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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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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 mouth-piece 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 $\frac{1}{2}$ 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 embouchure, 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.

Andante (keep the tempo steady)

1 

2 

3 

4 

5 

MARKS OF EXPRESSION AND THEIR USE

PIANISSIMO.....	<i>pp</i>	Very soft
PIANO.....	<i>p</i>	Soft
MEZZO PIANO.....	<i>mp</i>	Medium soft

FORTISSIMO.....	<i>ff</i>	Very loud
FORTE	<i>f</i>	Loud
MEZZO FORTE.....	<i>mf</i>	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 parallel 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

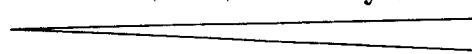
3

4

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 tendency 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

2

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

BLUE BELLS OF SCOTLAND

Moderato

Scotch

4

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.

1

WOODEN SHOE DANCE

Moderato

2

LEGATO ETUDE

Andante

3

ARTICULATION AND EXPRESSION

Moderato

1

Play the above study with each of the following articulations. (Observe accents)

(a) (b) (c) (d)

ARTICULATION ETUDE

Moderato

2

Allegro

EXPRESSION ETUDE

3

p

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.

Allegro (Play faster with each repetition.)



LEFT HAND DEVELOPMENT



Legato Duet

Andante

(A)

Fine

Fine

(B)

rit. D.C.

rit. D.C.

★ 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

A As written **B**

As played

F MAJOR STACCATO ETUDE

Moderato

1

G MAJOR ARTICULATION ETUDE

Allegro

2

Syncopation

1

The musical score consists of two staves of music. Staff 1 starts with a treble clef, common time, and a 'tie.' instruction above the first note. Staff 2 starts with a bass clef, common time. Both staves feature syncopated rhythms with eighth and sixteenth notes. Four specific measures are labeled: (A) shows a tie over two eighth notes; (B) shows a sixteenth note followed by an eighth note; (C) shows an eighth note followed by a sixteenth note; (D) shows a sixteenth note followed by an eighth note.

SYNCPATED MELODY

2

Allegro

mf

simile

This section contains four staves of music. The first staff begins with a treble clef and common time. The second staff begins with a bass clef and common time. The third staff begins with a treble clef and common time. The fourth staff begins with a bass clef and common time. All staves feature syncopated rhythms with eighth and sixteenth notes. The instruction 'Allegro' is at the beginning, 'mf' (mezzo-forte) is under the first staff, and 'simile' is placed between the second and third staves.

FOLK SONG

3

Allegro

f

Bohemian

This section contains two staves of music. The first staff begins with a treble clef and common time. The second staff begins with a bass clef and common time. Both staves feature syncopated rhythms with eighth and sixteenth notes. The instruction 'Allegro' is at the beginning, 'f' (fortissimo) is under the first staff, and 'Bohemian' is placed to the right of the second staff.

G Major Studies

G MAJOR CHORD

1

G MAJOR SCALE

2

DAILY STUDY

3

LOWER REGISTER DEVELOPMENT

4

G MAJOR ARTICULATION STUDY

5

Moderato

F Major Studies

CHORD

1

2

SCALE

2

3

DAILY STUDIES

3

4

4

5

F MAJOR ETUDE

Moderato
mf

5

Lullaby

BRAHMS

Andante (Legato)

CRUSADERS HYMN

Traditional

Andante

6/8 Rhythm

1

1 - 2 - 3 - 1 2 & 3 & 1-2-3

1 - - 2 - - - 1 2 - - 1-2-

ETUDE IN 6/8 TEMPO

Moderato

2

f

MELODY

Allegro

3

f

MULBERRY BUSH

Moderato

4

mf

16th Note Rhythm Studies

Moderato

1

SCALE ETUDE

Allegro

2

Play the above etude with each of the following articulations.

RHYTHMIC PATTERNS FOR DAILY STUDY

3

4

5

6

Hunters Chorus

From "Der Freischütz"

WEBER

Allegro

mf

f

mp

f

v

v

D Major Studies

D MAJOR CHORD

1

2

D MAJOR SCALE

2

3

DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

3

4

4

5

D MAJOR ETUDE

5

Moderato

Daily Technical Study

Moderato

1

Two staves of sixteenth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef.

Two staves of eighth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef.

ETUDE IN THIRDS

2

Two staves of eighth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef.

SMOOTHLY GLIDING

In swinging style

Waltz

J. E. S.

3

Two staves of eighth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef. The tempo is marked 'Waltz'.

Two staves of eighth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef. The tempo is marked 'rit.'

Two staves of eighth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef.

Two staves of eighth-note patterns in common time with one sharp. The first staff has a bass clef, and the second staff has a treble clef.

B_b Major Studies

CHORD

SCALE

Moderato

FROM VIOLIN ETUDE

WOLFHART

Moderato

B_b MAJOR ETUDE

Dotted Eighth Note Studies

1

A

B

C

MELODY

2

Allegro

mf

MELODY

3

Moderato

mf

4

5

Andante

THEME

HAYDN

mp *cresc.*

dim.

mp *cresc.*

Triplet Studies

1

MELODY IN 6/8 AND 2/4

Moderato

2

TRIPLET ETUDE

Allegro

3

ETUDE IN 3/4 TEMPO

Andante

4

mp

RHYTHM PATTERNS

5

Syncopation Etude

Allegro (observe accents)

1

TWO - STEP DUET

J. E. S.

Allegro

2

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

4

Andante

mf

MELODY IN MINOR

Traditional

5

ETUDE IN D MINOR

6

Andante

mp

cresc.

A Major Studies

CHORD

1

2

SCALE

2

2

TECHNICAL SCALE ETUDES

3

mp

3

3

4

mf

4

4

CHORD STUDY

5

f

simile

5

Austrian Melody

Moderato

The musical score for 'Austrian Melody' is presented in three staves, each starting with a different note value (dotted half note, quarter note, and half note respectively) and continuing with a series of eighth and sixteenth note patterns. The music is set in 3/4 time and F# minor (one sharp). The notation includes various rests, dynamics (indicated by commas), and slurs.

HARMONIC

F \sharp MINOR SCALES

A single staff of musical notation for the harmonic F# minor scale. The scale begins with a quarter note and continues through a series of eighth notes, representing the notes A, B, C, D, E, F#, and G. The key signature is one sharp, indicating F# minor.

MELODIC

A single staff of musical notation for the melodic F# minor scale. The scale begins with a quarter note and continues through a series of eighth notes, representing the notes A, B, C, D, E, F#, and G. The key signature is one sharp, indicating F# minor.

E♭ Major Studies

CHORD



CHORD STUDY



SCALE



C MINOR SCALES

HARMONIC



MELODIC



C MINOR ETUDE

Moderato



E♭ Major Scale Etude

1

Allegro

f

POLKA

J. E. S.

2

Allegro

f

simile

simile

Fine

ff

Chromatic Studies

29

2/4 TIME

1 **Moderato**

1 **Moderato**

2/4 TIME

6/8 TIME

2 **Andante**

2 **Andante**

6/8 TIME

2/4 TIME

3 **Moderato**

3 **Moderato**

2/4 TIME

2/4 TIME

4 **Moderato**

4 **Moderato**

2/4 TIME

ETUDE

5 **Moderato**

mf

5 **Moderato**

mf

ETUDE

Grace Notes

There are two kinds of single grace notes, SHORT and LONG. The long grace note assumes $\frac{1}{2}$ 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

As written

1 As played

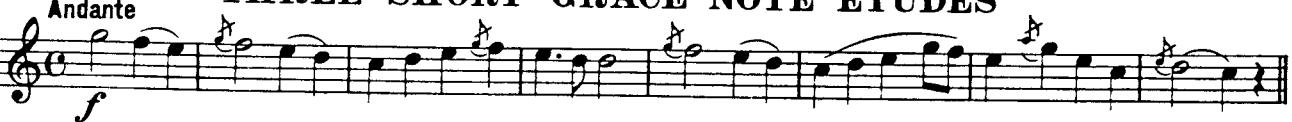
SHORT GRACE NOTE

2 As written

As played (Ahead of the beat) (On the beat)

DEVELOPING QUICK FINGER ACTION

THREE SHORT GRACE NOTE ETUDES

4 Andante 

5 Andante 

Moderato 

Grace Note Etudes

31

Andante

SINGLE GRACE NOTES

1

Andante

DOUBLE GRACE NOTES

2

TRIPLE GRACE NOTE ETUDE

Andante – Play very legato

WOHLFAHRT

3

Andante

GLUCK

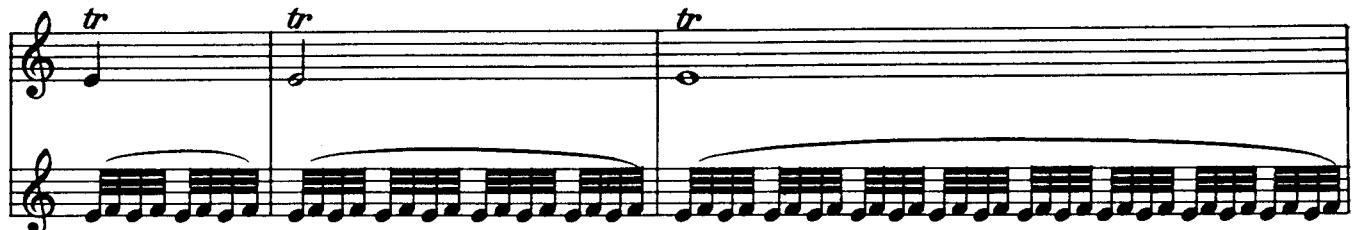
The musical score is composed of four systems of three staves each, written in 3/4 time with a key signature of one sharp. The instrumentation includes three voices or parts, likely for a piano trio or similar ensemble.

- System 1:** Starts with dynamic *mp*. The music consists of eighth-note patterns with various slurs and grace notes.
- System 2:** Dynamic *f*. The music continues with eighth-note patterns, including a prominent bass line.
- System 3:** Dynamic *mf*. The music maintains its eighth-note patterns and includes more sustained notes.
- System 4:** Dynamic *rit. ff*. The music concludes with a final eighth-note pattern.

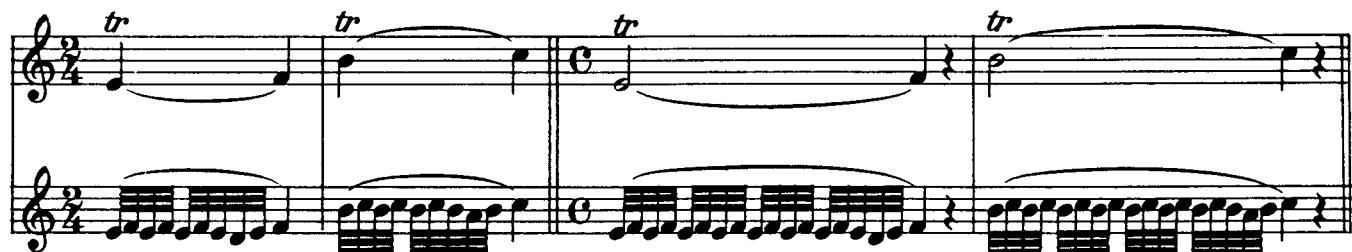
Trills

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.



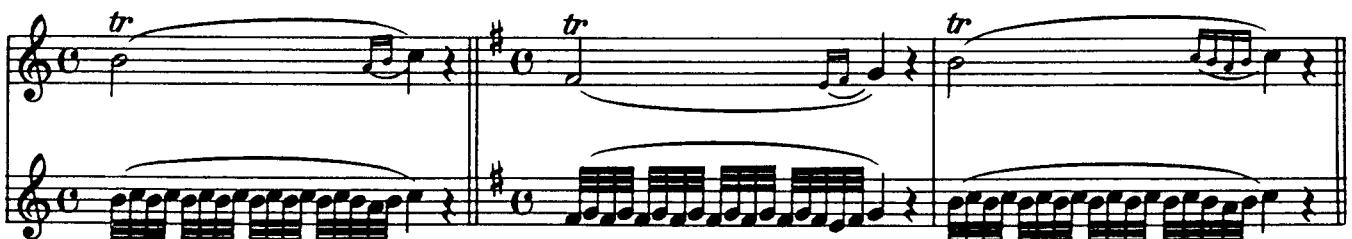
On long tones or tones of a slow passage a trill is usually closed with an additional tone which is the tone directly below the given or written tone. The closing tone is not usually used when playing a short trill or a trill in a fast passage.



Sometimes it is necessary to alter the pitch of the closing tone, and this is done by indicating thus: (F) (F). 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: (F) (F) (F), 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 retarded, 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

Andante

1

This section consists of three staves of musical notation for two players. The top staff is for player 1, starting with a dynamic of *mf*. The middle staff is for player 2. The bottom staff is also for player 2. All staves are in common time (indicated by '2') and major key (indicated by a single sharp sign). The music features continuous eighth-note patterns with trill markings ('tr') placed above the notes.

DUET

J. E. S

Allegretto

2

mf

This section is for two players, indicated by the number '2'. The top staff is for player 1 and the bottom staff is for player 2. Both staves are in common time (indicated by '2') and major key (indicated by a single sharp sign). The music includes eighth-note patterns with trill markings.

This section continues the musical piece. The top staff is for player 1 and the bottom staff is for player 2. Both staves are in common time (indicated by '2') and major key (indicated by a single sharp sign). The music features eighth-note patterns with trill markings.

This section continues the musical piece. The top staff is for player 1 and the bottom staff is for player 2. Both staves are in common time (indicated by '2') and major key (indicated by a single sharp sign). The music features eighth-note patterns with trill markings. A dynamic marking 'f' (forte) is present on the top staff. The section concludes with a 'Fine' marking and a dynamic of *mf*.

This section continues the musical piece. The top staff is for player 1 and the bottom staff is for player 2. Both staves are in common time (indicated by '2') and major key (indicated by a single sharp sign). The music features eighth-note patterns with trill markings. A dynamic marking 'f' (forte) is present on the bottom staff. The section concludes with a dynamic of *D.C.* (Da Capo).

Sharpshooters March

Allegro**METALO**

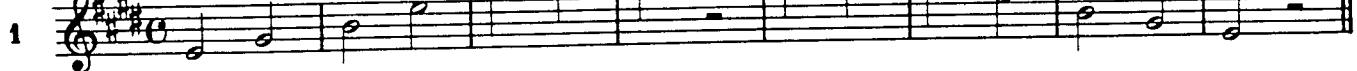
mp-f

1

2

Key of E Major

CHORD



E MAJOR CHORD STUDY



SCALE



E MAJOR SCALE ETUDE



E MAJOR CHORD ETUDE



HARMONIC

C♯ MINOR SCALES



MELODIC



Duet in E Major

J. E. S.

Andante

A musical score consisting of three staves of music. The top staff has a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. It features a melodic line with eighth-note patterns and dynamic markings 'mf' and 'f'. The middle staff also has a treble clef, a key signature of one sharp, and a 2/4 time signature. It provides harmonic support with a continuous series of chords. The bottom staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It continues the melodic line with eighth-note patterns and a dynamic marking 'f'. The score concludes with a dynamic marking 'rit.' (ritardando).

DUET IN C♯ MINOR

J. E. S.

Moderato

S. 21.3.

Moderato

2

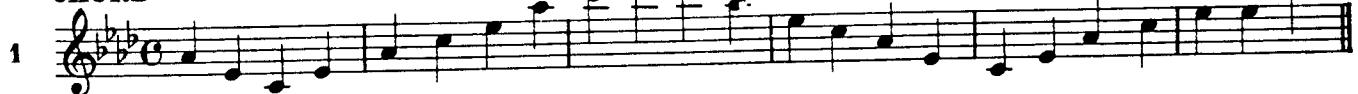
mf

f

cresc.

A_b Major Studies

CHORD



A_b MAJOR CHORD ETUDE



SCALE



Moderato

A_b MAJOR SCALE ETUDE



F MINOR SCALES

HARMONIC



MELODIC



Loreley

SILCHER

Waltz tempo

Waltz tempo

mf

f

mf

DUET IN F MINOR

J. E. S.

Andante

mf

Articulation Etude

WOHLFAHRT

Allegretto

1

DANCE

Allegro

2

COUNTRY DANCE

Moderato

3

Farewell

SILCHER

Andante

3/4
f
p
p

TECHNICAL STUDY

3/2
mf

4 Etudes for the Development of Technic

Allegro

1

Moderato

2

Allegro

3

CHROMATIC SCALE IN F MAJOR.

4

Duet Brilliant

J. E. S.

Allegro

f

simile

mf

rit. *f*

Major Scales on Steps of the Diatonic Scale

BUECH

1

C D E

F G A

B C C

B A G F

E D C

MAJOR CHORDS ON STEPS OF THE DIATONIC SCALE

2

Memories

Waltz

J. E. S.

In swinging style

Musical score for the first system of "Memories". The score consists of three staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The middle staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The bottom staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The music begins with a dynamic of *mf*. The first measure shows a melodic line in the top staff, while the middle and bottom staves provide harmonic support. The second measure continues this pattern. The third measure features a sustained note in the bottom staff, indicated by a large oval under the note head. The fourth measure returns to the melodic line in the top staff. The fifth measure concludes the section.

Musical score for the second system of "Memories". The score consists of three staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The middle staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The bottom staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The music begins with a dynamic of *p*. The first measure shows a melodic line in the top staff, while the middle and bottom staves provide harmonic support. The second measure continues this pattern. The third measure features a sustained note in the bottom staff, indicated by a large oval under the note head. The fourth measure returns to the melodic line in the top staff. The fifth measure concludes the section. The dynamics *rubato* are indicated above the top staff in the fourth and fifth measures.

Musical score for the third system of "Memories". The score consists of three staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The middle staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The bottom staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The music begins with a dynamic of *a tempo*. The first measure shows a melodic line in the top staff, while the middle and bottom staves provide harmonic support. The second measure continues this pattern. The third measure features a sustained note in the bottom staff, indicated by a large oval under the note head. The fourth measure returns to the melodic line in the top staff. The fifth measure concludes the section. The dynamics *a tempo* are indicated above the top staff in the fourth and fifth measures.

Musical score for the fourth system of "Memories". The score consists of three staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The middle staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The bottom staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The music begins with a dynamic of *p*. The first measure shows a melodic line in the top staff, while the middle and bottom staves provide harmonic support. The second measure continues this pattern. The third measure features a sustained note in the bottom staff, indicated by a large oval under the note head. The fourth measure returns to the melodic line in the top staff. The fifth measure concludes the section. The dynamics *v.* (volume) are indicated above the top staff in the fourth and fifth measures.

Abbreviations

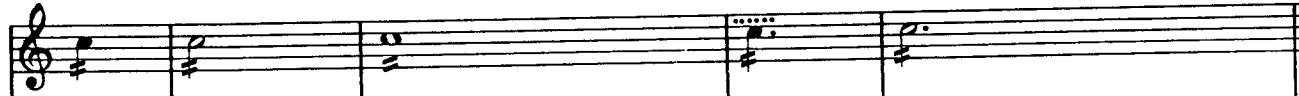
As written



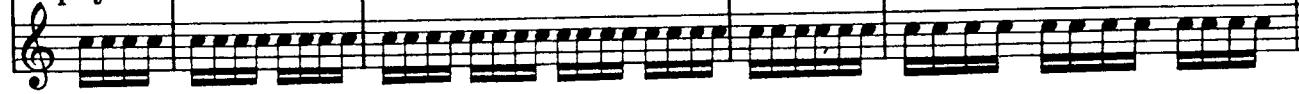
1 As played



As written



2 As played



ABBREVIATION STUDIES

3

simile

4

5

6

7

THERE'S MUSIC IN THE AIR

8

Moderato
mf

Major Chords and Scales on Steps of Diatonic Scale

Play daily for sound technical development.

BUECH

Moderato

1 2 3 4 5 6 7 8

MINOR CHORDS ON STEPS OF DIATONIC SCALE

1 2 3 4 5 6 7 8

DOMINANT 7th CHORDS ON STEPS OF DIATONIC SCALE

1 2 3 4 5 6 7 8

Interval Studies with Articulations

THIRDS

Two staves of musical notation in common time (indicated by a 'C'). The top staff consists of two measures of eighth-note patterns. The bottom staff is divided into five sections labeled (a) through (e), each containing a measure of eighth-note patterns.

FOURTHS

Two staves of musical notation in common time (indicated by a 'C'). The top staff consists of two measures of eighth-note patterns. The bottom staff is divided into four sections labeled (a) through (d), each containing a measure of eighth-note patterns.

SIXTHS

Two staves of musical notation in common time (indicated by a 'C'). The top staff consists of two measures of eighth-note patterns. The bottom staff is divided into four sections labeled (a) through (d), each containing a measure of eighth-note patterns.

OCTAVES

Three staves of musical notation in common time (indicated by a 'C'). The top two staves consist of two measures of eighth-note patterns each. The bottom staff is divided into three sections labeled (a), (b), and (c), each containing a measure of eighth-note patterns.