# Saxophone Fundamentals

Daily consistent routine will build
the skills needed to play well.

Example daily routine (practice session)

long tones

using scales

in all registers...

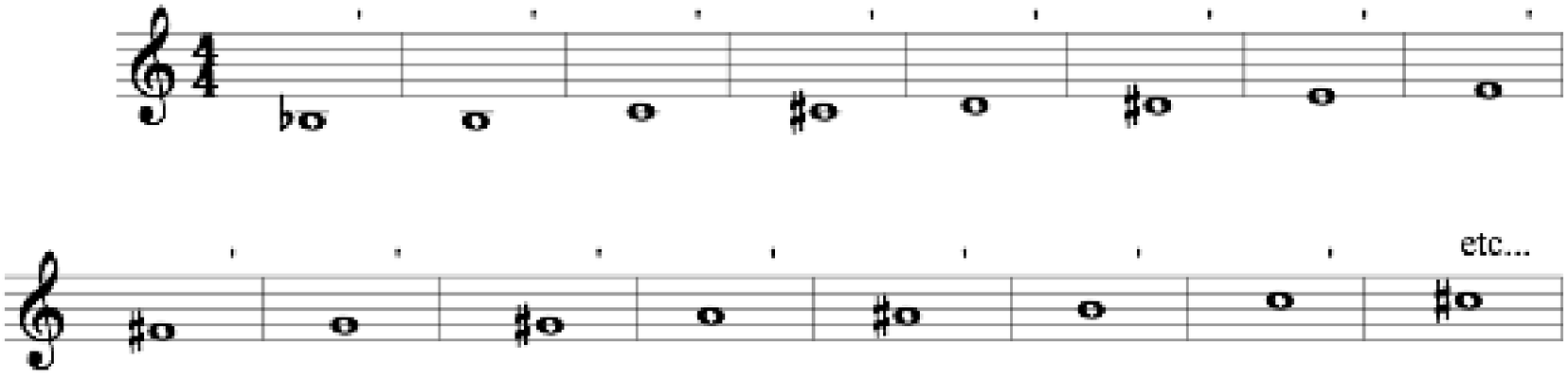
example...

# Long Tone Exercise

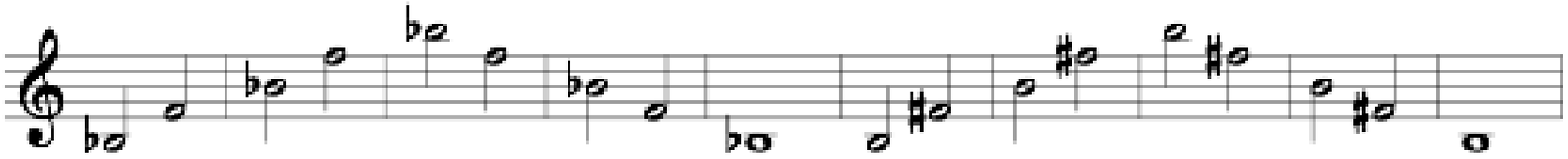
Saxophone

Milt Barney

No tempo...just solid air stream...listen for wavering sound and eliminate "bumps".




Use a tuner RELIGIOUSLY to develop a strong accurate sense of relative pitch.
Use various dynamics...crescendo to decrescendo, etc.
Hold the needle in the center of the tuner at ALL dynamic levels And registers.
Also listen for clean attacks of each note. Be consistent!



Again...use a tuner for all exercises to develop a strong sense of relative pitch

There are inexpensive Apps for tuners and metronomes for smartphones, iPads, and now
Mac Apps for the computer. They are cheaper than real tuners and metronomes and work just as well!

# Scales

# Scales

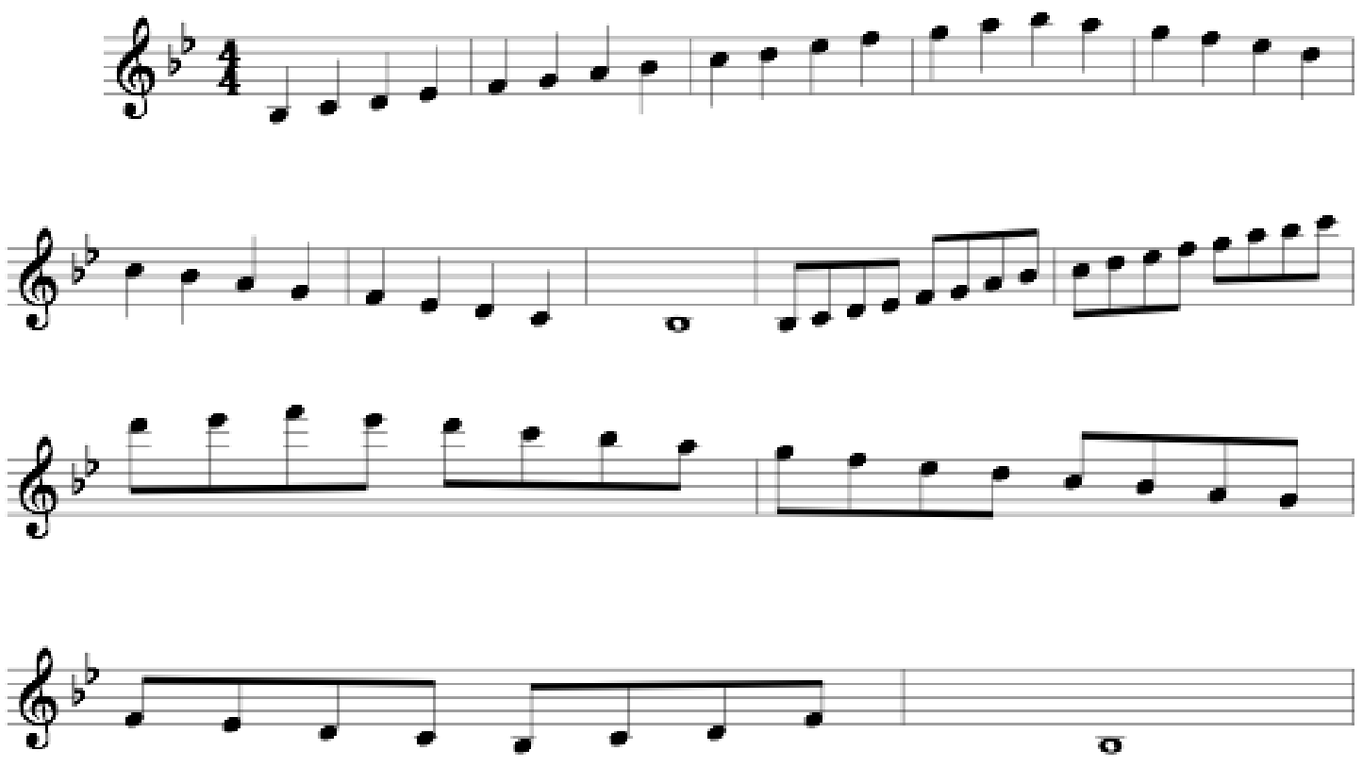
Know your major scales from memory.

This is the basis for knowing ALL scales.

IF you know your majors, then all the others come along much more quickly.

# Play all majors the entire range of the instrument

Scales



I recommend learning them through the Circle of 5ths.

Start with an easy scale like G...then keep adding a sharp, OR, add a flat.

Also use various articulations.

Slurred

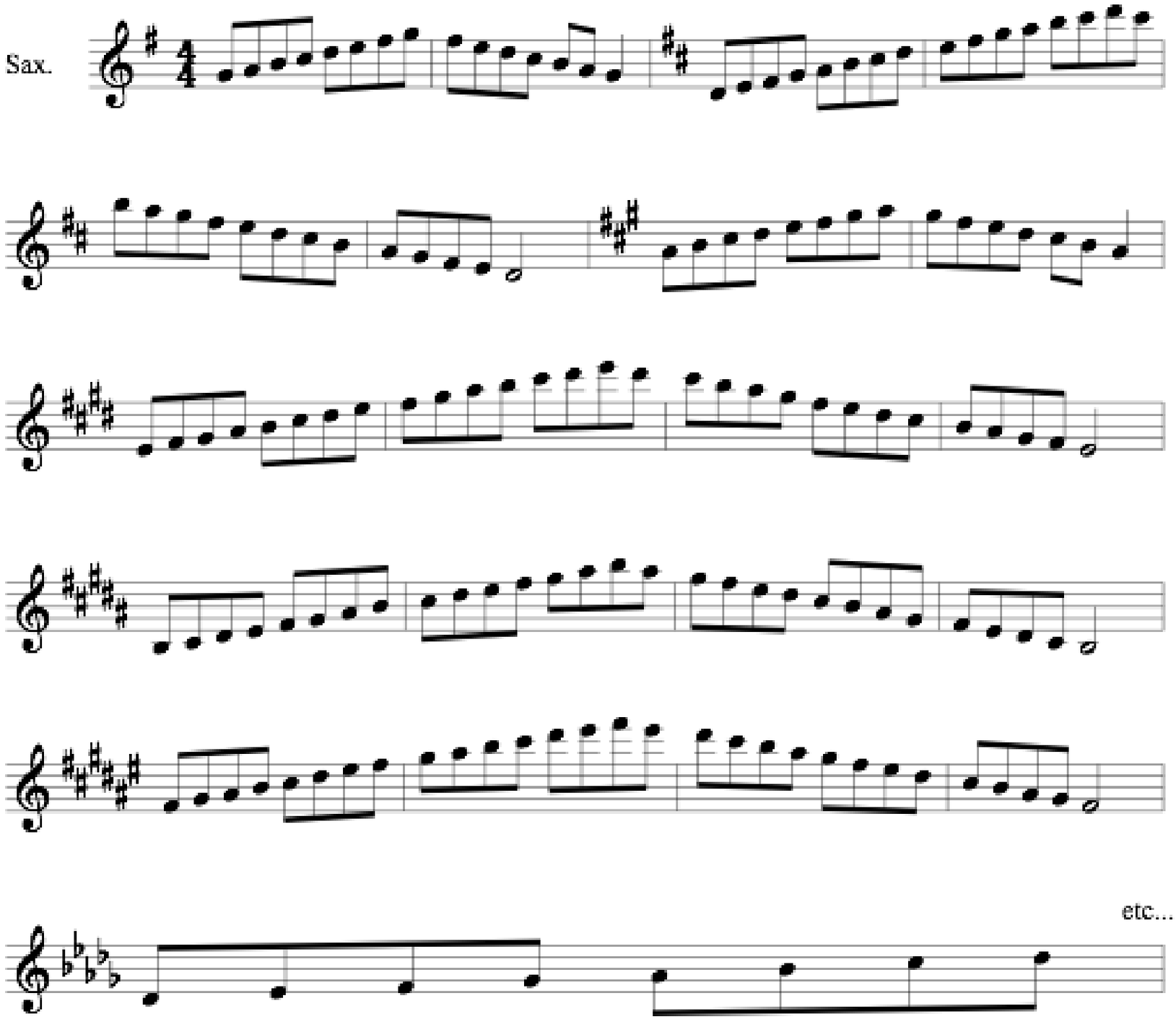
Staccato

Slur 2 Tongue 2

etc....

# Scales via Circle of 5ths

Alto Sax.



# Practice scales in 3rds

practice scales from top to bottom

Practice scales til the cows come home!

# ractice scales in 4ths

# Excellent practice tools:

Tuner - GET ONE !

Metronome - Get one!

SmartMusic

$36 annual subscription

Learn the following Minor scales:

Harmonic Minor

Melodic Minor

Natural Minor

**HIGHLY** *recommend using a different mouthpiece for concert band and jazz band!*

Always match reeds with mouthpieces for an easy blowing experience.

The saxophone is not meant to be difficult to blow into.

# Mouthpieces:
## *Info borrowed from the*

**Mouthpiece Museum**

http://mouthpiecemuseum.com/MouthpieceMuseum/Home.html

B
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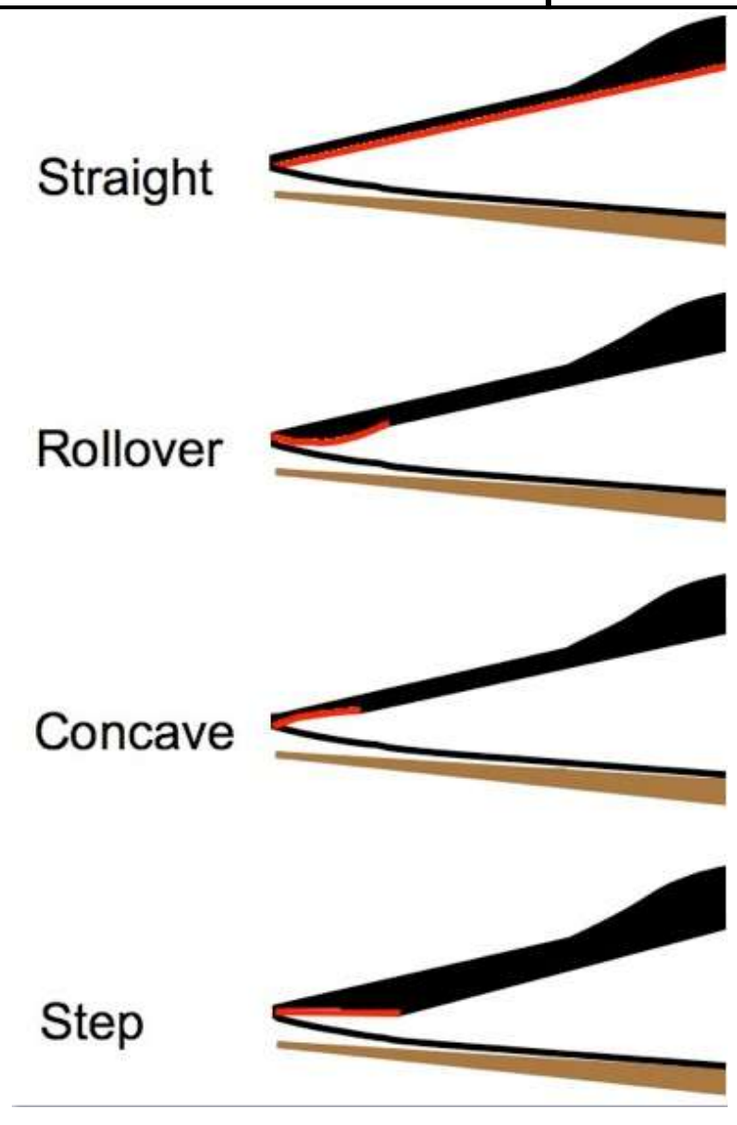


### Straight Baffle:

A straight baffle extends from the tip of the mouthpiece deep inside the chamber in a straight line. The tone of straight baffle mouthpieces is even in all registers and not very bright.

### Rollover Baffle:

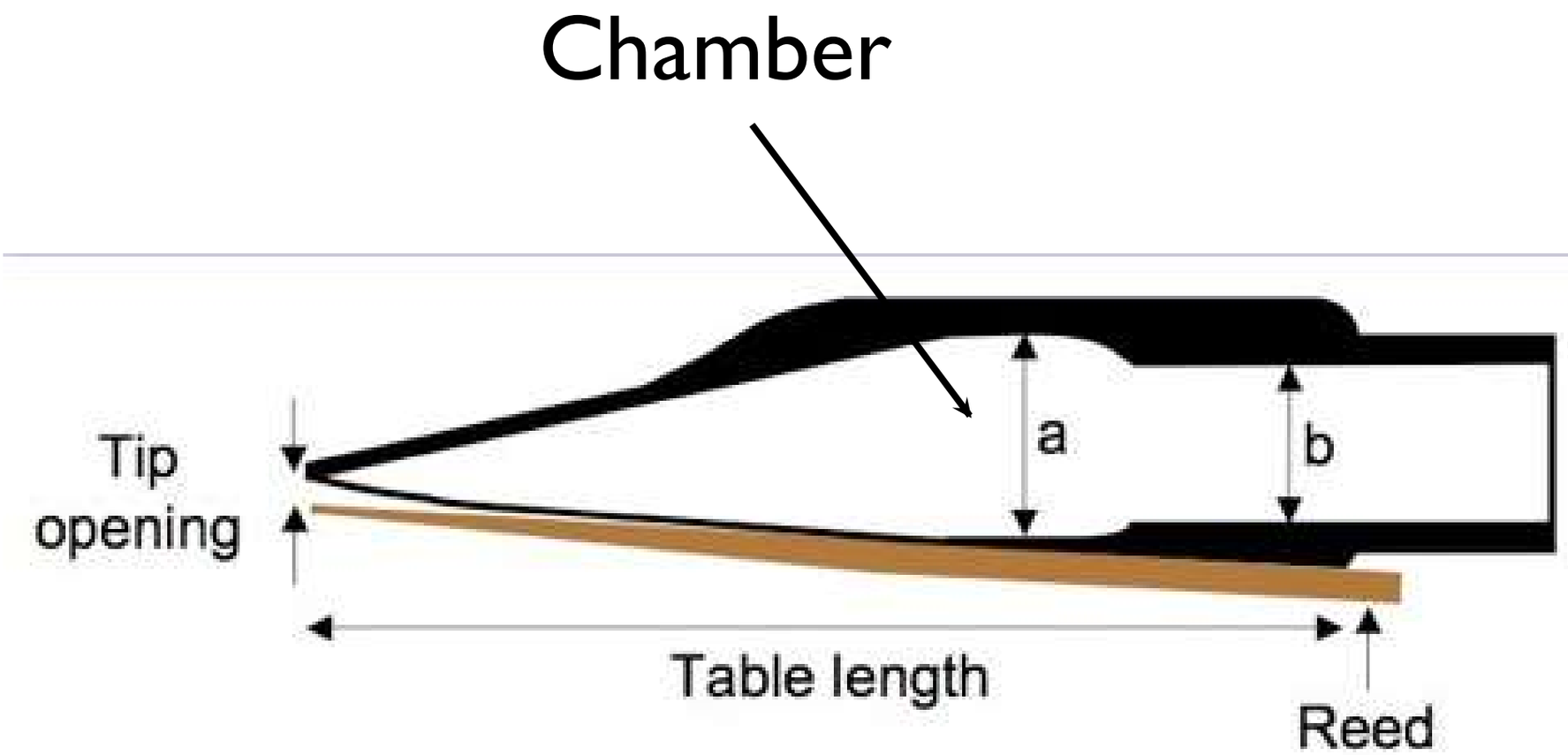
A rollover baffle has a convex floor that straightens out over its entire length. While this seems to be a simple design, a smooth transition is difficult to achieve. Therefore, high-quality hand-finished rollover baffle mouthpieces can be expensive as they are labor intensive. Vintage mouthpieces with rollover baffles include early Otto Link and brass Dukoff mouthpieces from the 1940s. Due to the higher baffle compared to straight baffle mouthpieces, the sound is somewhat brighter and has more edge while still preserving the overall sound of the mouthpiece. The high popularity of these mouthpieces is due to the fact that they offer jazz musicians a larger degree of expression which can range from lush subtoning to piercing attacks of notes.

### Concave Baffle:

A concave baffle features a hollow indentation behind the tip rail, which lowers the speed of the air stream. As the tone is rather dark (and sometimes described as 'hollow') and lacking projection, such concave baffle mouthpieces are rarely used outside of classical orchestras and combos. If used in combination with a bright sounding saxophone, however, it can help taking the edge off the instrument.

### Step Baffle:

A step baffle is technically easy to achieve and therefore a popular design among cheaper mouthpieces. Depending on the size of the baffle, they can lead to a large projection and an edgy tone as the air stream is accelerated when it passes the baffle. The Guardala "Michael Brecker" mouthpiece is one of the most famous mouthpieces if this design. Such a design is particularly useful when a saxophone is used in a band with electric guitars, for example, as it makes it easier for the player to cut through the sound of the rest of the band.


Chamber
Tip
opening
a
b
Table length
Reed

## Large chamber mouthpieces (a > b):

Large chamber mouthpieces are characterized by diameter a > b. Large chamber mouthpieces are among the oldest design concepts of mouthpieces made by Adolf Sax and Otto Link. The air speed increases as the air is being pushed from chamber a to b, and as the air pressure increases, large chamber mouthpieces play relatively soft with a large spread, and offer ease of control over the low register of the instrument. Large chamber mouthpieces are most popular among jazz players.

## Medium chamber mouthpieces (a = b):

Medium chamber mouthpieces have the same chamber diameter across the entire shank of the mouthpiece. Therefore, the air speed and air pressure are unaltered. The resulting sound is often being described as 'centered'. The low bottom end is less pronounced compared to large chamber mouthpieces, but due to a higher air pressure compared to large chamber mouthpieces, they can be louder and the sound more 'edgy'. The clear and centered sound of a medium chamber mouthpiece is popular among classical saxophone players.

## Small chamber mouthpieces (a < b):

Small chamber mouthpieces have a chamber that is smaller than the bore. Therefore, as air is being pushed though the mouthpiece, the air speed is being decreased and the air pressure drops. This leads to a very focused and bright sound (particular in combination with a higher baffle), popular among rock, pop, and R&B players, while the low end can sound relatively thin. Small chamber mouthpieces are standard for soprano mouthpieces due to the small bores of the soprano necks.

# Mouthpiece Makers

common &
inexpensive

# Mouthpiece Makers

Saxophone Mouthpiece Museum

Home | **Mouthpieces** | Baffles | Chambers | Glossary | Credit

jazz

**Please chose a Manufacturer**

Miscellaneous
Adolphe Sax
ARB
Babbitt
Bamber
Bari
Barone
Barkley
Beechler
Benny Carter
Berg Larsen
Bob Ackerman
Brendan Tibbs
Brancher
Brendan Tibbs
Brilhart
Broadus
Buescher
Buffet
Chedville
Colletto
Conn

Couf
Dukoff
Gerber
Goldbeck
Greg Wier
Francois Louis
Freddy Gregory
MC Gregory
Guardala
Guy Hawkwins
Henton
Hite
Holton
Houlik
HSM
Jessen
Jody Jazz
Keilwerth
King
Ted Klum
Lakey

Lamberson
Lawton
Lebayle
Lelandais
Maccaferri
Martin
Meyer
Mouthpiece Cafe
Neumann
Noblet / Leblanc
Otto Link
Phil-Tone
Pillinger
Ponzol
PPT Mouthpieces
RIA
Ralph Morgan
Revelle
Riffault
RPC

ROC
Rousseau
Runyon
Saxscape
Saxworks
Selmer
SR Technology
SopranoPlanet
Dick Stabile
Strathon
Sugal
Sumner
Theo Wanne
Vandoren
Wolfe Tayne
Woodwind NY
Yamaha
Yanagisawa
Zagar
Zimberoff

Each session should involve band or solo literature

and

sight reading material

Jazz players should work on

jazz patterns

articulation

head(melody)memorization

improvisation

Try playing any simple song in 3 keys...

then try another.

This is great ear training!

# Embouchure

# Embouchure

"to form mouth"

Lips function as a gasket around mouthpiece

Teeth located on top of mouthpiece

Lower lip rolled in and placed on reed

Keep FIRM pressure with teeth
on top of mouthpiece !

Do NOT put too much
pressure on reed.

How do you get to be
a great sax player?

Have a plan...a routine...
...a consistent routine.

Outside of long tones...
...apply tempo to everything you play!

# Use a tuner!

Use a metronome!

Record yourself
to
analyze your
sound

intonation
tempo
articulation
phrasing
dynamic contrast

Recording yourself
is one of the best ways
to improve at
a faster pace.

Advanced jazz players should transcribe solos from recordings

Listen to
many players...like...
a ton of
saxophonists...more than
you can count! And then
listen some more!

Finally...take private lessons.

There's no substitute for a private instructor.

They provide motivation and help you
set goals...a definite must!

Lessons are only valuable if you actually practice
every day...
otherwise don't waste your money or the
instructor's time.