Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your alto saxophone, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,

Bruce Pearson

Practice and Assessment - the key to EXCELLENCE!

▲ Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.
▲ Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.
▲ Always tune before you play. Use the tuning tracks found on the Accompaniment Recordings, or use the iPAS Tuner.
▲ Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.
▲ Practice the difficult spots in your lesson assignment and band music over and over at a slower tempo, until you can play them perfectly, then gradually increase the tempo. Use the iPAS Metronome to track your progress and ensure you are playing with a steady pulse.
▲ Spend time practicing alone and with the Accompaniment Recordings.
▲ Assess your progress and achievements by using iPAS. Listen to the recordings you create to hear the spots in the music which might need improvement.
▲ At the end of each practice session, play something fun!

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PUTTING YOUR ALTO SAXOPHONE TOGETHER

STEP 1
Open your case right side up. Put the thin end of the reed inside your mouth to moisten it. Grease the cork on the neck if necessary.

STEP 2
Put the neck strap around your neck. Hook the body of the instrument to the neck strap. Remove the end plug.

STEP 3
Put the mouthpiece on the neck so that half of the cork is exposed. The flat side of the mouthpiece should be on the bottom side.

STEP 4
Put on the ligature, and slide the reed behind it. Center your reed on the flat part of the mouthpiece with only a hairline of mouthpiece visible above the reed. Tighten the screws on the ligature only until snug. Overtightening can damage your ligature.

STEP 5
Put the neck onto the body, carefully aligning the connecting lever. Tighten the neck screw.
PREPARING TO PLAY

**STEP 1**
Sit up straight on the edge of your chair.

**STEP 2**
Allow your neck strap to support the weight of the saxophone.

**STEP 3**
Position the saxophone on the right side of your body. Adjust your neck strap so the reed touches your lower lip.

**STEP 4**
Put your left thumb diagonally on the upper thumb rest. Put your right thumb under the lower thumb rest.

**STEP 5**
Curve your fingers on both hands. Keep your wrists straight. Your elbows should be away from your body.

PLAYING YOUR ALTO SAXOPHONE

**STEP 1**
Position your lips as if saying “oh.”

**STEP 2**
Cover your bottom teeth with your lower lip.

**STEP 3**
Place the mouthpiece in your mouth to where the reed and mouthpiece touch.

**STEP 4**
Rest your top teeth directly on the mouthpiece. Close your mouth in a drawstring fashion with equal pressure on all sides of the reed. Your chin should be flat and pointed.

**STEP 5**
Take a full breath of air and play a long, steady tone.

CARING FOR YOUR ALTO SAXOPHONE

**STEP 1**
After playing, remove the reed. Place it in the reed holder to dry.

**STEP 2**
Remove the mouthpiece and wipe the inside with a soft, clean cloth. Remove the neck and drain any excess water from the neck before putting it back in the case.

**STEP 3**
Swab out the body by dropping the weight into the bell and pulling it through. Wipe the outside of your saxophone with a soft, clean cloth. Carefully put away all parts of your saxophone and latch the case.
1. BUSY BEE

2. THE "A" TRAIN

3. SUPER SAX

4. G WHIZ

5. SAX FIFTH AVENUE

6. TALENT SHOW

7. ALTO SAX ANTICS

- A double bar line marks the end of the music.
- Use plenty of air.

- Are you playing with a good embouchure and hand position?
- How is your posture?
1. **THE FIRST NOTE**

   B

   A double bar line marks the end of the music.

2. **THE SECOND NOTE**

   A

3. **TEA FOR TWO**

   Use plenty of air.

4. **THE THIRD NOTE**

   G

5. **THREE OF A KIND**

   Are you playing with a good embouchure and hand position?

6. **THREE'S COMPANY**

7. **WOODWIND WHIRLWIND**

   How is your posture?
1 TIME FOR BAND

2 THE FUN CONTINUES

3 WHOLE Lotta COUNTING

4 FOUR SCORE

5 MIX 'EM UP

6 MELTING POT

7 BAND ON PARADE

► Lines with a medal are Achievement Lines. The chart on page 47 can be used to record your progress.
8 A BREATH OF FRESH AIR

Be sure to take a full breath of air.

9 SIDE BY SIDE

10 TWO BY TWO

11 HALF THE PRICE

Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA Page 39 Welsh Folk Song

13 TWO FOR THE SHOW - Duet

14 GO FOR EXCELLENCE!
A QUARTER’S WORTH

Write in the counting and clap the rhythm before you play.

HOT CROSS BUNS

English Folk Song

AU CLAIRE DE LA LUNE

French Folk Song

Draw in a breath mark at the end of each phrase.

DOWN BY THE STATION

Traditional

EASY STREET

COUNTRY WALK

English Folk Song

GETTIN’ IT TOGETHER

FOR ALTO SAXOPHONES ONLY
23 MERRILY WE ROLL ALONG

Merrily we roll along,
Riding along on the sea,
With the waves crashing all around,
And the wind howling in the noon.

Traditional

24 LIGHTLY ROW - Duet

A. Row, row, row your boat,
Gently down the stream,
Merrily, merrily, merrily,
Merrily, merrily, we come.

B. Row, row, row your boat,
Gently down the stream,
Merrily, merrily, merrily,
Merrily, merrily, we come.

Traditional

25 ONE STEP AT A TIME

One step at a time, we'll make our way,
Through the mist and the rain,
With the sun shining on our face,
And the birds singing in the rain.

26 GOOD KING WENCESLAS

Solo/Soli Tutti Solo/Soli Tutti

Traditional English Carol

27 SONG OF THE FJORDS

Solo/Soli Tutti Solo/Soli Tutti

Norwegian Folk Song

28 Compose your own composition:

Composer __________ your name

Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE!

Go for excellence,
Racing like the wind,
With the speed and the power,
And the courage never hind.

Traditional
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

**WARM-UP**

**TIED AND TRUE**

**JOLLY OLD ST. NICHOLAS - Duet**

American Carol

**AMIGOS**

Mexican Folk Song

> Write in the counting and clap the rhythm before you play.

**FARM OUT**

Traditional

**FOR ALTO SAXOPHONES ONLY**

> Keep your fingers close to the keys.
A sharp ($) raises the pitch of a note one half step. It remains in effect for the entire measure.

**MARK TIME**

F sharp (F#)

F#:

also played F#

**SWEETLY SINGS THE DONKEY - Round**

Traditional

1.

2.

**MARY ANN**

Solo/Soli

Tutti

Write in the note names before you play.

**CRUSADER'S MARCH**

Page 39

Traditional

Write in the counting and clap the rhythm before you play.

**BALANCE THE SCALES**

Draw one note or one rest to balance each scale.

**GO FOR EXCELLENCE!**


**DIVISI**  Part of the section plays the top notes and part of the section plays the bottom notes.

**UNISON**  Everyone plays the same notes.

**BALANCE BUILDER**

**JINGLE BELLS**

Band Arrangement

J. S. Pierpont (1822 - 1893)  arr. Chuck Elledge (b. 1961)

**SCHOOL SONG**

Solo/Soli

Solo/Soli

**FOR ALTO SAXOPHONES ONLY**
EIGHTH NOTES

Two eighth notes are as long as a quarter note.

Each eighth note gets 1/2 count in 3/8 and 3/4 time.

1/2 + 1/2 = 1 count

WARM-UP

45 EIGHTH NOTE ENCOUNTER

Write in the counting for the top line before you play.

46 JIM ALONG JOSIE

American Folk Song

47 EIGHTH NOTE EXPLORER

Write in the counting for the top line before you play.

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)

49 GO FOR EXCELLENCE!
50 EIGHTH NOTE EXPRESS

Write in the counting for the top line before you play.

51 SKIP IT, LOU

Solo/Soli

Tutti

Solo/Soli

Tutti

American Folk Song

52 EIGHTH NOTE EXPERT

Write in the counting for the top line before you play.

53 MEXICAN MOUNTAIN SONG

Mexican Folk Song

54 BAFFLING BAR LINES

Write in the counting and draw in the bar lines before you play.

55 FOR ALTO SAXOPHONES ONLY
SLUR

A curved line that connects two or more notes of different pitches.

PICK-UP NOTE

A note that comes before the first full measure of a piece of music.

56 WARM-UP

Tongue only the first note of each slur.

57 THEME FROM “SYMPHONY NO. 1”

Johannes Brahms (1833 - 1897)

58 ERIE CANAL CAPERS

American Work Song

59 LAUGHING SONG - Round

Traditional

60 STAR SEARCH

Wolfgang Amadeus Mozart (1756 - 1791)

Draw in the missing notes for “Twinkle, Twinkle, Little Star” before you play.

61 GO FOR EXCELLENCE!
62 CLIMBING STAIRS

63 BINGO  American Folk Song

64 THERE’S MUSIC IN THE AIR  George F. Root (1820 - 1895)

65 THERE’S THE SAME MUSIC IN THE AIR  George F. Root (1820 - 1895)

66 SCALE SKILL

67 FOR ALTO SAXOPHONES ONLY
**DOTTED HALF NOTE**

A dot after a note adds half the value of the note.

\[ \frac{1}{2} + \cdot = \frac{1}{2} + \frac{1}{2} = \frac{3}{2} \]

2 + 1 = 2 + 1 = 3 counts

**TIME SIGNATURE**

\[ \frac{3}{4} = 3 \text{ counts in each measure} \]

\[ \frac{1}{4} = \text{quarter note gets 1 count} \]

**DYNAMICS**

*forte* (f) - loud

*piano* (p) - soft

---

**68 WARM-UP**

---

**69 CHANNEL THREE**

- Write in the counting for the top line before you play.

---

**70 DOWN IN THE VALLEY**

American Mountain Song

---

**71 BROTHER MARTIN - Round**

Latin American Folk Song

Page 40

---

**72 THE LITTLE FISH**

Australian Folk Song

---

**73 GO FOR EXCELLENCE!**

“When Love Is Kind”

Czech Folk Song
74 WARM-UP

75 OLD BLUE
Solo/Soli

76 THIRD TIME AROUND

77 LULLABY - Duet

78 MINUTEMAN MARCH

79 FOR ALTO SAXOPHONES ONLY

*Use the alternate F♯ fingerings when moving from F♮ to F♯ or F♯ to F♮.
**MEXICAN HAT DANCE**

- **Accent**: Attack the note louder.
- **1st and 2nd Endings**: Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.
- **One-Measure Repeat Sign**: Repeat the previous measure.

**FRÈRE JACQUES - Round**

**MORNING MOOD**

- **Composer**: Edvard Grieg (1843 - 1907)

**MING COURT**

**GO FOR EXCELLENCE!**

- **Tip**: Write an S under each slur and a T under the tie before you play.
- **Finger**: *Use the alternate F♯ fingering.
The written piano accompaniment for SAWMILL CREEK is included on track 1 of CD 2 for easy access in a performance situation.

SAWMILL CREEK
Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

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85 WARM-UP

86 FULL OF HOT AIR

87 DANZA GIOVANNI

88 G MAJOR SCALE SKILL (Concert B♭ Major)

89 THE MAN ON THE FLYING TRAPEZE

George Leybourne (1842 - 1884)

90 Composer ____________________________

91 FOR ALTO SAXOPHONES ONLY

Using the given rhythms, draw in notes to complete the melody. Title and play your composition.
92 LOOK SHARP
C sharp (C♯)

This key signature means play all F's as F sharps and all C's as C sharps.

93 AURA LEE
G. R. Poulton (d. 1867)

Circle the notes changed by the key signature.

94 BARCAROLLE
Jacques Offenbach (1819 - 1880)

95 JUST BY ACCIDENT
Page 40

96 D MAJOR SCALE SKILL (Concert F Major)

Arpeggio

Chords

97 SAILOR’S SONG
Solo/Soli

Tutti

1. , 2.

98 GO FOR EXCELLENCE!
“This Old Man”

American Folk Song
Go back to the beginning and play until the *Fine.*

99 WARM-UP

100 IN THE POCKET  Page 40

101 POCKET CHANGE

102 STRICTLY BUSINESS  Page 40

- Use the alternate F♯ fingerings.

103 SMOOTH SAILING

104 ROSES FROM THE SOUTH  Johann Strauss, Jr. (1825 - 1899)

105 THEME FROM “HANSEL AND GRETEL”  Engelbert Humperdinck (1854 - 1921)

106 FOR ALTO SAXOPHONES ONLY

- Use the alternate F♯ fingerings.
107 THAT’S A WRAP

108 POLLY WOLLY DOODLE  American Folk Song

109 VOLGA BOAT SONG  Russian Folk Song

110  Hand Clappers

Composer  your name

Knee Slappers

Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

111 GO FOR EXCELLENCE!  Tielman Susato (1500? - 1561?)

"Ronde"
SINGLE EIGHTH NOTE
A single eighth note is half as long as a quarter note.
\[ \text{\( \frac{1}{8} \) count} \]

DOTTED QUARTER NOTE
A dot after a note adds half the value of the note.
\[ \text{\( \frac{1}{8} \) count} \]

112 WARM-UP - Band Arrangement

113 SHORT CUT

Write in the counting for the top line before you play.

114 SPOT THE DOTS

Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT
Welsh Folk Song

116 ALOUETTE
French-Canadian Folk Song

117 FOR ALTO SAXOPHONES ONLY
118 JUST A LITTLE OFF THE TOP

119 TOP DRAWER - Duet

120 HOME ON THE RANGE

121 THE CONQUERING HERO - Duet

122 GO FOR EXCELLENCE!
**TEMPOS**
- Andante - moderately slow
- Moderato - moderate speed
- Allegro - quick and lively

**DYNAMICS**
- mezzo forte (mf) - medium loud
- mezzo piano (mp) - medium soft

123. **WARM-UP - Band Arrangement**  
Andante

124. **HIGH WINDS AHEAD**  
Andante

125. **LOOK BEFORE YOU LEAP**  
Moderato

126. **C MAJOR SCALE SKILL (Concert Eb Major)**  
Allegro

127. **VARIATIONS ON A THEME BY MOZART**  
Moderato
- Theme (main melody)
- Variation 1 (time signature changes)
- Variation 2 (rhythm changes)
- Variation 3 (melody changes)

128. **FOR ALTO SAXOPHONES ONLY**  
Andante

*Use the alternate C fingering when moving from B to C or C to B.*
129 SLIPPERY SLURS

130 WALTZ STREET
Moderato

131 THEME FROM “SYMPHONY NO. 9”
Moderato
Ludwig van Beethoven (1770 - 1827)

132 READY OR NOT
Andante

133 ACH! DU LIEBER AUGUSTINE
Allegro
German Folk Song

134 GO FOR EXCELLENCE!
Moderato

> Play using each of the following articulations: A. B. C.
Ritardando (ritard. or rit.) - Gradually slow the tempo.

**SAKURA - Duet**
Andante

Japanese Folk Song

**GRANDFATHER'S WHISKERS**
Moderato

American Folk Song

**TWINKLE VARIATION**
Theme

Wolfgang Amadeus Mozart (1756 - 1791)

Composer: your name

Compose a variation on "Twinkle, Twinkle, Little Star."
138 PARTNER SONGS - Duet
Andante
“Swing Low, Sweet Chariot”

“All Night, All Day”

139 MANHATTAN BEACH MARCH
Allegro
John Philip Sousa (1854 - 1932)

140 DYNAMIC DECISION
Write in the following dynamics from softest to loudest: mezzo forte piano forte mezzo piano

141 FOR ALTO SAXOPHONES ONLY
Moderato
142 “LARGO” FROM THE NEW WORLD SYMPHONY
Largo

143 JUST FINE
Moderato

Page 41

*Use the alternate F♯ fingering.

144 CHORALE - Duet
Largo

A.

B.

145 TEMPO TIME
Write in the following tempos from slowest to fastest:  Andante Allegro Moderato Largo

slowest  __________________________  __________________________  __________________________  fastest

146 GO FOR EXCELLENCE!
Allegro
147 **RICOCHET ROCK**  
Allegro  
Chuck Elledge (b. 1961)

148 **LOCH LOMOND**  
Moderato  
Scottish Folk Song

149 **SHALOM, CHAVERIM**  
Andante  
Hebrew Folk Song

* Draw in a breath mark at the end of each phrase.*

150 **FOR ALTO SAXOPHONES ONLY**  
Moderato  
*Be sure to use the alternate C fingering.*
152 GRANDFATHER’S CLOCK
Moderato
Henry C. Work (1832 - 1884)
Fine

153 KUM BA YAH
Largo
African Folk Song

154 GRANT US PEACE - Round
Andante
German Canon

155 GO FOR EXCELLENCE!
Moderato

[Music notation and lyrics provided]
A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

A slur is a curved line that connects two or more notes of different pitches. Tongue only the first note of a slur.
EXCELLERATORS - FOR ALTO SAXOPHONES ONLY

*Use the alternate F# fingering.

*Use the alternate F# fingering.
SCALE STUDIES

G MAJOR SCALE (Concert Bb Major)

C MAJOR SCALE (Concert Eb Major)

D MAJOR SCALE (Concert F Major)

F MAJOR SCALE (Concert Ab Major)

CHROMATIC SCALE
GLOSSARY/INDEX

Accent (p.19) .................. attack the note louder
Accidentals (pp.16, 18, 23) ... sharp, flat, or natural
Allegro (p.28) .................. quick and lively
Andante (p.28) ................. moderately slow
Arpeggio (pp.22-23, 28, 42) .. notes of a chord played one at a time
Articulation (pp.15, 19, 39) ... type of attack used to play a note or group of notes
Bach, Johann Sebastian (pp.36-37) . German composer (1685-1750)
Bar Line (pp.4-6) .............. divides the music staff into measures
Beethoven, Ludwig van (p.29) . German composer (1770-1827)
Brahms, Johannes (p.15) ..... German composer (1833-1897)
Breath Mark (p.7) ............. take a breath
Chord (pp.22-23, 28) .......... two or more pitches sounded at the same time
Chromatic Scale (p.42) ...... scale of half steps
Clarke, Jeremiah (p.30) ...... English composer (1674-1707)
Common Time (p.9) . . . . . . same as $\frac{4}{4}$
Crescendo (p.29) .............. gradually play louder
Da Capo al Fine (p.24) D.C. al Fine . go back to the beginning and play until the Fine
Decrescendo (p.29) .......... gradually play softer
Divisi (p.12) .................. part of the section plays the top notes and part of the section plays the bottom notes
Dominant (pp.12, 30) ...... fifth note of a scale; chord built on fifth note of a scale
Double Bar (pp.4-6) .......... marks the end of the music
Dvořák, Antonín (p.33) ...... Czech composer (1841-1904)
Dynamics (pp.17, 28-29) .... loudness or softness of music
Elledge, Chuck (pp.12, 21, 34, 38) . American composer (b. 1961)
Embouchure (p.3) ............. mouth formation used to play an instrument
Fermata (p.9) ................. hold note or rest longer than its usual value
1st and 2nd Endings (pp.19-20) .... play 1st ending first time through; then, repeat music, skip first ending, and play 2nd ending
Flat (p.16) .................... lowers the pitch of a note $\frac{1}{2}$ step
Forte (p.17) .................. loud
Frost, Robert (p.18) ......... American composer/author (b. 1942)
Grieg, Edvard (p.19) ......... Norwegian composer (1843-1907)
Handel, George Frideric (p.27) . German composer (1685-1759)
Harmony (pp.7, 9-10, 12, 18, 21-23, 26-28, 30-33, 38) . two or more different notes played or sung at the same time
Humperdinck, Engelbert (p.24) . German composer (1854-1921)
Interval ......................... distance between two notes
Introduction (p.32) ........... section of music that precedes the first theme
Kelley, Daniel E. (p.27) ...... American composer (1843-1905)
Key Signature (pp.11, 16, 23) ... sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
Largo (p.33) .................. slow
Ledger Line (pp.46) .......... short lines used to extend the staff
Leybourne, George (p.22) .... English composer (1842-1884)
Long Rest (p.21) .............. rest the number of measures indicated
Mason, Lowell (p.33) ........ American composer (1792-1872)
Measure (pp.4-6) ............. space between two bar lines; also known as a "bar"
Mezzo Forte (p.28) mp ...... medium loud
Mezzo Piano (p.28) mp ...... medium soft
Moderato (p.28) .............. moderate speed
Mouret, Jean-Joseph (p.38) . French composer (1682-1738)
Mozart, Wolfgang Amadeus (pp.15, 28, 31) ... Austrian composer (1756-1791)
Natural (p.18) ......... cancels a flat or sharp
Offenbach, Jacques (p.23) ... French composer (1819-1880)
One-Measure Repeat (p.19) .. repeat the previous measure
Pearson, Bruce ............... American composer/author (b. 1942)
Phrase (p.8) .................. musical thought or sentence
Piano (p.17) ................. soft
Pick-Up Note(s) (p.15) ....... note or notes that come before first full measure
Pierpont, J.S. (p.12) ........... American composer (1822-1893)
Poulton, G.R. (p.23) ......... American composer (d.1867)
Repeat Sign (pp.9, 20) ... repeat from beginning or repeat section of music between repeat signs
Ritardando (ritard. or r.l.) (p.31) ... gradually slow the tempo
Root, George F. (p.16) . . . . American composer/publisher (1820-1895)
Rossini, Gioachchino (p.13) . Italian composer (1792-1868)
Scale (pp.22-23, 28, 42) . . . collection of pitches arranged from lowest to highest or highest to lowest
Sharp (p.23) .................. raises the pitch of a note $\frac{1}{2}$ step
Slur (pp.15, 39) .............. curved line that connects two or more notes of different pitches
Soli (p.9) ..................... whole section plays
Sono (p.9) .................... one person plays
Sousa, John Philip (p.32) ... American composer (1854-1932)
Staff (pp.4-6) ................. lines and spaces on which music is written
Strauss, Johann Jr. (p.24) . . Austrian composer (1825-1899)
Subdominant (pp.12, 30) .... fourth note of a scale; chord built on fourth note of a scale
Susato, Tielman (p.25) ...... Belgian composer (1500?-1561?)
Tempo (pp.28, 31, 33) ...... speed of music
Theme (pp.28, 31-32) ....... main musical idea in a piece of music
Tie (pp.10, 39) ............... curved line that connects two notes of the same pitch; tied notes are played as one unbroken note
Time Signature (pp.4-6, 9-10, 17) . top number tells you number of counts in each measure; bottom number tells you the type of note that receives one count
Tonic (pp.12, 30) ............. first note of a scale; chord built on first note of a scale
Treble Clef (pp.4-6) ........... G Clef; read by flute, oboe, clarinets, saxophones, trumpet, French horn & mallet percussion
Tutti (p.9) .................... everyone plays
Unison (p.12) ................ everyone plays same notes and rhythms
Variation (pp.28, 31) ....... repeated musical idea which has been slightly changed in some way from the original
Work, Henry C. (p.33) ....... American composer (1832-1884)
THE Eb ALTO SAXOPHONE

ALTO SAXOPHONE HISTORY

The saxophone was invented in 1841 by a Belgian clarinetist named Adolphe Sax. After settling in Paris, Sax patented his new invention in 1846. The instrument soon became popular across all of France. Many American musicians visiting Europe took a liking to the saxophone, and it soon found a home in America, where it has remained popular ever since.

Adolphe Sax actually created 14 different sizes of saxophones, seven for orchestra pitched in C and F, and seven for band, pitched in B♭ and E♭. The only saxophones still in common use today are the E♭ alto saxophone, the B♭ tenor saxophone, and the E♭ baritone saxophone. The B♭ soprano saxophone is also used occasionally, especially in jazz and small ensemble music, and a few orchestra pieces call for C tenor saxophone. Although saxophones are built in different keys and sizes, each uses the same fingerings, allowing saxophone players to transfer from instrument to instrument with ease.

The saxophone was invented to be a bridge between the woodwind and brass sections, and to boost the sound of the woodwind section in military bands. The instrument’s combination of metal body and wooden reed allows it to blend equally well with brass or woodwind instruments. However, the saxophone is classified as a member of the woodwind family because of its flute-like key system and use of a reed.

Today, alto saxophones are played in concert and marching bands, jazz ensembles, small chamber groups, and occasionally in orchestras. They are often featured as solo instruments.

ALTO SAXOPHONE SURVIVAL KIT

☐ swab
☐ neck strap
☐ reed holder
☐ pencil
☐ band music
☐ soft, clean cloth
☐ extra reeds
☐ cork grease
☐ method book
☐ music stand
ENHANCED Comprehensive Band Method

What is the Standard of Excellence ENHANCED Comprehensive Band Method?
For years, Bruce Pearson's Standard of Excellence Comprehensive Band Method has been the leader in the world of instrumental method books. While the book remains the same, it has been enhanced to include two CDs containing all Accompaniment Recordings, plus iPAS, and the iPAS Tuner-Metronome. The Standard of Excellence ENHANCED Comprehensive Band Method takes learning to a whole new level!

Who can use the Accompaniment Recordings?
Anyone who has access to a CD player and their Standard of Excellence book can play along with the Accompaniment Recordings.

What is iPAS™?
Interactive Pyware Assessment Software (iPAS) is a unique and innovative tool designed to help you learn to play your musical instrument. Once iPAS is installed on your computer, simply play along with the iPAS accompaniment and iPAS will grade and even record your playing. The notation utilized by iPAS indicates the areas where you need improvement or where you were 100% successful! The easy-to-use iPAS Tuner and Metronome can also be used throughout your practice session to further develop your pitch and rhythm skills.

Who can use iPAS?
All instrumentalists who have access to a computer may use the iPAS Tuner-Metronome at every practice session. iPAS will record and assess Woodwind and Brass players who use Standard of Excellence, Book 1.

How can iPAS assist band directors?
By using the iPAS Teacher's Edition, directors can send assignments and announcements; collect and listen to recordings completed by students at home; search, sort, and print grades with many parameters; and upload lessons and exercises to all students simultaneously.

Accompaniment CD Requirements:
- Any standard CD player

iPAS™ Requirements:
- Microsoft Windows
  - Windows 98 or greater
  - 512MB of RAM or greater (1GB recommended)
  - 1.2 GHz processor or greater (1.6 GHz recommended)
  - 250 MB Hard drive space
  - External microphone—not included (computer's internal microphone will not produce acceptable results)
  - Internet access required for some functions

- Apple Macintosh
  - OS 10.4 or greater
  - 512MB of RAM or greater (1GB recommended)
  - 1.2 GHz processor or greater (1.6 GHz recommended)
  - 250 MB hard drive space
  - External microphone and USB interface—not included
  - Internet access required for some functions