

Do not miss a single page of this book



This booklet is brimming full of valuable information about the Saxophone. It tells, even the professional Saxophonist, interesting facts about his favorite instrument. Read it! Keep it! File it for reference where you can find it readily.

Herein is told for what purpose each instrument is best adapted; how to transpose from orchestra parts. Here you find complete description of each model of the Saxophone family and what can be done with it. Read the history of this always popular instrument from its invention by Antoine Joseph Sax to the present time.

Read how, by doubling on the Saxophone, you can double your income.

FORM NO. 12



JAZZ - ★ - Z - ★ - Z - ★ - Z !

THE popularity of the JAZZ Band and JAZZ music remains unabated. The Saxophone with its range possibilities and its pitch, no less than on account of its resemblance to the human voice, is peculiarly adaptable to Jazz music.

One of the most popular instrumentations is the following:

- 1 No. 126 True-Tone Alto Saxophone.
- 1 Buescher-Grand Slide Trombone.
- 1 Buescher-Grand Trumpet, with banjo, drums and piano.

Most of the best Jazz bands include the Saxophone among their instruments. Two Saxophones, a piano, and traps, will by themselves make an excellent band producing all the necessary weird effects. In any town the talent can be found for a band of this character which will instantly leap into popularity for entertainments, concerts and dance music. If more players are available, more Saxophones can be added—the more the merrier, and the greater the number of grotesque effects it is possible to produce.

Our Free Information Bureau (see page 9) will gladly assist you in planning a Jazz Band and in making it successful.



The Tale of the Saxophone

Origin

THE first Saxophone was made by ANTOINE JOSEPH SAX at Paris. Like many other inventors he had jealous imitators who tried to belittle his invention and dispute his priority. Notable amongst these were Wieprecht and Cervený, who caused him much expensive litigation over his patents, which, however, were universally upheld.

The Inventor

Sax was born at Dinant, Belgium, November 6, 1814. His father, Joseph Sax, was a celebrated instrument maker. Antoine, sometimes referred to as Adolphe, displayed great musical ability at an early age as well as a taste for his father's business of instrument making. The father took great pains to encourage these inclinations, giving him a free hand in the workshop and directing his musical studies.

When old enough, the young Antoine was entered at the Brussels Conservatoire de Musique where he studied the Clarinet and Flute. The celebrated master, Bender, made of Sax a clarinet player of great skill, which was never applied in a professional capacity.

His natural bent was mechanical so he returned to the workshop where he applied himself to the task of improving the clarinet, along lines laid down by the elder Sax.

Sax removed from Dinant to Paris in 1842 and opened a modest little workshop in the Rue St. George. His superiority over the other instrument makers in Paris was so marked that Sax soon had to enlarge his quarters in order to handle the orders for instruments, which poured in from professional musicians and others.

The First Saxophone

Sax invented the instrument which bears his name in 1846. He made a quartette of Saxophones consisting of the Bb Soprano, Eb Alto, Bb Tenor and the Eb Baritone, thus adding four new voices to the world of music.

Through friends at court Sax was enabled to secure a practical monopoly for the supply of wind instruments of his manufacture to the French army.



Like many geniuses, Sax was a poor business man and became bankrupt in 1852 but was able to make arrangements with his creditors and to resume business.

In 1859 there was a reformation of pitch, making it necessary for every military band and orchestra in France to procure new wind instruments. This was Sax's opportunity and a business man would have made a fortune. But Sax, while a wonderful musician and inventor was NOT a man of business. His affairs went from bad to worse and at length became hopelessly involved. Although he exhibited in London in 1862 and took the grand prize in Paris in 1867, his fortune continued to decrease until at last he lost all. His factory in Paris passed into other hands, his magnificent collection of musical instruments was sold under the hammer and he was left almost penniless.

There was a time in the career of Sax when he could have retired with a competence if not a fortune. He had friends in high quarters and the assistance of prominent musicians, such as Berloiz, Halevy and Kastner. He had the favorable comments of the French press and in fact the applause of all Europe. All this gave him a position rarely reached by men in middle life. At this point there was a sharp turn and from there on his misfortunes came in groups. He died in the eightieth year of his life, in penury and almost forgotten.

The Saxophone Family

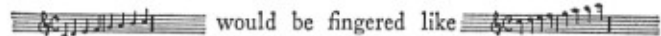
The Saxophone Family: The family consist of Bb Soprano, C Soprano, Eb Soprano, Eb Alto, Bb Tenor, C Melody, Eb Baritone, Eb Contra Bass and Bb Bass, having a collective compass of about four and a quarter octaves, an extent of sounds sufficient to meet requirements of composition and satisfy demands of players. Works finding their expression in the medium range, rather than the extremely low or high, are always more acceptable by the public, and in such works Saxophones are particularly expressive.

Easy to Change from Clarinet to Saxophone: As the harmonics of the Saxophone are identical with those of the Oboe and Flute, its fingering exhibits many points of similarity. It differs materially from the Clarinet in each of those respects. However, players on the three instruments last referred to find little difficulty acquiring mastery of the former. Flute and Oboe players require to adapt themselves to change of mouthpiece only, fingering being nearly the same, and the Clarinetist already accustomed to the reed and form of mouthpiece, experiences little difficulty with the



the fingering, as that of the second octave of the Saxophone is identical with the Clarion register of the Clarinet, the lower octave on the Saxophone being fingered as though he were reading an octave higher than the expressed notes.

Comparing The Saxophone with The Albert System Clarinet:
The scale written thus for Saxophone



on the Clarinet, with the exception of the "F" natural, which is made with the first finger of the right hand on the Saxophone. Comparing it with the Boehm System Clarinet, the fingering is just the same with the exception of the "C" natural on the second added line above the staff. On the Saxophone, "C" can also be made with the first finger of the left hand and the side key called "F" key on Clarinet, consequently the Clarinetist who desires to master the Saxophone has but little to learn. The second octave fingers like the first by adding the octave key with the thumb.

Information for Prospective Saxophone Players

The wonderful popularity of the Saxophone family of wind instruments has led to an immense demand for information regarding the instruments, their possibilities, how to play them, tone, qualities, etc., so we have worked out the following paragraphs which cover the points usually raised in inquiries we have received.

Saxophone Tone Quality: Saxophones have a quality of tone color peculiar to themselves, seeming to unite the tone of the reed instruments with that of the brass, with a tendency to the nasal and somewhat string-like. It is a composite quality, and as produced by an efficient player possesses a vague charm that carries the hearer into the region of doubt as to the true nature of the instrument; for, in the medium register, the tone decidedly resembles the amalgamated effect of Clarinet, Cor Anglais and Violin-cello, whereas in other parts it suggests a combination of a Clarinet with some brass instrument. This singularity, adding, as it does, a rich composite voice of great breadth to the wind-band, makes the Saxophone a most valuable instrument and very desirable in any well constituted organization.

Similarly with all single-reed instruments it is better adapted to *legato* rather than *staccato* articulation. In the former its possibilities nearly equal those of the Clarinet in scale passages and arpeggio. But this applies progressively to the whole family and the breadth of its tone appears to indicate movements of a cantabile nature as the best sphere in which its characterizing may be displayed. There and in sustained harmonies, the family chiefly excels. Its rich tonal coloring, to say nothing of sonority, is such as to arrest attention of



lovers of musical effect and point to the conclusion that the Saxophone possesses a most necessary and it may be said indispensable voice to add to and fuse with others of the wind-band.

Instrumentation

For a Quartet we recommend:

- 1 No. 125 Bb Soprano Saxophone.
- 1 No. 126 Eb Alto Saxophone.
- 1 No. 127 Bb Tenor Saxophone.
- 1 No. 129 Baritone Saxophone.

Some prefer two No. 126 Alto Models and omit the Soprano. This combination gives excellent results.

For a Sextet we recommend:

- 1 No. 125 Bb Soprano Saxophone.
- 2 No. 126 Eb Alto Saxophones.
- 1 No. 127 Bb Tenor Saxophone.
- 1 No. 129 Eb Baritone Saxophone.
- 1 No. 130 Bb Bass Saxophone.

For an Octet we recommend:

- 1 No. 125 Bb Soprano Saxophone.
- 3 No. 126 Eb Alto Saxophones.
- 2 No. 127 Bb Tenor Saxophones.
- 1 No. 129 Eb Baritone Saxophone.
- 1 No. 130 Bb Bass Saxophone.

An excellent combination for Saxophone Bands would be the above instrumentation with the addition of one Eb Soprano Saxophone and one extra Tenor Saxophone. With this combination you can use regular band arrangements—it would not be necessary to have your music specially arranged.

The Eb Soprano will play Eb Cornet parts; the Bb Soprano will play solo Cornet parts; three Alto Saxophones on the regular Alto parts; one Tenor Saxophone on the Baritone part; two Tenor Saxophones on the regular Trombone parts; and use the Baritone and Bass Saxophones on Tuba and Bass parts.

An Excellent Combination for Church or Choir Work Without Transposition:

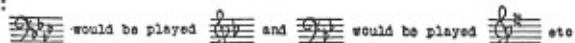
- No. 124 "C" Soprano for playing Soprano (voice) parts
- No. 128 "C" Melody for playing Alto (voice) parts.
- No. 126 Eb Alto for playing Tenor (voice) parts.
- No. 129 Eb Baritone for playing Bass (voice) parts.

See page 8 for reading Bass clef with Baritone Saxophone.

Music Arranged for the Saxophone is usually written in treble clef, but a player who intends to become a good musician ought to read any clef readily. With any new True-Tone Saxophone we will furnish free of charge, on request, a chart giving the fingering in treble, alto, tenor and bass clef.

Play Cello Parts with Alto and Baritone

Alto and Baritone Saxophone players who have only learned the treble clef, but who want to play cello parts or any other written in the key of C and have not the time to learn to read and finger in the bass clef, or who can read both clefs but do not care to transpose, will find it very simple to play cello parts on either of the above instruments by dropping three flats or adding three sharps and then play it as though it were written in the treble clef. For example:



Of course, the accidentals would have to be changed, too, but that comes with a little practice so that the change is made unconsciously. There is no set rule that would apply to the treatment of accidentals in all the different keys. About all we can say is: If the note is raised or lowered in the written key, raise or lower it in the key in which you are playing.

The Tenor Saxophone is an Excellent Substitute for Cello. To play from Cello part, it is best to read bass clef and then the Saxophone is treated the same as a "C" instrument. For instance, "C" bass clef, second space is fingered with all six finger pads closed, and the tone is really "D" on the Saxophone. If you are adept at transposition, you can play treble clef reading three tones higher and leaving off two flats or adding two sharps to given signature. It is an easy matter to learn bass clef fingering, and it is advisable to familiarize yourself with the tenor clef also.

For further information on different instruments of the Saxophone family, see pages 20 to 25 inclusive.

The Buescher Band Instrument Company can supply a chart fully explaining the different transpositions in detail. Price, 50 cents, or supplied at no additional cost with any True-Tone Saxophone purchased.

Advantages of the Saxophone

Quartet, Sextet or Octet

VERY town lacking a regular band offers a splendid opportunity for a Saxophone quartet. A complete band of different instruments calls for an extensive organization giving rise to continued difficulties of maintaining cohesion, perfect co-operation and the necessary practice. Almost invariably there are some members who lack enthusiasm, are irregular in attendance at practice and sometimes even break up profitable excursion arrangements by failing to be on hand to play. These conditions are entirely overcome in the organization of a Saxophone

quartet. In almost any community it is easy to find four or six or even eight who love and enjoy music and are willing to practice and make a big success of a musical organization. With a Saxophone quartet or even the larger organizations, these enthusiasts are always ready to practice and always on the job. Where only four or six are engaged in the work there is a better remuneration for the individual player.

A Saxophone quartet, sextet or octet offers possibilities for a fine program on any occasion, be it a sacred concert or a dance. Solos, duets, and trios can be featured on the different instruments producing a variety impossible in regular band work without long practice on the part of the different players.

Free Information Bureau

We maintain an Information Bureau regarding the Saxophone. This Bureau offers to you Free the services and experience of two of the World's Best Saxophone Players.

Do not hesitate to write for information at any time. We will be glad to give it and you incur no obligation whatever.

Care of the Saxophone

The Saxophone rarely gets out of order if given a little attention. The few suggestions offered here will be of much value, particularly to the beginner.

About nine out of ten of the Saxophones that are sent in for repairs need only repadding. This can be reduced to a minimum if users will follow the instructions given below.

Don't allow moisture to get on the pads. When you play a Saxophone, there is a certain amount of moisture in the breath which condenses and runs down the inside of the Saxophone to the "bow" or bend at the bottom. Always be sure to drain this out AT THE BELL before laying the instrument down. If allowed to remain in the instrument, it will run out of some of the tone holes in the side and get on the pads. The pads of True-Tone instruments are made from the best grade of wool felt, covered with kid skin. To wet them would produce the same effect as it does when washing a pair of kid gloves. The kid skin shrinks out of shape. This will cause the pad to shrivel up and harden so that it don't cover the holes properly. This trouble is usually discovered in the lower notes first.

Don't lay your Saxophone on the piano or anywhere else after using it. Put it in its case or where particles of dust cannot get on the springs and hinges. Be careful to oil all springs and pins occasionally, and **DON'T GET OIL ON THE PADS.** If the pads become a trifle sticky at times you can overcome this largely by sprinkling the affected pads with talcum powder.

Don't allow your mouthpiece to remain on the mouthpipe. Always remove it after playing. Clean out your mouthpiece after using, wipe off the reed and put it on a piece of glass (flat side down) so that it will dry before using. By following this method, the reed will last much longer, as well as the cork on the mouthpipe. Saxophones are built either in high or low pitch, and are not changeable from one pitch to the other. There is no satisfactory attachment that will make possible the combination of a high and low pitch Saxophone. You can vary the pitch slightly for tuning purposes by pushing the mouthpiece farther on to sharpen or, vice versa, to lower the pitch.

Beginners' First Lesson in Playing

Any Make Saxophone from C Soprano to B Bass

Read carefully, then refer to Chart on Page 11

How to Adjust Mouthpiece

AFTER adjusting the mouthpipe to the instrument proper (see chart), take the reed off the mouthpiece and wet it by placing it in the mouth for a moment, then, replace it on the mouthpiece so that the end of the reed is almost even with the end of the mouthpiece. Tighten the reed holder just enough to hold the reed firmly in place.

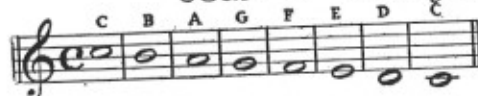
How to Produce Correct Tone

To produce the tone insert about one third of the slanting end of the mouthpiece into the mouth allowing the upper teeth to rest lightly on the top of the mouthpiece with the lower lip drawn slightly back over the lower teeth so as to prevent the teeth from touching the reed. Do not bite the mouthpiece or reed as this will cause the reed to close up the opening and "choke" the tone. Start the air into the instrument by pronouncing the letter "D" or the syllable "Doo." Keep the volume of air even and steady so as to produce a smooth even tone. Breathe deeply and reserve the breath as the tone must be as strong at the end as at the beginning.

Beginners' First Lesson Chart

You Can Teach Yourself How to Play Saxophone by Use of Proper Chart

The following is the descending scale of C Major



○ Indicates holes open
● " " " closed

Mouth pipe

2nd finger left hand closed

1st finger only left hand closed

1st and 2nd finger left hand together

Add 3rd finger left hand

To above add 1st finger right hand

To above add 2nd finger right hand

To above add 3rd finger right hand

To above add little finger right hand (closed)

● Key

For ascending scale read from bottom to top.

How to Finger the Keys

Do not grip the keys with the hands. If the fingers are cramped it is impossible to execute smoothly. Press the pads or keys down just hard enough that they don't allow any air to escape. Do not blow out the cheeks when playing. Keep all the fingers slightly raised above the keys. Do not allow the little fingers to curl back under the keys or body of the instrument.

The First Scale for the Beginner to Learn

The following is the scale of "C" major commonly called the "natural scale" because it contains no sharps or flats. See Chart, Beginners' First Lesson, page 11. It is the first scale for the beginner to learn on any instrument. Other scales both major and minor are to be added one at a time. The other tones which make up the chromatic scale are just as easily produced as the tones in the "natural" scale but the beginner will be less confused by first familiarizing himself with the "natural" scale.

The first note on the chart is middle "C" on the Saxophone, the last note is the lowest "C" on the Saxophone. After becoming thoroughly familiar with the scale as shown on the accompanying chart; play the same scale an octave higher by starting on middle "C", then finger "D" same as shown on chart and open octave key with left thumb and keep it open on all tones above middle "C." When practicing always remember to keep the tone steady. There is nothing so bad as a "shaky" or "shivery" tone.

How to Hold the Saxophone When Playing

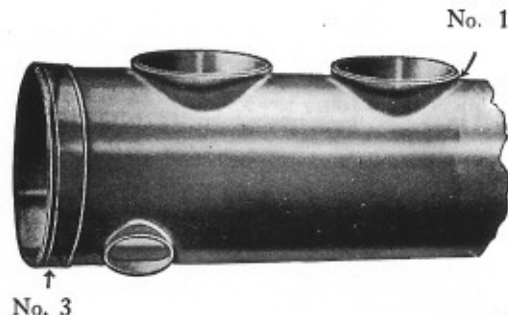
Don't try to hold the weight of the Saxophone on the thumbs. The strap which fastens in the ring on the back of the instrument is for that purpose. Rest the left thumb on the "button" on the back of the Saxophone and the right thumb should be placed under the thumb hook also on the back of the Saxophone but placed a little below the strap ring.

Keys

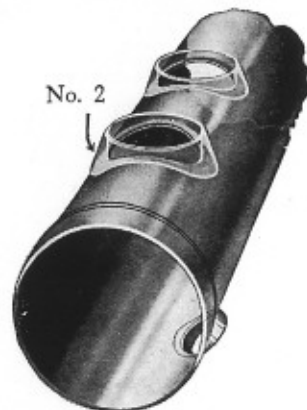
The keys are conveniently arranged to facilitate rapid execution, with a minimum amount of effort on the part of the performer. *Our Single-Acting Octave Key is practically indispensable* to those who desire to play the best music as the composer would have it played. This octave key makes it possible to play any selection of music with the greatest of ease. *You do not have to shift your thumb from one key to another, the change is made automatically from one octave to the other with perfect ease and reliability.*

Some True-Tone Features

RUE-TONE sockets are either made *seamless* see arrow No. 1, which shows the socket to be drawn from material of the tubing—or like see arrow No. 2, which is the Buescher Improved Method, that permits plenty of soldering surface. Either Method *Absolutely Insures no Possibility of Leakage of Air or the Sockets Becoming Loose.* This Company is licensed by Patentee to use drawn sockets as shown by arrow No. 1.



Note that the Buescher Improved joint (connecting ring) is seamless, see arrow No. 3, it being formed up from the material of the tube thereby eliminating the old process of soldering a connecting ring to the tube and its attending weakness and ungraceful proportions.



These features add greatly to the durability of True-Tone Saxophones. Examine the joints of your Saxophone. If it is a True-Tone, where the sockets join the body of the instrument you will find that they are always made in one or the other of the two ways described above; the ways which insure the tone and reliability of the instrument in general. All parts of the True-Tone Saxophones are made and protected in the same safe manner. Wearing of the pads is the weak point in most Saxophones, which are made of thin gauge material. The result is, that pads are soon cut through and leak, to the detriment of the tone. With True-Tone Saxophones the material is heavy. It will not cut the pads, and the life of the instrument is prolonged while the perfection of tone is assured.