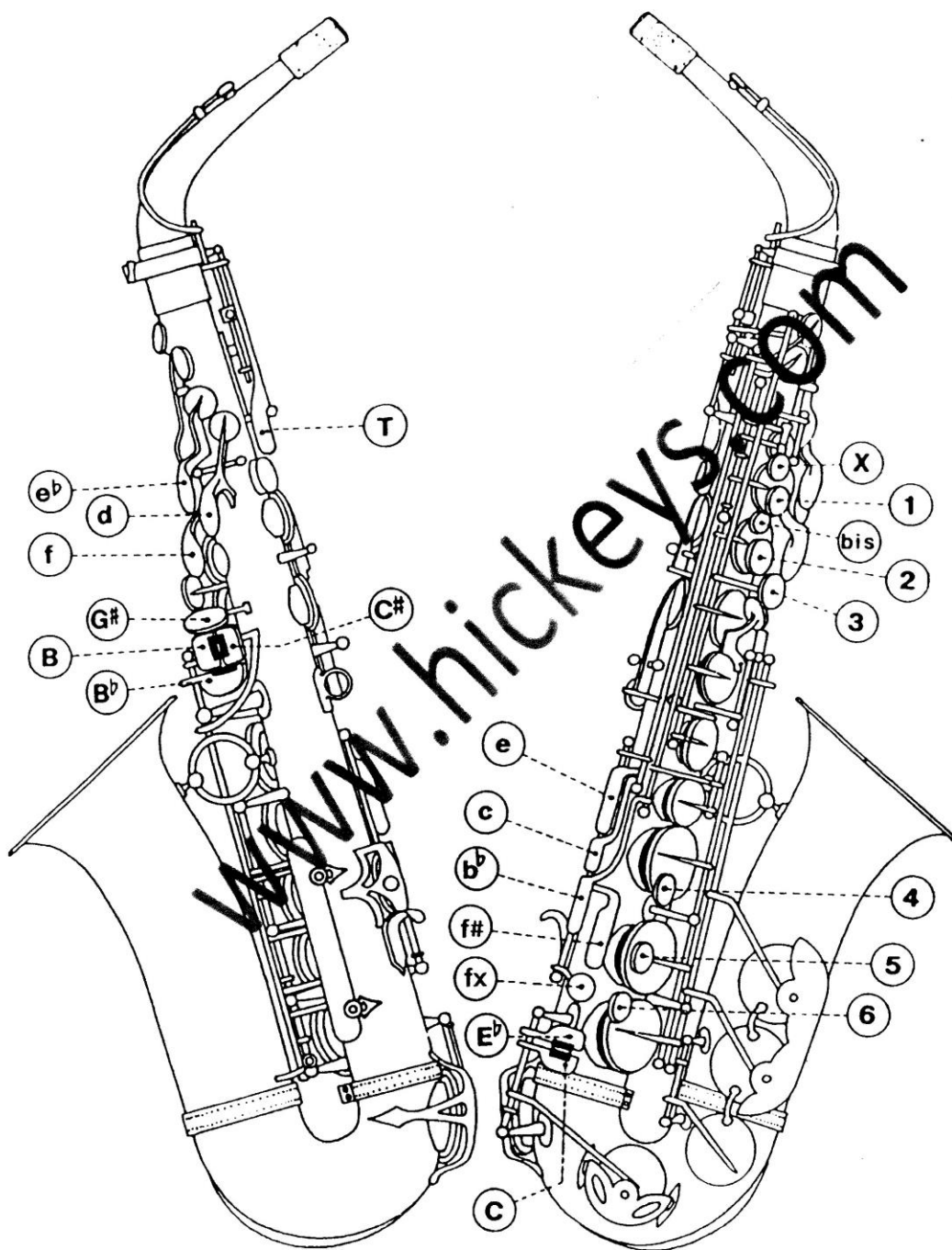


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Fingering Diagram

Note the use of small and large case letters in this diagram to indicate specific keys.



B. *Front Position* — Place the bell between the two thighs. The instrument may rest against the inside of the right thigh to help the neckstrap support the weight. (This position is recommended with alto for all except smaller players and females in dresses. It is also used with soprano, although the bell angle is approximately 60 degrees.)

II. **Standing**—Stand up straight and find a natural playing position. (The alto will be held in the front, above the right thigh. The tenor and baritone will be held more to the right side against the thigh. The soprano will be held in the front of the body with an angle of approximately 60 degrees.)

THE EMOUCHURE

Playing the saxophone requires a *non-changing embouchure*. The embouchure's primary function is to form a seal around the mouthpiece. The player must avoid any tightening or relaxing of the mouth muscles while playing up and down the neck of the saxophone.

This embouchure is a firm, circular setting. The corners of the mouth are directed inward toward the mouthpiece. The lips are in and placed above the bottom teeth. The upper lip is firm and chin muscles, *not the teeth*. At no time should the teeth bite into the lower lip. The upper teeth should be firm against the mouthpiece.

The amount of mouthpiece pressure varies by brand and model. To find the "breakpoint" in the following

- 1) Remove the mouthpiece
- 2) Clear the embouchure of the circular setting
- 3) Hold the mouthpiece between the upper and lower lips



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- 6) Position the left thumbnail on the pencil mark ("breakpoint") and roll the thumb down until it touches the reed surface. Bring the mouthpiece up to the mouth and insert it until the thumbnail touches the lower lip. Return the left hand to the saxophone; set the embouchure and DON'T MOVE.

EMBOUCHURE FORMATION AND INITIAL TONE PRODUCTION

The muscles of the mouth must *learn* the proper positions for accurate embouchure formation. These muscle responses should be practiced in a step-by-step process. Take the necessary time to correctly learn them at the beginning and benefit from the advantages of a good embouchure.

- A. Place the saxophone in "Rest Position" with the neck strap securely tightened (see p. 3, I. G. for a description of "Rest Position").
- B. Drop the jaw down and whisper the syllable "Ah". Roll the lower lip inward above the bottom teeth.
- C. Then, form the syllable, "Oh", being sure the top of the mouth and lower lip push firmly inward.
- D. Begin the Embouchure Set Procedure
 1. *Place* ----- Place the mouthpiece into the mouth. (Use the "breakpoint" process discussed on p. 3.)
 2. *Anchor* --- Anchor the upper lip to the top of the mouth.
 3. *"Ah"* ----- Drop the jaw down and whisper the syllable "Ah".
 4. *Inhale* ----- Breathe into the mouth.
 5. *Set* ----- Form the embouchure.

6. *Release*

E. P



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ARTICULATION

Proper articulation consists of two important steps: the attack and the release. Each aspect must be dealt with separately before the correct result can be achieved.

The player must first discover what part of the tongue touches what part of the reed. A simple method of self-discovery can be achieved by whispering the syllable, "Di", as in "Did". The part of the tongue that touches the roof of the mouth is the point used in articulation. (Notice that only the tip of the tongue moves and that the stroke is an up-and-down motion.) Repeat this syllable with the mouthpiece in the mouth to find the point of articulation on the front tip of the reed.

Once the spot on the tongue and reed are found, the next step is to combine the air release and tongue stroke. These are two separate muscular motions, which must be coordinated. (Note: The tongue serves as a valve for the air; the tongue merely stops the vibrating.)

Begin the process by using only "air attacks" on a variety of notes (middle F to middle C, for example). This is used when whistling — start the sound by merely blowing. Add a light tongue stroke to these two actions.

Follow the modified Embouchure Set through the various steps necessary for a proper

1. *Inhale* --- Breathe in through mouth.
2. *Set* --- Form correct embouchure.
3. *Tongue* ---
4. *Air* ---
5. *P*

This five-step



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UNIT 1

Embouchure Set Procedure

1

Anchor Ah Inhale Set Release Off Ah Inhale Set Release

Continue Set Procedure

2

Anchor Ah Inhale Set Release Continue

3

Anchor Ah Inhale Set Release Continue

4

Simile

5

6

7

8

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UNIT 3

Middle C to D

There must be accurate coordination of the fingers and left thumb to assure clean technique.

The musical score consists of five systems, each with two staves. The first system is labeled '1' and the fifth system is labeled '5'. The music is written in treble clef with a common time signature (C). The exercise involves a sequence of notes starting from middle C (C4) and moving up to D5. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5. The first system shows the initial notes with slurs and accents. The second system continues the sequence. The third system shows the notes moving higher on the staff. The fourth system continues the sequence. The fifth system shows the final notes. A large diagonal watermark 'www.hickeys.com' is overlaid across the middle of the page.



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UNIT 7

The Side B \flat Fingering

Side B \flat is the standard fingering. Alternate B \flat s and their usage are discussed in Units 15-17.

1

2

3

4

Andantino, $\text{♩} = 116$

mp

cresc.

5

6

7

Andante, $\text{♩} = 66$

mf

mf

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Minuet, from "Notenbuch für Anna Magdalena"

Andante, ♩ = 112

Johann Sebastian Bach

mf p
mf p
mf dim. mf cresc.
mf dim. mp
mf
mf
mp

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UNIT 10

Vibrato

Saxophonists use a “pitch-change” vibrato created by slight up-and-down motion of the jaw. It is called *jaw vibrato* and is the type also used occasionally on the clarinet. The vibrato used for the flute, oboe, and bassoon is created by varying the air speed (fast to slow) and is termed *diaphragm vibrato*. Though different in method of production, both types will add a similar wavy or spinning effect to the sound.

The following diagram illustrates the pattern of pitch motion heard with the jaw vibrato.



Notice that the tone begins on pitch, moves down, and then returns to pitch. The important thing to remember is that the pitch always moves downward; never upward. The tone is always open, full and in tune instead of flat.

There are two variables with vibrato: *range* refers to how far the jaw is changed. *Speed* refers to how fast the pitch is changed. Although both of these are individual tastes, a good rule is 2 vibratos per ♩.

Change in vibrato can be used for dynamic contrast.



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UNIT 14

The A^b - Side B^b Shift

This is one of the more difficult shifts on the saxophone. Work for smooth and even connection between notes.

1 

2 **Espressivo, ♩ = 60**






3 






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UNIT 15

The Bis B^b Fingering.

Use the Bis fingering for all B^bs in this unit except Exercise 2. This fingering can be used for any B^b except when located beside a Bⁿ or C.

Use Bis B^b in these patterns. (Repeat 8va)



Avoid using Bis B^b in these patterns. (Repeat 8va)



Allegro, ♩ = 144



Moderato, ♩ = 60



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Erschienen ist der herrliche Tag.

Andante, ♩ = 80

Harmonization by Johann Sebastian Bach

1 *mp*

2 *mp*

3 *mp*

4 *mp*

mf

mf

mf

mf

mf

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UNIT 19

Major Scales

Practice both slurred and tongued.

C
F
B \flat
E \flat
A \flat
D \flat
*F \sharp
B
E
A
D
G

*The F \sharp s



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