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ARCHIVO MUSICAL
DE
MIGUEL VILLAFRUELA

JOUEZ
DU
SAXOPHONE

(PLAY THE SAXOPHONE)

1^{er} cahier



ÉDITIONS CHOUDENS
38, rue Jean-Mermoz, 75008 PARIS

PRÉFACE

Ce recueil est parfaitement conçu pour que le saxophoniste débutant acquière rapidement un niveau instrumental déjà appréciable. Les exercices, par leur brièveté et leur agrément, contribueront à l'assimilation facile d'un programme de travail très profitable pour l'élève.

Voilà un excellent ouvrage qui témoigne de l'expérience acquise par son auteur dans la tâche de professeur qu'il assume avec tant de conscience et de réussite.

Marcel MULE

Here is a volume perfectly conceived to help the beginning saxophonist to achieve an appreciable instrumental level rapidly. By their brevity and their charm, these exercises will contribute to an easy assimilation of a program of study that is extremely profitable to the pupil.

It is an excellent work, and bears witness to the experience attained by its author in the teaching profession which he exercises so conscientiously and with such success.

Marcel MULE

Adolphe SAX a créé le saxophone en 1840. Depuis, le saxophone a été perfectionné mais a pas subi de modifications importantes.



Il subsiste sept modèles :

Sopranino en MI <i>b</i> (presque inusité)	} instruments du quatuor
Soprano en SI <i>b</i>	
Alto en MI <i>b</i>	
Ténor en SI <i>b</i>	
Baryton en MI <i>b</i>	
Basse en SI <i>b</i>	
Contre basse en MI <i>b</i> (presque inusité)	

Le saxophone est formé des parties suivantes :

Bec, avec anche et ligature	
Bocal	
Tube	} en une seule partie (corps de l'instrument)
Culasse	
Pavillon	

C'est un instrument transpositeur. Exemple :

Le saxophone alto joue :  on entend : 

Il est très difficile de conseiller le choix du bec et de l'anche. Toutefois, il faut éviter les becs : « Jazz », trop ouverts avec lesquels il est difficile de jouer juste et piano dans le grave.

Bien que l'habitude soit prise d'étudier sur un saxophone alto, instrument moyen dans l'étendue de la gamme des saxophones, cette méthode donnera d'aussi bons résultats avec un soprano, un ténor, baryton, etc.

Ce cahier correspond au travail d'une année scolaire à raison de 40 minutes de travail journalier. Un deuxième cahier de « Jouez du saxophone » sera à étudier ensuite.

Pour toute explication théorique détaillée, utile à la compréhension de l'écriture des exercices de cette méthode, il est recommandé de se reporter aux ouvrages théoriques connus. De même, la tenue du bec, du son, et la technique ne peuvent être surveillées efficacement que par un véritable professeur de saxophone.

NOTA : Cet ouvrage est prévu pour l'étude pratiquée sur un bon instrument qui, seul, permet un travail efficace.

PRÉFACE

Grâce à Marcel MULE, le saxophone a conquis ses titres de noblesse. Ses nombreux élèves remplacent peu à peu ces professeurs polyvalents qui, faute de crédit sans doute, enseignaient avec dévouement deux ou trois spécialités.

M. Serge BICHON est un artiste et un pédagogue exceptionnel. Sa classe au Conservatoire régional de Lyon a acquis en peu d'années un niveau remarquable. Son ouvrage est le fruit de son contact permanent avec des enfants de tous niveaux. L'enseignement du saxophone peut commencer très tôt: il fallait une méthode répondant à un souci de progression lente, savamment dosée, respectant un programme solfégique parallèle. La méthode de saxophone de M. Serge BICHON répond à toutes nos exigences. Elle inaugure une série de publications musicales du Conservatoire de Lyon, que les Editions CHOUDENS ont bien voulu graver. Le présent ouvrage entre dans la collection ARS MUSI-CUM.

Louis BERTHOLON
Directeur du Conservatoire régional de Lyon

Thanks to Marcel MULE, the saxophone has won its coat-of-arms among aristocratic instruments. His numerous disciples are gradually replacing those polyvalent professors who, in the absence of sufficient funds undoubtedly, devotedly taught two or three disciplines.

Serge BICHON, is both an artist and an exceptional pedagogue. His class at the Regional Conservatory of Lyon has, in very few years, attained a remarkable level. His work is the fruit of permanent contact with pupils of all levels. The study of the saxophone may be begun at an early age; there was need for a carefully graded method, intelligently dosed, which respects a parallel program in solfège.

The saxophone method of Serge BICHON responds to all our demands. It inaugurates a series of musical publications of the Lyon Conservatory, which the Editions CHOUDENS has accepted to engrave. The present work takes its place in the ARS MUSUCUM collection.

Louis BERTHOLON

AVANT - PROPOS

Notre Maître Marcel MULE a créé cette merveilleuse école classique du saxophone qui fait autorité dans le monde entier. Il a su nous montrer que le travail des doigts n'est rien s'il n'est pas mis au service du son et de l'interprétation.

Cet ouvrage, je l'ai voulu clair, plaisant et efficace, afin que dans la plus petite école de musique comme dans les plus grands Conservatoires, on puisse jouer du saxophone et non plus souffler dans un saxophone.

Le travail précis avec un métronome, le choix minutieux de l'anche (qui a une part très importante dans la formation du son), du bec et de l'instrument, ainsi que la vérification constante par l'oreille de la beauté et de la finesse du son, permettront à l'élève travaillant cette méthode d'entrer dans la lignée des vrais saxophonistes à la suite du Maître que nous admirons tous.

Serge BICHON

AVANT - PROPOS

Our master, Marcel MULE, created this marvellous classical school of the saxophone which stands as an authority in the entire world. He proved to us that the exercise of the fingers is worthless if it is not placed at the service of sonority and interpretation.

I wanted this method to be clear, pleasing, and efficient, so that in the smallest music school, as well as in the greatest conservatories one may be able to play the saxophone, and not merely blow into one.

The precise practice with a metronome, the meticulous choice of the reed (which plays a very important part in the formation of the sound), of the mouth-piece, and of the instrument as well as the ear's constant verification of the beauty and the delicacy of the sonority will allow the student, practicing this method, to enter the ranks of true saxophonists following the Master whom we all admire.

Serge BICHON

Quelques indications de nuance

pp : pianissimo = très doux
p : piano = avec douceur
mp : mezzo piano = mi-doux

mf : mezzo forte = à moitié fort
f : forte = fort
ff : fortissimo = très fort

Pour augmenter on écrit *crescendo* ou

Pour diminuer on écrit *decrescendo* ou

Quelques indications de mouvement

Largo : très large et très lent.
Larghetto : un peu moins lent que largo
Lento : lent
Adagio : un peu moins lent et « à l'aise »
Andante : très modéré
Andantino : modéré.


Allegretto : assez gai et léger
Allegro : gai
Vivace : vif
Presto : très vif
Prestissimo : extrêmement vif

et aussi :

Con moto : avec mouvement
Moderato : modéré

Maestoso : majestueux
Molto : beaucoup

Quelques rappels essentiels

- Le point : placé après une note augmente celle-ci de la moitié de sa valeur primitive. Placé au-dessus de la note, il la raccourcit sans la durcir.
- Le trait : placé sur la note indique qu'il faut bien soutenir le son de cette note.
- L'accent : > placé sur la note indique qu'il faut souffler plus fort au moment de l'émission.
- Le Da-capo : (D.C.) signifie qu'il faut revenir au début du morceau de musique.
- La reprise :  indique qu'il faut reprendre au signe précédent ou au début.

Adolphe SAX created the saxophone towards the year 1840. The saxophone has been improved since then, without however being submitted to substantial changes.

There remains 7 models:

Soprano in E-flat (practically not in use)	} instruments of the quatuor
Soprano in B-flat	
Alto in E-flat	
Tenor in B-flat	
Barytone in E-flat	
Bass in B-flat	
Contrabass in E-flat (practically not in use)	

The saxophone is formed by the following parts:

beak with reed and tie	} in 1 single part, forming the horn of the instrument
mouthpiece	
tube	
breech bell	

The saxophone is a transposing instrument. Example:

The sax-alto plays  one hears 

It is very difficult to give advice for the selection of the beak and of the reed; however, for serious study, the jazz beaks must be avoided when they are too open: It is a delicate matter with them to play "in tune" and "piano" in low pitch.

Although the habit has grown to learn on a saxophone alto, that is an average instrument within the limits of the saxophone range, this method will however give the same good results with a soprano, a tenor, a barytone . . .

This exercise book corresponds to the work of one school year with 40 minutes of daily drill. There will be afterwards the study of a second exercise book of the "play the saxophone".

For any detailed theoretic explanation useful for the understanding of the written exercises this method, it is advisable to refer to the well-known works of theory on the subject. Likewise the holding of the beak, of the sound and practising can be controlled effectively under the supervision of a true saxophone teacher only.

NOTE: This work has for its object the practical study on a reliable instrument, as only a reliable instrument can provide an efficient drilling.

Some shading indications

P.P. : *pianissimo* quite softly
P. : *piano* with softness
M.P. : *mezzo piano* = half softly

M.F. : *mezzo forte* = half loudly
F. : *forte* = loudly
F.F. : *fortissimo* = very loudly

To increase, one writes: *crescendo*, or

To decrease, one writes: *decrescendo*, or

Some movement indications

Largo = very broad and very slow
Larghetto = somewhat less slow than *largo*
Lento = slow
Adagio = somewhat less slow and snugly
Andante = very moderately
Andantino = moderately

Allegretto = rather gay and light
Allegro = gay
Vivace = brisk
Presto = quite brisk
Prestissimo = extremely brisk

and also :

Con moto = with movement
Moderato = moderately

Maestoso = with dignity and strength
Molto = much, very

Some Essential Reminders

The dot : placed after a note, the dot increases this note by the half of its original value placed above the note, the dot makes the note shorter without hardening it.

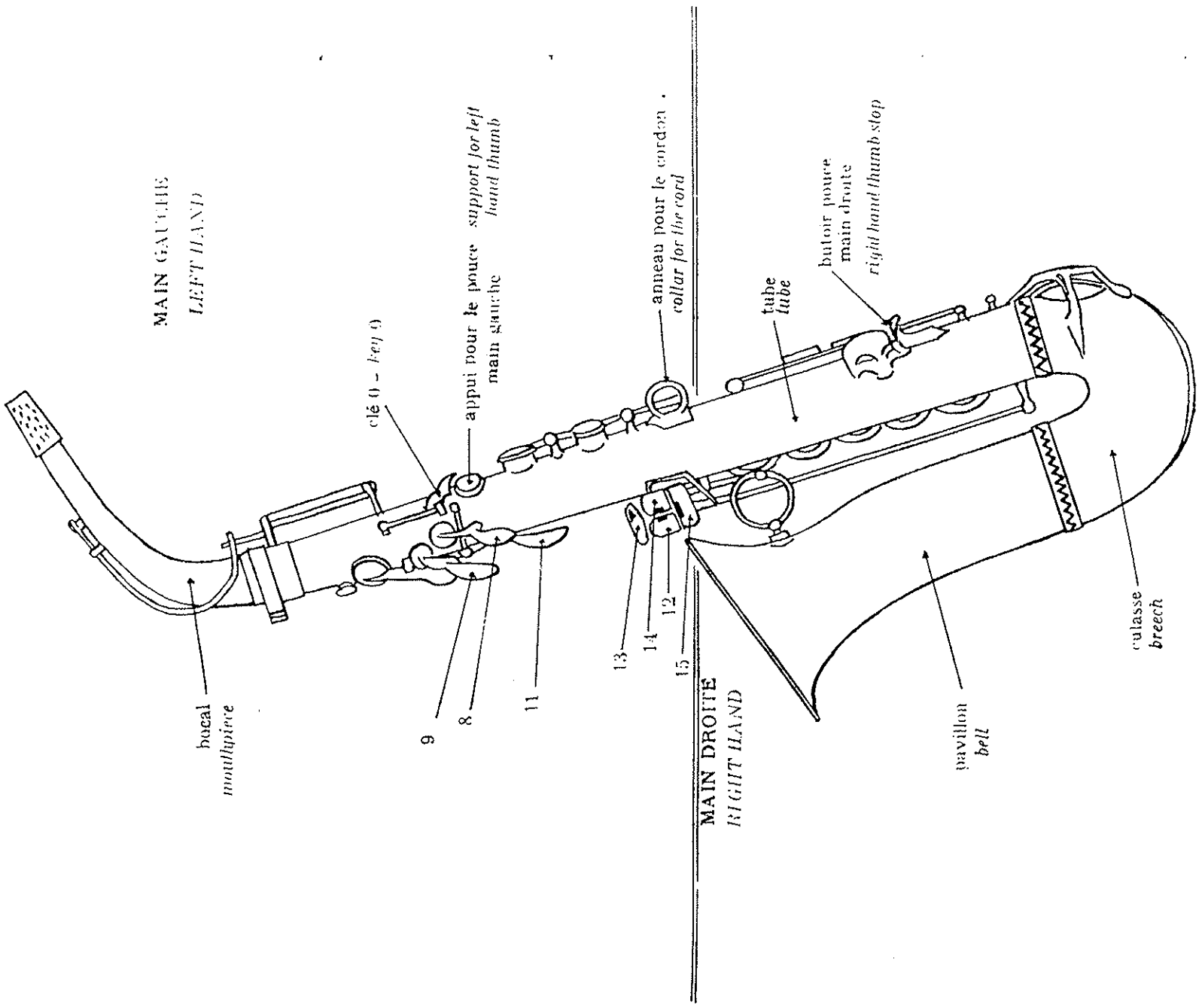
The dash : when placed above a note, the dash means that the sound of this note is to be substantially underlined.

The accent : > placed above the note, the accent means that it is necessary to blow harder at the time of the emission.

The *Da-capo* : (*D. C.*) means that it is necessary to come back to the beginning of the piece of music.

The repetition : || means that it is necessary to begin again from the preceding sign or from the very beginning.

Diagram of Saxophone Alto
Schema du Saxophone Alto



MAIN GAUCHE
LEFT HAND

MAIN DROITE
RIGHT HAND

bocal
mouthpiece

clé (1 - key)

appui pour le pouce
support for left
hand thumb

anneau pour le cordon
collar for the cord

tube
tube

butoir pouce
main droite
right hand thumb stop

pavillon
bell

culasse
breech

9

8

11

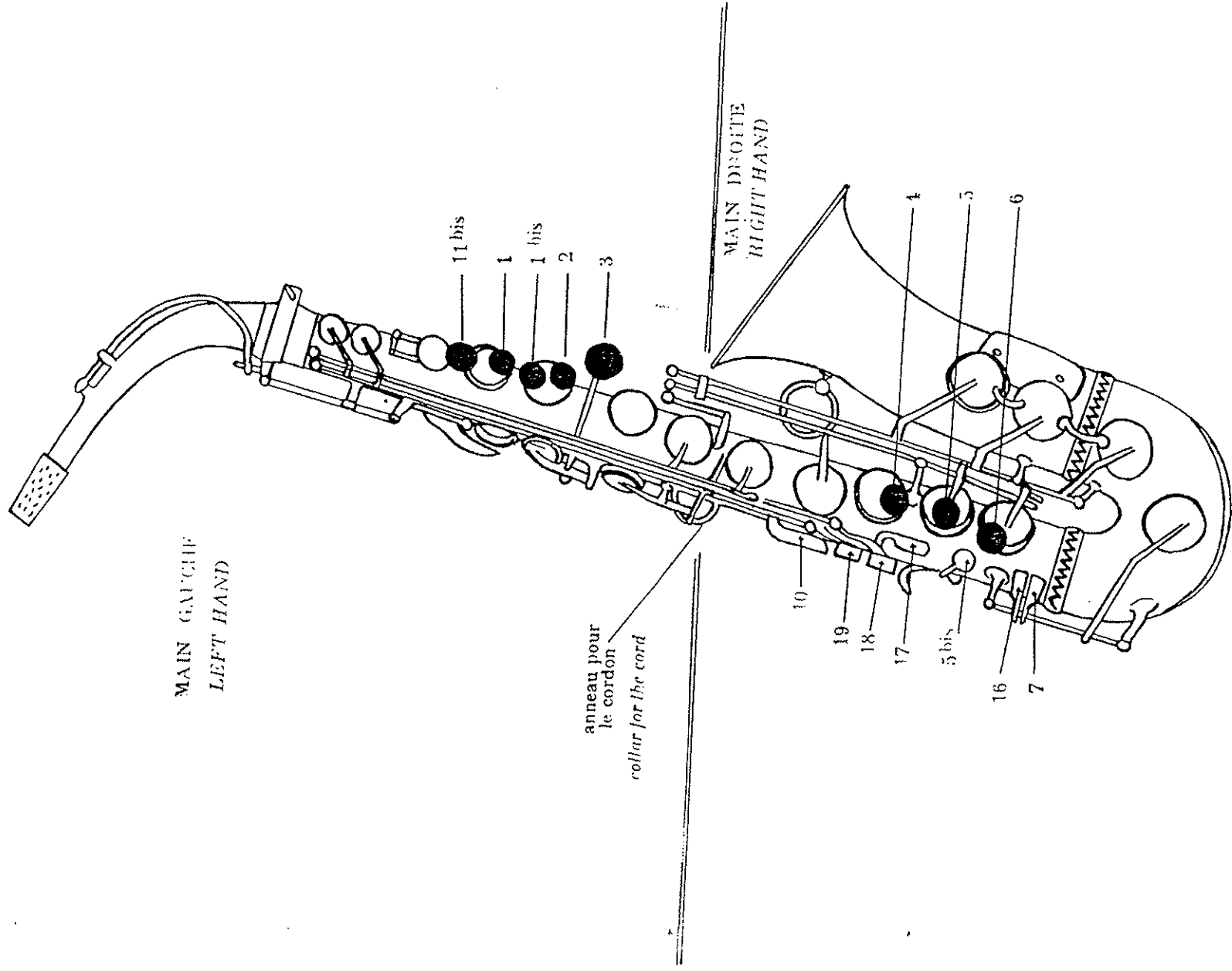
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12

15

Diagram of Saxophone Alto
Schema du Saxophone Alto



Bien coller les lèvres autour du bec et souffler comme pour éteindre une bougie en prononçant "Puh"
 Chercher la position la plus simple et la plus naturelle.
 Ne pas gonfler les joues (surveiller à l'aide d'une glace)
 Il est bien entendu que les dents de la mâchoire supérieure doivent reposer sur le bec alors que la
 lèvre inférieure recouvre les dents de la mâchoire inférieure.

étude des notes

Clé 1 Clés 1 et 2 Clés 1, 2 et 3 Clé 2 seule

jouer chaque note plusieurs fois en la tenant le plus longtemps possible.

exercices mesurés
 (respirer après chaque note)

$\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 50$

la liaison — Pour bien lier les notes, il faut souffler comme pour une seule note et ne déplacer que les doigts.

respirer aux virgules,

Les "exercices rapides" suivants ne doivent pas être considérés comme difficiles puisqu'ils ne demandent que le mouvement d'un ou deux doigts. Il faudra donc les jouer le plus vite possible à condition que le son reste bon.

jouer 10 fois chaque reprise et terminer sur la note de départ
 la reprise est expliquée dans les rappels théoriques des pages précédentes.

Rappel 1 $\text{♩} = 4 \text{ temps}$ $\text{♩} = 3 \text{ temps}$ $\text{♩} = 2 \text{ temps}$ $\text{♩} = 1 \text{ temps}$ $\text{♩} = 1 \text{ temps}$

Stick tightly your lips around the beak and blow as you would do to blow out a candle while saying "Fu".

Look for the most natural and simple position.

Do not bulge your cheeks; (check with a mirror)

It is well understood that the teeth of the upper jaw must rest on the beak, while the lower lip overlaps the teeth of the lower jaw.

Study of the notes

key 1 key 1 and 2 key 1: 2 and 3 key 2 alone

play each note several times, keeping it as long as possible.

measured exercises
(breathe after each note)

$d=60$ $d=60$ $d=50$

the tie — To tie the notes correctly, blow as you would do for one note only, and move the fingers only.

breathe at the commas

The following "quick exercises" are not to be considered as difficult, as they require moving one or two fingers only. It will be necessary therefore to play them as fast as possible, on condition that the sound remains good.

Play ten times each repetition, and finish on the starting note
the repetition is explained in the theoretic reminders of the preceding pages.

Reminder $\circ = 4$ beats $d = 3$ beats $d = 2$ beats $\text{quarter note} = 1$ beat $\text{eighth note} = 1$ beat

2^{me} semaine - 2nd week

Travailler maintenant les poses de son (attaques) avec l'aide de la langue.
Work now at the sound settings (attack) with the tongue

sons filés
sustained tones

étude des notes
note study

Clés 1, 2, 3 et 4 - Clés 1, 2, 3, 4 et 5
key 1, 2, 3, and 4 key 1 2, 3, 4 and 5

Les sons filés doivent être - émis F
The sustained tones must be emitted F

soutenus F pendant 6 ou 8 temps
- held on F during 6 or 8 beats

diminués ensuite très progressivement jusqu'à l'extinction du son.
decreased afterwards very progressively up to the suppression of the sound

exercices rapides
quick exercises

exercices mesurés
measured exercises

$\text{♩} = 60$

respirer après chaque note en prenant soin de vite replacer
breathe after each note being careful to place the lips again on the

les lèvres.
instrument quickly

$\text{♩} = 60$

Recalhe with the commas
respirer aux virgules

♩ = 60

The first system consists of two staves. The top staff is in treble clef with a 2/4 time signature and a tempo marking of ♩ = 60. It contains a melodic line with a series of eighth notes and rests, including a slur over the first four notes. The bottom staff is in bass clef and contains a bass line with a similar rhythmic pattern, also featuring a slur over the first four notes.

♩ = 60

The second system consists of two staves. The top staff continues the melodic line from the first system, with a slur over the first four notes. The bottom staff continues the bass line, also with a slur over the first four notes.

♩ = 50

The third system consists of two staves. The top staff continues the melodic line with a slur over the first four notes. The bottom staff continues the bass line with a slur over the first four notes.

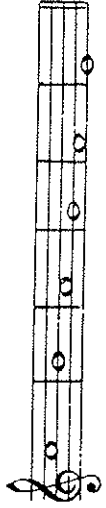
1er Air - 1st tune

♩ = 84

The first system consists of two staves. The top staff is in treble clef with a 2/4 time signature and a tempo marking of ♩ = 84. It contains a melodic line with a series of eighth notes and rests, including a slur over the first four notes. The bottom staff is in bass clef and contains a bass line with a similar rhythmic pattern, also featuring a slur over the first four notes.

3me semaine - 3rd week

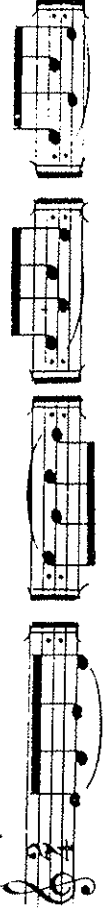
sous filés
sustained
tones



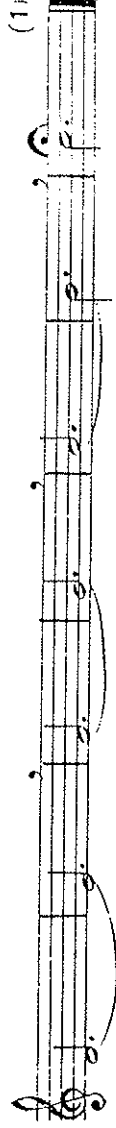
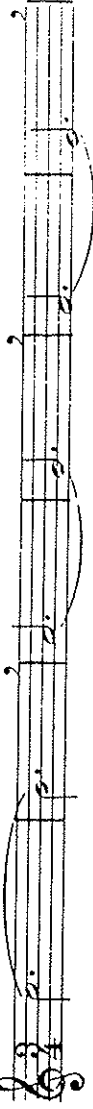
Clés 1, 2, 3, 4, 5 et 6
key 1, 2, 3, 4, 5, and 6

exercices rapides
quick exercises

$\text{♩} = 60$



$\text{♩} = 80$



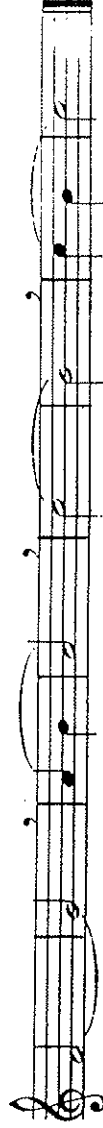
$\text{♩} = 72$



$\text{♩} = 72$



$\text{♩} = 80$



1 Ce signe ⌒ nommé point d'orgue placé sur une note double approximativement la valeur de celle-ci. - Placé sur une figure de silence ou sur une barre de mesure, il s'appellera point d'arrêt et son effet sera le même.

This sign ⌒ that is called pause, doubles approximately the value of a note when it is placed above this note.

When placed above a rest sign or above a bar of measure, it will be called fermata, and its effect will be the same.

*Exercice pour apprendre à détacher plusieurs notes sans respirer:
 Jouer un son file et poser des "attaques" par la langue sans arrêter de souffler.
 (La pointe de la langue doit rester derrière les dents de la mâchoire inférieure)*

Exercises to learn to detach several notes without breathings.
 Play a sustained tone and place "attacks" by means of the tongue, while blowing without stop.
 (The tip of the tongue must remain behind the teeth of the lower jaw)

Il faut toujours surveiller:
Be careful to always check:

la tenue du bec naturelle et souple (lèvres collées autour du bec)
the natural and simple holding of the beak (lips pressed around the beak)

la pression de l'air bien soutenue (penser « Fu »)
the uniformity of air pressure (think « Fu »)
la pose du son directe et franche mais douce
the sound setting, that is to be direct and neat while remaining soft
la tenue du son bien droit (souffler « Fu » d'une façon continue).
the right holding of the sound (blow « Fu » continuously).

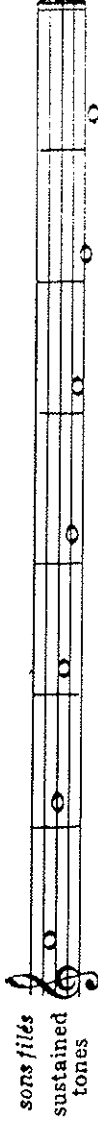
La qualité du son compte plus que la rapidité d'exécution.

The quality of the sound is more important than the quickness of the play.

Il est recommandé de s'aider d'un métronome.

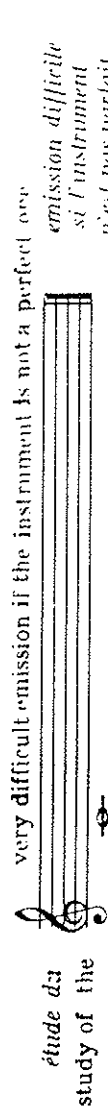
It is advisable to use a metronome.

sons filés
sustained tones



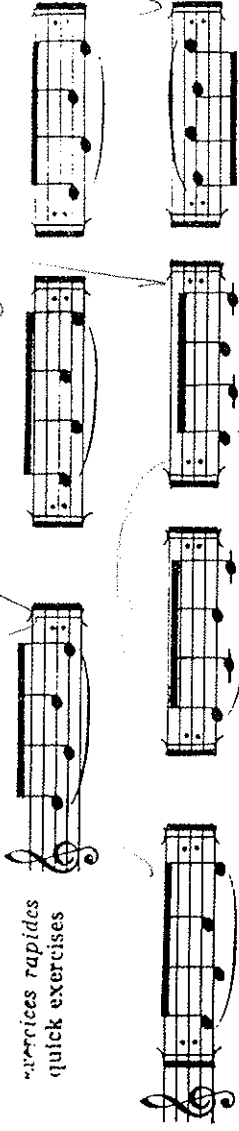
étude de
study of the

very difficult emission if the instrument is not a perfect one
émission difficile si l'instrument n'est pas parfait

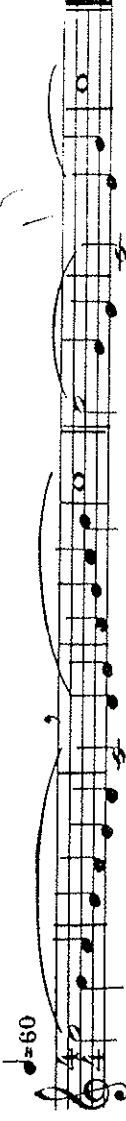


Clés 1, 2, 3, 4, 5, 6 et 7
key 1, 2, 3, 4, 5, 6 and 7

exercices rapides
quick exercises



♩ = 60



♩ = 72



♩ = 72



♩ = 60

17

♩ = 72

(1)

♩ = 72

♩ = 72

3^e Air
3rd tune

♩ = 80

1 This sign means that there will be no note played during the time of the measure.
Its name is : the rest.

1 Ce signe indique qu'aucune note ne sera jouée pendant la durée de la mesure.
Son nom est : la pause.

Handwritten notes: ff f mf p pp

sons liés
sustained tones

A single staff of music in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a slur, and there are double-headed arrows above the staff indicating the sustained nature of the tones.

étude des nouvelles notes.
study of the new notes

A single staff of music in treble clef showing notes: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a slur, and there are double-headed arrows above the staff.

le doigté est le même qu'il l'octave inférieure avec toutefois la cle d'octave (clé 0) en plus.

The fingering is the same as at the lower octave, however with the octave keys (key 0) in addition.

Il faut savoir que pour les notes aiguës il es. nécessaire de souffler davantage.
It is necessary to be aware of the fact that you must blow more for high pitched notes.

exercices rapides
quick exercises

Two staves of music in treble clef. The first staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Both staves have slurs and double-headed arrows above them.

A single staff of music in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a slur, and there are double-headed arrows above the staff.

$\text{♩} = 60$

A single staff of music in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a slur, and there are double-headed arrows above the staff. A tempo marking of quarter note = 60 is present.

$\text{♩} = 60$

A single staff of music in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a slur, and there are double-headed arrows above the staff. A tempo marking of quarter note = 60 is present.

$\text{♩} = 60$

A single staff of music in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are connected by a slur, and there are double-headed arrows above the staff. A tempo marking of quarter note = 60 is present.

$\text{♩} = 76$

19

$\text{♩} = 76$

$\text{♩} = 76$

le Air
4th tune

f fort
strongly

mf a moitié fort
half strongly

p doux et sans force
soft and without strength

1 - le trait placé sur une note indique qu'il faut tenir bien droit le son de cette note (ne pas le diminuer)
 The stroke placed above a note means that the sound of this note must be held substantially right (do not decrease the note).

6me semaine — 6th week

sans fils
sustained tones

A single musical staff in treble clef containing six quarter notes: C4, D4, E4, F4, G4, and A4. The notes are spaced evenly across the staff. There are double-headed arrows above the first and last notes, and a double-headed arrow below the middle three notes, indicating sustained tones.

étude des notes
study of the notes

A musical staff in treble clef with a key signature of one flat (Bb). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The notes are grouped into three sections, each with a key signature symbol (one flat) above it. The first section is labeled 'Clés 0, 8, 9, et 10' and 'key 0, 8, 9, and 10'. The second section is labeled 'Clés 0, 8, 9, 10 et 11' and 'key 0, 8, 9, 10 and 11'. The third section is labeled 'Clés 0, 8, 9, 10 and 11' and 'key 0, 8, 9, 10 and 11'.

exercices rapides
quick exercises

Three musical staves in treble clef, each with a key signature of one flat. Each staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The notes are grouped into three sections, each with a key signature symbol above it. The first section is labeled 'Clés 0, 8, 9, et 10' and 'key 0, 8, 9, and 10'. The second section is labeled 'Clés 0, 8, 9, 10 et 11' and 'key 0, 8, 9, 10 and 11'. The third section is labeled 'Clés 0, 8, 9, 10 and 11' and 'key 0, 8, 9, 10 and 11'.

d = 60

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The notes are grouped into three sections, each with a key signature symbol above it. The tempo is marked 'd = 60'.

d = 52

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The notes are grouped into three sections, each with a key signature symbol above it. The tempo is marked 'd = 52'.

$\text{♩} = 60$

Musical notation for the first system, measures 1-3. The music is in treble clef with a key signature of one flat. It features a melody with eighth and sixteenth notes, some beamed together, and rests. A large checkmark is drawn above the staff.

$\text{♩} = 72$

Musical notation for the second system, measures 4-5. The music continues with similar rhythmic patterns and melodic lines.

5e Air - 5th tune

$\text{♩} = 72$

Musical notation for the third system, measures 6-8. This system includes dynamic markings: *f* (forte) above the first measure, *mf* (mezzo-forte) below the second measure, and *f* below the third measure. A first ending bracket labeled (1) spans the final two measures.

1 - l'accent placé sur une note indique qu'il faut souffler plus fort au moment de l'émission et diminuer aussitôt la pression d'air.
 the accent placed above a note means that you must blow more strongly at the time of the emission and decrease immediately the air pressure.

sons liés
sustained tones

A musical staff in treble clef showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are connected by a long horizontal line, indicating they are sustained tones. The staff ends with a double bar line.

étude de la note
study of the note

very difficult emission if the instrument is not a perfect one
émission très difficile si l'instrument n'est pas parfait.

doigté du Do grave plus Clé 12
fingering of low-pitched C more key 12

A musical staff in treble clef showing a single note C4. The note is marked with a fingering of 12. The staff is annotated with text explaining the difficulty of this note and its fingering.

exercices rapides
10 fois chaque reprise
quick exercises
10 times each
repetition

Three musical staves in treble clef, each containing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are connected by a long horizontal line, indicating they are sustained tones. The staves are annotated with text explaining the difficulty of this note and its fingering.

♩ = 60

A musical staff in treble clef showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are connected by a long horizontal line, indicating they are sustained tones. The staff is annotated with a tempo marking of 60.

♩ = 80

A musical staff in treble clef showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are connected by a long horizontal line, indicating they are sustained tones. The staff is annotated with a tempo marking of 80.

A musical staff in treble clef showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are connected by a long horizontal line, indicating they are sustained tones. The staff is annotated with a tempo marking of 50.

♩ = 50

A musical staff in treble clef showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are connected by a long horizontal line, indicating they are sustained tones. The staff is annotated with a tempo marking of 50.

Musical notation for measures 68-75. The first staff shows a melodic line with a tempo marking of ♩ = 60. The second staff contains a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 76-81. The first staff is marked with ♩ = 76 (1). The second staff continues the melodic line with a slur over the final notes.

Musical notation for measures 82-87. The first staff is marked with ♩ = 92. The second staff continues the melodic line with a slur over the final notes.

6^e Air - 6th tune
♩ = 96

Musical notation for measures 88-94. The first staff is marked with *mf*. The second staff is marked with *f*. The notation includes various rests and slurs.

l - le soupir $\overset{\curvearrowright}{\text{au}}$ $\overset{\curvearrowright}{\text{est}}$ une figure de silence qui a la même durée qu'une noire.
the crotchet-rest $\overset{\curvearrowright}{\text{}}$ or $\overset{\curvearrowright}{\text{r}}$ is a rest sign that has the same duration as a crotchet

sons filés
sustained
tones

A single musical staff in treble clef with a 3/4 time signature. It contains four measures of music, each consisting of a single quarter note. The notes are G4, A4, B4, and C5, each with a fermata above it.

exercices rapides
quick exercises

A musical staff in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G4. The second measure has an eighth note G4 followed by a quarter rest. The third measure has an eighth note G4 followed by a quarter note A4. The fourth measure has an eighth note G4 followed by a quarter note B4. The notes G4, A4, and B4 are circled in each measure.

$\text{♩} = 50$

A musical staff in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G4. The second measure has an eighth note G4 followed by a quarter rest. The third measure has an eighth note G4 followed by a quarter note A4. The fourth measure has an eighth note G4 followed by a quarter note B4. The notes G4, A4, and B4 are circled in each measure.

$\text{♩} = 60$

A musical staff in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G4. The second measure has an eighth note G4 followed by a quarter rest. The third measure has an eighth note G4 followed by a quarter note A4. The fourth measure has an eighth note G4 followed by a quarter note B4. The notes G4, A4, and B4 are circled in each measure.

$\text{♩} = 60$

A musical staff in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G4. The second measure has an eighth note G4 followed by a quarter rest. The third measure has an eighth note G4 followed by a quarter note A4. The fourth measure has an eighth note G4 followed by a quarter note B4. The notes G4, A4, and B4 are circled in each measure.

$\text{♩} = 72$

A musical staff in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G4. The second measure has an eighth note G4 followed by a quarter rest. The third measure has an eighth note G4 followed by a quarter note A4. The fourth measure has an eighth note G4 followed by a quarter note B4. The notes G4, A4, and B4 are circled in each measure.

$\text{♩} = 76$

25

$\text{♩} = 76$

7^e Air
7th tune

$\text{♩} = 96$

8^e Air
8th tune

ralentir
Slow up

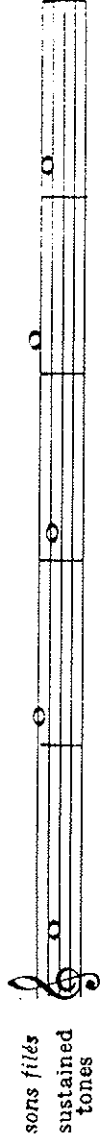
1 - *le demi-soupir* ♪ est une figure de silence qui a la même durée qu'une croche.
 The quaver rest ♪ is a rest sign that has the same duration as a quaver

A.C.20401

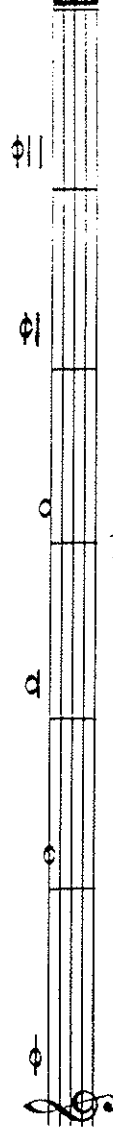
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 MIGUEL VILLAFRUELA**

op. 10
no. 10
med. dirca

sons filés
sustained
tones

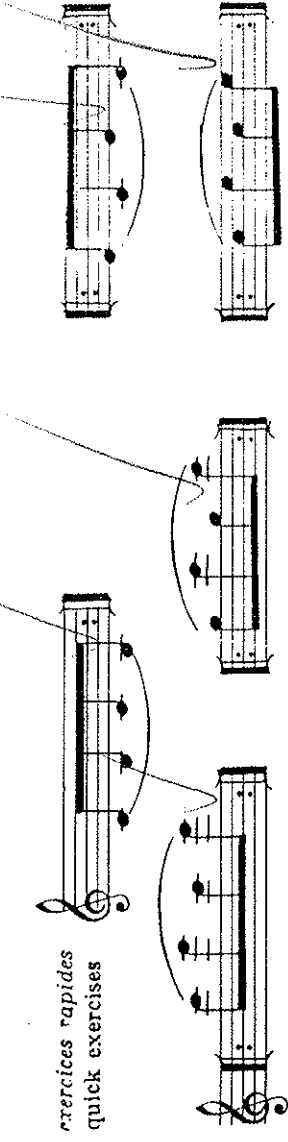


A single musical staff in treble clef containing five whole notes: C4, D4, E4, F4, and G4.



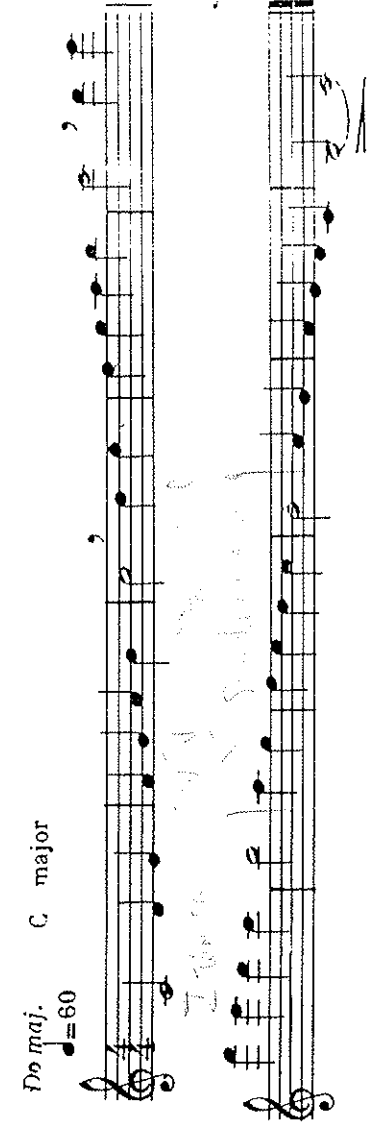
A single musical staff in treble clef containing five whole notes: C4, D4, E4, F4, and G4.

exercices rapides
quick exercises



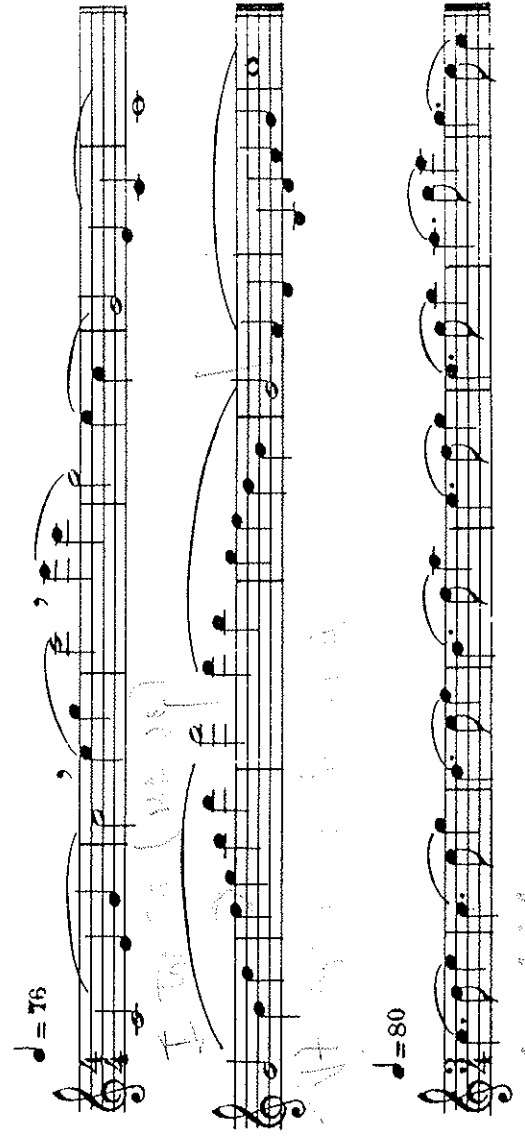
A musical staff in treble clef with a treble clef and a key signature of one sharp (F#). It contains six eighth notes: C4, D4, E4, F4, G4, and A4. Below the staff are two pairs of eighth notes, each pair connected by a slur. The first pair is C4 and D4, and the second pair is E4 and F4. Lines connect the first pair to the first two notes of the staff and the second pair to the third and fourth notes.

Do maj. C major
♩ = 60



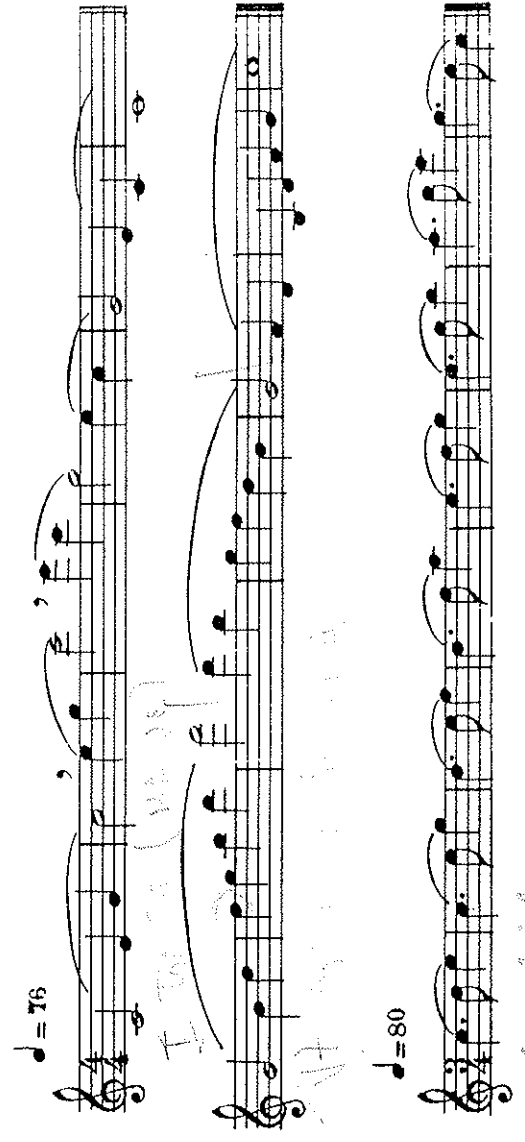
A musical staff in treble clef with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs over the first four notes and the last four notes. Handwritten notes "I 2nd 3rd 4th" are written below the staff.

♩ = 76



A musical staff in treble clef with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs over the first four notes and the last four notes. Handwritten notes "I 2nd 3rd 4th" are written below the staff.

♩ = 80



A musical staff in treble clef with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are slurs over the first four notes and the last four notes. Handwritten notes "I 2nd 3rd 4th" are written below the staff.

155

9e Air - 9th tune

$\text{♩} = 100$

P. 179, 180, 181, 182

étude du

fingerling of the G more key 13

study of the

doigté du Sol plus G16 13

La min. A quatuor

$\text{♩} = 60$

exercices rapides
quick exercises

$\text{♩} = 76$

I (MUR)

VALSINSE (MUR)

$\text{♩} = 92$

(2)

allération
de précaution
Precaution change

10e Air - 10th tune

$\text{♩} = 60$

1 - $\text{♩} = 60$

2 - le becarré (b) est un signe qui annule l'effet du dièse (♯) ou du bémol (b)

the natural sign (̣) is a sign that cancels the effect of the sharp sign (♯) or of the flat sign (b)

sons filés
sustained tones

étude des notes
study of the notes

key 8, 9, 11 and 17 et 0
Clés 8, 9, 10, 11, et 17

exercices rapides
quick exercises

même doigté plus Clé 0
same fingering more key 0

♩ = 60 G major

♩ = 76

♩ = 80

11^e Air
11th tune

♩ = 92

étude des notes
study of the notes

doigté du D \sharp plus Clé 16
fingering of the D more key 16

exercices rapides
quick exercises

Clés 8 et 9
keys 8 and 9

même doigté plus Clé 0
same fingering more key 0

Musical notation for the first section, including a key signature of one sharp (F#) and a common time signature (C). It features a series of notes on a single staff, with some notes circled and connected by lines to indicate fingering or articulation. Below the staff are two rows of 'exercices rapides' (quick exercises) in 16th notes, each with a circled note indicating a specific fingering or key signature change.

$\text{♩} = 60$ E minor

Vivace (1)

Musical notation for the 'Vivace' section, starting with a tempo marking of $\text{♩} = 60$ and a key signature of one sharp (F#). The notation includes a circled '1' and a series of notes with various articulations and slurs. The tempo marking changes to $\text{♩} = 76$ for the subsequent measures.

$\text{♩} = 76$

Musical notation for the '12e Air' section, starting with a tempo marking of $\text{♩} = 76$ and a key signature of one sharp (F#). The notation includes a circled '1' and a series of notes with various articulations and slurs.

$\text{♩} = 76$

12^e Air
12th tune

Musical notation for the '12e Air' section, continuing from the previous measures with a tempo marking of $\text{♩} = 76$ and a key signature of one sharp (F#). The notation includes a circled '1' and a series of notes with various articulations and slurs.

1 - le signe C remplace les chiffres $\frac{4}{4}$ (même mesure)
the sign C takes the place of the numerals $\frac{4}{4}$ (same measure).

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Ilme semaine - 11th week

sons filés
sustained tones

Étude des notes
study of the notes

il faut connaître aussi pour le chromatisme
it is also necessary to know for the chromatism

doigté du Do grave plus Clé B \flat
fingering of the low pitched C more for key B \flat

même doigté plus Clé B \flat
same fingering for key B \flat

Clés 1 et 1 bis key 1 and 1 A

exercices rapides
quick exercises

F \sharp maj. $\text{♩} = 60$ F major

$\text{♩} = 72$

$\text{♩} = 84$

13^e Air
13th tune $\text{♩} = 92$ *mf*

(2) *rall.* *mf et To*

1 - il existe d'autres doigtés pour le Sib qu'il faut éviter d'employer en raison de leur qualité souvent douteuse.

2 *rall...* *en ralentissant*
rall... slowing up

étude des notes
study of the notes

Clé ()
key ()

aucune Clé
no key

Clé ()
key ()

doigté du Do grave et Clé ()
fingering of the low pitched C and
key ()

exercices rapides
quick exercises

Ré min.
♩ = 60 1) minor

♩ = 72

♩ = 92

1^{re}
Air
♩ = 100 14th tune

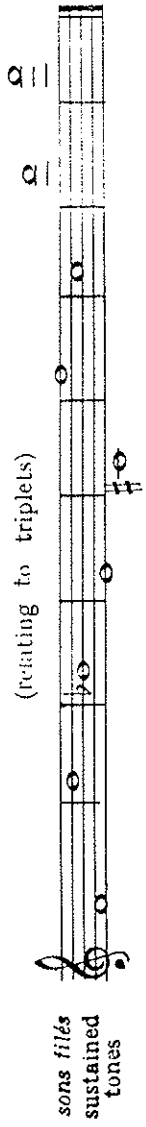
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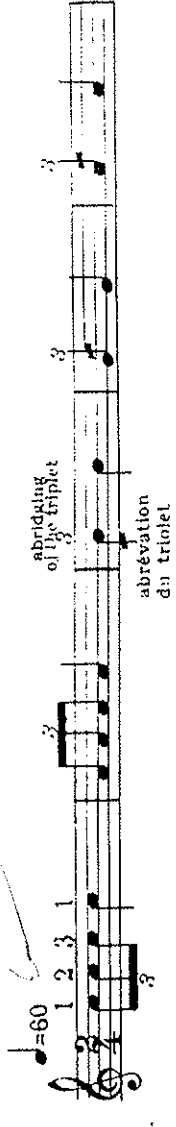
12 me semaine - 12th week

sur les trioles
(relating to triplets)

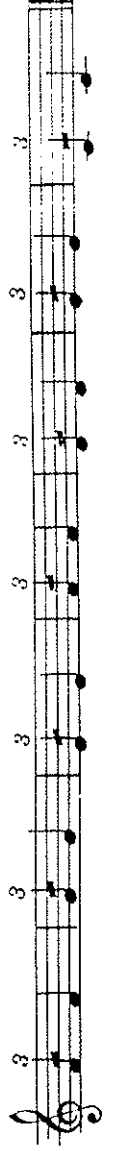
sons filés
sustained
tones



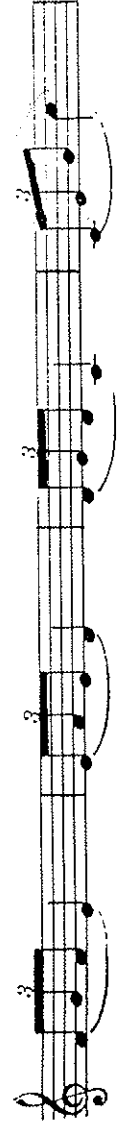
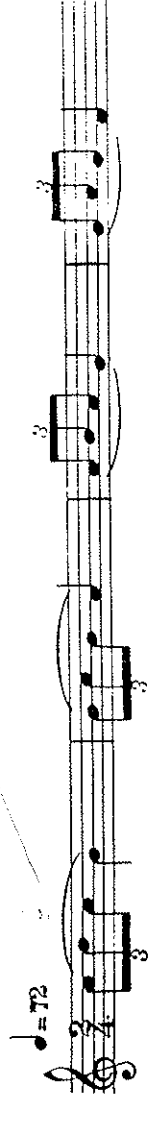
♩ = 60
1 2 3 1



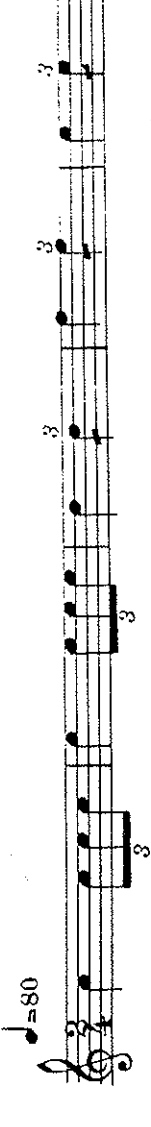
abridging
of the triplet
abréviation
du triole



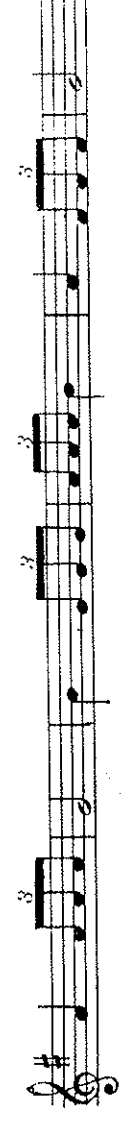
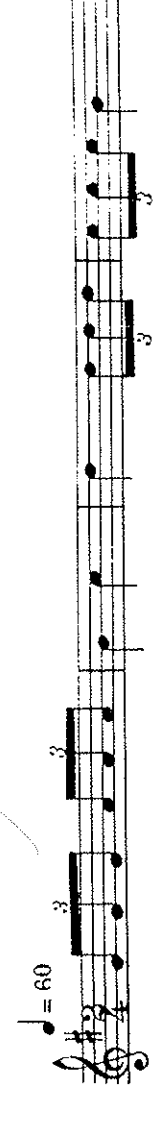
♩ = 72



♩ = 80



♩ = 60



♩ = 72



To de marche - To of sequence

15^e Air
15th lesson

16^e Air
16th lesson

- 1. - le signe *indique qu'il faut rejouer la mesure précédente.*
- the sign *means that the preceding measure is to be played again*
- 2. - noir on 14^e leçon = Mib or F# = même doigt
- see 11th week = Fb and D# = same fingering

13^{me} semaine - 13th week

sons filés
sustained tones

exercices rapides
quick exercises

D major

Ré
maj.

$\text{♩} = 80$

17e Air
17th tune

$\text{♩} = 112$

mf

(de côté)

Pas de nouvelles notes en Si min.: La \sharp = Sib (notes enharmoniques) = même doigté

exercices rapides
quick exercises

No new notes in B minor: A \sharp = Bb
enharmonic notes - same fingering

B minor

Si min.

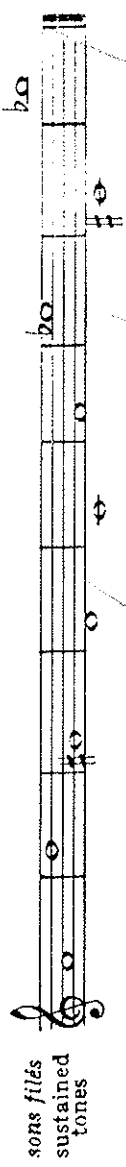
$\text{♩} = 50$

18e Air
18th tune

$\text{♩} = 92$

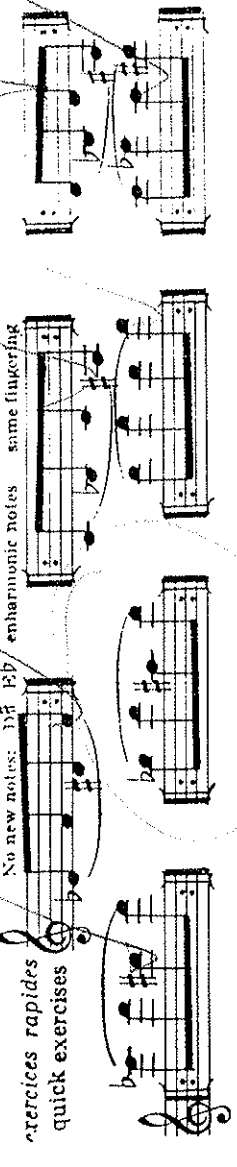
14^{me} semaine - 14th week

sons filés
sustained tones



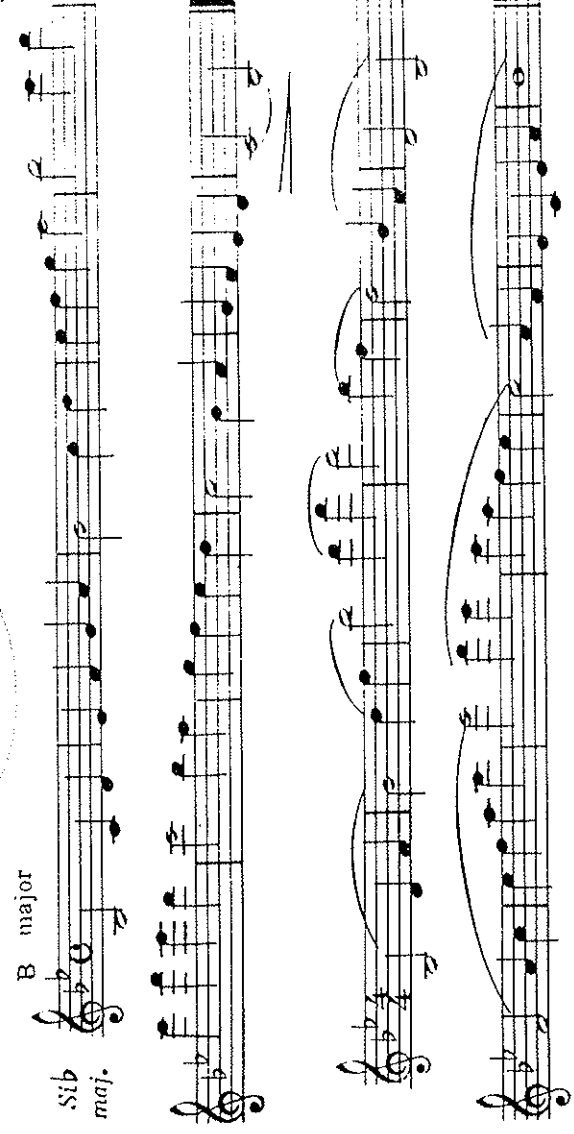
Pas de nouvelles notes : 1^{re} ♯ = Mib (notes enharmoniques) même doigt
exercices rapides
quick exercises

No new notes: 1st ♯ = Mib
enharmonic notes same fingering



Sib
maj.

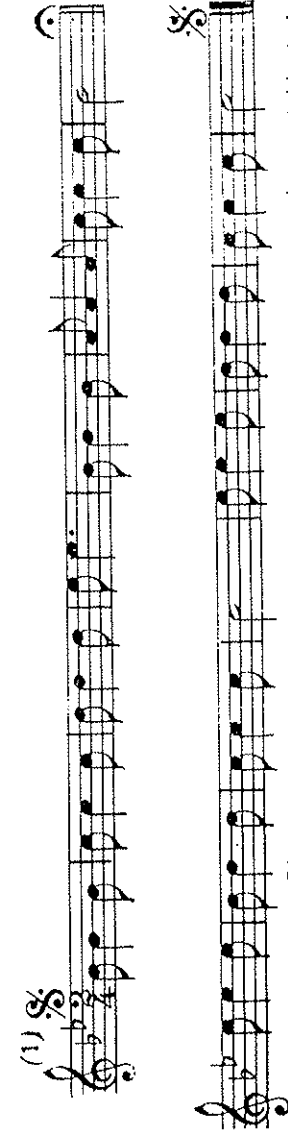
B major



La syncope pourrait s'écrire
The syncopation could be written



(1) %



1 - le signe de renvoi % placé à la fin d'un morceau indique qu'il faut revenir au signe précédent et terminer au point d'arrêt ∞
the refer sign % placed at the end of a piece means that it is necessary to come back to the preceding sign and finish at stop point. ∞

$\text{♩} = 92$

19^e Air
19th tune

exercices rapides
quick exercises

G minor

20^e Air - 20th tune

dim.

p

15^{me} semaine _ 15th week

sons filés
sustained
tunes

exercices rapides
quick exercises

La
major

$\text{♩} = 92$

21^e Air
21st tune

$\text{♩} = 104$
mp

22^e Air
22nd tune

$\text{♩} = 100$

21^e = 1-a
exercices rapides
quick exercises

F minor

23^e Air
23rd tune

$\text{♩} = 92$

To de Bolero lent - Slow bolero To

sons filés
sustained
tones

Pas de nouvelles notes: *Lab = Sol#*
exercices rapides
quick exercises

E^b major
Mib
maj.

♩ = 72

b b b b b b

♩ = 88

exercices rapides
quick exercises

C minor

Do min.

25^e Air
25^e Air tune

M

mp

♩ = 69

très doux

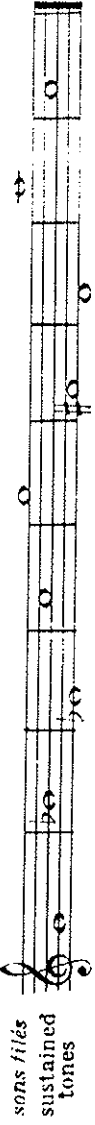
f

1 - le signe indique qu'il faut rejouer les 2 mesures précédentes
The sign means that the 2 preceding measures are to be played again.

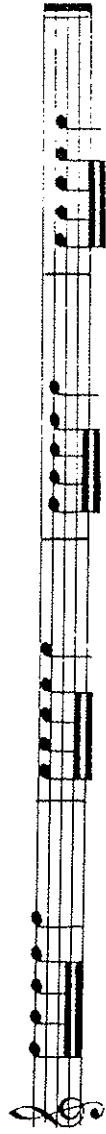
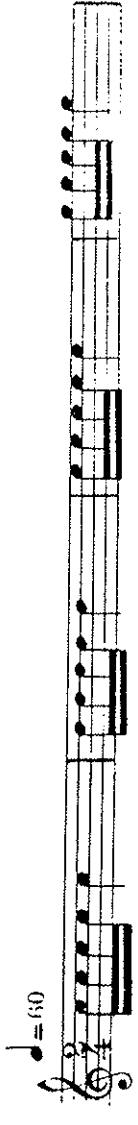
17^{me} semaine - 17th week

sur les doubles croches
(relating to semiquavers)

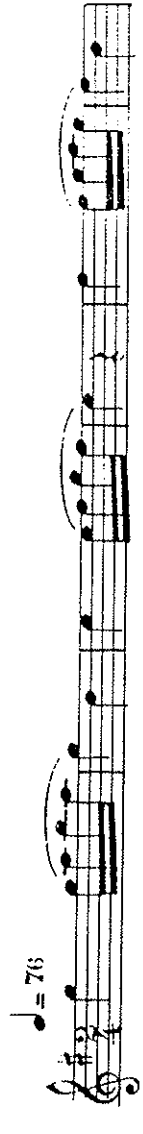
sons filés
sustained tones



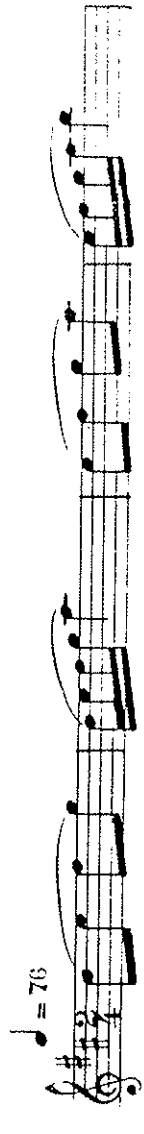
$\text{♩} = 60$



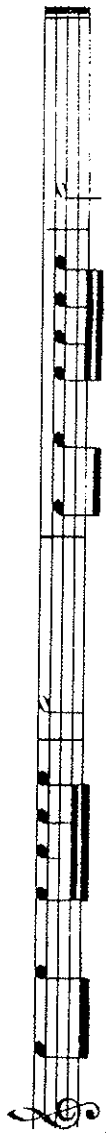
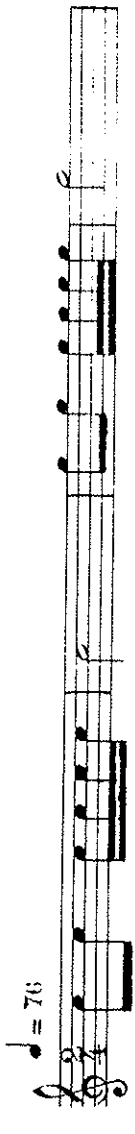
$\text{♩} = 76$



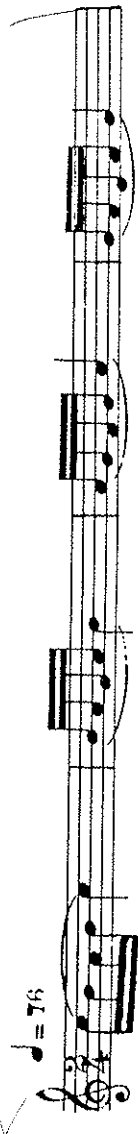
$\text{♩} = 76$



$\text{♩} = 76$



$\text{♩} = 76$



$\text{♩} = 76$
Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

$\text{♩} = 80$
Two musical staves with treble clef, 4/4 time signature, and a melodic line with slurs.

$\text{♩} = 80$
Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

$\text{♩} = 80$
Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

$\text{♩} = 80$
Très vif
Very brisk
26e Air
26th tune
Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

Musical staff with treble clef, 4/4 time signature, and a melodic line with slurs.

sans filés
sustained tones

exercices rapides
quick exercises

Mi maj
E major

Ce rythme
This rhythm

pourrait s'écrire
could be written

♩ = 88

♩ = 88

27^e Air
27th tune

$\text{♩} = 76$

f *p* *mf*

Si \sharp = Do (notes enharmoniques)
B \sharp = C (enharmonic notes)

exercices rapides
quick exercises

Do \sharp min.
C \sharp minor

$\text{♩} = 72$

28^e Air
28th tune

$\text{♩} = 72$

$\text{♩} = 72$

sons filés
sustained
tones

Pas de nouvelles notes: Ré♭, Do♯
exercices rapides
quick exercises

A♭ major

le contre-temps the contra tempo

29^e Air
29th tune

exercices rapides
quick exercises

A series of musical exercises in F minor. The first exercise is a scale: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second exercise is an arpeggiated scale: F4, A4, C5, Bb4, A4, G4, F4. The third exercise is a scale: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The fourth exercise is a scale: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The fifth exercise is a scale: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The sixth exercise is a scale: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F minor

Fa min.

Ce rythme
This rhythm

A musical staff showing a rhythmic pattern: a quarter note followed by a dotted quarter note, repeated. The notes are G4, A4, Bb4, C5, Bb4, A4, G4.

pourrait s'écrire
could be written

A musical staff showing a rhythmic pattern: a quarter note followed by a dotted quarter note, repeated. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. A tempo marking below the staff indicates a quarter note equals 60.

Handwritten mark

♩ = 80

30^e Air
30th tune

A musical staff for the 30th Air, 30th tune. It begins with a tempo marking of a quarter note equals 80 and a dynamic marking of *mf*. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. The staff continues with a series of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

20^{me} semaine - 20th week

sons filés
sustained
tones

Pas de nouvelles notes: La, Si, b

exercices rapides
quick exercises

B major

Ce rythme
This rhythm

pourrait s'écrire
could be written

31st Air
31st tune

$\text{♩} = 100$

Sol# min. $\text{C}\sharp$ minor

le double dièse (x) élève le Fa au niveau du Sol#
The double sharp(x) raises the F to the level of the G#

$\text{♩} = 60$

32^e Air
32nd tune

$\text{♩} = 76$

p

sons filés
sustained tones

exercices rapides
quick exercises

D^b major
Ré^b maj.

♩ = 112
33^e Air
33rd tune

Plus fortement) weight of the upper
rejouer f à l'octave supra
rall.

B^b minor
Si^b min.

♩ = 98
 34e Air
 34th tune
 (1)

mf
22

F# major
 F# major

D# minor
 D# minor

1 - le point placé sur la note raccourcit celle note sans modifier l'émission (*attaque*) (sans la durer)
 The dot placed above the note makes this note shorter without modifying the emission (attack)
 (and without hardening this note.)

Solb maj. Gb major

Ab minor Eb minor

Do# maj. C# major

A# minor

C# major

A \flat minor
 La \flat min.

la gamme chromatique (à jouer tous les jours)

(1) dans la gamme chromatique employer le Sib de côté (clés 1, 2 et 18)
 B \flat chromatic fingering key 1, 2 and 18

Handwritten notes:
 # Fra ...
 dans ...

A.C.20101

Pièce de concours - Piece of concerto




$\text{♩} = 92$
mf

cresc.

rall.

La suite de cet enseignement se trouve au 2^{me} volume.

TABLE DES MATIÈRES

	page
1 ^{re} semaine : Les notes : DO - SI - LA - SOL - La liaison	10
2 ^e semaine : Les notes : FA - MI - La pause - La pose de son	12
3 ^e semaine : La note RE - Les émissions successives sans respirer - Le point d'orgue et point d'arrêt	14
4 ^e semaine : Le DO grave	16
5 ^e semaine : La clé d'octave	18
6 ^e semaine : Les notes aiguës : RE - MI - FA	20
7 ^e semaine : Le SI grave - Le soupir	22
8 ^e semaine : Les croches - Le demi-soupir	24
9 ^e semaine : Les tons de DO majeur et LA mineur - La noire pointée - Le bécarré	26
10 ^e semaine : Les tons de SOL majeur et MI mineur	28
11 ^e semaine : Les tons de FA majeur et RE mineur	30
12 ^e semaine : Les triollets - Le signe ♯	32
13 ^e semaine : Les tons de RE majeur et SI mineur	34
14 ^e semaine : Les tons de SI majeur et SOL mineur - La syncope - Le renvoi ♯	36
15 ^e semaine : Les tons de LA majeur et FA # mineur - La syncope	38
16 ^e semaine : Les tons de MI b majeur et DO mineur - Le signe ♯ - La syncope	40
17 ^e semaine : Les doubles-croches	42
18 ^e semaine : Les tons de MI majeur et DO # mineur - Le rythme 	44
19 ^e semaine : Les tons de la b majeur et FA mineur - Le rythme  - Le contre-temps... ..	46
20 ^e semaine : Les tons de SI majeur et SOL # mineur - Le double dièse - Le rythme  - Le contre-temps	48
21 ^e semaine : Les tons de RE b majeur - SI b mineur - FA # majeur - RE # mineur - Le point placé sur la note - Les tons de SOL b majeur - MI b mineur - DO # majeur - LA # mineur - DO b majeur - LA b mineur - La gamme chromatique	50

PRIMER CURSO BASICO DE SAXOFON
ORDEN DE LA CLASE

1. **Serge Bichon:** Primer Tomo. Repartido en 21 semanas de clases.
 - a) Sonidos mantenidos y filados.
 - b) Mecanismos (intervalos difíciles de las lecciones)
 - c) Lecciones (a la velocidad indicada)

Mínimo: media semana por clase.
Máximo: una semana por clase.

A partir de la semana 9 las escalas y arpeggios se ejecutarán de memoria obligatoriamente.
2. **Hubert Prati:** 29 estudios progresivos muy fáciles y fáciles.

Estos estudios comenzarán a partir de la semana 9 del libro de Bichon.
Uno o dos estudios por clase.

3. **Dúos fáciles.**

4. **Piezas del repertorio con piano.** (Practicar la memorización).

Nota importante: Para promover al 2do curso de saxofón el estudiante tiene que haber vencido como requisito indispensable: las 21 semanas de Serge Bichon, los 29 estudios fáciles de Hubert Prati y haber estudiado como mínimo de 8 a 12 piezas con piano en el año.

Miguel Villafruela
Profesor de Saxofón

348-

Prólogo a la Música

~~#~~ Escala mayor = C#

es LA - A bajo un SOL

#	FA	DO	SOL	3# #
	①	②	③	

af mi

FA:	DO	SOL	Re	4# #

Ciclo di Wu-Yan

Do	-	SOL	1#
SOL	-	Re	2#
Re	-	LA	3#
La	-	mi	4#
mi	-	Si	5#
Si	-	FA#	6#
FA#	-	DO#	7#