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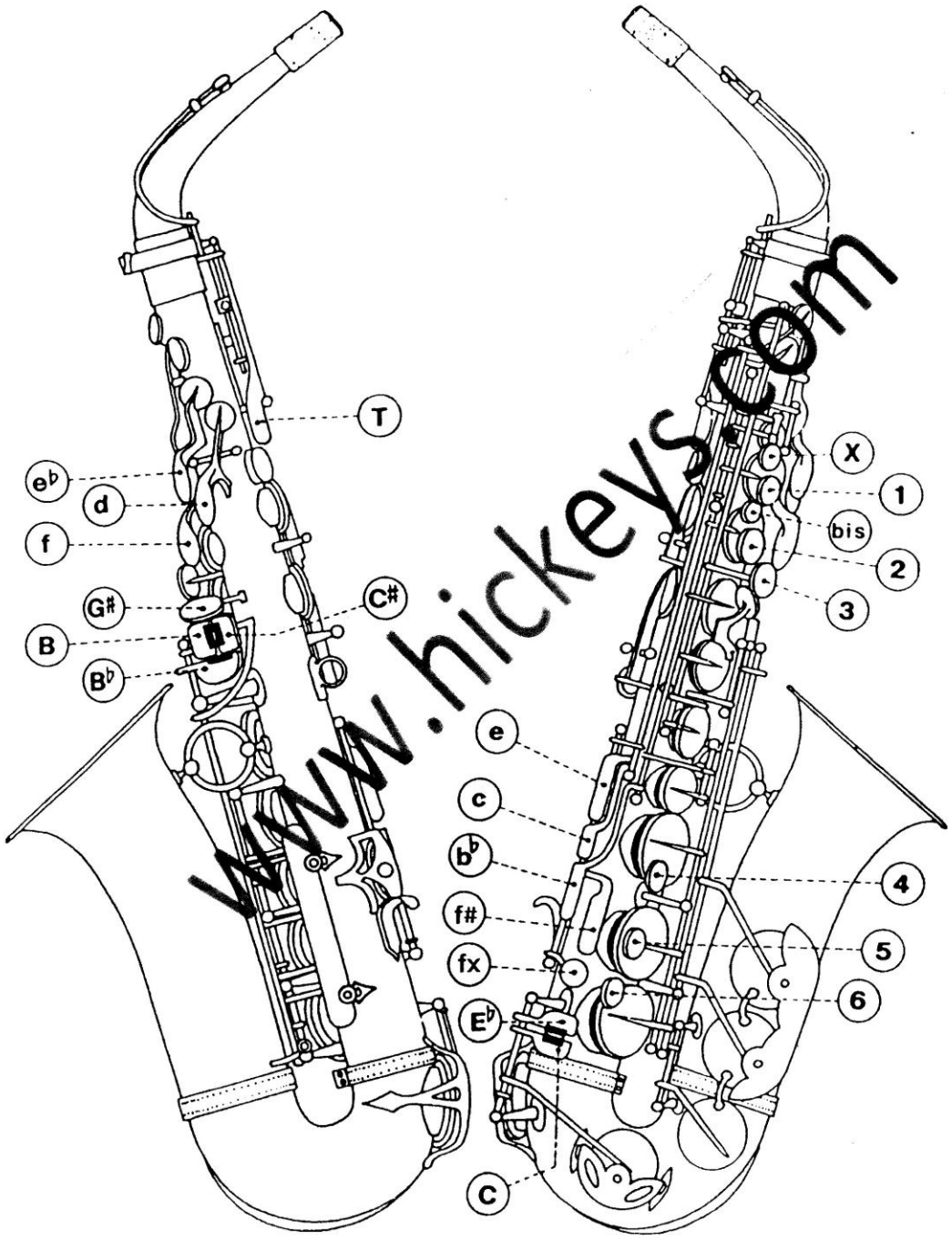
Fingering Diagram

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 EMBOUCHURE

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

This embouchure is a firm, circular setting. mouth are directed inward toward the mouthpi in and placed above the bottom teeth. The and chin muscles, *not the teeth*. At n into the lower lip. The upper te mouthpiece.

The amount of mouthpiece brand and model. To f "breakpoint" in the follow

1) Remove the
2) Clear the the circu
3) Holdin betw "br s'

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 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 "Oh". Roll the lower lip inward above the bottom teeth.
C. Then, form the syllable, "Oh", being sure the corners 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 "breath" process discussed on p. 4.)
2. *Anchor* --- Anchor the upper teeth on top of the mouthpiece.
3. *"Ah"* ------ Drop the jaw and form the syllable "Oh" with the lower lip.
4. *Inhale* --- Breathe deeply through the mouth.
5. *Set* ------ Form the embouchure.
6. *Release* --- Release the reed.

E. P

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 combine the air release and tongue stroke. These are two se muscular motions, which must be coordinated. (*Note*: The tongue serve as a valve for the air; the tongue merely stops the vibrating.)

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

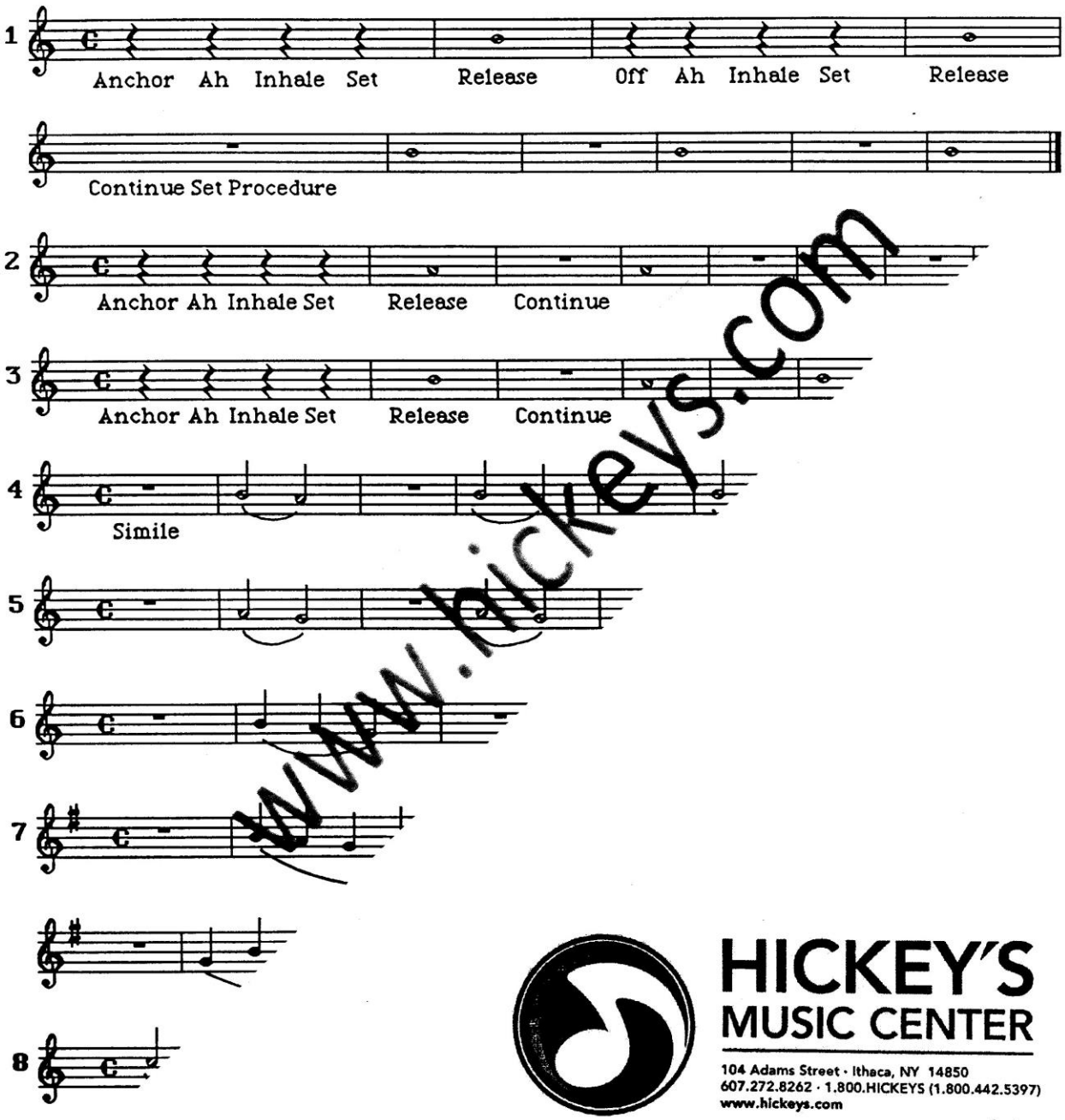
Follow the modified Embouchure Set the various steps necessary for a proper

1. *Inhale* — Breathe in mouth.
2. *Se* — Form cor m
3. *Tongue* —
4. *Air* —
5. *P*

This five-st

UNIT 1

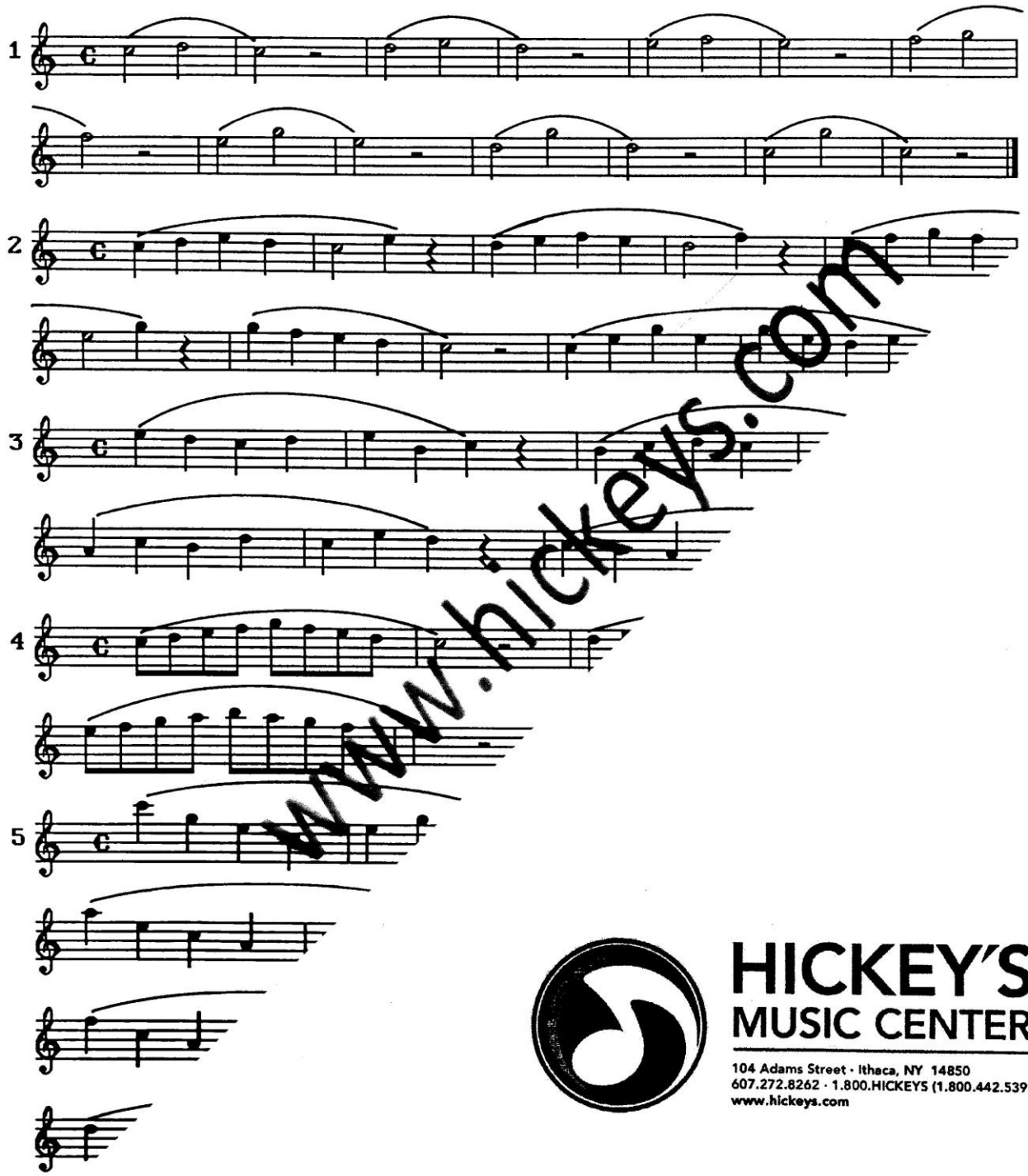
Embouchure Set Procedure



UNIT 3

Middle C to D

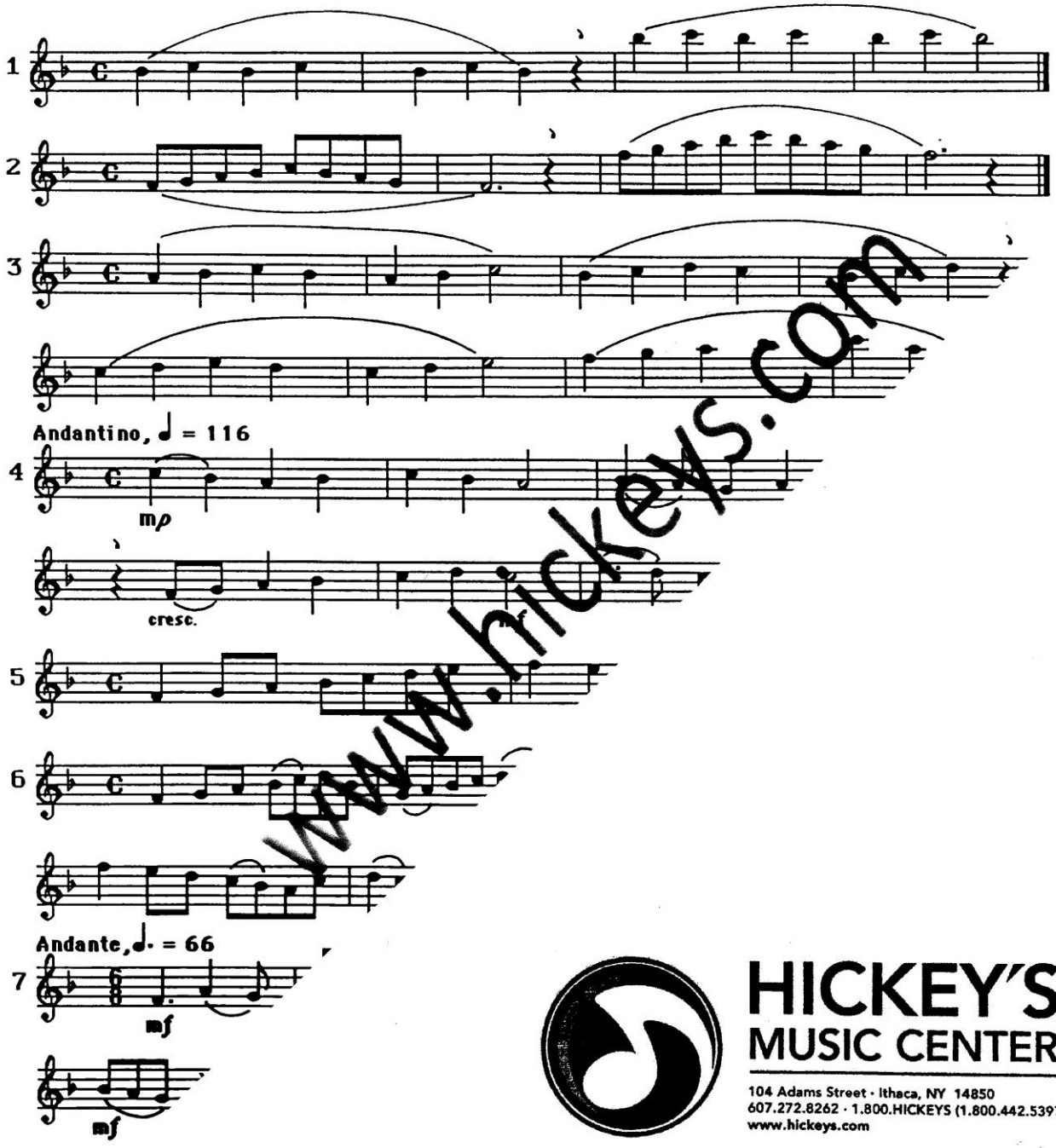
There must be accurate coordination of the fingers and left thumb to assure clean technique.



UNIT 7

The Side B♭ Fingering

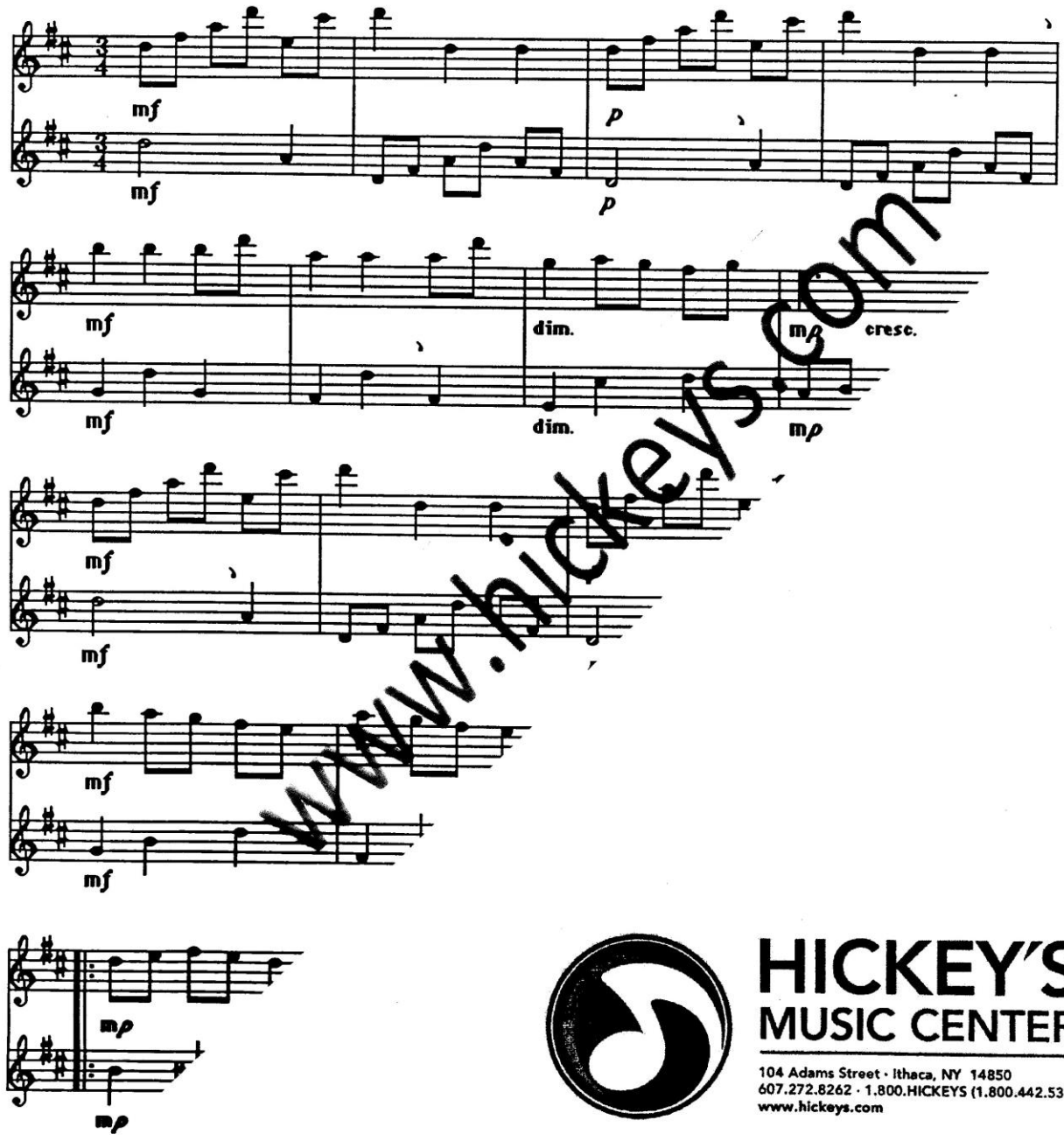
Side B♭ is the standard fingering. Alternate B♭s and their usage are discussed in Units 15-17.



Minuet, from "Notenbuch für Anna Magdalena"

Andante, ♩ = 112

Johann Sebastian Bach



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
The important thing to remember is
position and moves *downward*; never
open, full and in turn instead of

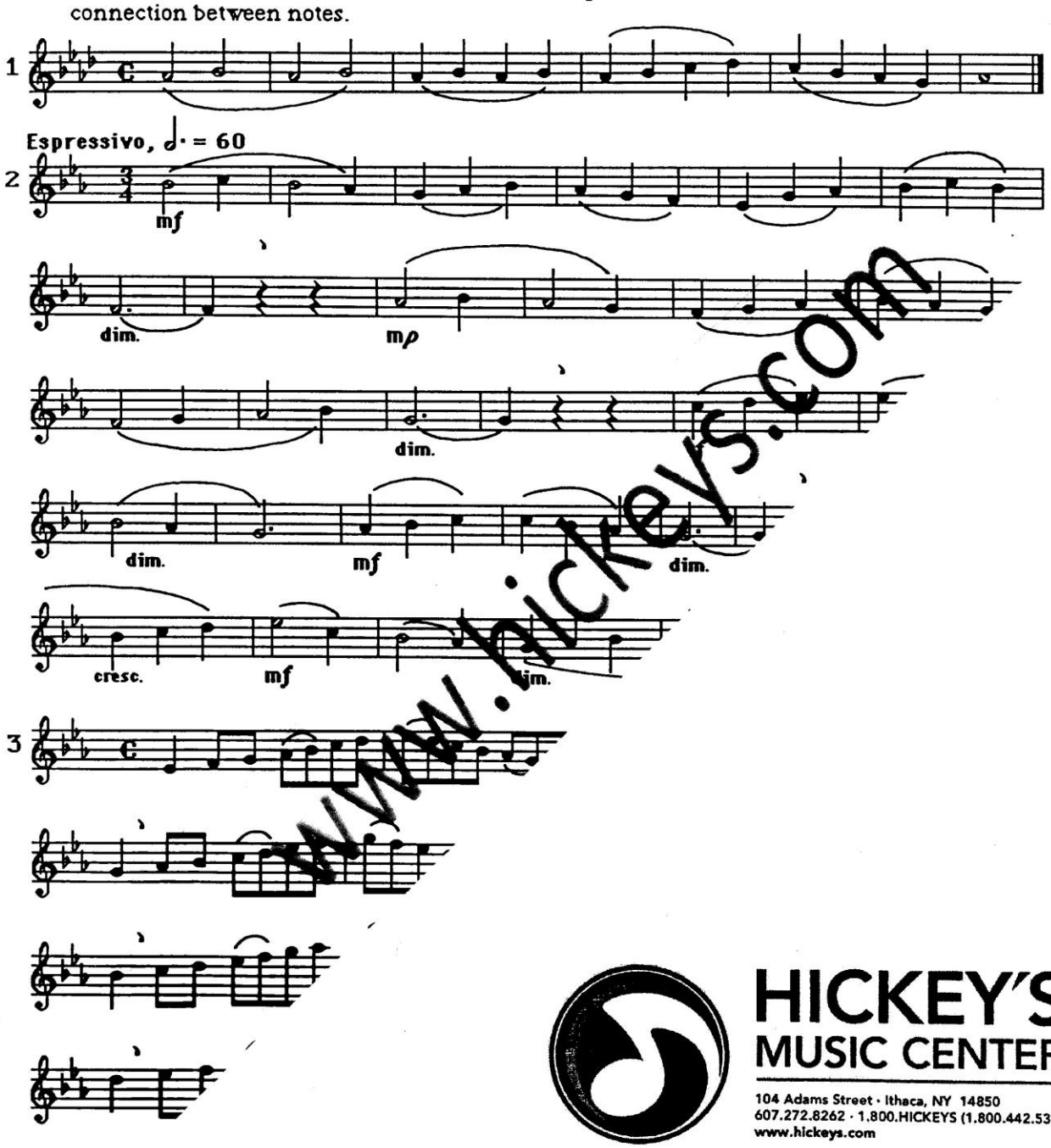
There are two variables
refers to how far the jaw
is changed. Speed refers
Although both of th
individual tastes, a
vibratos per ♩.

Change in
vibrato can
dynamic

UNIT 14

The A♭ - Side B♭ Shift

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

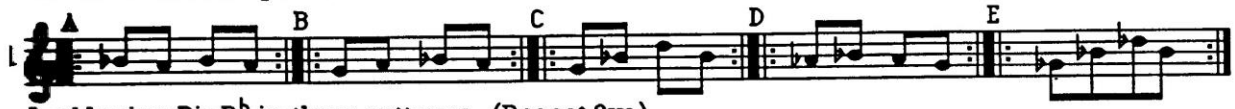


UNIT 15

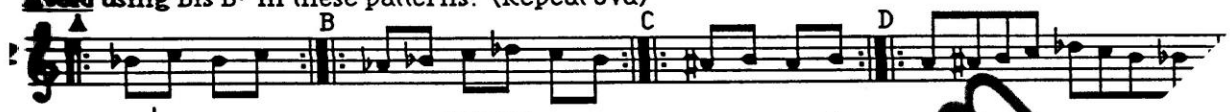
The Bis B♭ Fingering

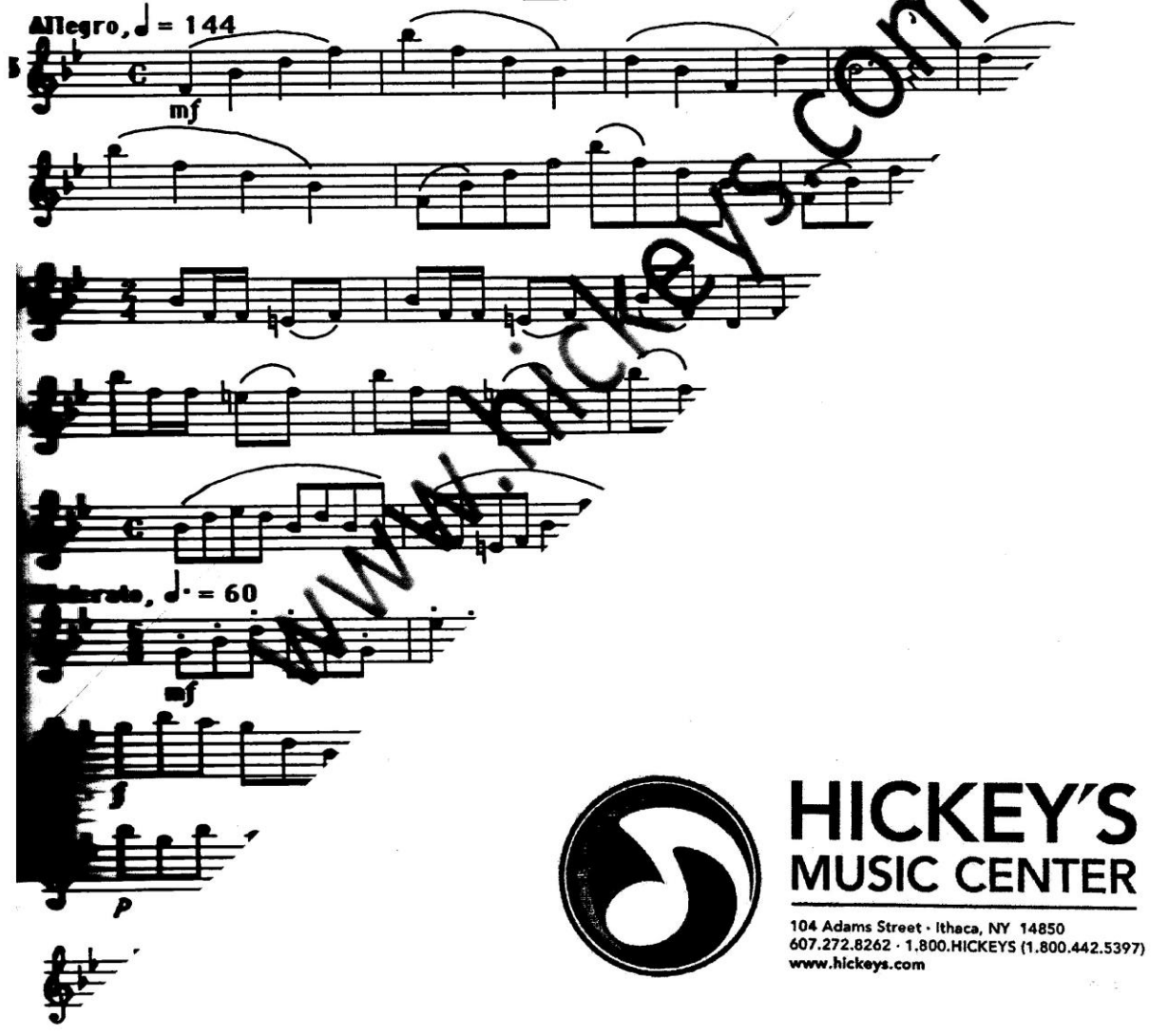
Use the Bis fingering for all B♭s in this unit except Exercise 2. This fingering can be used for any B♭ except when located beside a B♮ or C.

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



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

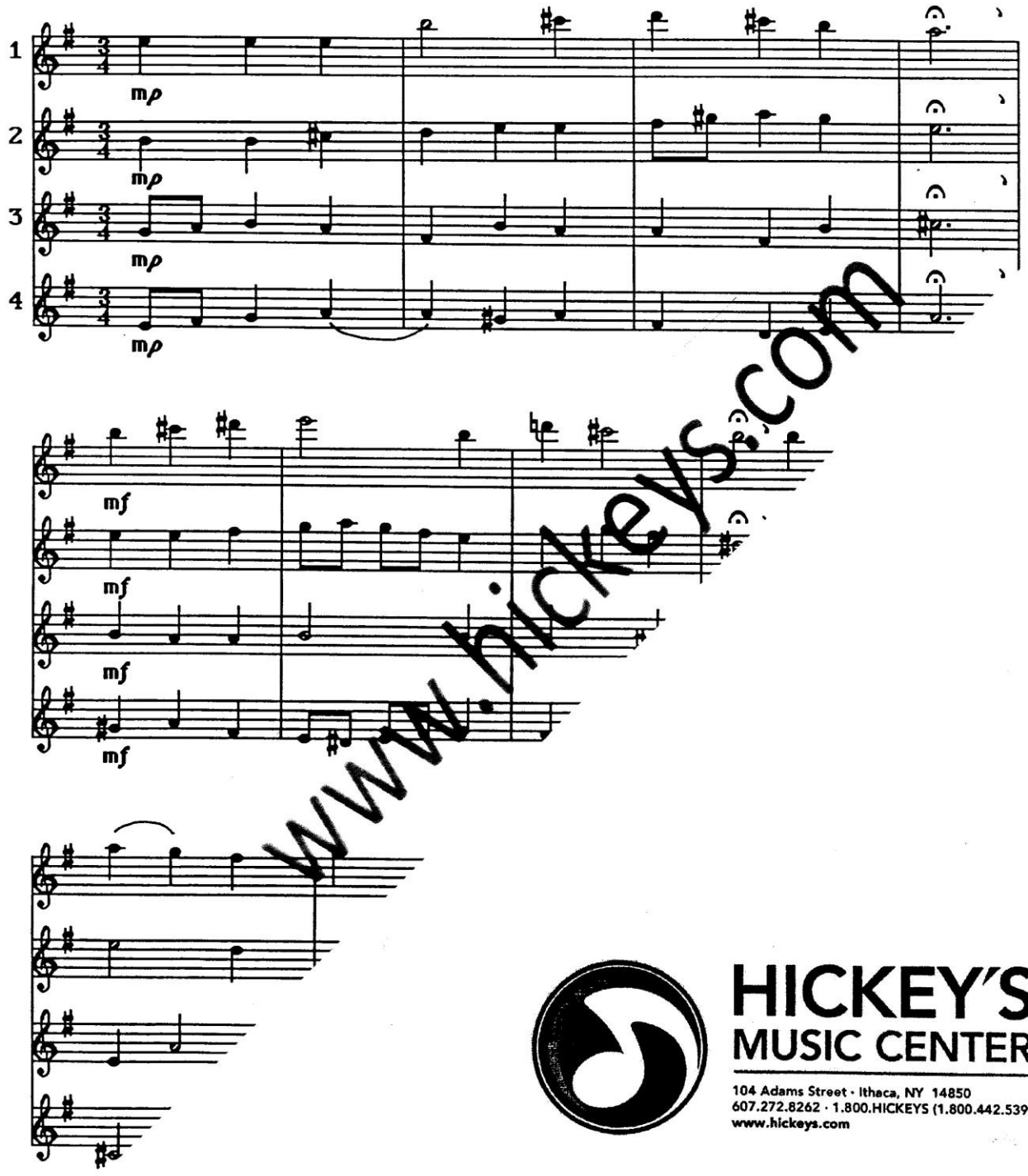




Erschienen ist der herrliche Tag

Andante, ♩ = 80

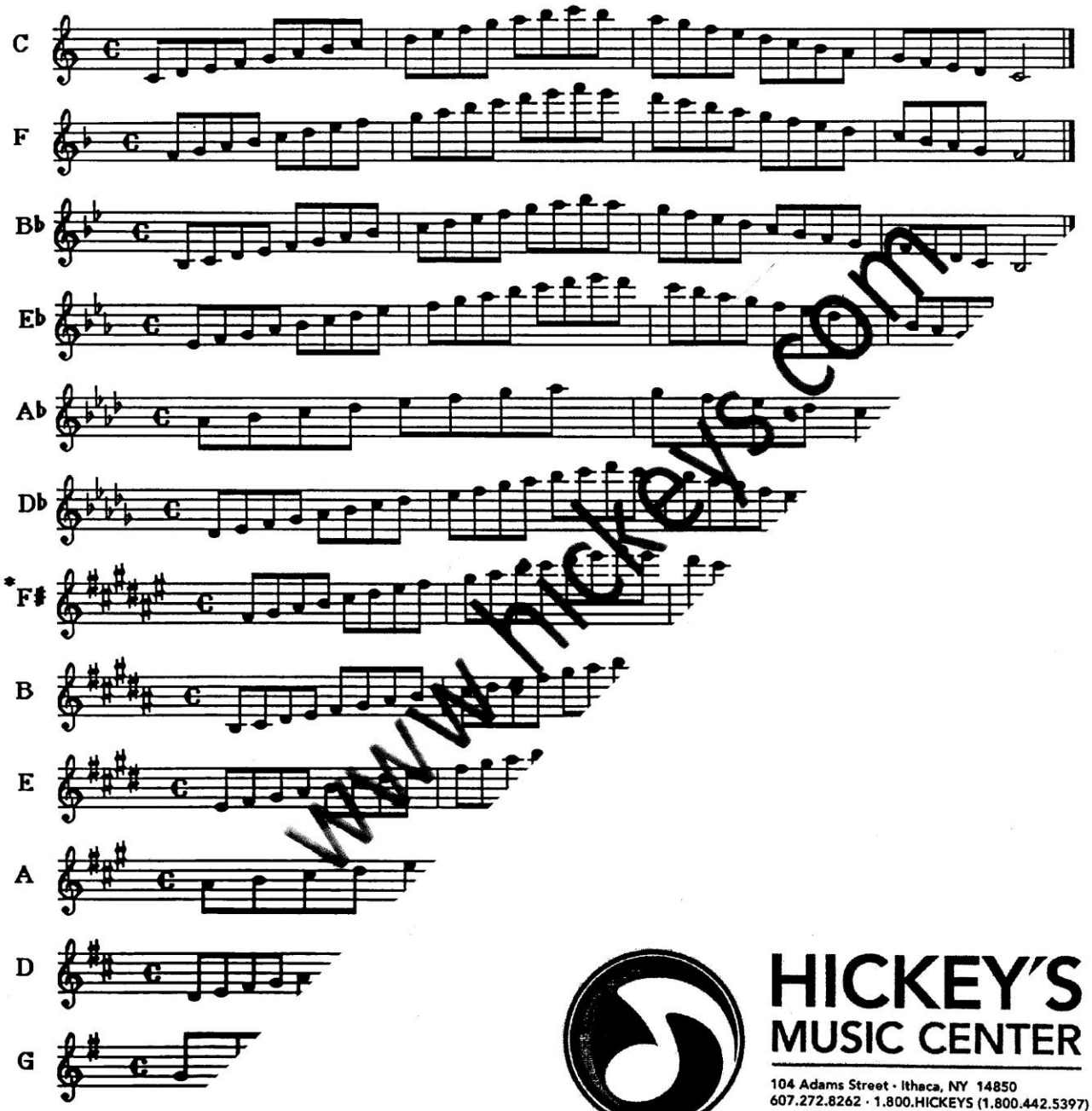
Harmonization by Johann Sebastian Bach



UNIT 19

Major Scales

Practice both slurred and tongued.



*The F♯ s