

ADAPTIVE

# TRAVELSAX



1

MY BREATH  
MY MUSIC

Method

For one handed use

**Travelsax 1** is based on flute methods *"Oost West Fluit Best"*, *"Noord Zuid Meer Fluit"*, and *"Swinging Start"* parts 1 and 2, written by Marloes Berden.

It will teach you, in combination with the help of a teacher, a good foundation of technique to play music on the TravelSax.

The flute methods have been modified for the TravelSax with permission from the publisher by Odette Kolen-van der Korput, with the assistance of Ruud van der Wel, Katharina Kauruff and Karin van Dijk. Special thanks to Rotaryclub Amersfoort for making this project possible!

Many musical pieces in this book include chord symbols, which can be used by your teacher or fellow musicians to accompany you on the piano or guitar.

Some of the compositions have playable tracks available in MIDI or MP3 format to accompany you. The songs with available tracks will be marked with a green dot:



Connect your TravelSax with the app from Odisei Music available on the App Store or Google Play.

*Note:* When using the TravelSax 2, please use the app "TravelSax 2".

You can power on the TravelSax by pressing the button on the back of the instrument once.

When you wish to power it off, you can press the same button longer.



**MY BREATH  
MY MUSIC**

**We wish you lots of joy and success with playing the TravelSax!**

"Adaptive Travelsax" <https://odiseimusic.com/products/adaptative-travel-sax/>

## Reading sheet music, how does that work?

When you want to play music, it can be very helpful to be able to read sheet music. It's a universal language!

### Musical notes

A musical note indicates how long you should blow (note duration), but also which fingers to use (pitch).

	Whole note	4 counts	
	Half note	2 counts	
	Quarter note	1 count	



Try to blow the lines and dots shown below:

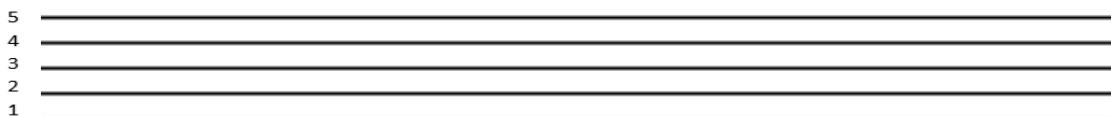


With musical notes, it would look like this:



### Staff

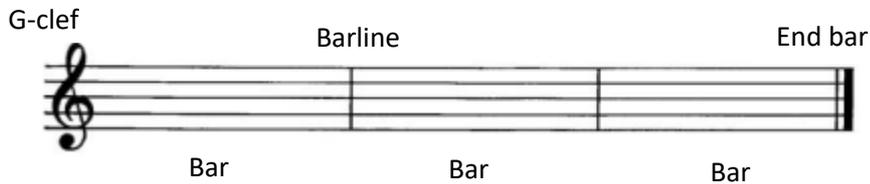
Music notes are placed on a staff, which consists of five lines stacked on top of each other. The bottom line is the first line, and the line at the top is the fifth line.



## What else is there on the staff?

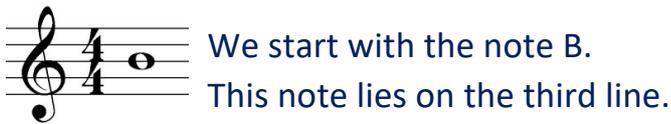
Every song in this book begins with the symbol of the G clef.

The staff is divided into sections called bars (or measures). Each bar contains an equal number of beats. A song ends when you encounter the double line, the end bar.

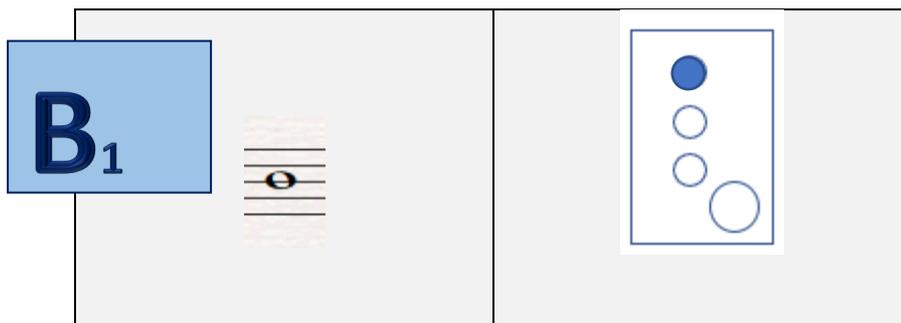


## The first three notes!

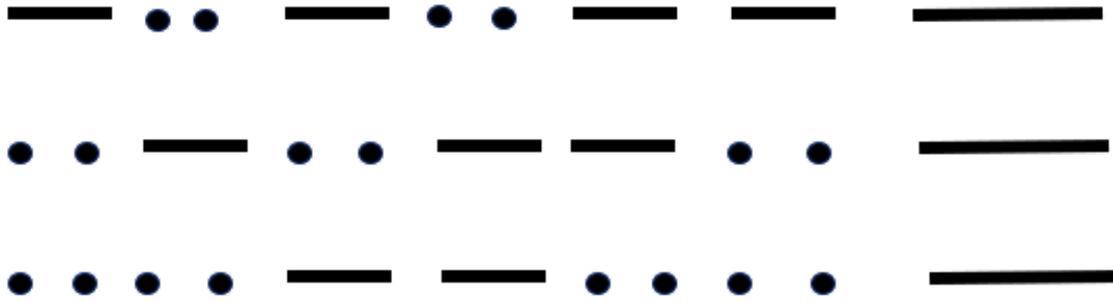
The higher the dot of the note is on the staff, the higher the note that you're playing will sound. Every note has a letter as its name: C – D – E – F – G – A or B.



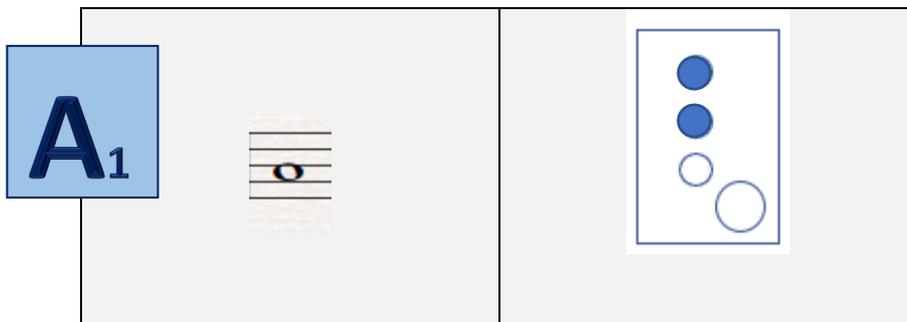
This is how you play the note **B** on your Travel Sax:



## "First exercises"



When you play the note B and also add your middle finger, you get a note that sounds a little lower than before. Therefore, this note also lies lower on the staff. This note is the note A.




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Try playing this now:

**B-A-B-A-B-A-B-A**

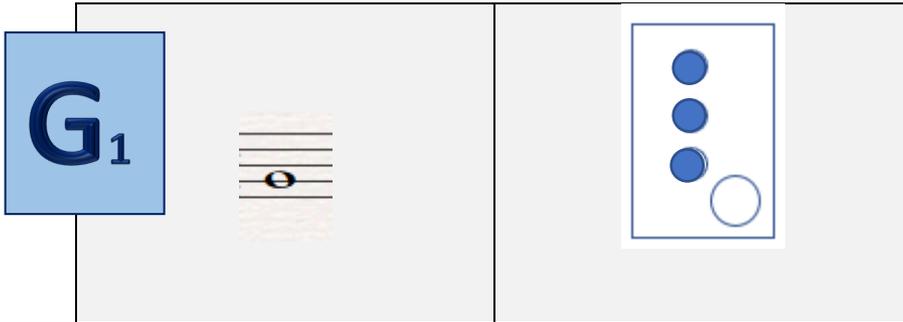
**B-A-A-B-B-A-A-B**

**A-B-B-A-A-B-A-B**

Can you also play "the first exercises" with the note A?

---

When you add another finger, you'll get a note that sounds even lower. This note is placed on the second line of the staff and is called the note G.




---

Practice:

**G-A-G-A-G-A-G-A**

**G-A-B-A-G-A-B-A-G**

**G-B-G-B-G-B-G-B**

**G-B-A-B-G-B-A-B-G**

**G-G-B-B-A-A-G-G**

**G-G-B-B-A-B-G**

You can now play a step up/step down:

**G-A-B-B-A-B**

---



Play each note calmly.

1

2

Are you able to play the following passages by taking another breath at the comma?

3

4



### Au clair de la lune

5



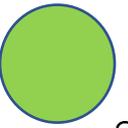
### Mary had a little lamb

6



You can also play notes with your tongue by briefly touching your teeth when you blow the note.

7



Play this piece forwards and backwards!

8

**DUET** This song is a duet. In duet songs, you can play the notes written on the upper line, while your teacher can play the bottom line at the same time.

9

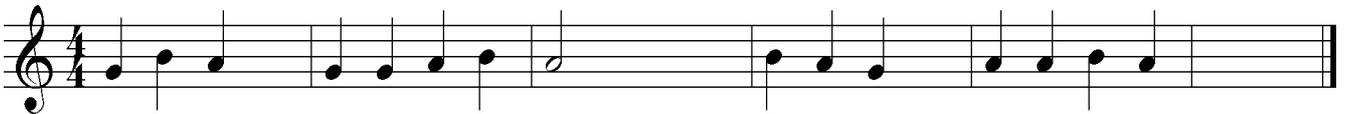


This song hasn't been finished yet. Do you know where to put the bar lines?

10 



Finish each bar so that there are four beats in every measure.

11 



Create a nice ending for this

12 



- ✓ Play every note **loudly**
- ✓ Play every note **softly**
- ✓ Play and hold onto every note for a **long** amount of time
- ✓ Play and hold onto every note for a **short** amount of time.



The longest amount of time I can hold onto notes is.....seconds!!!

	1 <sup>st</sup> attempt	2 <sup>nd</sup> attempt	3 <sup>rd</sup> attempt
Monday			
Tuesday			
Wednesday			
Thursday			
Friday			
Saturday			
Sunday			

15 Swinging Start \*



G D G D D G

D G G D G D G D G G D G

Detailed description: This block contains the musical notation for exercise 15, 'Swinging Start \*'. It consists of two systems of music in 4/4 time. The first system has two staves. The top staff has a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), D4 (quarter), G4 (quarter). The bottom staff has a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), G4 (quarter). The second system has two staves. The top staff has a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), G4 (quarter). The bottom staff has a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), G4 (quarter).

16 Wake Up\*



G Em G Em D G D G

D G D G G D G D G G D G D G

Detailed description: This block contains the musical notation for exercise 16, 'Wake Up\*'. It consists of two systems of music in 4/4 time. The first system has two staves. The top staff has a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), Em4 (quarter), G4 (quarter), Em4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter). The bottom staff has a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter). The second system has two staves. The top staff has a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter). The bottom staff has a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter), G4 (quarter).

17 Red Robin Song\*



G D G D

G D G

D G D Em

G D G

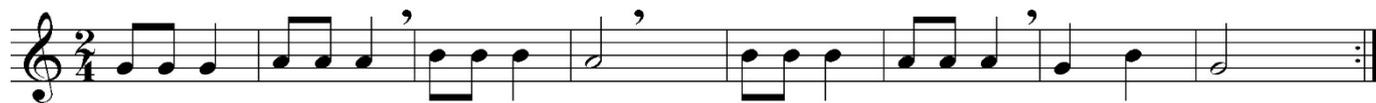
Detailed description: This block contains the musical notation for exercise 17, 'Red Robin Song\*'. It consists of four systems of music in 4/4 time. The first system has one staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), D4 (quarter), G4 (quarter), D4 (quarter). The second system has one staff with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), D4 (quarter), G4 (quarter). The third system has one staff with a treble clef and a key signature of one sharp. The notes are: D4 (quarter), G4 (quarter), D4 (quarter), Em4 (quarter). The fourth system has one staff with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), D4 (quarter), G4 (quarter).



**Eighth notes:** Eighth notes are played for half a beat. Two eighth notes fit in one quarter note.

You can also practice rhythm with words:

18



Ap-ple pear ap-ple pear ap-ple pear fruit Ap-ple pear ap-ple pear ap-ple pear fruit



Mary, hold on tight

21



22

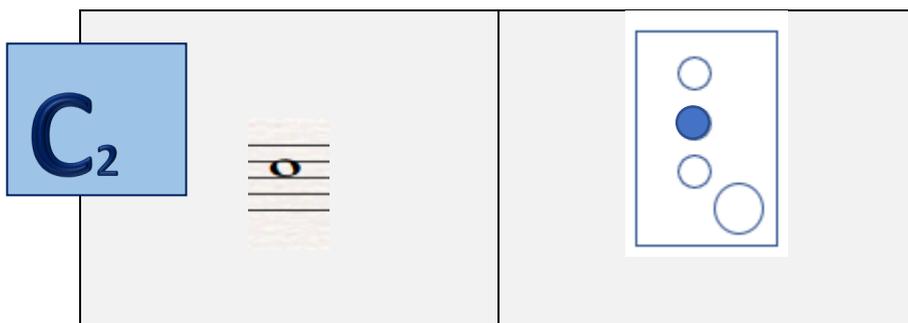


## Old Jan and young Jan



Put the bar lines at the right places

23

*Practice:*

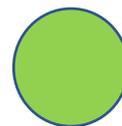
C-B-C-B-C-B-C-B

C-A-C-A-C-A-C-A

C-G-C-G-C-G-C-G

C-B-A-B-C-B-A-B-C

## Promenade



24

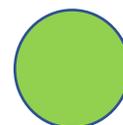
G D Em Am G D G

Em Am G D G

Em Am D7 G

Musical notation for 'Promenade' in 4/4 time, measures 24-27. The first staff shows the melody with chords G, D, Em, Am, G, D, G. The second staff shows a bass line with chords Em, Am, G, D, G. The third staff shows an alternative bass line with chords Em, Am, D7, G. The piece ends with a repeat sign.

## The snail and the hare (play this song faster and faster as you go)



25

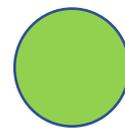
Slow C F C F G C

F C G C

3x

Musical notation for 'The snail and the hare' in 4/4 time, measures 25-28. The first staff shows the melody with chords C, F, C, F, G, C, starting with a 'Slow' tempo marking. The second staff shows a bass line with chords F, C, G, C. The piece ends with a triple repeat sign (3x).

## First Walz \*



26

C Em F C

F G<sup>7</sup> C F G

C Em F C

F G<sup>7</sup> C

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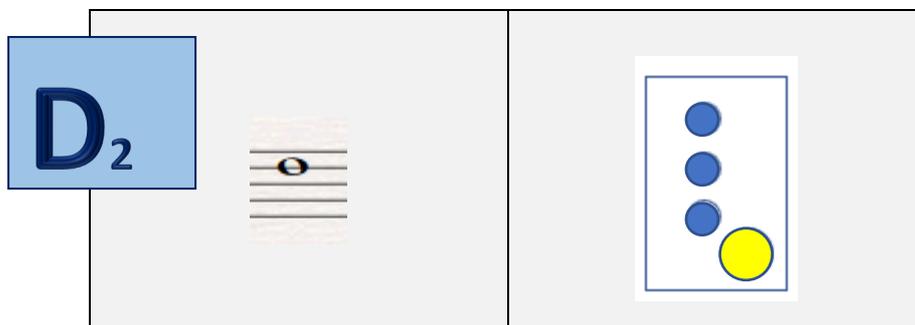
**LEGATO** when there's a little curve (slur) above the notes, you start the first note with your tongue. You blow through the other notes without stopping while changing your finger to the correct position. This is called 'tying the notes' or 'playing legato'.

---

27

28

The yellow dot indicates that you should also press the button for the D. So, you play the D with your fingers like a G, but also with the button!




---

*Practice:*  
**G-A-B-C-D**  
*and*  
**D-C-B-A-G**

*You go up and down the stairs again*

---



32

Musical notation for measures 32-33. Two staves of music in C major, 4/4 time. The melody consists of eighth and quarter notes with slurs.

**E<sub>2</sub>**

Diagram showing the E<sub>2</sub> note on a five-line staff and a corresponding dot plot with four circles (two blue, one white, one yellow) representing the note's position.

34

Musical notation for measures 34-35. Two staves of music in 4/4 time. The melody features dotted half notes and quarter notes.

35

Musical notation for measure 35. A single staff of music in 4/4 time, ending with a double bar line.

36

Musical notation for measure 36. A single staff of music in 3/4 time, ending with a double bar line.

Musical notation for measure 36. A single staff of music in 3/4 time, ending with a double bar line.

The variations in note volume during a song are known as **dynamics** (for example: soft and loud notes/passages). In music, we use a few abbreviations to indicate this.

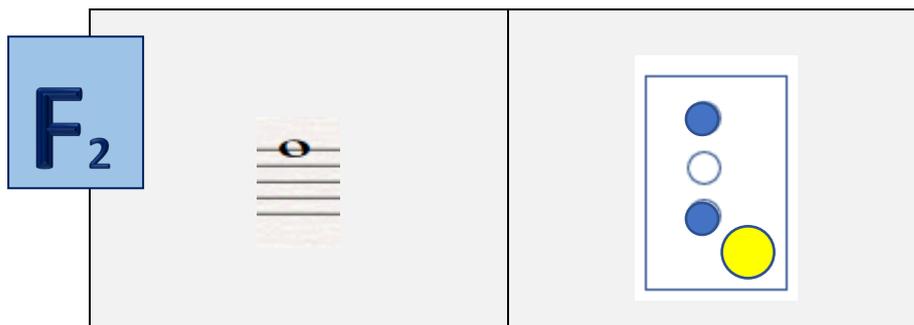
<i>pp</i>	<i>pianissimo</i>	Very quiet
<i>p</i>	<i>piano</i>	Quiet
<i>mp</i>	<i>mezzo piano</i>	Moderately quiet
<i>mf</i>	<i>mezzo forte</i>	Moderately loud
<i>f</i>	<i>forte</i>	Loud
<i>ff</i>	<i>fortissimo</i>	Very loud

37  Duo



The musical score for "Duo" is written in 3/4 time and G major. It consists of two systems of two staves each. The first system begins with a forte (*f*) dynamic and features chords G, C, G, D7, and G. The second system begins with a piano (*p*) dynamic and features chords D, G, D, C, and D. Both systems conclude with a "Fine" marking, and the second system also includes a "D.C. al Fine" instruction.

The term "D.C. al Fine" means that you must start playing again from the beginning of the piece until you reach the point marked "Fine." "Fine" indicates the bar after which you can stop playing (think of it as a "finish").



Can you blow and hold onto a note for more than 10 seconds?



Practice playing this a few times: E – F – E – F – E – F



Practice playing this a few times: D – E – F – E – D





Pippi Longstocking

Swedish folk song

42

Musical score for Pippi Longstocking in 4/4 time, starting at measure 42. The score consists of three staves of music with the following chord progressions:

- Staff 1: C, Dm, G, C
- Staff 2: Dm, G, C, F
- Staff 3: Dm, G, C, Dm, G, G7, C

Dynamic markings include *mf* at the beginning and *f* at the end of the third staff.

--	--	--

43



Practice playing this a few times. **G' - G'' - G' - G'' - G' - G'' - G' - G''**

You'll play in a low-high-low-high pattern. For this, you need to alternate with the button.

44



Practice playing these notes a few times: **F - G - F - G - F - G**

45



Practice playing the following notes a few times: **E - F - G - F - E**

46

*mf - f*

### Test Flight\*

47

C G C

G C

G C

G C

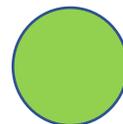
48

C G<sup>7</sup> C

G<sup>7</sup> C Am Dm G

Am FINE G<sup>7</sup>

D.C. al fine



49



Sixteenth notes

Four sixteenth notes together have the note duration of one beat. This means that two sixteenth notes will have the same duration as half a beat.

## Notes:

	Whole
	Half
	Quarter
	Eighth
	Sixteenth



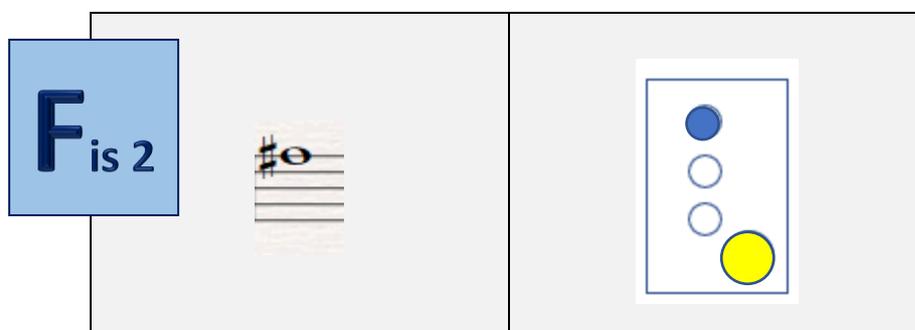
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Sometimes the pitch of a note will change when it has a symbol beside it. If it has the sharp symbol beside it, then the pitch of the note will be one semitone higher.

# #

When the sharp symbol is located at the beginning of the song at the clef, the note it is located on will be sharp throughout the whole song. If it is only used in a measure, then it will only be a sharp note during that one measure

---



In this song, there is a sharp symbol beside the clef, so beware that you play an F# in this song, not an F!

52

53 **Can Can**

**Did you know that...**

- # Any note can be made a sharp note?
- # The name of the note changes when it becomes sharp? In music, we add the word “sharp” after the name of the original note.
- # F becomes F# (F sharp), C becomes C# (C sharp), G becomes G# (G sharp), etc.

- # Play G-Gis-G-Gis-G-Gis-G-Gis
- # Play A-Gis- A-Gis- A-Gis- A-Gis

54



**Let op:** Notice that there are two sharps written at the clef.  
That means that these notes will be sharps during the entire song!

1<sup>st</sup> # = F becomes F#

2<sup>nd</sup> # = C becomes C#

but... when you look carefully you may see that there actually are no F sharps in this song. That's right! You only have to change the C to the C# in this song.

57

*mf*

58

*mp*

*mf*

*f*



**Flat**

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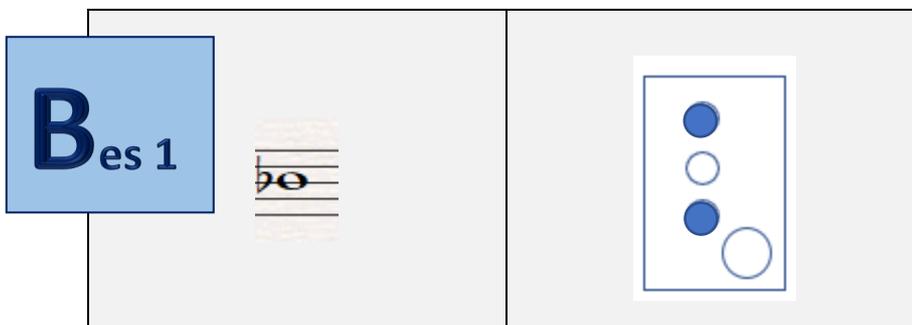
In the same way, a **#** makes a note a semitone higher, there is also a symbol that makes a note a semitone lower: the **FLAT** symbol. Flats can be put beside a note, like sharps.

1= B turns into B $\flat$

2= E turns into E $\flat$

3 = A turns into A $\flat$

---



Listen to the difference!

- β **First play a B and then play a B $\flat$ !**
- β **Play A-B-C**
- β **Play A-B $\flat$ -C**
- β **Play G-A-B-C-D**
- β **Play G-A-B $\flat$ -C-D** (this sounds a little more bluesy than G-A-B-C-D = minor.)

59

G

D7 G Gm

G D7 C7 G

---

### PAY CLOSE ATTENTION!

There are two flat symbols notated at the clef in the next piece; this means that these notes should be played as flat notes throughout the whole piece. Every B becomes a B $\flat$ , and every E becomes an E $\flat$ .

---

60

B $\flat$  E $\flat$  B $\flat$  E $\flat$  F7 B $\flat$  E $\flat$  B $\flat$  E $\flat$  F7 B $\flat$



**HIGH NOTES** with an extra button and extra lines on the staff!

When the notes don't fit onto the staff anymore, the staff is extended with extra lines.

You can play these extra high notes by also pressing the button on the back of the TravelSax. In the fingering charts, this will be noted with a ●

<b>A<sub>2</sub></b>		
----------------------	--	--

<b>B<sub>2</sub></b>		
----------------------	--	--

<b>C<sub>3</sub></b>		
----------------------	--	--

- ❖ Play exercises 16, 17, and 18 first low and then high using the octave key.
- ❖ Can you also play "Mary Had a Little Lamb" with the extra high notes? Start by playing B-A-G-A-B-B-B
- ❖ Practice playing the key of C major



**Exercises to play with song 61.**



F-G A-G F-A F



G-A B-A G-B G



A-B C-B A-C A



C-B A-B C-A C



B-A G-A B-G B



A-G F-G A-F A

61

62

C F C G C

F C G<sup>7</sup> C G C

G C FINE G C G C

D.C. al fine



63

C G<sup>7</sup> C

Dm G<sup>7</sup> C G<sup>7</sup>

D<sup>7</sup> G F C

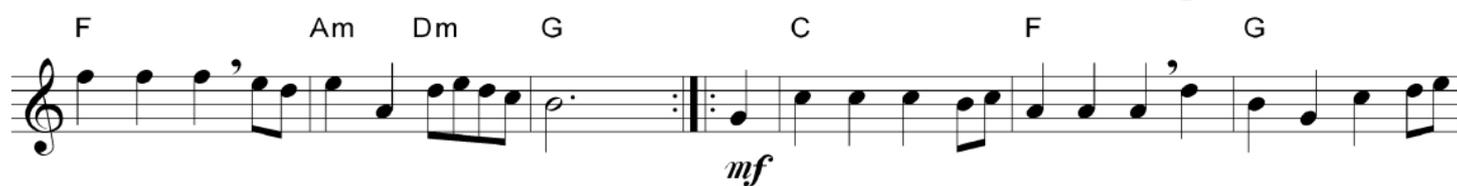
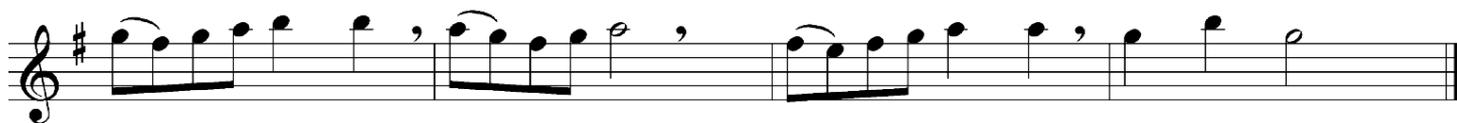
C Am Dm G C

Am Dm Am E<sup>7</sup> Am

FINE

DC al Fine

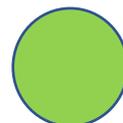






When a dot is placed right after the eighth note, it means that the note's duration is increased by half of it. Its rhythm can sound a bit like you're skipping around.

### Lang zal ze leven



68

A dot placed right after a note always means that that note's duration has to be increased by half of what it originally is when playing it!

---

### Alouette



69



73

D A D Em A7

*mf* *p* *mf*

D A7 D Em A7 D

*f* *p* *mf* *f*

My bonnie is over the ocean

74

G C G D D7 G C

*mf* *f*

G C D7 G C D G

*mf*

C D D7 G

*f*



75

F

B $\flat$  F

C $^7$  B $\flat$  $^7$  F

F Am B $\flat$  Bm $^7$ ( $\flat$ 5) F Gm C $^7$  F Dm

Gm C F Am F Gm C $^7$  F Dm C

F Am B $\flat$  C $^7$  F Bm $^7$ ( $\flat$ 5) C $^7$  F Am

B $\flat$  Em $^7$ ( $\flat$ 5) F Gm C $^7$  F Dm Gm C F

Musical score for guitar, starting at measure 75. The score is in 4/4 time and B-flat major. It consists of eight staves of music. The first four staves contain a melodic line with various chords indicated above. The last four staves contain a bass line with chords indicated above. The chords are: F, B $\flat$ , F, C $^7$ , B $\flat$  $^7$ , F, F, Am, B $\flat$ , Bm $^7$ ( $\flat$ 5), F, Gm, C $^7$ , F, Dm, Gm, C, F, Am, B $\flat$ , C $^7$ , F, Bm $^7$ ( $\flat$ 5), C $^7$ , F, Am, B $\flat$ , Em $^7$ ( $\flat$ 5), F, Gm, C $^7$ , F, Dm, Gm, C, F.

## Tambourin – M. Corrette

76

Musical score for measures 76-81. The piece is in 2/4 time. The first system consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes with accents. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern. A piano (*p*) dynamic marking appears in the fifth measure of the system.

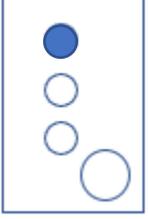
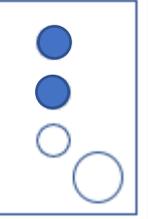
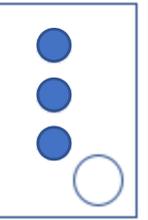
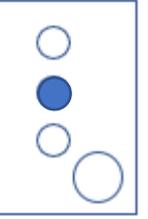
Musical score for measures 82-87. The first staff begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with eighth-note runs and accents. The second staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure. A fermata is placed over the final two measures of the system.

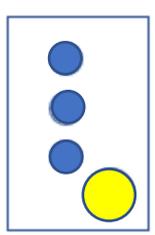
Musical score for measures 88-93. The first staff begins with a forte (*f*) dynamic and features a melodic line with eighth-note runs and accents. The second staff provides a harmonic accompaniment with a similar rhythmic pattern.

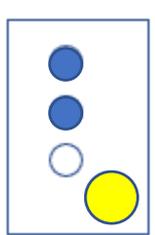
Musical score for measures 94-99. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note runs and accents. The second staff provides a harmonic accompaniment. A fermata is placed over the final two measures of the system, which end with a forte (*f*) dynamic marking.

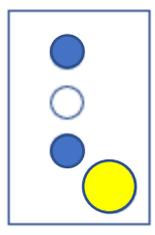
## Fingering chart and theory

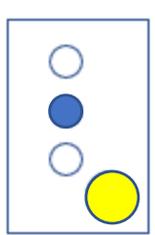
Here you will find a summary of everything you have learned in this book so far.

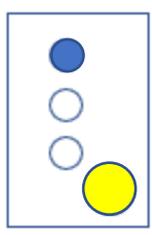
<b>B<sub>1</sub></b>				
<b>A<sub>1</sub></b>				
<b>G<sub>1</sub></b>				
<b>C<sub>2</sub></b>				

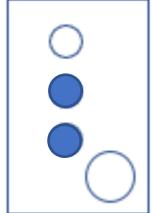
<b>D<sub>2</sub></b>				
----------------------	-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------

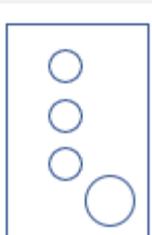
<b>E<sub>2</sub></b>				
----------------------	-----------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------

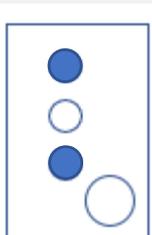
<b>F<sub>2</sub></b>				
----------------------	-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

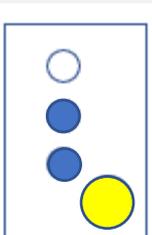
<b>G<sub>2</sub></b>				
----------------------	-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

<b>F</b> <sub>is 2</sub>				
--------------------------	-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------

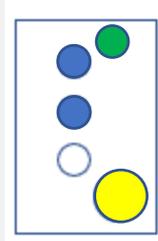
<b>G</b> <sub>is 1</sub>				
--------------------------	-----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------

<b>C</b> <sub>is 2</sub>				
--------------------------	-------------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------

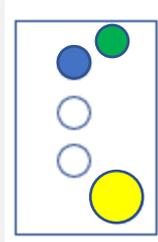
<b>B</b> <sub>es 1</sub>				
--------------------------	-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

<b>E</b> <sub>s 2</sub>				
-------------------------	-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

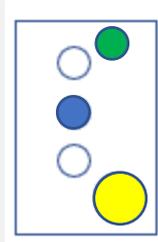
**A<sub>2</sub>**



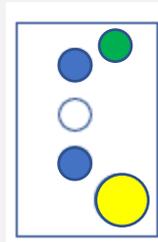
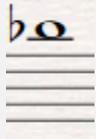
**B<sub>2</sub>**



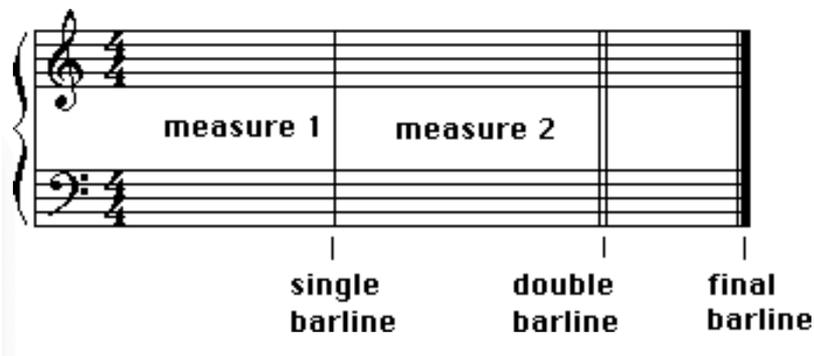
**C<sub>3</sub>**



**B<sub>es 2</sub>**



## SUMMARY of MUSIC THEORY



<i>pp</i>	<i>pianissimo</i>	Very quiet
<i>p</i>	<i>piano</i>	Quiet
<i>mp</i>	<i>mezzo piano</i>	Moderately quiet
<i>mf</i>	<i>mezzo forte</i>	Moderately loud
<i>f</i>	<i>forte</i>	Loud
<i>ff</i>	<i>fortissimo</i>	Very loud

**NOTEN**

	Whole
	Half
	Quarter
	Eighth
	Sixteenth

A sharp raises a note by a half tone.

- 1<sup>st</sup> # = F becomes F#
- 2<sup>nd</sup> # = C becomes C#
- 3<sup>rd</sup> # = G becomes G#"

FLATS lower notes by a half tone.

- 1 = B becomes Bb
- 2 = E becomes Eb
- 3 = A becomes Ab



Tying notes together



Short articulation



A dot increases the note duration by half.

