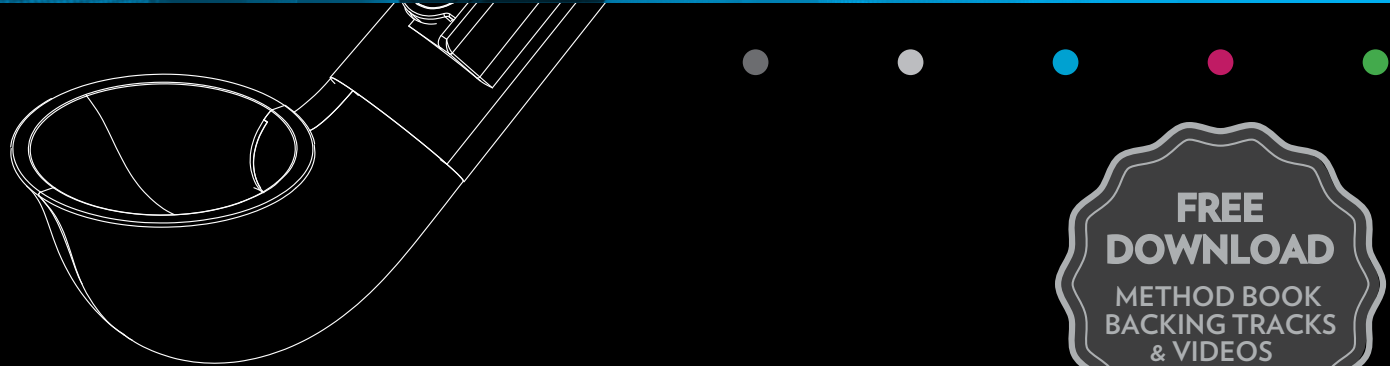




Play It Today!



jSax



**FREE
DOWNLOAD**
METHOD BOOK
BACKING TRACKS
& VIDEOS

www.nuvo-instrumental.com

Introducing Nuvo WindStars!

WindStars is a band program for Elementary Schools using Dood, Toot, jSax Clarinéo and jFlute.

The “First Steps” series provides the foundation for playing all Nuvo instruments. When you feel confident with the basics you can download the WindStars Music Books and explore the WindStars website for more tunes. You will find music in many styles such as jazz, pop, rock, reggae and of course traditional tunes. We will continue to add new tunes and please feel free to contact us with suggestions.

One of the great things about Nuvo instruments is that they are all in the key of C (concert pitch) which means you can share music across instruments and if you want to add piano, guitar and even Orff music, it’s easy to do.


Why not perform at your school or in the local community? If you’d like to share your WindStars or individual performance videos, please contact us through the Nuvo website and we will happily post them on our YouTube channel.

To access the free WindStars music, go to www.nuvo-windstars.com and search the relevant instrument. You can listen to demonstration tracks as well as download backing tracks and sheet music. There is also a free iPad app that has playback options as well as interactive fingering charts for Nuvo instruments.

For more information, please visit www.nuvo-instrumental.com and www.nuvo-windstars.com



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jSax – First Steps Book

The jSax is fantastic fun to play and a great way to introduce younger players to the joy of playing the saxophone and other single reed instruments. It's lightweight, durable and easy to hold, making it the perfect stepping stone from Nuvo Dood and Toot, or recorders. Much of the music in this book can also be played on the Dood and Toot, so if you are in a mixed group with other Nuvo instruments it is easy to practice and perform the music together. This "Play It Today" book will guide you through the basics of playing the instrument and reading music notation. It doesn't matter if you have never read music, or even picked up an instrument before. Many of the tunes in this book can be played in conjunction with the Play It Today for Dood and Toot book, so if you are in a group with other Nuvo instruments, it's easy to make music together. This book is written to be used either on your own, or as part of a larger group or class.

Nuvo Super-Stars & First Steps Certificate

Look out for the 9 stars as you progress through the book. You can color them in when you reach them to show that you have learnt everything up to that point. You can also color the stars below to track your progress.



When you have finished the book, and can play all the tunes perfectly, you can print out the "First Steps Complete" certificate, fill in your name and put it on your wall!

Backing Tracks and Videos

Throughout the book you will find backing tracks and video icons as shown.



VIDEO 01 - Introducing the jSAX



TRACK 01 - B Tune by Graham Lyons

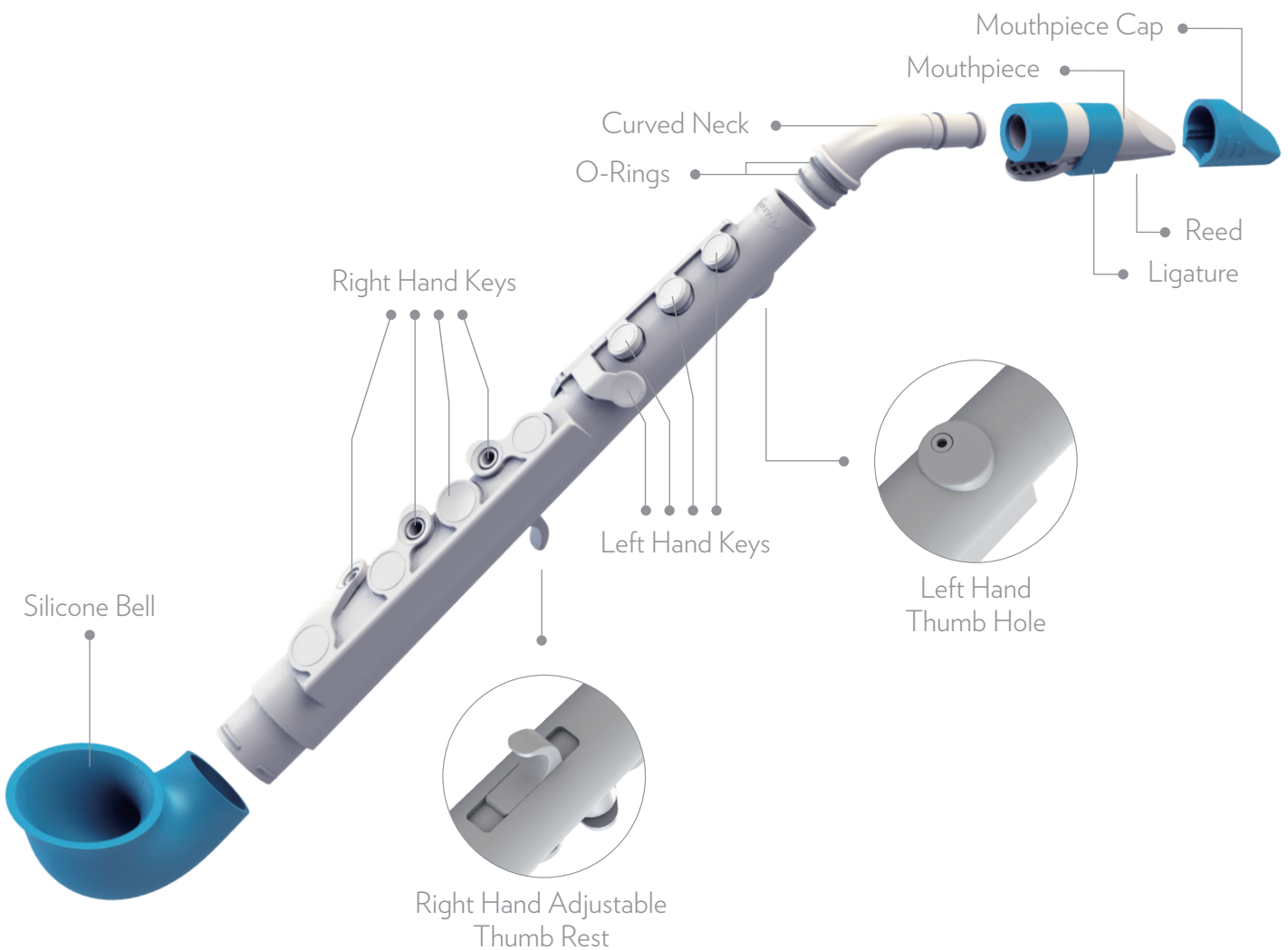
If you are viewing the PDF while online, you can click the icons to access the track or video. You can also download all the tracks and videos and manage them from your computer when not online.

Introducing the jSax!



VIDEO 01 - Introducing the jSax

Your jSax is easy to assemble; it has 4 main parts which simply push together.



Straighten Your jSax

It is possible to straighten your jSax using the additional “Straighten your jSax” kit. The kit has a different bell and neck that when fitted to your jSax make it straight. It’s a fun alternative to the curved jSax, and some players, particularly taller children and adults find the straight sax allows them a more relaxed and comfortable playing position for their shoulders and wrists. The “Straighten Your jSax Kit” is available from your local Nuvo retail store.

There is a video on our [Nuvo YouTube Channel](#) showing different ways you can play your jSax including introducing the “Straighten Your jSax Kit”.

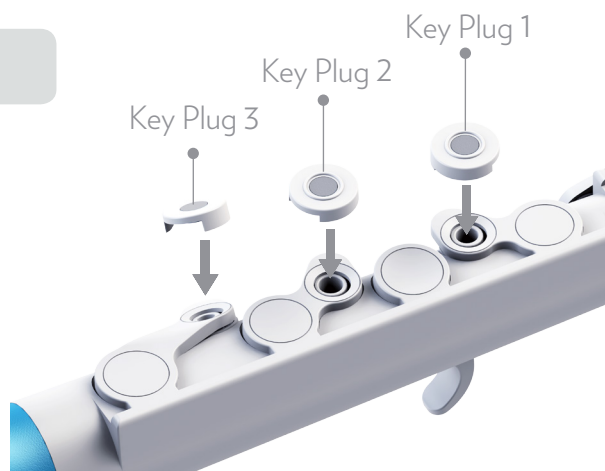


Training Wheels



VIDEO 02 - jSax training wheels how to fit them

Your jSax comes fitted with “Training wheels”. These are small plugs that cover over the 3 holes in the right hand keys, making it easier to play the notes of the C major scale. As you progress and want to play notes outside of this scale, you can remove the plugs and use your fingers to cover the holes. There is a short video showing you how to remove and fit your training wheels.



The Reeds and Mouthpiece



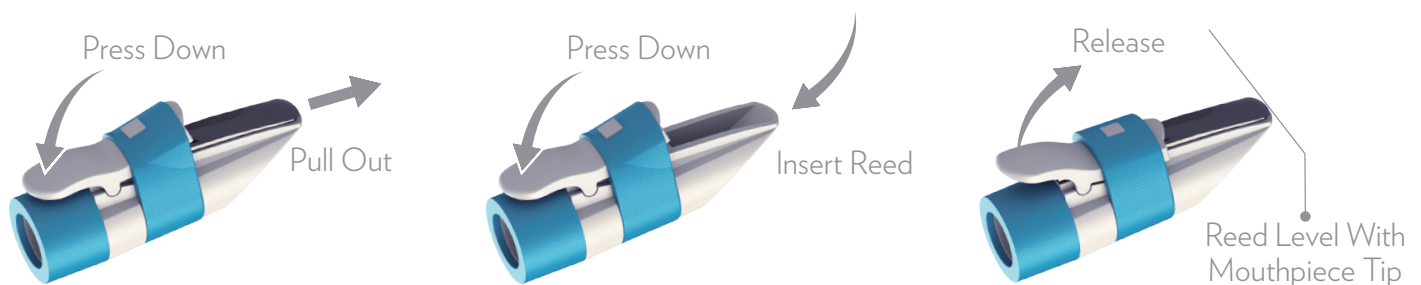
VIDEO 03 - Changing the reed on your jSax

The reed on your jSax is very important, this is the part that vibrates and makes the sound. Your jSax comes with 2 synthetic reeds numbered 1½ and 2. The reed marked 1½ is the softest and should be the easiest to create an initial sound. The 2 reed is a little harder and offers more resistance when played. We recommend starting with the number 1½, and trying the 2 as you progress through the book. If you look after them, your reeds should last a long time. Biting or chewing your reeds will damage them, and they won't work properly. Check the tip of your reed from time to time to make sure it is flat, and always replace the mouthpiece cap carefully when you have finished playing.

Changing the Reeds:

If using Nuvo synthetic reeds, you will notice there is a rib on the back of the reed that fits into the groove on the mouthpiece. If using a cane reed, make sure it is centered and pushed down as far as the mouthpiece will allow. To remove a reed, press the lever and carefully slide the reed away from the mouthpiece.

To insert a reed, press the lever and slide the reed in as far as it will go. You will notice that the tip of the reed should now be level with the tip of the mouthpiece.



When placing the mouthpiece on your jSax, notice the rubber O-rings on the neck which seal the mouthpiece with the body. Make sure they are in their slots before attaching the mouthpiece to the body. The end of the mouthpiece should line up with the line on the neck.

Holding the jSax

Hold your jSax in front of you with your left thumb covering the hole on the back, and your right thumb under the thumb hook. Place the first three fingers of your hand on the top three keys, and the four finger of your right hand over the lower four keys as shown below.



Good Posture

It is important to stand upright and bring your instrument up to your mouth. This will help you to produce good notes. Remember not to bend forward or dip your head towards your instrument.



Correct



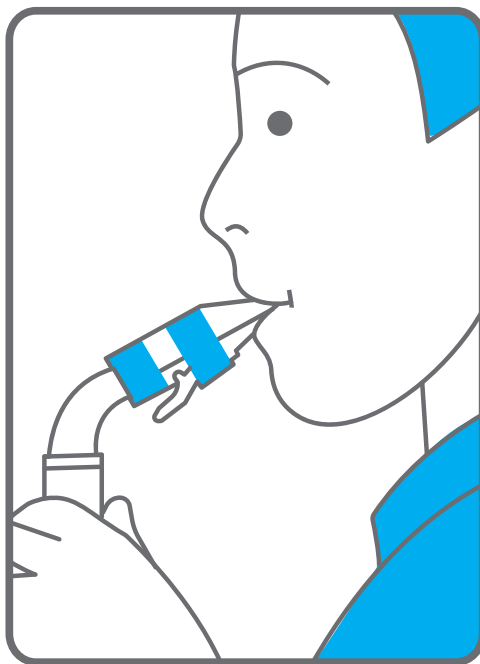
Needs Improvement

Playing Your jSax



VIDEO 04 - Playing your jSax

Make sure your mouthpiece is positioned so the reed is at the bottom. Start by resting your top teeth on the top or “beak” of the mouthpiece about 1cm from the tip, and close your mouth around the mouthpiece. Your bottom lip will cover your lower teeth and make a cushion for the reed to rest on. Now take a breath and without puffing your cheeks out, try to blow a note on the jSax. No need to think about your fingers yet, just think about blowing! You can experiment with a little less and a little more mouthpiece in your mouth and listen to how it changes the sound. So that you can see what your mouth and fingers are actually doing, it’s always a good idea to stand in front of a mirror when you first try to get a sound.

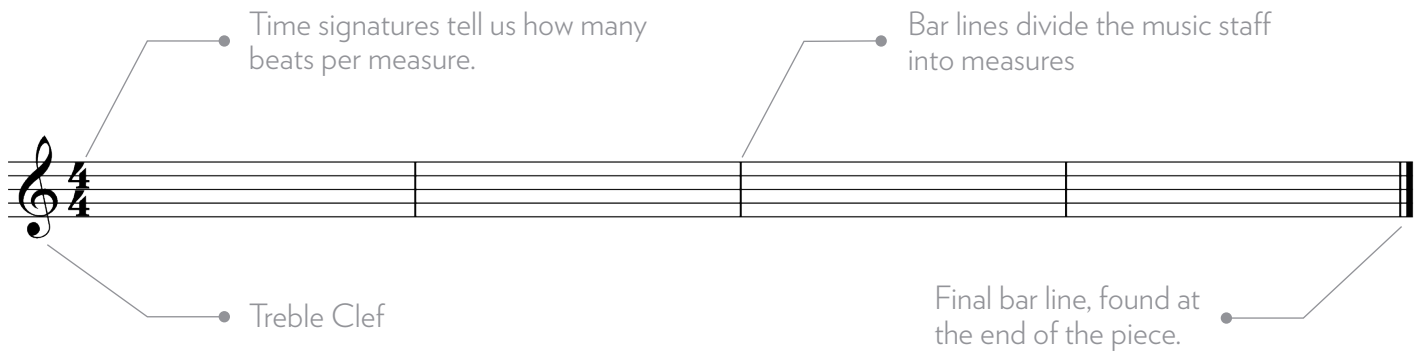


Not Making a Sound?

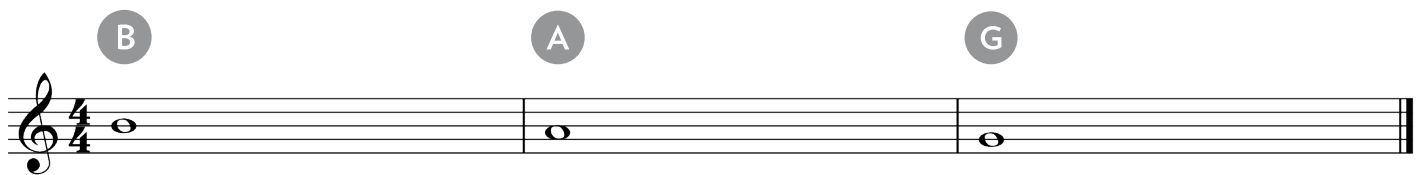
If you find you can't make a sound, you might be biting down on the reed too hard, try to loosen your mouth a little around the mouthpiece. If you are making a lot of squeaking noises, you might have too much of the mouthpiece in your mouth, try sliding the mouthpiece out a little and have another go. Don't worry if you can't always do it first time!

Introducing the Staff or Stave

Musical notation is written out using 5 lines called the staff, or stave. The notes are placed either in the spaces between the lines, or on the lines depending on which notes they are.



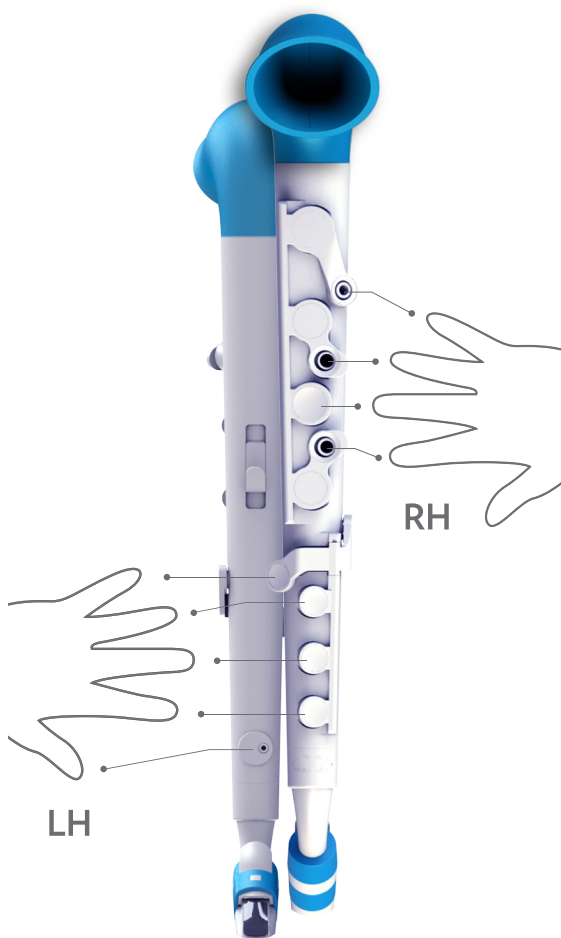
The first 3 notes we will learn on the jSax are called B, A and G, this is what they look like on the staff. Notice how the B and G are on the line, while the A is in the space between the lines.



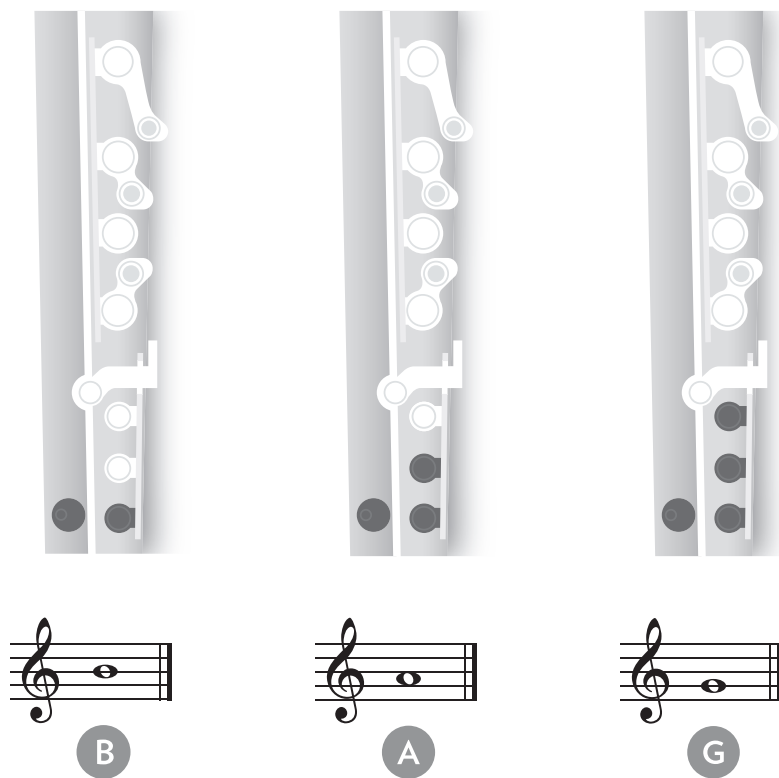
We will learn to read more notes at the same time as we learn to play them on our instruments.

Let's Play Some Notes: B, A and G

The first notes we are going to learn on the jSax are B, A and G. Remember how to hold your instrument – left hand 3 fingers at the top, right hand 4 fingers below and don't forget those thumbs at the back.



This is how to play the notes on your instruments;

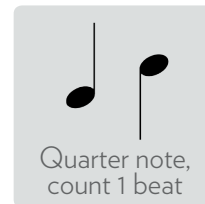
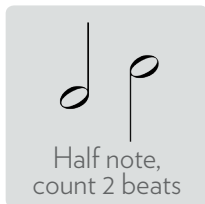
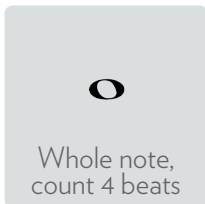


Now have a go at playing the 3 notes, and try moving between them. Always check to make sure you have the hole on the back covered up. Make sure you have your hands the right way around, left at the top, right at the bottom, and be sure to cover over the holes when you play the notes.

* Teachers, check out our “Nuvo Top Tips for Teachers” for some activity ideas *

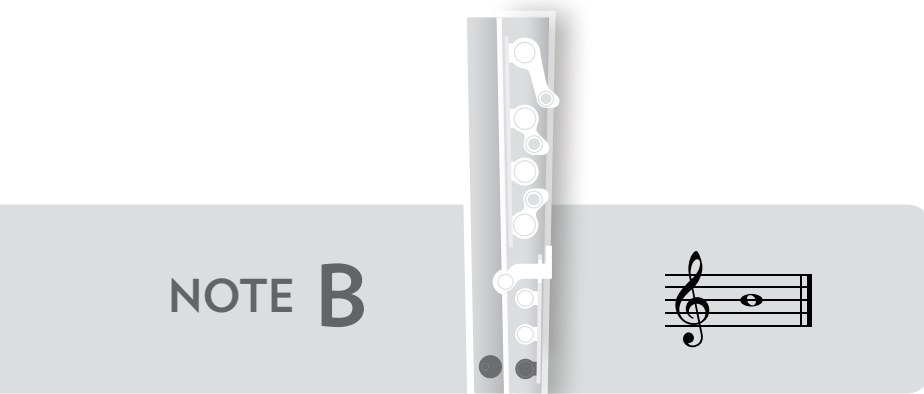
Note Lengths

Music notes don't just tell us what notes to play, but also how long to hold the note on for.



Let's Play Some Tunes

The first tune we are going to play only uses one note – B. First try to clap out the rhythm of the tune, then have a listen to the demonstration track, try clapping along to the tune whilst looking at the music.



B Tune

Graham Lyons



This means rest for the count of 2 beats

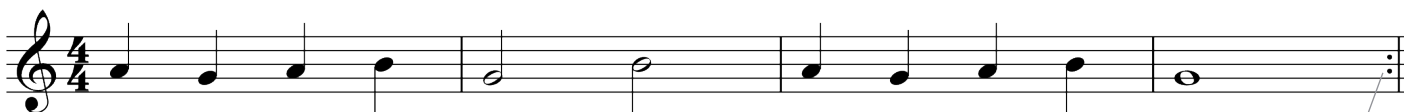
Now try and play the tune on your instrument, follow the music as you play.

If we want the music to sound more interesting we need to use more than one note in a tune. Try playing these 4 tunes that use B, A and G. Notice the repeat sign at the end of each piece - this means you repeat the tune again from the start.



Button

Graham Lyons

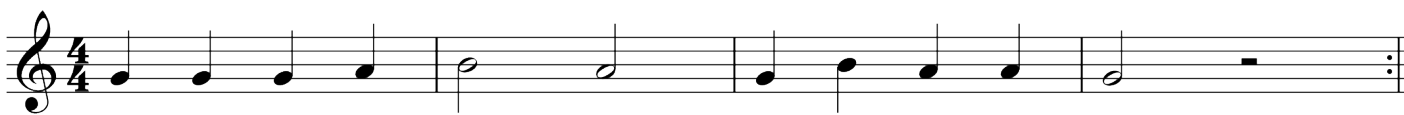


This means repeat



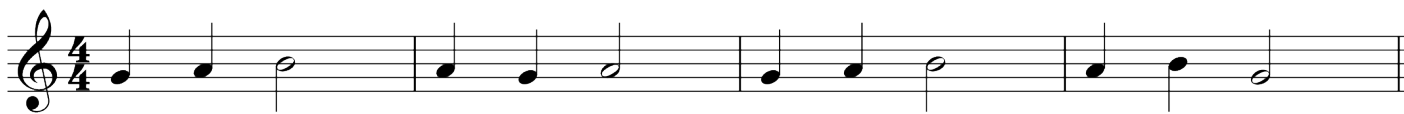
Au Clair de la Lune

Trad.



Suo-Gan

Trad. Welsh



Up and Down

Bruce Hunnisett



More B, A, G Tunes



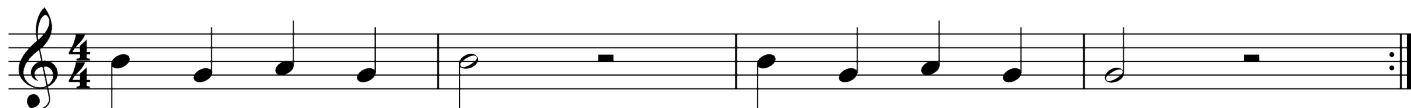
Baggy Pants 1

Graham Lyons



Baggy Pants 2

Graham Lyons



Baggy Pants 3

Graham Lyons



When you play Time Traveller first listen to the backing track, then try to play with the music. In the classroom you could split into Group A and Group B, taking a line each.



Time Traveller

Graham Lyons

Group A

5 Group B

9 Group A

13 Group B

Playing Duets

Music is usually played by more than one instrument at a time. A duet is a piece written for two players. Sometimes the two players have similar sounding lines, other times they have very different lines, but they always sound great when played together.



Rock Duo

Paul Barker

Part 1

Part 2

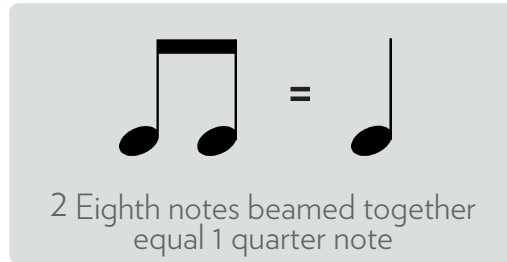
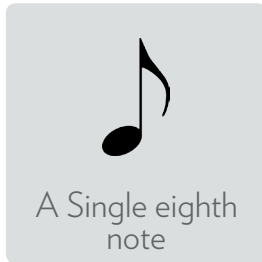
5

1

2

Introducing Eighth Notes

When we need notes that are shorter than quarter notes, we can use eighth notes. Each eighth note is worth half a quarter note.



See if you can spot the eighth notes in Donkeys, clap the rhythm, listen to the track, then try to play it.



Donkeys

Graham Lyons



Starting Notes with Your Tongue

On the jSax we should start some of the notes using our tongue. This is called articulation.

Play a B, and without stopping the air from your lungs, touch the tip of the reed with your tongue to stop the sound. When you take it away the sound will carry on. Now play the note again and try to touch the reed, as if you are saying “Tu, tu, tu.” Try to make all the notes the same length. This is called tonguing!

Try playing Hot Cross Buns, and think about tonguing all the notes.



Hot Cross Buns

Trad.





Eighth Note Workout!

Bruce Hunnisett



Disco Duet

Paul Barker

Moderato

Let's Learn 2 More Notes: C and F

NOTE **C**



NOTE **F**



C Freeze!

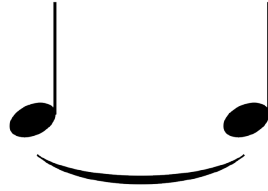
Bruce Hunnisett



Merrily

Trad.

Slurs



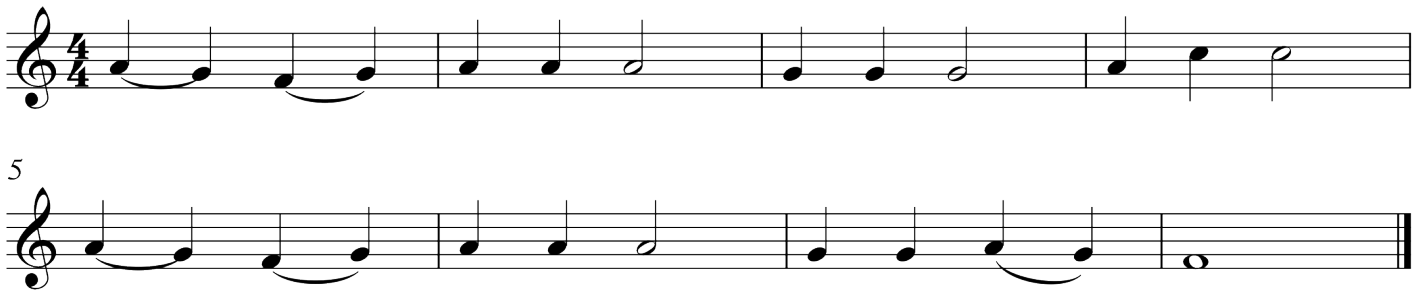
If there are notes in a tune which should not be tongued, we connect the notes with a slur; this means those notes should be played in one breath, moving your fingers smoothly to change the notes. Remember to keep your air moving from one note to the next, so no gaps can be heard between the notes.

Try playing Merrily again, this time with some of the notes slurred. Try to play those passages in one breath, with no gaps.



Merrily

Trad.



Now try playing Hot Cross Buns again, this time using different notes. We call this playing in a different key.



Hot Cross Buns

Trad.



NOTE B \flat



The Flat Sign

A flat sign can be placed in front of any note, it lowers the note by a half-step.

The next note we are learning is a B \flat . It sounds slightly lower than a normal B. Try playing this note, it should sound half way between A and B. Now play B, A and B \flat and listen to the difference between the notes.

21

B Flat, B Tall, B Tuneful!

Bruce Hunnissett

22

Little Hans

Trad.

Introducing the Dotted Half Note



A dot after a note adds half the value of the original note, so the dotted half note will be worth 3 beats.

Look out for the dotted half notes in this tune.



When The Saints

Trad.

8

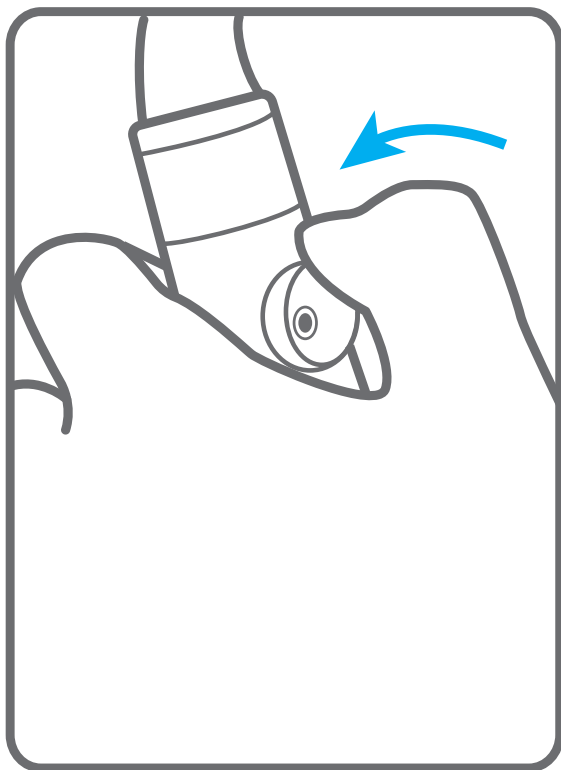
13

Let's Learn D: Introducing the 2nd Octave

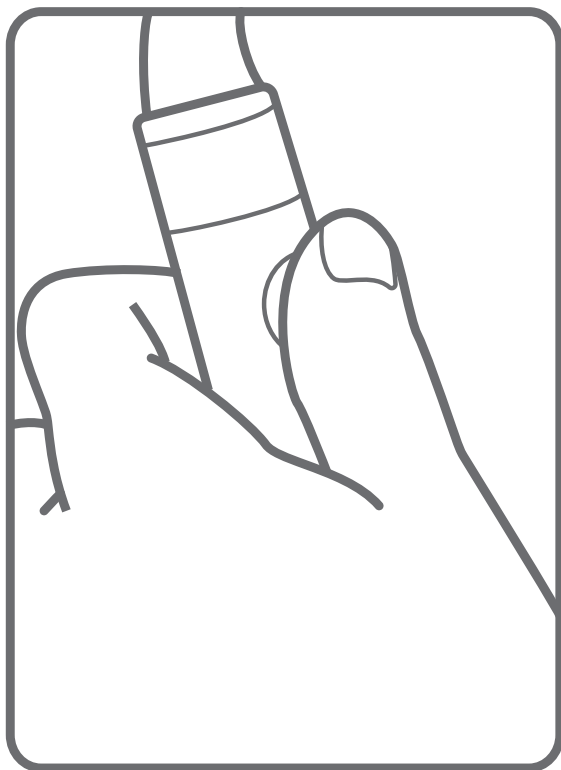


VIDEO 05 - Playing the 2nd octave on the jSax

The next note we will learn is D, this is the first note in the next register. To play the D we need to uncover the small thumb hole on the back of the jSax. Do this by rolling your thumb forward to uncover the hole with the back of your thumb, rather than moving your thumb to the side, or lifting it off all together. This is a similar movement to the “octave key” which can be found on a full size sax.



On



Off

NOTE D



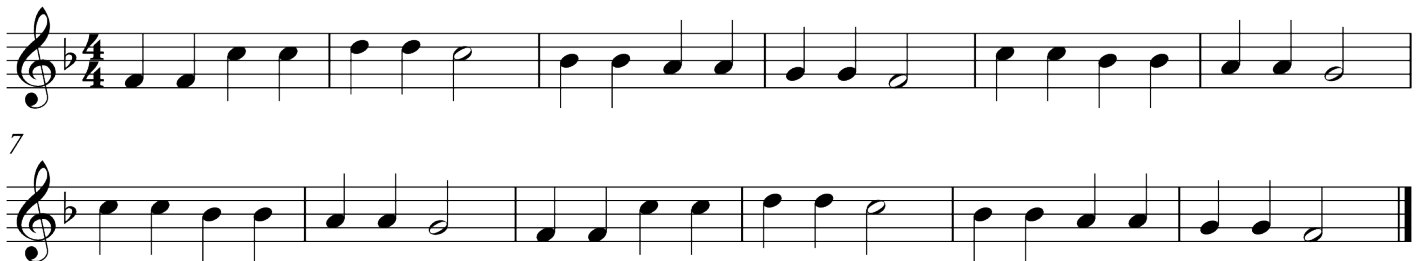
Key Signatures

If you look at the start of Twinkle Twinkle, you will notice a flat sign on the B line at the start of every line. This is called the key signature, and it means all the B notes in the tune should be played as B \flat .



Twinkle Twinkle

Trad.



Dis is "D" Tune!

Bruce Hunnisett



Let's Learn Three More Notes: E, Low D and Low C.

NOTE E



NOTE D



NOTE C



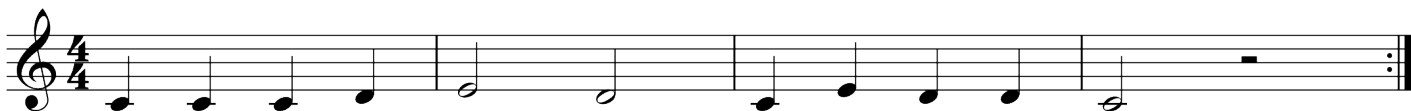
Now try playing these notes. The low notes can be hard at first. If you are struggling to get the correct sound, it might be because your fingers are not covering the left hand holes correctly. Playing in front of a mirror can help you see what your fingers are doing.

Let's revisit some tunes from earlier in the book, but this time we are going to be using these new notes.



Au Clair de la Lune

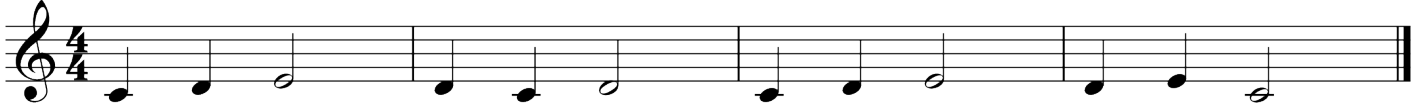
Trad.



27

Suo-Gan

trad. Welsh



28

Up and Down

Bruce Hunnisett



5



Practice all the notes by playing the scale below, it goes from a low C all the way up to a high C. In music we call this a major scale, these types of scale are the foundation for all kinds of music.

The C Major Scale



Try playing the scale both slurred and tongued, it's a great way to warm up and get your fingers moving.

Now that you have learnt to play more notes, it's possible to play more interesting tunes. Take your time with each tune, and try to master each one before moving on. Remember it's a good idea to start slowly and gradually practice the tunes a little faster each time.



London Bridge Is Falling Down

Trad.

Part 1

Part 2

5

1

2

Remember the repeat sign introduced on page 12. In this old favorite you need to repeat the first line once then continue with lines 2 and 3.



Old Macdonald Boogie

Trad.

5

9

Introducing Time Signatures

All of the music we have played so far has been in 4/4, meaning it has 4 quarter note beats in each measure. This is called the time signature.

Country Waltz and Morning have a time signature of 3/4, meaning they only have 3 quarter note beats in each measure. So take care, and count carefully.



Country Waltz

Paul Barker

5

Coun - try waltz, a Coun - try waltz.

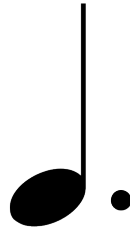
Let's all join in with the coun - try waltz.



Morning

Grieg

Introducing the Dotted Quarter Note



The dotted quarter note is worth 1½ beats. It is often paired with an eighth note, to make 2 complete beats as in Michael Row the Boat Ashore and Ode to Joy.



Michael Row The Boat Ashore

Trad.

5/4

Mi - chael row the boat a - shore, Hal - le - lu -

5

ya. Mi - chael row the boat a - shore, Hal - le - lu -

9

ya, Hal - le - lu - - - - - ya.

Don't forget to check the key signature before playing the next tune.



Ode To Joy

Beethoven 1770-1827





This Old Man

Trad.

This old man. he played one, he played knick knack on my drum. With a
 5
 knick knack pad-dy whack, give a dog a bone, this old man came roll-ing home!

Ties

A tie is a curved line connecting two notes of the same pitch. The two notes are added or “tied” together and played as a single note.

These two tied eighth notes would be played as a single note lasting one quarter note

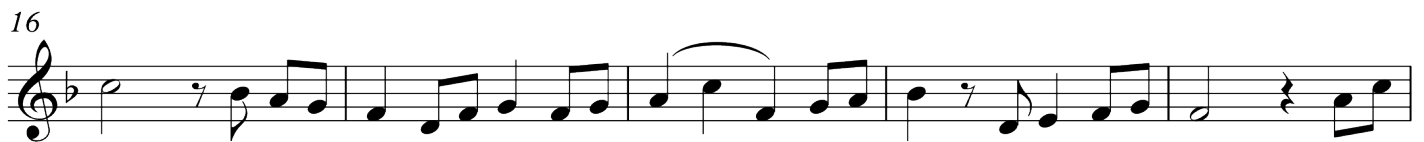
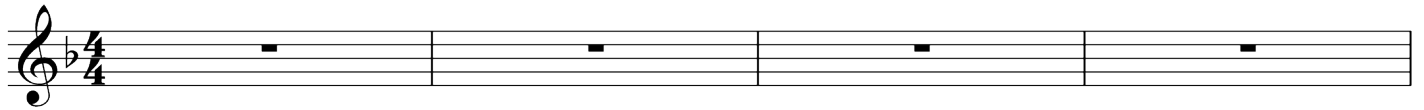
See if you can spot the ties in Flashlight before you try playing it.



Flashlight

Paul Barker

Introduction





Jingle Bells

Trad. Arr. Paul Barker

Part 1

Part 2

5

1

2

9

1

2

13

1

2

38

Chinese Whispers

Paul Barker

Musical notation for 'Chinese Whispers' in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The piece consists of two staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The second staff starts with a '7' above the first measure, indicating a seven-measure phrase, and continues the melodic line with similar rhythmic patterns.

39

Blues in C

Paul Barker

Musical notation for 'Blues in C' in 4/4 time, featuring a treble clef and a key signature of C major. The piece consists of two staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of C major. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The second staff starts with a '7' above the first measure, indicating a seven-measure phrase, and continues the melodic line with similar rhythmic patterns.



Good King Wenceslas

Trad.

4
Good king Wen-ces - las looked out, on the feast of Ste - phen.

5
When the snow lay round a - bout, deep and crisp and e - ven.

9
Bright - ly shone the moon that night, though the frost was cru - el.

13
When a poor man came in - sight, gath'-ring win - ter fu - el.

Notice the 2/4 time signature of the next tune. This tells us there are 2 beats in each bar.



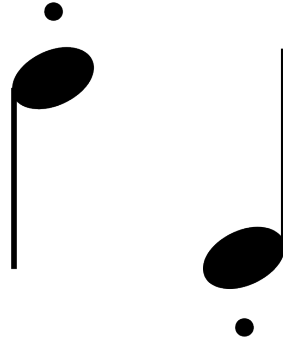
Yankee Doodle Dandy

Trad.

4
Yan - kee doo - dle went to town, a rid - ing on a po - ny.

5
Stuck a fea - ther in his hat and called it Mac - car - o - ni!

In the tune Donkeys, you can see dots below some of the notes. These tell us that these notes should be played “Staccato”



Staccato notes should be played short and detached, so each note is clearly separate from the note that follows it.

Now try playing Donkeys again, this time we are going to play the quarter notes staccato. Start and stop the notes clearly with your tongue so each note sounds shorter and is detached from the following note.



Donkeys

Graham Lyons





The Chase

Paul Barker



Forever Disco

Paul Barker

Introduction

4

Part 1

Part 2

5

1

2

9

1

2

13

1

2

17

1

2



Molly Malone

Trad.

45

In Dub - lin's fair ci - ty, where grils are so
 5 pret - ty, I first set my eyes on sweet Mol - loy Ma -
 9 lone. She wheeled a wheel bar - row through streets broad and
 13 nar-row, cry-ing 'cock - les and mus-sels a - live a - live oh!



We Three Kings

Trad.

8 We three kings of O - ri - ent are. Bear - ing gifts we tra - verse a -

16 far. Field and foun - tain, moor and moun - tain foll - ow - ing yon - der star.

24 O - star of won - der star of night. Star with roy - al beau - ty

bright. West - ward lead - ing still pro - ceed - ing guide us to thy per - fect light.



Study In C

Paul Barker

5

9

13

48

The Elephant Can Can

Offenbach 1819 - 1880

Musical score for 'The Elephant Can Can' in 2/4 time, measures 48-56. The score consists of four staves of music. The first staff (measures 48-51) starts with a treble clef and a 2/4 time signature. The second staff (measures 52-56) includes a fermata over the final measure. The third and fourth staves continue the melodic line with various rhythmic patterns.

49

Space Trax

Paul Barker

Musical score for 'Space Trax' in 4/4 time, measures 49-56. The score consists of three staves of music. The first staff (measures 49-52) starts with a treble clef and a 4/4 time signature. The second staff (measures 53-56) continues the melodic line. The third staff (measures 57-60) concludes the piece with a double bar line and repeat dots.

First and Second Endings

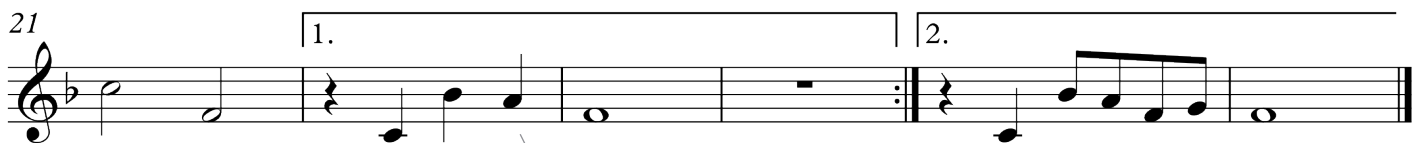
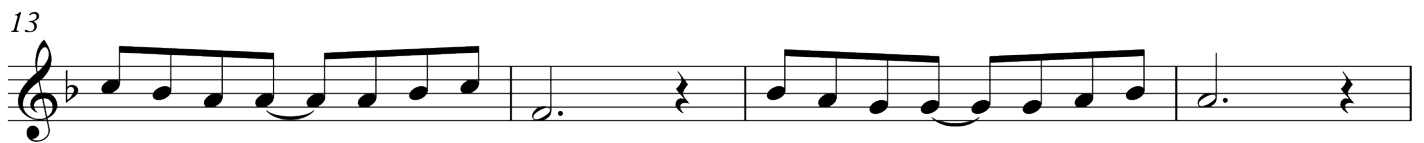
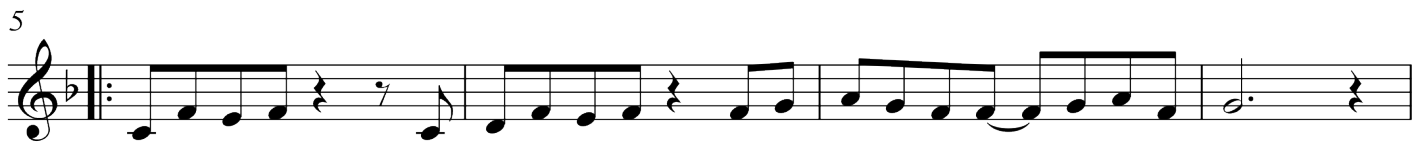
In Smooth Trax and Reggae Trax you can see sections marked 1 and 2 towards the end. These are called first and second endings. The first time you play the measures marked 1, and then when you repeat the piece you skip the first ending and play the ending marked 2.



Smooth Trax

Paul Barker

Introduction



• Play this the first time

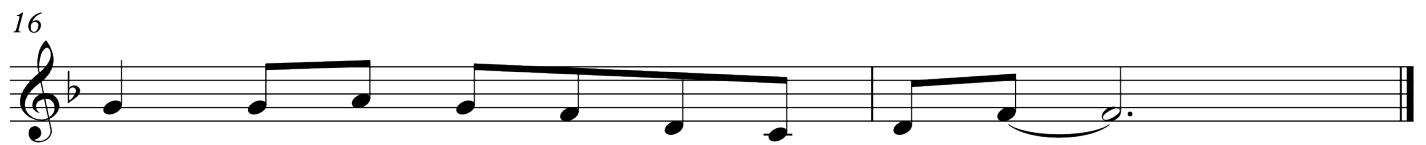
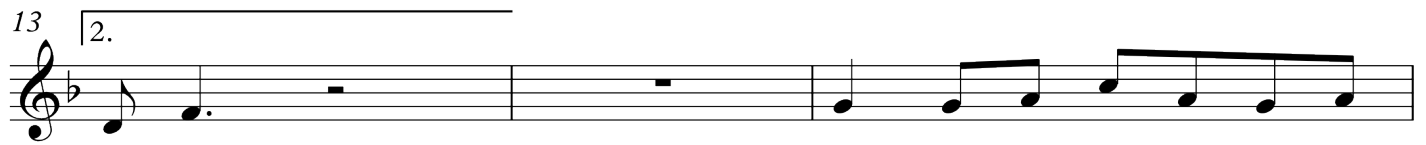
• When you repeat the piece play this



Reggae Trax

Paul Barker

Introduction

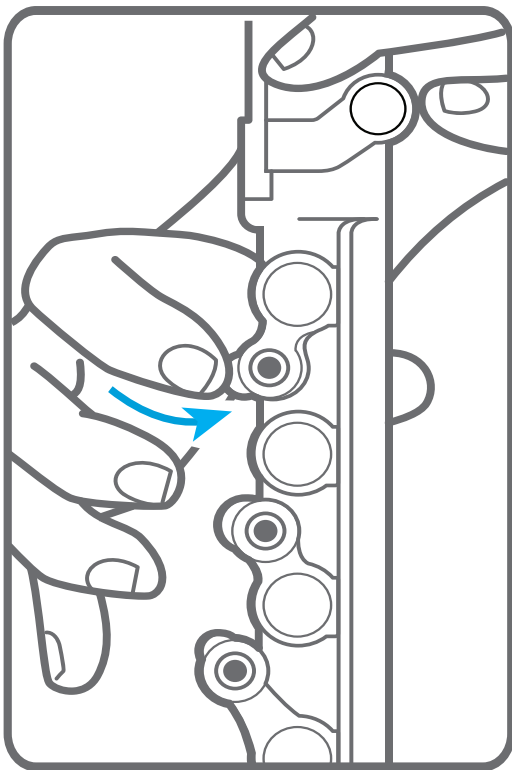


NOTE **F#**

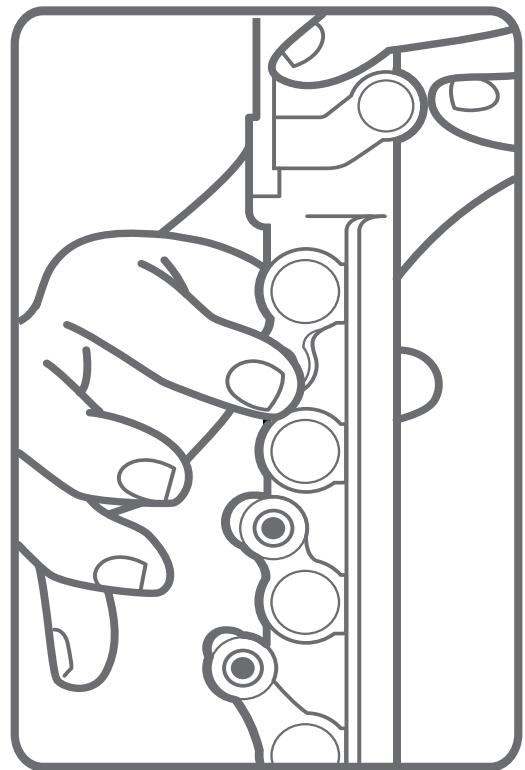


In the next tune – Reggae Land, you can see it has an F# in the key signature. If you still have the training wheels on your jSAX you will need to take the first one off to be able to play F#.

To play the F# we keep the F key pressed down but move our finger to the edge of the key so the hole in the key is open.



F Key pressed down



Finger to the edge



Reggae Land

Paul Barker

Introduction

Part 1

Part 2

6

1

2

11

1

2

f

mf

16

1

2

1.

2.

New Note High E



As we learn the top notes on the jSax you may find that they still come out sounding low, even with your left thumb in the correct position. This is because we also need to tighten our “embouchure” a little, and blow a little bit harder. Keep the corners of your mouth tight in to the mouthpiece, and your cheeks in. Don’t bite up on the mouthpiece to get the notes, as this will hurt your bottom lip!

Look out for the CODA sign in jSax Rap. During the repeat, when you reach the CODA sign, jump down to the bottom of the piece and continue from the second CODA sign.



jSax Rap

Paul Barker

Introduction

Part 1

Part 2

3

1

2

The coda sign 

To coda on repeat

7

1

2

11

1

2

The coda sign 

15

1

2

In the tune Wonderland, there is no key signature, but if you look at bar 16 you can see an F[#], we call this an “accidental”. All the other F notes are normal or “natural” as we call them in music.



Wonderland

Paul Barker

Introduction

4

5

10

16

21

New Note High F

NOTE **F**



Now you can play the high F, you know all the notes in the F major scale; have a go at playing the F major scale below. If you've taken the training wheel off the F key, be extra careful to make sure you are covering the hole completely. Check the key signature before you start.

The F major scale





RAP Trax

Paul Barker

55

Coming through!

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter note Bb4, a quarter note C5, and a quarter rest.

5

What you wanna do - it's on you?

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter note Bb4, a quarter note C5, and a quarter rest.

9

Yeah, yeah, yeah!

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4. The next measure has a quarter note G4, a quarter note A4, and a quarter rest. The final measure has a quarter note Bb4, a quarter note C5, and a quarter rest.

13

Coming through!

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter note Bb4, a quarter note C5, and a quarter rest.

17

What you wanna do - it's on you?

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4. The next measure has a quarter rest, a quarter note G4, and a quarter note A4. The final measure has a quarter note Bb4, a quarter note C5, and a quarter rest.



Rock Steady

Paul Barker

Introduction



Mexican Wave

Paul Barker

A

Audience Clap!

Introduction

Part 1

Part 2

6

12

17 1. 2.

NOTE **A \flat**



NOTE **E \flat**



For our final tune we need to learn two more new notes, **A \flat** and **E \flat** . We are going to use our left little finger to play **A \flat** . To play **E \flat** you will need to remove any remaining training wheels.

If you have not yet played your jSAX without the training wheels you might want to go back and try playing some easier tunes from earlier in the book without the training wheels on to help you get used to covering the holes. Once again, try playing in front of a mirror so you can see your fingers.



Funky Monkey

Bruce Hunnissett



Congratulations!

Congratulations! You have completed all the music in the book. You now know all the main notes in the keys of F major and C major. It is possible to play even more notes and the fingering chart at the back of this book shows you how to do that.

Have a go at playing all the notes, from the lowest to the highest. You will need to take all 3 training wheels off your jSax to play all the notes.

If you want to learn even more great tunes, you can move on to one of the Windstars books for jSax, where you can find a whole range of pieces spanning all different genres of music.

Visit our website for more details about this, and other NUVO products.

www.nuvo-instrumental.com



Recorder +



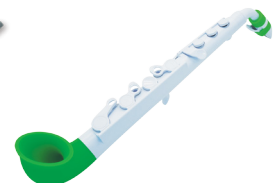
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Toot



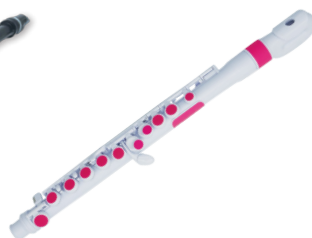
Dood



jSax



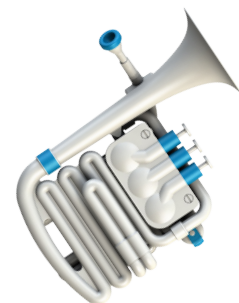
Clarinéo



jFlute



Flute



jHorn



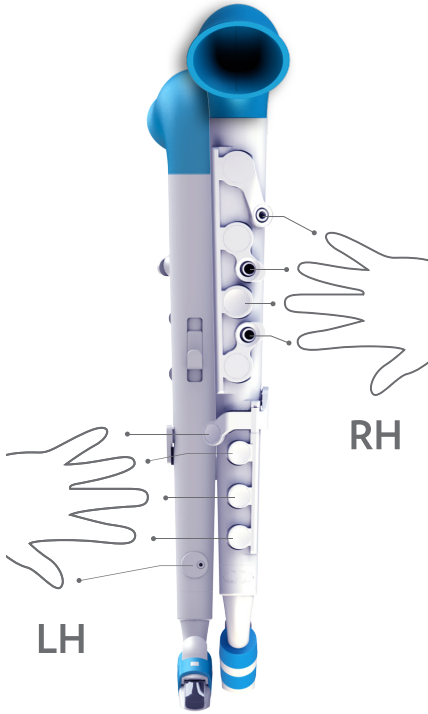
CONGRATULATIONS!

You have completed the jSax First Steps Book

Presented to


By

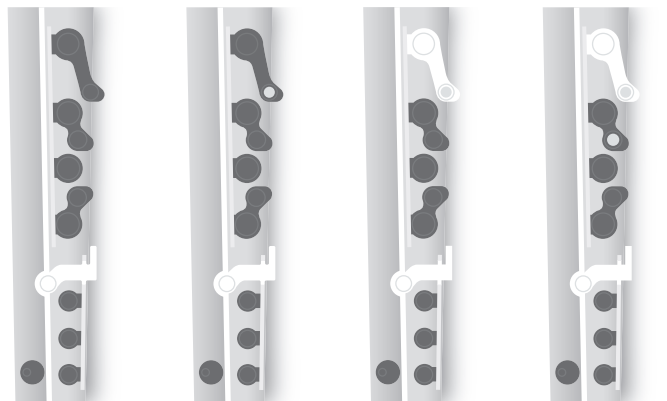
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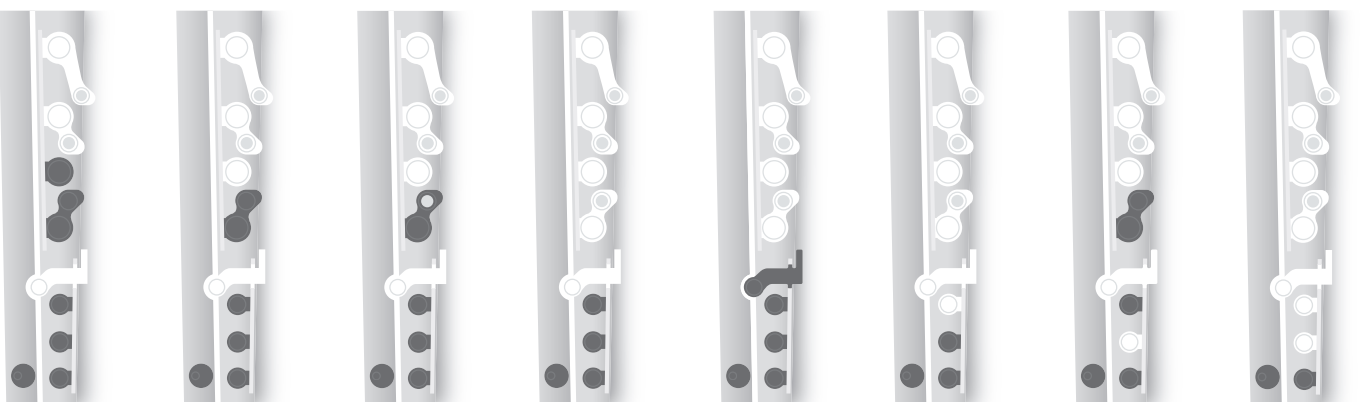
jSax Fingering Chart

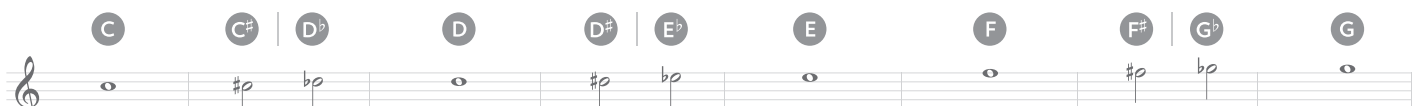















Notes:



Play It Today!

BY

Bruce Hunnisett, Paul Barker, Graham Lyons, Dr. Cassandra Eisenreich

The Nuvo Play It Today Series have been prepared and edited by 4 widely experienced music educators to provide a basis for playing or teaching with Nuvo instruments. Introducing basic technique and enough notes to play simple fun tunes solo or in a group. This is the perfect method for developing the necessary skills to further explore the wealth of music available to download from the WindStars website.



Supporting materials at: www.nuvo-windstars.com

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