

SOME IMPORTANT FINGERINGS (cont)

On most saxophones all the LH little finger keys are coupled to G sharp, so you can play intervals like this without moving your left little finger:



FINGER G# (A \flat) WITH: C# KEY B KEY B \flat KEY

At the top of the instrument, use the side keys for most scale passages, but don't forget "Patent F" plate, above 1st. finger LH, for jumps like this.



Top F is 1st. finger LH on Patent F plate, plus 2nd. finger LH on usual C plate. Top E is like F, plus 3rd. finger LH on usual G plate.

This fingering for top F, plus the RH B \flat side key, is generally the best fingering for top F sharp if you don't have an F sharp key.

Try not to change registers just for one note; use the bottom register fingering for C sharp (instead of open C sharp) in this sort of passage:



and side key for D in this one; usually the E \flat key is best, but experiment on your instrument.





In 1847 Adolphe Sax constructed a prototype Octo-subcontrabass saxophone in F. This instrument never caught on however, owing to certain practical problems. Note unusual example of Sax's wrought-iron work on the corner.

THE INDIVIDUAL MEMBERS OF THE SAXOPHONE FAMILY (cont)

Be aware of the time lag on low baritone notes. Practise staccato slowly, slightly anticipating the beat. In quartet playing be conscious of the flow of your bass line; in other words make your intonation lateral rather than vertical.

These are the most commonly used saxophones, but there are many others well worth developing if you have the time and enthusiasm (and the money!) to try them.

The SOPRANINO:

All the problems of the soprano magnified, but has a vivacity of timbre all of its own in the hands of a player with the courage to tackle it!

The BASS:

Supremely effective in its own element; that is, a moving bass line of detached notes.

The CONTRABASS:

Have seen and heard this monumental machine in action with the Belgian Saxophone Septet is to have an insight into what the saxophone family could achieve if properly developed!

So far I have only mentioned the Eb/Bb family, but recently much interest has been taken in the F/C family; Adolphe Sax's original orchestral models. There is once again quite a vogue for the tenor in C (so called "C melody") which has led to research into the C soprano, F alto and F baritone. I think there are great possibilities in the F/C Quartet, which is already being experimented with in America, provided that good instruments and compatible mouthpieces can be found or manufactured.