

RUBANK EDUCATIONAL LIBRARY No. 41

**RUBANK**  
**Elementary**  
**METHOD**

**SAXOPHONE**

**N. W. HOVEY**

A FUNDAMENTAL COURSE FOR INDIVIDUAL  
OR LIKE-INSTRUMENT CLASS INSTRUCTION

**RUBANK®**

 **HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

## LESSON 1

## Whole Notes and Whole Rests

Staff      Measure      Treble Clef       $\frac{4}{4}$  time      Whole Note      Whole Rest

Bar      Double Bar      (4 Counts to a measure. Quarter note gets one count.)

1 (B)

2 (A)

3

4 (G)

5

6

7 (C)

8

9

10

**Half Notes and Half Rests**

1  half notes

2  half rest

3  (F)

4 

5  (E)

6 

7 

8 

**Duet**

9 

## Extending the Range

1 

2 

3 

4 

5 

6 

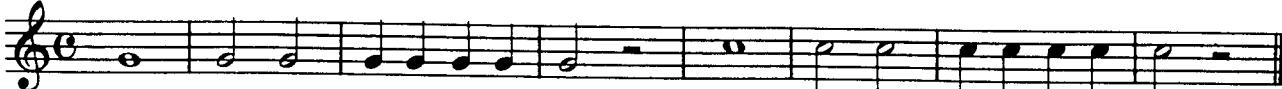
7 


8   
Also play no. 8 in half notes  etc.


9 


10   
Also play no. 9 in half notes  etc.

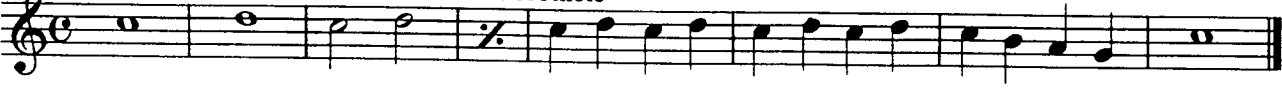
## Quarter Notes


1 

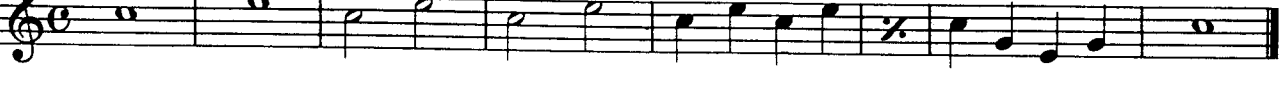
2 

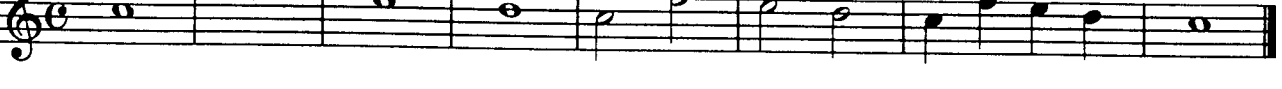
3 

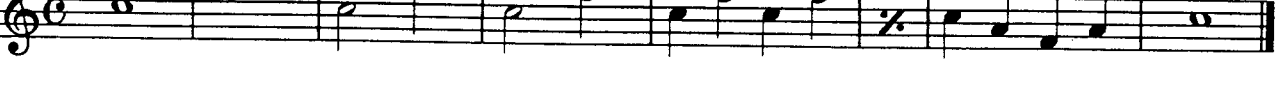
4 

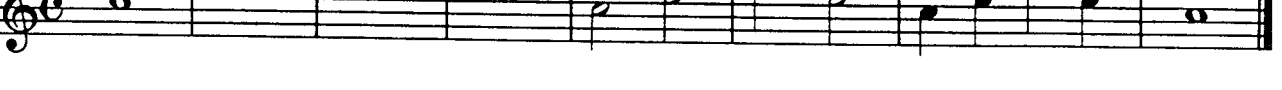
5  <sup>\*) see footnote</sup>


6 

7 

8 

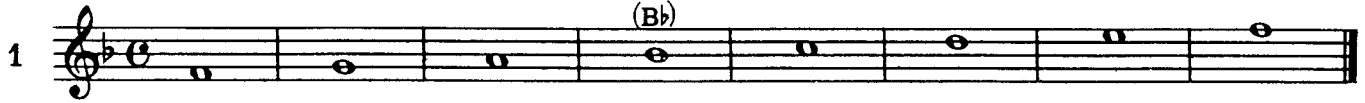
9 

10 

11 

\*) The sign Z indicates that the preceding measure is to be repeated.



**Key of F**(one flat - B)  
(B $\flat$ )

2-4 time; two counts in a measure instead of four.

**Duet - Lightly Row**

# The Tie; Dotted Half Notes

1 

2 

3 

4 

5 

## Duet

6 

7 

★ The sign ♮ is called a "natural". It cancels the effect of the B♭ in the key signature for one measure only. Occasional sharps, flats, or naturals not appearing in the key signature are called accidentals.



**Three Quarter Time**

1   


2   


3   


**Duet - German Waltz**

4   
  
  


5   


# **Eighth Notes**

Rhythmic patterns to be practiced. Repeat each several times.

1

1 2 and 3 4      1 2 3 4 and      1 2 3 and 4

1 and 2 and 3 4      1 2 and 3 4 and      1 2 and 3 and 4 and

1 2 3 and 4 and      1 (2) 3 and 4 and      (1) 2 and 3 4

2

3

4

## **Duet—Blue Bells of Scotland**

3

4

(D)

5

## Eighth Notes

1

2

## Duet—Long Long Ago

3

*Fine.*

*D.S.*

D. S. is an abbreviation for Dal Segno which means "from the sign." Go back to the sign (§) and play to *Fine* (end).

Slow—sustained—as even as possible in volume and pitch.

4

## Eighth Notes

1

Exercise 1 consists of four staves of music. The first staff is in C major (one sharp, F#) and contains four measures of eighth-note patterns. The second staff is in F major (two flats, Bb and Eb) and also contains four measures of eighth-note patterns. The third and fourth staves continue the patterns in C major and F major respectively, each with four measures.

2

Exercise 2 consists of four staves of music in 3/4 time. The first three staves contain eighth-note patterns, with the third staff featuring a triplet of eighth notes marked with a '3' above it. The fourth staff continues the pattern and ends with a circled note marked with a '(C)' above it.

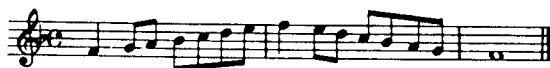
4

Exercise 4 consists of four staves of music. The first staff is in C major and contains four measures of eighth-note patterns. The second and third staves continue the patterns in C major and F major respectively, each with four measures. The fourth staff continues the pattern in C major with four measures.

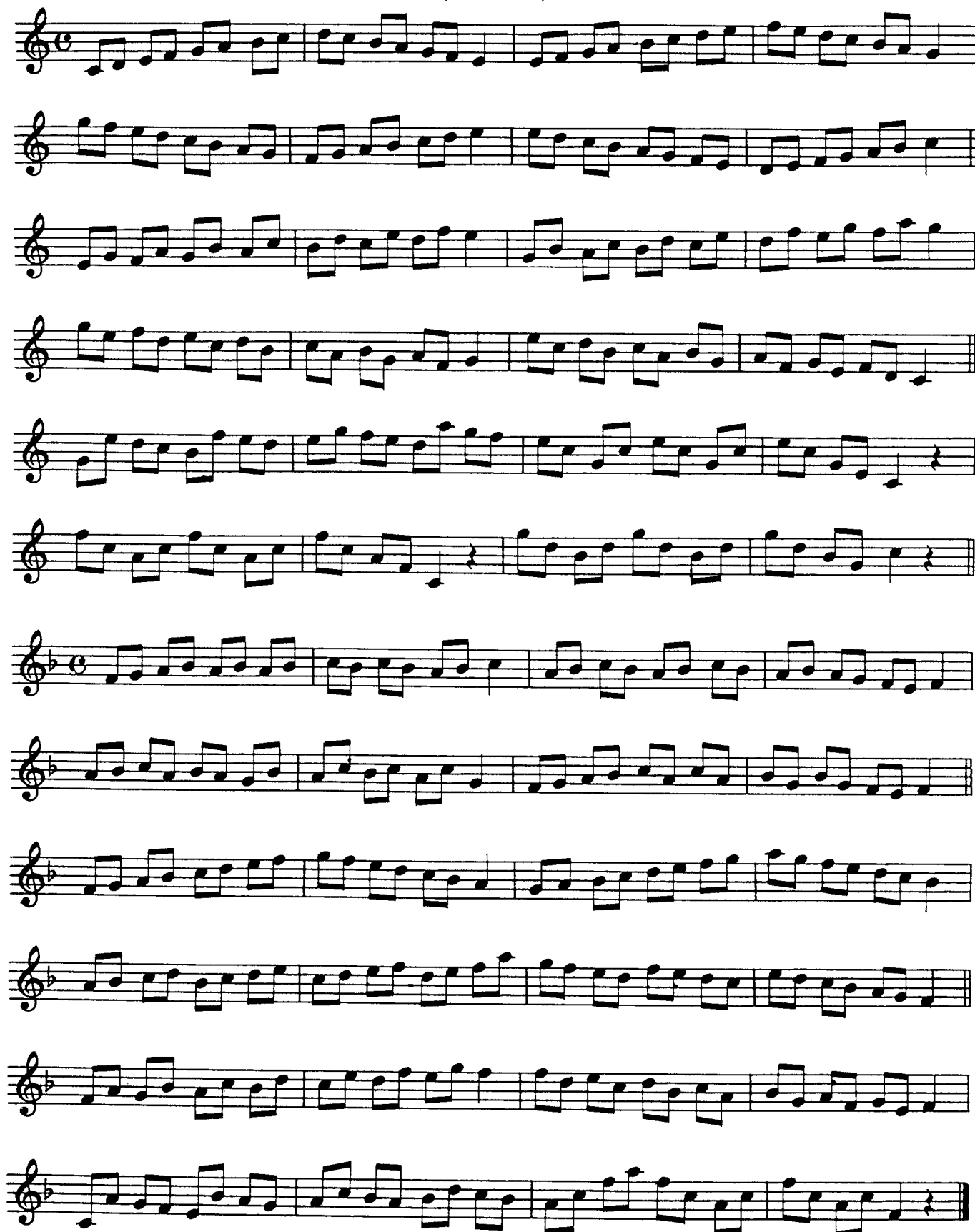
C major scale  
(memorize)



F major scale  
(memorize)



**Review Lesson**  
for development of technique  
(see footnote)



This page may be given as a single lesson or it may be assigned in parts, according to the ability of the pupil. No new problem is taken up at this point.

**Key of G**

(one sharp - F)

(F#)

1

2

3

4

5

**Duke Street**

6

7

8

9

G major scale  
(memorize)

Before proceeding with lesson 14, be certain that you can recognize and define the key signatures that you have had thus far (namely, C, F and G) and that you have *memorized* three major scales.

# Dotted Quarter Notes

Rhythmic patterns to be practiced. Repeat each several times.



## Duet—In the Gloaming

A. F. HARRISON



**Dotted Quarter Notes**

1

Musical exercise 1: A three-staff exercise in 6/8 time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The third staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line.

Note time signature.

2

Musical exercise 2: A four-staff exercise in 3/4 time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The third staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The fourth staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line.

3

Musical exercise 3: A three-staff exercise in 6/8 time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The third staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line.

4

Musical exercise 4: A two-staff exercise in 3/4 time. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line.



## Slurs

1 

2 

3 

4 

5 

6 

7 

# Key of B $\flat$

(two flats—B and E)

1

2

3

## Trio to "Ambassador" March

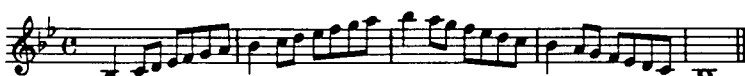
DAVIS

4

5

★ Use correct B $\flat$  fingering in major chord.

B $\flat$  major scale  
(memorize)



Play four major scales from memory before proceeding with lesson 18.

# Eighth Rests

Rhythmic patterns to be practiced. Repeat each several times.

1

*a* *b* *c*

1 and 2 and 1 and 2 (and) 1 (and) 2 and

*d* *e* *f* *g*

(1) and 2 and 1 and (2) and 1 (and) 2 (and) 1 and (2) and

*h* *i* *j*

1 (2) and 3 4 1 2 (3) and 4 and 1 2 and 3 (and) (4) and

2

3

4

5

## Eighth Rests

1



2



3



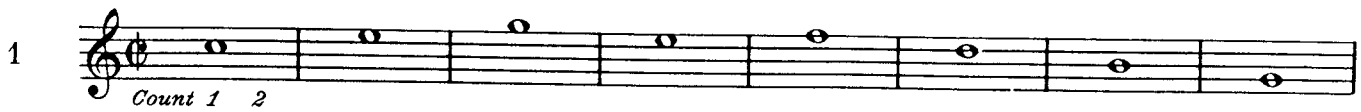
4



5



# **Alla Breve** (cut time)



**Alla Breve**

★ see footnote

1

**Alla Breve March**

3

4

★) STACCATO – A dot placed over or under a note (♩. ♩. or ♪. ♪.) indicates *short value*. Thus a staccato quarter should be played similar to an eighth note followed by an eighth rest.



# **Alla Breve**

Rhythmic patterns to be practiced. Repeat each several times.

1

1 and 2 and

1 and 2 and

1 and 2 and

1 and 2 and

1 and 2 and

1 and 2 and

1 and 2 and

1 and 2 and

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

### Key of D

(two sharps—F and C)

1   


2   


3   


4   


### America, the Beautiful

SAMUEL A. WARD

5   




## Six-Eight Rhythms

Practice each of the following 6-8 lessons beating *six* to a measure, emphasizing or slightly accenting counts 1 and 4 (1 2 3 4 5 6). Then review each lesson beating *two* to a measure, so that the first beat falls on count *one* and the second beat on count *four*. (1 2 3 4 5 6)  
(1 - - 2 - -)



**Six-Eight Rhythms**

1

**Duet-Drink to Me only with Thine Eyes**

English Air

2

**German Folk Song**

4



## Six-Eight Rhythms



## Duet-Silent Night

GRUBER



## Believe Me, If All Those Endearing Young Charms

MOORE



## Review Lesson for Development of Technique

1

Exercise 1, measures 1-4: Treble clef, key of D major (F#), 6/8 time. The melody consists of eighth-note patterns. Measure 1: D4, E4, F#4, G4. Measure 2: A4, B4, C5, B4. Measure 3: A4, G4, F#4, E4. Measure 4: D4, C4, B3, A3.

2

Exercise 2, measures 1-4: Treble clef, key of B minor (Bb), 6/8 time. The melody consists of eighth-note patterns. Measure 1: B3, A3, G3, F3. Measure 2: E3, D3, C3, B2. Measure 3: A2, G2, F2, E2. Measure 4: D2, C2, B1, A1.

3

Exercise 3, measures 1-4: Treble clef, key of D major (F#), 6/8 time. The melody consists of eighth-note patterns. Measure 1: D4, E4, F#4, G4. Measure 2: A4, B4, C5, B4. Measure 3: A4, G4, F#4, E4. Measure 4: D4, C4, B3, A3.

**Key of E $\flat$** 

(three flats—B, E, and A)

1

2

**Exercise on High Notes**

3

**Duet—There is a Green Hill**

STEBBINS


4


E $\flat$  major scale  
(memorize)


Play six major scales from memory before proceeding with lesson 29.

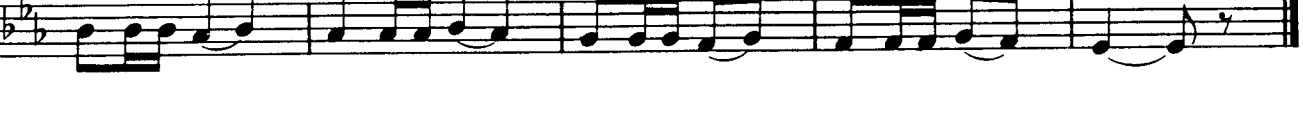
**Sixteenth Notes**

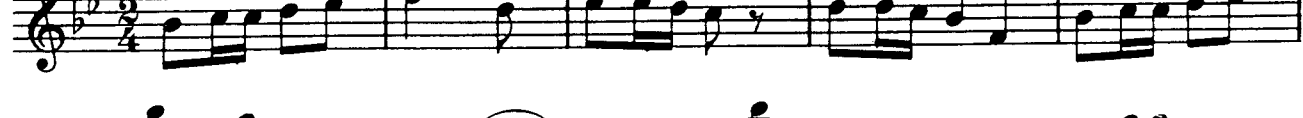
(see footnote)

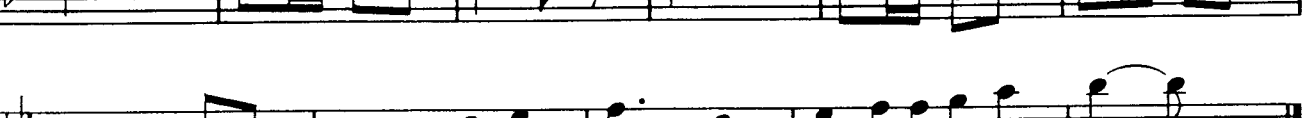
1 


2 


3 


4 

5 

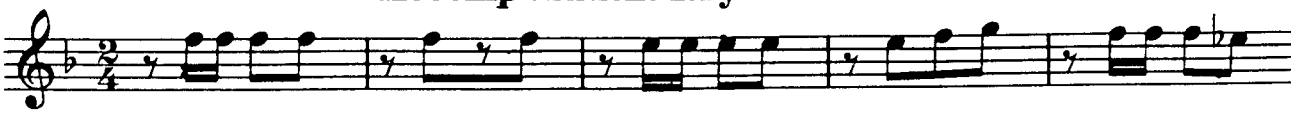
6 


7 

8 

9 

**Accompaniment Rhythms**

10 

11 

Number 1 is a rhythmic exercise. Play both lines and compare. Notice that any eighth note may be replaced by two sixteenths. Invent some rhythmic patterns of your own.

## Sixteenth Notes

1

Exercise 1: Treble clef, 2/4 time signature. The exercise consists of three staves of music. The first staff contains four measures of music. The second and third staves each contain six measures of music. The key signature has one flat (Bb). The exercise focuses on sixteenth notes and rests.

2

Exercise 2: Treble clef, 2/4 time signature. The exercise consists of three staves of music. The first staff contains four measures of music. The second and third staves each contain six measures of music. The key signature has one flat (Bb). The exercise focuses on sixteenth notes and rests.

3

Exercise 3: Treble clef, 2/4 time signature. The exercise consists of three staves of music. The first staff contains four measures of music. The second and third staves each contain six measures of music. The key signature has two flats (Bb, Eb). The exercise focuses on sixteenth notes and rests.

4

Exercise 4: Treble clef, 3/4 time signature. The exercise consists of three staves of music. The first staff contains four measures of music. The second and third staves each contain six measures of music. The key signature has one flat (Bb). The exercise focuses on sixteenth notes and rests.

## Sixteenth Notes

1



2



3



4



Review no. 4 using these articulations:





(three sharps—F, C, and G)

Rubank Elern. Meth. 392 - 393

## Dotted Eighths Followed by Sixteenths

1

2

3

4

### Duet—Tramp, Tramp, Tramp

ROOT

5

The musical score is written for four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a measure number '5'. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The melody is primarily composed of eighth notes, with some sixteenth-note runs. The accompaniment consists of chords and single notes, providing a harmonic foundation for the melody. The piece concludes with a final chord on the fourth staff.

**Dotted Eighth Followed by Sixteenths**

1



2

**Trio — My Maryland**

1st part  
2nd part  
3  
3rd part



## Additional Rhythms in Alla Breve

1

2

3

## March

4

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody and ends with a double bar line and a repeat sign. The score is written in a clear, legible hand.

## Review Lesson for Development of Technique

1

Exercise 1 consists of eight measures of music in 2/4 time, key of B-flat major (two flats). The notation is on a single staff. Measures 1-4 feature eighth-note patterns with slurs. Measures 5-8 continue with similar eighth-note patterns, including some beamed sixteenth notes. The exercise concludes with a double bar line.

2

Exercise 2 consists of five measures of music in 2/4 time, key of D major (two sharps). The notation is on a single staff. Measures 1-2 feature a half note followed by a quarter note. Measures 3-5 feature eighth-note patterns with slurs. The exercise concludes with a double bar line.

# Key of A $\flat$

(four flats — B E A and D)

1 

2 

3 

4 

5 







## Melody

SCHUMANN

6 







A $\flat$  major scale (memorize) 

Play eight major scales from memory before proceeding with lesson 38.

# Syncopation

1 \* see footnote

2

## Old Folks at Home

FOSTER

3

## Annie Laurie

Scotch Melody

4 *p*

Be certain the accent is on the correct note.  
A common error is committed by playing  
syncopated figures as follows:

(incorrect)

tu tu ah tu

## Syncopation

1

2

3

4



# Key of E

(four sharps—F, C, G and D)

1

★ ..... May be omitted ..... ★

★ ..... May be omitted ..... ★

2

## Technical Study

3

## Hunter's Chorus

WEBER

4

*mf*

*p*

*pp*

*mf*

E major scale (memorize)

Play nine major scales from memory before proceeding with lesson 41.

## Chromatic

1 A# (fingered like Bb)

2

Detailed description: The image contains two musical exercises, labeled 1 and 2, written in treble clef with a common time signature. Exercise 1 consists of four staves. The first staff begins with a treble clef and a common time signature. The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4 (labeled 'A# (fingered like Bb)'), Bb4, B4, C5. The second staff continues the ascending scale: C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, Bb5, B5, C6. The third staff continues: C6, C#6, D6, D#6, E6, E#6, F6, F#6, G6, G#6, A6, A#6, Bb6, B6, C7. The fourth staff continues: C7, C#7, D7, D#7, E7, E#7, F7, F#7, G7, G#7, A7, A#7, Bb7, B7, C8. Exercise 2 consists of eight staves. The first staff begins with a treble clef and a common time signature. The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, Bb4, B4, C5. The second staff continues the ascending scale: C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, Bb5, B5, C6. The third staff continues: C6, C#6, D6, D#6, E6, E#6, F6, F#6, G6, G#6, A6, A#6, Bb6, B6, C7. The fourth staff continues: C7, C#7, D7, D#7, E7, E#7, F7, F#7, G7, G#7, A7, A#7, Bb7, B7, C8. The fifth staff continues: C8, C#8, D8, D#8, E8, E#8, F8, F#8, G8, G#8, A8, A#8, Bb8, B8, C9. The sixth staff continues: C9, C#9, D9, D#9, E9, E#9, F9, F#9, G9, G#9, A9, A#9, Bb9, B9, C10. The seventh staff continues: C10, C#10, D10, D#10, E10, E#10, F10, F#10, G10, G#10, A10, A#10, Bb10, B10, C11. The eighth staff continues: C11, C#11, D11, D#11, E11, E#11, F11, F#11, G11, G#11, A11, A#11, Bb11, B11, C12.

## Chromatic

1

2

*p* *f*

## Waltz

3

## Triplets

In previous lessons you have divided the quarter notes into two equal parts ( $\text{♩} = \text{♪♪}$ ) and into four equal parts ( $\text{♩} = \text{♩♩♩♩}$ ). It may also be divided into three equal parts: ( $\text{♩} = \text{♩♩♩}$ ).

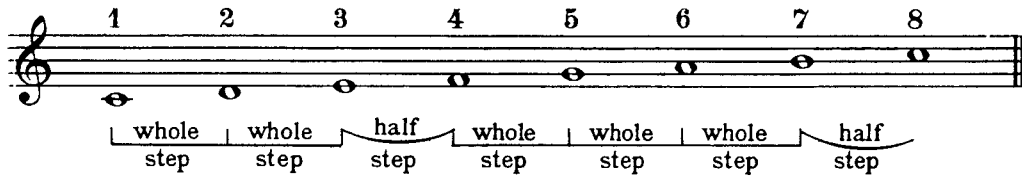
## Scenes That Are Brightest

WALLACE

Be certain you play each of the notes in the triplet figure with equal value. A common error is committed by playing the figure in this way:  $\text{♩♩♩}$ . Do not rush the first two notes.

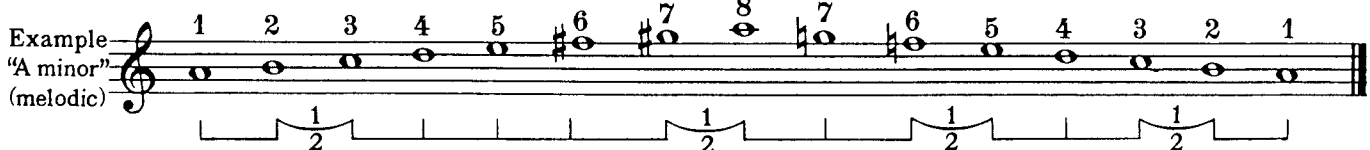
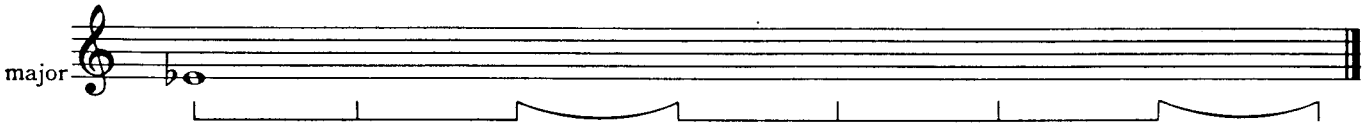
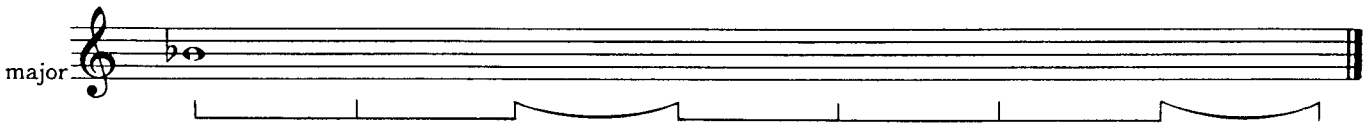
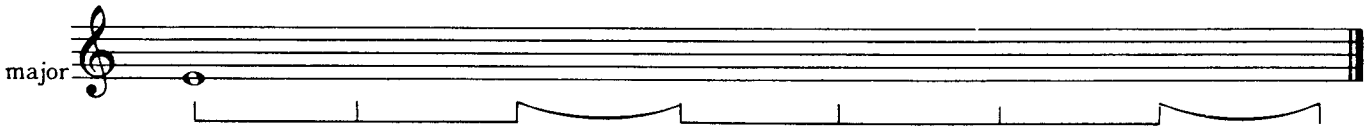
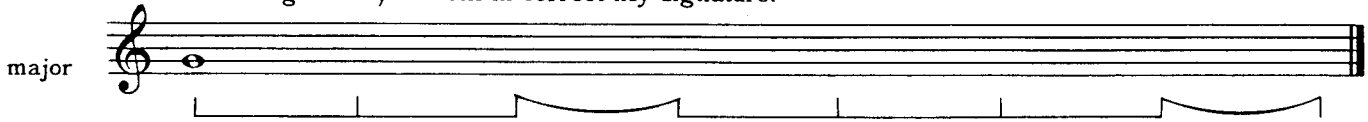
## A Study on Construction of Major and Minor Scales

Example  
"C major"



To be **SPELLED** correctly a scale must be on successive lines and spaces. Note **HALF STEPS** between 3rd and 4th degrees and 7th and 8th degrees.

Work out the following scales, then fill in correct key signature.



Note that the key signature is that of the **RELATIVE MAJOR SCALE** which starts on the third degree of the minor. In the above example (A minor) the key signature is the same as C major (called the **RELATIVE MAJOR**) which starts on the third degree of the A minor scale.



**Major Scales for Reference**

C

F

B $\flat$

E $\flat$

A $\flat$

D $\flat$

G $\flat$

G

D

A

E

B

## Common Minor Scales

A 

D 

G 

C 

F 

Bb 

E 

B 

F# 

C# 

A# (fingered like Bb) 

E# (fingered like Fb) 

B# (fingered like Cb) 

## Chromatic



## Chord Studies

Tonic \_\_\_\_\_ Dominant 7th of the new key \_\_\_\_\_