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With CD

Creative Saxophone

A fresh approach for beginners
featuring jazz & improvisation

Kellie Santin & Cheryl Clark

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This book is dedicated to the memory
of our amazing teacher and mentor
Peter Julian Martin
1937–92

Creative Saxophone

A fresh approach for beginners featuring jazz and improvisation

Kellie Santin
Cheryl Clark

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Dear Student,

Creative Saxophone is designed for the beginner saxophonist who wishes to learn to play jazz, rock, and other contemporary music styles, whilst developing a solid technique.

Uniquely, the method introduces the beginner student to the concepts of jazz improvisation and emphasizes the importance of this approach throughout. Improvisation is not only great fun and a wonderful creative outlet, but it also helps the player to develop a host of other musical skills that will improve their playing in all respects.

This is the first book in the *Creative Saxophone* series and it includes a CD of exciting and inspirational backings for 15 pieces, all performed by world-class musicians. This allows the student the opportunity to play along with a real band. Each backing is recorded in two transpositions, one suitable for alto and the other for tenor saxophone.

The companion book *Creative Saxophone Duets* is written specifically for use alongside *Creative Saxophone* and contains 26 duets in the same variety of styles, all with CD backing. It provides an excellent way of reinforcing and supplementing the techniques already mastered through *Creative Saxophone*.

We hope that *Creative Saxophone* works well for you and that it makes the experience of learning the saxophone exciting, rewarding, and enjoyable.

Kellie Santin Cheryl Clark

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Creative Saxophone

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A tuning note (F♯ for the alto and B for the tenor saxophone) is located on track 16

Getting started

Saxophone assembly

Figure (a)

Key

1 Reed
2 Ligature
3 Octave mechanism
4 Crook/Neck
5 Hook for sling
6 Octave key
7 Bell

Figure (b)

Figure (e)

The Saxophone

Figure (c)

Figure (d)

Figure (f)

Saxophone assembly

- Assemble the mouthpiece, reed (1) and ligature (2), according to figures (a) and (b).
- Now, assemble the saxophone as shown by figures (c) and (d) making sure that the body of the instrument is aligned correctly with the octave mechanism (3) on the saxophone neck (4).
- Finally, place the saxophone sling, figure (e), around your neck and attach to the hook (5). Adjust the sling up or down until the mouthpiece is directly in front of your mouth without the need to tilt your head up or down.

Producing a sound

- Stand up straight. Position your hands in the playing position shown in figure (f).
- Place 1–2 cms of the mouthpiece into your mouth, resting your upper teeth lightly on top of the mouthpiece. Do not bite down. Your bottom lip should act as a cushion between your lower teeth and the reed.
- Now take a deep breath through the sides of your mouth, then close your lips around the mouthpiece so that no air can escape. You can now blow to produce a sound.

Tonguing

In order to achieve a clean and precise start to each note, you need to use your tongue.

- Place the mouthpiece into your mouth (see above), gently covering the tip of the mouthpiece and reed with your tongue. The area about 1cm from the tip of the tongue works best for most people.
- Take a deep breath through the sides of your mouth and when you are ready to release the air into the saxophone, remove your tongue quickly from the mouthpiece in the same way as you would if you were to say the words '*Dah*' or '*Tah*'.
- Do not puff your cheeks and remember ALWAYS BREATHE THROUGH YOUR MOUTH, NEVER YOUR NOSE.

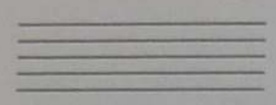
Looking after your saxophone

- It is important to keep your saxophone clean. Regularly wipe out your mouthpiece using a clean cloth or lukewarm water if needed, and remember to tip excess moisture out of the bell (7) of your saxophone before putting it away.
- Always remove the reed from the mouthpiece after use and store it on a flat dry surface. You can purchase reed storage cases that extend reed life considerably.
- All repairs to your precious saxophone should be carried out by a qualified instrument repairer.

Basic music theory

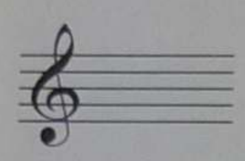
Stave

This is a **stave**:



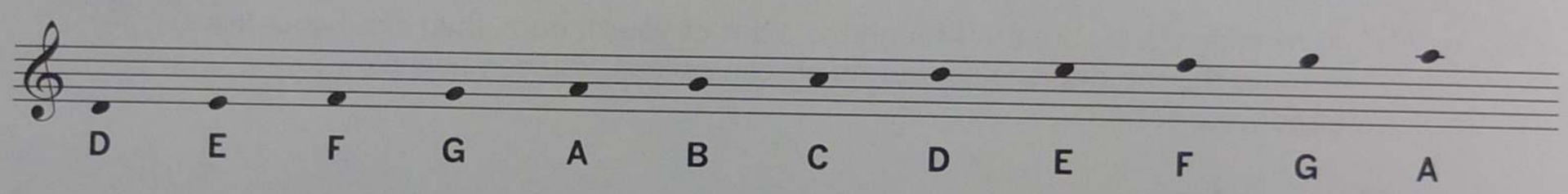
Clef

This is a **treble clef**:



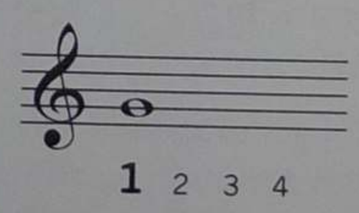
Note names

The names of the **notes** on the **treble clef** are as follows:

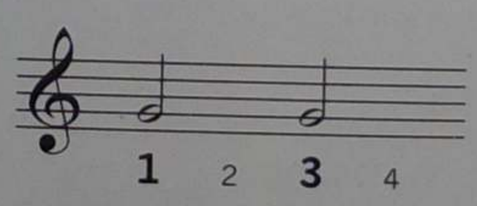


Note values

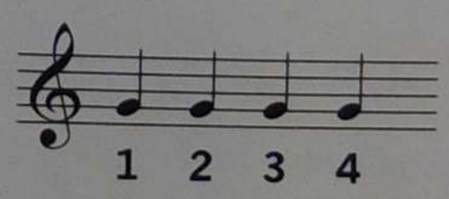
A **semibreve** or **whole note** = 4 **beats**



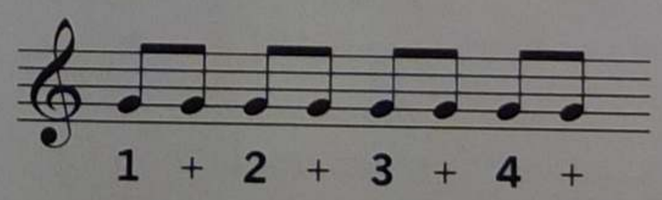
A **minim** or **half note** = 2 **beats**



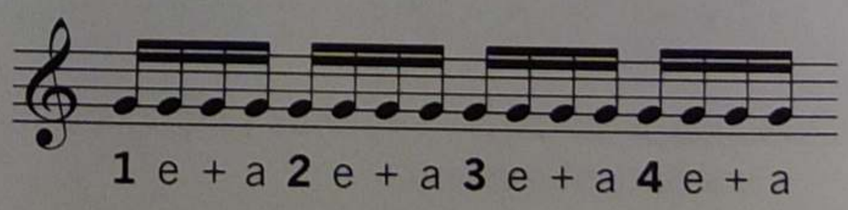
A **crotchet** or **quarter note** = 1 **beat**



A **quaver** or **eighth note** = 1/2 of a **beat**



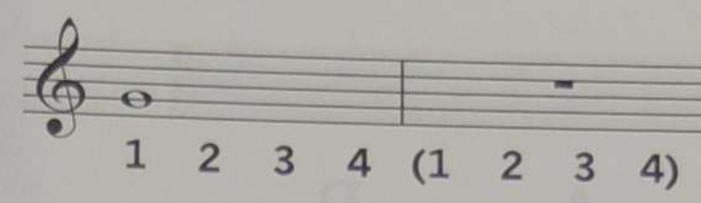
A **semiquaver** or **sixteenth note** = 1/4 of a **beat**



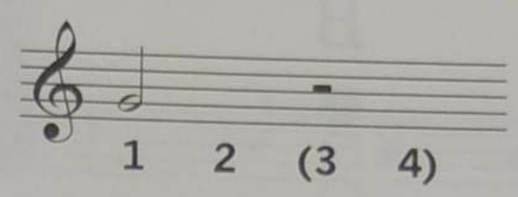
Rests

Each **note** has an equivalent **rest**.

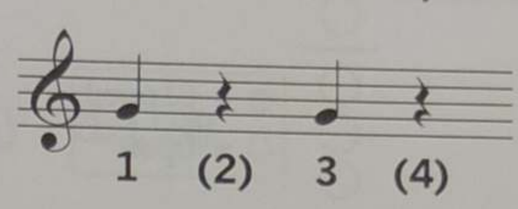
A **semibreve** or **whole bar rest** = 4 silent **beats**



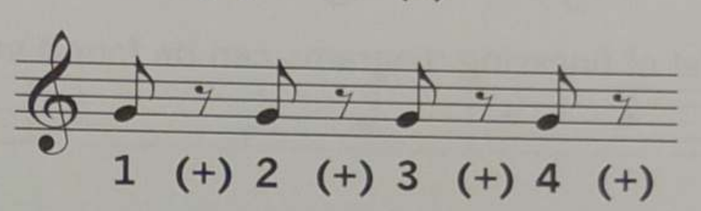
A **minim** or **half note rest** = 2 silent **beats**



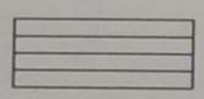
A **crotchet** or **quarter note rest** = 1 silent **beat**

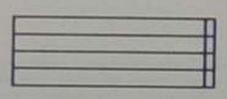


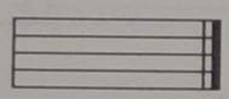
A **quaver** or **eighth note rest** = 1/2 of a silent **beat**



Bars and barlines

This is a **bar** 

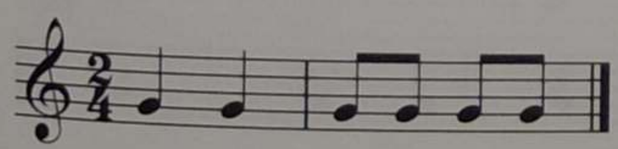
A bar with a **double barline**  indicates the end of a section of music.

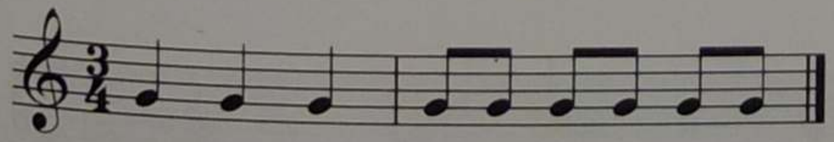
A **final barline**  indicates the end of a whole piece of music.

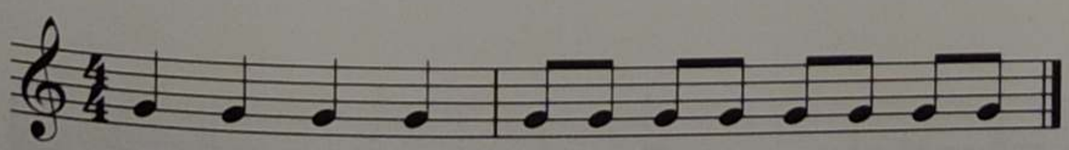
Time signatures

The top number indicates how many **beats** per **bar**.

The bottom number indicates the **value** of each **beat** (4 = **crotchet beats**).

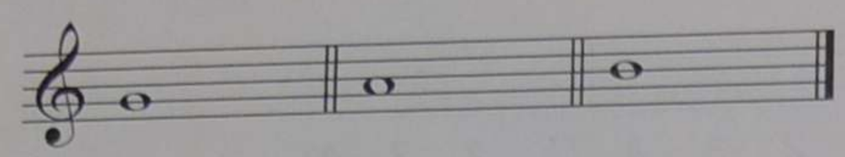
1 

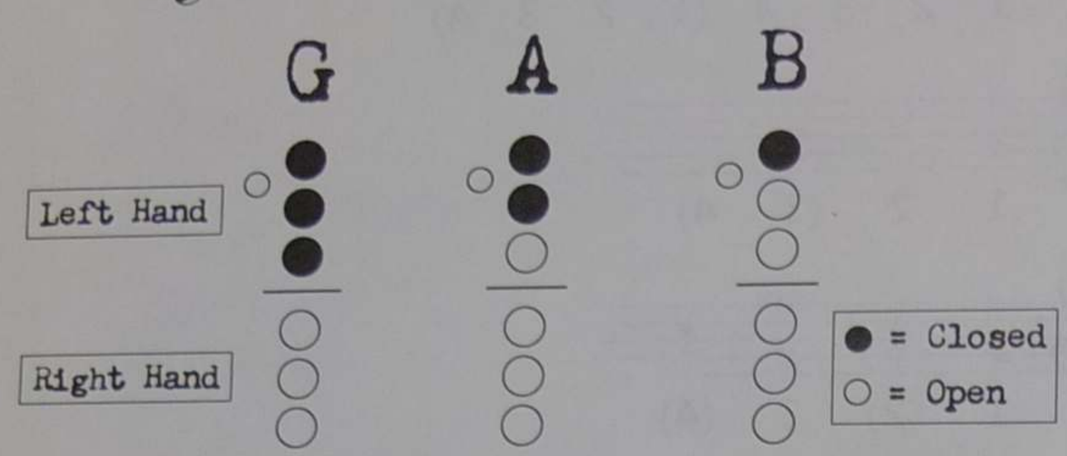
2 

3 

1

New notes

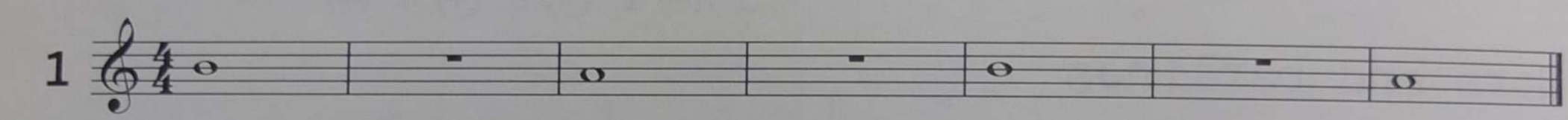


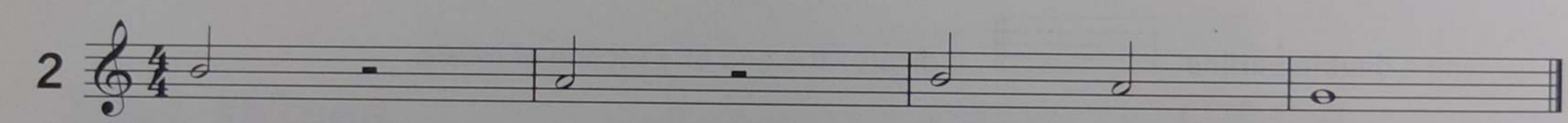


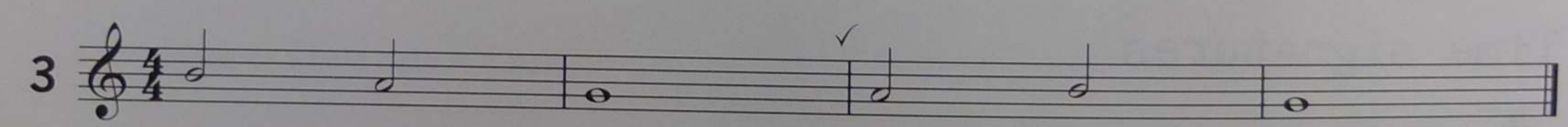
Things to remember

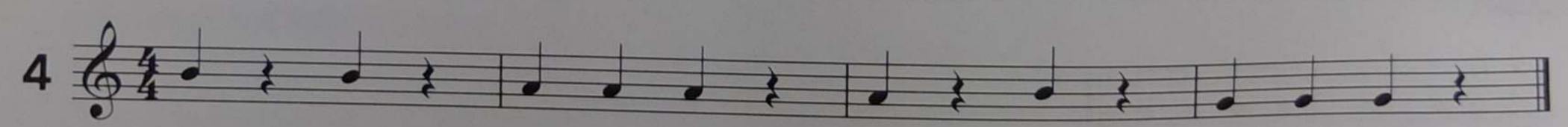
- Start each note with your tongue.
- Don't puff your cheeks.
- Always breathe through your mouth.
- A tick (✓) means 'take a breath'.
- Count the beats in time as you play.

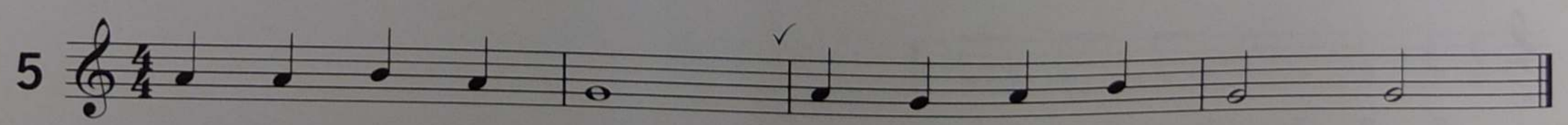
A complete list of fingering diagrams can be found on pages 68–9.

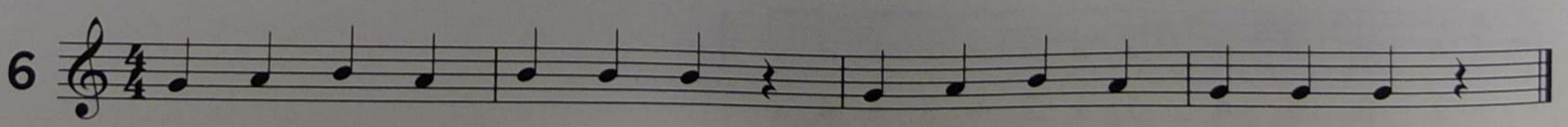






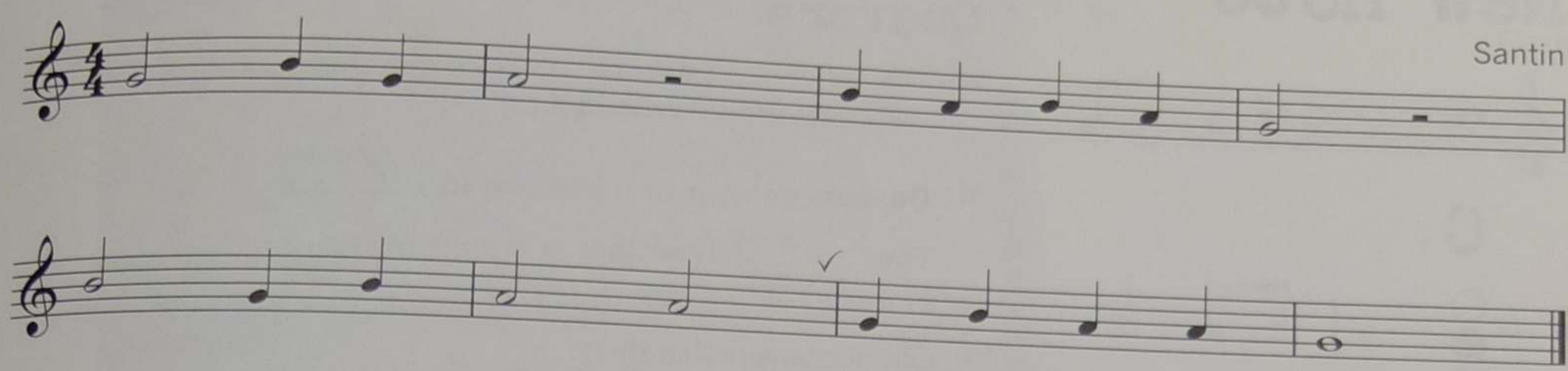






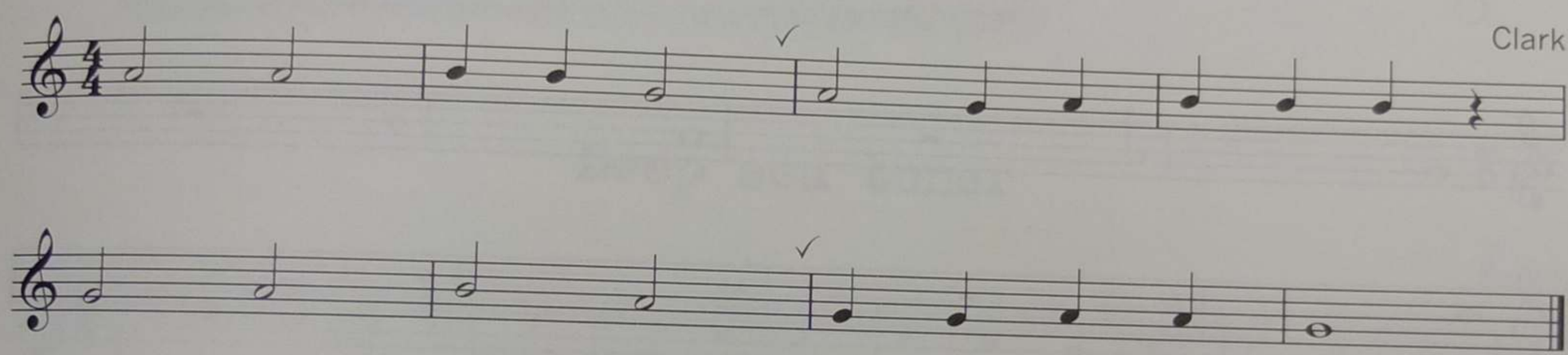
It all stems from this

Santin



Early days

Clark



Starting line

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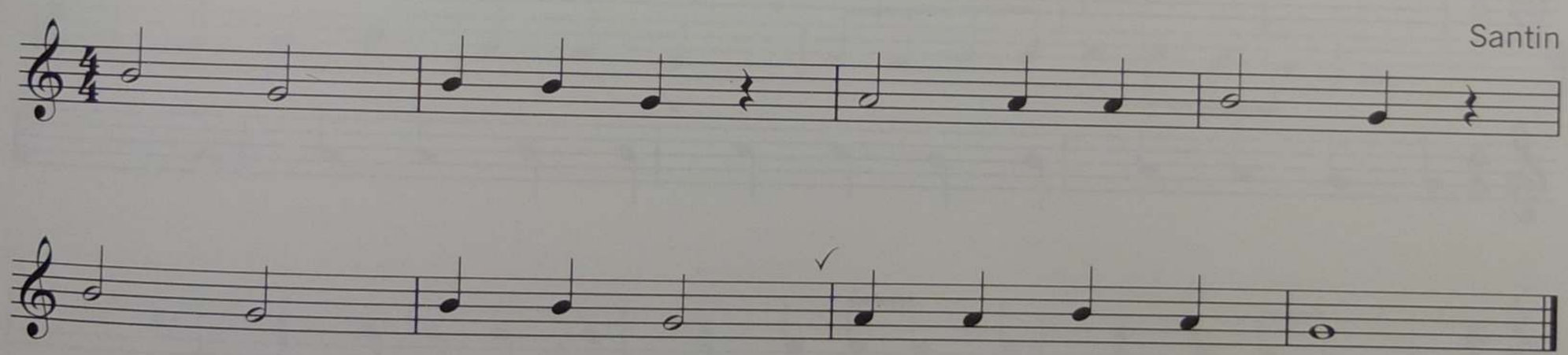
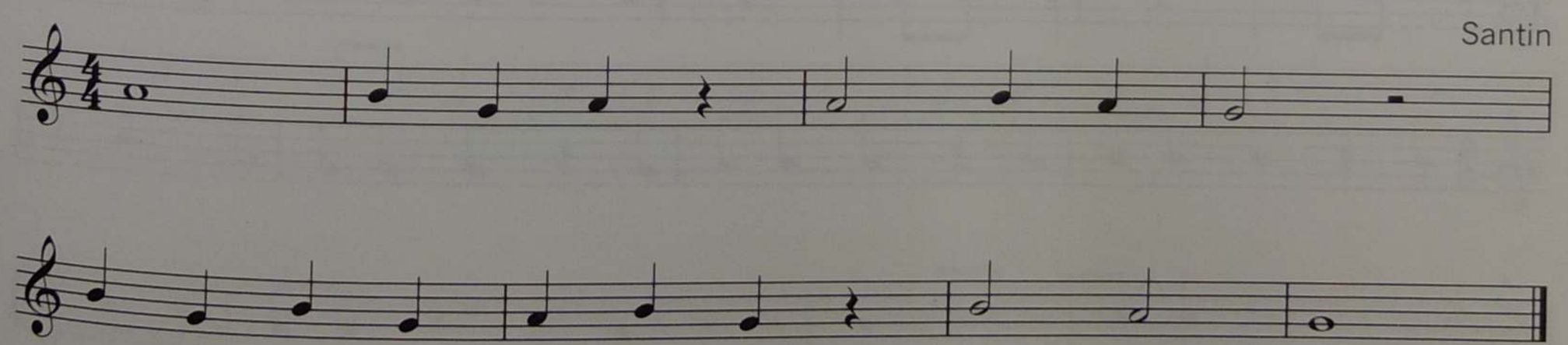


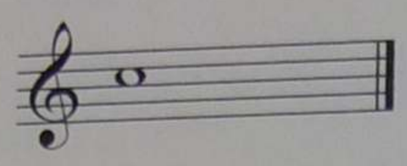
Yet to be announced

Santin



2

New note



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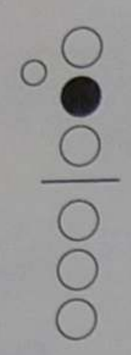
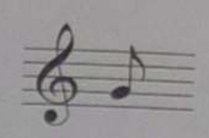
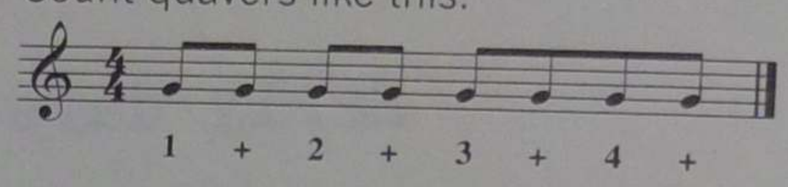
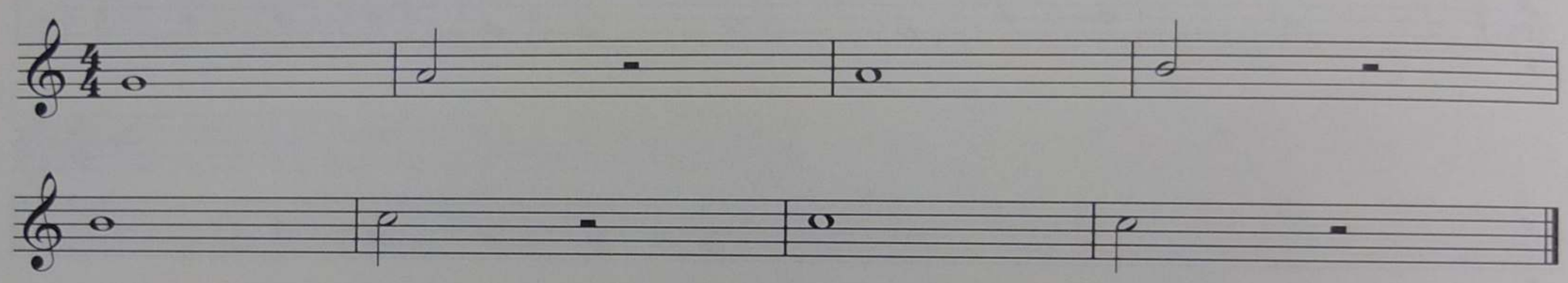


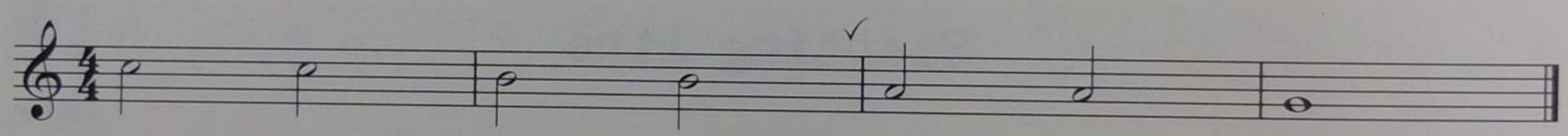
Quavers

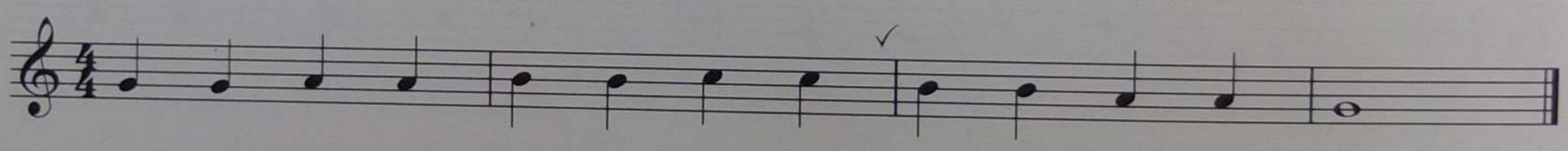
- The value of a **quaver** is half of a **crotchet** (two **quavers** = one **crotchet**).
- **Quavers** on their own look like this 

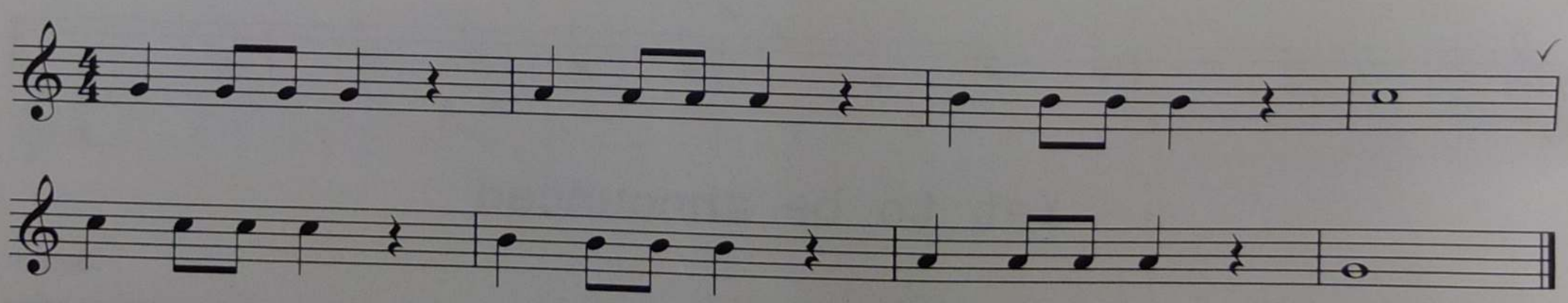
  They are usually written in groups of two or four to make them easier to read.
- Count quavers like this:

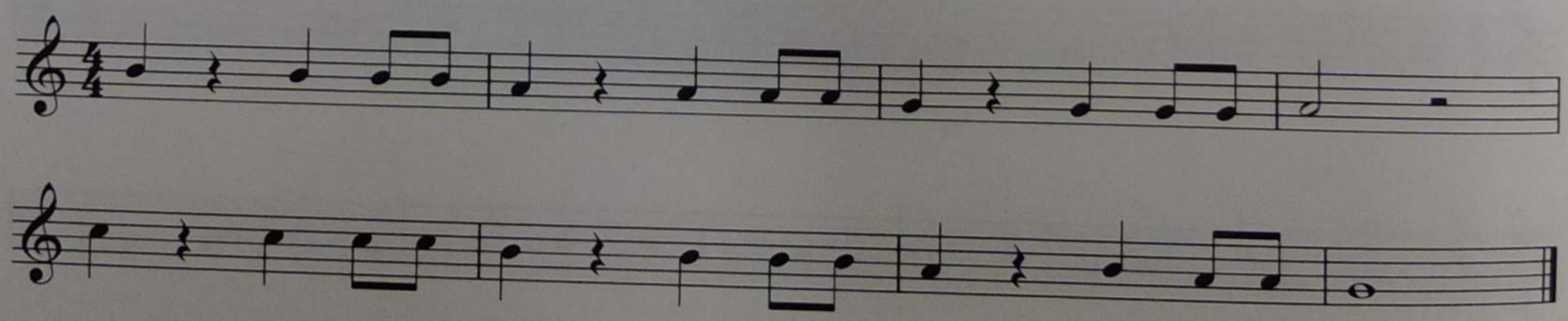


1 

2 

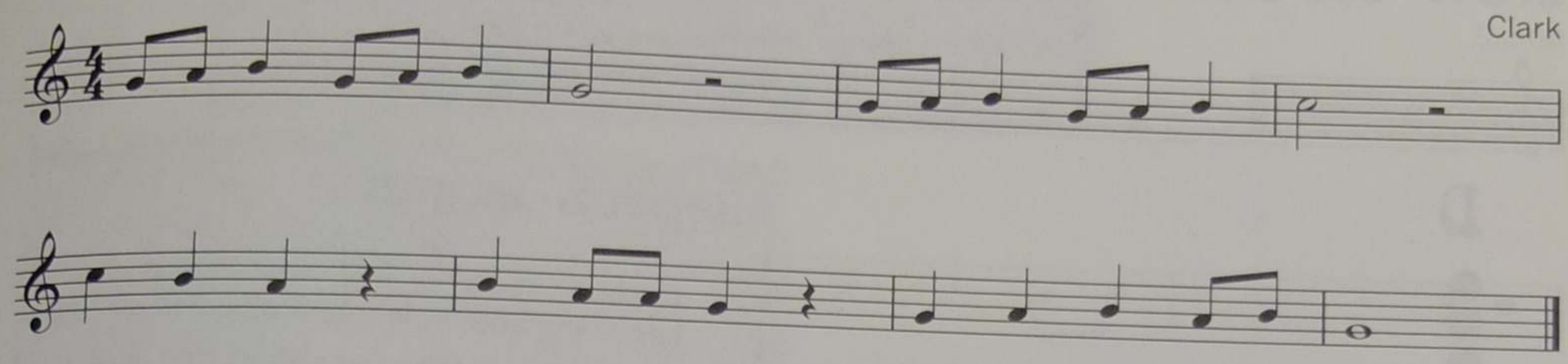
3 

4 

5 

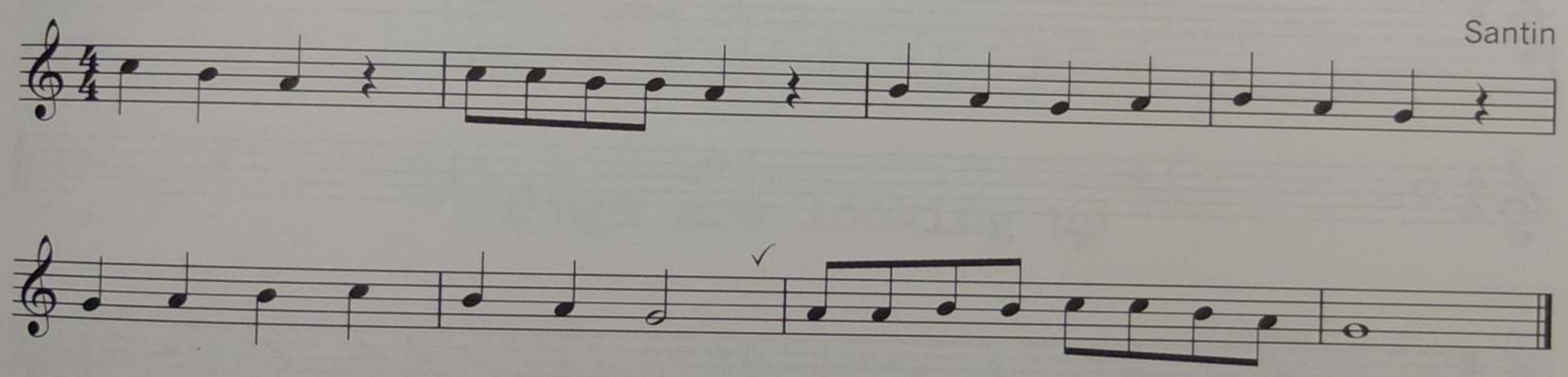
Where's the remote?

Clark



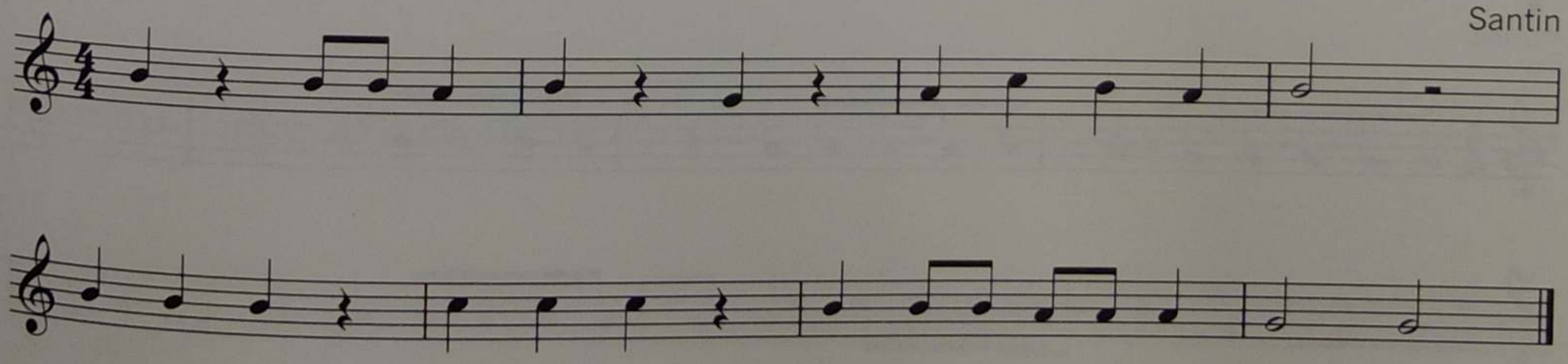
Deep sea tuner

Santin



Life on Mars

Santin



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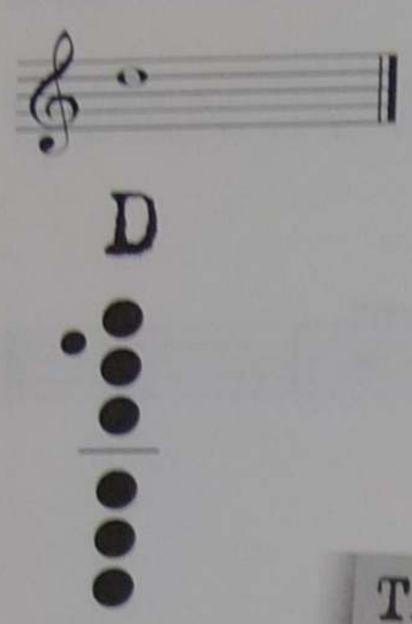
New note



D

Octave key technique

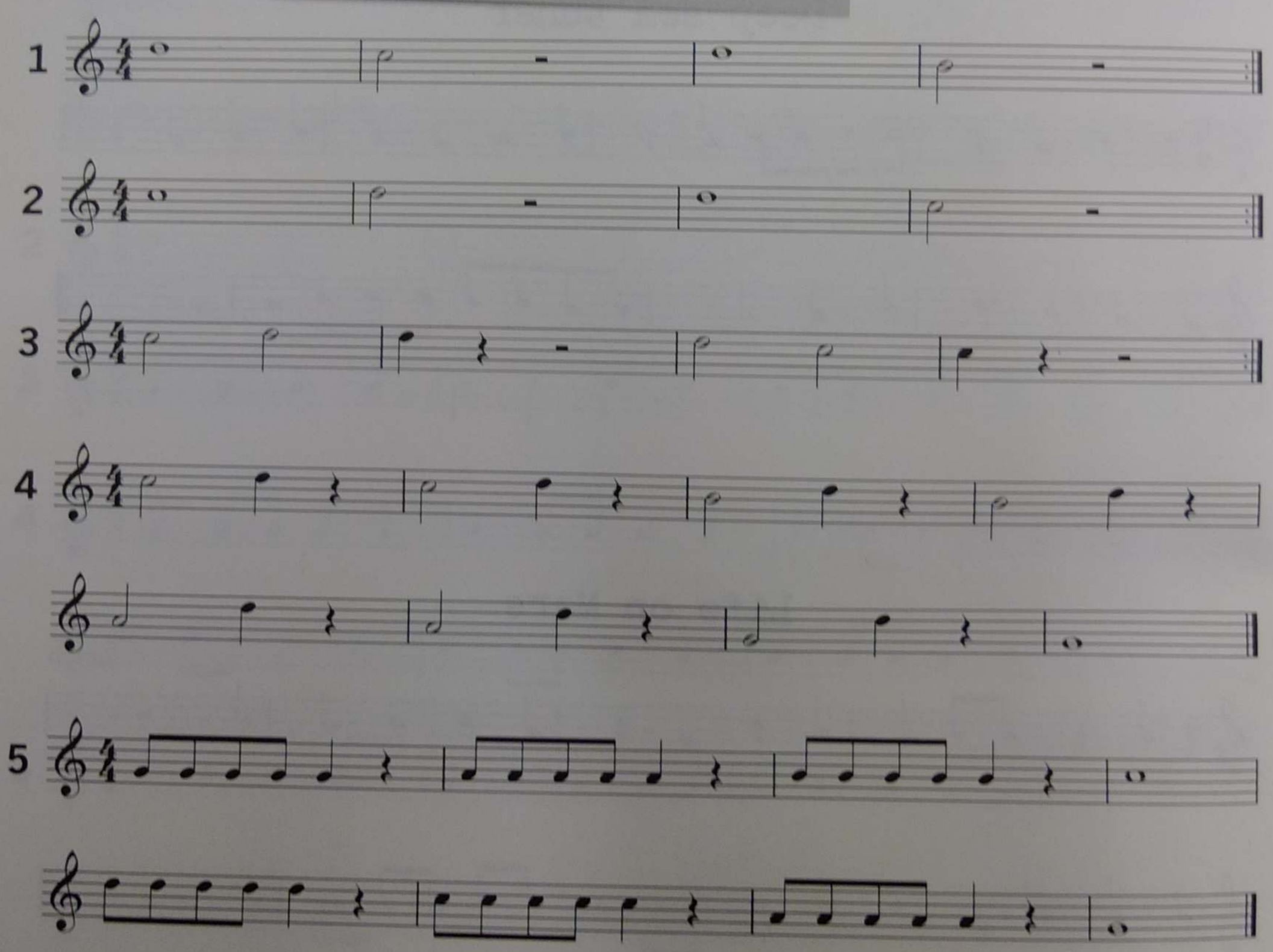
- When applying the **octave key** (p. 4), use a rolling motion—the thumb should not leave its thumb rest.

Repeat signs

- These symbols indicate the beginning and ending of a repeated section.
- When there is only one **repeat sign**, you return to the beginning of the song.

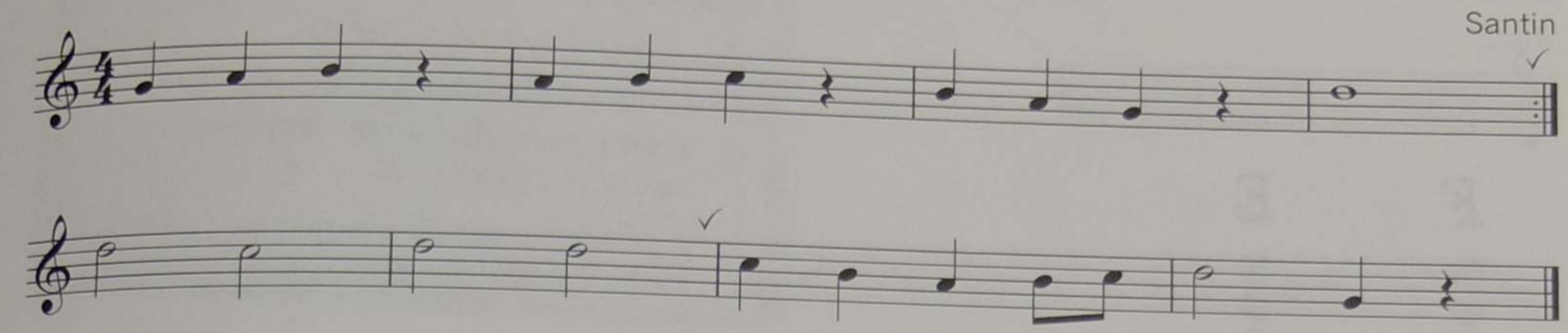
Things to remember

- Aim for an open, 'rounded' sound.
- Keep fingers close to the keys at all times.



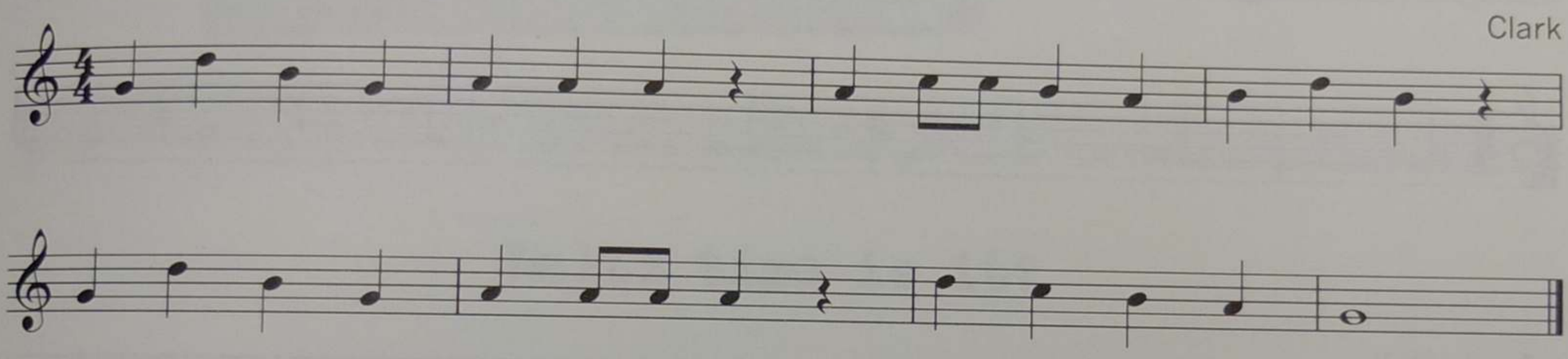
Repeating yourself

Santin



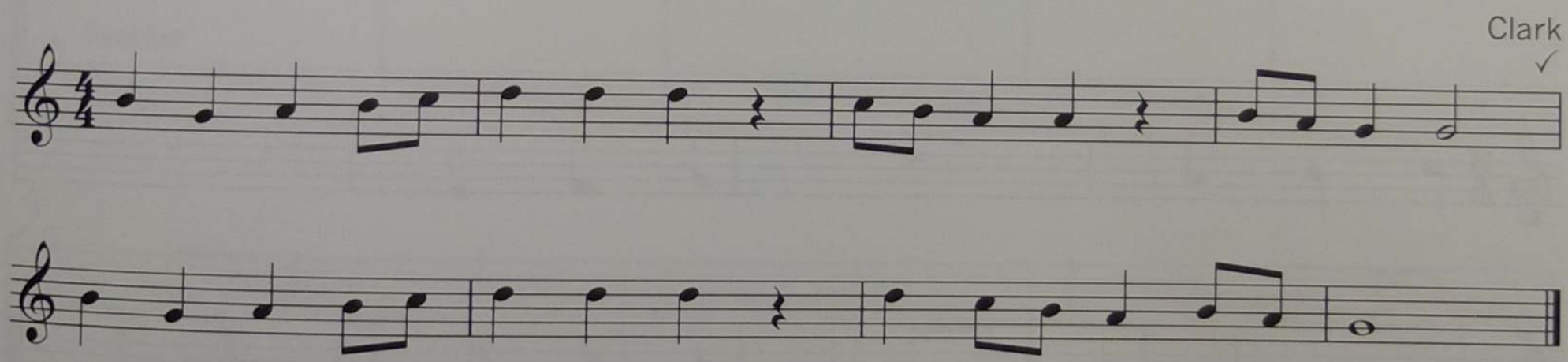
Chops and three veg

Clark



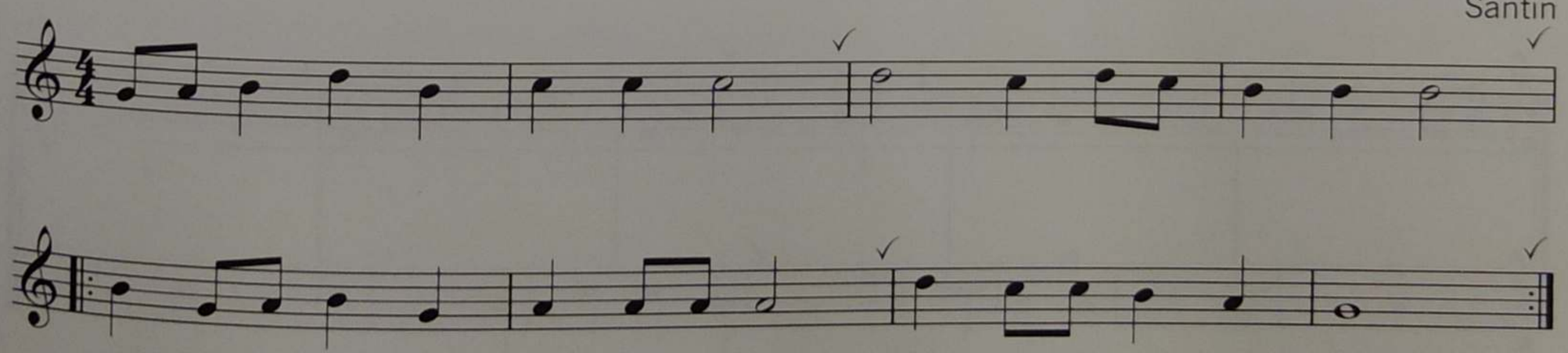
Things are looking up

Clark



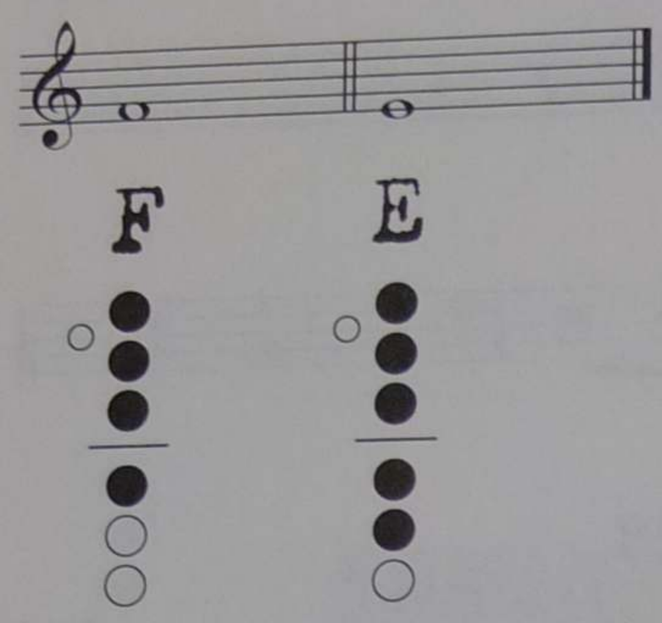
Call me old fashioned

Santin



4

New notes



Notation

- $\frac{3}{4}$ = 3 **crotchet** beats per bar.
- 𝅗𝅥. **dotted minim** = 3 crotchet beats.
- A **dot** placed after a note lengthens that note by half of its value.
- a **semibreve rest** indicates a whole bar of silence.

Things to remember

- Check the **time signature** to find out the number of beats in each bar.

1

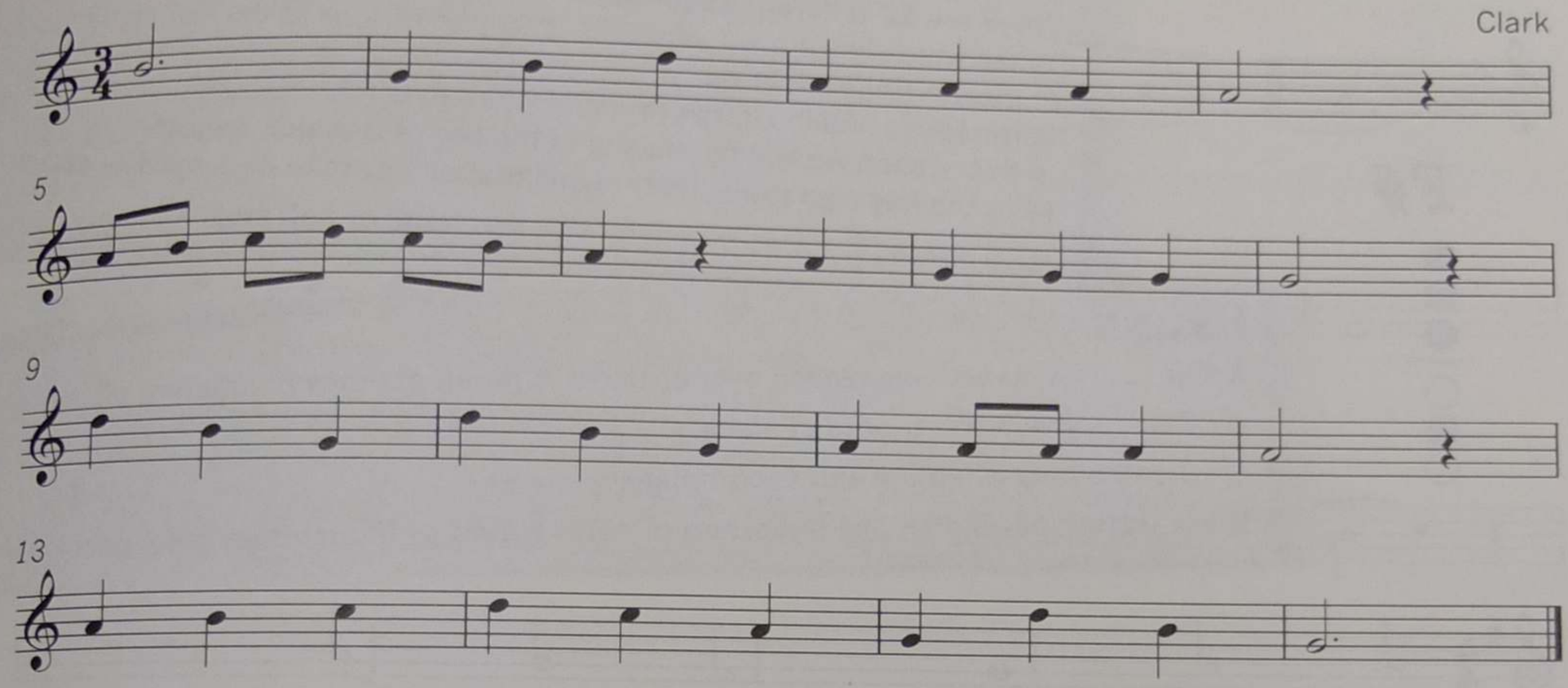
2

3

4

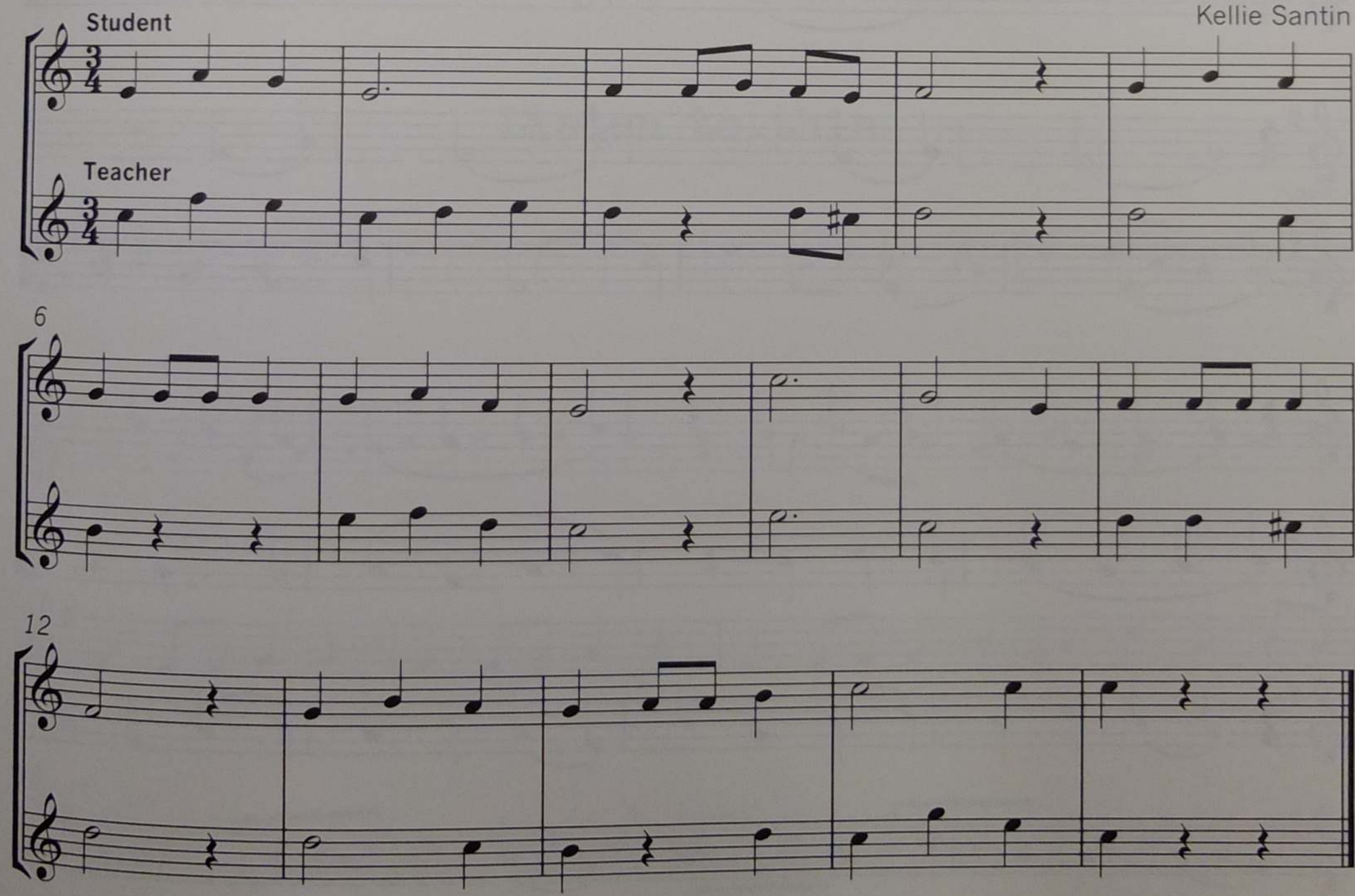
The rest's history

Clark



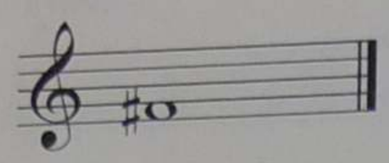
Waltz time is it?

Kellie Santin

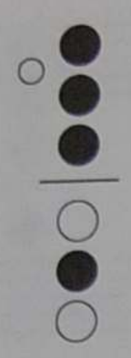


5

New note



F#



Key signatures

There are **12** different **major keys**.
To tell which key a piece of music is written in, look at the **key signature** at the start of each line.
Some keys contain **sharps** (♯) and others **flats** (♭).
In this section we will be playing in the key of **G major**, indicated by the **F♯** in the **key signature**. This means that all Fs are to be played as F♯s.

- A **sharp** (♯) raises a note by one **semitone** or **half step**.

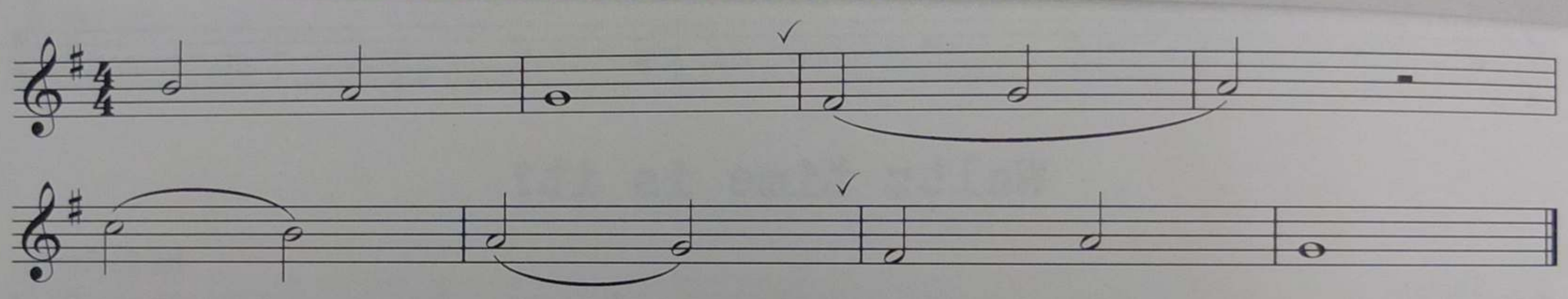
Slurs

A **slur** ‿ is a curved line placed over or under a group of notes of different pitches.

- Only tongue the first note of a slur.
- Breathe only when the slur is complete.

These techniques help make the group of notes sound as though they belong together.

1



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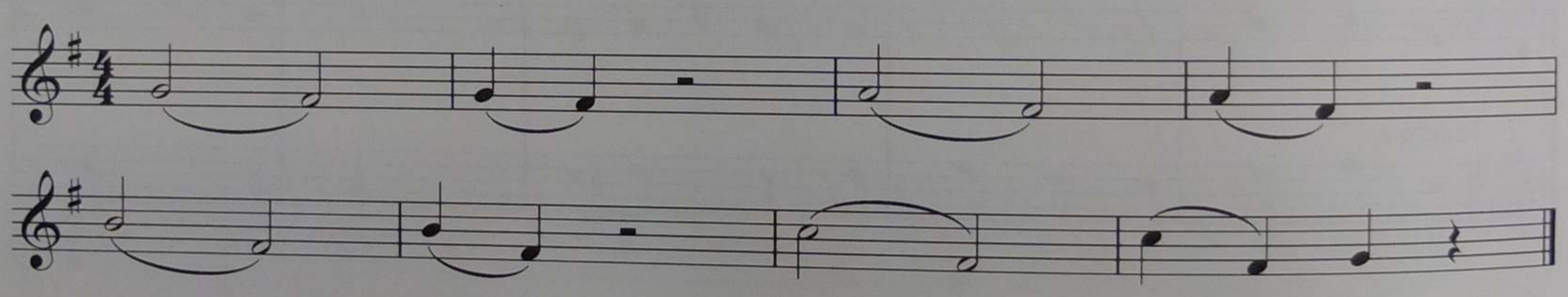

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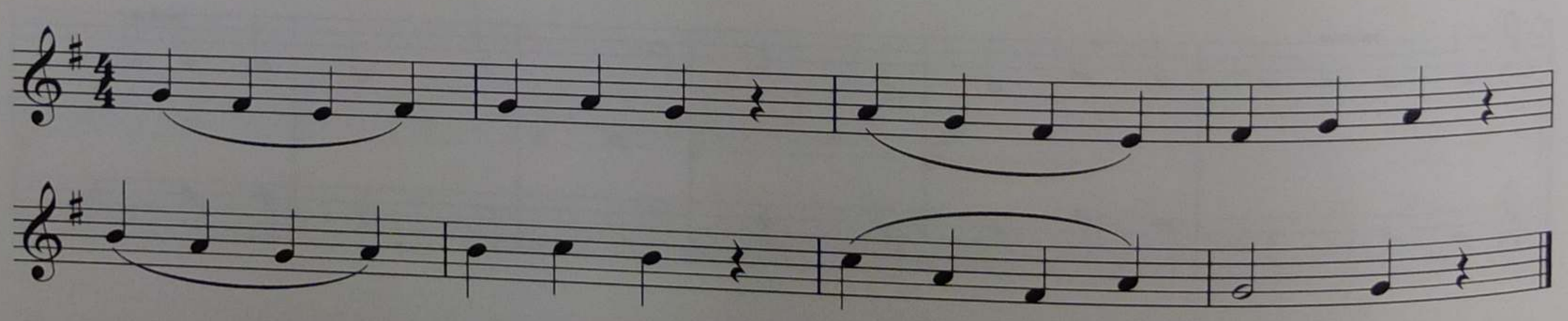

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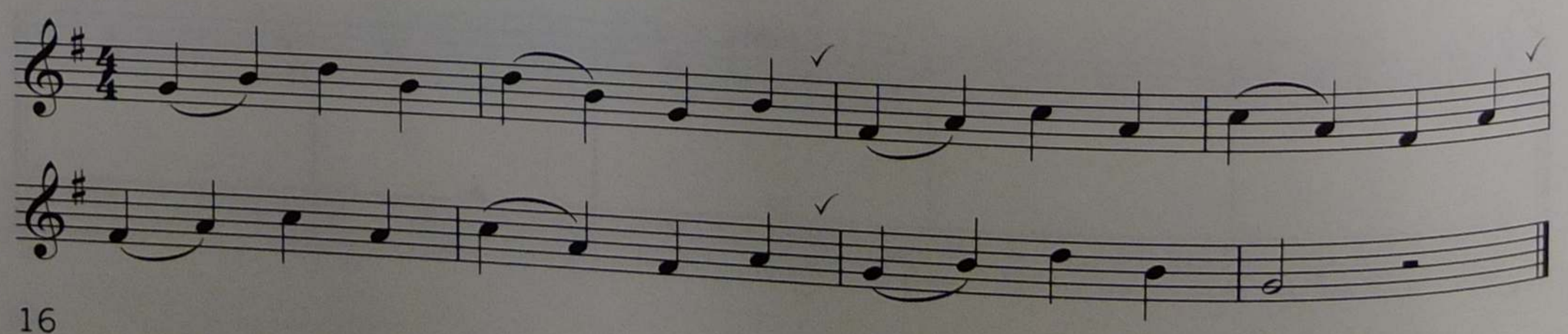
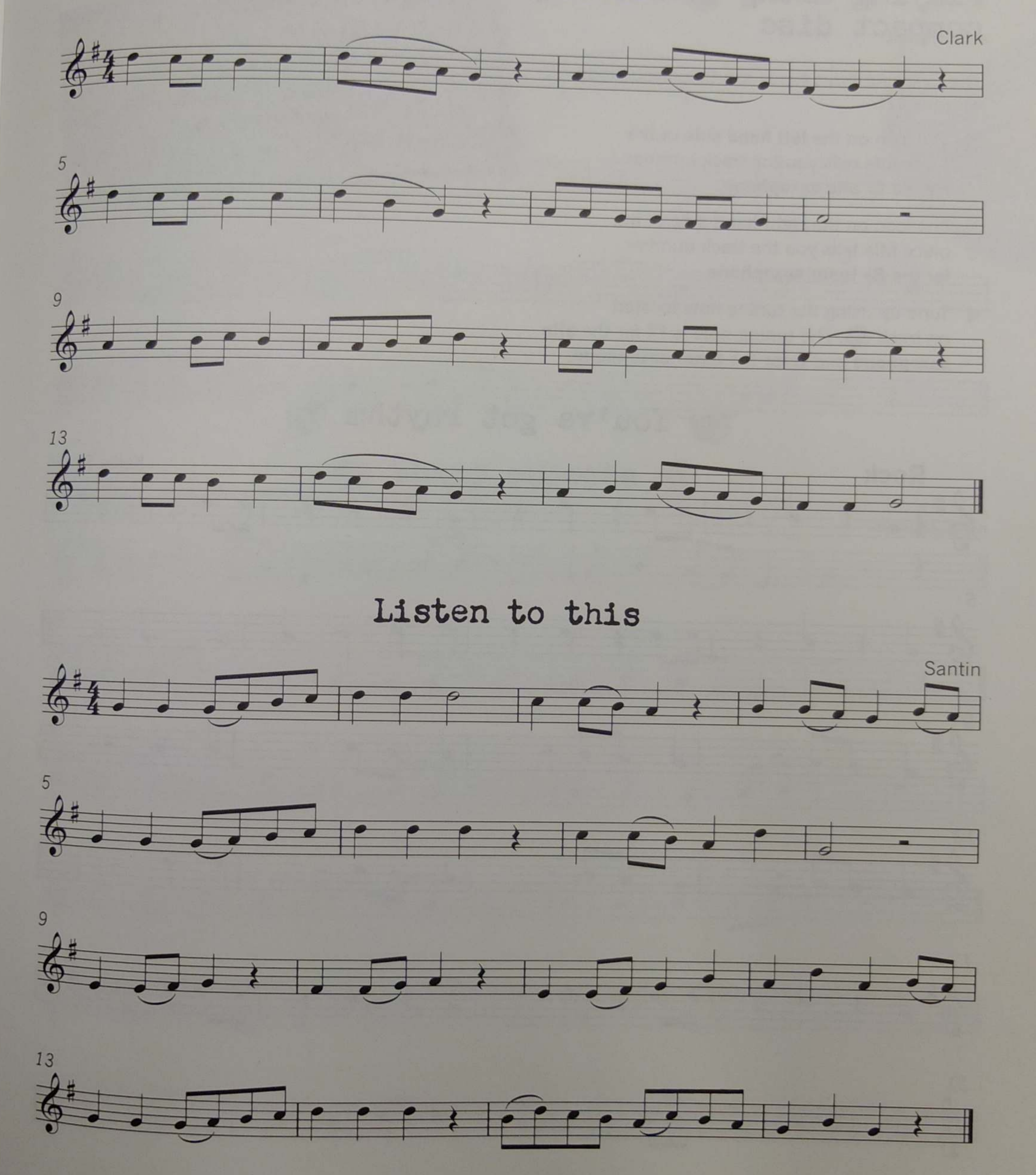


Well connected

Clark



Listen to this

Santin

Play-alongs for 1–5

Playing along with the compact disc

The following three tunes can be played along with the CD.

- The icon on the **left hand side** of the piece title tells you the track number for the **E♭ alto saxophone**.
- The icon on the **right hand side** of the piece title tells you the track number for the **B♭ tenor saxophone**.
- Tune up using the tuning note located on track **16**. The tuning note is **F♯** for the **alto saxophone** and **B** for the **tenor saxophone**.

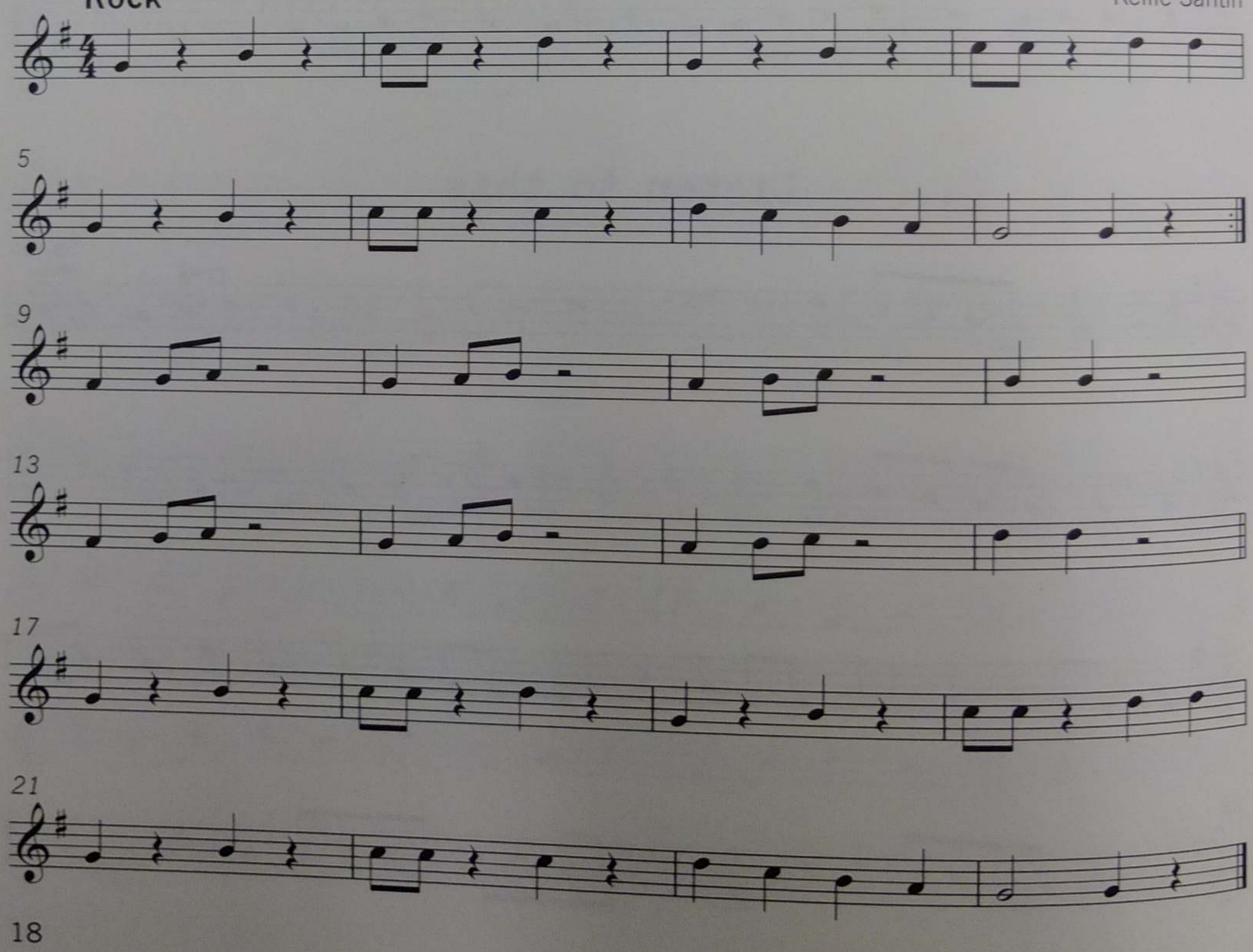
Things to remember

- Listen closely to the **count-in** at the beginning of each piece.
- Count or tap your foot in time with the music, especially during **rests**.
- Most importantly, HAVE A GREAT TIME!

1 You've got rhythm 17

Rock

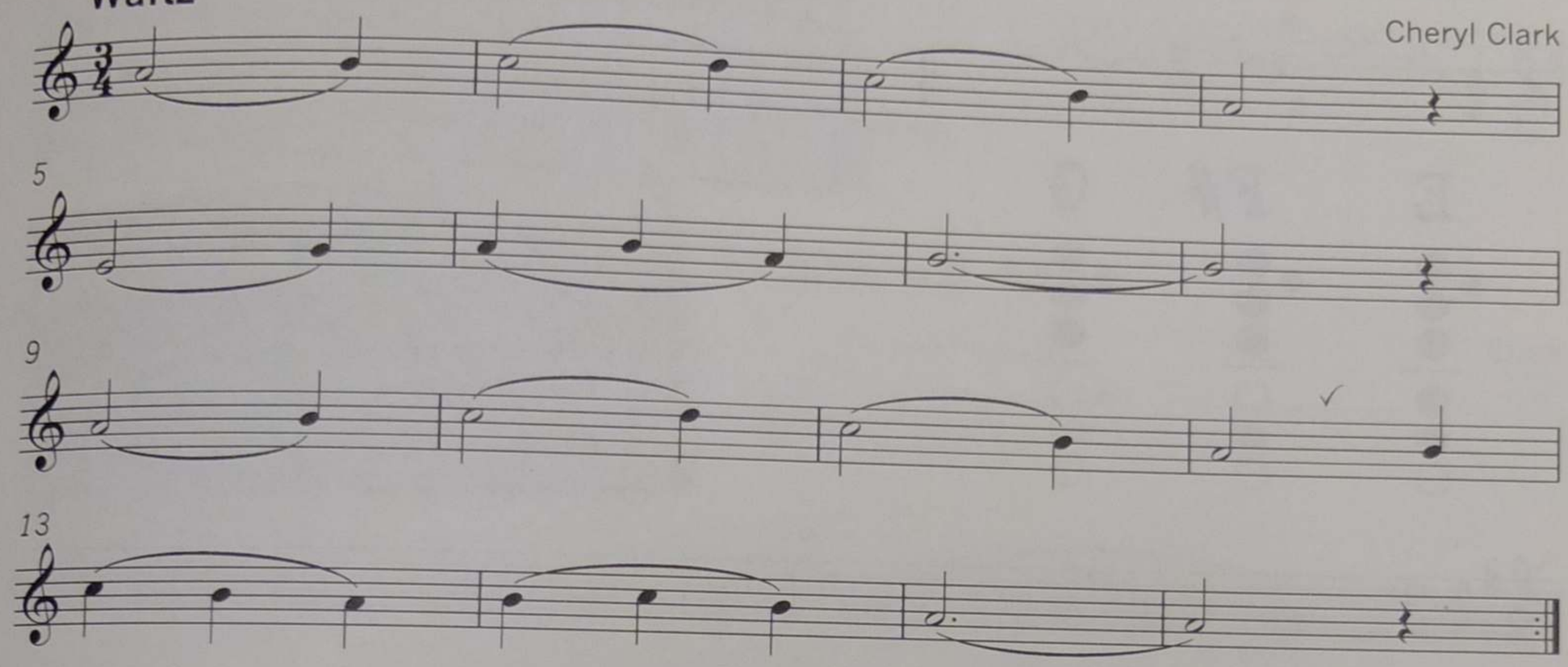
Kellie Santin



2 Cascading waltz 18

Waltz

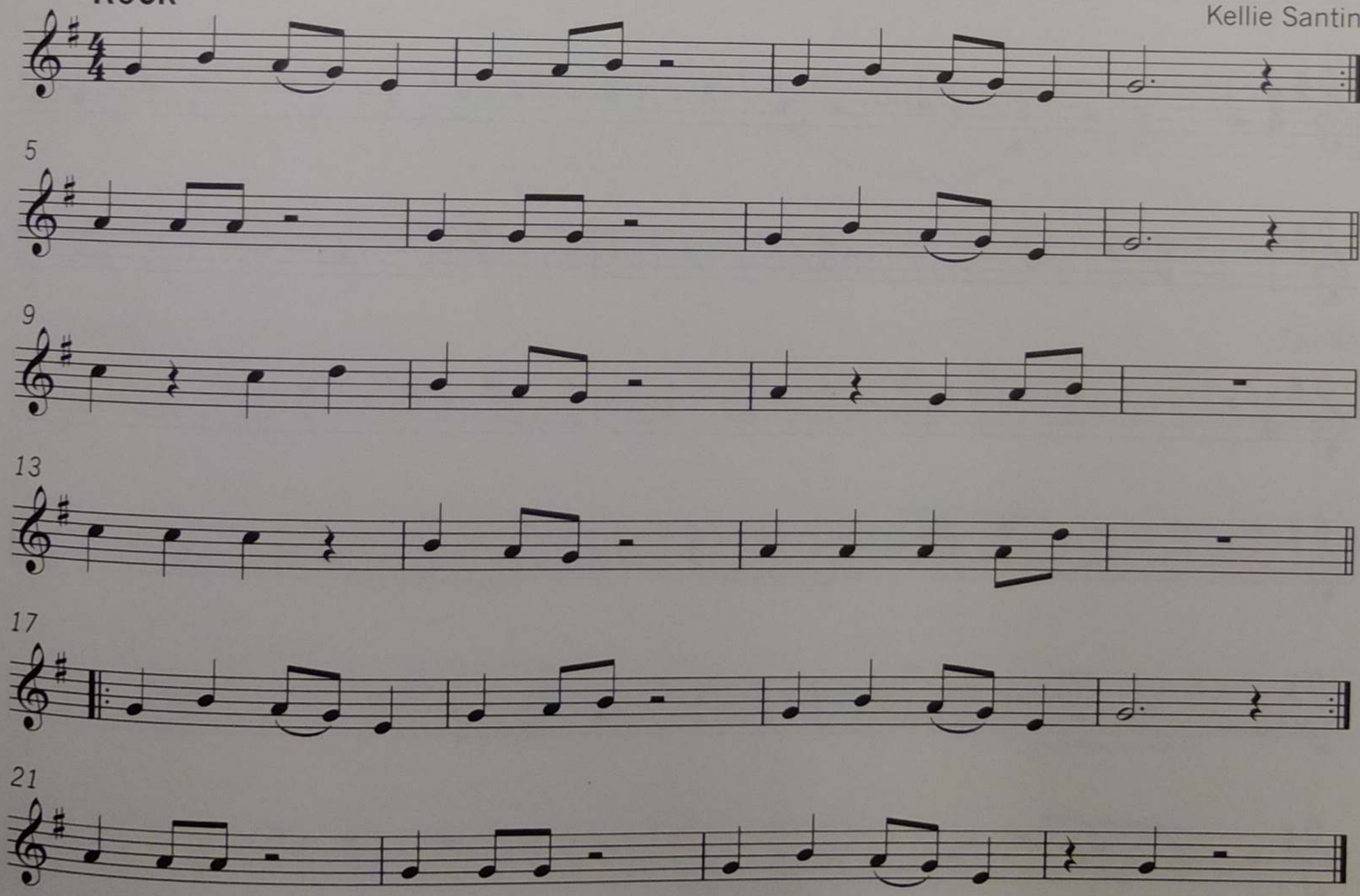
Cheryl Clark



3 Sharp objects 19

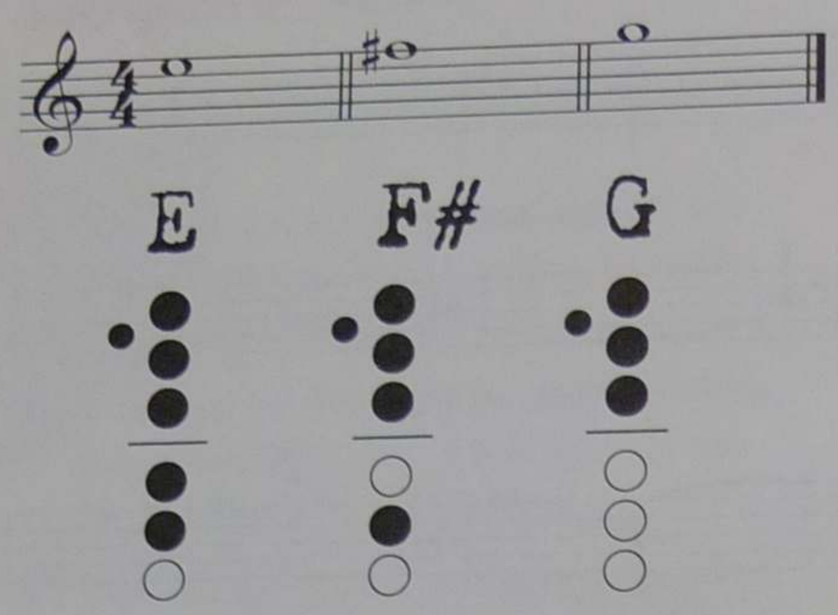
Rock

Kellie Santin



6

New notes



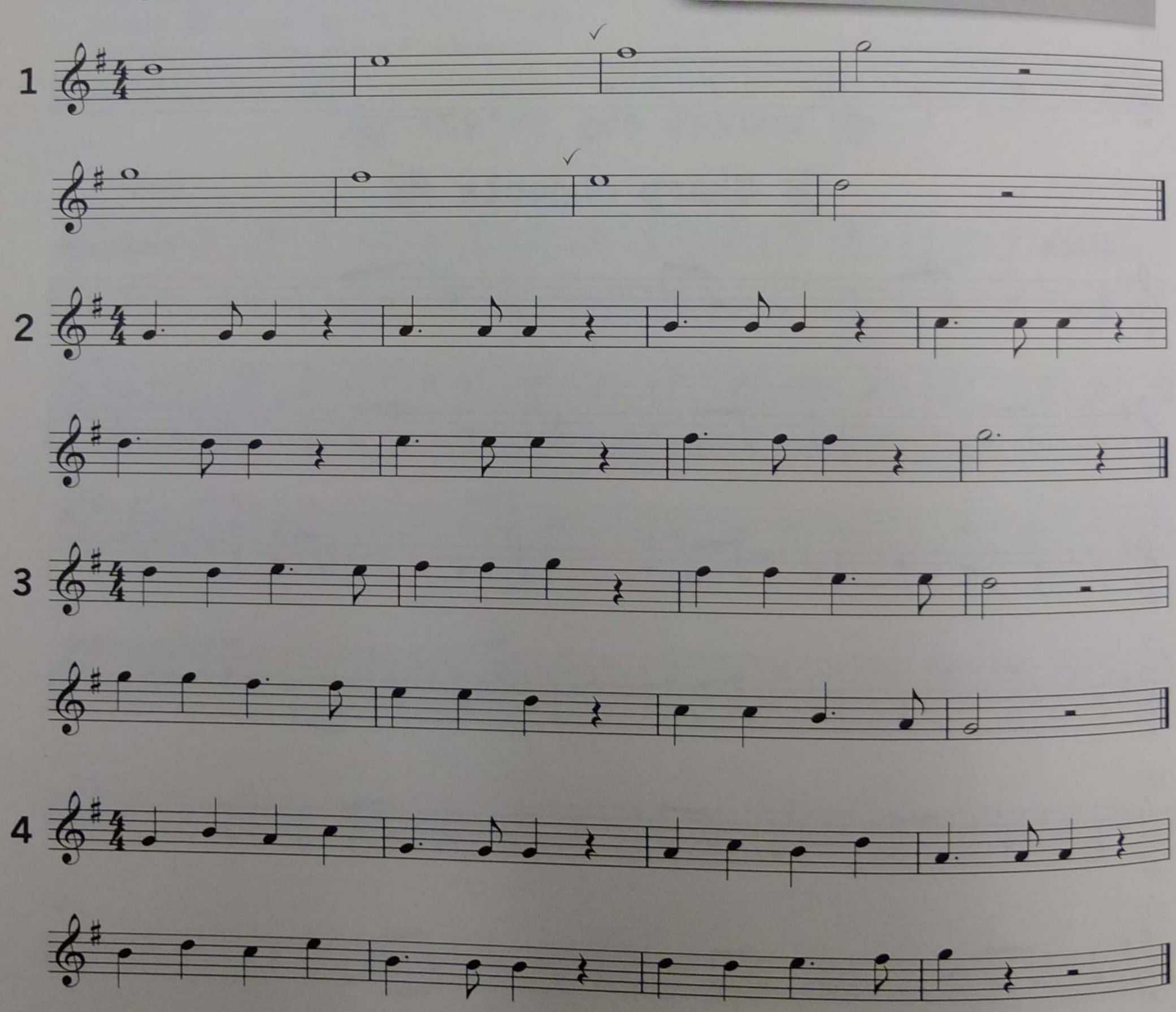
The dotted crotchet

The **dotted crotchet** ♩. = one and a half beats.

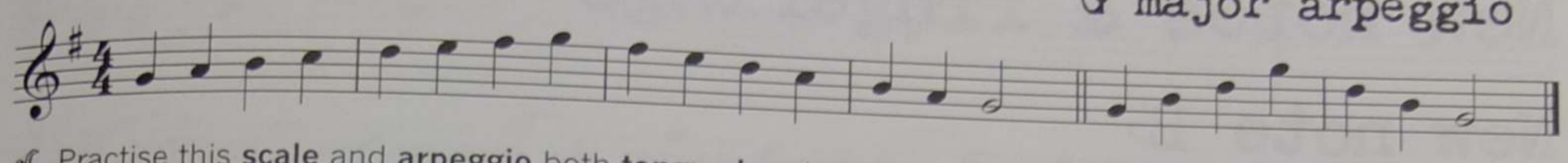
- A dot placed after a note lengthens that note by half of its value.

Things to remember

- Count in time, especially during rests.
- Check the **key signature** and the **time signature**.
- Aim for a big, open sound.

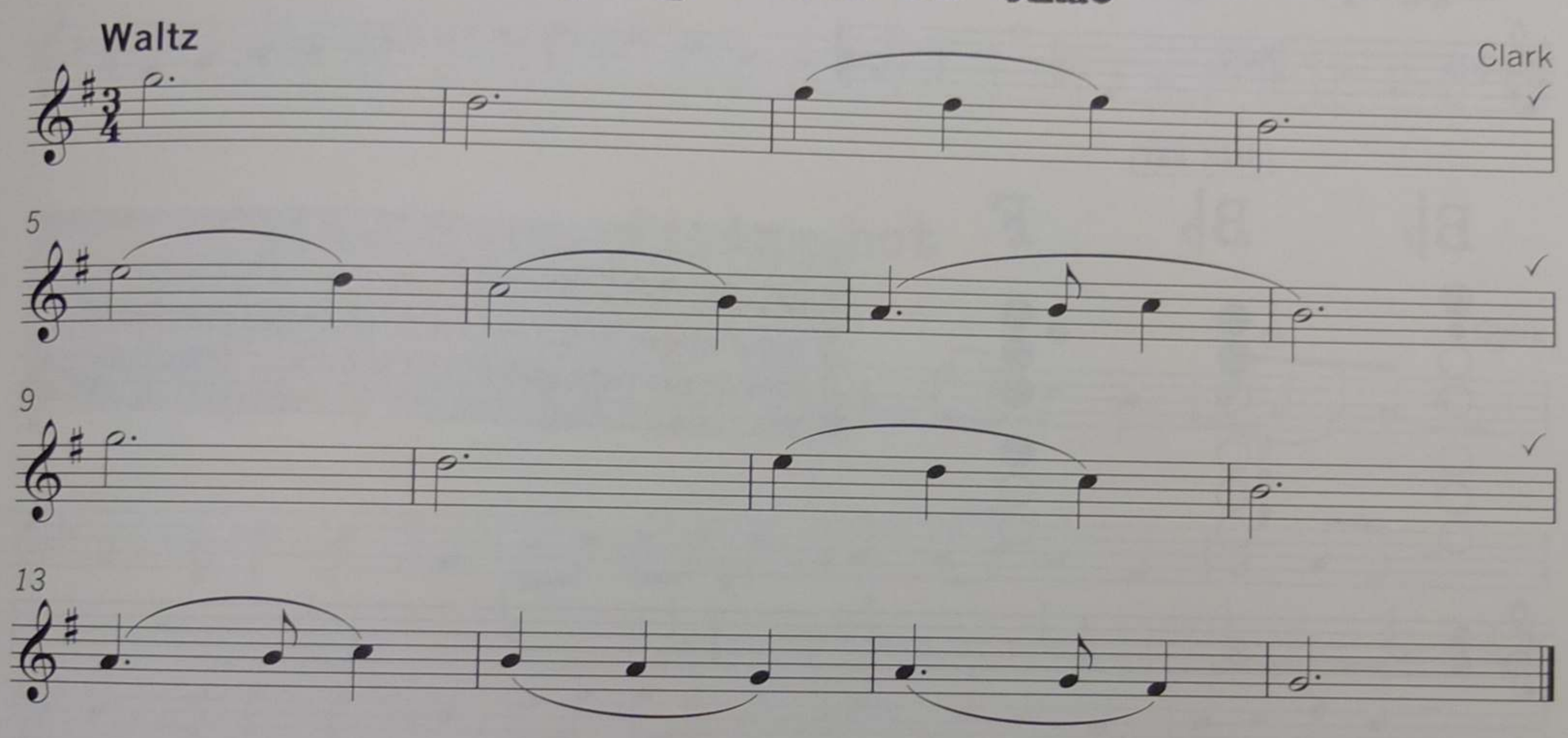


G major scale

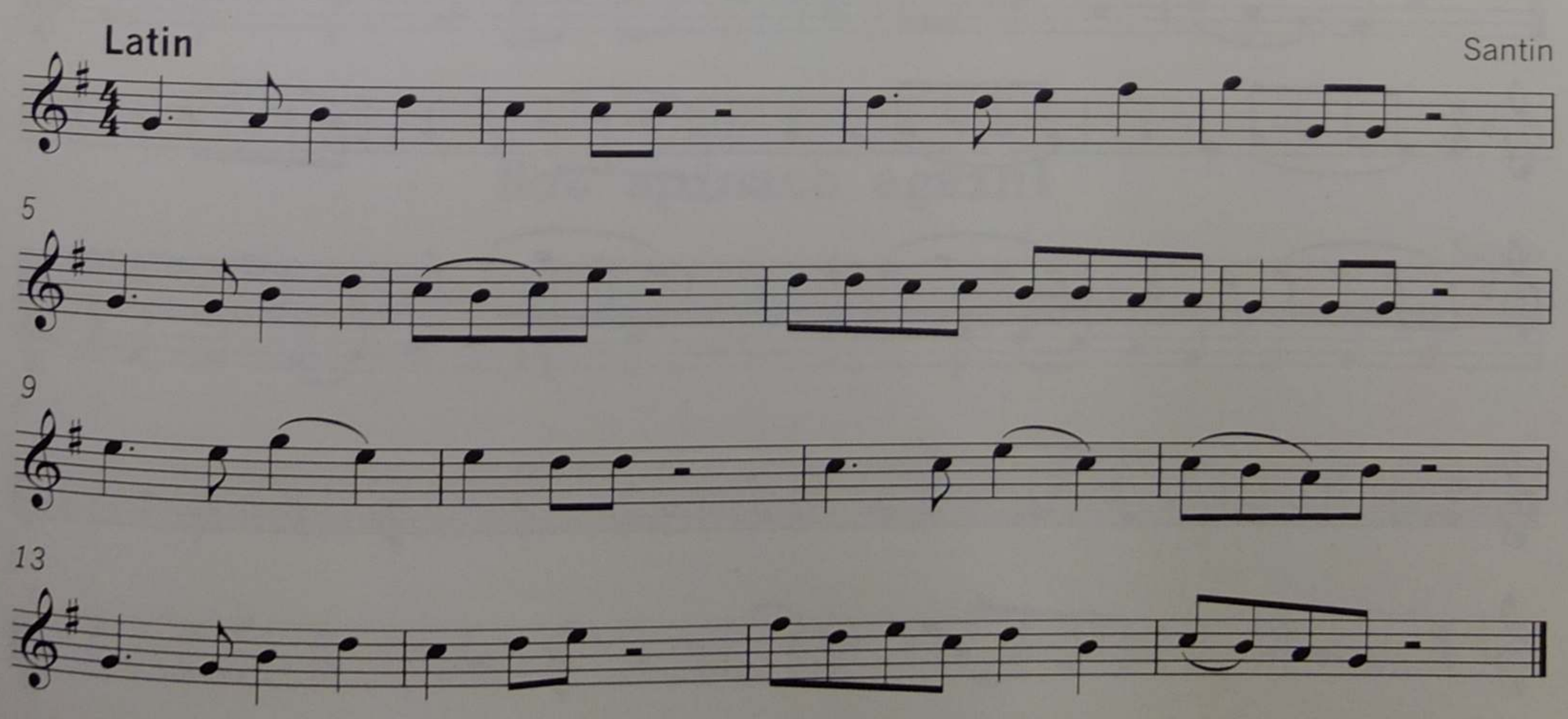


- Practise this **scale** and **arpeggio** both **tongued** and **slurred**.
- Aim for an even sound and rhythm.

Keeping track of time



Cha-cha train



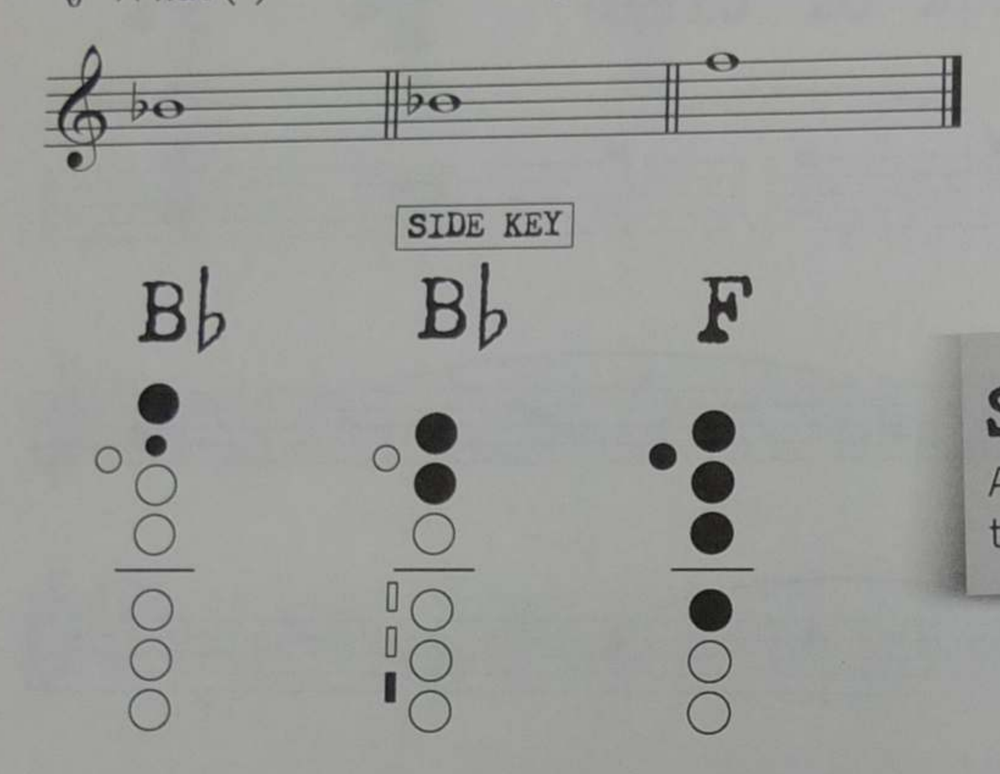
7

New notes & fingerings

New note B♭

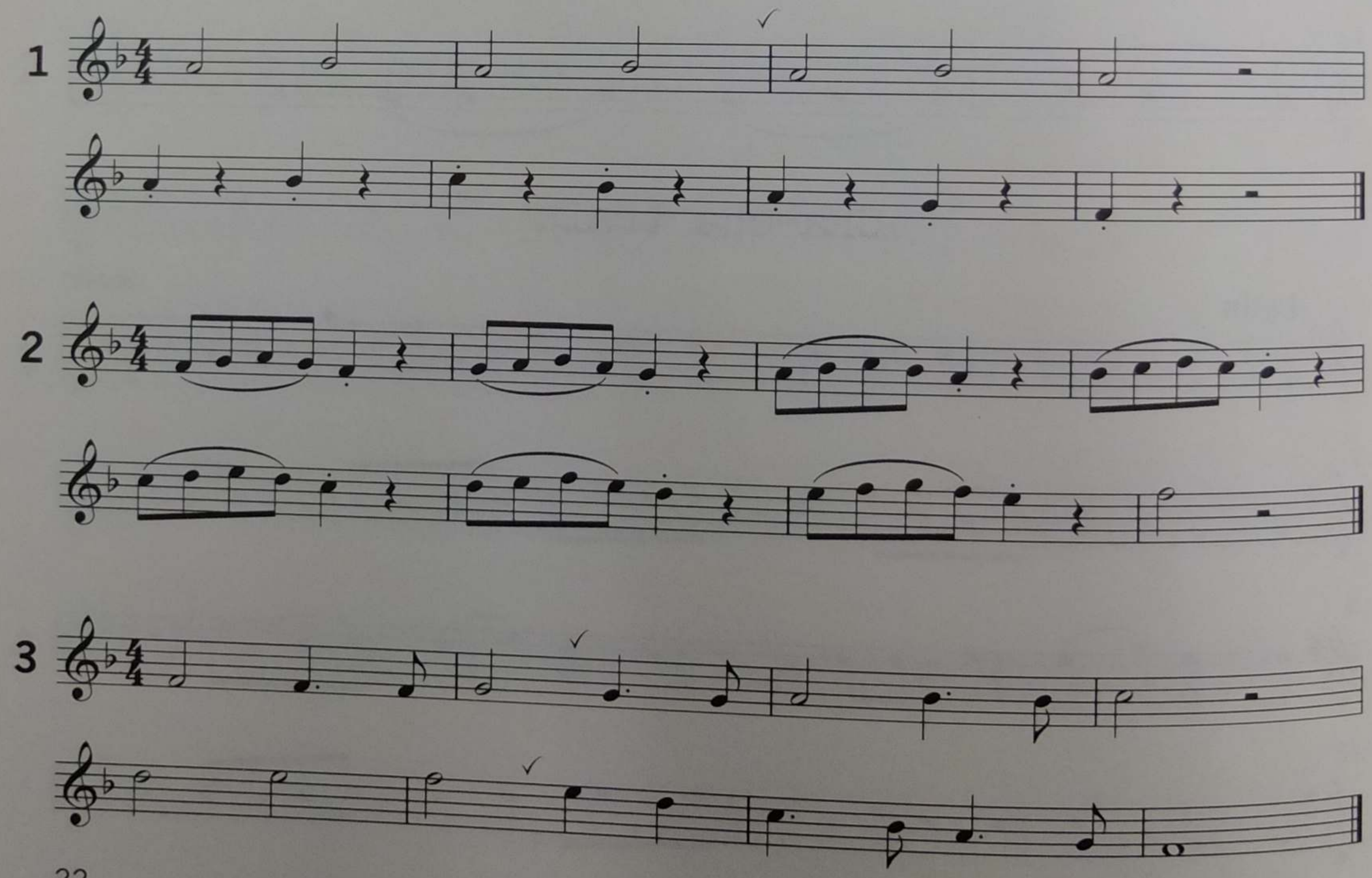
B♭ is most commonly played in the two ways illustrated below. It is necessary to use both B♭s. The B♭ fingering on the far left is played with the first finger of the left hand covering both the B and B♭ keys together. (We recommend learning to play all the exercises in this chapter using both B♭ options.)

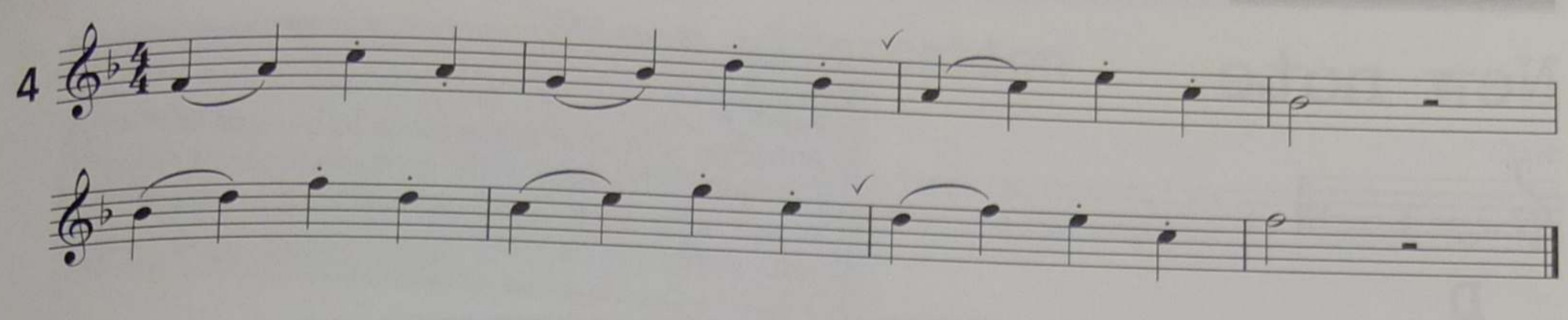
A **flat** (♭) lowers a note by one **semitone** or **half step**.



Staccato

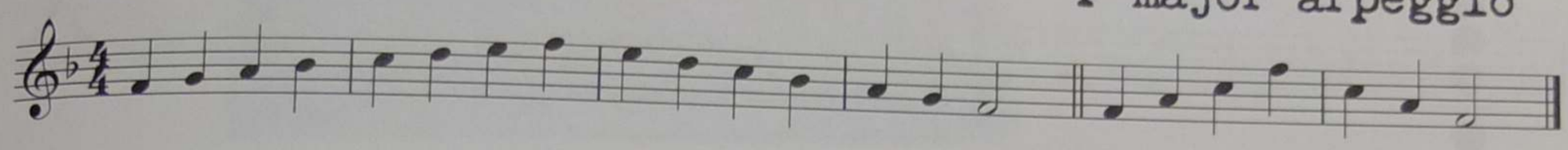
A **dot above** or **below** a note indicates that you tongue the note and play it short and detached.





F major scale

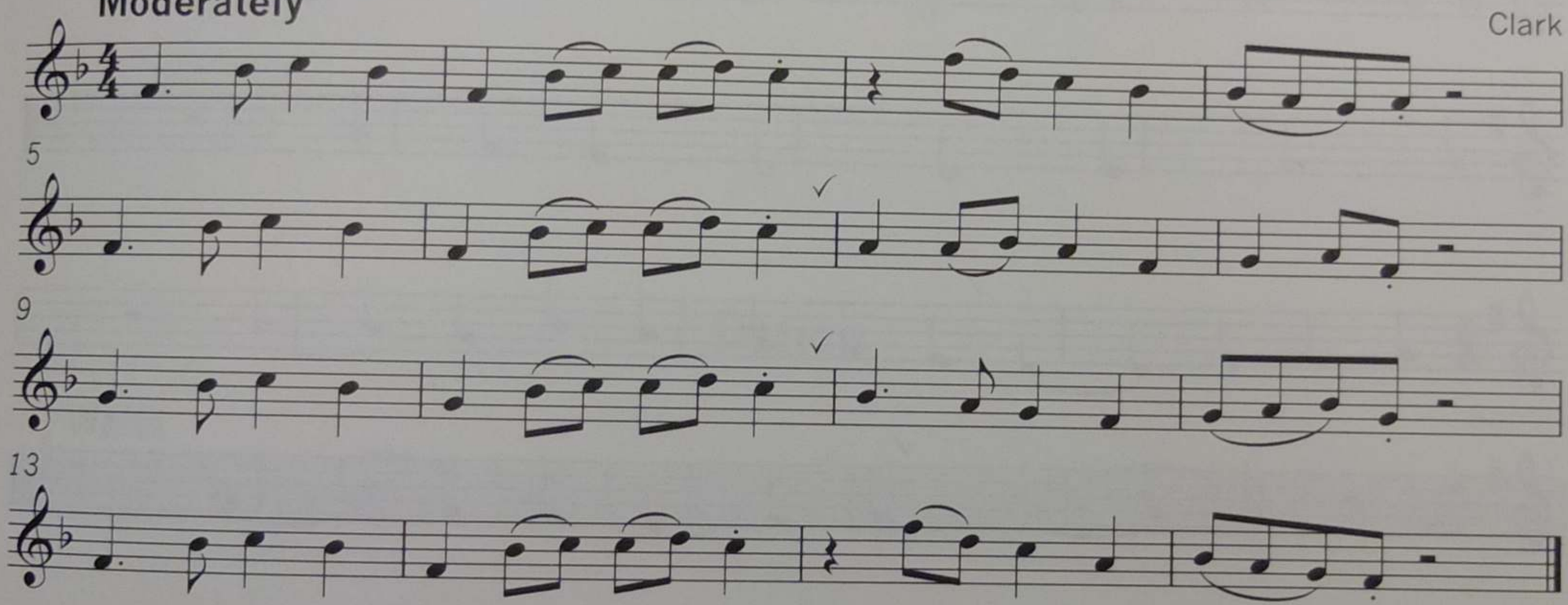
F major arpeggio



Piping hot

Moderately

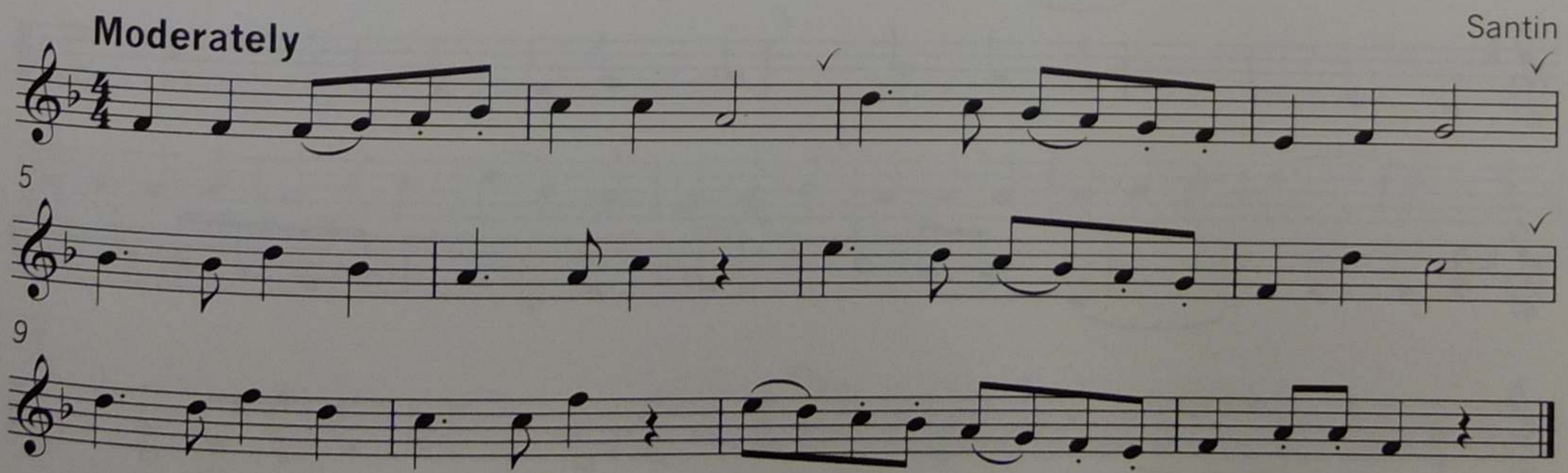
Clark



Not spinach again!

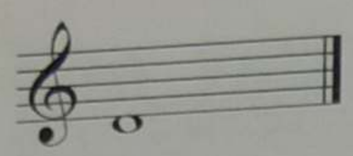
Moderately

Santin



8

New note



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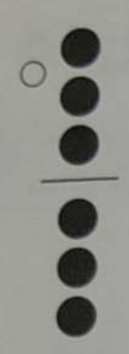


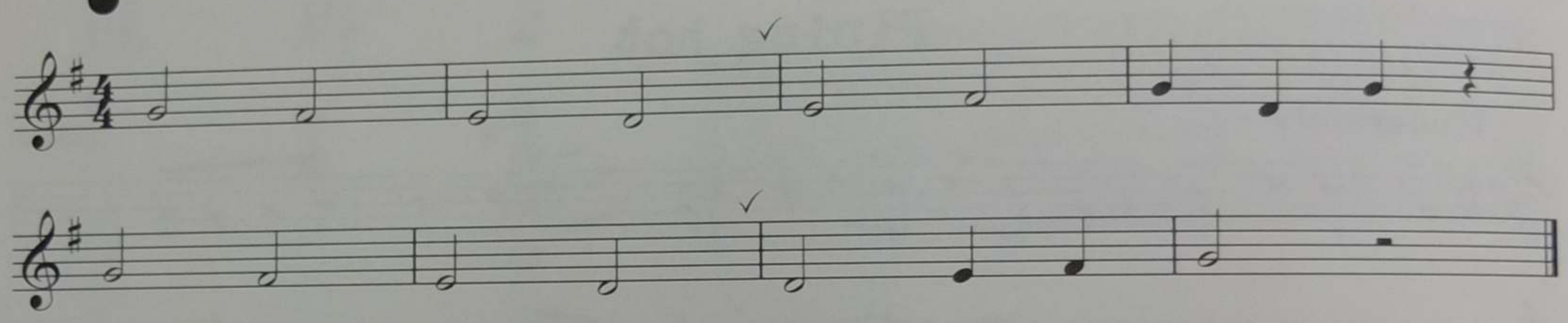
Ties

Although similar in appearance to the slur, the **tie** functions differently. A **tie** joins two or more notes of the same pitch together, producing a continuous note within the tie.

Things to remember

- Check **key signature**.
- Check **time signature**.

1



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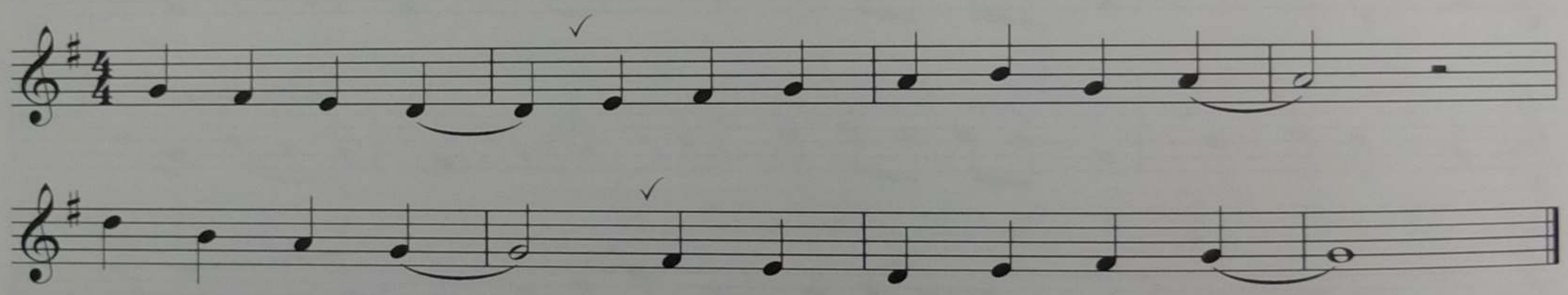

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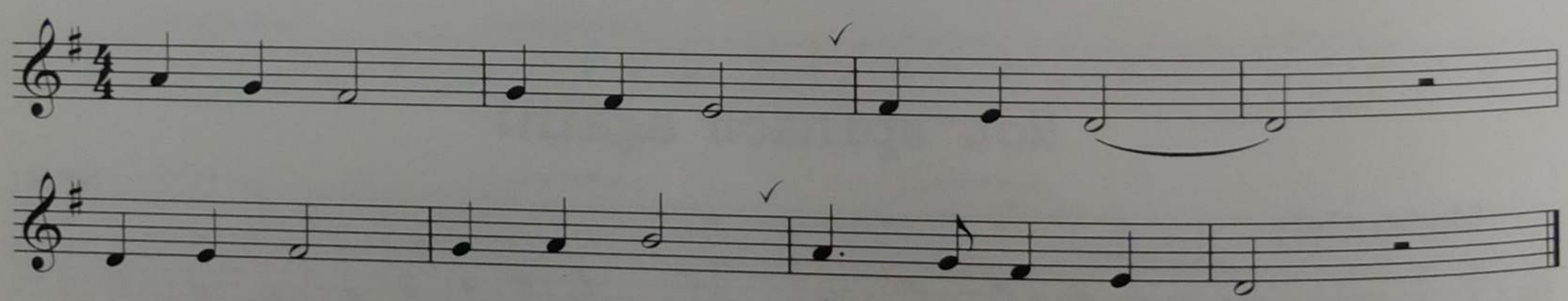

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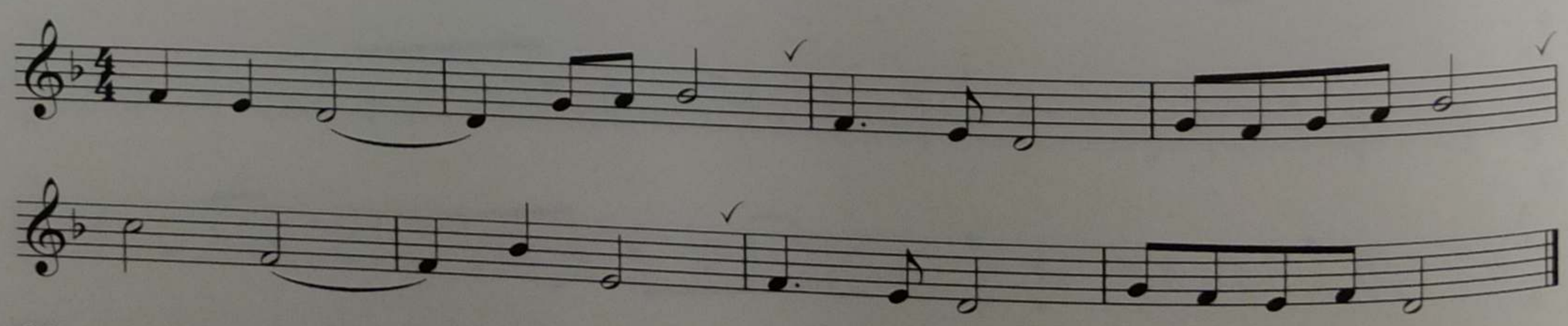
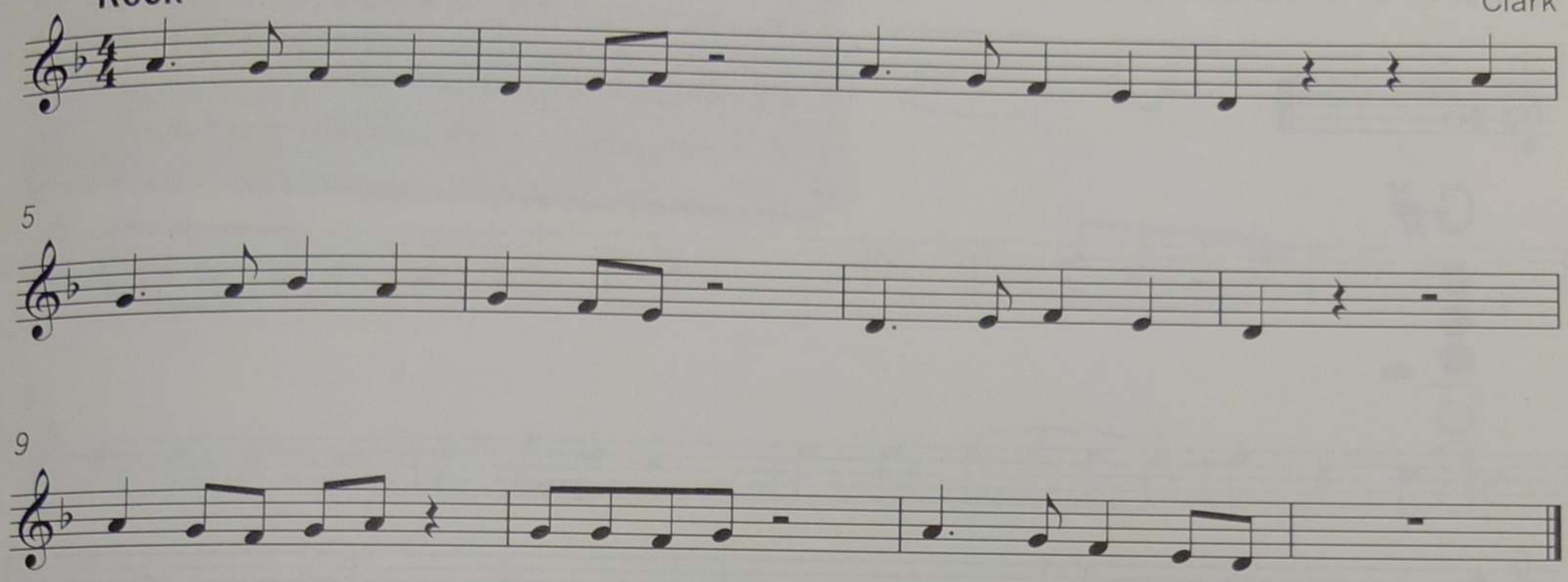


Minor altercation

Rock

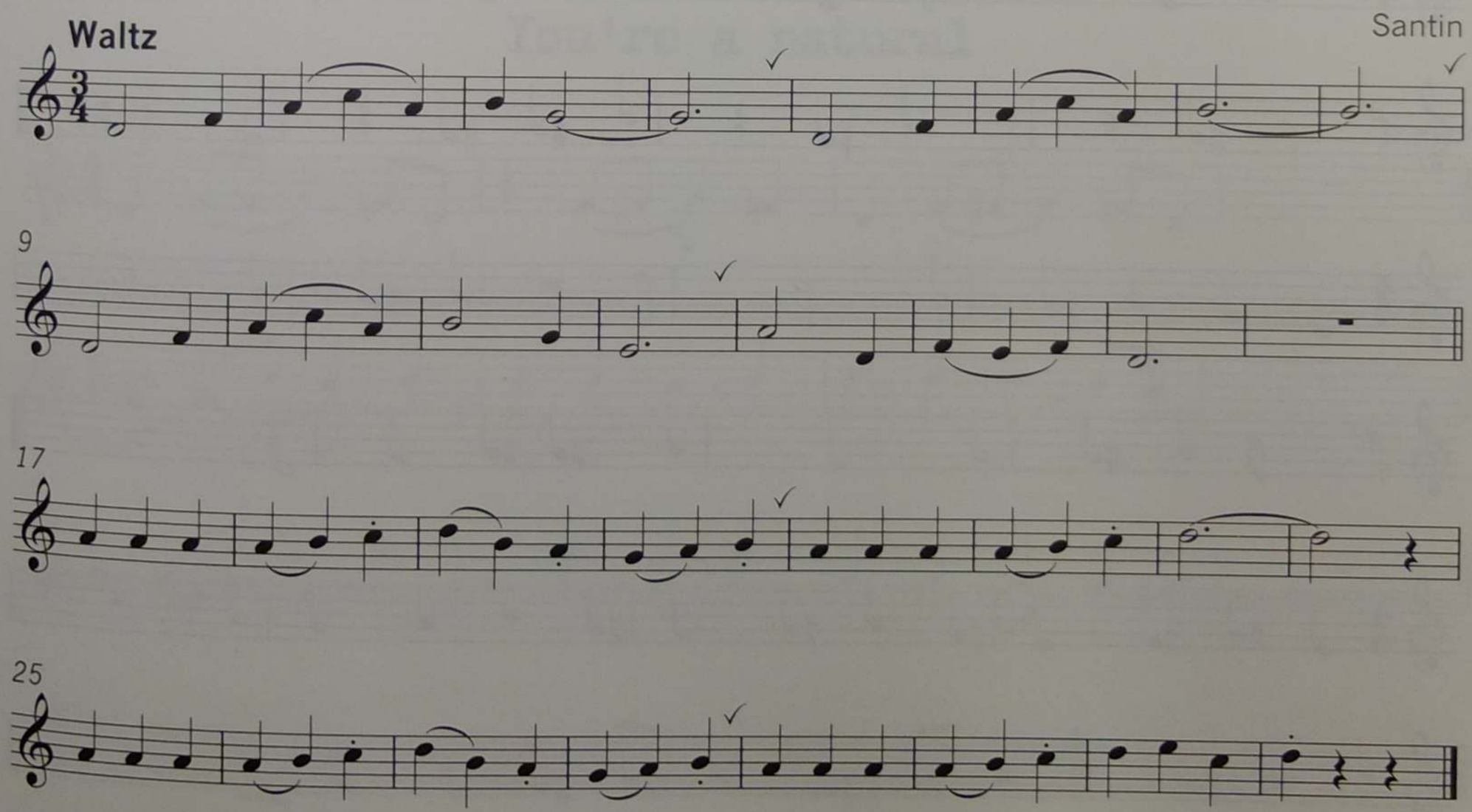
Clark



Dance

Waltz

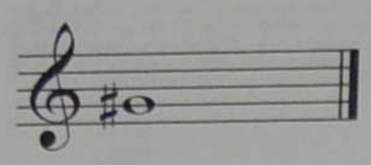
Santin



9

New note

(See p. 68 for a detailed chart)



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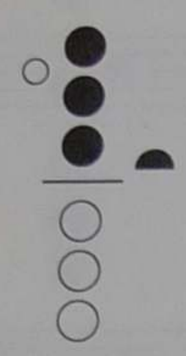


Accidentals

Any **sharp** (♯), **flat** (♭), or **natural** (♮) not contained within the **key signature** is called an **accidental**. Accidentals last for one bar only.

A **natural** (♮) cancels out a sharp or flat.

1

2

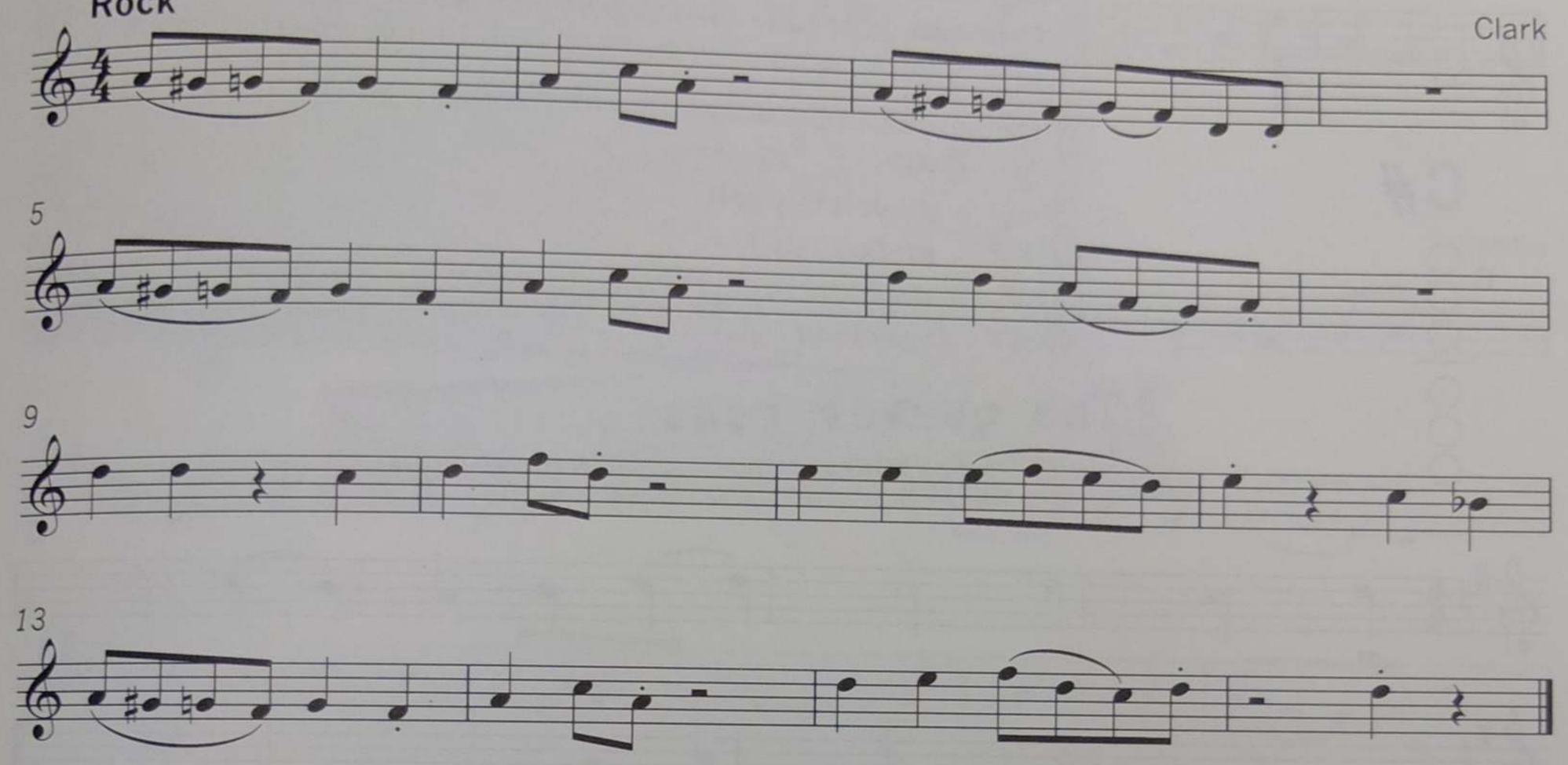
3

4

It was an accidental

Rock

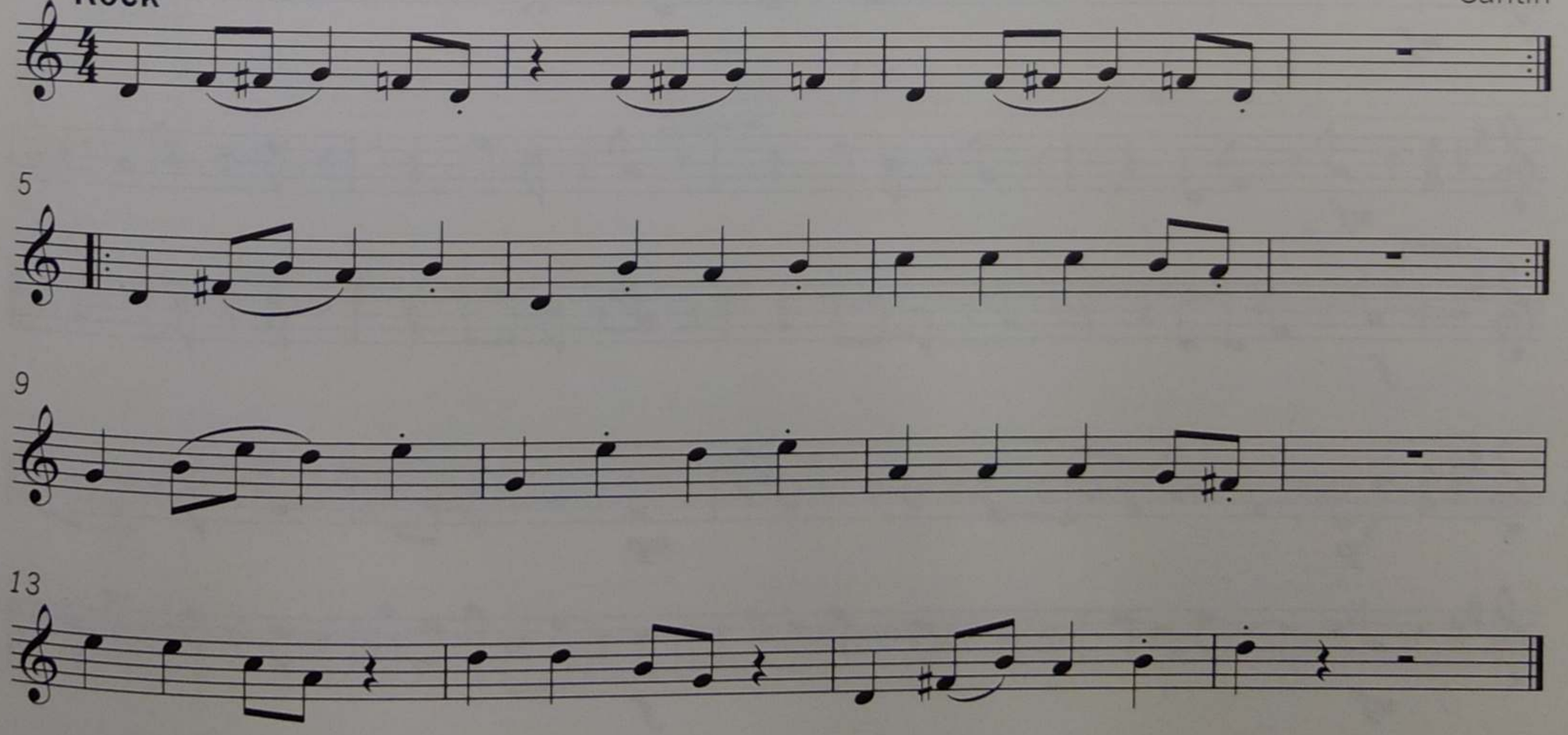
Clark



You're a natural

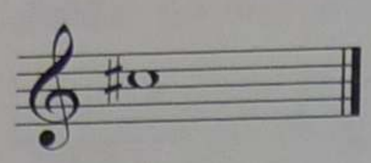
Rock

Santin

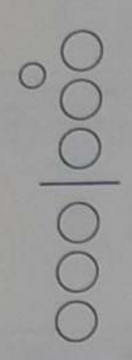


10

New note



C#



Dynamics

Dynamics refer to variations in volume. To achieve this you need to vary the amount of air that you blow through the instrument.

Dynamics can be abbreviated as follows:

p = soft
mp = moderately soft
mf = moderately loud
f = loud
ff = very loud

The quaver rest

The value of a **quaver rest** 𝄾 is half a crotchet rest.

1 *p*

f

2 *mp*

mf

3 *mf*

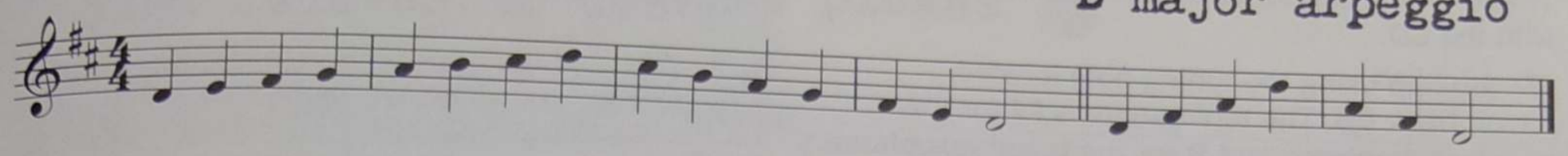
f

4 *p* *mp*

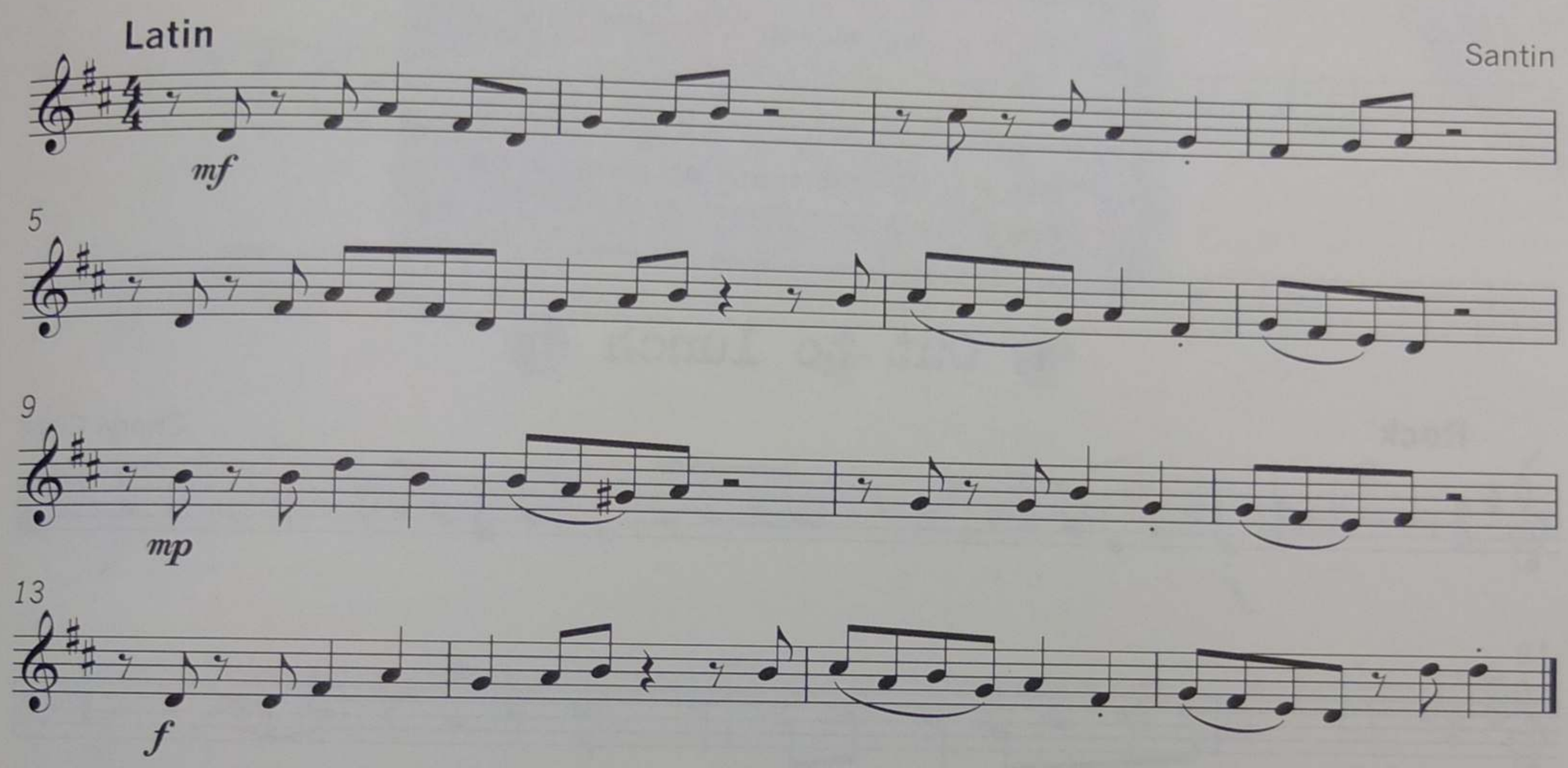
mf *f*

D major scale

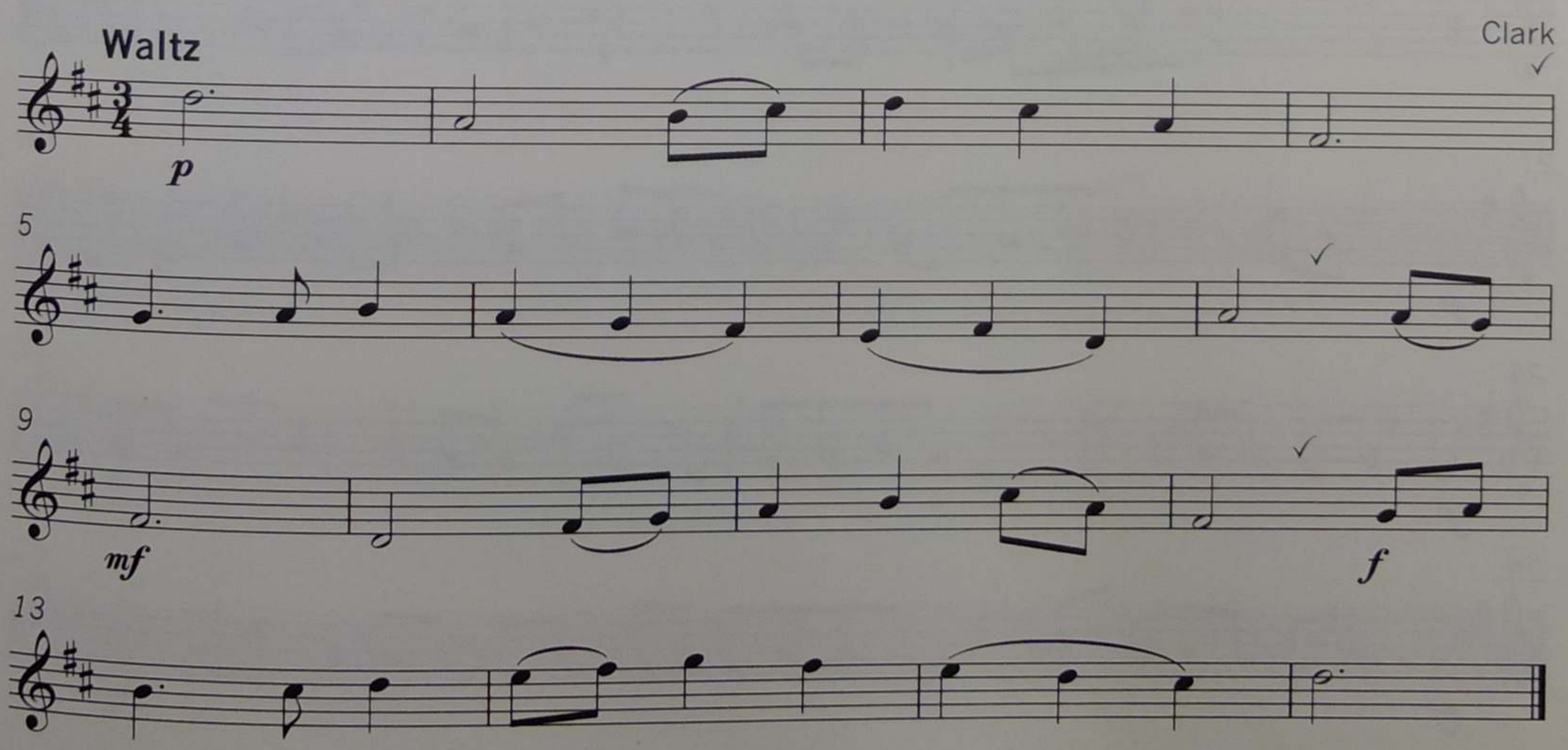
D major arpeggio



Carmen's hat



Vision



Play-alongs for 6–10

The following two tunes can be played along with the CD.

- Tune up using the tuning note located on track **16**. The tuning note is **F♯** for the **alto saxophone** and **B** for the **tenor saxophone**.

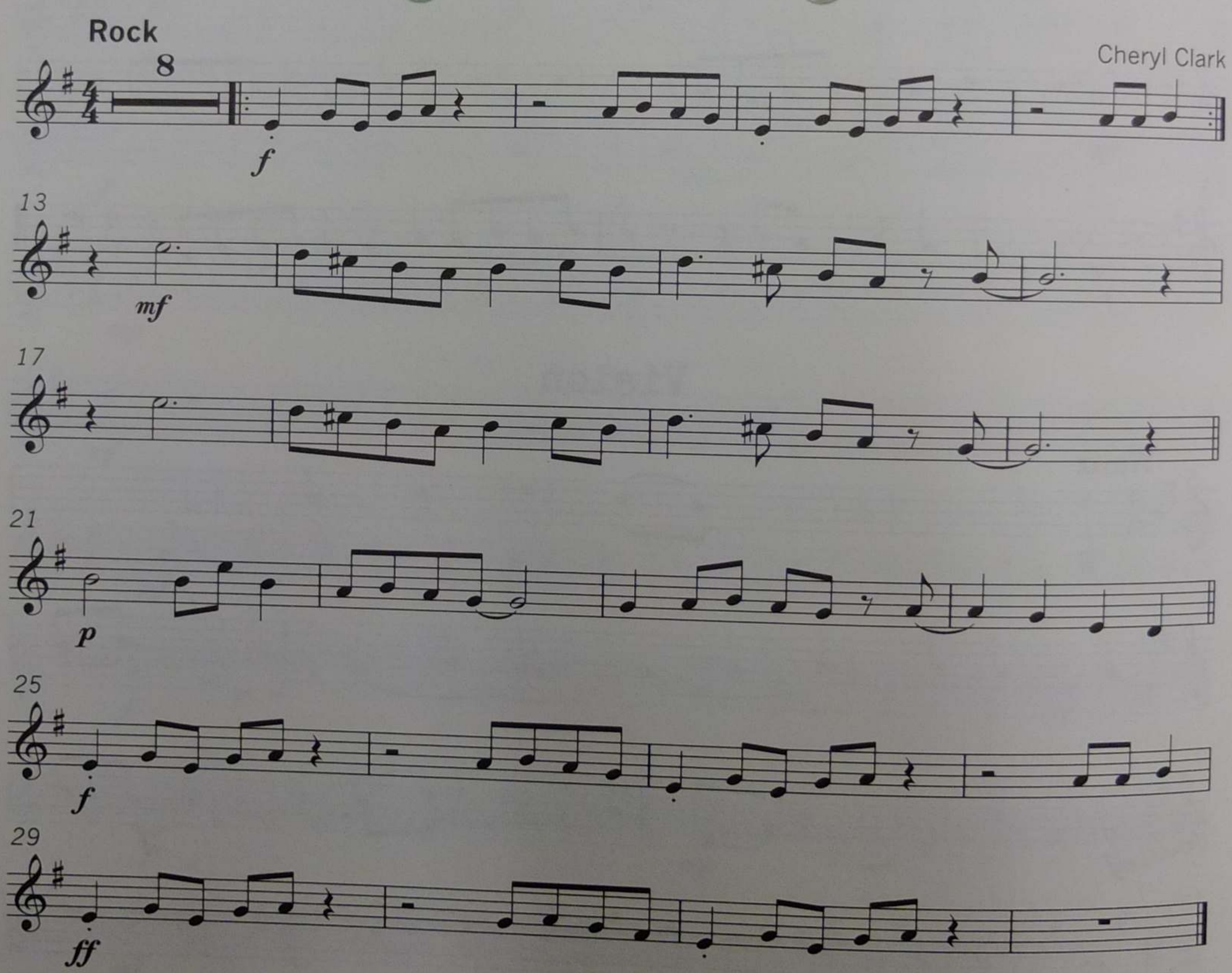
Rests of several bars

- When a bold number appears above a bar, rest for that number of bars.

Things to remember

- Check the **key signature** and the **time signature** before beginning.
- Listen closely to the count-in on the CD.
- Watch out for **dynamics**, **accidentals**, **slurs**, **ties**, and **staccato** notes.

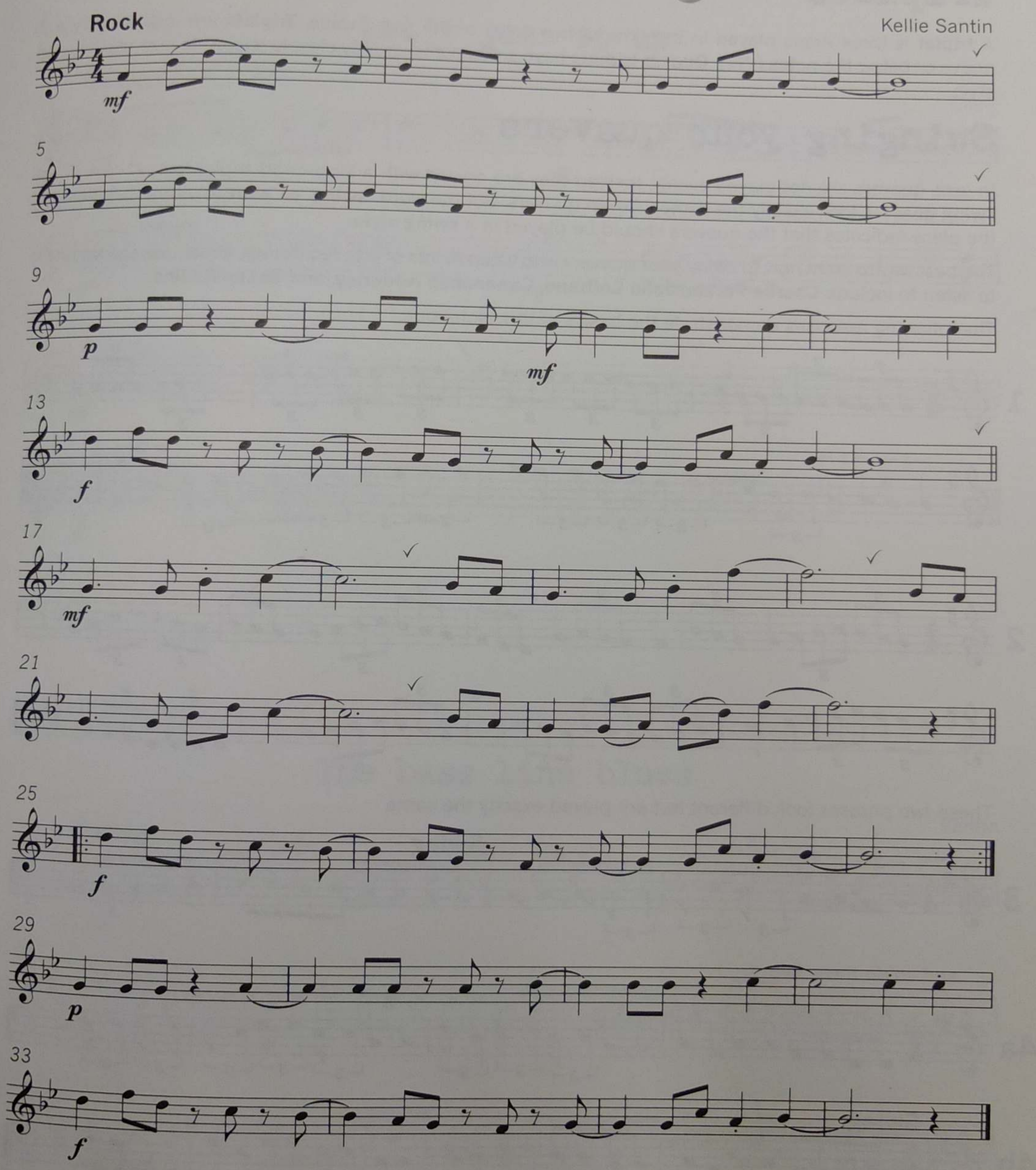
4 Out to lunch 20



5 Tickets please 21

Rock

Kellie Santin



11

Triplets

A **triplet** is three notes played in the time of two notes of the same value. **Triplets** are indicated by a **3** above or below the notes (♫). **Quaver triplets** have a distinctive quality closely related to jazz rhythm and style.

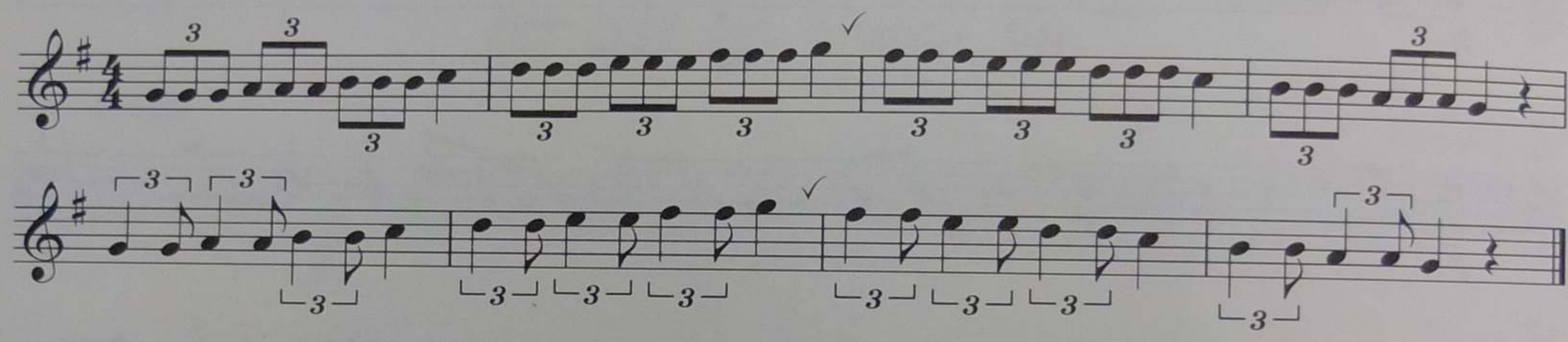
Swinging your quavers

In jazz, quavers are not played evenly. Instead they are played with a long–short triplet feel: ♫ = ♪♪. These **swing quavers** look exactly the same as even quavers, but the word '**swing**' or '**shuffle**' at the beginning of the piece indicates that the quavers should be played in a **swing style**.

The best way to learn how to swing your quavers is to listen to lots of jazz recordings. Great jazz saxophonists to listen to include **Charlie Parker**, **John Coltrane**, **Cannonball Adderley**, and **Sonny Rollins**.

The following exercises demonstrate the basics of this technique.

1



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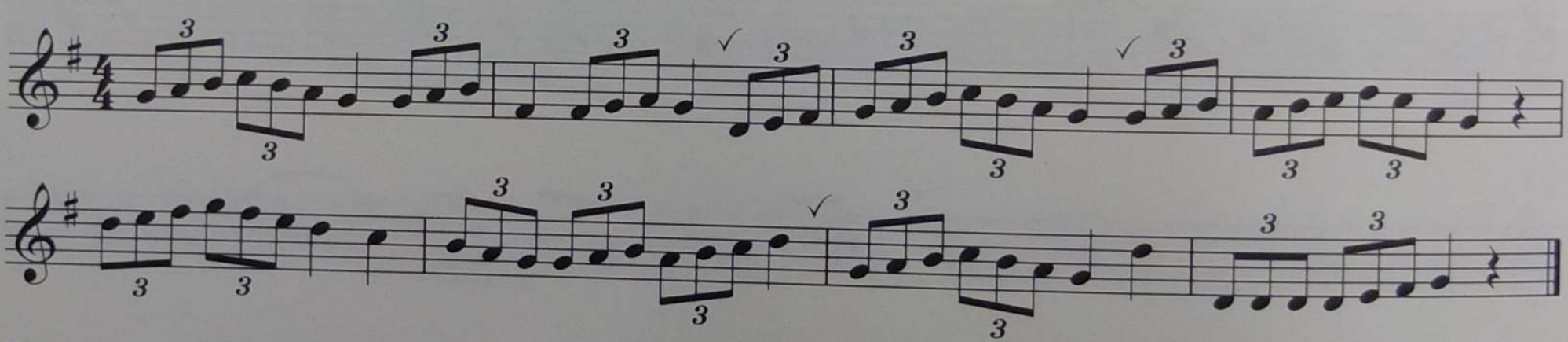
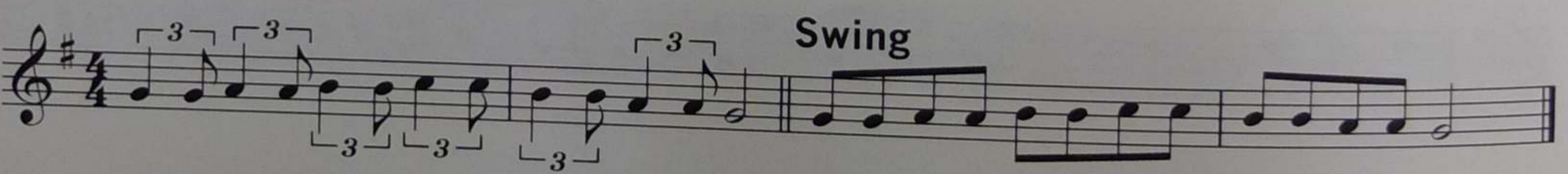


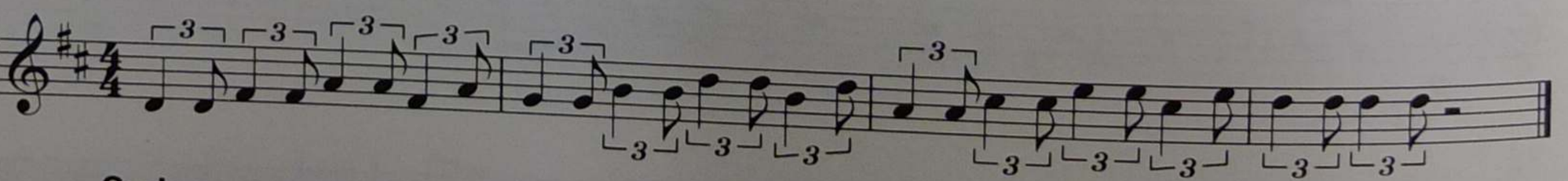
These two phrases look different but are played exactly the same

3

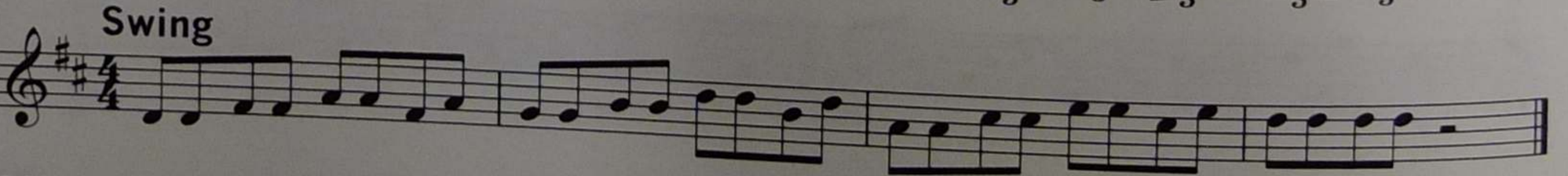


. . . and so do these two

4a

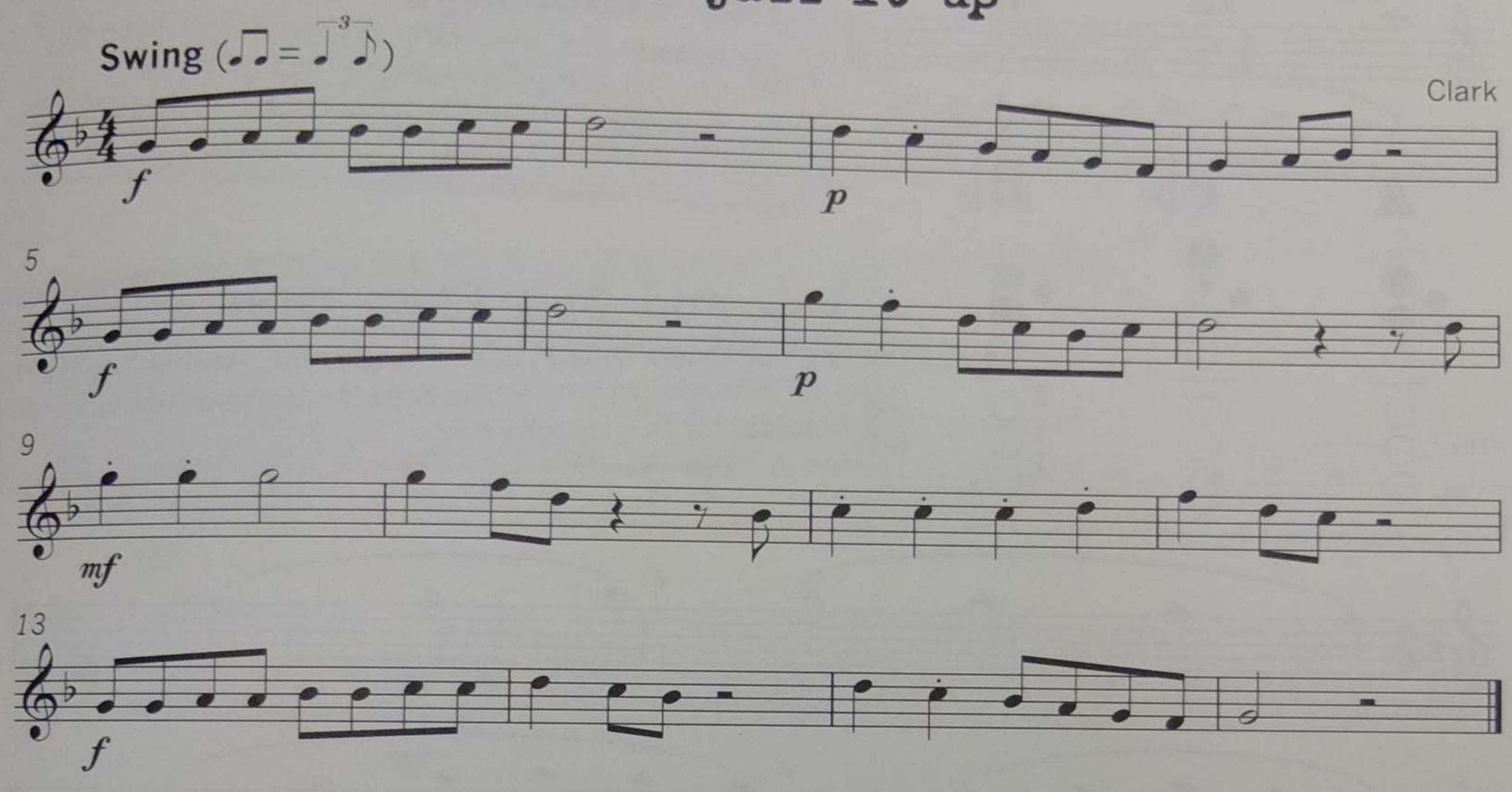


4b

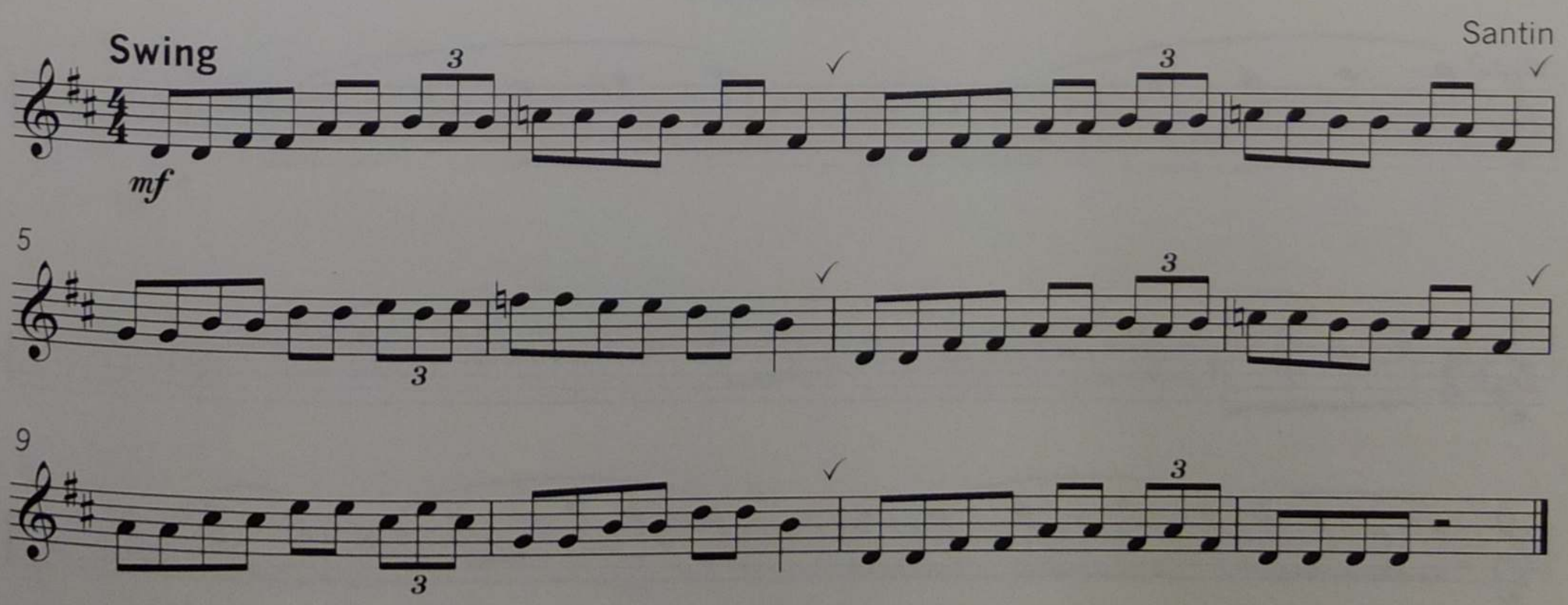


Remember to **swing** your quavers as in the two previous exercises.

Let's jazz it up

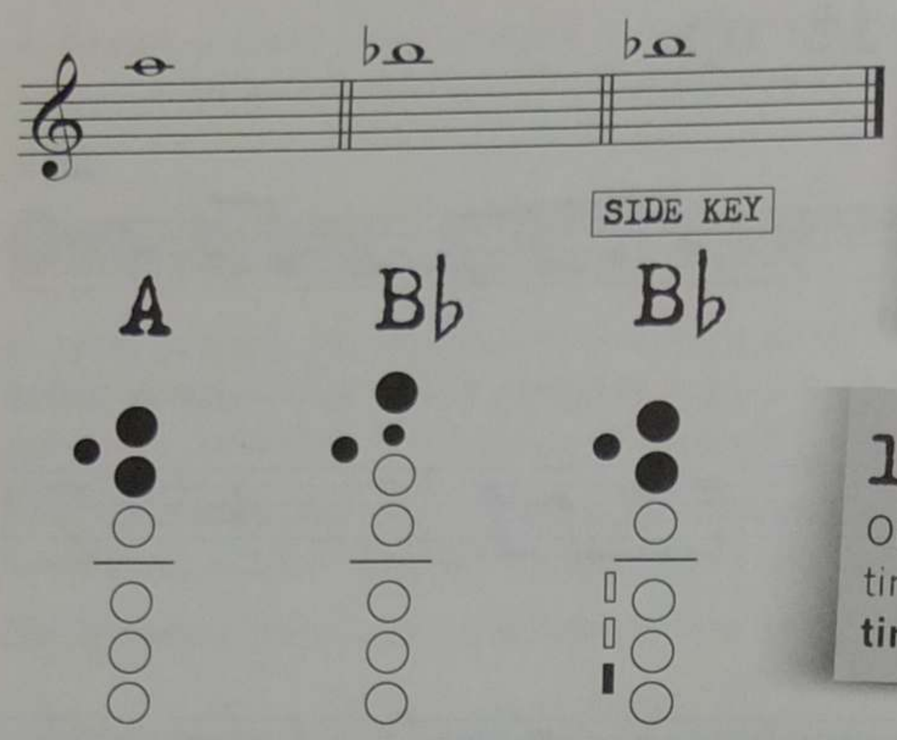


The bass line blues



12

New notes & fingerings



The anacrusis

The **anacrusis** is an incomplete bar at the beginning of a song. It acts as a lead-in to the first bar. The beats included in the anacrusis are deducted from the final bar of the song.

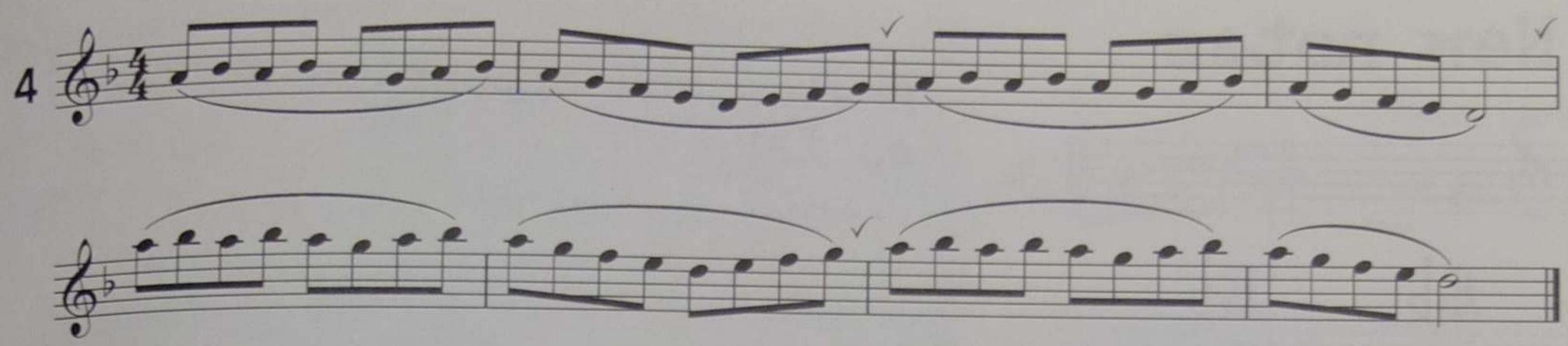
1st and 2nd time bars

On repeating a section of music, play the **1st time bar** the first time through. On the second time through, substitute the **2nd time bar** for the 1st time bar.

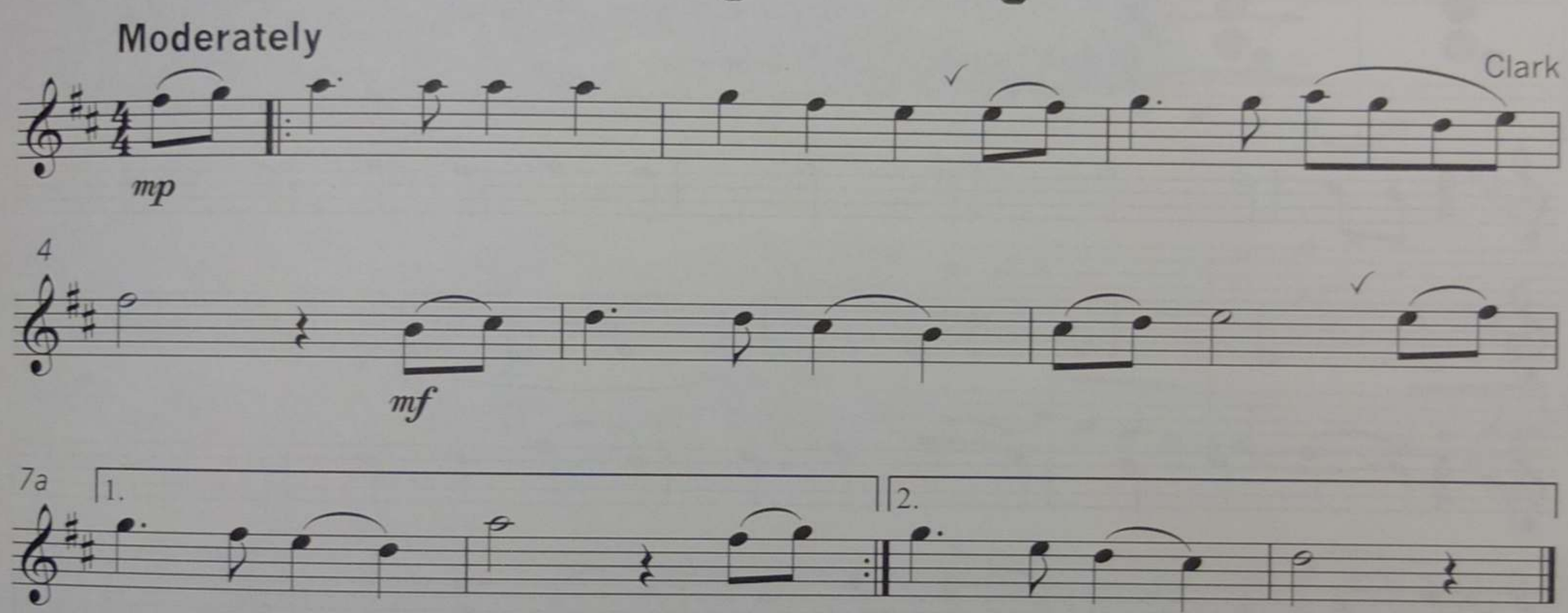
1

2

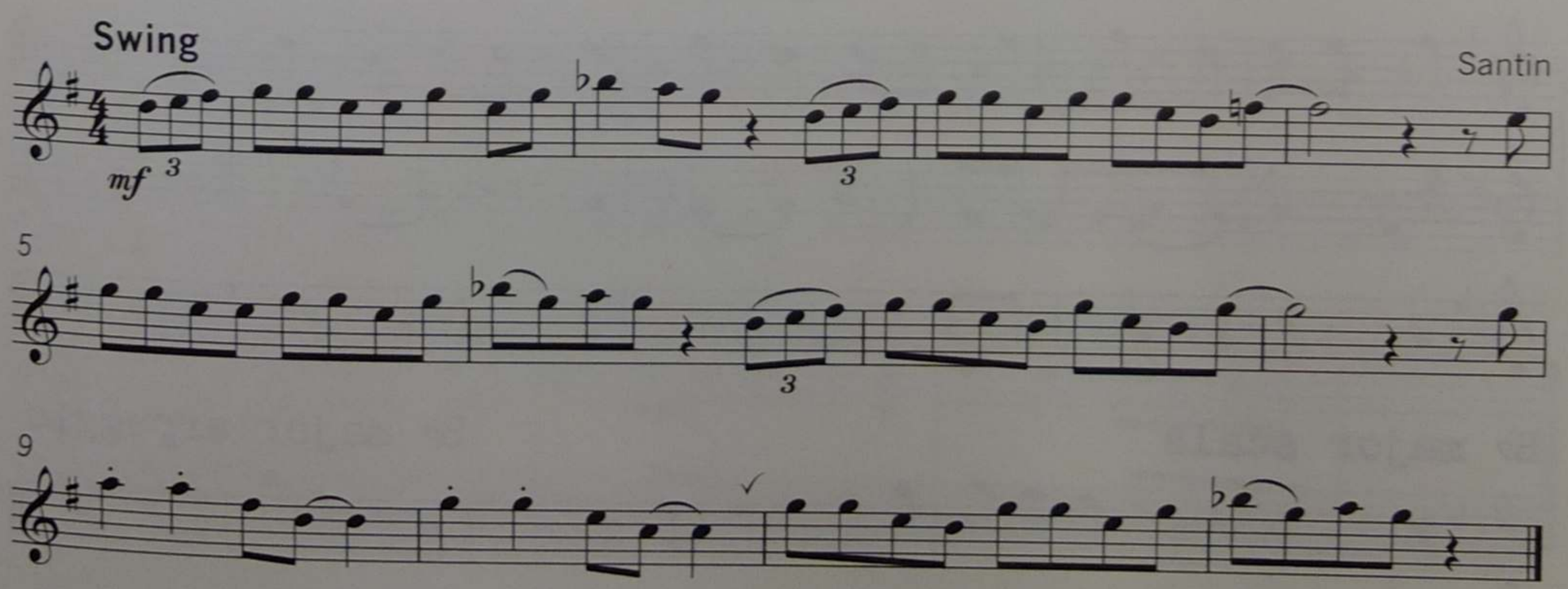
3



Let's go fishing

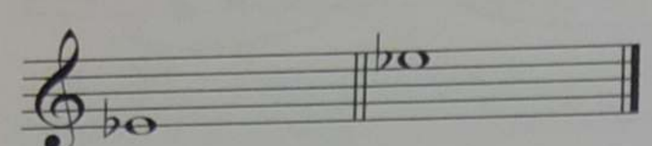


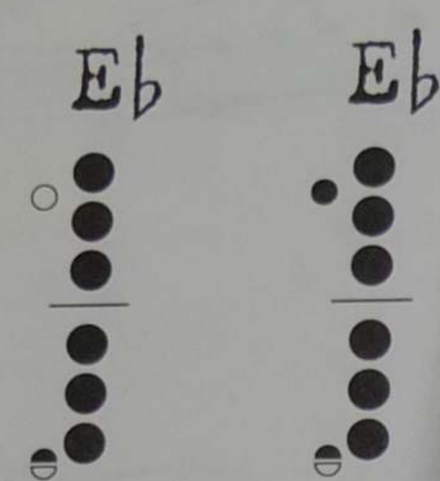
Cookin'



13

New notes



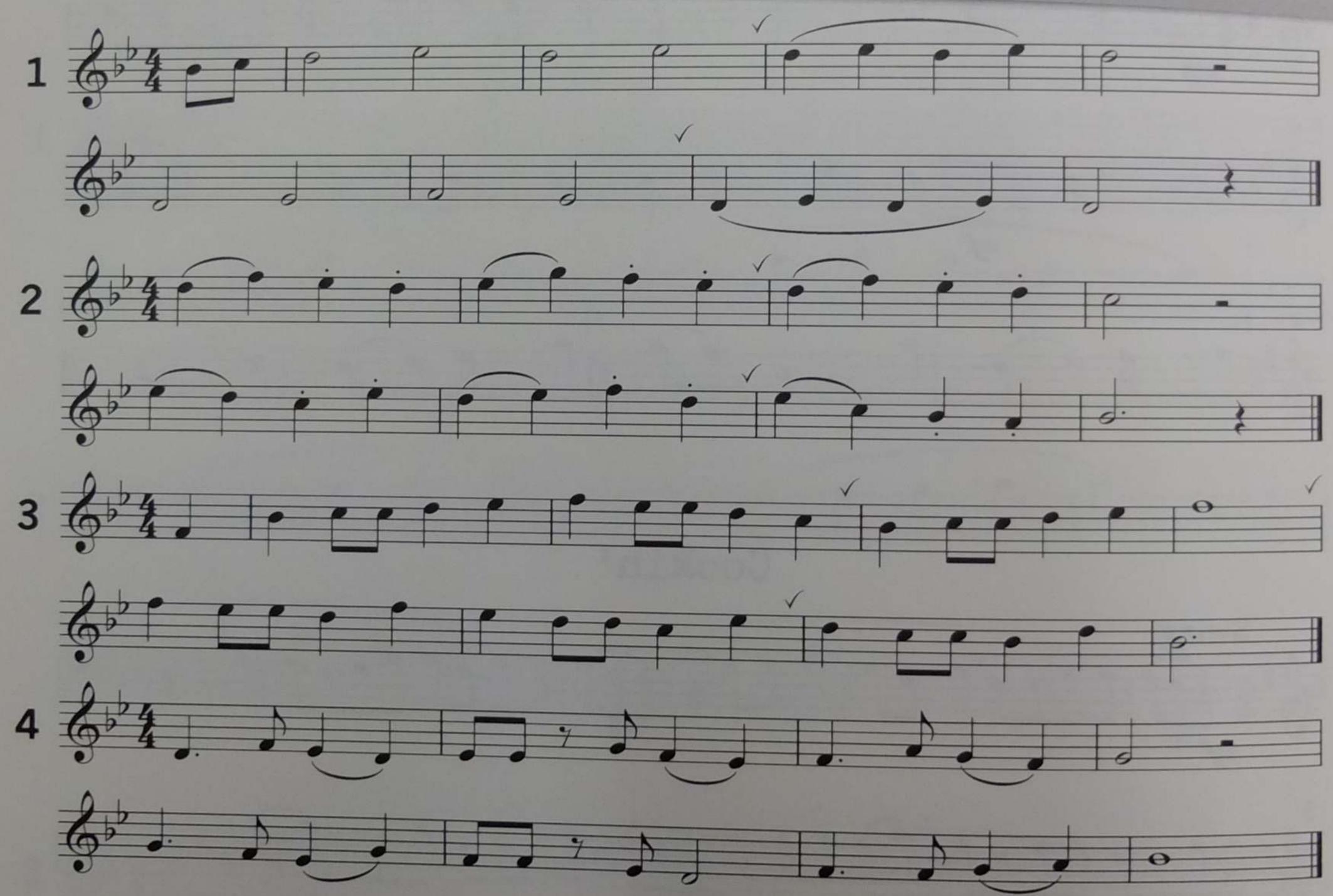


Scales and arpeggios studied so far

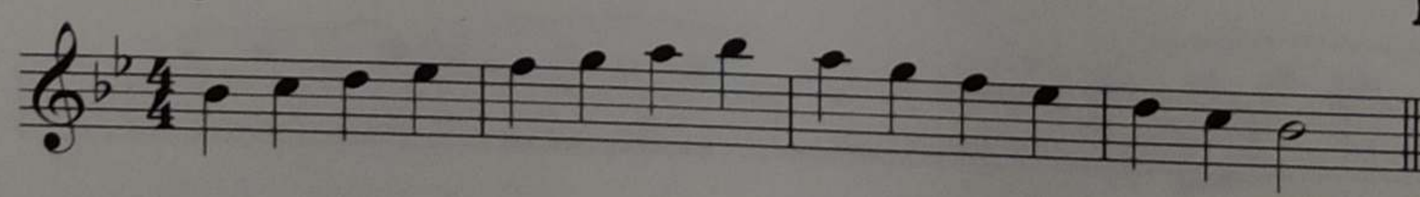
- G major
- F major
- D major
- B♭ major

Things to remember

- Regularly practise your scales from memory, both **slurred** and **tongued**.
- Aim for an even sound throughout the scale.
- Maintain a steady **tempo**.



B♭ major scale



B♭ major arpeggio

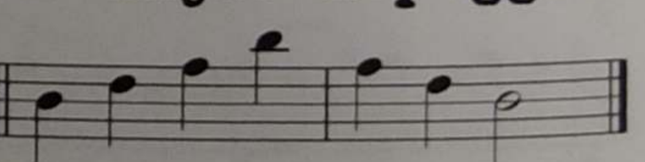
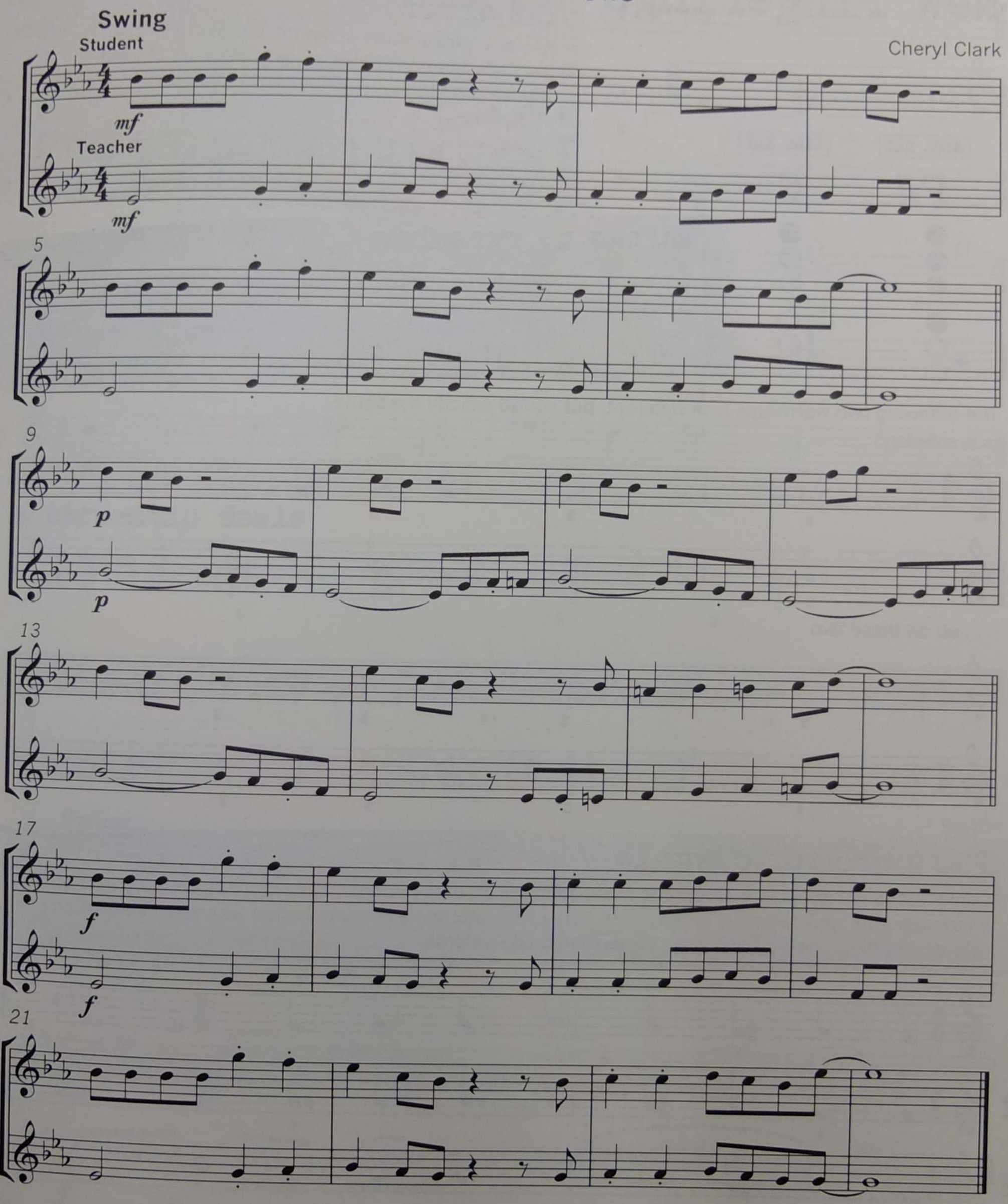


Table for two

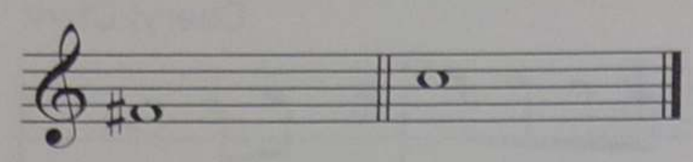
Swing

Cheryl Clark

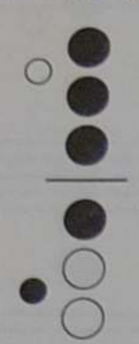


14

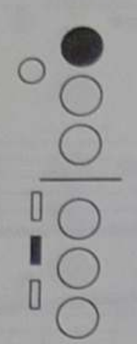
New fingerings



SIDE KEY — **F#**

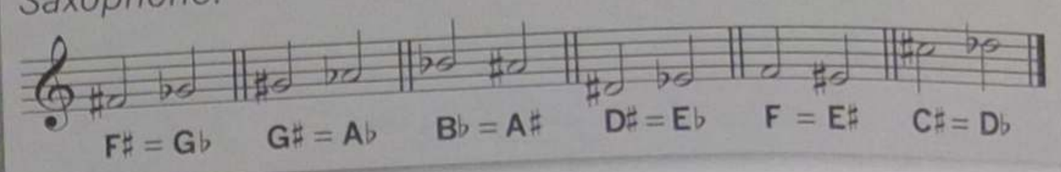


SIDE KEY — **C**



Enharmonics

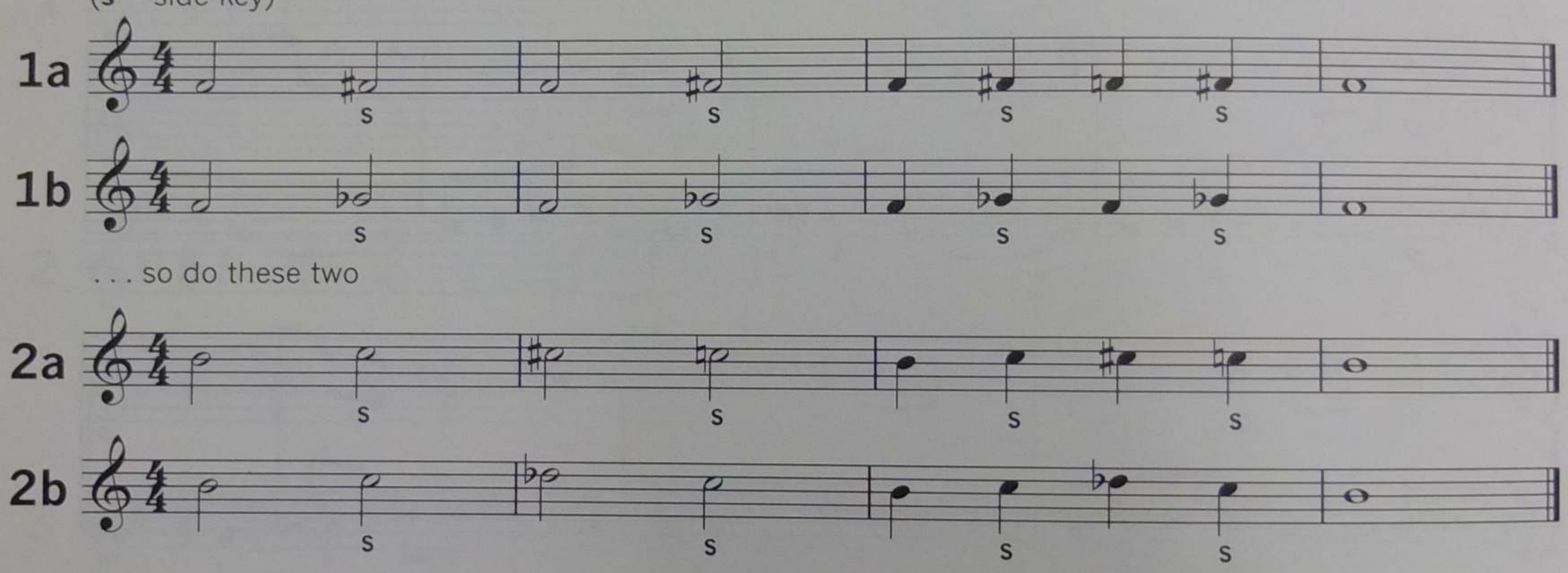
Any two notes of the same pitch that are written differently are called **enharmonics**. Listed below are the **enharmonic equivalents** that you will find used throughout *Creative Saxophone*.



Things to remember

- Aim for an even sound throughout the range of your saxophone.
- Keep your fingers close to the keys.
- Always use the **side keys** for '**C**', '**B♭**', and '**F♯**' when playing chromatically.

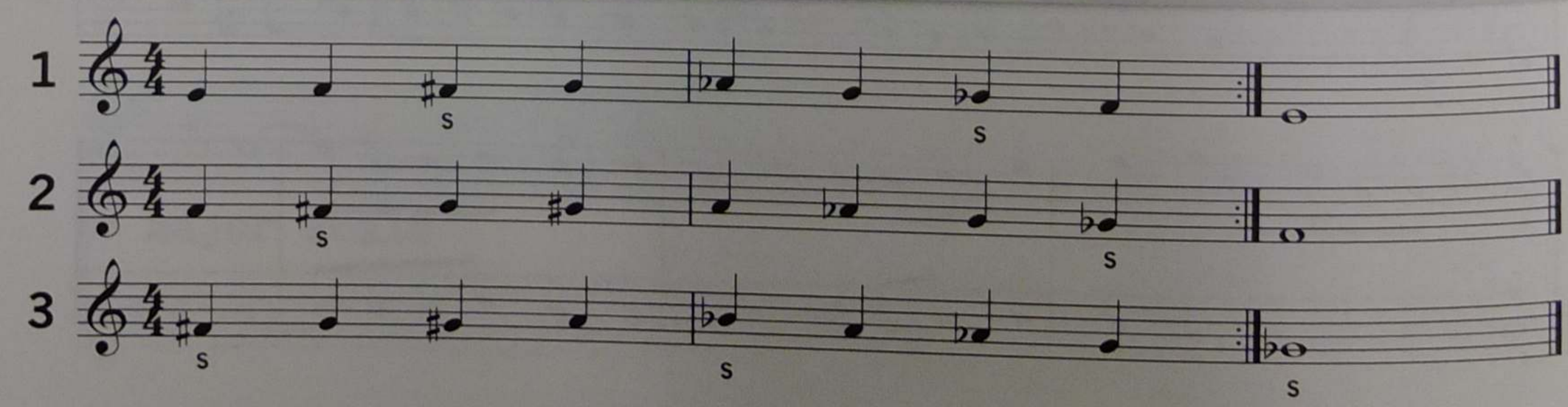
The following two warm-ups look different, but sound exactly the same (**s** = side key)

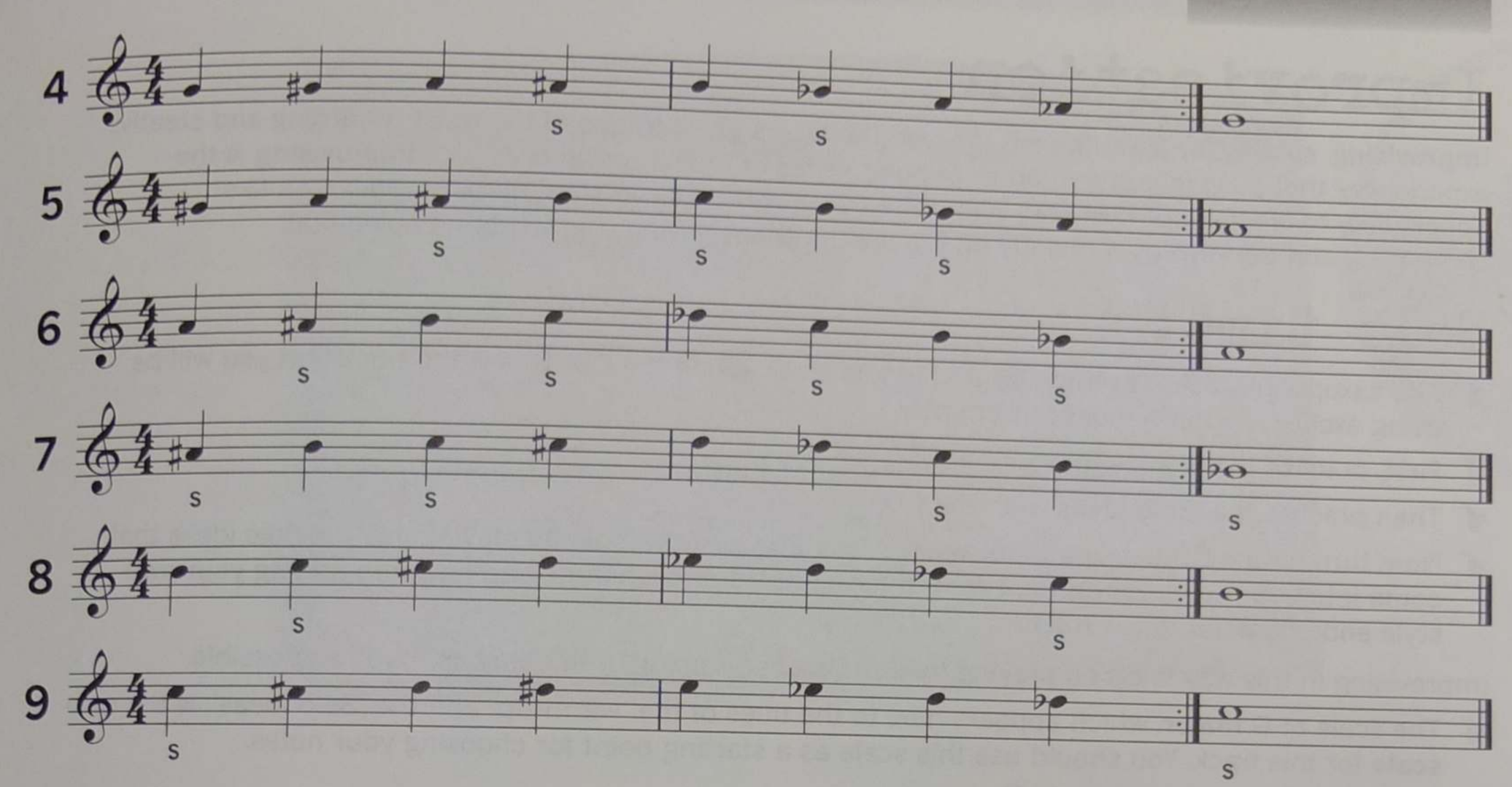


. . . so do these two

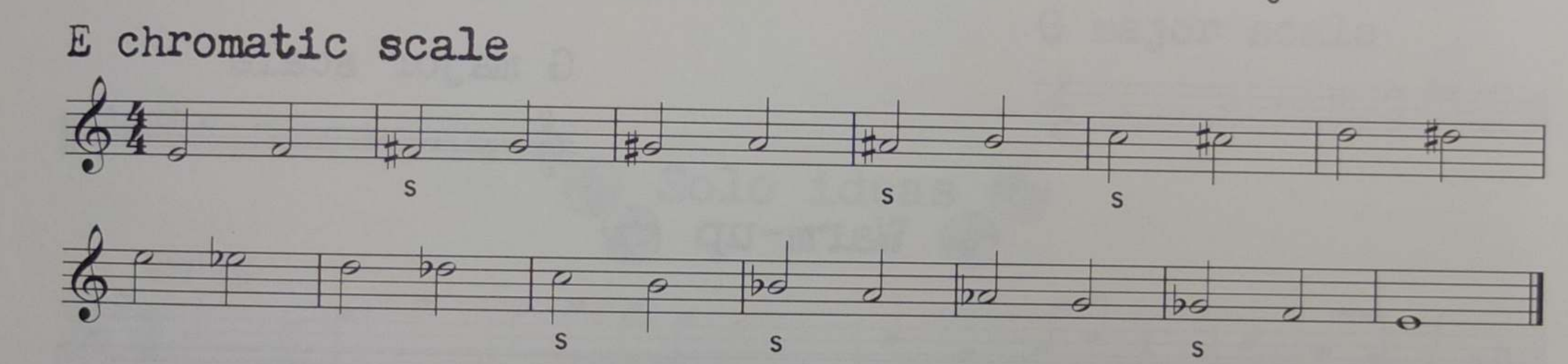
The chromatic scale

Unlike the major scale, the **chromatic** scale contains all of the sharps, flats, and naturals. It does not have a key signature and can start on any note. The chromatic scale is often written with sharps ascending and flats descending, thereby using the **enharmonic equivalents**.

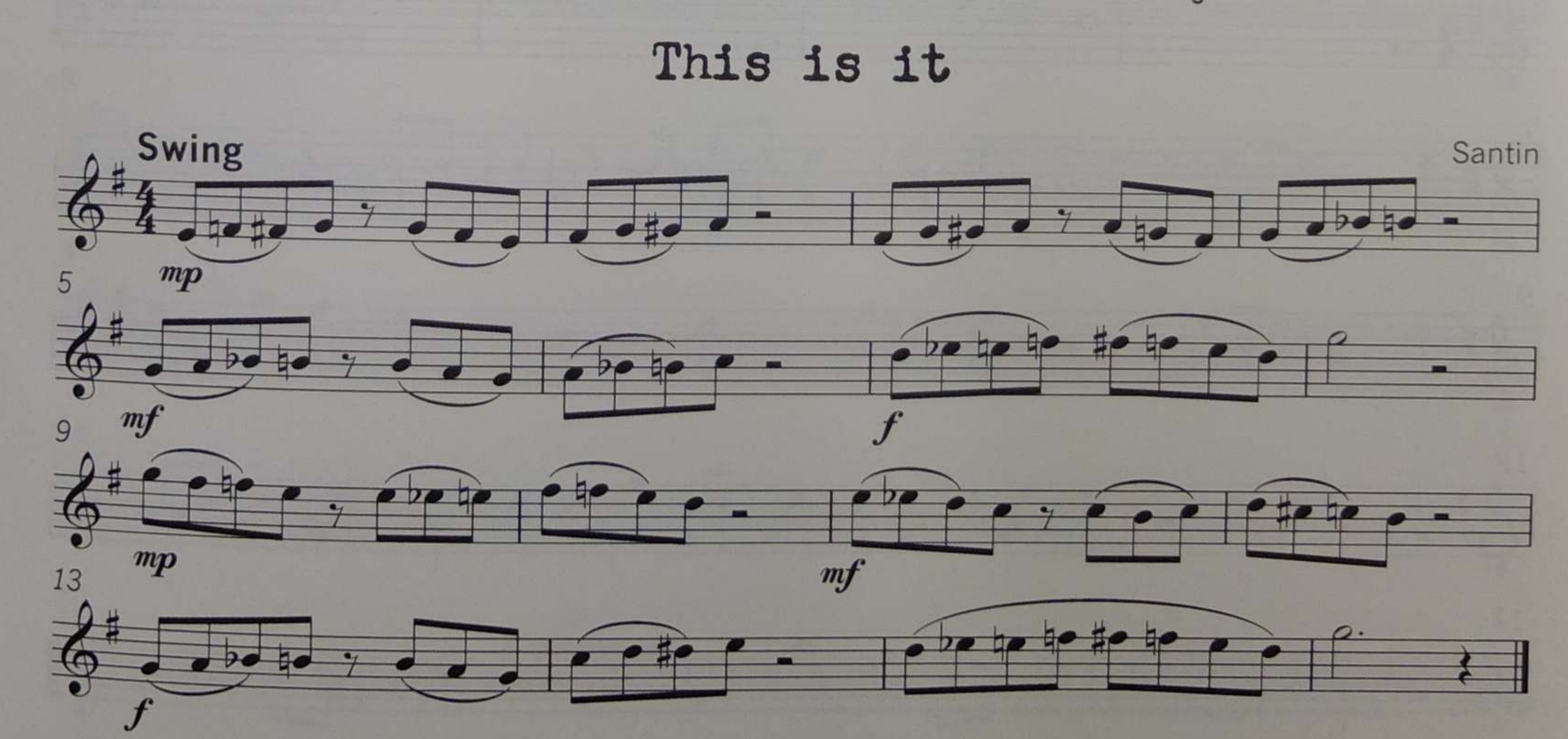




E chromatic scale



This is it



15

Improvisation

Improvising, **soloing**, or **jamming** are the popular terms given to one of the most rewarding and creative experiences that playing jazz and other popular styles of music presents to you. **Improvising** is the opportunity to create your own solo within the framework of an existing piece of music. It's like composing and performing a melody on the spot, without having ever written it down first.

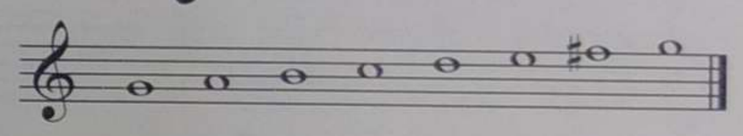
Solo time!

- Alto saxophones listen to track 6 and tenors track 22 on the CD. This is the track that you will be using exclusively throughout this chapter.
- First, practise the 'Warm-up' with the CD.
- Then practise the 'Solo ideas' with the CD.
- Now, turn on the CD backing track again. Make up your own solo by playing any melodic ideas that come into your head. Experiment with different notes and rhythms and have fun adding your own style and character to the track.

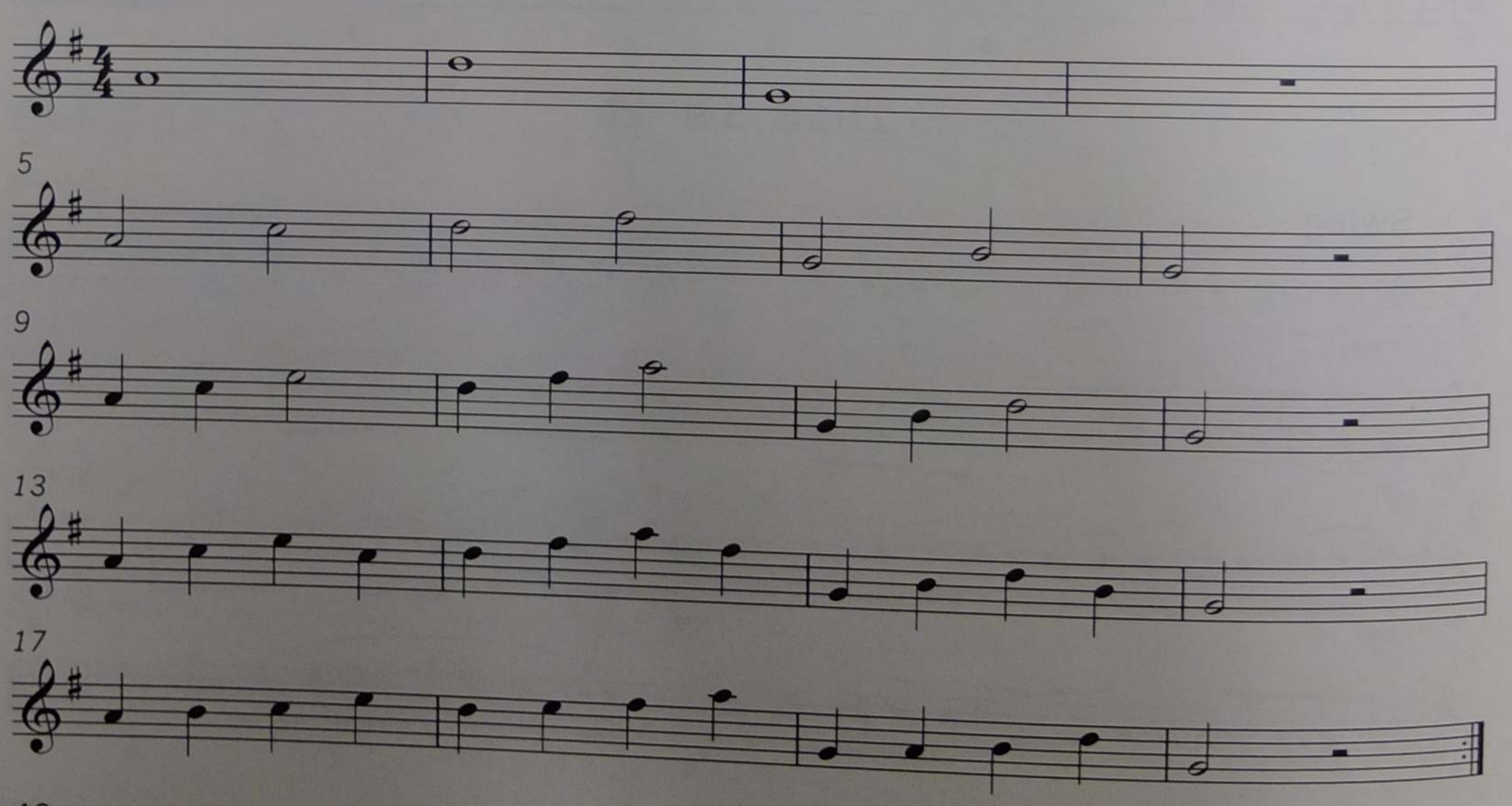
Improvising in this way is called **playing by ear**. Practise soloing in this way as much as possible.

- The scale of **G major**, which appears next to the titles of the 'warm-up' and the 'Solo ideas', is the **solo scale** for this track. You should use this scale as a starting point for choosing your notes.

G major scale



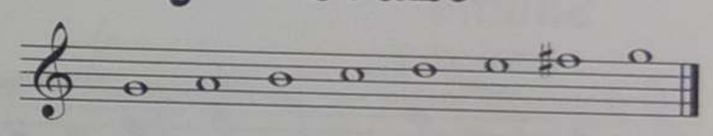
6 Warm-up 22



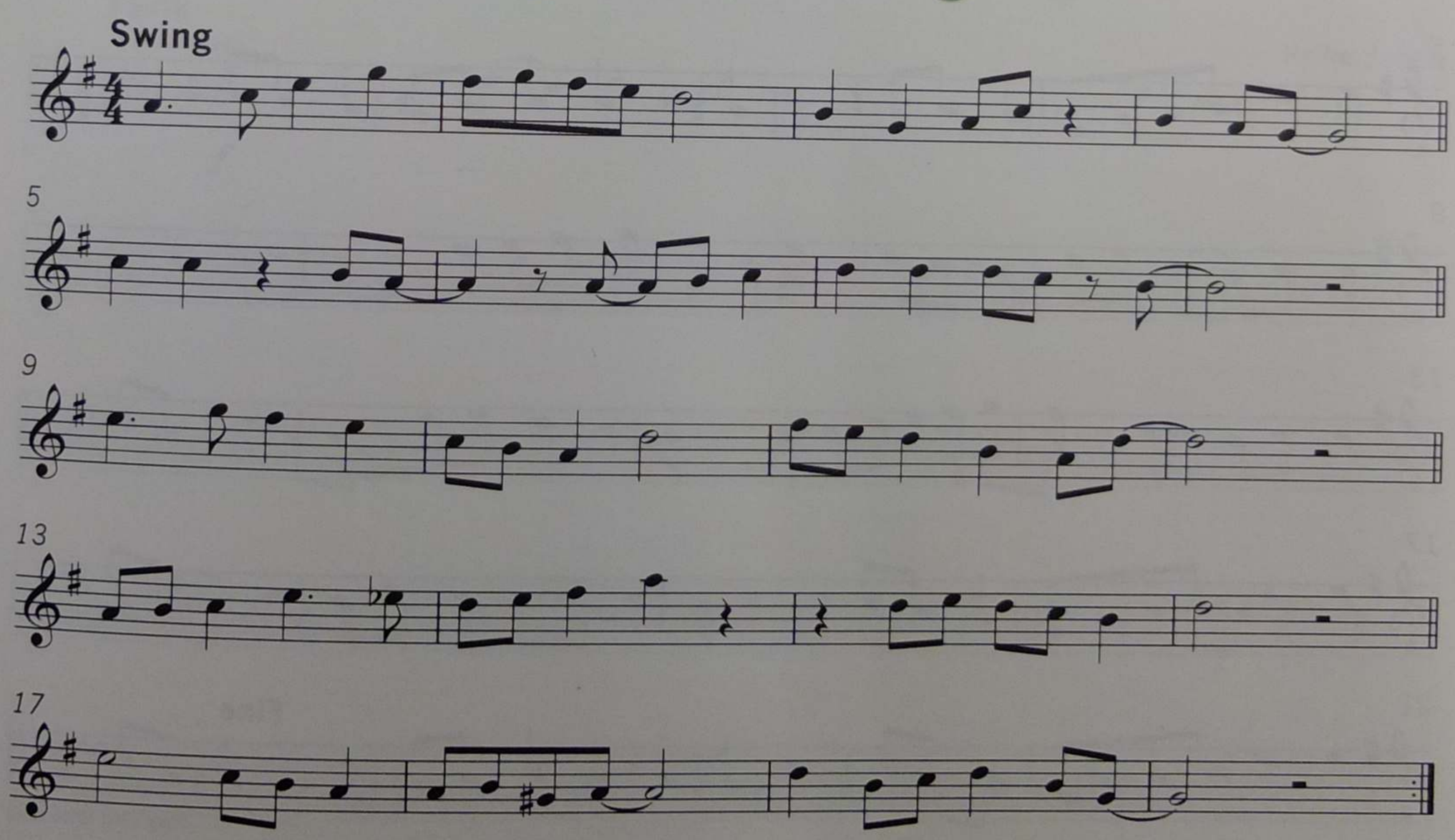
7 things to remember when improvising

- **Play by ear** as much as possible.
- Aim to play simple melodic ideas.
- Use **dynamics** and play notes throughout the **range** of your instrument.
- If you hear something played by the musicians on the CD that you like, try to imitate it.
- Incorporate space into your solo by resting between ideas.
- Play in time with the musicians on the CD.
- Above all, HAVE FUN and don't be scared of playing wrong notes. This is *your* solo.

G major scale



6 Solo ideas 22



Play-alongs for 11–15

Soloing with the play-along CD

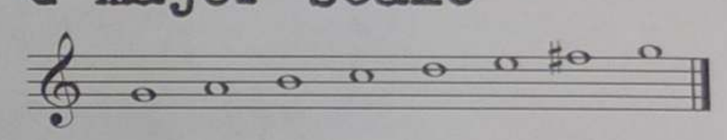
Chapters 11–15, 16–20, and 21–5 'Play-alongs' all include space to solo. Try the following approach:

- **Warm-up** by playing the **solo scale** located next to the title of each piece.
- Start by learning to play the melody without the CD.
- Now, with the CD, play the melody first time through, and on the second time through 'take a solo'.
- When you hear a special bell 🔔, finish your solo and return to the melody in two bars time, which concludes the song.
- Each track on the CD is played **3** times. This means you play the melody the first and third times, and solo for the second.

Remember: 1st time—**melody** 2nd time—**solo** 3rd time—**melody**

Melody
Solo (for 24 bars)
Melody
(Remember to listen for the bell 🔔)

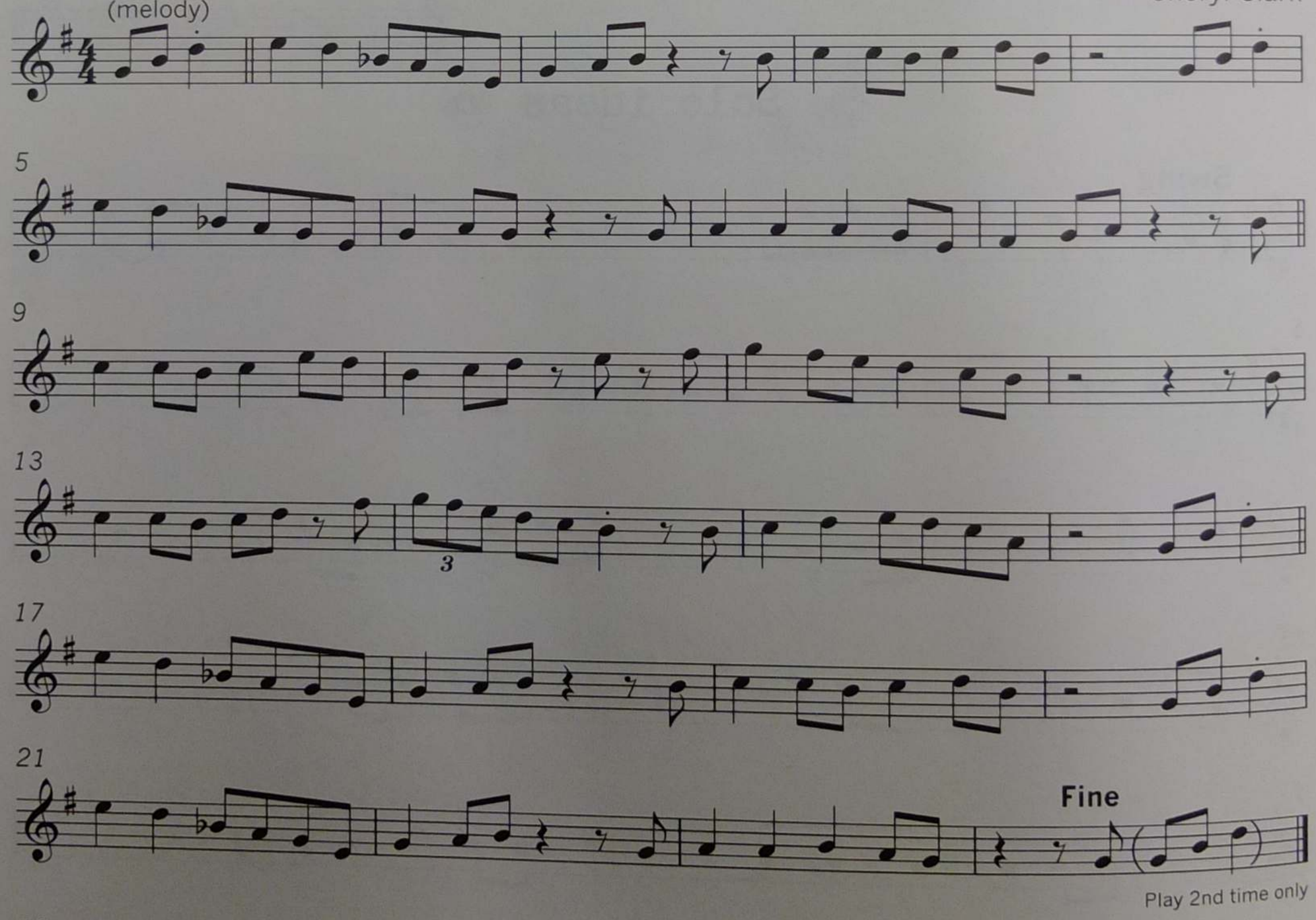
G major scale



7 It's your shuffle 23

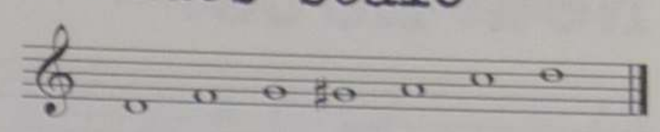
Shuffle
(melody)

Cheryl Clark



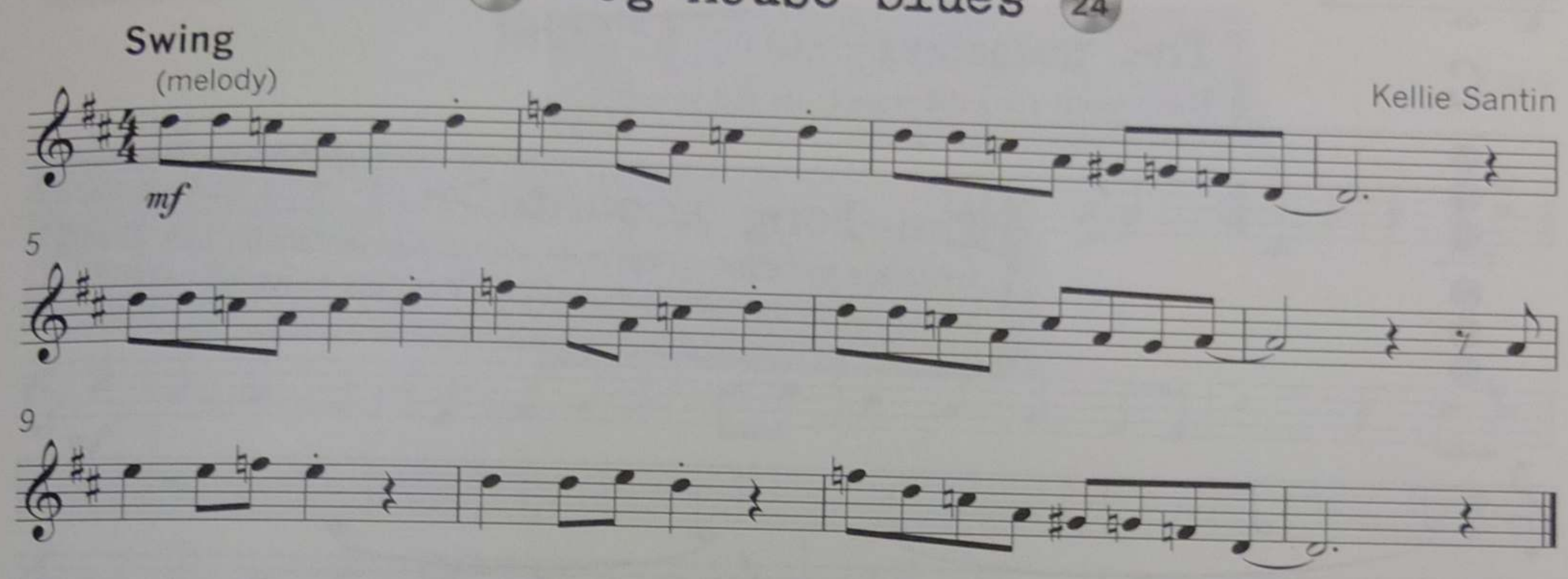
Melody
Solo (for 12 bars)
Melody

D blues scale



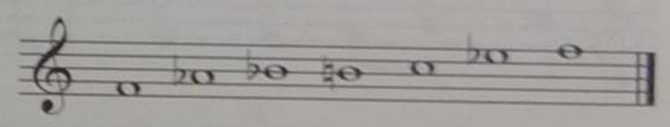
8 Dog house blues 24

Kellie Santin



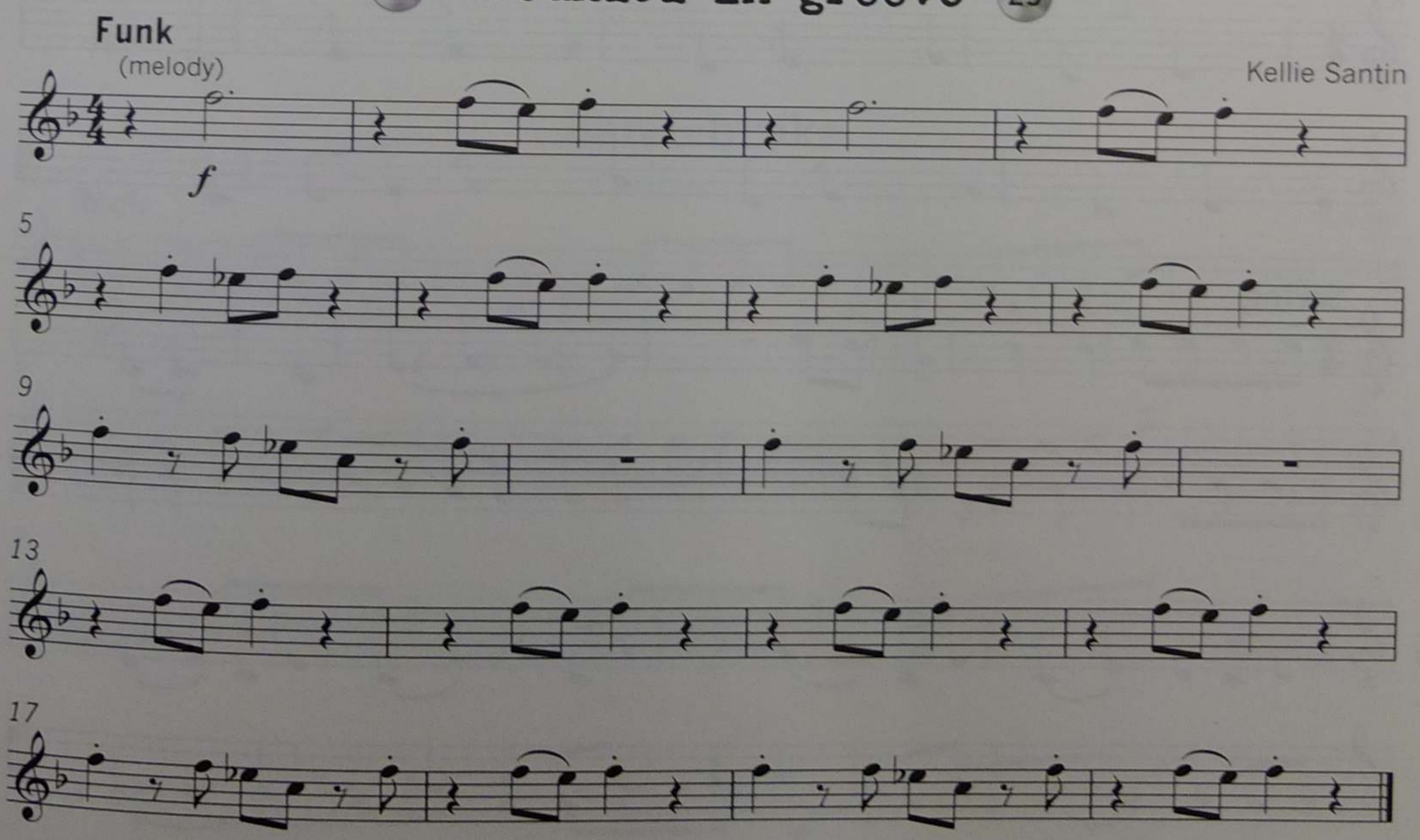
Melody
Solo (for 20 bars)
Melody

F blues scale

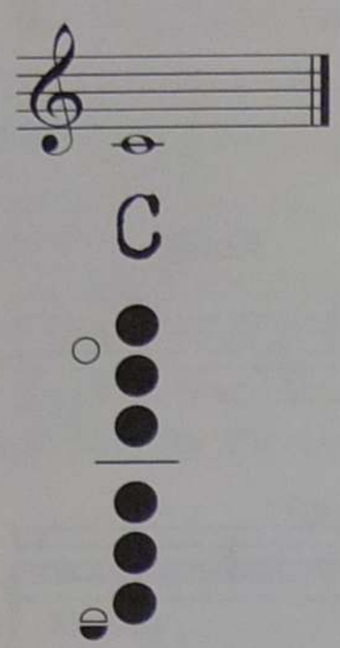


9 Grounded in groove 25

Kellie Santin



New note



The short accent ^

This **accent** is played slightly longer and with more power than the **staccato**.

The tenuto —

This means play the note to its full value.

The long accent >

Articulate the start of the note with a strong '*tah*' or '*dah*' sound, produced by your tongue and play the note to its full value.

1

2

Swing

3

4

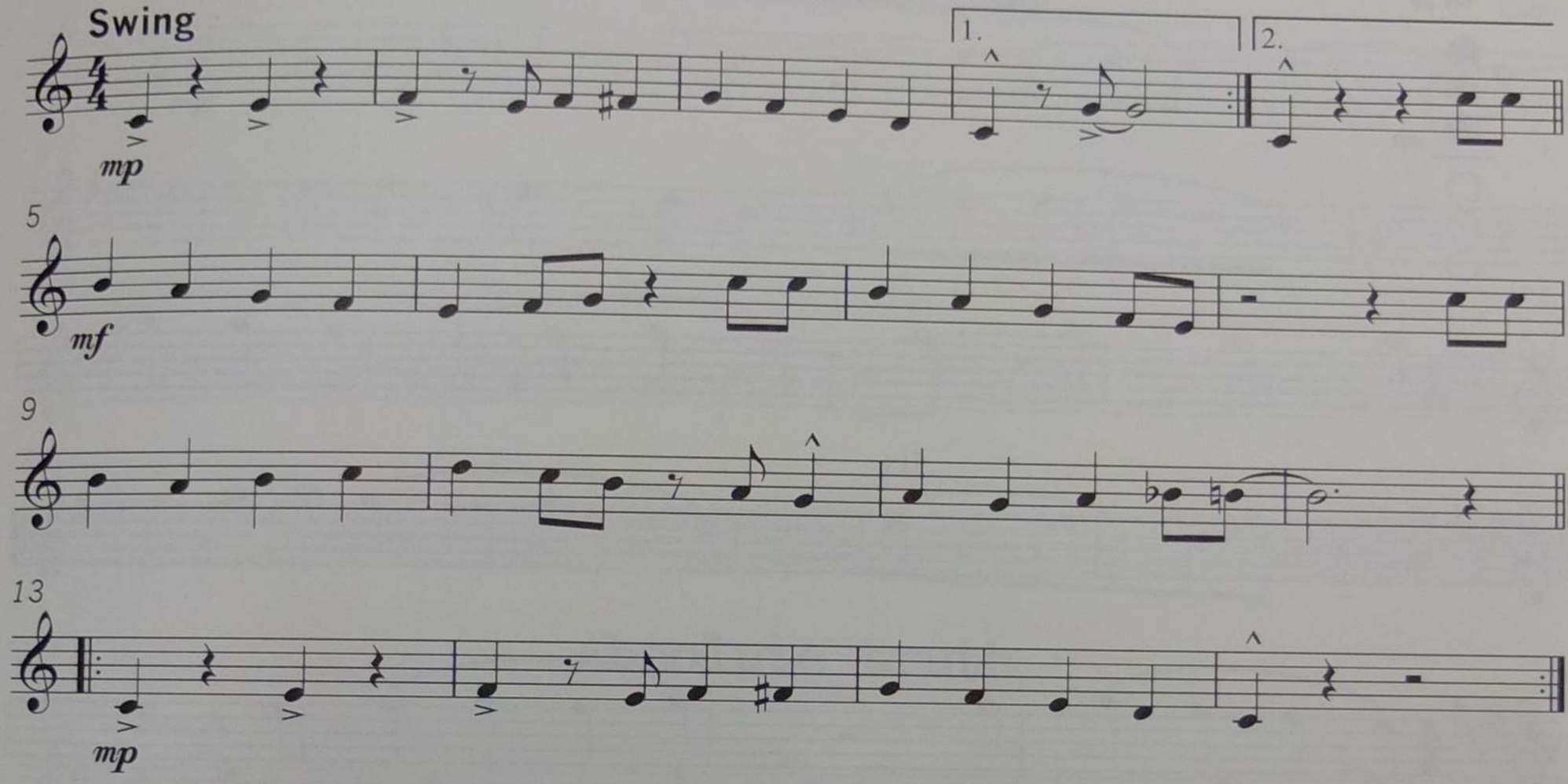
C major scale

C major arpeggio

What's your accent?

Clark

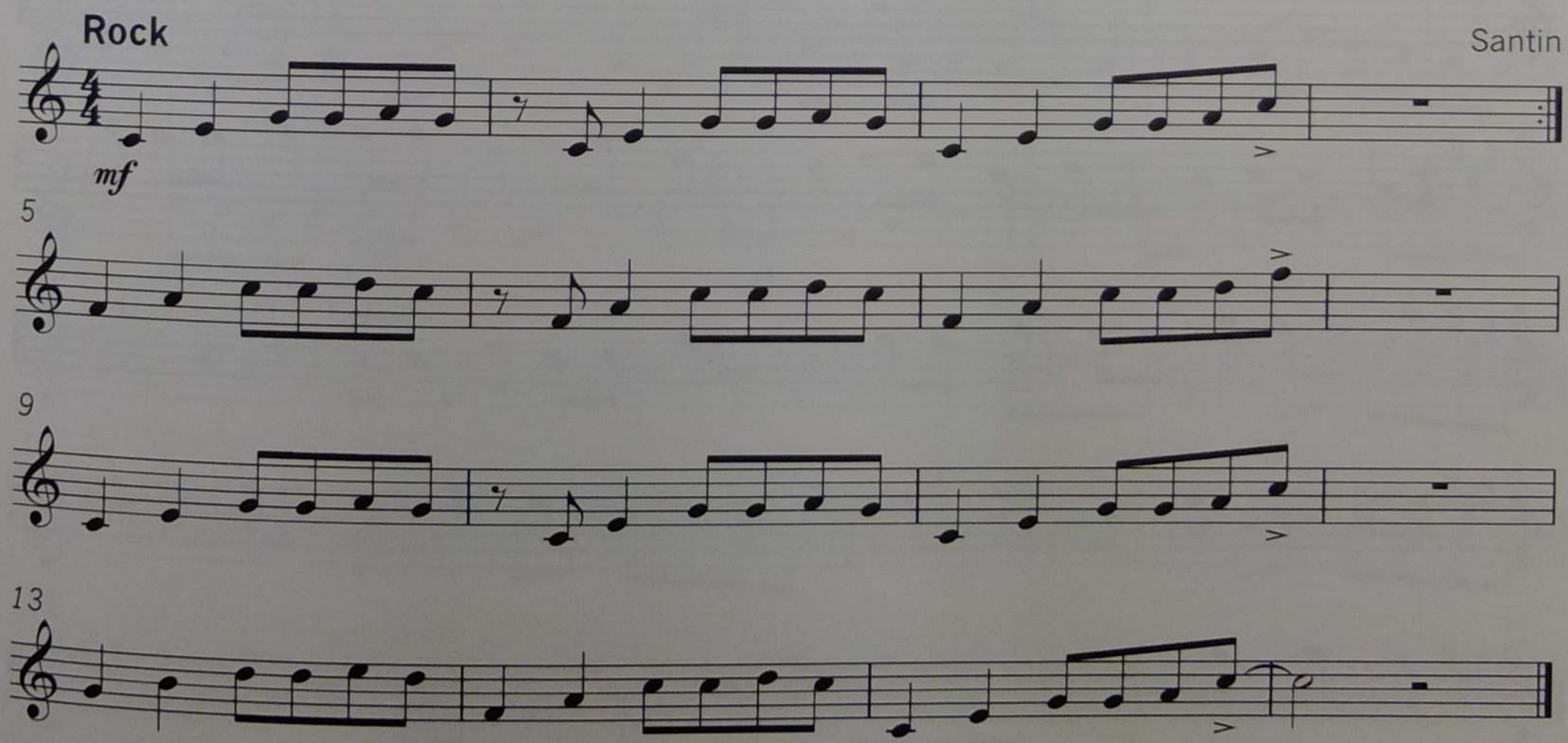
Swing



Hand-brake

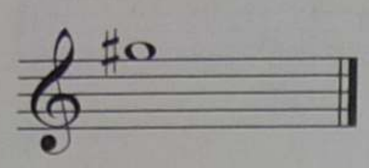
Santin

Rock

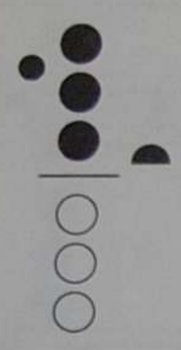


17

New note



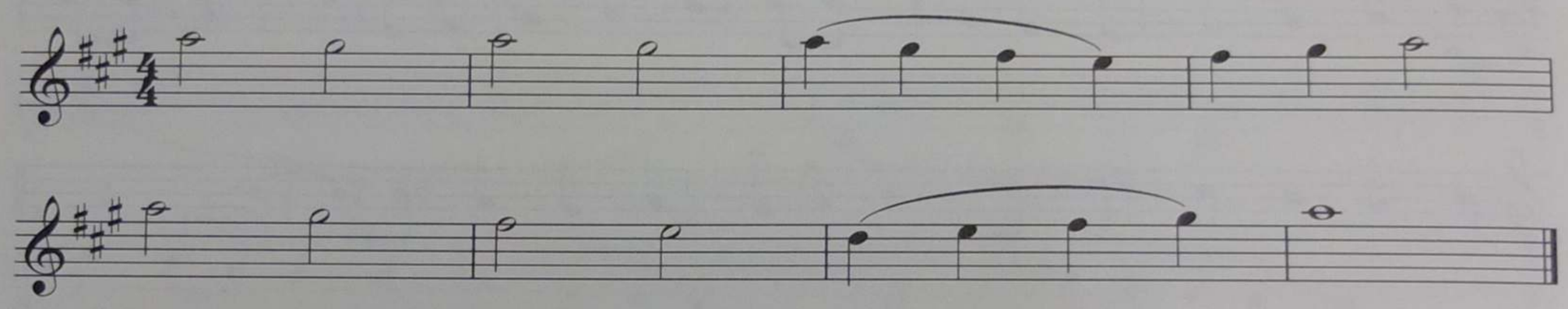
G#



The ritardando

Rit. is an abbreviation of '**ritardando**' and means to gradually get slower.

1



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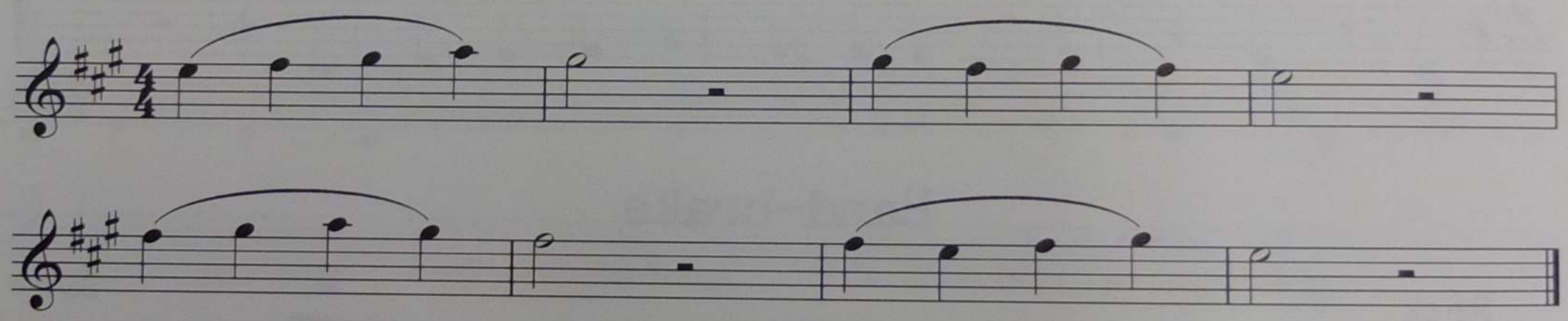

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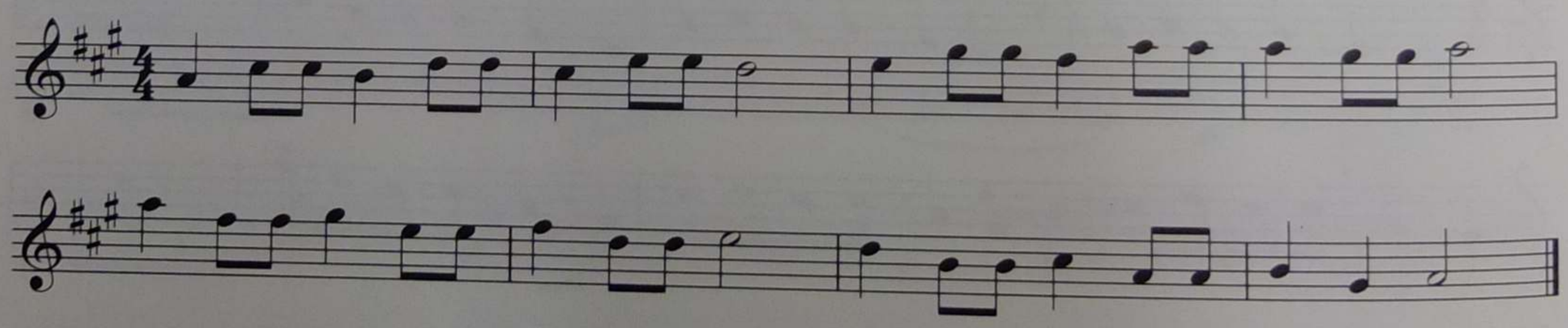

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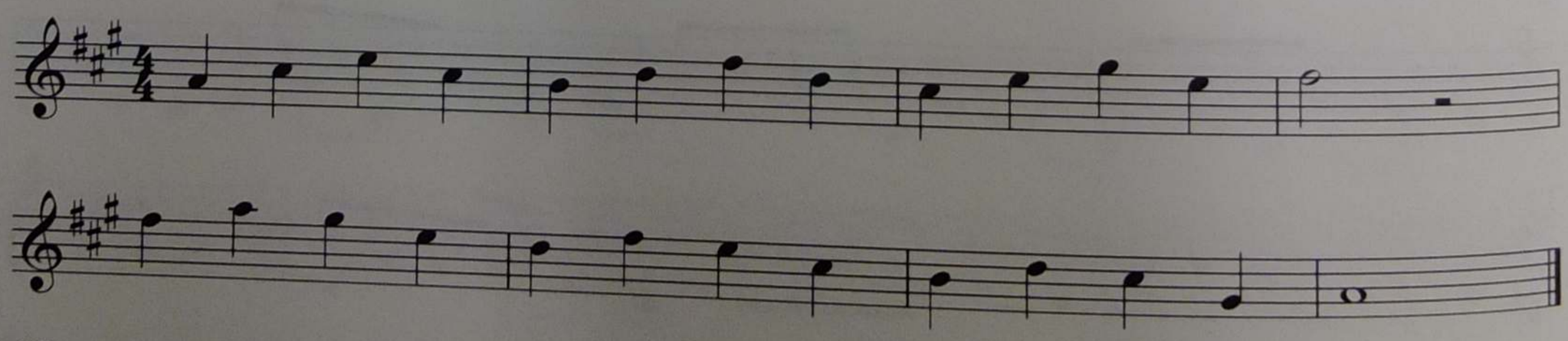
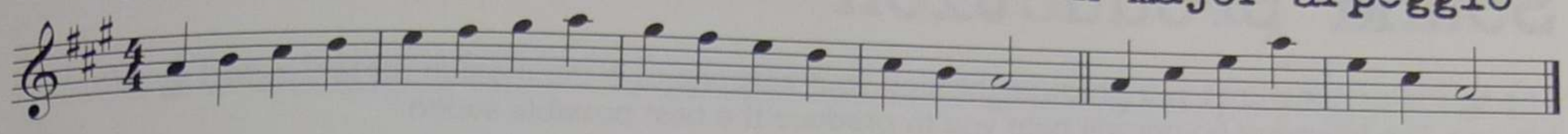


A major scale

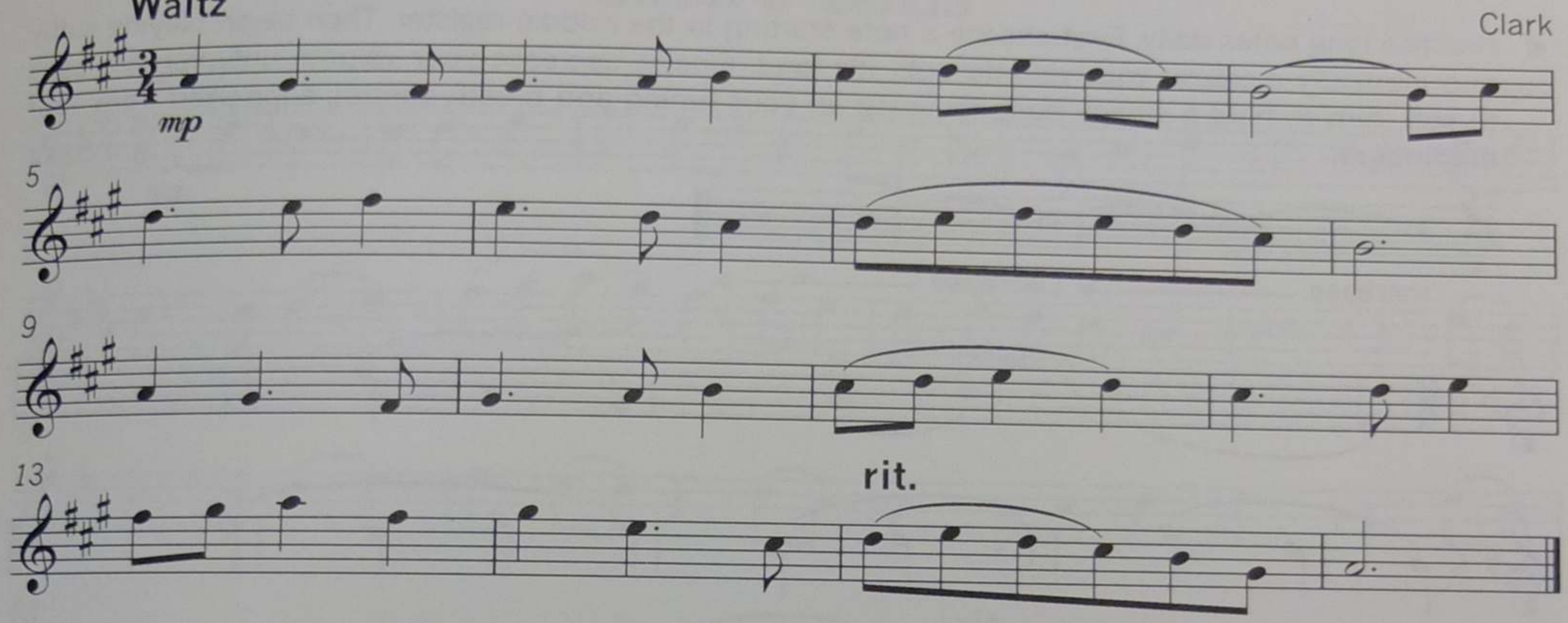
A major arpeggio



It's time

Waltz

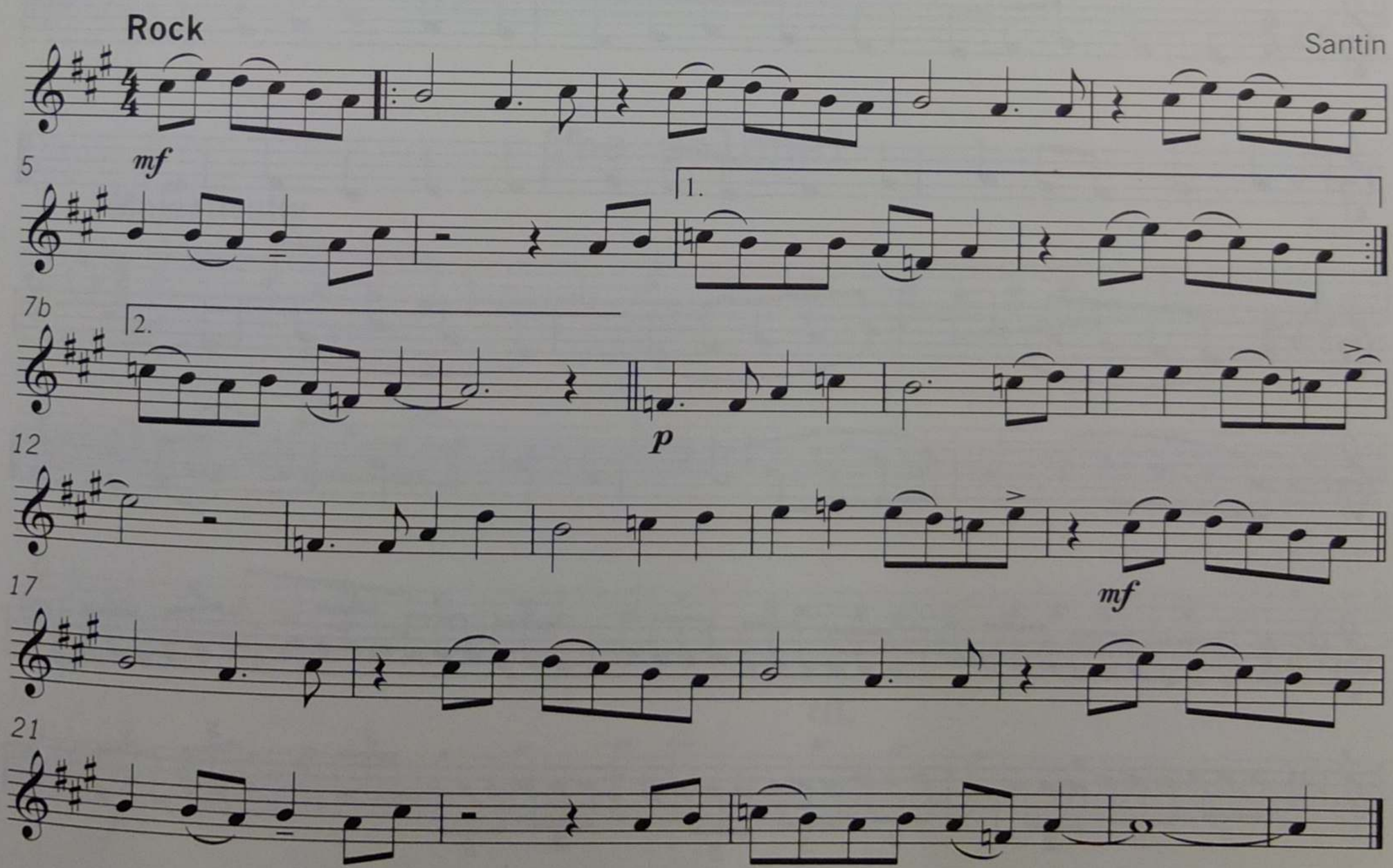
Clark



Absolute truth

Rock

Santin

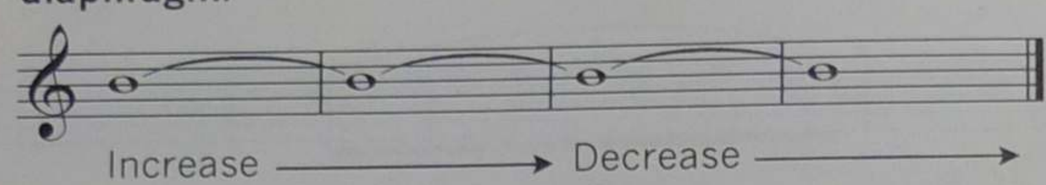


18

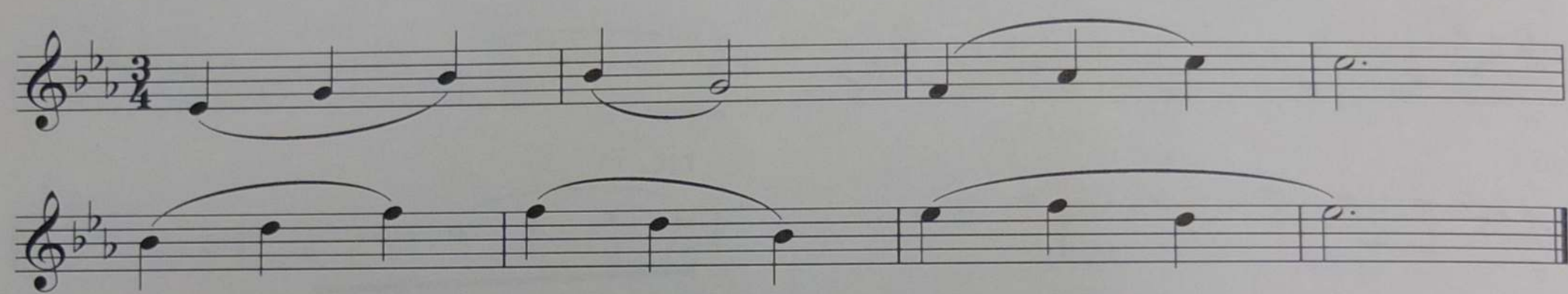
Sound production

The sound or 'tone' that you produce through your saxophone is the most important aspect of your playing. The following points will help you to produce the best possible sound.

- Rest your top teeth lightly on the mouthpiece. Never bite down.
- Practise long notes daily. First choose a note starting in the middle register. Then begin playing softly and gradually increase your volume until it's **loud**. Finally, decrease your volume until you are back to **soft**. Aim to hold a steady note, focusing on your tuning and breath control, supported from your **diaphragm**.



1



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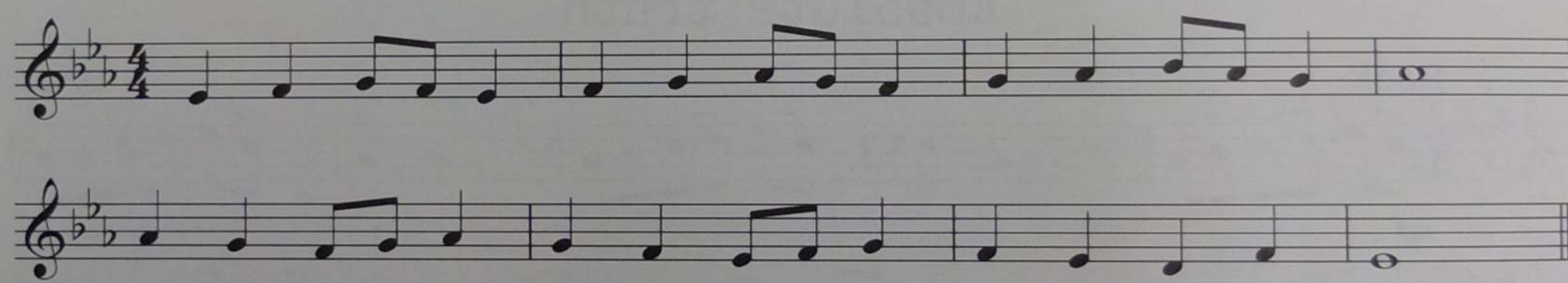

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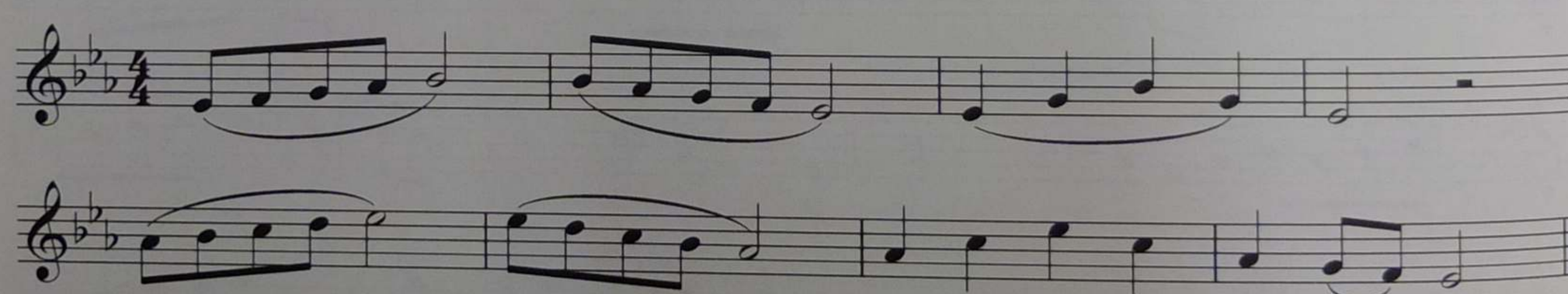

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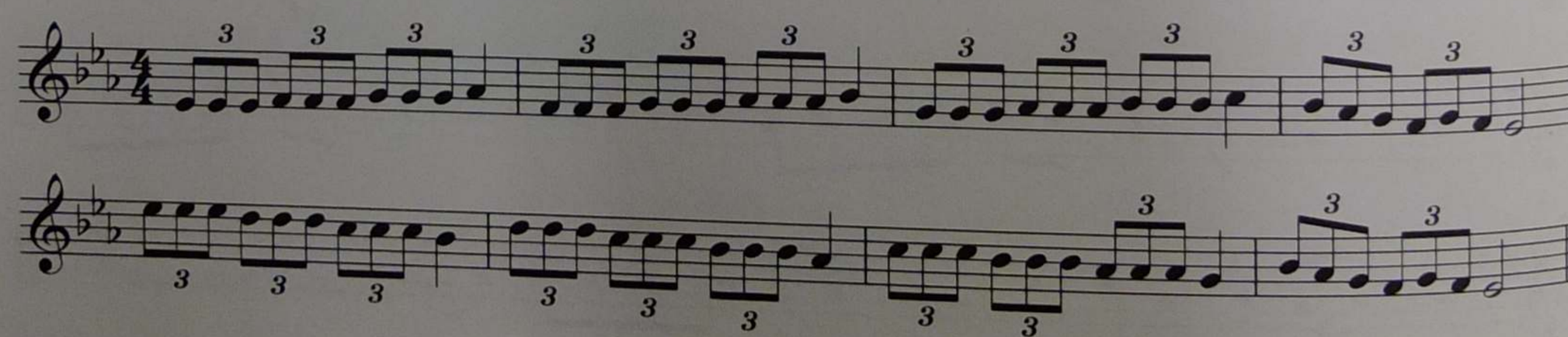
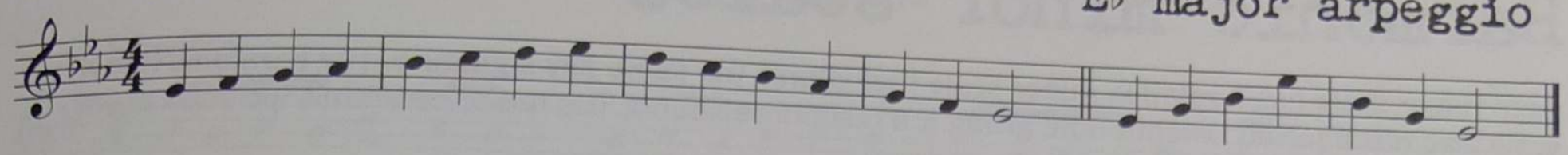
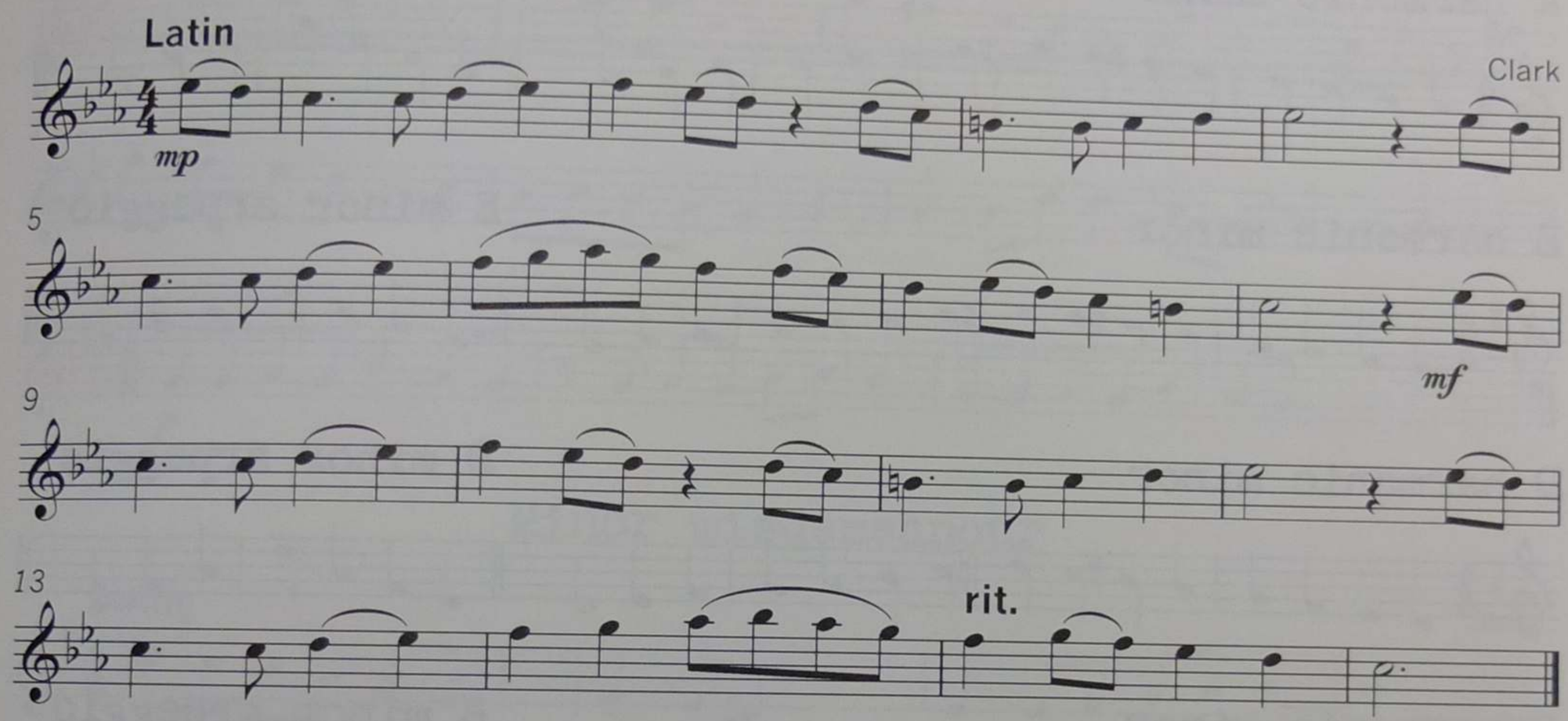


E♭ major scale

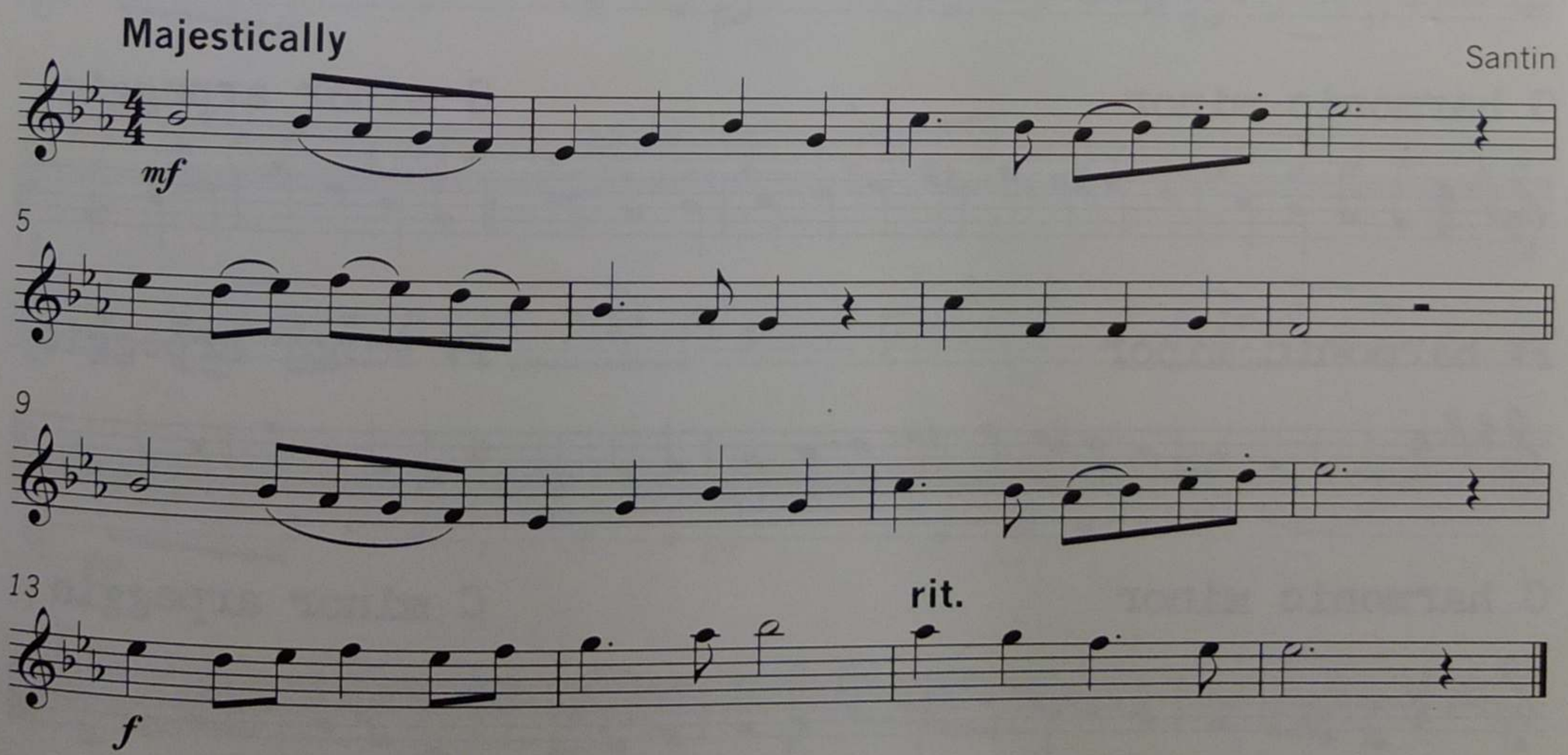


E♭ major arpeggio

Desert sands



The colonel



Harmonic minor scales

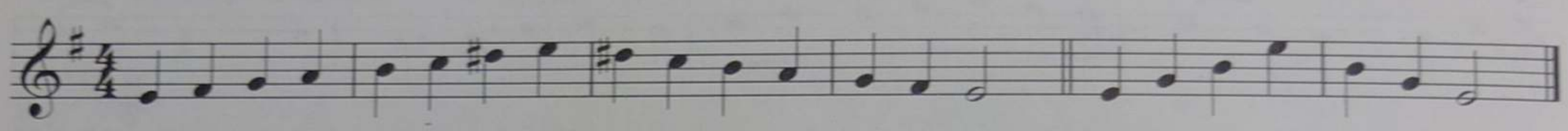
Each major scale has a **relative minor** scale that shares the **same key signature**. The **harmonic minor** scale also has a raised seventh note giving it a distinctive sound. The raised seventh is included as an accidental and is not in the key signature.

A harmonic minor

A minor arpeggio

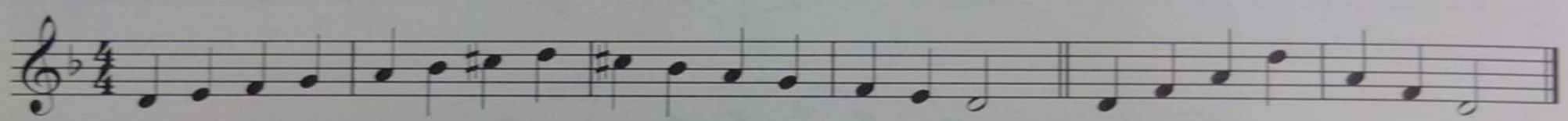
E harmonic minor

E minor arpeggio



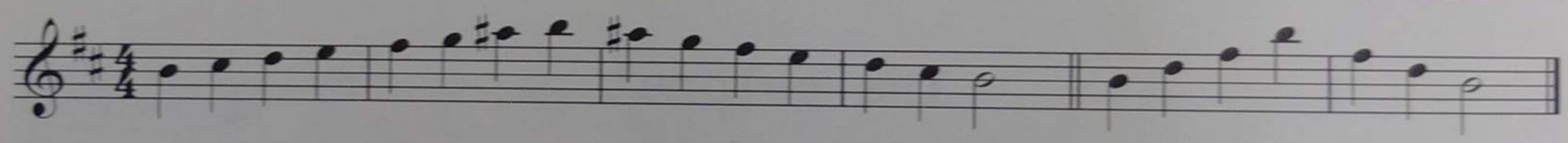
D harmonic minor

D minor arpeggio



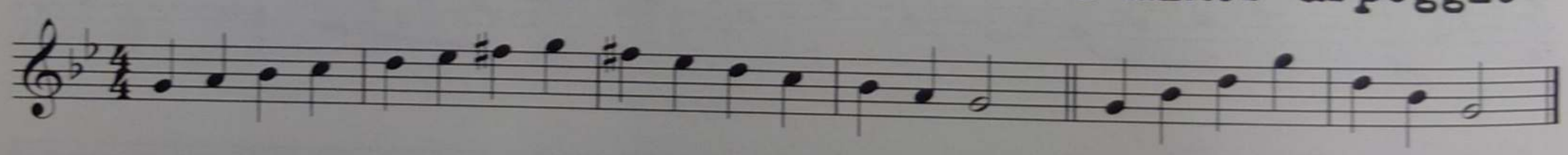
B harmonic minor

B minor arpeggio



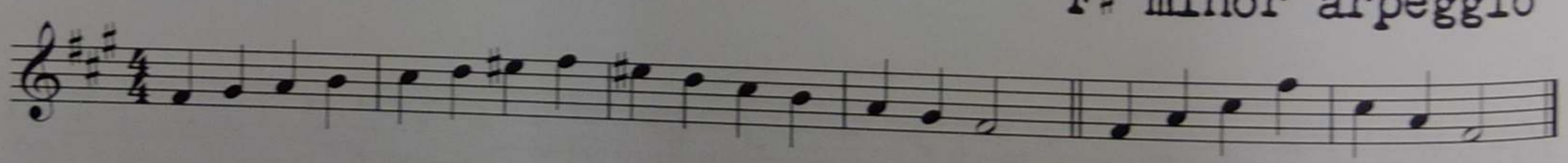
G harmonic minor

G minor arpeggio



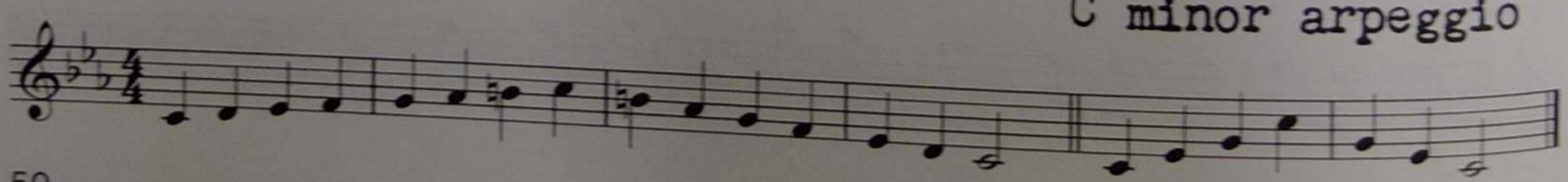
F♯ harmonic minor

F♯ minor arpeggio



C harmonic minor

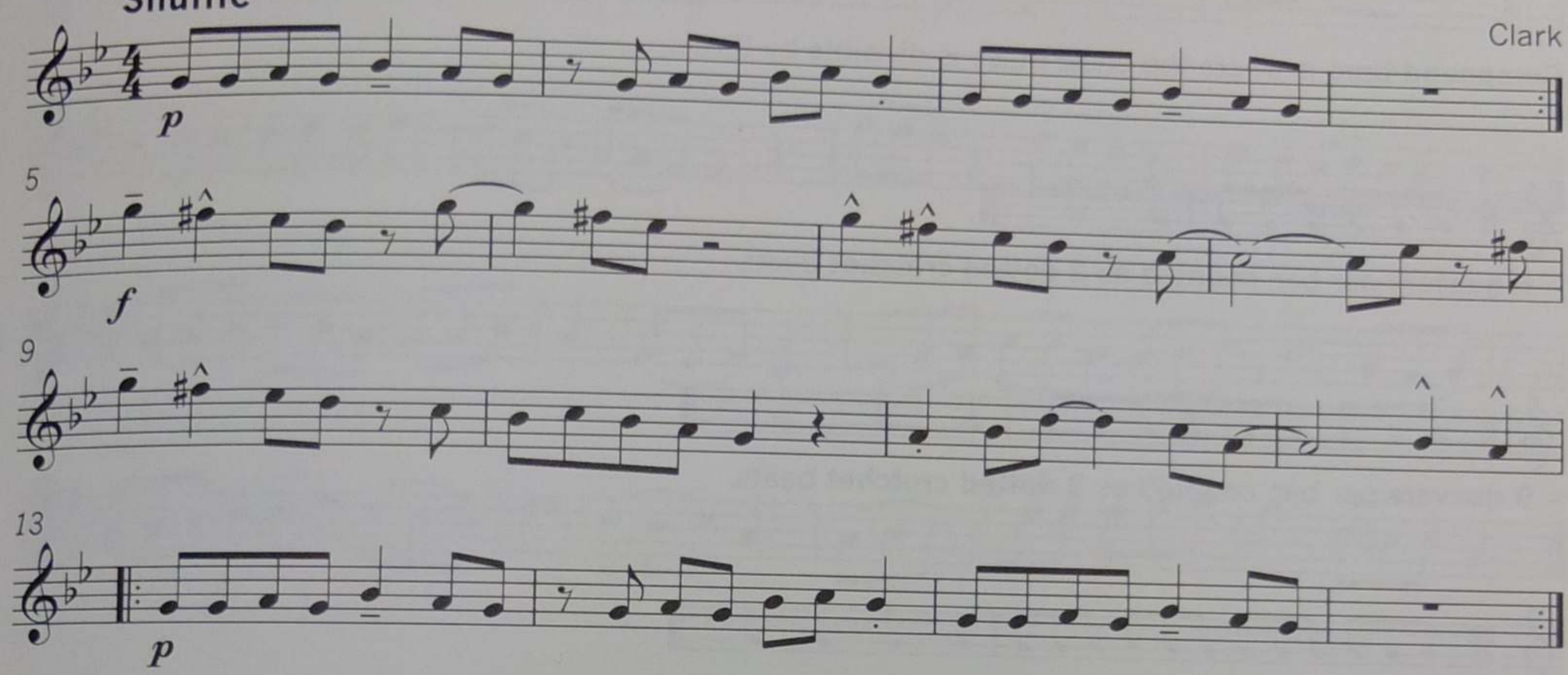
C minor arpeggio



Gold minor

Shuffle

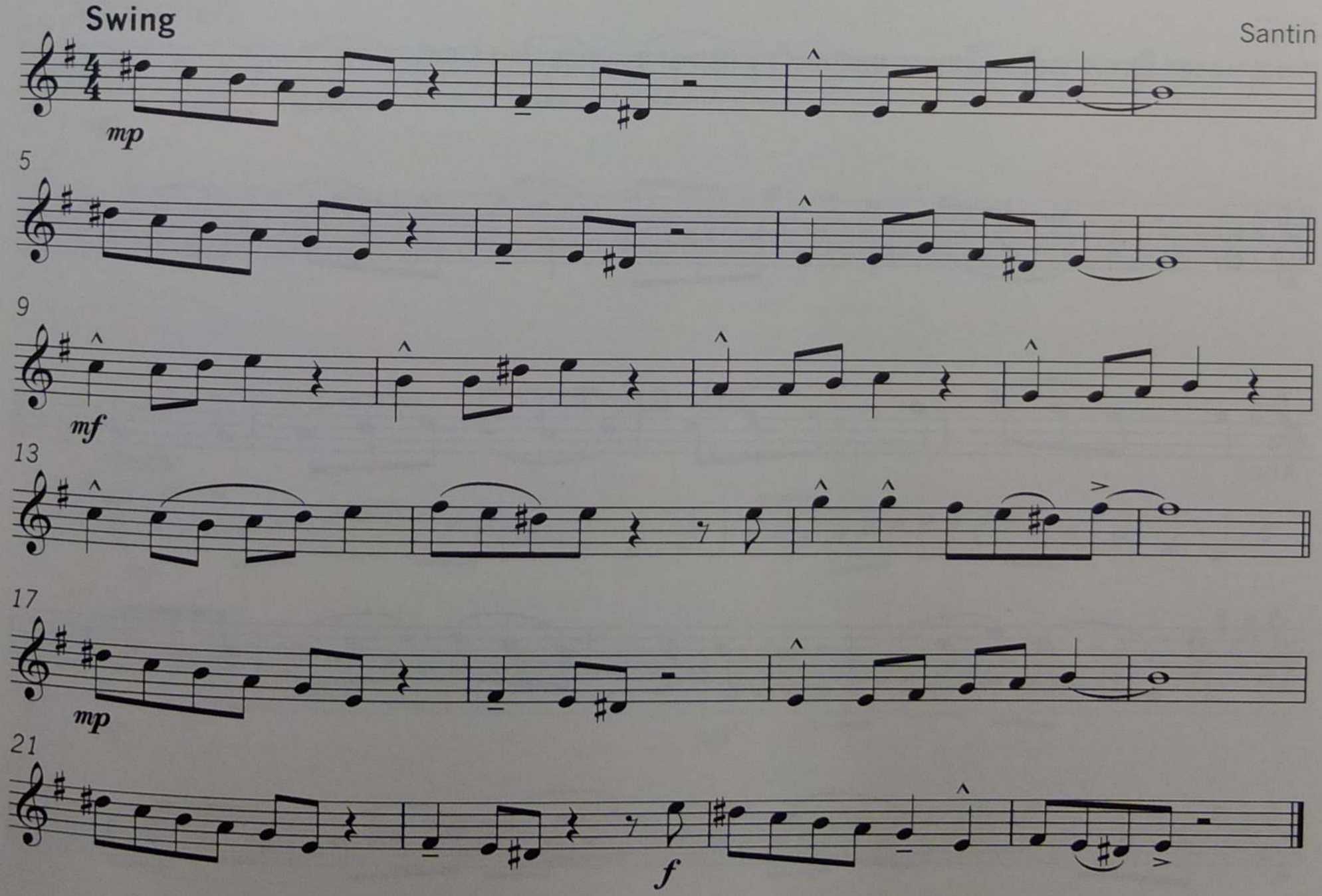
Clark



Minor misdemeanour

Swing

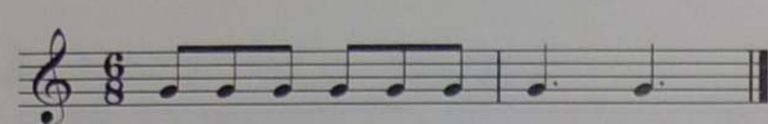
Santin



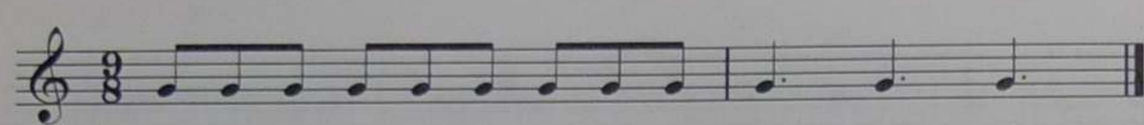
20

Compound time

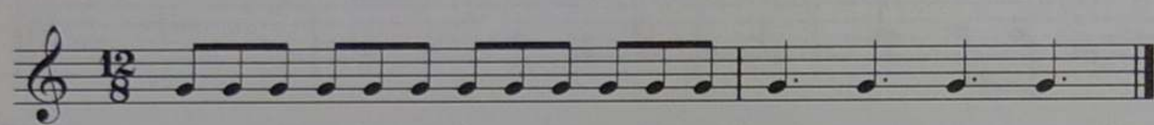
Compound time is where the basic pulse is divisible by three.



= **6 quavers** per bar, counted as **2 dotted crotchet** beats.



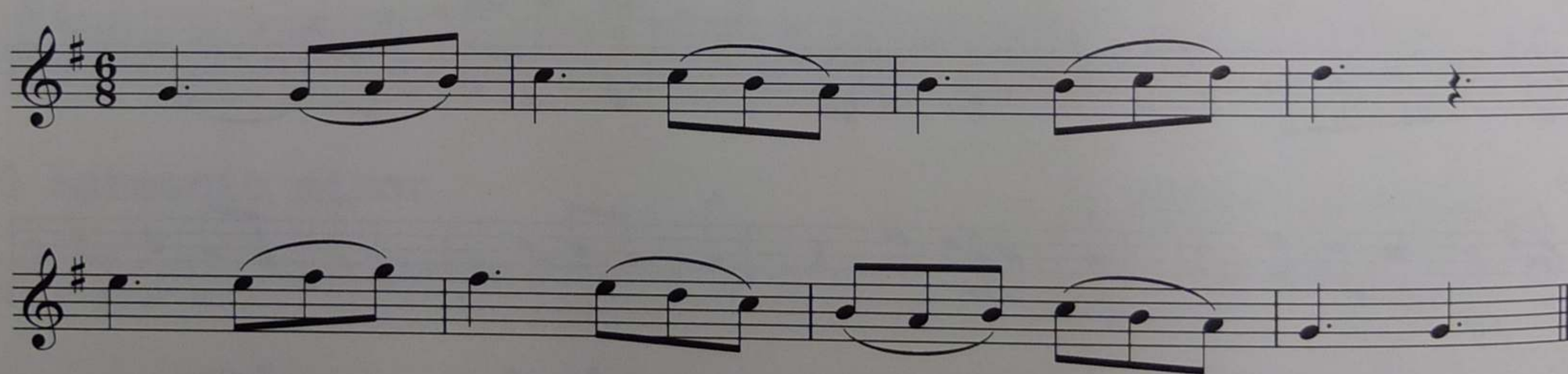
= **9 quavers** per bar, counted as **3 dotted crotchet** beats.



= **12 quavers** per bar, counted as **4 dotted crotchet** beats.

A dot placed after a rest lengthens that rest by half of its value = +

1



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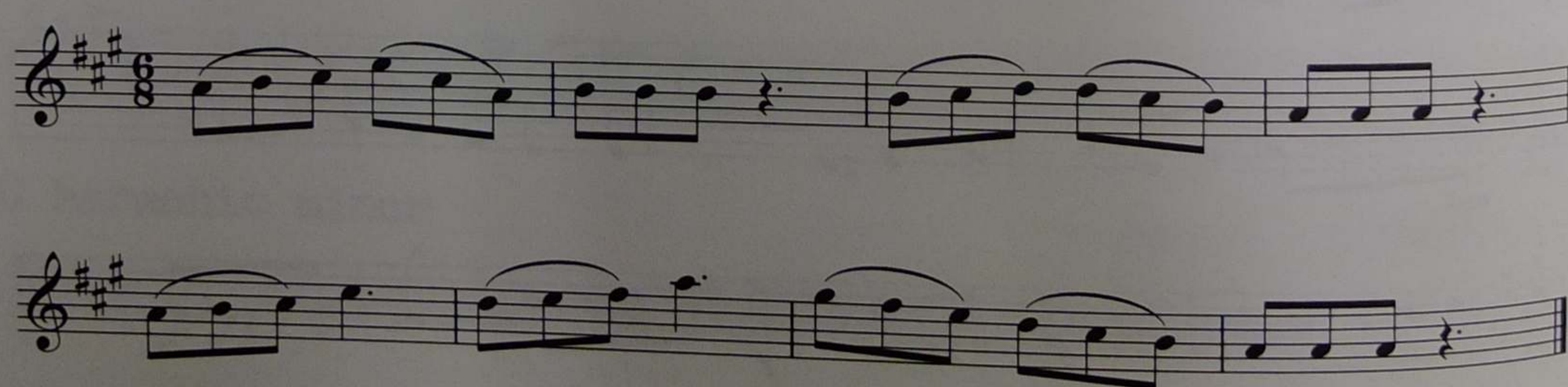
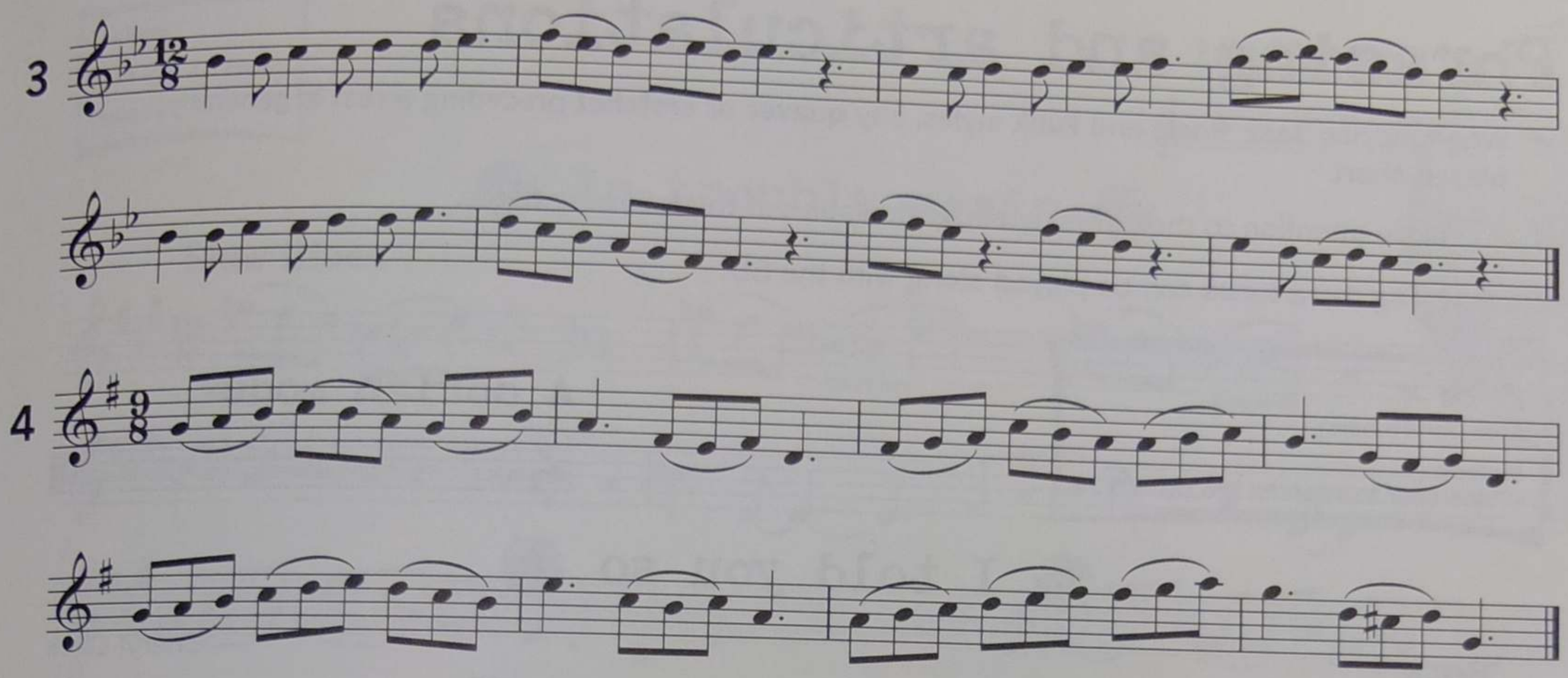
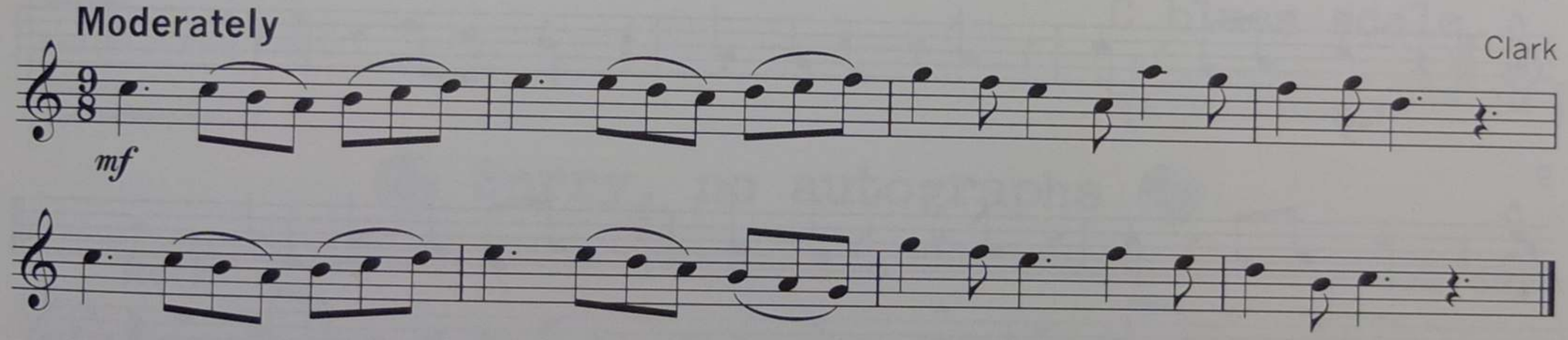




Compound fracture

Moderately

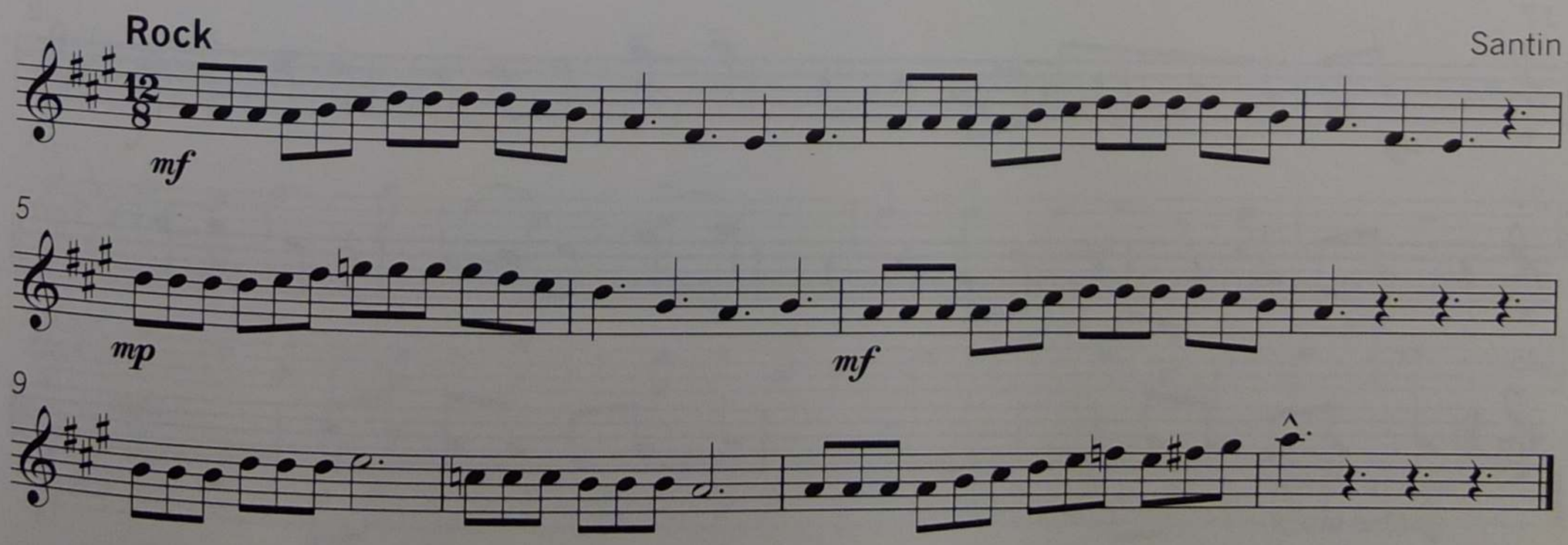
Clark



A-ha-ha

Rock

Santin



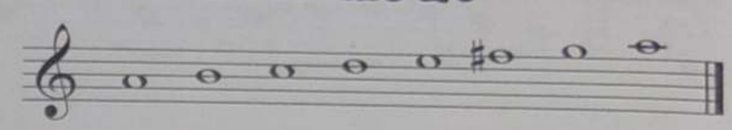
Phrasing and articulations

- When playing **Jazz**, **Rock**, and **Funk** styles, any **quaver** or **crotchet** preceding a rest is generally played short.
- Pay close attention to the phrasing and articulation in the following tunes.

The following three tunes can be played along with the CD.

Melody
Solo (for 48 bars)
Melody
(Remember to listen for the bell △)

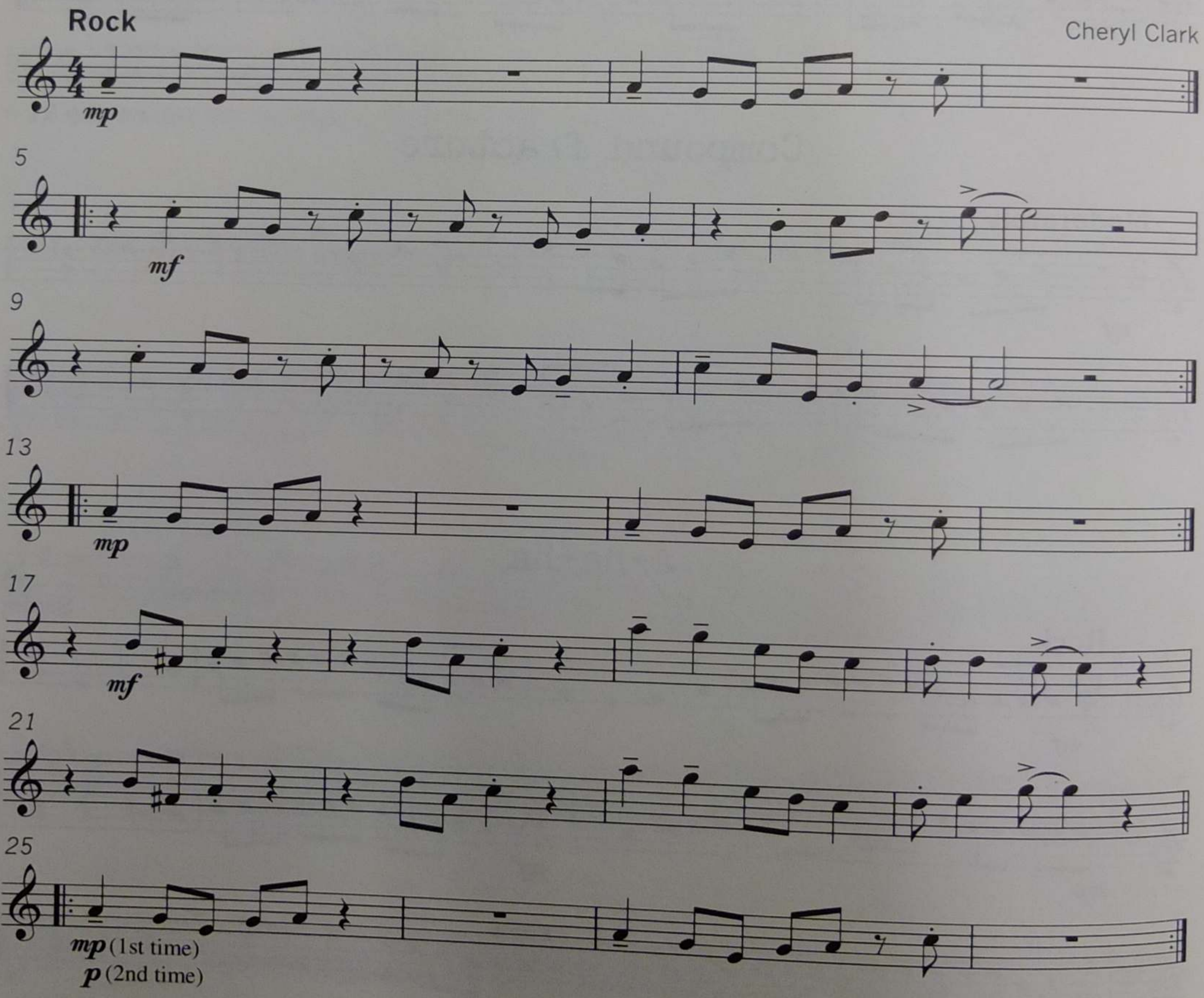
A dorian mode



10 I told you so 26

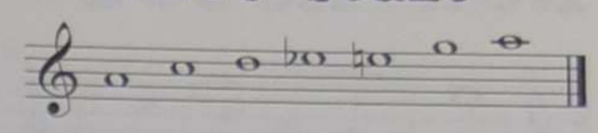
Rock

Cheryl Clark



Melody
Solo (for 12 bars)
Melody

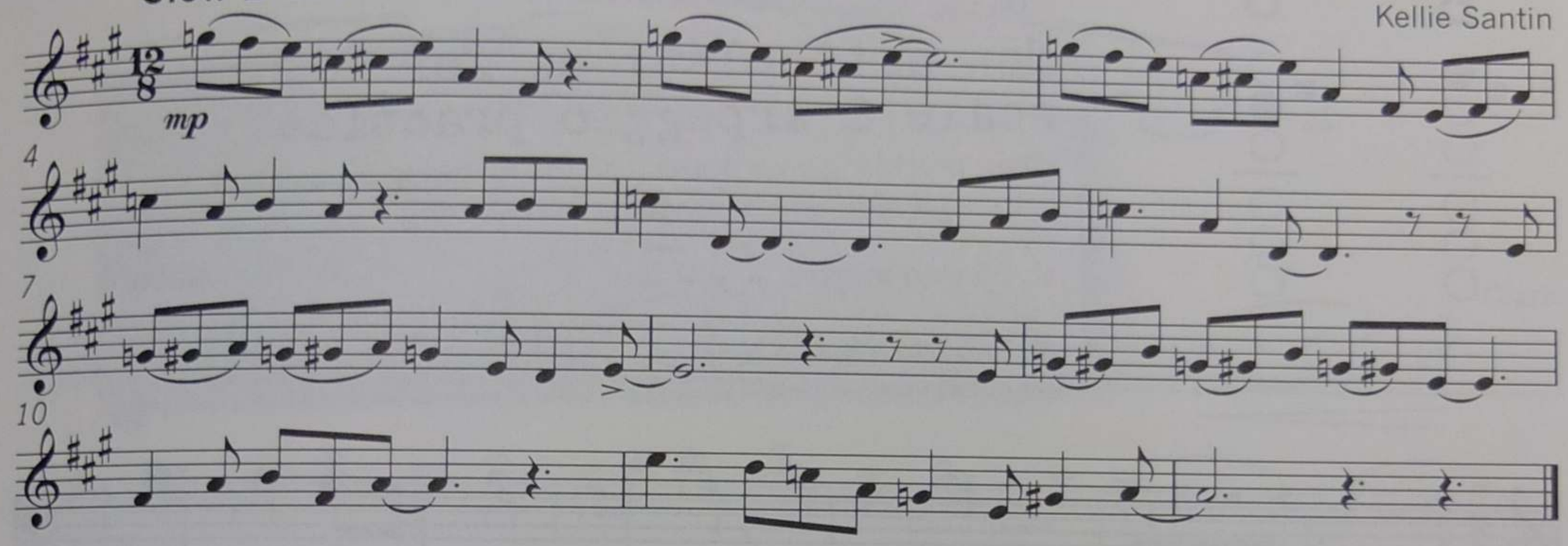
A blues scale



11 In trouble again 27

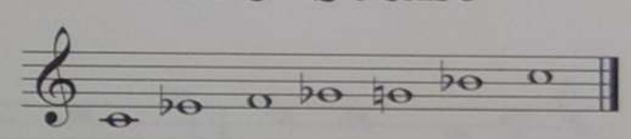
Slow Blues

Kellie Santin



Melody
Solo (for 24 bars)
Melody

C blues scale



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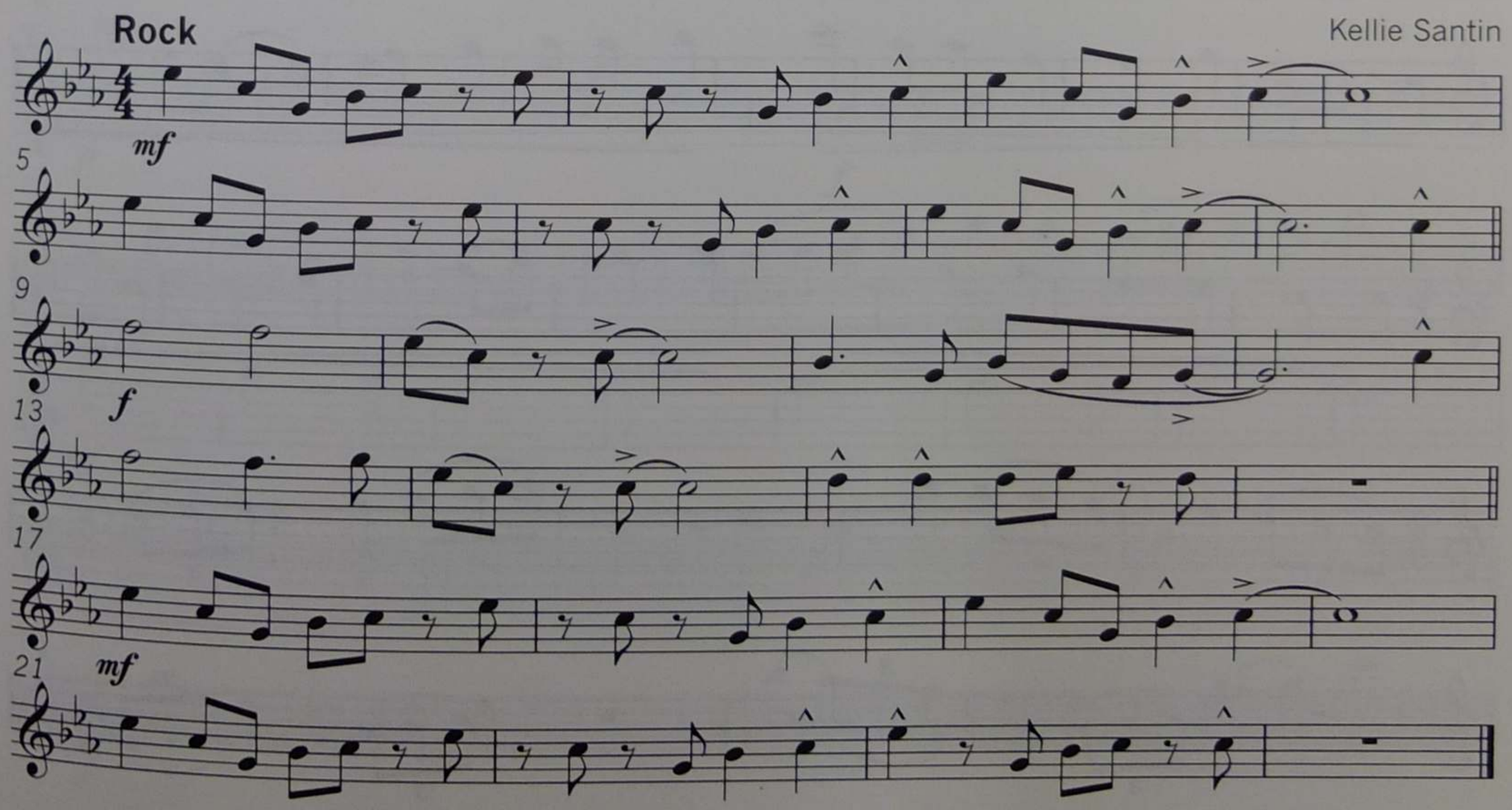
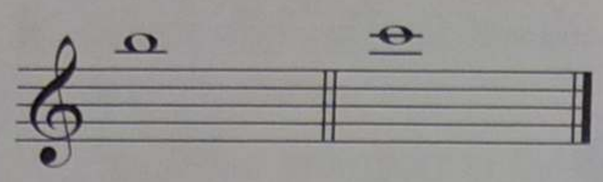
Rock

Kellie Santin

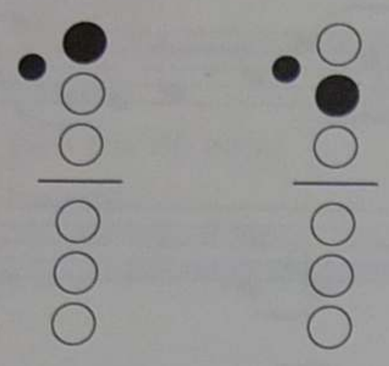


21

New notes



B C



Crescendo

Indicates a section of music should become gradually louder.

Decrescendo

Indicates a section of music should become gradually softer.

New articulations for scale & arpeggio practice

When practising your scales use the following articulation patterns in addition to tonguing and slurring:

- Slurred in pairs
- Two slurred, two tongued

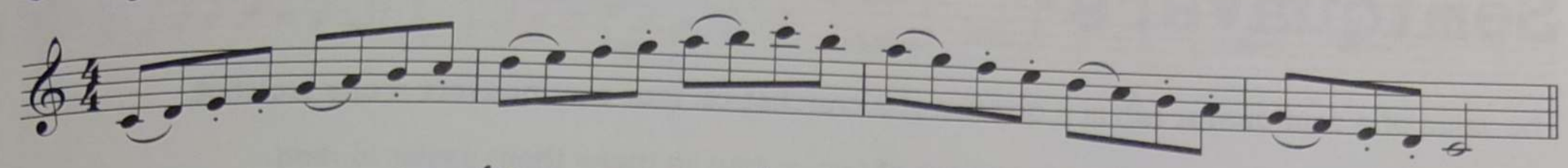
1

2

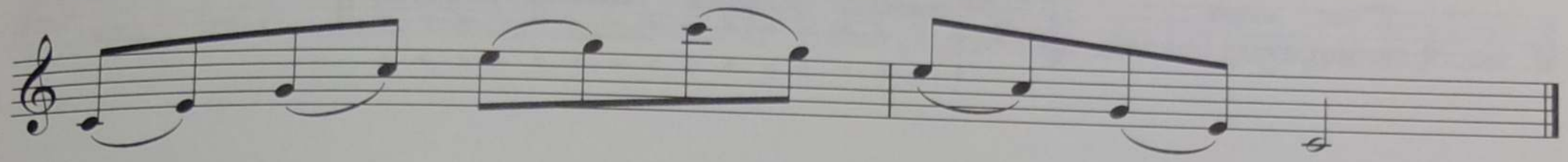
3

4

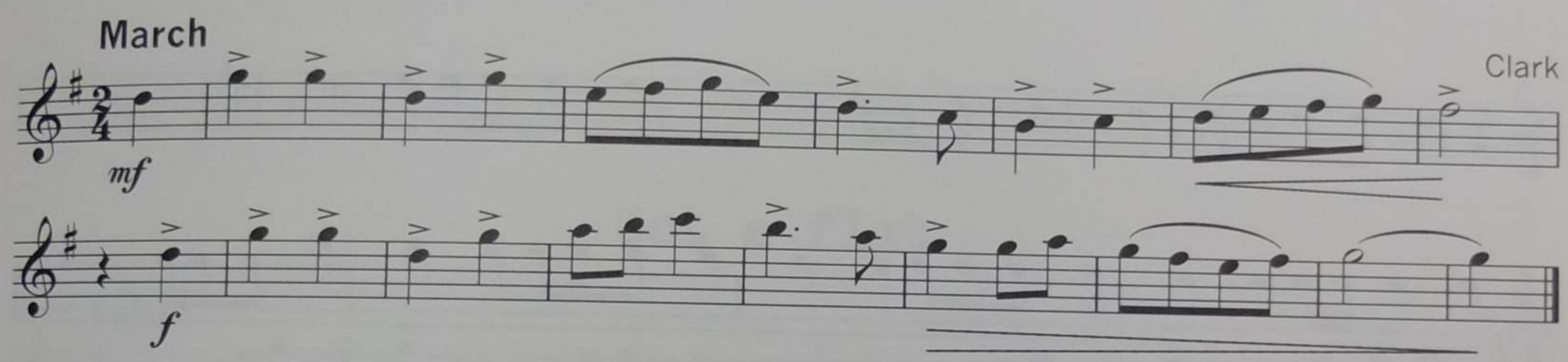
C major scale (2 octaves)



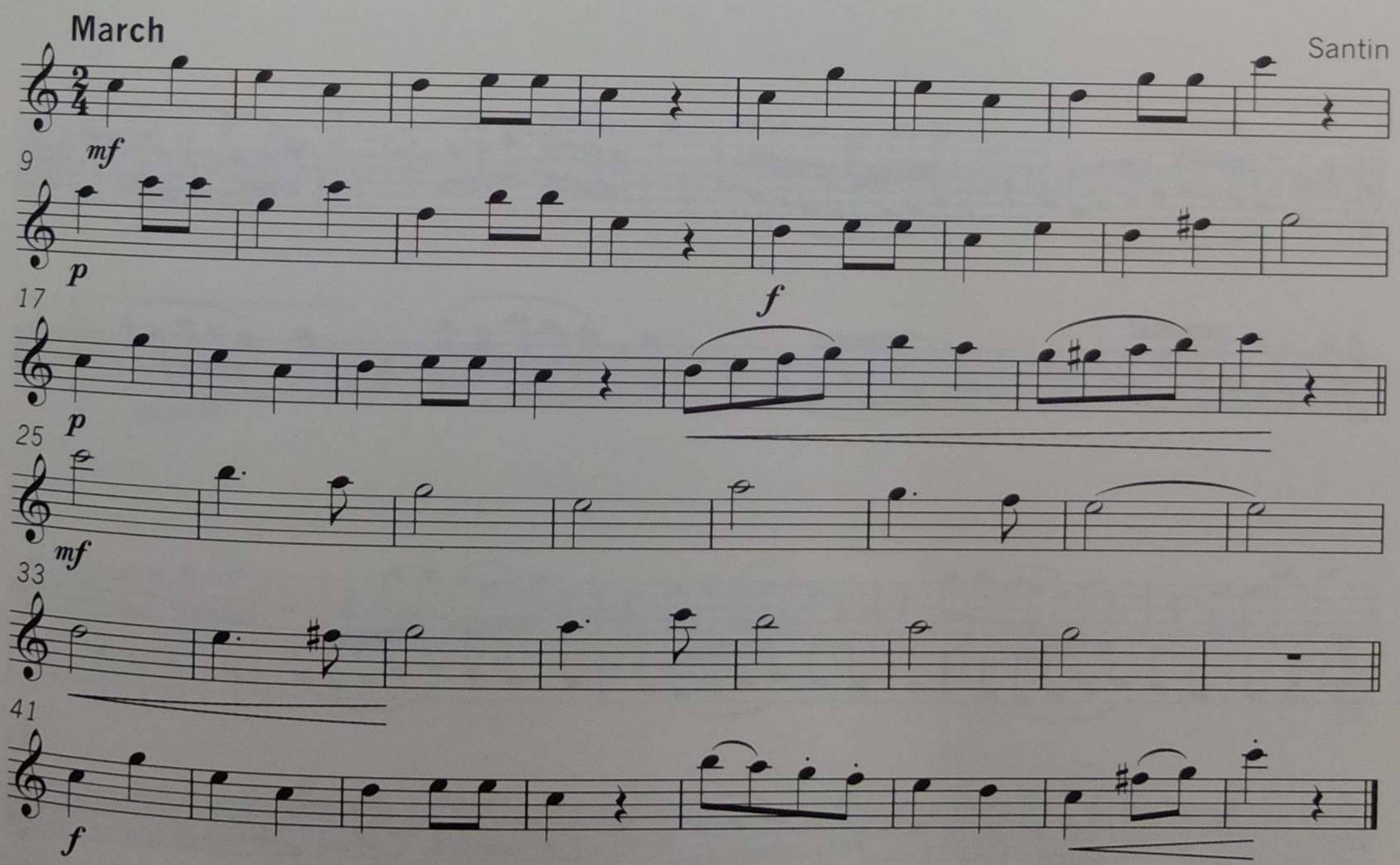
C major arpeggio (2 octaves)



March flies



It's official



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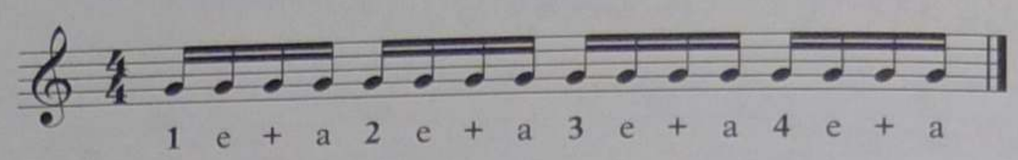
Semiquavers

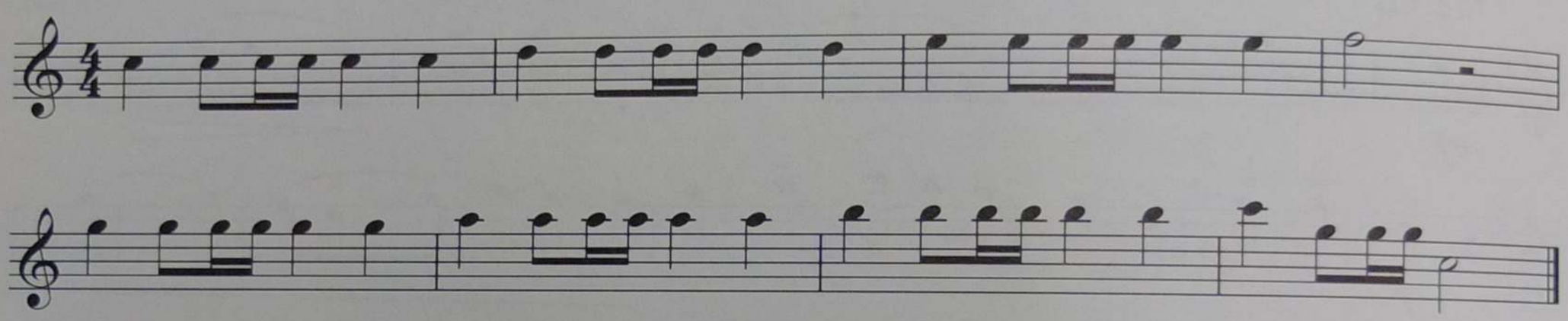
The value of a **semiquaver** (♬) is a quarter of a crotchet i.e. **four semiquavers** = **one crotchet**.

Semiquavers are often written in groups of two or four to make them easier to read.

Count **semiquavers** like this



1



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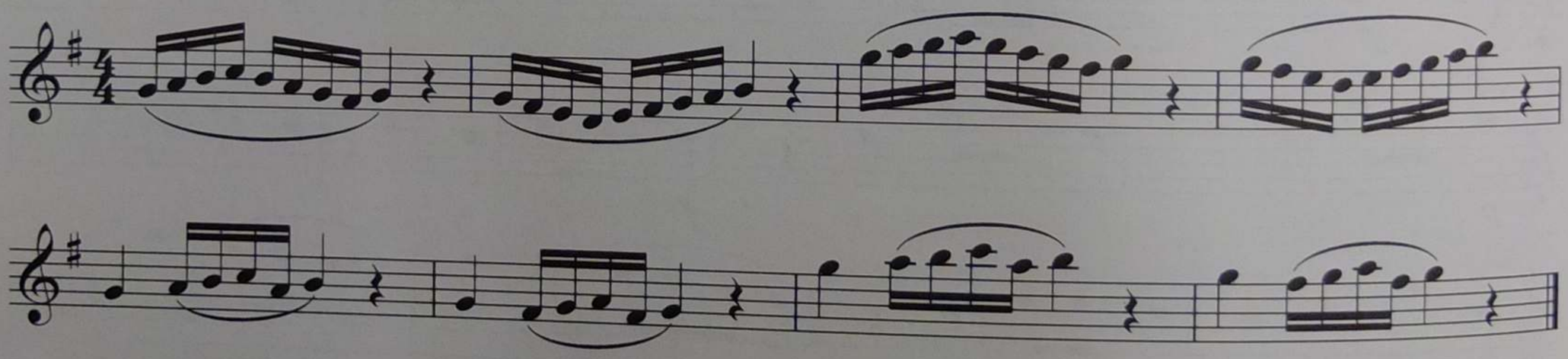

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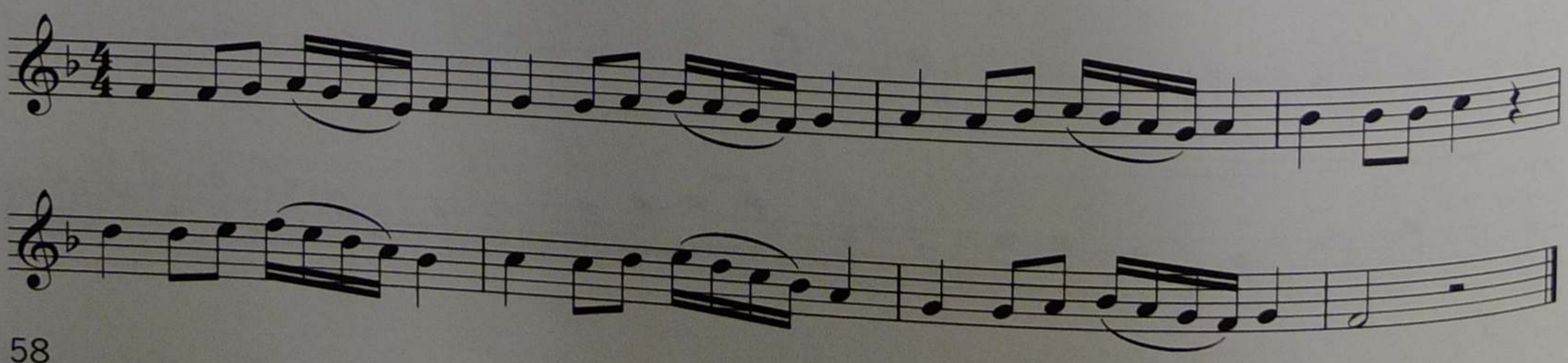
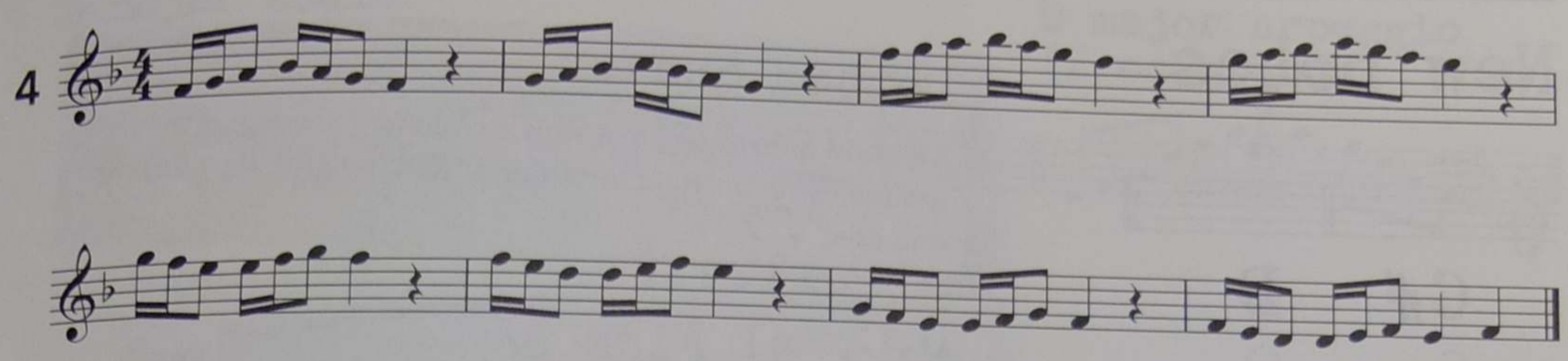
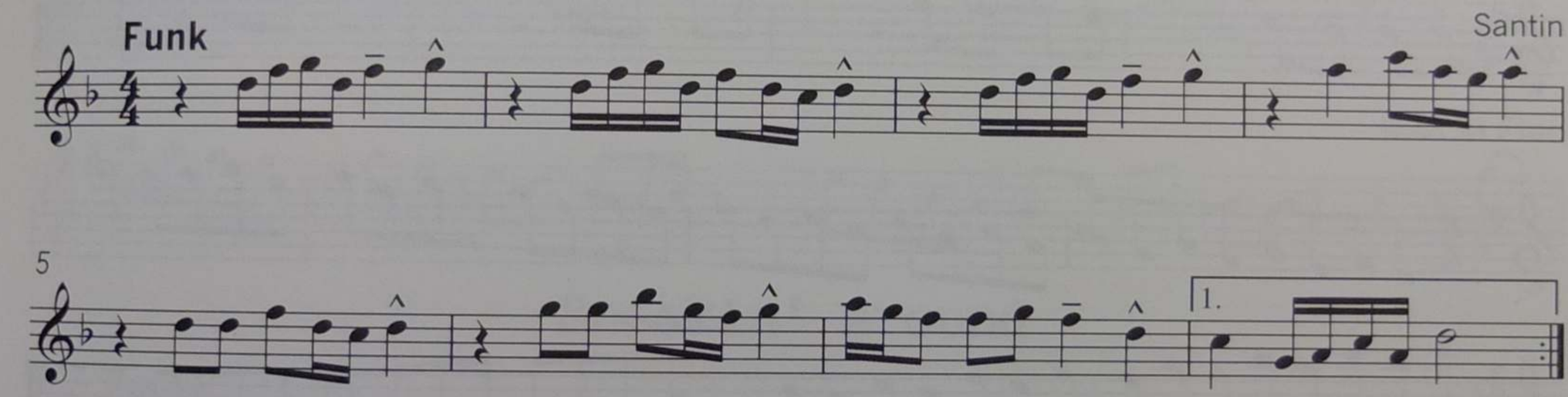


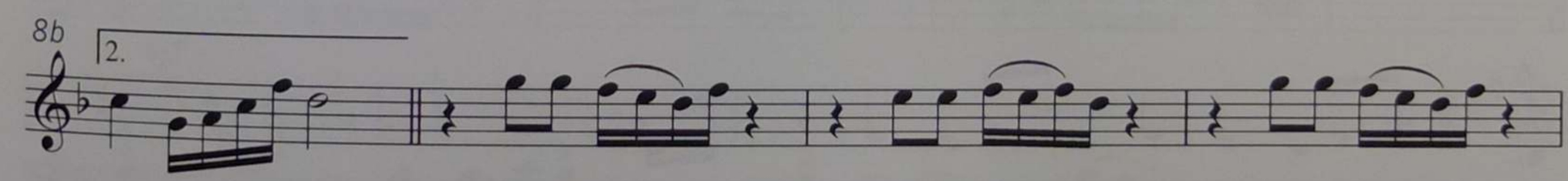


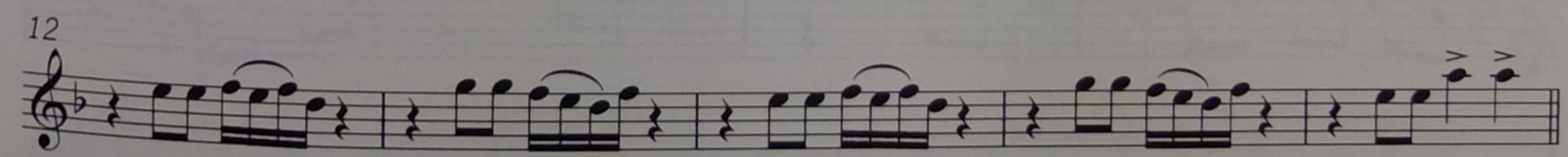
Got a flat

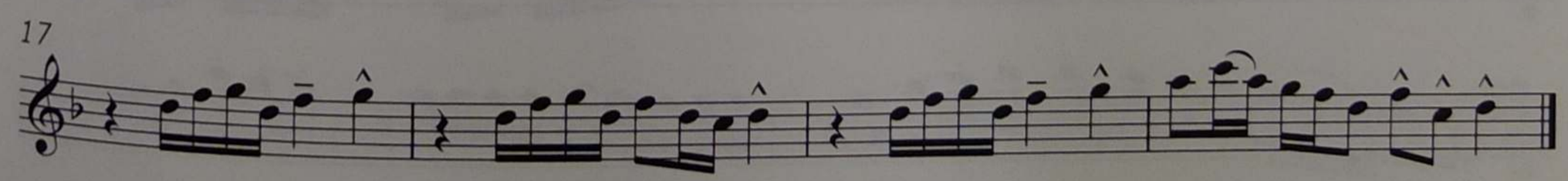
Funk

Santin



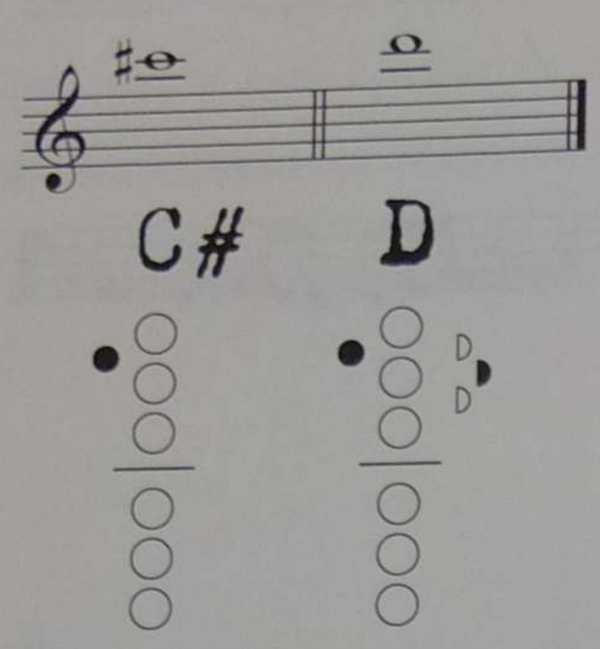






23

New notes



Dotted quaver

A **dotted quaver** (♪.) = 3/4 of a crotchet beat. It is often grouped with a single semiquaver and together they form one beat ♩.♬

D.C. al Fine or Da Capo al Fine

When you see this written, return to the beginning of a piece and end at the 'Fine' sign.

1

2

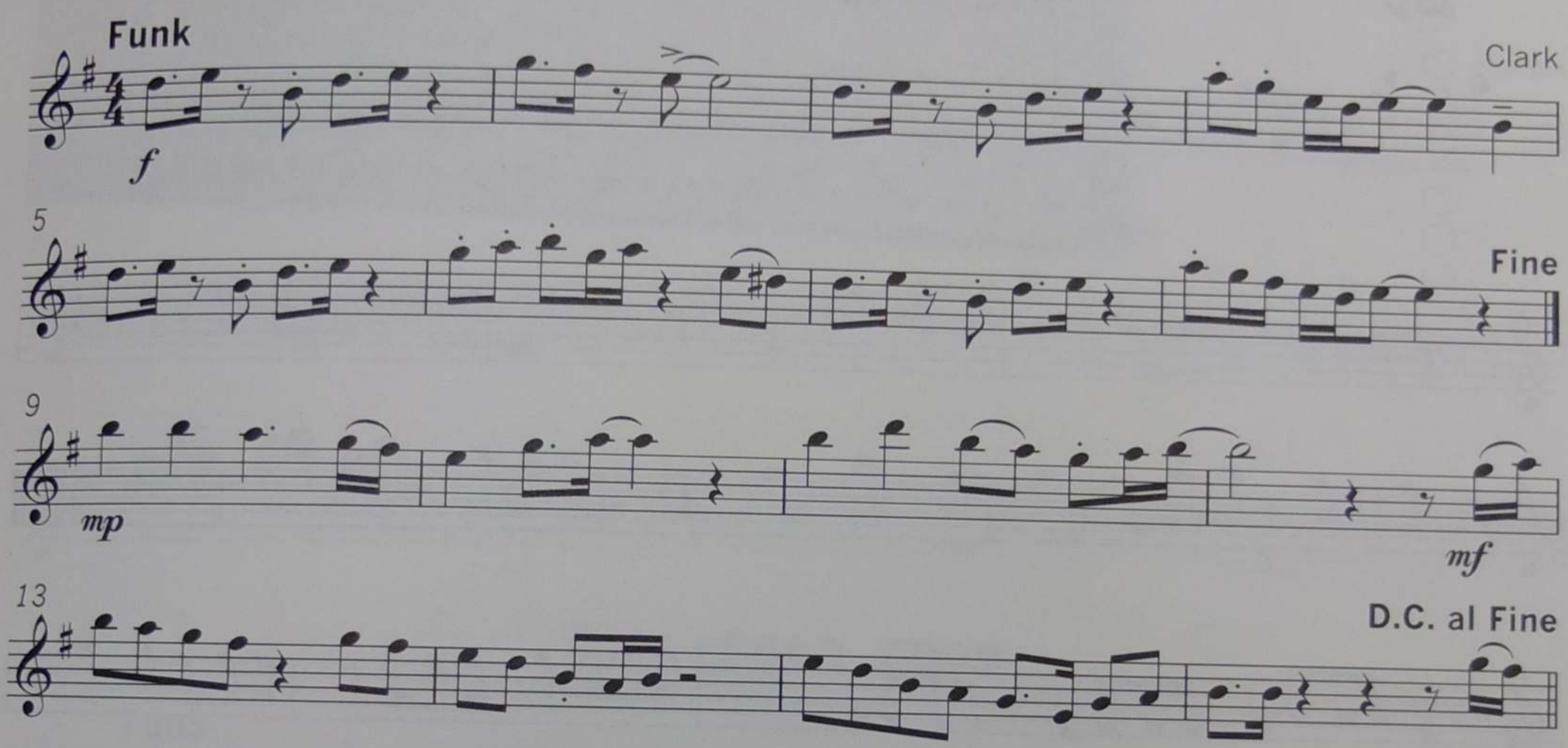
3

4

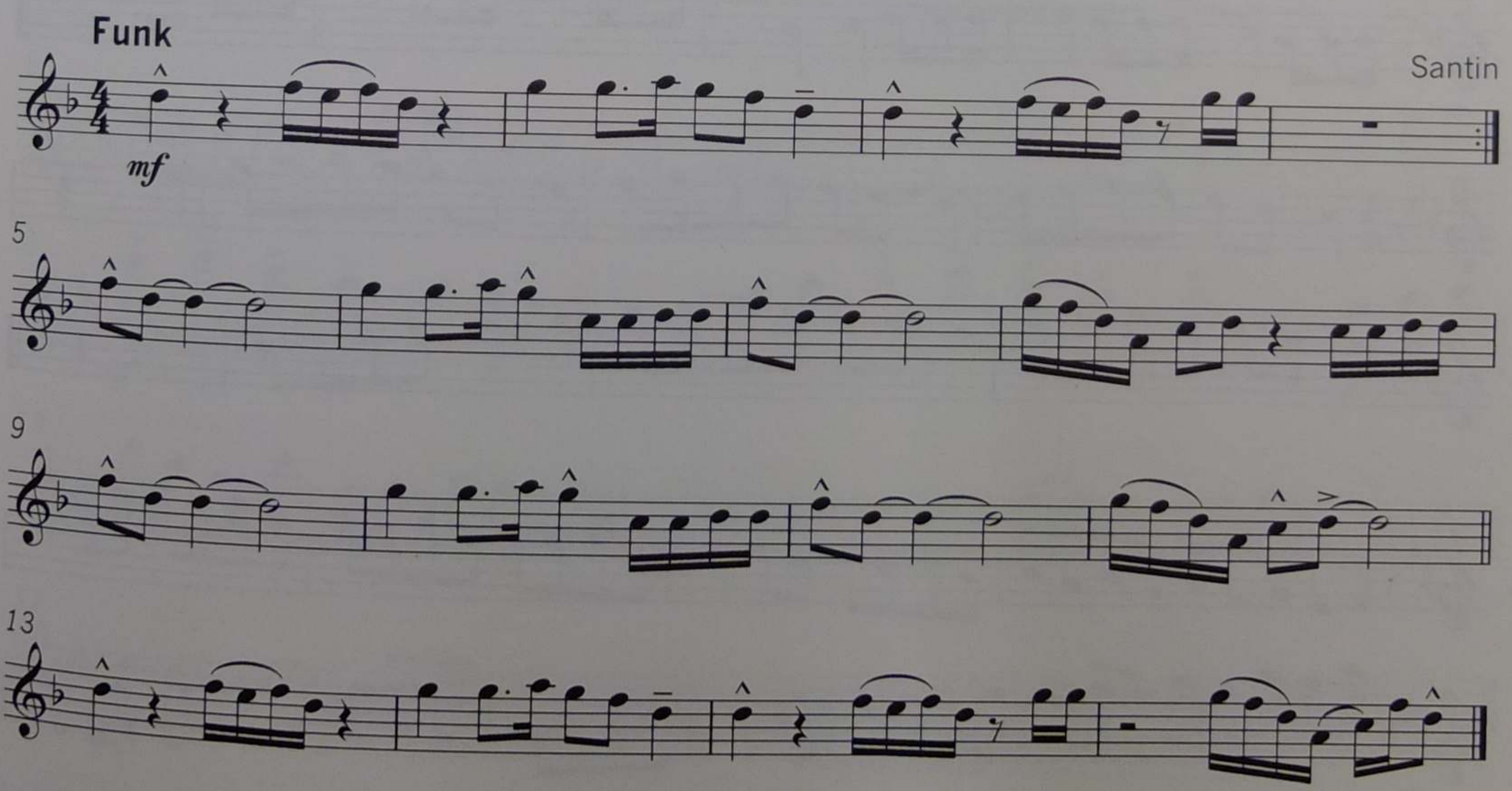
D major scale
(2 octaves)

D major arpeggio
(2 octaves)

Traffic jam

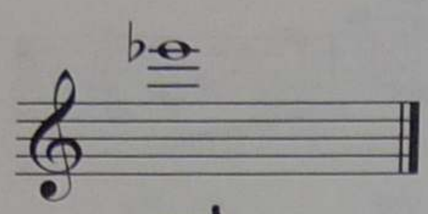


Sneakin' around

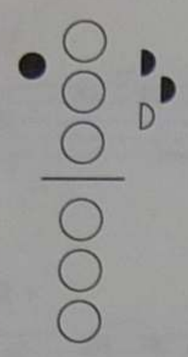


24

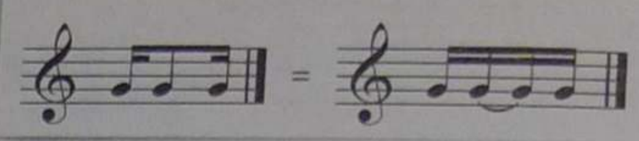
New note



E♭



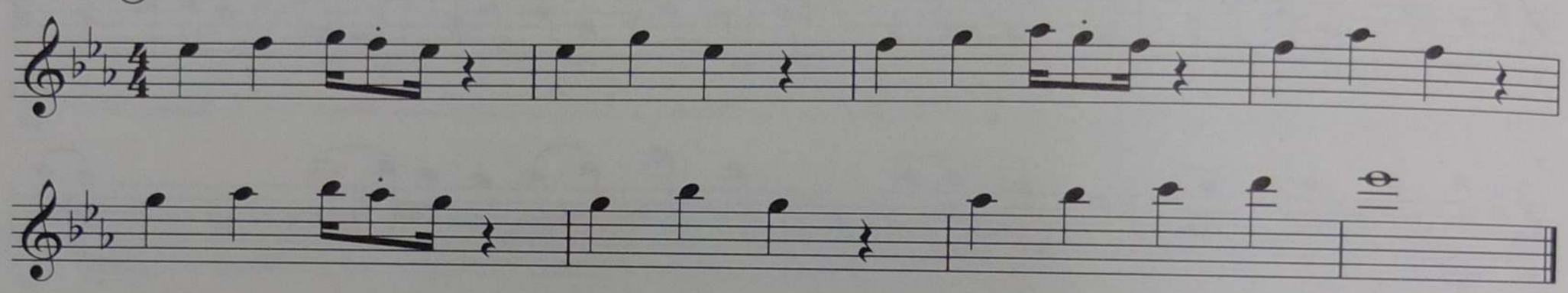
New rhythm



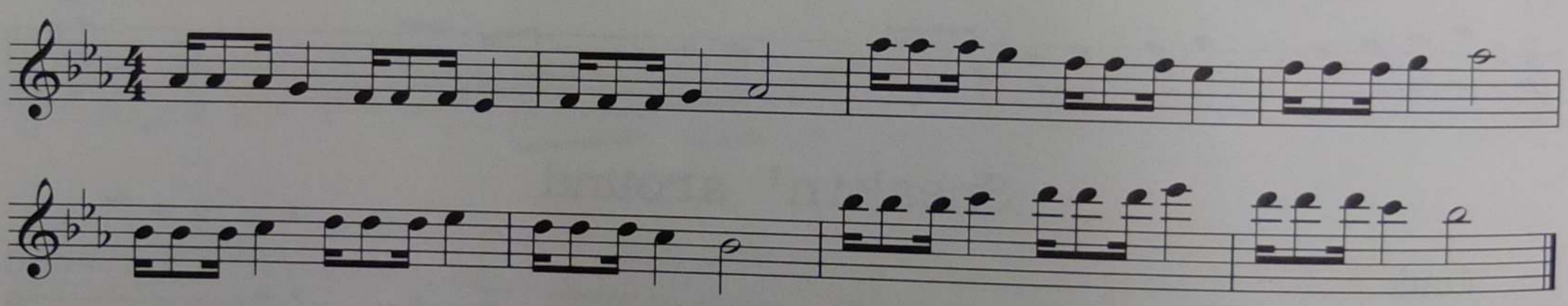
Things to remember

- Practise long notes daily.
- Keep your fingers close to the keys.
- Check your posture by occasionally practising in front of a mirror.

1



2



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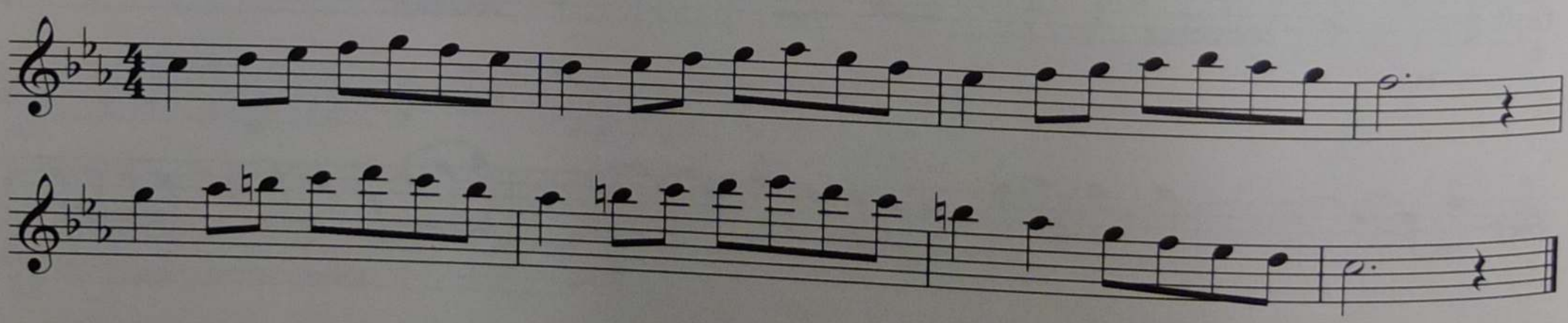
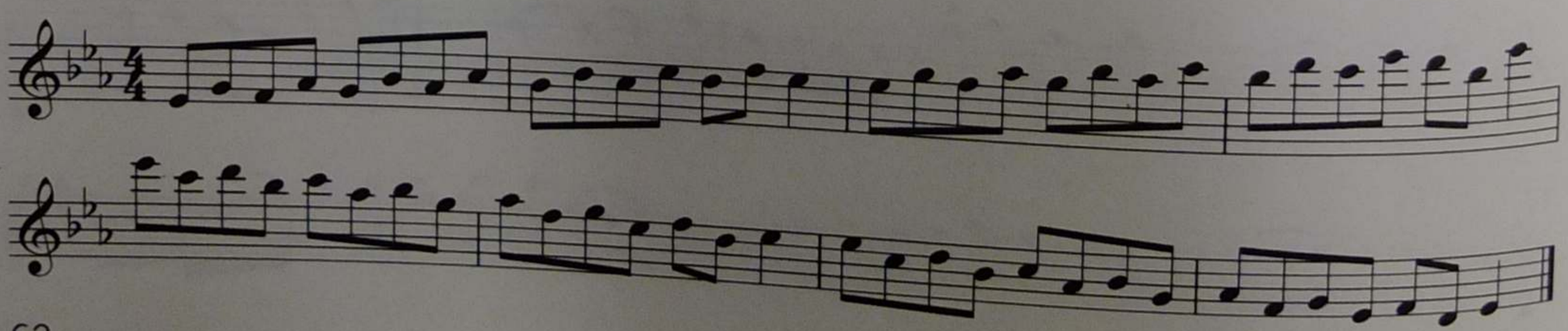
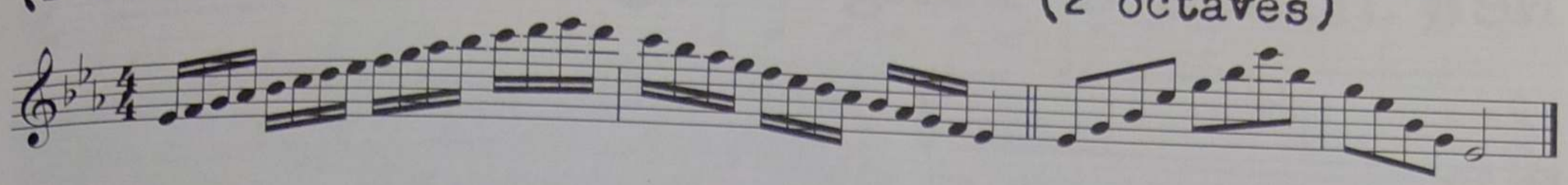


4



E♭ major scale
(2 octaves)

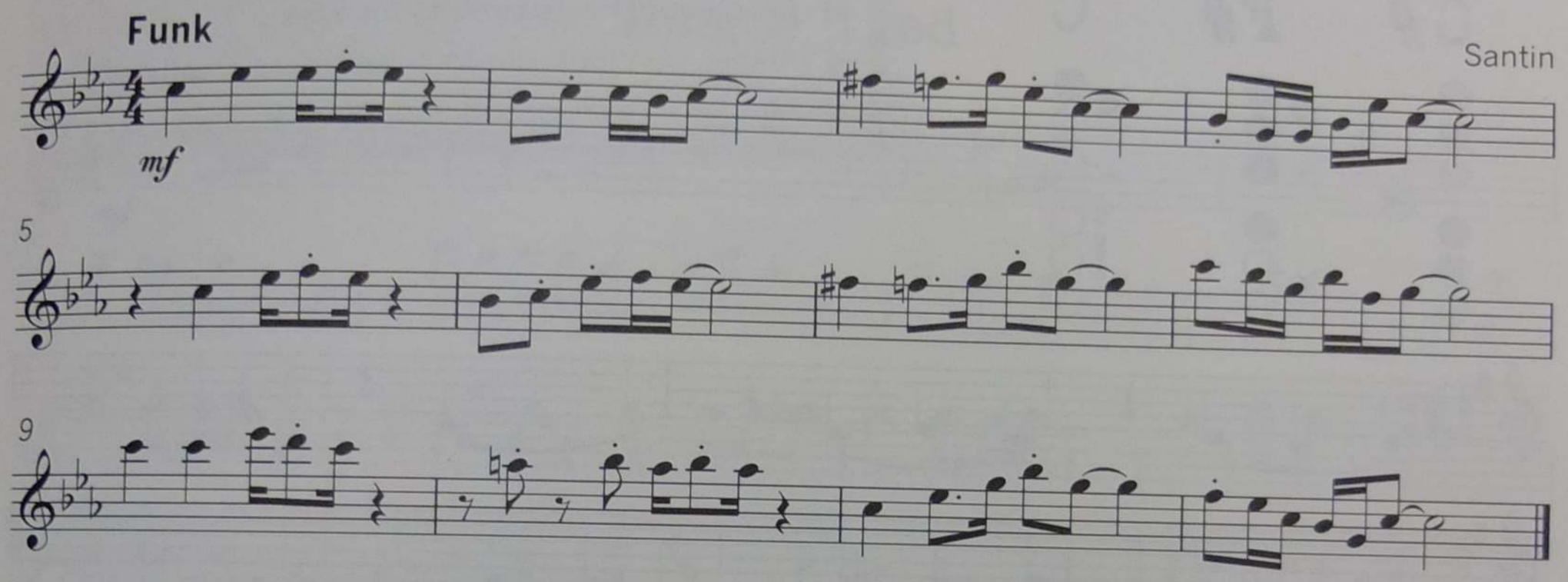
E♭ major arpeggio
(2 octaves)



Tough act to follow

Funk

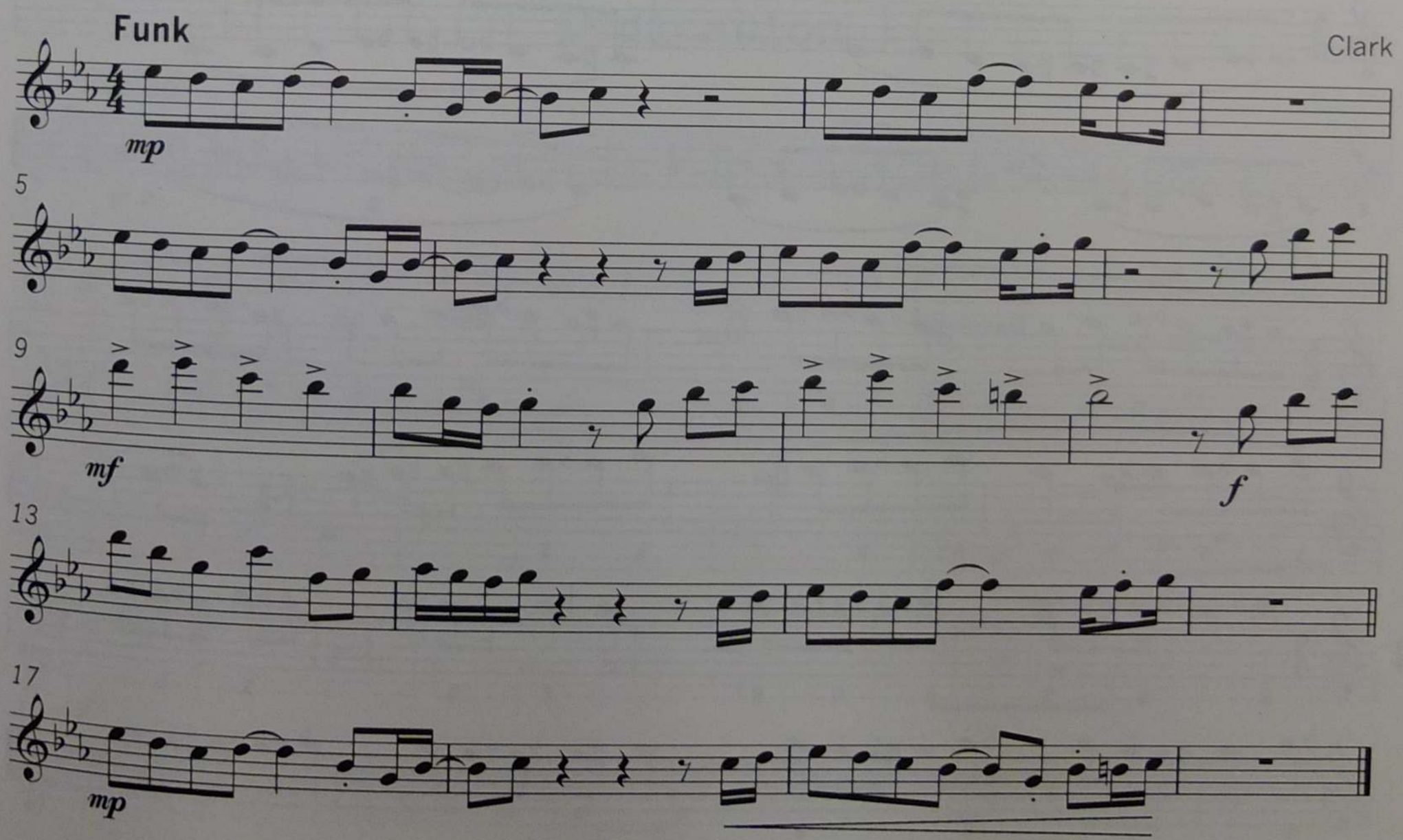
Santin



The green room

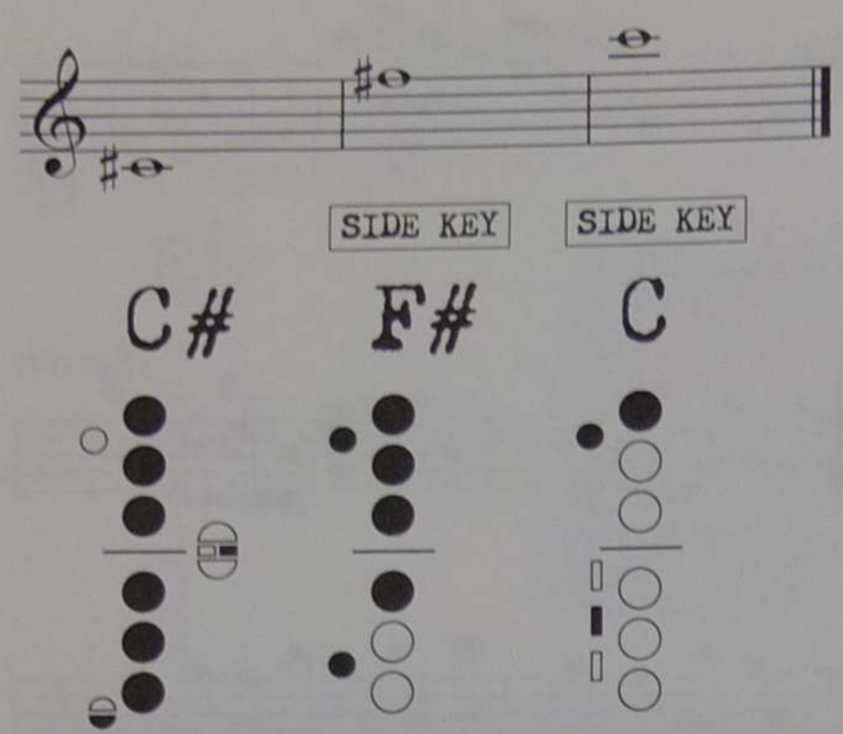
Funk

Clark



25

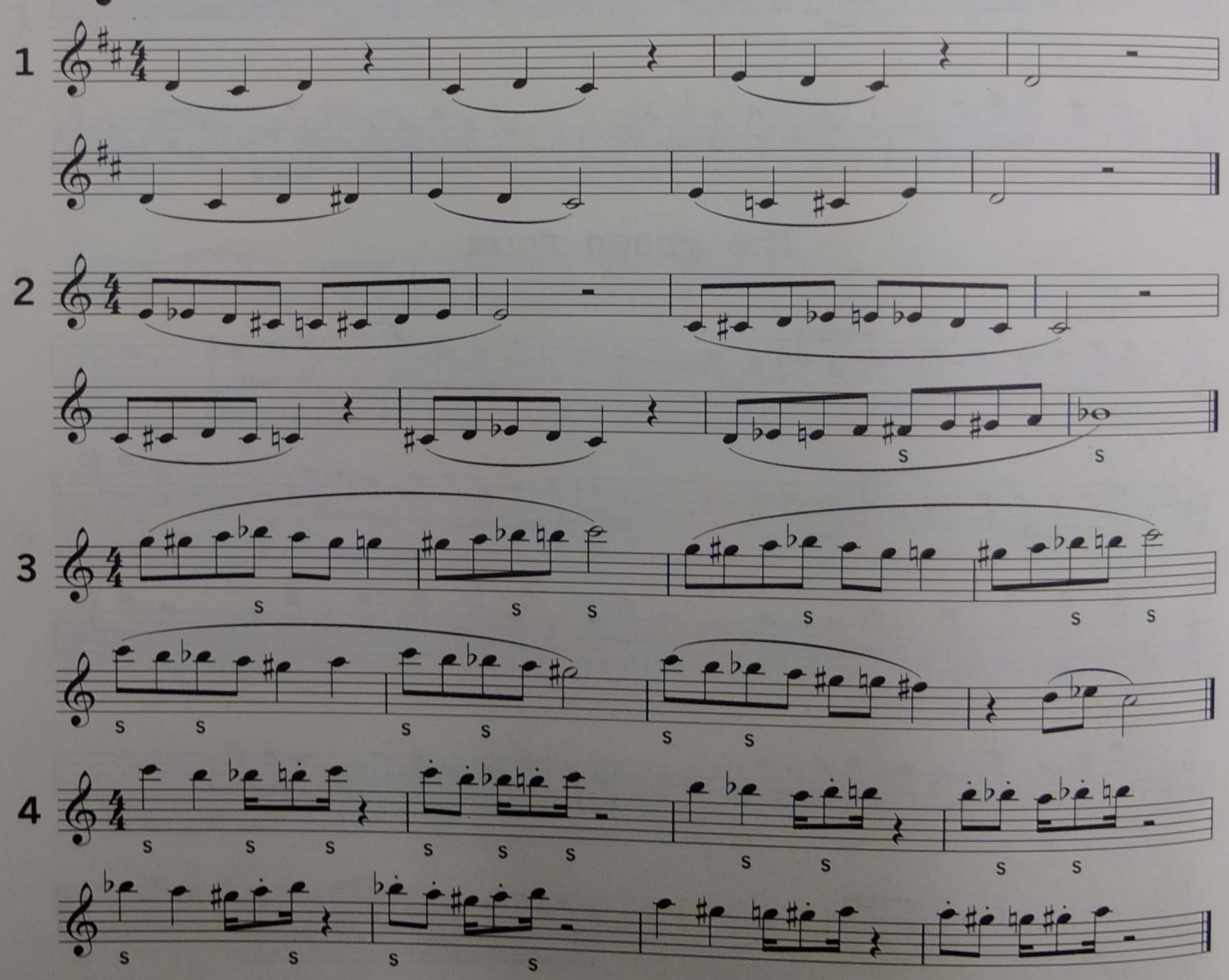
New notes & fingerings



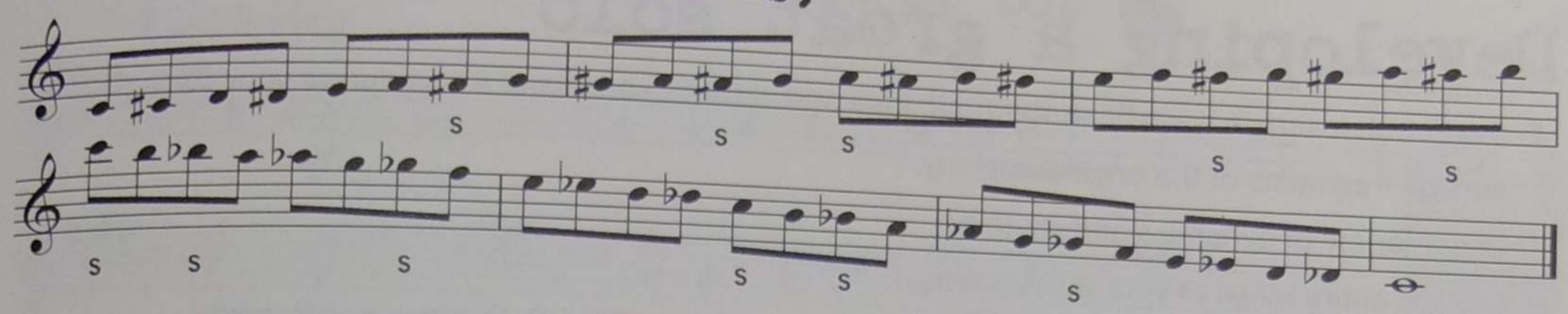
Chromatic workout

Practise the following chromatic exercises slowly at first, and remember to:

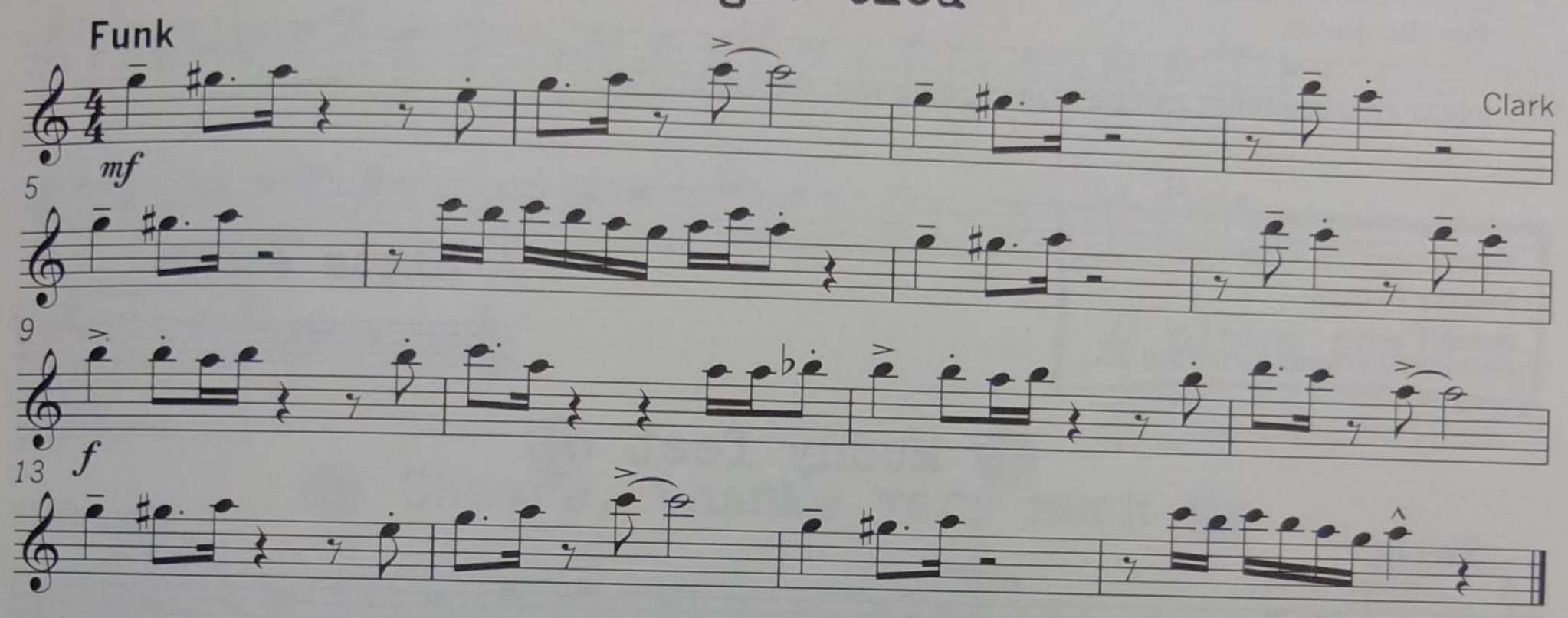
- Use your side keys for '**C**', '**B♭**', and '**F♯**'.
- Keep your fingers close to the keys.
- Always wait for a slur to finish before breathing.
- Aim for an even sound and rhythm.



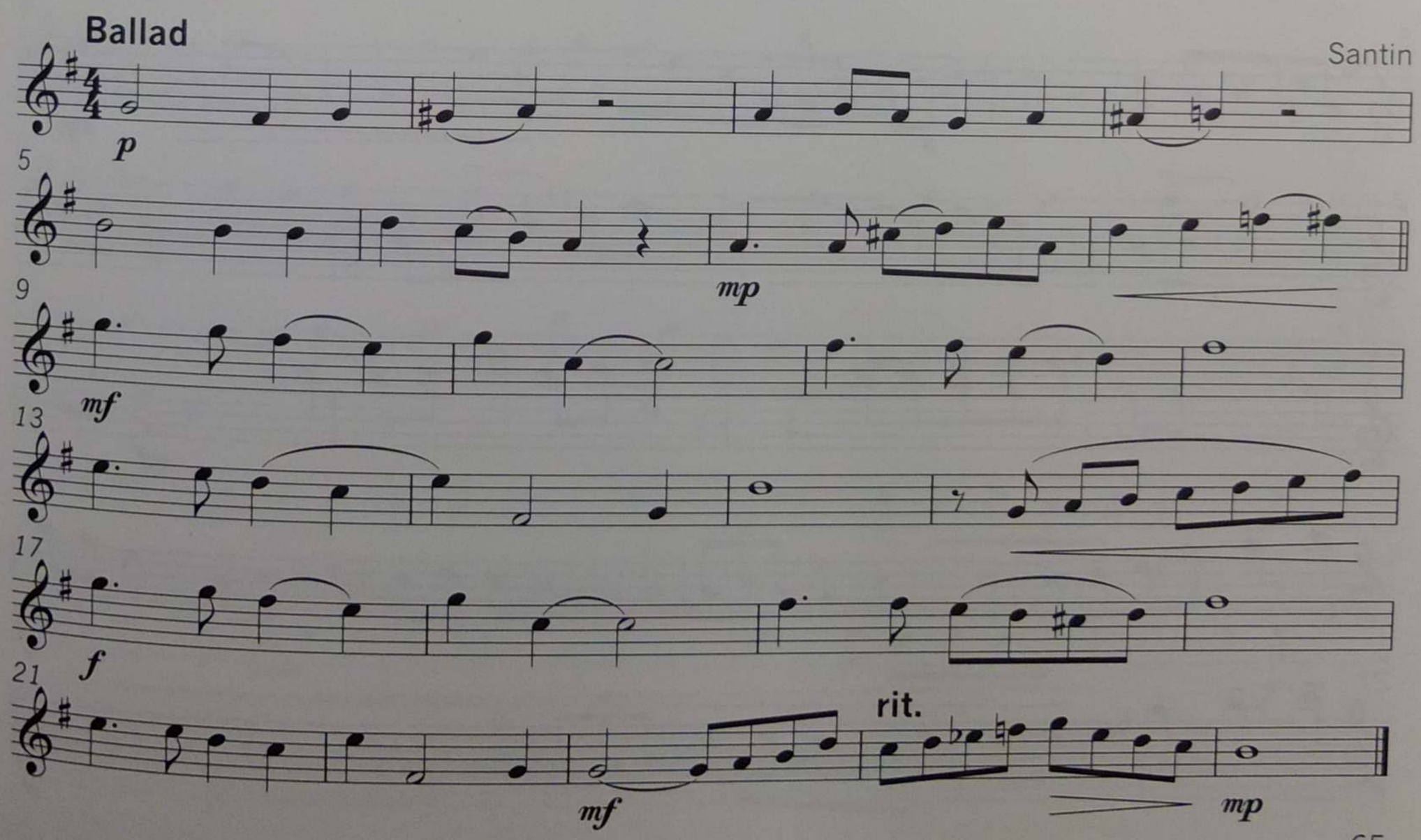
C chromatic scale (2 octaves)



Tongue tied



Dedication



Play-alongs for 21–5

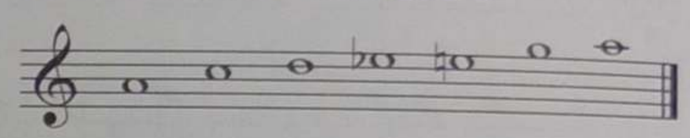
Developing a great solo

- Begin with a simple melodic or rhythmic idea and return to it several times during your solo.
- Include fragments of the original melody.
- Use a variety of dynamics and rhythms.
- Use the entire range of your instrument.
- Most importantly, try to 'lock in' with the rhythm section on the CD. In other words, really 'feel' the music.

The following three tunes can be played along with the CD.

Melody
Solo (for 24 bars)
Melody
(Remember to listen for the bell △)

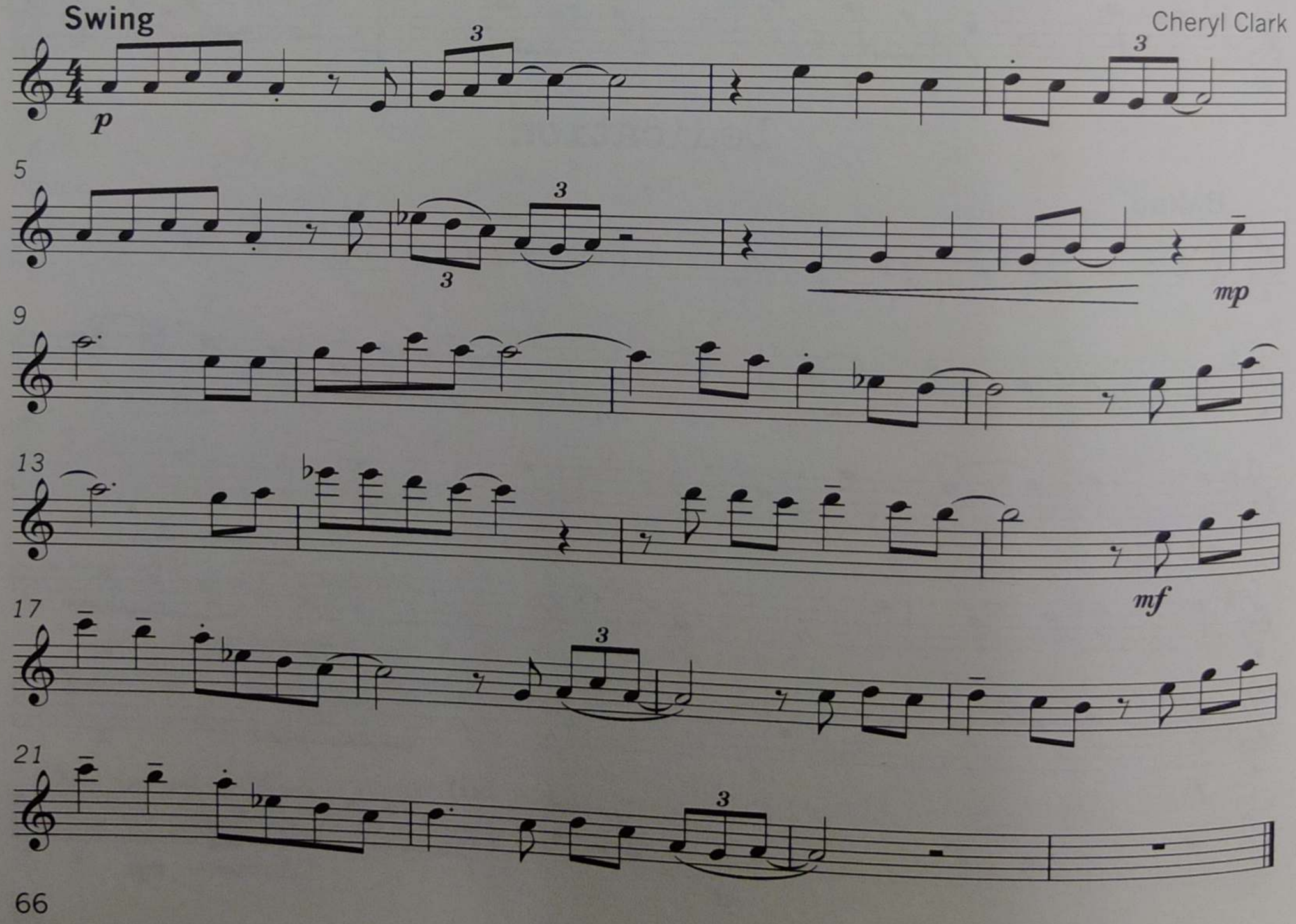
A blues scale



13 Muddy feet 29

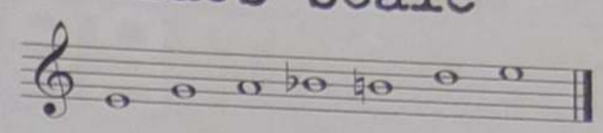
Swing

Cheryl Clark



Melody
Solo (for 24 bars)
Melody

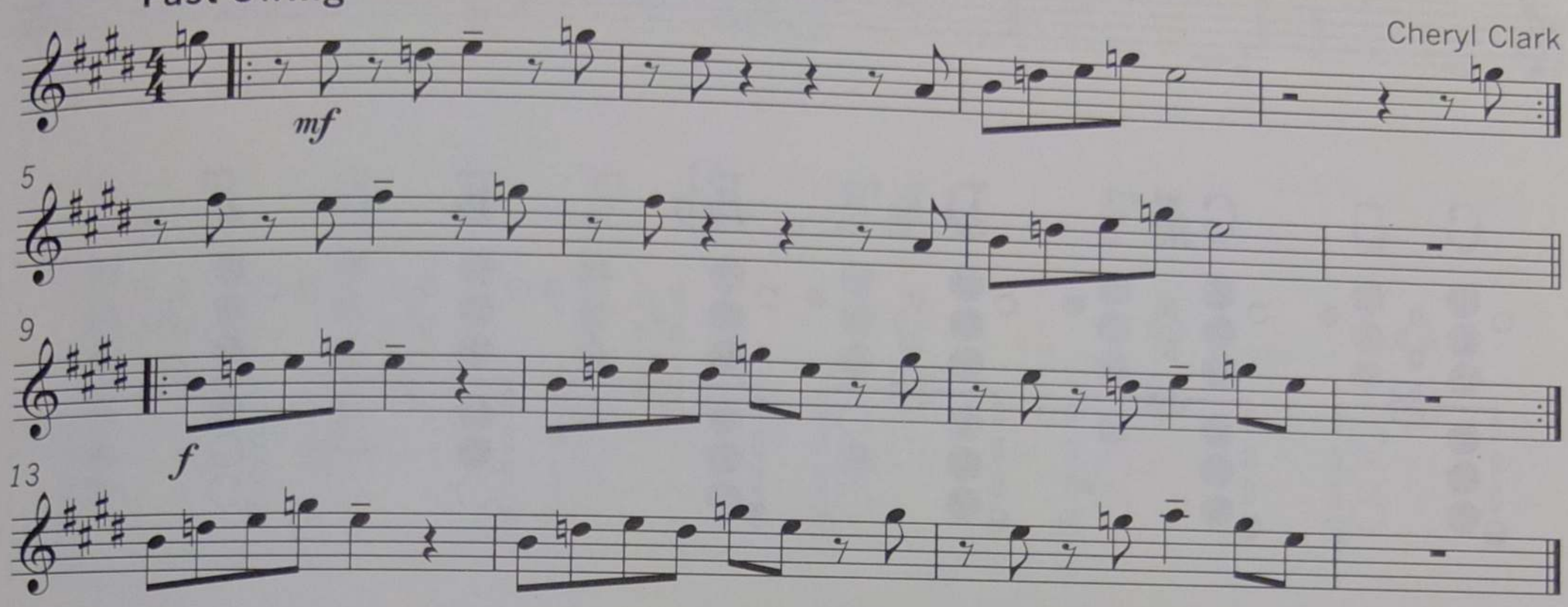
E blues scale



14 A little bit of bop 30

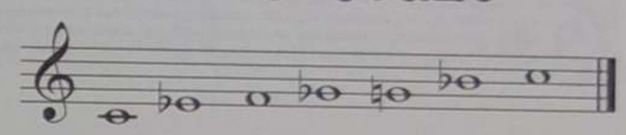
Fast Swing

Cheryl Clark



Melody
Solo (for 28 bars)
Melody

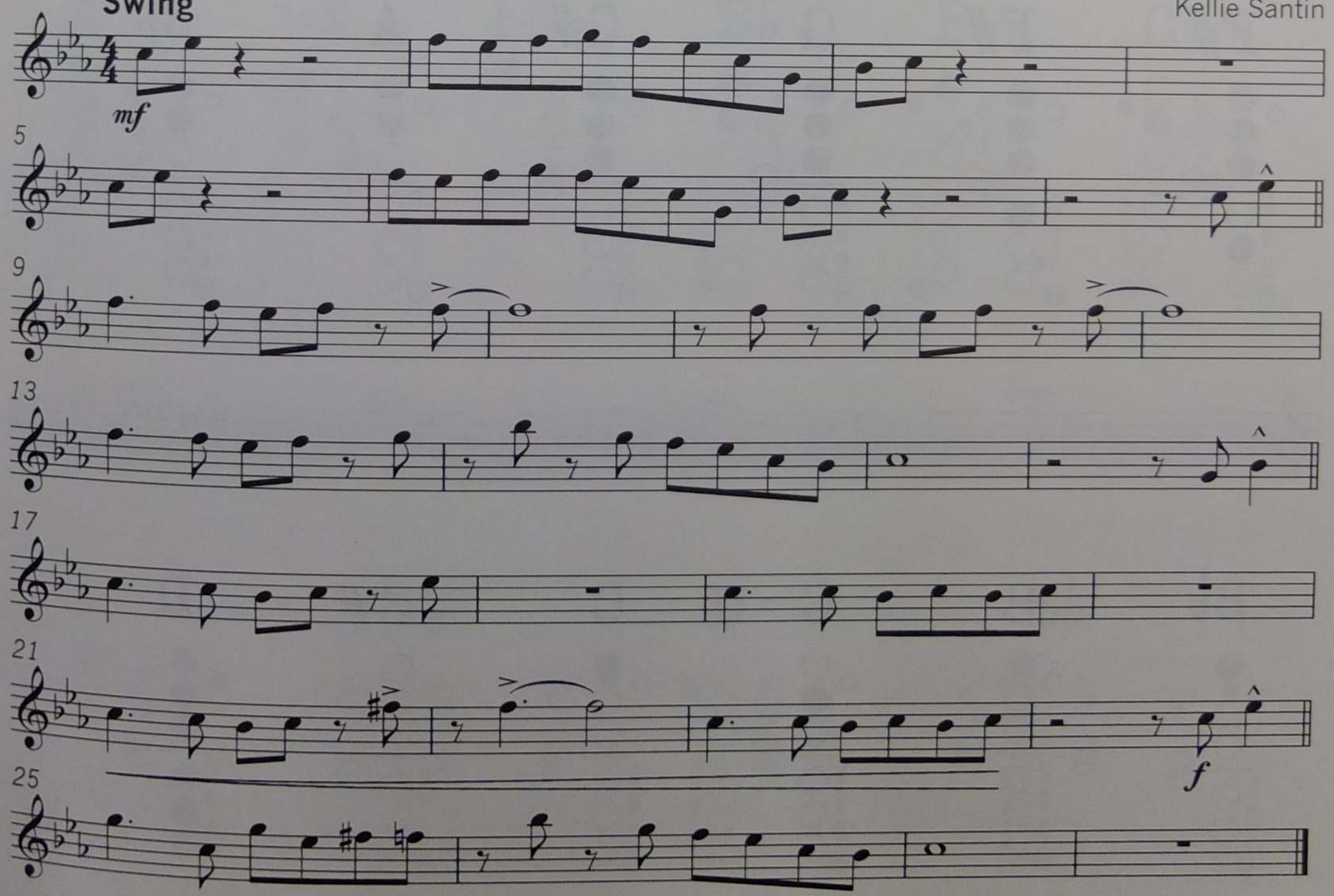
C blues scale



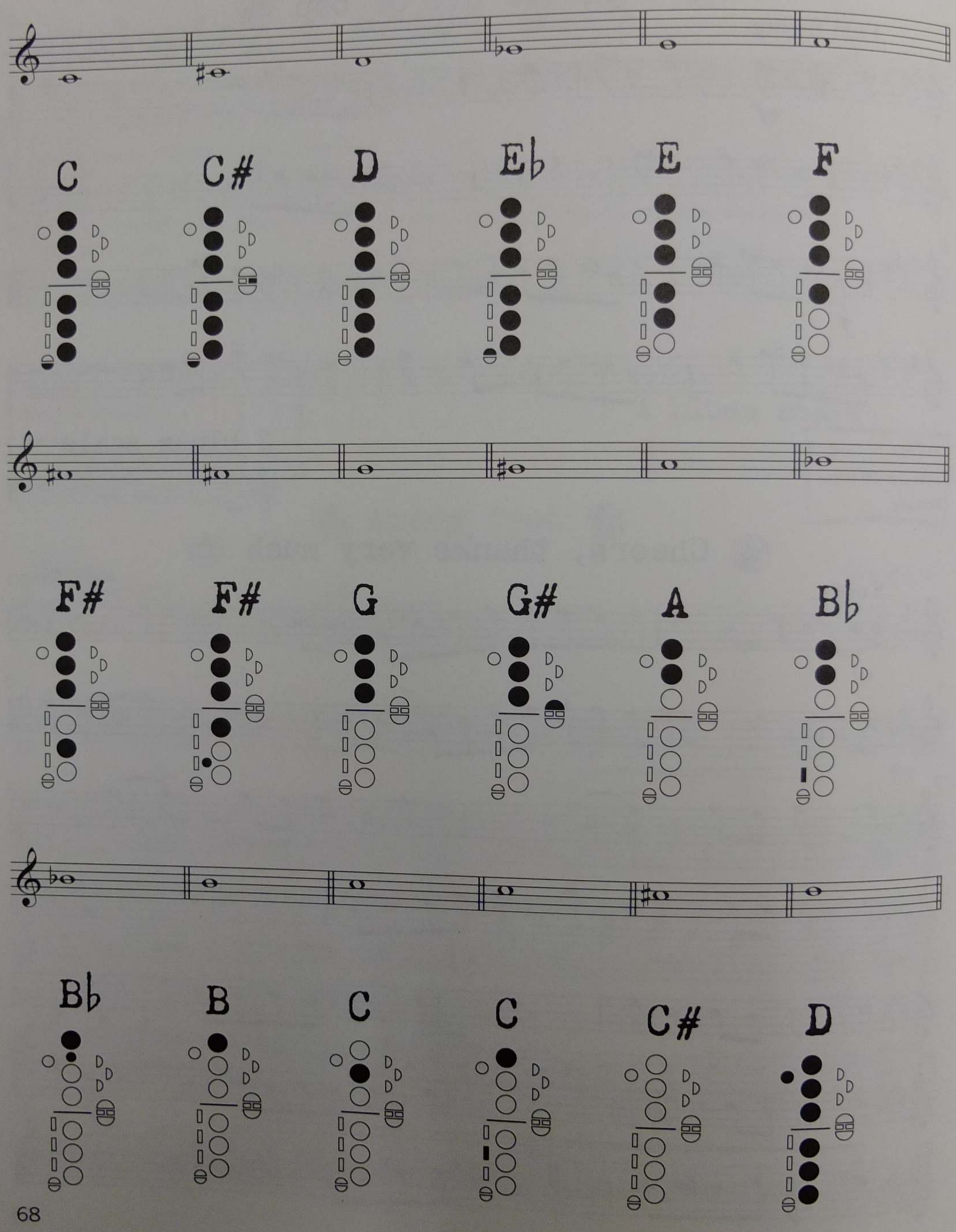
15 Cheers, thanks very much 31

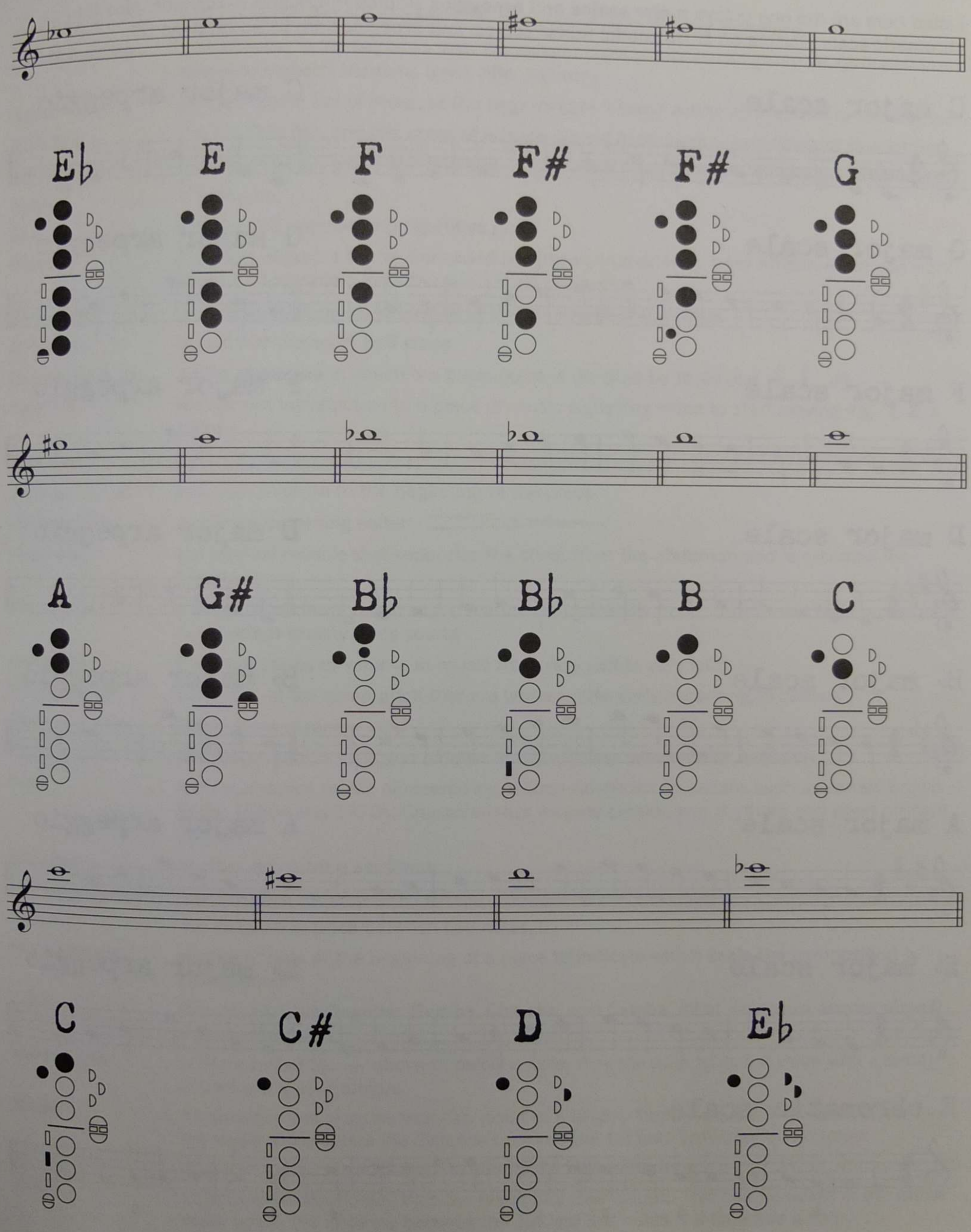
Swing

Kellie Santin



Fingering chart



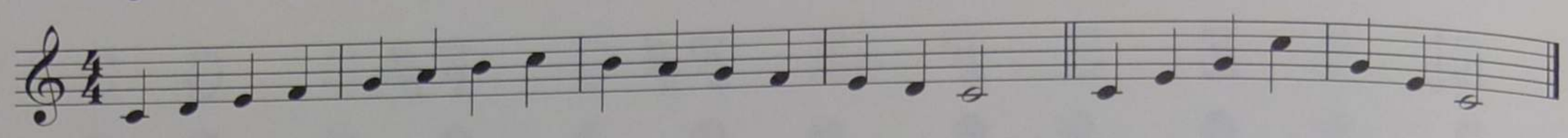

E♭
E
F
F#
F#
G
A
G#
B♭
B♭
B
C
C
C#
D
E♭

Scales and arpeggios

Listed here are the one octave **major scales** and **arpeggios** studied in *Creative Saxophone*, plus the **chromatic scale** starting on E. **Harmonic minor scales**, and arpeggios are listed on page 50.

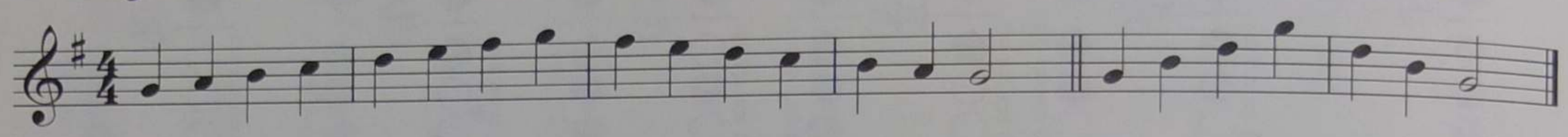
C major scale

C major arpeggio



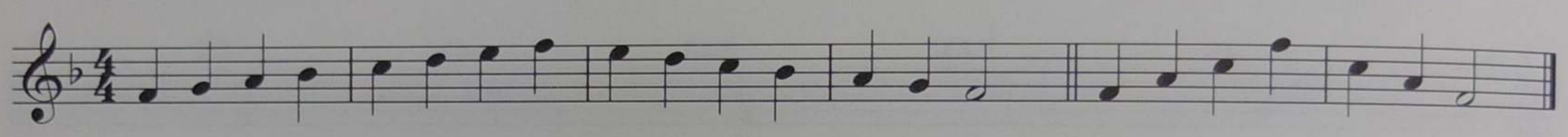
G major scale

G major arpeggio



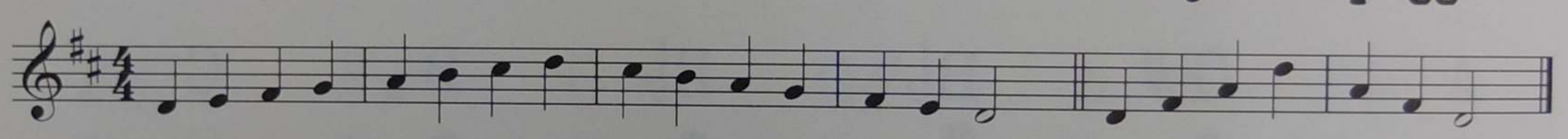
F major scale

F major arpeggio



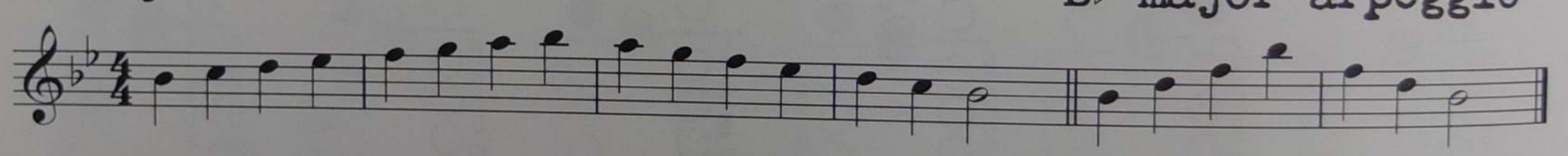
D major scale

D major arpeggio



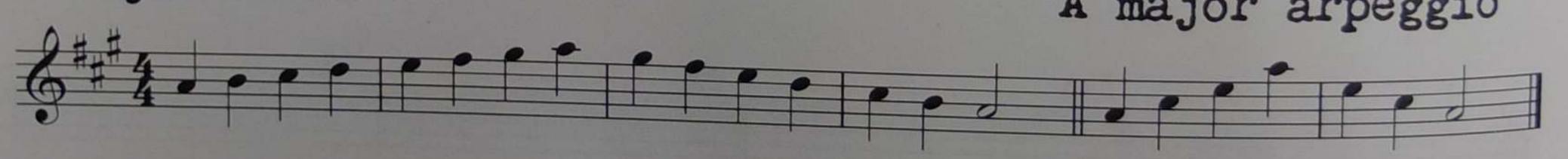
B♭ major scale

B♭ major arpeggio



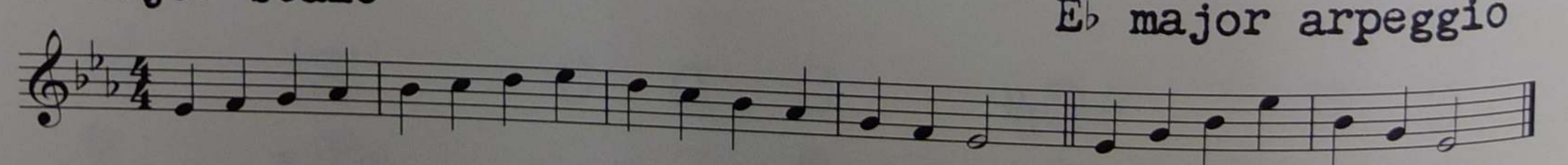
A major scale

A major arpeggio

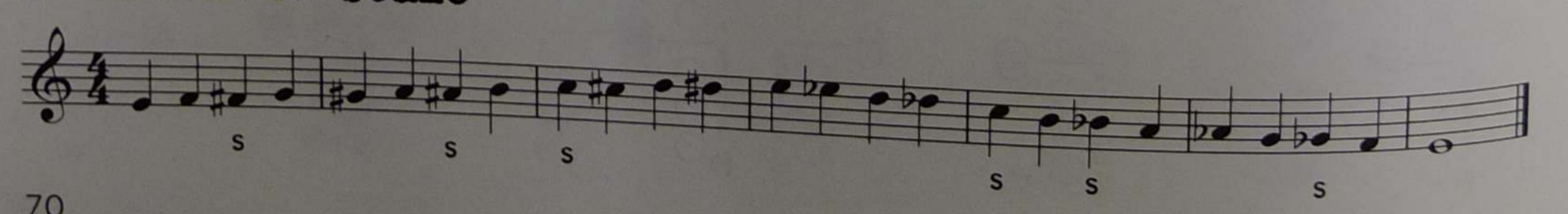


E♭ major scale

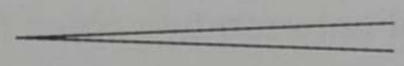
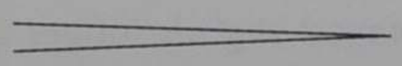
E♭ major arpeggio

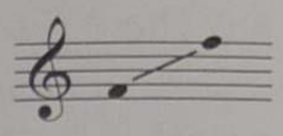


E chromatic scale



Glossary

Accidental	any **sharp** (♯), **flat** (♭), or **natural** (♮) not appearing in the **key signature**
Alto saxophone	a saxophone in the key of E♭ with the second highest **pitch** in its group i.e. (grouped from lowest to highest) baritone, tenor, **alto**, soprano
Anacrusis	an incomplete bar of music at the beginning of a piece acting as a lead-in to the first bar
Arpeggio	the 1st, 3rd, 5th, and 8th notes of a **scale** played in sequence, ascending or descending
Articulation	the way in which you begin and end a note, often employing the **tongue** and **diaphragm**
Ballad	a slow song
Beat	a measured, regular, and repetitive pulse
Blues	the basis of jazz, a twelve-bar chord progression originating from African-American work songs and spirituals from the late 1800s onwards
Blues scale	the **scale** constructed to best describe the sound of the **Blues**
Chromatic	music that moves in **half steps**
Compound time	a **time signature** in which the basic pulse is divisible by three (e.g. $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$)
Count-in	the spoken introduction to a piece of music signalling when to start playing e.g. '**1**, **2**, a **1234** . . .'
Crescendo	gradually becoming louder: 
Da Capo or **D.C.**	indicates a return to the beginning of the piece
Decrescendo	gradually becoming softer: 
Diaphragm	the internal muscle that separates the chest from the abdomen and is essential for breathing
Dorian mode	a **scale** of medieval origin which features prominently in jazz from the 1960s onwards. It has a **minor** quality to its sound
Dynamics	the graduations of volume in music from very soft to very loud
Enharmonics	two notes of the same **pitch** that are written differently according to context
Fine	Italian term meaning 'end'
Flat	the **flat** symbol ♭ tells you to lower a note by one **semitone** or **half step**
Funk	a style of dance music pioneered by African-American musicians such as James Brown in the 1960s and 1970s. Characteristics include semiquaver rhythms and short off-beat accents
Half step	another name for a **semitone**
Improvisation	spontaneous composition: 'soloing', 'ad-libbing', or 'jamming'
Interval	the distance in **pitch** between two notes
Key signature	**sharps** or **flats** at the beginning of a piece to indicate which **scale** the composition is built around
Latin	incorporates the **Beguine**, **Rumba**, **Cha-cha**, and **Samba**, all of which are dances played with even quavers
Long accent	is represented by > above or below a note. Play the note to its full value with a strong accent using your tongue
Major	an arrangement of notes that can result in a bright, 'happy' sound. This can be heard in the **major scale** where the distance between the 1st and 3rd notes is two tones
March	a 'military-style' piece, usually written in a $\frac{2}{4}$ **time signature**
Minor	an arrangement of notes that can result in a 'sad' sound. This can be heard in the **minor scale** where the distance between the 1st and 3rd notes is a tone and a half

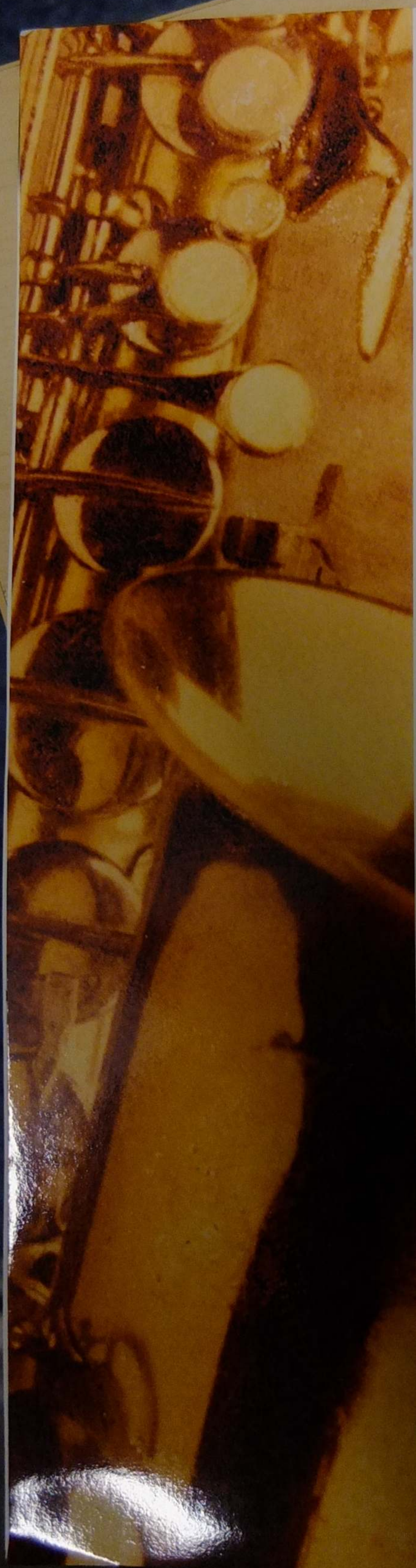
Natural	this symbol ♮ cancels out any **sharp** or **flat** 
Octave	the distance between two notes of the same name e.g.
Pitch	describes the relative 'highness' or 'lowness' of a note
Range	how high and low an instrument can be played
Reed	a piece of cane that vibrates and produces a **tone** when activated by air
Register	another name for **octave**
Rest	a symbol in music that indicates silence 𝄻 𝄼 𝄽 𝄾 etc.
Rhythm	the patterns of long and short note values in music
Rhythm section	in jazz and popular music, the instruments that provide rhythmic and harmonic accompaniment as well as solos e.g. drums, guitar, piano, and bass
Ritardando	'delaying', gradually becoming slower. Often abbreviated to '**rit.**'
Rock	a style of popular music originating in the USA in the 1950s characterised by even quavers and accented beats
Scale	a series of ascending or descending notes of fixed **intervals**
Semitone	the smallest **interval** between two notes that is generally used in Western music
Sharp	the **sharp** symbol ♯ indicates to raise a note by one **semitone** or **half step**
Short accent	the short accent is played slightly longer and with more power than the **staccato**. It is indicated by ∧ above or below a note
Shuffle	an exaggerated 'skipping' **rhythm** in which **quavers** are played as long–short rather than as equal values
Simple time	a **time signature** in which the basic **beat** is divisible by two (e.g. $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$)
Slur	a curved line placed over or under a group of notes of differing **pitch** to suggest phrasing
Staccato	a dot placed above or below a note indicates that you **tongue** the note and play it short and detached
Swing	a jazz style in which **quavers** are to be given a long–short emphasis
Tempo	the speed of the **beat** of a piece of music
Tenor saxophone	a saxophone in the key of B♭ with the third highest **pitch** in its group i.e. (grouped from lowest to highest) baritone, **tenor**, alto, soprano
Tenuto	indicates that the note is to be played to its full value. The tenuto symbol can appear above or below the note: ♩̲
Tie	a curved line joining two notes of the same **pitch** indicating that they are to be played as a combined **rhythmic** unit
Time signature	numbers at the beginning of a piece which indicate how many **beats** are in each bar (e.g. $\frac{6}{8}$, $\frac{4}{4}$)
Tone	the quality of sound you make through your instrument
Tone	a small distance between two notes that equals two **semitones**
Tonguing	articulation using the tongue to start a note
Triplet	three notes played in the time of two notes of the same value (e.g. $\overset{3}{\text{♪♪♪}}$ = ♪♪)
Vibrato	a regular, slight variation or 'wobble' in **pitch** that gives a 'warming' effect to a note. It is produced either through controlling the **diaphragm** or by moving the lower jaw
Waltz	a dance written in $\frac{3}{4}$ **time signature**

24 Credits

The Cardiac Sanctuary accompaniment CD was recorded at the
Jesus Green Studio by Robin Gray between 12 May and 15 June 2012.

PRODUCTION

Producer:	Eric Pusey
Editor:	Clark Chapman, Simon Fullerton
Mix:	Roger McLachlan
Engineer:	David Jones
Mastering:	Cherry Clark, Nuno Dantas



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