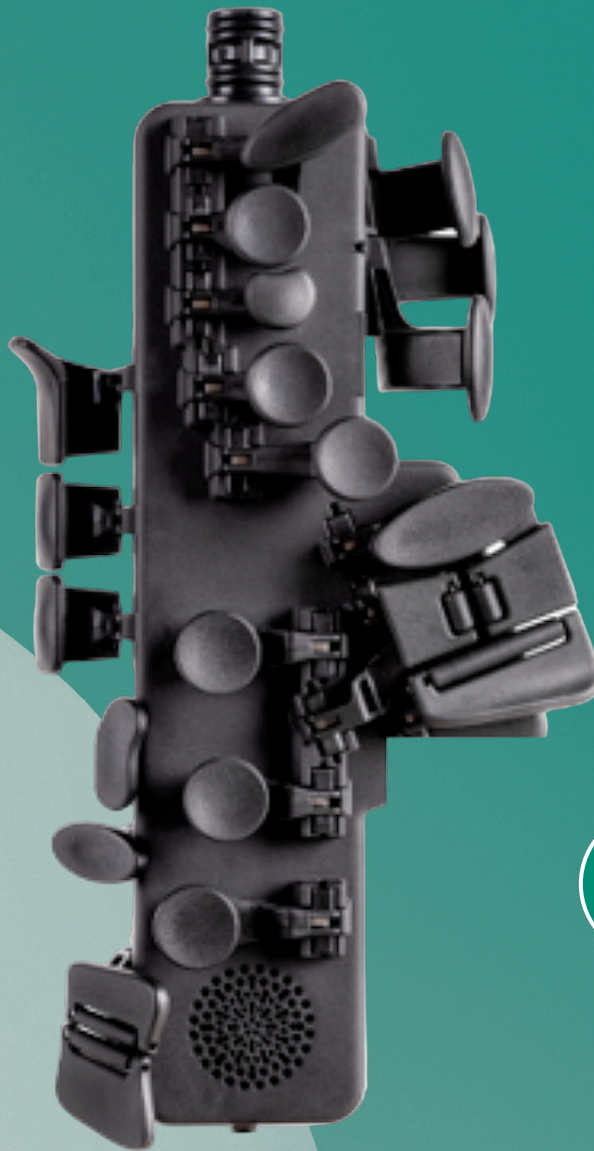


ADAPTATIVE  
**TRAVELSAX 1**



**METHOD FOR ONE HANDED USE**

**MY BREATH  
MY MUSIC**  
diseimusic

**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.



**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:

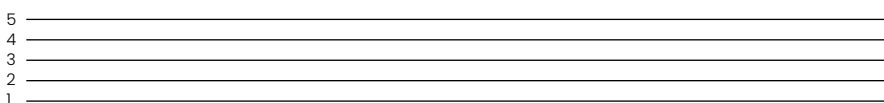


With musical notes, it would look like this:



### Staff

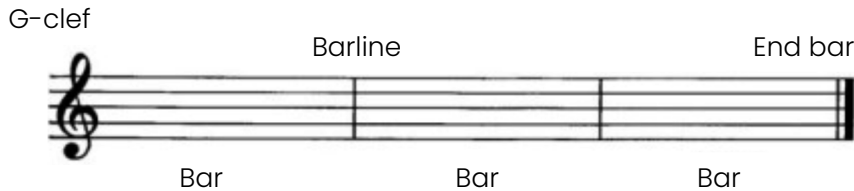
Music notes are placed on a staff, which consists of five lines stacked on top of each other. The bottom line is the first line, and the line at the top is the fifth line.



## 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.



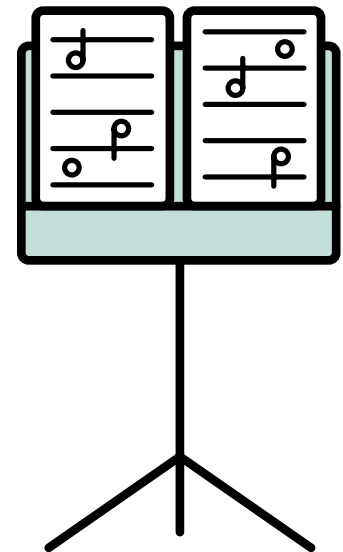
## The first three notes!

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.

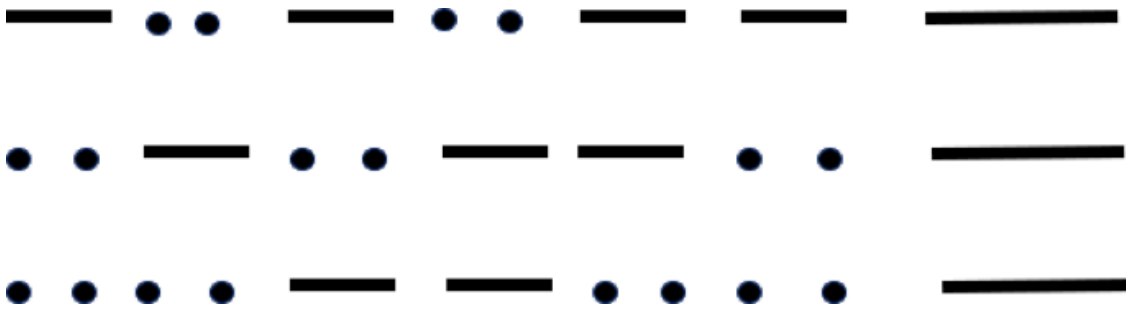


We start with the note B.  
This note lies on the third line.

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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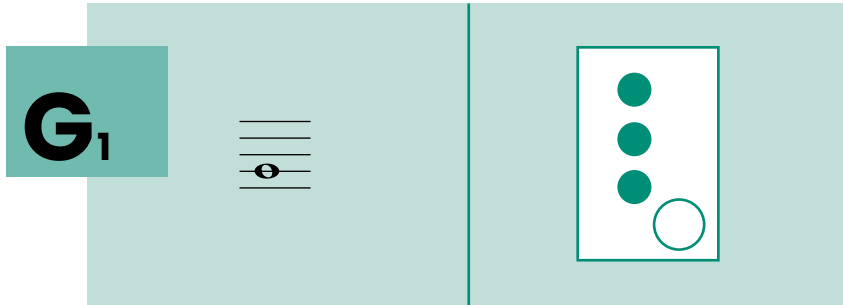
Try playing this now:

- 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

G A B

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



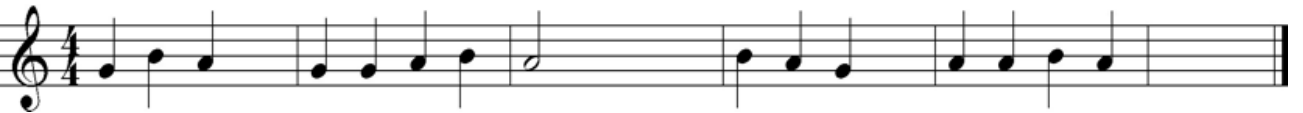


This song hasn't been finished yet. Do you know where to put the bar lines?

10 



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

11 



Create a nice ending for this

12 

13



- 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.

14



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\*

16 Wake Up\*

17 Red Robin Song\*



Eight notes: Eight notes are played for half a beat.  
Two Eight 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





Old Jan and young Jan

22



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**
-

**24 Promenade**



Chords: G D Em Am G D G

Chords: Em Am G D G

Chords: Em Am D7 G

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



Chords: C F C F G C

Chords: F C G C

Tempo: *Slow*

3x

26 First Walz \*



**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

---

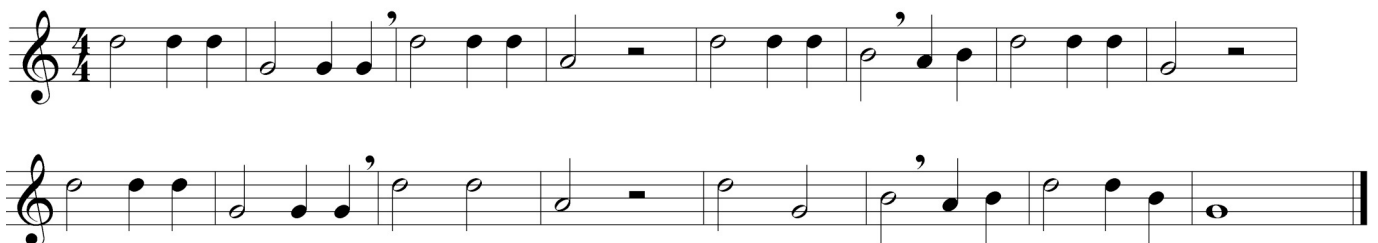
**29**



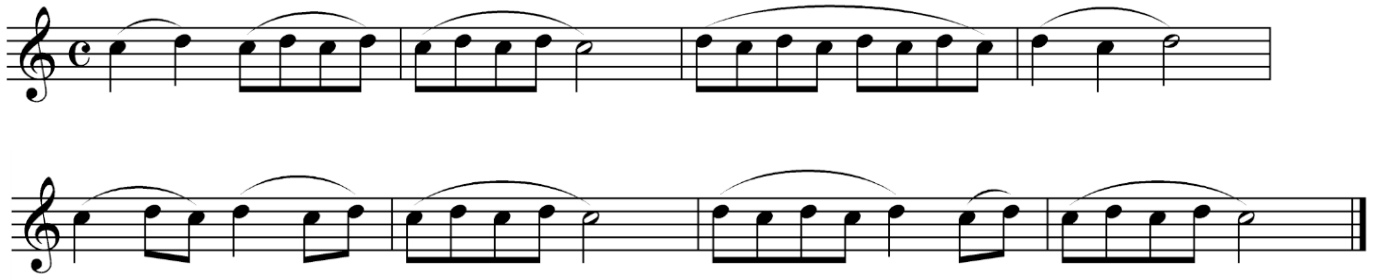
**30**



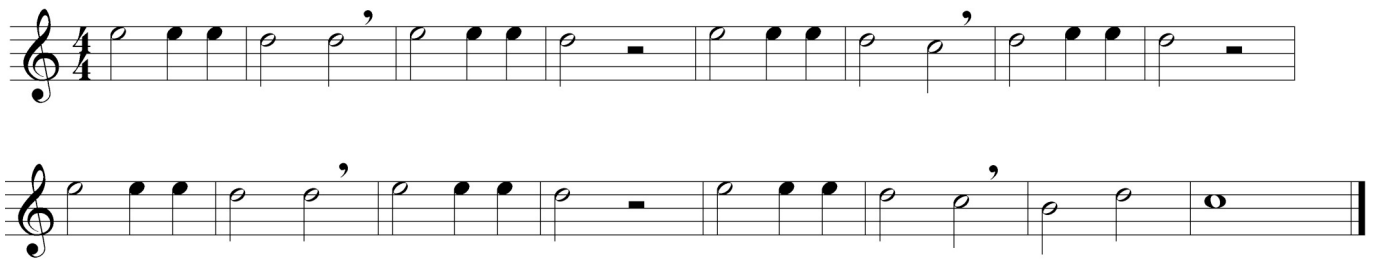
**31**



32



34



35



36





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

---



Duo

37


Chord symbols: G, C, G, D<sup>7</sup>, G, D, G, D, C, D


Dynamics: *f*, *f*, *p*, *p*


Markings: *Fine*, *D.C. al Fine*, *D.C. al Fine*

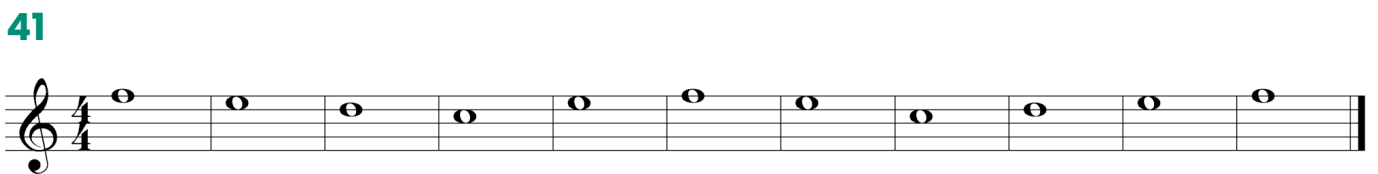
The term “D.C. al Fine” means that you must start playing again from the beginning of the piece until you reach the point marked “Fine.” “Fine” indicates the bar after which you can stop playing (think of it as a “finish”).



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

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

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





Pippi Longstocking (swedish folk song)

42



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.



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



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

46

*mf - f*

47 Test Flight\*

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 Dm G<sup>7</sup>

*Fine*

*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

Do you remember that you can also practice rhythms with words?

50

Exercise 50 consists of three staves of musical notation in 3/4 time. The first staff contains six measures of eighth-note patterns. The second staff contains six measures, including a measure with a whole rest. The third staff contains six measures of eighth-note patterns.

Exercise 51 is a single staff of musical notation in 6/8 time, showing a sequence of notes: a quarter note, an eighth note, a quarter note, and a dotted quarter note.

Another new rhythm, but also a new time signature. In 6/8 time, one measure consists of 6 beats, where one eighth note accounts for one beat. That also means that the quarter note will now have a note duration of two beats. A quarter note with a dot beside it has a note duration of 3 beats

51

Exercise 51 consists of two staves of musical notation in 6/8 time. The first staff contains six measures of quarter and dotted quarter notes. The second staff contains six measures, including a repeat sign and a double bar line.

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

F

is 2

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



# Play C-Cis- C-Cis- C-Cis- C-Cis

# Play B-Cis- B-Cis- B-Cis- B-Cis

# Play A-B-Cis-B-A-B-Cis-B-A

# Play Cis-D- Cis-D- Cis-D- Cis-D

55

56

A text is written by using letters from the alphabet. In the same way, music is written from notes that belong to a chosen key. Sometimes that key has one or more sharps in it.

But not all notes in a key have to be used in a song. You can compare it to writing a letter too; we do not always use all the letters in the alphabet, like the Q and the X.

**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**

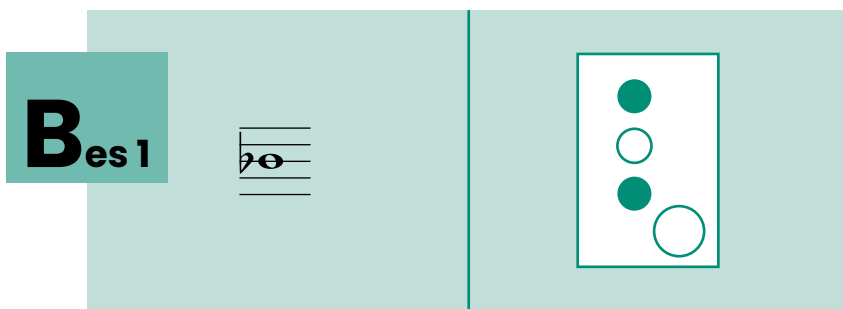
**58**



**Flat**

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 Bb
- 2= E turns into Eb
- 3 = A turns into Ab



Listen to the difference!

- **First play a B and then play a B<sup>b</sup>!**
- **Play A-B-C**
- **Play A-B<sup>b</sup>-C**
- **Play G-A-B-C-D**
- **Play G-A-B<sup>b</sup>-C-D** (this sounds a little more bluesy than G-A-B-C-D = minor.)

59



**E<sub>s2</sub>**

**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



**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 ●

A<sub>2</sub>

A musical staff with a note on the top line and a flat symbol (b) below it.

Fingering chart for A<sub>2</sub>: A vertical rectangle containing four circles. From top to bottom: a solid teal circle, a solid teal circle, a hollow white circle, and a solid yellow circle.

B<sub>2</sub>

A musical staff with a note on the top line and a flat symbol (b) below it.

Fingering chart for B<sub>2</sub>: A vertical rectangle containing four circles. From top to bottom: a solid teal circle, a solid teal circle, a hollow white circle, and a solid yellow circle.

C<sub>3</sub>

A musical staff with a note on the top line and a flat symbol (b) below it.

Fingering chart for C<sub>3</sub>: A vertical rectangle containing four circles. From top to bottom: a hollow white circle, a solid teal circle, a hollow white circle, and a solid yellow circle.

- 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

Chords: C, F, C, G, C, F, C, G<sup>7</sup>, C, G, C, G, C, G, C

*Fine*

*D.C. al Fine*


63

Chords: C, G<sup>7</sup>, C, D<sup>m</sup>, G<sup>7</sup>, C, G<sup>7</sup>, D<sup>7</sup>, G, F, C, C, A<sup>m</sup>, D<sup>m</sup>, G, C, A<sup>m</sup>, D<sup>m</sup>, A<sup>m</sup>, E<sup>7</sup>, A<sup>m</sup>

*Fine*

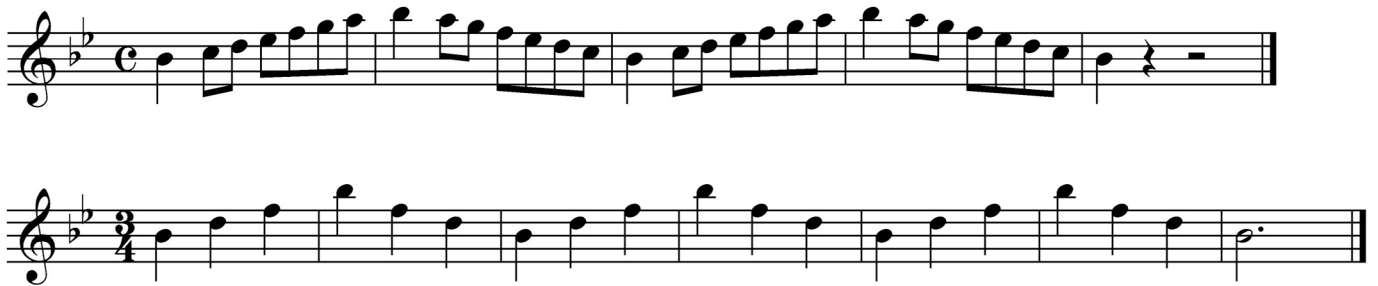
*D.C. al Fine*

B<sub>es 2</sub>



**The key of Bb major** pay extra attention: it has two flats!

## 64




---

### Octaves

The difference between a low A and a high A is called an octave. That means that the eighth note from the lower octave will be the same note again.

---

For the next key, it is important that you can jump between octaves (from a low note to the same note but higher)

Practice playing:

**G<sub>1</sub> – G<sub>2</sub>**

**A<sub>1</sub> – A<sub>2</sub>**

**Bes<sub>1</sub> – Bes<sub>2</sub>**

**C<sub>2</sub> – C<sub>3</sub>**



65

Exercise 65 consists of three staves of music in 4/4 time. The first staff begins with a forte (*f*) dynamic and contains a sequence of eighth and quarter notes. The second staff continues with a mezzo-forte (*mf*) dynamic, featuring a similar rhythmic pattern. The third staff concludes with a piano (*p*) dynamic, ending with a double bar line.

66

Exercise 66 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The music is marked mezzo-forte (*mf*) and features a melodic line with eighth notes and quarter notes, including some slurs and accents.

67

Exercise 67 consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The music is marked with dynamics *f*, *mf*, and *p*. Chord symbols are placed above the notes: C, F, Am, Dm, G, C, F, Am, Dm, G, C, F, G, C, G, C, Dm, G7, C, F, G, C. The piece concludes with a double bar line and repeat dots.



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.

68 Lang zal ze leven

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!

69 Alouette

70

Chord progression for exercise 70: C F D G F G<sup>7</sup> C F D G F G<sup>7</sup> C F C F C F C Dm Am F G Am F D G F G<sup>7</sup> C

Dynamics: *mf*, *p*, *f*, *mf*

71 In een groen knollenland

Chord progression for exercise 71: C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C F C G<sup>7</sup> C G<sup>7</sup> C

Dynamics: *mf*, *p*, *mf*

By now you've already learned that a slur above a few notes indicates that you should play the notes together (legato). When a dot is placed above a note, it indicates that you should play that note very shortly. This is called staccato.

72

Dynamics: *f*

73

Exercise 73 is written in 2/4 time with a key signature of one sharp (F#). The first staff contains two measures of music. The first measure has a D chord and a dynamic of *mf*. The second measure has an A chord and a dynamic of *p*. The third measure has a D chord and a dynamic of *mf*. The fourth measure has an Em chord and an A7 chord. The second staff contains four measures. The first measure has a D chord and a dynamic of *f*. The second measure has an A7 chord and a dynamic of *p*. The third measure has a D chord and a dynamic of *mf*. The fourth measure has an Em chord, an A7 chord, and a dynamic of *f*.

74 My bonnie is over the ocean

Exercise 74 is titled "My bonnie is over the ocean" and is written in 6/8 time with a key signature of one sharp (F#). The first system consists of two staves. The first measure has a G chord and a dynamic of *mf*. The second measure has a C chord. The third measure has a G chord. The fourth measure has a D chord and a D7 chord, with a dynamic of *f*. The fifth measure has a G chord. The sixth measure has a C chord. The second system also consists of two staves. The first measure has a G chord. The second measure has a C chord. The third measure has a D7 chord and a G chord, with a dynamic of *mf*. The fourth measure has a C chord. The fifth measure has a D chord. The sixth measure has a G chord. The third system consists of two staves. The first measure has a C chord and a dynamic of *f*. The second measure has a D chord and a D7 chord. The third measure has a G chord.

75



F

Bb F

C7 Bb7 F

F Am Bb Bm7 (b5) F Gm C7 F Dm

Gm C F Am F Gm C7 F Dm C

F Am Bb C7 F Bm7 (b5) C7 F Am

Bb Em7 (b5) F Gm C7 F Dm Gm C F


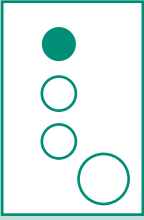


76 Tambourin (M. Corrette)


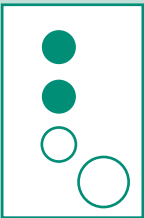


*Allegretto*





The musical score is written for two staves in 2/4 time. It consists of four systems of music. The first system starts with a piano (*f*) dynamic and a piano (*p*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The third system starts with a forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as accents and slurs. There are also some rests and longer note values in the second system.


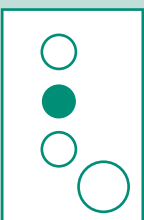


## Fingering chart and theory

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



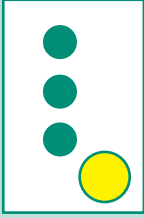

<b>B<sub>1</sub></b>				
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<b>A<sub>1</sub></b>				
----------------------	-------------------------------------------------------------------------------------	------------------------------------------------------------------------------------	-------------------------------------------------------------------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



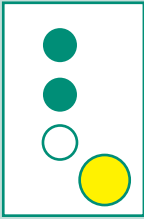

<b>G<sub>1</sub></b>				
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<b>C<sub>2</sub></b>				
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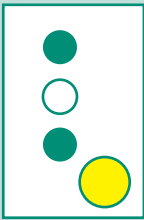

**D<sub>2</sub>**





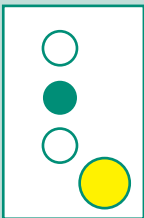

**E<sub>2</sub>**



**F<sub>2</sub>**



**G<sub>2</sub>**





**F**<sub>is 2</sub>

A musical staff with a treble clef and a sharp sign on the second line, with a whole note on that line.

A diagram showing four circles in a vertical column. From top to bottom: a solid green circle, a white circle, a white circle, and a solid yellow circle.

A side view of a saxophone with a green dot on the second key and a yellow dot on the bottom key.

A side view of a saxophone with a green dot on the second key and a yellow dot on the bottom key.

**G**<sub>is 1</sub>

A musical staff with a treble clef and a sharp sign on the second line, with a whole note on the space above the second line.

A diagram showing four circles in a vertical column. From top to bottom: a white circle, a solid green circle, a solid green circle, and a white circle.

A side view of a saxophone with a green dot on the second key and a white dot on the bottom key.

A side view of a saxophone with a green dot on the second key and a white dot on the bottom key.

**C**<sub>is 2</sub>

A musical staff with a treble clef and a sharp sign on the second line, with a whole note on the space above the second line.

A diagram showing four circles in a vertical column. From top to bottom: a white circle, a white circle, a white circle, and a white circle.

A side view of a saxophone with a white dot on the second key and a white dot on the bottom key.

A side view of a saxophone with a white dot on the second key and a white dot on the bottom key.

**B**<sub>es 1</sub>

A musical staff with a bass clef and a flat sign on the second line, with a whole note on that line.

A diagram showing four circles in a vertical column. From top to bottom: a solid green circle, a white circle, a solid green circle, and a white circle.

A side view of a saxophone with a green dot on the second key and a white dot on the bottom key.

A side view of a saxophone with a green dot on the second key and a white dot on the bottom key.

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


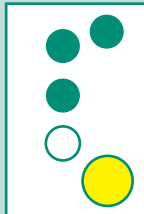
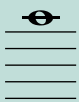
A musical staff with a bass clef and a sharp sign on the second line, with a whole note on the space above the second line.

A diagram showing four circles in a vertical column. From top to bottom: a white circle, a solid green circle, a solid green circle, and a solid yellow circle.


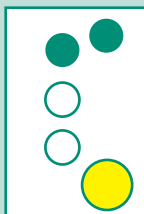

A side view of a saxophone with a green dot on the second key and a yellow dot on the bottom key.

A side view of a saxophone with a green dot on the second key and a yellow dot on the bottom key.


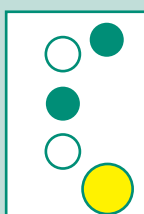

**A<sub>2</sub>**






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



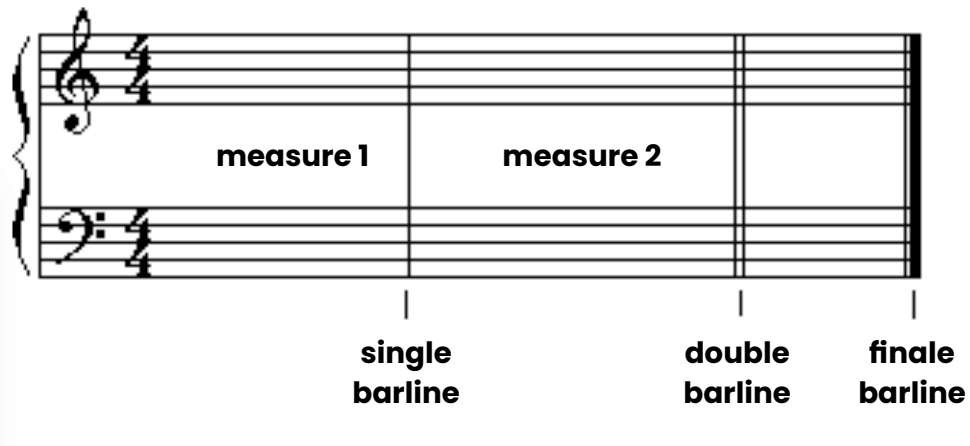
**C<sub>3</sub>**



**B<sub>es2</sub>**



## SUMMARY of MUSIC THEORY



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

**Notes:**



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



*legato*

Tying notes together



*staccato*

Short articulation



A dot increases the note duration by half.



o disemusic