
CHAPTER ONE

The Daily Warm-Up

One of the most neglected parts of the daily practice session is the initial warm-up routine. While many have a well-defined method, some saxophonists approach the warm-up in a very unorganized, haphazard way. Depending on how the player feels, one day may begin with long tones, the next with relaxed scales, and yet another day with rapid chromatic passages. Why should the warm-up routine be left to chance?

It is important to remember that the saxophone is a relatively new instrument in the course of musical history. Compared with the pedagogy of the voice, piano, and string instruments, saxophone pedagogy is in its infancy. It is not surprising to hear that the teachers of the other instruments have a long-standing tradition of warm-up routines that has been handed down from generation to generation. The tradition of saxophone warm-up routines is less well defined. The number of performance-related injuries on the increase, saxophonists become more concerned with ways to avoid them. The goal is the development of a suitable and reliable warm-up routine.

Why a Daily Warm-Up

There are three major reasons for a daily warm-up:

- To prepare the mind and body
- To warm up the muscles and joints
- To review basic saxophone technique

Saxophonists should establish a warm-up routine that becomes habitual. Students cannot omit from their practice routine.

The idea of practicing scales and long tones in the morning and chromatic passages in the afternoon is a warm-up routine that has been used for several centuries.



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IMPORTANT NOTICE: *As with any exercise program, it is important to consult your physician before beginning. If you experience pain or discomfort at any time, **Stop**. Pain is a warning sign and must not be ignored! Consult your physician immediately to avoid injury.*

Mental Warm-Up

Each person must devise an individual, mental warm-up. This may be something as simple as clearing the mind by thinking the word, "relax." Some may use more structured methods, such as those taught in the art of yoga. The mind and body will not perform musical tasks at the optimum level, however, if the mind is not free of worries and concerns.

The simple exercise described here is intended as a model. A stretching or clearing exercise also may be done in conjunction of the other exercises presented in this chapter. The ability to use these non-playing warm-ups in a creative manner is encouraged.

The Mental Warm-Up

1. As you enter the practice or performance space, direct your non-musical thoughts outside; they do not affect you.
2. Stand or sit in a comfortable position. Close your eyes. Think the word "relax," and let all stress drain from your body. Visualize a peaceful scene.
3. Continue this process for as long as needed, while breathing.

Approach

Breathing Warm-Up

Some saxophone players use breathing exercises before playing. Your breathing exercises should be done before playing.



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CHAPTER THREE

A Base Warm-Up Routine

Every saxophonist should have a set of playing exercises to use as a *base warm-up routine*. This routine should be used daily and is intended to wake up the body and prepare it for the day's musical demands. It may vary depending on the types of activities scheduled or may consist of the same material every time. Ultimately the player should choose a routine specifically geared toward individual needs.

The playing exercises presented in this chapter are intended to serve as a model. Included in the base warm-up routine are:

- *Long Tone and Vibrato Studies* p. 17-20
- *Intonation Study* p. 21-22
- *Finger Exercises* p. 22-30
- *Chromatic Scale Passages* p. 31-33
- *Wide Leap Exercises* p. 33-34
- *Extended Scale Patterns* p. 35-36
- *Altissimo, Chromatic Scale Patterns* p. 37-38

The final item needed to complete a daily warm-up routine would be *specialized exercises* to help prepare for playing a specific type of music. Specialized warm-ups are discussed in *Chapter Four*.

Note that tempo markings and specific instructions are listed for each exercise. Always use a metronome to guarantee a constant and accurate tempo. As with the stretching exercises in *Chapter Two*, approximate timings are listed for each study.

The first few exercises in this base routine are relatively slow and limited in range. This allows the embouchure, finger, and breathing muscles to warm up gradually. Avoid the temptation of playing high and fast too soon, since this can put unnecessary strain on the muscles and hinder endurance.

Long Tone and Vibrato Studies

A crucial part of any warm-up routine is the performance of long tones. This allows the saxophonist to concentrate on the item of primary importance, the tone.

Tone Study #1 combines long tones and vibrato. Since many saxophonists dislike playing long tones, this is a way of disguising them by



Some saxophonists may want to include *Tone Study #3*, composed of major triads, to work on keeping the vibrato consistent over leaps. Other triadic forms may be substituted for variety. *Approximate Play Time — 1:10.*

TONE STUDY #3

♩=60, 5 vibratos per ♩



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Just as the previous exercises combine long tones and vibrato, the following one combines long tones and intonation work. For maximum benefit, use both a metronome and a tuner with this exercise. Set the tuner to generate the first pitch of each three-bar pattern. Tune the other notes against this reference pitch. Another option is to use the meter function of the tuner and check the pitch visually. Be sure to let a full, rich tone be the first consideration. The study can be played either slurred or tongued and the range can be extended as desired.

Approximate Playing Time — 4:00.

♩=60, play with or without vibrato

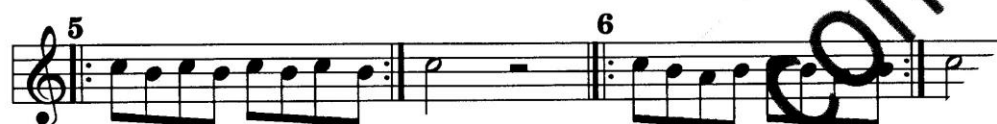
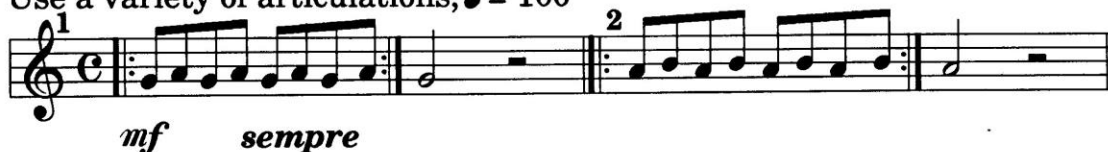


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FINGER EXERCISES

Use a variety of articulations, ♩ = 100



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Practice tongued and slurred, ♩ = 72

Practice tongued and slurred, ♩ = 72



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CHAPTER FOUR

Specialized Warm-Ups

Like speaking, music may be thought to contain different dialects within one language. The standard dialects of classical, orchestral, pop, show, and rock music are usually major- and minor-scale based. Jazz and various types of ethnic music, however, are comprised of many dialects. Music, therefore, can be written in an incredible variety of dialects, and can be based on scales including major, minor, diminished, whole-tone, pentatonic, quarter-tone, blues, modal, and even synthetic ones. A performer must consider which dialect will be *spoken* during that particular session, to determine which scale base to use in the warm-up.

As a musician grows and learns new musical dialects or styles, a warm-up must change to meet the needs of this developing vocabulary. A saxophonist should include a *specialized* warm-up routine to reflect the type of music being prepared.

Personalizing the Base Routine

The base warm-up outlined in *Chapter Three* is a basic routine for all saxophonists. It is presented in both major and minor tonality. The following routine is derived from the *base warm-up routine* in *Chapter Three* to moderate individual requirements.

Tone Study #2 can be performed in harmonic minor or mixolydian for

(Harmonic Minor)



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BLUES SCALES

Use various tempi and articulations; swing style



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Fourth Patterns

Leaps in fourths have become widely used in many different types of music. This exercise explores this interval in ascending, chromatic figures. Jazz saxophonists should play them in a swing style and accent the first note of the three-note pattern. Classical players should play them as straight eighth notes. *Approximate Playing Time — 0:35 at $\text{♩} = 120$.*

FOURTH PATTERNS

Use various tempi and articulations



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In the diagrammed fingerings, the three circles above and below the horizontal line indicate the left- and right-hand pearl fingers. Black circles mean the key is depressed and white circles mean the key is open. Added small case letters refer to palm keys (*d*=the palm *d* key). For notations such as *Low C plus O.K.*, merely use the standard low fingering plus the octave key and overblow to produce the given pitch.

Play the patterns either in a swing style or as notated. Explore false fingerings for notes above and below the range used here. *Approximate Playing Time — 1:15 at ♩=112.*

FALSE FINGERING EXERCISES

Use various tempi and styles



Play low B^b
plus octave



Low B
plus O.K.



Low C[#]
plus O.K.



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Quarter-Tone Exercise #1 is merely a simple scale from low D to high D. A sample fingering is given for each note, but experimentation is needed to find fingerings that work best. *Quarter-Tone Exercise #2* is based on a segment of the quarter-tone scale and is good for speed work.

In the diagrammed fingerings, the three circles above and below the horizontal line indicate the left- and right-hand pearl fingers. Black circles mean the key is depressed and white circles mean the key is open. Added small case letters refer to side or palm keys, capital letters refer to low note keys, and *O.K.* refers to the octave key. The downward arrows below some fingerings mean that the note should be lipped down to produce the correct pitch. Experiment with ranges above and below those printed. *Approximate Playing Time: Exercise #1 — 2:00 at ♩=60; Exercise #2 — 2:50 at ♩=60 (with repeats).*

QUARTER-TONE EXERCISE #1

Use various tempi and rhythms



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SELECTED MULTIPHONICS

Musical notation for selected multiphonics, measures 1-13. The notation is presented in two staves. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 13. Each measure is numbered above the staff. The notes are written in a treble clef. Below each measure, there are vertical lines representing the fingerings for the notes. The notes are labeled with letters and accidentals: C, B, B^b, E^b, and O.K. (Octave Key).

MULTIPHONIC

Use various tempi, articulation

Musical notation for a multiphonic exercise, measure 1. The notation is presented in a single staff. The note is written in a treble clef. Below the note, there are vertical lines representing the fingerings for the notes. The note is labeled with a letter and an accidental: C.



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CHAPTER FIVE

Supplemental Materials

After using a warm-up routine for some time, a player may want to supplement it. By selecting additional materials to add to the base and by varying it from time to time, the daily warm-up can remain both valid and fresh.

Supplementing the Warm-Up

There are a wide range of possibilities for supplementing the warm-up routine. The easiest way is to supplement it with other fundamental exercises, such as scale and chord studies. While some players have a unique set of fundamental drills, others may need guidance on what materials will work best for their level. A few fundamentals are discussed below, but numerous others are listed and discussed at the end of this chapter.

Probably the most popular public school scale book is *Scales for Saxophone*. It presents the basic scales in a range, in a familiar rhythm.



The scales are then used in a number of studies. These studies help the player develop a given key. Using assigned exercises for mid-range saxophonists.

Books that expand on scale are best suited for saxophonists. *The Saxophonist's Workbook* by Trent Krumpholtz along with *Exercise* for



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