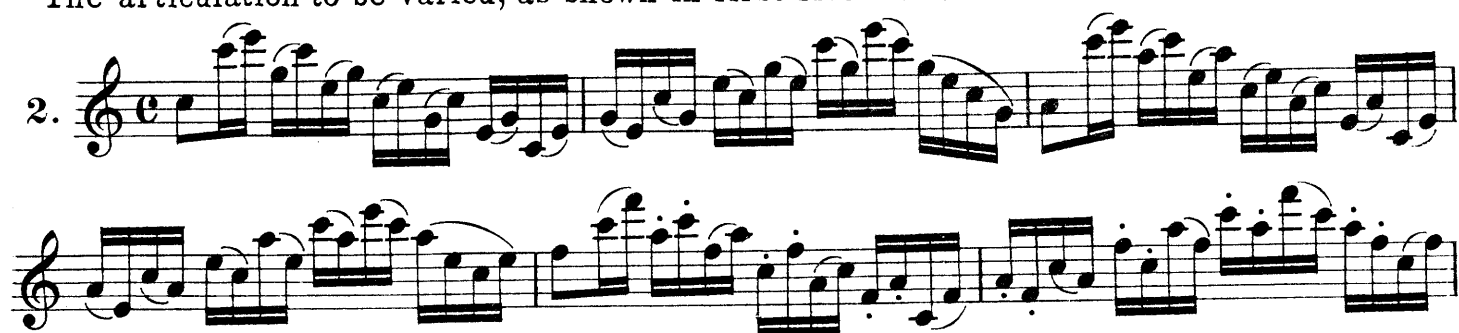


### Major and Minor Common Chords





The articulation to be varied, as shown in first five lines.



This page of musical notation consists of 12 staves, organized into two systems of six staves each. The music is written for a single melodic line, likely for a piano. The notation includes treble clefs, a key signature of one flat (B-flat), and a complex rhythmic pattern of eighth and sixteenth notes. The music is divided into two systems of six staves each. The first system (staves 1-6) is in B-flat major, and the second system (staves 7-12) is in B-flat minor, indicated by the change in key signature to two flats (B-flat and E-flat). The notation includes various musical symbols such as slurs, ties, and dynamic markings.





### Chromatic Scales







## Diminished Sevenths



## Octaves

Ten staves of musical notation in treble clef, 4/4 time. The first staff begins with a C-clef and a common time signature. The music consists of eighth-note patterns, often beamed in pairs. The key signature changes from C major to B-flat major (two flats) in the second staff, then to B-flat minor (three flats) in the third staff, and finally to A major (three sharps) in the seventh staff. The notation includes various accidentals (flats and sharps) and a double bar line at the end of the tenth staff.

## Arpeggios

A single staff of musical notation in treble clef, 4/4 time. It features six groups of arpeggiated chords, each enclosed in a circle with the number '6' above and below it, indicating a sixteenth-note arpeggio. The chords are in various keys, including C major, B-flat major, and A major. The notation includes various accidentals and a double bar line at the end.

This page contains 12 staves of musical notation for guitar. The notation is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music features a continuous sequence of eighth-note chords, many of which are grouped by slurs and labeled with a '6' in a circle, indicating a sixth chord. The chords progress through various positions on the fretboard, with some measures showing double stops or specific fingering techniques. The overall style is characteristic of a guitar exercise or a short piece of music.

This page of musical notation, numbered 118, contains 12 staves of music. The notation is written for guitar, featuring treble clefs and various key signatures (one flat and one sharp). The music is characterized by a series of sixths, triplets, and slurs, indicating a complex melodic and harmonic structure. The notation is dense, with many notes and accidentals, and is presented in a clear, professional layout.

1.

2.

3.

4.

5.

6.

## Minor Sevenths

This musical exercise, titled "Minor Sevenths", consists of ten staves of music. The first staff is in C major (one sharp, F#) and common time (C). The subsequent staves show a chromatic descent through the major scale, then a chromatic ascent through the minor scale, and finally a chromatic ascent through the major scale again. Each staff contains eighth-note patterns with slurs and accidentals (flats and sharps) indicating the specific intervals and key signatures.



## Embellishments

### The Grace - Note

1. Written  
Played

Exercise 1: The Grace - Note. It consists of two staves. The top staff is labeled 'Written' and shows a series of eighth notes with grace notes (short, slanted lines) preceding them. The bottom staff is labeled 'Played' and shows the same sequence of notes, but the grace notes are written as full eighth notes, demonstrating how they would be performed.

### The double grace - note

2.

Exercise 2: The double grace - note. It consists of two staves. The top staff shows eighth notes with double grace notes (two short, slanted lines) preceding them. The bottom staff shows the same sequence of notes, but the double grace notes are written as full eighth notes, demonstrating how they would be performed.

### The Appoggiatura

3.

Exercise 3: The Appoggiatura. It consists of two staves. The top staff shows eighth notes with appoggiaturas (long, slanted lines) preceding them. The bottom staff shows the same sequence of notes, but the appoggiaturas are written as full eighth notes, demonstrating how they would be performed.

## Exercise

### Lento

Exercise: Lento. It consists of three staves of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 3/4 time and features various triplet figures and slurs, demonstrating technical skill in playing slow, complex figures.



## Turns

The Turn is an added embellishment indicated by the sign  $\infty$ , the exact form being left more or less to the discretion of the performer. The time value of the notes employed is invariably subtracted from that of the note preceding. Various examples are given below. An accidental above or below the sign indicates that the lowest or highest note of the turn is to be chromatically altered.

1. Written

This example shows two staves. The top staff, labeled 'Written', contains a melody in C major with a turn symbol ( $\infty$ ) above a quarter note G. The bottom staff, labeled 'Played', shows the same melody with the turn executed as a triplet of eighth notes (F#, G, A) under a slur, with a '3' above it.

2.

This example is in D major. The top staff shows a written turn with a sharp sign (#) above the turn symbol ( $\infty$ ) above a quarter note E. The bottom staff shows the played turn as a triplet of eighth notes (D#, E, F#) under a slur, with a '3' above it.

3.

This example is in C major. The top staff shows a written turn with a turn symbol ( $\infty$ ) above a quarter note G. The bottom staff shows the played turn as a triplet of eighth notes (F, G, A) under a slur, with a '3' above it.

4. Upward turn

This example is in D major. The top staff shows an upward turn with a turn symbol ( $\infty$ ) above a quarter note E. The bottom staff shows the played turn as a triplet of eighth notes (E, F#, G) under a slur, with a '3' above it.

5. Downward turn

This example is in C major. The top staff shows a downward turn with a flat sign (b) above the turn symbol ( $\infty$ ) above a quarter note G. The bottom staff shows the played turn as a triplet of eighth notes (G, F, E) under a slur, with a '3' above it.



## The Mordent

The Mordent or Passing-Shake, is a rapid alternation of one note with the one next higher in the scale. It is found only in quick tempos.

1. Allegro

2. Allegro

3. Presto

4. Presto

## The Glissando

Written

Played

## Trills

The Trill or Shake consists of a rapid alternation of a note with the note next higher in the scale in the key indicated, and is indicated by the sign *tr* or *~*. The trill is concluded with a turn leading to the note next written.

Some trills are very difficult, others comparatively easy of execution, due to the superior development of certain fingers. Start the trill slowly, increasing speed to the end, using great care to ensure the evenness of the two notes employed.

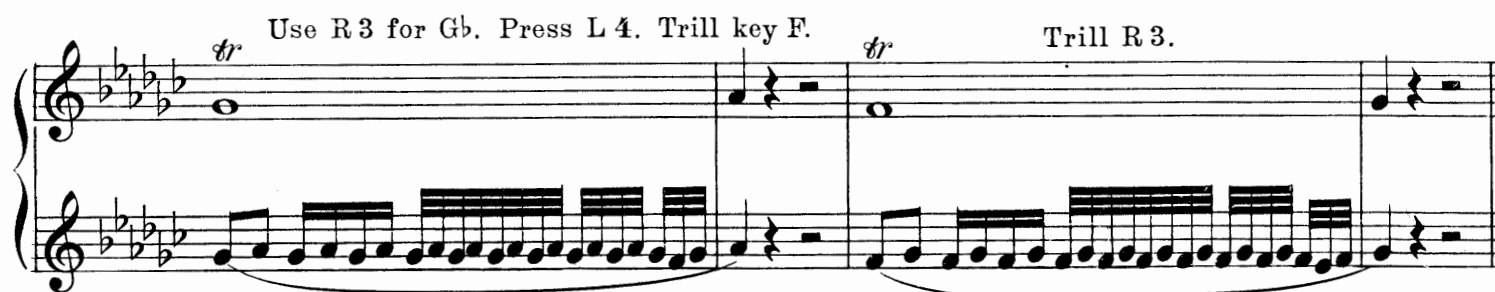
The image contains four musical examples of trills, each presented in a two-staff piano format. The top staff shows the 'Written' trill with a trill sign (*tr*), and the bottom staff shows the 'Played' trill with a continuous series of sixteenth notes. Each example includes a key signature and specific fingering instructions.

- Example 1:** Written *tr* Trill key N<sup>o</sup> L 6. Trill key N<sup>o</sup> R 5. The written trill is on a whole note in C major. The played trill starts on C4 and alternates with C#4.
- Example 2:** Written *tr* Use R 4 for A#. Trill key A. The written trill is on a whole note in A major. The played trill starts on A4 and alternates with A#4.
- Example 3:** Written *tr* Use R 4 for Bb. Trill key B. Trill key R 4. The written trill is on a whole note in B-flat major. The played trill starts on Bb4 and alternates with B4.
- Example 4:** Written *tr* Press L 4. Trill G# trill key. The written trill is on a whole note in G# major. The played trill starts on G#4 and alternates with A4.

Trill key A. Press L 4. Trill G# trill key.



Use R 3 for Gb. Press L 4. Trill key F. Trill R 3.



Trill key F.



Trill key E. Trill R 2.



Trill R 1.

Trill key E.

Trill L 3.

Trill L 6 and L 7.

Trill L 7 and R 6.

Trill L 5 and R 6.

Trill L 7.

Trill R 6.

Trill L 5.

## Whole Tone Scales

The so-called "modern harmony" sponsored by Debussy, Stravinsky and other contemporary writers is based on a harmonic system consisting entirely of tones, the usual semi-tones being absent from the scales.

The image displays eight musical staves, each representing a whole tone scale in a different key. The scales are numbered 1 through 8. Each staff begins with a treble clef and a common time signature (C). The scales are constructed using only whole tones, with no semitones. The keys represented are: 1. B-flat major (B-flat, C, D, E-flat, F, G), 2. C major (C, D, E, F, G, A), 3. C# major (C#, D#, E#, F#, G#, A#), 4. D-flat major (D-flat, E-flat, F, G, A, B-flat), 5. D major (D, E, F#, G, A, B), 6. D# major (D#, E#, F##, G#, A#, B#), 7. E-flat major (E-flat, F, G, A, B, C), 8. E major (E, F#, G, A, B, C#). Each scale is written in a single line of music, with notes grouped by slurs to indicate the ascending and descending sequences. The scales are presented in a sequence that covers all possible whole tone scales.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

## SAXEMA

E♭ Alto Saxophone

Jazz Encore Solo

Rudy Wiedoeft

Commodo

*f* **Tutti.** **Solo**

*mf*

*p-f*

**TRIO** **Slap Tongue** *mf*

*Op.* **S.T.** **S.T.**

*f*

*Op.*

*Op.* **S.T.**

**to Trio**

**D.S. al**

Intro.  
Tutti Valse brillante  
Orch.

Solo Cad.

rit. ad lib.

p

rit. a tempo rit.

a tempo rit. a tempo rit.

p a tempo

Trio rall. rit.

mf a tempo rall.

Very slow  
rit. Melody 8va.

8va. loco Moderato  
Orch.

Solo

⊕ Coda  
Allegro

Presto

f f f

# Vision D'Amour

## **E♭ Alto Saxophone**

## Rudy Wiedoeft

Valse

8

*p*

*rit.*

*a tempo*

*cresc.*

*dim.*

*rit.*

*dim.*

*animato*

*mf*

*poco meno*

*f*

*dim.*



# E♭ Alto Saxophone

131

4 5 3 7

*cresc.*

*affrett*

*p*

*p*

*rit.* *a tempo*

*dim.*

*a tempo*

*dim.*

*Presto*

*rall.* *p*

*affrett*



# E♭ Alto Saxophone

133

*f*

D.S. al TRIO

Trio

*f*

*1st time tranquillo*  
*2nd In tempo*

*mf con espressivo*

*rit* *a tempo*

*2nd time*

D.C.

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