FUNDAMENTALS
OF
TONE
AND
TECHNIQUE

VIRGINIA TECH SAXOPHONE STUDIO
DR. KYLE HUTCHINS

ORGANIZING A PRACTICE REGIMEN

One Hour Fundamental Routine

5 minutes	Mouthpiece
10 minutes	Voicing: Matching, Top Tones, F Trick, Reverse Overtones
5 minutes	Vibrato
5 minutes	Long Tones, Dynamics,
5 minutes	Articulation
10 minutes	Intonation: Tuning CD, Drone, Matching Unison/Intervals
20 minutes	Scales, Arpeggios, 3rd, 4th, Scale Patterns, etc.

- Items you need for a productive practice session:
    - Metronome/Tuner/Phone
    - Speakers/Headphone
    - Recording Device/Phone
    - Mirror
    - Timer/Phone
    - Pencil
    - Water
- Set specific goals for yourself. Before you start practicing, know what you intend to do and for how long.
- Write down your objectives! Make a practice routines for each session/week/month!
- Practice in a comfortable, inspiring place.
- Aim to practice the same time every day.
- Be sure you are comfortable (shoes off, snack ready, no neighbors bothering you, etc).
- Turn your phone on 'Airplane Mode'
- If you are just playing tunes and having a good time, that is awesome - but not practice!

Six Different Ways to Practice Technique:
(Technique - Develop Accuracy First! And then Strive for Speed.)

Method One: Gradually Getting Faster Using The Metronome

One of the best ways to work on difficult technical passages, scales, and scales in thirds/fourths is practicing at half the desired tempo then gradually increasing the speed. First, decide on the tempo you wish to play a particular passage in performance. This may already have been decided for you by the composer. Scales and scales in thirds/fourths ultimately should be practiced at a tempo of a quarter note equals MM 120-132 while playing four sixteenth notes to a metronome click. This should be the goal (this will prepare you for difficult technical and scalar passages such as those found both movements of Ibert's *Concertino da Camera*: the tempo of the first movement is MM 126 and the final movement is 132). Instead of trying to play a difficult passage or scale in sixteenths at MM 132 right away, set the metronome to MM 132 (or even a little slower) and play the scale in eighth notes. In effect, you are playing the passage/scale at *half tempo*. When you can play it perfectly at that tempo, turn the metronome off and repeat the passage (the purpose of this is so you can train yourself to maintain a steady beat without the aid of an electronic device). After you do this perfectly, move the metronome click faster by two or three gradations and repeat the process. Gradually get faster using this method until you can play the passage or scale *a tempo*. This may be a tedious process, however, it will set the foundation for a flawless technique.

Method Two: "Beat the Metronome Marking" Method

This method is actually a continuation of the first method; however, you must first have the desired passage or scale worked up to tempo, which is where this method begins. Once you can play a particular technical passage *a tempo*, then try to play it faster than the given tempo. If the tempo marking is MM 132, push the tempo to 144, then 160, then 184, and even to 204. When you return to the original tempo, it will seem slow compared with the super-fast tempi.

One strategy to keep in mind while practicing this way is the option of playing only one beat at a time. Instead of trying to play a whole phrase at the accelerated tempo, try inserting a beat or two of rest between each beat of the desired phrase. This will give you enough time to catch your bearings and get

set for the next beat. (Incidentally, this is also a great way to work on tongued passages.) As you become more and more comfortable playing at the accelerated tempi, try playing two beats at a time before you insert the rest; then try playing three beats at a time, etc. *Remember, the more ways you can approach (or practice) a given technical passage, the more likely you are to play it perfectly in performance and, just as important, the more likely you will be able to maintain interest in what you are practicing.*

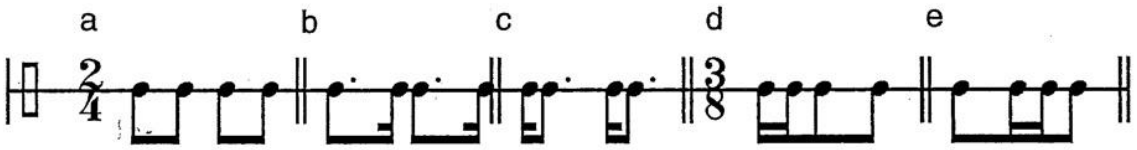
Method Three: Changing the Perceived Beat

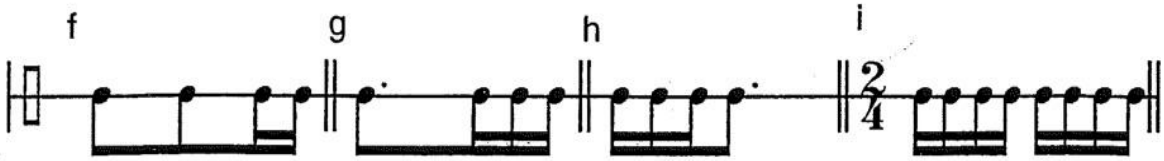
An illuminating, and potentially frustrating, way to refine your ability to subdivide the beat requires playing a given technical passage (usually a passage with a difficult rhythm/syncopation) while the metronome clicks the *off-beats* rather than the beats. As you practice this method, try to look for the "ands" after the beats instead of the beats. (Hint: try slowing the tempo down considerably.) This method will undoubtedly add discipline to playing the "inside of the beat." Pieces in which this method is particularly useful include the first page of the Ibert *Concertino da Camera* or the first page of the Creston *Sonata*.

Method Four: Uneven Rhythmic Patterns

This method is useful for learning scales, scales in thirds, and short, difficult technical passages (usually taking the form of a string of sixteenth notes as found in Milhaud's *Scaramouche*, I or Maurice's *Tableaux de Provence*, V) in solo repertoire. The procedure begins by isolating a difficult technical passage (perhaps just a measure or two), a phrase, or a scale. Then, rather than playing the notated rhythm, use one of the following different rhythms below. Each time you repeat the passage, try a new rhythm.

Rhythmic Patterns





Because this method involves an alternation of long note values with short note values, it allows you to concentrate on the difficult finger/ technical movements (i.e., the faster moving notes) while you are playing the slowly. Put another way, you are learning to play quickly in short spurts.

Method Five:

Practicing Scales at Differing Dynamic Levels and/or Different Rhythmic Groupings.

The title of this method speaks for itself. When practicing scales, scales in thirds/fourths, patterns, or just difficult technical passages, play the section (or scale, etc.) using a variety of dynamic levels. *Remember, you are trying to learn something by practicing it over and over, so you might as well make it interesting for yourself.* In the end, your concentration level will be higher and you will have, as the cliché goes, "killed two birds with one stone" (i.e., practicing both technique and dynamic control at once).

When practicing scales, do not limit yourself to one rhythmic grouping (this is a different technique than the unequal rhythmic groupings discussed above, although it is a close cousin). Instead of locking yourself into practicing scales grouped into four sixteenths to a metronome click, try practicing scales in triplets, quintuplets, sextuplets, or even septuplets. Practicing the same passage (or scale or technical pattern) can become excessively boring; rather than losing interest in your practicing, try being creative. *The more ways you make your practice session interesting, the more you will gain from the time you spend.*

Method Six: Counting, Blowing, Fingering, Playing and Remembering - The James Campbell Approach

Step One: Count sixteenth notes aloud in the tempo you wish to play a particular passage (1, 2, 3, 4, 1, 2, 3, 4, etc.). Be sure that *your tempo is relaxed* and that *you are relaxed* counting in that tempo. The purpose of this step is designed to *establish a comfortable tempo* and *even flow* of sixteenth note counts in your mind.

Step Two: While counting aloud, finger the particular passage on the saxophone (obviously, you will not be playing). Be sure that you fingers are relaxed and curved. (Remember, you only need to use enough pressure to close the key; you do not need to squeeze the saxophone.)

Step Three: Repeat step two from memory. While doing this, look at your fingers. Observe whether or not your fingers are relaxed and curved. Eventually, try singing the pitches of the notes while counting.

Step Four: Repeat step two, but instead of counting aloud, mentally maintain the pulse and *blow a steady stream of warm air* while you finger the passage. By doing this, you are connecting your air stream production to your technique as well as to your counting. Look at the music during this step.

Step Five: Repeat step four from memory. You may need to shorten the technical passage and focus on one measure at a time.

Step Six: Using the music, play the passage on the saxophone. Keep the even flow of sixteenth notes (from steps one and two) going in your mind while you play the passage. The steady stream of warm air practiced in the previous step should result in a well-supported sound in this step.

Step Seven:: Repeat step five from memory.

Practice Strategies for Musicians

Just running through your music isn't enough if you truly want to improve your musical skills! Here are some strategies for effective practicing that I use, and that I recommend to my own students in their practice routines.

Don't play any faster than you can play perfectly - In other words, perfect practice makes perfect. If you play things correctly every time (or at least close to it), you will learn faster and be less likely to make mistakes in performance.

Do run through entire pieces/songs sometimes - While breaking difficult pieces down into smaller, more manageable portions is important, don't forget to run through every once in a while! If you never practice the entire piece, it will be tricky to make it through a performance.

Improvise - This is a great way to get to know your instrument! Create melodies, and experiment with all the interesting sounds your instrument can make. You can even improvise with other musicians!

Isolate trouble spots - If any spots aren't going quite right when you run through a piece or play up to tempo, you will need to practice them separately and under tempo until mastered. Be able to play the section/passage 5 times in a row perfectly before deciding that it is ready.

Listen to great musicians - Your instrument and others. Live concerts, professional recordings, and online videos are all great places to do this!

Set goals, not time limits - Instead of deciding "I am going to practice for one hour," decide on a goal(s) for your practice session. Maybe you want to get a particular passage up to tempo, improve your dynamics, or iron out tricky rhythms. You will accomplish much more this way!

Sightread - Contrary to the beliefs of some students, you CAN practice sightreading! Sightreading is playing anything you have never played before. So grab a book, and start going!

Sing/hum/speak/clap your music - This helps to isolate specific aspects of your music, such as rhythm or melody. It can also help you to be more musical in your playing.

Start every day with a warmup routine - I sometimes vary my warmups based on how much time I have available, but I never jump straight into practicing music first thing. Warmups can include stretching, long tones, scales, articulation exercises, and more!

Use a metronome - The metronome is a fantastic tool that great players use often. It keeps you on track with rhythm and tempo, and helps you to remain honest in your practice so you can improve. There are lots of free metronome apps, so no excuses!

Use a tuner - Figure out the tuning tendencies of your instrument: which notes are a little flat, a little sharp, etc. Check intonation in challenging passages, and especially on those notes which are harder to control.

BREATHNG GYM

Developed by Sam Pilafian and Patrick Sheridan

INTRODUCTION

- Analogy: a car needs gas to make it move just like instruments need air to make sound. The higher the quality of gas, the better the car performs. The same thing is true with air.

- ***Breathing Gym*** is designed to give control and efficiency of breath by developing proper breathing habits
    - Improves tone, stamina, and all-around performance
    - For ensembles, ***Breathing Gym***:
        - Promotes calmer, quieter, and more focused rehearsals
        - Internalizes and improves group rhythm (always use a metronome)
        - Gives more confidence and security to group entrances/releases

- ***Breathing Gym*** can be used as part of a warm-up routine or a mid-rehearsal change of pace while addressing specific issues such as dynamics, articulation, and phrasing

- The ***Breathing Gym*** consists of five types of exercises:
    - Stretches
    - Flow Studies
    - Therapies
    - Strength and Flexibility
    - Breathing for the Brain

- Remember the **LAW OF ACCOMMODATION:**
    - What is difficult today will become easier if practiced
        - Work these exercises just past the point of ease and slightly into discomfort without overexertion

PRELIMINARY CONSIDERATIONS

1. Maintaining a proper and consistent oral shape is essential for maximizing the benefits of these exercises
    a. During inhale/exhale, the inside of the mouth should feel like a big yawn
    b. The back of the throat is to remain open and unobstructed
2. Monitoring each breath ensures correct execution
    a. Inhale
        i. Form the right hand like a karate chop, but fold the thumb flat against the palm
        ii. With the right hand in this position, place the index finger just under the tip of the nose (thumb should now be pointing forward)
        iii. Place top lip on the middle knuckle and the bottom lip on the big knuckle (approx.)
        iv. Remember the yawn analogy and take a deep breath quickly, letting the only resistance occur at the lips
        v. If executed correctly, the inhale will have a deep sound like a vacuum with one finger placed over the opening
    b. Exhale (remove right hand before exhale)
        i. Hold the left hand with palm facing the body at an arm's length
        ii. Exhale and feel the constant flow of air on the palm
    c. The inhale and exhale are to be performed continuously with no break between, just like a pendulum swinging
3. Light-headedness may occur periodically. If this happens, the following method is prescribed: sit down, inhale slowly through the nose, and exhale slowly through the mouth; repeat.
4. All exercises are to be performed in a relaxed manner with no tension in the body

THE EXERCISES

1. Stretches – loosen up the body for better breathing flexibility
    a. Trunk Twist
    b. Flop Over – loose arms, neck, and upper body
    c. Two-Way Stretch
    d. Wrist Grab
    e. Whole Body Stretch
    f. Neck Roll – roll forward with chin touching chest, do ***not*** tilt head back

2. Flow Studies – stimulate regular breathing patterns used while playing—move air without resistance or tension. Monitor the air during these exercises to ensure that the air is constantly and consistently moving in and out (comfortably full to comfortably empty).
    a. 6-7-8-9-10 (11-12-etc.)
    b. Shorten the Inhalation (in 4 out 4, in 3 out 4, in 2 out 4, etc.)
    c. Shorten the Exhalation (4-4, 4-3, 4-2, etc.)
    d. Shorten the Inhalation Variation (4-4, 3-5, 2-6, etc.)
    e. Shorten the Exhalation Variation (4-4, 5-3, 6-2, etc.)
    f. Shorten the Inhalation and Exhalation [4-4 (2x), 3-3 (2x), 2-2 (2x), 1-1 (4x), 8th-8th (8x), 1-1 (4x), 16th-16th (8x), 1-1, 2-2, breathe through nose for 20 seconds]
    g. Quick Breath Exercise – inhale on the last beat of a measure (i.e. 4/4, 9/8, etc.)
    h. Bow & Arrow, Toss the Dart, Float the Paper Airplane

3. Therapies – a counterpart to flow studies, therapies are used to inspire better airflow by deliberately creating problems to overcome, such as resistance and suspension
    a. Inhale Therapy – fight for air with suction
        i. Exhale all air (sizzle)
        ii. Place the back of the hand against the lips
        iii. Fight for air by creating suction for 4-60 seconds, but do not allow any air in
        iv. After time is up, remove hand and inhale as much as air possible in one gasp (still maintaining the yawn shape)
        v. With lungs at full capacity, suspend the air while keeping the mouth and throat open for a predetermined duration (4-60 seconds) with shoulders relaxed
        vi. After time is up, expel air in one big chunk down to a sizzle
    b. Inhale Therapy Variations
        i. Expand in Two Areas – during suction, mentally feel your lungs expand toward your chest and back
        ii. Expand in Four Areas – during suction, mentally feel your lungs expand in 4 quadrants: abdomen, lower back, chest, and upper back
        iii. Slight Leak – during suction, allow some air to leak
    c. Oral Shape Therapy – inhale/exhale with the yawn feeling in rhythmic patterns (8th notes, quarter-note triplets, etc.) in a given meter to check consistency of air

4. Strength and Flexibility – focus on expanding and contracting the lungs to their extremes
    a. In, Sip, Sip—Out, Push, Push
        i. "In" – inhale to maximum capacity for one beat while lifting arms overhead
        ii. "Sip" – lift arms higher while sipping in more air
        iii. "Out" – exhale completely in one beat while pushing arms downward
        iv. "Push" – force the last little bit of air out
    b. Power Breaths
    c. Power Bow & Arrow

5. Breathing for the Brain
    a. Follow Your Breath – breath in through nose, out through mouth—no metronome
    b. In 6, Suspend 6, Out 6 (increase ratio: 1:1:1, 1:2:1, 1:4:1, etc.)
    c. Energizing Breath – 4 in through nose, 7 suspend, 8 out through mouth

THE MUSICAL LINE: BREATHING AND PHRASING

BREATHING CONSIDERATIONS

- Big quick breath in, slow controlled breath out.
- You cannot control your diaphragm.
- Engage your abdominal core when breathing.

BREATHING EXERCISES

- Flow Studies (move the air without resistance or tension!)
    - In - Out 4, 5, 6, 7, 8, etc.
    - Shorten the Inhalation (in 4 out 4, in 3, out 4, in 2, out 4, etc)
    - Shorten the Exhalation (4-4, 4-3, 4-2, etc)
    - Shorten the Inhalation Variation (4-4, 3-5, 2-6, etc)
    - Shorten the Exhalation Variation (4-4, 5-3, 6-2, etc)
    - Shorten the Inhalation and Exhalation [4-4 (2x), 3-3 (2x), 2-2 (2x), 1-1 (4x), 8th-8th (8x), 1-1 (4x), 16th-16th (8x), 1-1, 2-2, breathe through nose for 20 seconds]
    - Quick Breath Exercise - inhale on the last beat of a measure (ie, 4/4, 9/8, etc)
- Therapies (counterpart to flow studies - inspire better airflow by deliberately creating problems to overcome, such as resistance and suspension)
    - Inhale Therapy - fight for air with suction
        - Exhale all air (sizzle)
        - Place the back of hand against the lips
        - Fight for air by creating suction for 4-60 seconds, don't allow any air in
        - After time is up, remove hand and inhale as much air as possible in one gasp
        - With lungs at full capacity, suspend the air while keeping the mouth and throat open for a predetermined duration (4-60 seconds) with shoulders relaxed
        - After time is up, expel air in one big chunk down to a sizzle
- Strength and Flexibility - expanding and contracting the lungs to the extremes
    - In, Sip, Sip - Out, Push, Push
        - In - inhale to maximum capacity for one beat while lifting arms overhead
        - Sip - lift arms higher while sipping in more air
        - Out - exhale completely in one beat while pushing arms downward
        - Push - force the last little bit of air out
- Engage the Core
    - Place yoga block between abdomen (bottom of rib cage) and wall
    - Lean into the block, exhale completely
    - Inhale slowly, feeling your weight and core muscles push into the block
    - Exhale slowly while keeping the pressure of the core against the block, don't allow your core to collapse - prevent yourself from moving closer to the wall.
- Floor Breathing
    - Lie down on your back and rest your arms on your stomach

- Concentrate on keeping the shoulders and upper body relaxed as you repeat the above exercises in the horizontal position
- Feel how your back and sides expand into the floor while breathing properly
- Add your instrument and play the following long tone exercies while on the floor

LONG TONE EXERCISES

- Play a second line G at mf with as consistent of a tone as possible for as long as possible
- Play a second line G at pp with as consistent of a tone as possible for as long as possible
- Play a second line G at ff with as consistent of a tone as possible for as long as possible
  - Repeat each exercise on each note of the one octave G scale.
  - Repeat each exercise in the extreme ranges (low Bb, high F)
- Play a second line G starting at pp, crescendoing to ff, and then decrescendoing to pp in one breath
- Play a second line G starting at ff, decrescendoing to pp, then crescendoing to ff in one breath
  - Repeat on each note of the one octave G scale.
  - Repeat in the extreme ranges (low Bb, high F)

PHRASING CONSIDERATIONS

- Identify specific phrases
  - If the music was a sentence, where are the commas, periods, etc.
- Identify the goal of each phrase
  - There is not necessarily a right or wrong answer - which note is more special? If was a sentence, where would the emphasis be?
  - Likely not the last note of a phrase
- Play to the goal (crescendo and/or accelerando)
- Play away from the goal (decrescendo and/or deaccelerando)
- Music is ***always*** going somewhere or coming from somewhere.
- The phrases ***must*** have shape in order to be expressive! (Unless you have deliberately chosen not to for musical reasons)

FUNDAMENTALS

MOUTHPIECE

Playing alone on the mouthpiece may be difficult to adjust to at first because of how different it feels from playing on the horn, but it is an important first step to developing the muscles that will be necessary for the following sections. Remember to hold the mouthpiece angled directly into your mouth, as if the saxophone were attached and also to blow air as if you were playing on the whole instrument; do not back off because of the size.

Siren Call

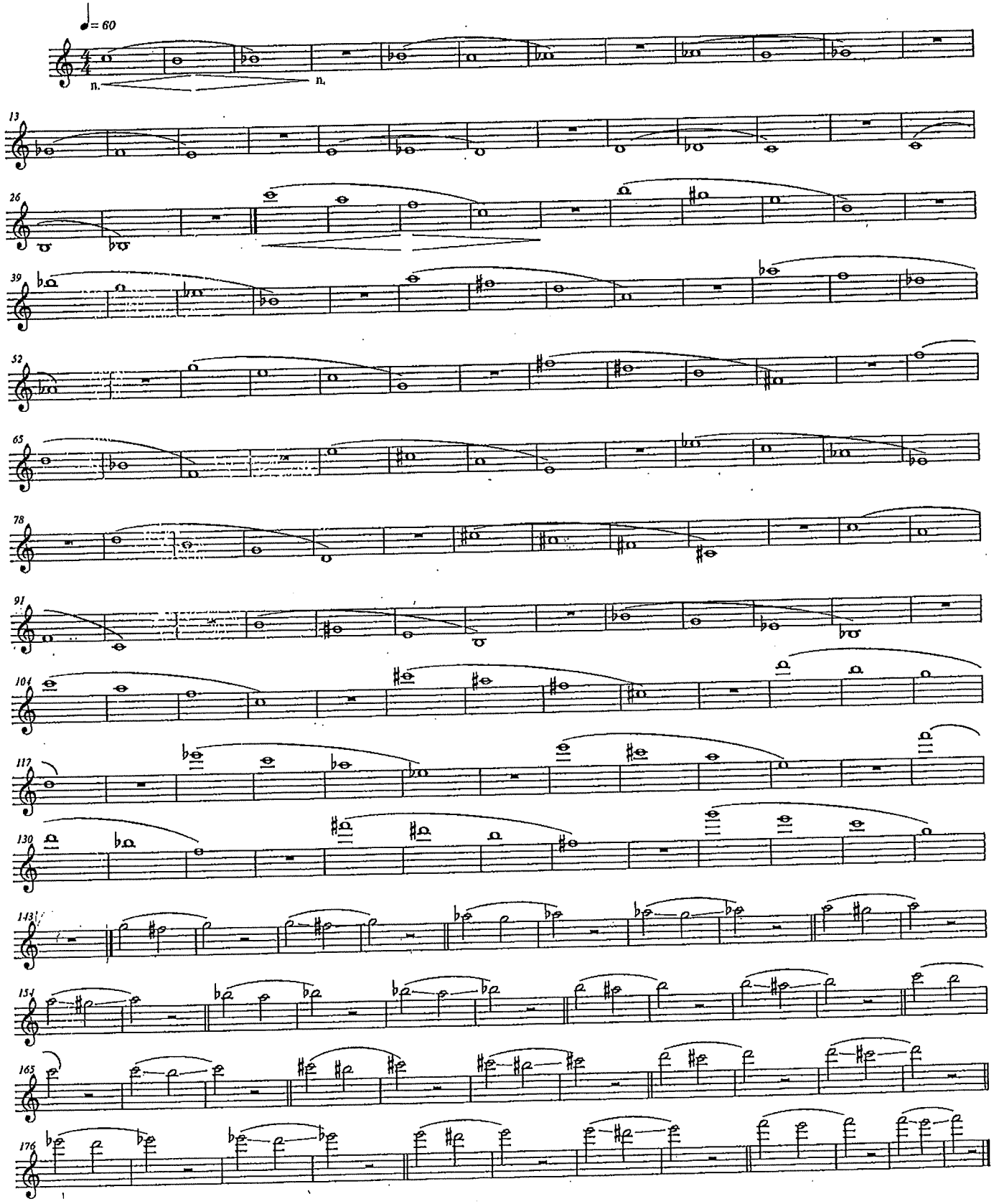
- Whistle (or 'dry whistle' meaning an open mouth hissing sound) in order to recognize what is necessary to change pitch. The vocal configurations needed to change a whistled pitch are the same needed to change pitch on the saxophone.
- Play a pitch on the mouthpiece and bend the pitch down by changing the voicing/vocal configuration inside the mouth, maintaining regular embouchure.
- 'Siren call', causing the pitch to lower and raise, similar to a siren. Think about a roller coaster: as the pitch gets lower, the air speed will increase.

Matching

- Start by matching the mouthpiece pitch to the piano
    - C on soprano
    - A on alto
    - G on tenor
    - D on baritone
- Play down the corresponding one octave major scale on the piano, attempting to match each note on the mouthpiece
    - Start on tonic and bend down to each scale degree, the intervals becoming wider
- Play the corresponding arpeggio
- Transpose scale and arpeggio down by half-steps to increase range
- Move from the piano to a drone and try hearing the intervals, check with a tuner. Strive to hear and match the intervals by ear.
- Try playing simple melodies as well!

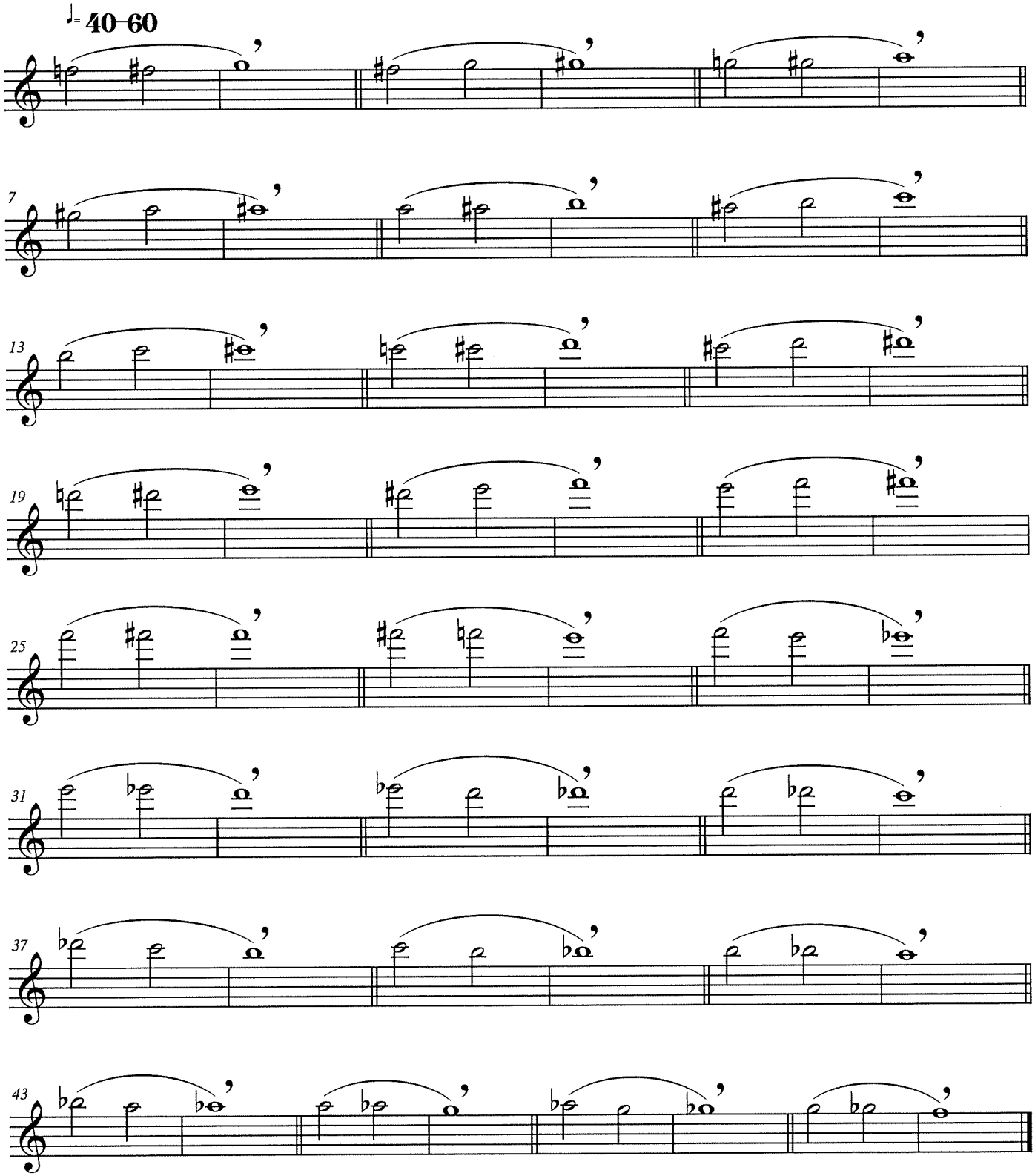
Warm-Up

Lefevre/McAllister



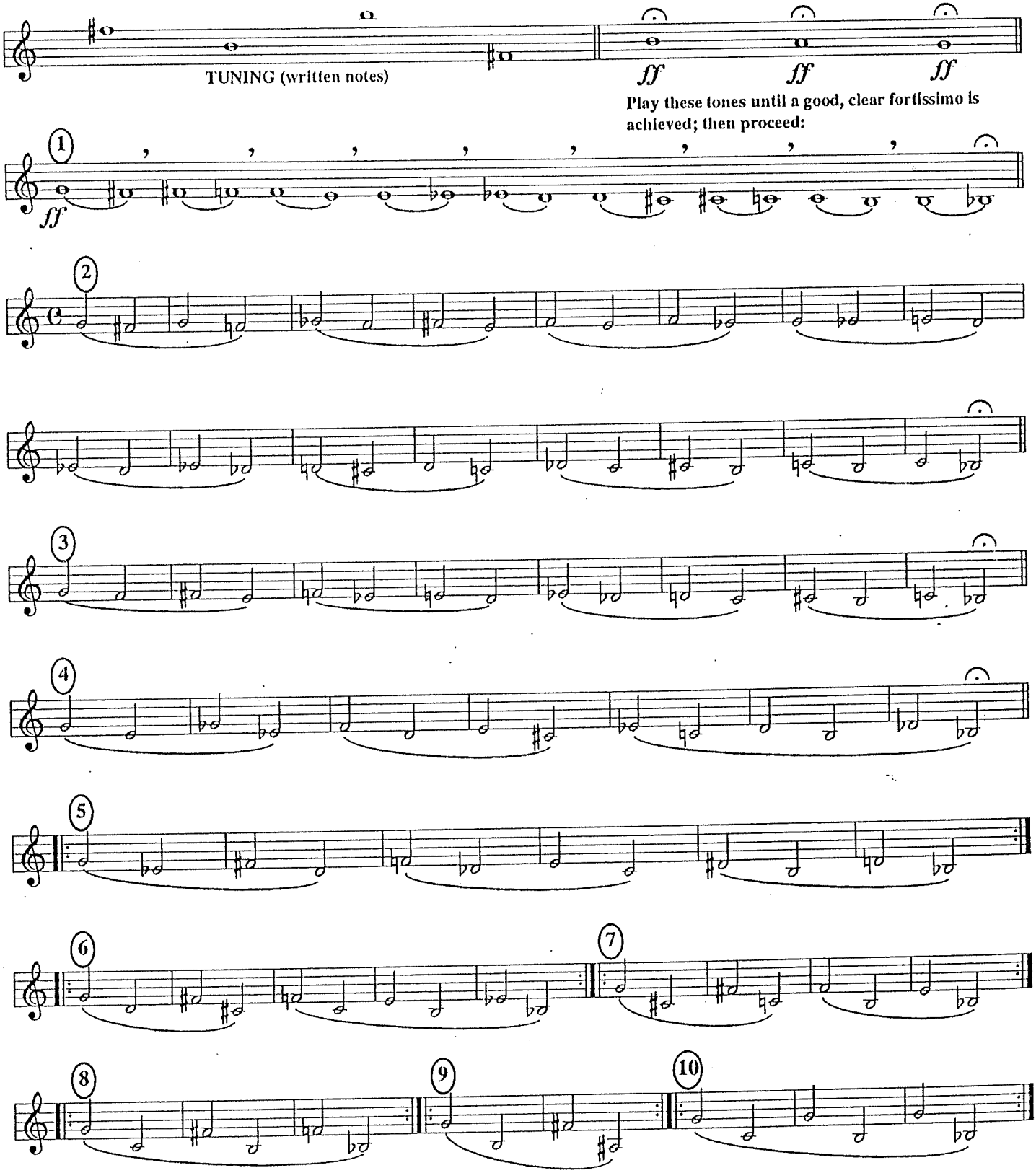
Ascending Long Tones

Long tones should be played slowly, with a metronome, at a medium volume. Start each series of notes with a legato articulation. As you play the exercise, try to make each note move smoothly into the next. If certain notes stick out from the others, sound much darker or brighter, make note of that and try to make them sound more alike.



PREPARATION FOR PLAYING

Eugene Rousseau
School of Music
University of Minnesota



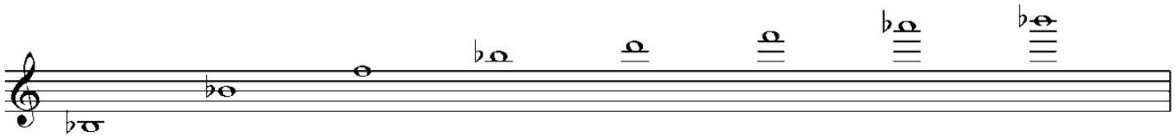
VOICING AND OVERTONES

Voicing

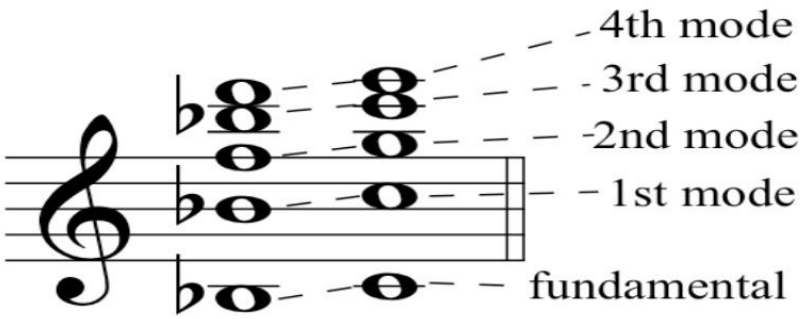
The position of the tongue and manipulation of the oral cavity. Tongue should be wide - sides touching top back molars. Think “dEE” not “tAH” or “tOW.”

Overtone Overview

The following is a basic view of overtones. Every one of these notes can be played using the fingering for low Bb, known as the fundamental.



A note in its lowest octave on the saxophone is the “Fundamental” and each note in the overtone series above that is a “Mode.” The first note above the fundamental will be the 1st mode; the second note above the fundamental will be the 2nd mode and so on.

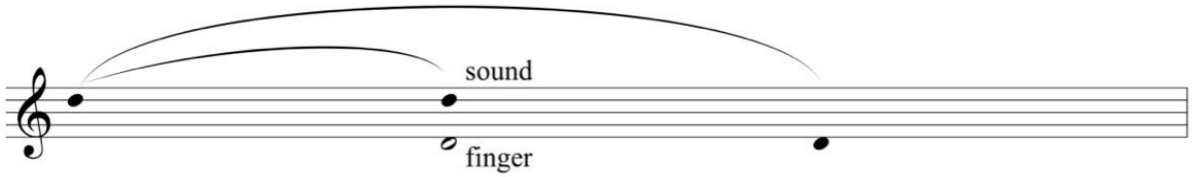


Daily practice on these few simple exercises will help the student develop:

- Refinement of tone
- Improved air speed
- Increased embouchure flexibility
- Recognition of intonation tendencies and ear training
- Increased facility on the instrument
- Facilitation of the altissimo register

Matching 1: *Intro to Mode 1*

- Matching 1: Intro to Mode 1
    - Play middle D with octave key, remove octave key but maintain pitch of middle D, then slur down to low D. “Engage” muscles and increase airspeed - “relax” to slur down to fundamental.



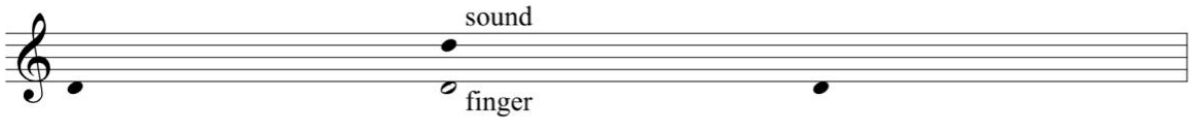
    - Repeat exercise on each note of the chromatic scale

Matching 2: *Mode 1*

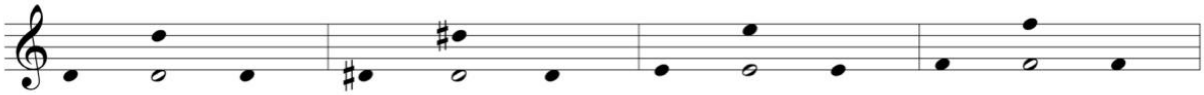
This exercise is designed to fully demonstrate the ability to play the first overtone.

2A:

- Play low D
- Finger low D and sound one octave higher
- Back to low D
- Do **NOT** slur: play with space between each note

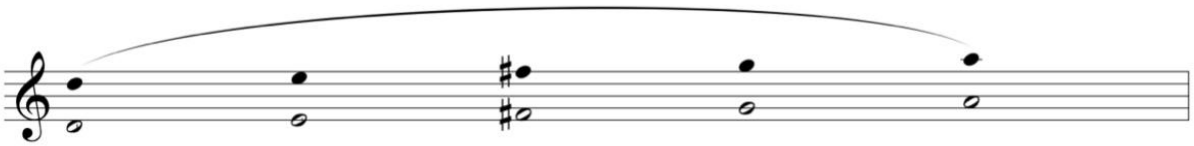


- Continue this exercise upwards chromatically into the palm keys
- After each pitch can be produced with ease, put this exercise with a metronome. Start with q =60. Strive for accuracy and consistency!
  The exercise will look like this

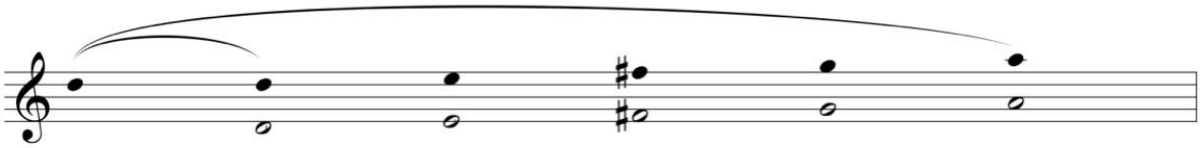


2B:

- Start on D and slur up the tetrachord to A



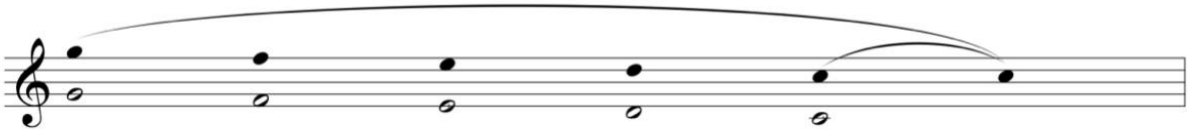
- To help get started, try using the octave key from Matching 1 like so:



- Continue this pattern chromatically playing the tetra chords for E-flat, E, F, F-sharp, and G.

2C: *Slurring exercise downwards*

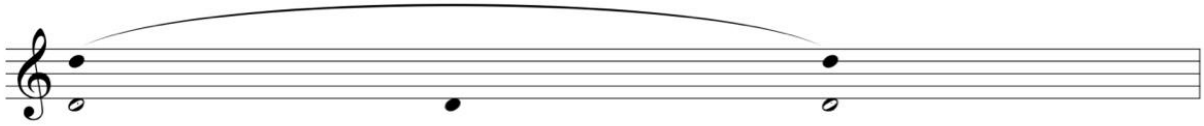
- Now, introduce the low notes by decending



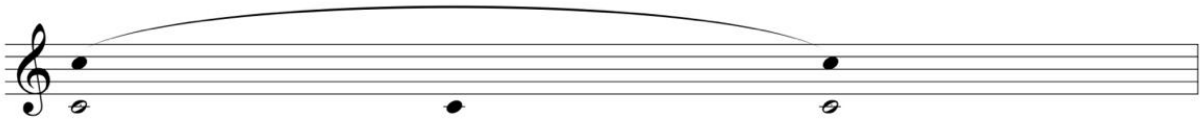
- Slur down to low C, then lift fingers to regular C and work on matching the pitch and timbre between the overtone and the fundamental
- Repeat for fundamental notes: C-sharp, B, and B-flat

2D:

- Slur all of this – the first part is just like Matching 1 and should be no problem
- Practice making the connection back up the octave without tonguing



- Then continue down to the lower notes:

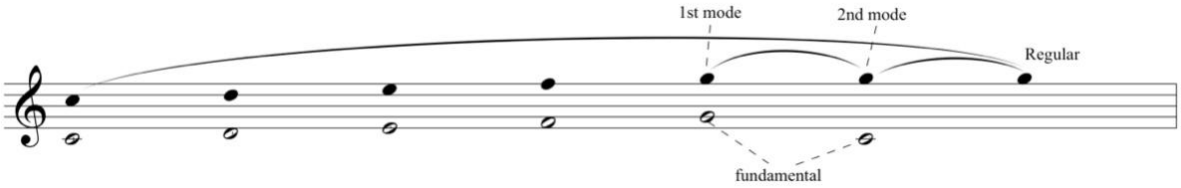


- After you can slur the low notes, try doing Matching 2A on the lower notes
- Remember, it is harder to get the first overtone on the lower notes. If you get a higher pitch, it is not wrong; it is just not the goal of this exercise! Think of yourself as ahead of the game!

Matching 3: *Intro to Mode 2*

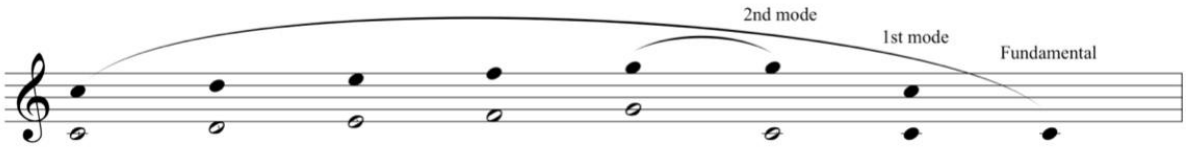
Before starting these exercises, the student must be fully competent at Matching 1 and Matching 2. The remainder of these exercises use the skills learned in Matching 1 and 2 to introduce new techniques.

3A:



- Slur up the C tetrachord, hold the note out and finger low C again while maintaining the pitch of the G
    - Remember to keep your air speed consistent or this will not happen
- After you succeed getting the pitch, try going from the 2nd mode while fingering C to fingering G with the octave key and work on matching the two notes
- Repeat this exercise on B-flat, B, C, C-sharp, D, E-flat, and beyond.
    - It gets more difficult the higher you go. See if you can do it!

3B:



- Repeat the exercise again, but this time, try to slur down to mode 1 and the fundamental.

Matching 4: *Mode 2*

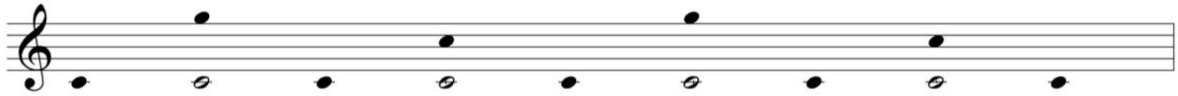
- Separated, not slurred:

4A:

4B:

4C:

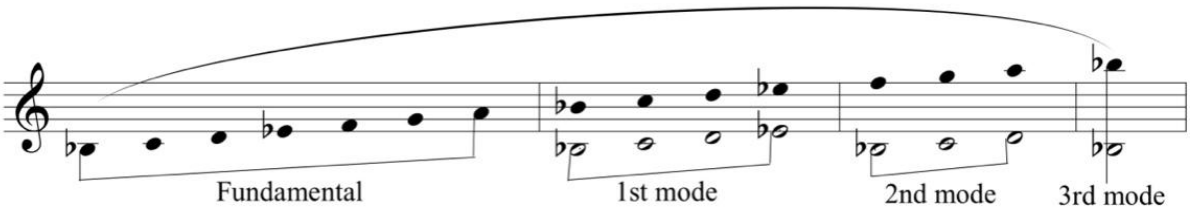
4D:



- Upon completion of these exercises, put them with the Tuning CD!
- Notice which mode is out of tune(1st mode)
- Repeat on B-flat, B, C-sharp, D, etc

Matching 5: *Intro to Mode 3*

- B-flat Major 2 Octave Scale

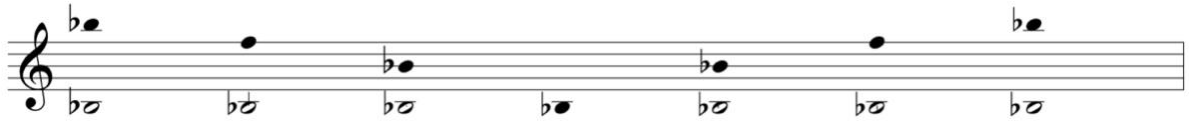


- Ascending and Descending!
- Start on B, C, and C-sharp, D, etc.
- Refer to Rascher *Top Tones* book for more overtone scale exercises

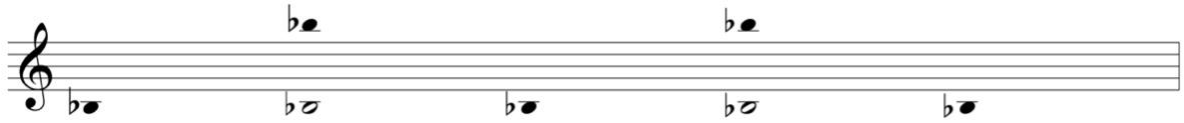
Matching 6: *Mode 3*

6A:

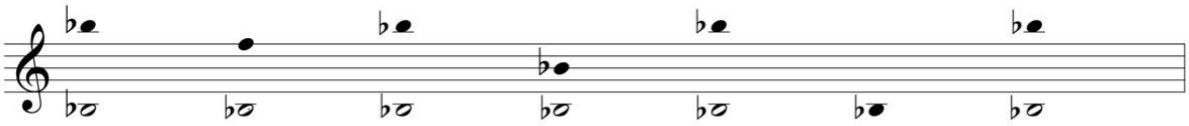
6B:



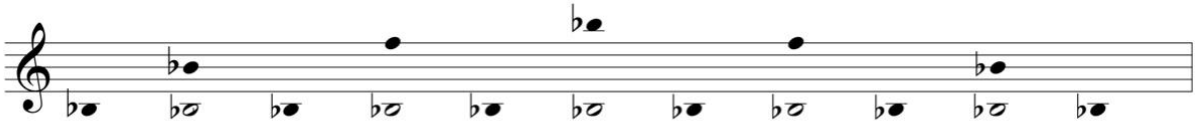
6C:



6D:



6E:

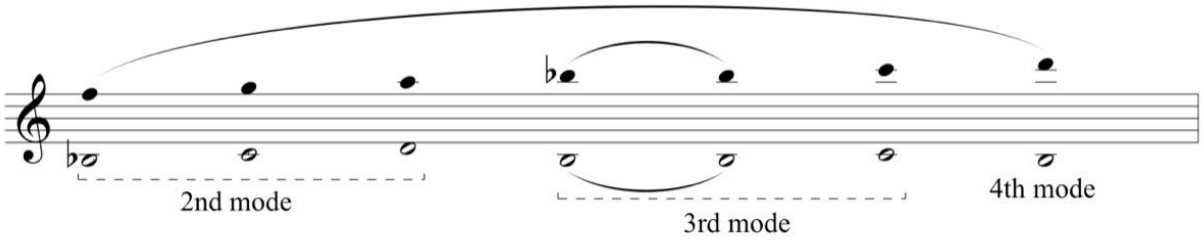


- Start on B, C-sharp, and C, etc
- Upon completion of these exercises, perform them all with a drone

Matching 7: *Intro to Mode 4*

- Start on the 2nd mode of C and slur up the G tetrachord to high D

- To help facilitate this, try playing Bb overtone scale, and extend the range to high D. The last half of the scale will look like this:

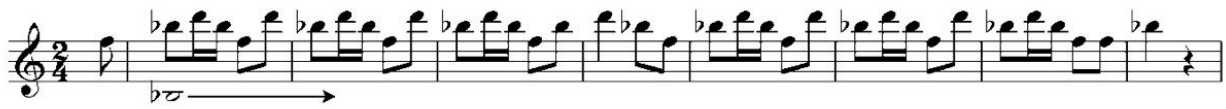


- This exercise will take some time. It requires consistent air speed and lots of patience. Do not get frustrated!

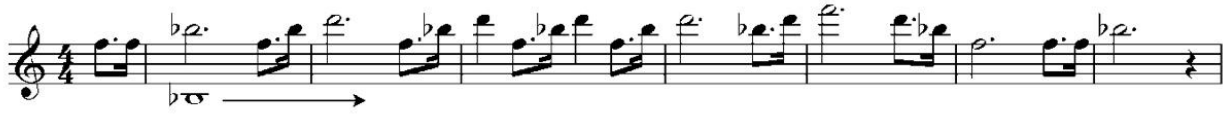
Matching 8: *Putting it Together*

The next two exercises can be played using the same fundamental.

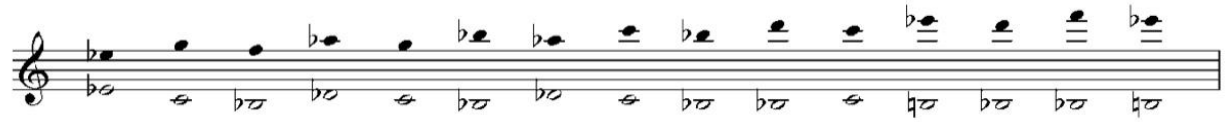
"Reveille"



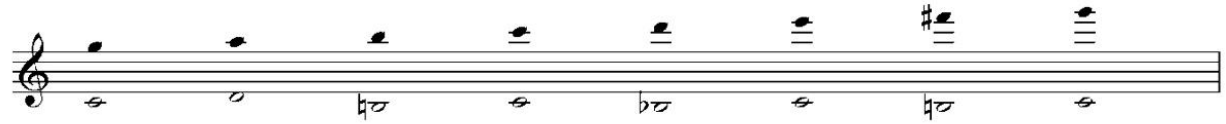
"Taps"



E-flat scale in 3rds:



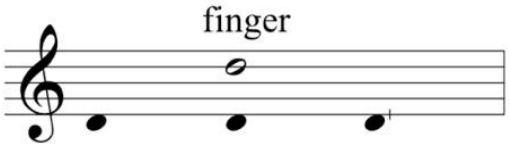
G scale:



There are many further exercises in *Top Tones for Saxophone* by Sigurd Rascher.

TONE STUDIES

Reverse Overtones/Undertones:



- Start on low D
- Add the octave key, but work to maintain the sound of the low D. This is more difficult to maintain a tone than regular overtones.
- Slur back to low D.
    - The goal of this exercise is flexibility; not to make a high quality tone. Don't become frustrated if achieving a characteristic tone is not accessible.

F Trick:
Option 1:

- Play front F
- Play front E
- Go back to F, and then voice down to E while fingering F
- Continue down chromatically down one octave

Option 2:

- Play front F
- Play front E
- Go back to F, but maintain the pitch of the E
- Continue chromatically down one octave

Option 3:

- Play front F
- Voice down to E, but do not change the F fingering
- Continue down chromatically one octave

Repeat all of these with the drone tone tool!

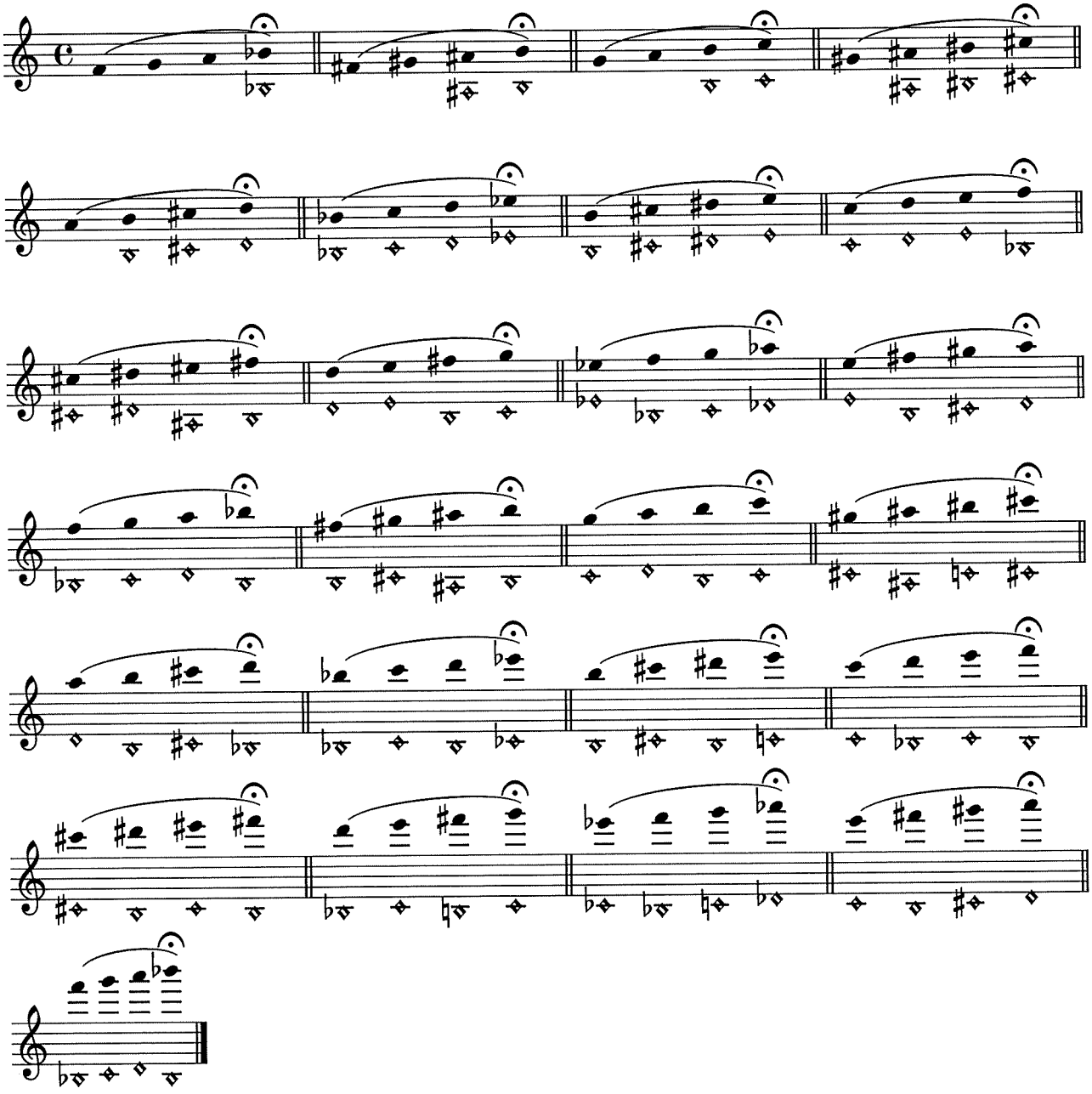
Overtone Approaches - SO LA TI DO

(for overtone development & smoothness)

Play Slowly

♩ = 40-60

ed. Jesse Cloninger

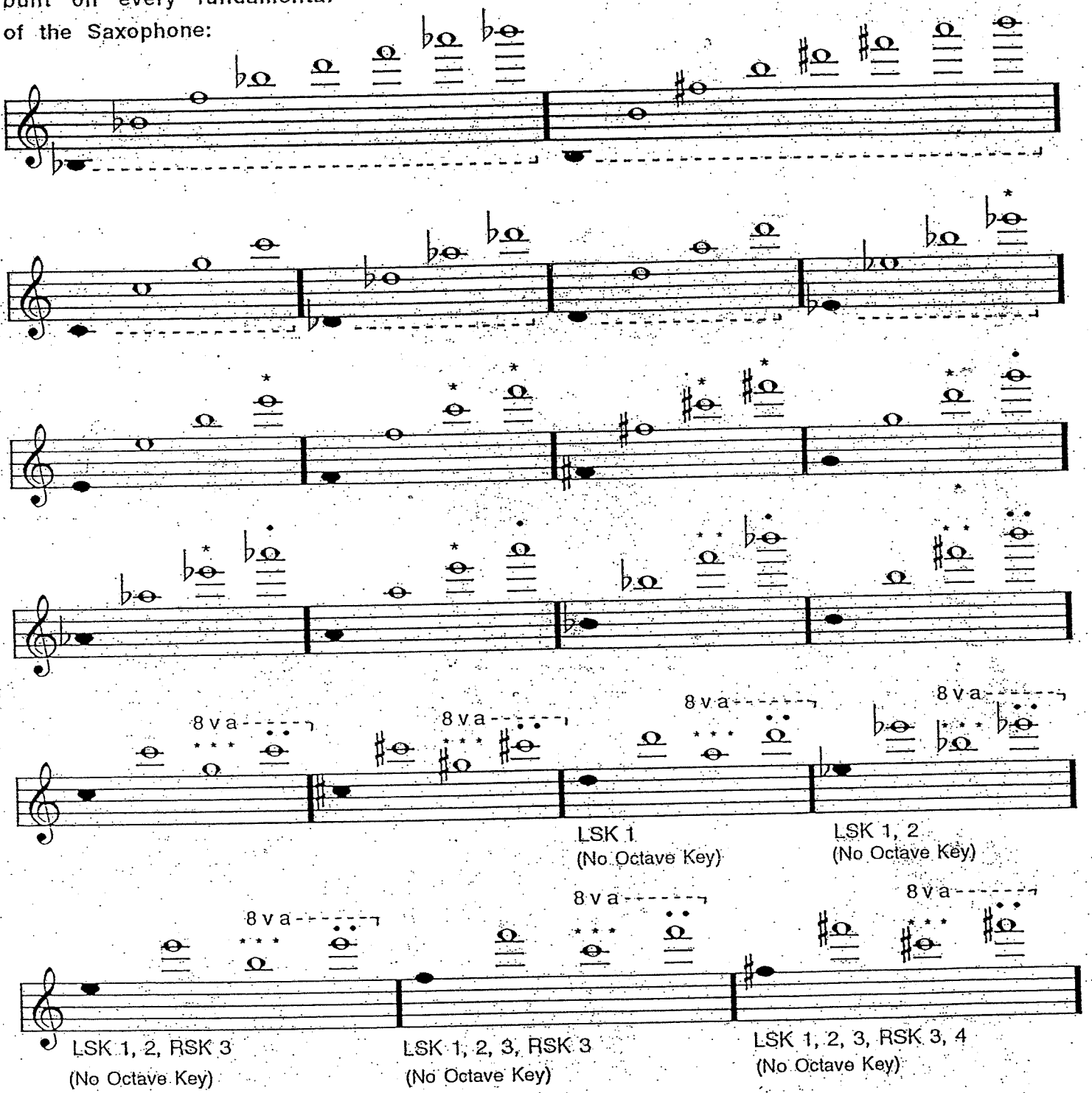


Music engraving by LilyPond 2.18.2—www.lilypond.org

Overtone/Altissimo Development

Dr. Eric Nestler, Univ. of North Texas

Overtone series
built on every fundamental
of the Saxophone:



* these notes are quite sharp

** these notes are so sharp, they are one octave and a minor sixth above the fundamental

*** these notes are so sharp, they are one octave and a major sixth above the fundamental

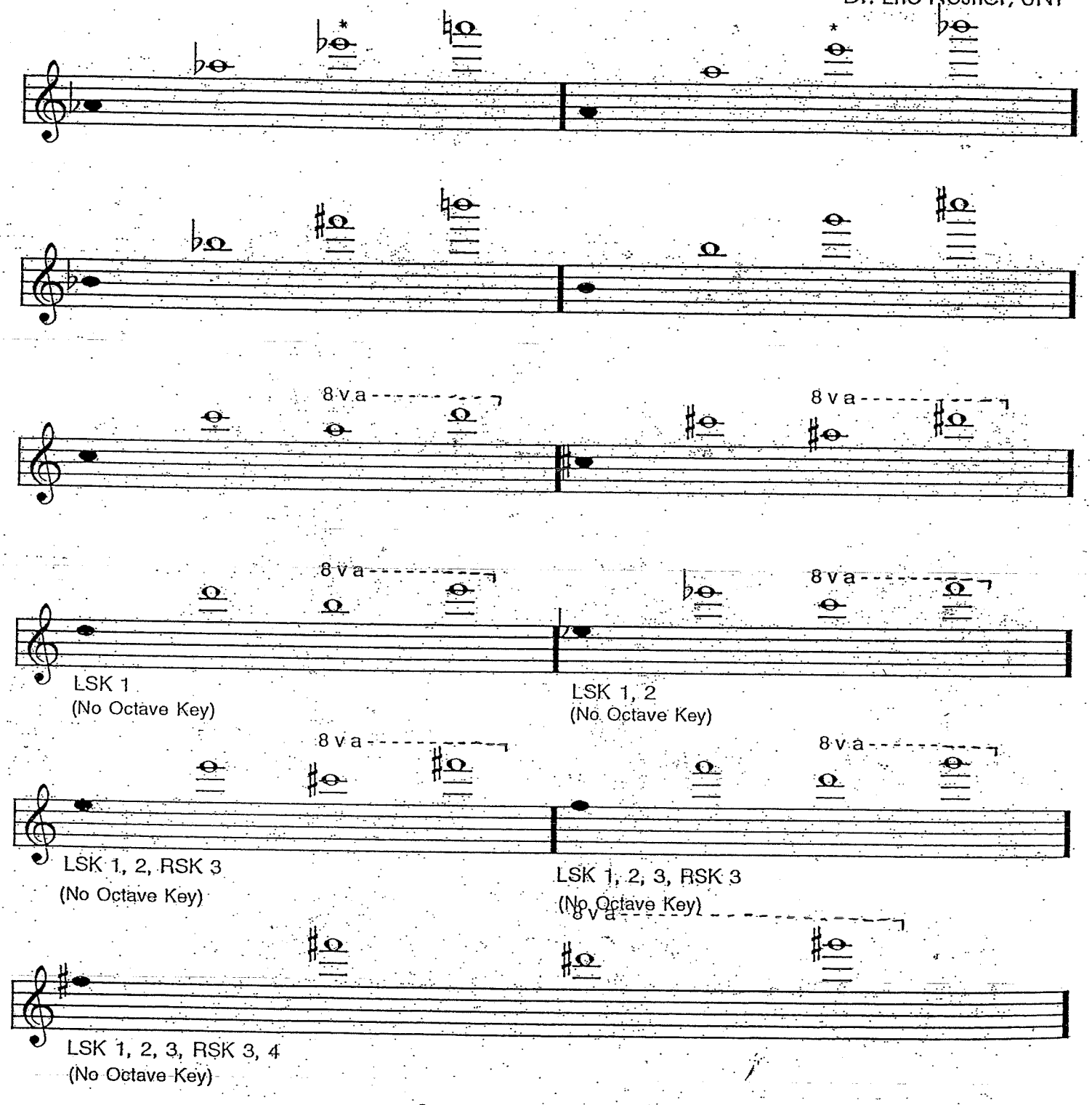
• these notes are so sharp, they are one octave and a minor ninth above the fundamental

•• these notes are so sharp, they are one octave and a major ninth above the fundamental

Notes of Specific Overtone Series and their Actual Aural Results on the Saxophone

Overtone/Altissimo Development

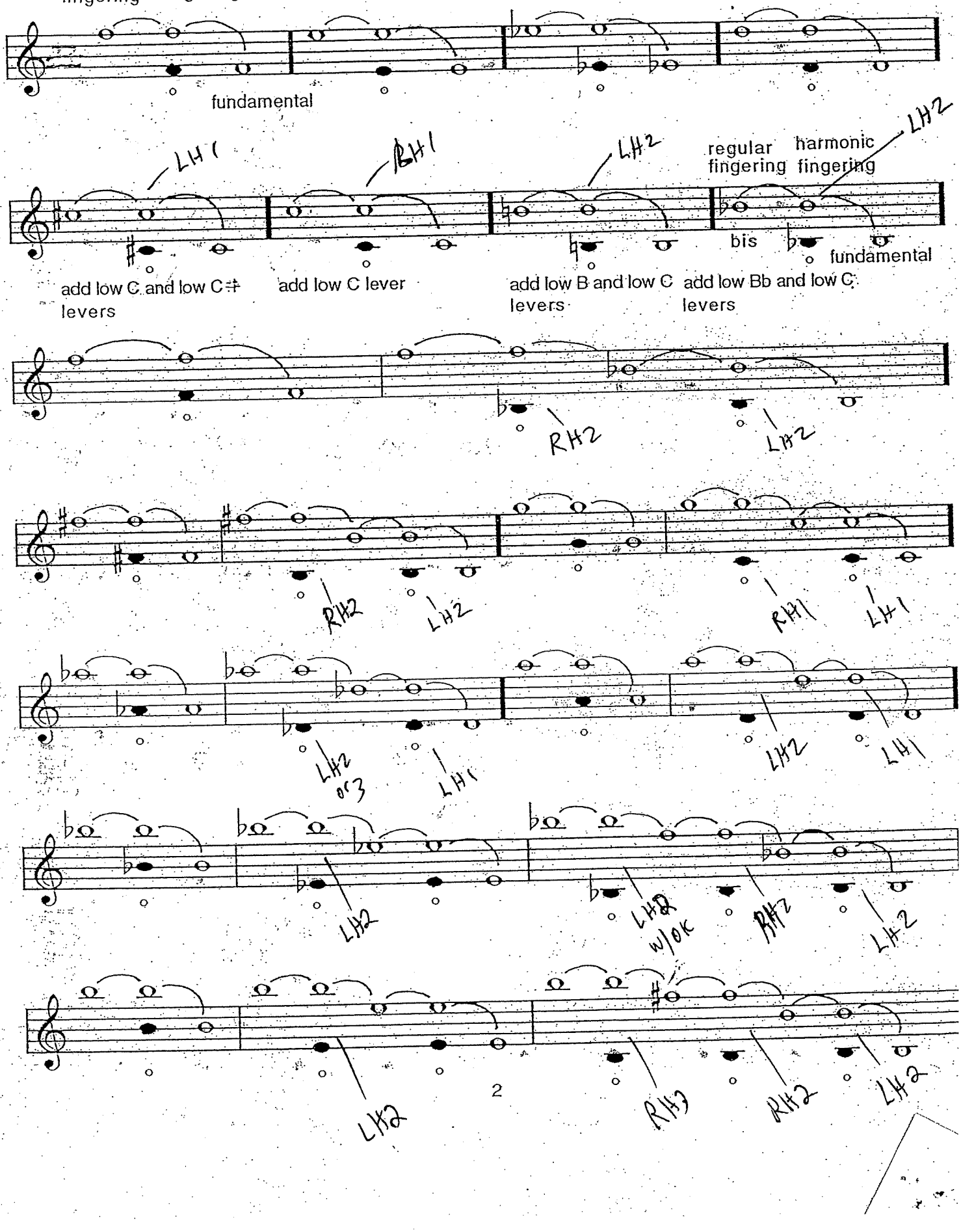
Dr. Eric Nestler, UNT

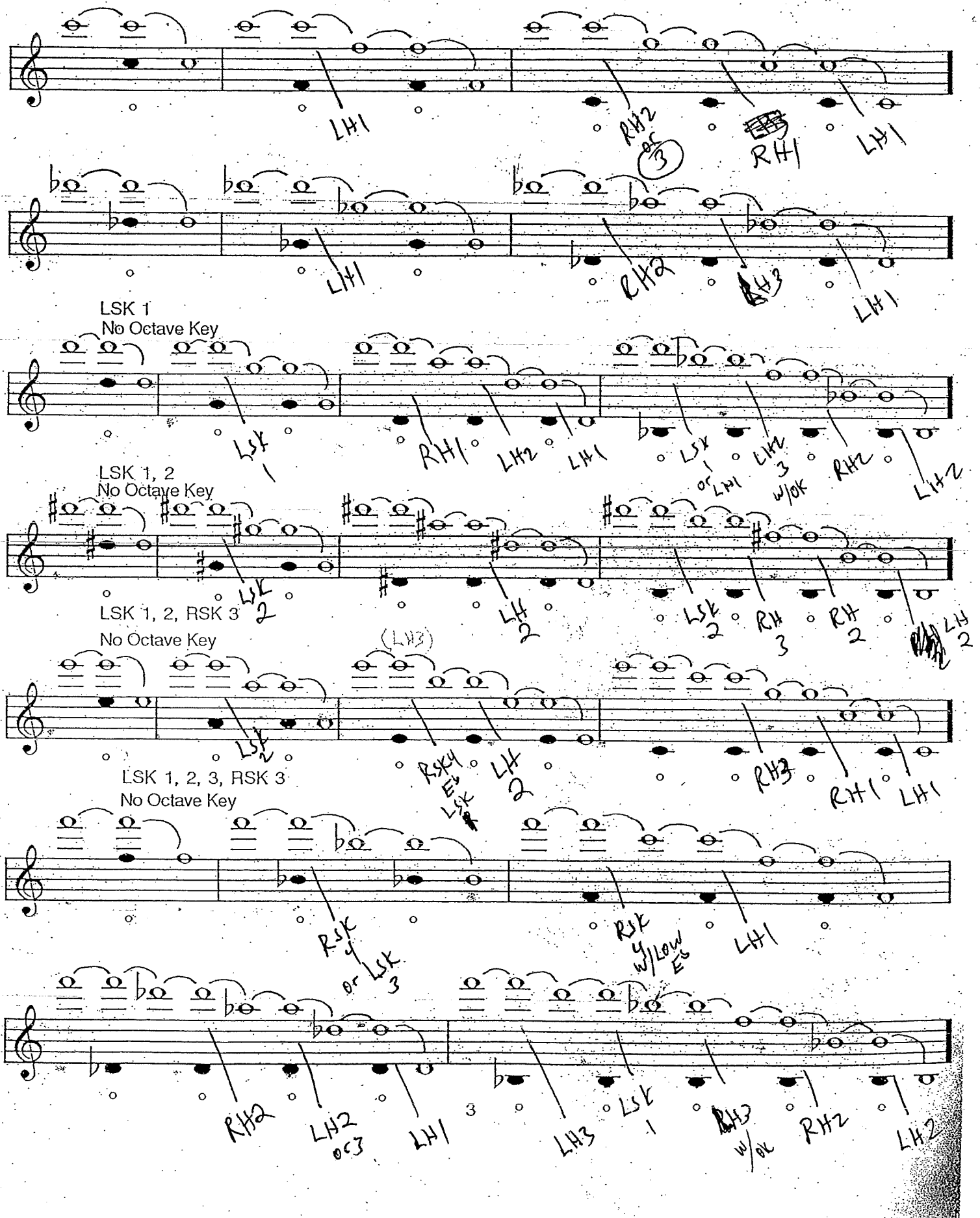


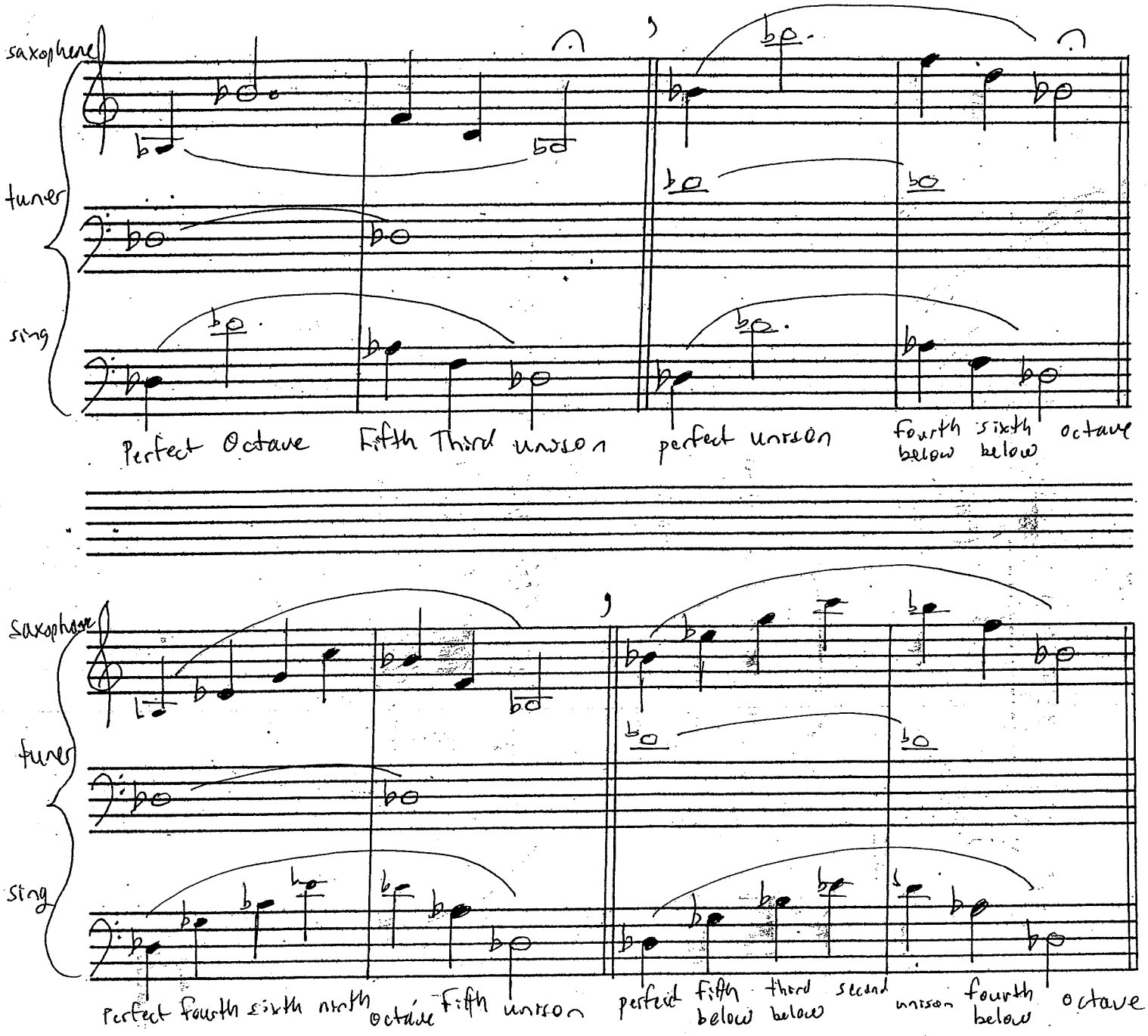
Overtone/Altissimo Development

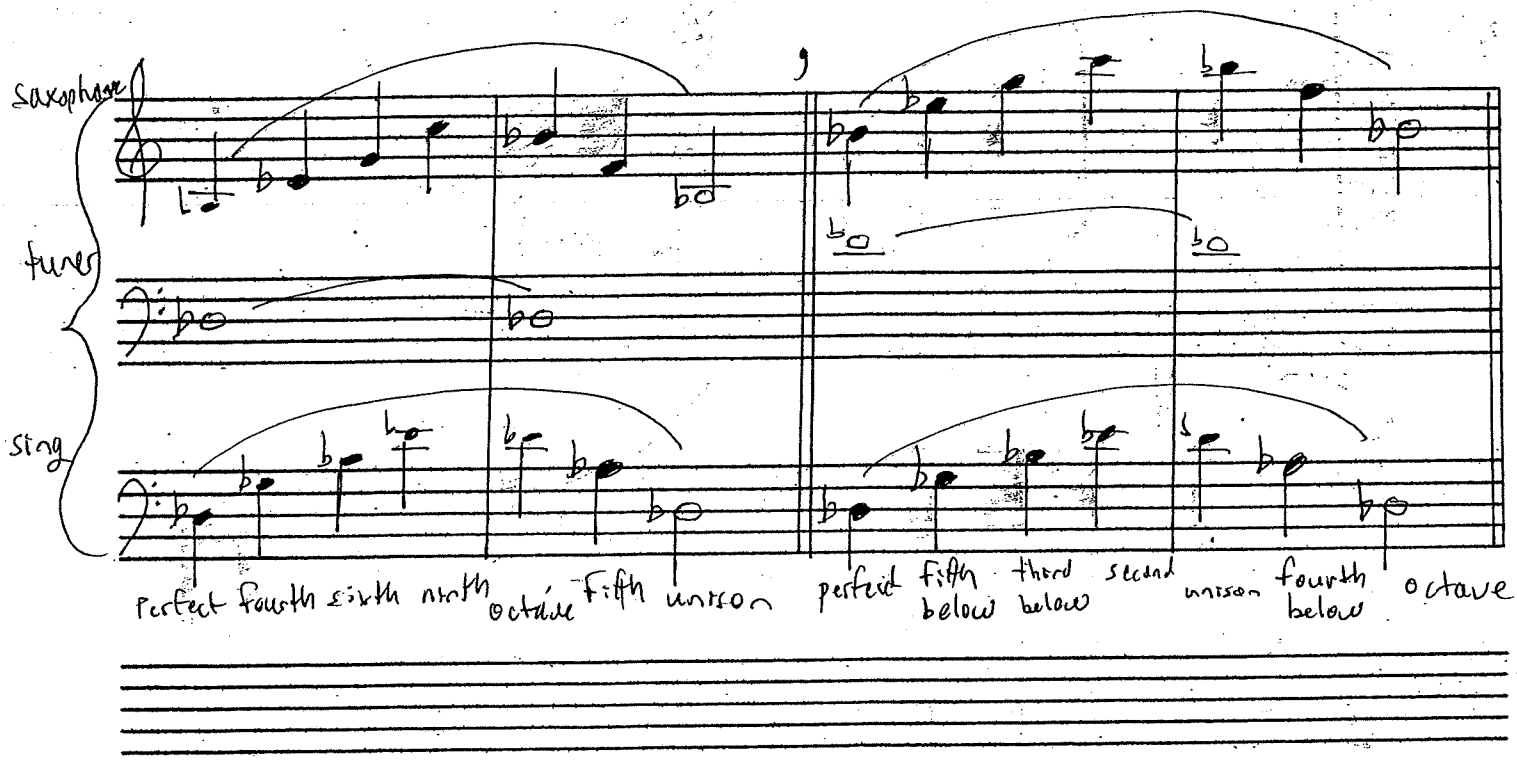
Matching Regular Fingerings With Their Harmonic Fingerings

Dr. Eric Nestler, UNT




LH1
RH2 or 3
RH1
LH1
LH1
RH2
RH3
LH1
LSK 1
No Octave Key
LSK 1
RH1
LH2
LH1
LSK 1 or LH1
LH2 3 w/OK
RH2
LH2
LSK 1, 2
No Octave Key
LSK 2
LH 2
LSK 2
RH 3
RH 2
LH 2
LSK 1, 2, RSK 3
No Octave Key
(LH3)
LSK 2
RSK 4 Eb LSK 4
LH 2
RH3
RH1
LH1
LSK 1, 2, 3, RSK 3
No Octave Key
RSK 4 or LSK 3
RSK 4 w/Low Eb
LH1
RH2
LH2 oct 3
LH1
3
LH3
LSK 1
RH3 w/OK
RH2
LH2





saxophone

tuner

sing

Perfect Octave Fifth Third unison perfect unison fourth below sixth below octave

saxophone

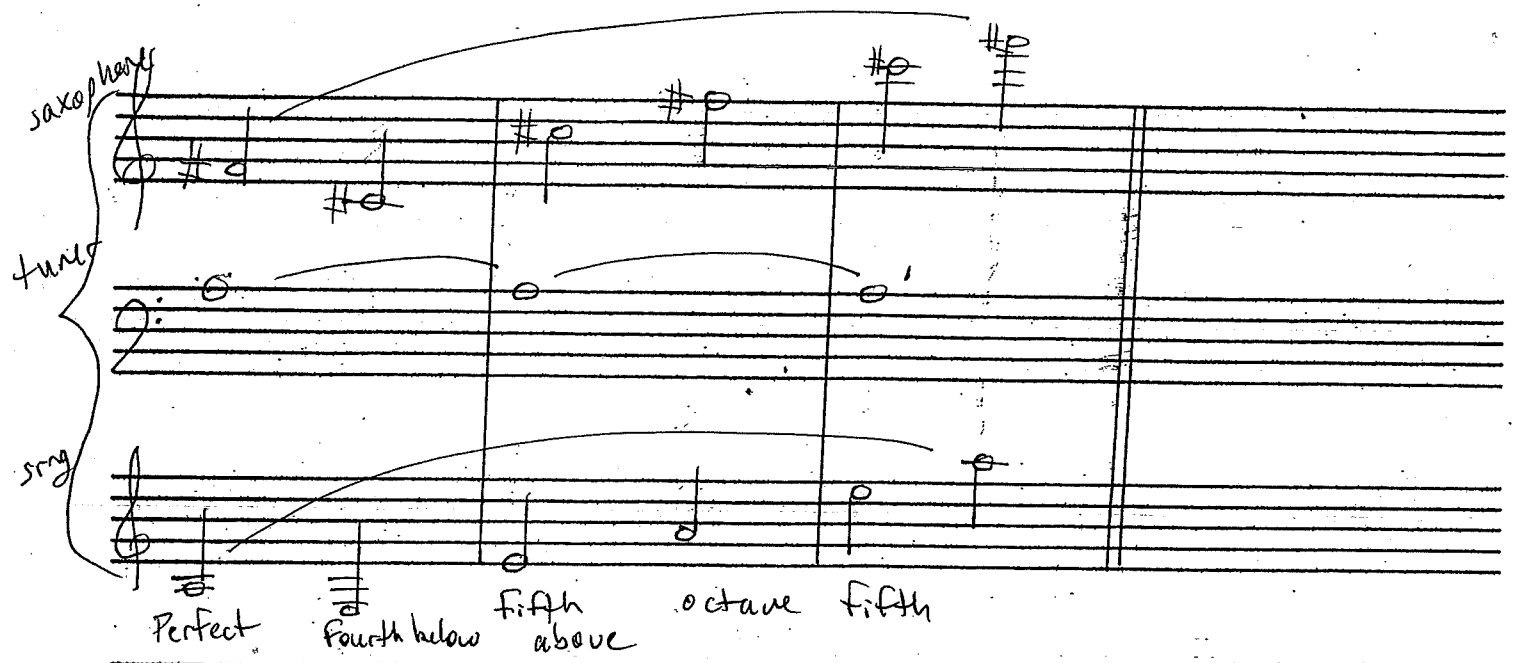
tuner

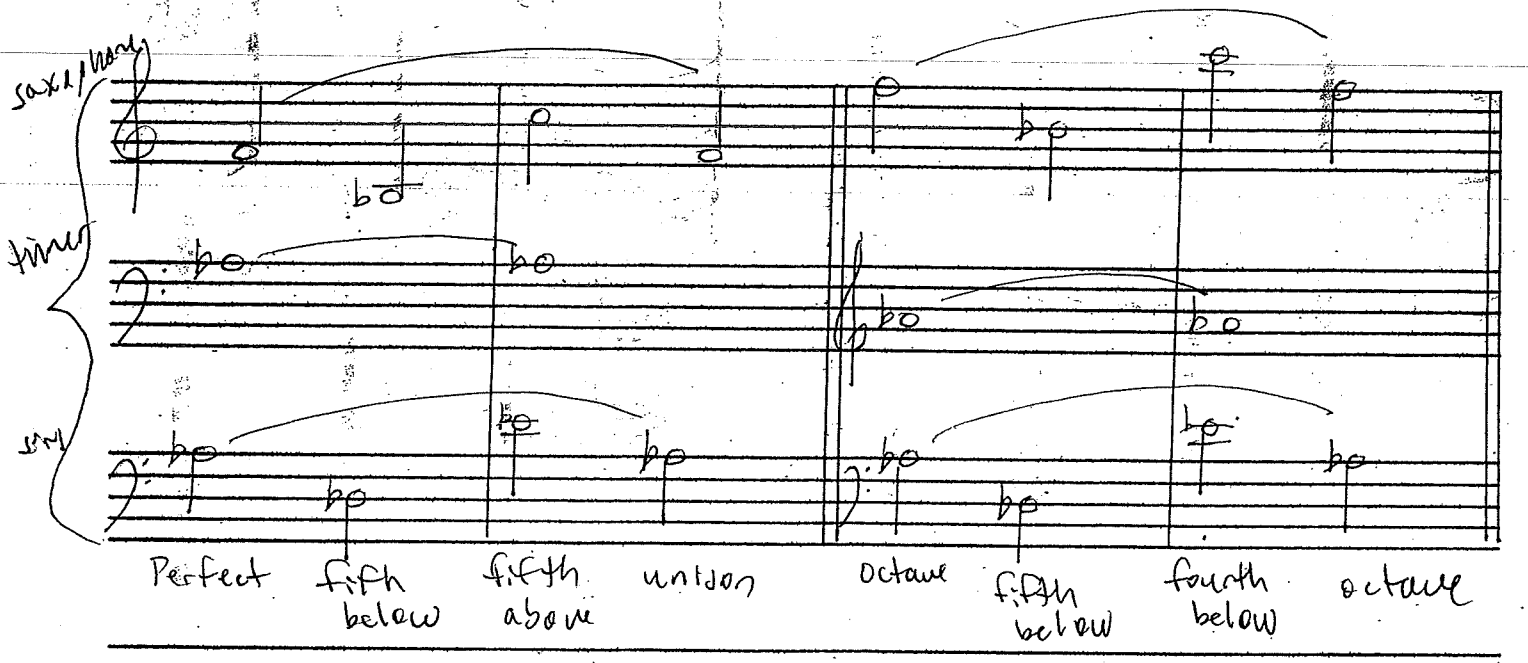
sing

Perfect fourth sixth ninth octave Fifth unison perfect fifth below third below second unison fourth below octave

Intonation Studies, p. 1 [illegible], UNT 2013

THE BOSTON MUSIC COMPANY

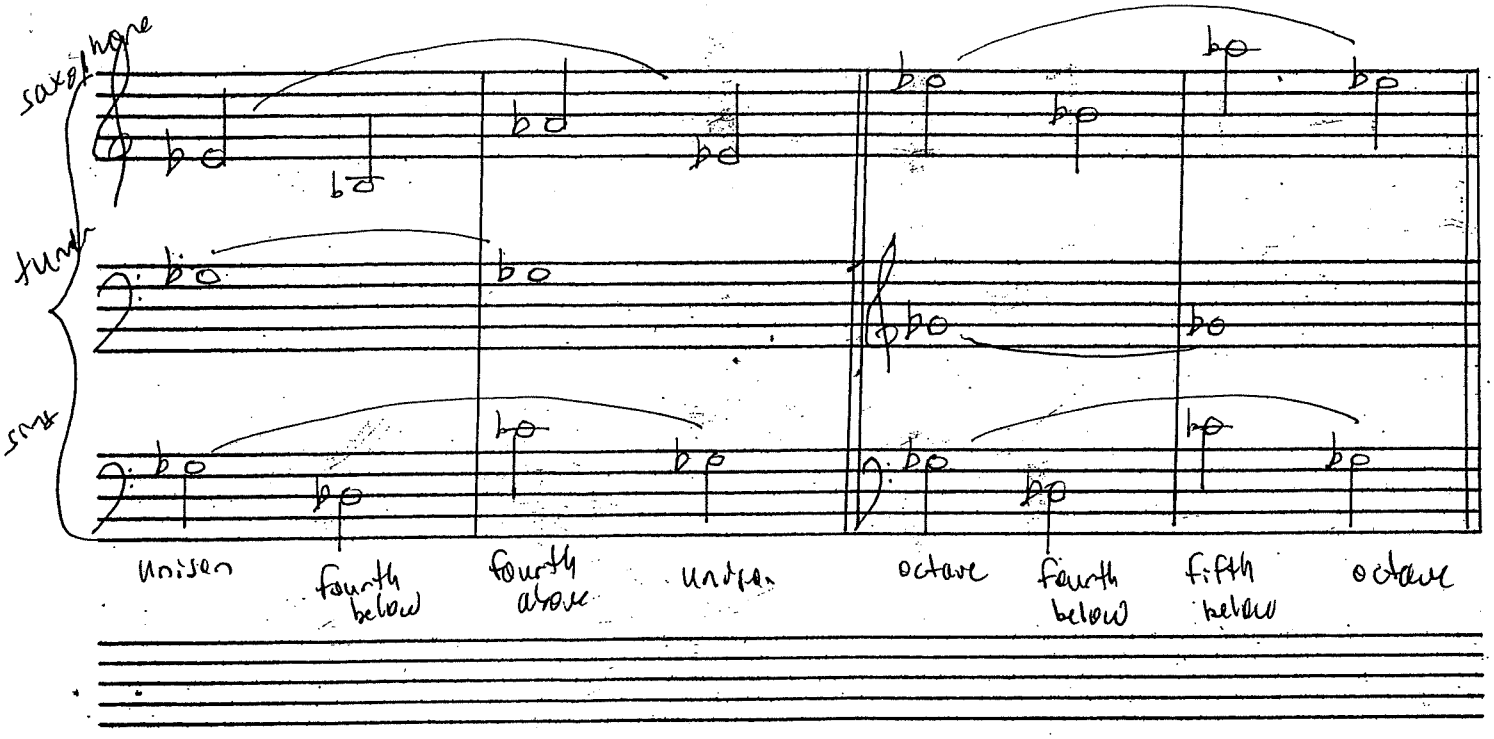


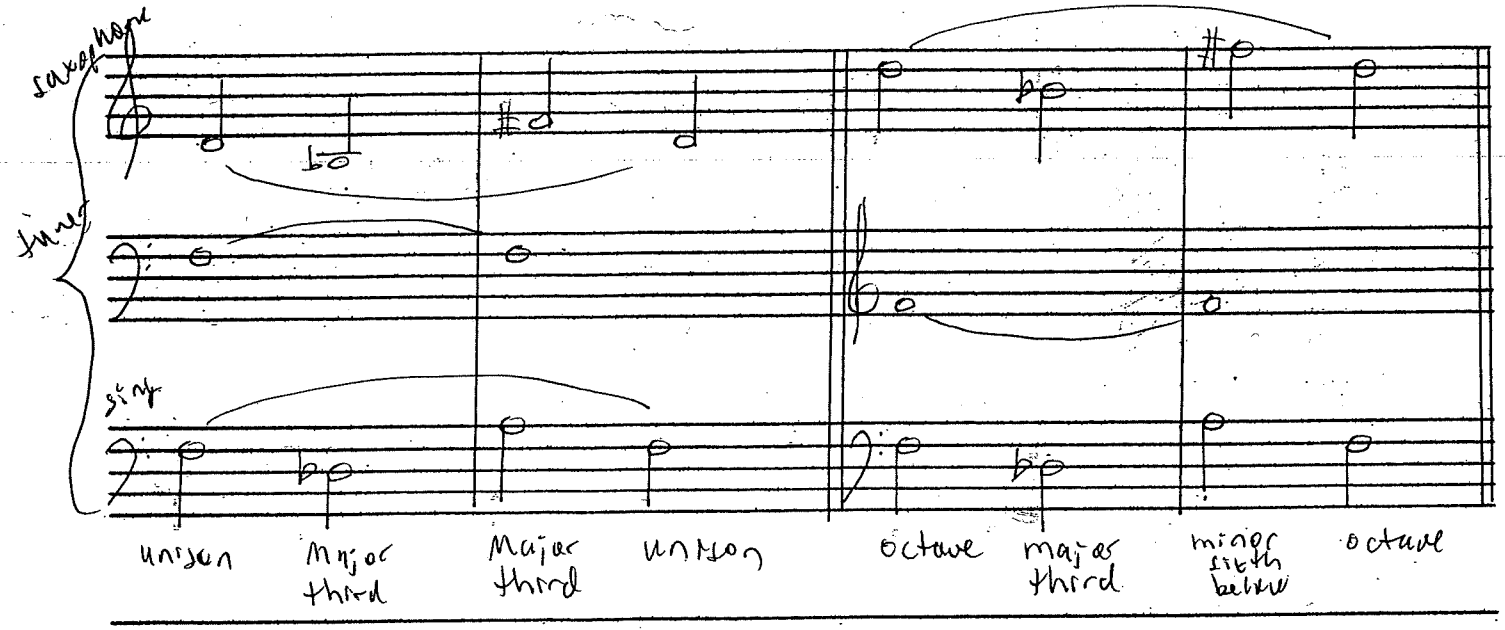


Intonation Studies, p.2

Eric Nestler, UNT 2013

THE BOSTON MUSIC COMPANY



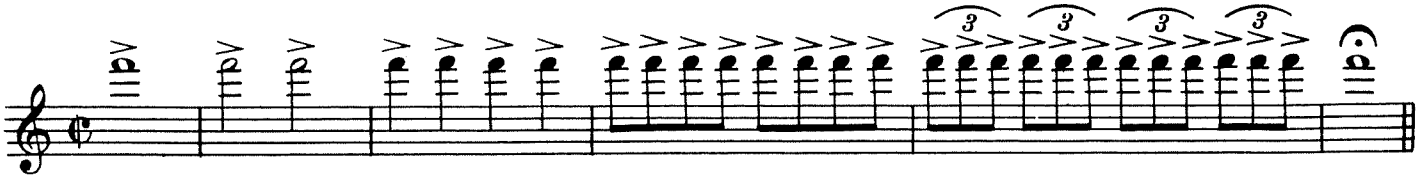


Intonation Studies, p. 3 Eric Nestler, UNT 2013

THE BOSTON MUSIC COMPANY

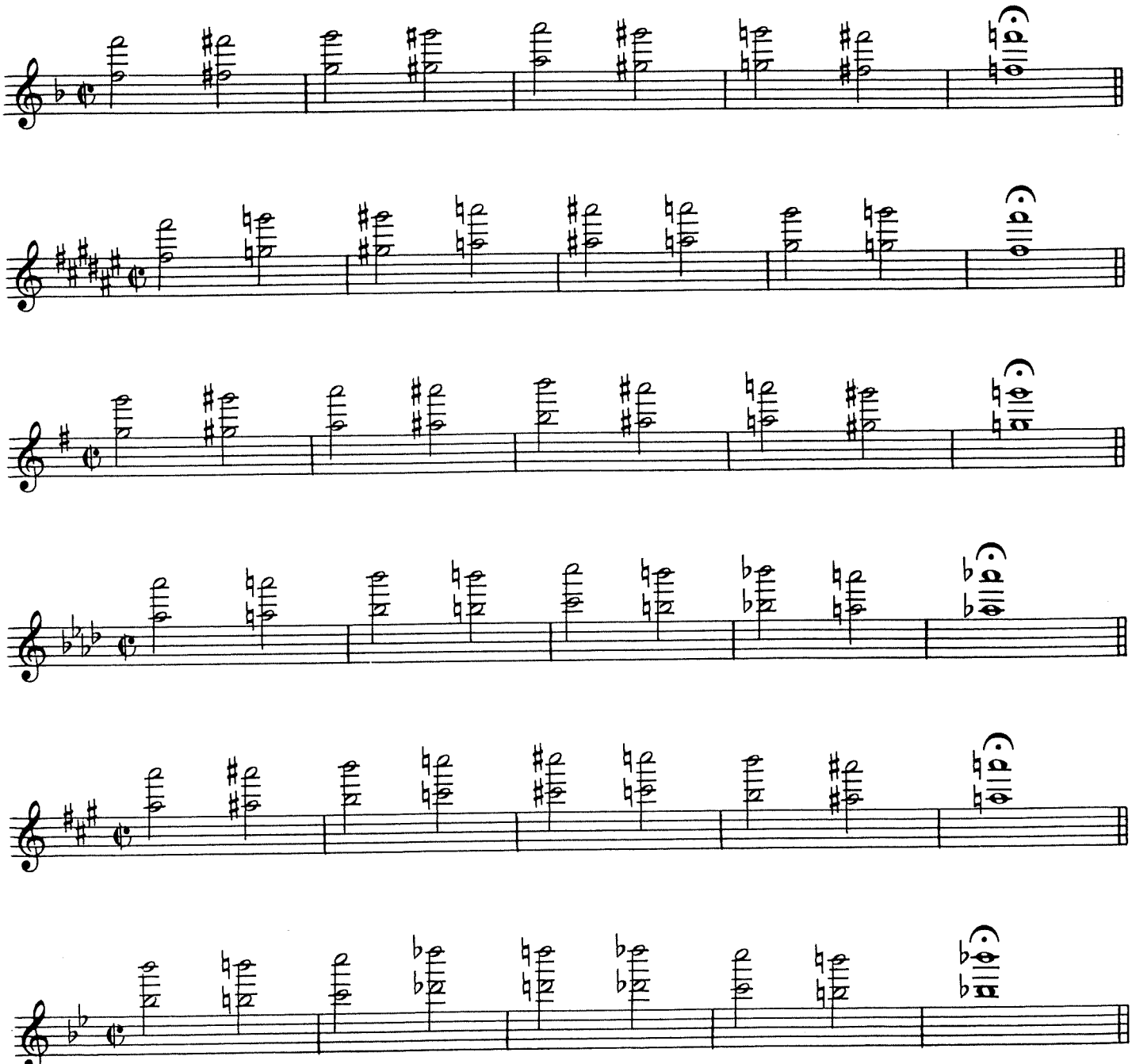
EXERCISES FOR DEVELOPING CONTROL AND FLEXIBILITY

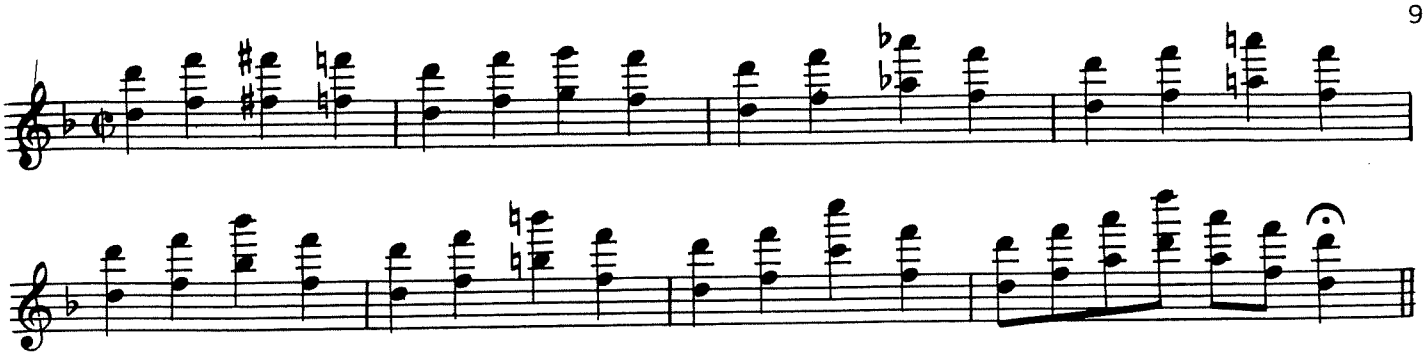
Repeat this exercise going up a half tone each time.



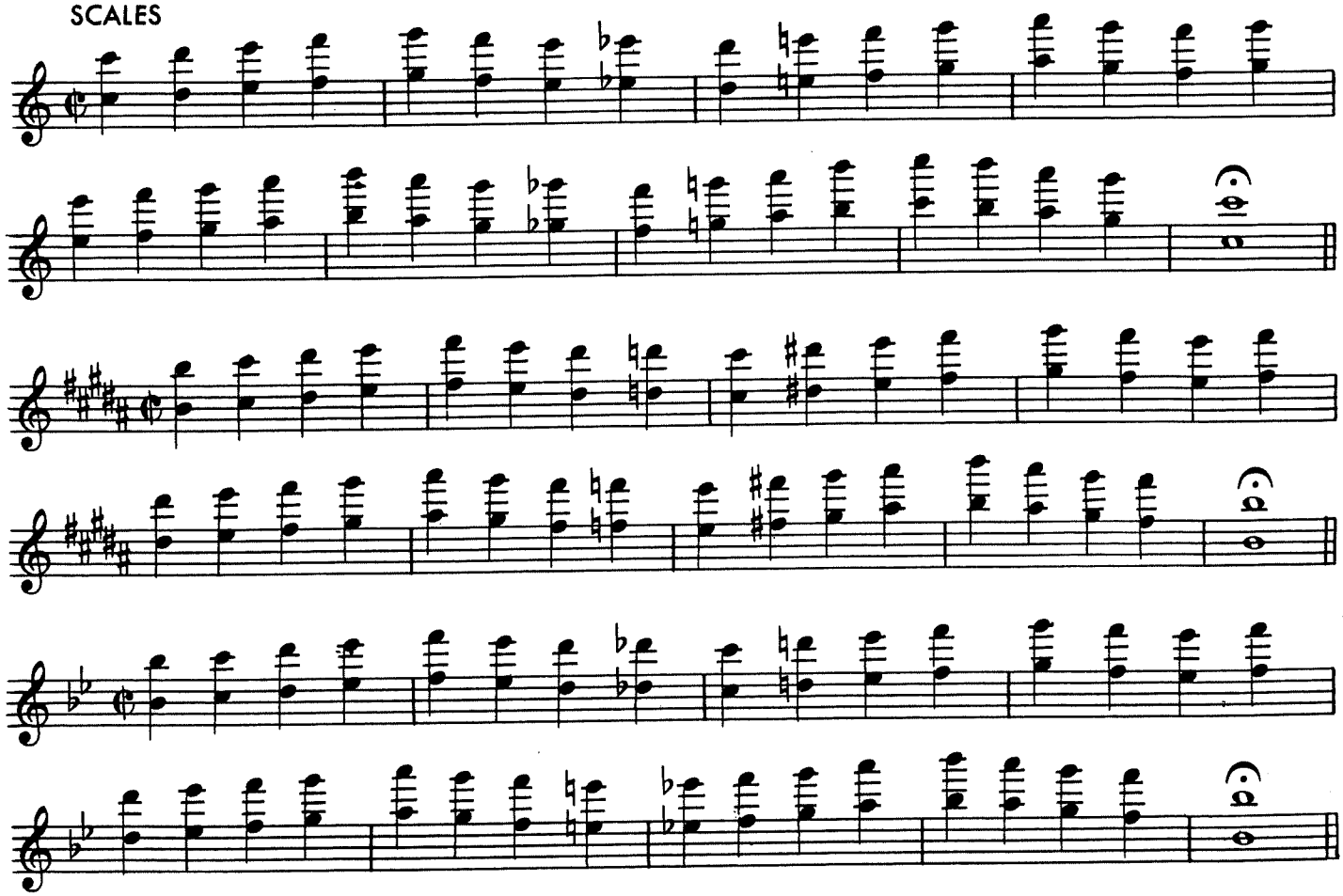
Play each of the following exercises twice. Tongue each note the first time. Slur each note the second time.

In order to make these exercises easier to read, I've cued in the lower octave throughout the whole chapter.

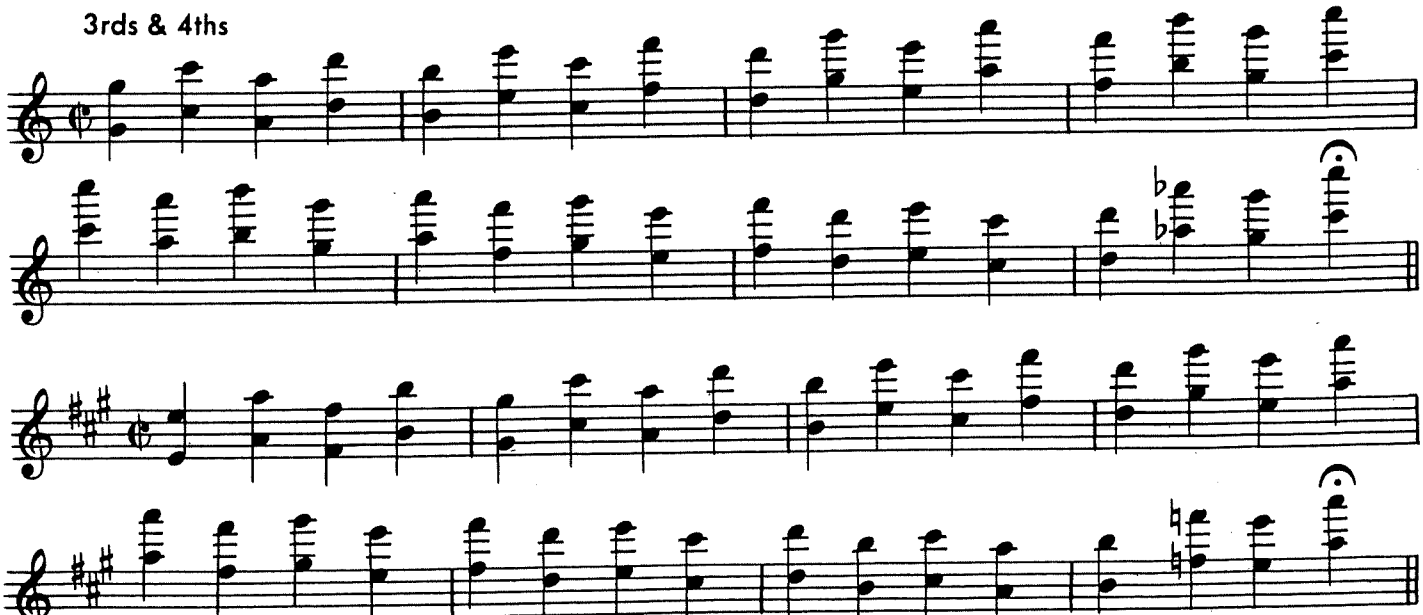


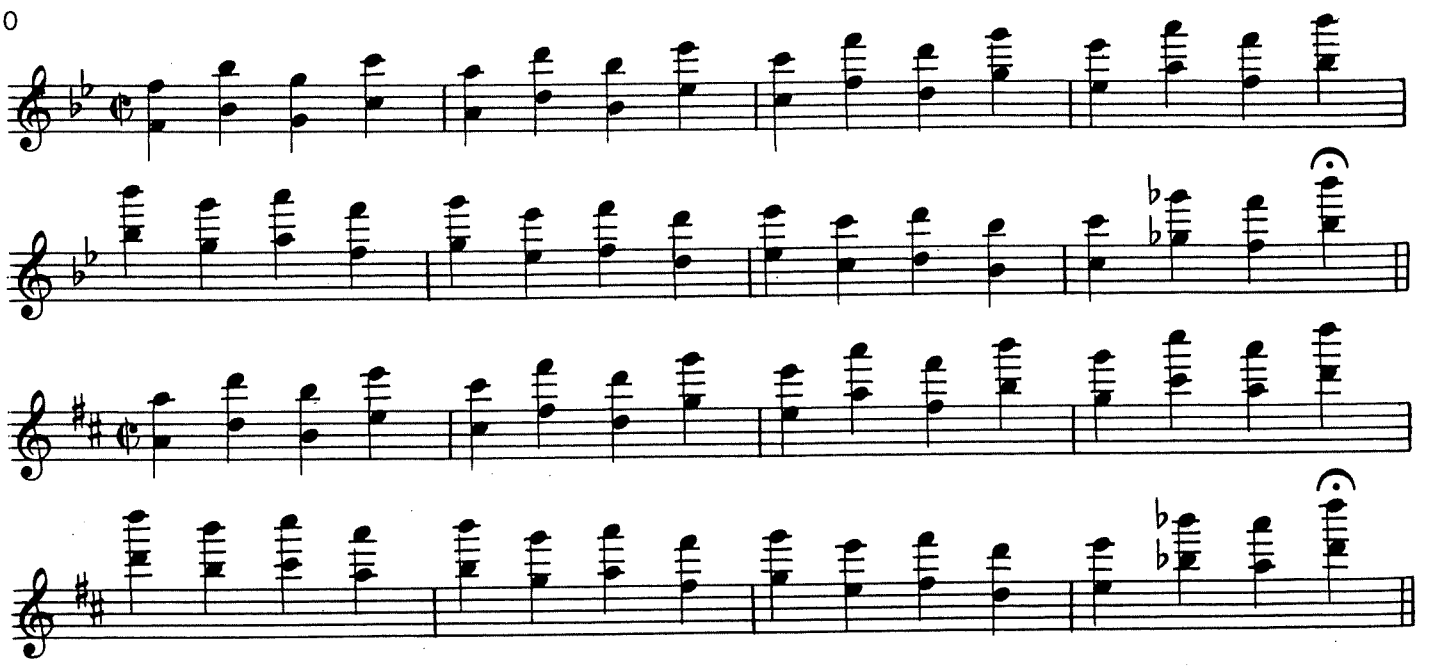


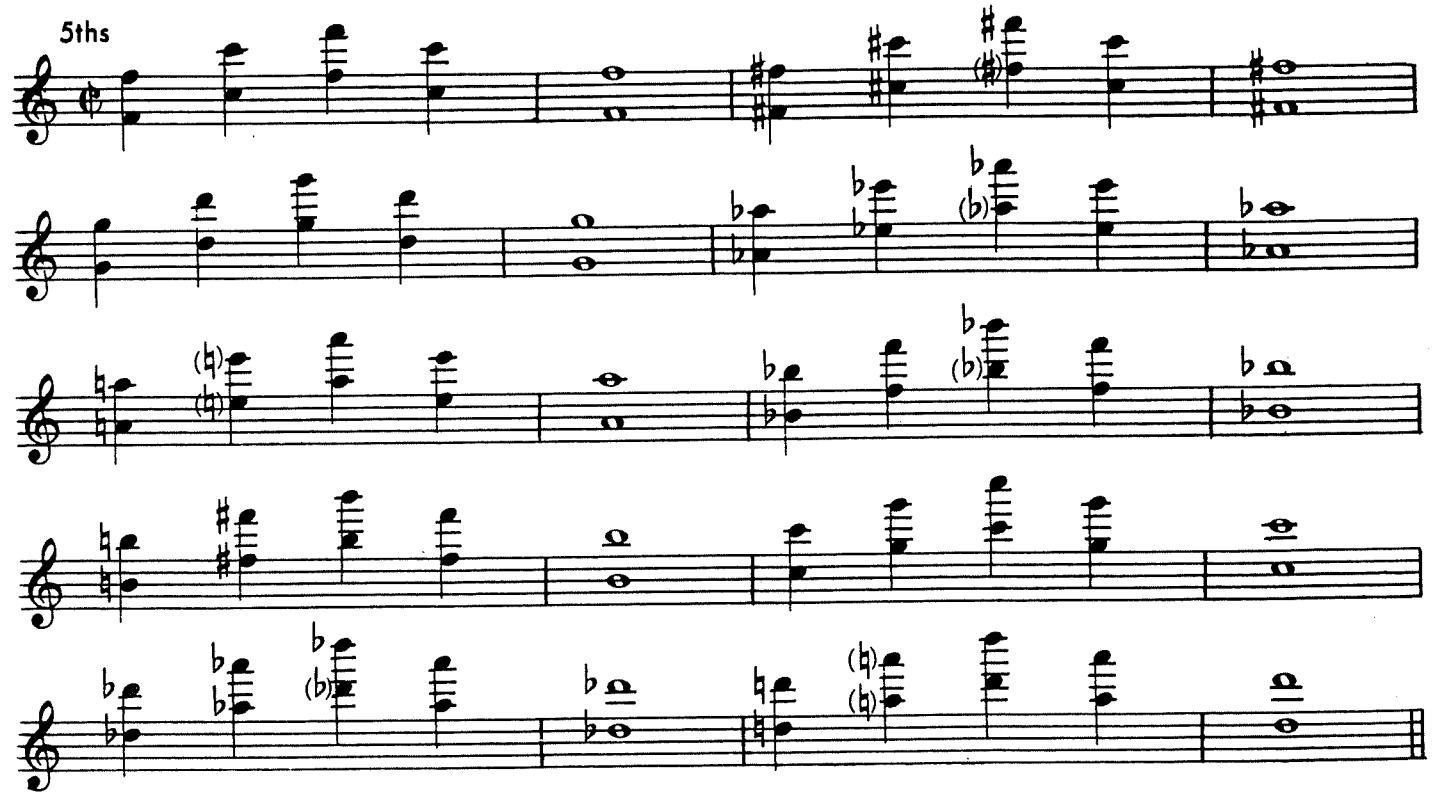
SCALES

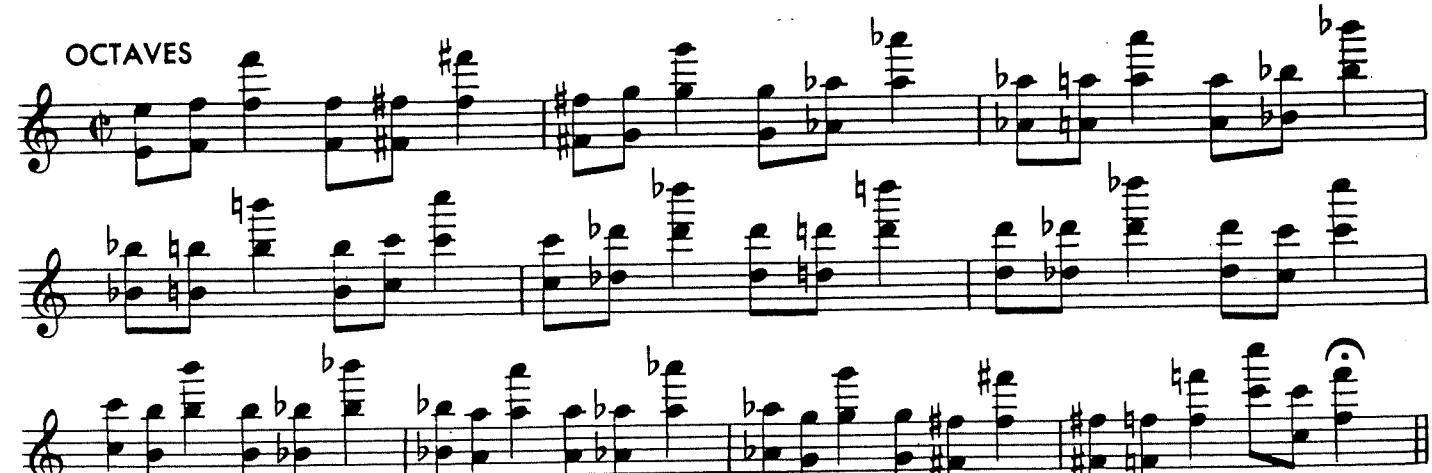


3rds & 4ths

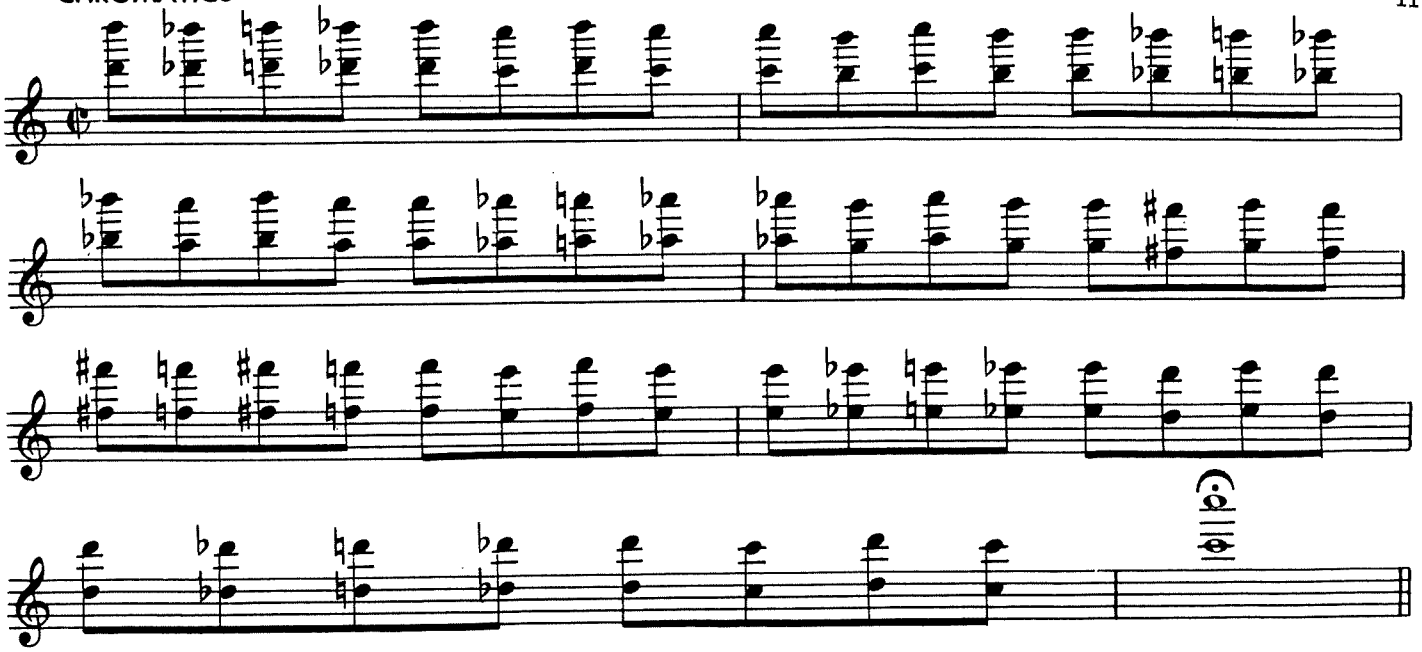




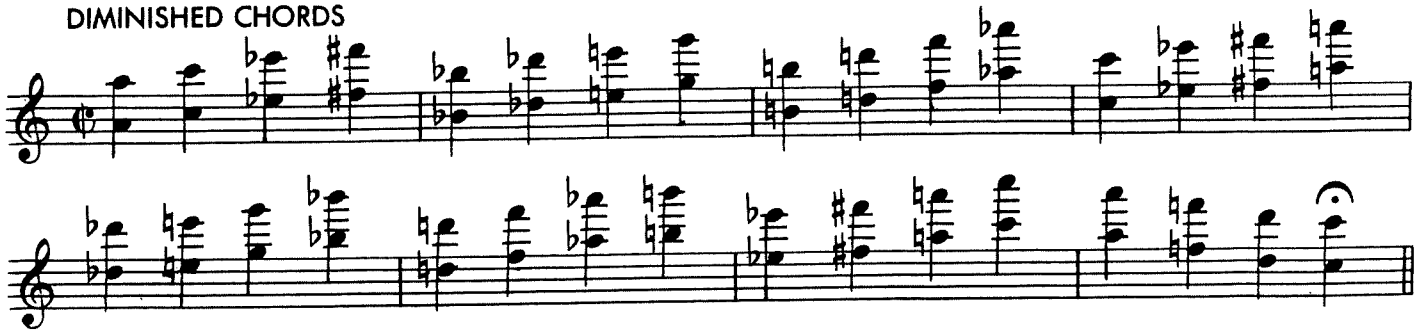

5ths


OCTAVES

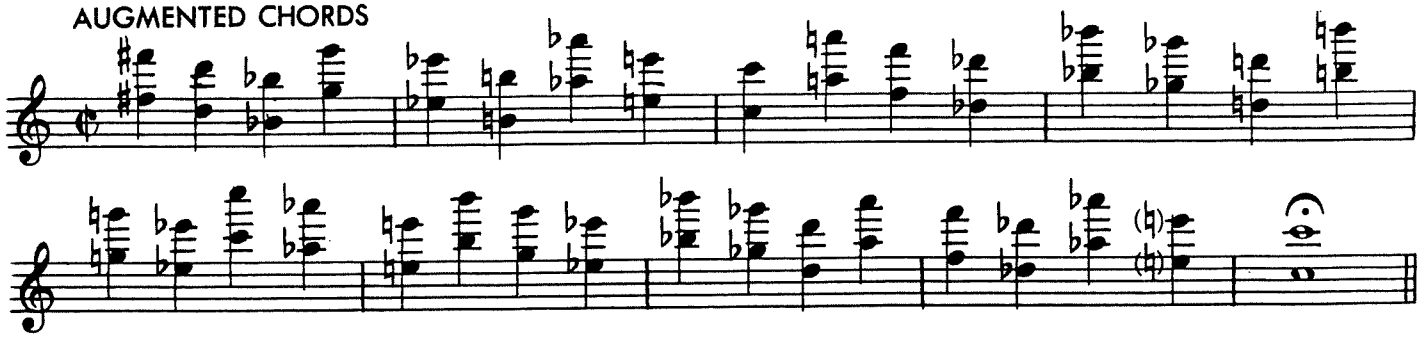
CHROMATICS



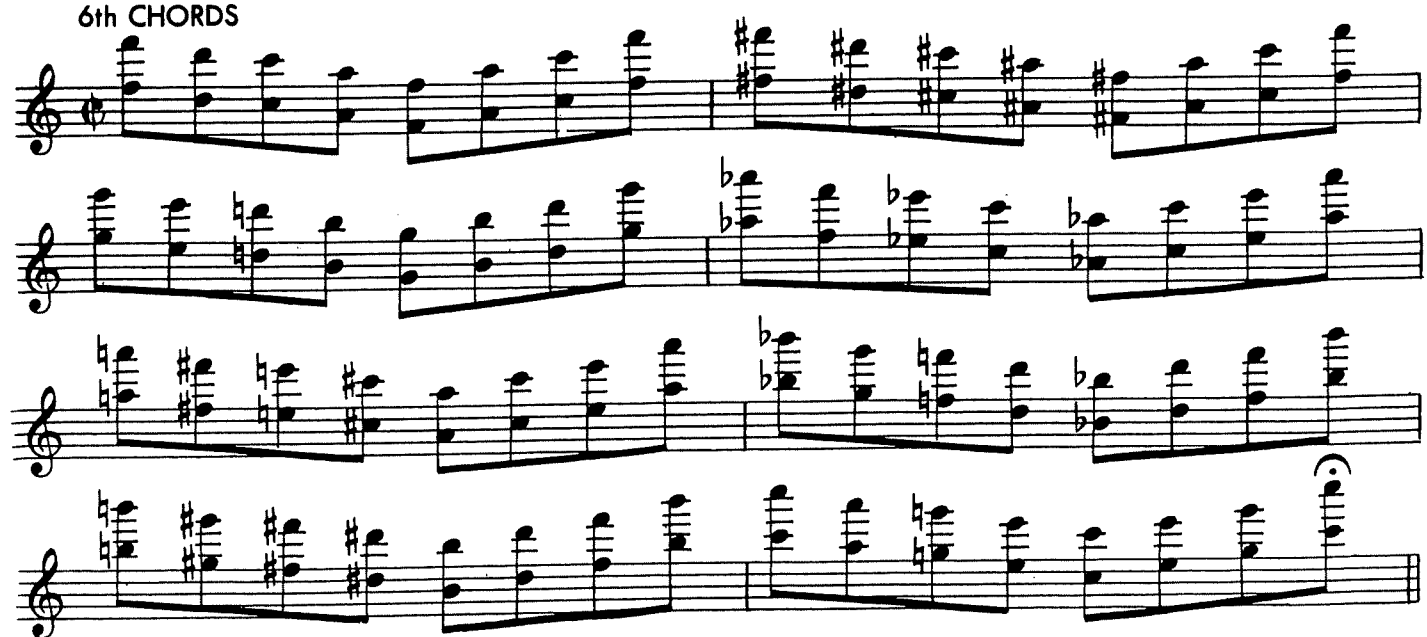
DIMINISHED CHORDS



AUGMENTED CHORDS

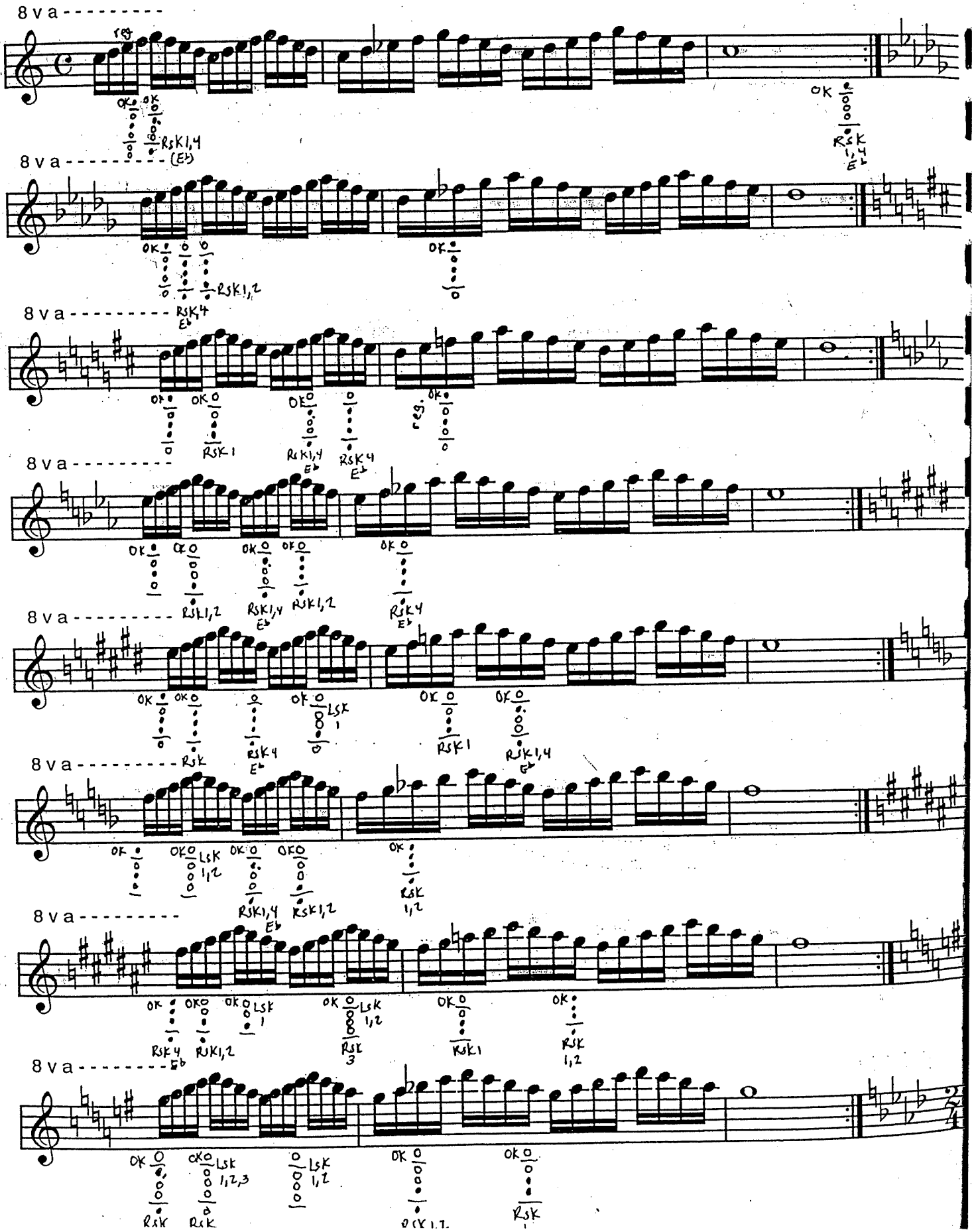


6th CHORDS



Developing Technique in the Altissimo Register

Major and Minor Patterns



INTONATION

The importance of being able to play in tune cannot be stressed enough! Bad tuning can ruin an otherwise flawless performance, so it is extremely important that we take time every day to play with the Tuning CD to hone these skills. Track numbers for the CD can be found in the front of the manual, and on the CD itself. Be reminded that the track names are concert pitch, and therefore you must transpose it to your own instrument.

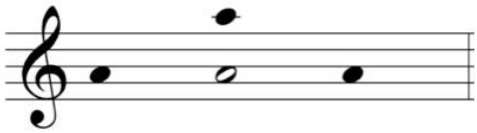
Drone Tone Tool

- Start on Concert B-flat (G on alto saxophone, C on tenor saxophone)
- Play the B-flat scale slowly out of tempo, tuning each note carefully
    - Do **NOT** move on until each note is exactly in tune
- Slowly, play the B-flat scale in 3rds
- Slowly play the B-flat arpeggio
- Play an easy song (Mary had a Little Lamb) in the key of B-flat
    - Repeat with other songs (Twinkle Twinkle, Somewhere Over the Rainbow, Pop Goes the Weasel, Happy Birthday, etc)
- Repeat all in every key
- Pick an etude, put the CD on the tonal center, and play through out of time making sure every note and intervals are tuned correctly

Tone Imagination:

- The goal of tone imagination is to hear the intervals before you sound them
- This requires some practice because you have to imagine the sound hard enough you can almost hear it
- You must shift your thinking as you change notes: hear the octave as you play the fundamental and as soon as you sound the octave, you have to hear the 5th
- Practice this coming down too

Matching 2A:



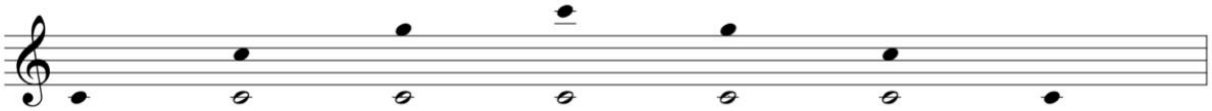
- Play the first note
- Sing the note (“Some” from “Somewhere Over the Rainbow”)
- **Imagine** the octave (“where”) *Do not sing!*

- Play the octave

Matching 4A:

- Play the first note
- Sing the note (“Some”)
- Imagine the octave (“where”)
- Play the octave
- The octave becomes the root of “twinkle” from “Twinkle, Twinkle, Little Star”
- Imagine the 5th (“Twinkle, *Twinkle*”)
- Play the 5th

Matching 6A:

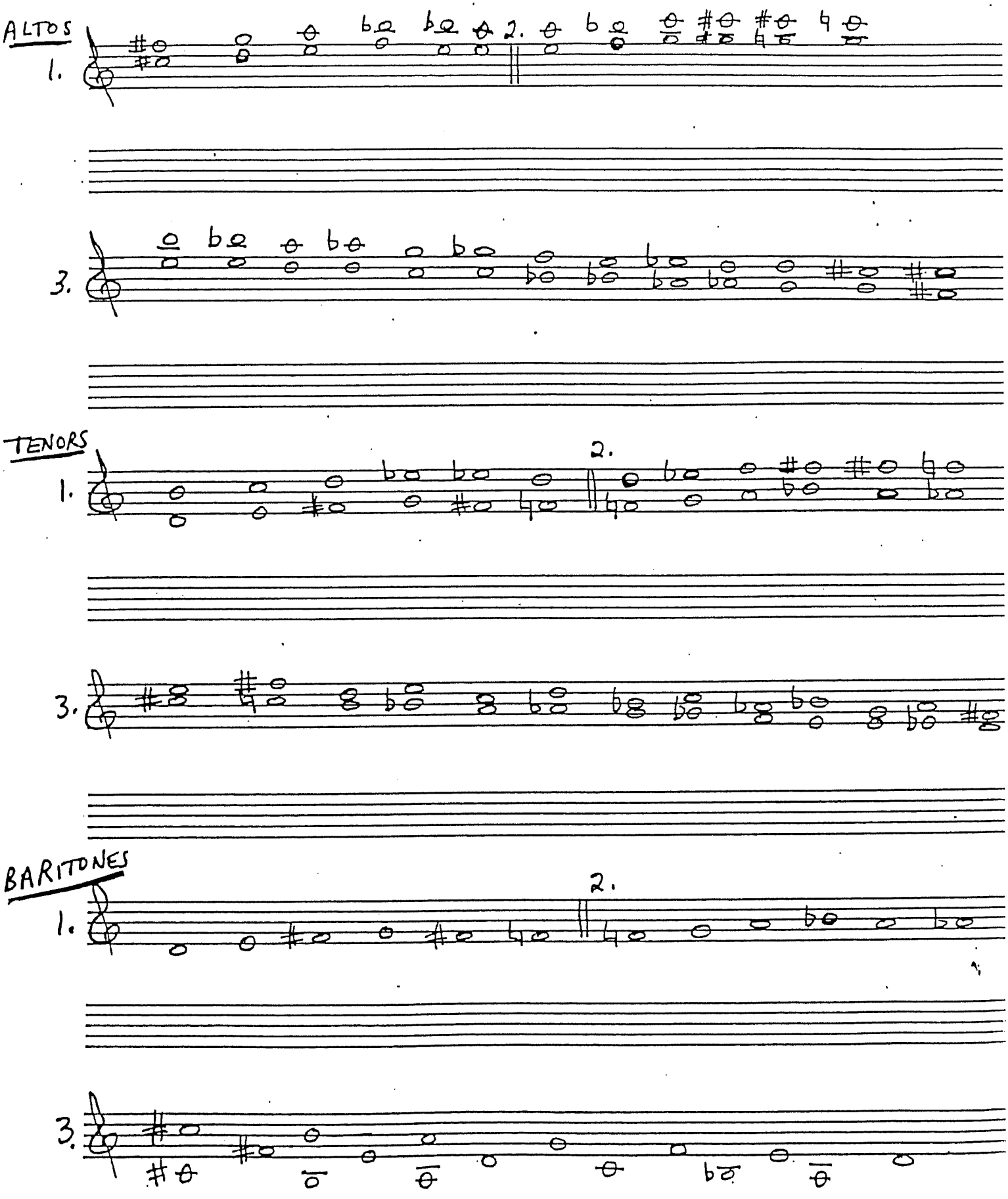


- Repeat all steps above from Matching 4A exercise
- The 5th becomes the root – sing the note (“Here” from “Here Comes the Bride”)
- Imagine the 4th(“Comes”)
- Play the 4th

As you go back down, the relationship of intervals, and how you perceive them will change. Tone Imagination is not something easily developed, but highly useful. Practice every day, even if it is just with a piano recognizing pitch intervals!

Saxophone Voicings for Checking Intonation and Balance

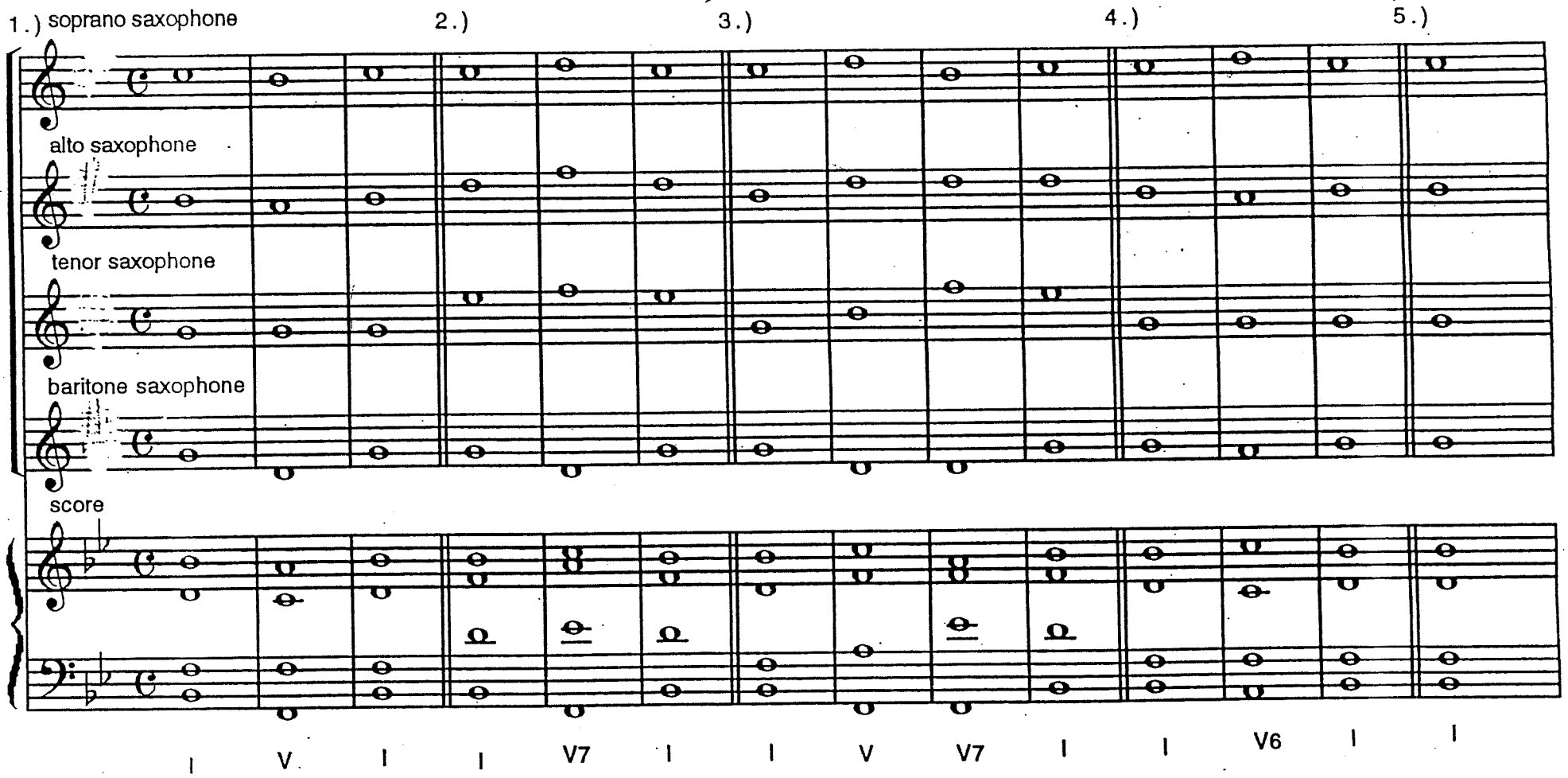
Eugene Rousseau

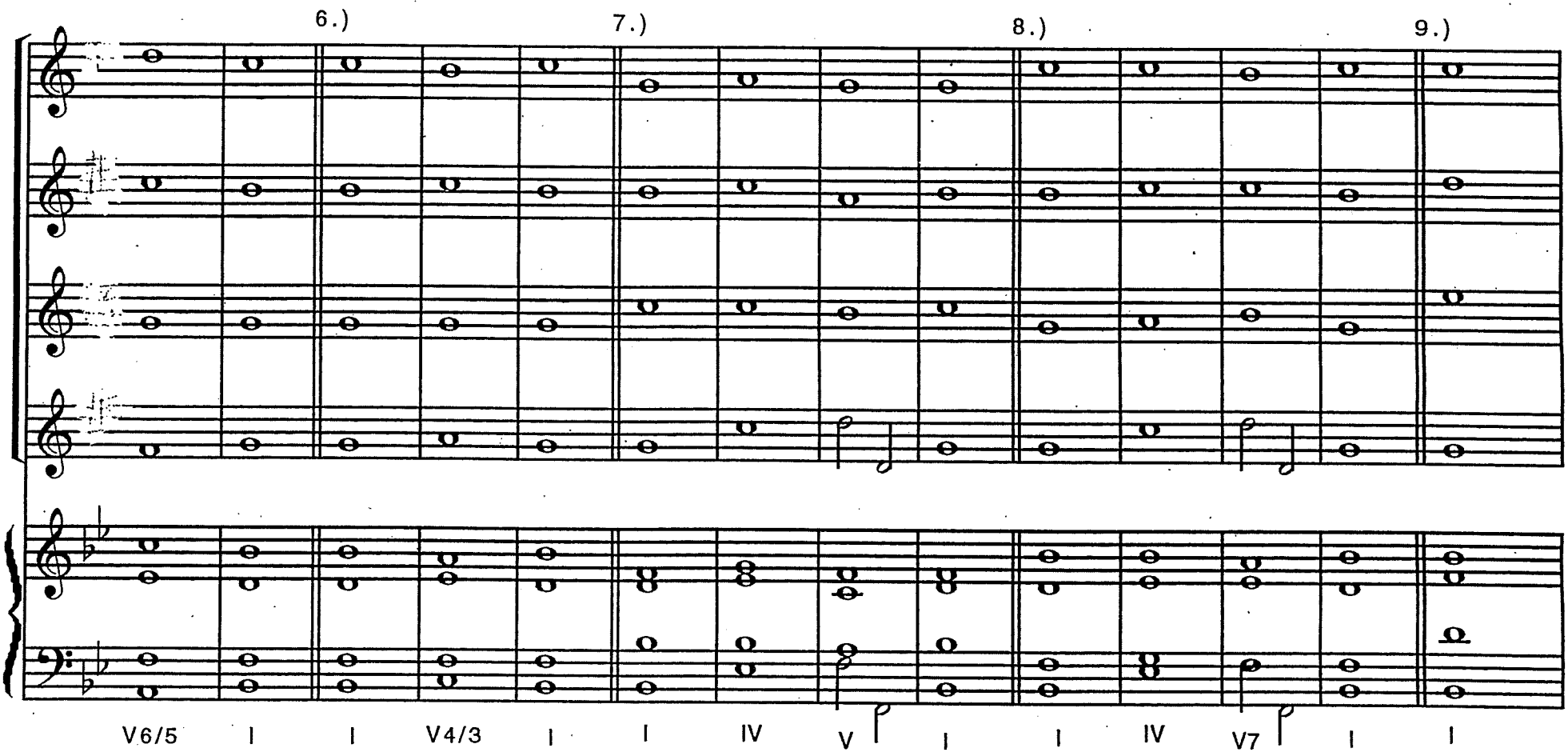


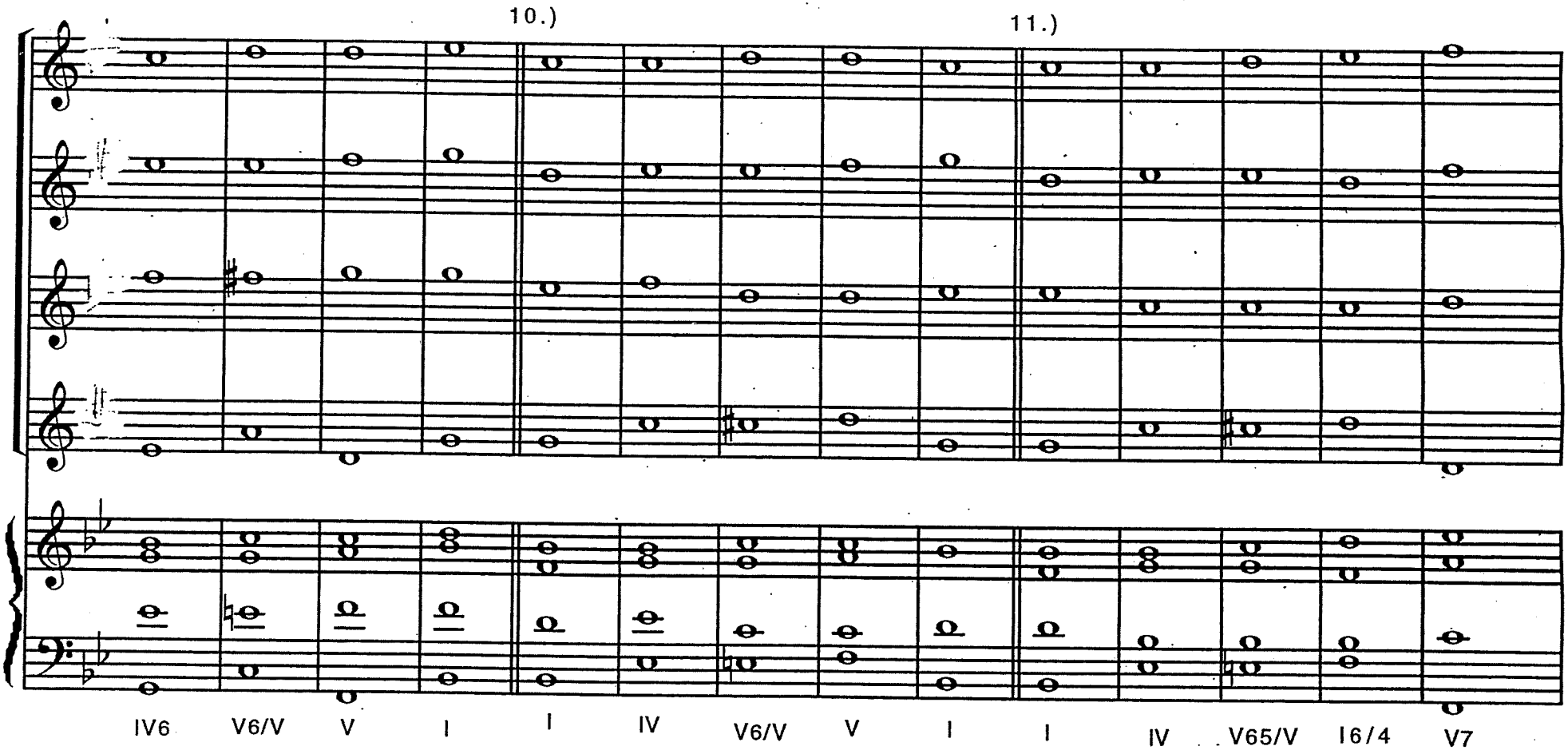
Chord Progressions

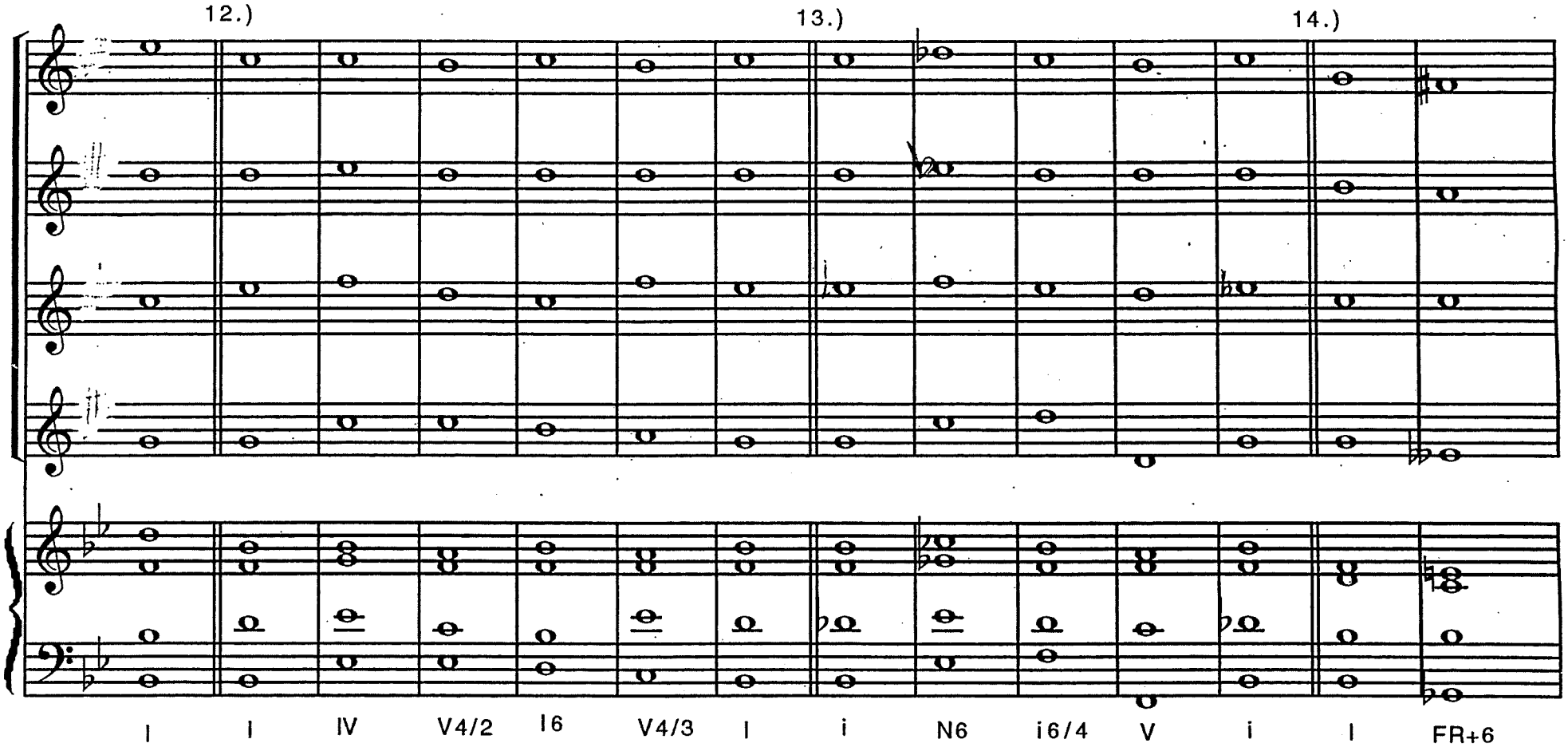
for Saxophone Quartet Intonation

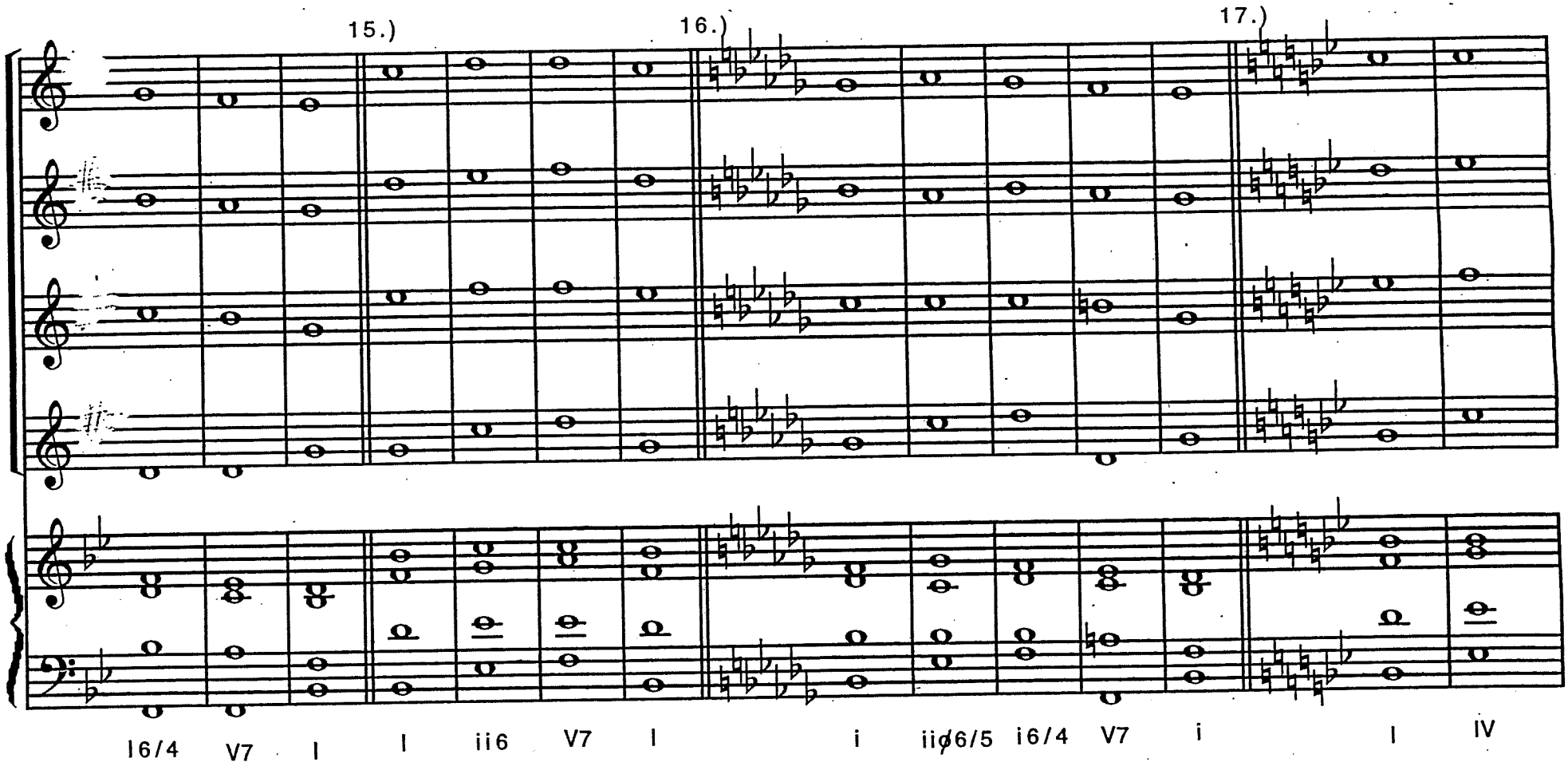
Eric Nestler, Fall 1998



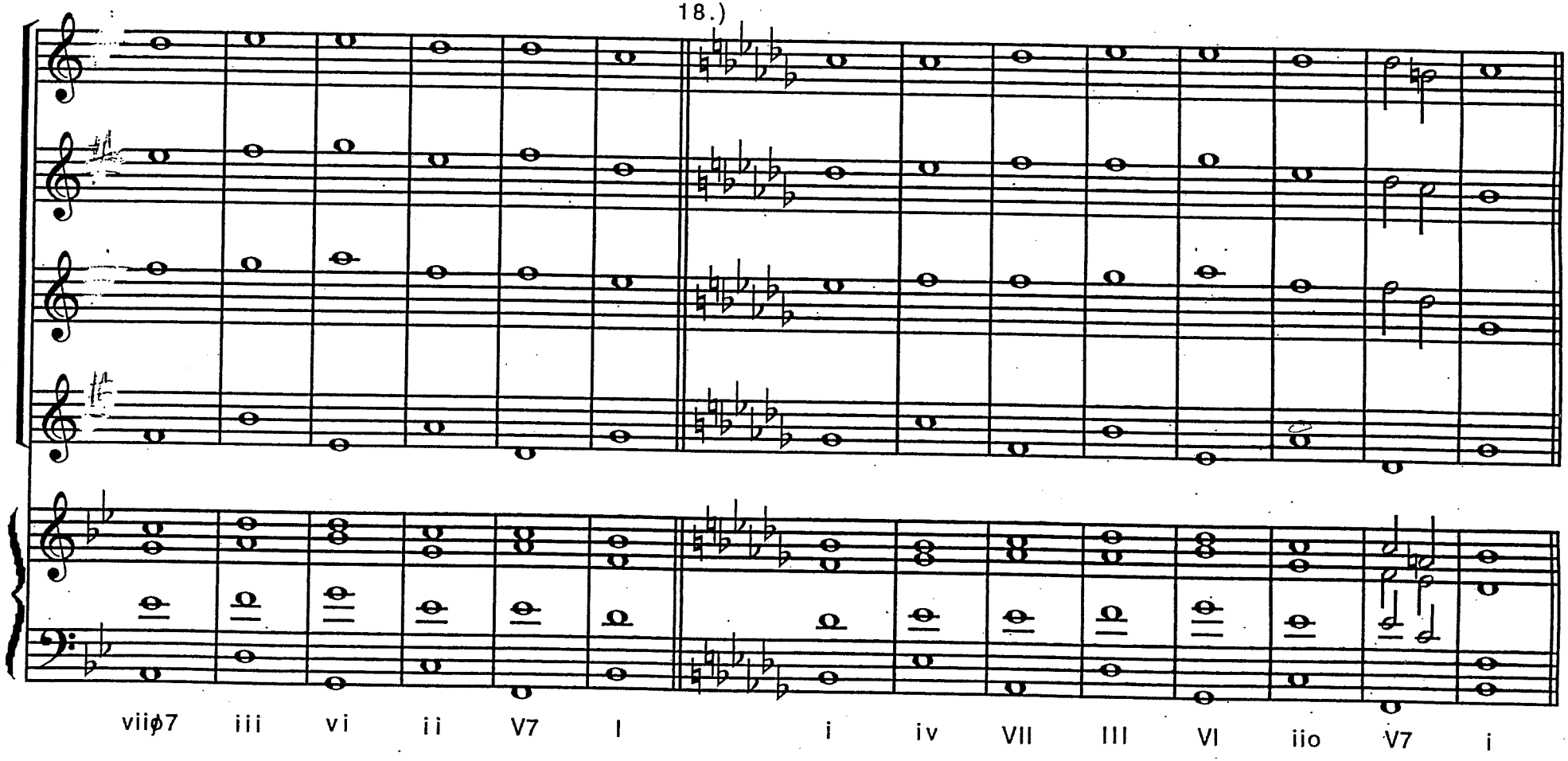

6.)
7.)
8.)
9.)
V6/5
I
I
V4/3
I
I
IV
V
I
I
IV
V7
I
I


10.)
11.)
IV6
V6/V
V
I
I
IV
V6/V
V
I
I
IV
V65/V
I6/4
V7


12.)
13.)
14.)
I
I
IV
V4/2
I6
V4/3
I
i
N6
i6/4
V
i
I
FR+6


15.)
16.)
17.)
I6/4 V7 I I ii6 V7 I i iiø6/5 i6/4 V7 i I IV

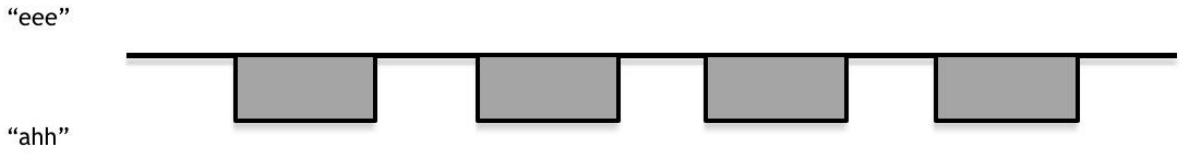
18.)



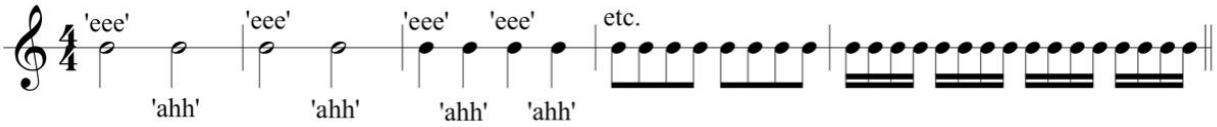
VIBRATO

Vibrato on the saxophone is created with the jaw. Maintain the embouchure and air pressure while oscillating the pitch with a“yaw yaw” motion. The vibrato should look like the image below, with the horizontal line representing A=440 and the vibrato oscillating below the pitch.

Start with this saw-tooth wave exercise by playing a G with a tuner, with an in tune pitch representing the top line labeled “eee.” Bend the pitch .50 cents flat, represented by the grey by the grey squares, labeled “ahh.”



Following the rhythm below, play the saw-tooth exercise on a G at q=60. Be sure to snap the pitch directly to resemble a saw-tooth rather than a sine wave.



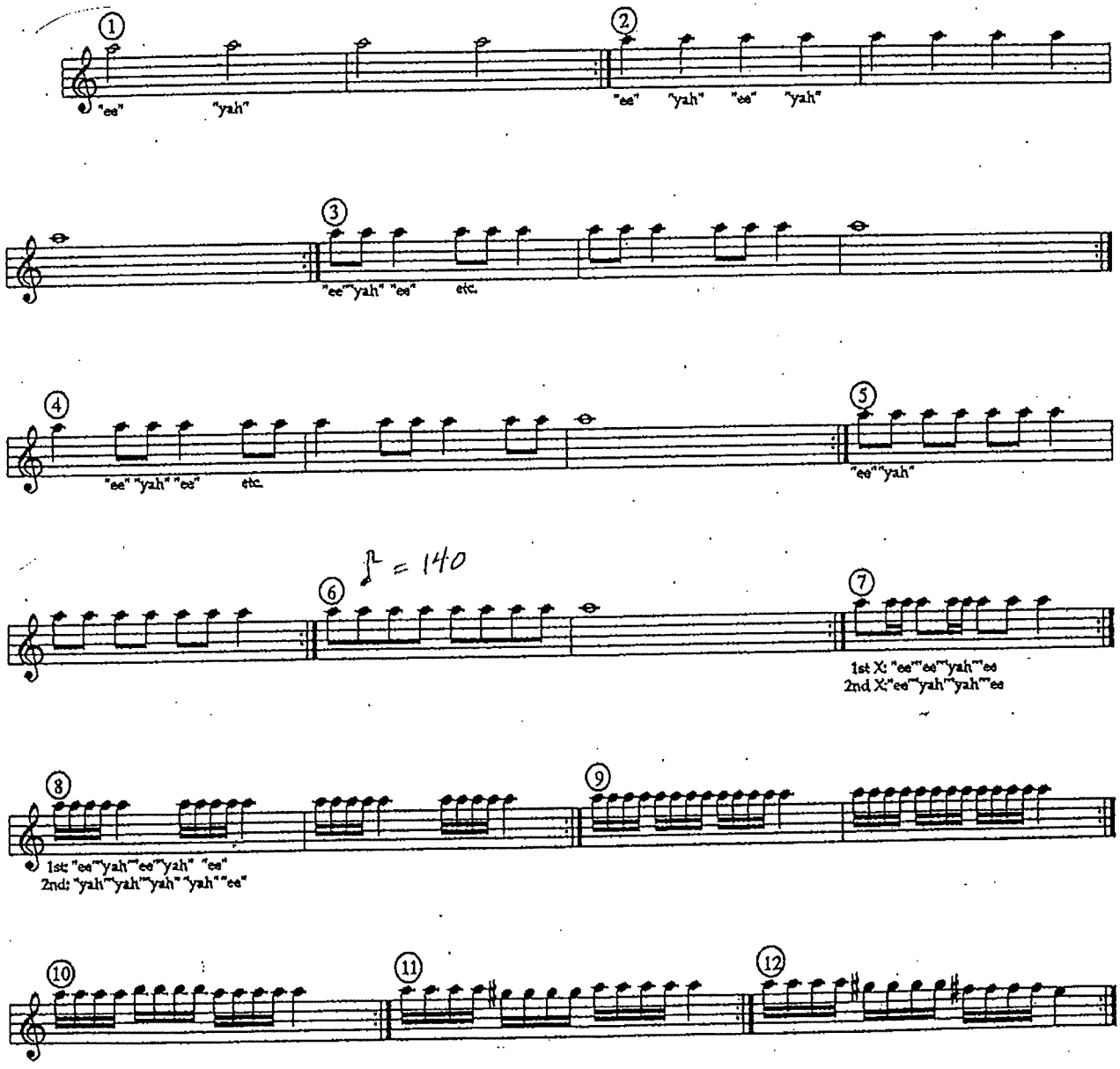
Repeat the exercise on every note of the G major scale at q=60.

Increase the tempo one click and repeat the pattern on the entire G major scale again. Do this for every click between 60 and 80 bpm.

Repeat the full exercise daily to build muscles in the face.

Repeat the exercise with the spectral analysis on Tonal Energy. “Draw” the vibrato!

Vibrato Exercises



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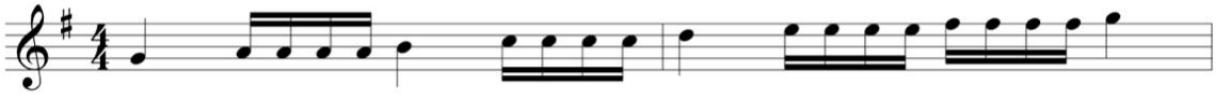
ARTICULATION

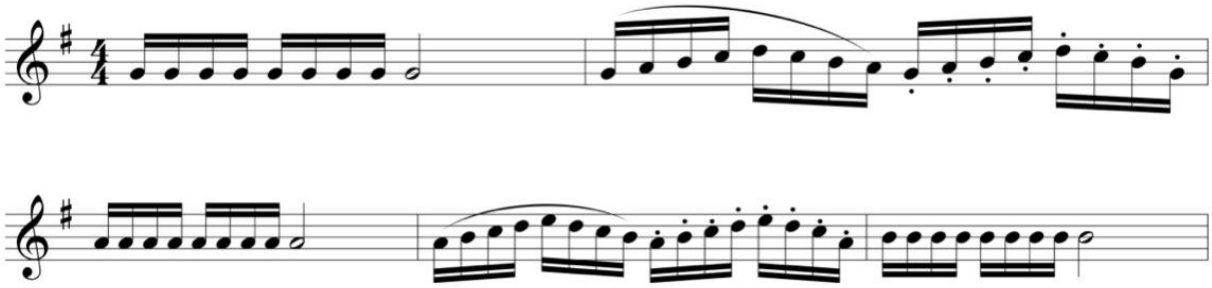
Exercise 1:

- Put the metronome on q =60 and play Exercise 1 on a G
- Increase the speed by 5 clicks, and play again
- Keep doing this until you reach your limit
- Repeat Exercise 1, but change notes every beat moving up the G major scale:



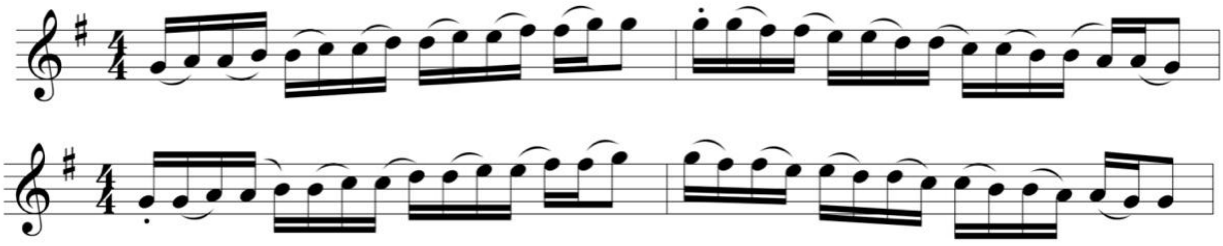
- Change scales, repeat
- For beginners who may have trouble with the sixteenth notes, substitute eighth notes instead.

Exercise 2:



- Metronome on q =60
- Continue this exercise up the G scale
- Increase the tempo by 5 clicks, repeating until you reach your limit
- Change scales, repeat

Exercise 3:



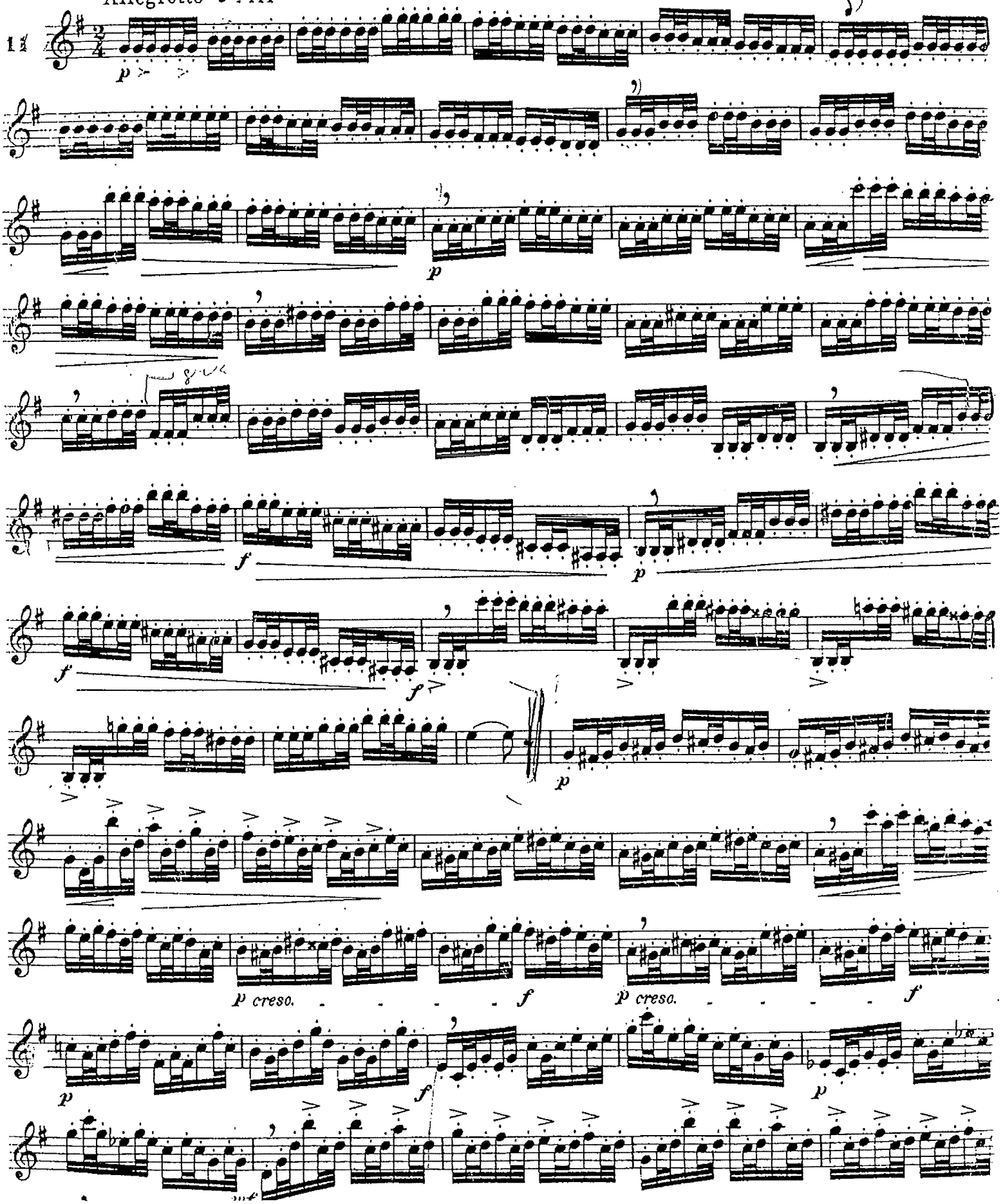
- Metronome on q =60
- Increase tempo by 5 clicks, repeating until you reach your limit
- Change scales, repeat
- Alternate:

Start at ♪ = 72 (tell them to write this on their parts) – dut 7 dut – dah

3 Studies for acquiring a light Staccato

G. LANGENU

Allegretto ♪ = 144



by Preston Duncan

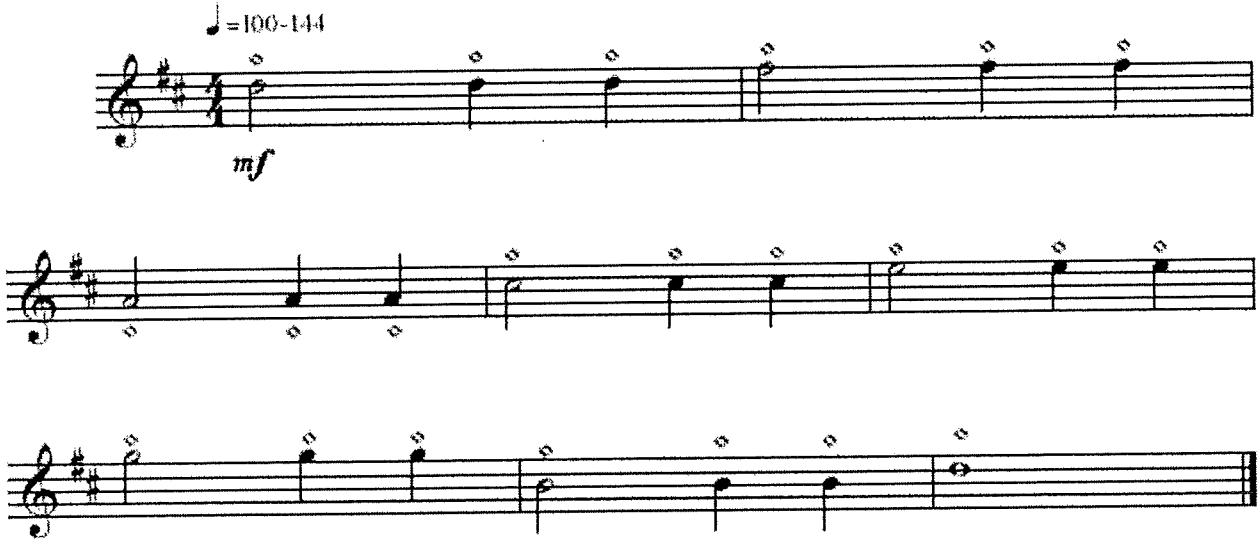
The Basic Motion "dee-gee"

The first half of the double-tongue technique is the same as the traditional single articulation. The syllable "dee" is an effective verbal model to understand the general shape and movement of the tongue. The tip or just above the tip of the tongue should contact the reed enough to stop it's vibration, but no so hard as to produce any sound other than the saxophonists tone. In this manner the tongue defines the beginning of the sound by allowing the reed to vibrate.

In the second half of the doble-tongue technique the tongue does not come into contact with the reed, but rather interrupts the airstream enough to stop the reeds vibration. The syllable "gee", pronounced like "geese", is a good verbal model to understand the general shape and movement of the tongue. The middle of the tongue comes into contact with the roof of the mouth as far forward, towards the front of the mouth, as comfortably possible.

-Play the following exercise using only the "gee" syllable as legato as possible. The "gee" is indicated with a diamond symbol above the note.

1.) "gee" whiz



-Now try the above exercise using only the "dee" syllable.

-Try to make the "gee" syllable sound as much like the "dee" syllable as possible.

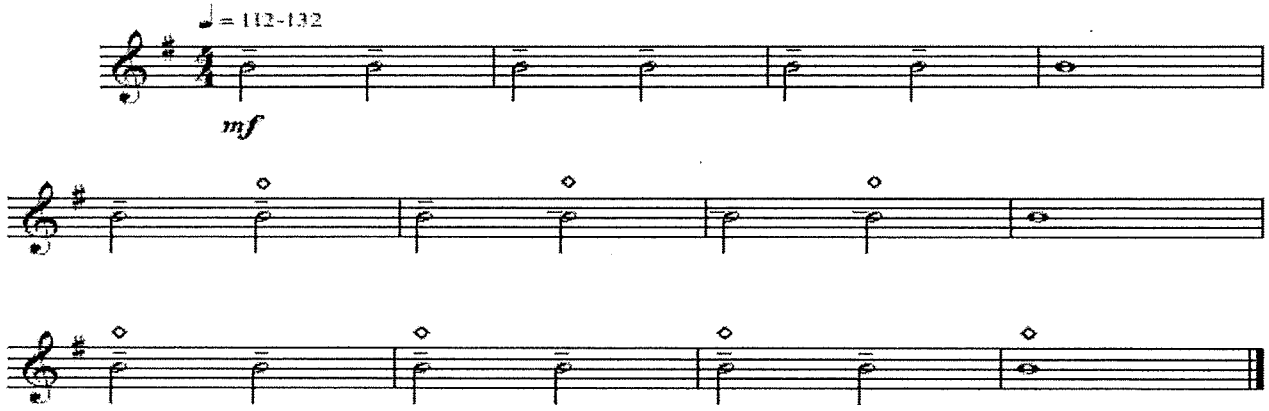
Many of the exercises are designed to be played in small sections to allow for a critical comparison of single and double-tongued articulations..

For exercise #2 and #3 each figure is played three different ways.

1. Single articulation, "dee-dee"
2. "dee-gee"
3. "gee-dee"

The "dee" syllable should be used when no diamond symbol is present.

2.) The basic motion



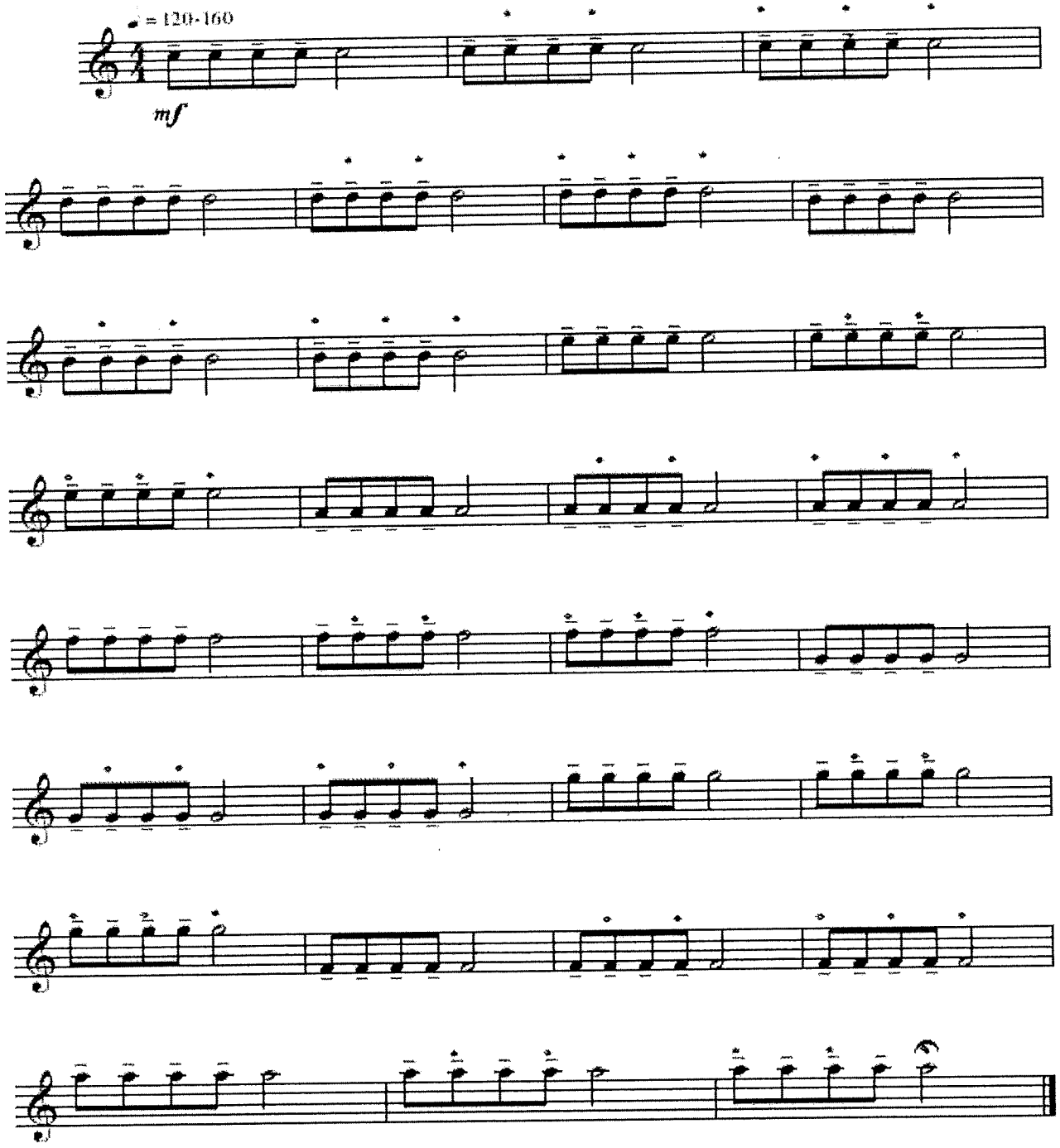
Now try example above with each note of a one octave G major scale starting on low G.

-The longer notes are an important element because they give the student the opportunity to reestablish their normal airstream. One of the most difficult aspects of double-tonguing is the ability to maintain consistent and focused air direction.

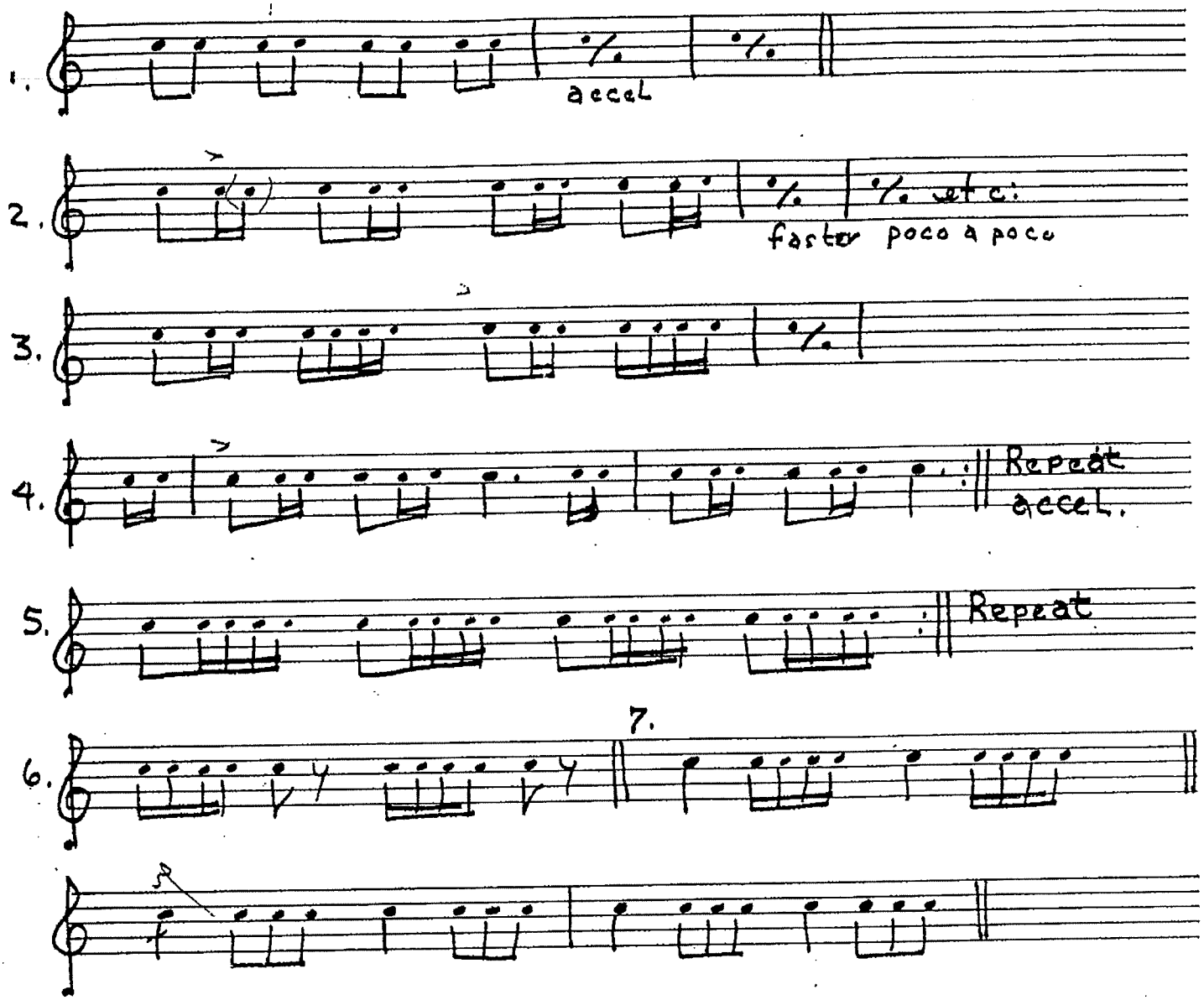
-The first exercises use a legato articulation. The saxophonist's tone is largely determined by the direction of the airstream and the air-direction is determined by the shape of the tongue. When executing the "gee" syllable it is natural, at first, for the tone quality to be disrupted by the motion of the tongue. The student must learn to minimize this disruption by performing the "gee" action with as quick and efficient a motion as possible. The legato articulation reveals inefficiency in the the "gee" motion. This is indicated to the student by the sound of tonal distortion. The interval between legato

notes is much shorter that that of a staccato articulation and therefore much more revealing of inefficiencies. A good double-tongue requires a focused and minimally disrupted air stream.

3.) Faster!



Single / double tongue



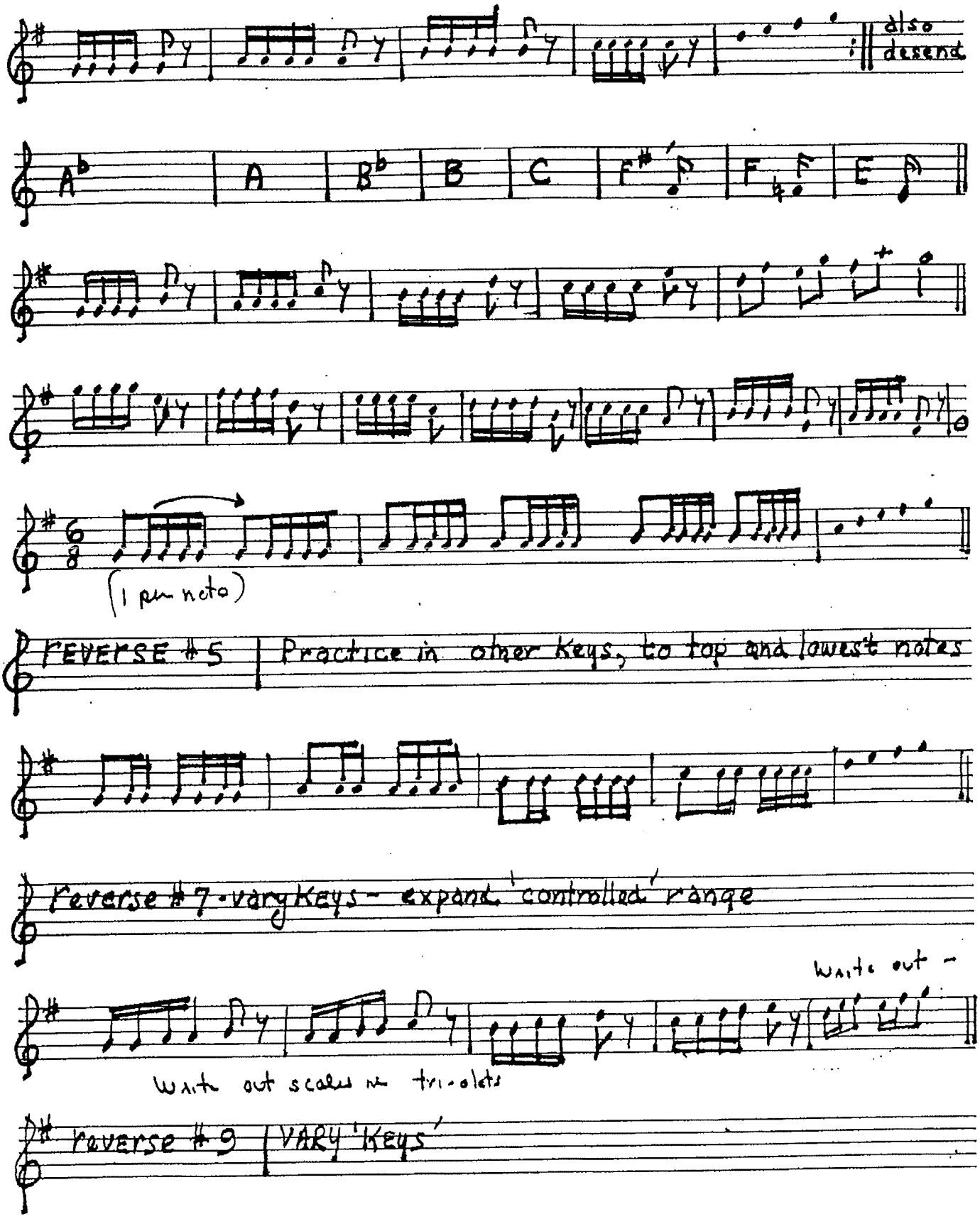
a) MATCH SINGLE TONGUE with double tongue.

b) anticipate fatigue — patience (work in 5 min. intervals)

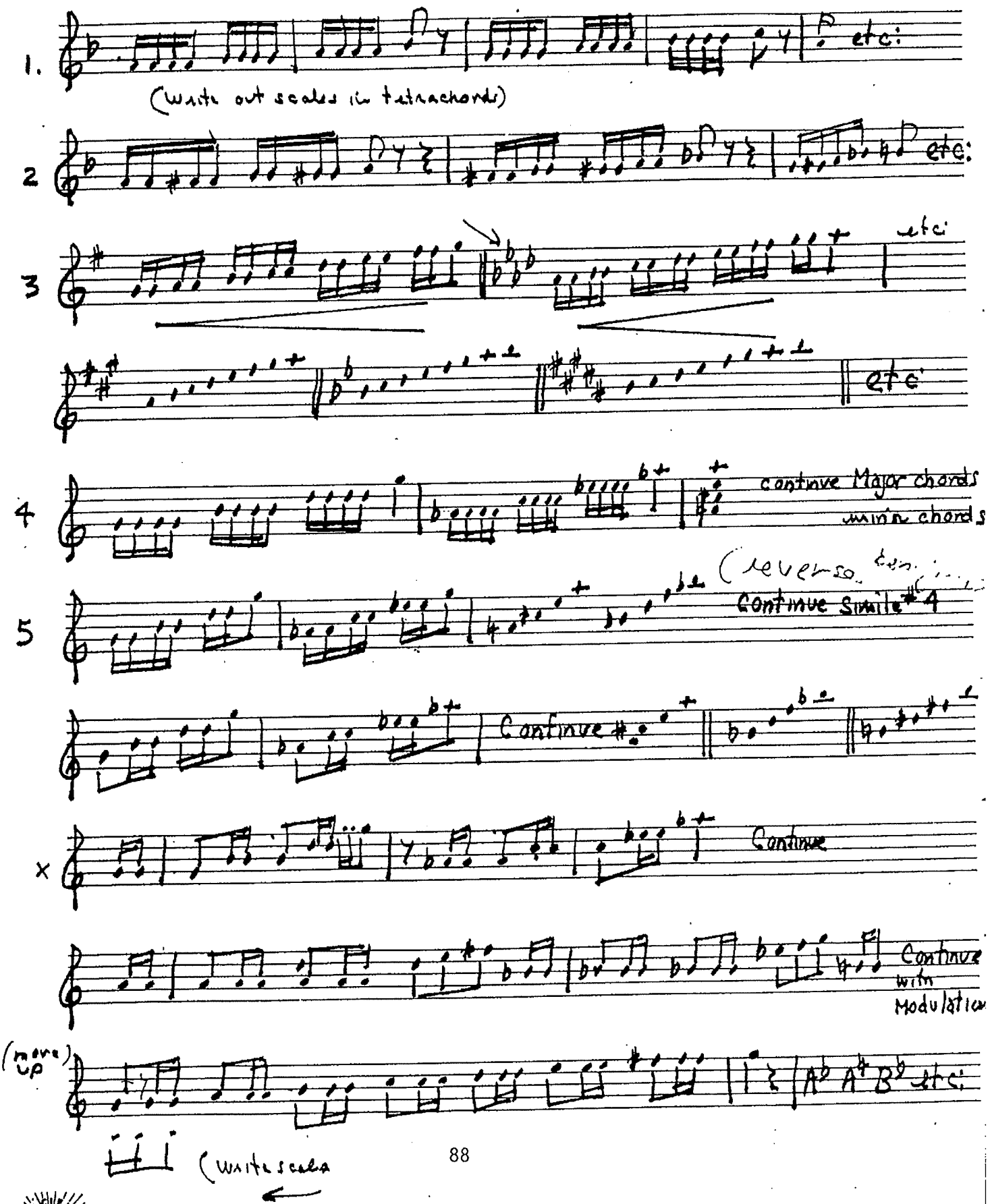
c) tongue relaxation should be encouraged.

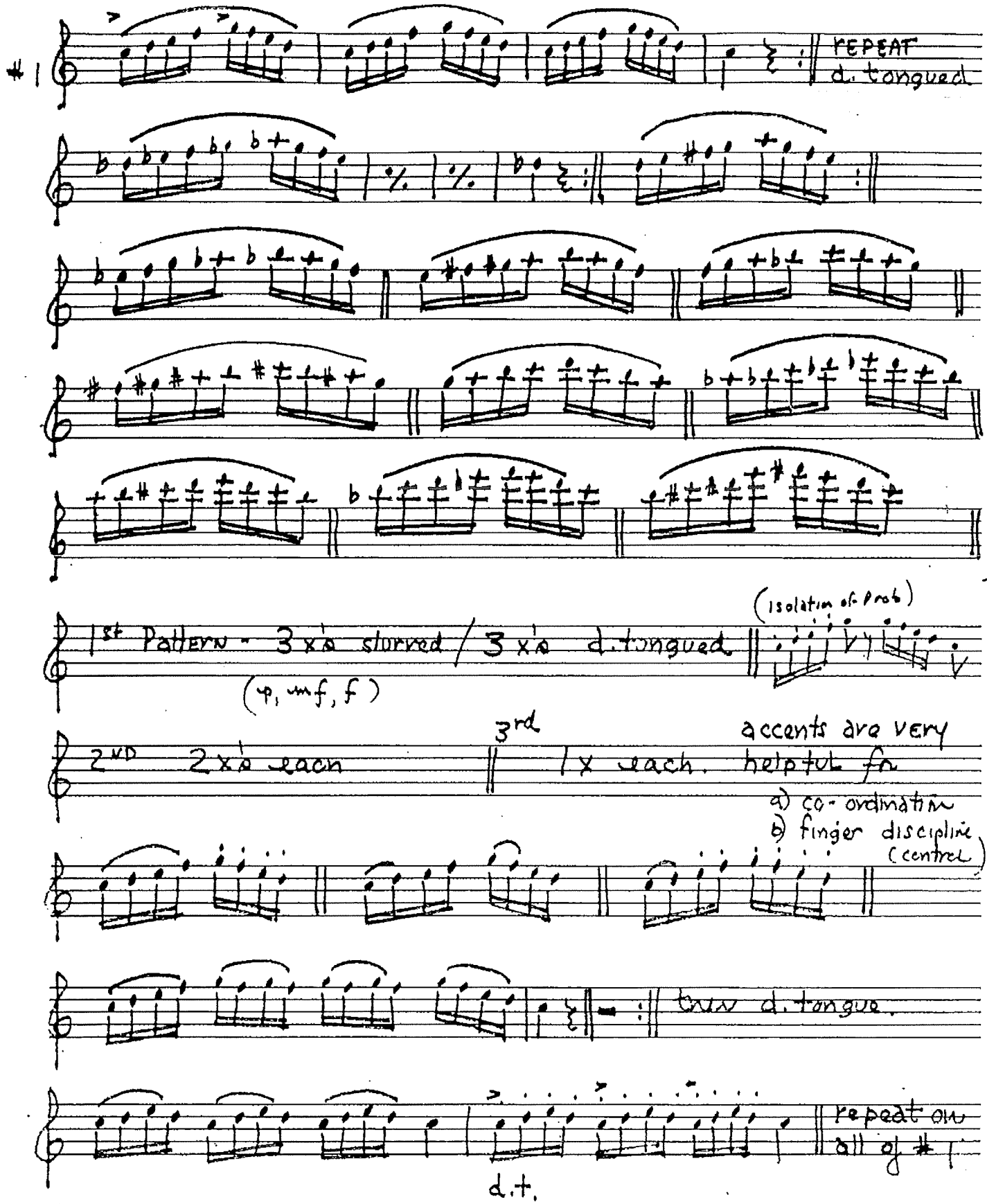
~~d) experiment with various syllables~~ - ~~ta-ka~~
~~da-ga~~
~~du-gu~~
~~Kat-kit~~
~~ti-ki~~

MUSIC PAPERS

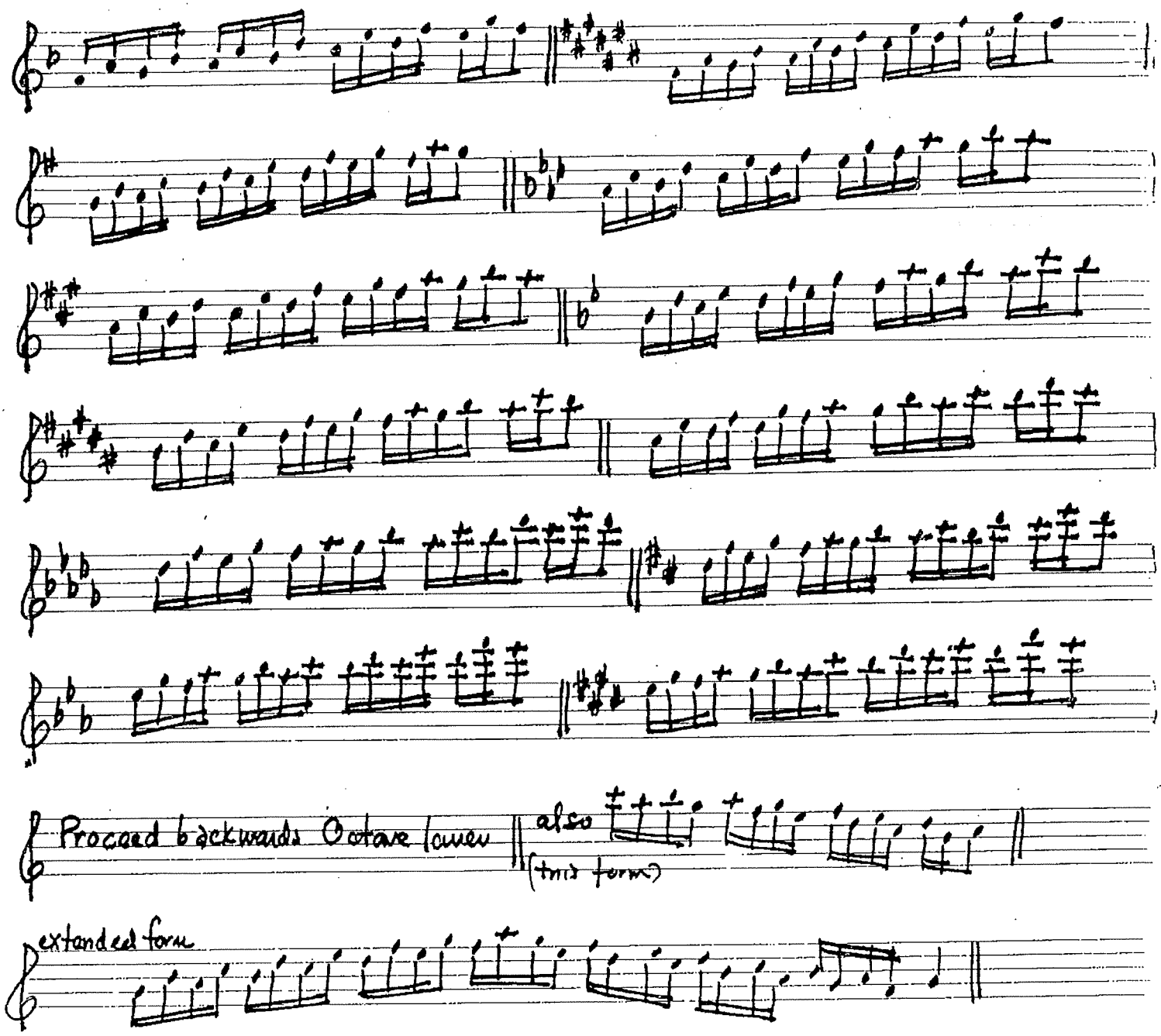


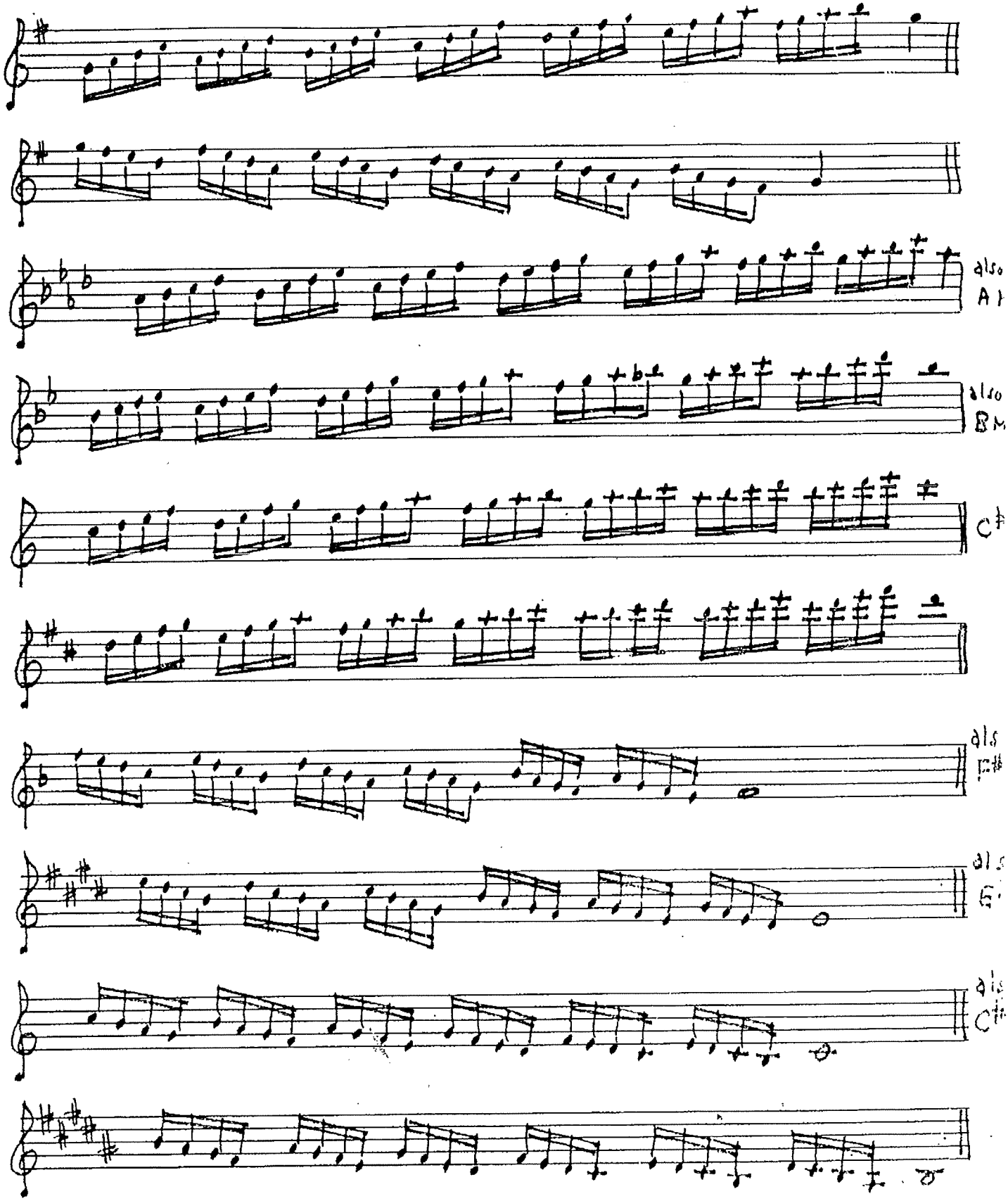
MUSIC PAPERS S 1

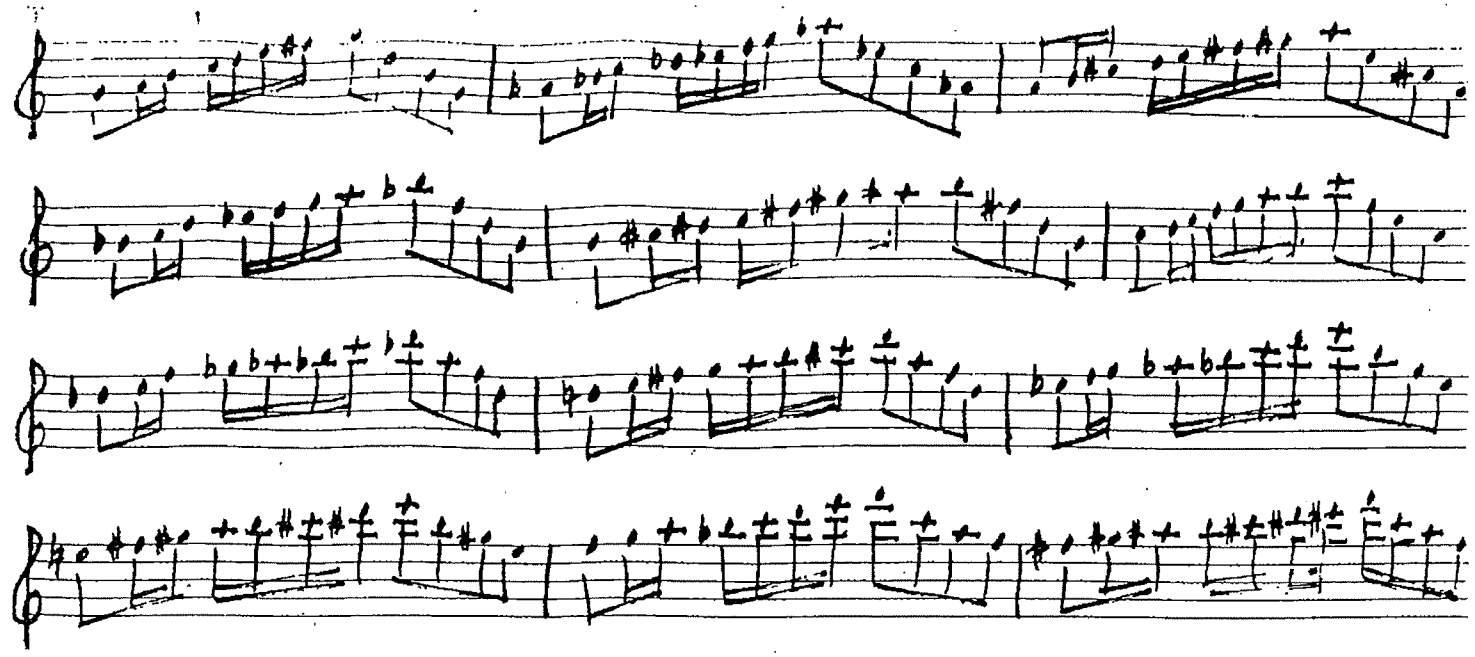

1.
etc:
(Write out scales in tetrachords)
2
etc:
3
etc
etc
4
continue Major chords
minor chords
5
Continue Simile #4
Continue
x
Continue
Continue
with
Modulation
(move up)
A♭ A♮ B♭ etc:
(write scales



PACIFIC MUSIC PAPERS S 1

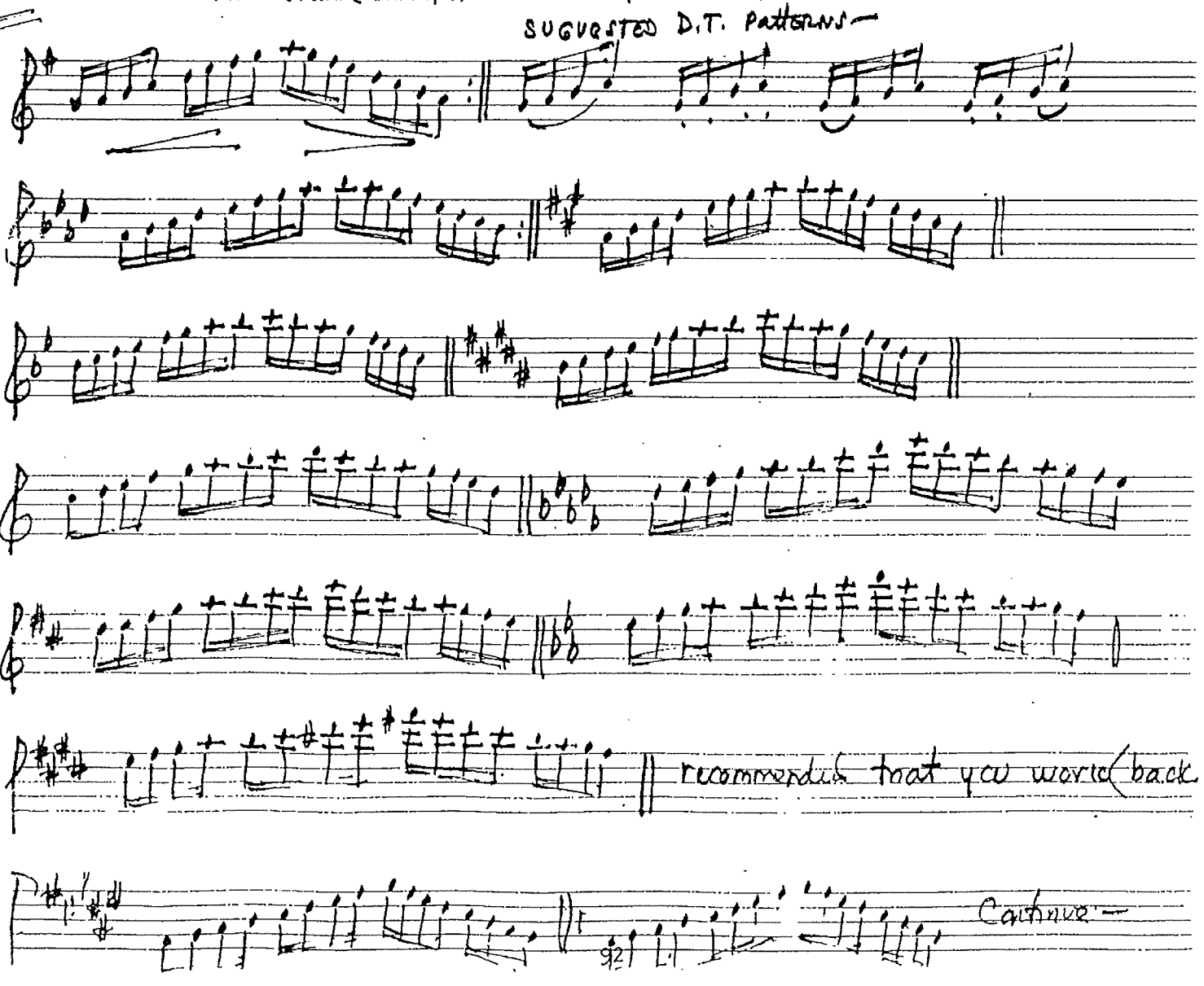

Proceed backwards Octave lower
also
(this form)
extended form


also
A
also
B
C#
also
F#
also
G
also
C#



Gradually work backwards, however octave lower. (these are more demanding)

think ahead (computer must anticipate new key —



Chapter Four
Technical Development

We use technique in the performance of all music, therefore the development of a smooth and even technique should be a part of each practice session.

Relax!

Making music successfully requires a relaxed physical approach. If a player is tense in any way, that tension will be communicated throughout the rest of the body. Tension can cause injury, and it stands in the way of a fluid technique, of fast and light articulation, and virtually every other dimension of saxophone performance. Before you begin to play, spend a moment focusing on a relaxed approach. Take deep breaths (see Chapter Two, "Musical Breathing" for more information), shake your hands vigorously to allow them to fill with blood and to be tension free, and then begin to play in the "relaxed zone." Keep your shoulders down, and strive for free and full breathing as you practice or perform.

Hand Position

Proper hand position is key for technical development. See Figure 4.1 for the ideal left hand position, and see Figure 4.2 for the ideal right hand position. Notice in each hand that the fingers are nearly perpendicular to the body of the saxophone, and that the wrists are both straight, allowing for maximum relaxation. Additionally, the fingers should be near to the keys at all times, lifting only as high as the stroke of the key itself. Use only the finger pressure that it takes to close the key. The use of excessive strength in closing the keys produces melodies that do not flow, and can even cause hand injuries in extreme cases.

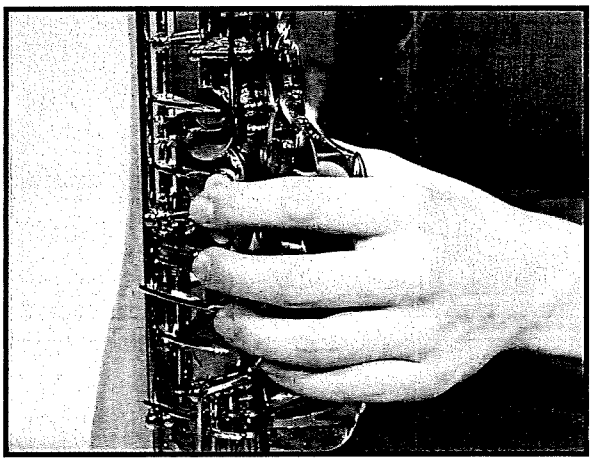


Figure 4.1—Ideal left hand position

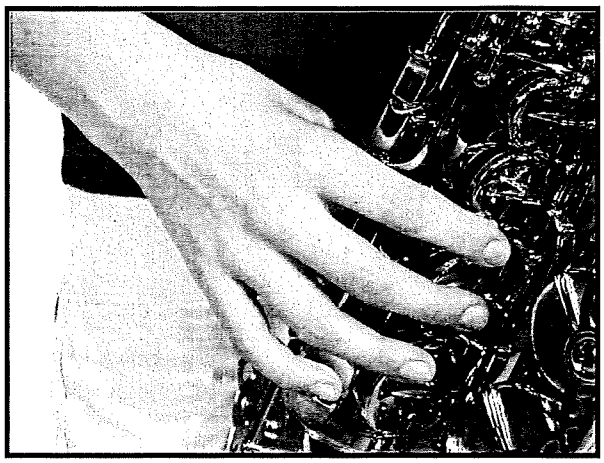


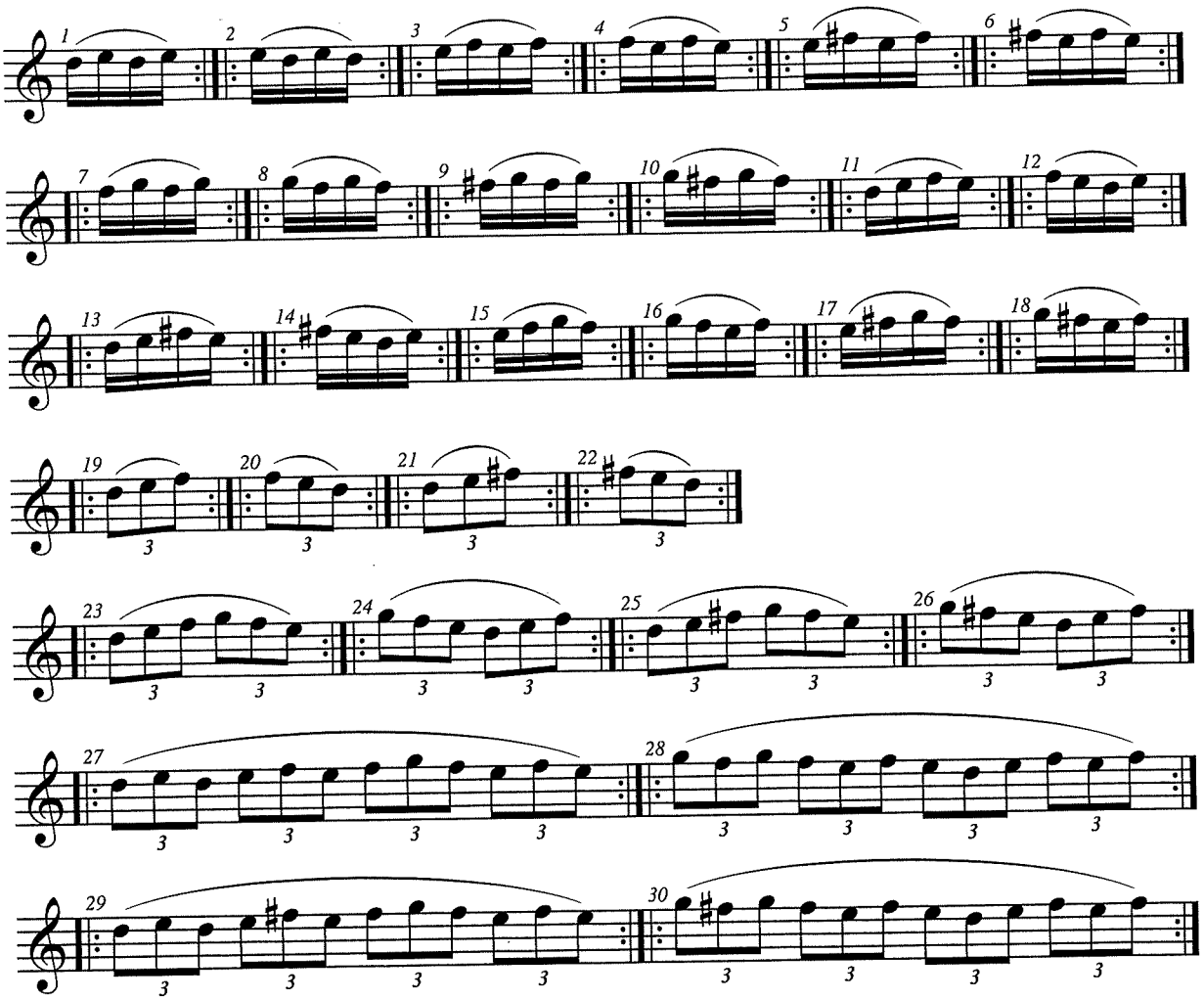
Figure 4.2—Ideal right hand position

Digital Exercises

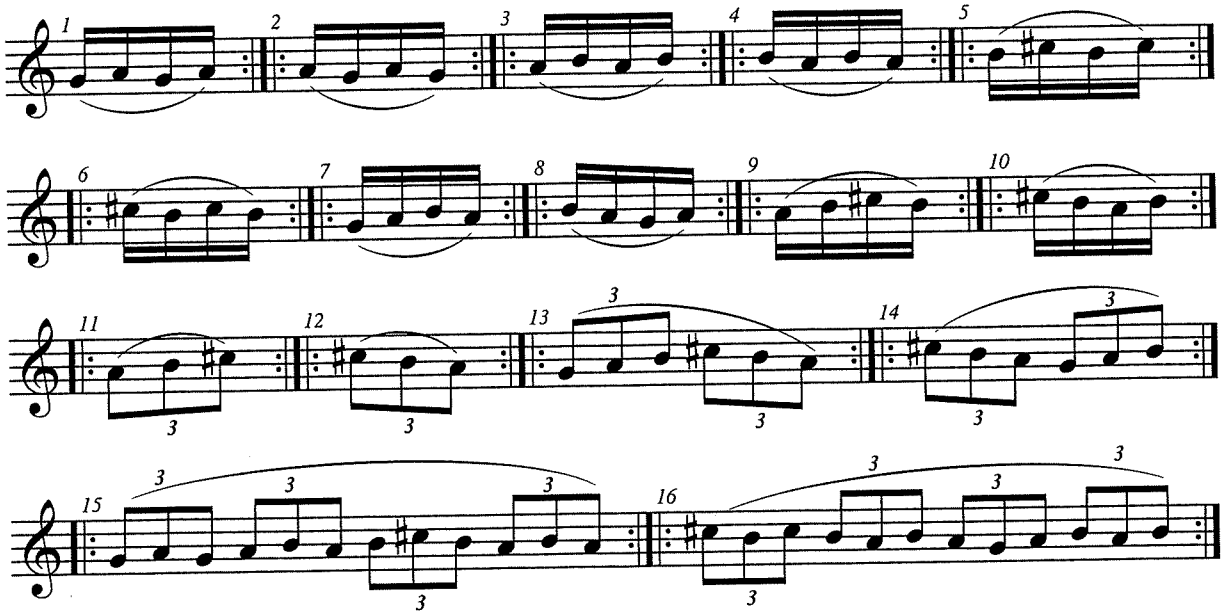
The goal of all of the exercises in this chapter is evenness of technique. To be successful and make progress using these exercises, you must use a metronome, and you must listen to and analyze what you are playing. Starting slowly and increasing the tempo once the technique is accurate is the fastest way to improve. All of these exercises should be looped, or repeated, until you can play each exercise evenly several times in a row. Listen to Track #13 of the compact disc for an introduction and demonstration of technical development.

Right and Left Hand Exercises

These exercises focus on each hand individually. Initially, each exercise focuses only on one finger. As the exercises progress, all fingers on a hand are used. Remember that evenness of technique is the most important goal. Listen and analyze your playing and make adjustments.



Left Hand Exercises



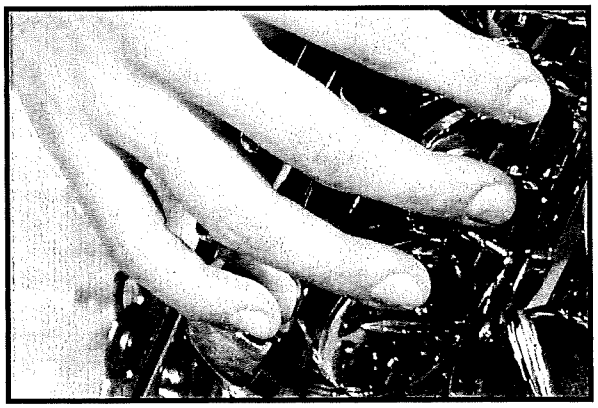
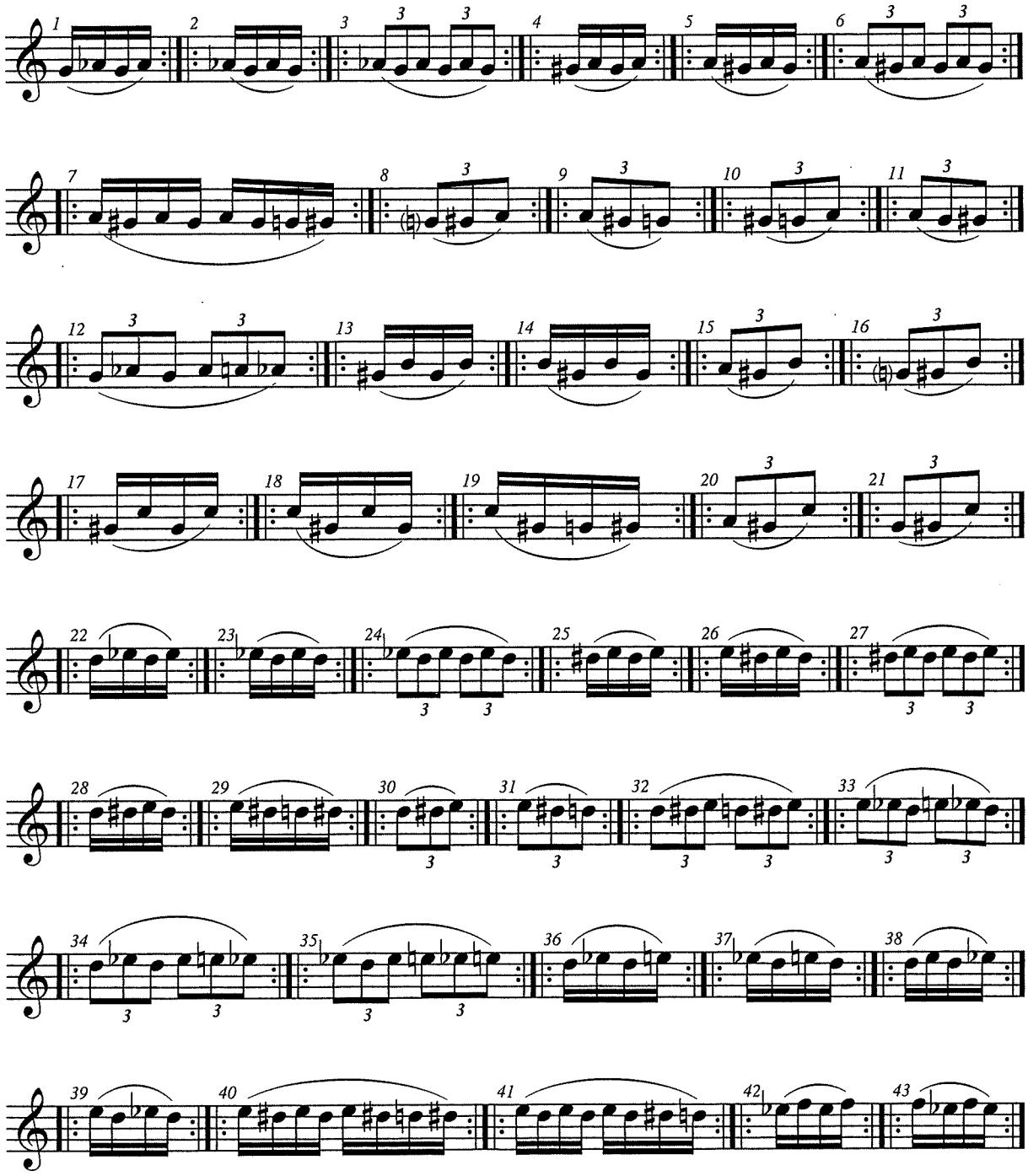
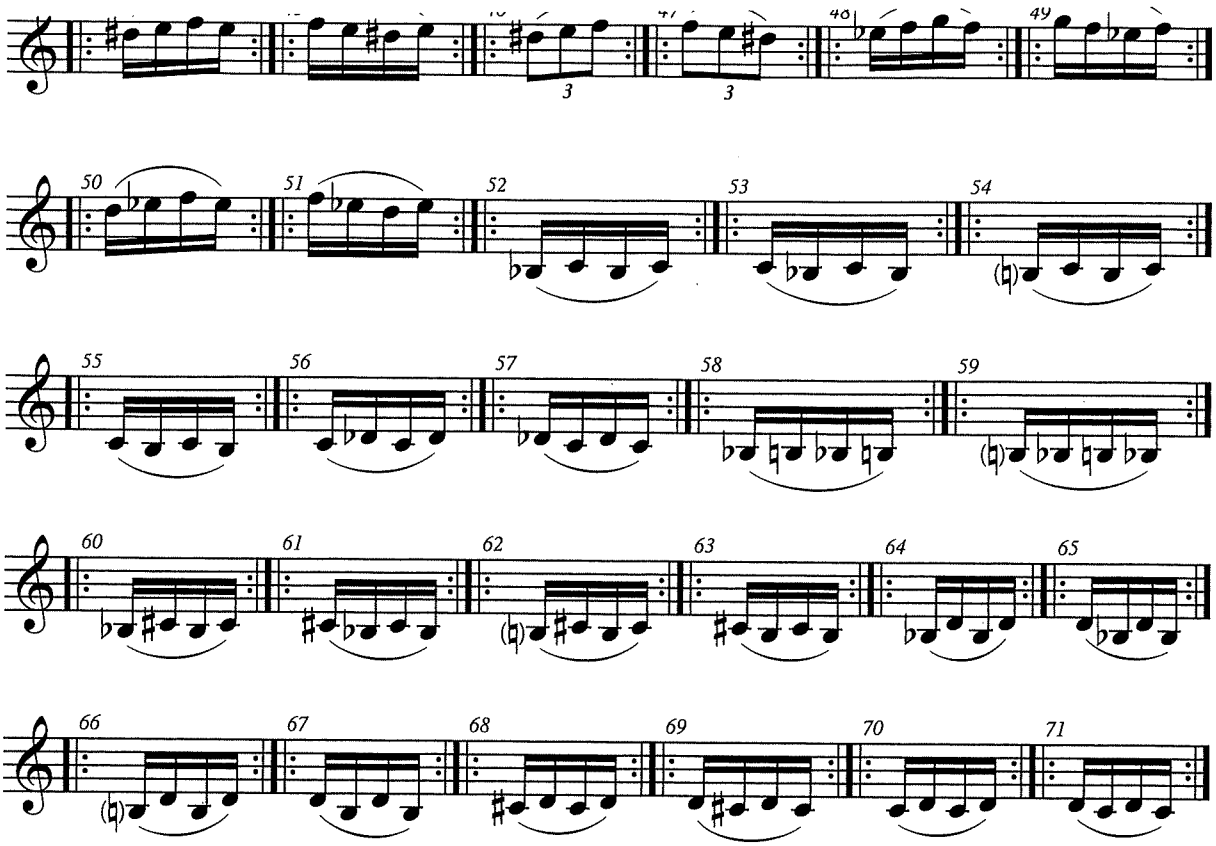


Figure 4.3—Curved pinky near the rollers

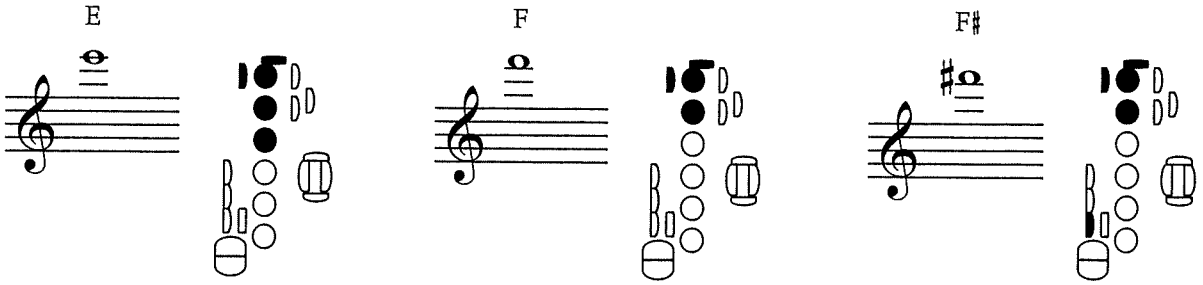
The following exercises focus on pinky keys. When playing both right and left pinky keys, always remember to keep your pinky curved and as relaxed as possible. Any straightening or tightening of the pinky can cause slow or uneven technique and can also cause possible injury. Also remember to keep your hands close to the black rollers on the keys to move quickly between notes.



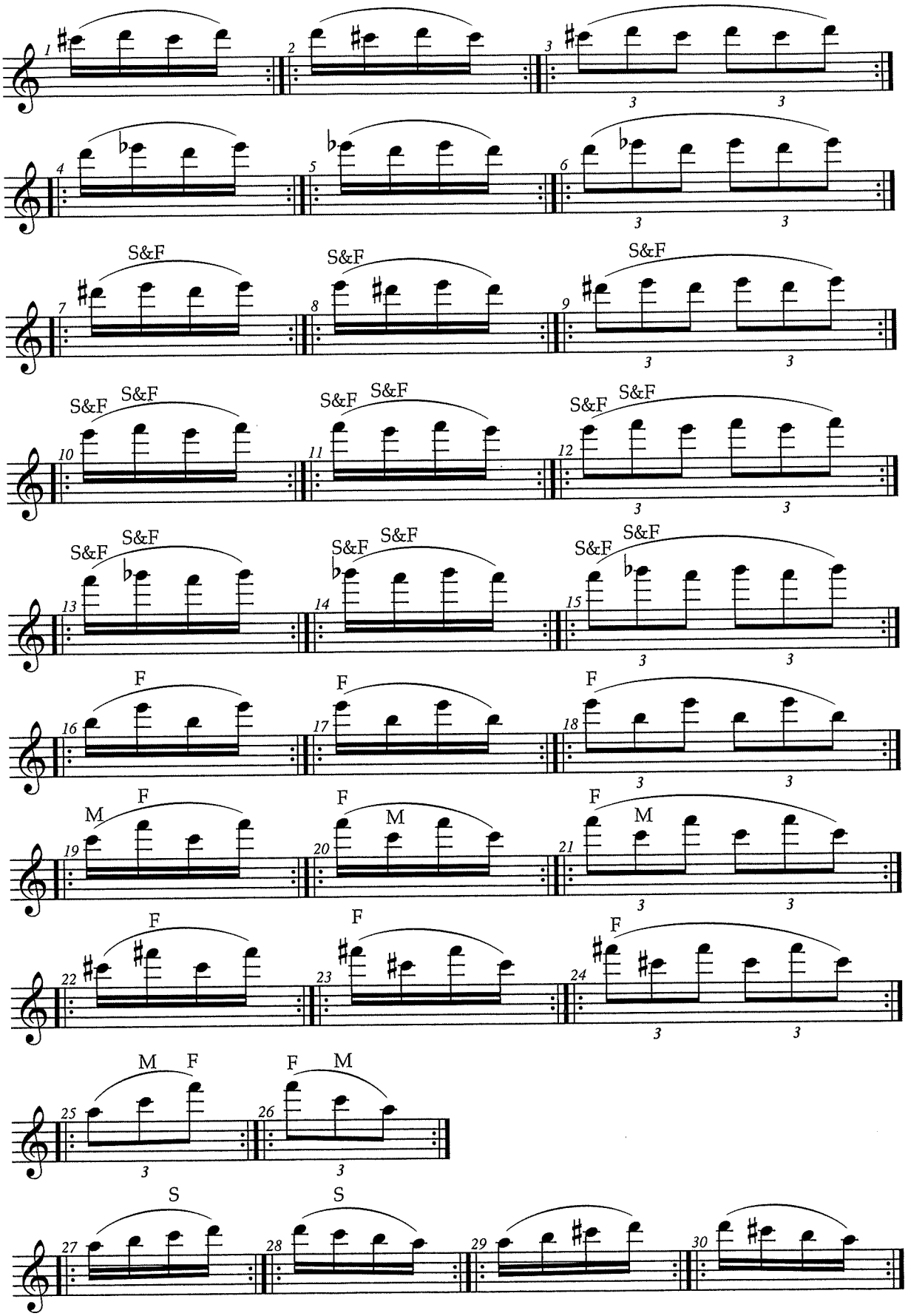


High Range Exercises

In the high range, there are two fingerings for E, F, and F♯. The first fingering uses the "standard" fingerings provided in your band method book's fingering chart. The second fingering uses an alternate fingering called a "front" fingering. This simply means that the fingering is played using your left index finger to press the key above the B key on the front of your saxophone. See the fingering charts below for more detail. These fingerings often make higher range passages easier to play. In addition, these fingerings provide a different tone quality for these notes.



The following exercises focus on high range fingerings, including the palm keys and front keys. When you see "F," use the front fingering. When you see "S" use the side fingering. If the "S" is over a notated C, please see the "Alternate Fingerings" section of this chapter for the fingering and uses of side C. For many exercises you will see "S & F," meaning that you should play these exercises twice—once with the side fingering, and once with the front fingering.

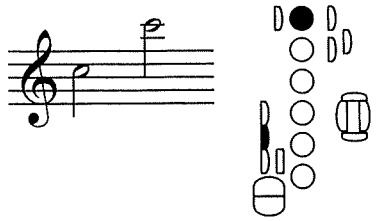


Alternate Fingerings

Some notes on the saxophone have more than one fingering possibility. These alternate fingerings are used in place of the "standard" fingerings in order to simplify technical passages. The alternate fingerings given on pages 17–20 are the most common alternate fingerings. However, this list is not complete, as other fingerings are possible for use in special situations. If these fingerings are needed, ask your teacher for a list of resources.

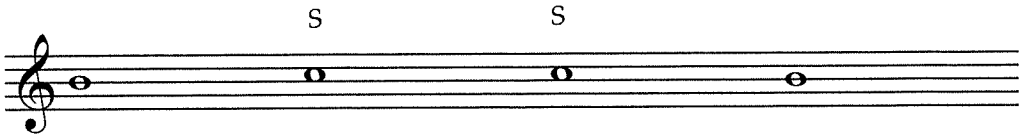
In this book, all notes with multiple fingering possibilities will be marked. As you practice, it is important to select and mark a fingering choice for any note for which there are multiple possibilities. This ensures that you will use only one fingering each time you practice a particular section of music.

*Side C**

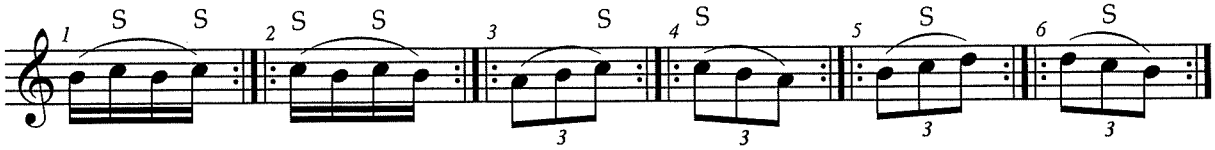


The side C is one of the two "chromatic" fingerings. This means that the fingering is usually used during chromatic passages. This fingering also is used to eliminate the cross-fingering or "flipping" between B and middle C. As a rule, side C is used when moving from B to C or from C to B in either octave.

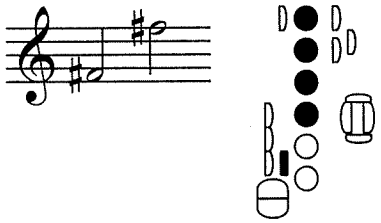
In the following example, "S" indicates side C:



Play the following exercises using side C:

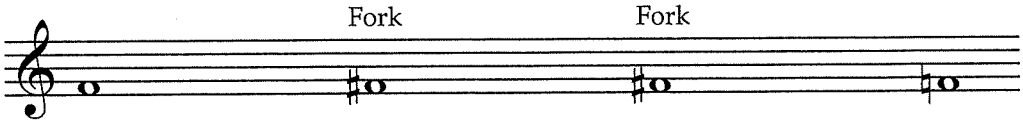


*Fork F♯**

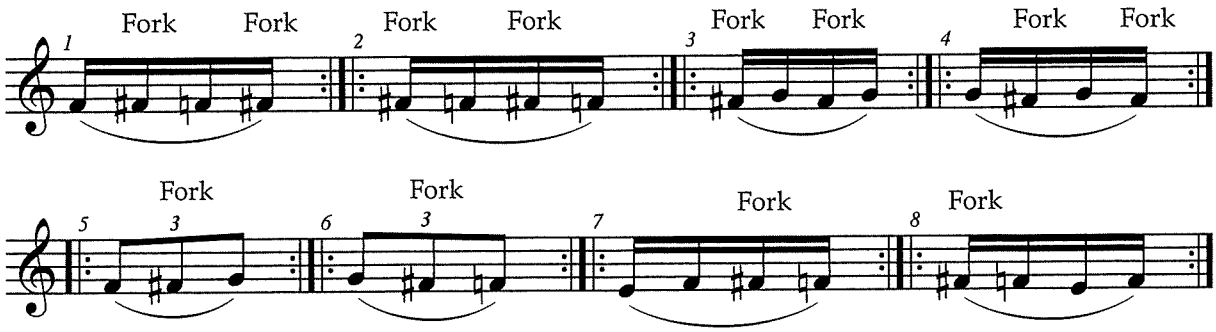


Fork F♯ is the other "chromatic" fingering. This fingering also eliminates the cross-fingering or "flipping" between F and F♯. As a rule, fork F♯ is used when moving from F to F♯ or F♯ to F in either octave.

In the following example, "Fork" indicates fork F♯:

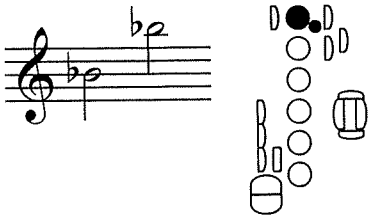


Play the following exercises using fork F♯:



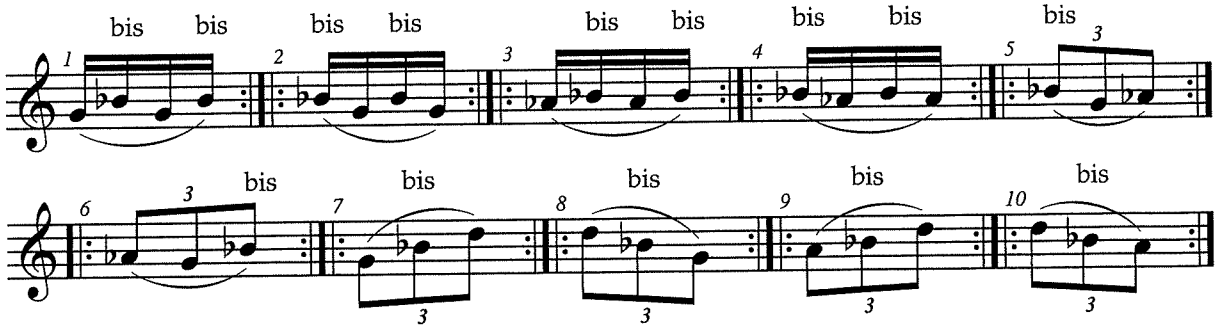
* The grey shading indicates the use of the octave key in the upper octave.

*Bis B♭**

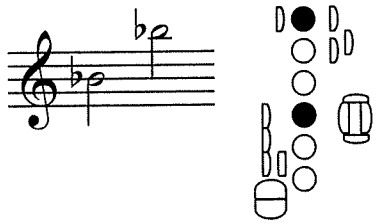


Bis B♭ is a very useful fingering. It is played by using the first finger of the left hand to cover two keys at once—the B key, and the neighboring "bis" key. Bis means "added" in French. When you are playing in a key with B♭ or A♯, you may simply keep the bis fingering in place all of the time. It is important to look ahead for B naturals so that you don't accidentally play the bis B♭. As a general rule, you should avoid sliding to the bis key, since this is a less than accurate maneuver. Rather, you should bring both the B and the bis keys down together in preparation for a B♭ or A♯.

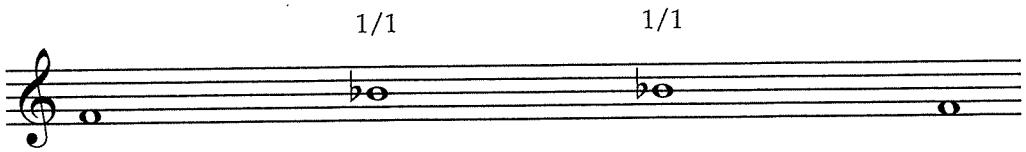
Play the following exercises using bis B♭:



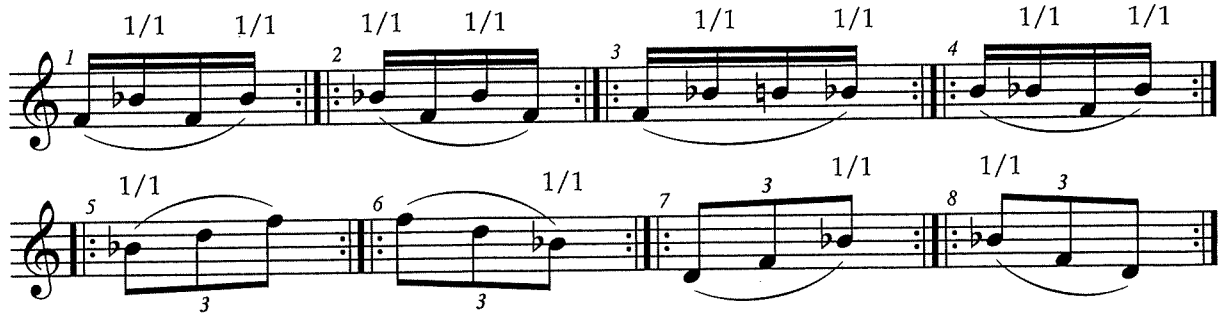
*1/1 B♭**



The 1/1 B♭ is used in passages that move between F natural and B♭ in either octave.

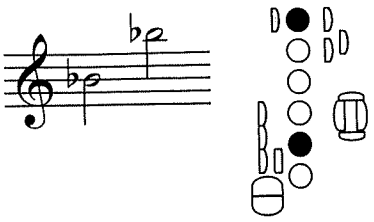


Play the following exercises using the 1/1 B♭ fingering:

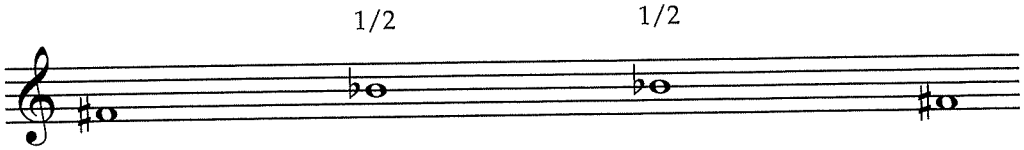


* The grey shading indicates the use of the octave key in the upper octave.

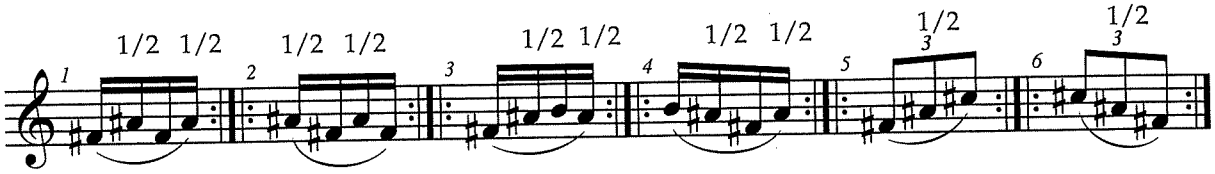
*1/2 B♭**



The 1/2 B♭ is used in passages that move between F♯ and B♭ in either octave.



Play the following exercises using the 1/2 B♭ fingering:

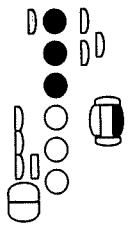


Articulated G♯

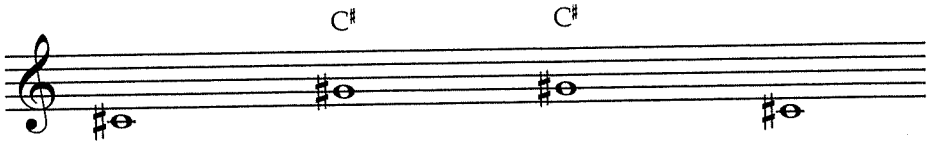
Articulated G♯ fingering is an alternate fingering that will make playing between G♯ and low C♯, B, or B♭ easier.

On most saxophones, any of these fingerings will produce a G♯/A♭:

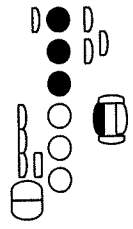
1. *



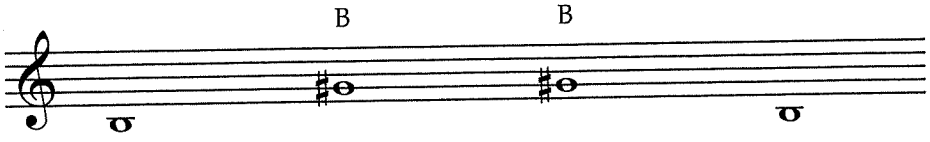
This fingering is used if the note immediately before or after the G♯/A♭ is a C♯/D♭.



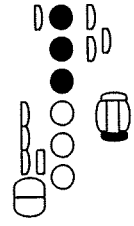
2. *



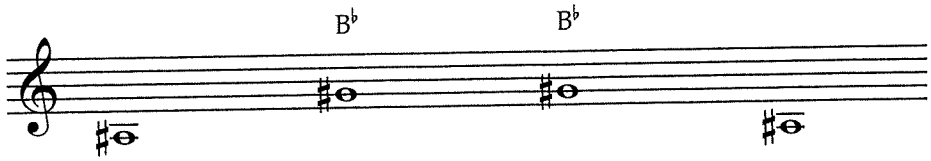
This fingering is used if the note immediately before or after the G♯/A♭ is a B natural.



3. *



This fingering is used if the note immediately before or after the G♯/A♭ is a A♯/B♭.



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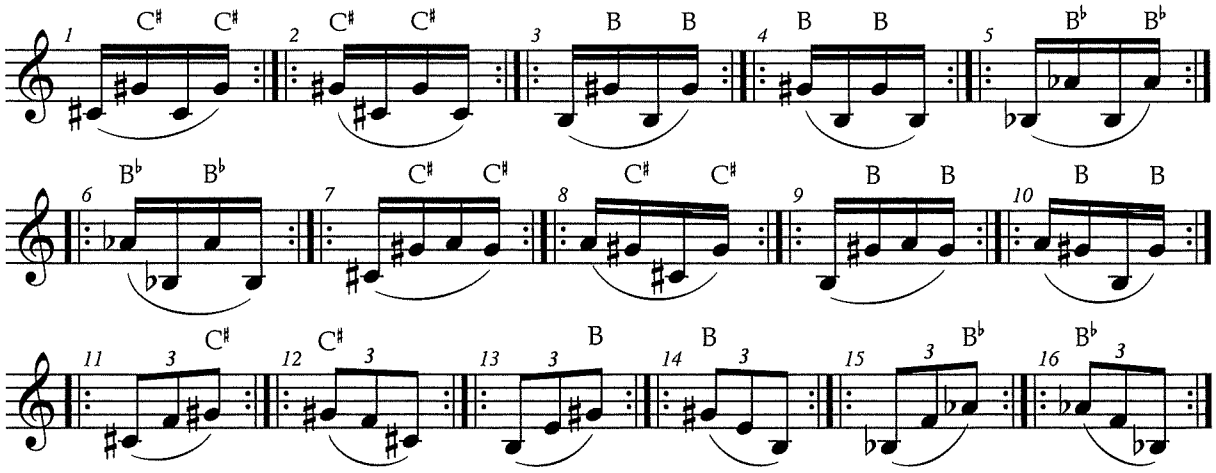
* The grey shading indicates the use of the octave key in the upper octave.

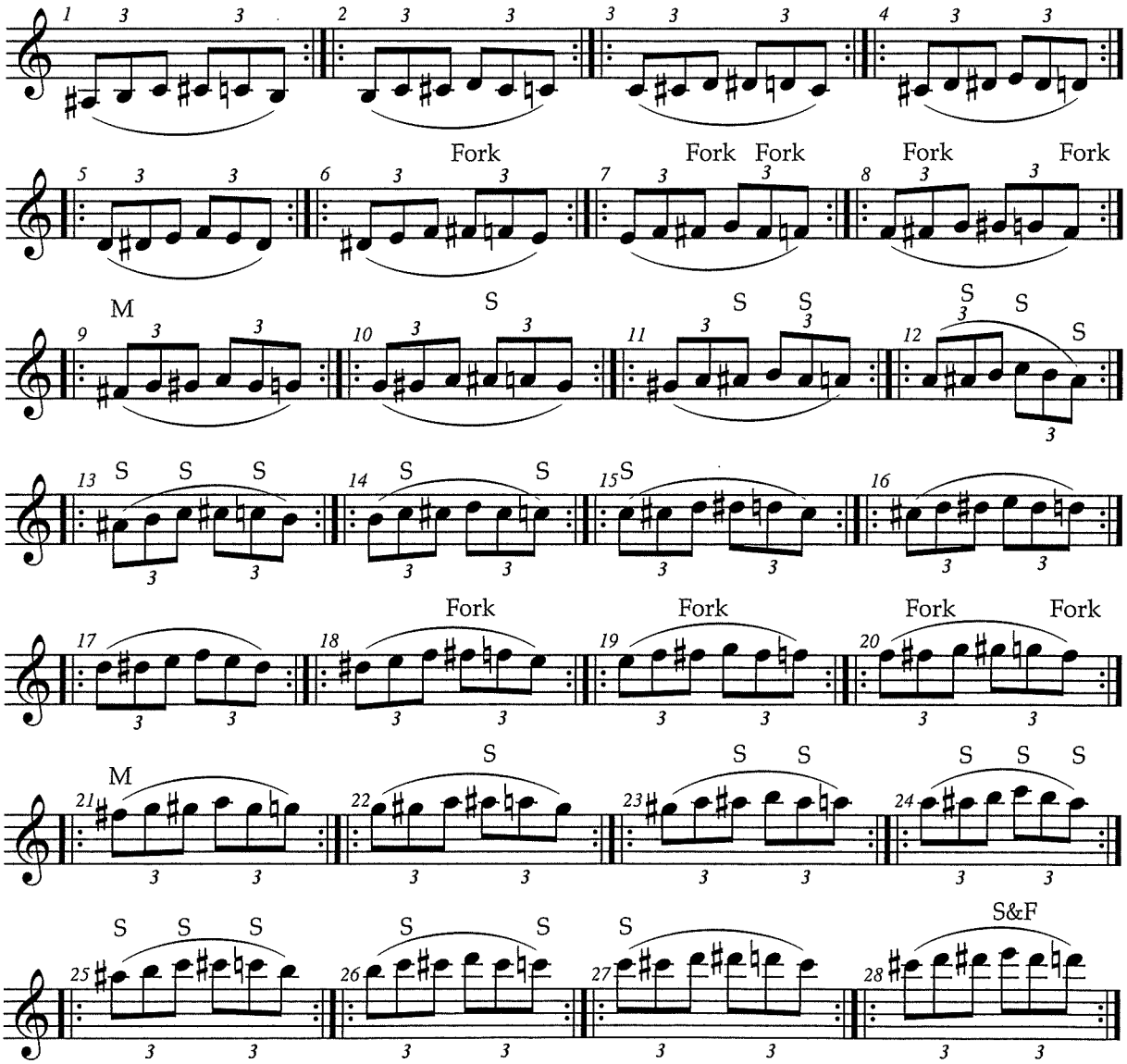


Chromatic Exercises

The goal of these exercises is to develop fluid technique as it applies to playing chromatic passages and scales. Because these are chromatic exercises, all fingerings used will be "chromatic" fingerings. All notes with multiple fingering possibilities are marked.

Remember:

- "S" is the "Side" fingering.
- "Fork" is the "Fork" F♯ fingering.
- "F" is the "Front" high E, F, or F♯ fingering.
- "M" is "Middle" F♯ or C.



Sixty Exercises of Mechanism.

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously.

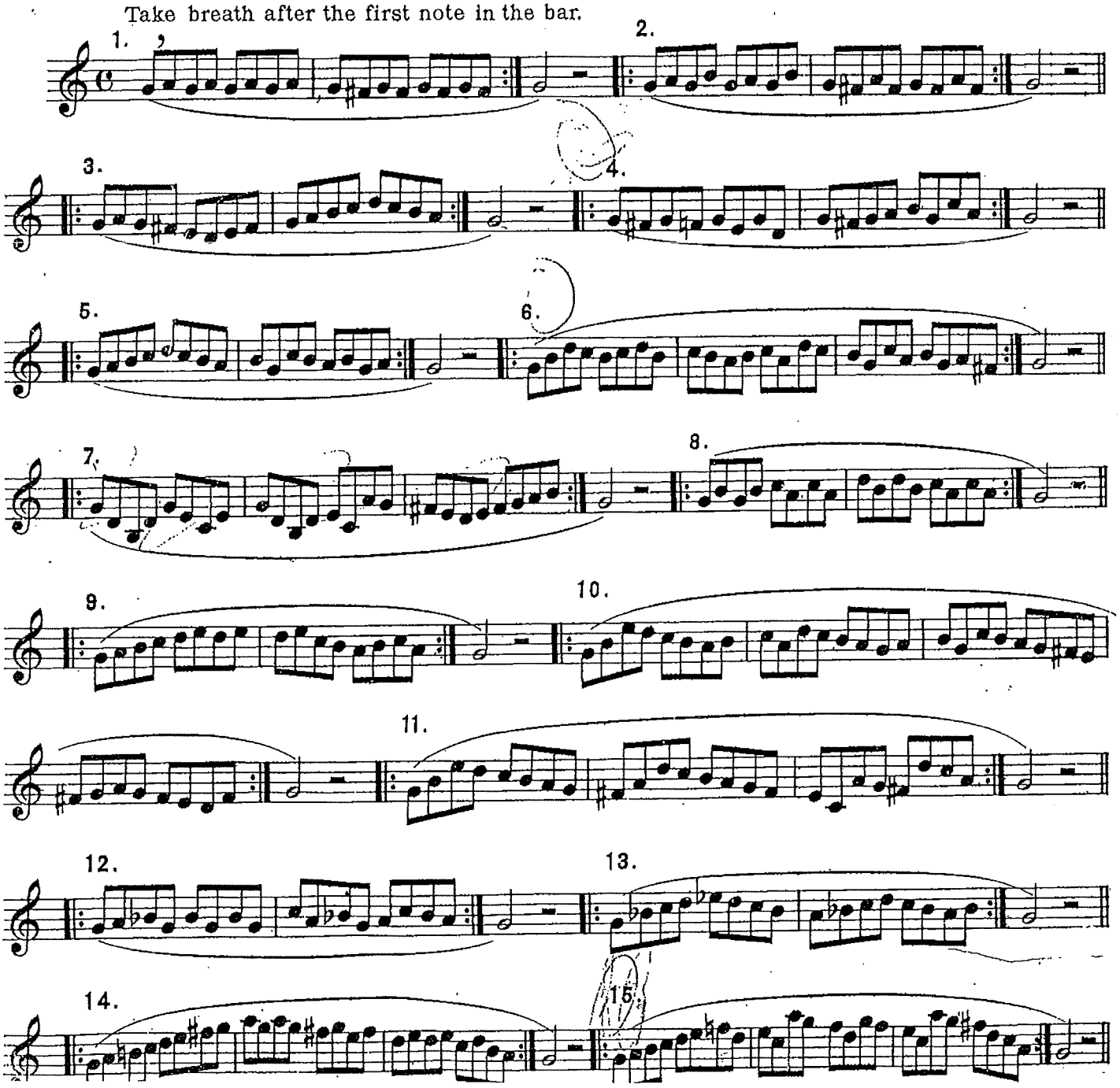
By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

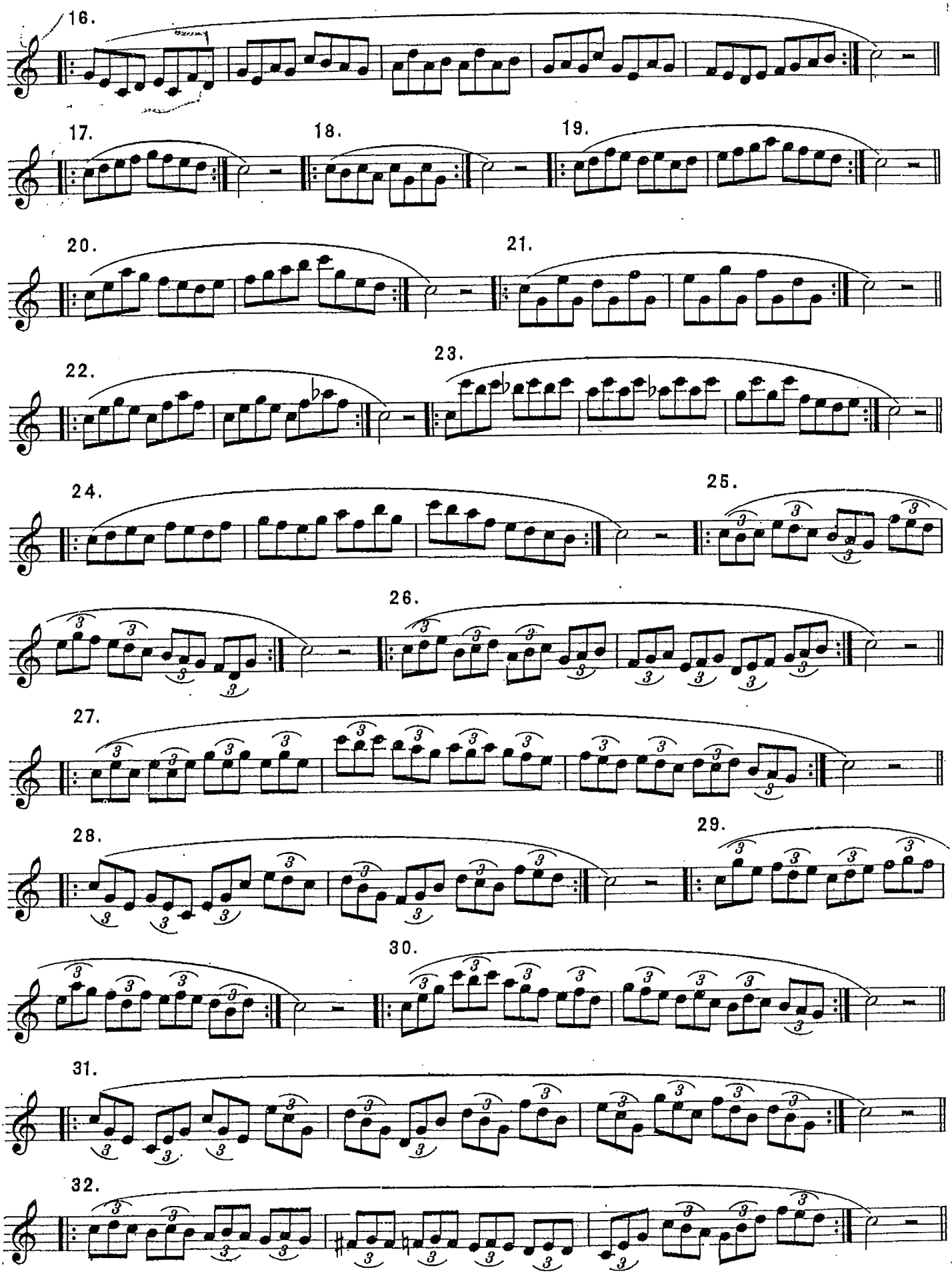
In the following exercises the student must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played *crescendo,* descending passages *diminuendo.* (See exercises on Shading, pages 29 and 30).

Take breath after the first note in the bar.

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37.

38.

39.

40.

41.

42.

43. Keep the G♯-key open. Keep the D♯-key. open

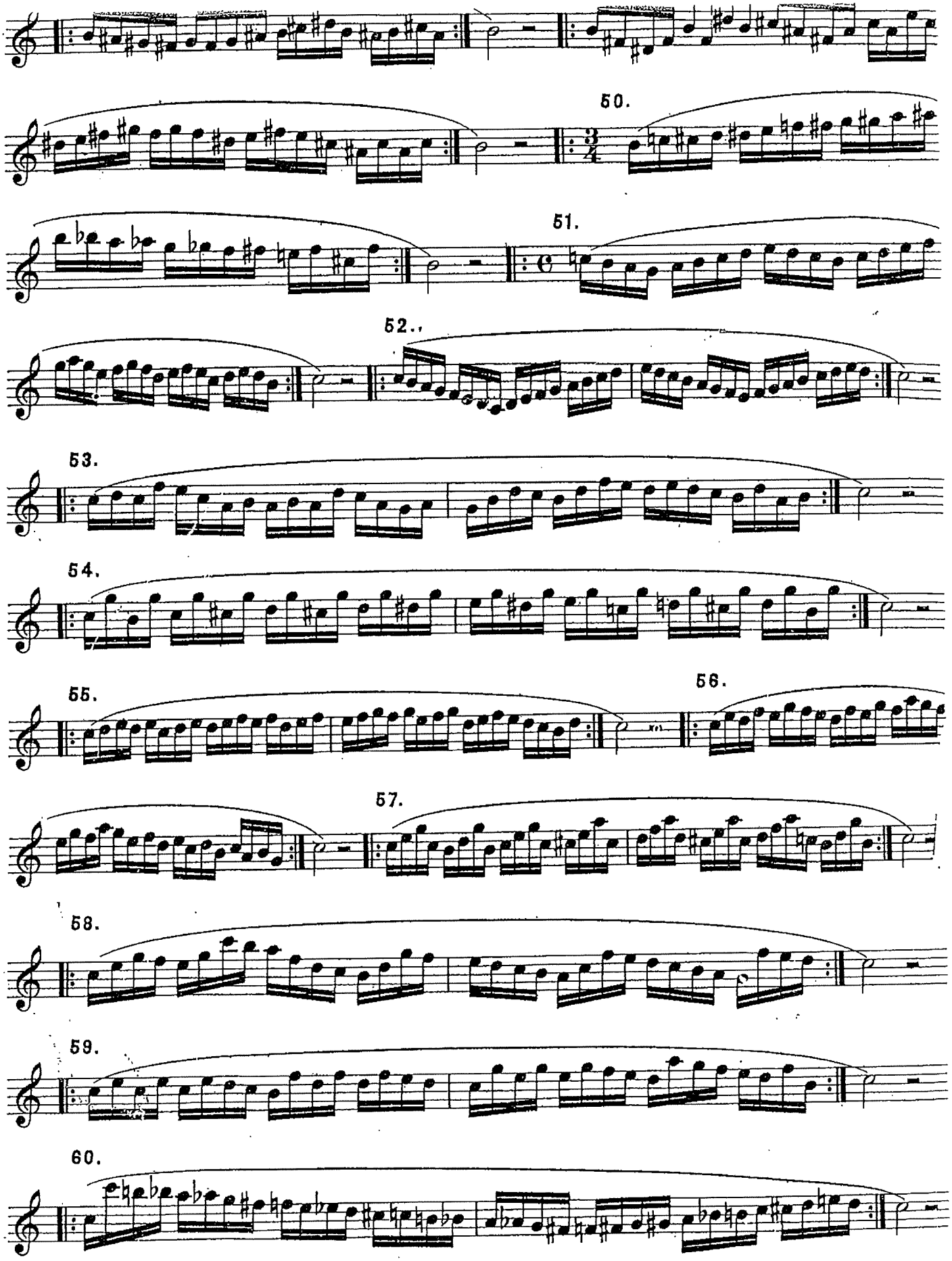
44.

G♯ Key open

45.

46.

47. Keep the A♯-key open. Keep the D♯-key open.


50.
51.
52.
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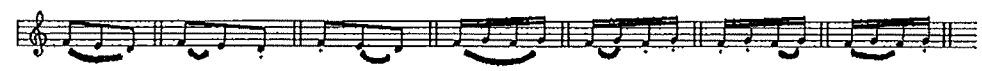
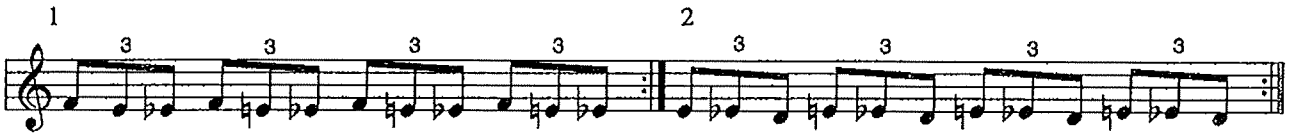
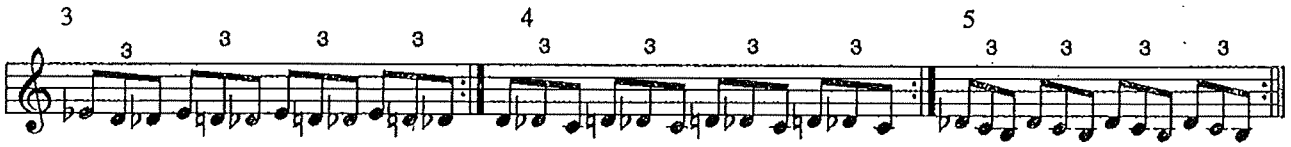
59.
60.

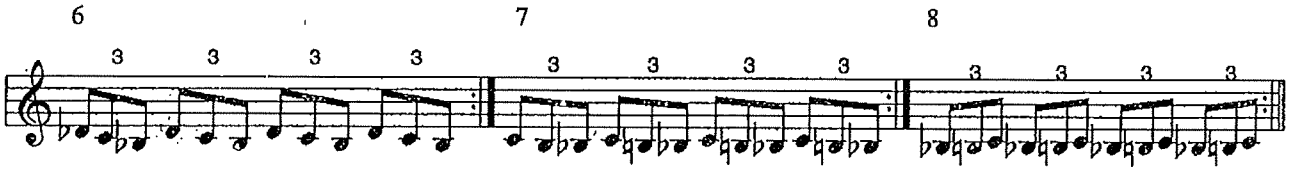
Low Register Facility

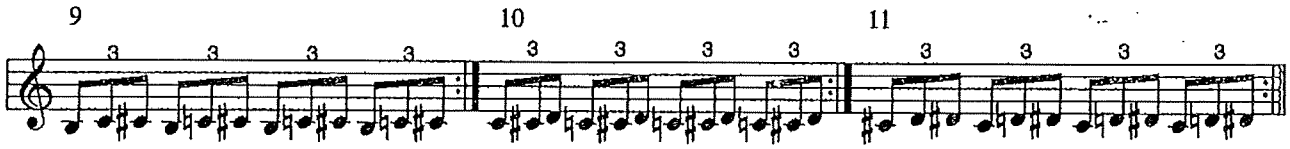
Vary articulations as shown:

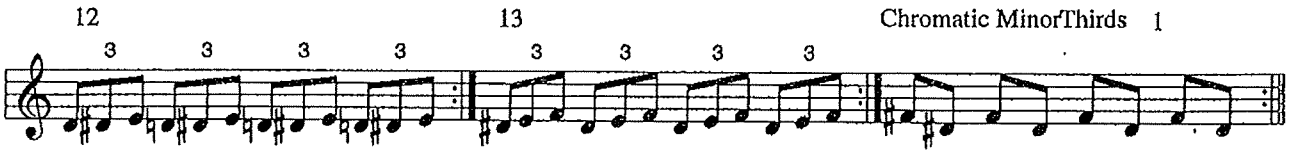












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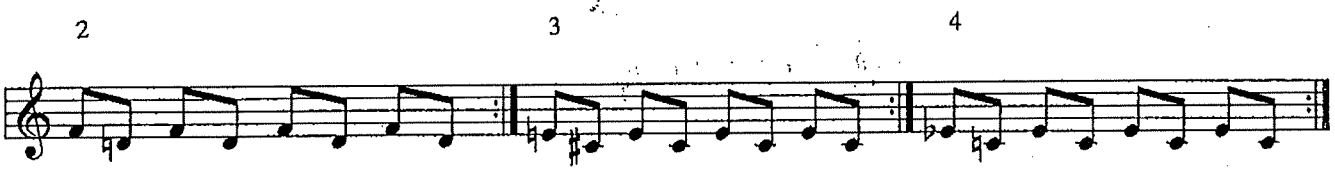

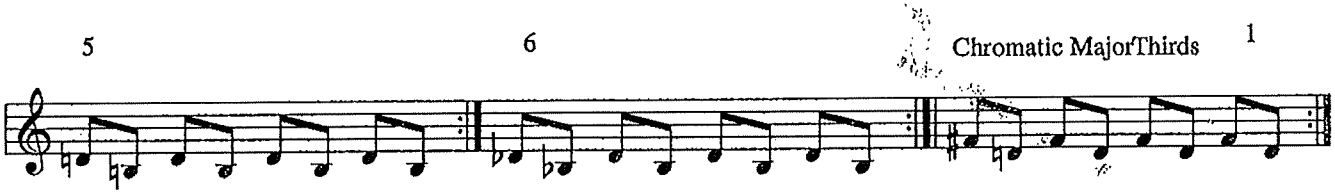

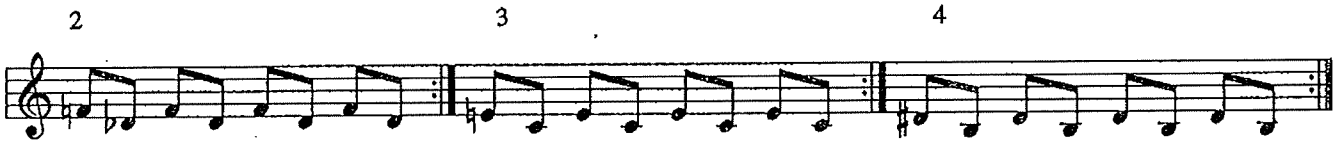

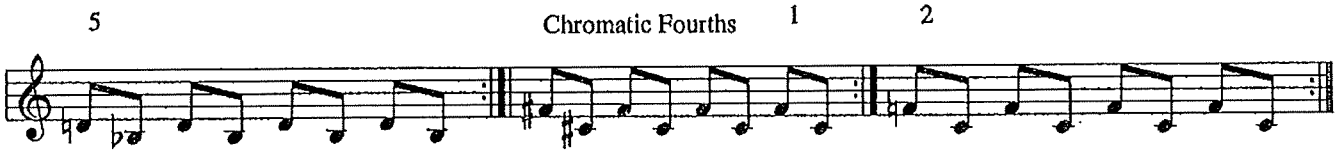

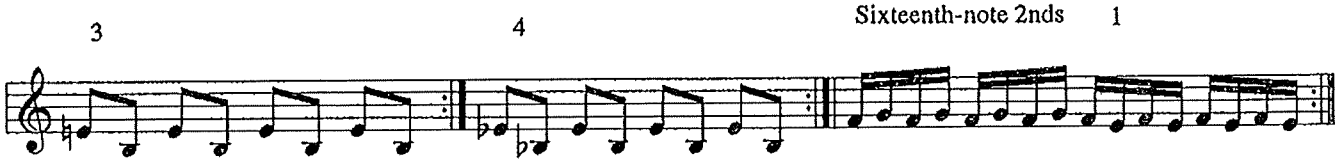

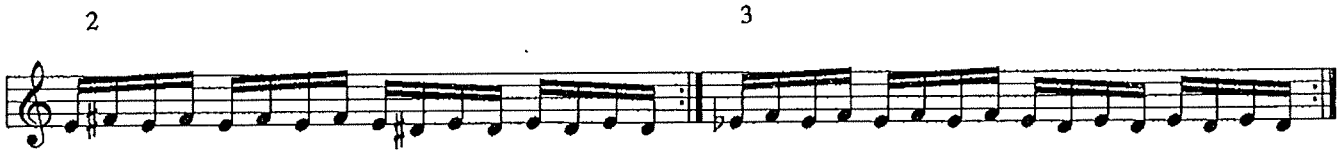

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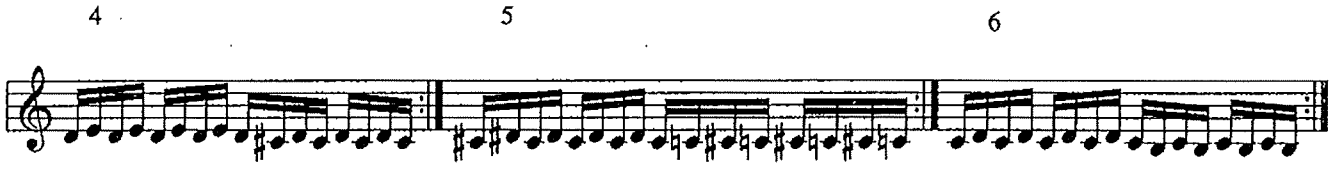
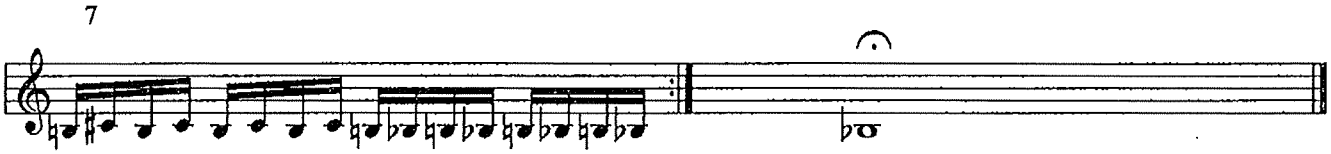
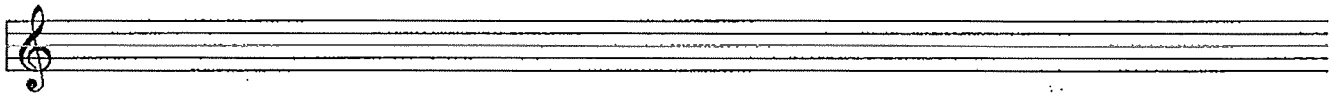
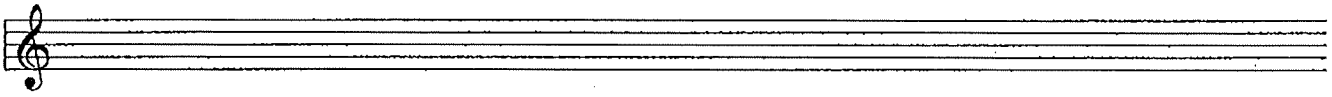
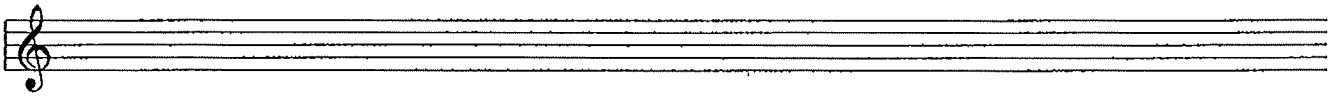




Now create your own exercises!!







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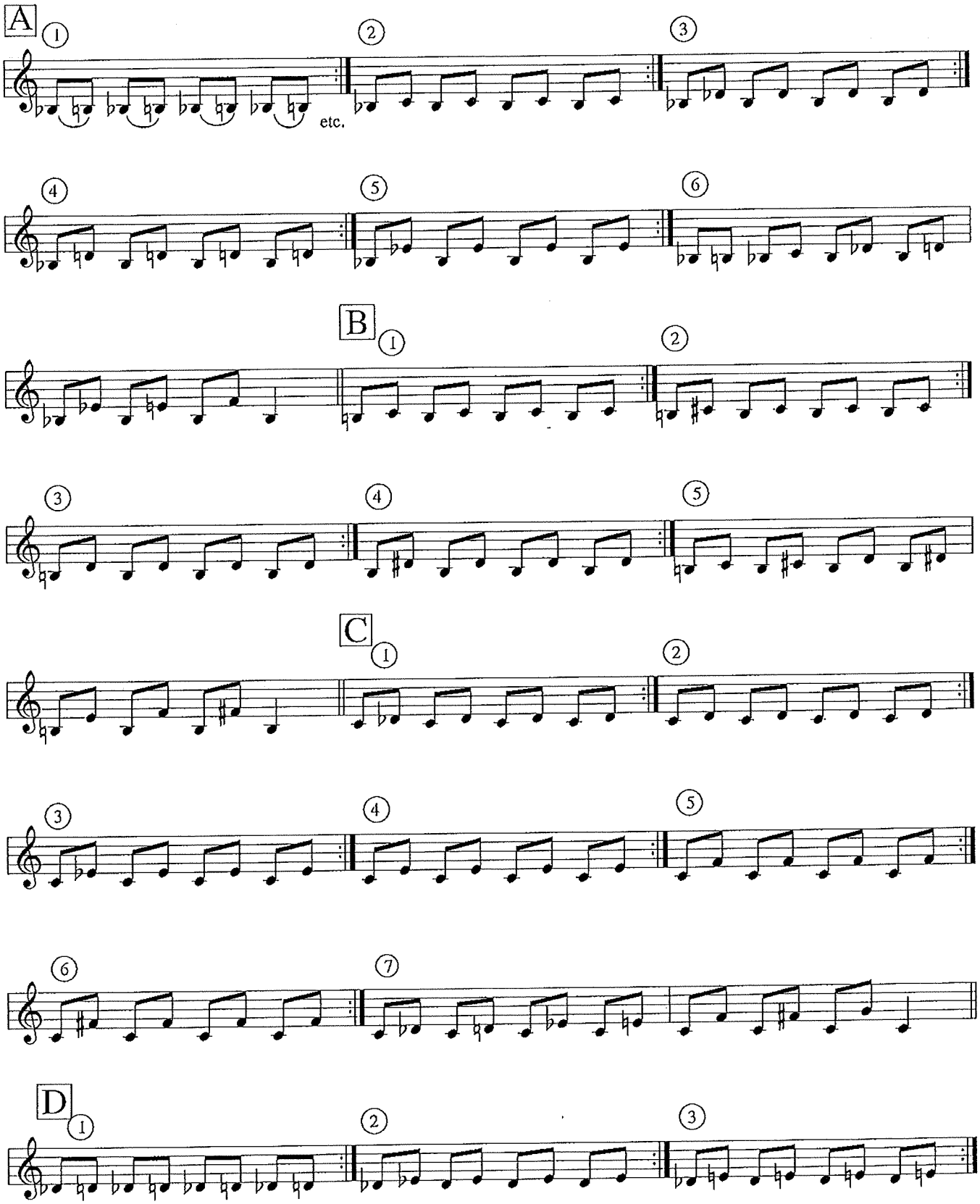
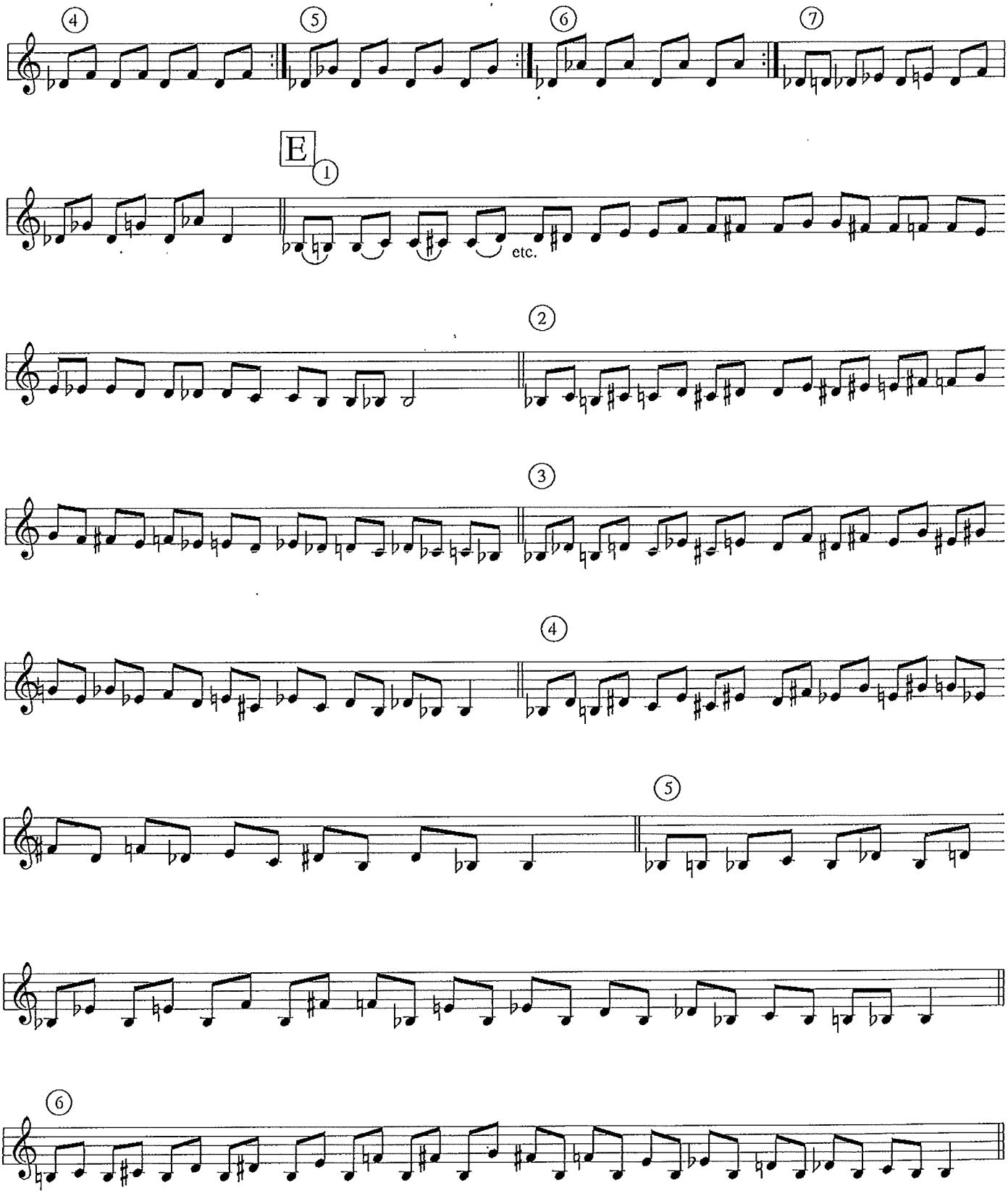
Low Register Facility

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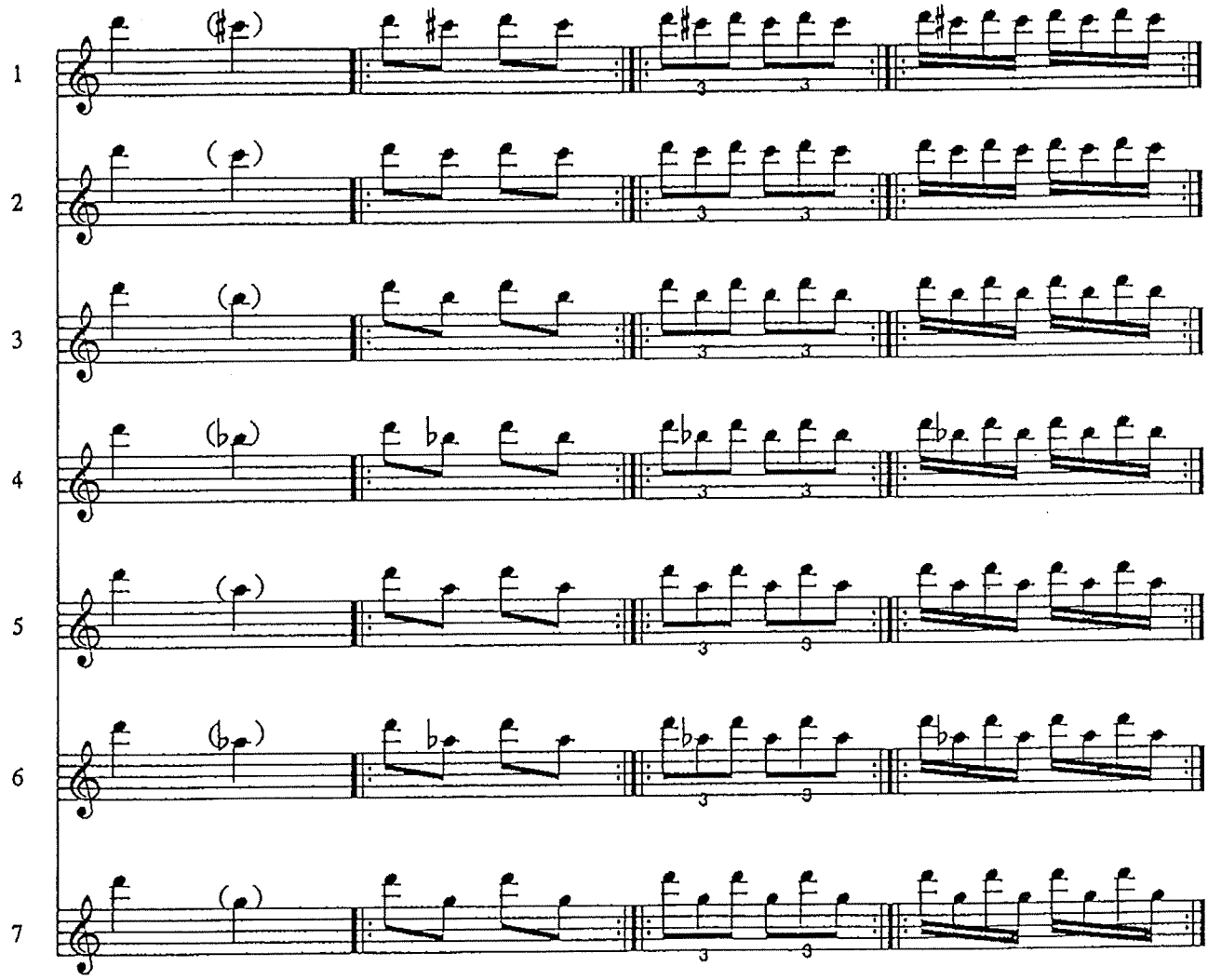
Palm Key Exercises

Timothy P. McAllister
July 1994

Exercise A

*all exercises are to be slurred



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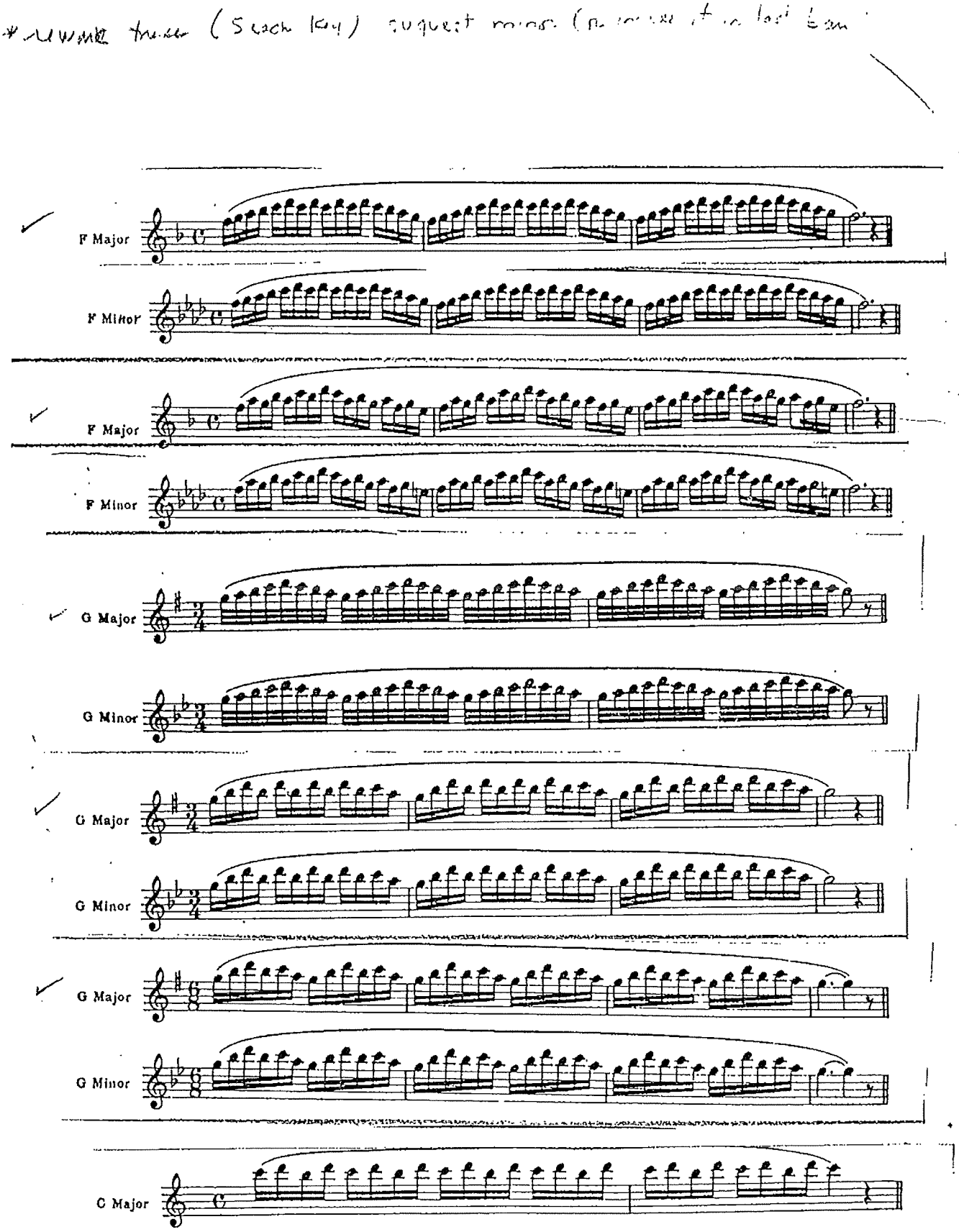
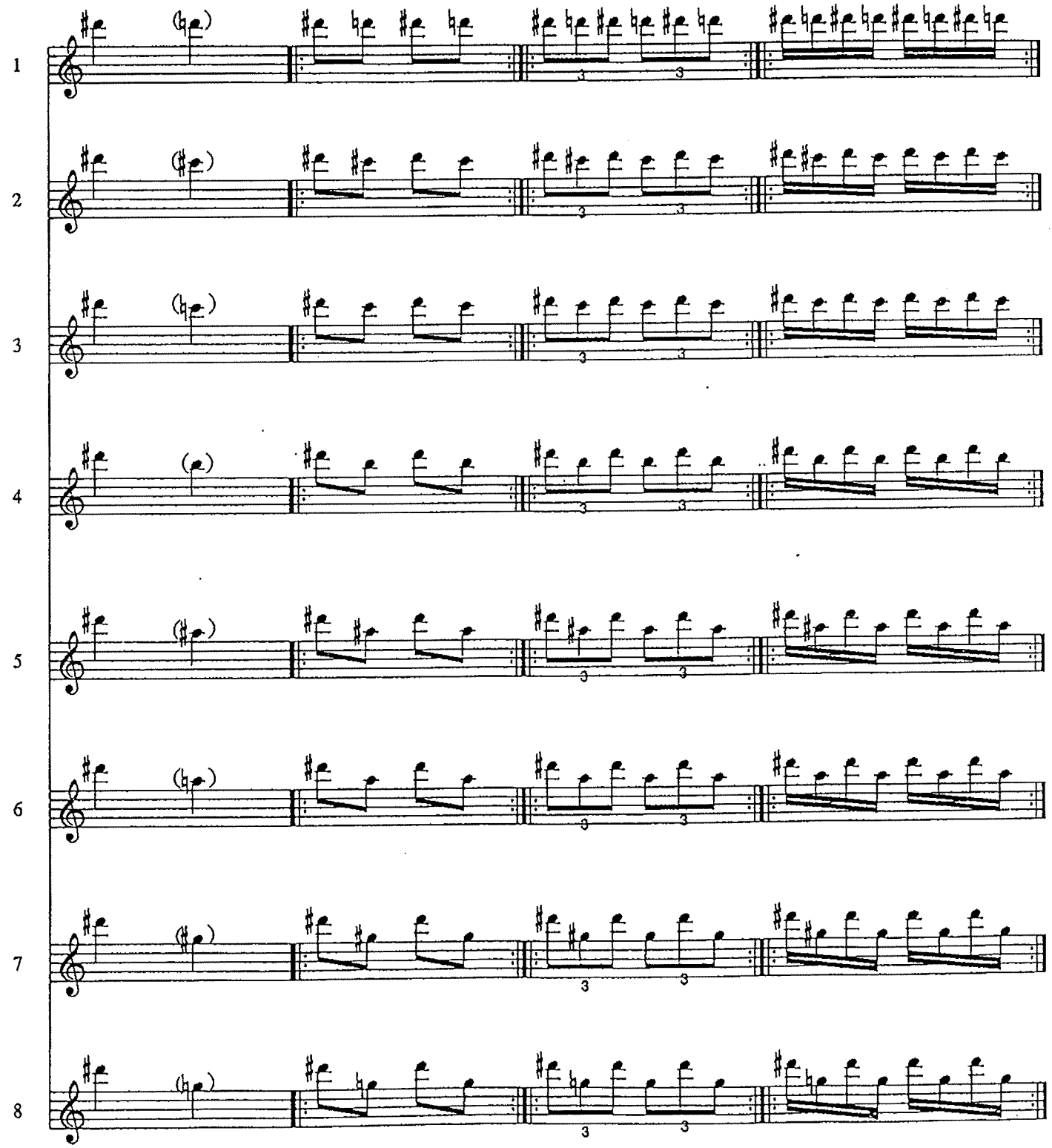
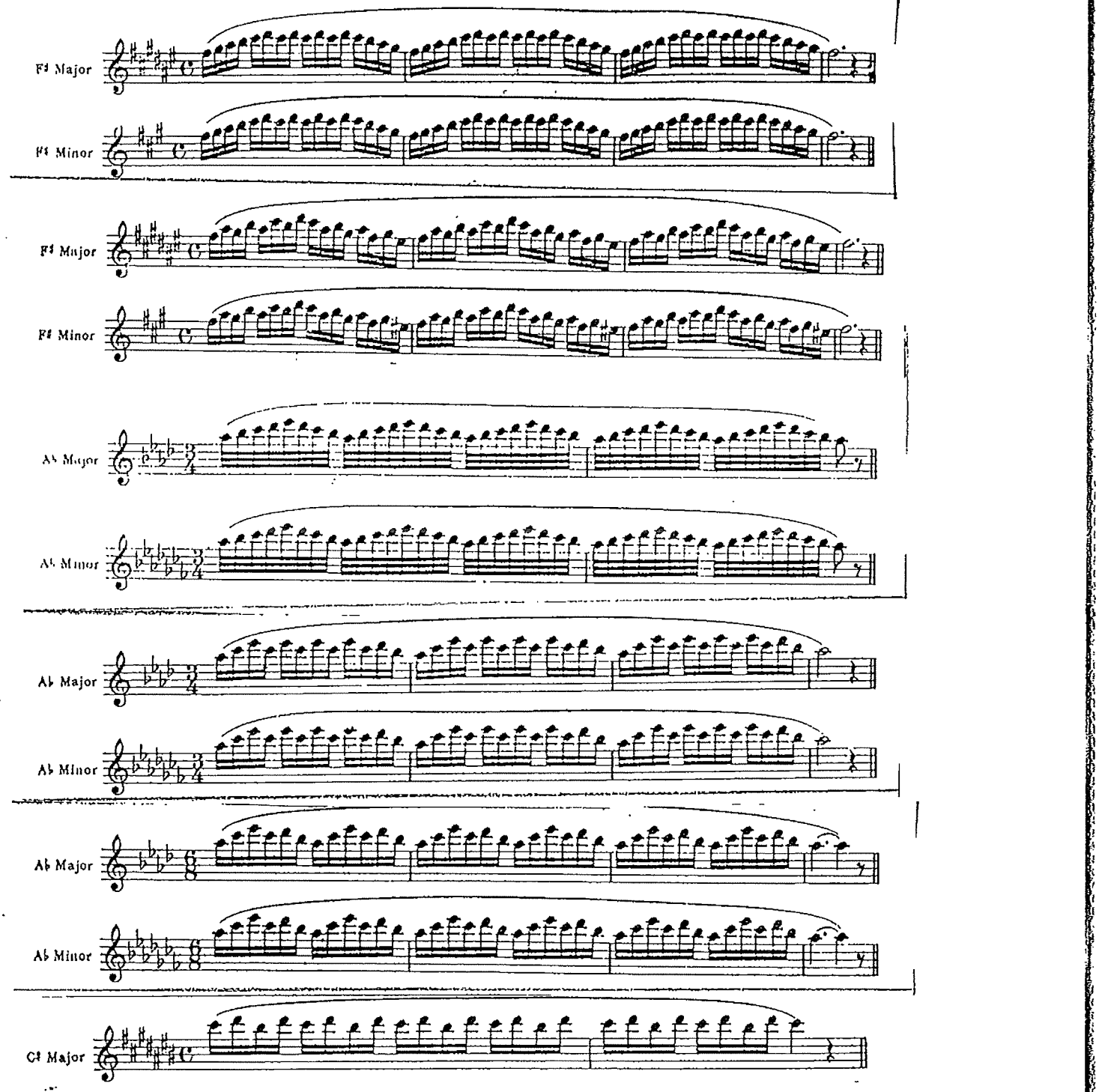

F Major
F Minor
F Major
F Minor
G Major
G Minor
G Major
G Minor
G Major
G Minor
C Major

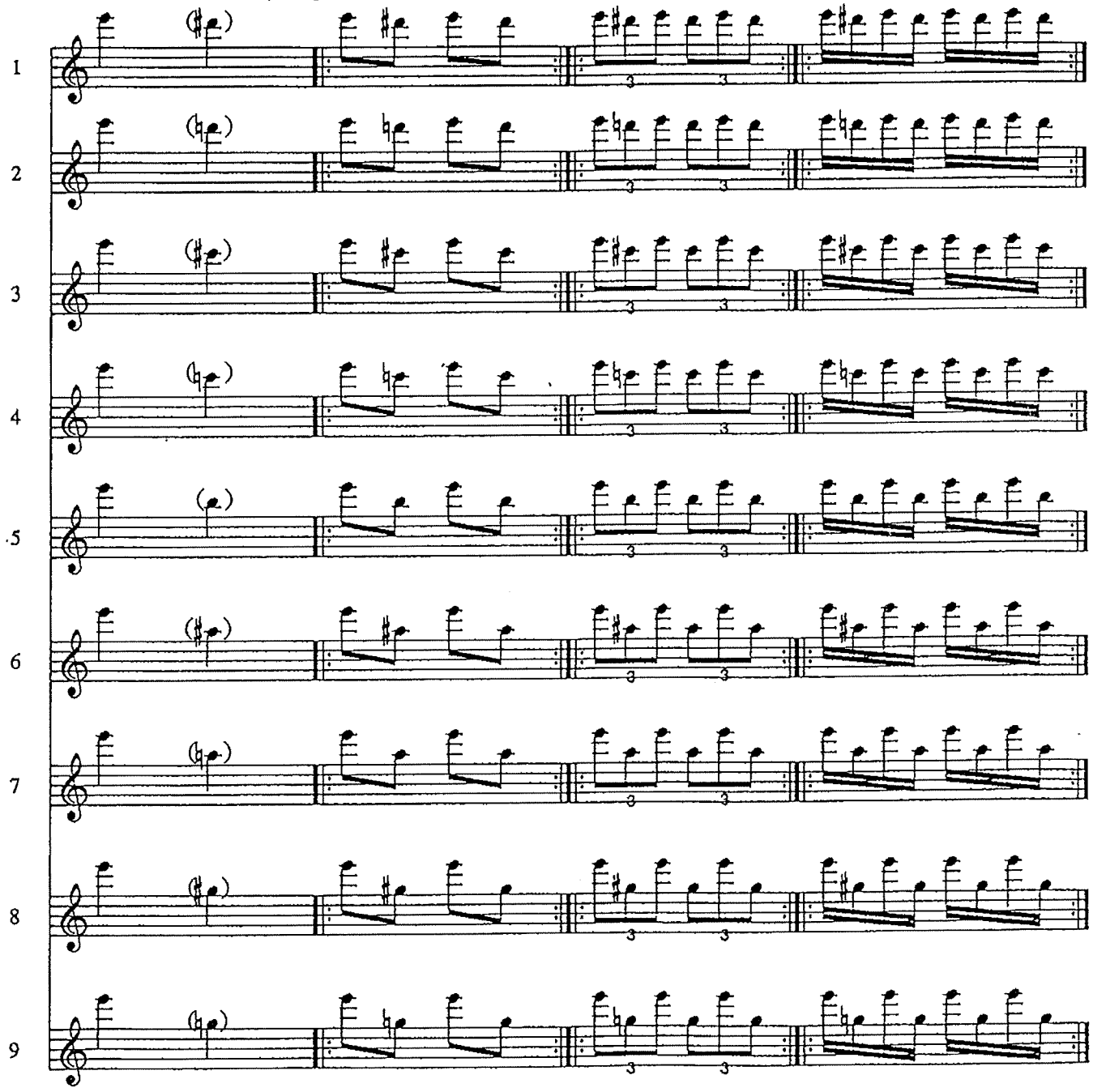
Exercise B

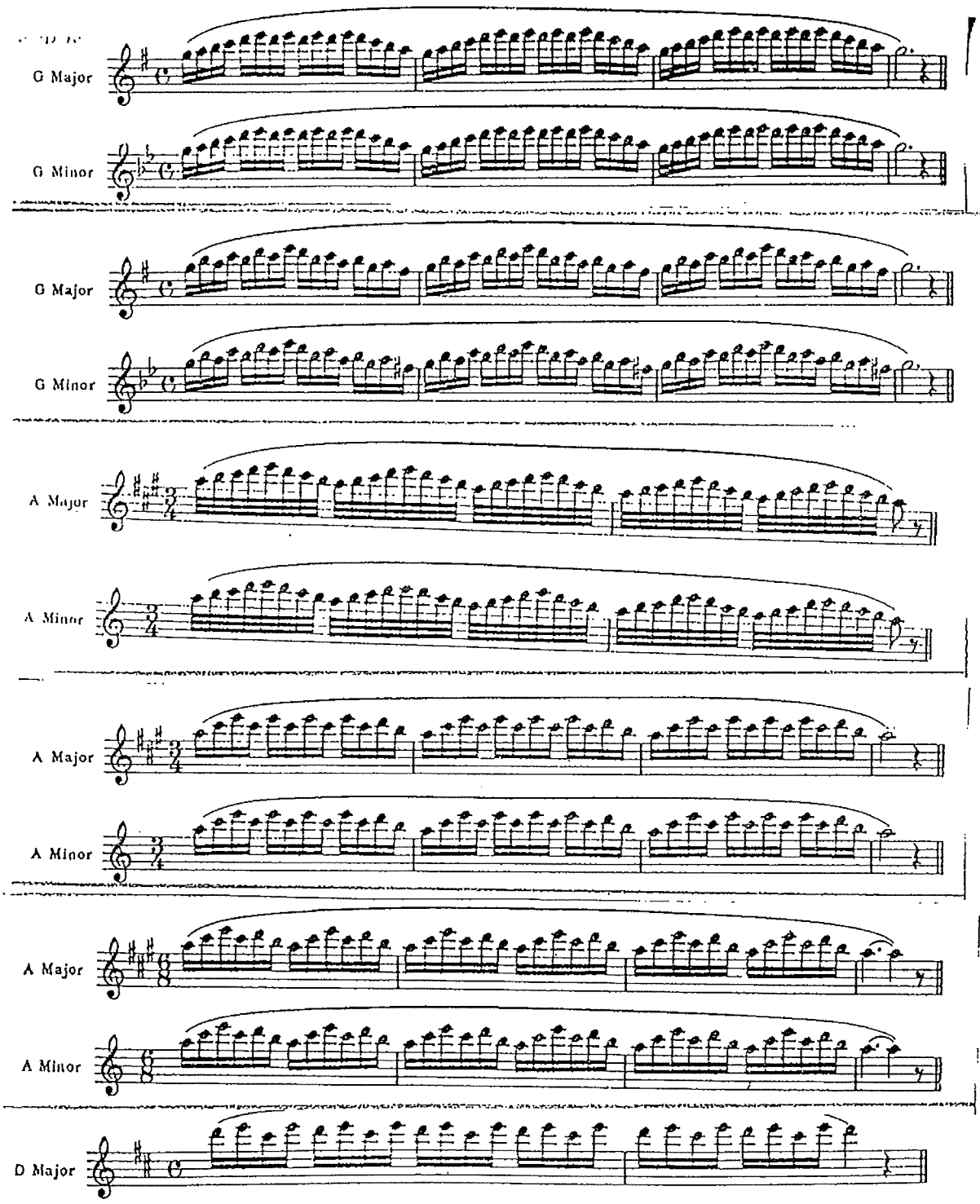



F♯ Major
F♯ Minor
F♯ Major
F♯ Minor
A♭ Major
A♭ Minor
A♭ Major
A♭ Minor
A♭ Major
A♭ Minor
C♯ Major

Exercise C

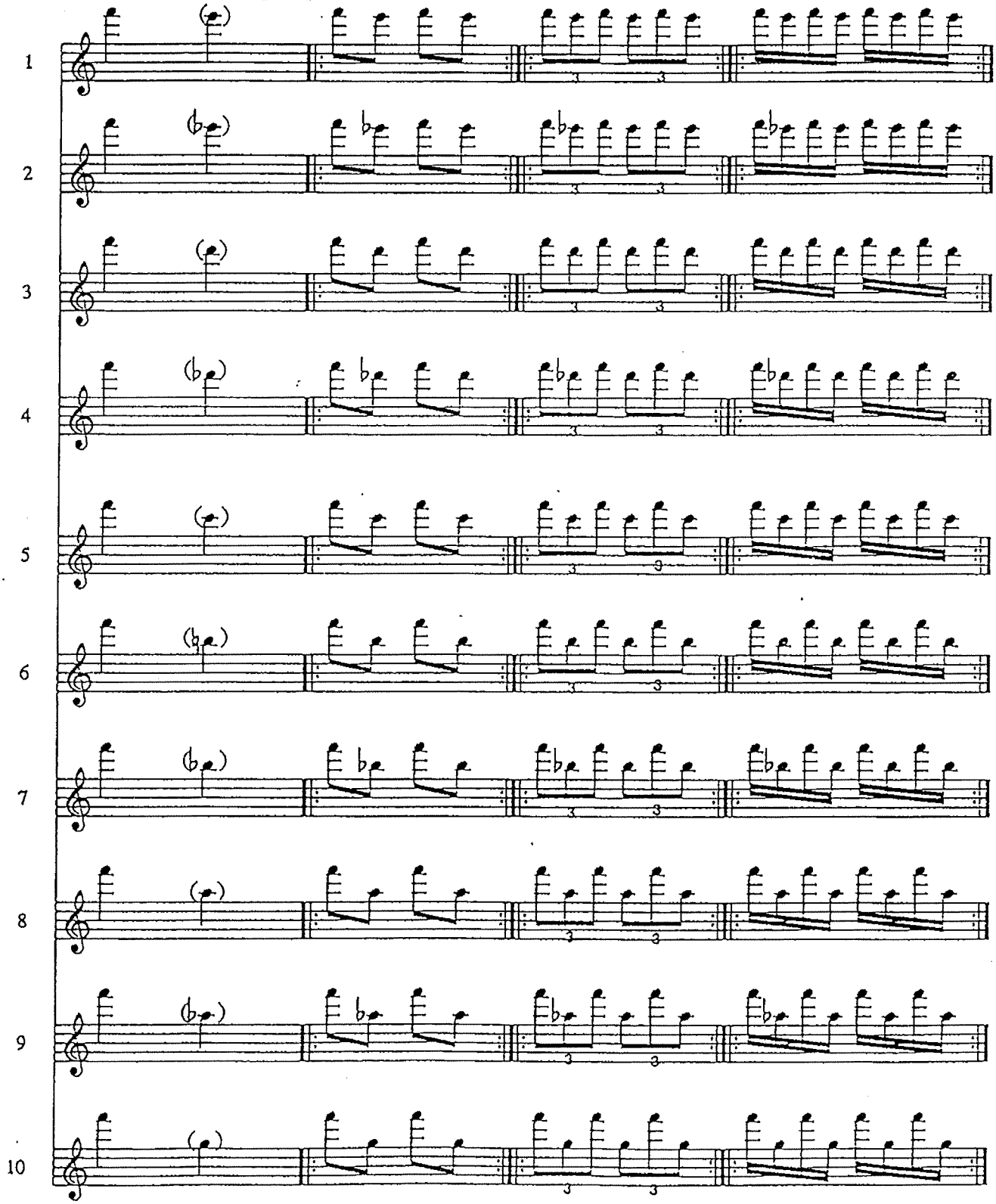
*Also use fr ont E" fingering

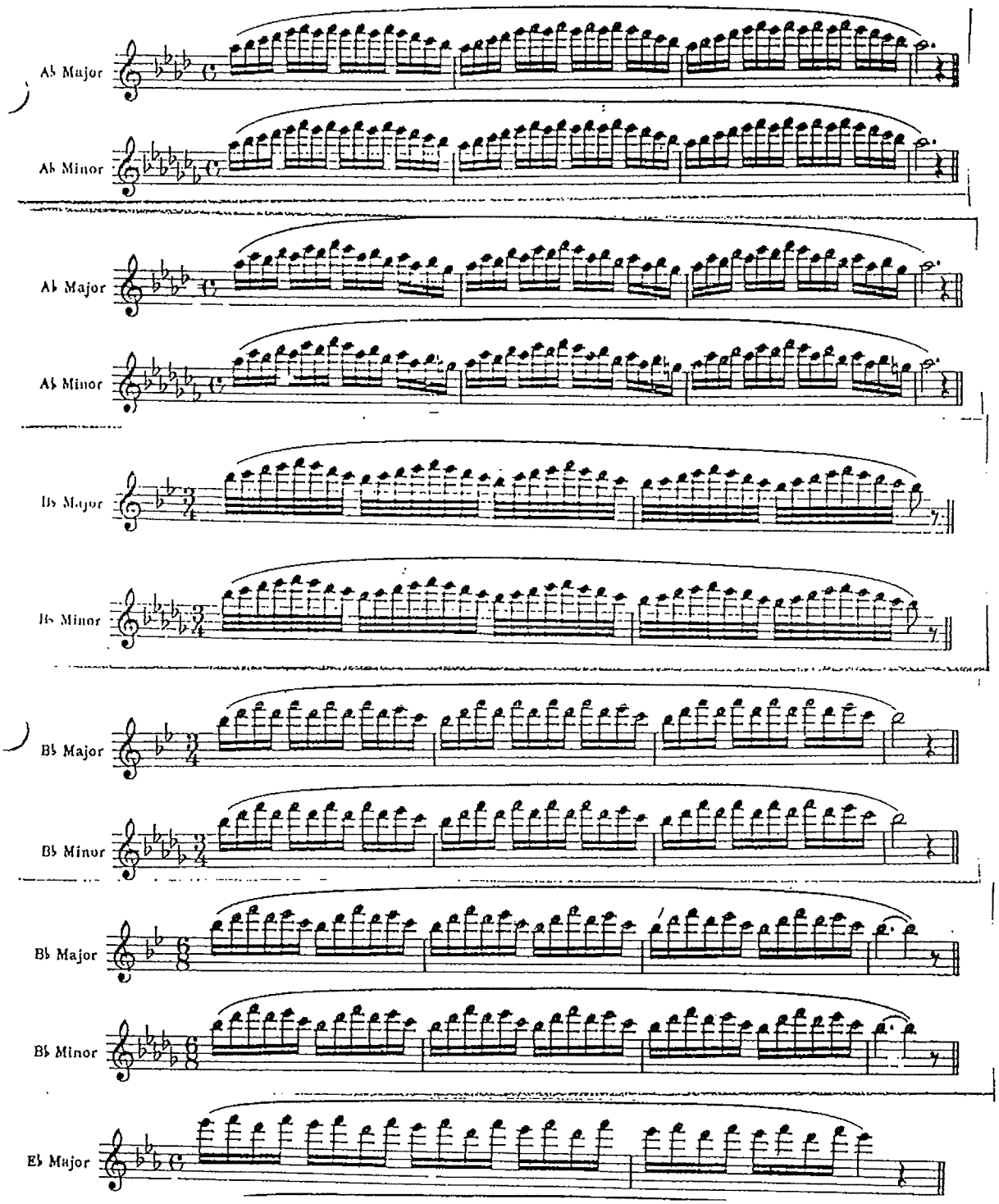



G Major
G Minor
G Major
G Minor
A Major
A Minor
A Major
A Minor
A Major
A Minor
D Major

Exercise D

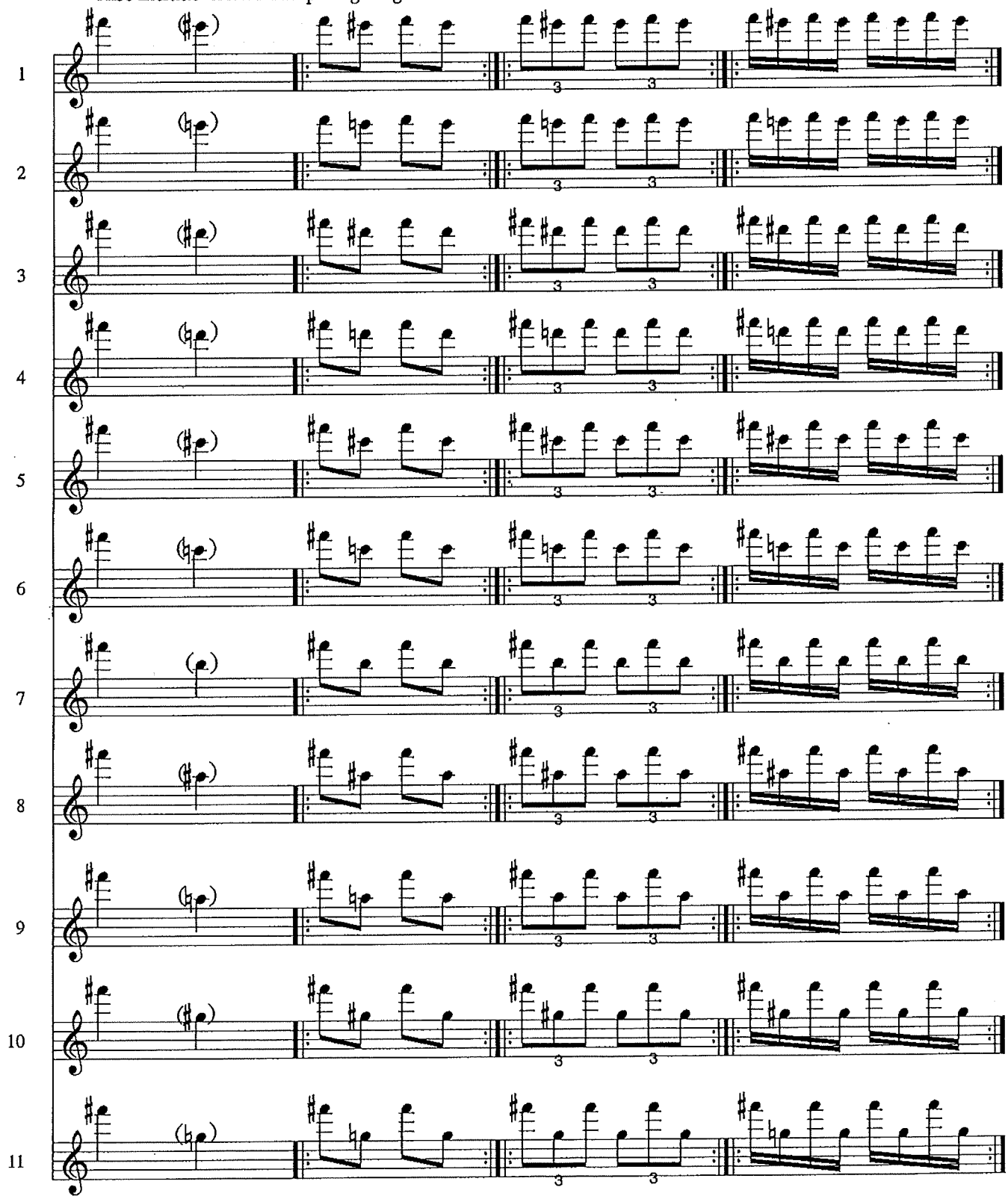
*Also use "fr ont F" fingering

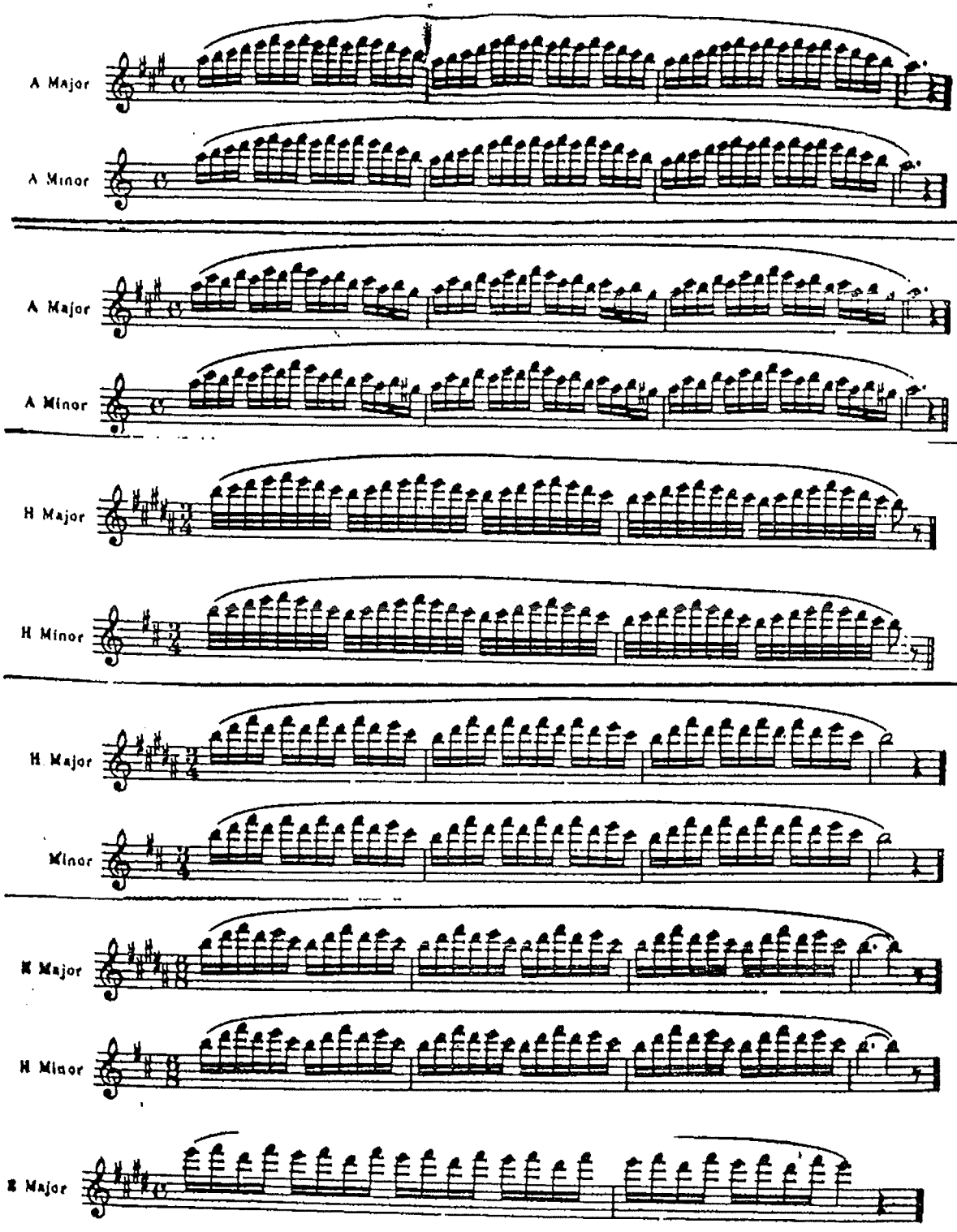



Ab Major
Ab Minor
Ab Major
Ab Minor
Bb Major
Bb Minor
Bb Major
Bb Minor
Bb Major
Bb Minor
Eb Major

Exercise E

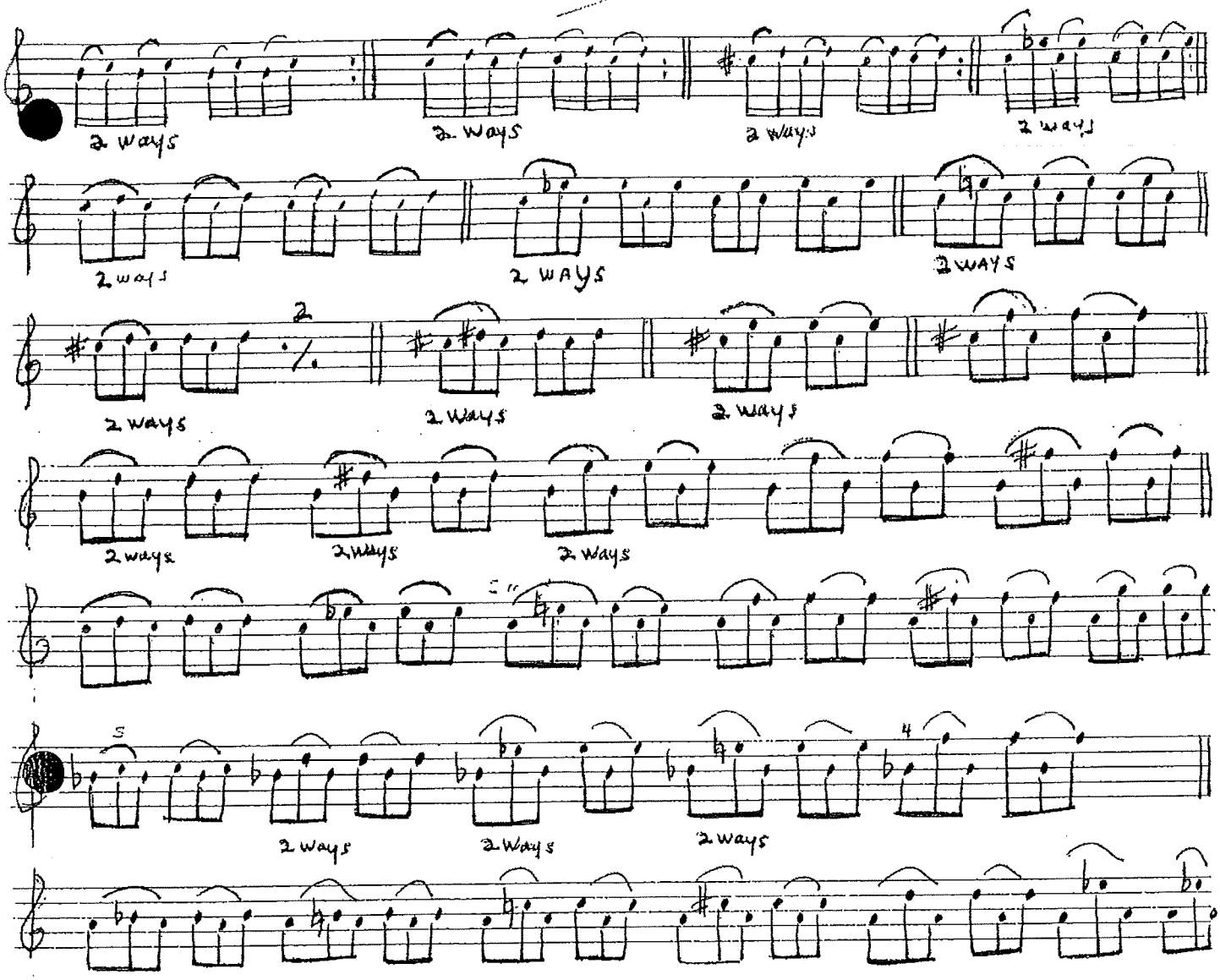
*Also include "front F-sharp" fingering




A Major
A Minor
A Major
A Minor
H Major
H Minor
H Major
Minor
H Major
H Minor
E Major

Sinta

Purpose-speed-hand position-alternate fingerings PLEASE USE MIRROR



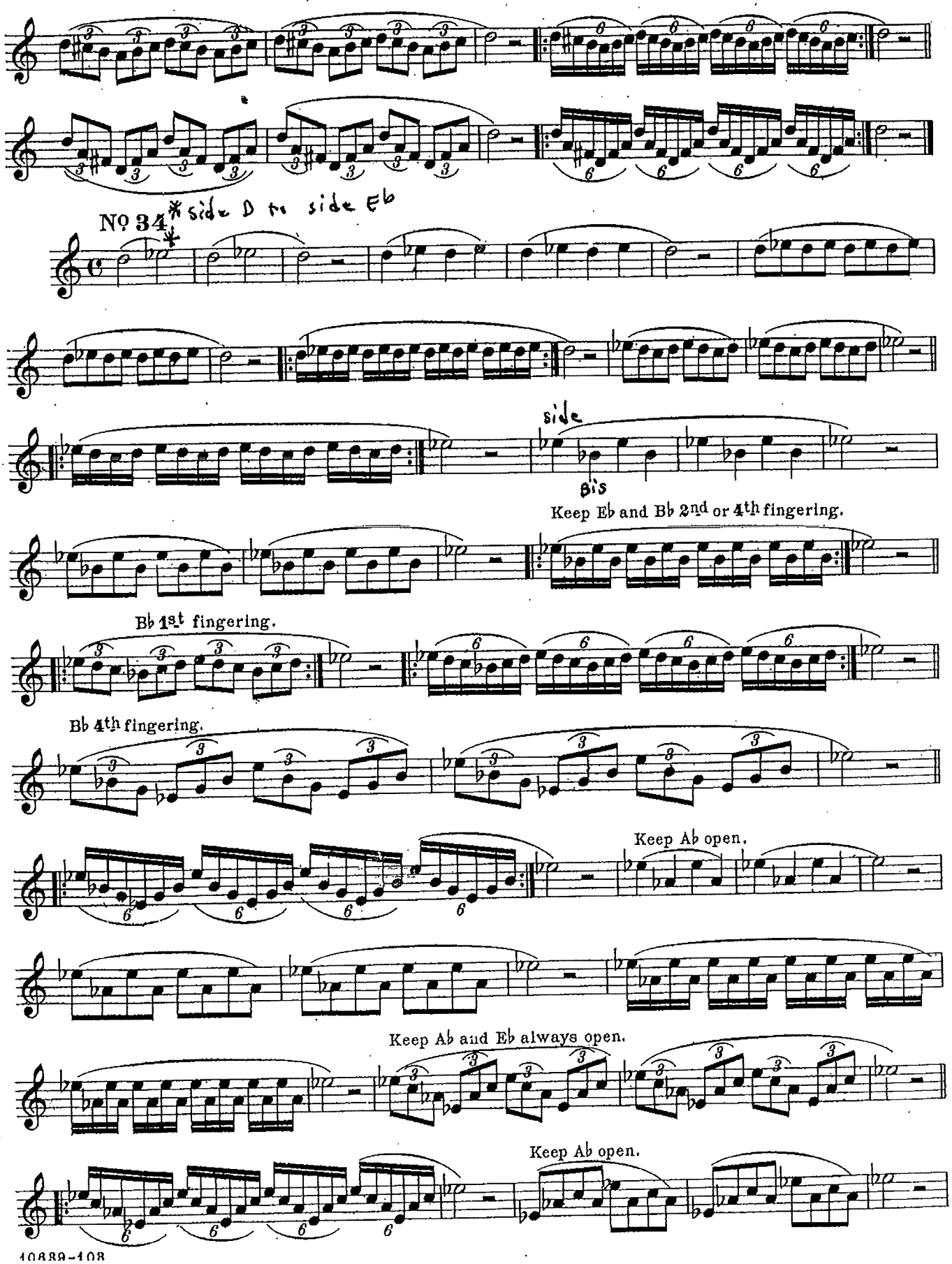
- ask yourself: what timbre fits with the passage in which an alternate fingering could be used?
  = what fingering makes most sense?
- what can I do to blend the timbre changes?
  = how can I make both fingering choices sound the same (timbre, color)?
- create your own exercises! Examine any 'wasted motion' work for efficiency of stroke

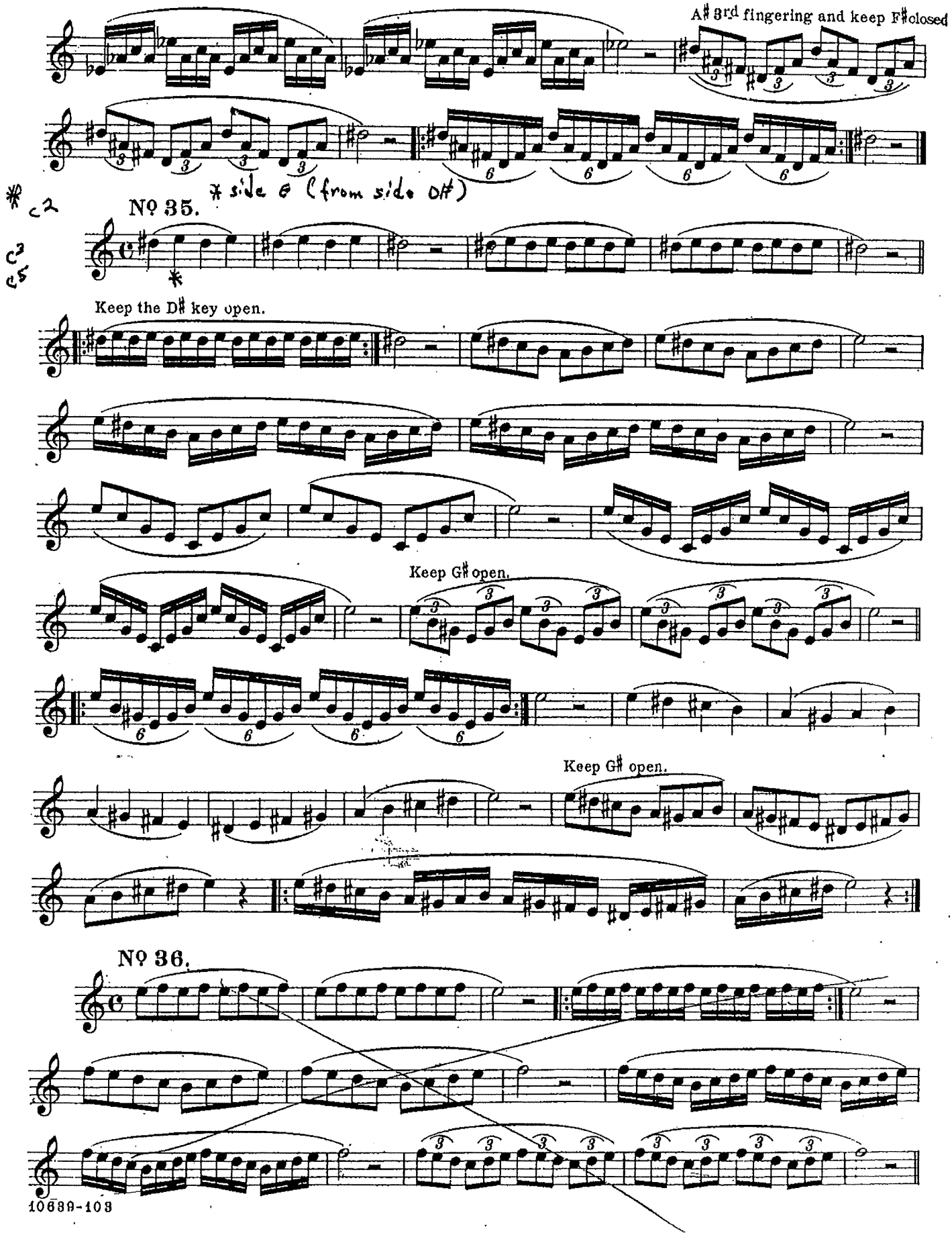
A♯ 3rd fingering and keep the G♯ open.

A♯ 3rd fingering and keep the F♯ plate closed.

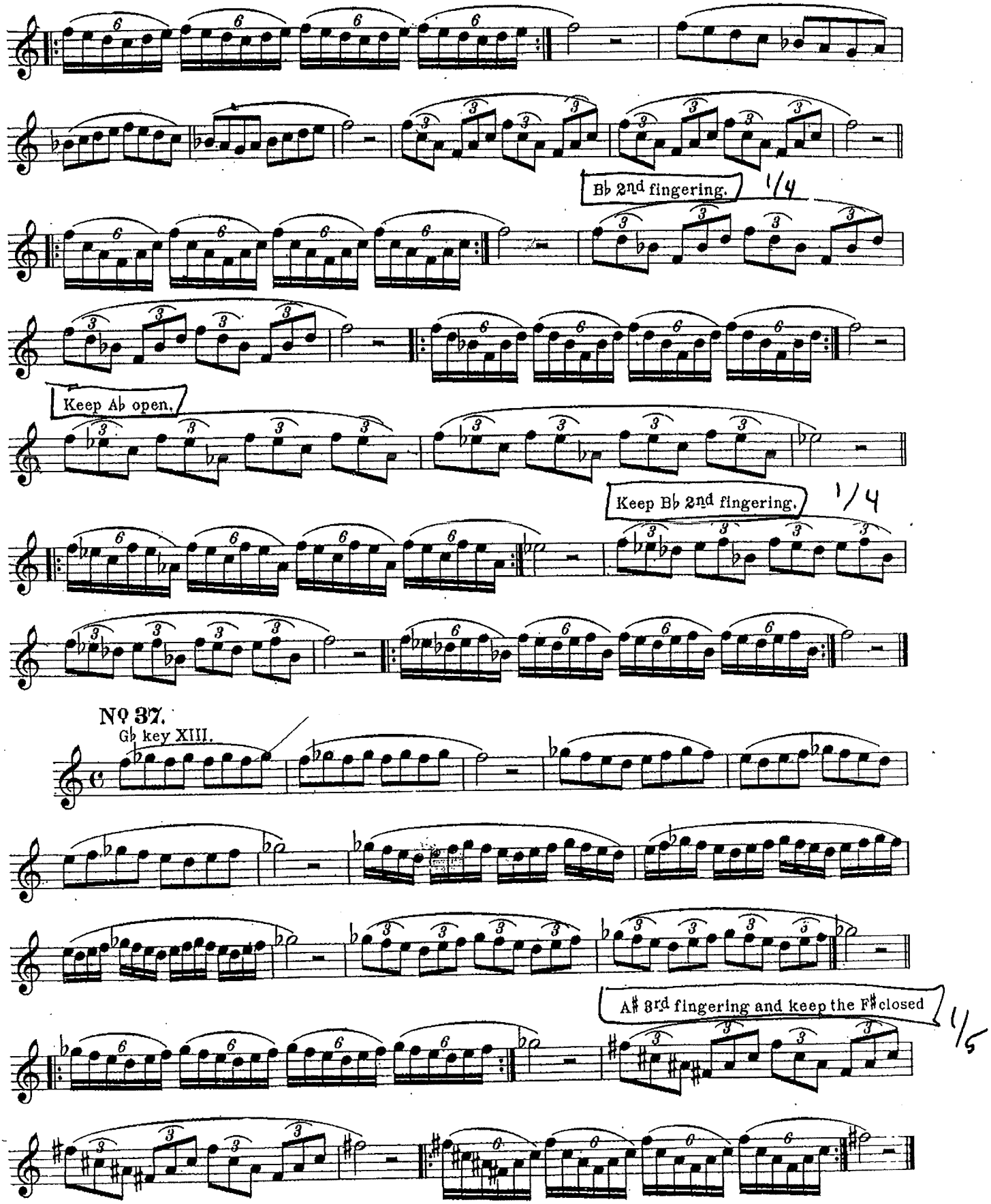
No 32. * side or 'short' D

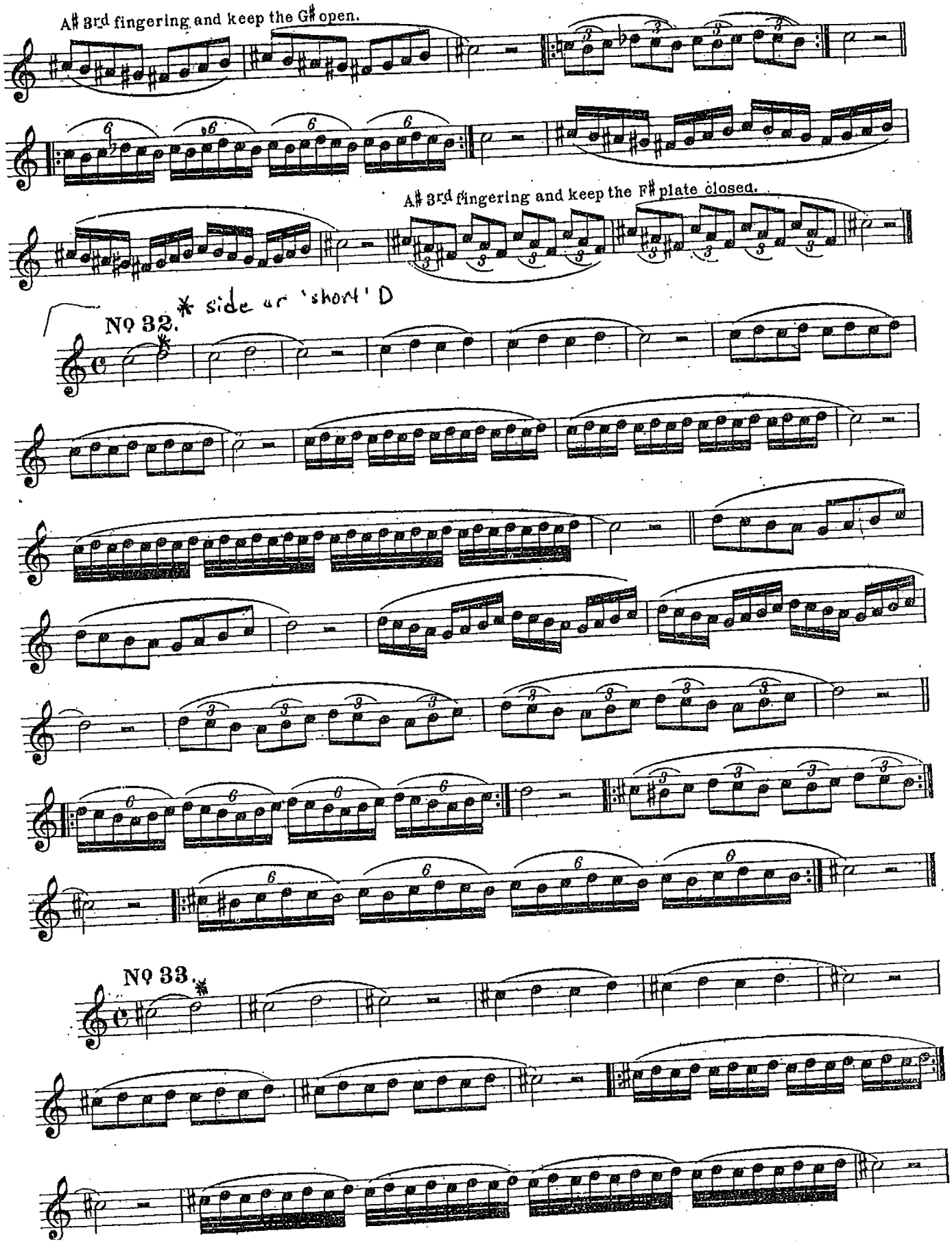
No 33.


No 34
* side D to side Eb
side
bis
Keep Eb and Bb 2nd or 4th fingering.
Bb 1st fingering.
Bb 4th fingering.
Keep Ab open.
Keep Ab and Eb always open.
Keep Ab open.


A♯ 3rd fingering and keep F♯ closed
* side 6 (from side D♯)
Nº 35.
Keep the D♯ key open.
Keep G♯ open.
Keep G♯ open.
Nº 36.

Exercises: B's Bb / 1/4 Bb / 1/5 A# / 'fork' F#




A♯ 3rd fingering and keep the G♯ open.
A♯ 3rd fingering and keep the F♯ plate closed.
No 32.
* side or 'short' D
No 33.

DATE: _____

Dr. Hutchins Scale Practice Madness!

	Major	Harmonic minor	Melodic minor	Whole Tone	Dim 7 chord	Dim 7 W/H	Dim 7 H/W	Aug Triad	Chrom
A									
Bb									
B									
C									
C#									
D									
Eb									
E									
F									
F#									
G									
Ab									

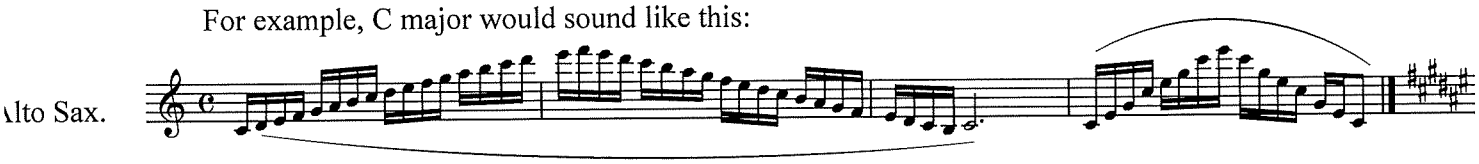
Tempo: _____

Scales Practice Guide

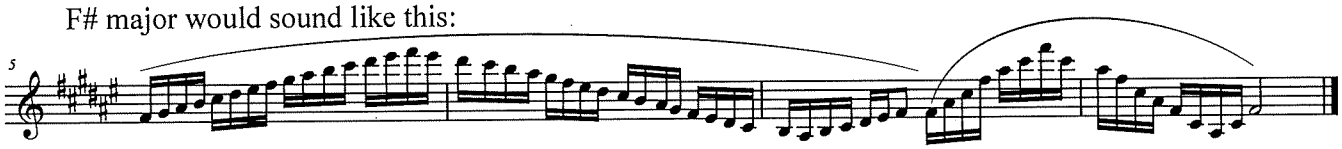
Scales should always be practiced with a metronome, using the full range of the saxophone.

Once you arrive at the main note, play the arpeggio of the scale, full range as well.

For example, C major would sound like this:



F# major would sound like this:



Note that the scale presented uses the saxophone's lowest note: A#. Do not skip it!

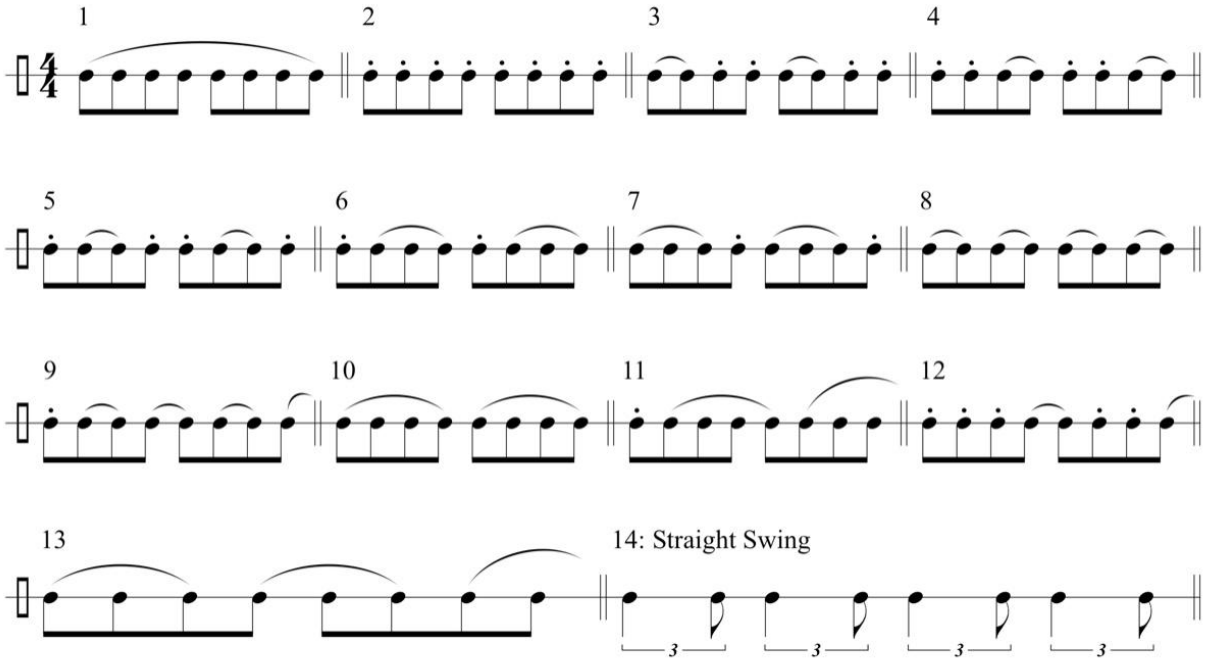
Students who own a saxophone without a high F# key ARE expected to play their scales to F#, using front fingering.

SCALES

For scales, we will not use a quarter note/eighth note pattern. The purpose of this is so the student can easily add the extended range of the horn to play full range scales, and to facilitate the following articulation patterns.

- Slur all
- Play all in eighth notes
- Use a scale sheet to help you get started if needed to learn new scales; however, quickly memorize the new scale. All scales/patterns must be played from MEMORY!
- You must also learn your arpeggios, but for those you will only play in straight eighth notes without articulations
- Practice with a metronome!

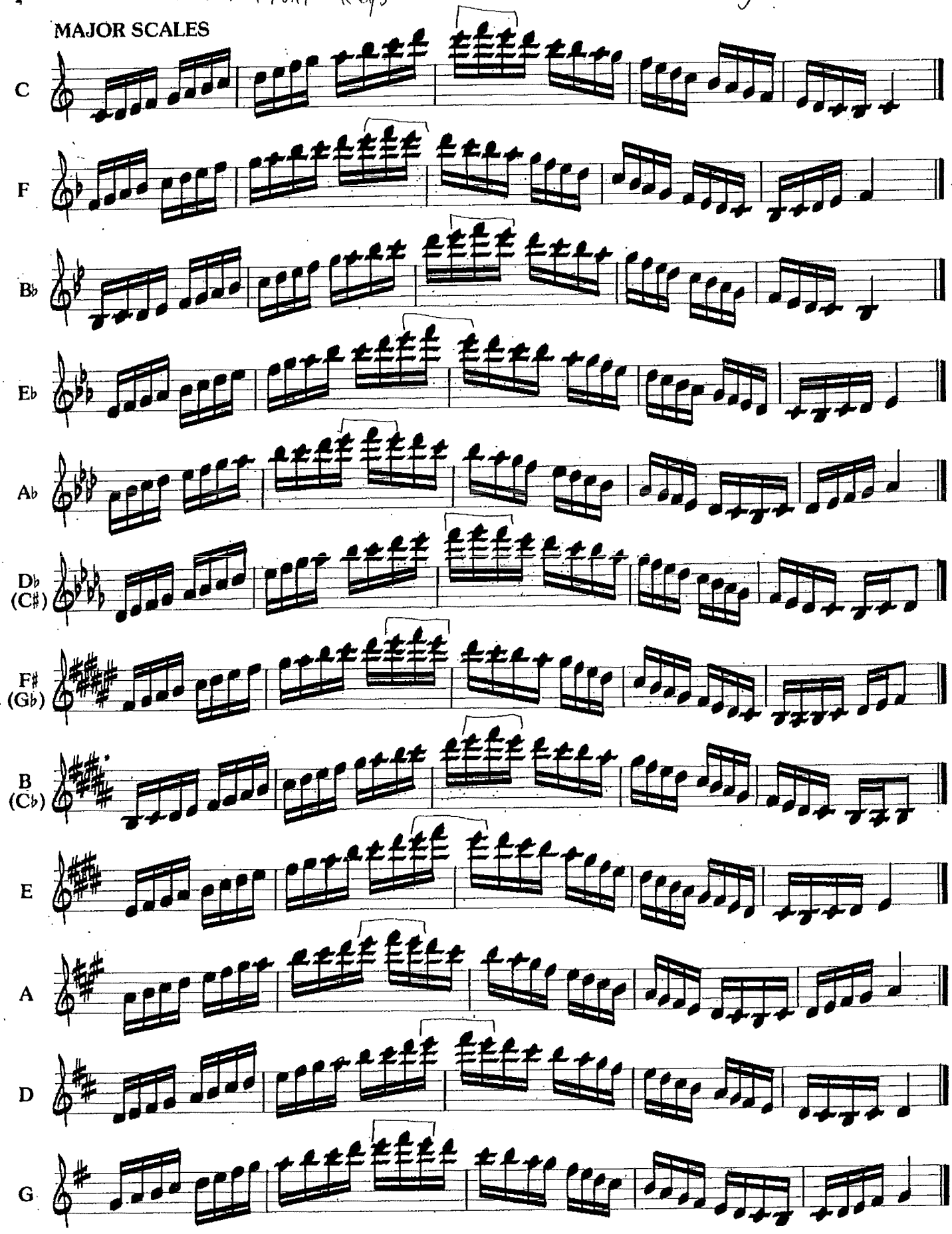
Articulation patterns:



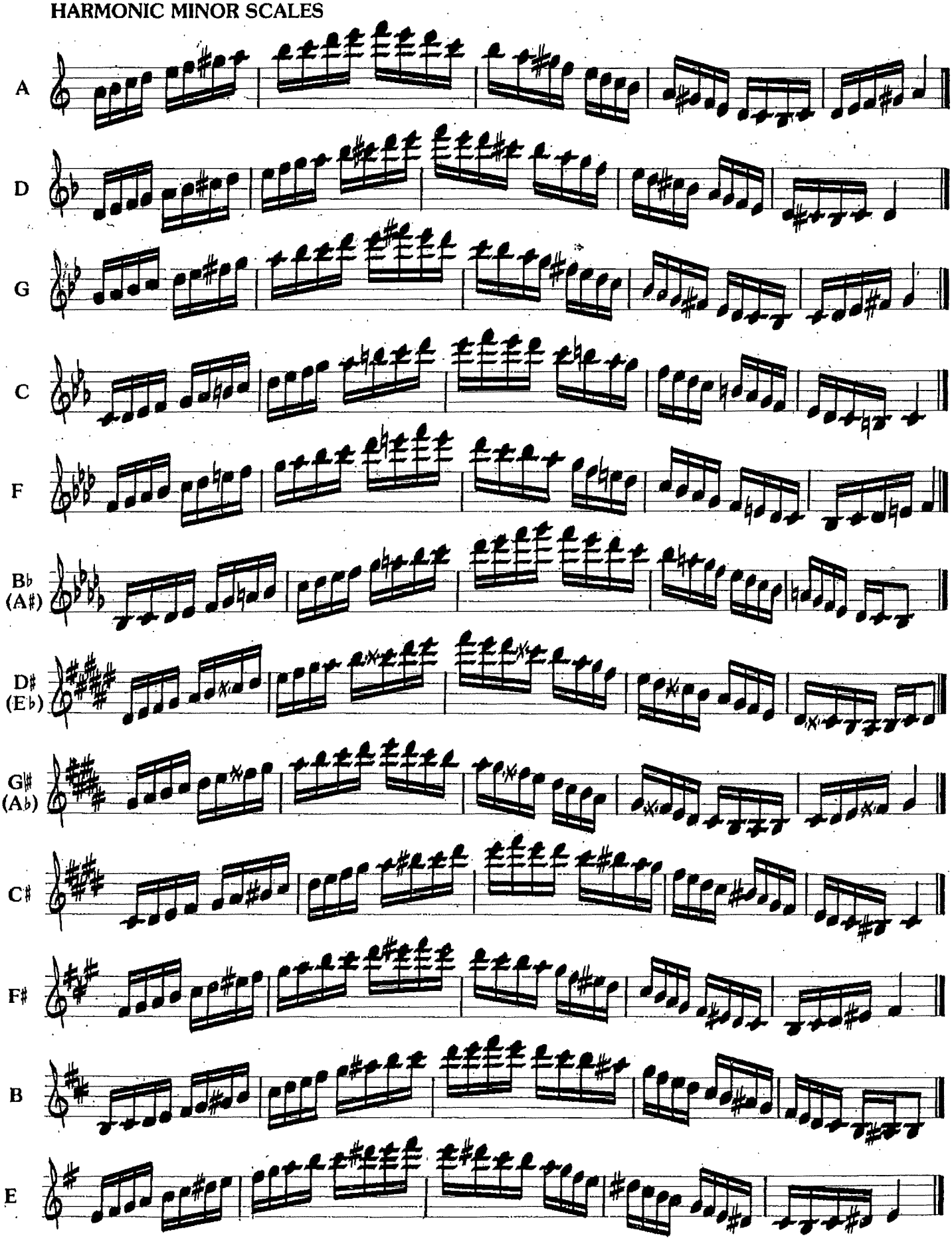
1st time: Palm keys
2nd time: "Front" keys

- all slurred
- slur two, tongue two

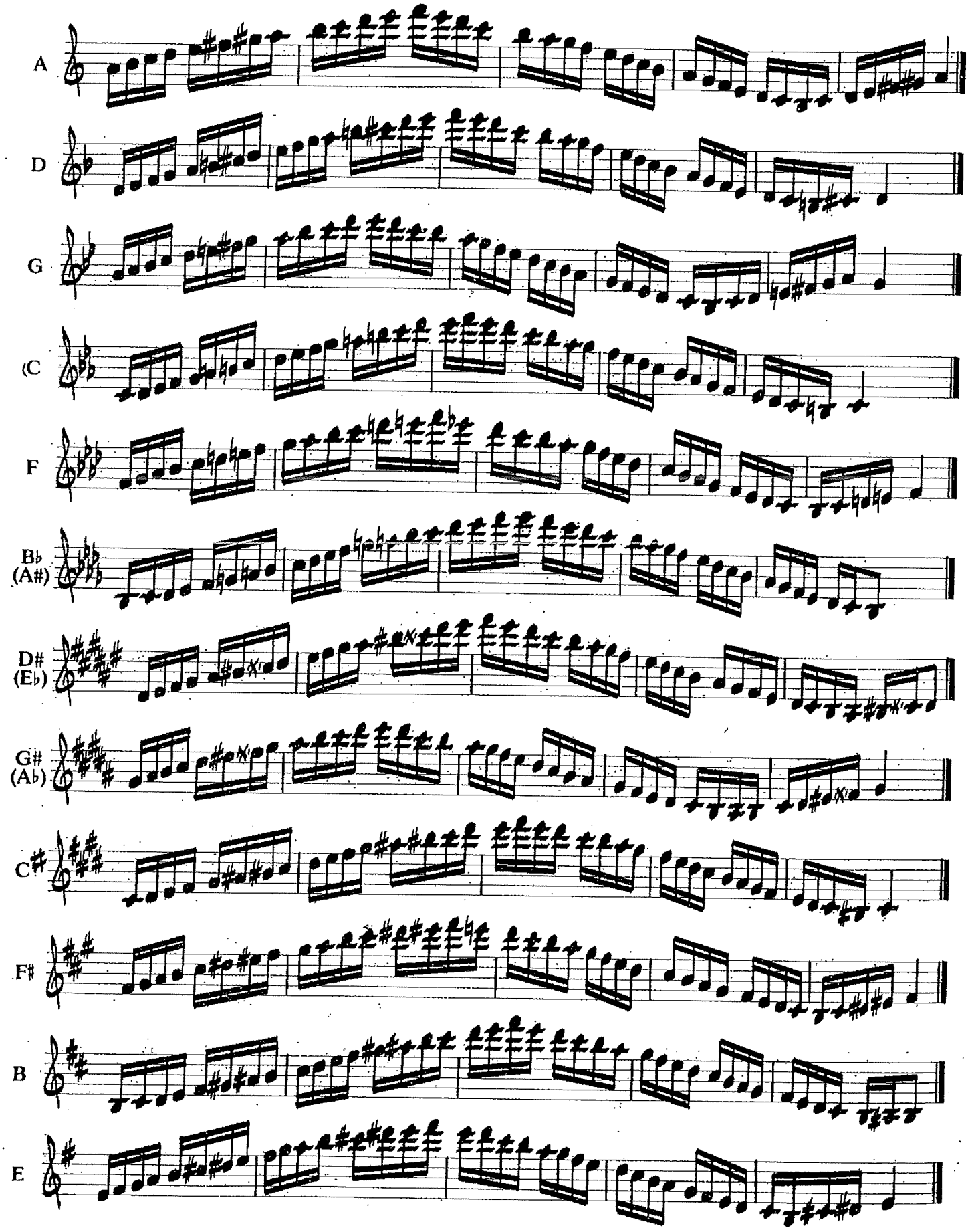
MAJOR SCALES



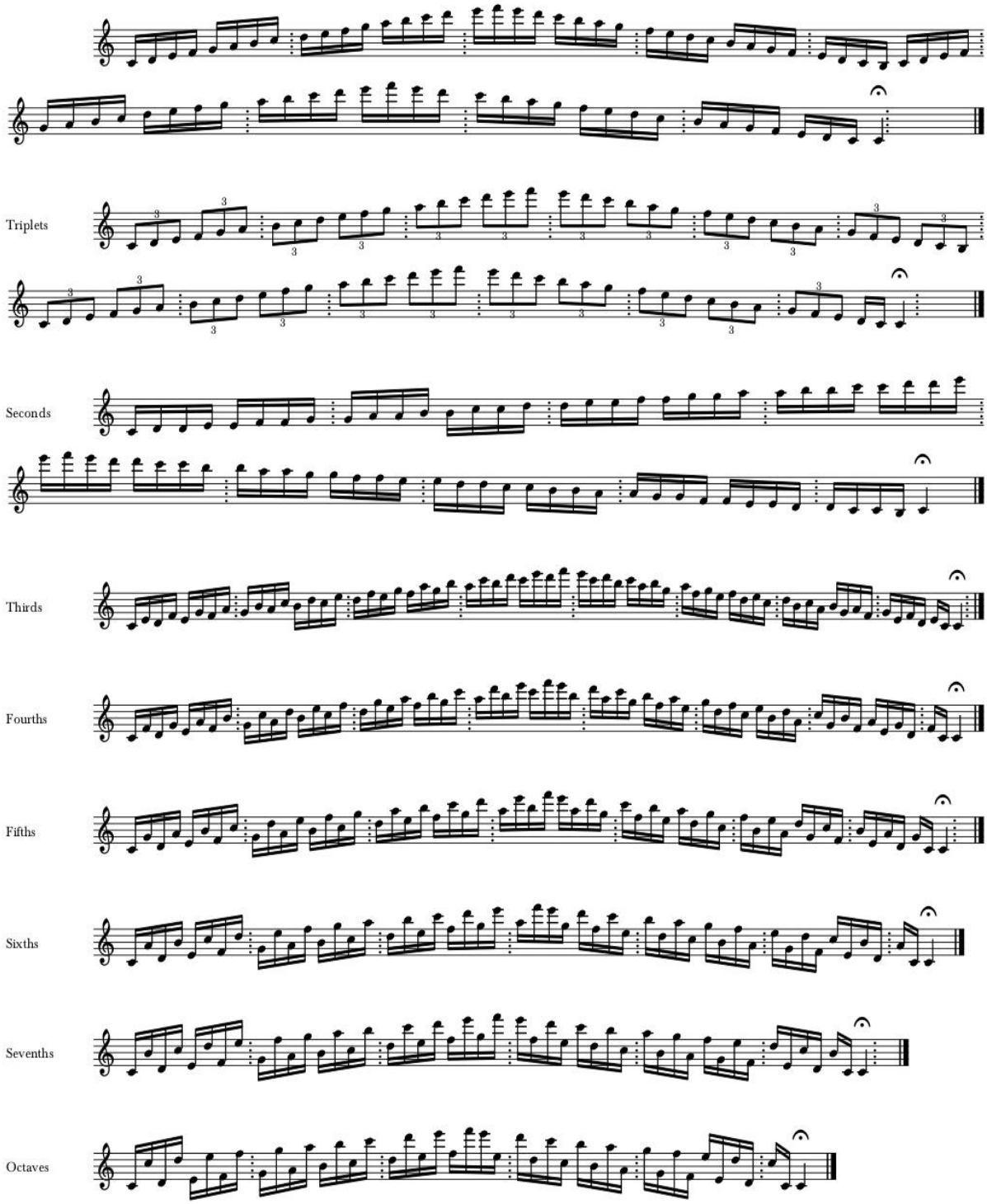
HARMONIC MINOR SCALES



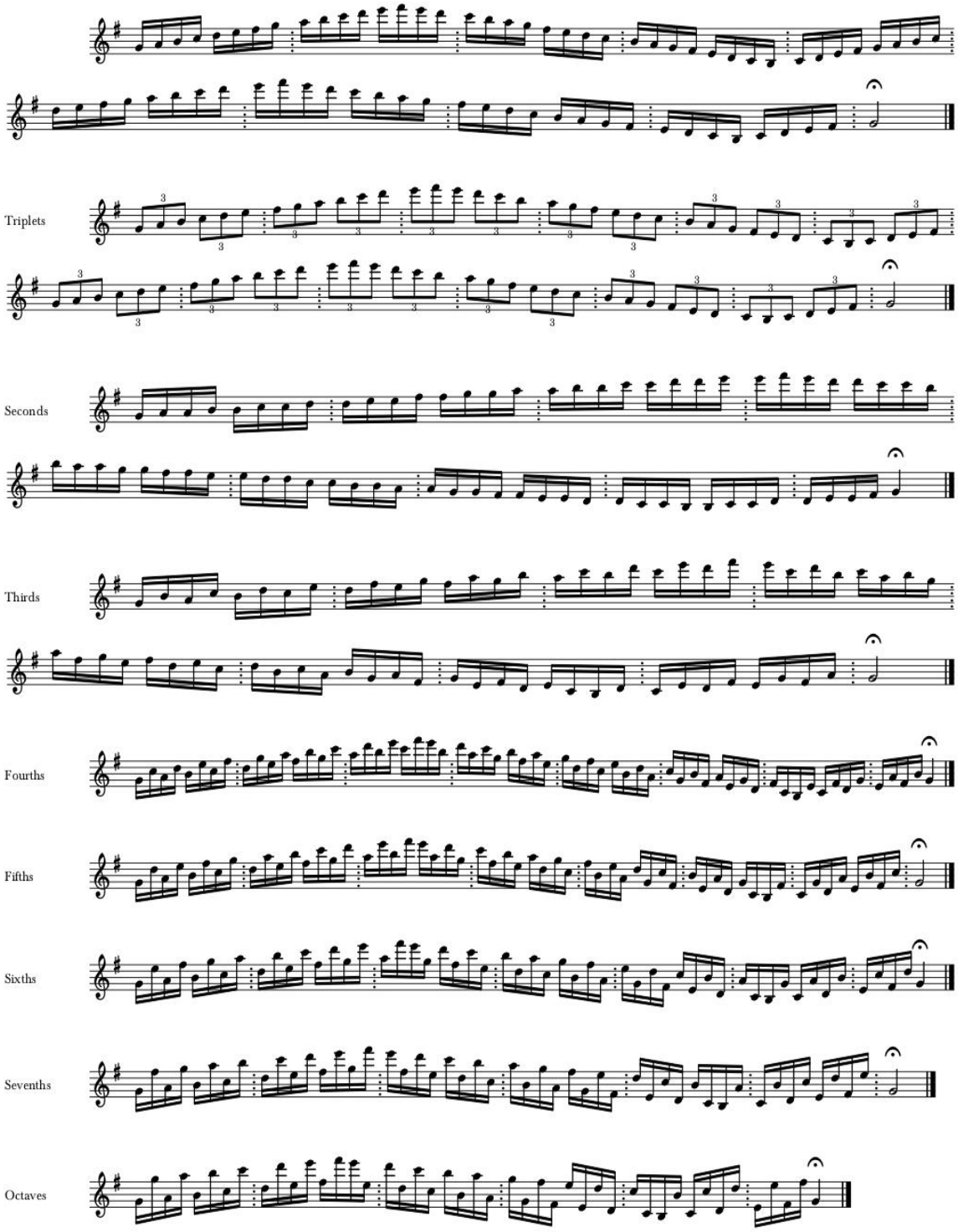
MELODIC MINOR SCALES



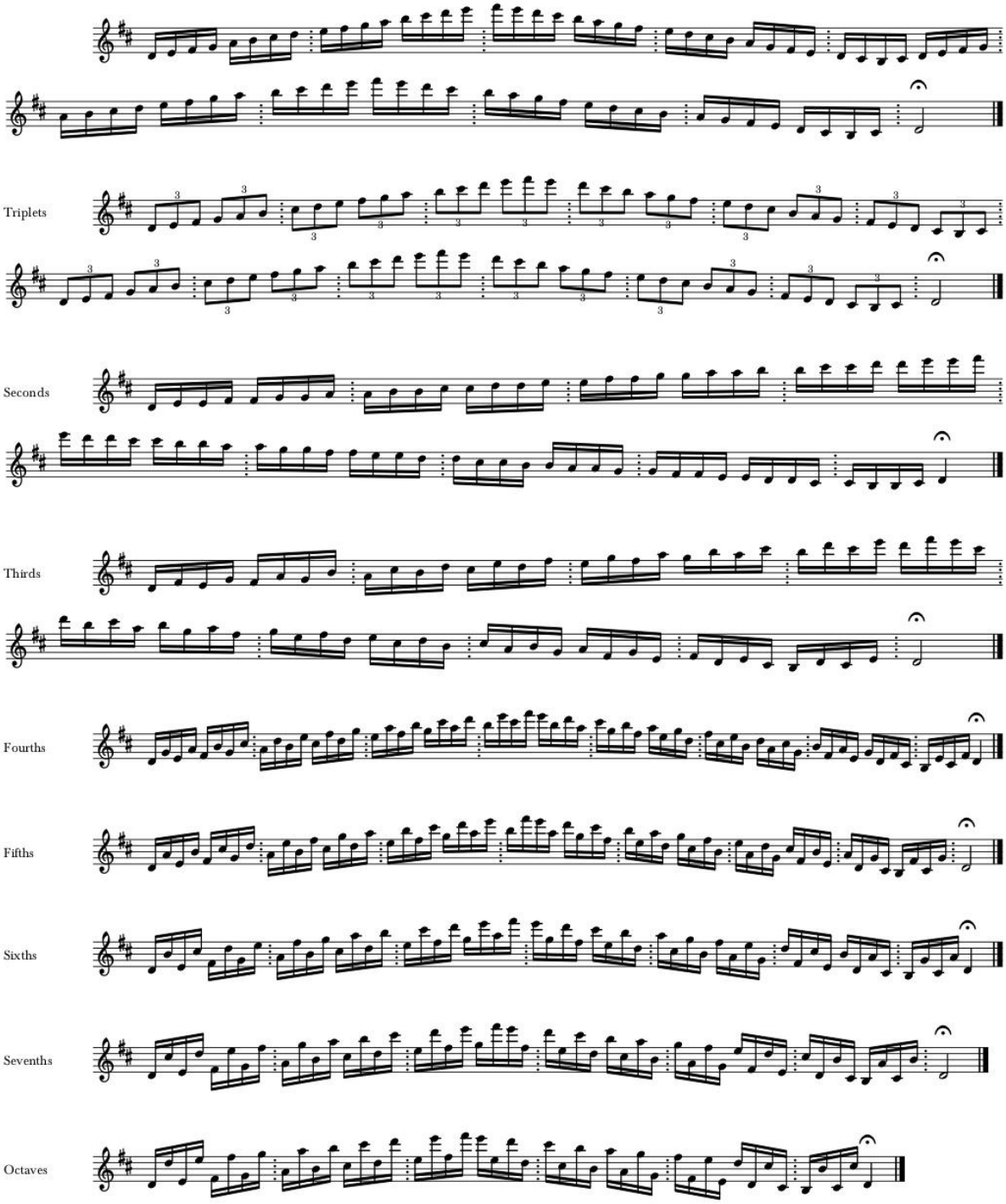
C Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

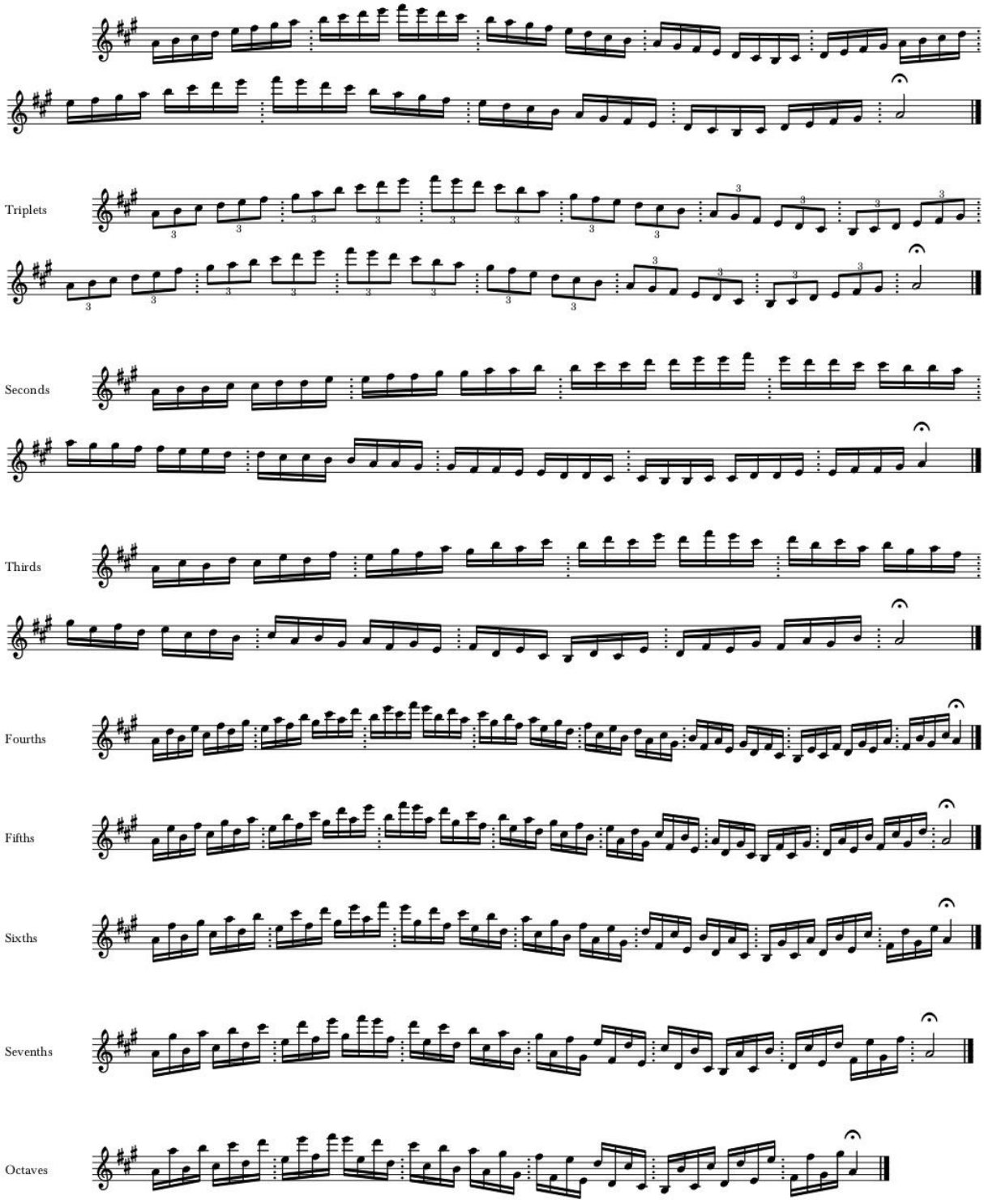
G Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

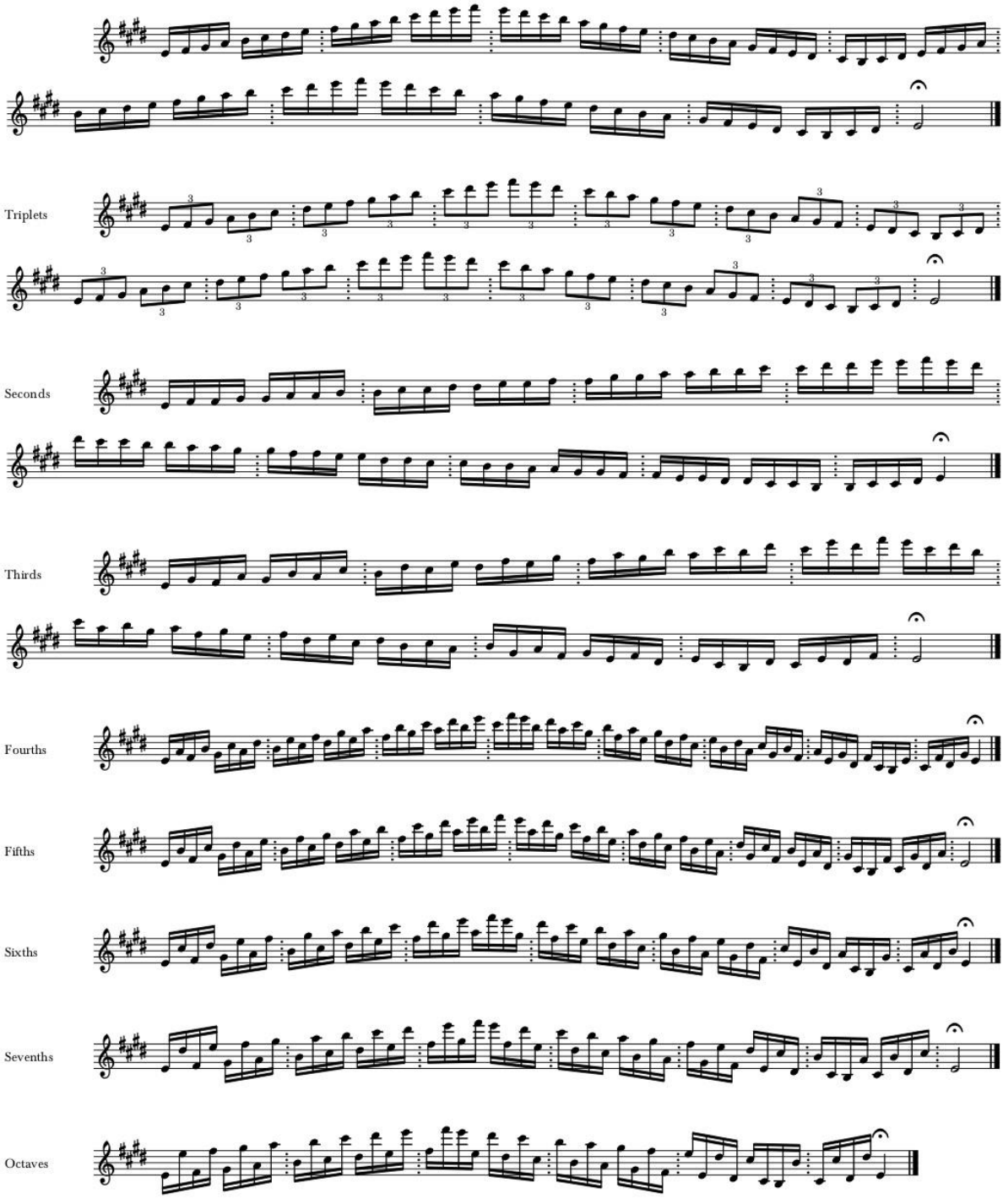
D Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

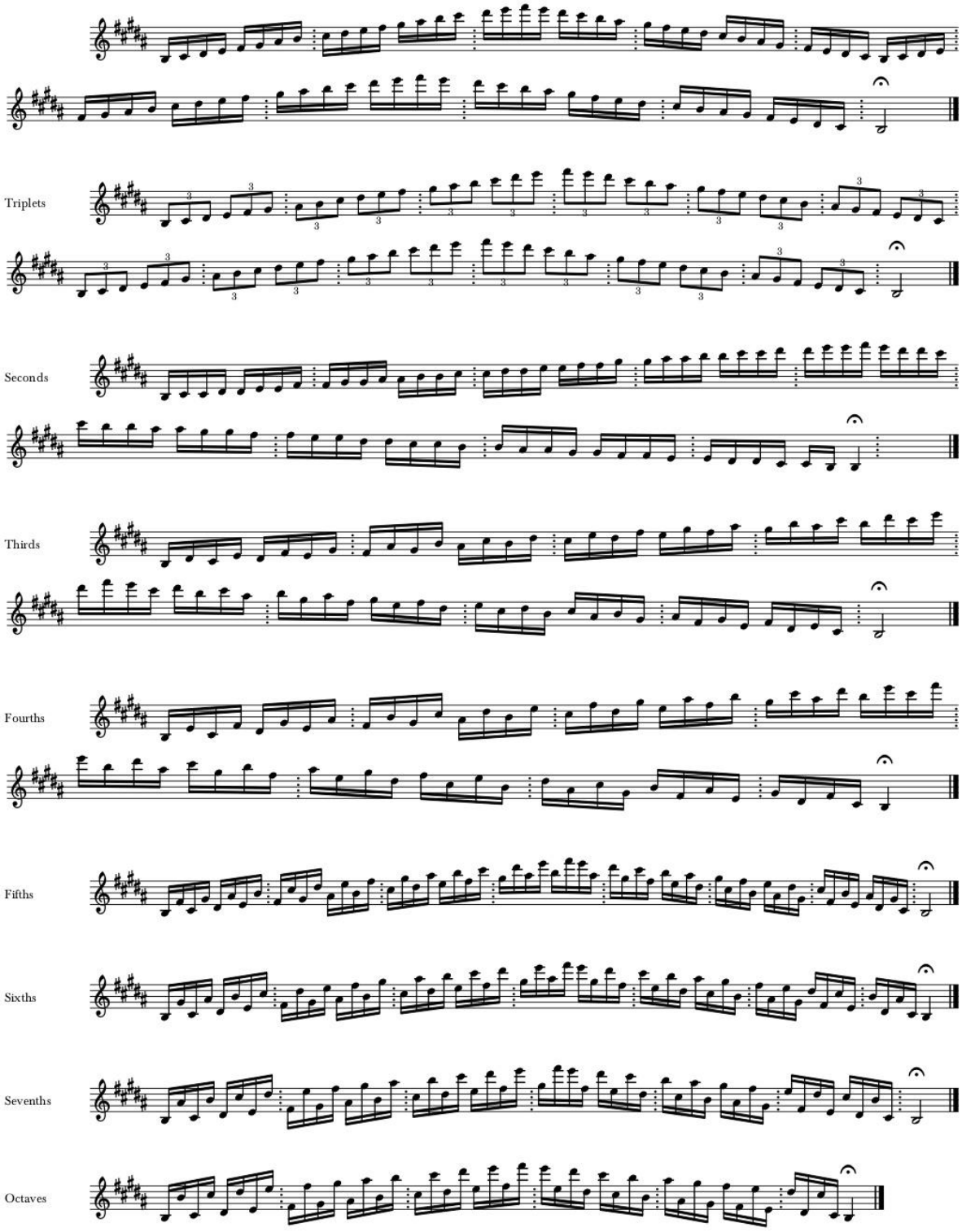
A Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

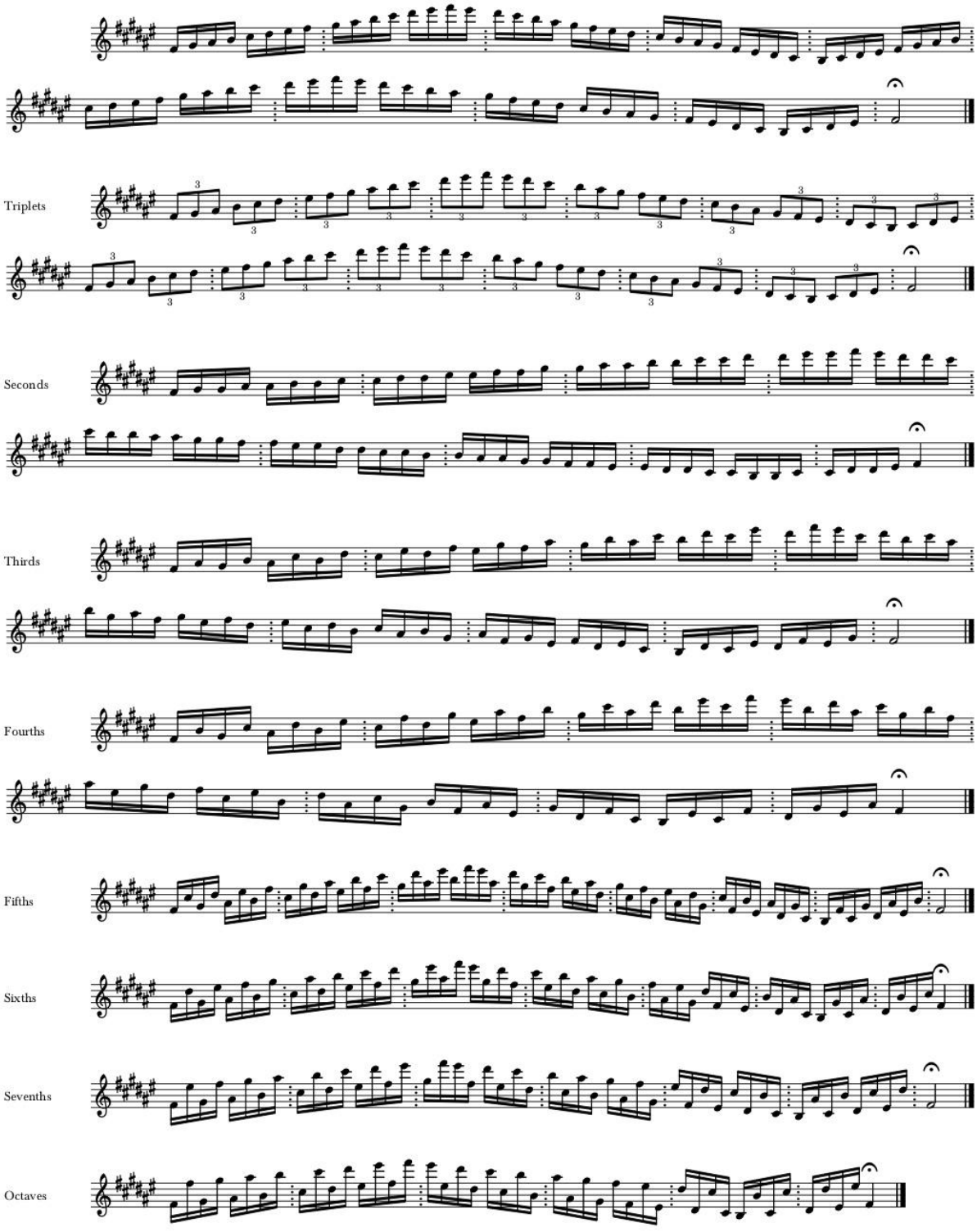
E Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

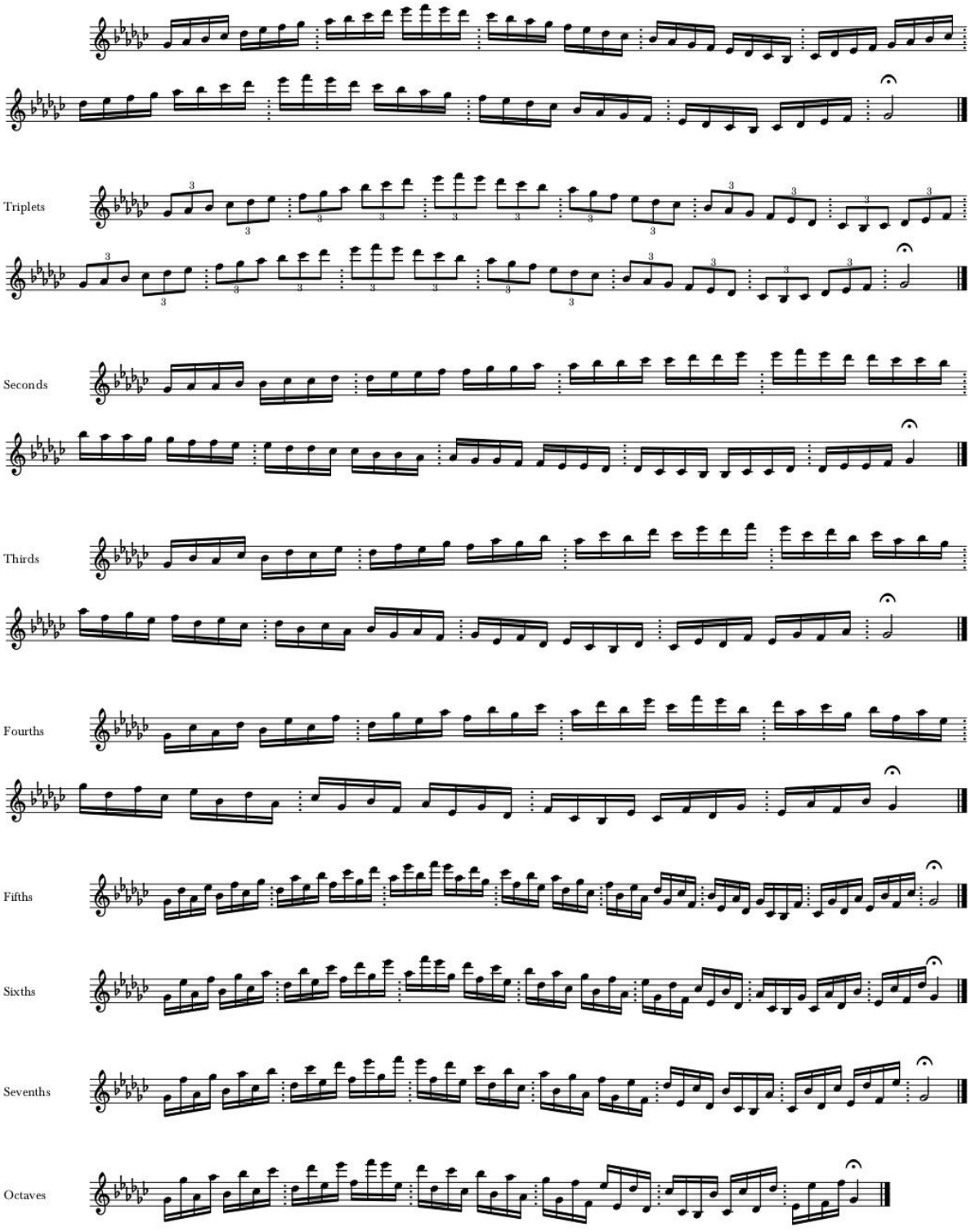
B Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

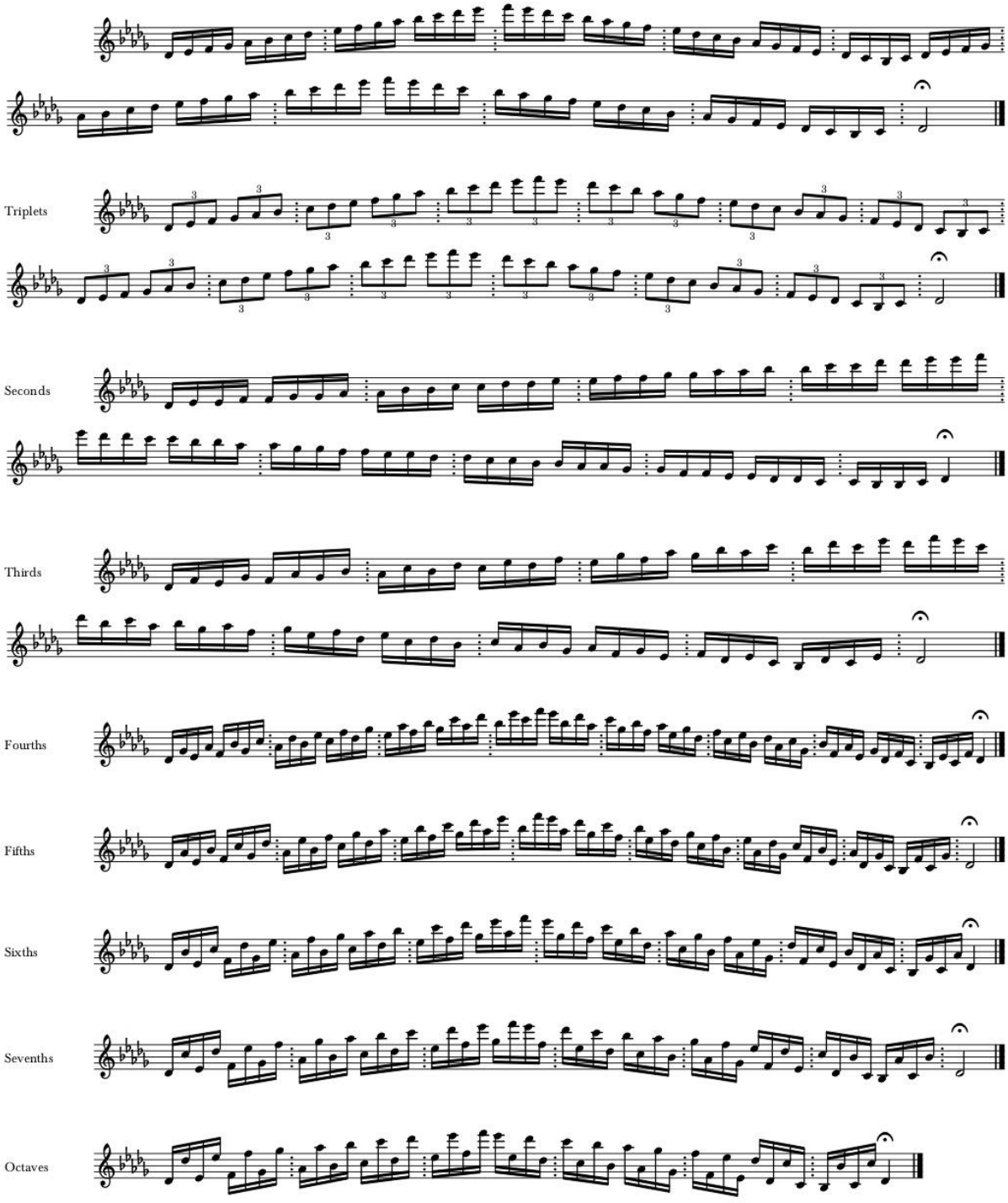
F♯ Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

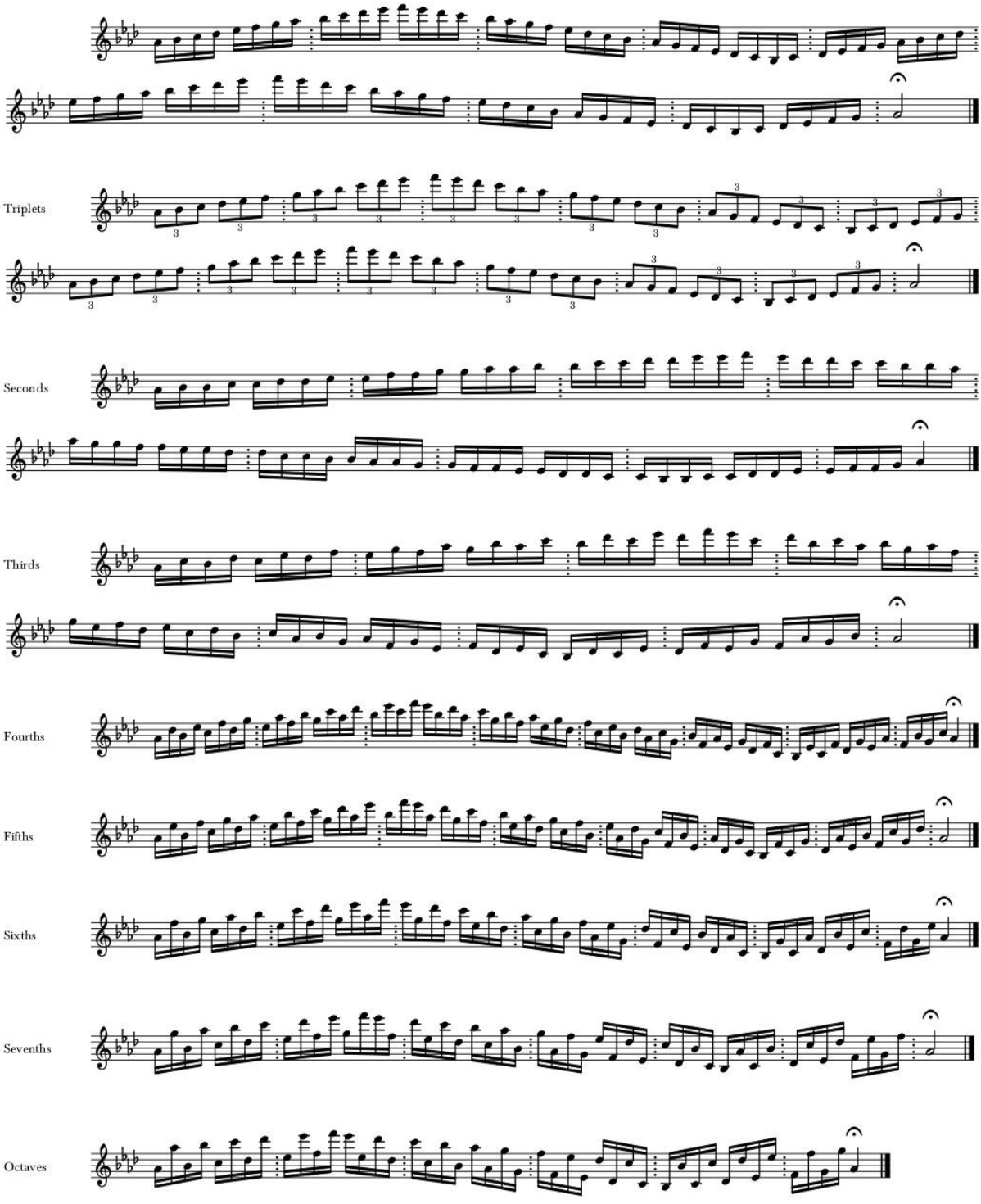
G♭ Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

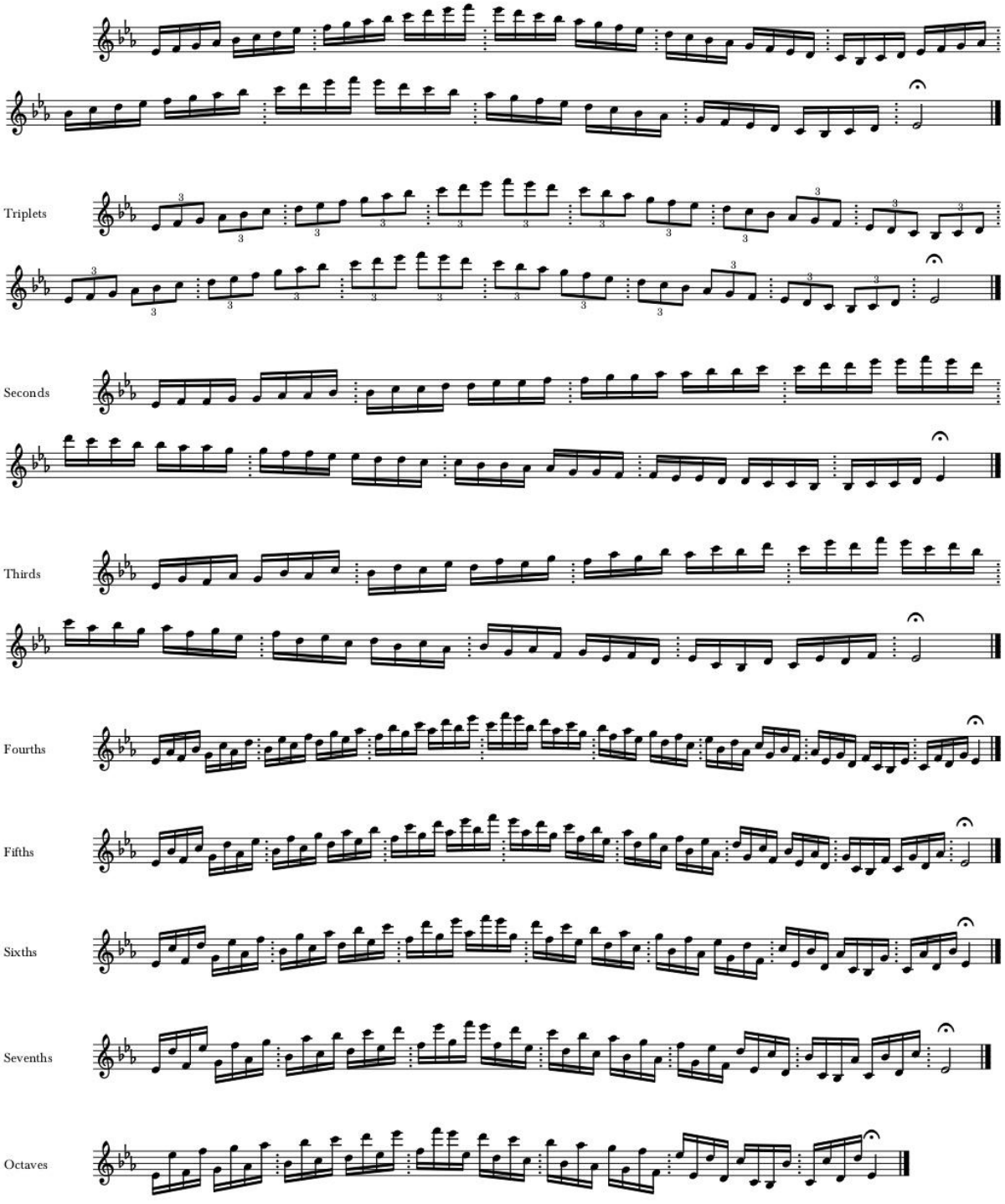
D♭ Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

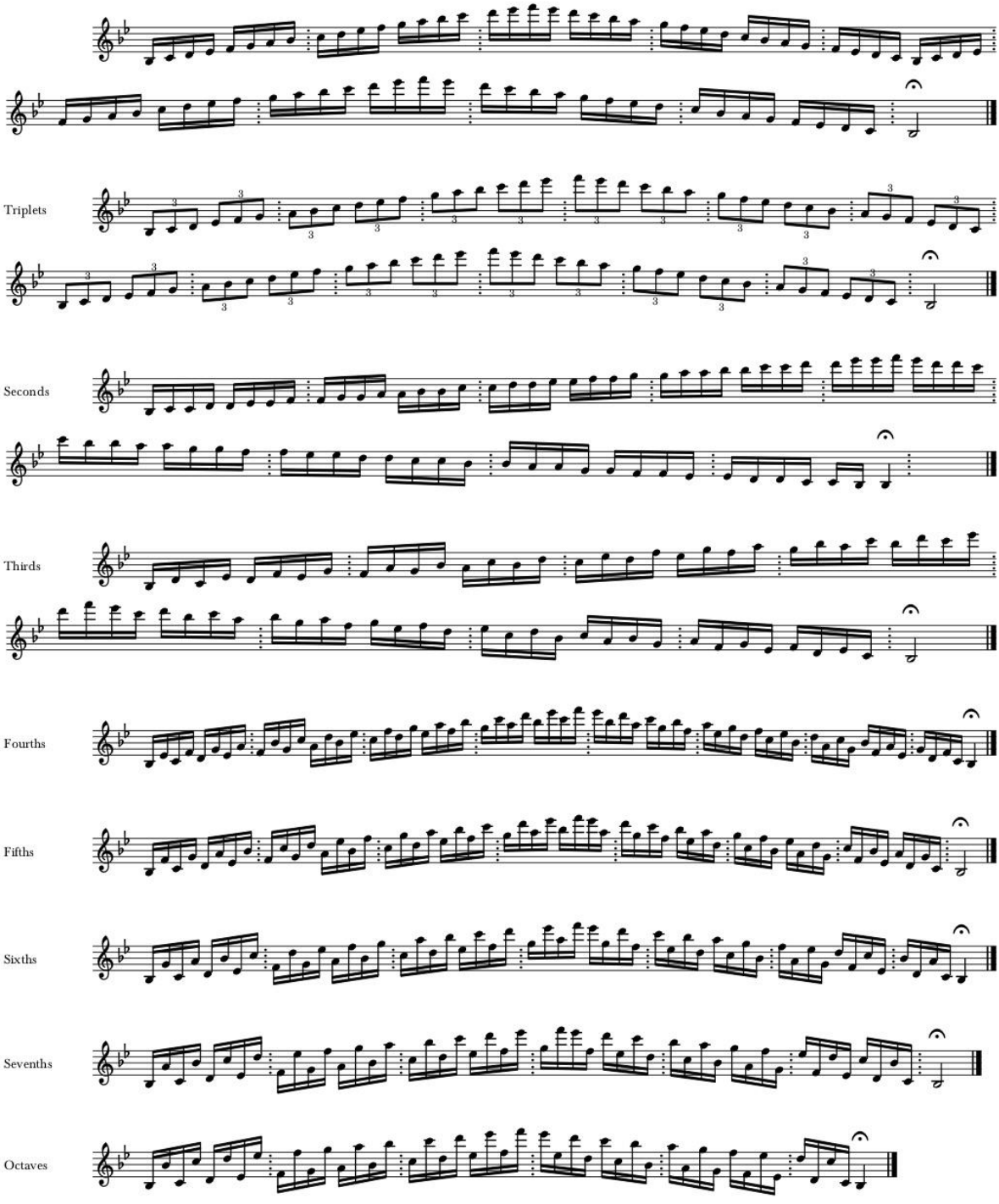
A♭ Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

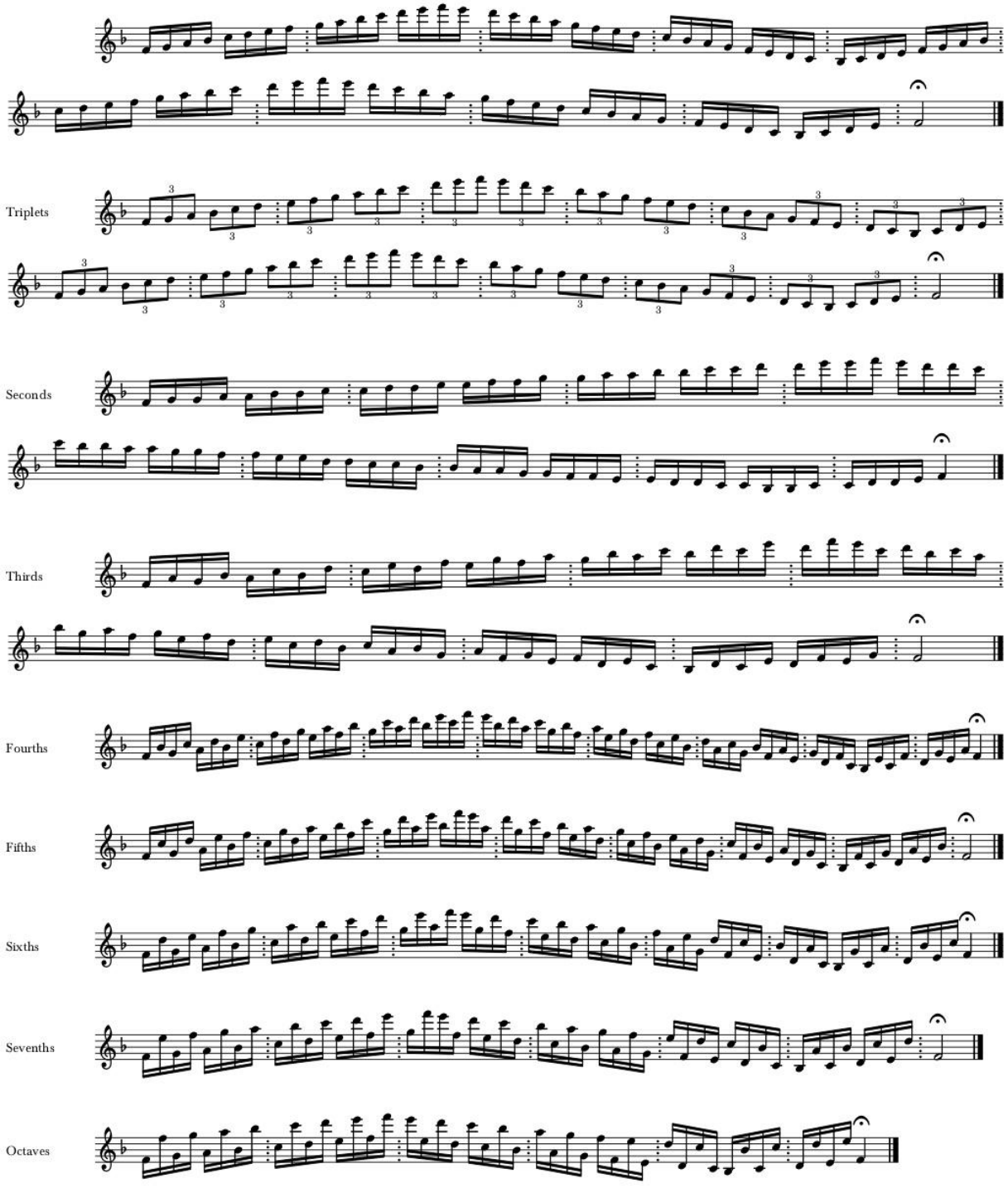
E♭ Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

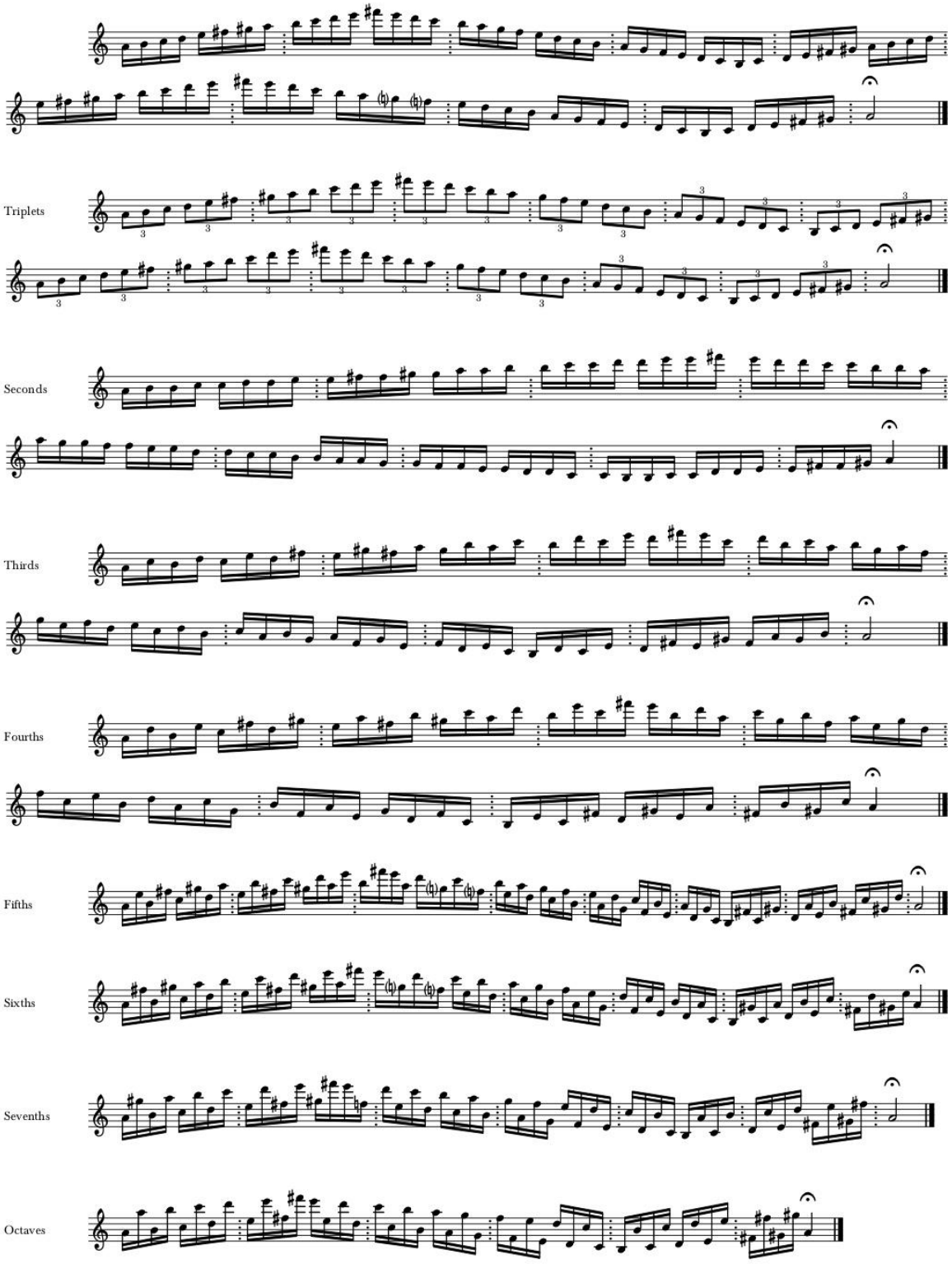
B♭ Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

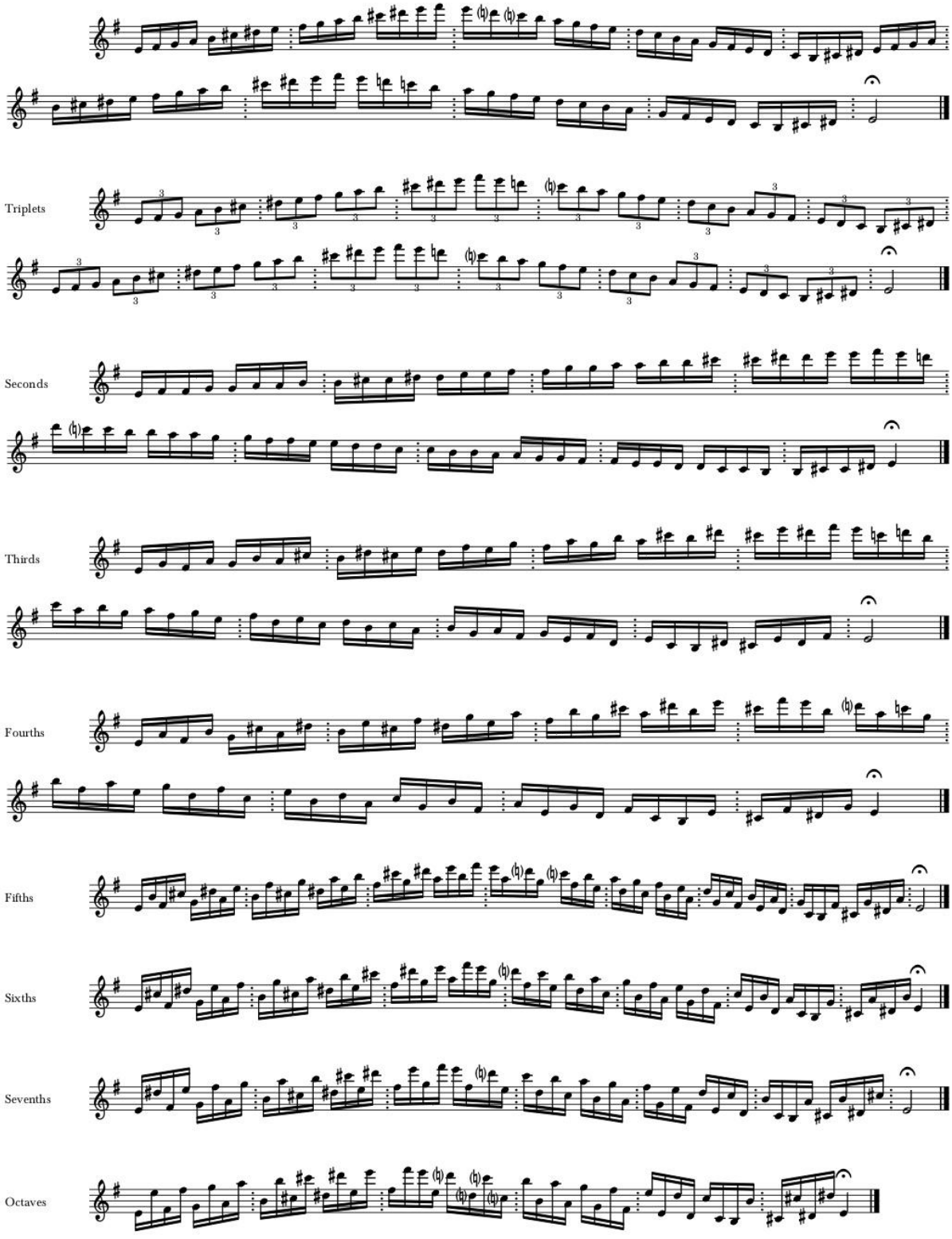
F Major


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

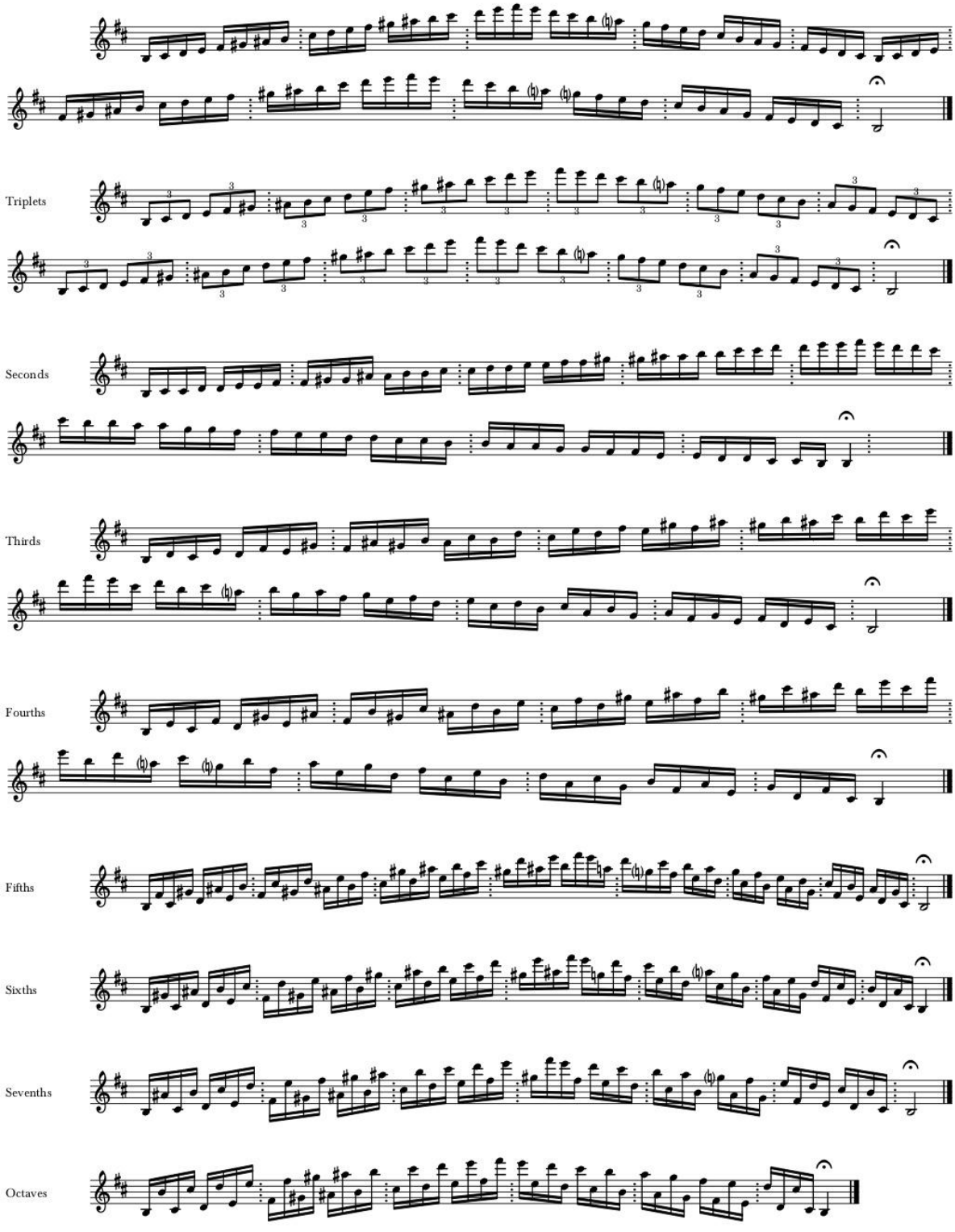
A Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

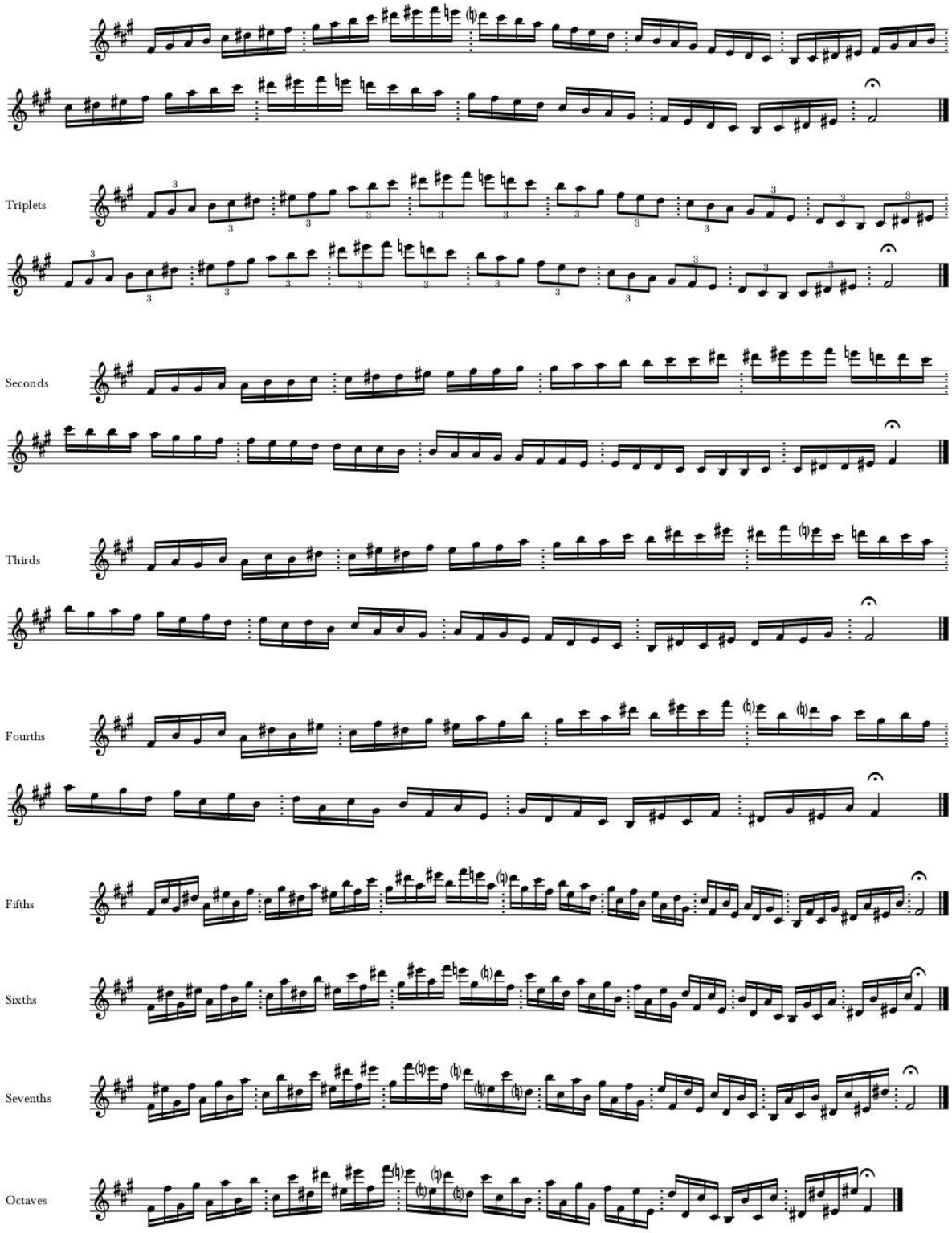
E Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

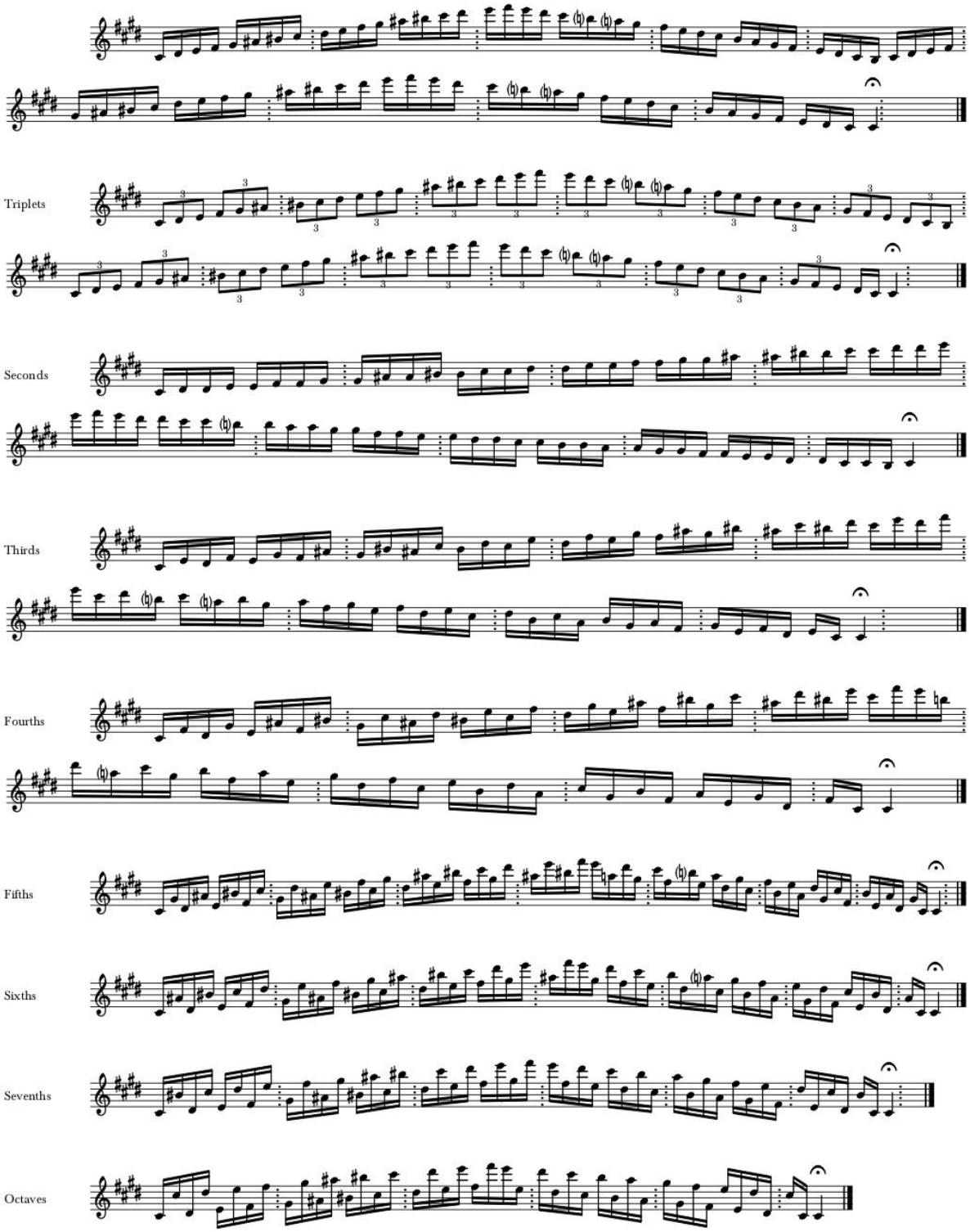
B Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

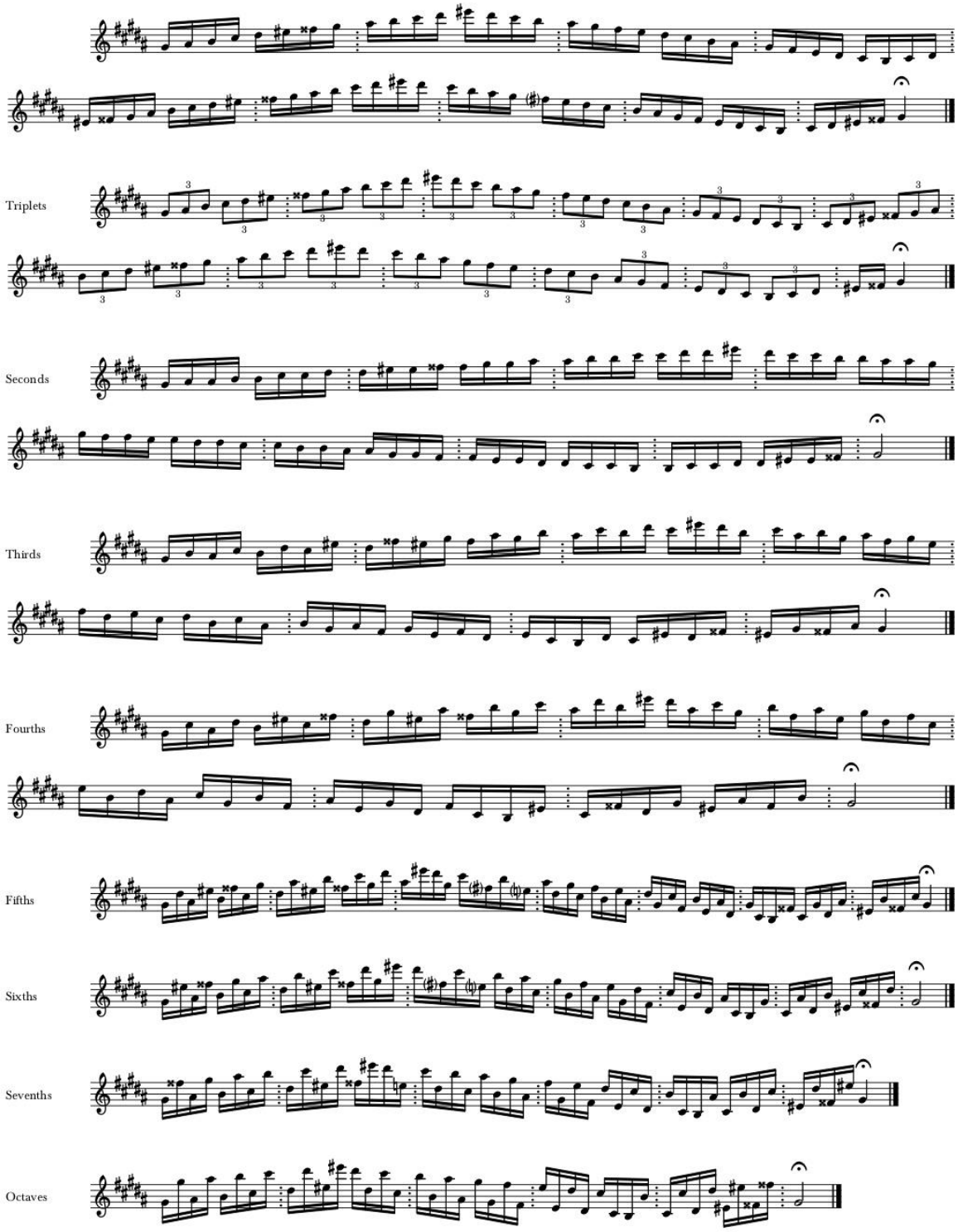
F♯ Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

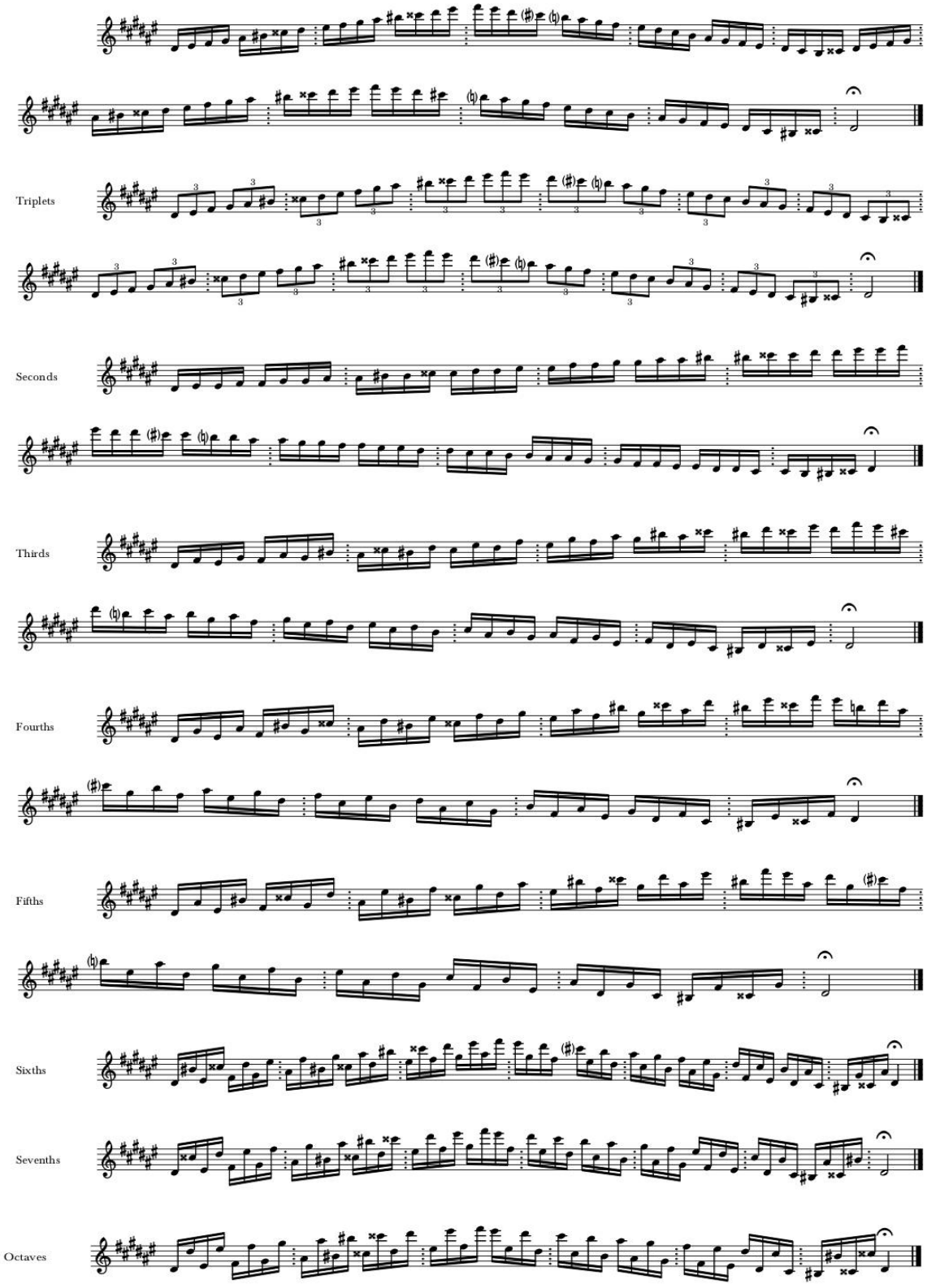
C♯ Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

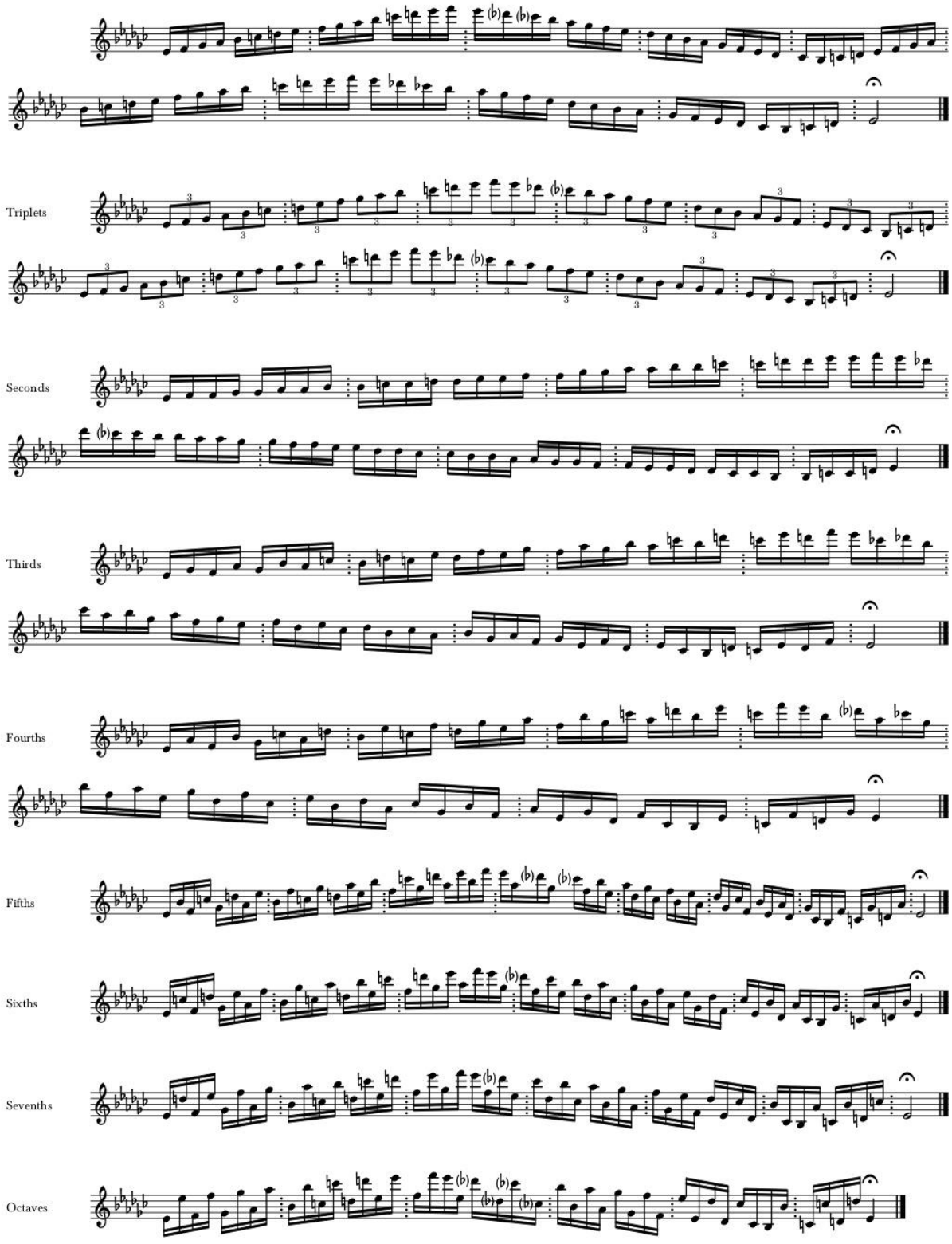
G♯ Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

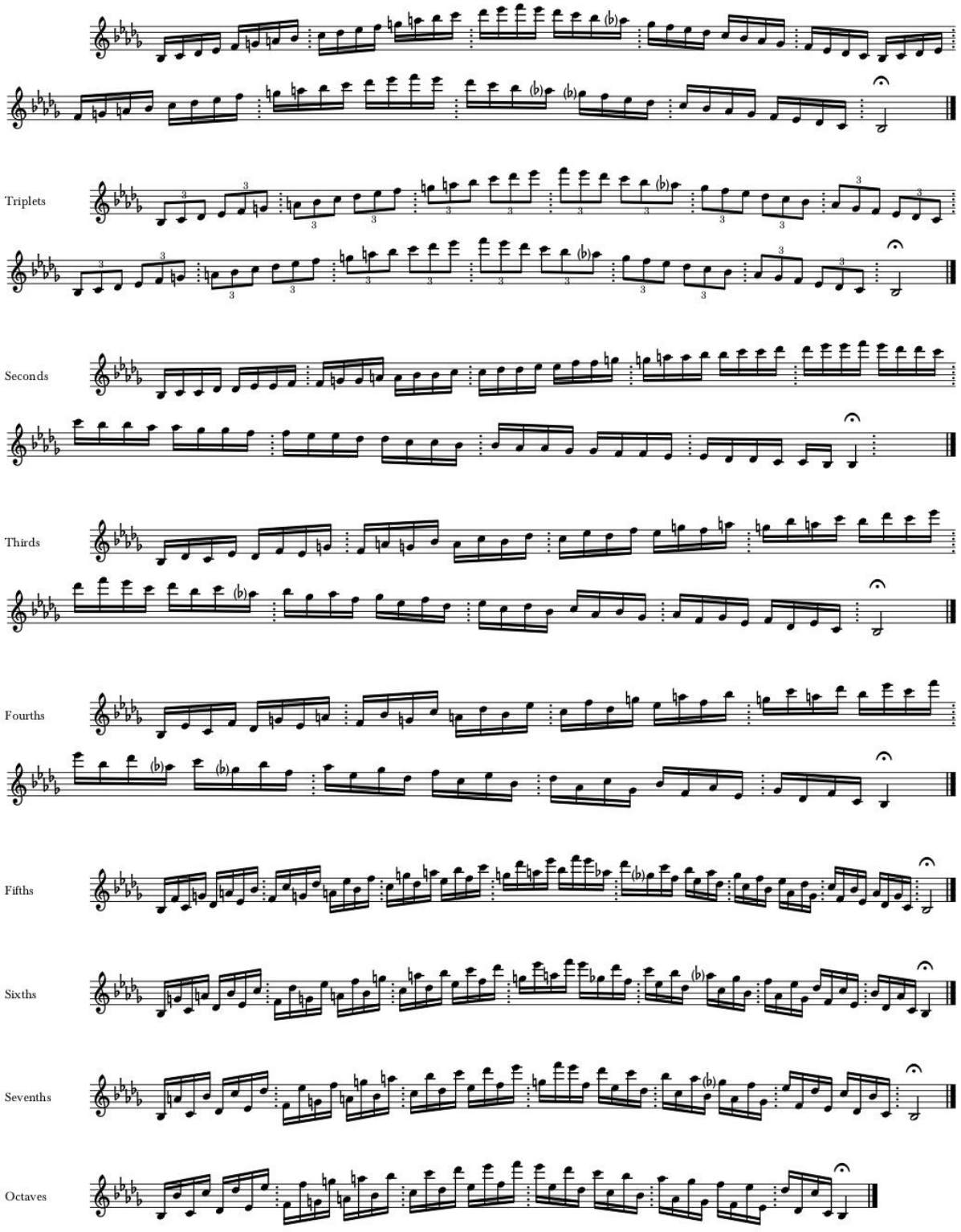
D♯ Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

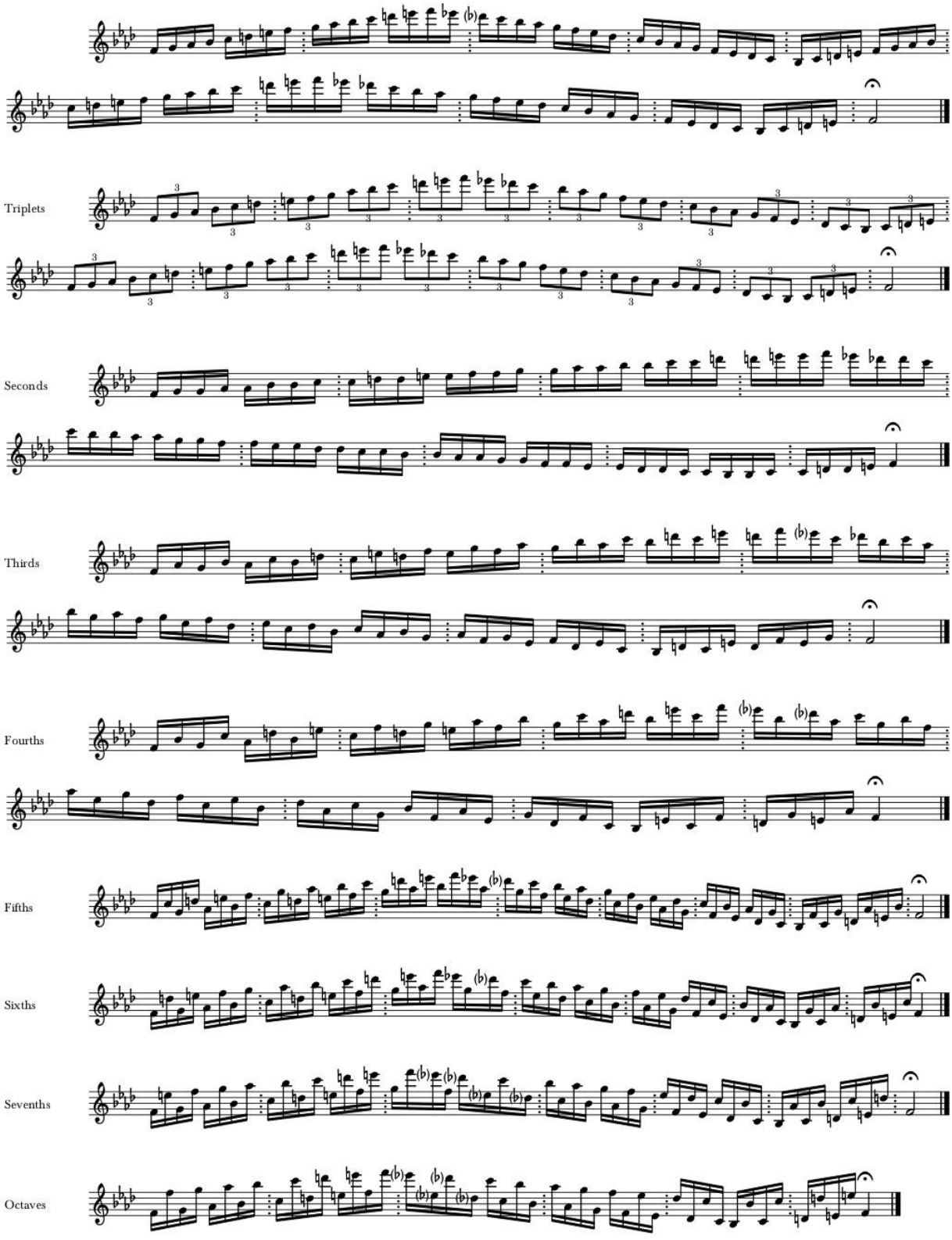
E♭ Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

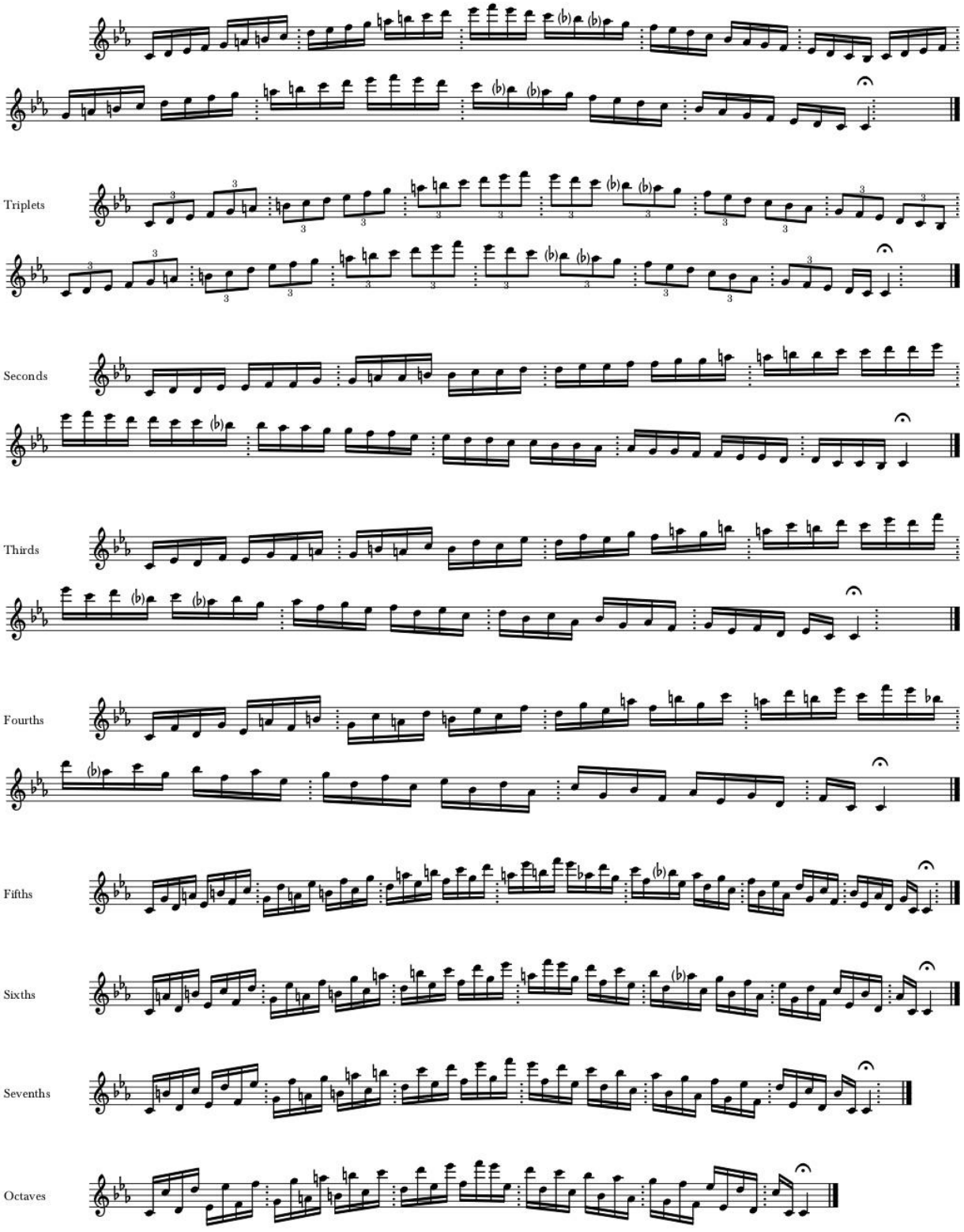
B♭ Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

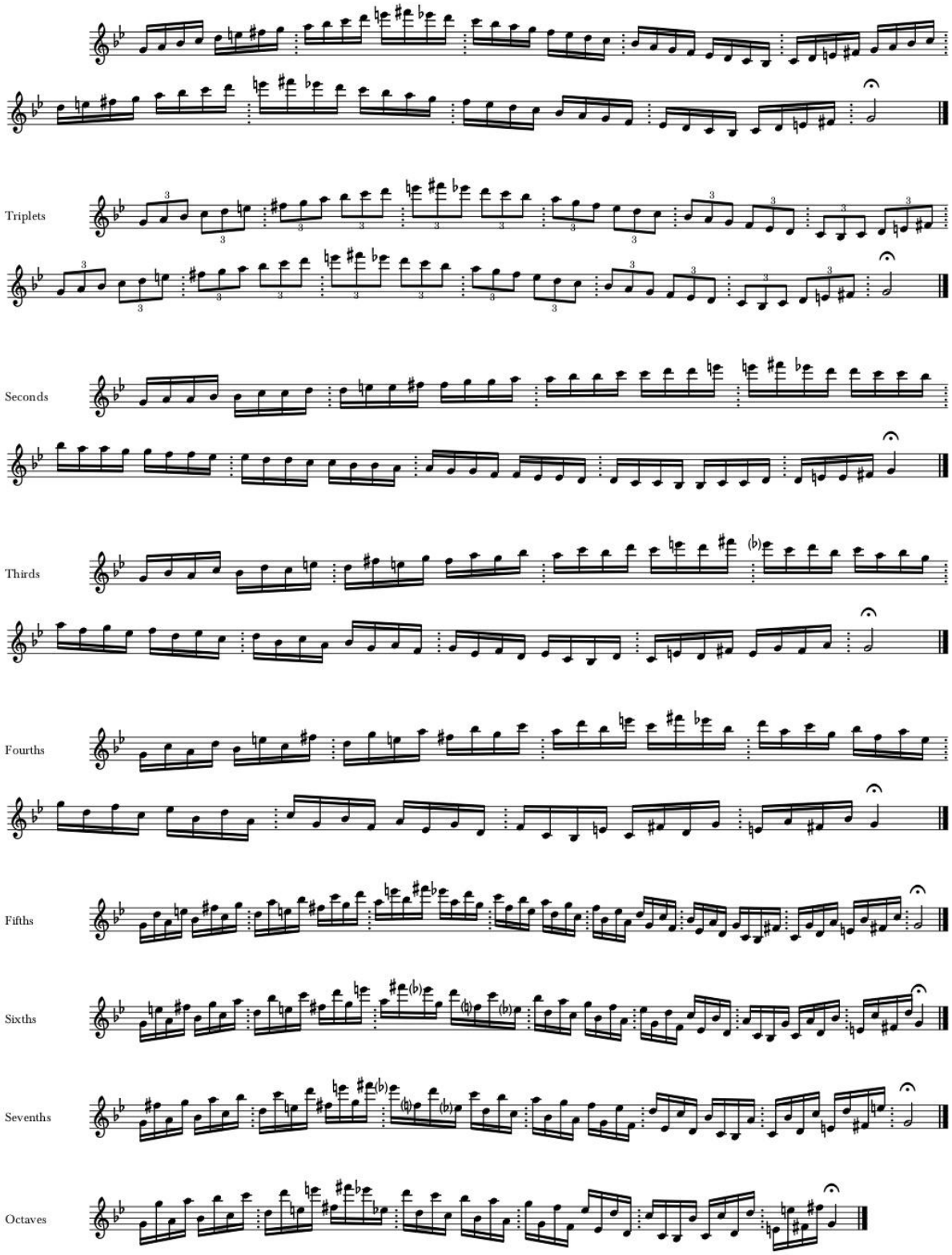
F Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

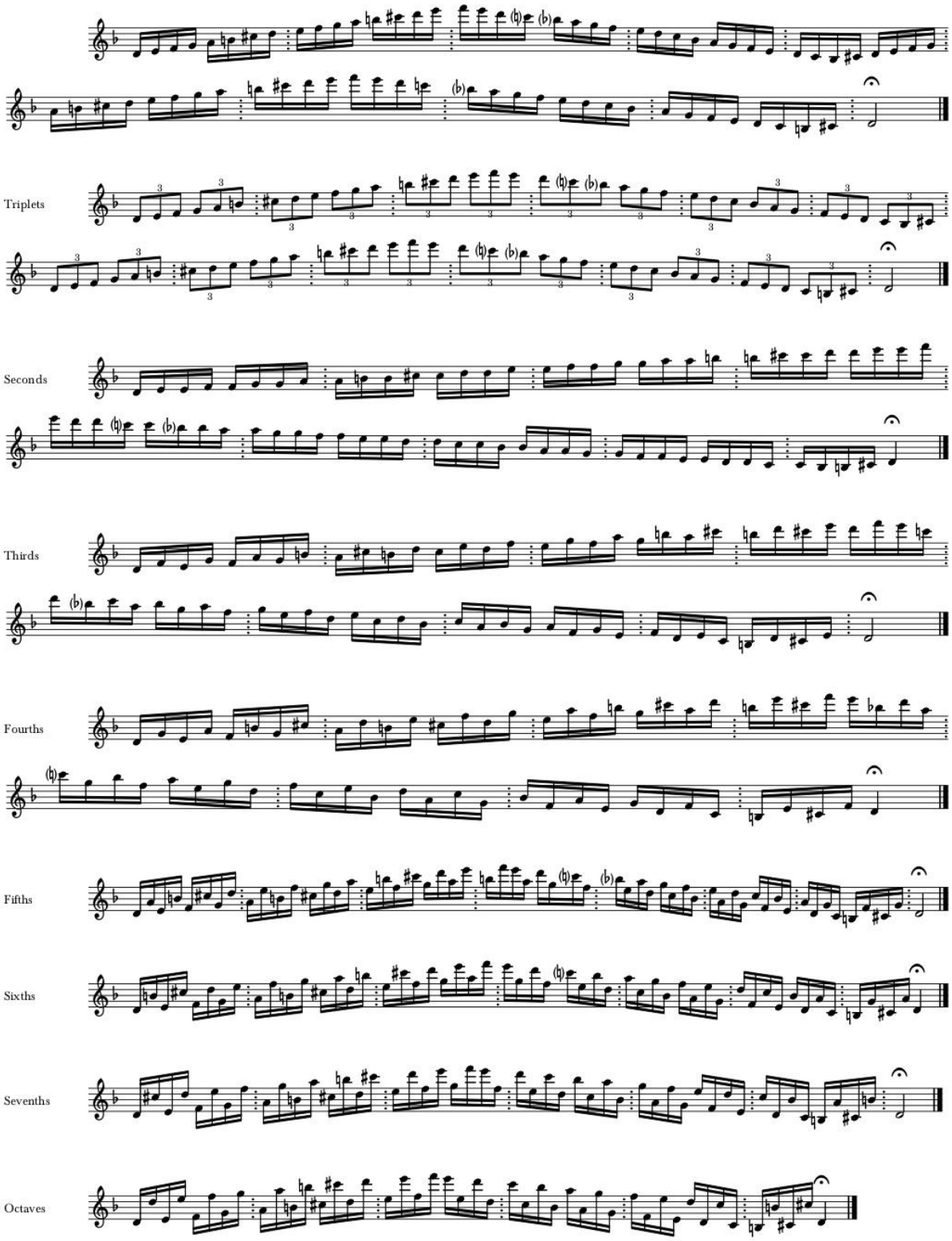
C Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

G Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

D Minor


Triplets
Seconds
Thirds
Fourths
Fifths
Sixths
Sevenths
Octaves

The Gauntlet

DIRECTIONS:

The Gauntlet is an exercise to develop familiarity with a large number of scales and chords, relating to a key center. I developed this exercise for my own practice when working on jazz improvisation as I discovered that I really didn't know all the different scales I needed for my musical vocabulary as well as I thought. For example, to play a minor scale, I first transposed to the relative major. In order to be completely fluent, though, that second's hiccup in my thought process was slowing my creativity down. So, I came up with this pattern to relate all the scales and chords I was normally using to the key center, not a relative key.

To run the gauntlet, play each scale and chord up and down in even 16th notes, at whatever tempo you can perform accurately. Play each pattern twice, then go right into the next one without a break. As you change scales or chords, notice the alteration from the last scale or chord, then think in that scale or chord. That's the reason for playing each one twice. The first time you are relating to the last scale or chord, the second time, try to understand the pattern on its own merit. Transpose to all 12 key centers. As you get proficient, try adding octaves, then increase the tempo.

This exercise assumes a knowledge of all the major scales. If you don't know all 12 major scales, start with that, then come back to the Gauntlet. The numbers refer to the scale degree of the major scale, with flat and sharp alterations as indicated.

THE LITTLE GAUNTLET

MAJOR SCALE
1 2 3 4 5 6 7 8

MINOR SCALE
1 2 b3 4 5 b6 b7 8

MAJOR TRIAD
1 3 5

MINOR TRIAD
1 b3 5

DIMINISHED TRIAD
1 b3 b5

AUGMENTED TRIAD
1 3 #5

THE BIG GAUNTLET

MAJOR SCALE
1 2 3 4 5 6 7 8

MINOR SCALE
1 2 b3 4 5 b6 b7 8

HARMONIC MINOR SCALE
1 2 b3 4 5 b6 7 8

MELODIC MINOR SCALE
UP 1 2 b3 4 5 6 7 8
DOWN 8 b7 b6 5 4 b3 2 1

DORIAN SCALE
1 2 b3 4 5 6 b7 8

BLUES SCALE
1 b3 4 #4 5 b7 8

MAJOR TRIAD
1 3 5

MINOR TRIAD
1 b3 5

DIMINISHED TRIAD
1 b3 b5

AUGMENTED TRIAD
1 3 #5

MAJOR SEVENTH CHORD
1 3 5 7

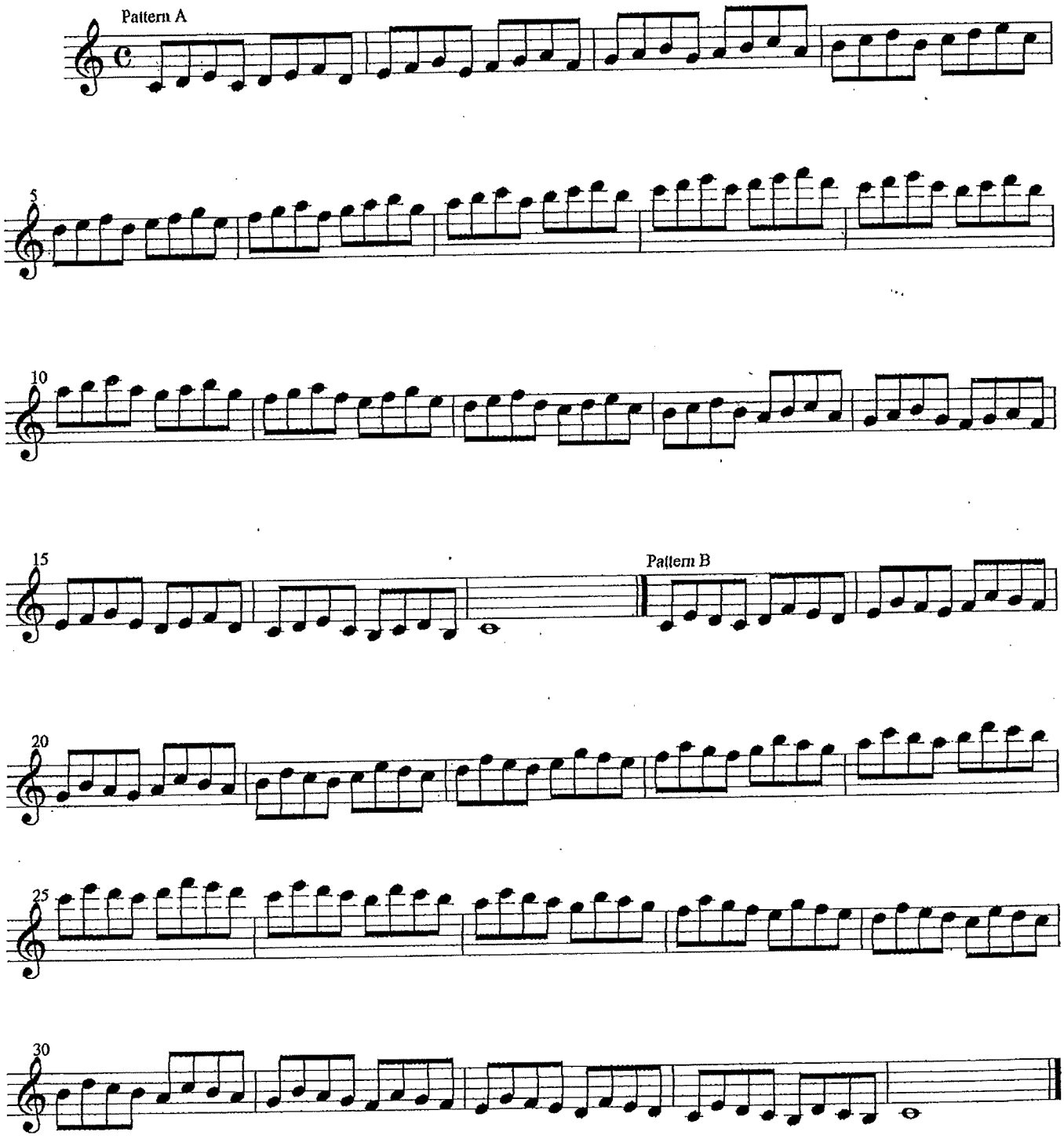
DOMINANT SEVENTH CHORD
1 3 5 b7

MINOR SEVENTH CHORD
1 b3 5 b7

HALF DIMINISHED SEVENTH CHORD (MINOR 7TH FLAT 5)
1 b3 b5 b7

DIMINISHED SEVENTH CHORD
1 b3 b5 bb7

Major Patterns



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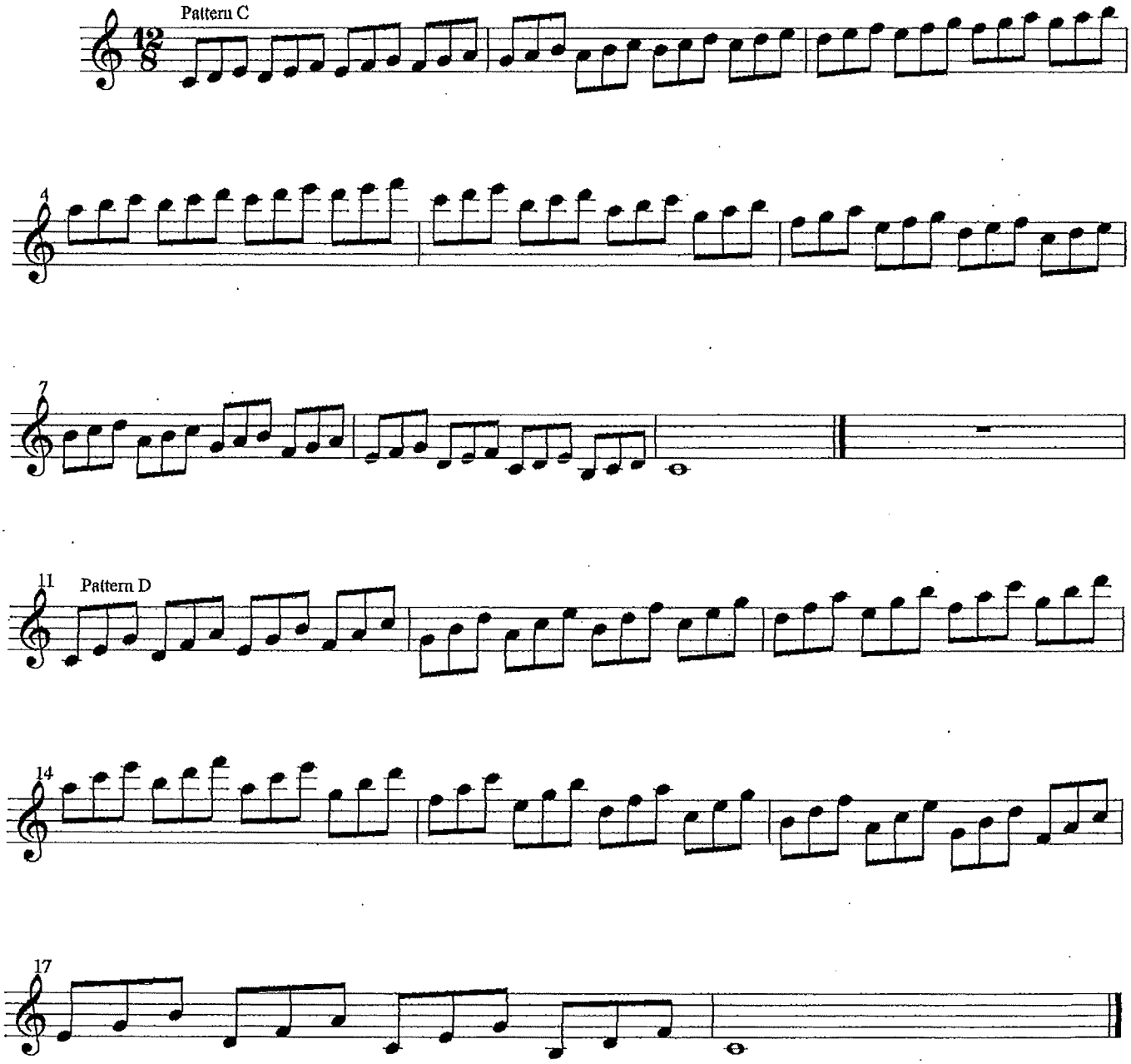

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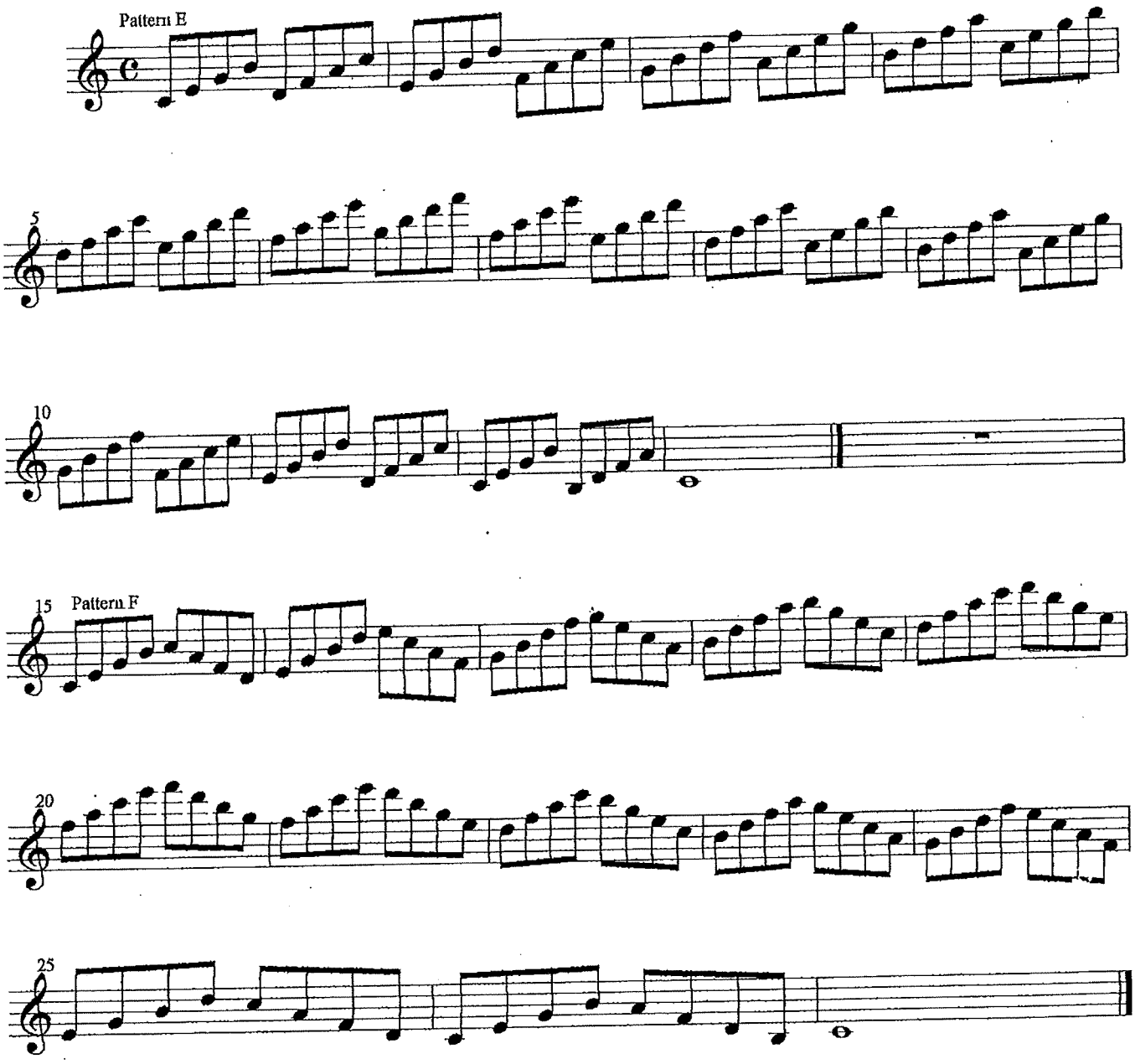

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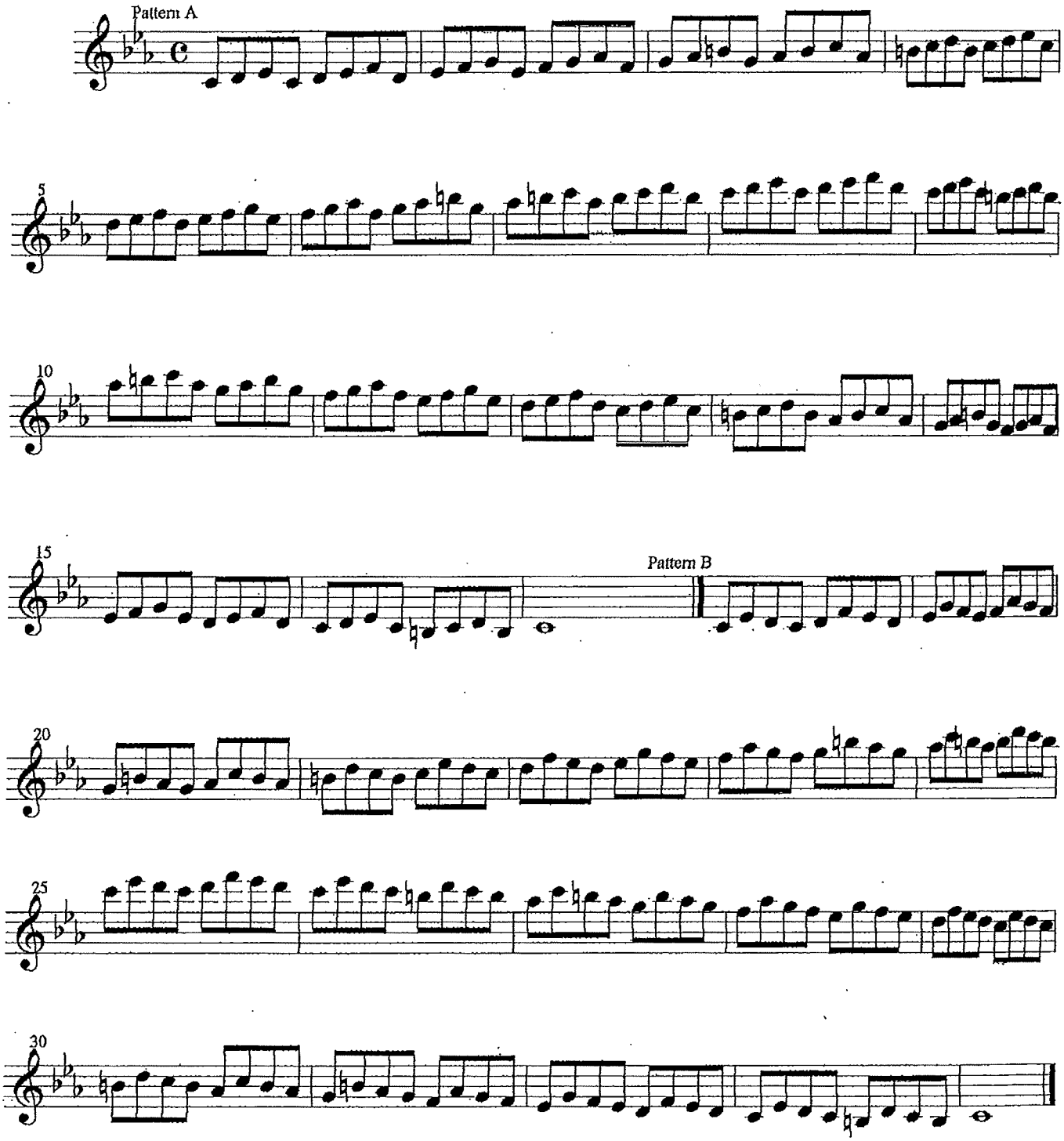
Minor Patterns



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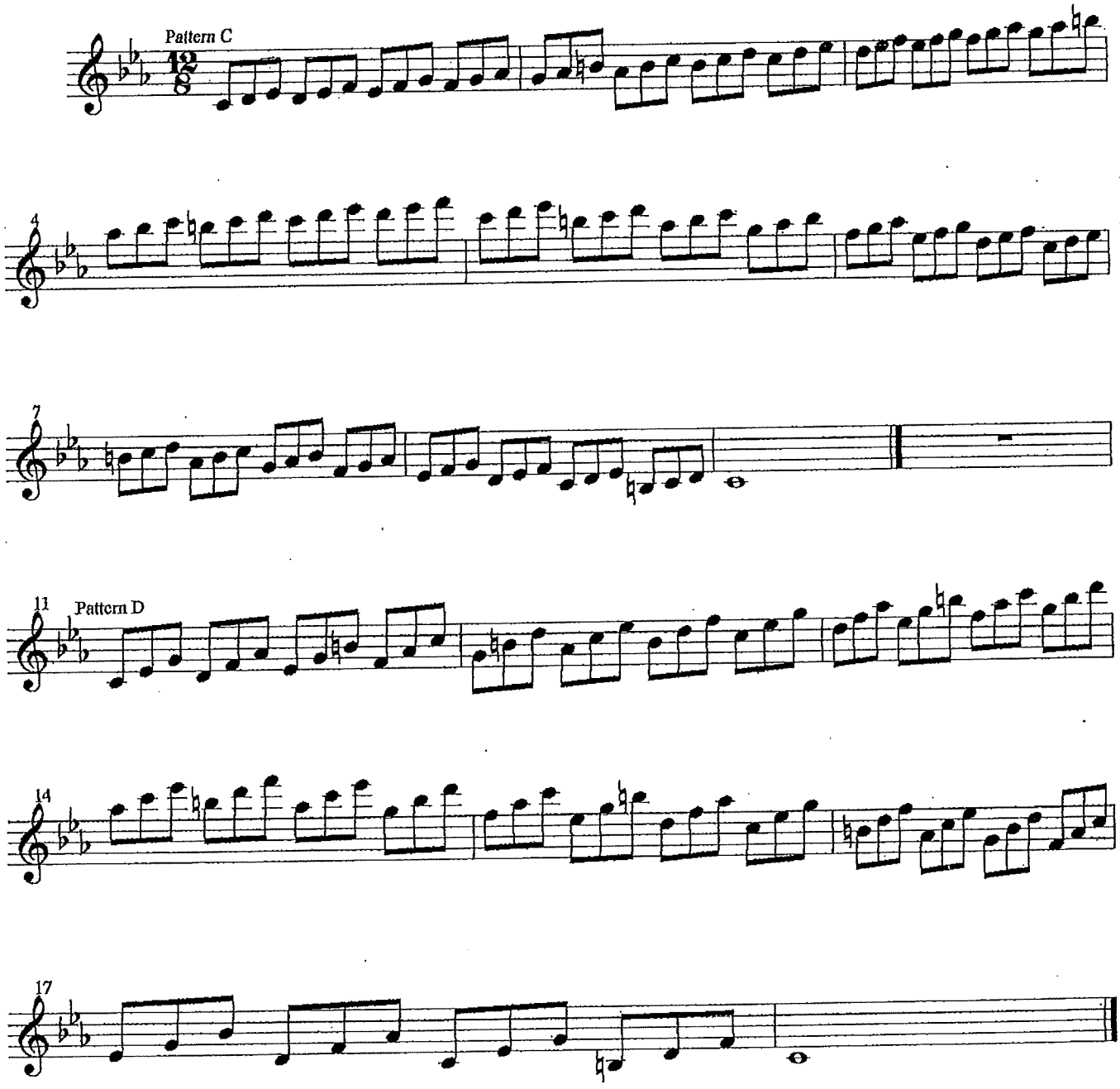

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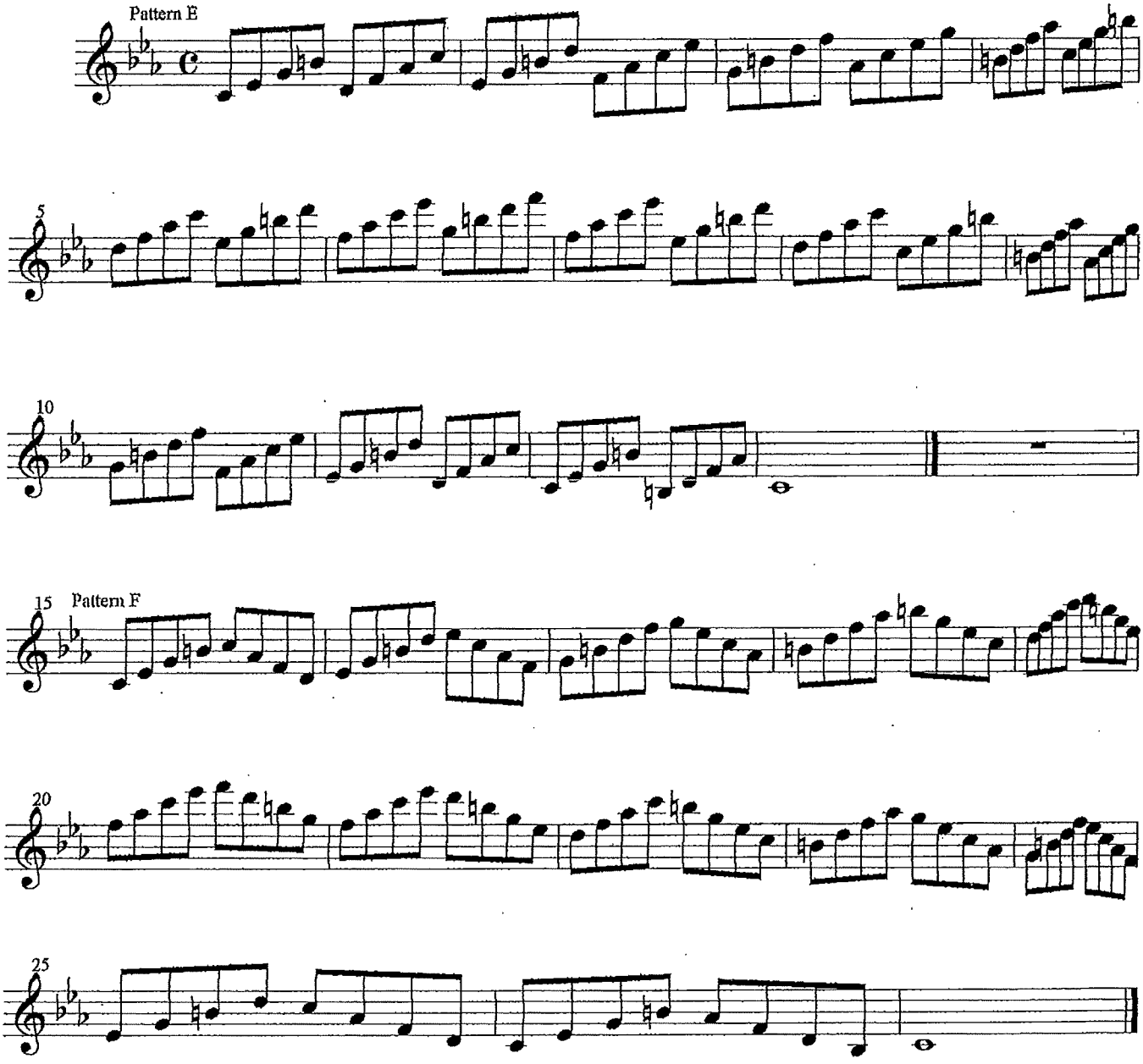

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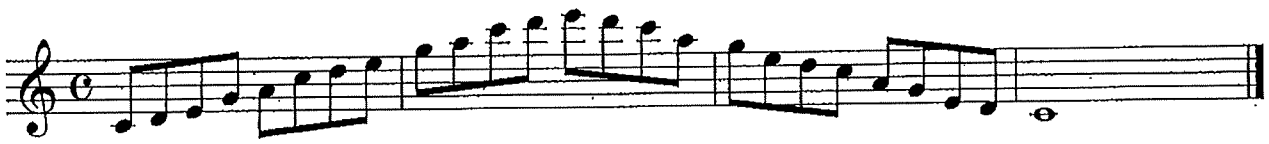
Pentatonic



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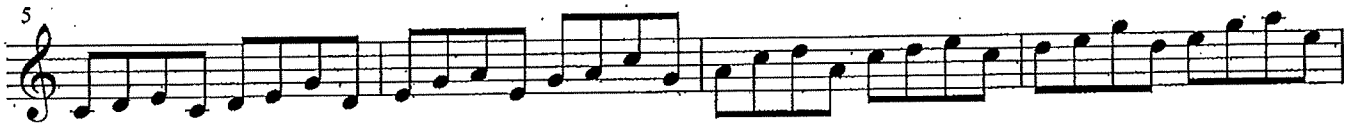

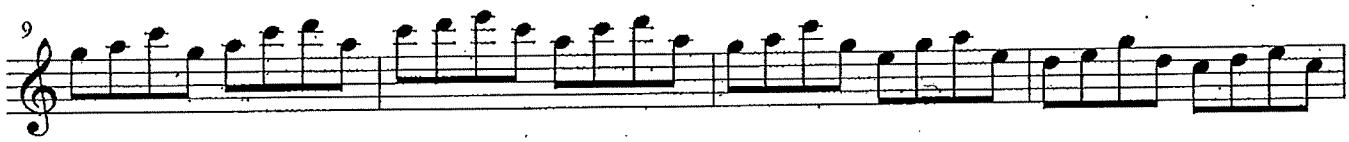

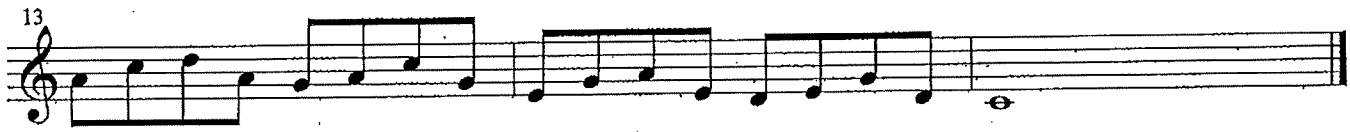

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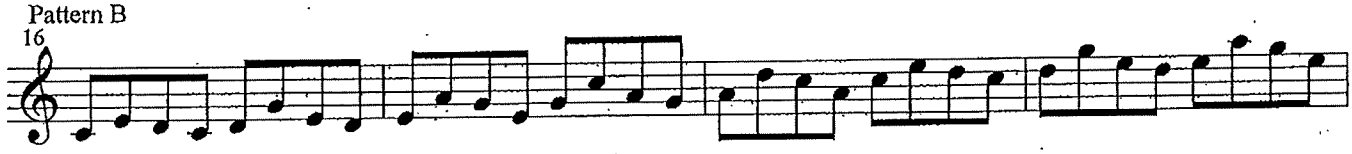

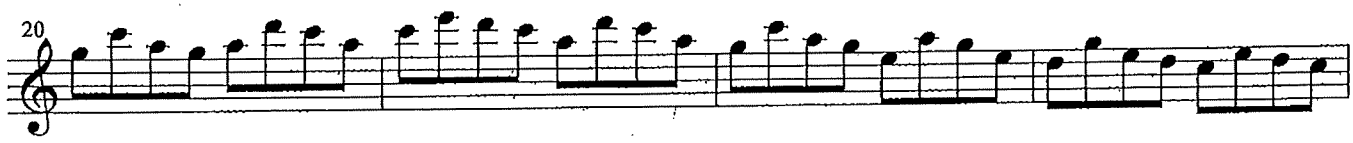

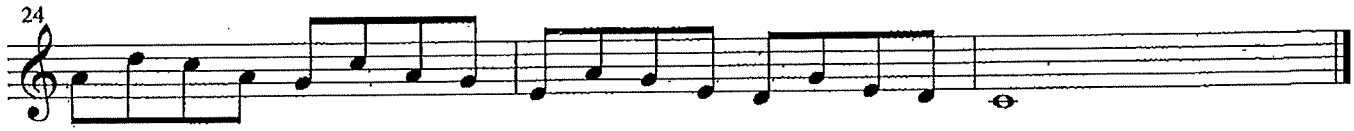

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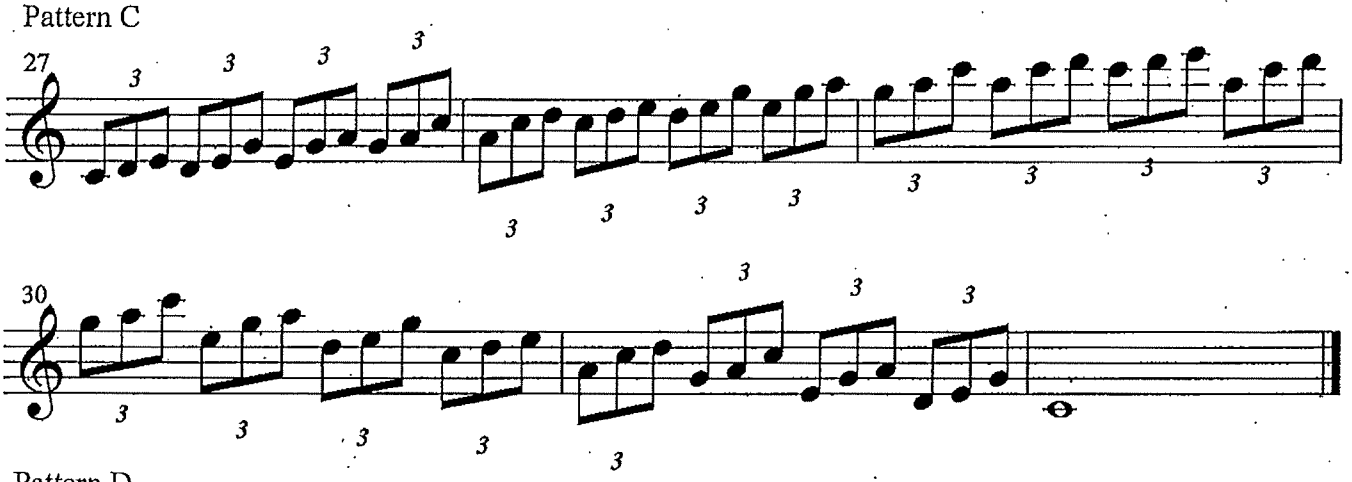

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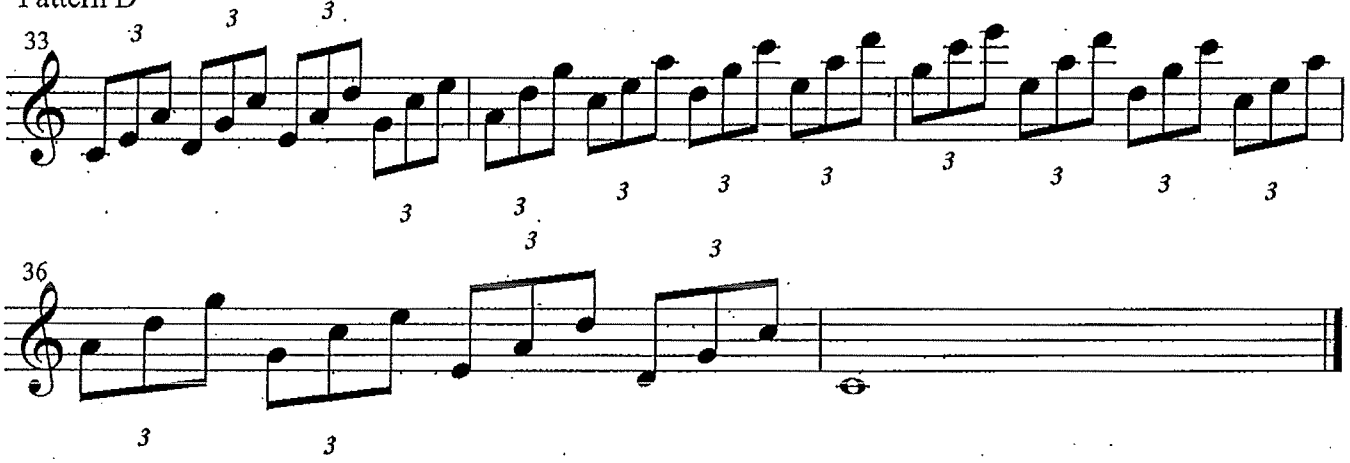

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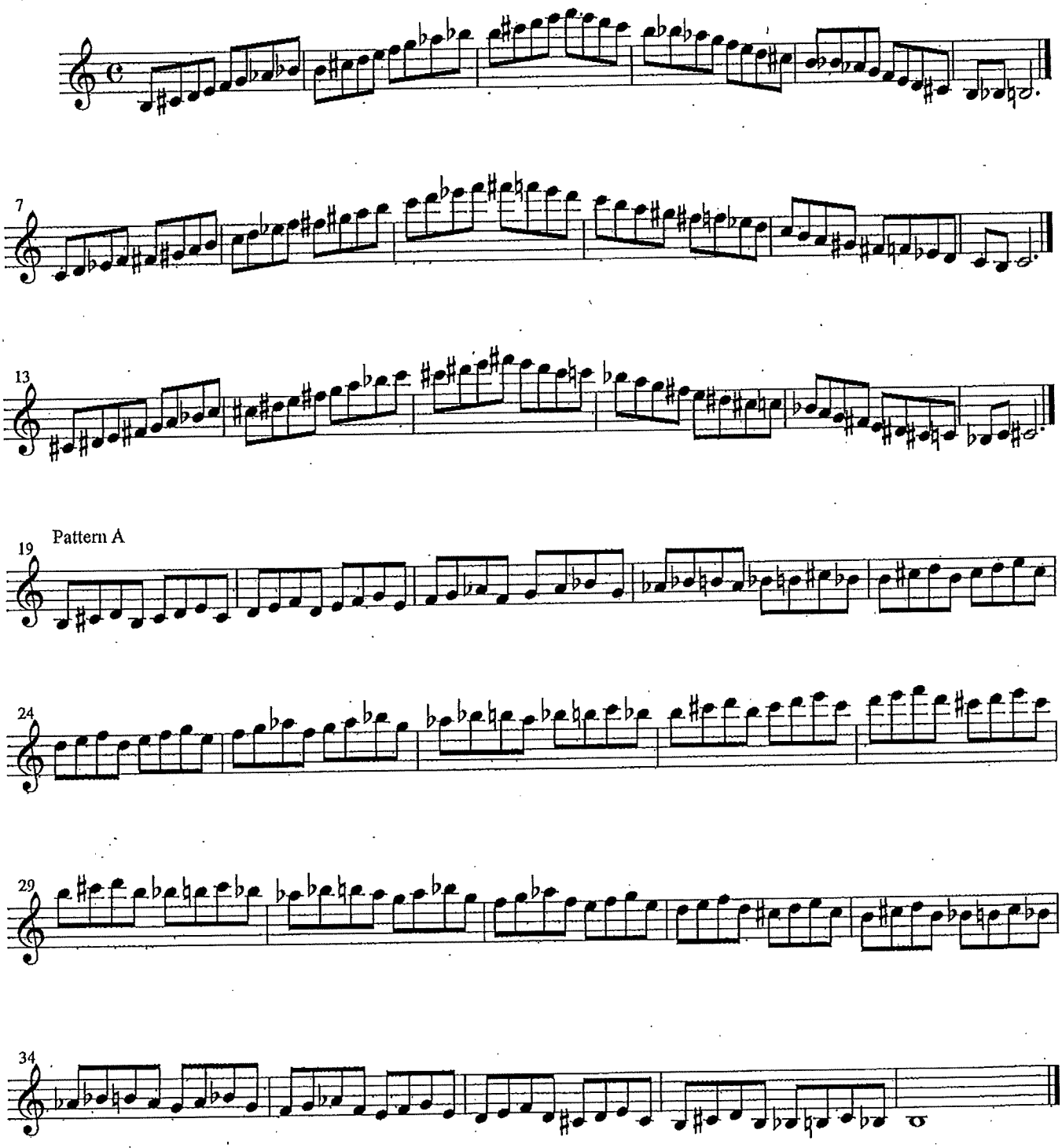

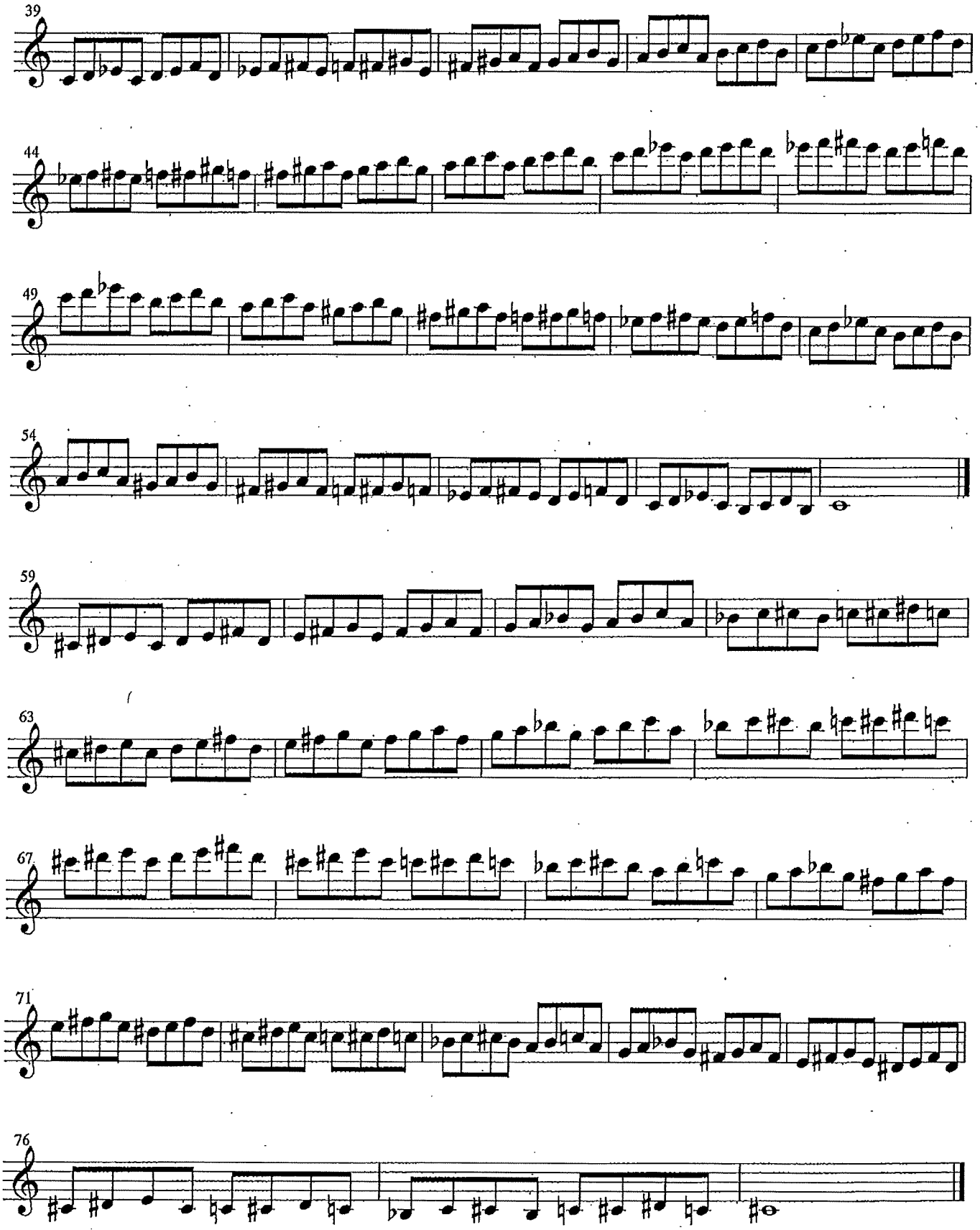
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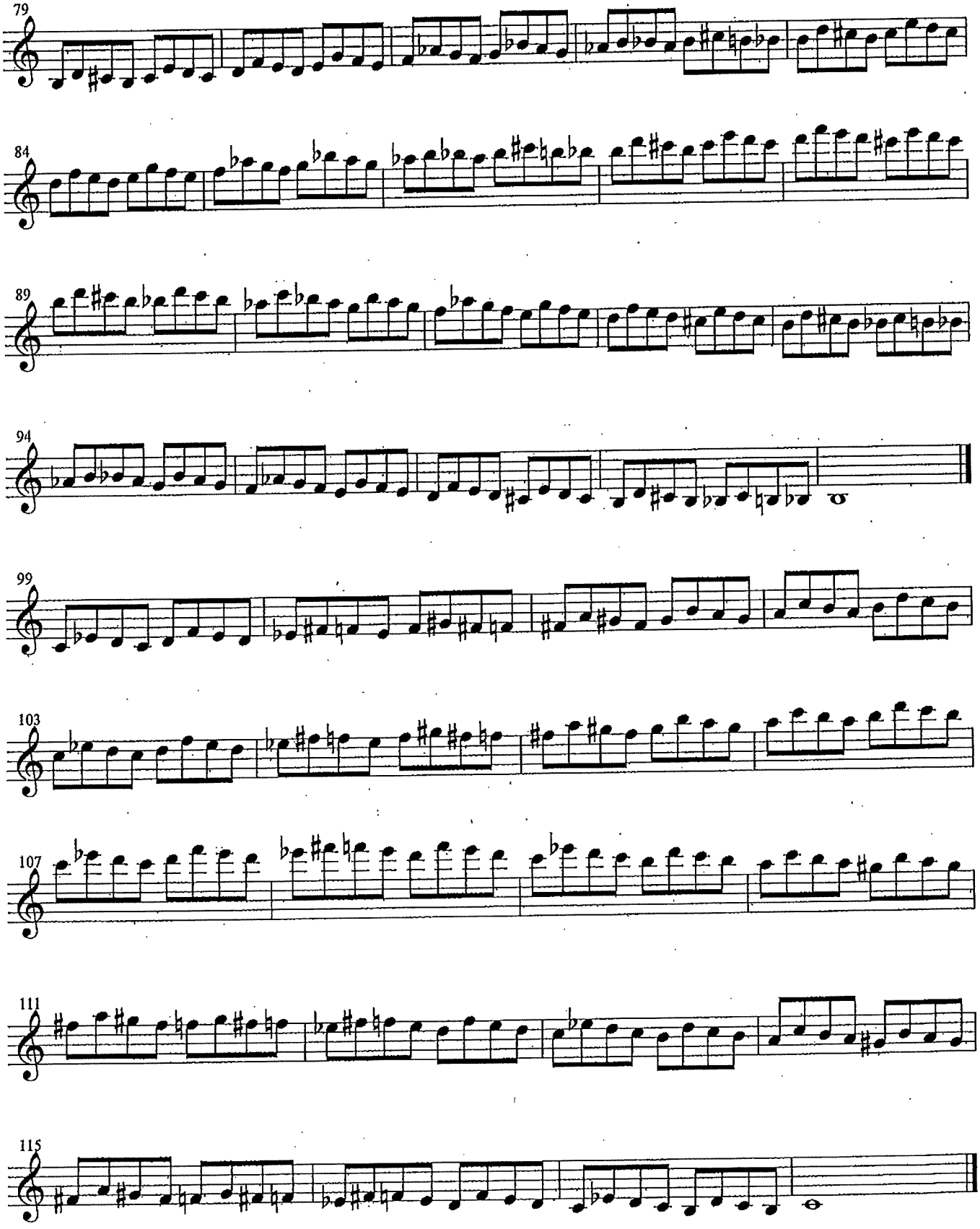

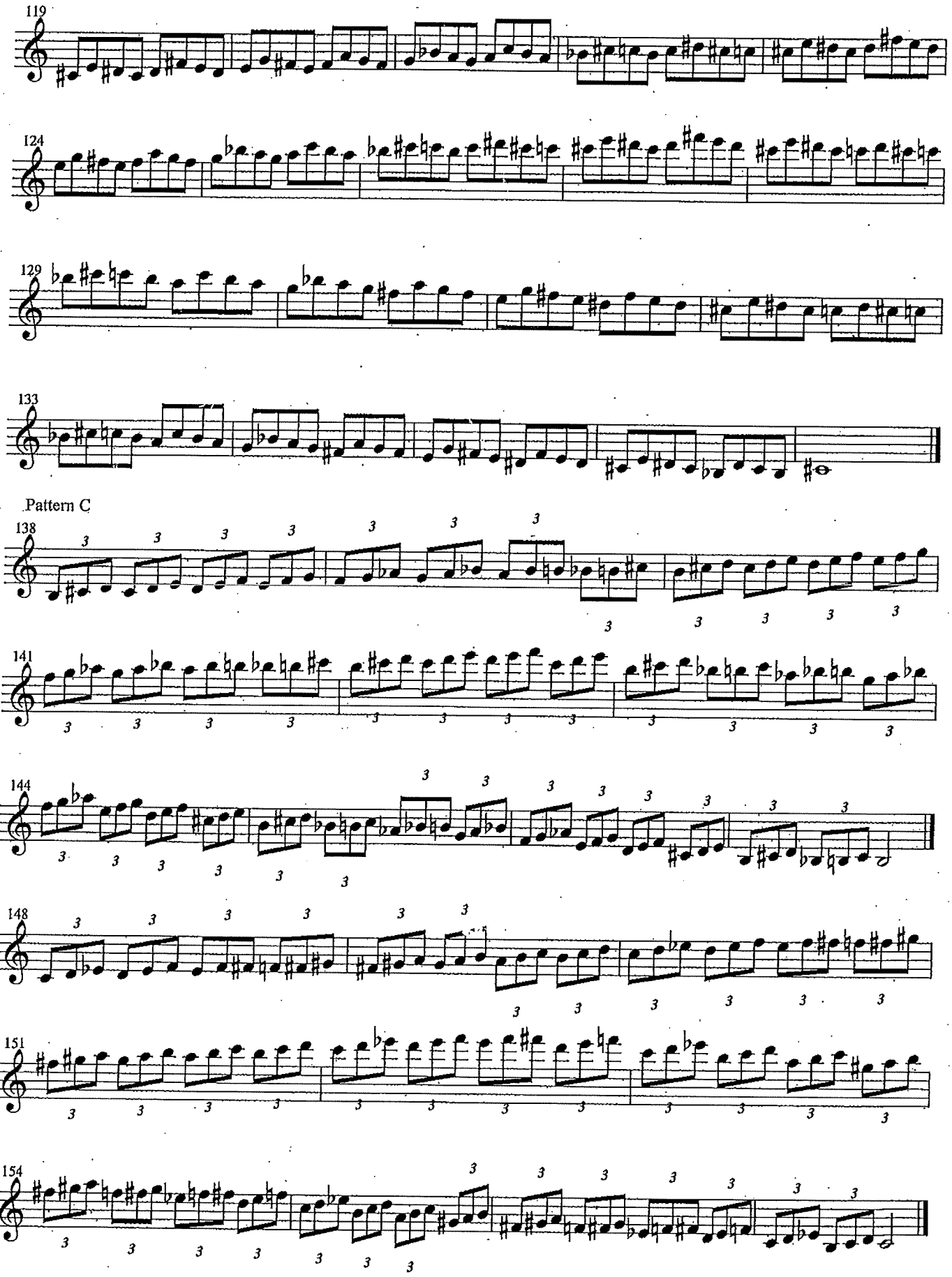
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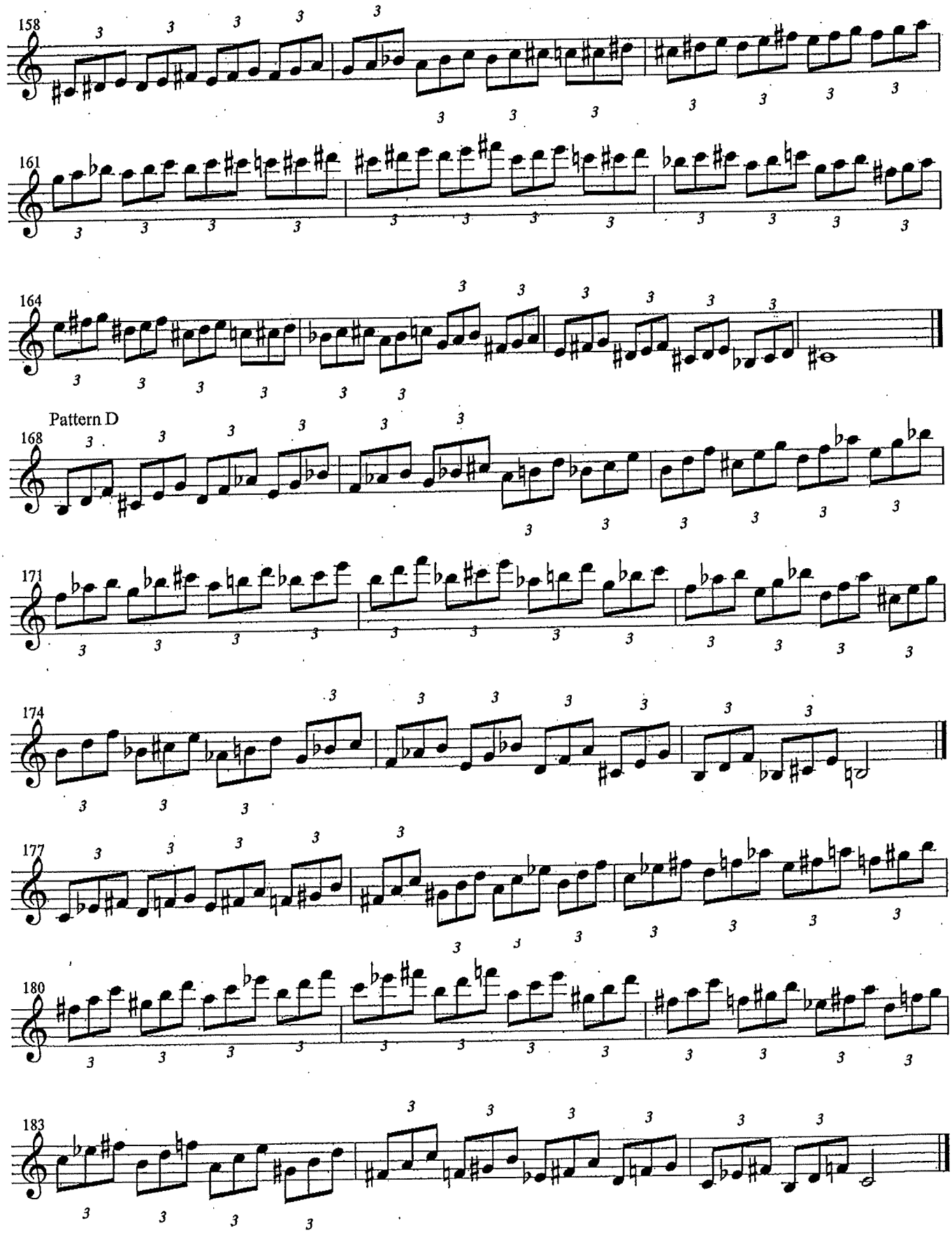
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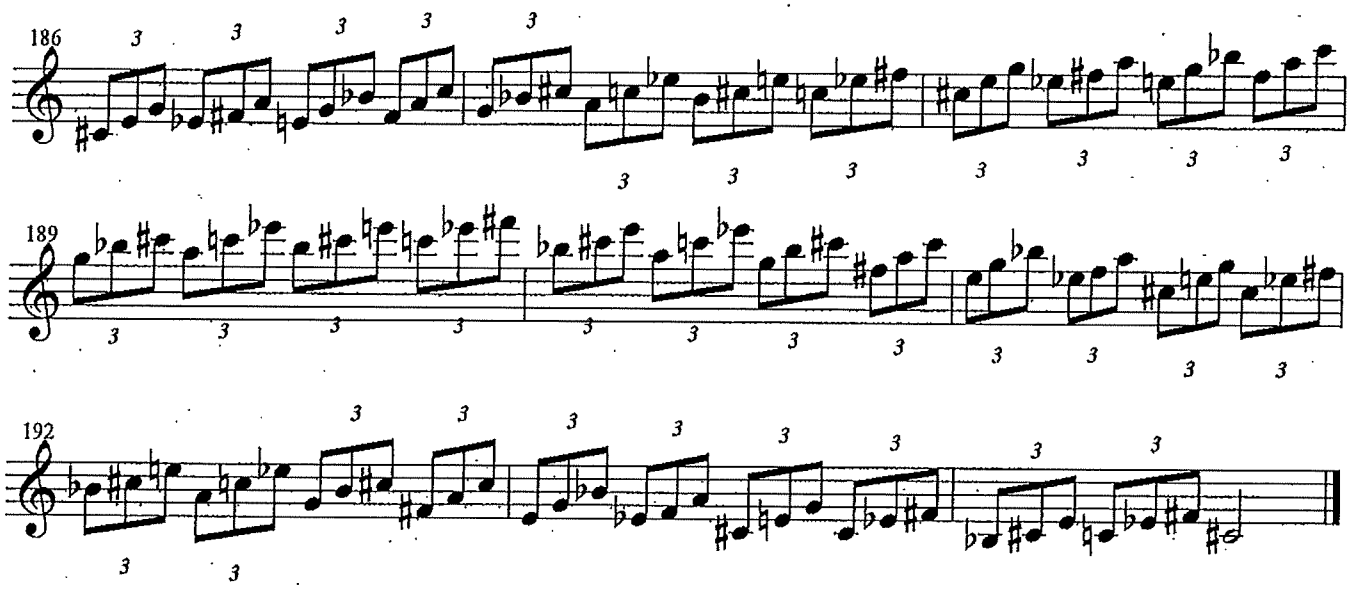
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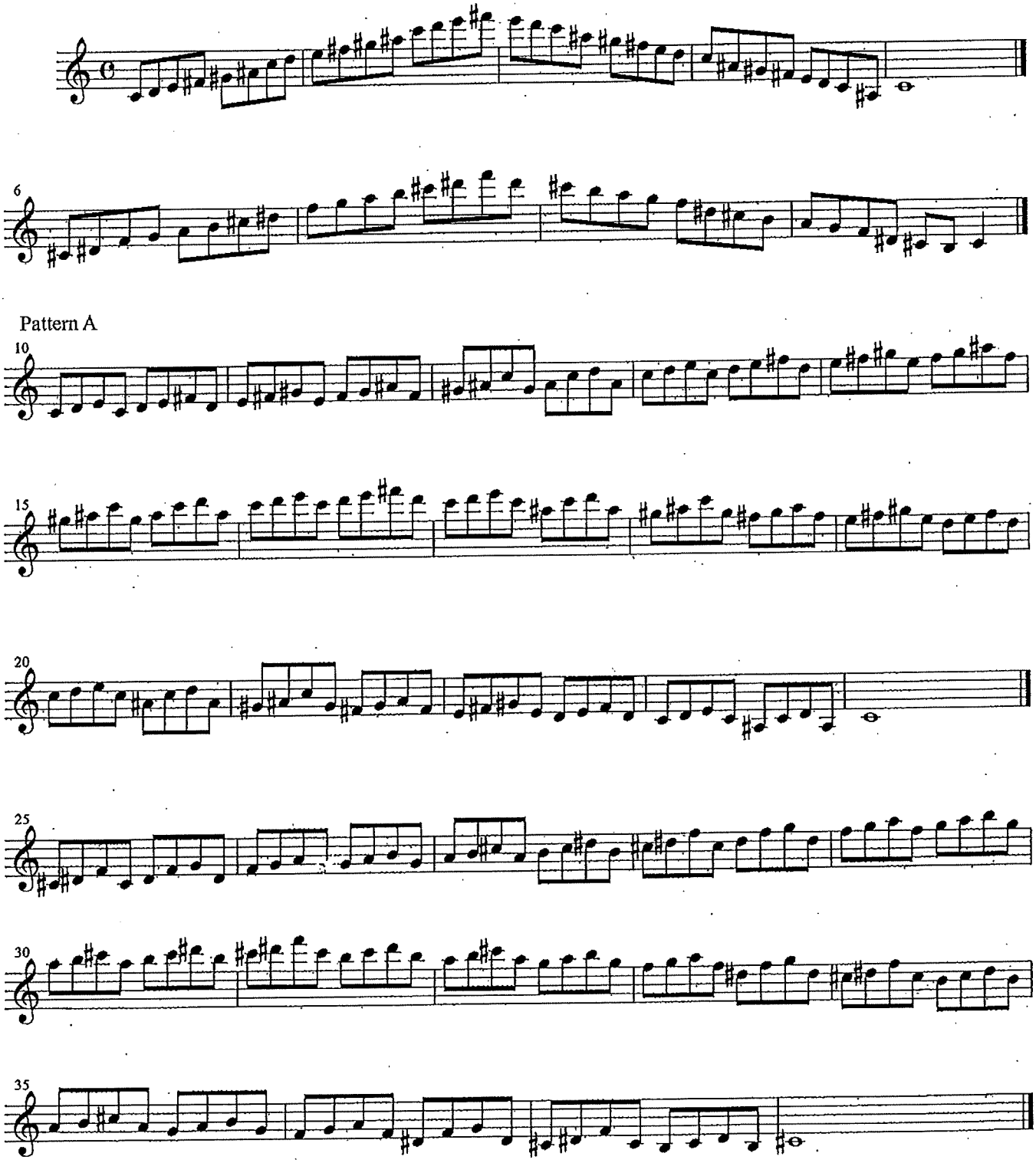
Whole Tone



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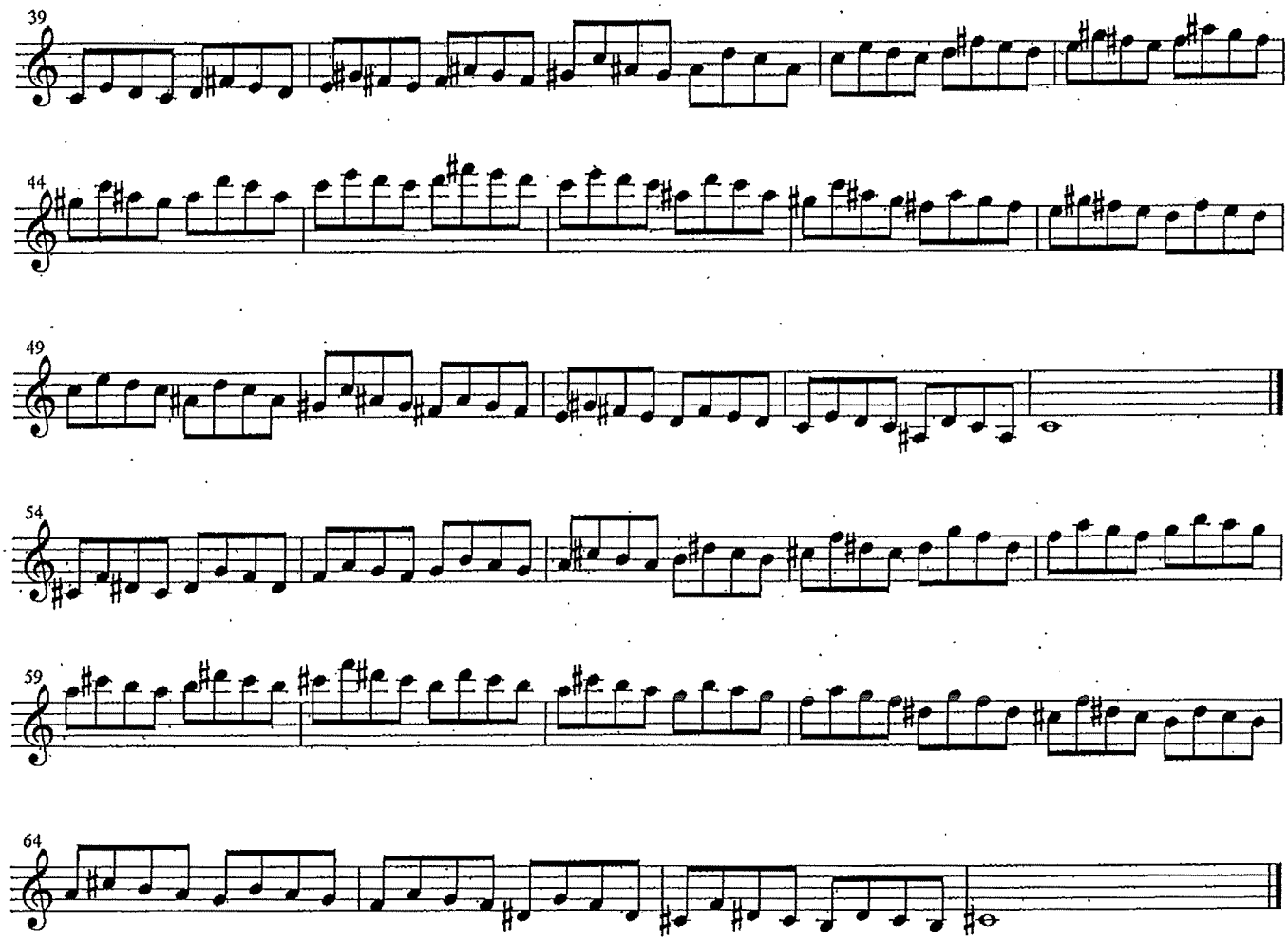

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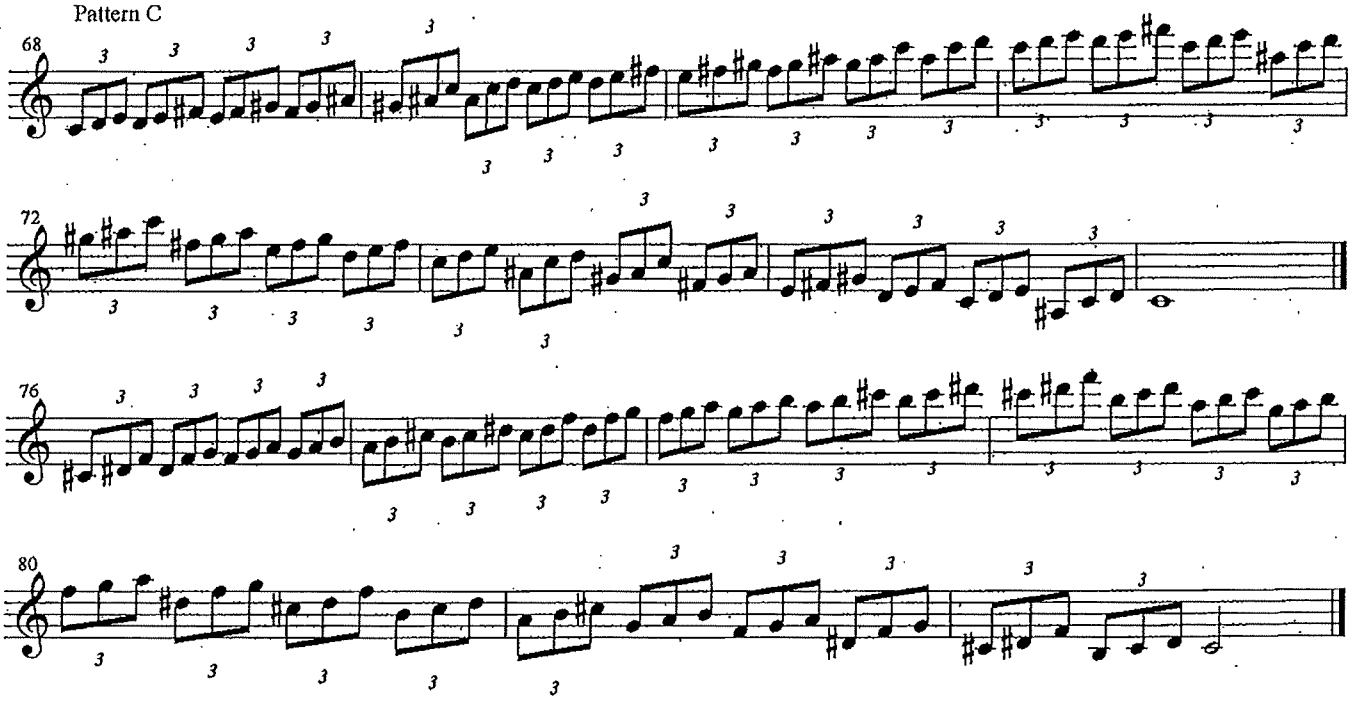

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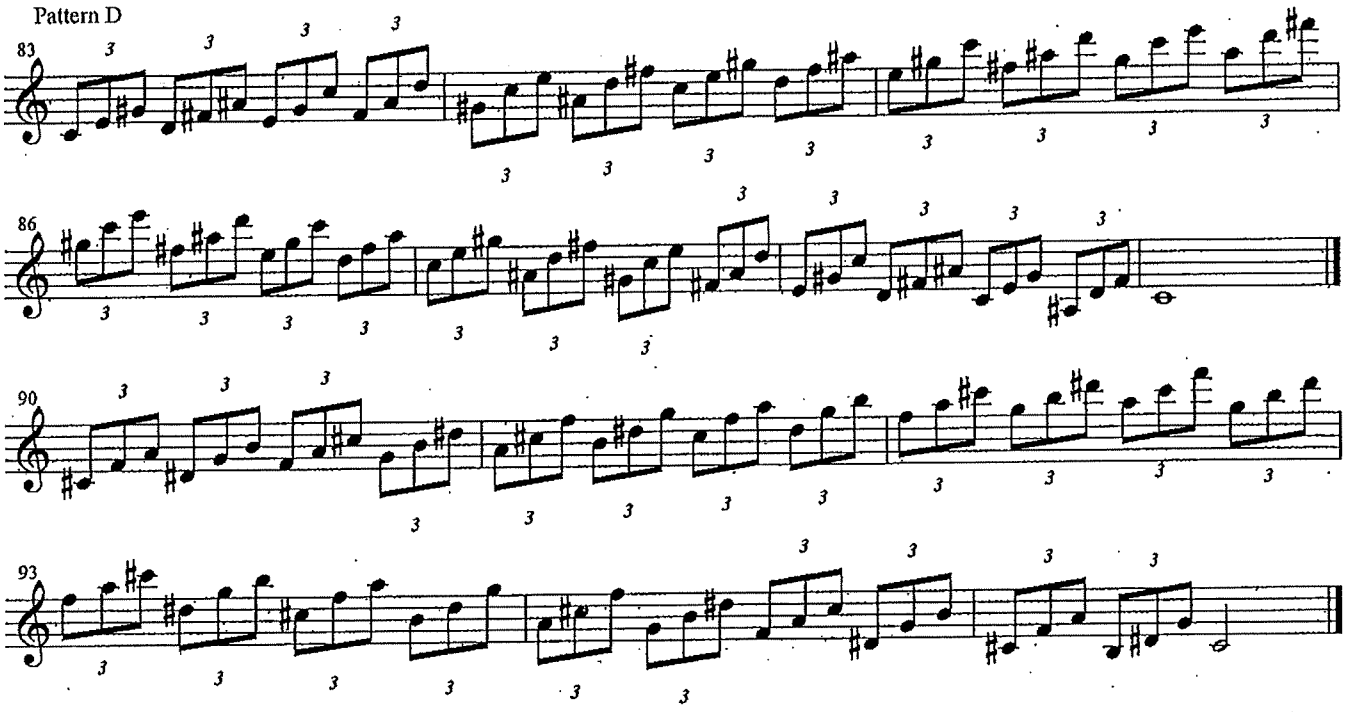
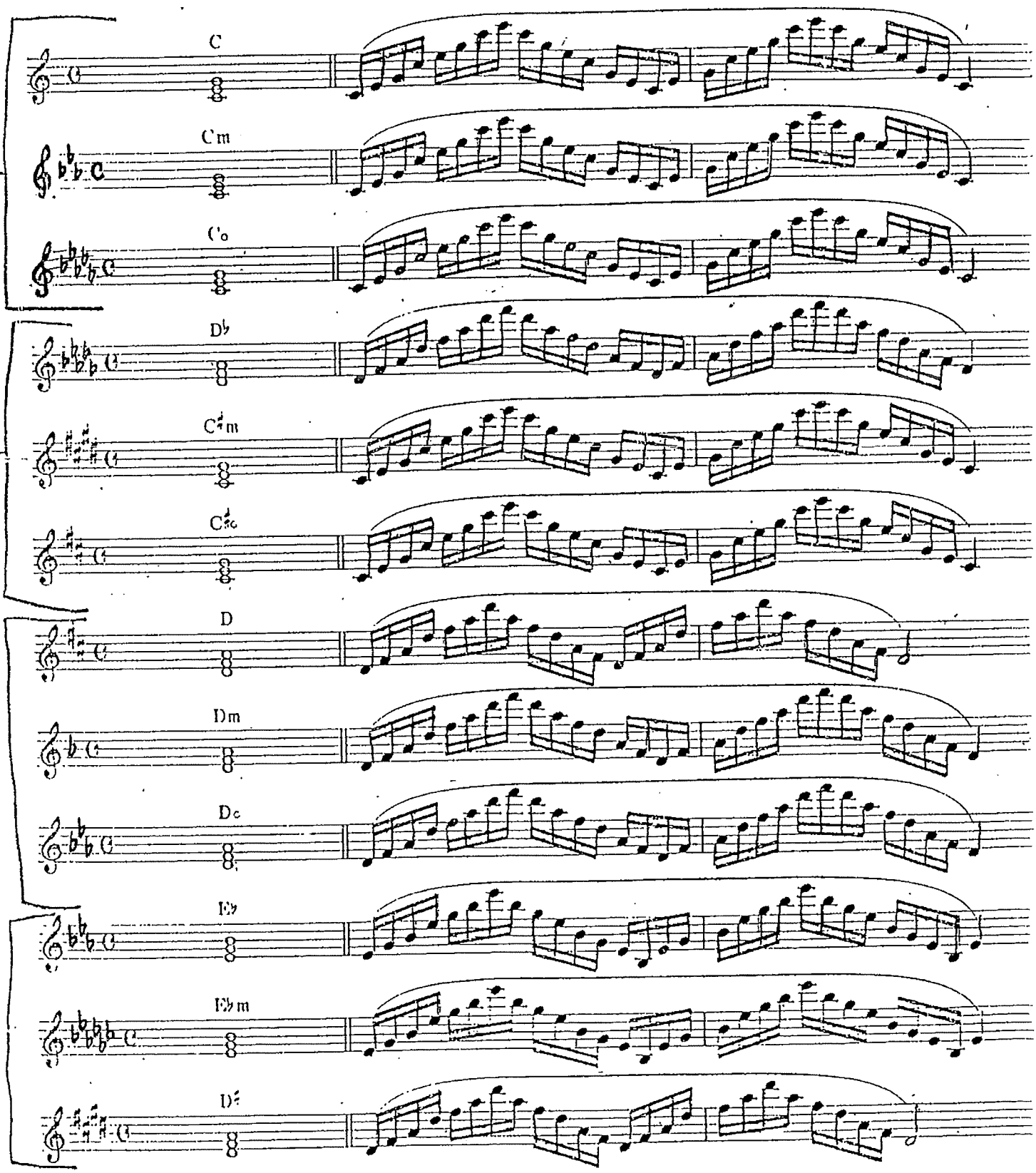
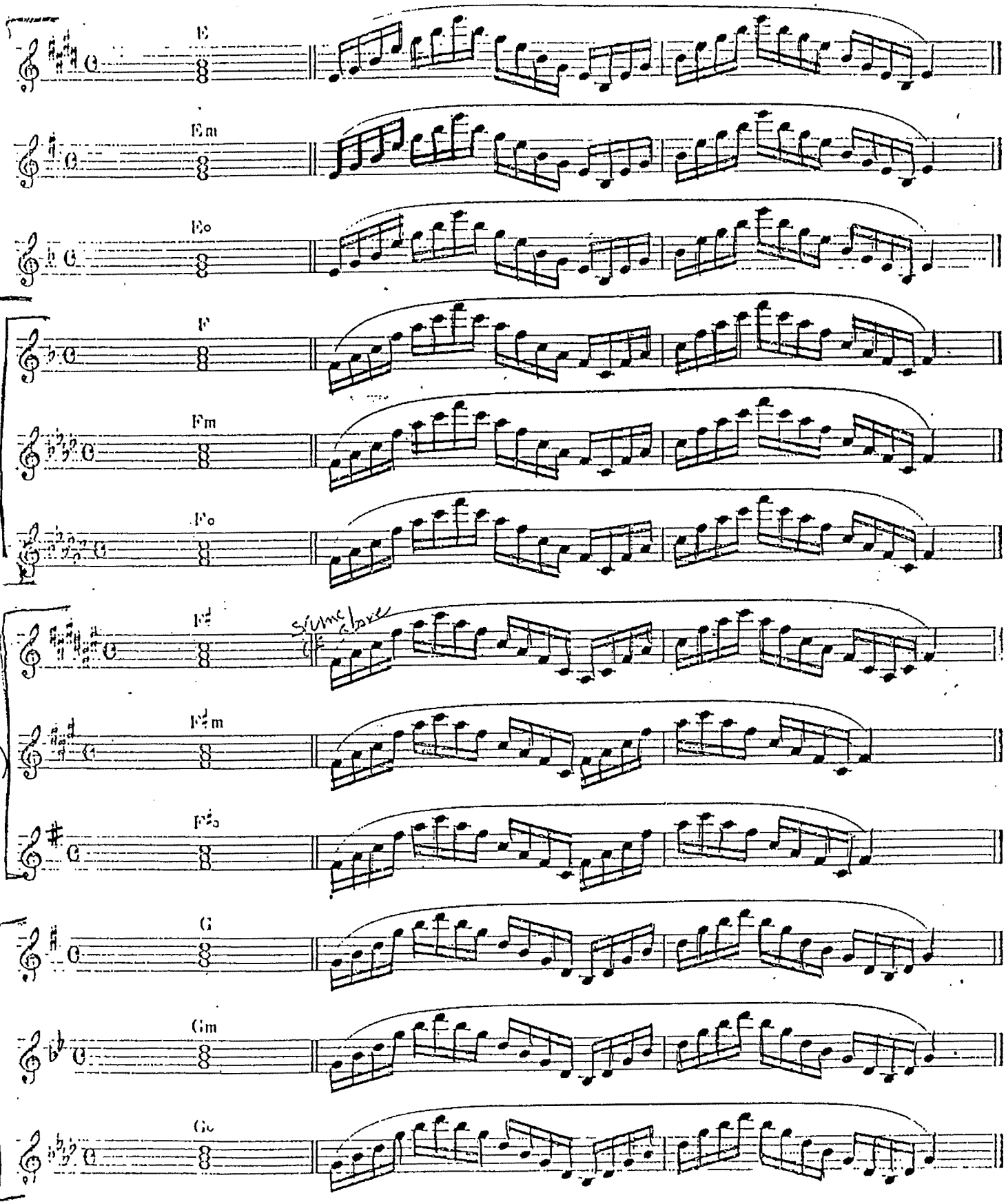


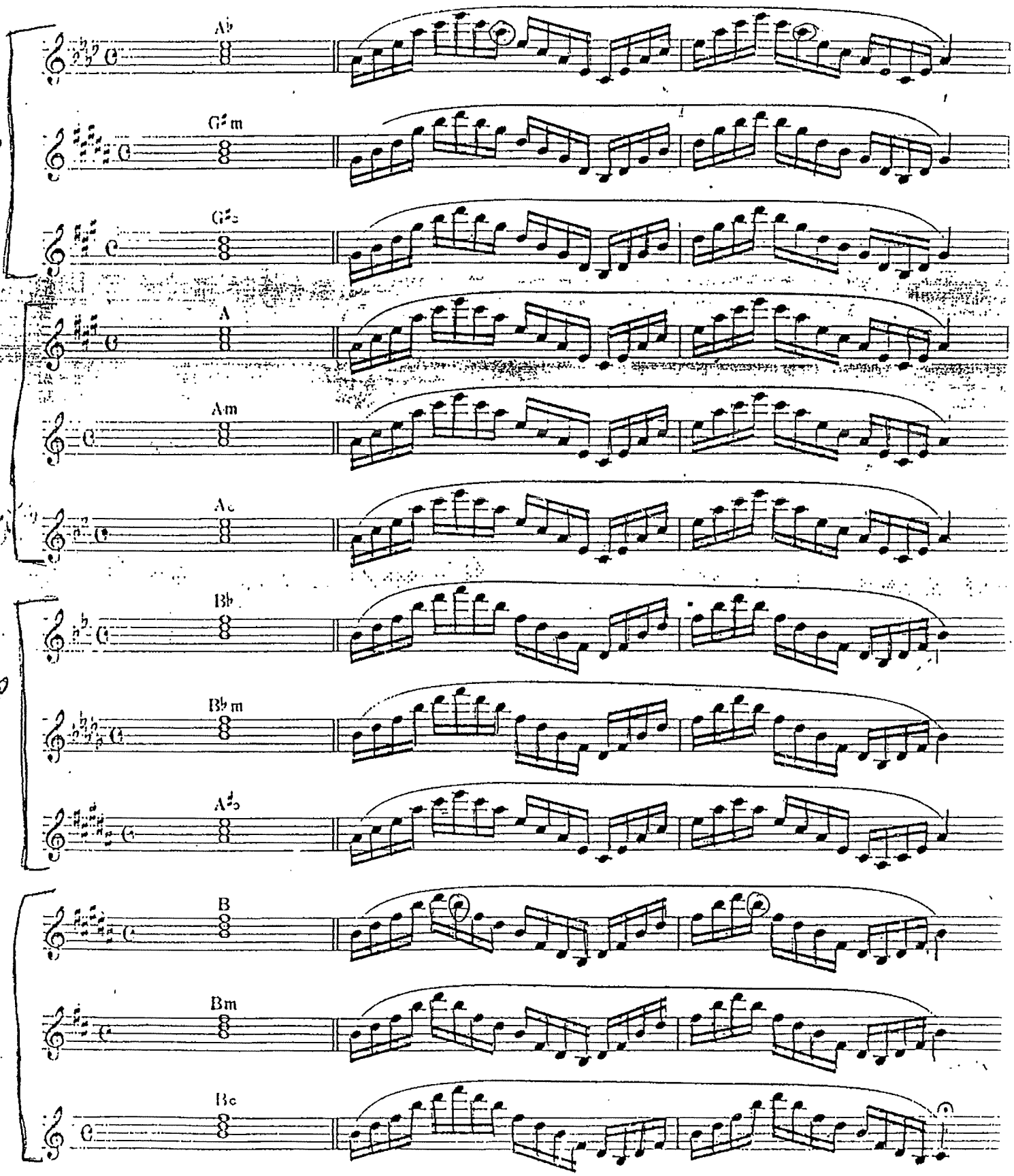
Triads

Major, Minor, Diminished




E
Em
Eo
F
Fm
Fo
F♯
F♯m
F♯o
G
Gm
Go

♩=70



25 Daily Exercises
FOR SAXOPHONE

H. KLOSE

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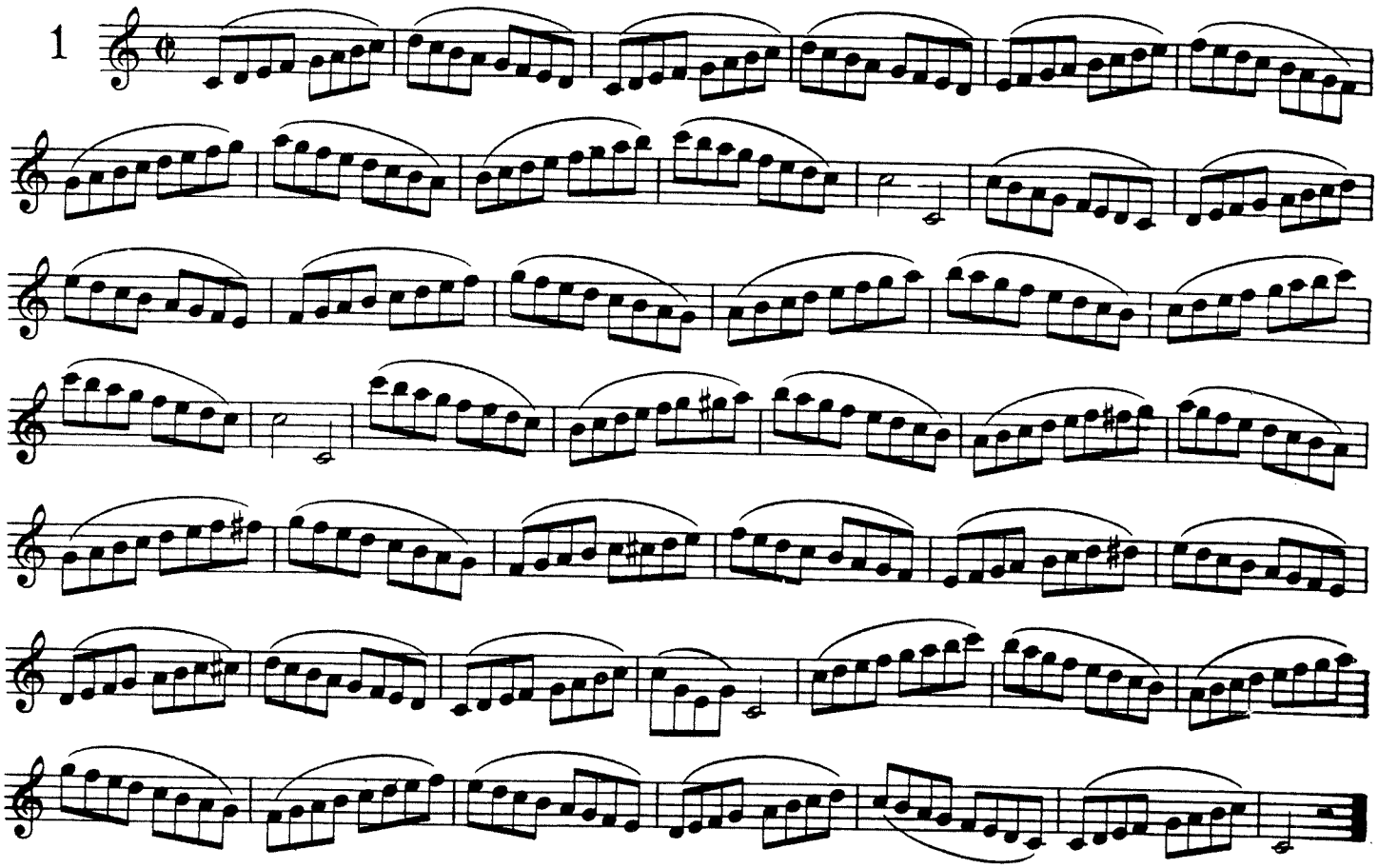

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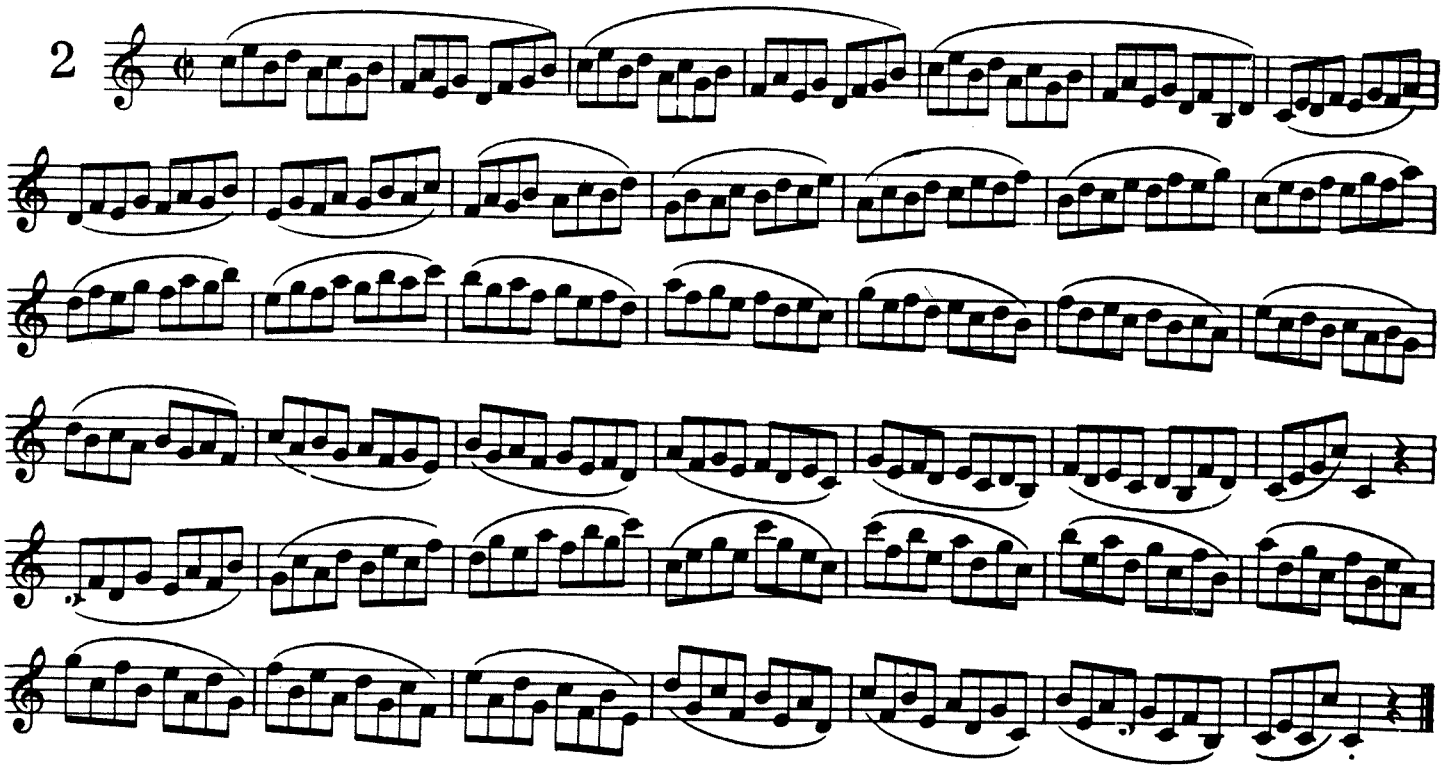

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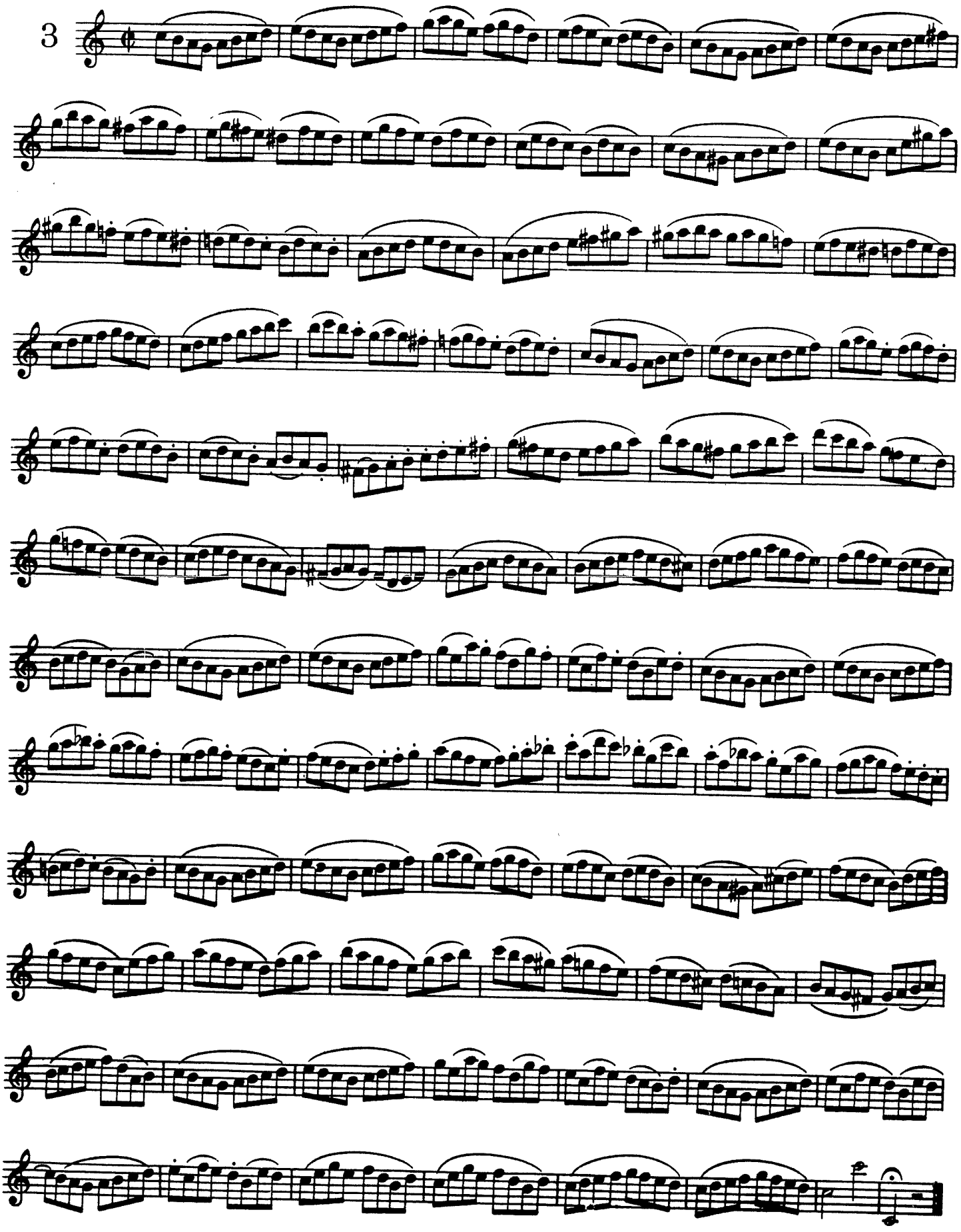
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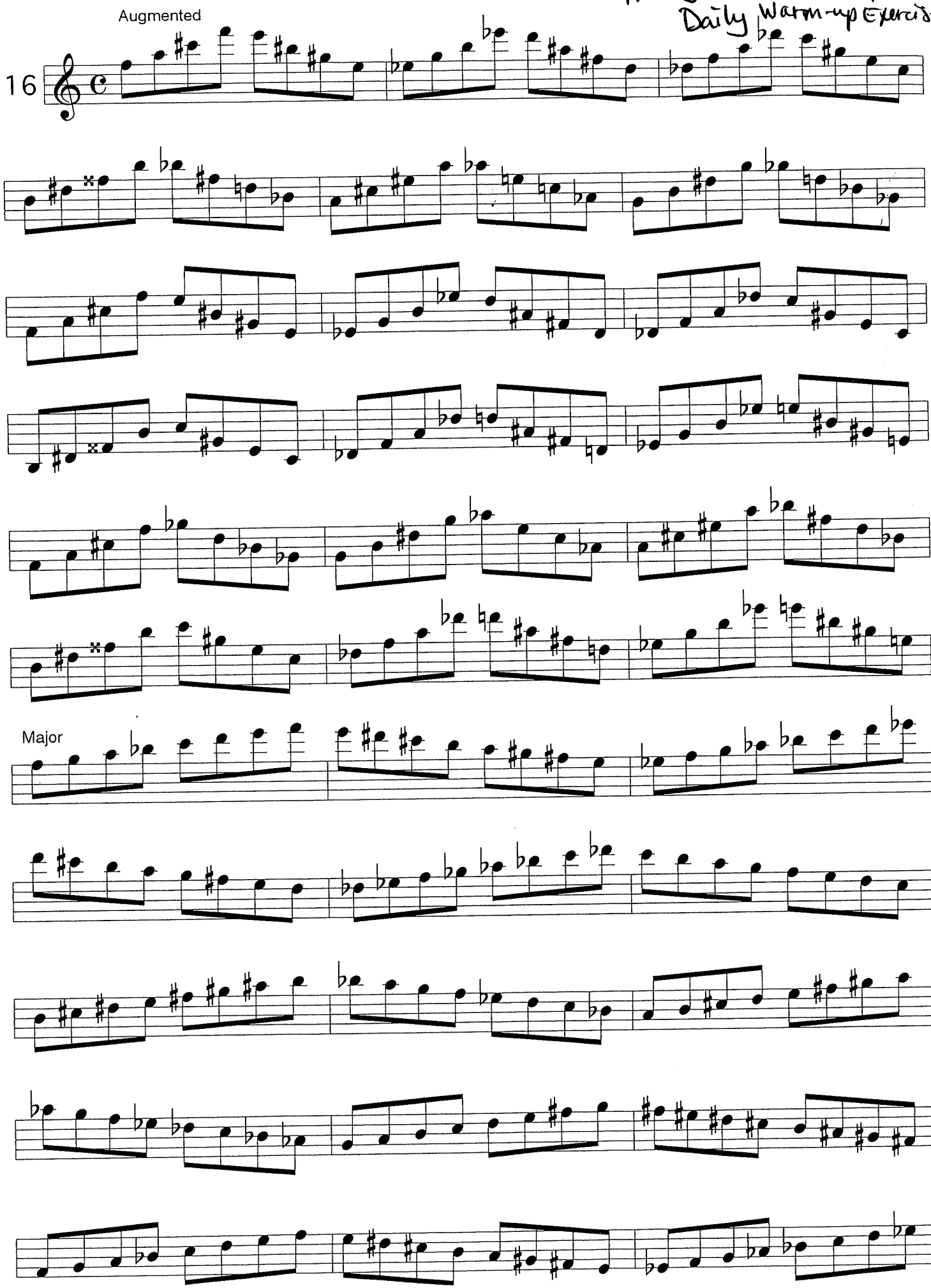
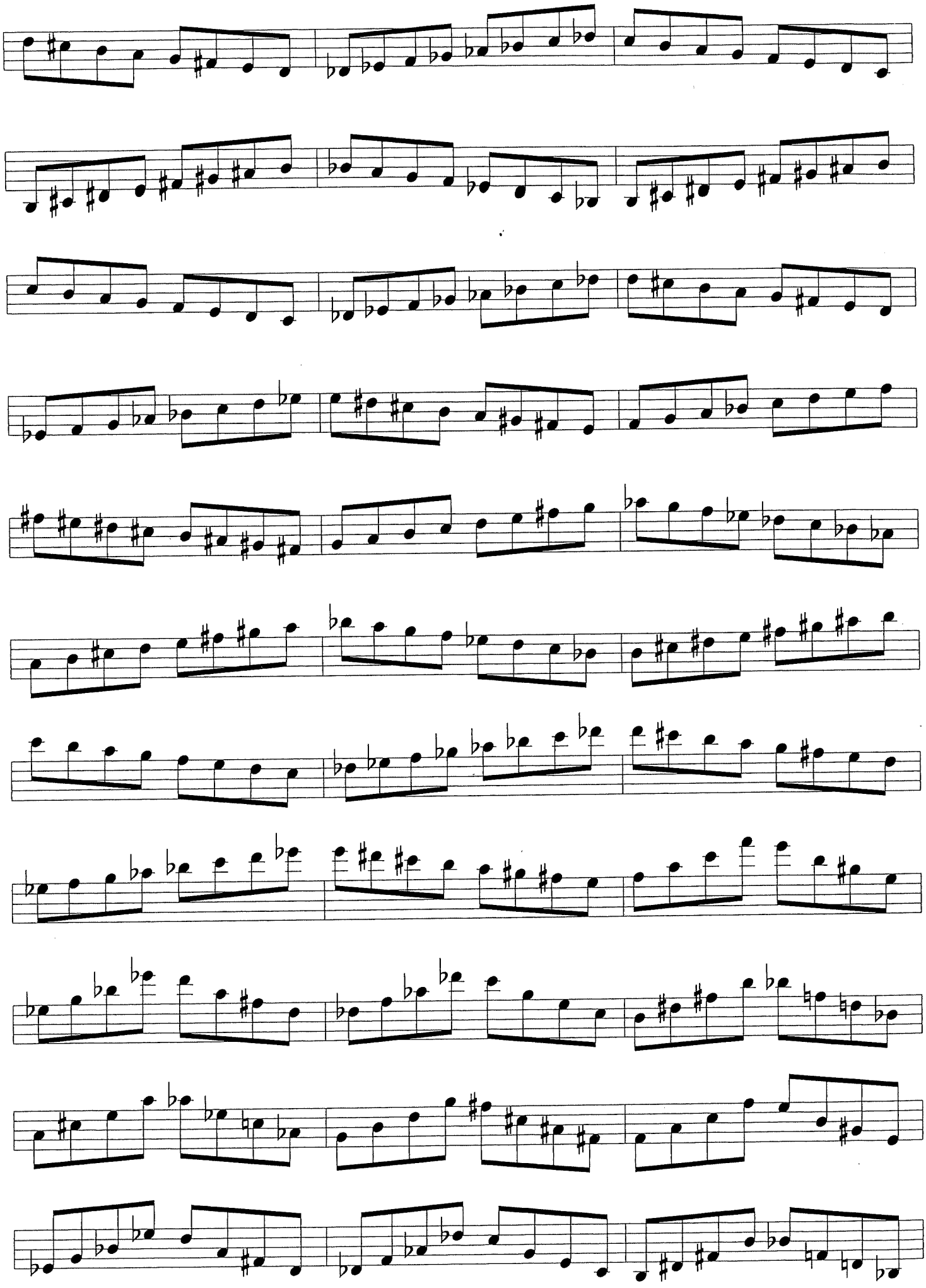
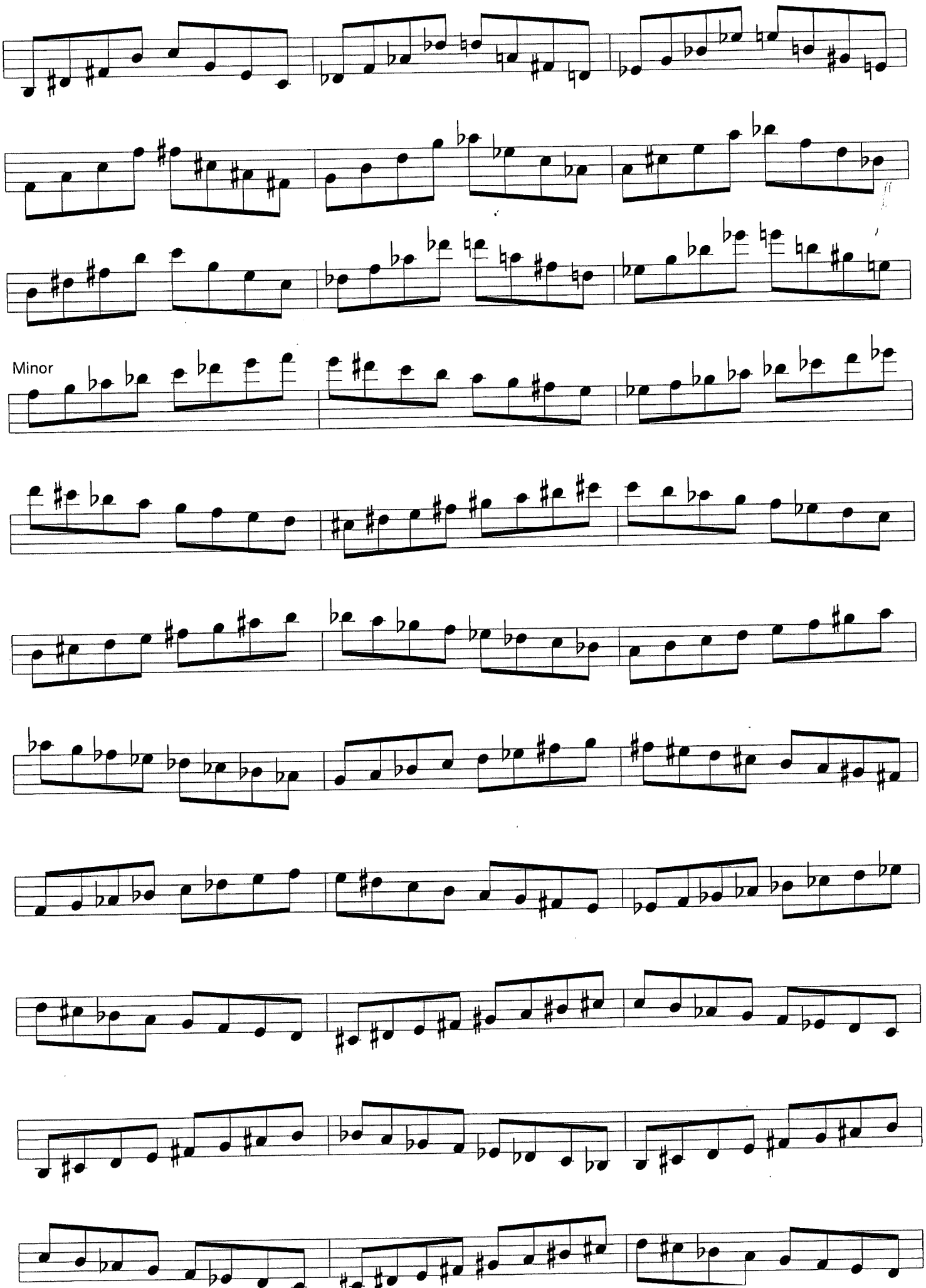
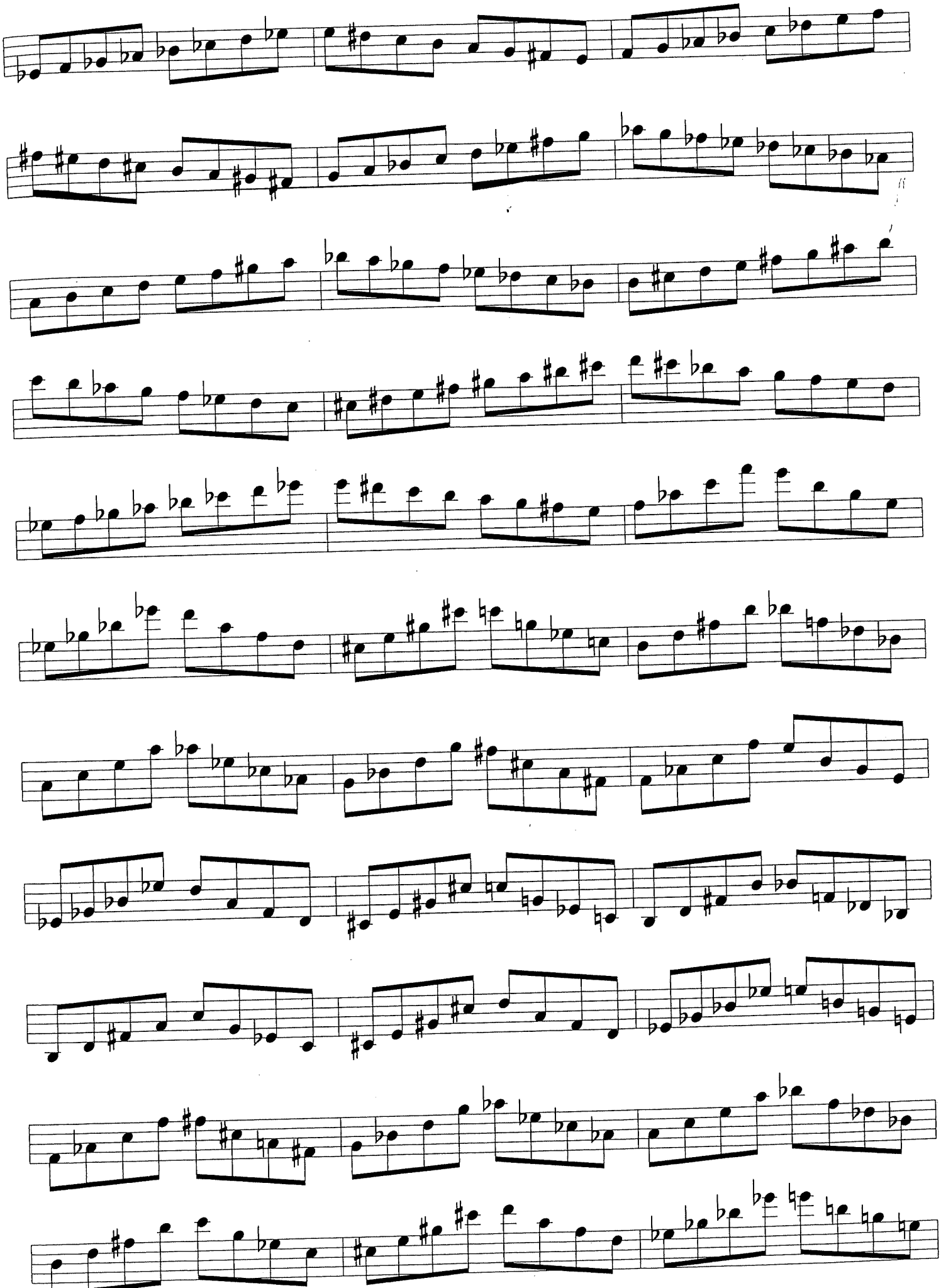
GRAND EXERCISE

from Jackie McLean Daily Warm-up Exercises






Minor



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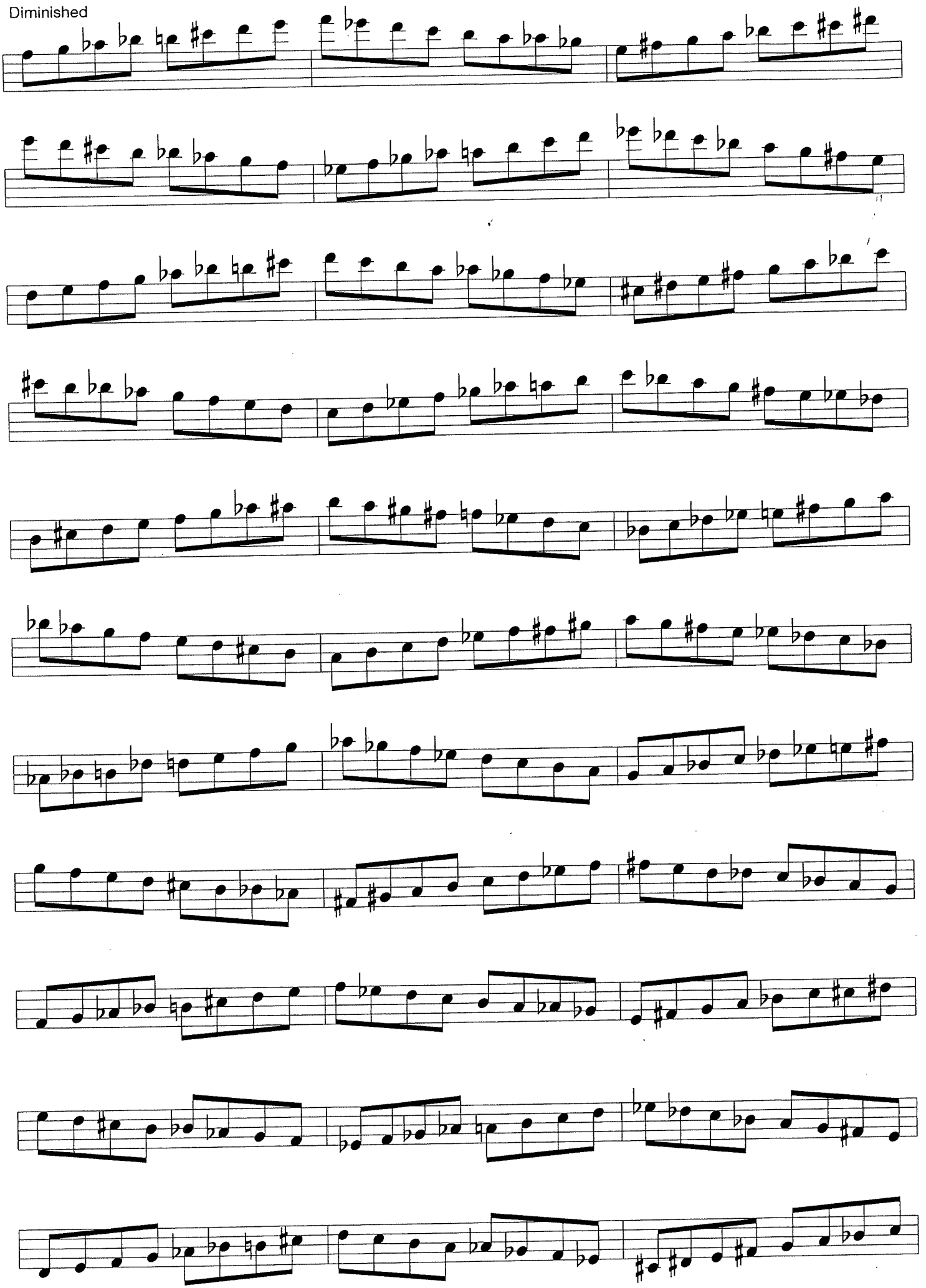

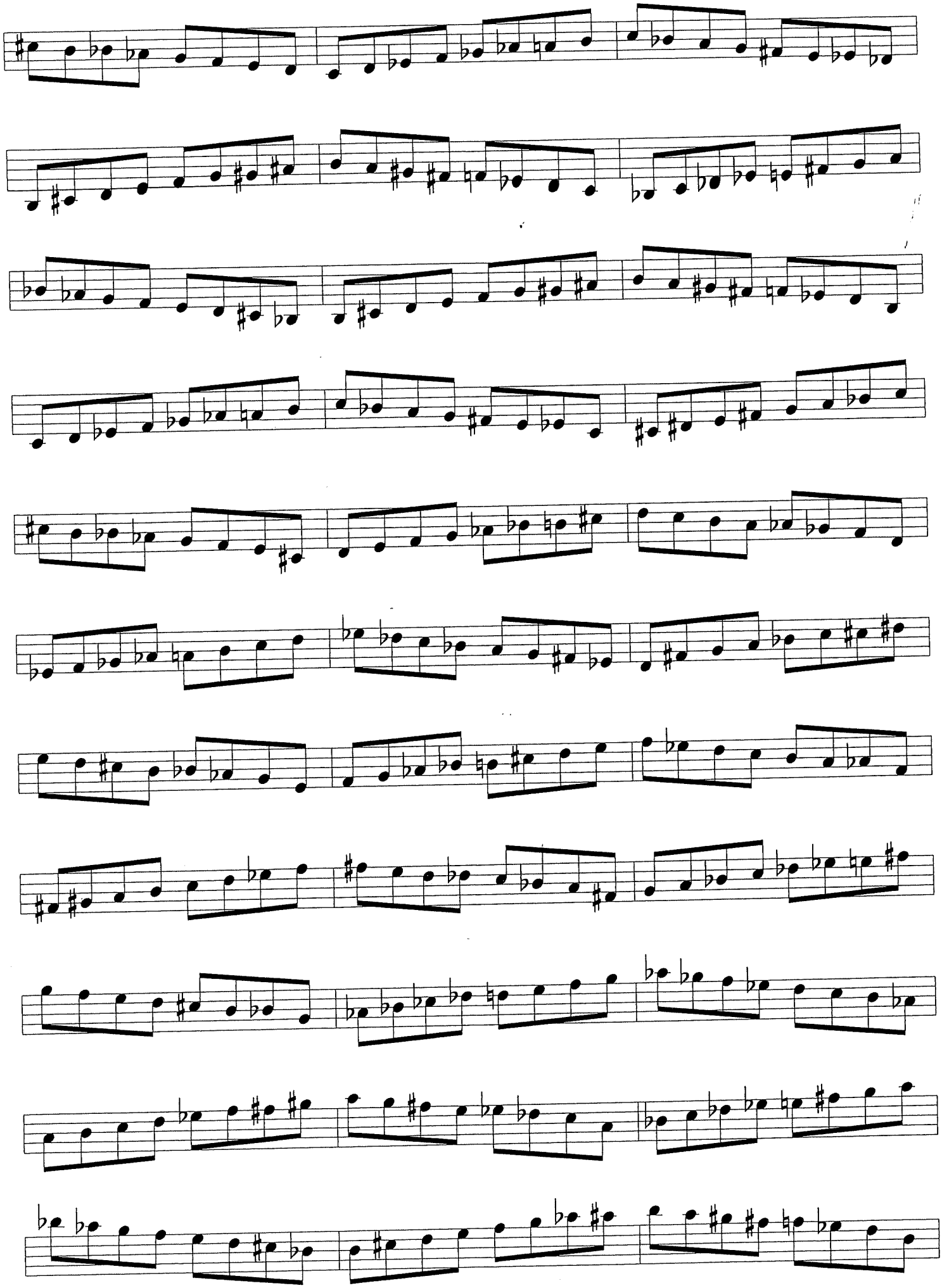

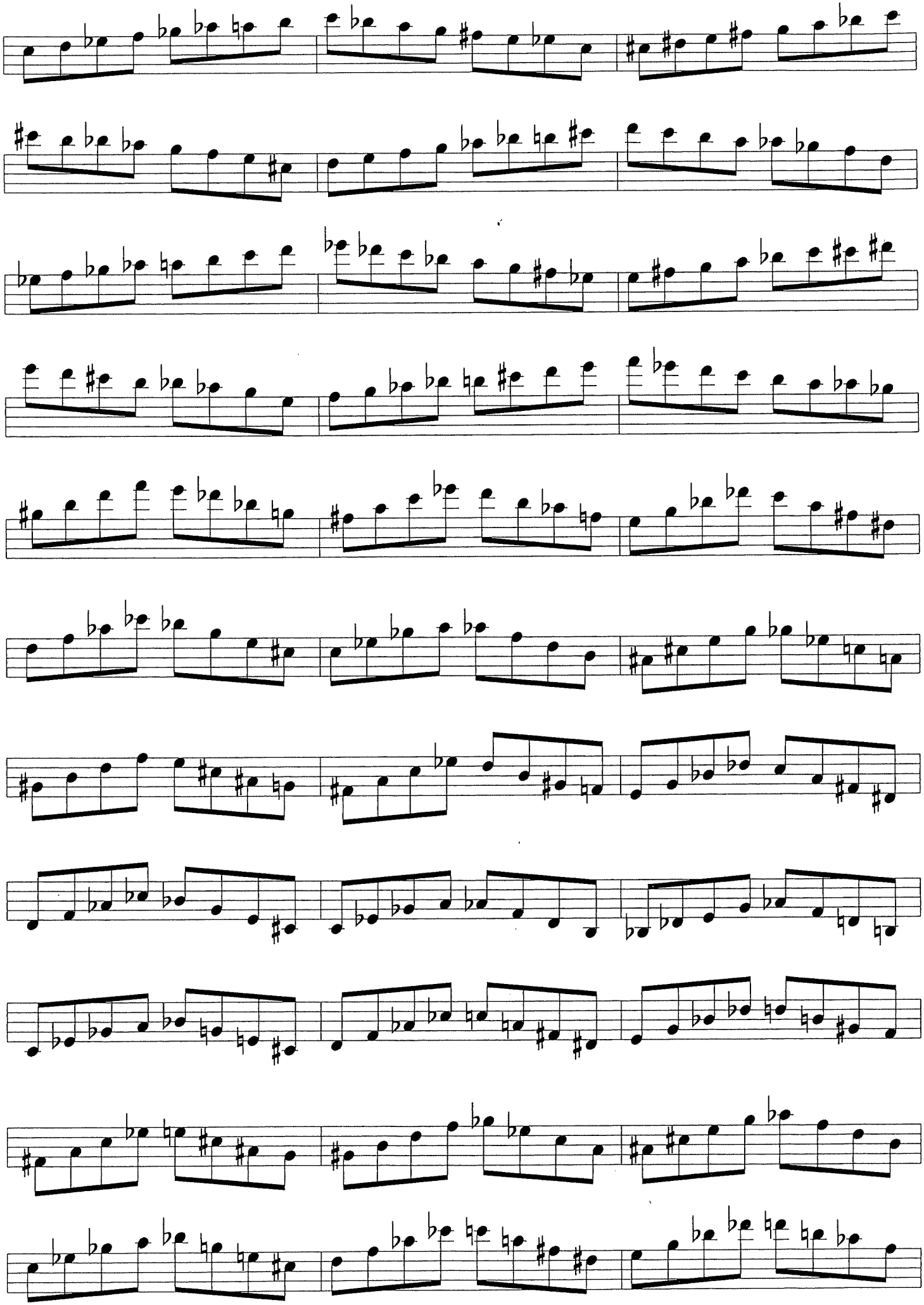

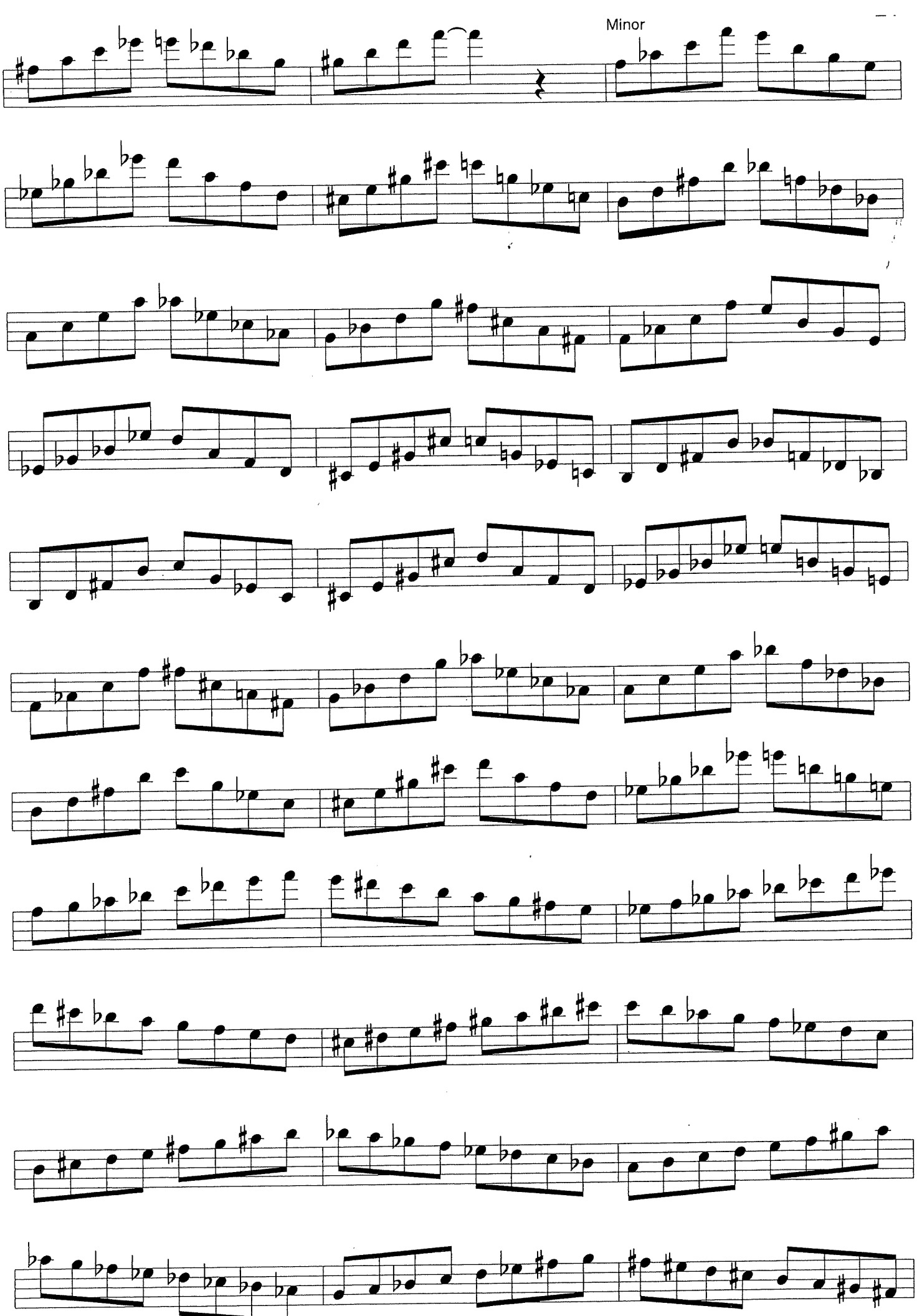
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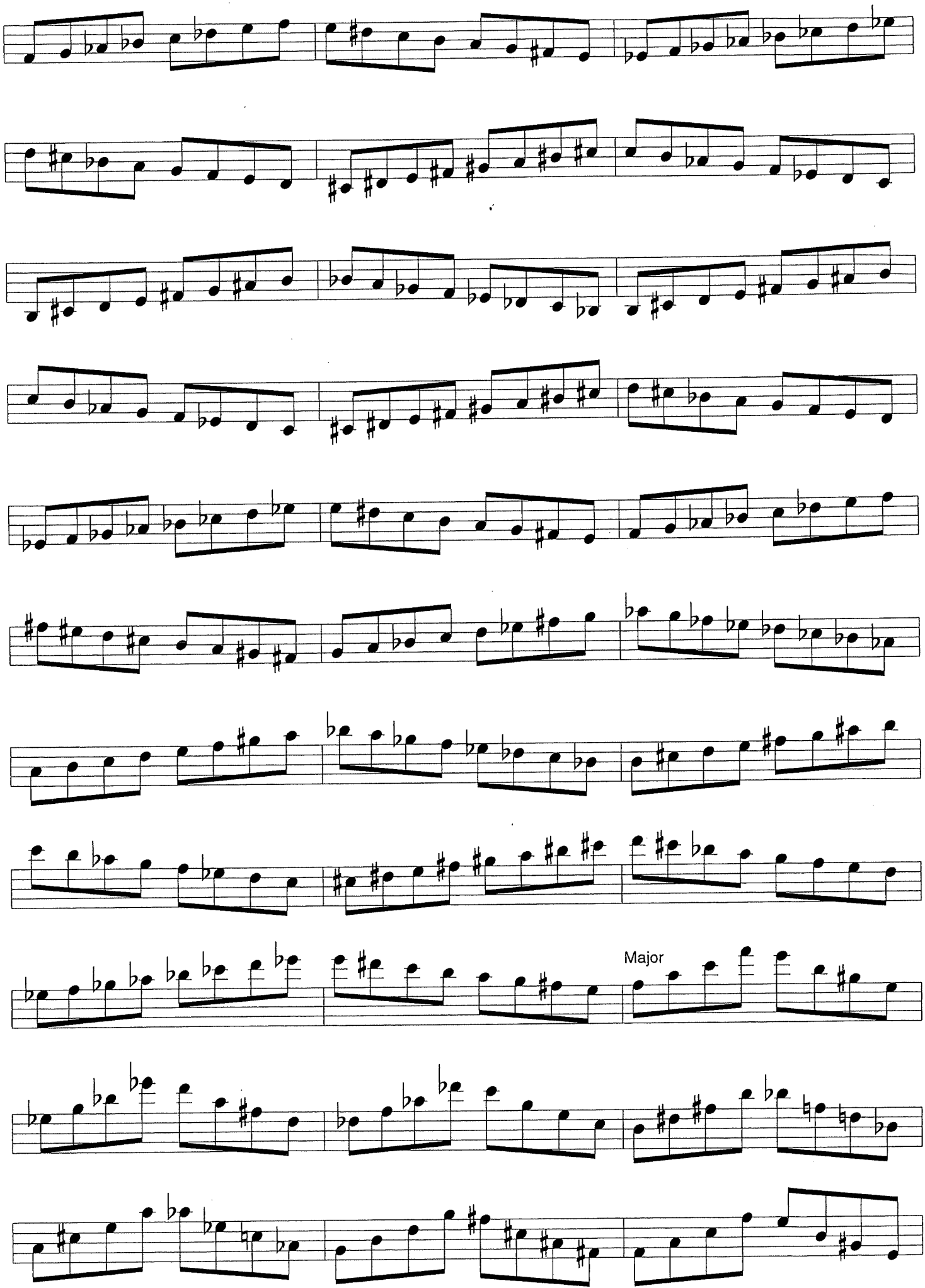
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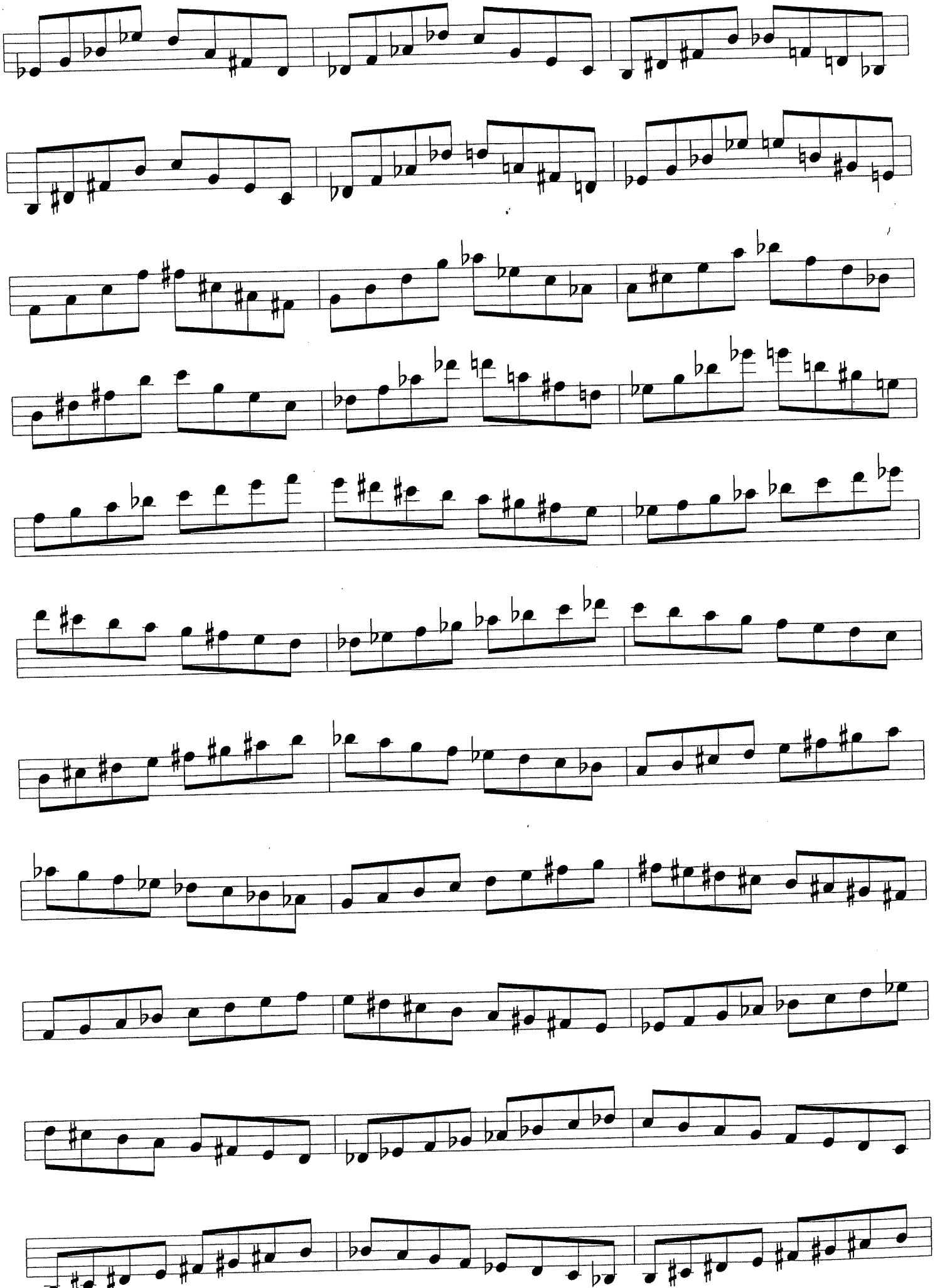
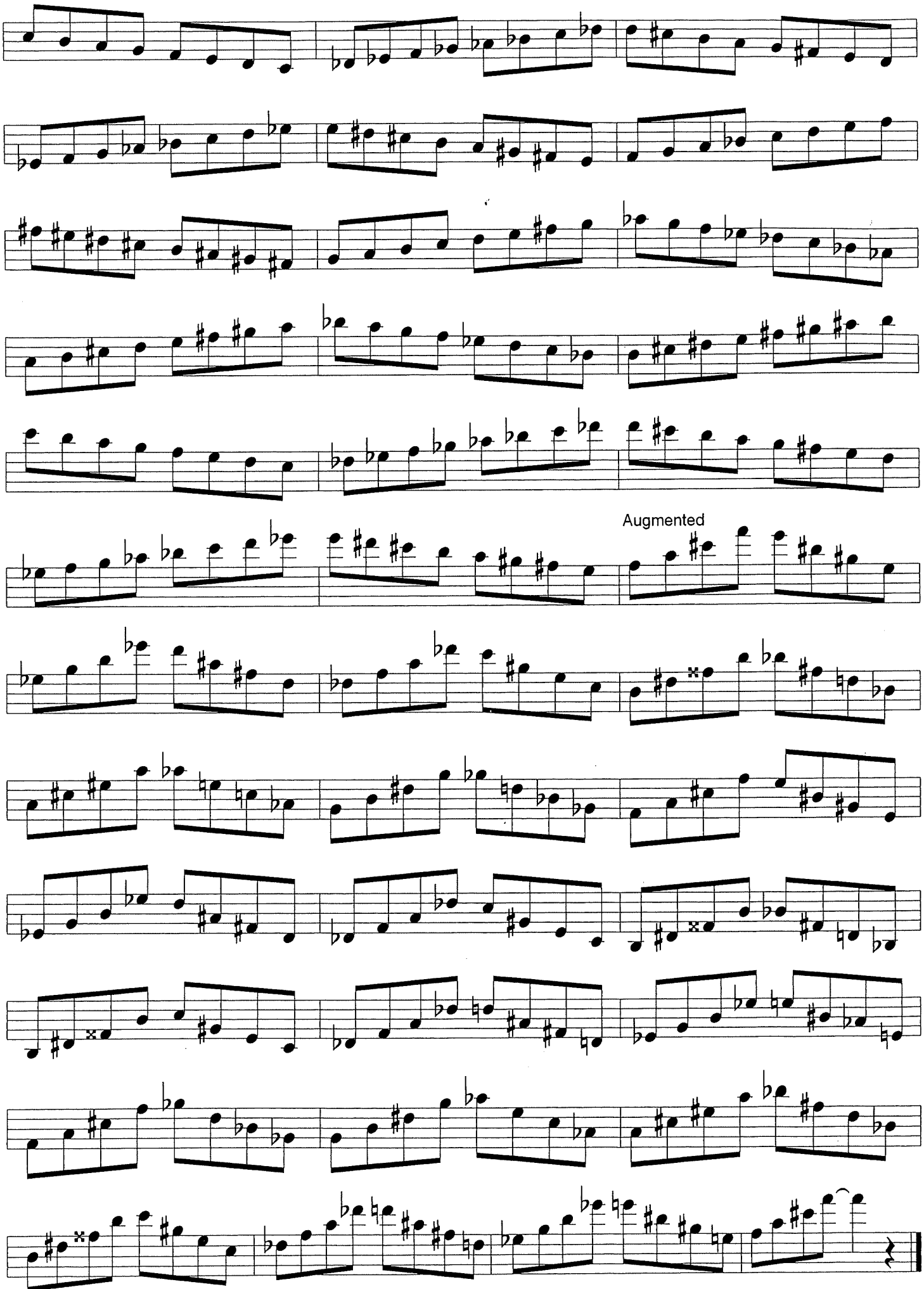
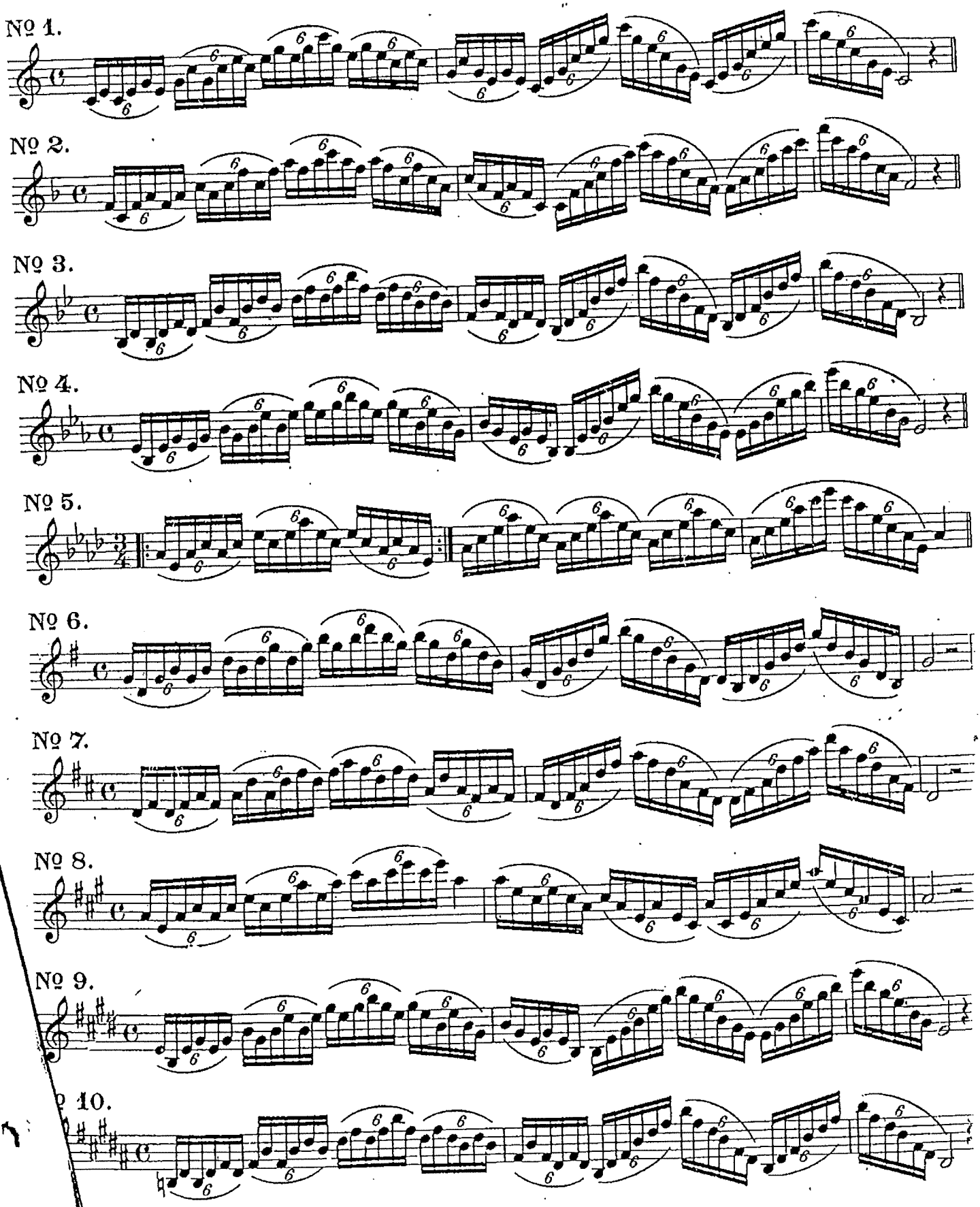



Augmented

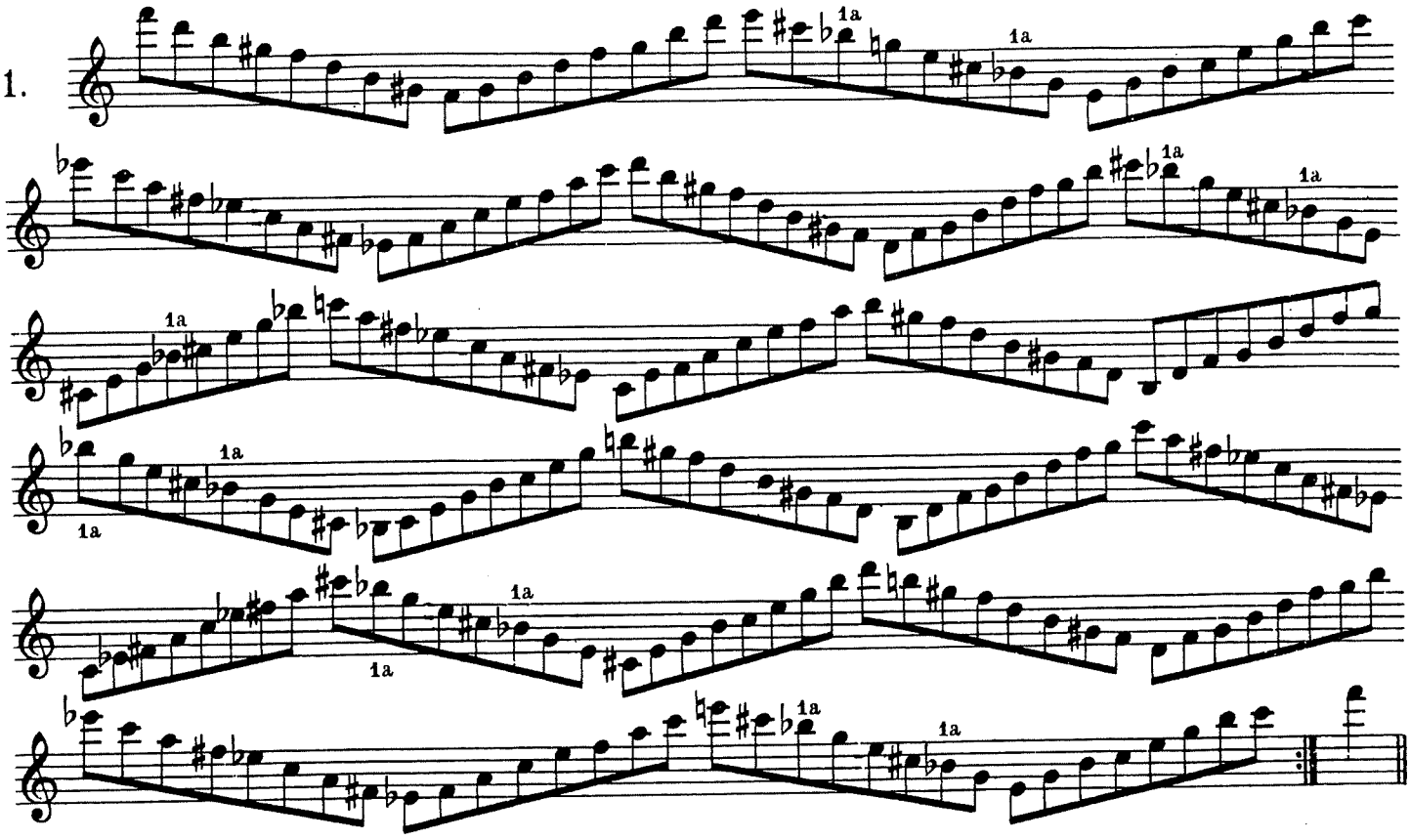
Ten Studies on appeggios in different Major Keys.



158 SAXOPHONE EXERCISES

Sigurd M. Rascher

1.



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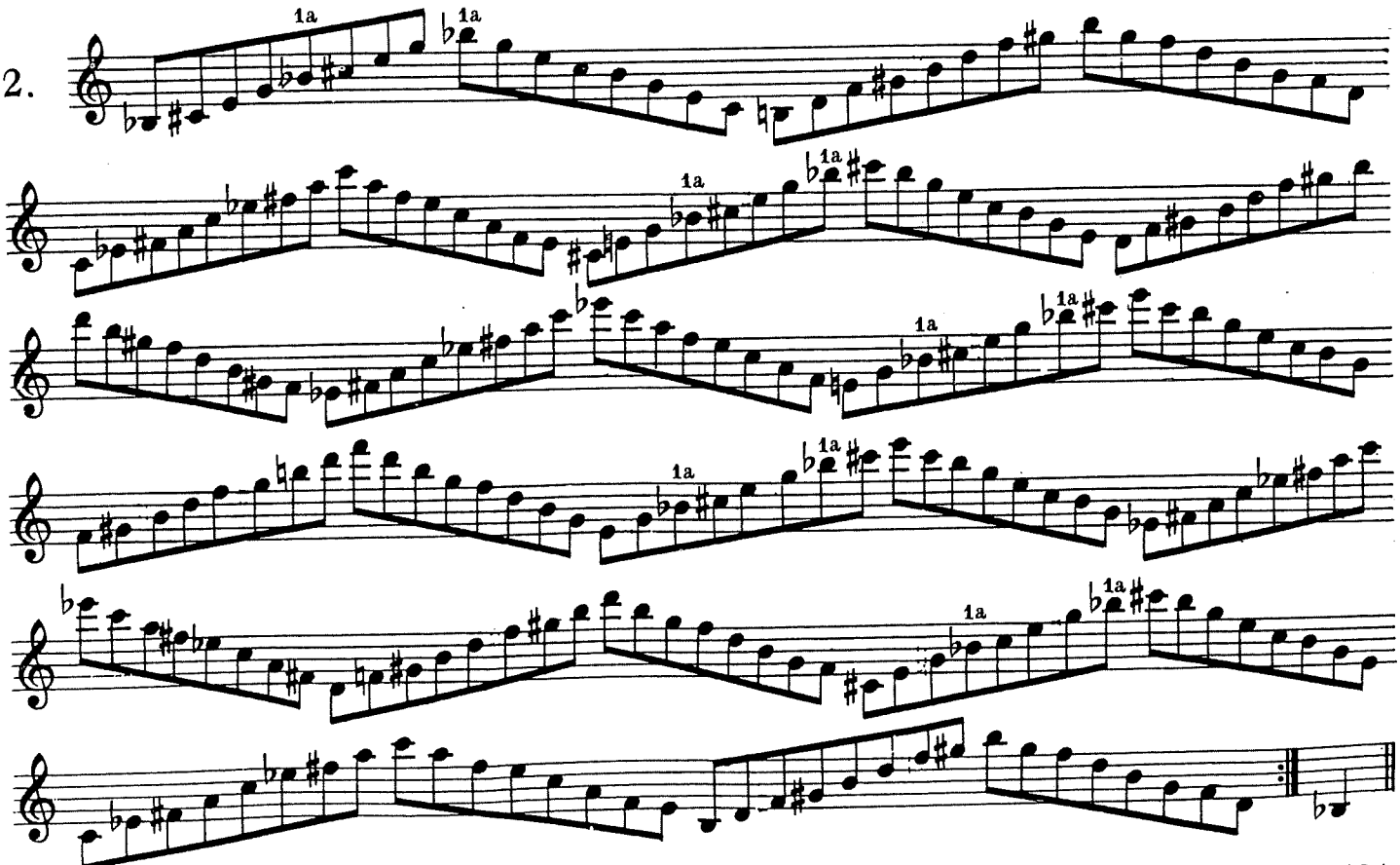

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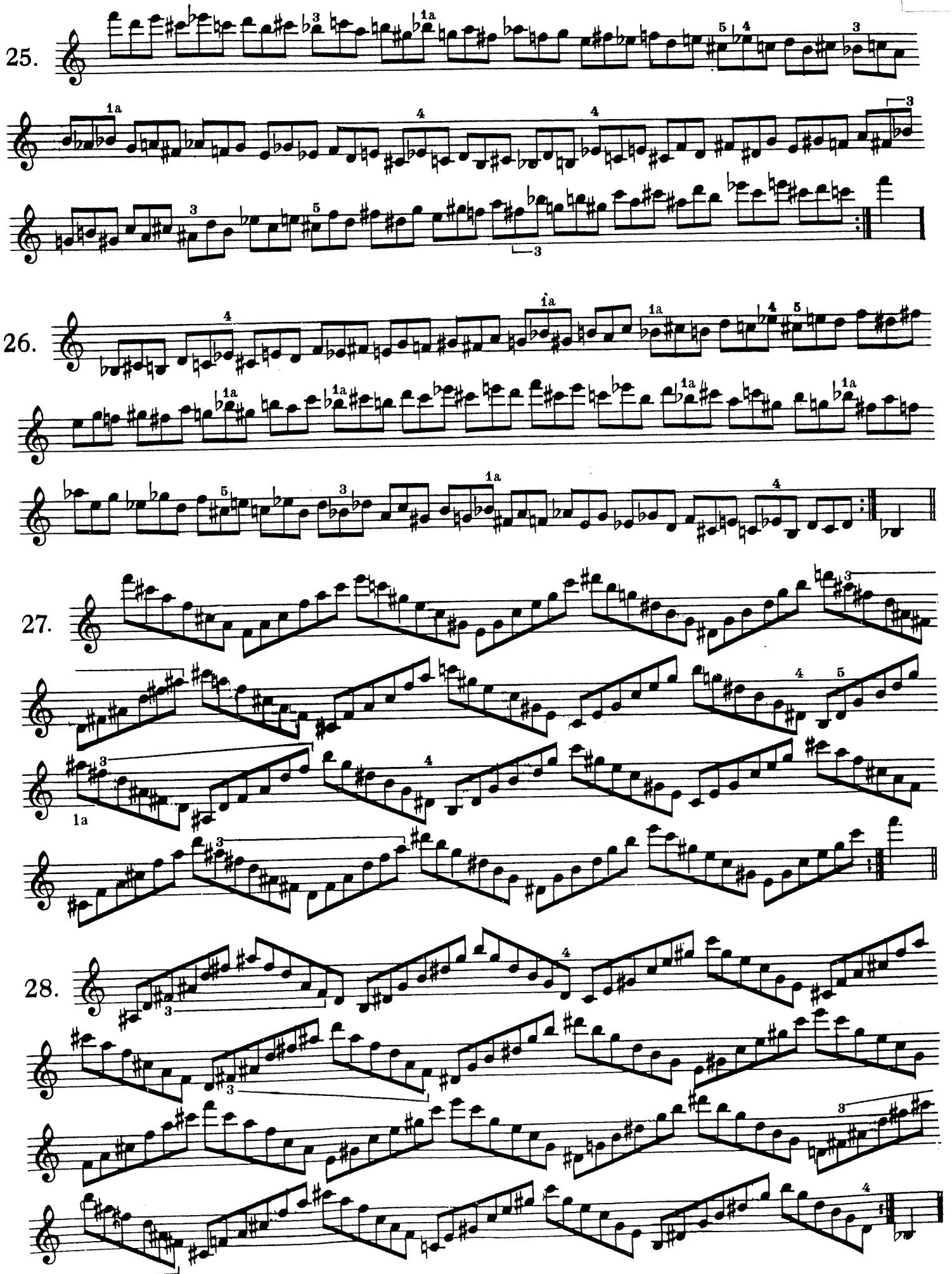
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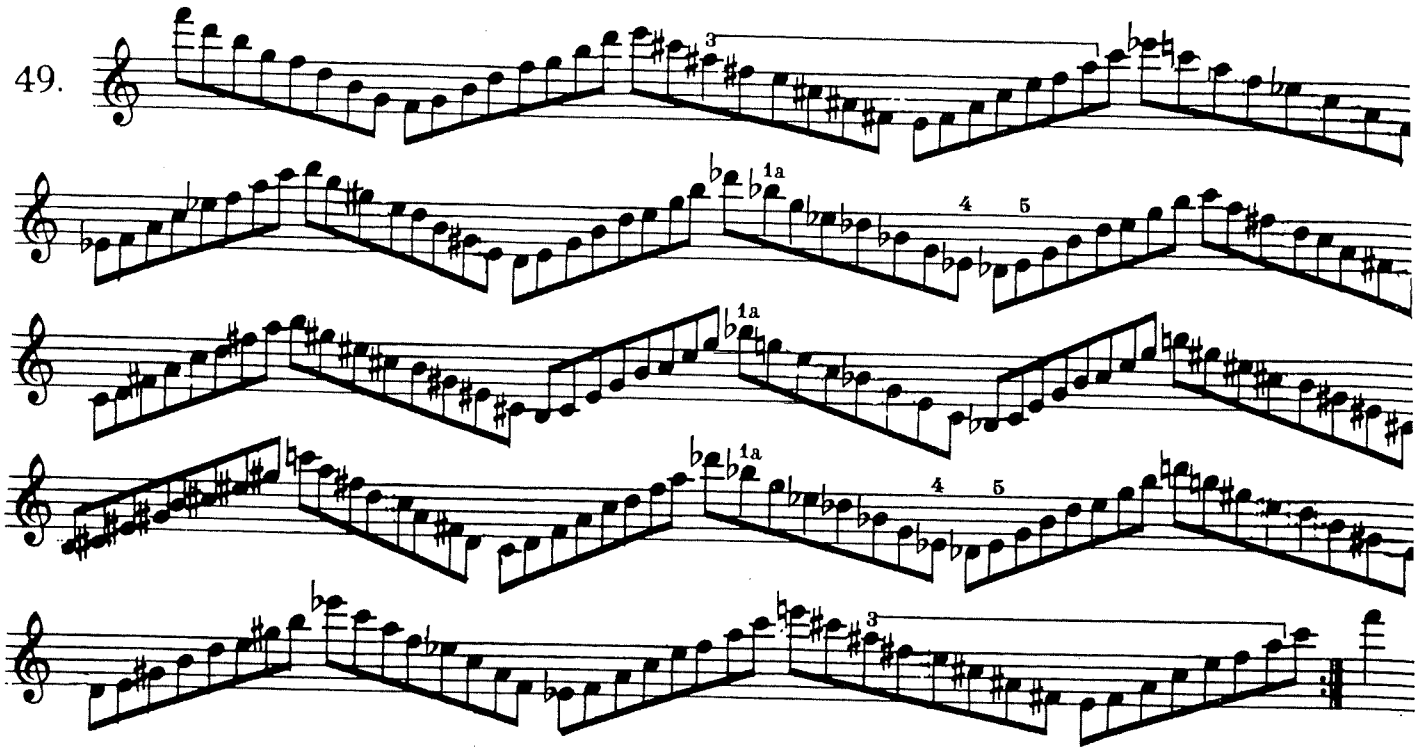

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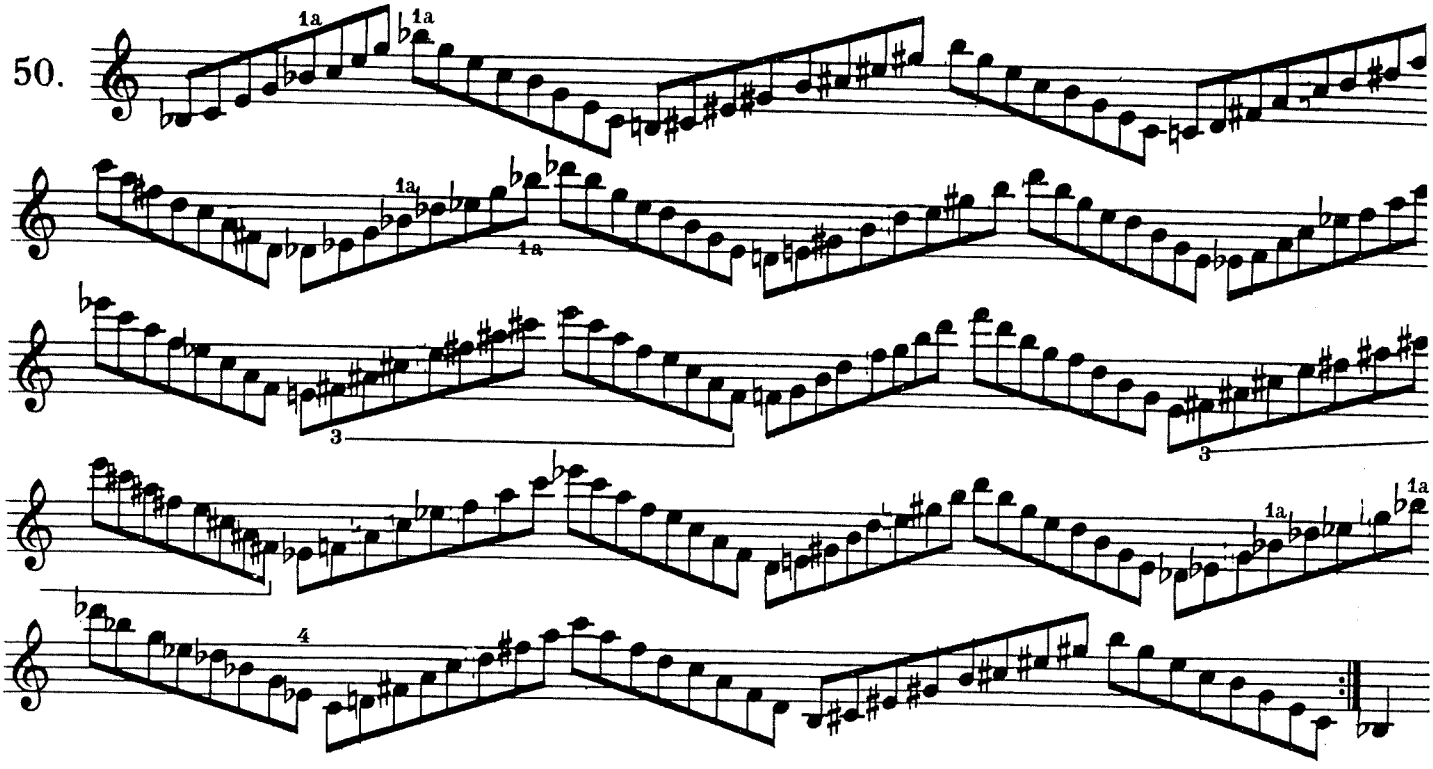

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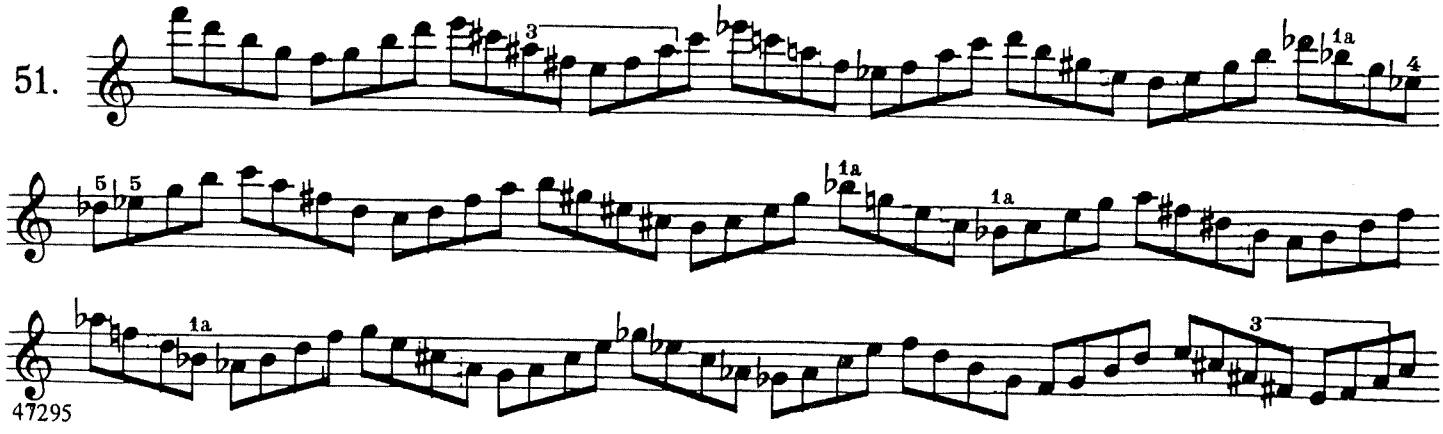

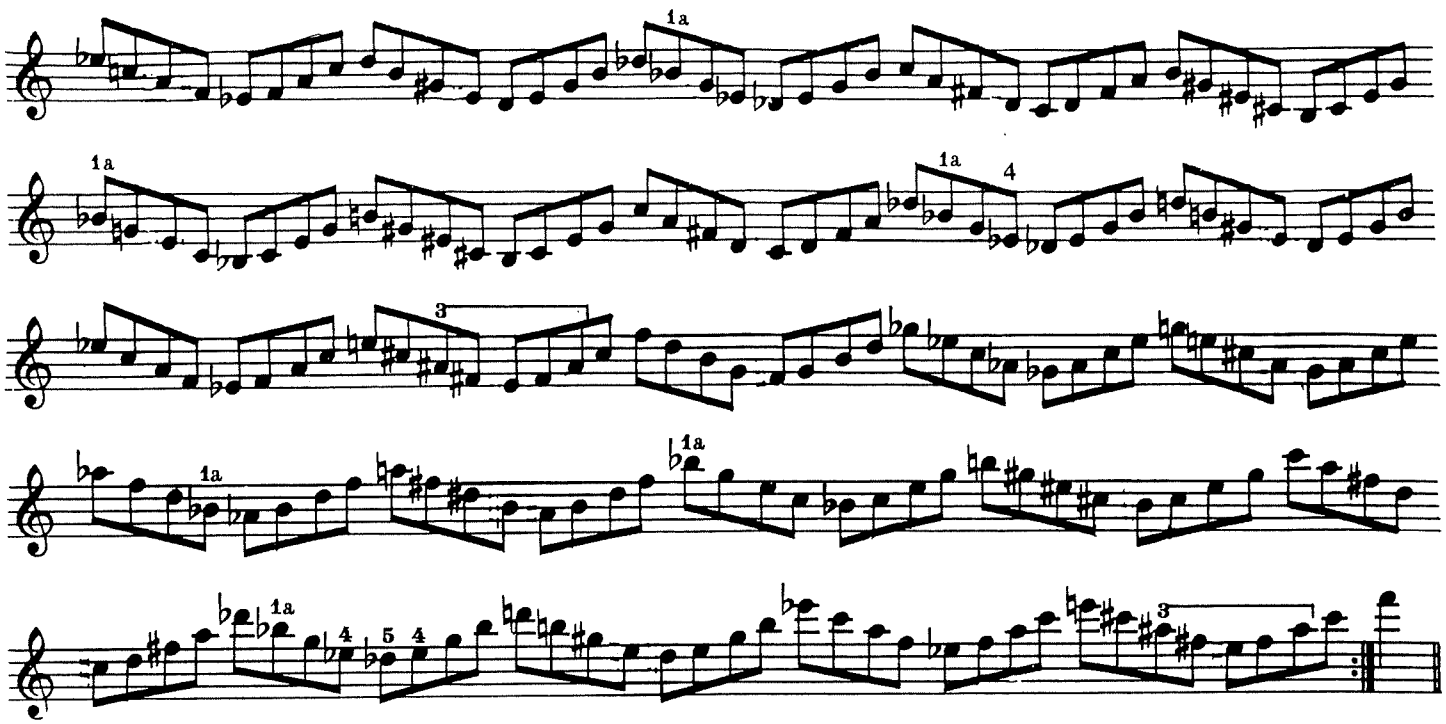

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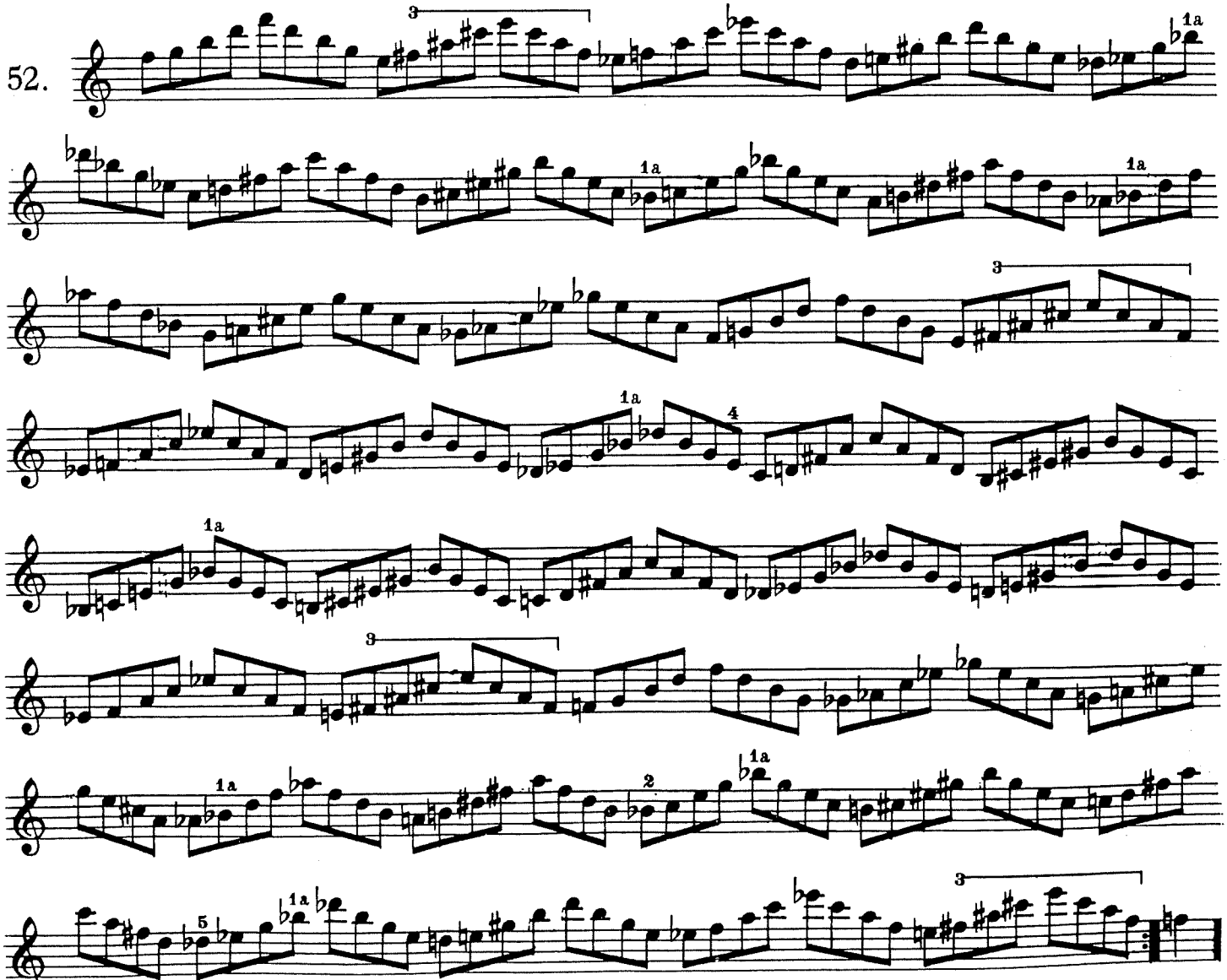
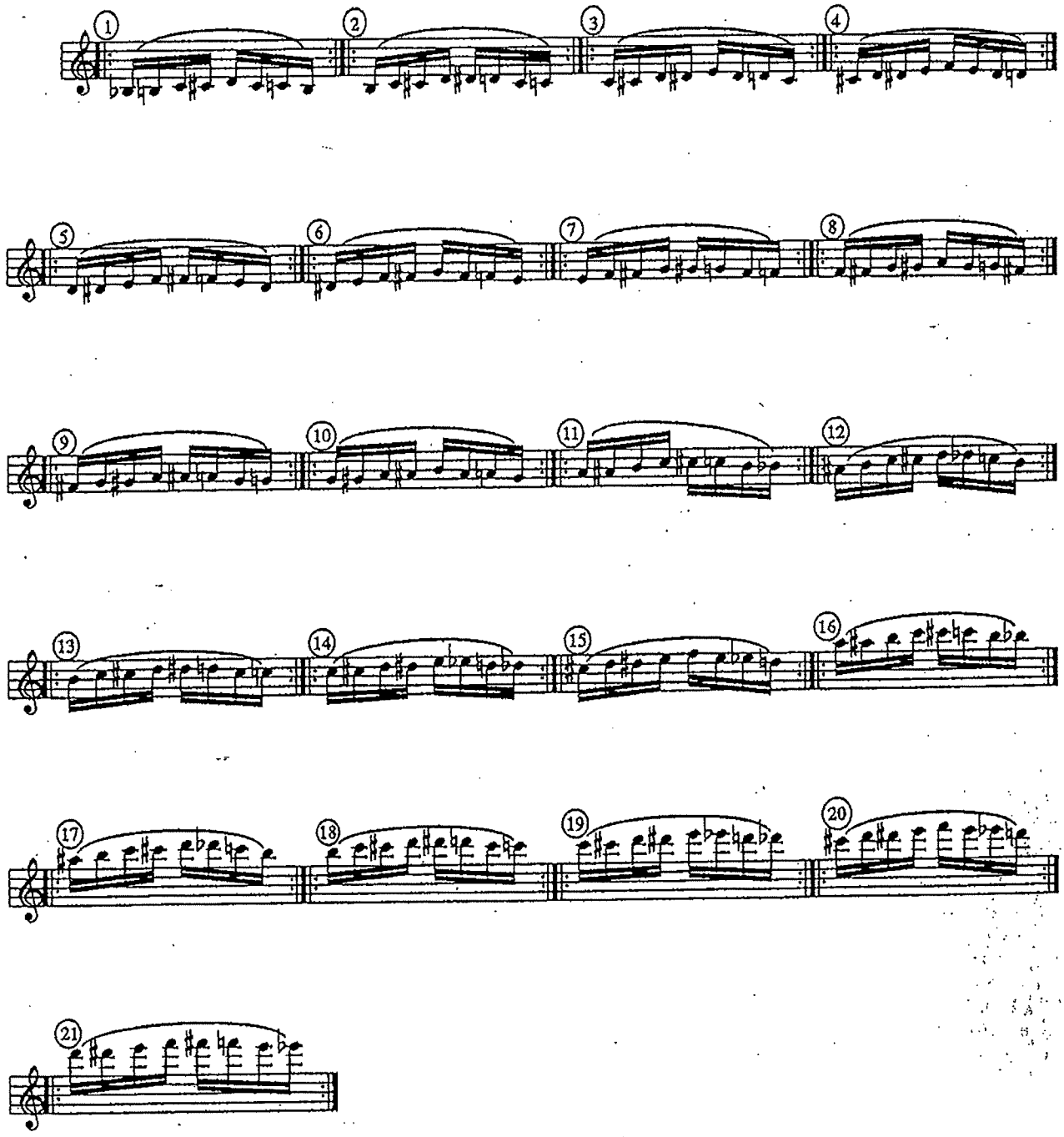


Chromatics



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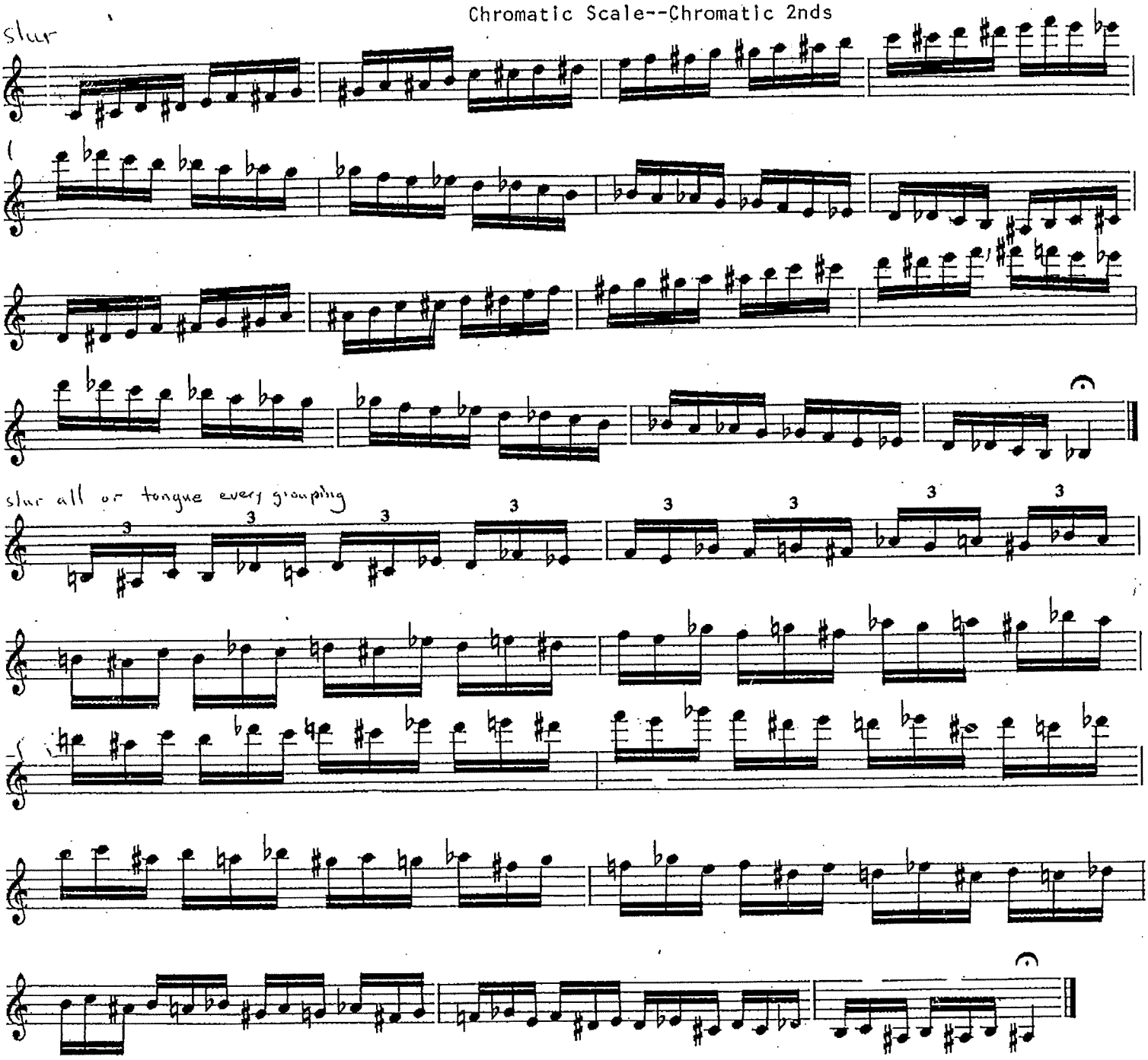
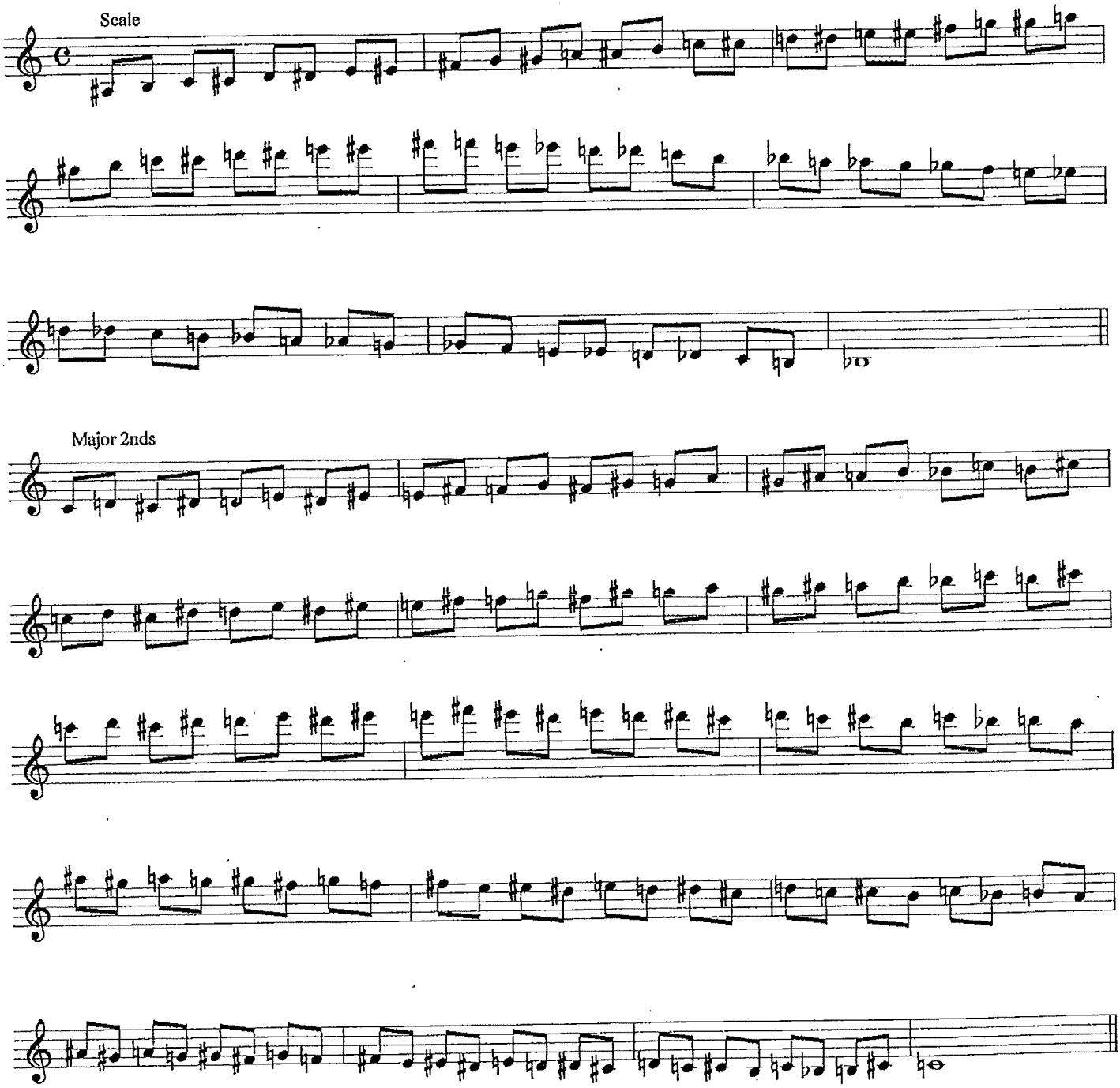
Chromatic Scale--Chromatic 2nds

slur



slur all or tongue every grouping

Chromatic Interval Patterns



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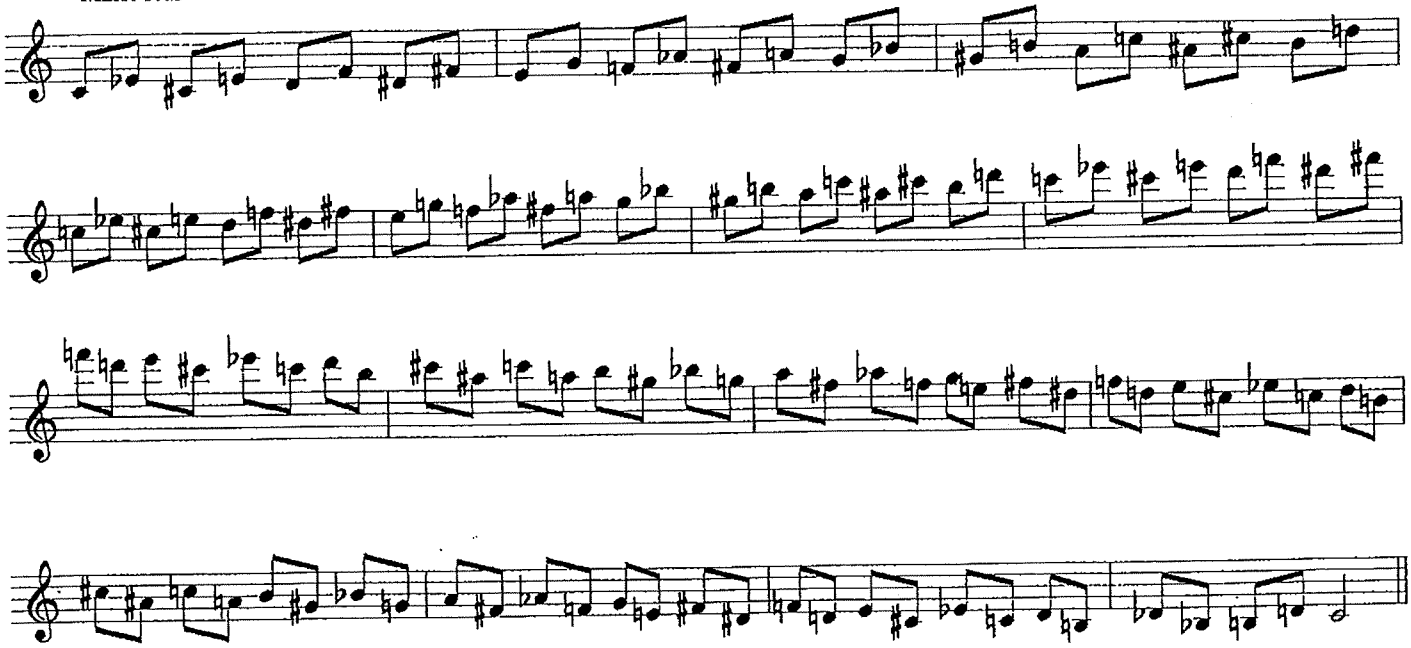
Minor 3rds



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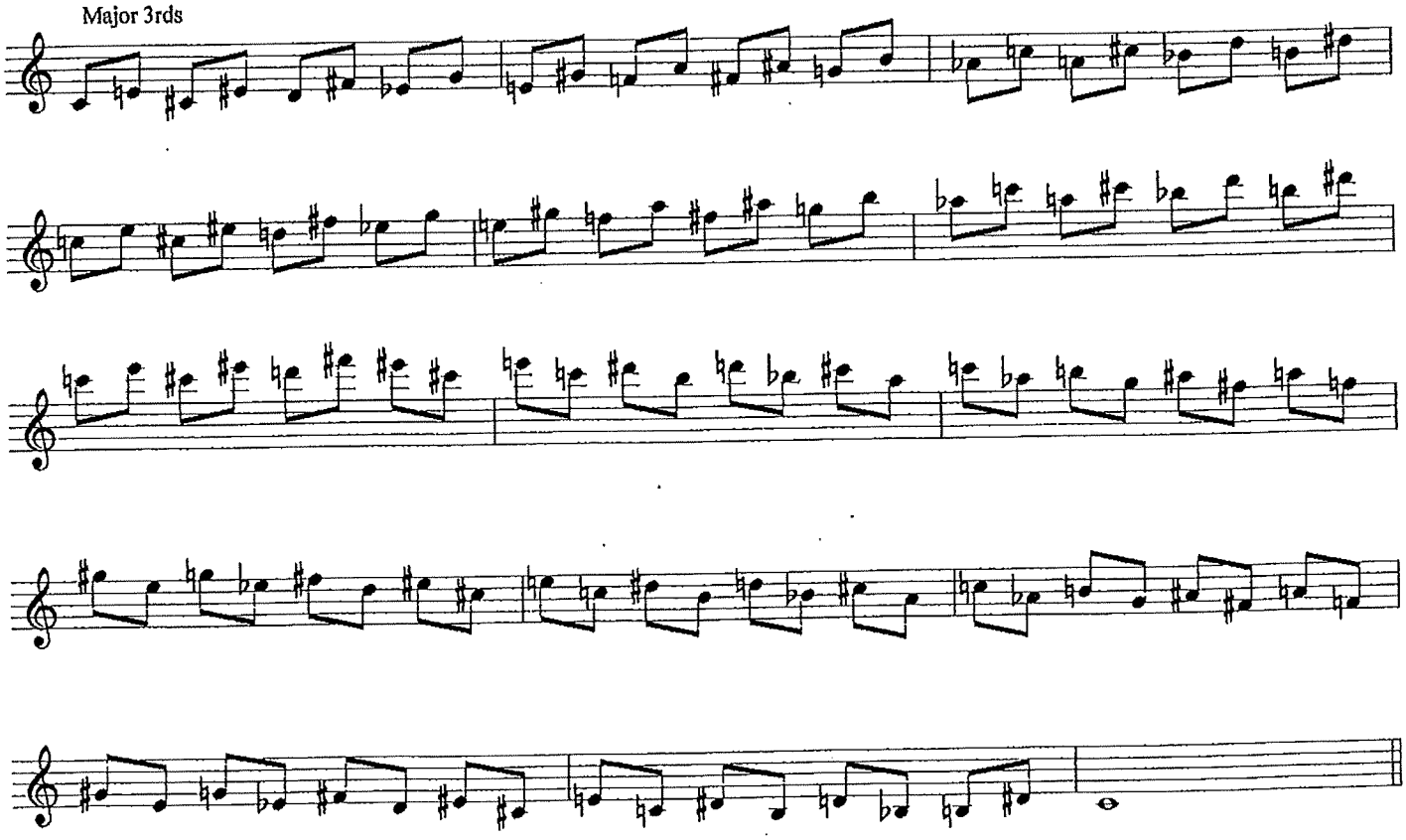

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