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RUBANK INTERMEDIATE Method

SAXOPHONE

J. E. SKORNICKA

A FOLLOW UP COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

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88-

ESSENTIAL PRINCIPLES
of
Good Saxophone Playing

GOOD TONE is necessary in order that one's playing be a pleasure to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with a good mouthpiece and reed, and played with a correct embouchure.

INTONATION. When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, in relation to the interval being played.

TUNE. The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.

NOTE VALUES. The player must develop a rhythmic sense so as to give proper value to tones as represented by the printed notes.

BREATHING AND PHRASING. Usually one depends on the other. Since teachers differ on the methods of breathing, no special method is advocated, but it is evident to all musicians that in order to get good phrasing, it is necessary to breathe properly. It is always to the advantage of the pupil to spend much time and effort on this phase of saxophone playing, and take seriously, all suggestions given by the teacher.

EXPRESSION MARKS. Expression marks are considered as valuable to the playing of music as punctuation marks are to the reading of prose and poetry. Good phrasing in the playing of music is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed, will produce satisfying musical effects.

RELAXATION AND PROPER POSITION OF BODY AND HANDS. Whether playing in standing or sitting position, it is necessary that the body be erect but relaxed. Relaxation is the secret to the accomplishment of success in almost all other fields of endeavor. The arms must be relaxed, the elbows away from the body, and the hands assuming a restful position on the body of the saxophone.

SUFFICIENT TIME FOR PRACTICE. Since different pupils require different types and lengths of practice periods, all pupils should consider the accomplishment of a task far more important than the time that it consumes. A pupil should say to himself or herself, "I WILL MASTER THE ASSIGNMENT WHETHER IT TAKES ½ HOUR OR 2 HOURS." That kind of practice will insure success on any instrument.

PROPER CARE OF INSTRUMENT. Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to become a good player if the instrument is in poor playing condition. All players should have extra reeds handy and when a disorder is discovered on the instrument, have it remedied immediately. Constant attention to the condition of the instrument will pay dividends in the end.

MENTAL ATTITUDE OF TEACHER AND PUPIL. In order that the results be satisfactory, both the pupil and the teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupils so that the pupils in turn will get the type and amount of instruction that they will understand and be able to master.

J. E. S.

RHYTHMIC REVIEW

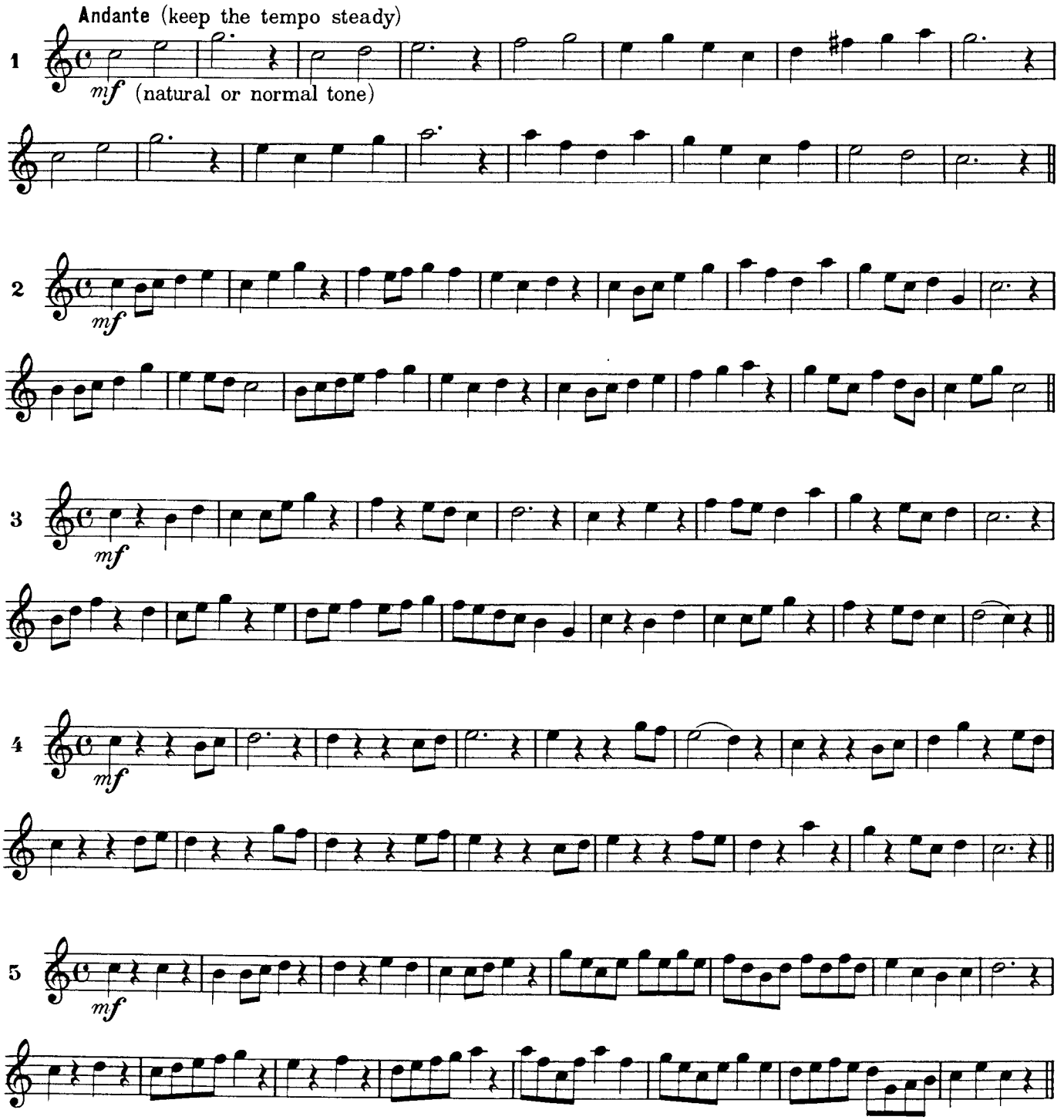
a. The instrument should be in good mechanical condition, and the proper lay on the mouthpiece so that a round and full tone will result.

b. One of the important essentials in the playing of an instrument is a rhythmic conception at sight, and a correct evaluation of note and rest values.

c. In playing the succeeding studies, special attention should be placed on the proper arrangement of embouchre, also body and hand position.

d. All pupils beginning work in this book, should be able to read at sight, all the studies on this page.

e. Pupils should be supplied with music note books for the purpose of writing rhythms and melodies that the teacher may request.



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MARKS OF EXPRESSION AND THEIR USE

PIANISSIMO	*pp*	Very soft	FORTISSIMO	*ff*	Very loud
PIANO	*p*	Soft	FORTE	*f*	Loud
MEZZO PIANO	*mp*	Medium soft	MEZZO FORTE	*mf*	Medium loud

mf or mezzo forte is considered the normal tone on the saxophone.

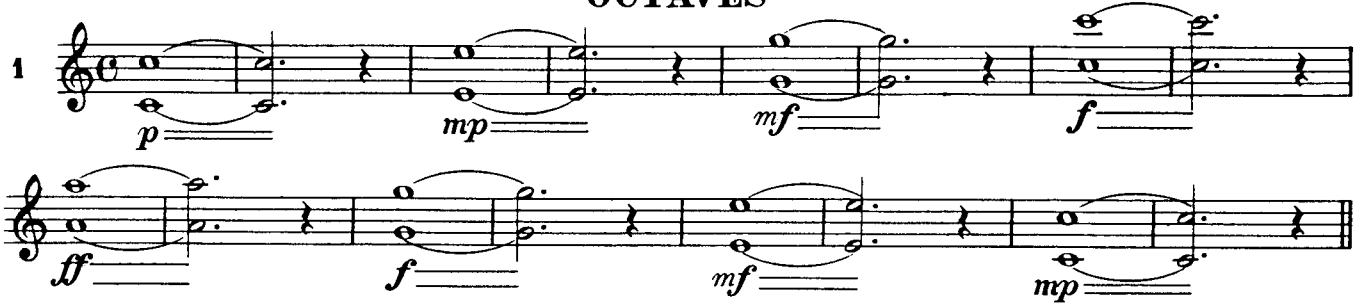
In playing a tone on the saxophone, (unless otherwise marked) the tone should be held at the same level of volume, without increasing or diminishing the volume. This type of tone in the succeeding studies will be indicated by means of parellel lines, thus: ═══

The distance between the parallel lines will indicate the comparative difference in volume to be used.

pp ═══ *p* ═══ *mp* ═══ *mf* ═══ *f* ═══ *ff* ═══

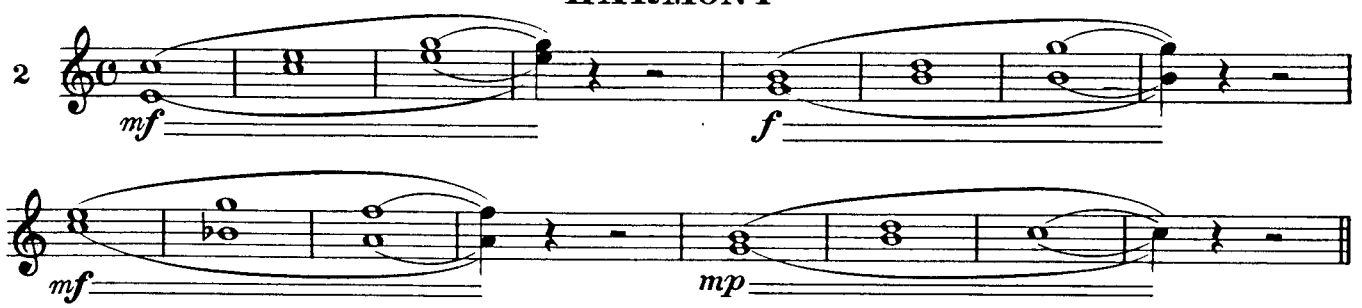
OCTAVES

1



HARMONY

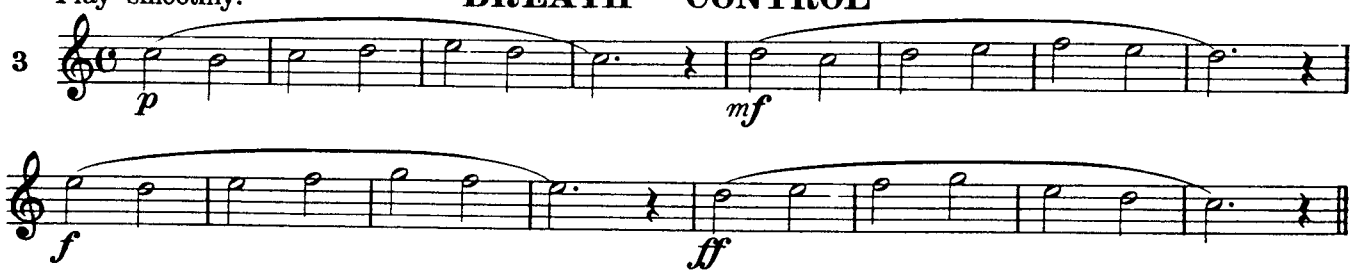
2



Play smoothly.

BREATH CONTROL

3



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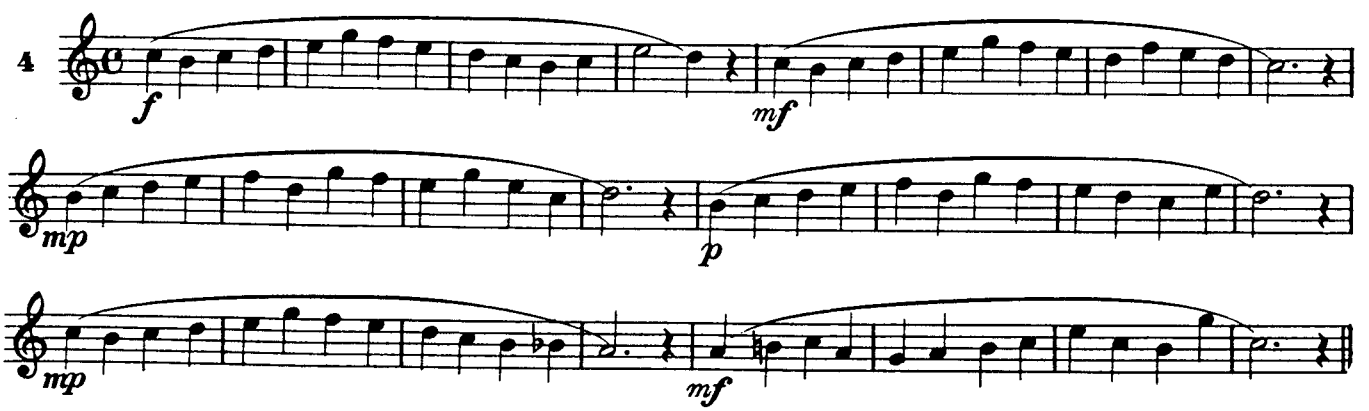


STUDIES IN EXPRESSION

Sound Graduations

Crescendo (cresc.) Gradually louder.

Decrescendo (decresc.) Gradually softer.
Also, Diminuendo (dim.) Gradually softer.

When playing either a crescendo or diminuendo, the pitch of the tone or tones must not change. The saxophone, like many other instruments, has a tendancy to sound flat when played loud and sharp when played softly. This must be controlled by the player.

When the sound graduations or nuances are correctly played, the quality of tone does not change, only the volume of the tone is affected.

1

p mp mf f f mf mp p p pm mf f ff f mf mp

p mp mf f ff f mf mp f mf mp p pp

2

f mf mp p p mp mf f f mf mp p pp p mp mf

f mf mp p pp p mp mf f mf mp p pp

When a note is followed by one or more shorter notes, the latter are played with about one half the volume of the larger note. There are exceptions to this rule, but it is a good policy to learn to play all phrases in that manner, since the great majority of music played in this way will be properly performed. Any player especially interested in the playing of solos will be greatly aided through adherence to this rule

3

ff f mf mp etc. *f mf p mp* etc. *f p f mf mp f mf*

BLUE BELLS OF SCOTLAND

Moderato

Scotch

4

mf

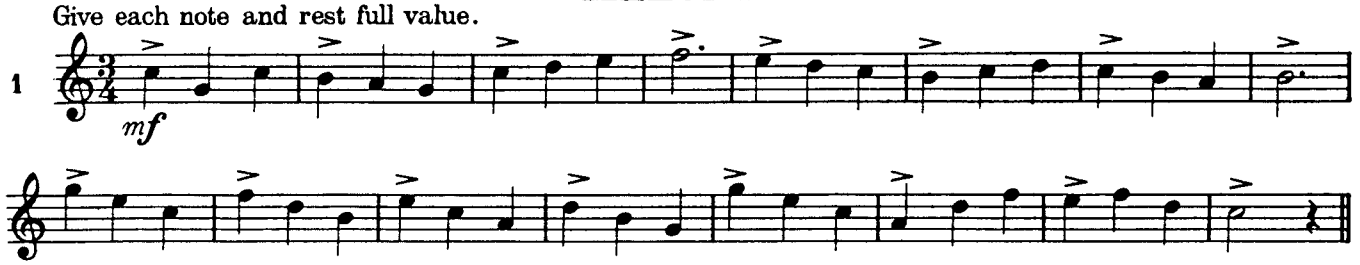
NOTE: Refer to line 3 for patterns used in the above song. Write in the volumes namely, *mf-f-mp* etc., in all the measures of this song.

STUDIES IN ACCENTS AND EXPRESSION MARKS

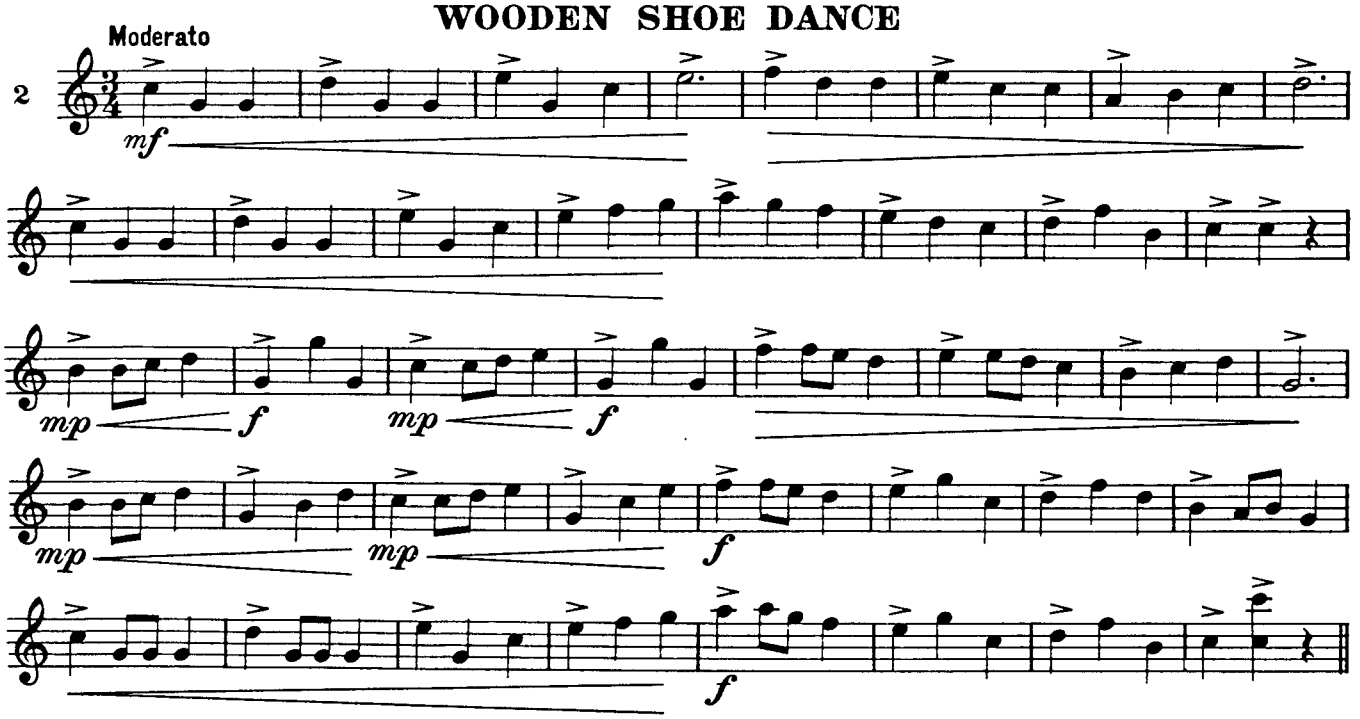
The rinforzando (>) is placed over or under a note for the purpose of emphasizing that note more strongly than the other notes in the same sequence and is commonly known as an ACCENT. The accent punctuates the important notes of a measure or a sequence.

MELODY

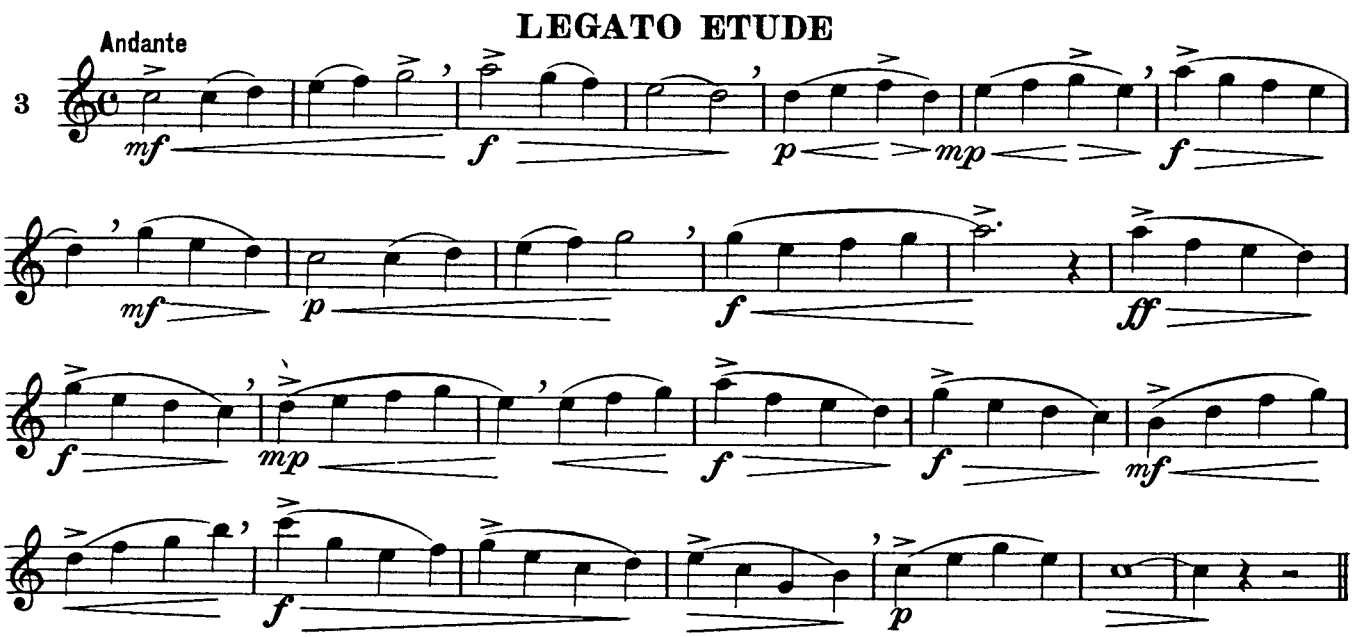
Give each note and rest full value.



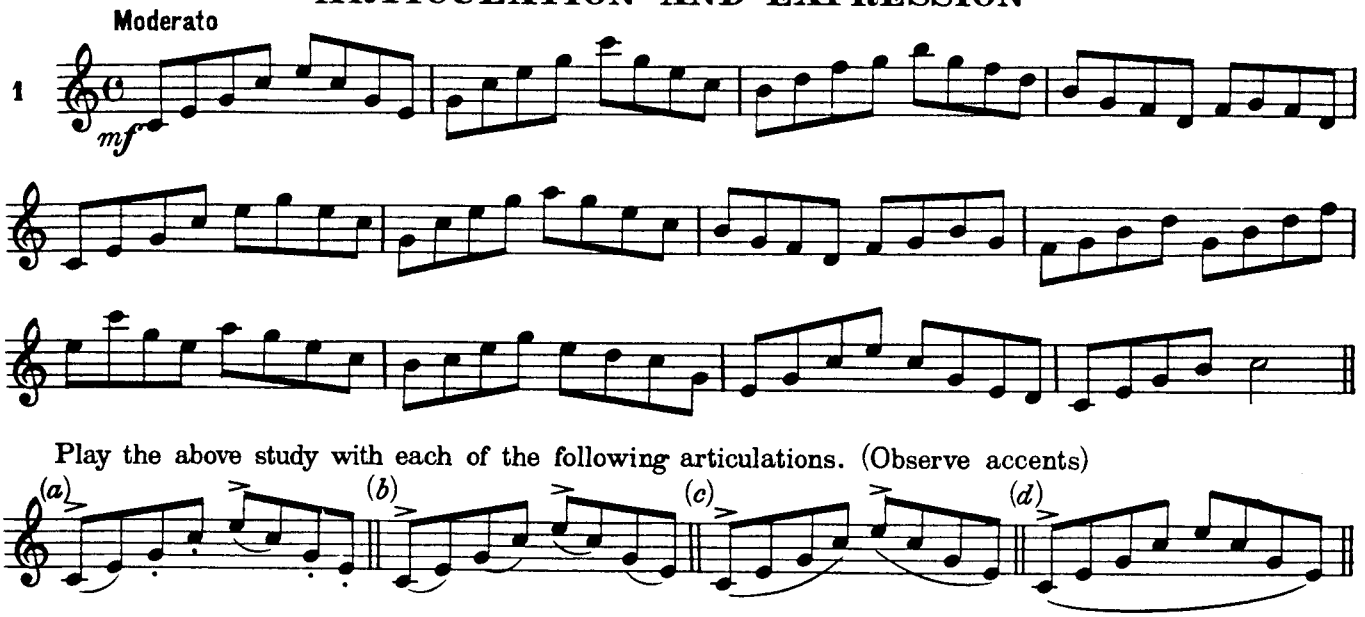
WOODEN SHOE DANCE



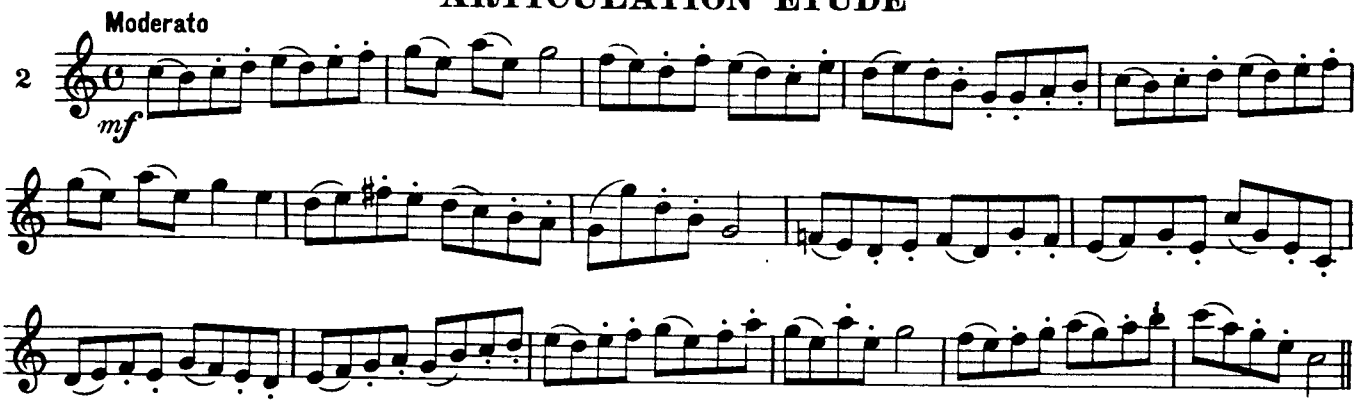
LEGATO ETUDE



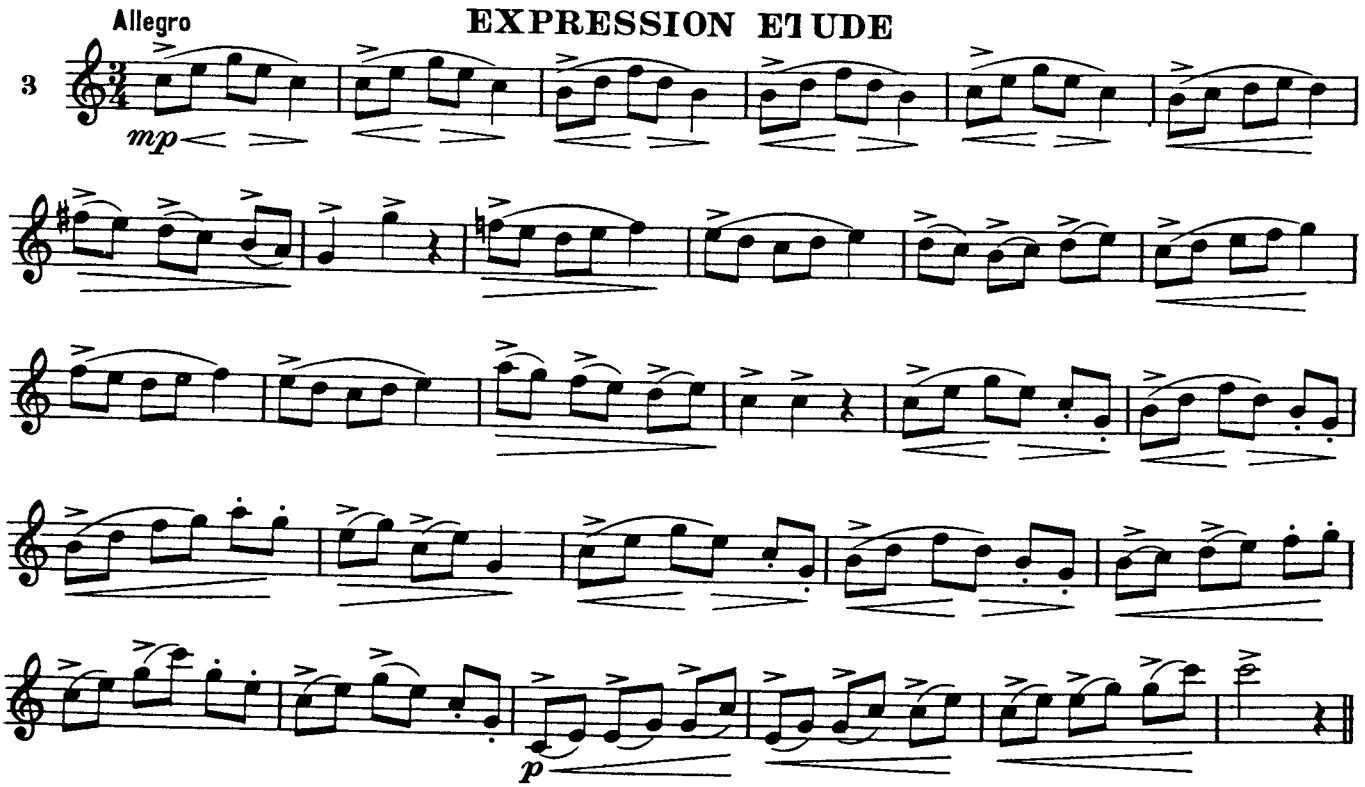
ARTICULATION AND EXPRESSION



ARTICULATION ETUDE



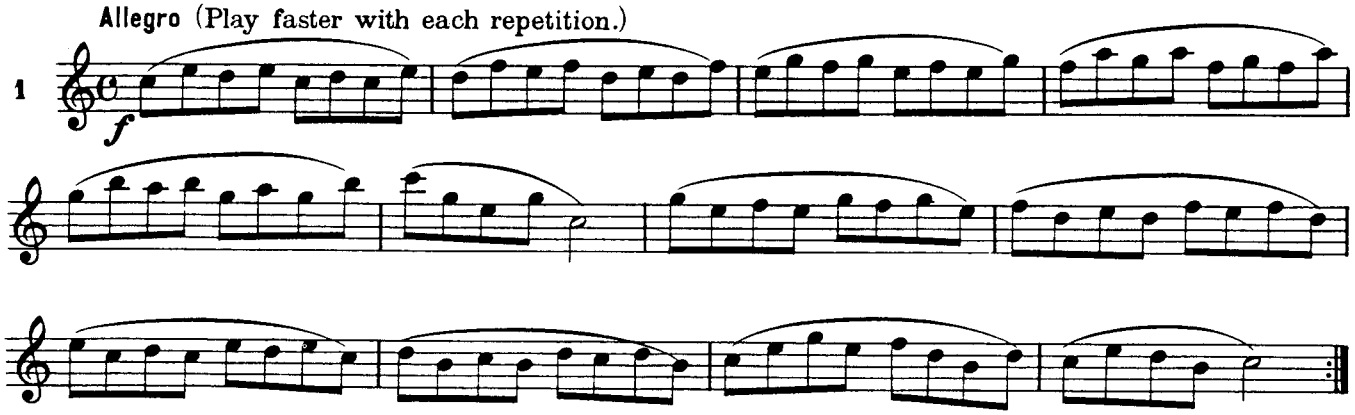
EXPRESSION ETUDE

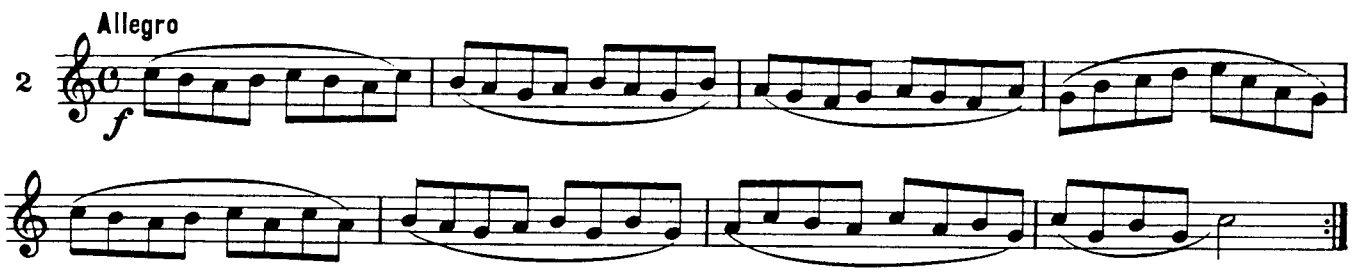


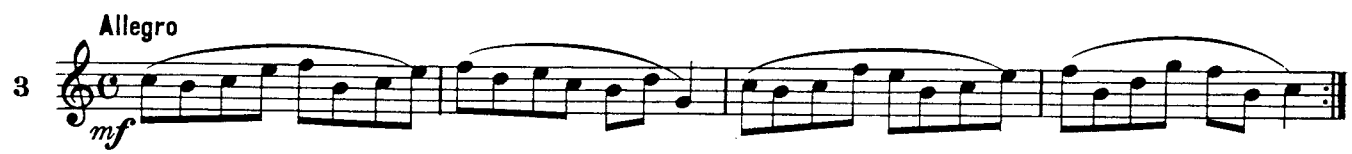
DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

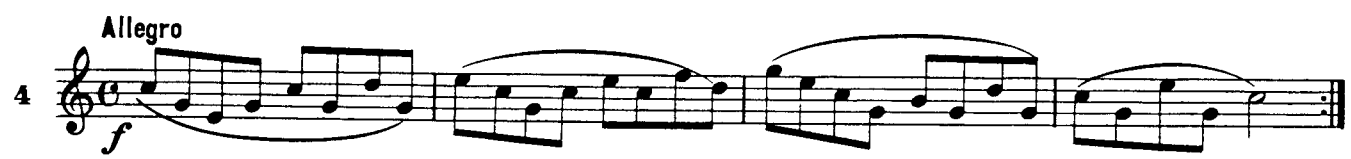
The studies on this page are intended for daily home practice. These studies, if practiced diligently, will develop a clean and fluent technic. Most of the awkward intervals in the key of C major are included and every finger gets the opportunity to develop independence of action.

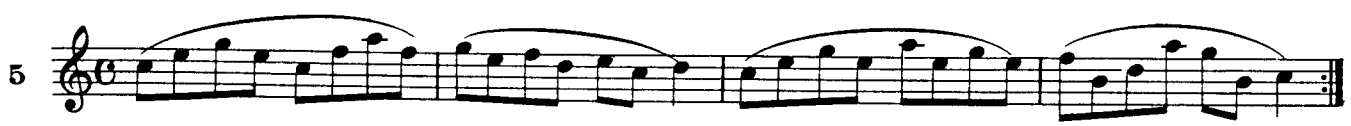
Play each study with a steady tempo, slowly at first, but increase the tempo each day until every study on this page can be played fast or allegro.



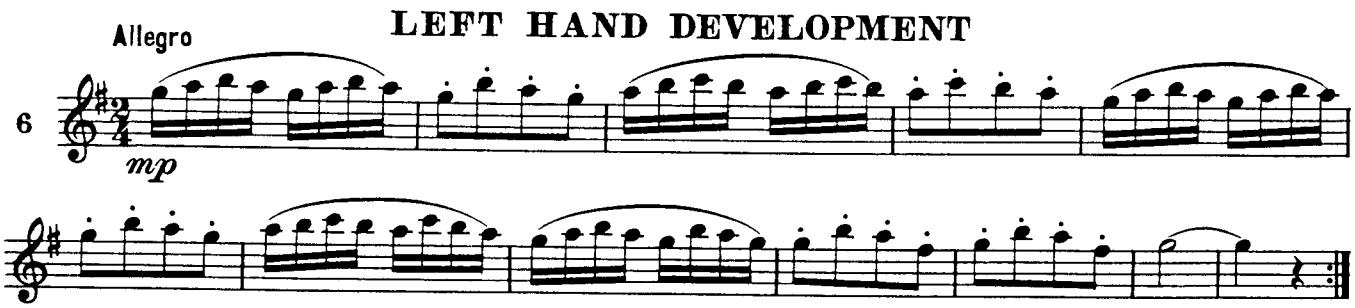




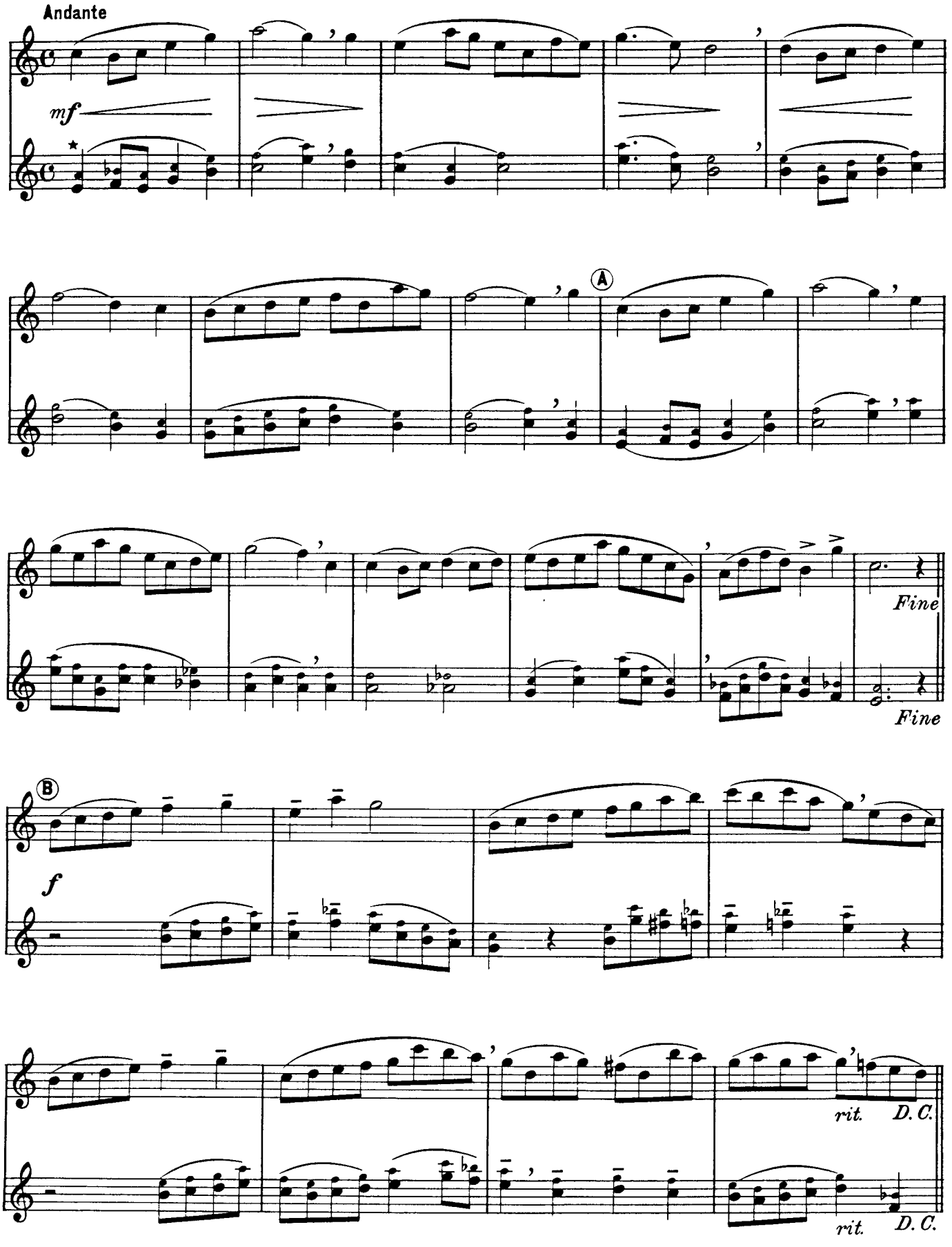




LEFT HAND DEVELOPMENT

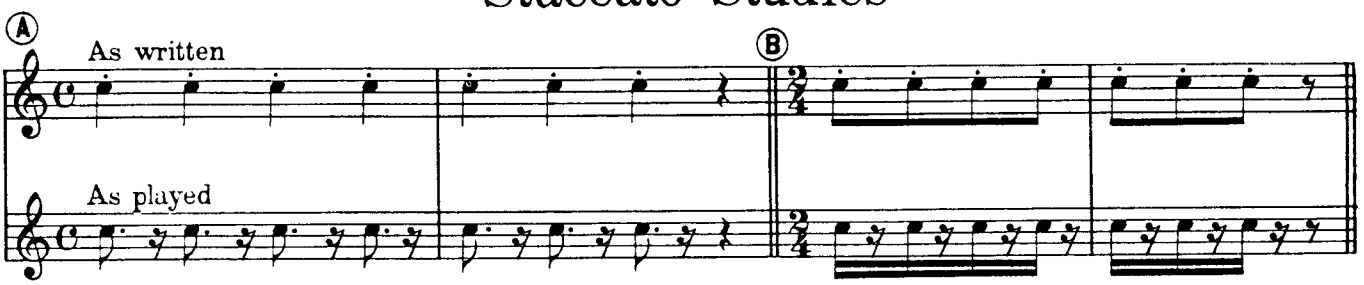


Legato Duet

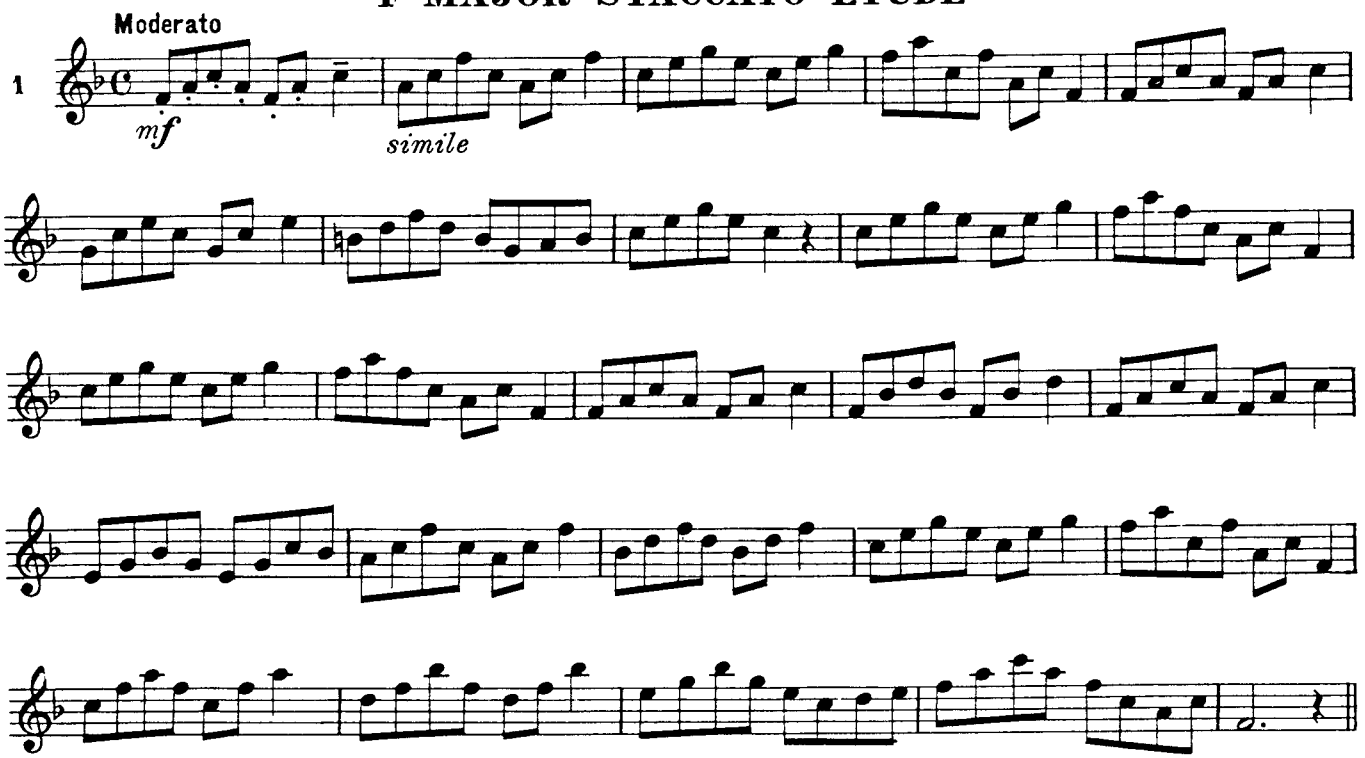


★ In all of the duets and trios included throughout this method, the lower part contains small (cued) notes as well as the regular notation. By having the B♭ Saxophones play these small notes, mixed combinations of E♭ and B♭ Saxophones can play these ensembles together.

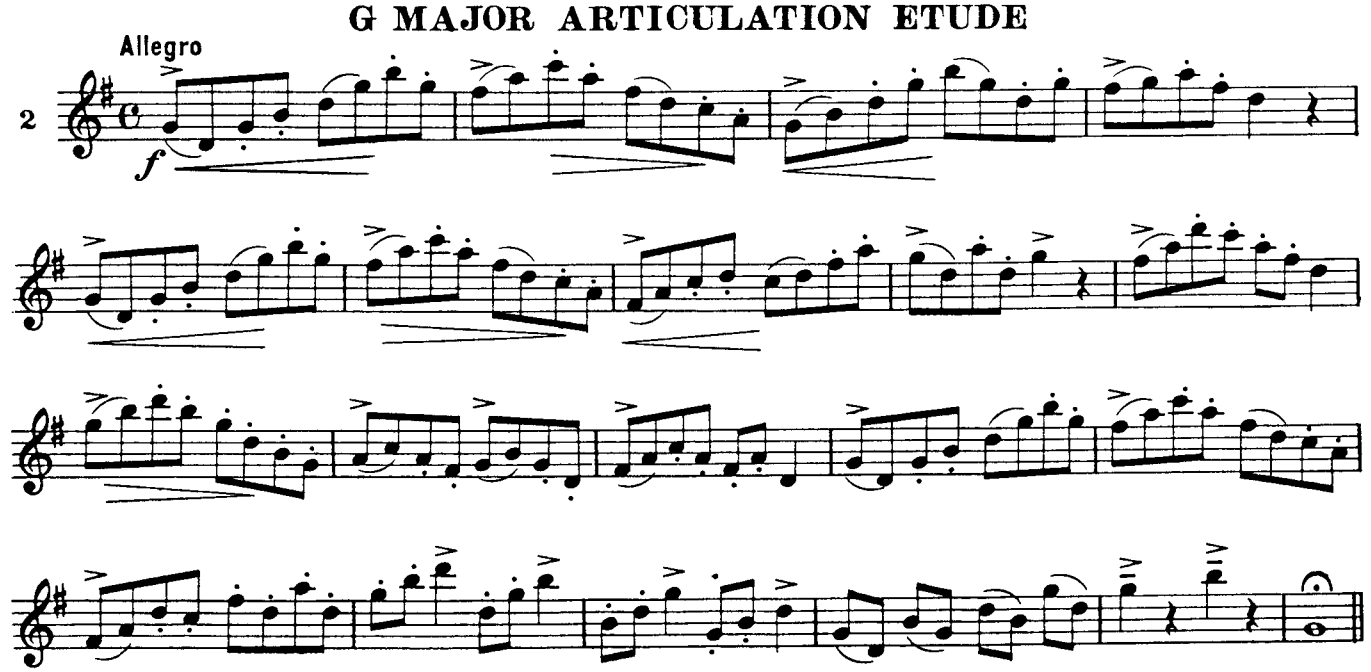
Staccato Studies



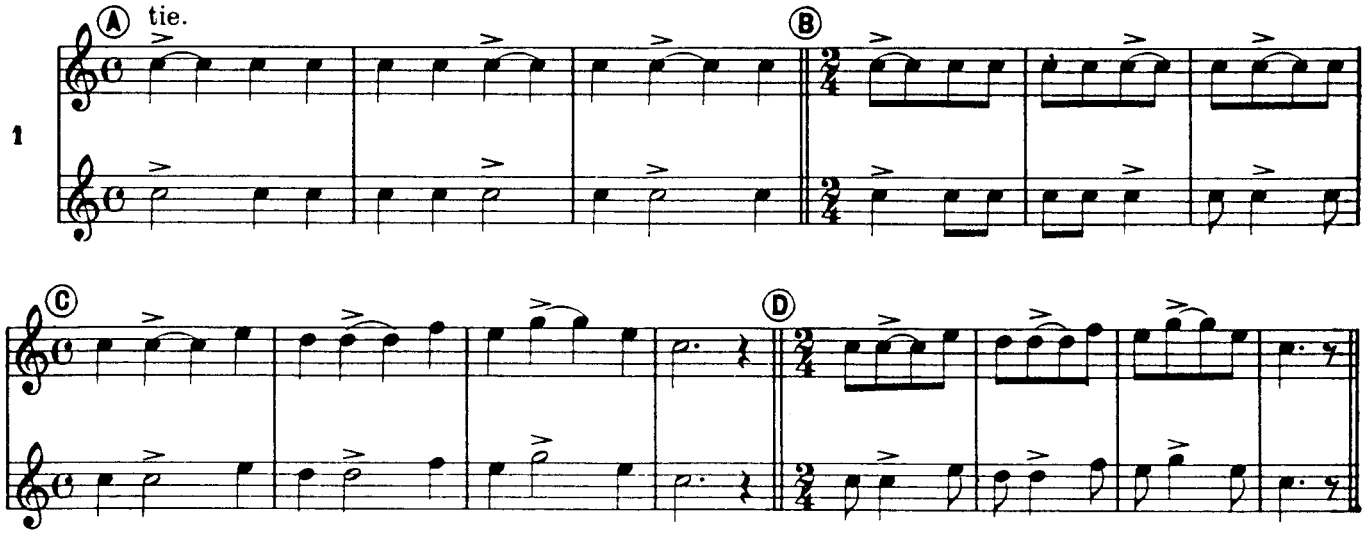
F MAJOR STACCATO ETUDE



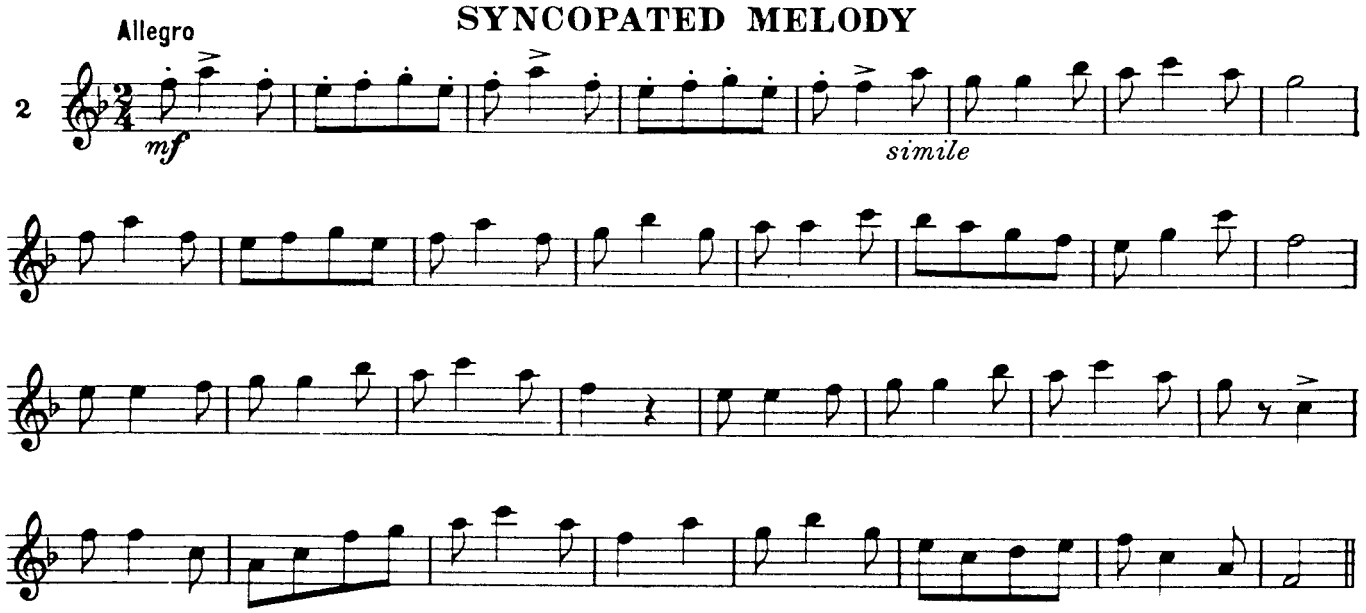
G MAJOR ARTICULATION ETUDE



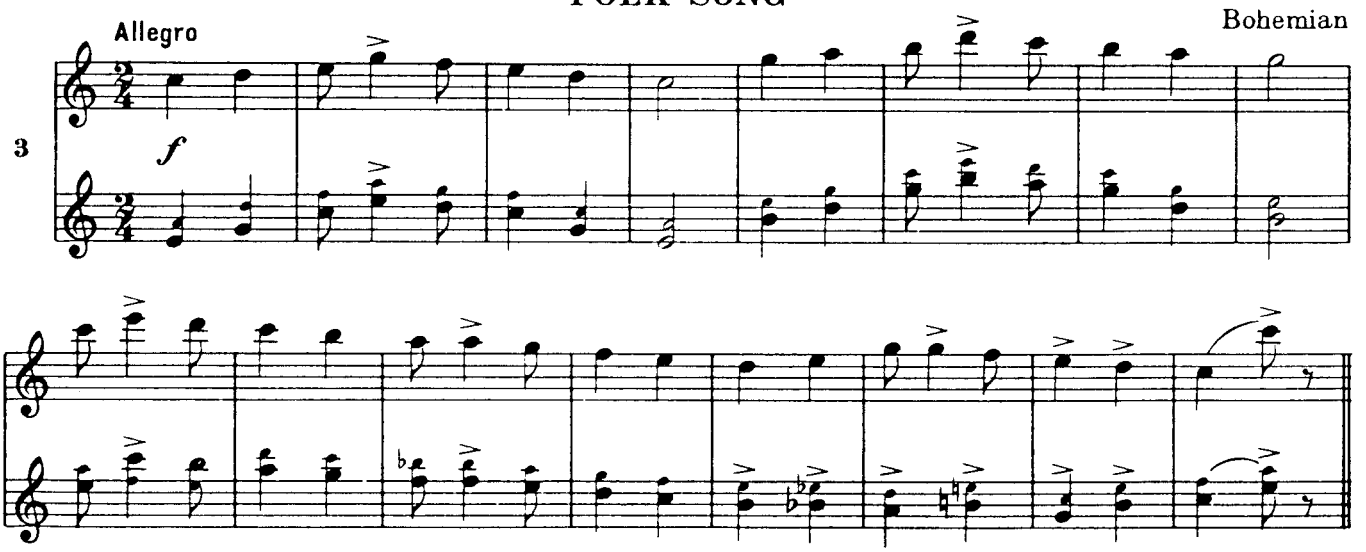
Syncopation



SYNCOPATED MELODY



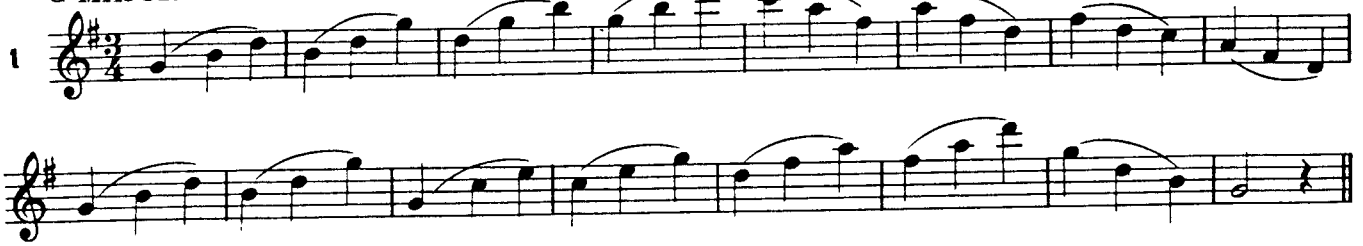
FOLK SONG



G Major Studies

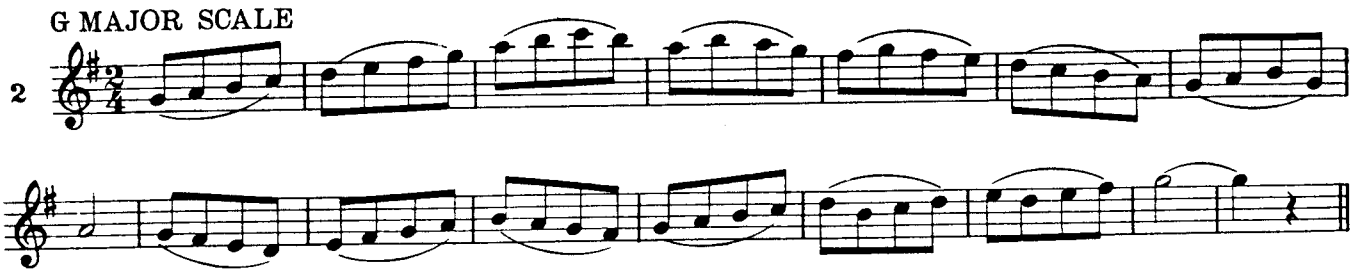
G MAJOR CHORD

1



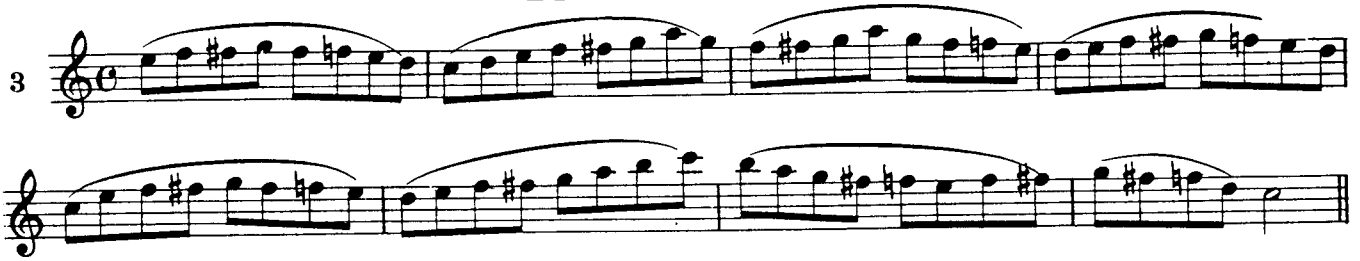
G MAJOR SCALE

2



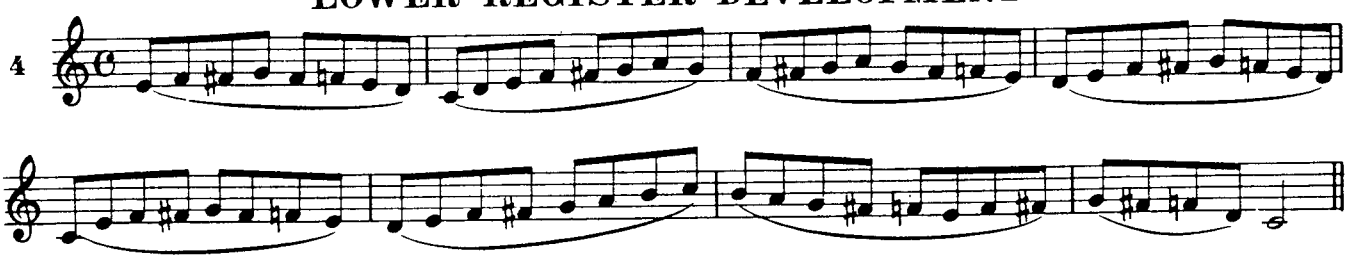
DAILY STUDY

3



LOWER REGISTER DEVELOPMENT

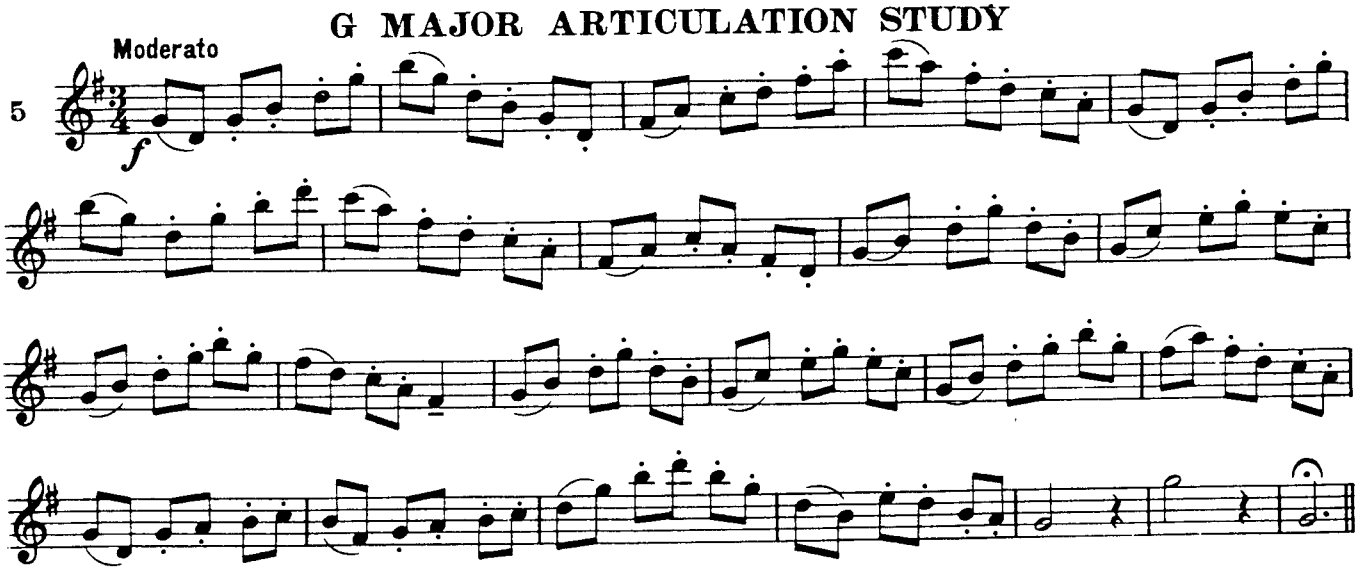
4



G MAJOR ARTICULATION STUDY

Moderato

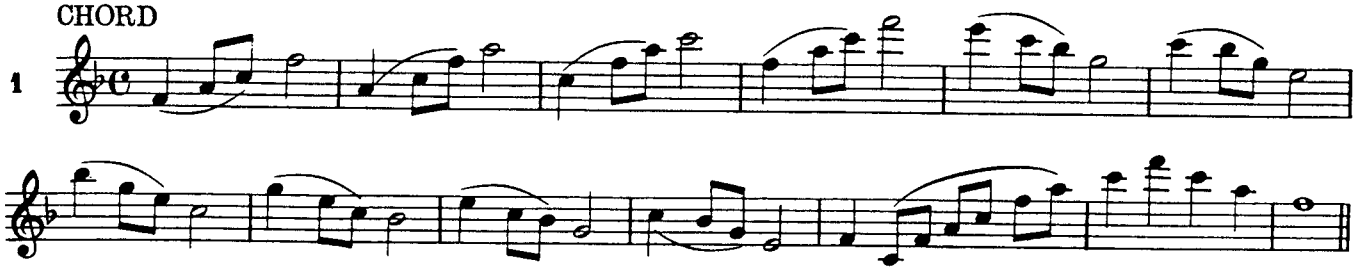
5



F Major Studies

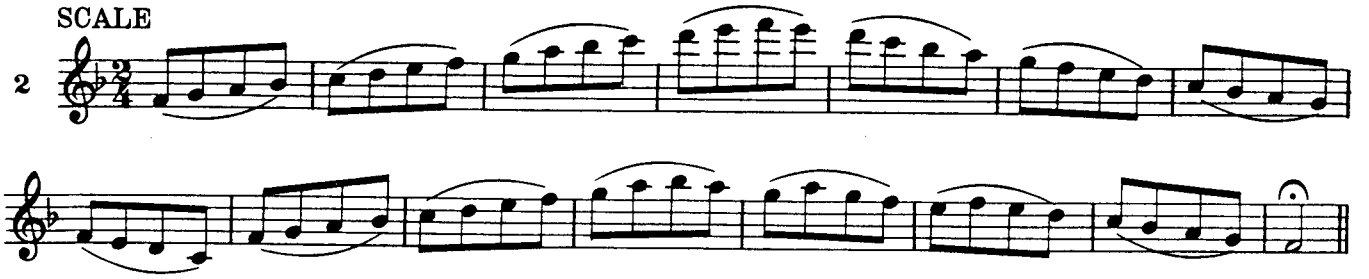
CHORD

1



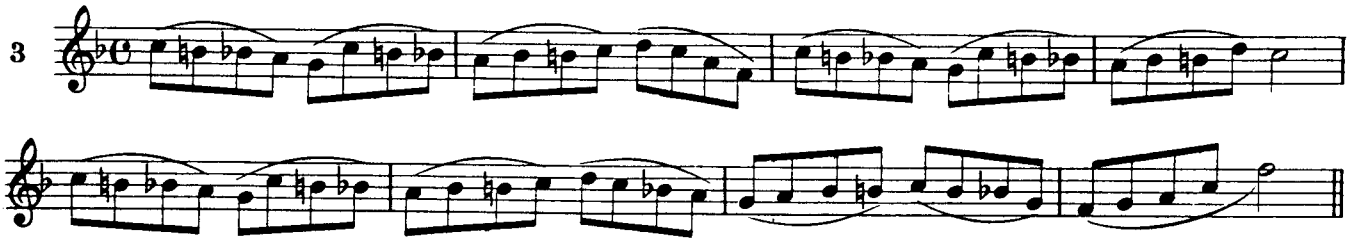
SCALE

2



DAILY STUDIES

3



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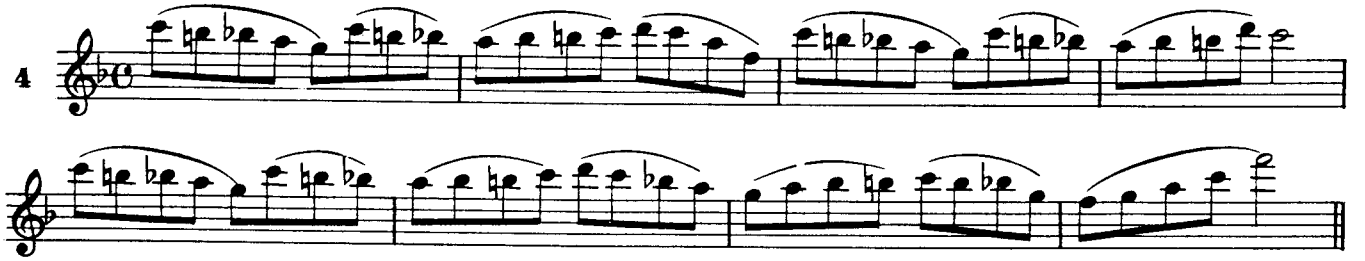
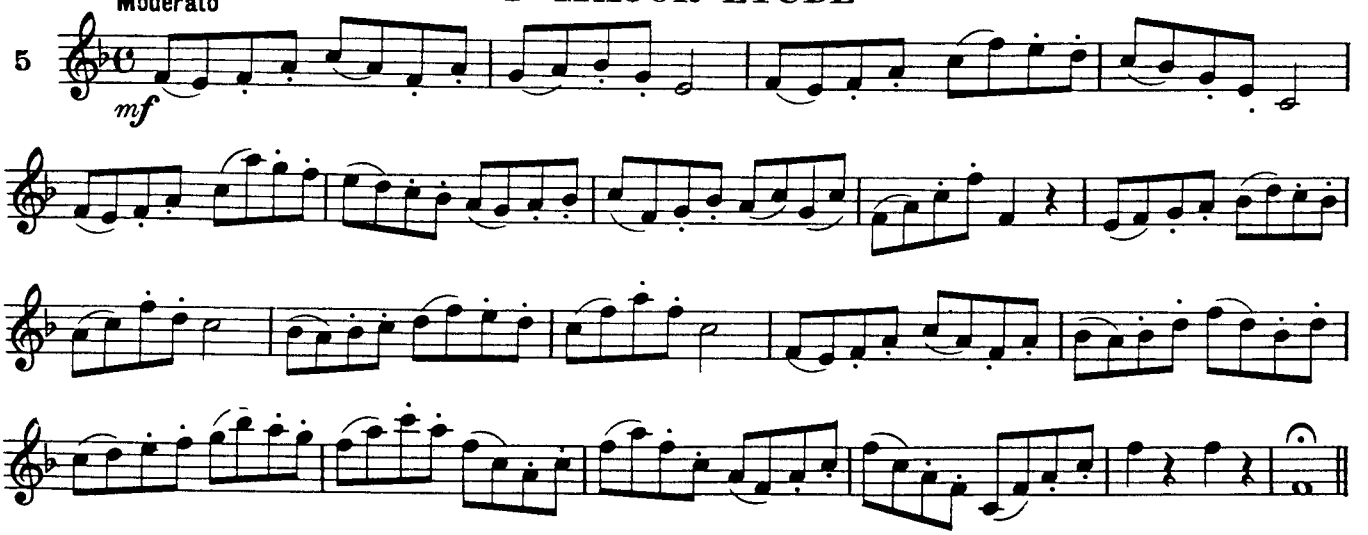


F MAJOR ETUDE

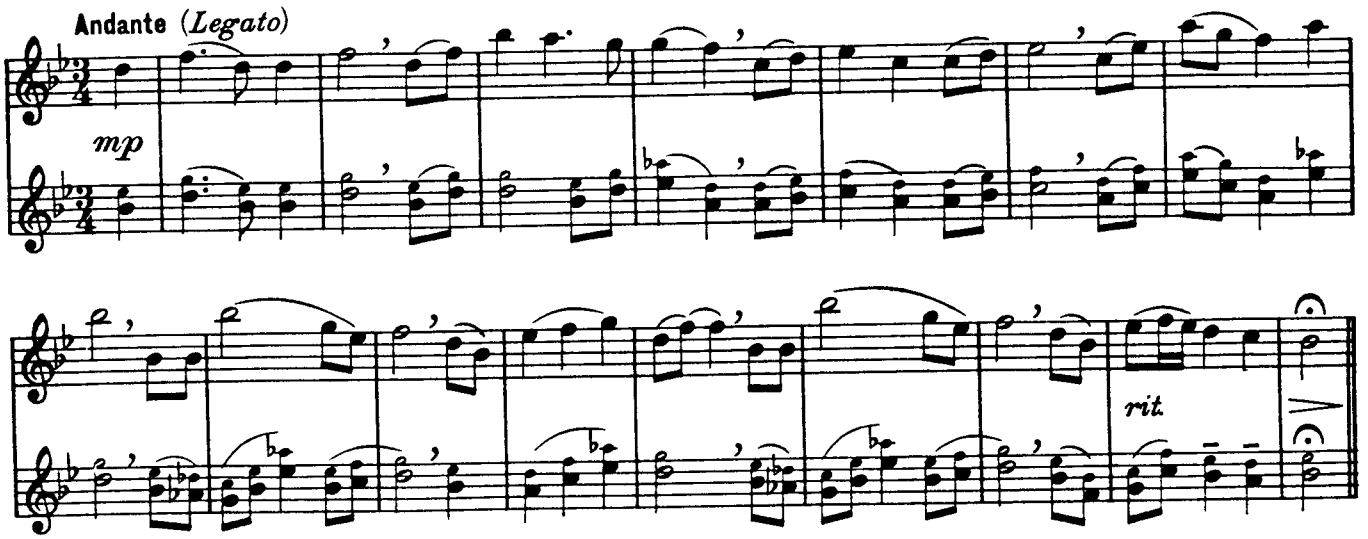
Moderato

5



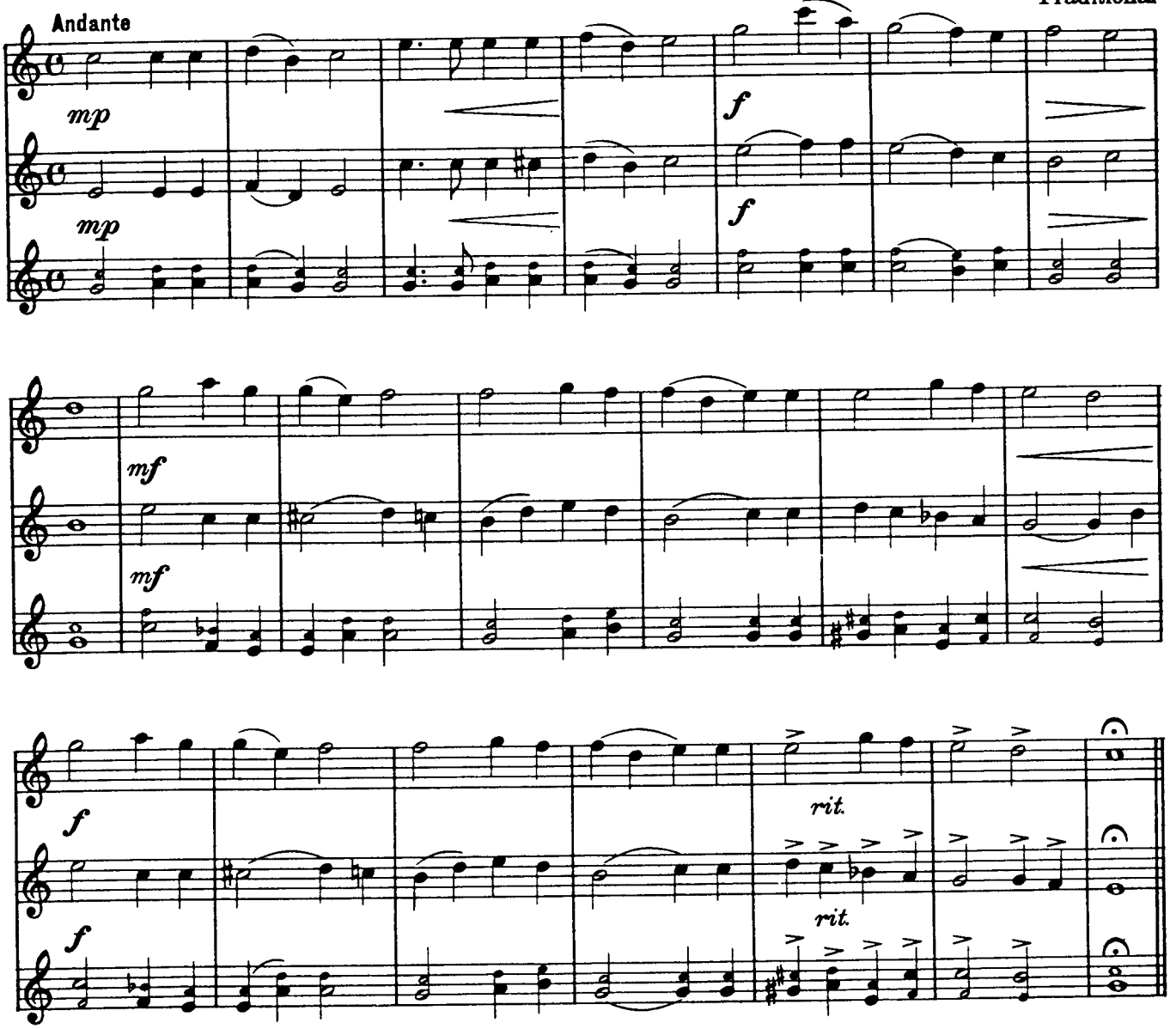
Lullaby

BRAHMS

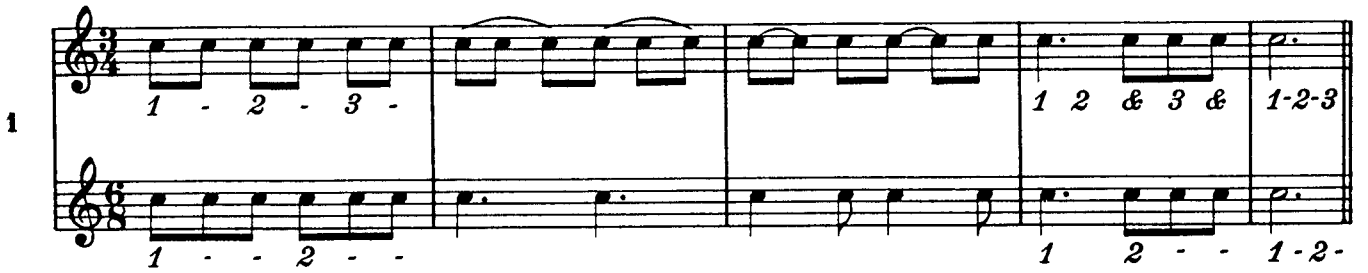


CRUSADERS HYMN

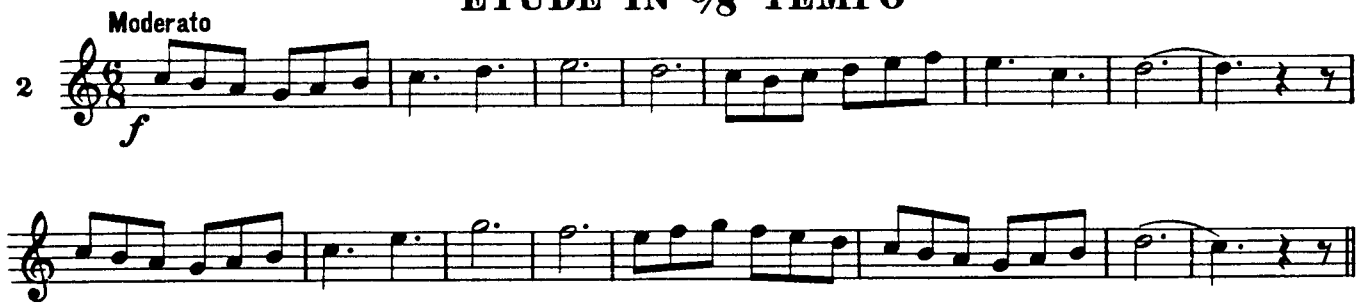
Traditional



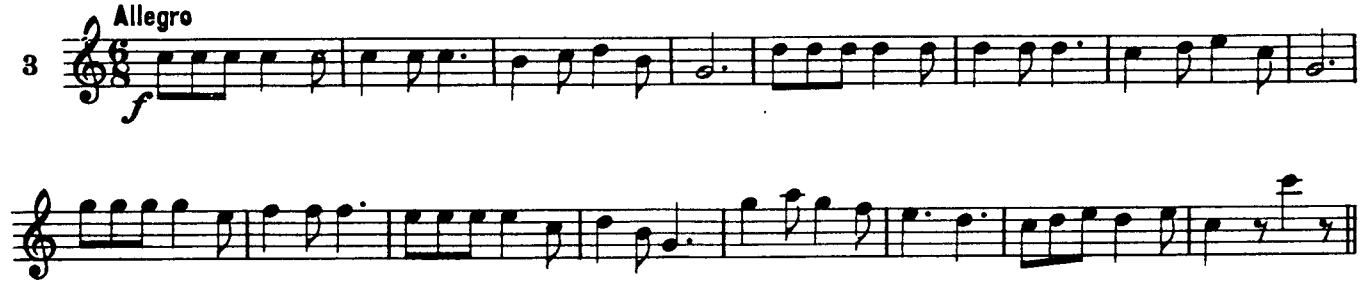
6/8 Rhythm



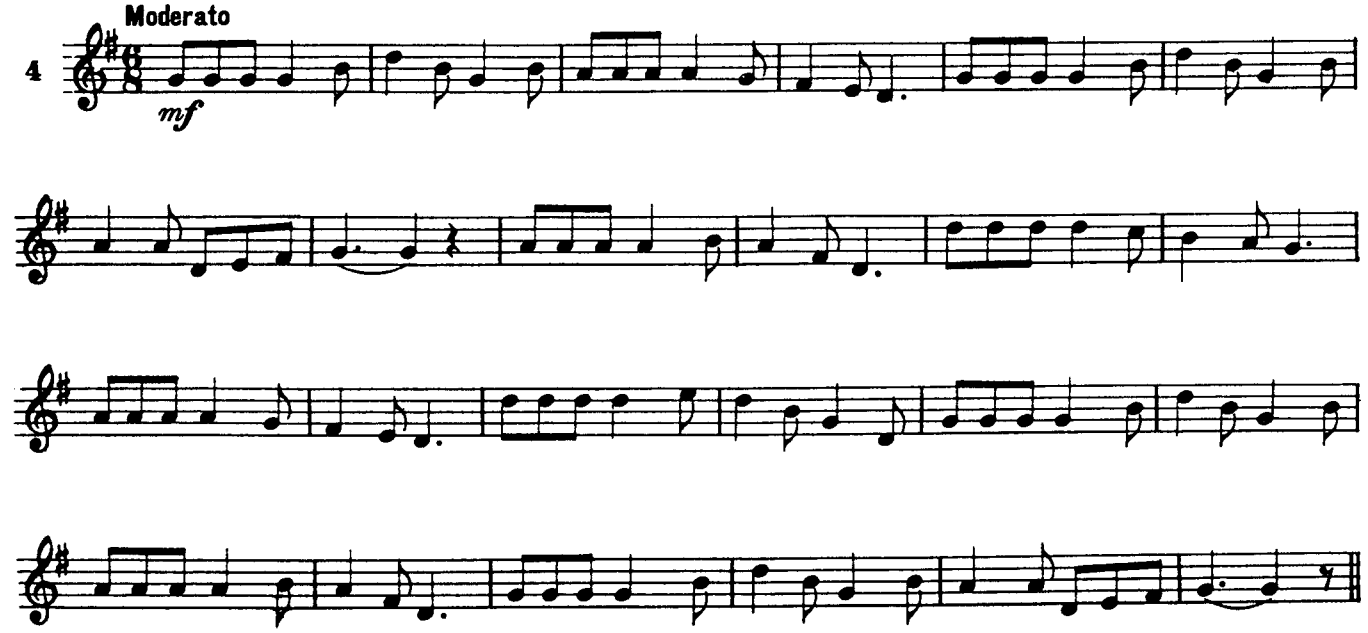
ETUDE IN 6/8 TEMPO



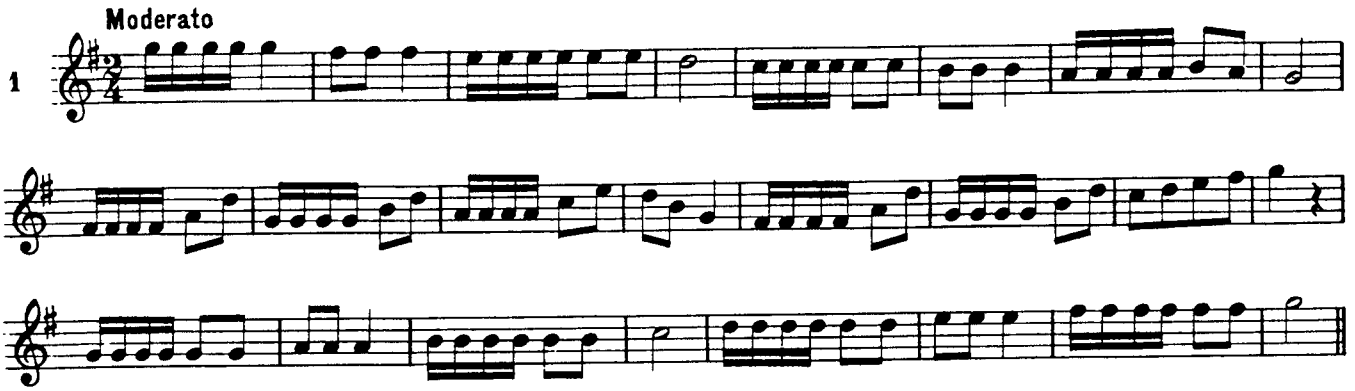
MELODY



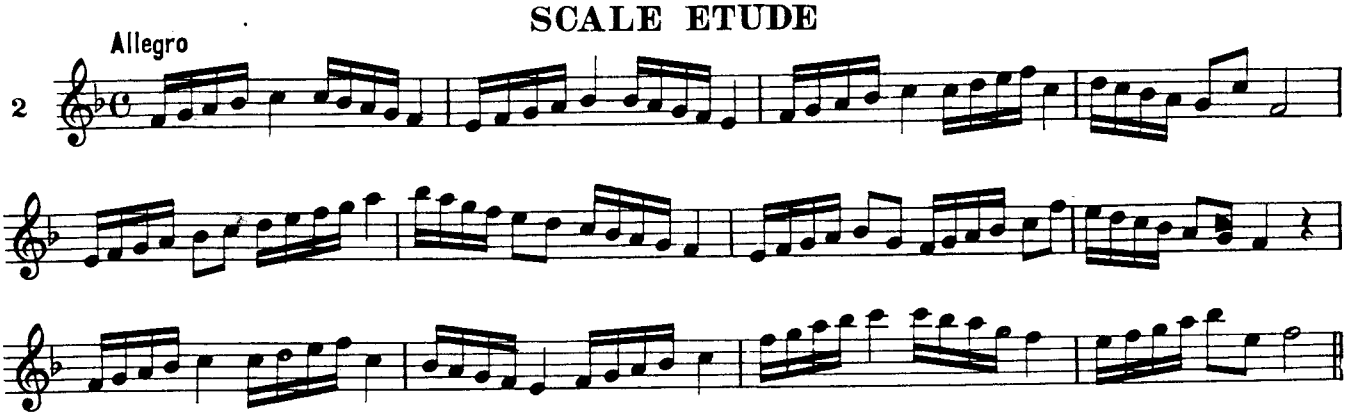
MULBERRY BUSH



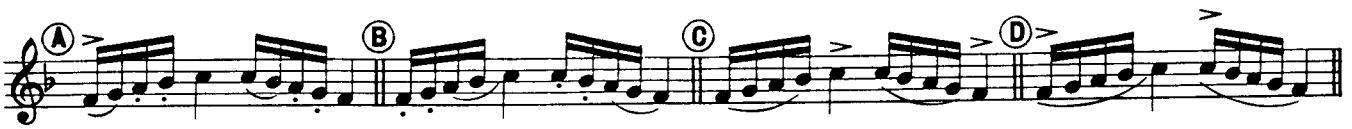
16th Note Rhythm Studies



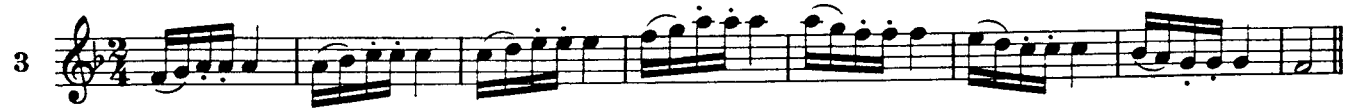
SCALE ETUDE

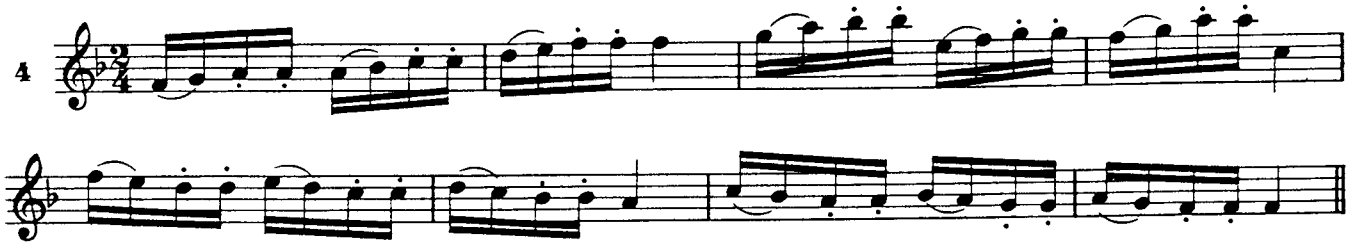


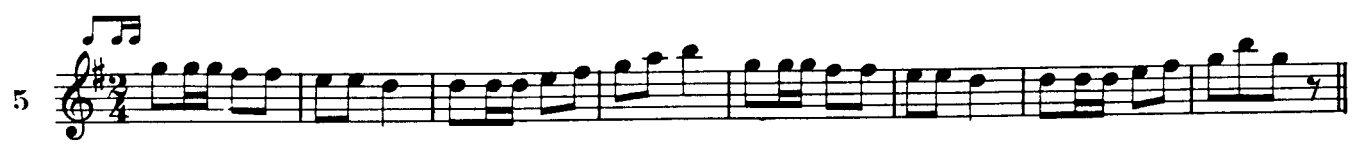
Play the above etude with each of the following articulations.

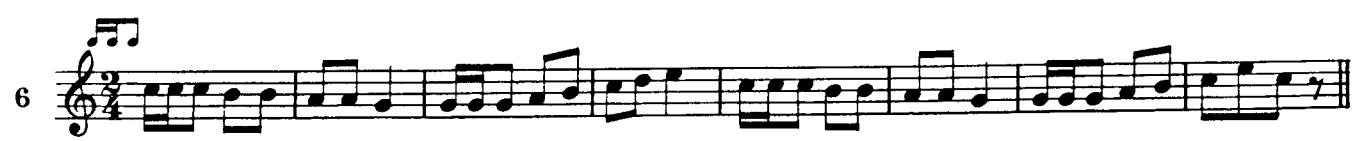


RHYTHMIC PATTERNS FOR DAILY STUDY





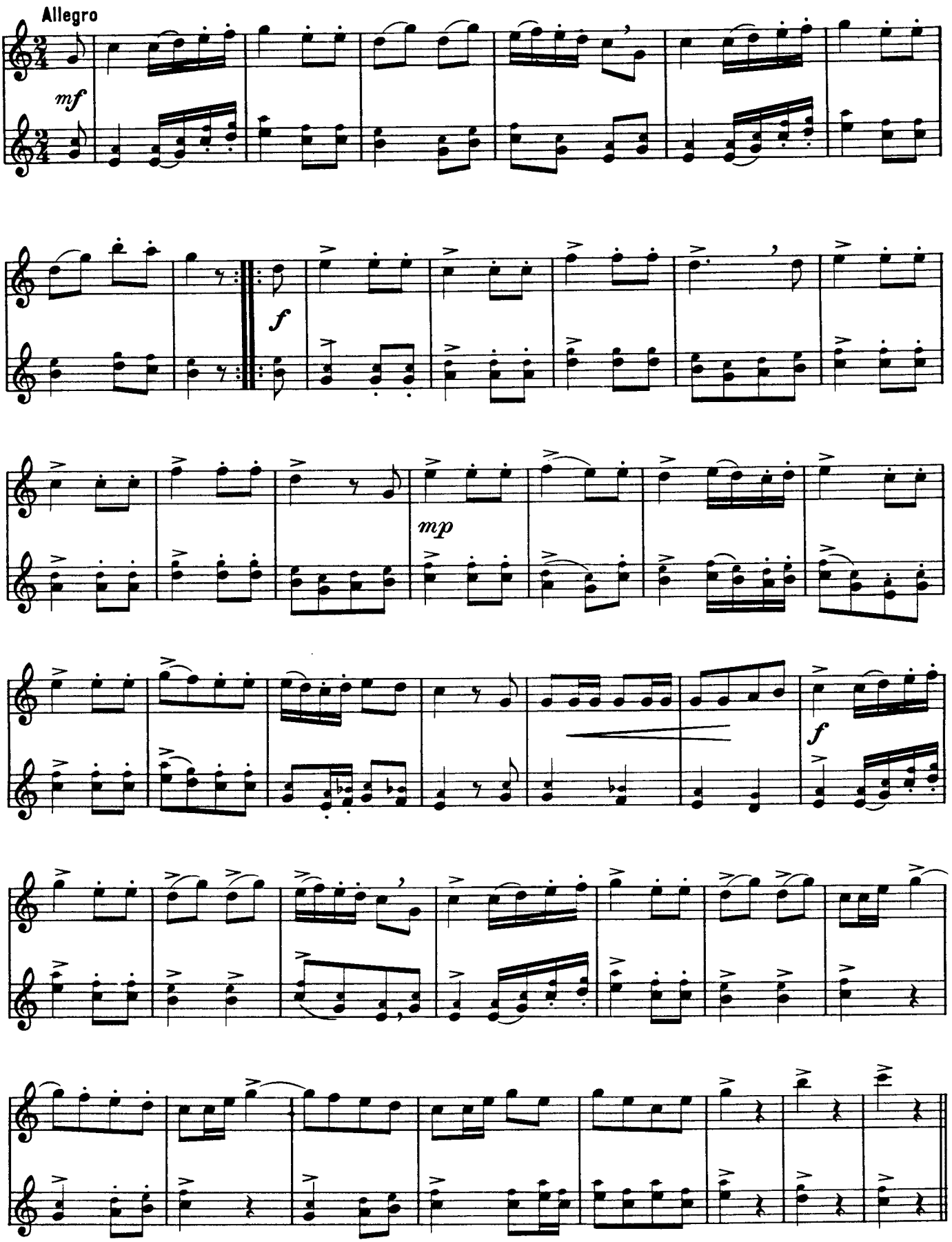




Hunters Chorus

From "Der Freischütz"

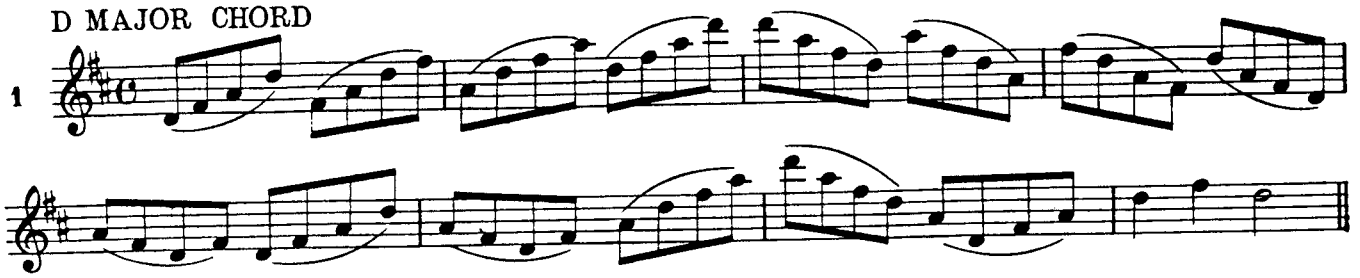
WEBER



D Major Studies

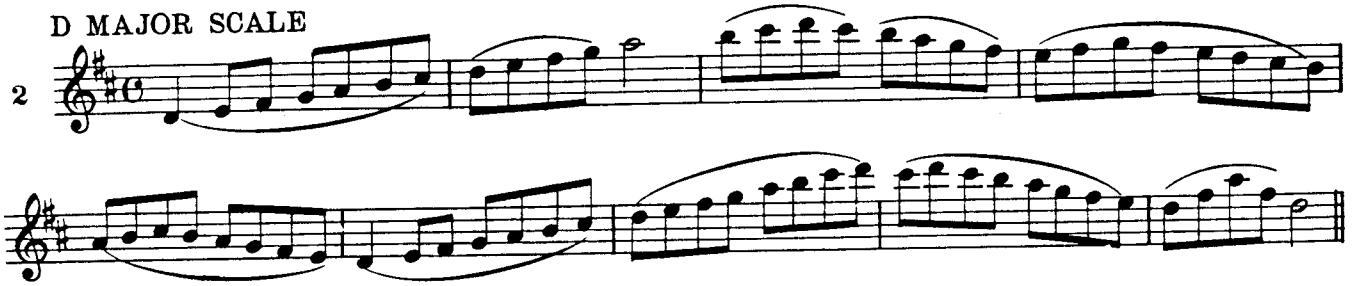
D MAJOR CHORD

1



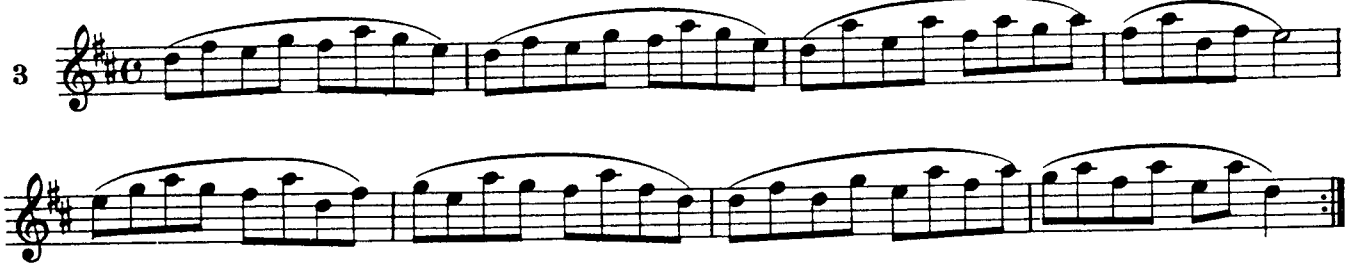
D MAJOR SCALE

2



DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

3



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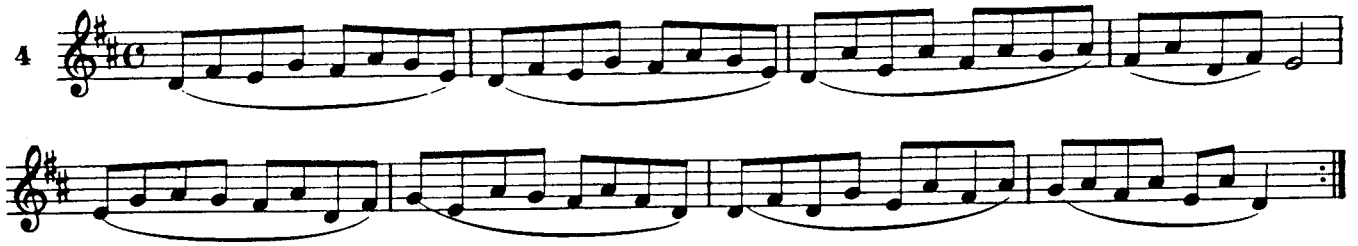
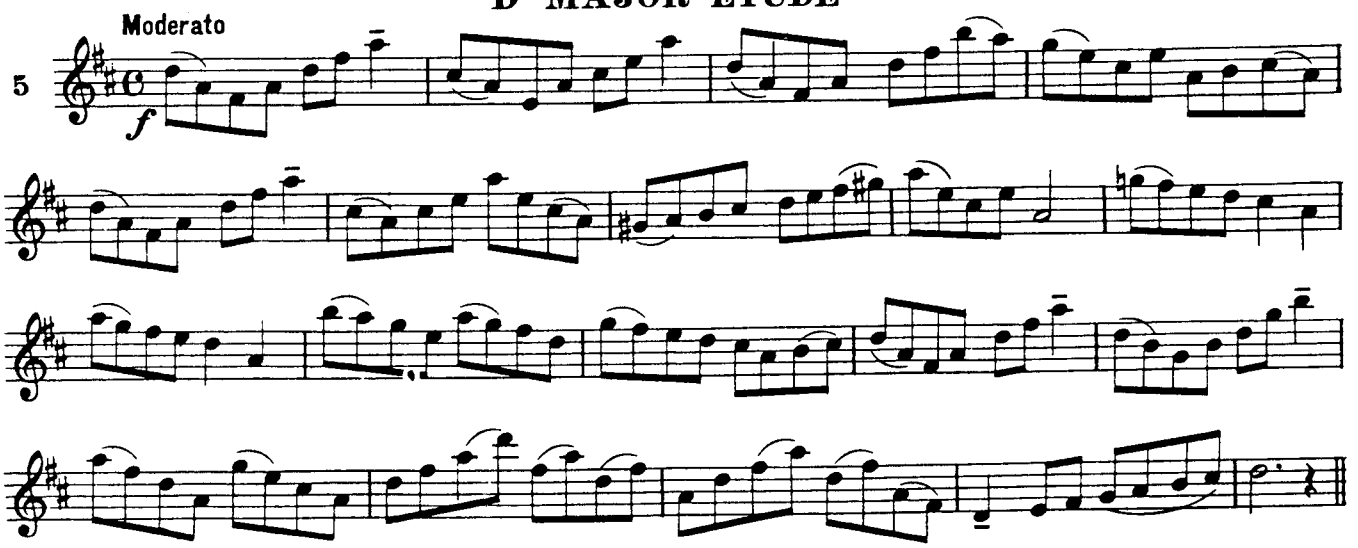


D MAJOR ETUDE

Moderato

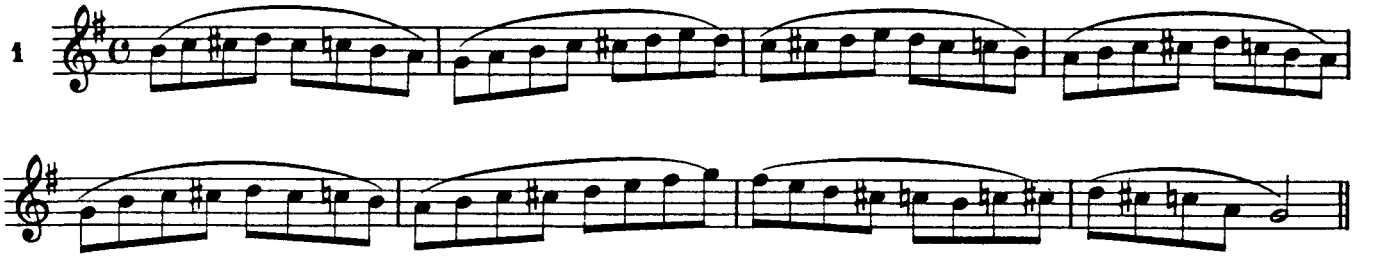
5



Daily Technical Study

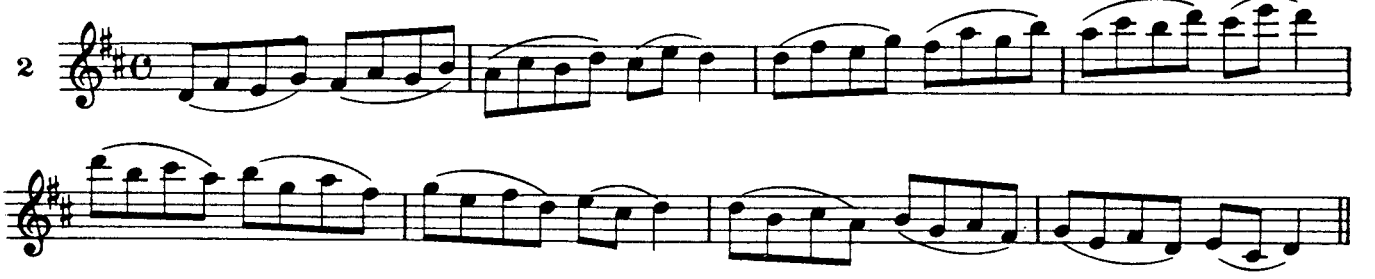
Moderato

1



ETUDE IN THIRDS

2



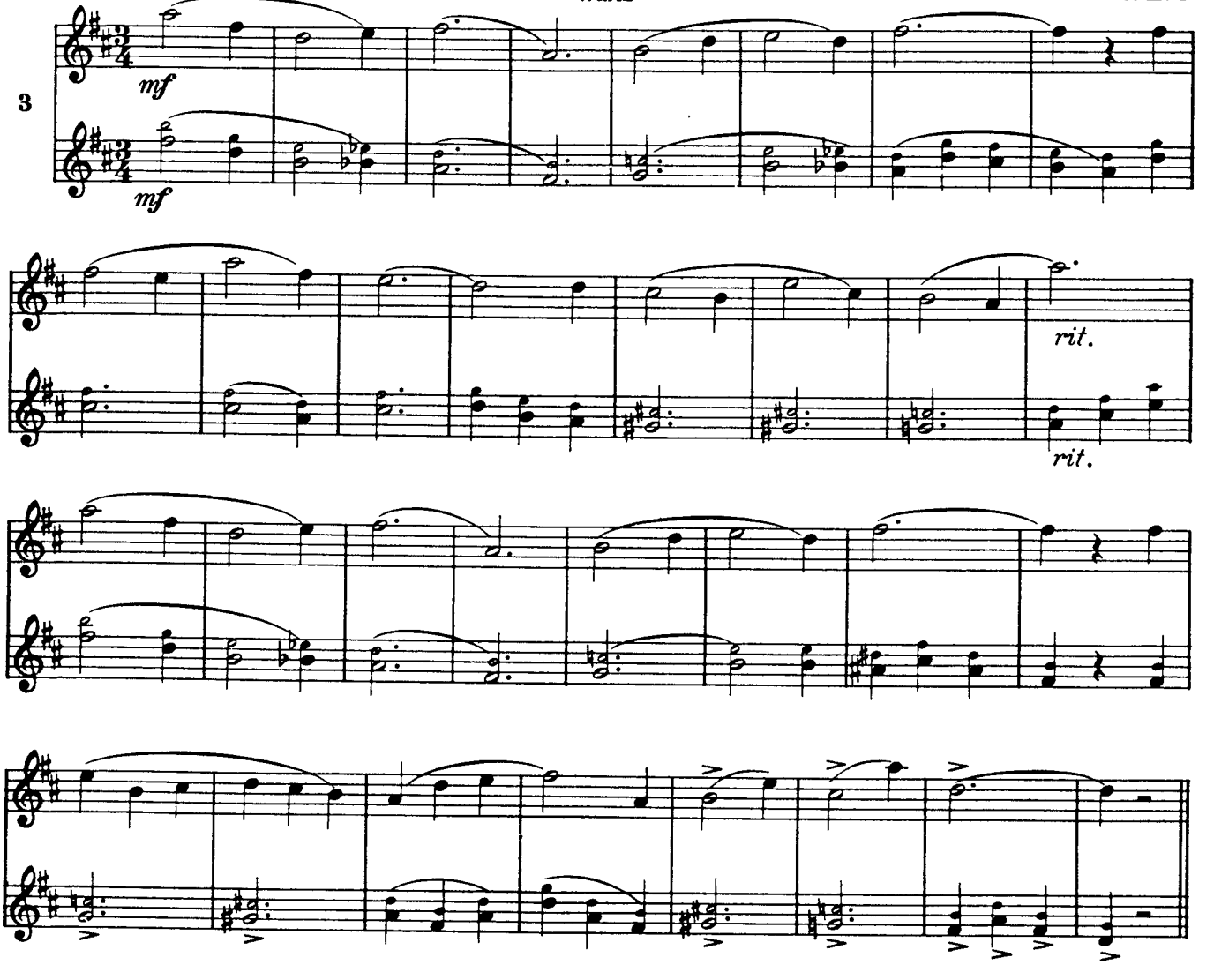
SMOOTHLY GLIDING

In swinging style

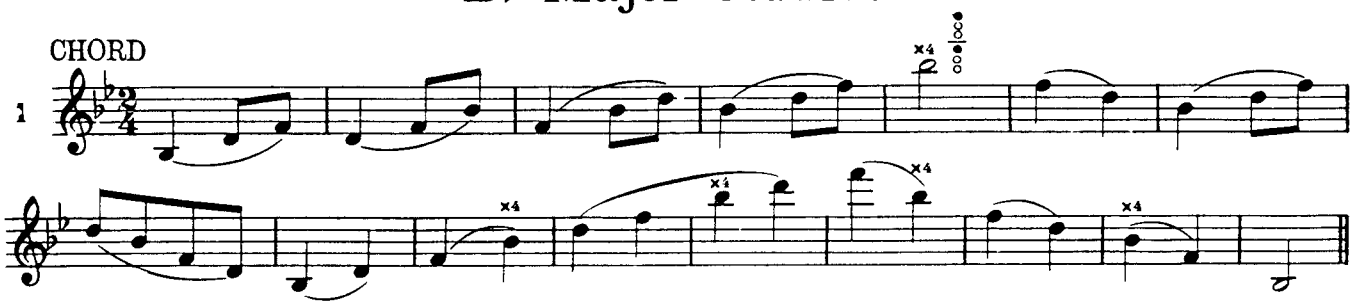
Waltz

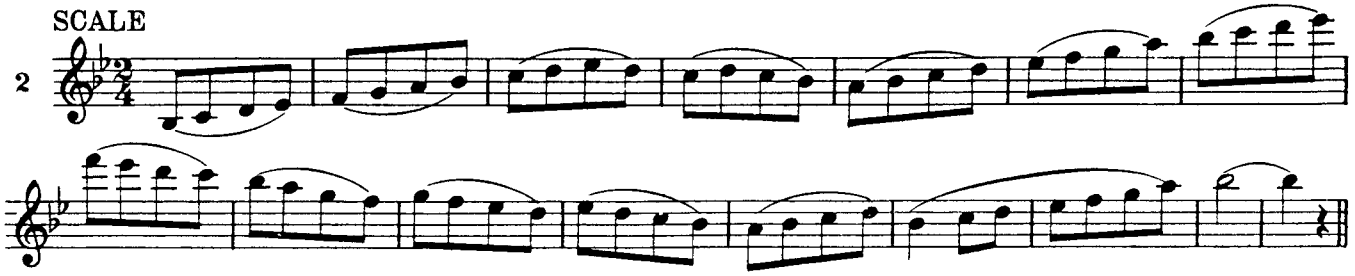
J. E. S.

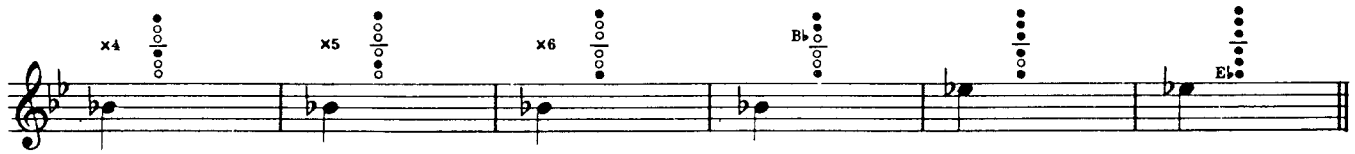
3



B♭ Major Studies

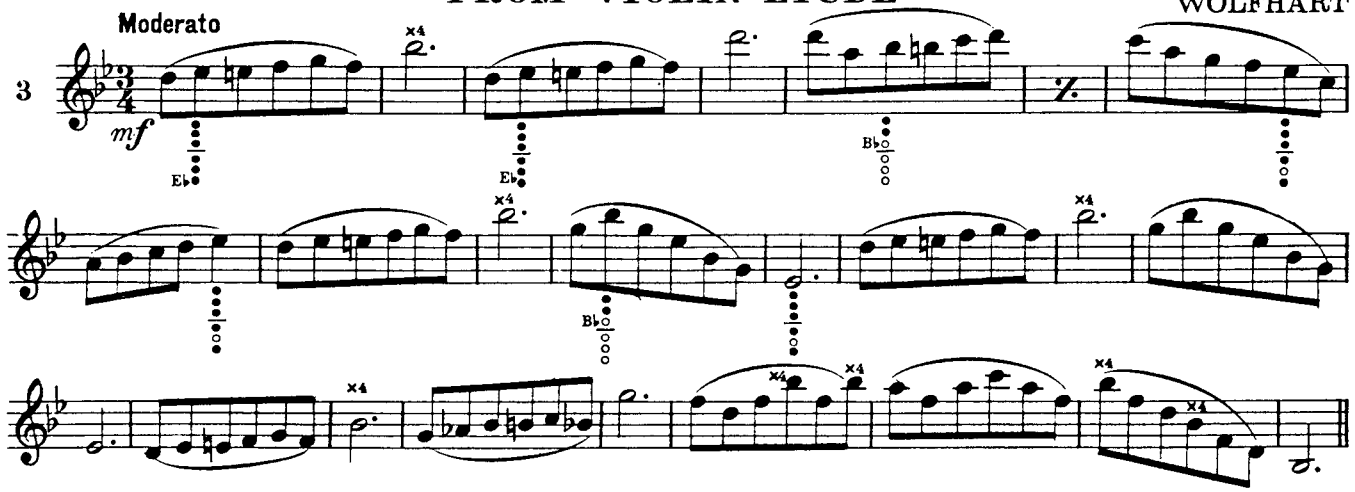




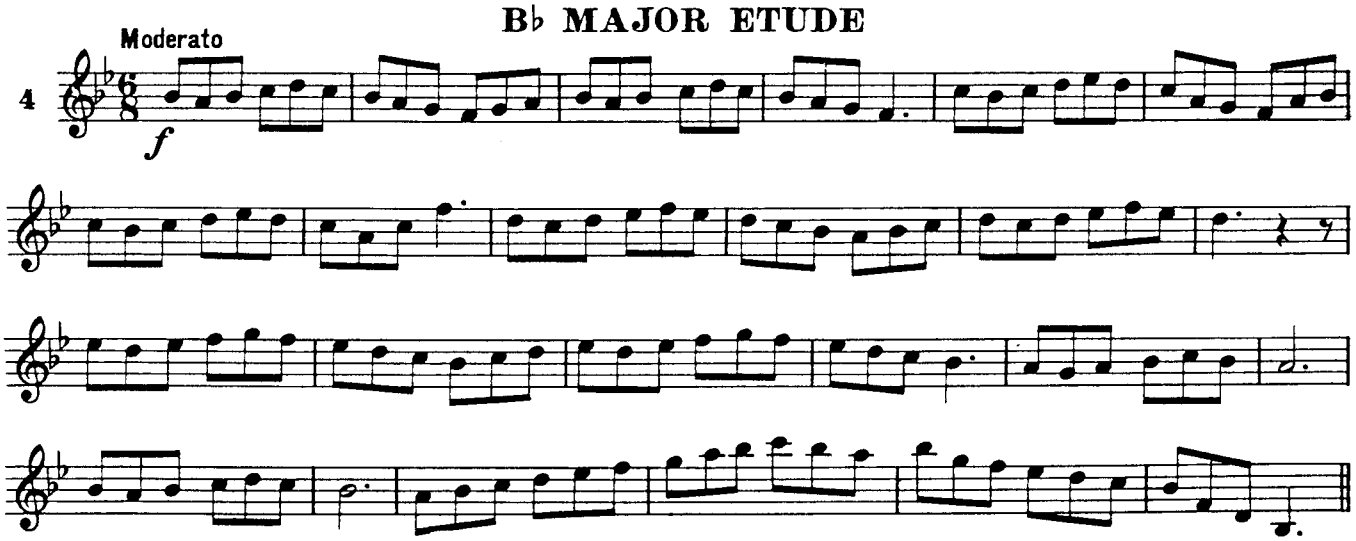


FROM VIOLIN ETUDE

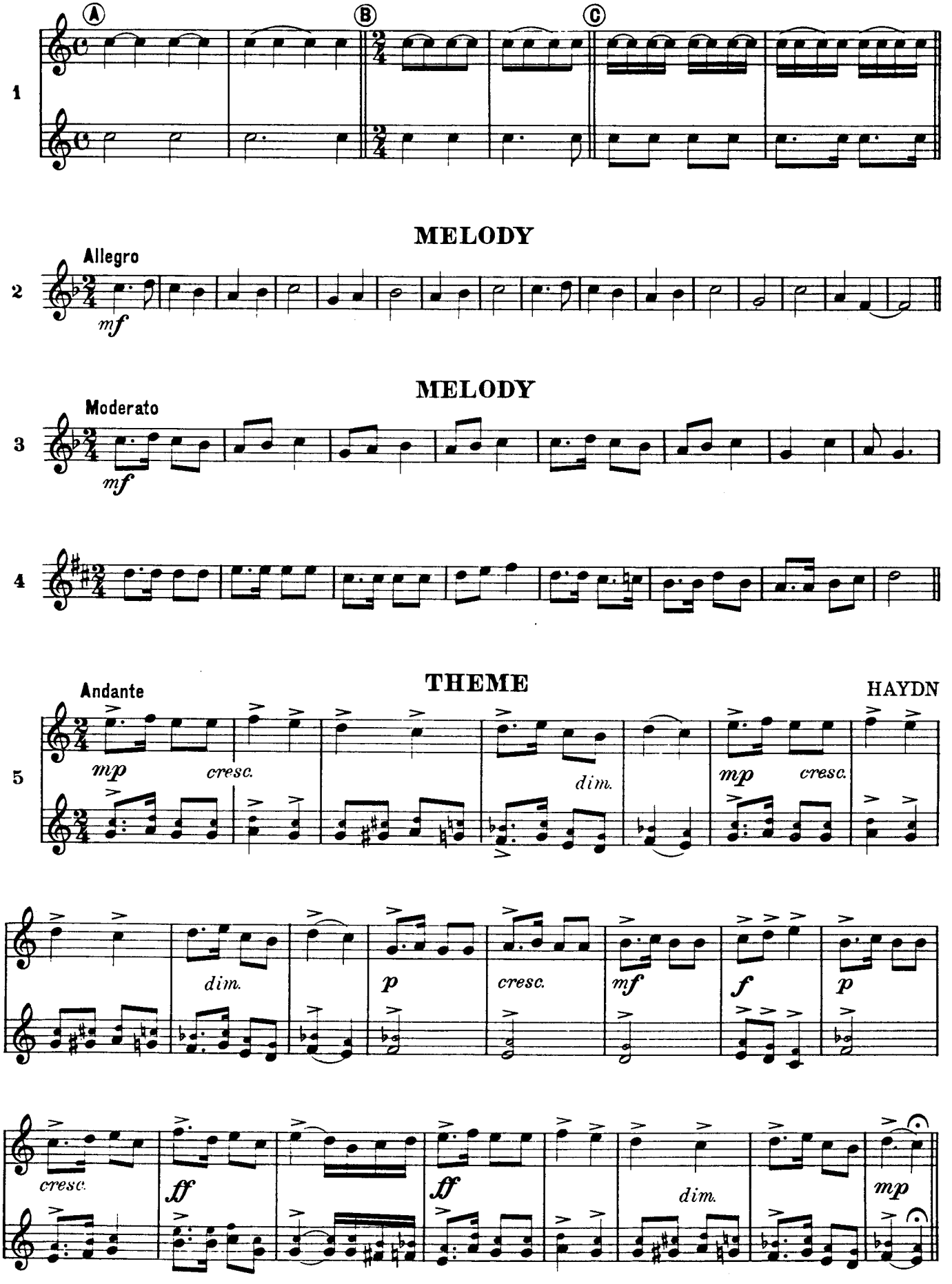
WOLFHART



B♭ MAJOR ETUDE

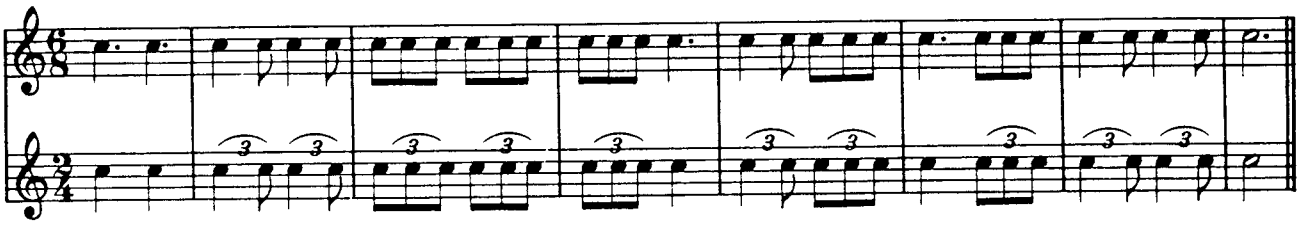


Dotted Eighth Note Studies



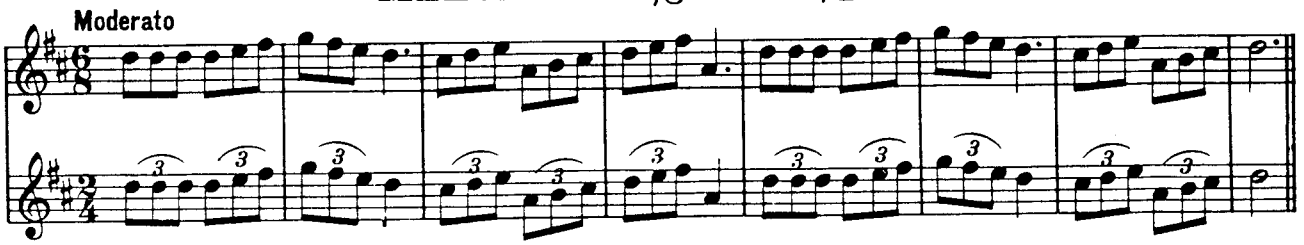
Triplet Studies

1



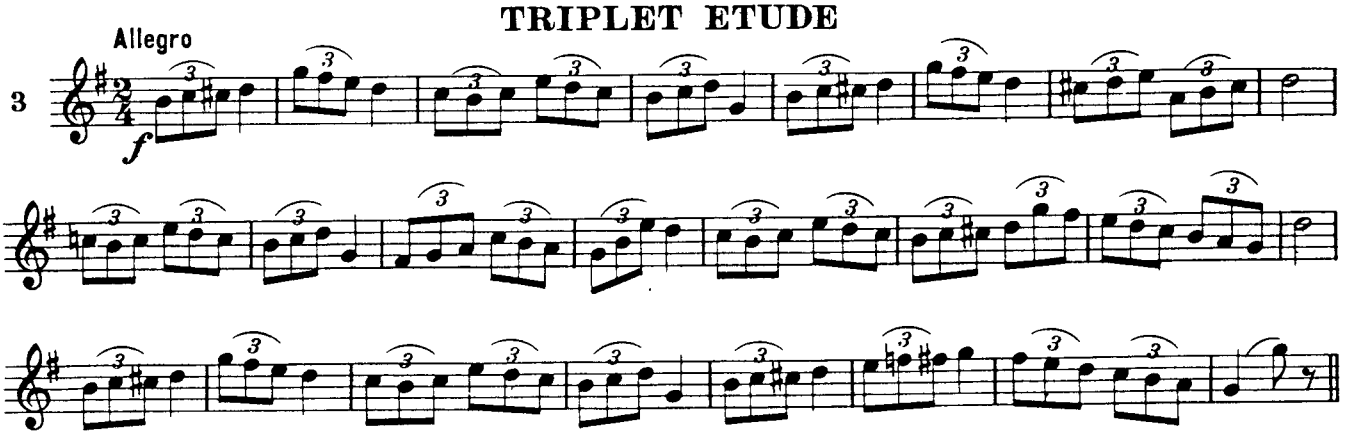
MELODY IN 6/8 AND 2/4

2



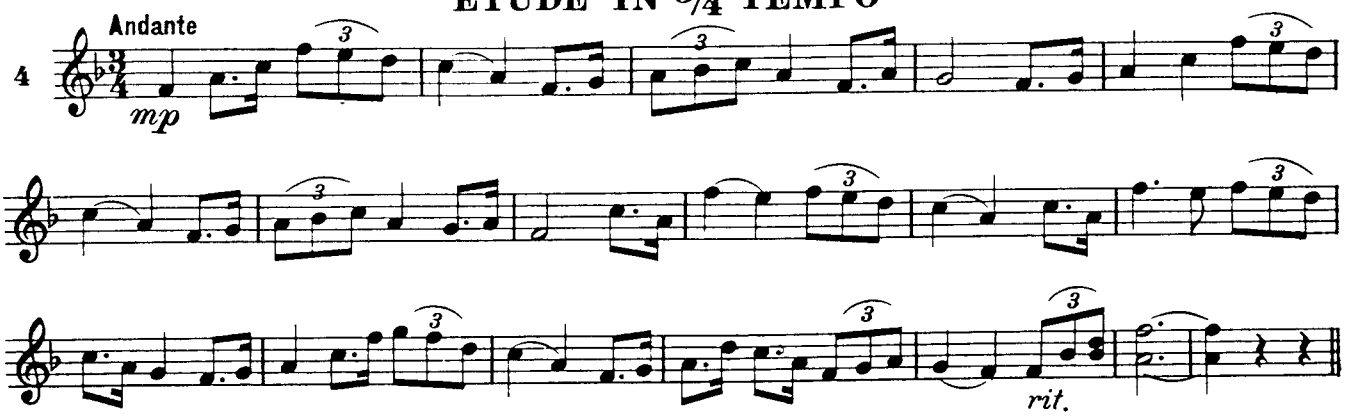
TRIPLET ETUDE

3



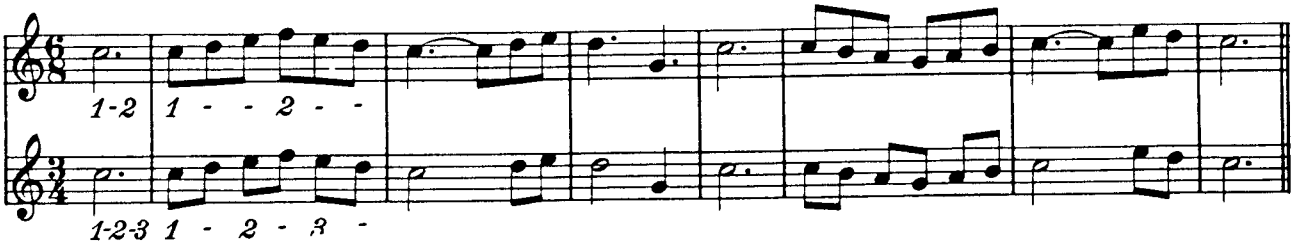
ETUDE IN 3/4 TEMPO

4

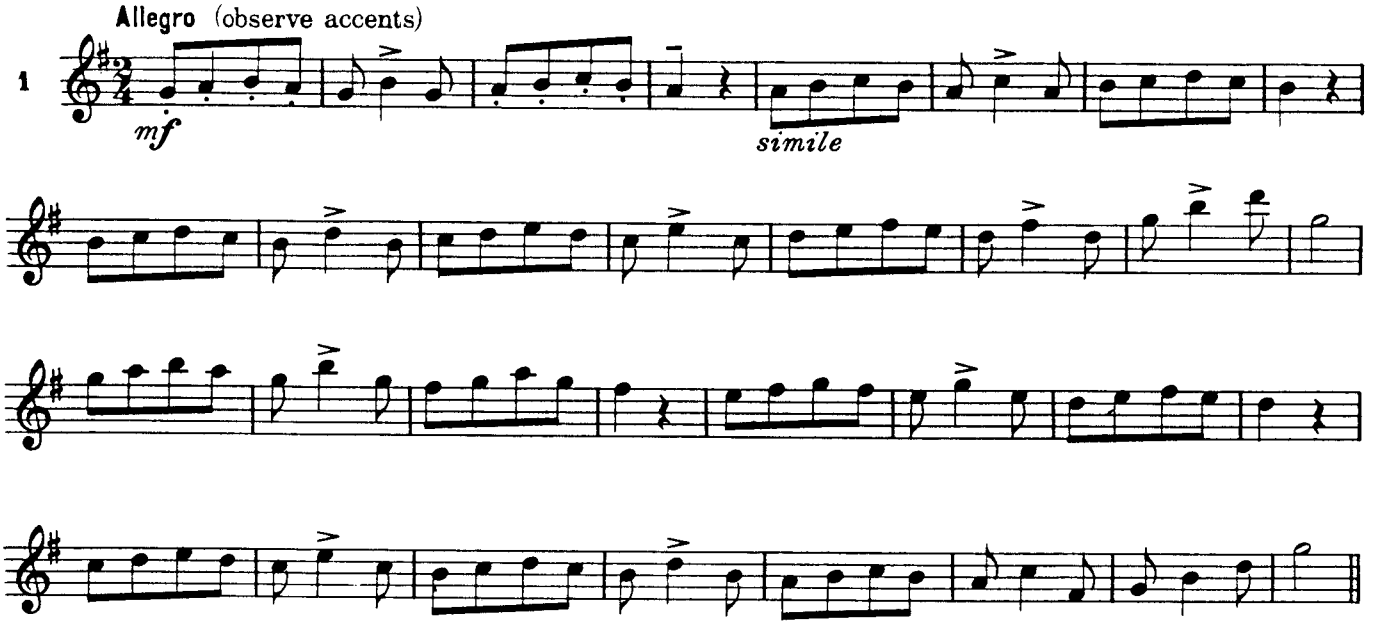


RHYTHM PATTERNS

5

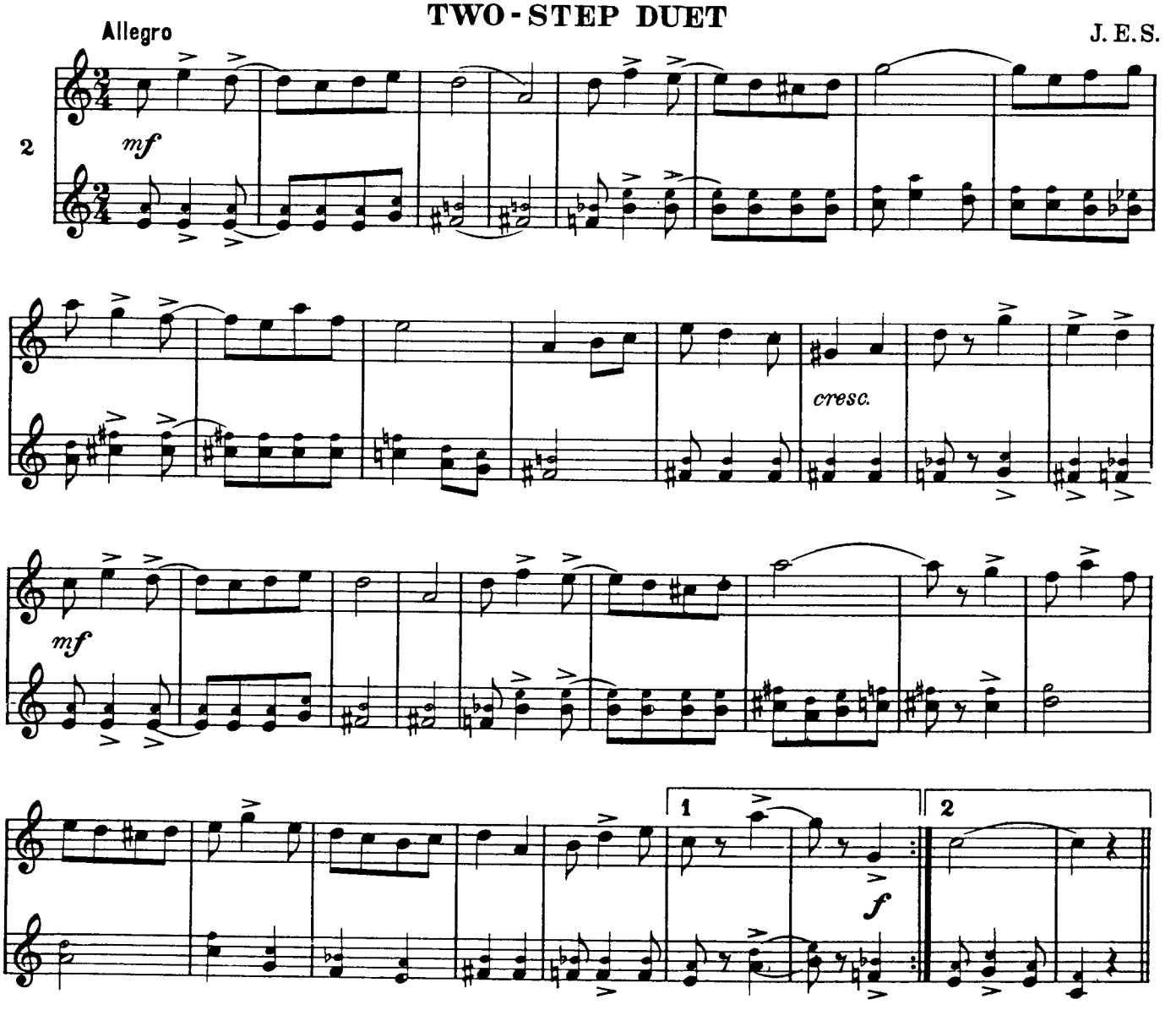


Syncopation Etude



TWO-STEP DUET

J. E. S.



Minor Key Studies

There are three types of minor scales, the natural, the harmonic, and melodic. The first is seldom used as such, however, the harmonic and melodic are used wherever minor keys are used.

F MAJOR SCALE

1

D MINOR (Harmonic) (7th step raised)

2

D MINOR (Melodic)

3

(6th and 7th step raised ascending and restored descending.)

FUNERAL MARCH

CHOPIN

Andante

4

mf

MELODY IN MINOR

Traditional

5

ETUDE IN D MINOR

Andante

6

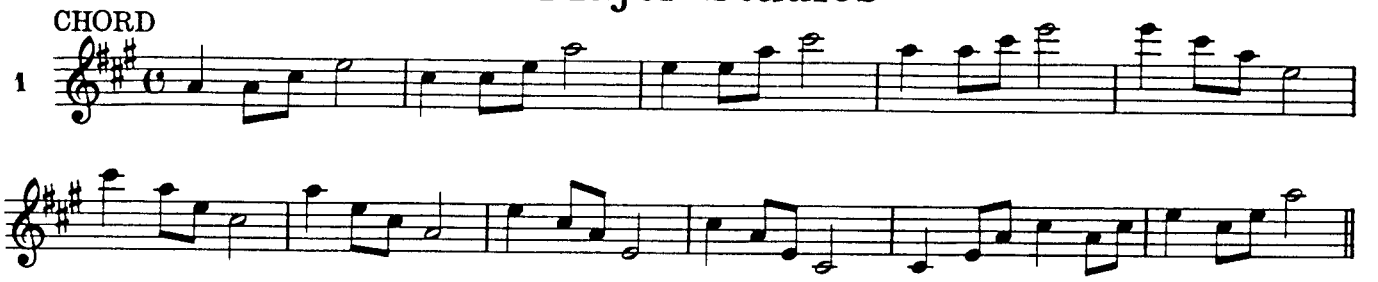
mp

cresc.

A Major Studies

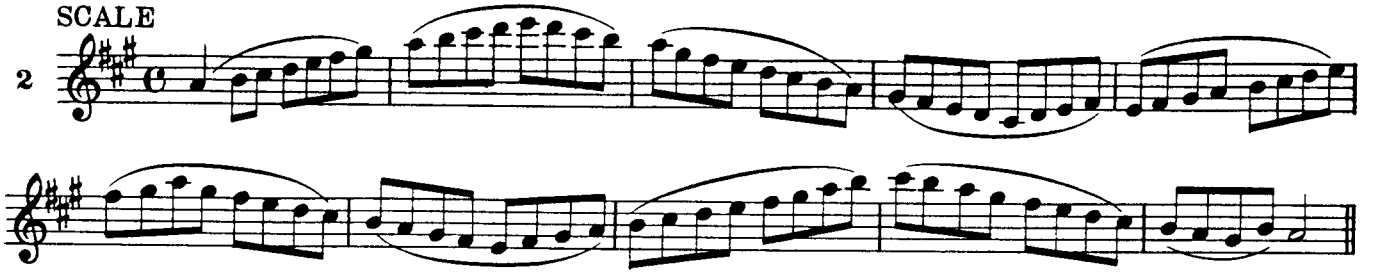
CHORD

1



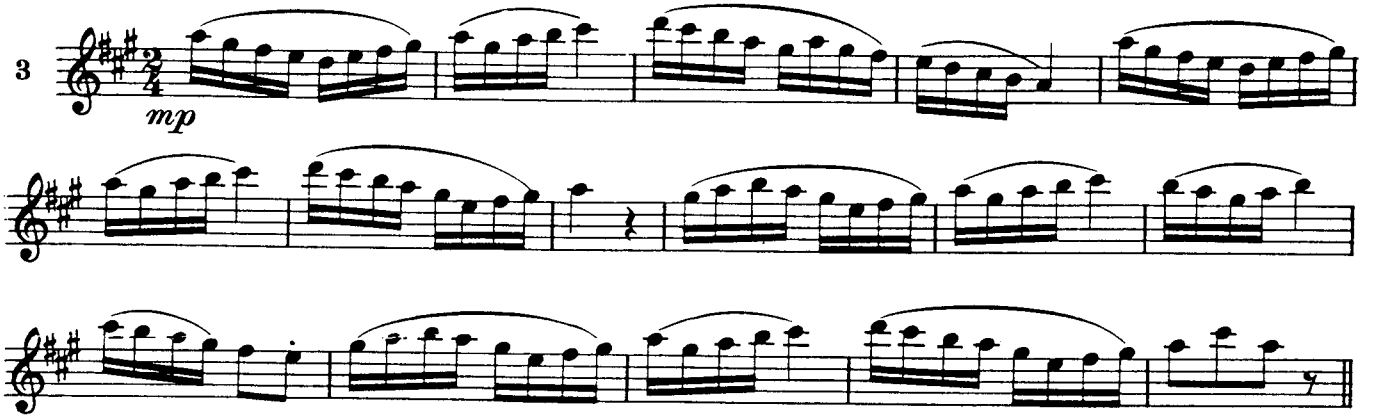
SCALE

2



TECHNICAL SCALE ETUDES

3



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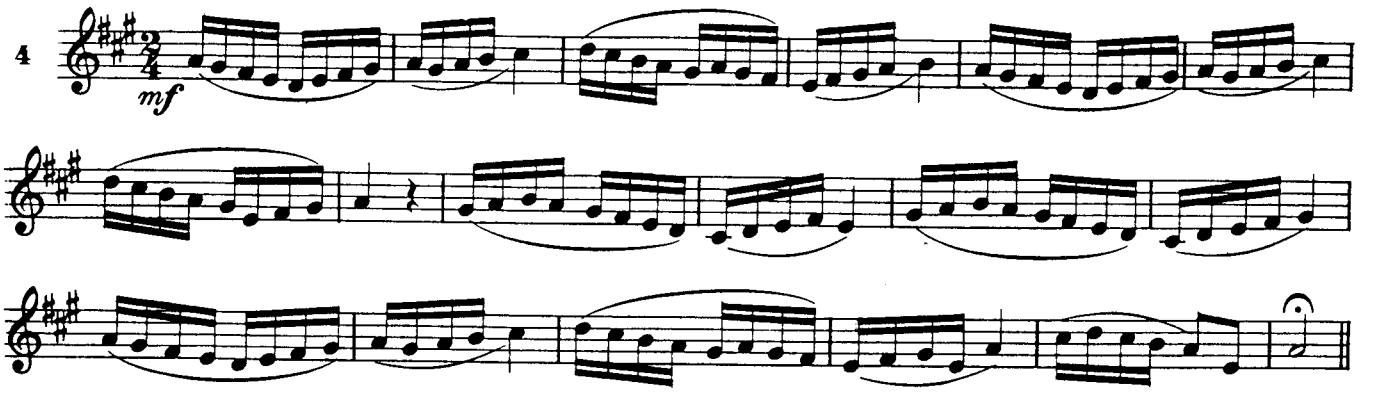
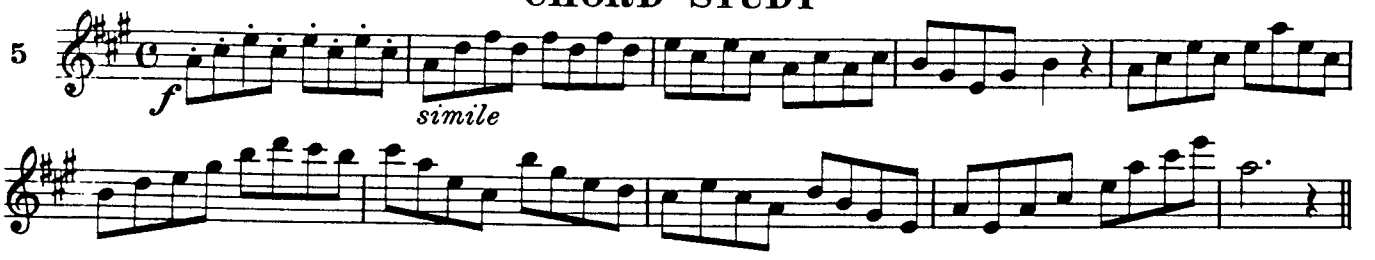
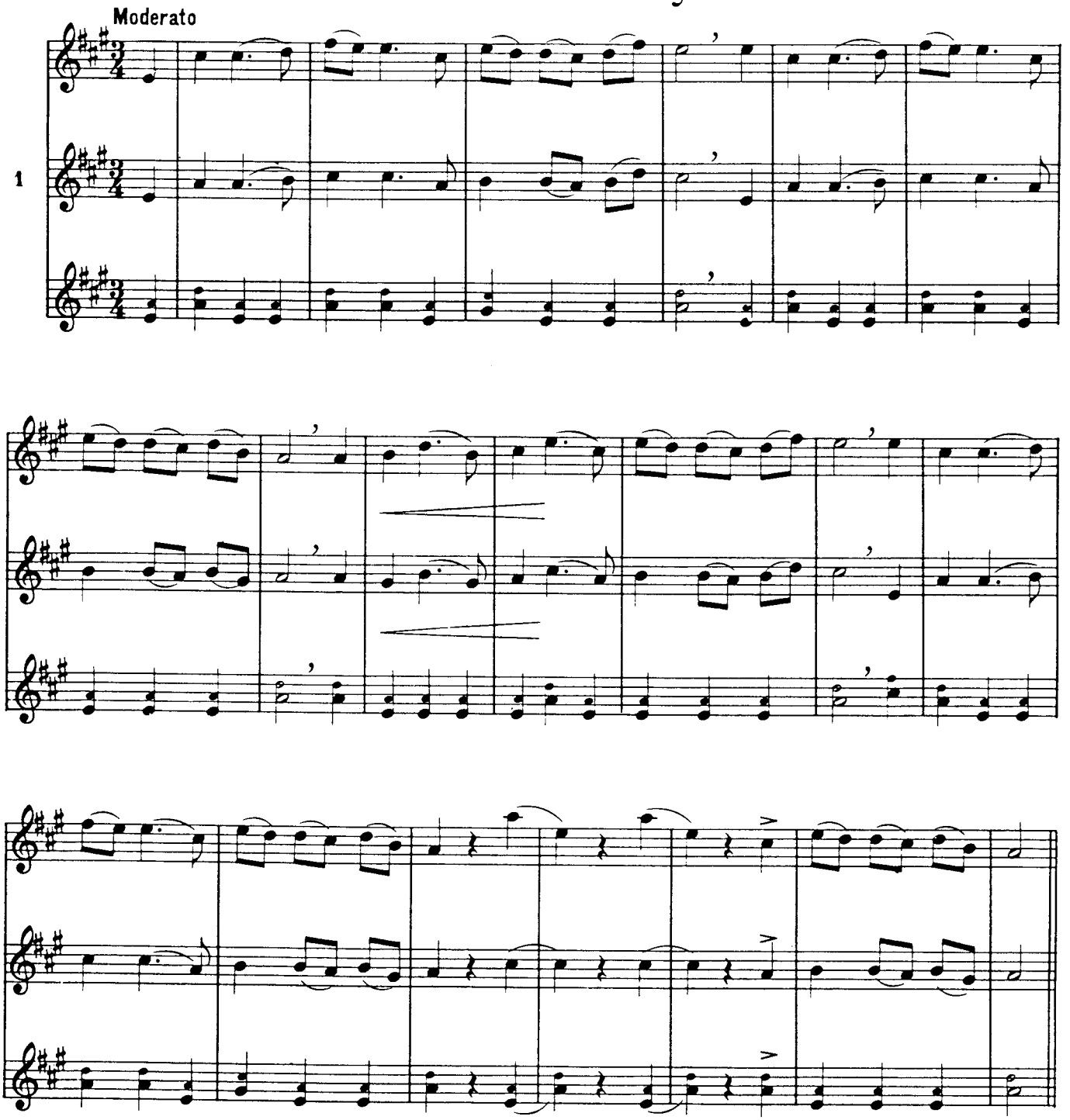


CHORD STUDY

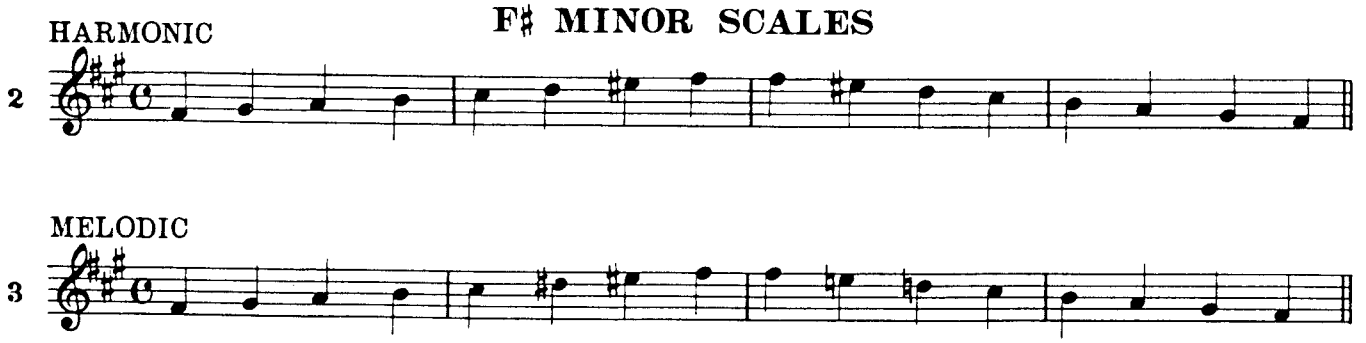
5



Austrian Melody



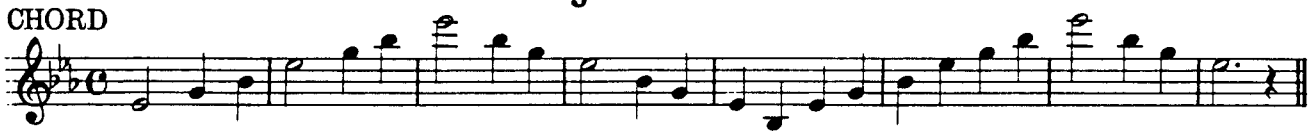
F♯ MINOR SCALES



E♭ Major Studies

CHORD

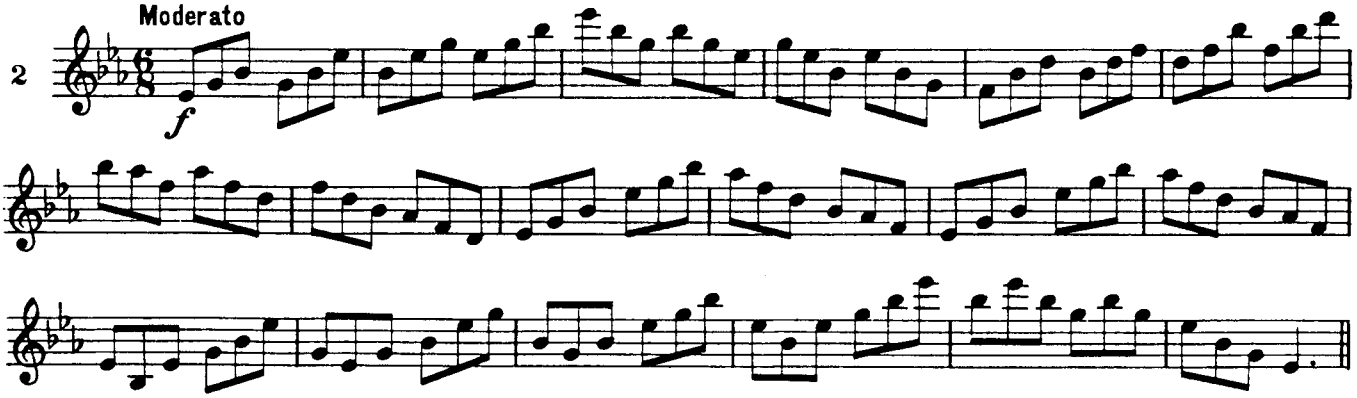
1



CHORD STUDY

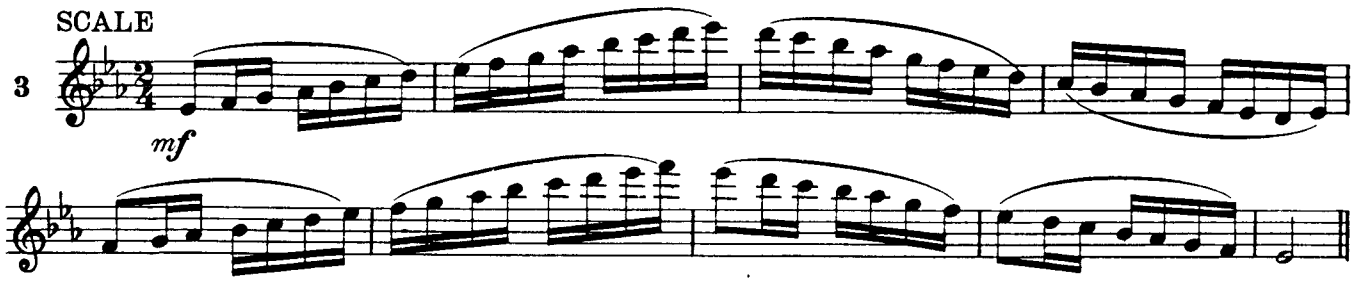
Moderato

2



SCALE

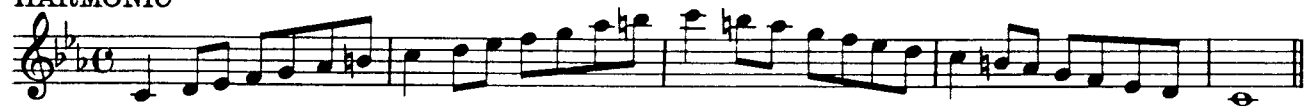
3



C MINOR SCALES

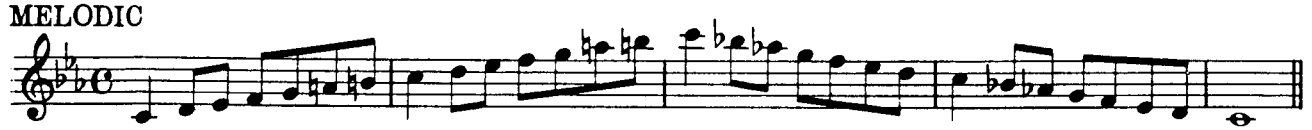
HARMONIC

4



MELODIC

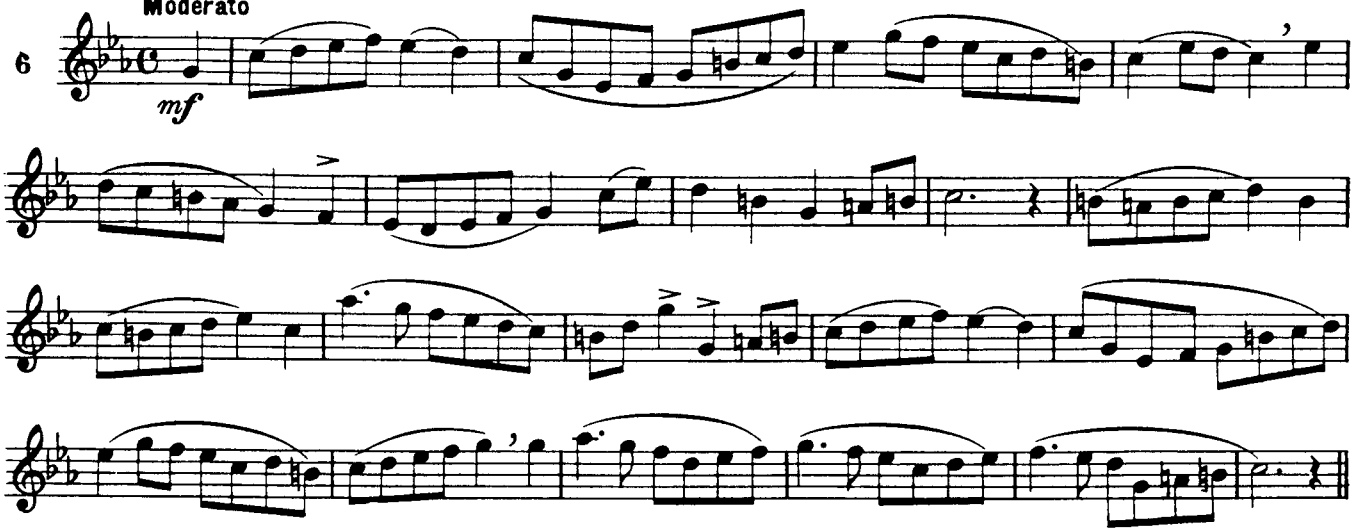
5



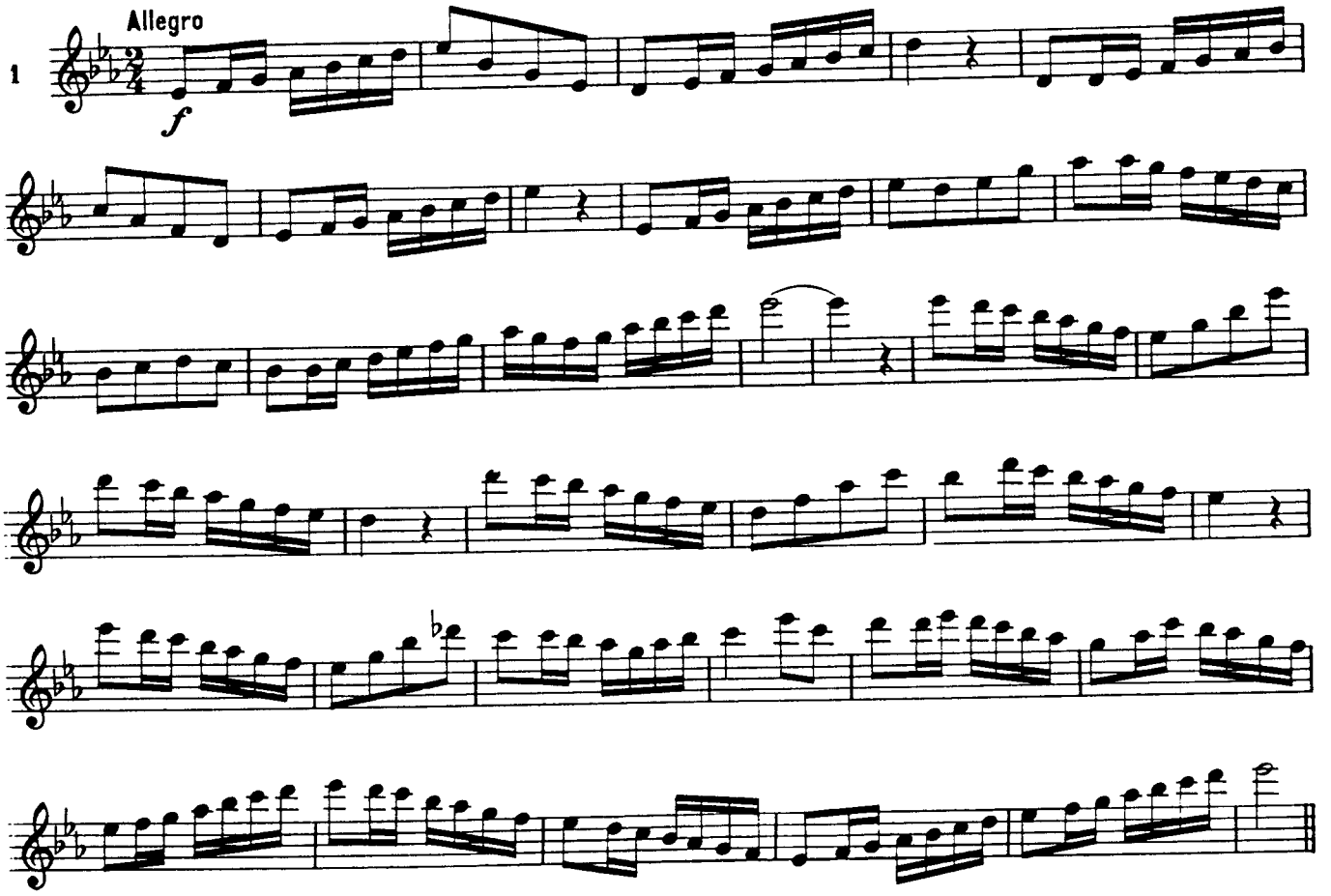
C MINOR ETUDE

Moderato

6

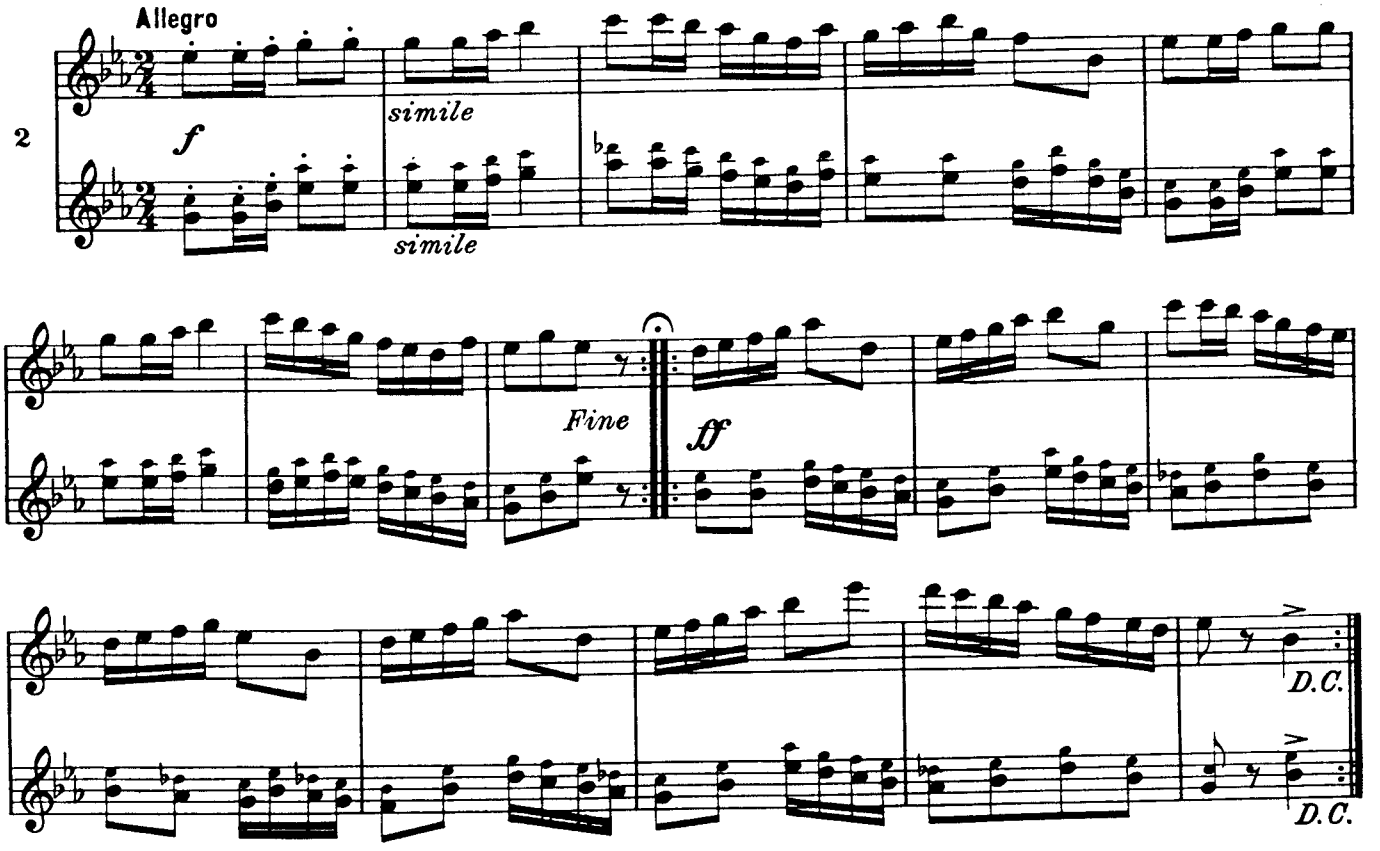


E♭ Major Scale Etude



POLKA

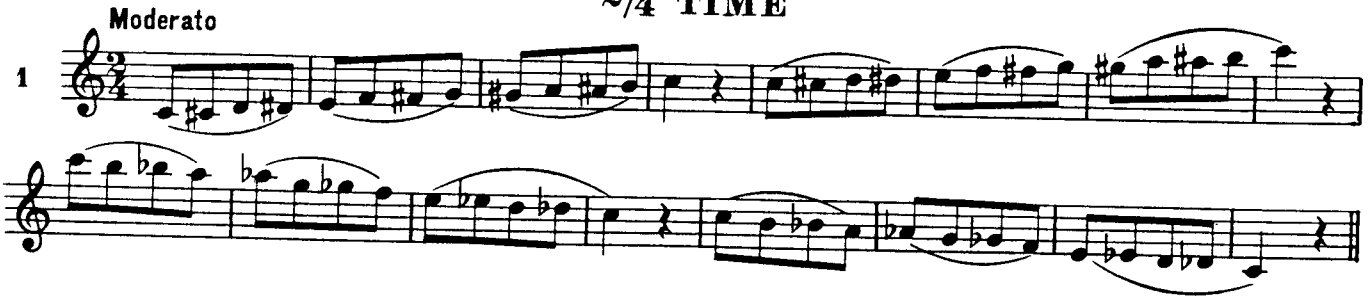
J. E. S.



Chromatic Studies

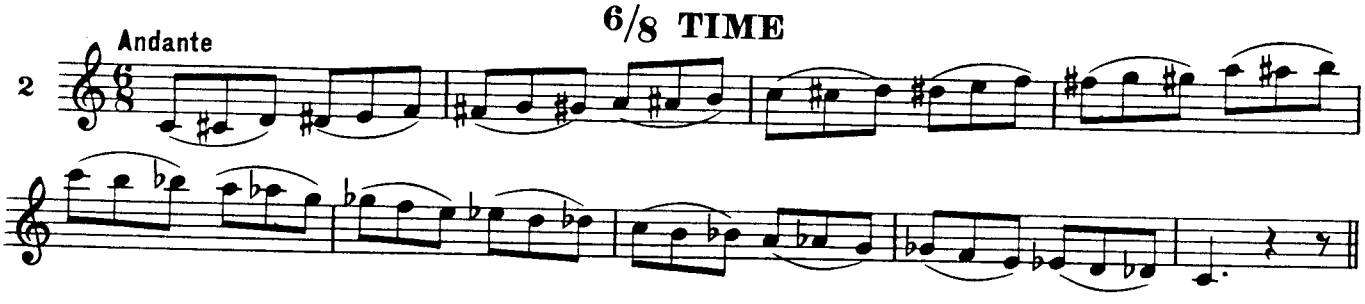
2/4 TIME

1 Moderato



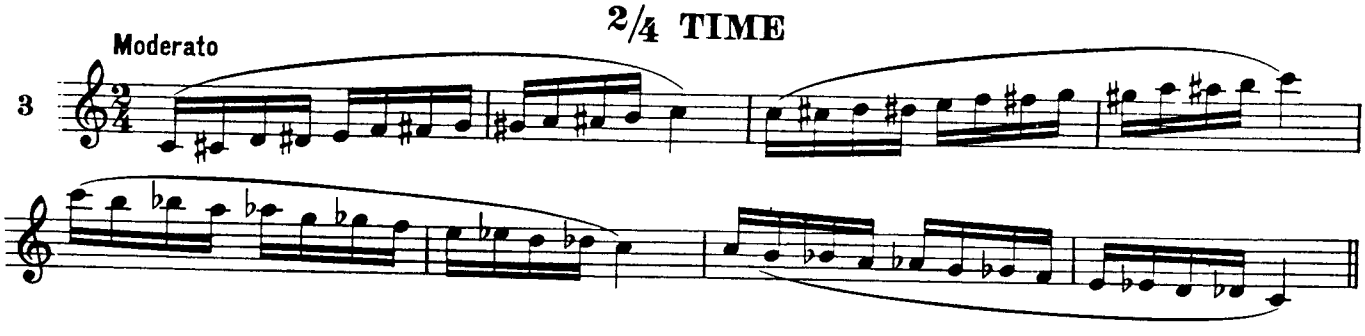
6/8 TIME

2 Andante



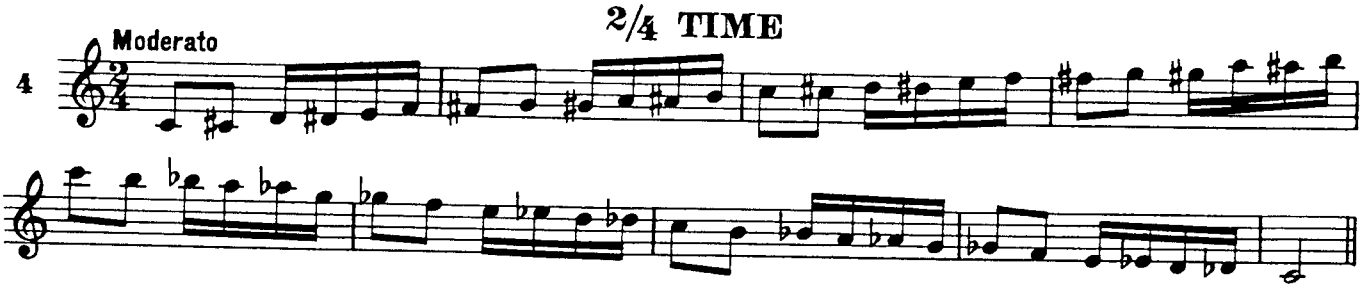
2/4 TIME

3 Moderato



2/4 TIME

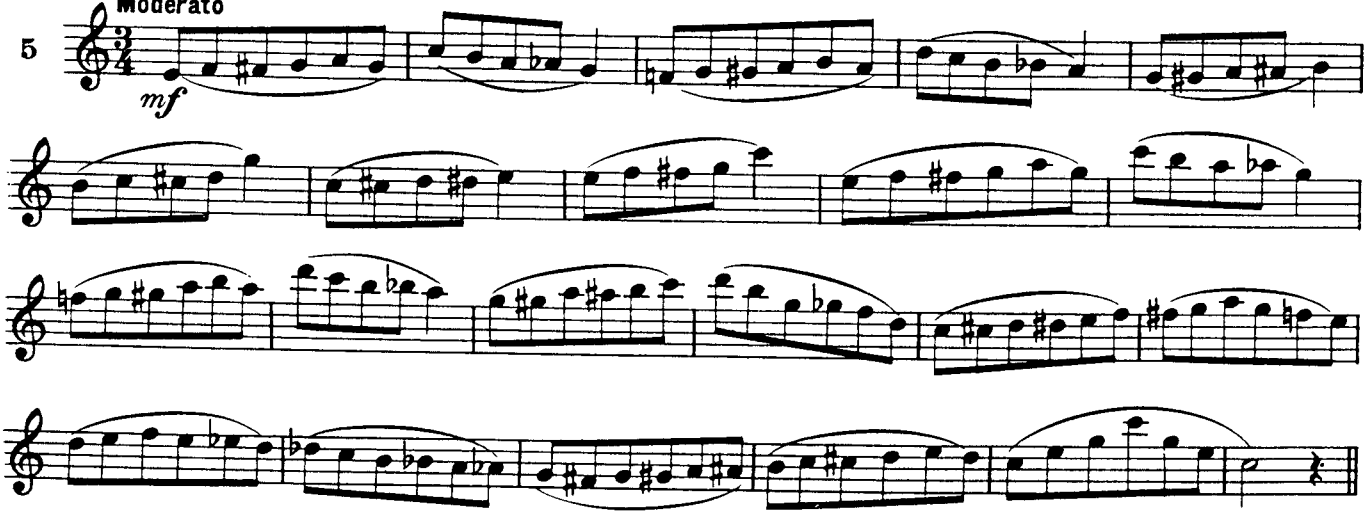
4 Moderato



ETUDE

5 Moderato

mf



Grace Notes

There are two kinds of single grace notes, SHORT and LONG. The long grace note assumes ½ the length of the note which it precedes. It is seldom used since it is more practical to write out the two notes of equal length. *The Short Grace Note* is the one most commonly used. It may be played either before or on the beat, just as the composition may require. There are also *Double and Triple Grace Notes* which are played quickly either on or before the beat, this also being determined by the type of composition being played.

LONG GRACE NOTE

SHORT GRACE NOTE

1 As written

As played

2 As written

As played (Ahead of the beat)

(On the beat)

DEVELOPING QUICK FINGER ACTION

3

THREE SHORT GRACE NOTE ETUDES

4 Andante

f

5 Andante

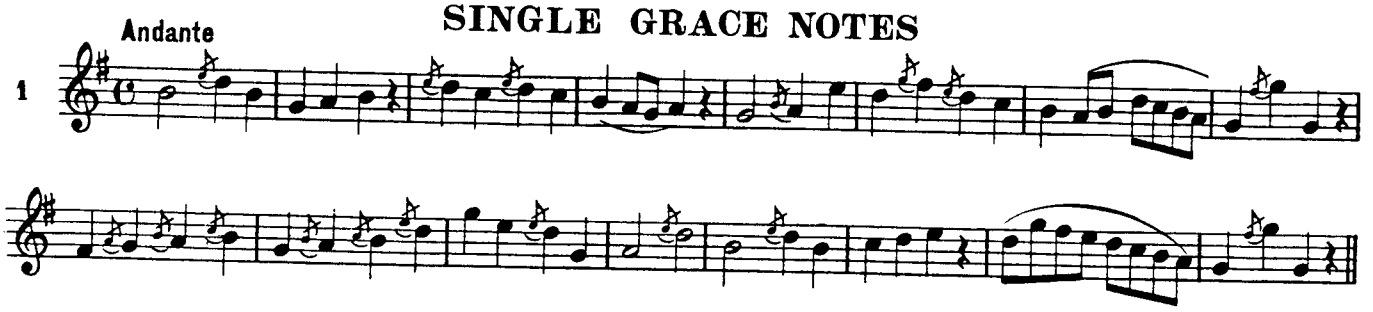
mf

6 Moderato

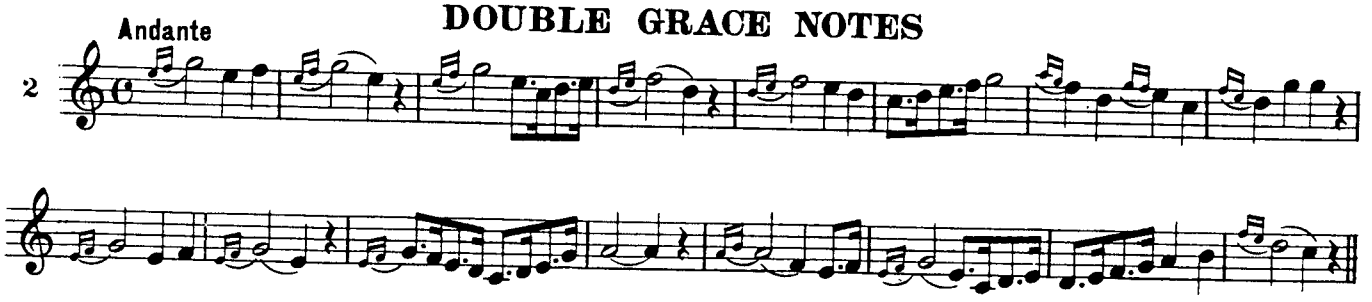
mf

Grace Note Etudes

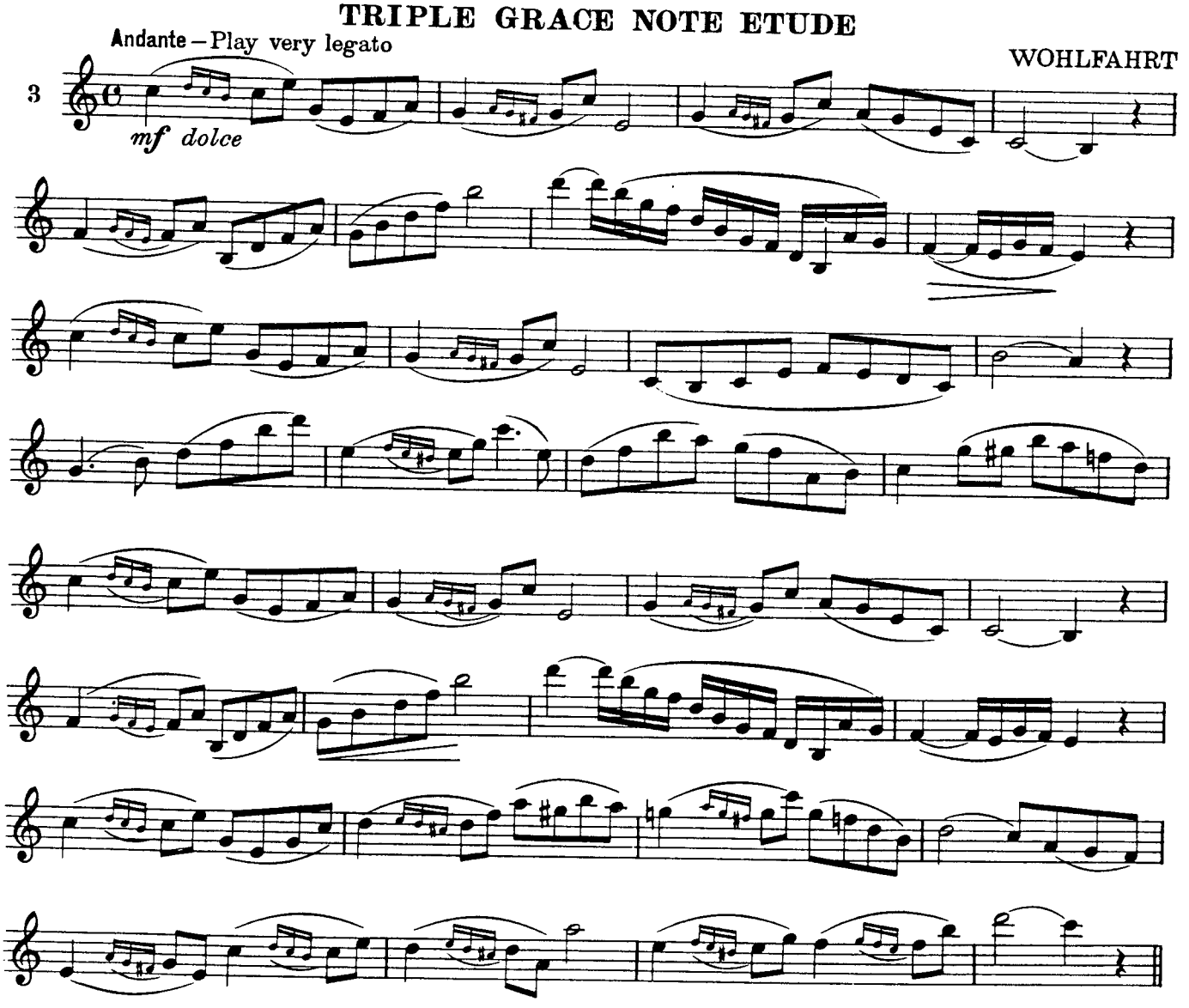
SINGLE GRACE NOTES



DOUBLE GRACE NOTES

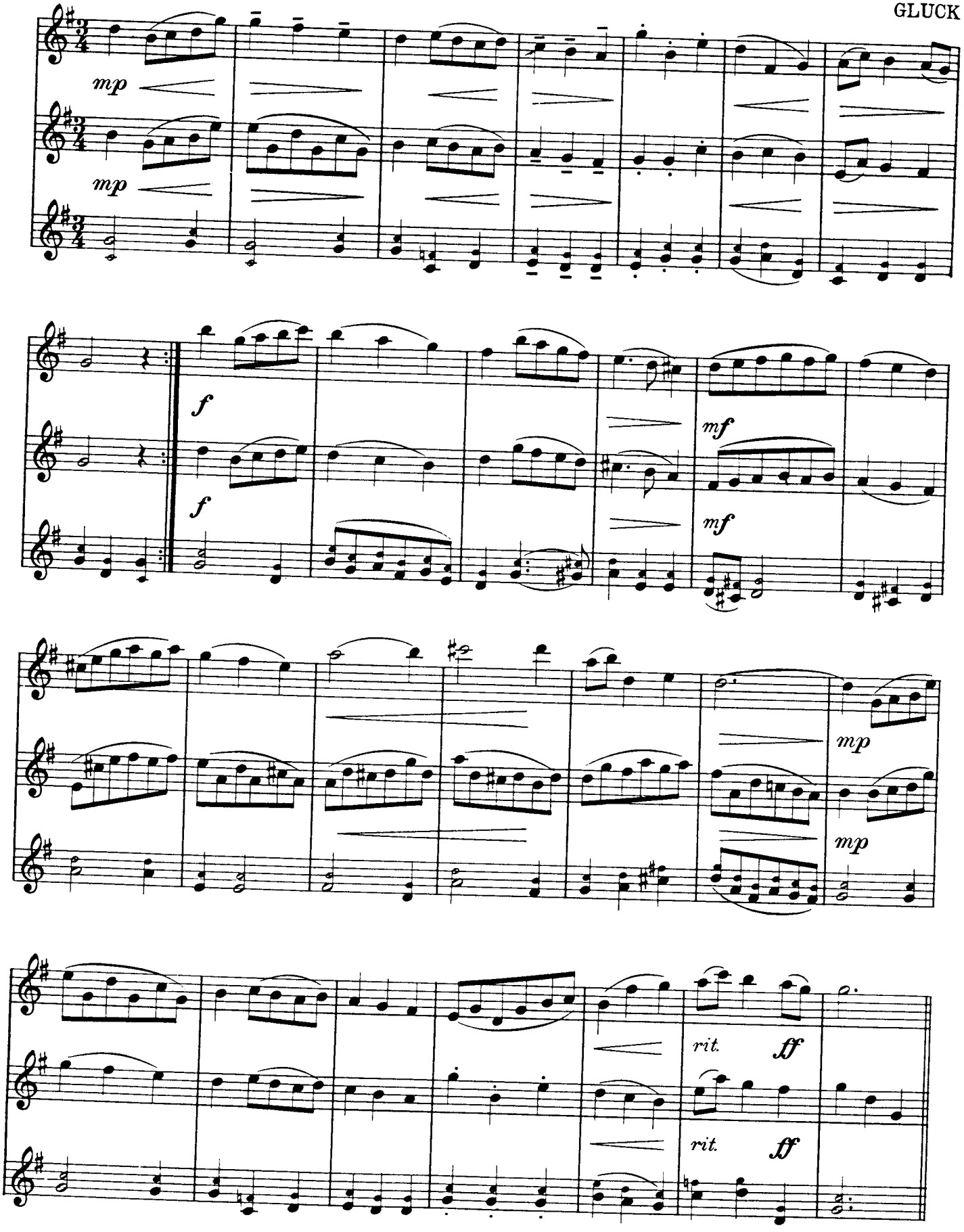


TRIPLE GRACE NOTE ETUDE



Andante

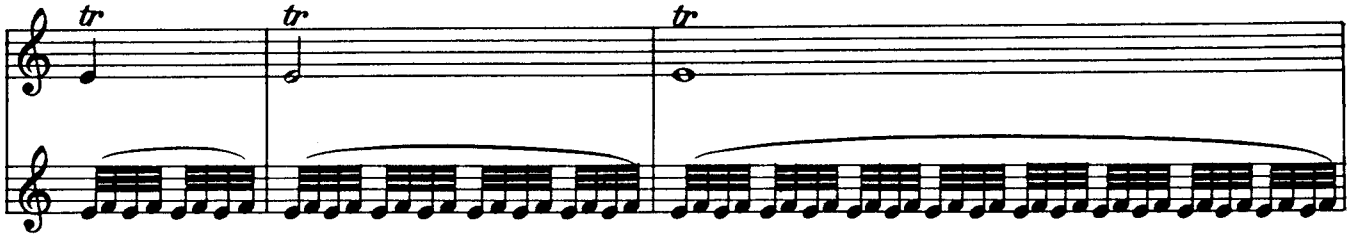
GLUCK



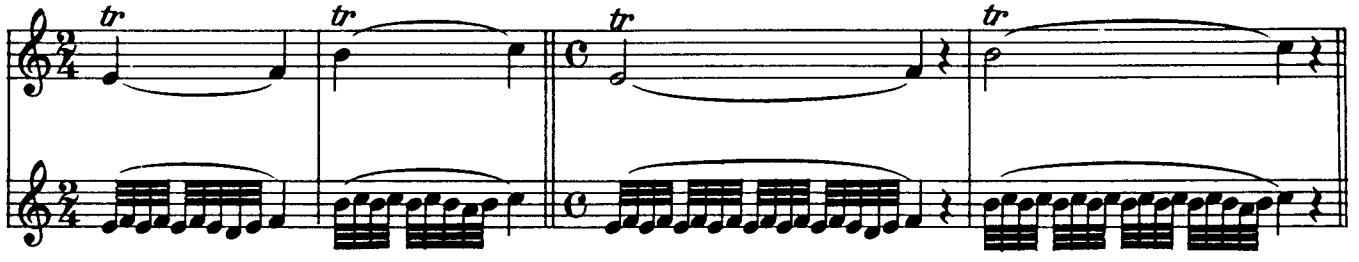
Trills

A trill is produced by alternating the given or written tone and the next scale tone above in rapid succession. As an example, if the given or written tone to be trilled is E and the key being played is the key of C major, the scale tone above will be F natural. If, however, the key being played is G major, the next scale tone above E will be F♯. In the first instant, the trill will alternate between E and F natural and in the second instant, between E and F♯.

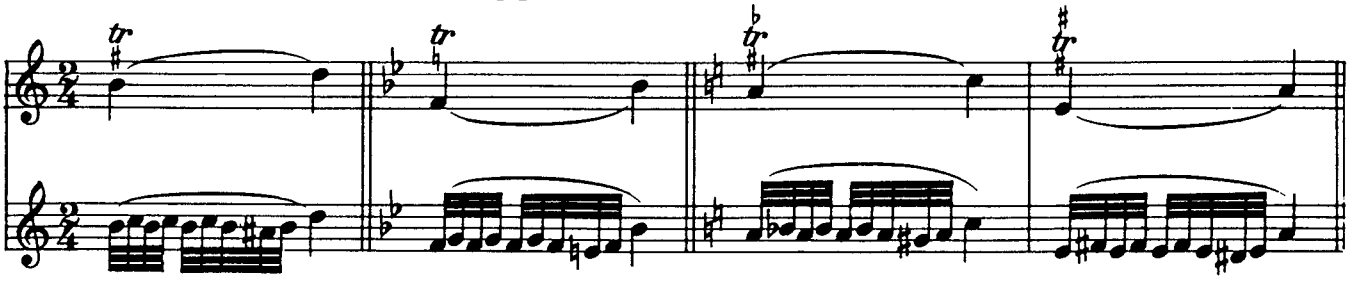
The approximate number of notes usually played on a trilled tone is shown below. The same number of tones is not always played, because on long tones, the trill starts slowly and accelerates in rapidity to the end of that tone, however the examples below show the exact number of notes in a regular trill.



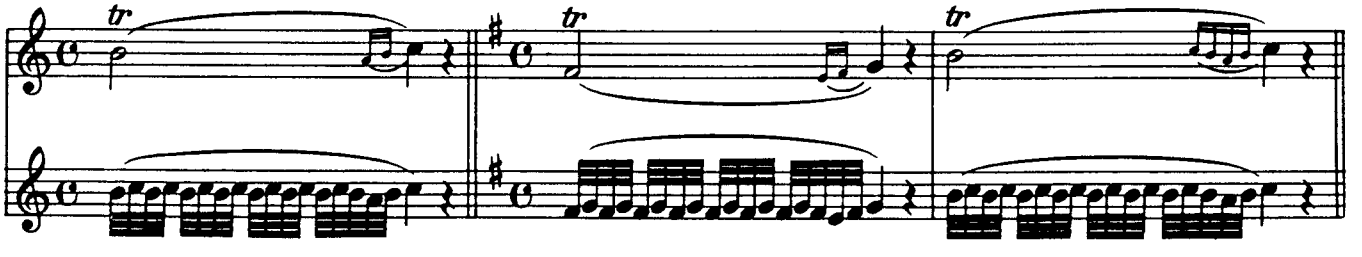
On long tones or tones of a slow passage a trill is usually closed with an additional tone which is the tone directly below the given or written tone. The closing tone is not usually used when playing a short trill or a trill in a fast passage.



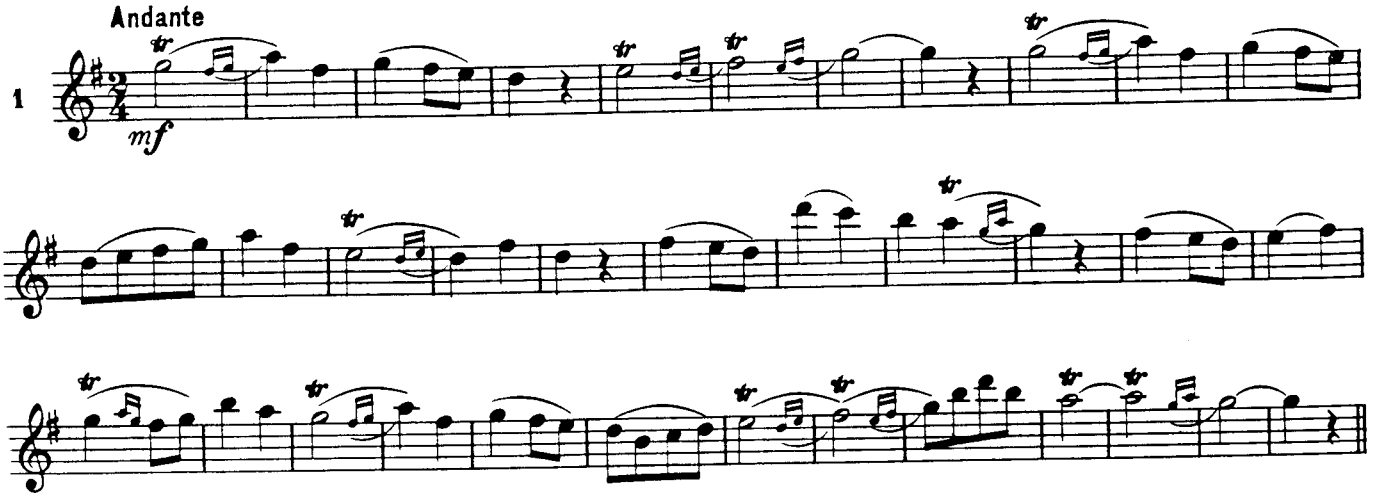
Sometimes it is necessary to alter the pitch of the closing tone, and this is done by indicating thus: (tr♯) (tr♮)(tr♭). The key in which the trill appears, determines as to which one of the three symbols is to be used, however, the purpose of these symbols is the same, namely, to have the closing tone either a half step or whole step from the given or written tone. When the sharp, flat or the natural appear above the trill thus: (♯tr)(♭tr)(♮tr), it is an indication that the tone above the given or written tone may have its pitch altered to fit the key or modulation intended in the music being performed.



When the closing tones of a trill are to be emphasized and ritarded, these two tones are usually written out to insure their playing. This is especially done on long tones or holds which end a phrase or a cadenza.

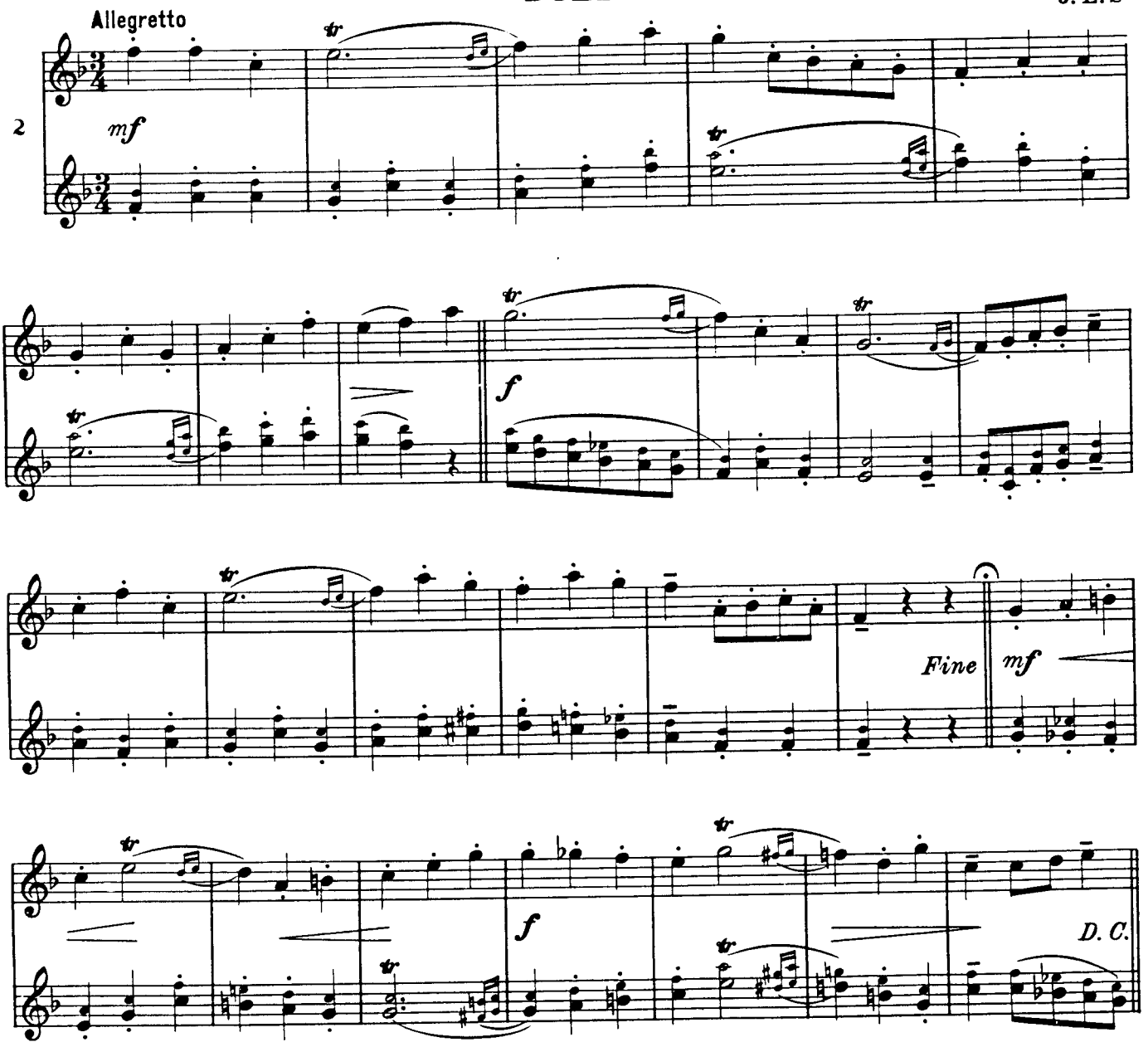


Trill Etude



DUET

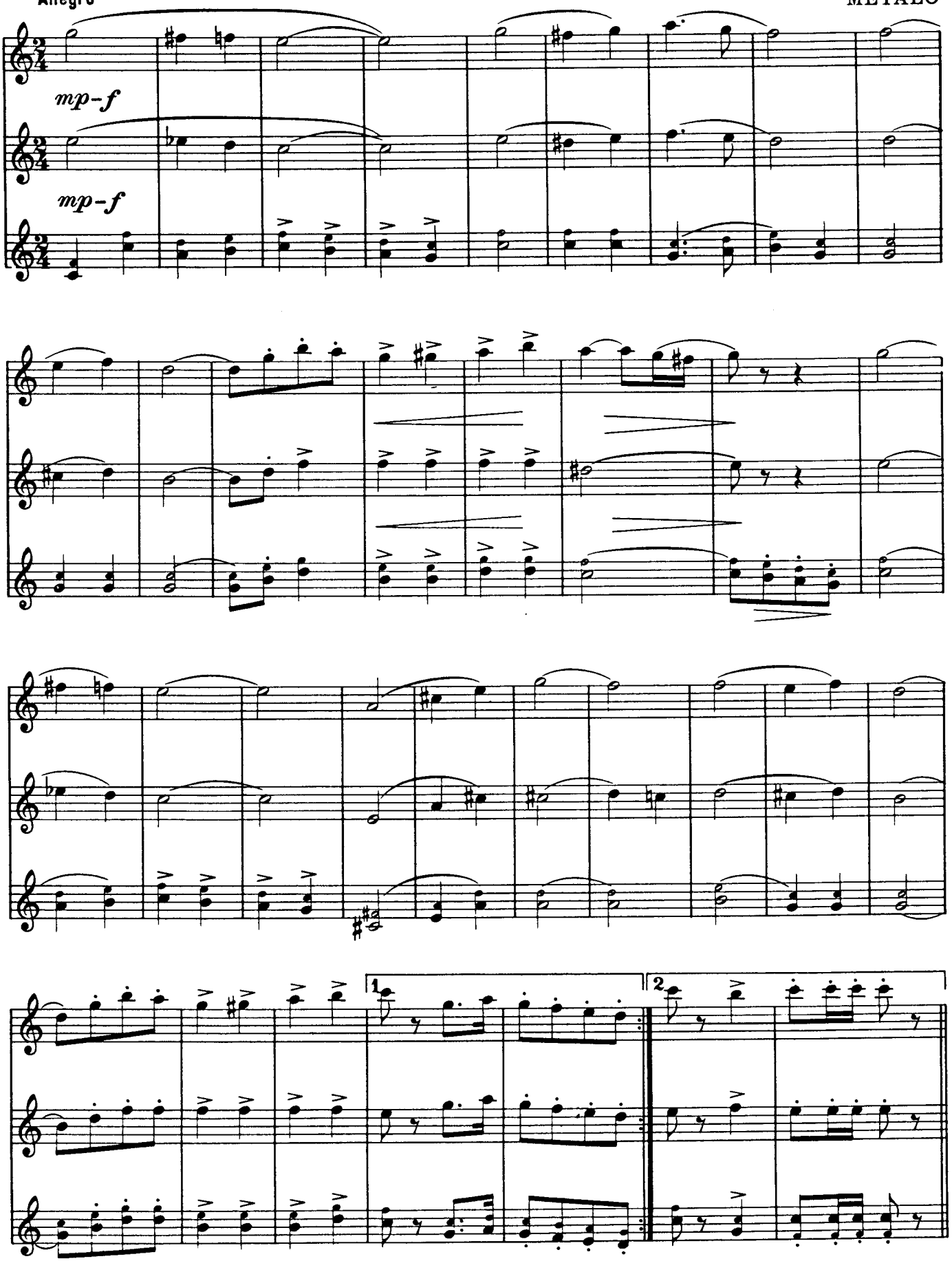
J. E. S



Sharpshooters March

Allegro

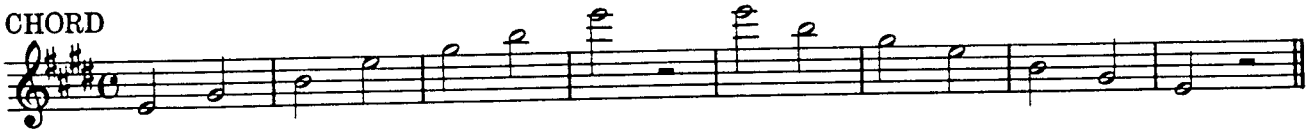
METALO



Key of E Major

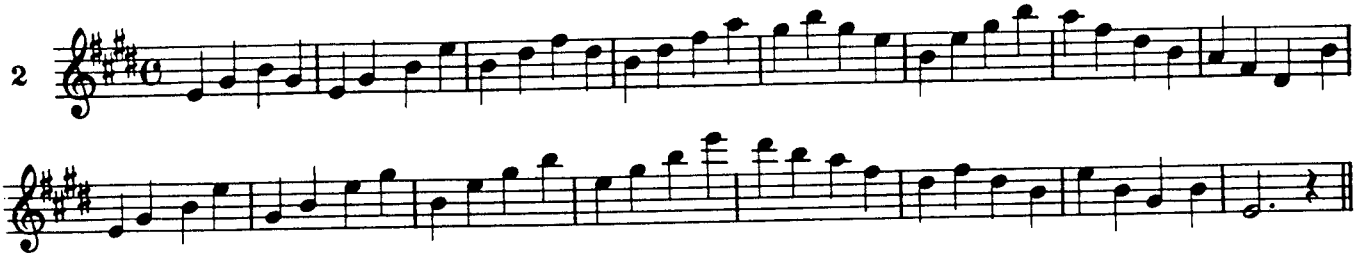
CHORD

1



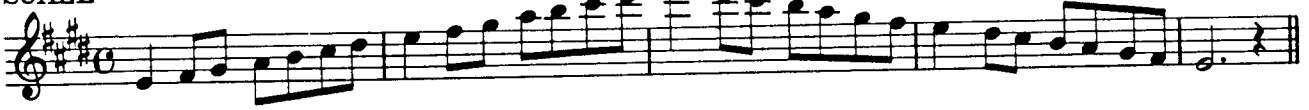
E MAJOR CHORD STUDY

2



SCALE

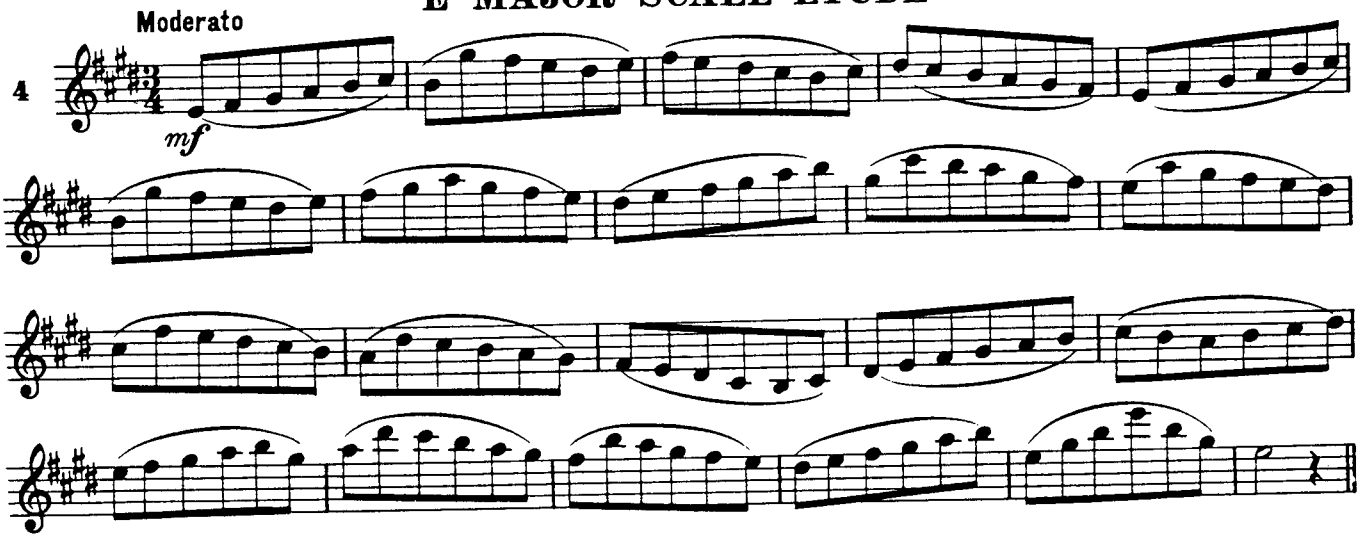
3



E MAJOR SCALE ETUDE

Moderato

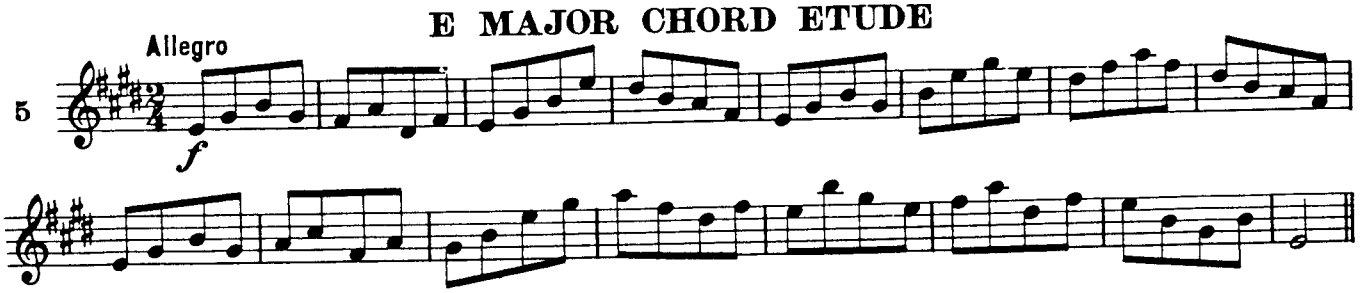
4



E MAJOR CHORD ETUDE

Allegro

5



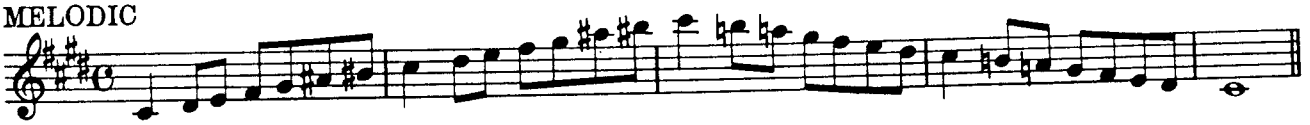
C♯ MINOR SCALES

HARMONIC

6

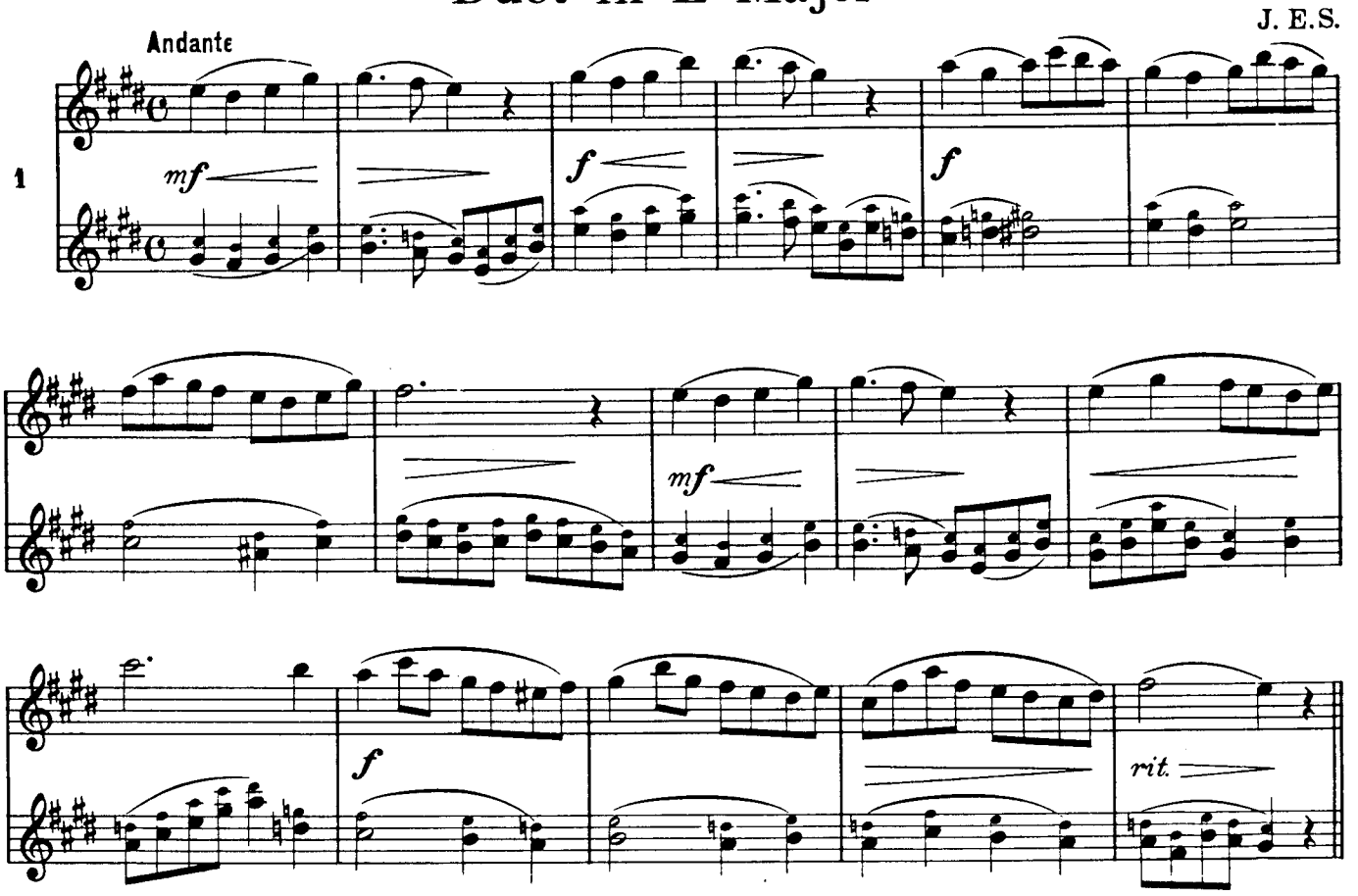
MELODIC

7



Duet in E Major

J. E.S.



DUET IN C♯ MINOR

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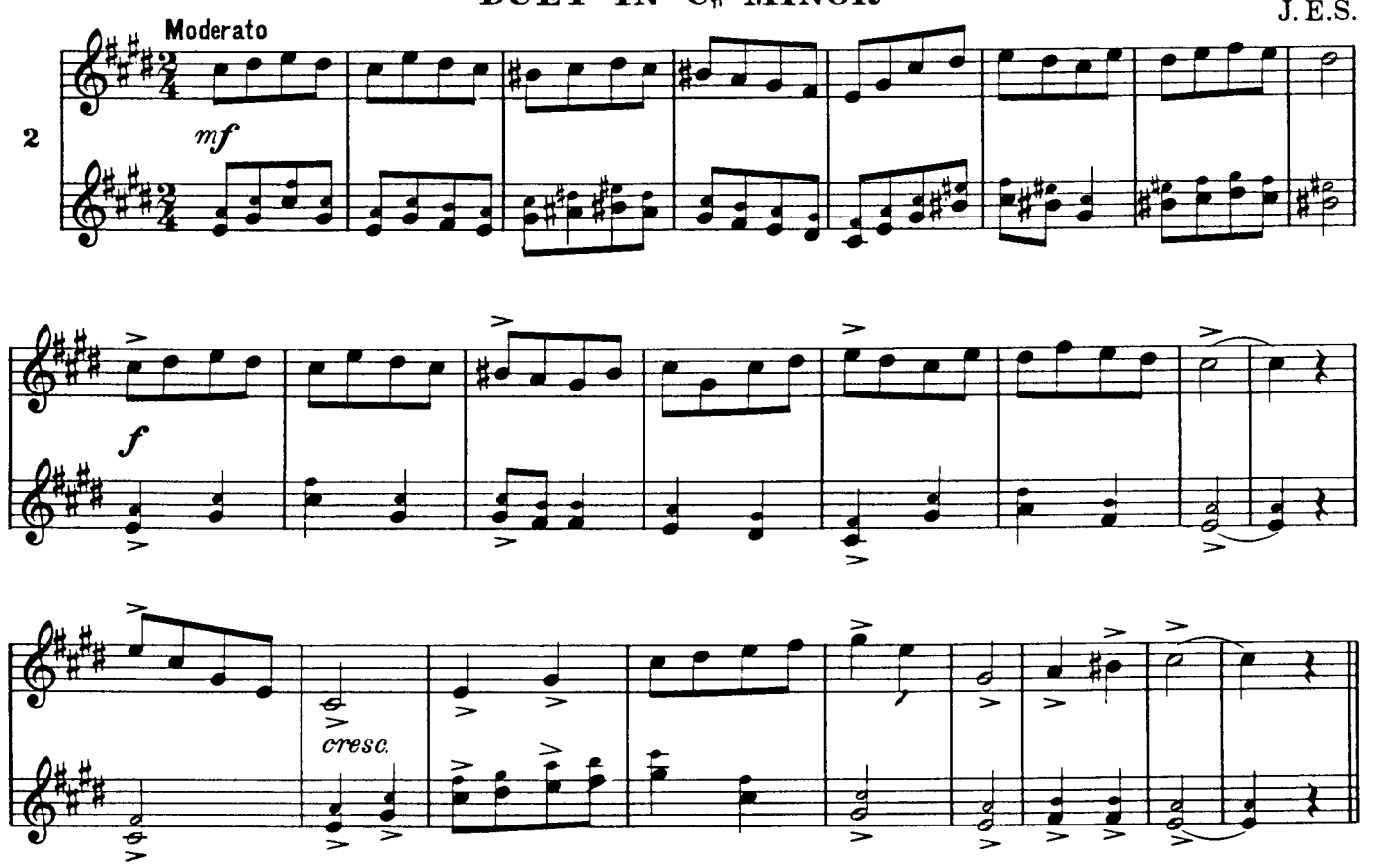
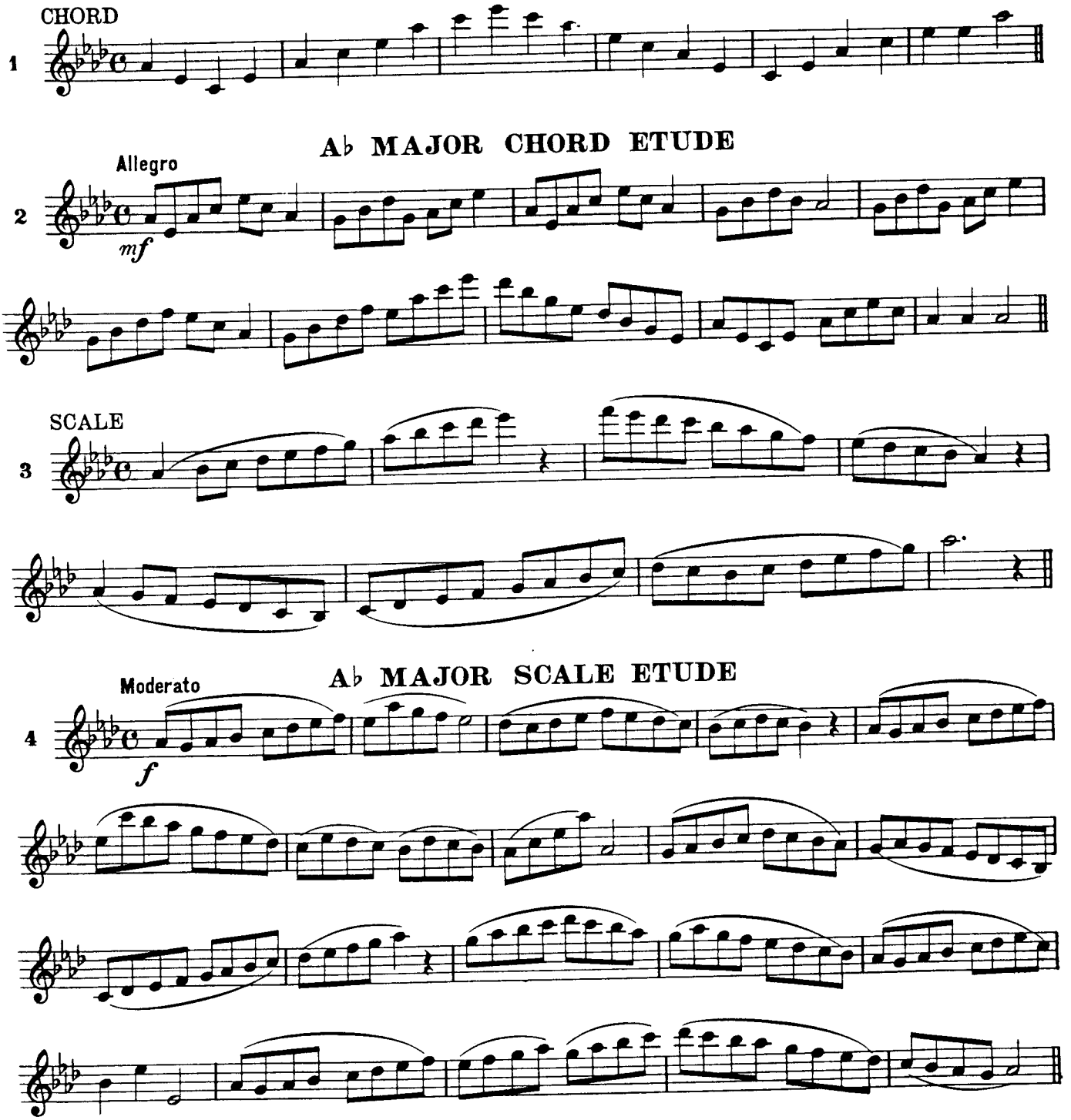


A♭ Major Studies



Loreley

SILCHER

Waltz tempo

mf

f

mf

DUET IN F MINOR

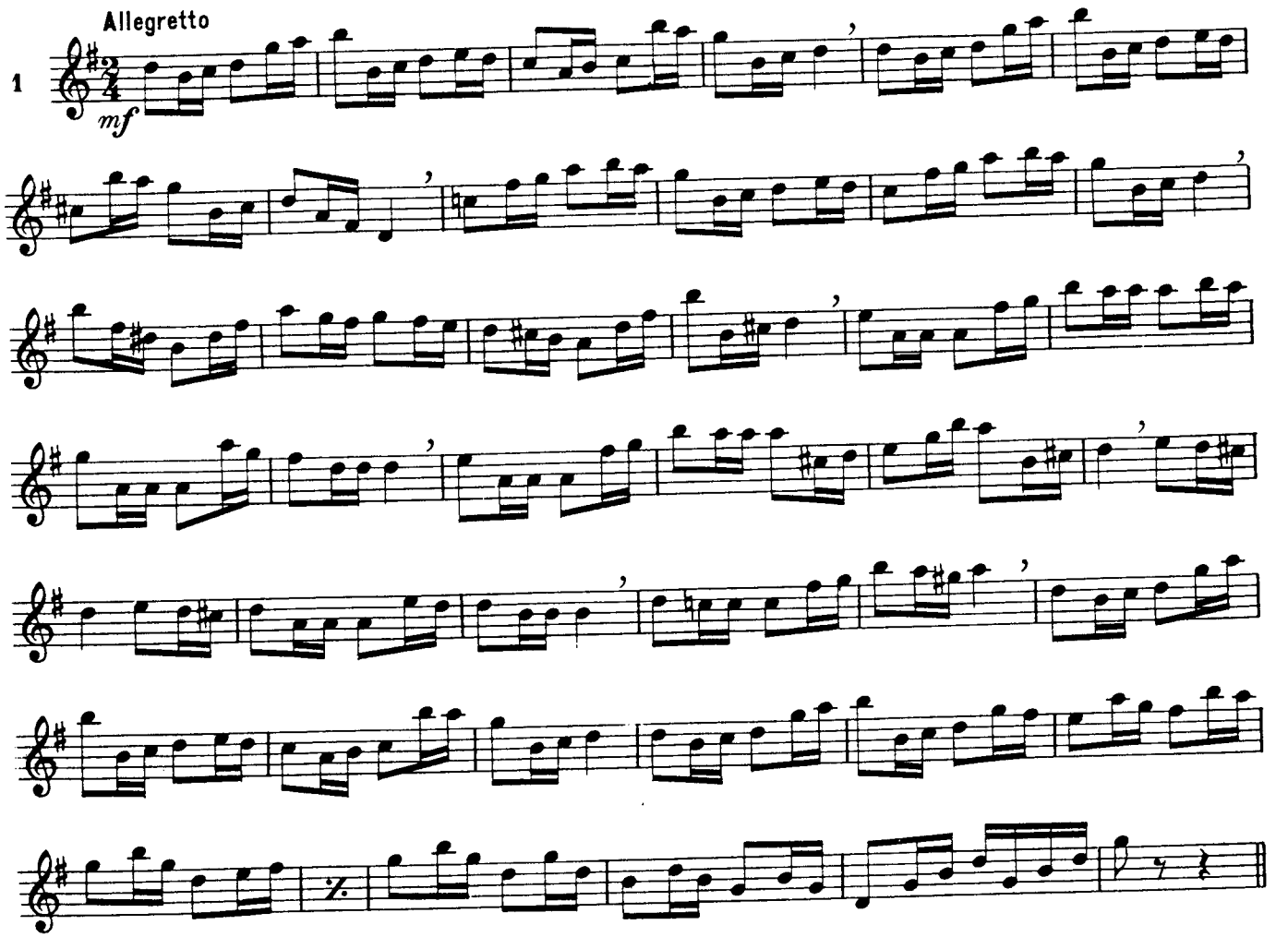
J. E. S.

Andante

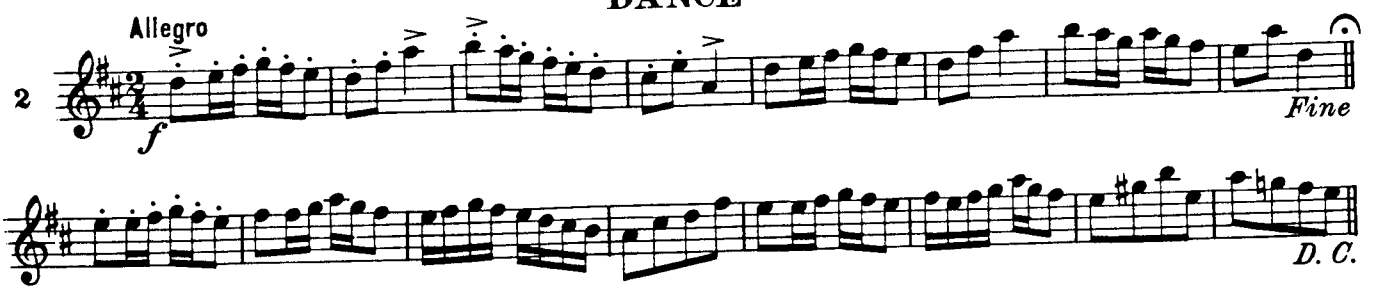
mf

Articulation Etude

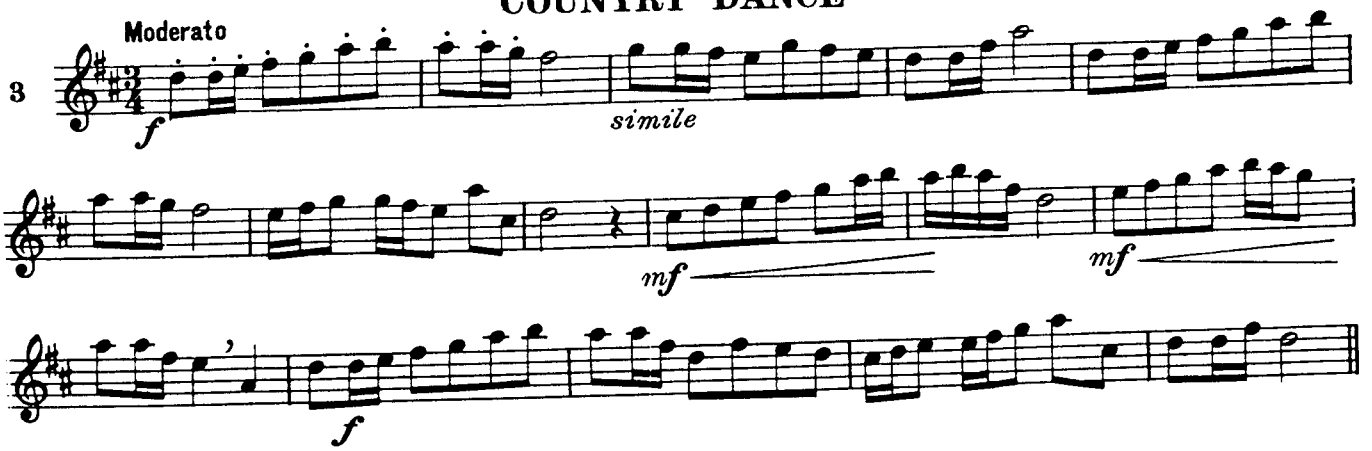
WOHLFAHRT



DANCE

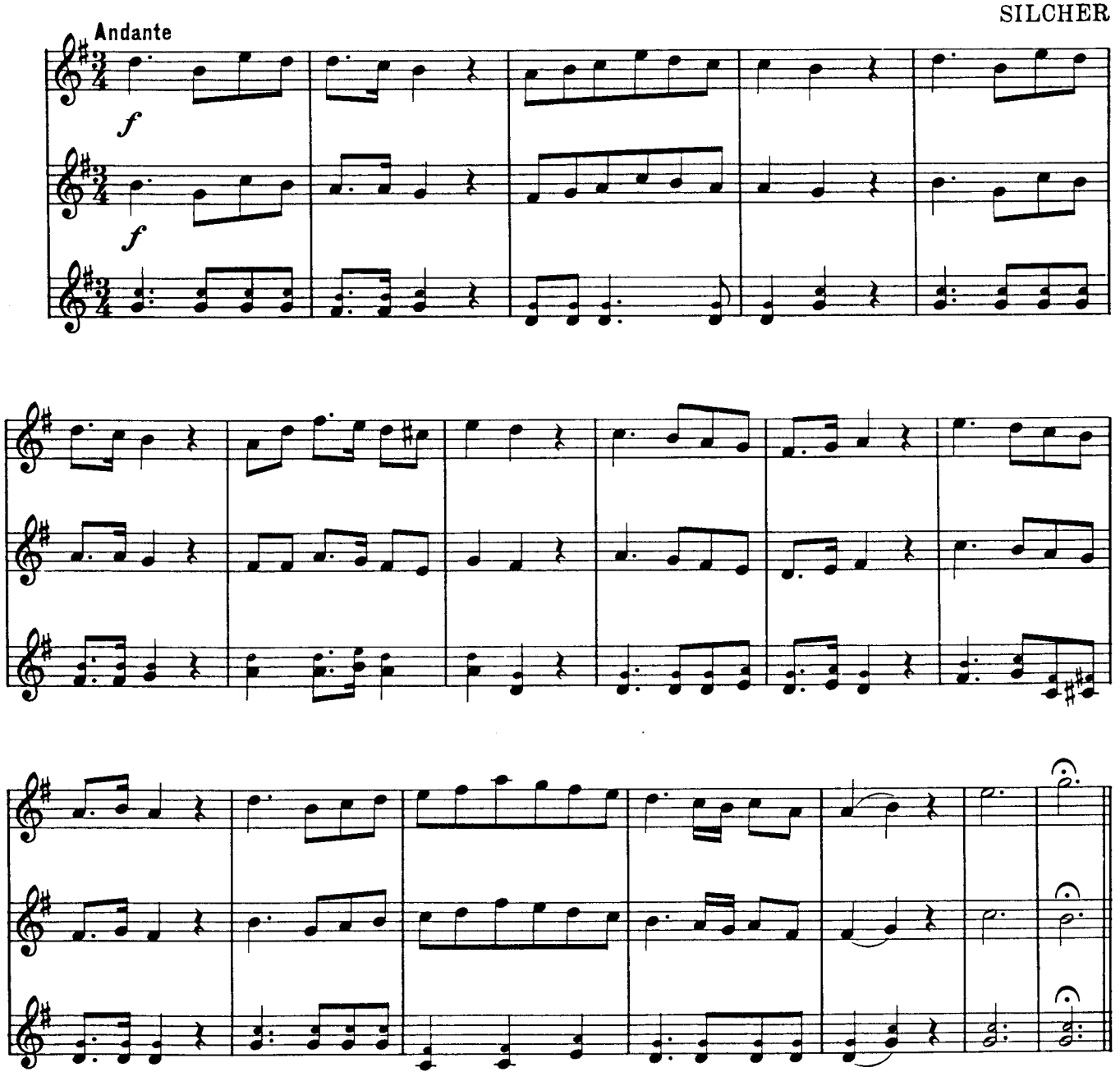


COUNTRY DANCE

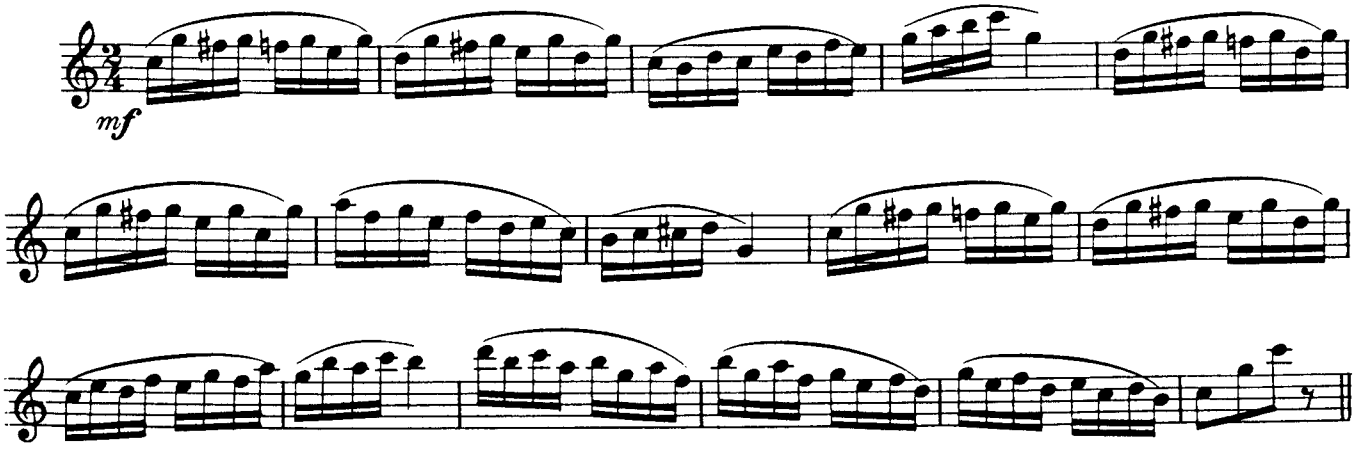


Farewell

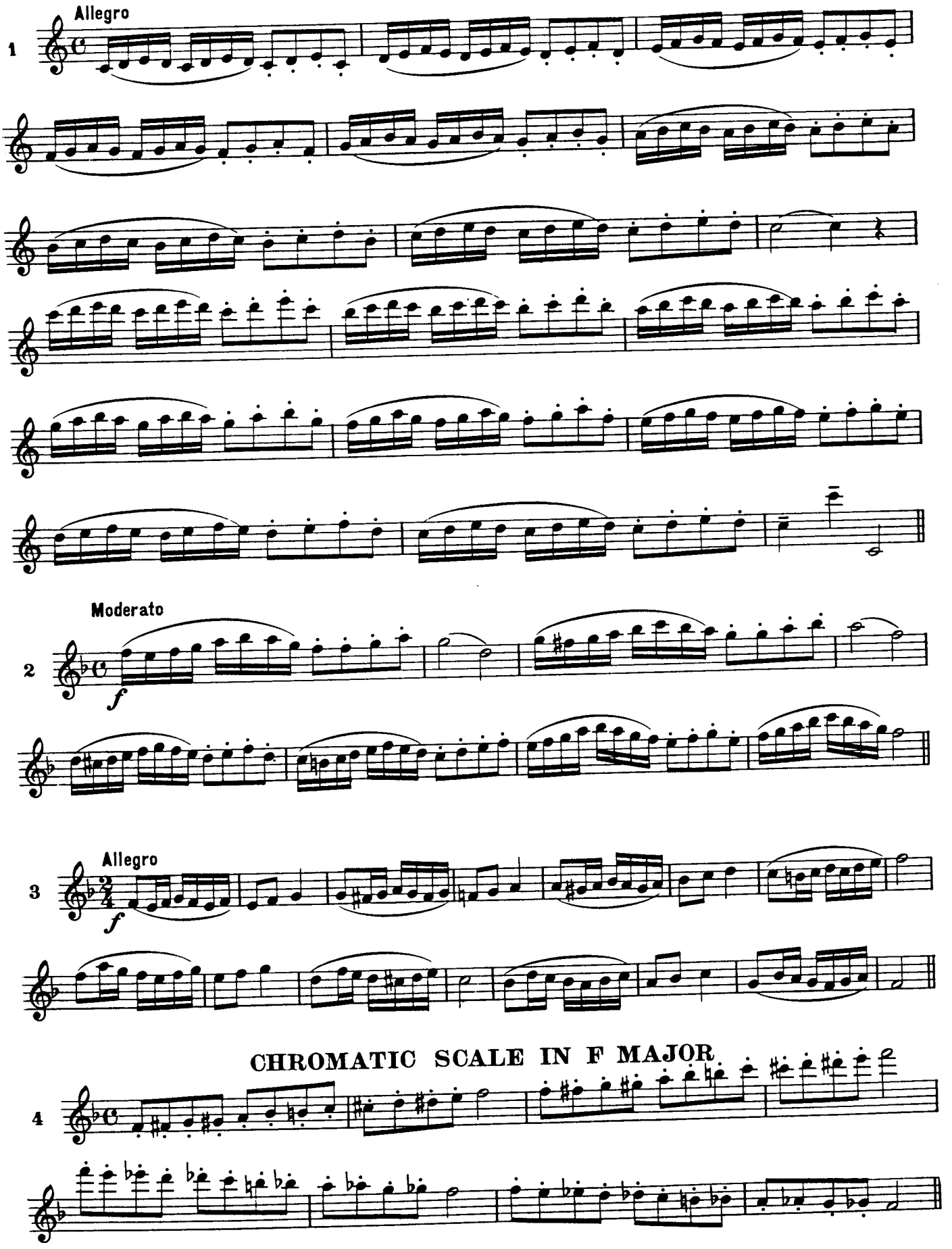
SILCHER



TECHNICAL STUDY

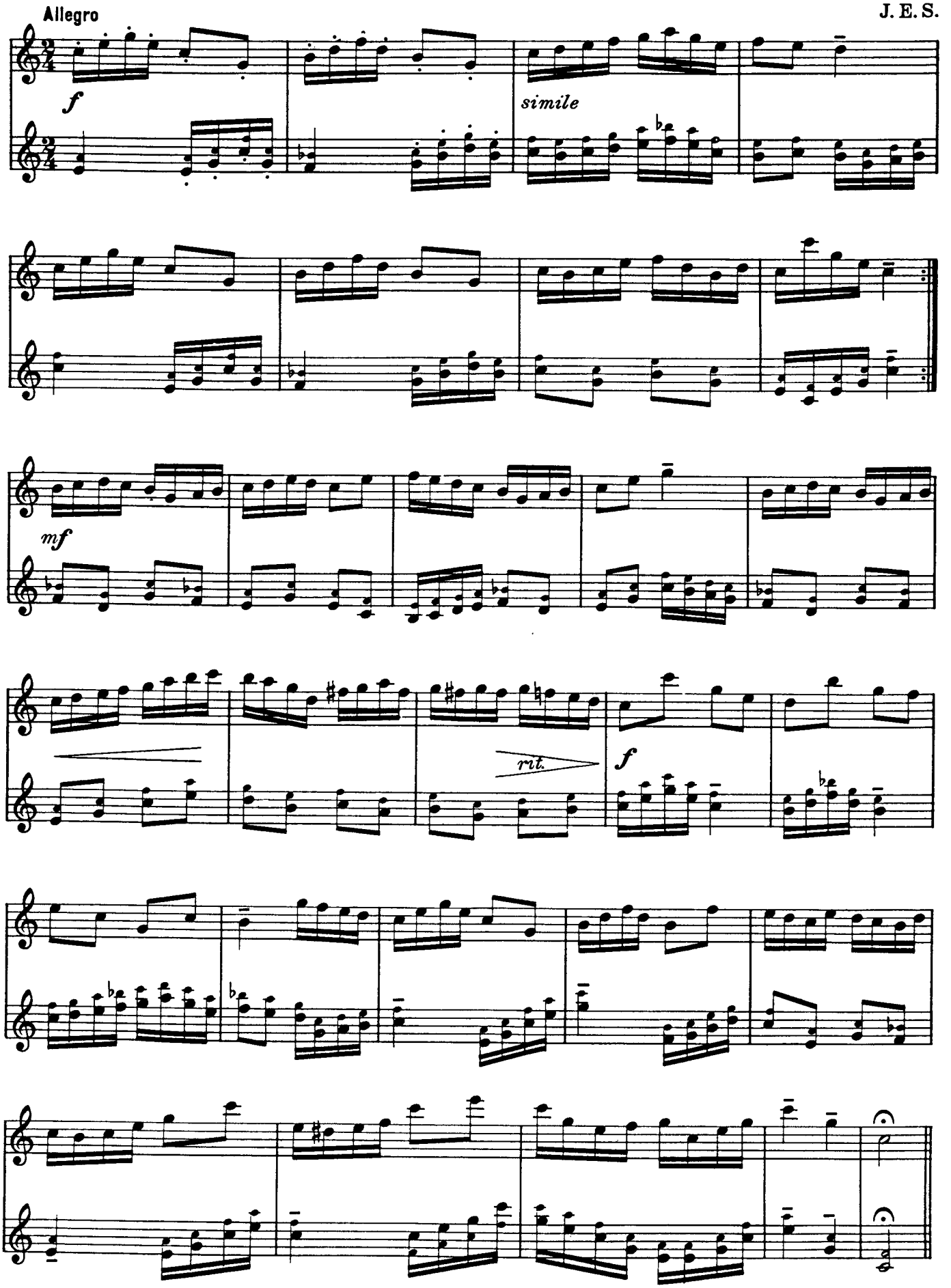


4 Etudes for the Development of Technic



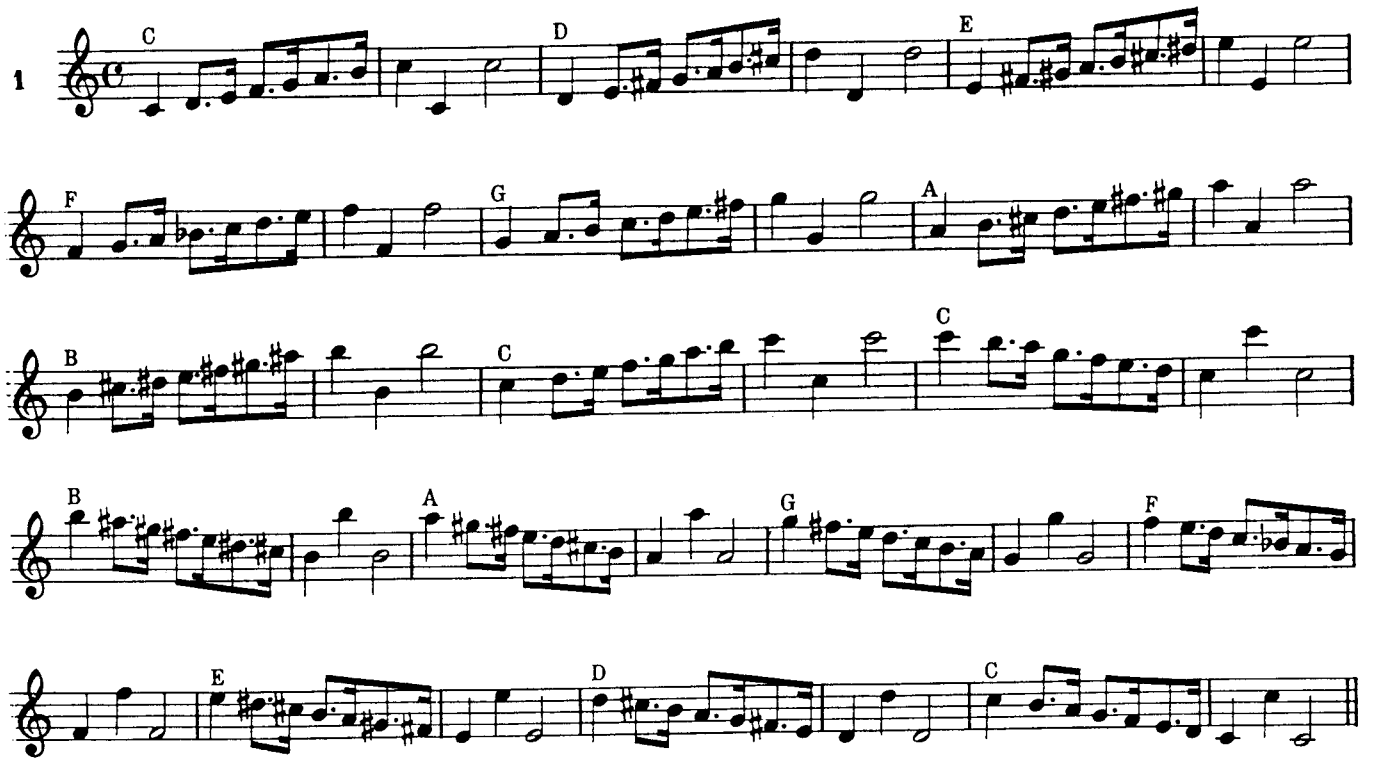
Duet Brilliant

J. E. S.

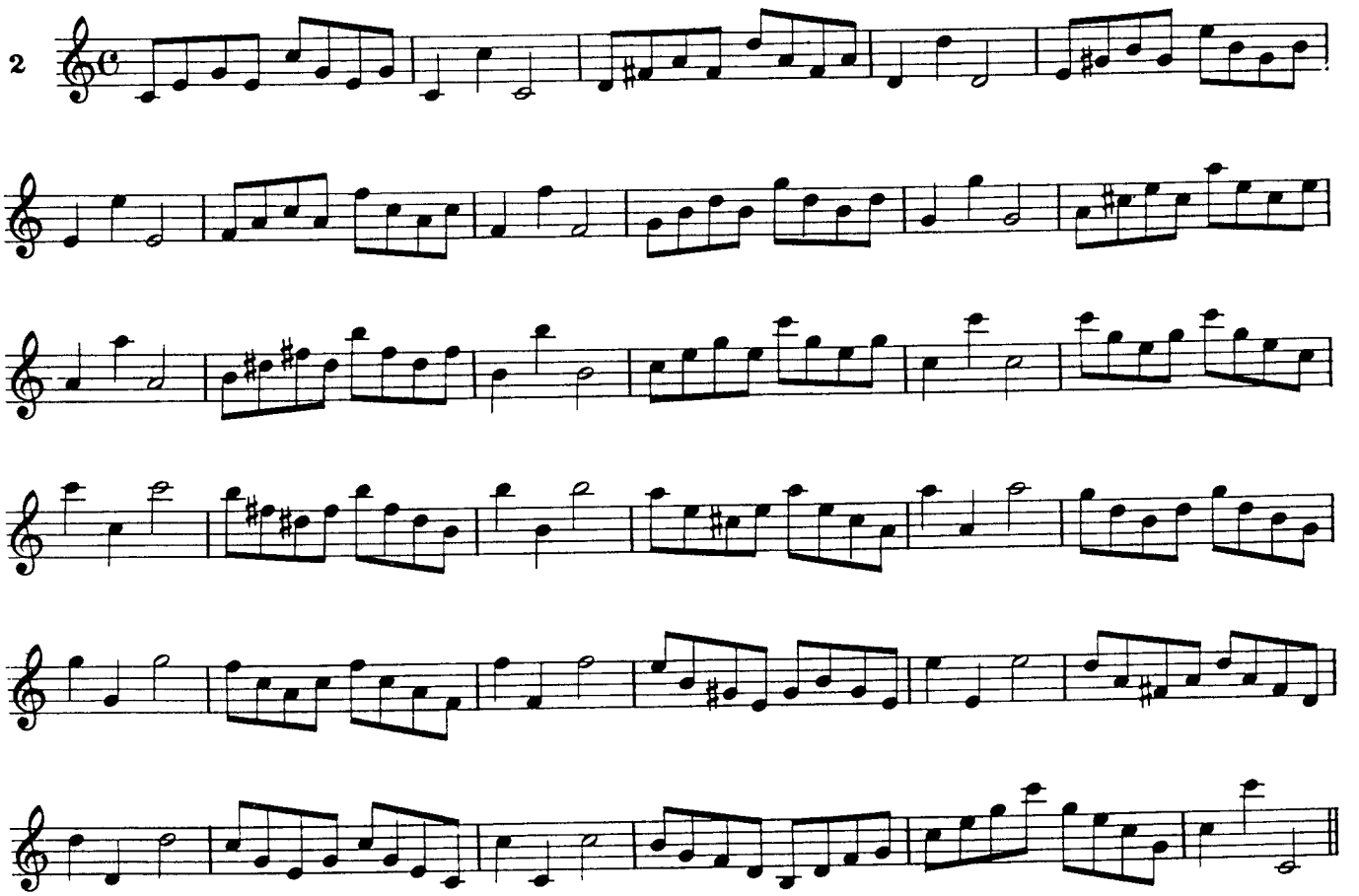


Major Scales on Steps of the Diatonic Scale

BUECH



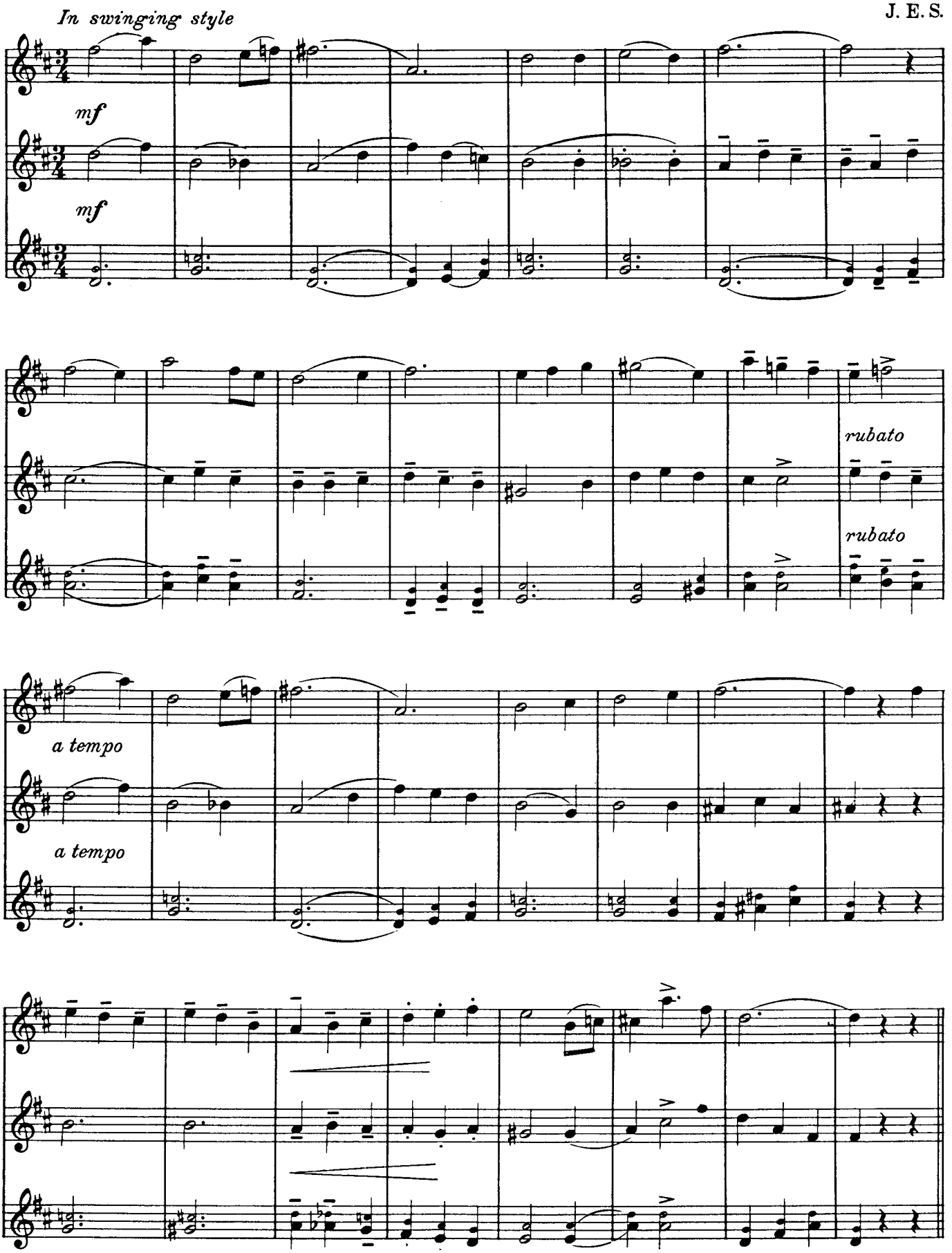
MAJOR CHORDS ON STEPS OF THE DIATONIC SCALE



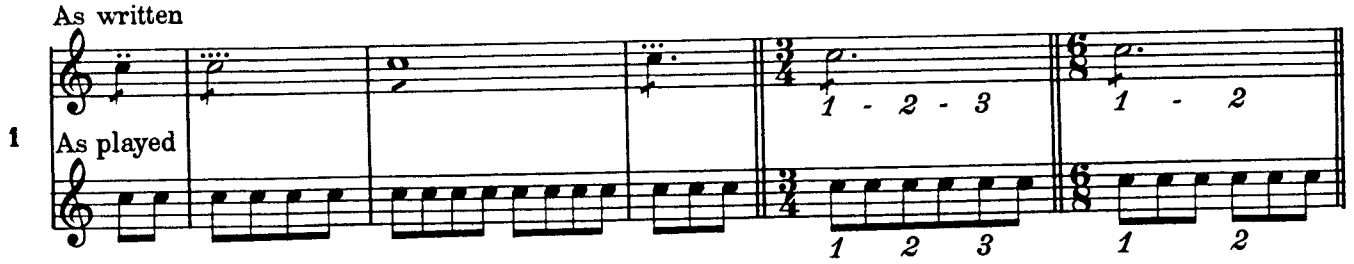
Memories

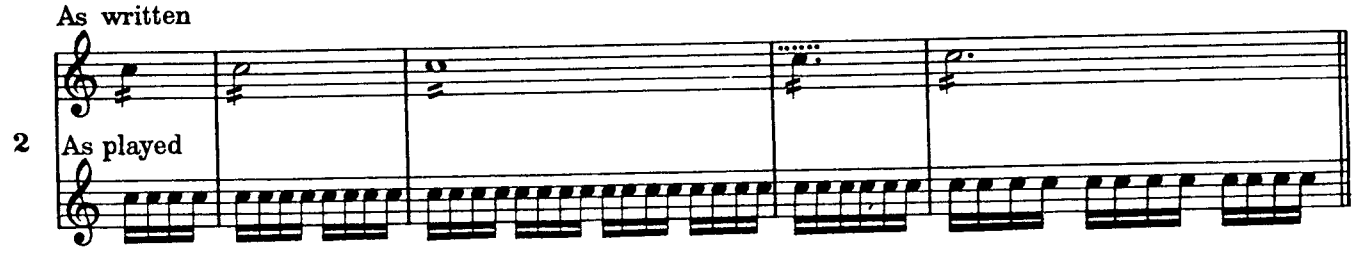
Waltz

J. E. S.

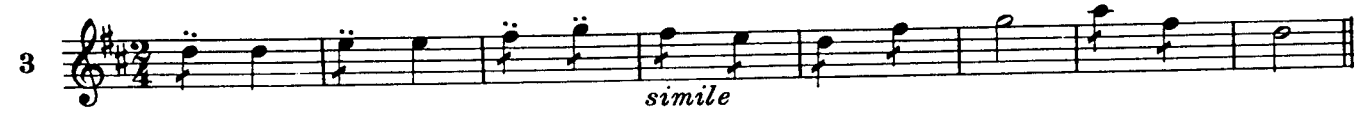


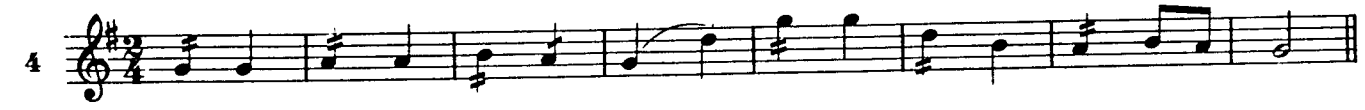
Abbreviations

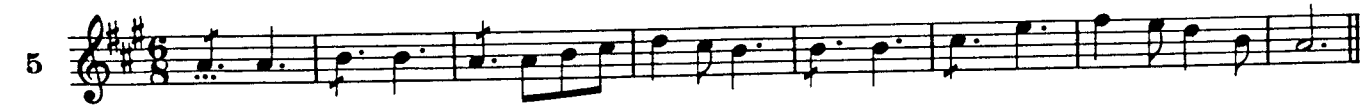


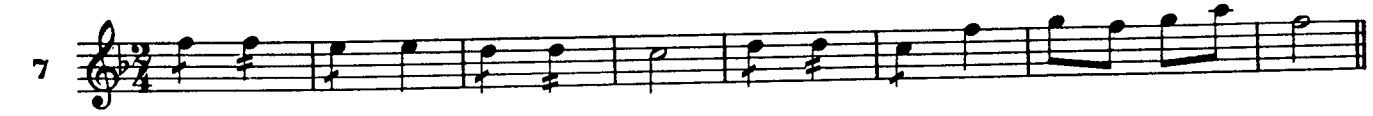


ABBREVIATION STUDIES

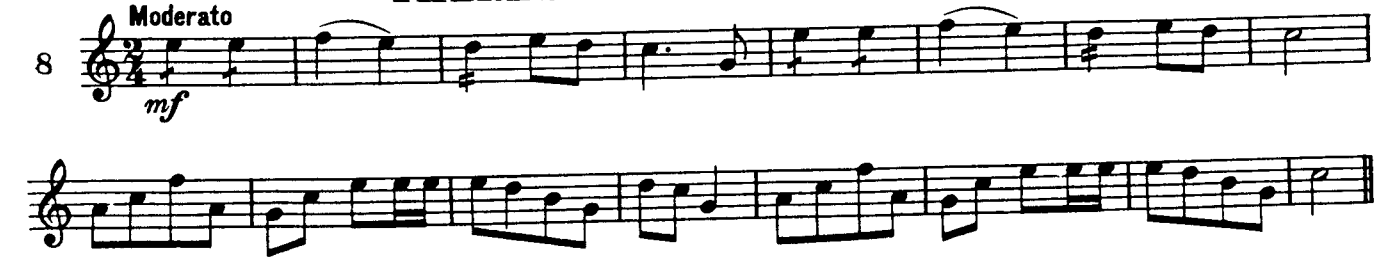








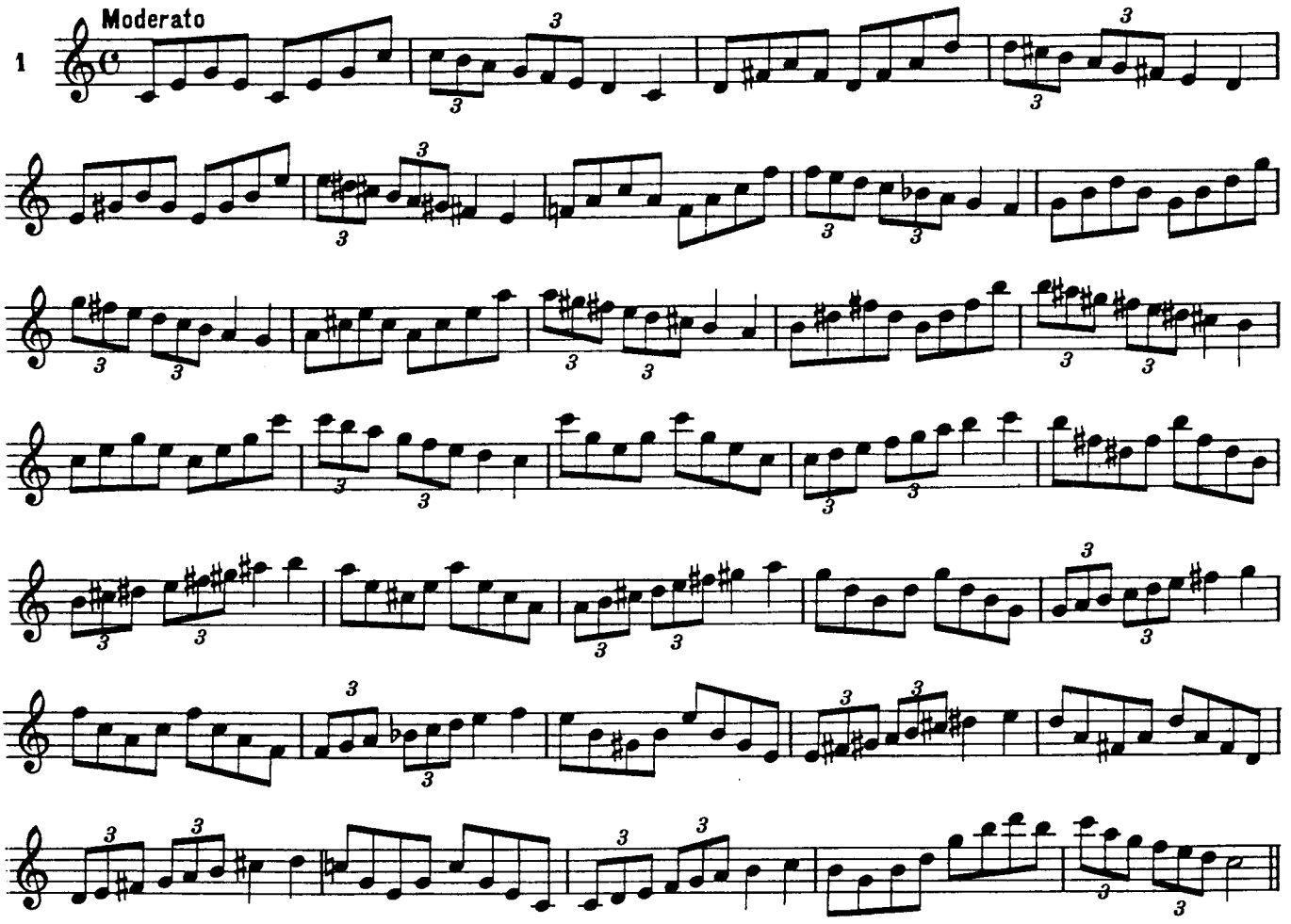
THERE'S MUSIC IN THE AIR



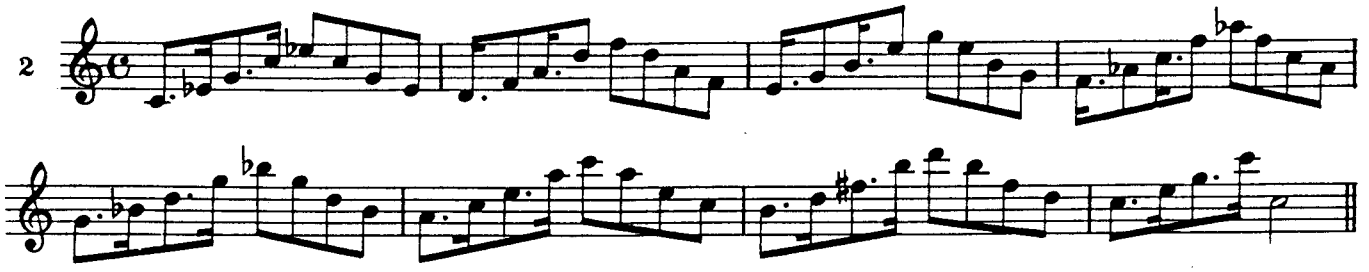
Major Chords and Scales on Steps of Diatonic Scale

Play daily for sound technical development.

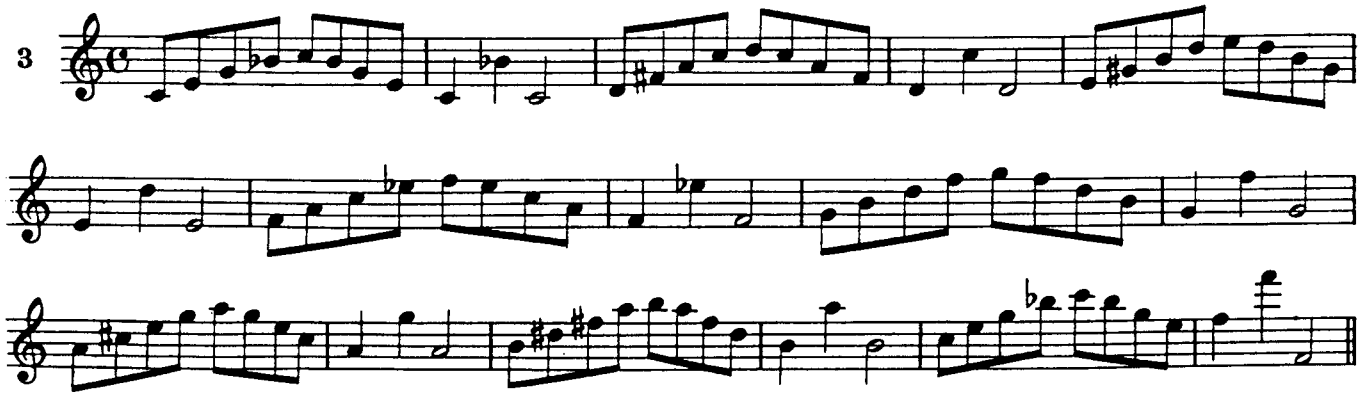
BUECH



MINOR CHORDS ON STEPS OF DIATONIC SCALE

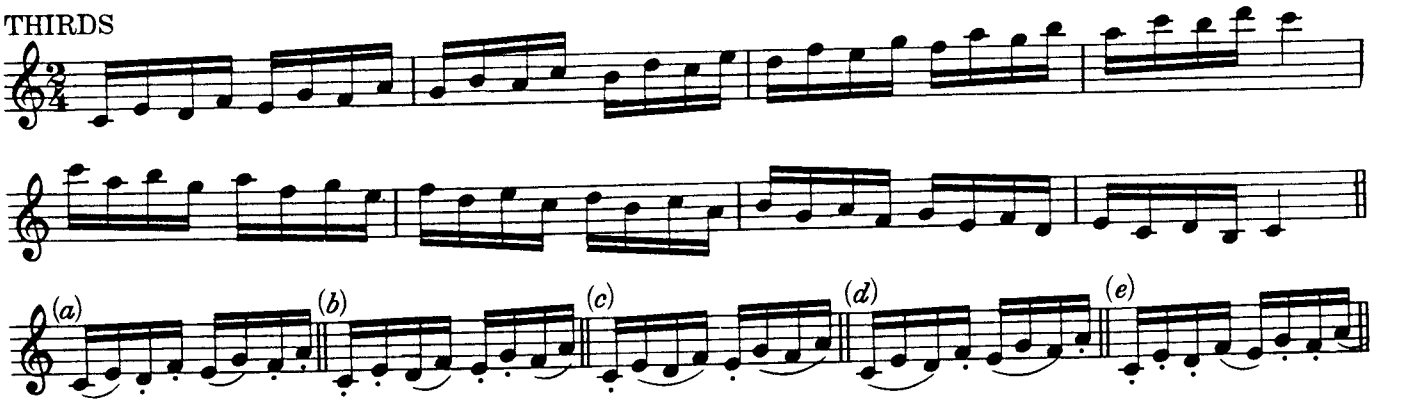


DOMINANT 7th CHORDS ON STEPS OF DIATONIC SCALE

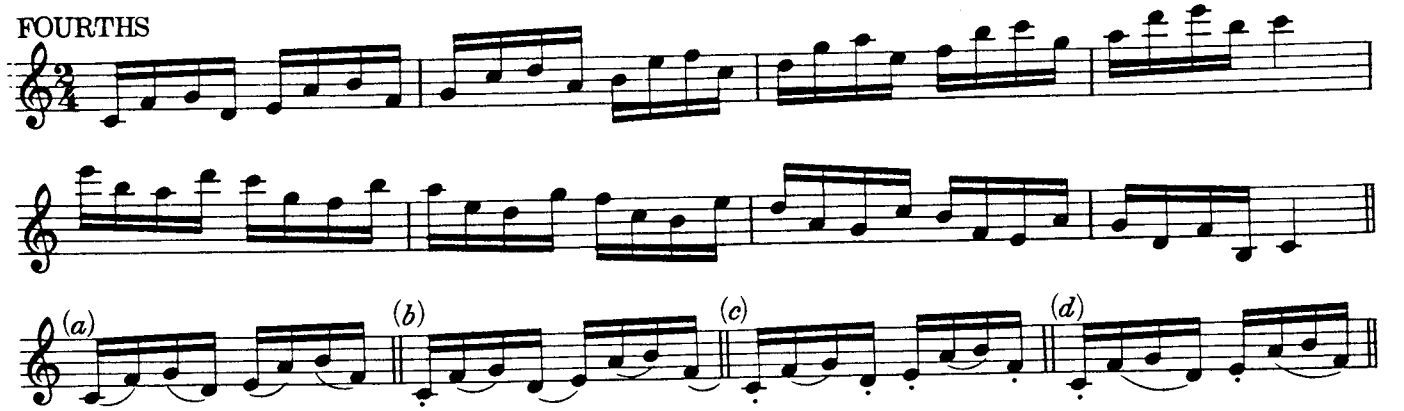


Interval Studies with Articulations

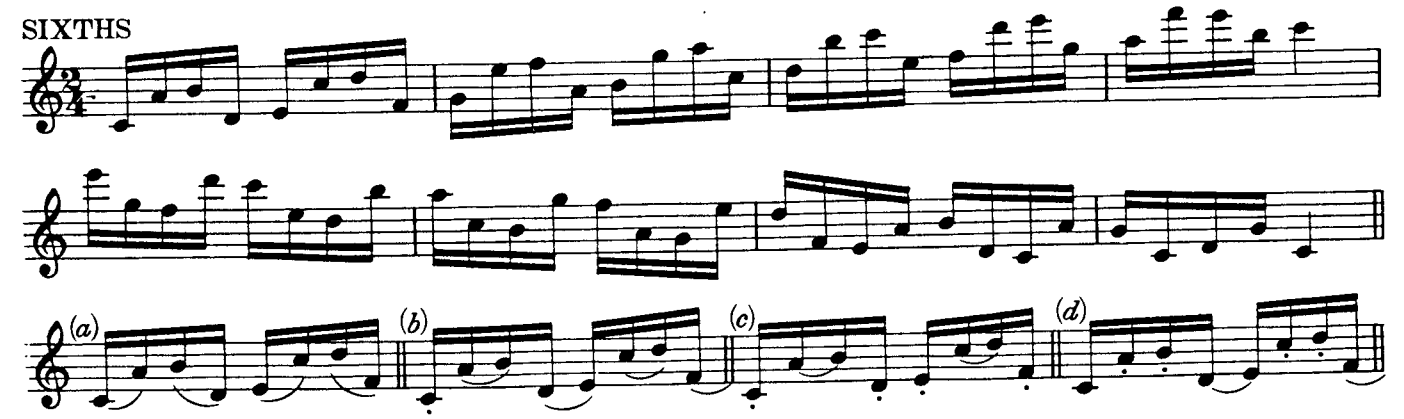
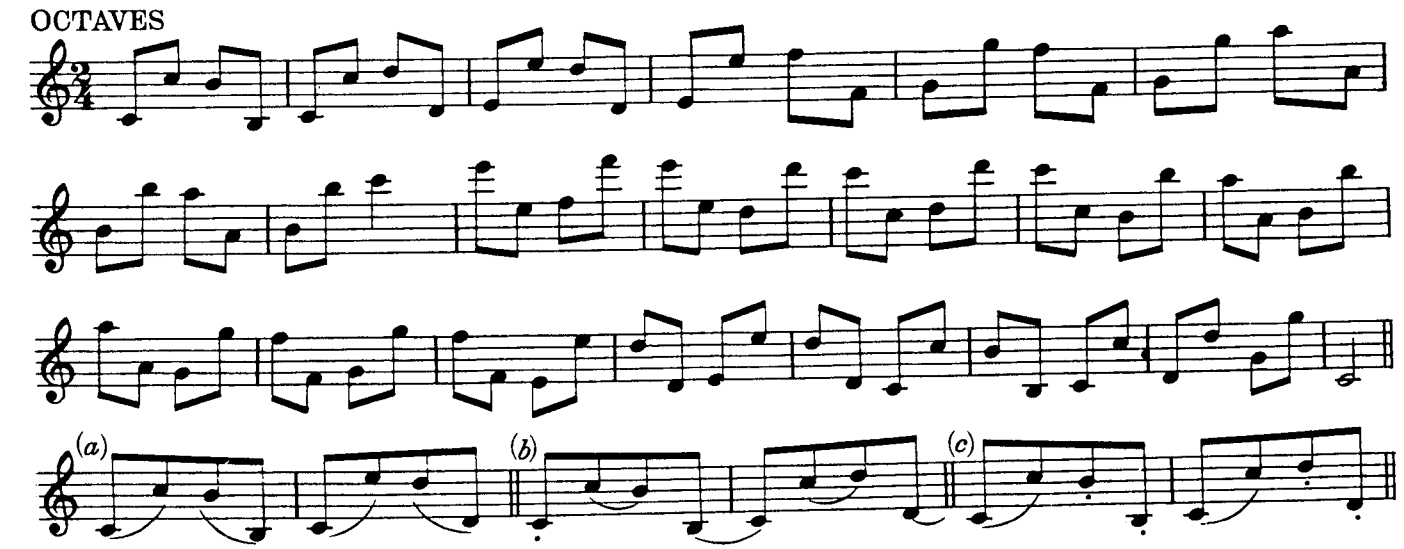
THIRDS



FOURTHS



SIXTHS



OCTAVES