

E♭ Alto Saxophone

Book 1

W61XE

Tradition of Excellence™

DIS
Comprehensive
Band Method



by Bruce Pearson
& Ryan Nowlin



SmartMusic



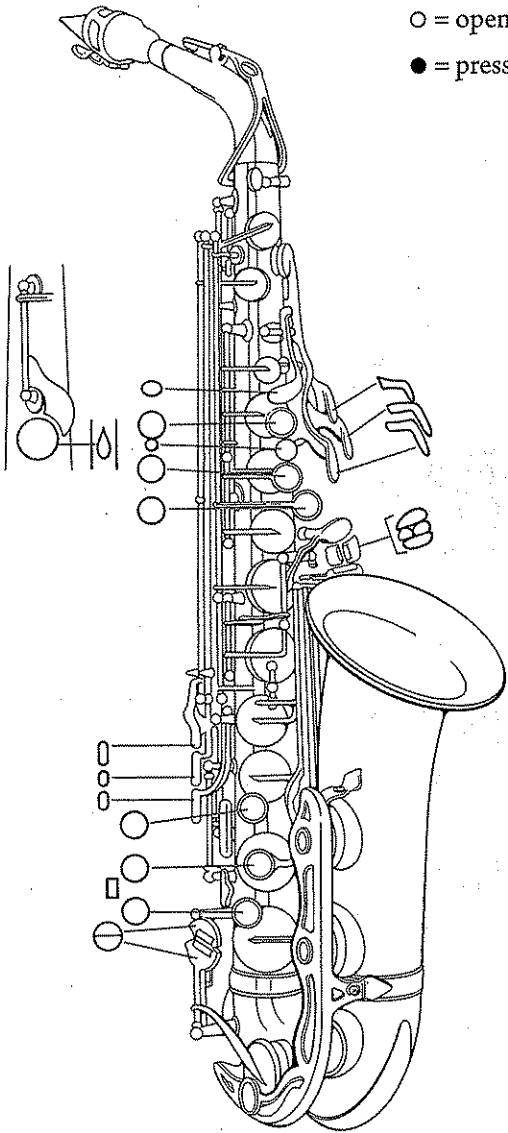
NEIL A. KJOS
MUSIC COMPANY



E♭ Alto Saxophone Fingering Chart

○ = open
● = pressed down

When more than one fingering is shown, the first is the most commonly used. The additional fingerings, known as **alternate fingerings**, are used in certain situations to allow for better technique.



| A# B♭ | B C♭ | B# C | C# D♭ | D | D# E♭ |
|-------|------|------|-------|---|-------|
| | | | | | |
| | | | | | |

| E F♭ | E# F | F# G♭ | G | G# A♭ | A |
|------|------|-------|---|-------|---|
| | | | | | |
| | | | | | |

| A# B♭ | B C♭ | B# C | C# D♭ | D | D# E♭ |
|-------|------|------|-------|---|-------|
| | | | | | |
| | | | | | |

| E F♭ | E# F | F# G♭ | G | G# A♭ | A | A# B♭ |
|------|------|-------|---|-------|---|-------|
| | | | | | | |
| | | | | | | |

| B C♭ | B# C | C# D♭ | D | D# E♭ | E F♭ | E# F |
|------|------|-------|---|-------|------|------|
| | | | | | | |
| | | | | | | |

Tradition of Excellence™ Comprehensive Band Method

by Bruce Pearson & Ryan Nowlin

Dear Student:

Welcome to your study of the alto saxophone—an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

We wish you many rewarding years of alto saxophone playing.



Bruce Pearson



Ryan Nowlin

Interactive Practice—the key to EXCELLENCE!

INTERACTIVE Practice Studio

Make your practice sessions as fulfilling and productive as possible by frequently visiting your *Interactive Practice Studio* at www.kjos.com/ips.



Hear each piece and play along! You can even change the speed. All recorded accompaniments can also be played from the DVD.



Create recordings of your playing that you can save and email to friends, family, and your teacher.



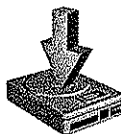
Learn to play your first notes, care for your alto saxophone, and overcome challenges as you progress. Alto saxophone video lessons feature Matt Best and can also be viewed from the DVD.



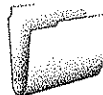
Keep an eye out for fun Extras: stories behind the songs, classical and world music recordings, practice tips, a practice journal, and more!



Use the Music Writer Touch software to complete written exercises and compose your own music.



Download audio and video files to your computer and use them on your portable media device.



Access your saved recordings for playback and sharing.



Use the Tuner/Metronome during every practice session to improve your pitch and rhythm.



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GETTING STARTED

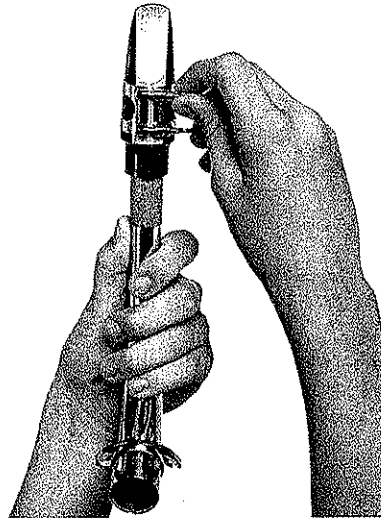



For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.

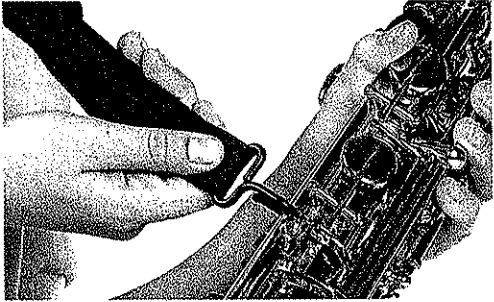


Assembly


- 1) Put the thin end of the reed in your mouth to moisten it. Grease the cork if necessary.
- 2) Gently twist the mouthpiece onto the neck. Properly align the flat side of the mouthpiece. 
- 3) Put the ligature on the mouthpiece. Loosen the ligature screws, slide it up slightly, and slip the reed behind it. Slide the ligature down.



- 4) Center the reed on the flat part of the mouthpiece with a hairline of mouthpiece visible above the reed. Tighten the screws on the ligature only until snug. 

- 5) Put the neck strap around your neck. Hook the neck strap to the body of the alto saxophone. 

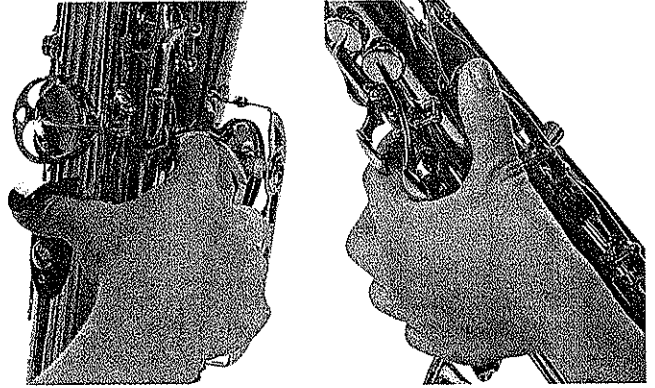


- 6) Put the neck into the upper end of the body. Tighten the neck screw. 



Posture & Hand Position

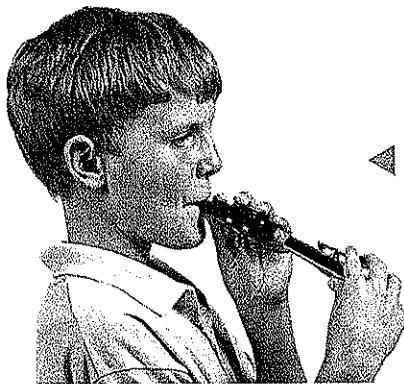
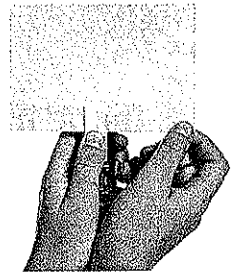
- 1) Sit up straight at the edge and on the right side of your chair with your feet flat on the floor.
- 2) Place your right thumb under the lower thumb rest. Keep your thumb straight. Place your left thumb on the upper thumb rest at a 45-degree angle.



- 3) Position the alto saxophone on the right side of your body.
- 4) Adjust the mouthpiece, neck, and neck strap so that your head is straight.
- 5) Curve your fingers on both hands to form a relaxed "C," as if holding a tennis ball. Keep your wrists straight.
- 6) Relax your body. Keep your chin parallel to the floor and your elbows away from your body.

Forming an Embouchure & Making a Tone

- 1) Remove the neck and mouthpiece from the body.
- 2) Slip a piece of paper between the reed and the mouthpiece, sliding it down away from the tip until it stops.
- 3) Put the tip of your thumb just under the imaginary line created by the paper. This line shows where your lower lip should be placed.



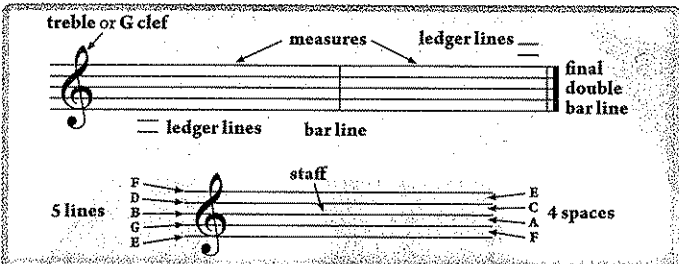
- 4) While holding your thumb in place on the reed, remove the paper. Form a good embouchure by shaping your mouth as if saying "whee" while you say "too."
- 5) Cover your bottom teeth with a small amount of your lower lip.
- 6) Place the mouthpiece in your mouth so your lower lip bumps against your thumb. Rest your top teeth directly on the mouthpiece. Close your lips like a drawstring. Your chin should be flat and pointed. Use a mirror to check your embouchure.
- 7) Take a full breath of air through your mouth and play a long, steady G#.
- 8) Complete the **Mouthpiece Workout** by watching the video lesson and playing along with the recorded accompaniment (see page 1 for details).

Daily Care & Maintenance

- 1) Remove the ligature and reed. Place the reed in a reed holder to dry. Never store it on the mouthpiece.
- 2) Remove the mouthpiece and wipe the inside with a soft, clean cloth. Put the ligature back on and replace the cap.
- 3) Remove the neck, shake it and use the wool end of the neck cleaner to remove any moisture.
- 4) Dry the inside of the body by dropping a weighted swab into the top end and pulling the swab through.
- 5) Each time you finish caring for a part of the alto saxophone, return it to its proper place in the case. Latch the case.



Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Time Signature

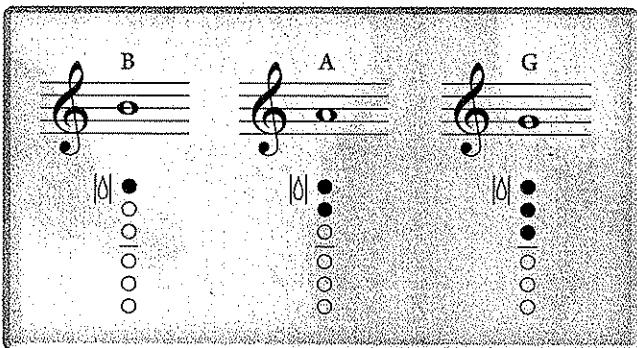
$\frac{4}{4}$ = number of counts per measure
= type of note (♩) that gets one count

Rhythm

○ whole note = 4 counts of sound in $\frac{4}{4}$
— whole rest = 4 counts of silence in $\frac{4}{4}$

Notes

○ = open ● = pressed down



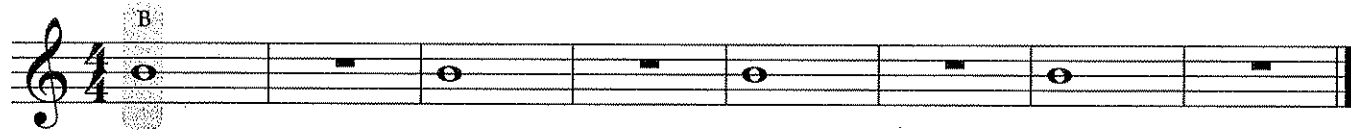
RHYTHM COUNTING

| | | | | | |
|----------------|---------------|---|---|---|---|
| | $\frac{4}{4}$ | ○ | | | |
| counting | | 1 | 2 | 3 | 4 |
| other counting | | | | | |

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

1. Busy "B" ▶ How is your posture?



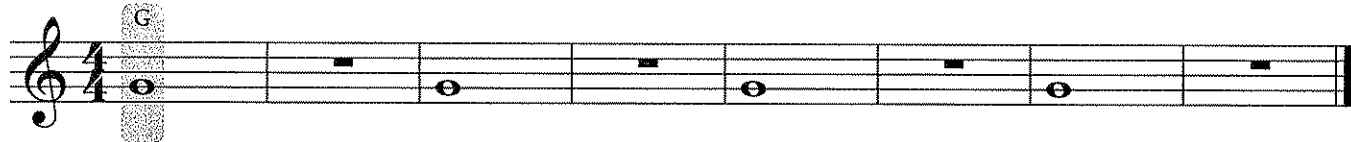
2. The "A" Train ▶ Are you using plenty of air?



3. Music in Motion ▶ Are you playing with a good embouchure?



4. "G" Whiz ▶ How is your hand position?

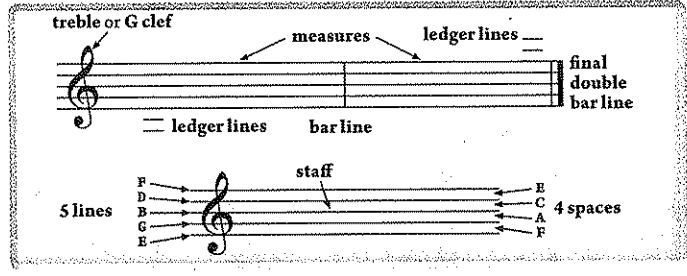


5. Mr. Whole Note Takes a Walk ▶ Write the note names beneath the music before you play.



WOODWIND LESSON

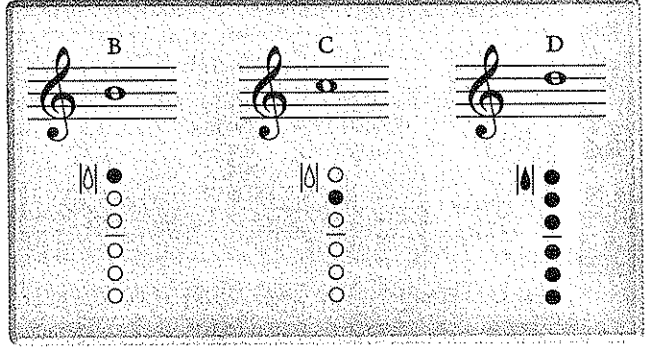
Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Notes

○ = open ● = pressed down



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RHYTHM COUNTING

| | | | | | |
|----------------|---------------|---|---|---|---|
| | $\frac{4}{4}$ | ○ | | | |
| counting | | 1 | 2 | 3 | 4 |
| other counting | | | | | |

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staff & bar lines

1. Woodwinds Unite ▶ How is your posture?

$\frac{4}{4}$ ○ —

2. Stepping Up ▶ Are you using plenty of air?

$\frac{4}{4}$ ○ —

3. Up 'n' Down 'n' Up ▶ Are you playing with a good embouchure?

$\frac{4}{4}$ ○ —

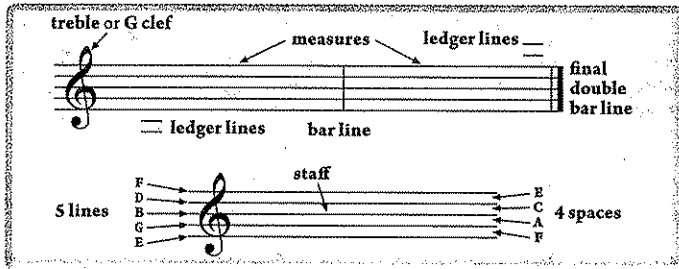
4. Up We Go ▶ How is your hand position?

$\frac{4}{4}$ ○ —

5. All Together, Now! ▶ Write the note names beneath the music before you play.

$\frac{4}{4}$ ○ —

Terms & Symbols



music alphabet – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff

Time Signature

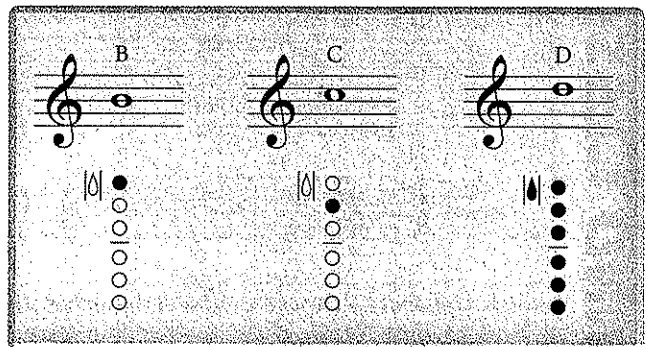
$\frac{4}{4}$ = number of counts per measure
= type of note (♩) that gets one count

Rhythm

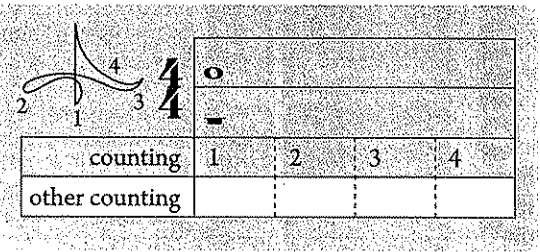
○ whole note = 4 counts of sound in $\frac{4}{4}$
— whole rest = 4 counts of silence in $\frac{4}{4}$

Notes

○ = open ● = pressed down



COUNTING & CONDUCTING



To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

1. Away We Go! ▶ How is your posture?

$\frac{4}{4}$ B

2. Going Up? ▶ Are you playing with a steady air stream to produce a smooth, even sound?

$\frac{4}{4}$ C

3. Count Me In ▶ 1) Write the counting under the music. 2) Clap the rhythm. 3) Sing the notes using "too," the note names, or solfège. 4) Play!

$\frac{4}{4}$

4. Higher Ground ▶ Are you playing with a good embouchure?

$\frac{4}{4}$ D

5. Moving Around **TEST** ▶ Write the note names beneath the music before you play.


$\frac{4}{4}$

6. Alto Saxophone Private Lesson

▶ Here is how to draw a treble clef. ▶ Draw eight treble clefs on your own. Be sure they circle the second (G) line.

1) 2)

Terms & Symbols

 **breath mark** – take a breath

sight-reading – playing or singing a piece of music for the first time

Theory & Composition

duet – piece of music featuring two different parts played or sung together

harmony – two or more notes played or sung at the same time

Rhythm

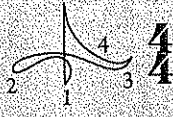






half note = 2 counts of sound in $\frac{4}{4}$



half rest = 2 counts of silence in $\frac{4}{4}$

COUNTING & CONDUCTING



| | | | | |
|----------------|---|---|---|---|
| |  |  |  |  |
| counting | 1 | 2 | 3 | 4 |
| other counting | | | | |

7. Deep Breaths



8. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note B (Concert D).

9. Half Note Rock



10. Sight-Reading Challenge: Steppin'

▶ Always carefully inspect music before you sight-read it.

11. El Camino Mariachi — Duet

▶ Count, clap, sing, and play! The B part is shaded for easier reading.

12. Cuckoo





Traditional

13. Excellence in Ear Training

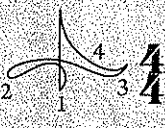
▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

Rhythm

 quarter note = 1 count of sound in $\frac{4}{4}$


 quarter rest = 1 count of silence in $\frac{4}{4}$


COUNTING & CONDUCTING




| | | | | |
|----------------|---|---|---|---|
| counting | 1 | 2 | 3 | 4 |
| other counting | | | | |

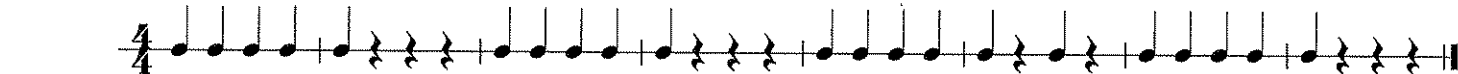
Notes

 A

 G




14. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note B (Concert D).



 RHYTHM STUDIES: p. 44, #5-17

15. Rising Rhythms ▶ Start each note by whispering the word "too."




16. Stepping Stones ▶ Keep the air moving.



17. Rain, Rain Traditional



18. In a Minor Mood ▶ Count, clap, sing, and play!



19. Hot Cross Buns English Folk Song



20. Go Tell Aunt Rhodie  American Folk Song



21. Alto Saxophone Private Lesson

- ▶ 1) Draw a treble clef at the beginning of the staff.
- ▶ 2) Trace the notes and rests, and draw three more of each.




Terms & Symbols

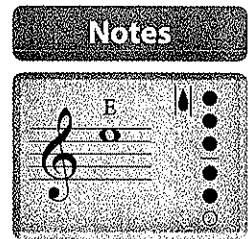
articulation – type of attack used to play a note or group of notes



slur – articulation that connects notes of different pitches; indicates a very smooth sound with only the first note tongued



one-measure repeat sign – play or sing the previous measure again



29. Warm-up: Serenity — Round ▶ Keep the air moving.

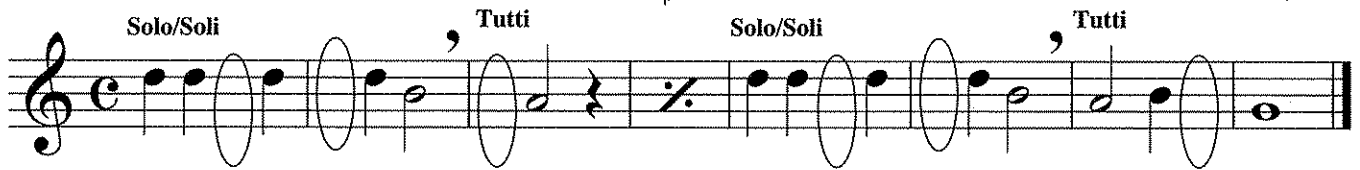


30. Chop Builder ▶ Are you slurring?

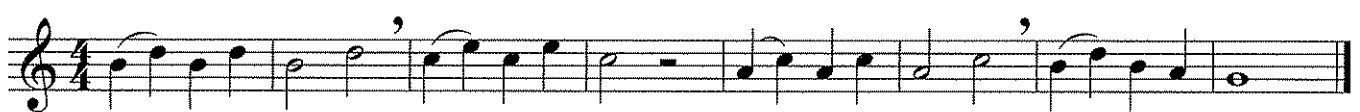


31. Camptown Races ▶ Draw the missing notes in the ovals before you play.

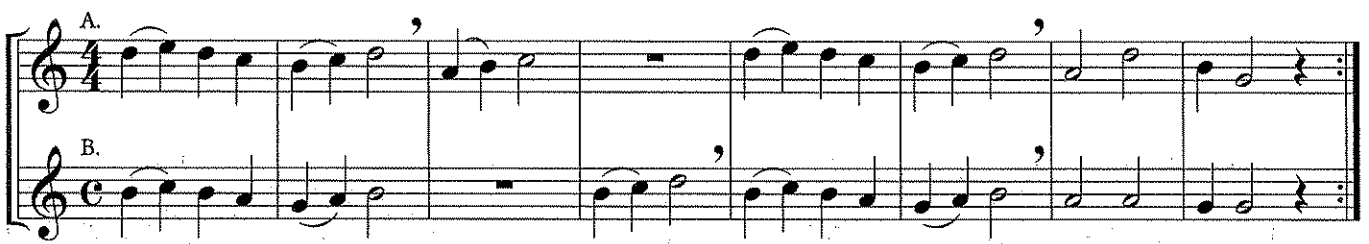
Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826. Stephen Foster (1826–1864) American Composer



32. Skill Builder ▶ Add brackets to show the phrases.



33. London Bridge — Duet English Folk Song



34. The Frog's Song — Round **TEST** Japanese Folk Song



35. Alto Saxophone Private Lesson

▶ Are you storing your reeds and swabbing your alto saxophone properly after each use?



Time Signature



= two counts per measure
= quarter note gets one count

COUNTING & CONDUCTING

| | | |
|----------------|-----|--|
| | 2/4 | |
| counting | 1 2 | |
| other counting | | |

Key Signature

sharp (#) or flat (b) signs placed after a clef

In these key signatures, play or sing:

| | | | |
|--------------------|--------------------|-------------------|--------------------------------------|
| no sharps or flats | every F as F sharp | every B as B flat | every B as B flat, every E as E flat |
| | | | |

Notes

F sharp (F#)

Terms & Symbols

accidental – symbol that alters the pitch of a note until the end of the measure



sharp – raises the pitch of a note one half step

Theory & Composition

interval – distance between two pitches
half step – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

tie, 2/4

36. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note A (Concert C).

RHYTHM STUDIES: p. 44, #18-20; p. 46, #41-43

key signature

37. Two Step ▶ Circle the notes changed by the G major (Concert B \flat major) key signature, highlighted in purple.

accidental, #

38. Sight-Reading Challenge: Shoo Fly

American Folk Song

39. Russian Folk Song — Duet

Beethoven bridged music history's Classical and Romantic Periods.

Ludwig van Beethoven (1770–1827)
German Composer

40. San Serení **TEST**

▶ Add brackets to show the phrases.

Puerto Rican Folk Song

41. Excellence in Theory

▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) = b) = c) = d) =

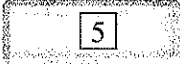
Theory & Composition

trio – piece of music featuring three different parts played or sung together

introduction – opening passage of a piece of music

theme – a melody within a piece of music

Terms & Symbols



rehearsal numbers – find important places in the music using these markers



1st and 2nd endings – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through



fermata – hold a note or rest longer than its usual value

Concert Etiquette

- Enter the stage or performance area confidently. Make eye contact with the audience and smile.
- Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

Solo: A Duet: A + B Trio or Full Band: A + B + C

Jingle Bells

J.S. Pierpont (1822–1893)
American Composer

trio,
introduction,
theme

rehearsal
numbers,
1st & 2nd
endings

▶ Repeat back to **5**

Jolly Old St. Nicholas

Traditional

The Dreidel Song

Jewish Folk Song

Theme

The musical score for 'The Dreidel Song' is written for three staves (A, B, and C) in a 2/4 time signature with a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 8, with measure 1 labeled 'Theme'. The second system contains measures 9 through 16. Each system begins with a repeat sign (double bar line with dots) at the start of the first measure. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Kwanzaa Celebration

David Bobrowitz (b. 1945)
American Composer

Introduction

5 Theme

The musical score for 'Kwanzaa Celebration' is written for three staves (A, B, and C) in a common time signature (C) with a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 8, with measure 5 labeled 'Theme'. The second system contains measures 9 through 16. Each system begins with a repeat sign (double bar line with dots) at the start of the first measure. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Rhythm

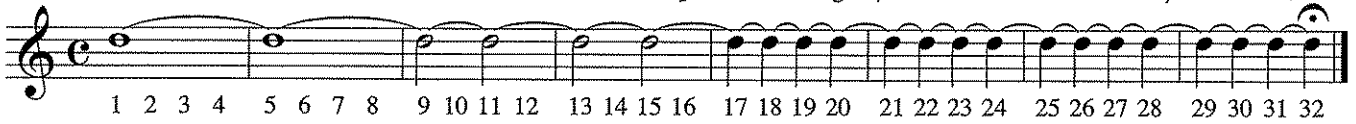


eighth note = 1/2 count of sound
 in 2/4, 4/4, or C
 a single eighth note has a **flag**
 a group of eighth notes is connected by a **beam**

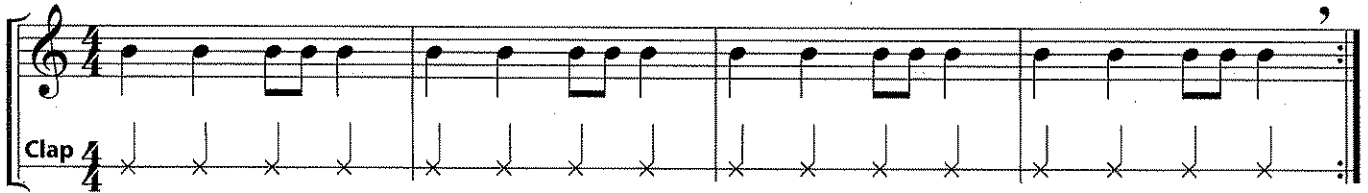
COUNTING & CONDUCTING

| | | | | |
|----------------|-----|-----|-----|-----|
| counting | 1 & | 2 & | 3 & | 4 & |
| other counting | | | | |

42. Warm-up: Breath Support Challenge ▶ Take a deep breath and play with your best tone while holding the pitch for as long as you can. On which beat did you finish?



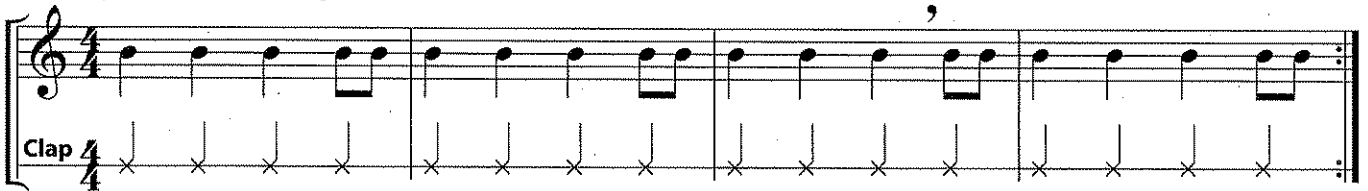
43. Epic Eighth Notes ▶ The bottom line provides the basic pulse.



44. Michael Finnegan ▶ Count, clap, sing, and play! Irish Folk Song



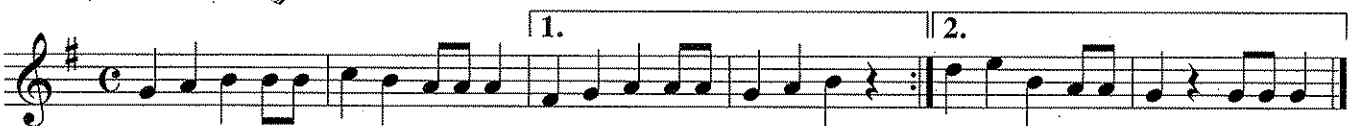
45. Eighth Note Escapade



46. Skill Builder: Processional Dance ▶ Count, clap, sing, and play! Renaissance Dance Music



47. Baja Breeze TEST



48. Alto Saxophone Private Lesson

▶ 1) Write the note names. 2) Fill in the fingering chart for each note.



Theory & Composition

improvisation – spontaneous composition of music through playing or singing

49. Unforgettable Eighth Notes

Musical notation for exercise 49. It consists of a treble clef staff in 4/4 time with a melody of eighth notes and a 'Clap' staff below it with corresponding clapping marks.

50. Mahnomen Harvest ▶ Count, clap, sing, and play!

Musical notation for exercise 50. It features a treble clef staff in 4/4 time with a melody. The first two measures are marked '1.' and the next two are marked '2.', indicating a two-measure repeat.

51. Eighth Notes on the Edge

Musical notation for exercise 51. It consists of a treble clef staff in common time with a melody of eighth notes and a 'Clap' staff below it with corresponding clapping marks.

52. Now Let Me Fly ▶ Count, clap, sing, and play!

Spirituals are religious folk songs created in the 18th and 19th centuries.

American Spiritual

Musical notation for exercise 52. It features a treble clef staff in common time with a melody. The first two measures are marked 'Solo/Soli' and the next two are marked 'Tutti'.

53. Sight-Reading Challenge: Promenade ▶ 1) Write the counting and draw the bar lines. 2) Sight-read!

Musical notation for exercise 53. It consists of two staves in 4/4 time with a melody. The first staff has a treble clef and the second has a bass clef.

54. Rio Con Brio



Musical notation for exercise 54. It consists of two staves in common time with a melody. The first staff has a treble clef and the second has a bass clef.

55. Excellence in Improvisation

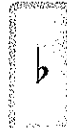
▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes. Measures 3-5: Improvise using the same notes.

Musical notation for exercise 55. It features a treble clef staff in 4/4 time with a melody. Measures 1-2 are written, measure 3 is marked '3 Improvise' with a dashed line, and measures 4-5 are also marked with dashed lines.

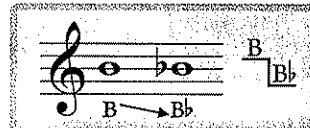
Terms & Symbols



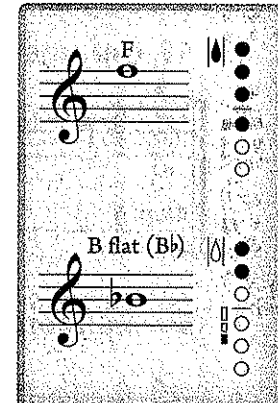
natural – cancels a flat (b) or sharp (#)



flat – lowers the pitch of a note one half step



Notes



Rhythm



pick-up or anacrusis – music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

Key Signature



C major (Concert Eb major) – indicates no sharps or flats

Theory & Composition

theme and variation – type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody

56. Warm-up: Chorale — Duet



pick-up

57. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note C (Concert Eb).



RHYTHM STUDIES: p. 45, #21-35; p. 46, #44-46

58. Skill Builder: Boil the Cabbage Down — Duet

▶ Circle every F#.

American Folk Song



theme & variation

59. Bingo Variations

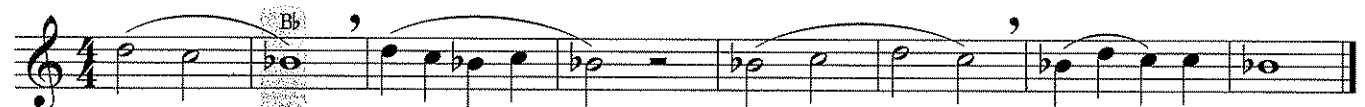


▶ 1) Play the black notes, which make up the theme.
2) Add the gray notes, which make up the variation.

American Folk Song




60. Alto Saxophone Private Lesson




MASTERING EXCELLENCE: p. 38, #2


Rhythm  dot - adds half the value of the note

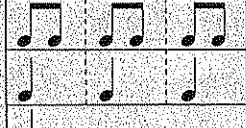
Time Signature  = three counts per measure
= quarter note gets one count

Terms & Symbols


2 + 1 = 2 + 1 = 3

COUNTING & CONDUCTING


 1 2 3



| | | | |
|----------------|-----|-----|-----|
| counting | 1 & | 2 & | 3 & |
| other counting | | | |

dynamics - softness or loudness of a piece of music

p piano - soft
f forte - loud

 dotted half note = 3 counts of sound in 3/4, 4/4, or C

61. Rhythm Time ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note C (Concert Eb).



 RHYTHM STUDIES: p. 46, #49-53

62. Encounter in Three ▶ Circle every F♯.



p **63. Skill Builder: A Simple Waltz**



f **64. Sight-Reading Challenge:**
Theme from "Cambridge Overture"

Anne McGinty is one of the most prolific female composers of band music and has over 225 pieces published for band, orchestra, and flute.
Anne McGinty (b. 1945)
American Composer



From Cambridge Overture (Q881077), ©1991 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

65. I've Just Come From Sydney 

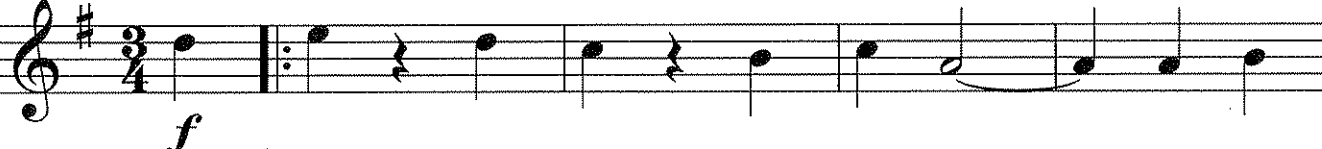
Australian Folk Song




66. Excellence in Composition: Carnival of Venice

Italian Folk Song

▶ 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. Bingo Variations. **Bonus:** Improvise a variation!







Terms & Symbols

tempo – speed of a piece of music
Andante – walking tempo; slower than **Moderato**
Moderato – medium tempo
Allegro – fast tempo



mezzo piano – medium soft
mezzo forte – medium loud



accent – emphasize the note

Andante

67. Warm-up: Lullaby

Welsh Folk Song

Andante

Allegro

68. Ezekiel Saw the Wheel — Duet

American Spiritual

Allegro

mp, >
Moderato

69. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note G (Concert Bb).

RHYTHM STUDIES: p. 46, #54-58

70. Sight-Reading Challenge: Streets of Laredo

Laredo is a city in Texas on the Mexican border.

American Folk Song

Moderato

mf

71. Skill Builder: Donkey Riding

▶ 1) Add brackets to show the phrases.
 2) Add a breath mark between the phrases.

Canadian Folk Song

Moderato

72. Theme from "The Nutcracker"

TEST

Tchaikovsky first studied to be a lawyer but eventually became a full-time composer thanks to the support of a wealthy patron.

Peter Ilyich Tchaikovsky (1840–1893)
 Russian Composer

Andante

73. Alto Saxophone Private Lesson

▶ Increase the tempo slightly each time you practice this exercise. Learning these finger patterns is important to your progress.

MASTERING EXCELLENCE: p. 38, #3

SOLO

Concert Etiquette

As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

The Good Life

Solo with Piano Accompaniment

Ryan Nowlin (b. 1978)
American Composer

E♭ Alto Saxophone

Piano

Moderato

Measures 1-7: Moderato, *mf*

Measures 8-14: *f*

Measures 15-20: *p*, *mp*, *mf*, *f*

Measures 22-29: *mf*

Theory & Composition

chord – two or more notes sounded at the same time
closing – last measures of a composition, often containing music added to give a feeling of finality

Terms & Symbols



long rest or multiple-measure rest
 – rest for the number of measures indicated

Concert Etiquette

- If you make a mistake, never let it show. Keep playing or singing as if nothing happened.
- When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

Warm-up: Tone, Balance, and Tuning

► There are many ways to perform a warm-up; follow the instructions given by your director.

Tonic Chord Subdominant Chord Dominant Chord Tonic Chord

closing
long rest

Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.

March Across the Seas

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978)
American Composers

Introduction
Allegro

Water Music was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.

Procession

from "Water Music"

George Frideric Handel (1685–1759)
English Composer
arr. Ryan Nowlin

Introduction
Moderato

Musical notation for the first system of 'Banana Boat Song', measures 15-30. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes dynamic markings: *mp* (measures 16-17), *p* (measure 21), *mp* (measures 23-26), *mf* (measure 25), *mp* (measure 26), *f* (measures 27-28), and *f* (measures 29-30). There are first and second endings indicated by '1.' and '2.' above measures 27-29.

Banana Boat Song

Jamaican Folk Song
arr. Ryan Nowlin

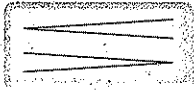
Musical notation for the second system of 'Banana Boat Song', measures 1-18. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes dynamic markings: *mf* (measures 1-4), *f* (measures 3-4), *mf* (measures 5-6), *mp* (measures 7-8), *mp* (measures 9-10), *mp* (measures 11-12), *f* (measures 15-16), and *mf* (measures 17-18). It includes an 'Introduction' section, a 'Moderato' section, and '1st Theme' and '2nd Theme' sections.

Indigo Rock

Bruce Pearson & Ryan Nowlin
American Composers

Musical notation for the third system of 'Indigo Rock', measures 1-30. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes dynamic markings: *f* (measures 1-2), *f* (measures 7-8), *f* (measures 20-21), and *f* (measures 23-24). It includes an 'Introduction' section, a 'Moderato' section, and 'Theme' and 'Closing' sections.

Terms & Symbols



crescendo – gradually louder
decrescendo – gradually softer

divisi (div.) – some performers play or sing the top notes while others play or sing the bottom notes

unisono (unis.) – everyone plays or sings the same notes

Notes

F | F sharp (F#) | E | D

alternate

74. Warm-up: "Werde munter" — Duet

Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.

Johann Schop (1590–1667)
 German Composer

Andante

A. *mp* *f* *mp* *f* *p*

B. *mp* *f* *mp* *f* *p*

75. Fais Dodo

French Folk Song

Andante

mf *p*

1. 2.

76. Baroque March

Though considered an English composer, Handel was born in Germany.

George Frideric Handel (1685–1759)
 English Composer

Moderato

f

divisi,
 unisono

77. La Bamba

▶ Circle every F♯.

Mexican Folk Song

Allegro

f *div.* *unis.*

78. Skill Builder



Moderato

mf *f* *mf*

79. Alto Saxophone Private Lesson



▶ Use the alternate F# fingering on notes with *.

A. *** ***

B. E D

Theory & Composition

whole step – interval consisting of two half steps
major scale – series of whole (w) and half (h) steps in the following pattern:
 1 2 3 4 5 6 7 8
 w w h w w w h
arpeggio – notes of a chord sounded one after another
orchestration – choice of instruments used to play the music

Notes

80. Going Up or Down?

Andante
 Musical notation in G major, 4/4 time, starting with a *mf* dynamic. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.

81. Just By Accident ▶ Use the alternate F# fingering on notes with *.

Andante
 Musical notation in G major, 4/4 time, starting with a *mf* dynamic. The melody includes notes marked with an asterisk (*), indicating alternate fingering for F#.

82. Sight-Reading Challenge:

Theme from "Orpheus In the Underworld"

In addition to composing, Jacques Offenbach was a fine cellist.

Jacques Offenbach (1819–1880)
 French Composer

Allegro
 Musical notation in G major, 2/4 time, starting with a *f* dynamic. The piece includes first and second endings.

major scale; arpeggio

83. G Major Scale, Arpeggio, and Chords (Concert B Major)

Musical notation in G major, 4/4 time, starting with a *mf* dynamic. It includes a major scale, arpeggio, and chords. Chords are marked as *div.* (divisi).

orchestration

84. Crescent Moon Rising

Andante
 Musical notation in G major, common time, starting with a *mp* dynamic. It is identified as a Chinese Folk Song.
 Orchestration: Full Band — Woodwinds & Percussion — Brass & Percussion — Full Band

85. Skill Builder



▶ Also play with other articulations: A) B) C)

Moderato
 Musical notation in G major, 2/4 time, starting with a *mf* dynamic. It includes three different articulation exercises labeled A, B, and C.

86. Excellence in Improvisation

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes.

Measures 3-5: Improvise using

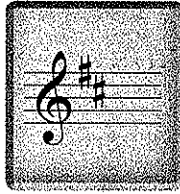
Musical notation for improvisation in G major, common time. Measure 1 is marked "1 (Play 4 times)", measure 2 is marked "2", measure 3 is marked "3 Improvise", measure 4 is marked "4", and measure 5 is marked "5".

Terms & Symbols



courtesy accidental or cautionary accidental – reminder that the bar line has canceled an accidental

Key Signature



D major (Concert F major) – play or sing every F as F#, C as C#

Notes

C sharp (C#) F sharp (F#)

alternate

courtesy accidental

87. Warm-up: Chop Builders

Andante

88. Song of Remembrance

Moderato

89. D Major Scale, Arpeggio, and Chords (Concert F Major)

Major Scale

Arpeggio

Chords div.

90. Santa Lucia

► Circle the notes changed by the key signature.

Italian Folk Song

Moderato

91. Sight-Reading Challenge: Boogie Blues

Allegro

92. Skill Builder

TEST

Moderato

93. Alto Saxophone Private Lesson



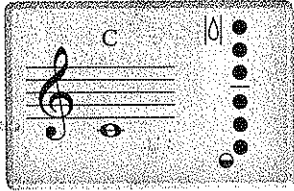
► Use the alternate F# fingering on notes with *.

Terms & Symbols



staccato – shorten the note

Notes



94. Warm-up: Tone Builder

Andante

95. C Major Scale, Arpeggio, and Chords (Concert E♭ Major)

Major Scale Arpeggio Chords

mf *div.*

96. When the Saints Go Marching In

When the Saints Go Marching In is often performed in a Dixieland jazz style. Dixieland originated in New Orleans, Louisiana in the early 20th century. American Spiritual

Allegro

f

staccato

97. Minuet

Bach's death marked the end of the Baroque Period.

Johann Sebastian Bach (1685–1750)
German Composer

Allegro

Solo/Soli Tutti

p

98. Bella Bimba

Italian Folk Song

Moderato

99. Skill Builder



▶ Use the alternate F# fingering on notes with *.

Moderato

mp *mf* *mp* *mf* *mp*

100. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play

Rhythm

dotted quarter note = 1 1/2 counts of sound in 2/4, 3/4, 4/4, or C

COUNTING & CONDUCTING

Notes

Terms & Symbols *Da Capo al Fine (D.C. al Fine)* – go back to the beginning of the piece and play or sing until the *Fine*

101. Warm-up: Chop Builders

Andante

102. Low Down

Andante

103. Dotted Quarters

► The bottom line provides the basic pulse.

Moderato

RHYTHM STUDIES: p. 45, #36-40; p. 46, #47-48, 59-60

D.C. al Fine **104. Alouette**

► Orchestrate by writing in the instruments that will play each four-measure section.

French Canadian Folk Song *Fine*

Allegro

Orchestration: _____

105. Ronde

TEST

Tielman Susato was a Renaissance composer, trumpet player, and music publisher. He wrote mostly dance music, including *Ronde*.

Tielman Susato (c. 1500–c. 1562) Flemish (Belgian) Composer

Moderato

106. Alto Saxophone Private Lesson

MASTERING EXCELLENCE: p. 39, #6



Terms & Symbols

Maestoso – majestically

107. Soar!

Andante

mp *f* mp *f*

mp *f* mp *f*

108. Skill Builder

Moderato

mf

1. 2.

109. Sight-Reading Challenge: Theme from "The Red Balloon"

Anne McGinty (b. 1945)
American Composer

Moderato

p

From *The Red Balloon* (Q882119), ©1993 Edmondson & McGinty. All rights assigned Greenwood/Kjos 2002. Used with permission.

Maestoso

110. Trumpet Voluntary — Duet



Trumpet Voluntary is also known as Prince of Denmark's March and was originally composed for harpsichord.

Jeremiah Clarke
(c. 1674–1707)
English Composer

Introduction
Maestoso

A. *f* *mf*

B. *f* *mf*

Theme

1. 2.

111. Excellence in Theory

► Add the notes and rests together to find the number of counts. A quarter note gets one count.

a) $\text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

b) $\text{quarter note} + \text{quarter rest} = \underline{\hspace{1cm}}$

c) $\text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

d) $\text{quarter rest} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$

112. Warm-up: Range, Tone, and Tuning

Andante

113. Skill Builder

Moderato

114. Look Before You Leap

Andante

115. In the Bleak Midwinter — Duet

20th Century composer Gustav Holst was a professional trombonist. In the Bleak Midwinter was originally written for congregational singing.

Gustav Holst (1874–1934)
English Composer

Andante

116. Theme from "Symphony No. 9"

TEST

Beethoven was completely deaf when he wrote Symphony No. 9 in 1824.

Ludwig van Beethoven
(1770–1827)
German Composer

Moderato

117. Alto Saxophone Private Lesson

► 1) Write the note names. 2) Fill in the fingering chart for each note.



Erin Watson was born in Wichita Falls, Texas, the Lone Star State. She plays violin, piano, and accordion. She studied with famed American composer Joan Tower.

118. Lone Star Waltz ▶ 1) Orchestrate by writing in the instruments that will play each two-measure section of the music. 2) Add dynamics. Erin A. Watson (b. 1977)
American Composer

Andante

119. Sight-Reading Challenge: Yangtze Boatman Chantey ▶ 1) Add brackets to show the phrases. 2) Add a breath mark between the phrases. Chinese Folk Song

Andante

p

120. E-Z Does It
Andante

f

121. Mary Ann — Duet
Moderato

Calypso began in early 20th century Caribbean communities where slaves used music to communicate without their master's understanding. Today, the music often features guitar, steel drums, and other percussion instruments accompanying the vocals.

Calypso Song

A. *mf*

B. *mf*

122. Skill Builder: Happy Little Donkey — Round TEST
Andante



American Folk Song

mf

123. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

1 Listen 2 Play 3 Listen 4 Play 5 Listen 6 Play 7 Listen 8 Play



Terms & Symbols

ritardando (*ritard.* or *rit.*)—
gradually slow the tempo

Notes

alternate

124. Warm-up: Chop Builders
Moderato

125. Oh Yeah!
Andante

126. Skill Builder
Andante

ritardando

127. Theme from "The Sleeping Beauty"

► Circle every F#.

In 1891, Tchaikovsky traveled to America for the opening of Carnegie Hall in New York City.

Peter Ilyich Tchaikovsky
(1840–1893)
Russian Composer

Allegro

128. Amazing Grace

TEST

American Folk Song

Andante

129. Alto Saxophone Private Lesson



► Use the alternate C fingering when moving from B to C or C to B.

MASTERING EXCELLENCE: p. 39, #7

Rhythm



syncopation – rhythmic effect that places emphasis on a weak beat

130. A Little Blue

Moderato

The blues developed in the United States during the early 1900s as an outgrowth of African-American spirituals and work songs. Blues melodies are usually 12 measures long.

f

131. Classical Dance

Mozart was a child prodigy, and he traveled throughout Europe with his father to display his talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.

Wolfgang Amadeus Mozart
(1756–1791)
Austrian Composer

Allegro

f *p* *rit.*

syncopation

132. Sound of Syncopation

▶ The bottom line provides the basic pulse.

Moderato

mf

Clap

133. Sleeping Princess

Moderato

Swedish Folk Song

mf *f*

1. 2.

134. Skill Builder: Samba-lêlê



Brazilian Folk Song

Moderato

mf

135. Excellence in Theory

A. Write these tempo marks in the correct blanks:



Andante Allegro Moderato



B. Write these dynamic marks in the correct blanks:



mf *p* *f* *mp*



136. Warm-up: Ye Banks and Braes o' Bonnie Doon — Duet

Scottish Folk Song

Andante

A. *p* *mf* *p* *p*

B. *p* *mf* *p* *p*

137. Open the Door for Me!

► Add brackets to show the phrases.

South African Folk Song

Moderato

mf

div. *f*

1. *mf* 2. unis. *mf*

D.C. al Fine

138. Shepherd's Hey

Australian-born composer Percy Grainger (1882-1961) is well known for his arrangements of English folk songs and country dances. His 1918 version of *Shepherd's Hey* for concert band shows Grainger's skills in orchestration, and is part of the band world's standard repertoire.

English Folk Song

Moderato

mf

D.C. al Fine

p

139. The Yellow Rose of Texas

American Folk Song

Moderato

mf

140. Manhattan Beach March



Sousa played piano, violin, flute, cornet, trombone, and baritone. He is most remembered for his marches, and is known as "The March King."

John Philip Sousa

(1854-1932)

American Composer

► Use the alternate F# fingering on the note with *.

Allegro

f *mf*

1. 2.

The term "military band" was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today's concert band. *Ecossaise for Military Band* was originally written by Beethoven in 1810 for this type of ensemble. The work is a *contradance*, a lively dance-inspired composition in $\frac{2}{4}$. In a *contradance*, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.

Solo: A Duet: A + B Trio or Full Band: A + B + C

Ecossaise for Military Band

▶ 1st x = first time through. 2nd x = second time through.

Ludwig van Beethoven (1770–1827)

German Composer

arr. Bruce Pearson

Introduction
Moderato

5 1st Theme

10 13 2nd Theme

20 21 1st Theme

The musical score is arranged in three systems, each with three staves labeled A, B, and C. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked *Moderato*. The first system (measures 1-9) includes an *Introduction* (measures 1-4) and the *1st Theme* (measures 5-9). The second system (measures 10-19) includes the *2nd Theme* (measures 13-19). The third system (measures 20-28) includes the *1st Theme* (measures 21-28). Dynamic markings include *f* (forte) in the introduction, and *mf* (mezzo-forte) and *mp* (mezzo-piano) for the themes. Performance instructions indicate '1st x' and '2nd x' for first and second times through. Accents (>) are placed over many notes. The score concludes with a double bar line at measure 28.

Theory & Composition

ternary form – music with three sections: Section A, followed by a contrasting Section B, then Section A again

trio – third theme in a march, typically a contrasting section

Concert Etiquette

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

See, the Conquering Hero Comes

from "Judas Maccabaeus"

Judas Maccabaeus, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.

George Frideric Handel (1685–1759)
English Composer
arr. Ryan Nowlin

Introduction

Maestoso

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several staves of music with various dynamics and articulations. The score is divided into sections: Introduction (Meestoso), Section A (starting at measure 5), Section B (starting at measure 21), and a final Section A (starting at measure 29). Dynamics range from *f* (forte) to *mp* (mezzo-piano). Articulations include accents, slurs, and *div.* (divisi) markings. The piece concludes with a *Closing div.* marking.

ternary form

Minuet is a general term for a triple meter dance that originated in France. It was popular in the 17th and 18th centuries and it was often included as a movement in sonatas, string quartets, and symphonies. Ignaz Pleyel was a pianist, composer, and a student of Haydn. He even started his own piano factory!

▶ Notice the key signature changes at [21] and after measure 36.

Minuet

Solo with Piano Accompaniment

Ignaz Pleyel (1757-1831)

Austrian Composer

arr. Bruce Pearson and Ryan Nowlin

Allegro

E♭ Alto Saxophone

Piano

Measures 1-5: E♭ Alto Saxophone (mf), Piano (mf, f, mf). Key signature: one sharp (F#).

Measures 6-10: E♭ Alto Saxophone, Piano. Key signature: one sharp (F#).

Measures 11-15: E♭ Alto Saxophone (f, mf), Piano (f, mf). Key signature: one sharp (F#).

Measures 16-20: E♭ Alto Saxophone, Piano. Key signature: one flat (Bb). Ends with *Fine*.

21

p

r.h.

l.h.

22 23 24

5 5

25

mf

mf

26 27 28

3 3

29

p

p

30 31 32

5

33

mf *mp*

mf *mp*

34 35 36

D.C. al Fine

D.C. al Fine

1 2

1. After page 10, #35

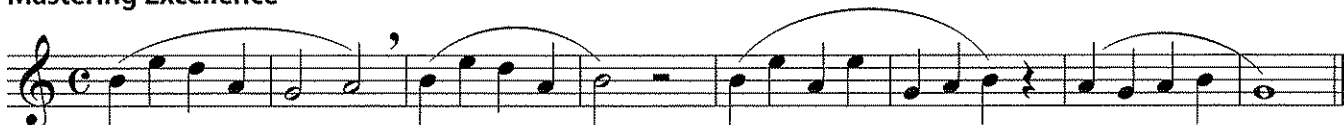
Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence

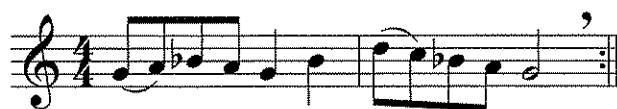


2. After page 16, #60

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



3. After page 18, #73

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence



4. After page 22, #79

► Use the alternate F# fingering on notes with *.

Basic Preparatory Exercise



Advanced Preparatory Exercise



Mastering Excellence





5. After page 24, #93

► Use the alternate F# fingering on notes with *.

Basic Preparatory Exercise

Musical notation for the Basic Preparatory Exercise, exercise 5. It is written on a single treble clef staff in common time (C). The melody consists of quarter and eighth notes, with some notes marked with an asterisk (*). The exercise ends with a double bar line and repeat dots.

Advanced Preparatory Exercise

Musical notation for the Advanced Preparatory Exercise, exercise 5. It is written on a single treble clef staff in common time (C). The melody is more complex than the basic version, featuring sixteenth notes and slurs. Notes marked with an asterisk (*) indicate the use of alternate fingering.

Mastering Excellence

Musical notation for the Mastering Excellence section, exercise 5. It is written on a single treble clef staff in common time (C). This section combines elements from both the basic and advanced exercises, including slurs and notes marked with an asterisk (*).



6. After page 26, #106

Basic Preparatory Exercise

Musical notation for the Basic Preparatory Exercise, exercise 6. It is written on a single treble clef staff in 2/4 time. The melody consists of quarter and eighth notes. The key signature has one sharp (F#).

Advanced Preparatory Exercise

Musical notation for the Advanced Preparatory Exercise, exercise 6. It is written on a single treble clef staff in 2/4 time. The melody is more complex than the basic version, featuring eighth notes and slurs. The key signature has one sharp (F#).

Mastering Excellence

Musical notation for the Mastering Excellence section, exercise 6. It is written on a single treble clef staff in 2/4 time. This section combines elements from both the basic and advanced exercises. The key signature has one sharp (F#).



7. After page 30, #129

► Use the alternate C fingering on notes with *.

Basic Preparatory Exercise

Musical notation for the Basic Preparatory Exercise, exercise 7. It is written on a single treble clef staff in 4/4 time. The melody consists of quarter and eighth notes, with some notes marked with an asterisk (*). The key signature has one sharp (F#).

Advanced Preparatory Exercise

Musical notation for the Advanced Preparatory Exercise, exercise 7. It is written on a single treble clef staff in 4/4 time. The melody is more complex than the basic version, featuring eighth notes and slurs. Notes marked with an asterisk (*) indicate the use of alternate fingering. The key signature has one sharp (F#).

Mastering Excellence

Musical notation for the Mastering Excellence section, exercise 7. It is written on a single treble clef staff in 4/4 time. This section includes first and second endings, indicated by '1.' and '2.' above the staff. Notes marked with an asterisk (*) indicate the use of alternate fingering. The key signature has one sharp (F#).

Chop Builders

► Mix and match exercises 1A, 2A, and 3A in any combination.

1A.

2A.

3A.

1B, 2B, 3B. ► Use this line to accompany 1A, 2A, and 3A.

4. Match and Pass That Note

5. Dynamic Control

► Also play with other articulations:

G Major Warm-Up (Concert B \flat Major)

1. G Major Scale and Arpeggios

2. G Major Technique Study

► Also play with other articulations:

3. G Major Balance and Tuning Study

4. G Major Chorale: All Grace and Thanksgiving

Ryan Nowlin (b. 1978)
American Composer

C Major Warm-Up (Concert E \flat Major)

1. C Major Scale and Arpeggios

2. C Major Technique Study

► Also play with other articulations:

3. C Major Balance and Tuning Study

4. C Major Chorale: Make a Joyful Sound

Ryan Nowlin (b. 1978)
American Composer

D Major Warm-Up (Concert F Major)

1. D Major Scale and Arpeggios

2. D Major Technique Study

▶ Also play with other articulations: A) B) C)

3. D Major Balance and Tuning Study

4. D Major Chorale: Celebration and Honor

Ryan Nowlin (b. 1978)
American Composer

Theory & Composition

chromatic scale – series of 12 ascending or descending half steps

► For notes you do not know, refer to the fingering chart.

1. G Major Scale, Arpeggios, and Thirds (Concert B \flat Major)

Major Scale

Arpeggios

Thirds

2. C Major Scale, Arpeggios, and Thirds (Concert E \flat Major)

Major Scale

Arpeggios

Thirds

3. D Major Scale, Arpeggios, and Thirds (Concert F Major)

Major Scale

Arpeggios

Thirds

4. F Major Scale, Arpeggios, and Thirds (Concert A \flat Major)

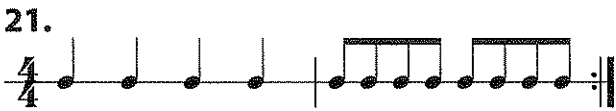
Major Scale

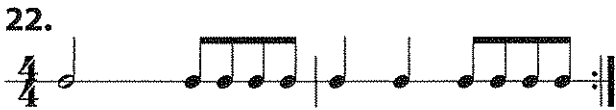
Arpeggios


Thirds

5. Chromatic Scale

chromatic
scale

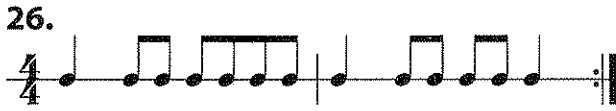
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22. 

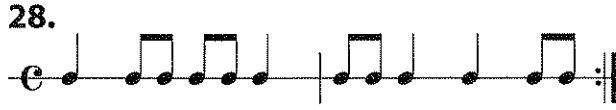
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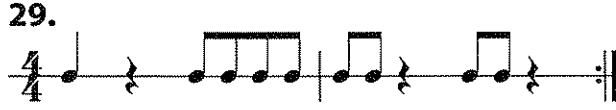
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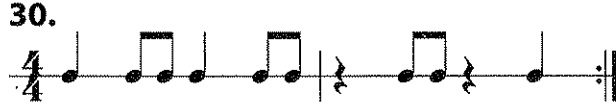
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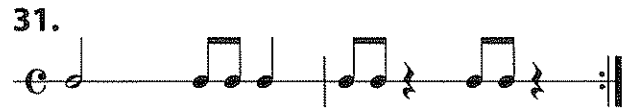
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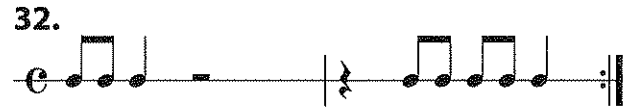
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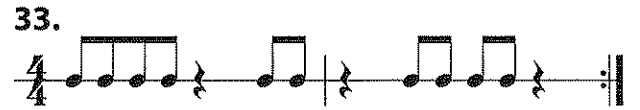
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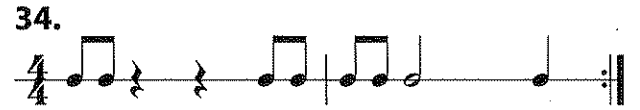
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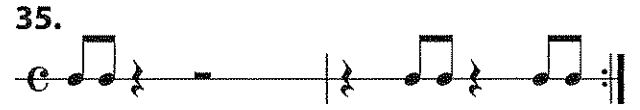
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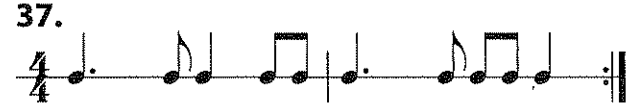
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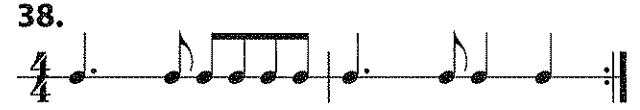
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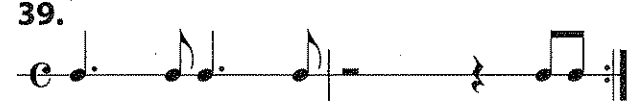
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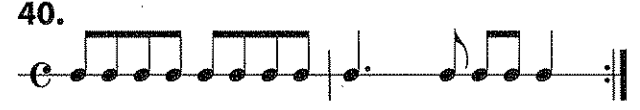
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36. 

37. 

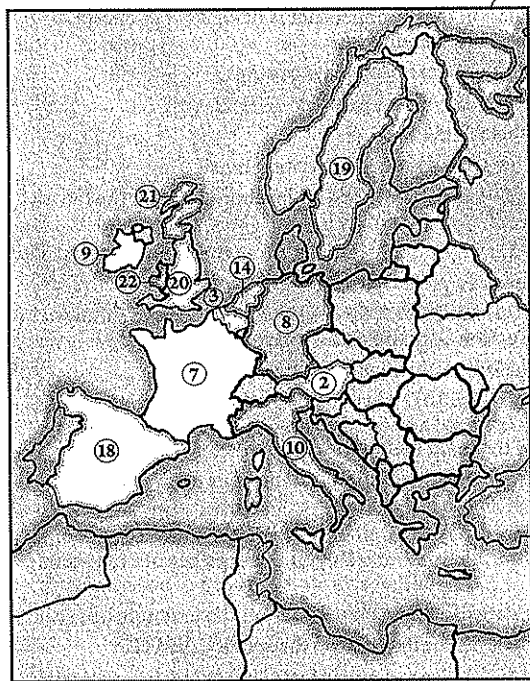
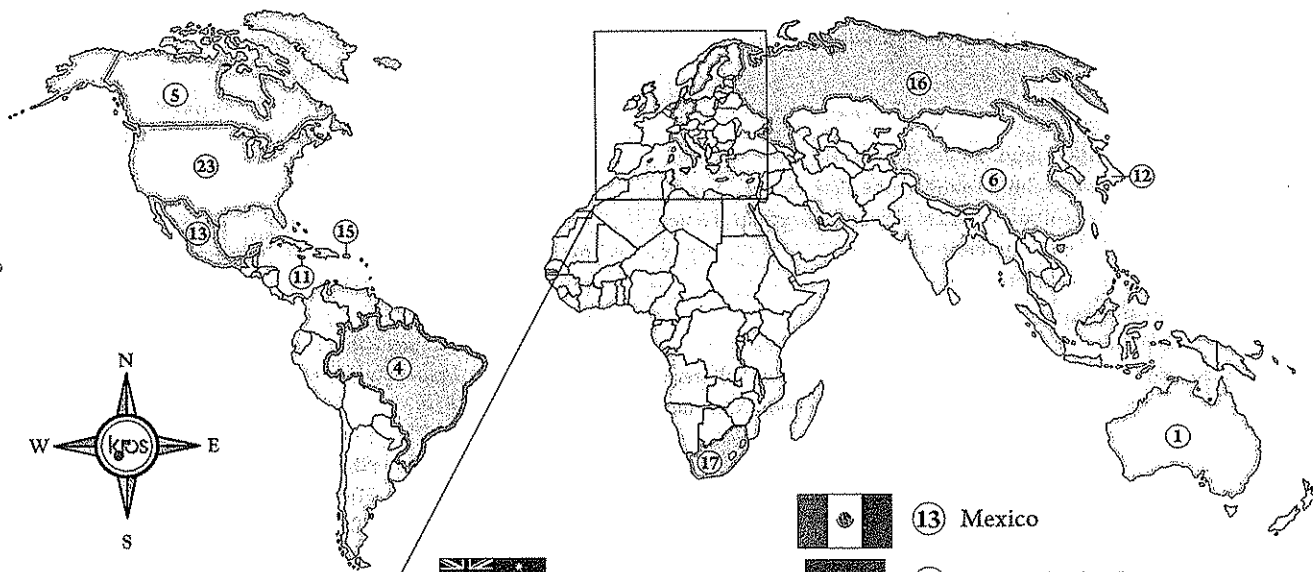
38. 

39. 

40. 

RESOURCES

World Map



① Australia



② Austria



③ Belgium



④ Brazil



⑤ Canada



⑥ China



⑦ France



⑧ Germany



⑨ Ireland



⑩ Italy



⑪ Jamaica



⑫ Japan



⑬ Mexico



⑭ The Netherlands



⑮ Puerto Rico



⑯ Russia



⑰ South Africa



⑱ Spain



⑲ Sweden



⑳ United Kingdom—
England



㉑ United Kingdom—
Scotland



㉒ United Kingdom—
Wales



㉓ United States of
America (U.S.A.)

About the Alto Saxophone

Belgian clarinetist Adolphe Sax invented the saxophone in 1841 and patented his invention in 1846 in Paris. The family of saxophone instruments was invented to bridge the woodwind and brass sections of an orchestra or band. Of the original 14 different saxophones, the $E\flat$ alto saxophone, the $B\flat$ tenor saxophone, and the $E\flat$ baritone saxophone are still in common use today. The $B\flat$ soprano saxophone is also used, mostly in jazz and small ensemble music. The C tenor is still used only in particular orchestral pieces. Each saxophone uses the same fingerings, which allows musicians to alternate among these instruments with ease. The pitch and range of each saxophone is determined by the length of its tubing. The longer tubing in larger instruments allows for lower ranges to be played.

The saxophone's combination of metal body and wooden reed allows it to blend equally well with brass or woodwind instruments. The instrument is classified as a member of the woodwind family because the key system is similar to that of the flute, and because it has a reed.

The alto saxophone is mainly played in modern concert and marching bands, jazz ensembles, small chamber groups, saxophone quartets, as a solo instrument, and occasionally in orchestras.

FUN FACTS

- ▶ Besides the saxophones and an improved bass clarinet, Adolphe Sax also created a set of keyed bugles called saxhorns, which provided a foundation for the euphonium.
- ▶ Hector Berlioz was the first well-known composer to use saxophone in symphonic music.
- ▶ Check out these saxophonists: Eugene Rousseau, Marcel Mule, Sigurd Rascher, Debra Richtmeyer, and Charlie Parker.

