

## PROPER AND EFFECTIVE USE OF AIR

In order to maintain a good and effective embouchure you need to use the air stream to properly play (voice) the different registers of the saxophone. If you don't, you'll fall into the trap of tightening the embouchure to play the upper register, and loosening it (dropping your jaw) to play low notes.

To state it simply, the low register takes large quantities of slower, warm air, while the upper register requires very fast, cold air. While yawning, blow air into the palm of your hand and notice the warm air. Now blow a very fast stream of air through a small opening between your lips and note the cool air. As the saxophonist plays a scale from the bottom of the horn to the top, the air stream must become gradually faster and more concentrated. Here are a couple of analogies. Pretend you have a birthday cake directly in front of you. Blow out the candles! Now, pretend the cake is on a table 10 feet away. Again, blow out the candles. In order to even get the flame to flicker you must focus the air into a smaller, more concentrated stream and drive it with great speed across the room. Imagine the cake moving from right below your face, gradually, to the table 10 feet away. The result is the change in air from the low register to the high register. Here's another image. Take a garden hose and turn the water on full stream. The water flowing effortlessly out is the air for the low register. Now put a nozzle on the hose and gradually tighten it until the water shoots across the yard. That's the air for the upper register.

If you don't learn this concept, you'll compensate by tightening the embouchure as you go into the upper register, and loosening or dropping the jaw to get low notes. In its extreme, the result will be playing very flat down low with a spread, honky, uncontrolled sound, and very sharp up high with a thin, weak sound.

For best results, the embouchure should be firm but relaxed, the instrument tuned to its low G or F#, and with properly "voiced" air, maintaining the same embouchure, learn to play the upper register in tune.

## PLAYING WITH THE MOUTHPIECE ALONE

In order to bring into balance the correct embouchure, lip pressure on the reed, tongue position, proper air support, and to begin basic principles of voicing, you should practice playing on the mouthpiece alone. While you play a forte sound, you should achieve the appropriate concert pitch indicated below for each saxophone.



If your pitch is higher than the target pitch, it usually indicates you are using too much embouchure pressure. If you produce a note below the target pitch, it usually indicates the air stream is too slow (although a lower pitch can also be produced with voicing as noted below).

Once the desired pitch can be duplicated automatically without first referencing it, you should begin to play "slide whistle" effects on the mouthpiece. On alto, play the desired A concert, then, without loosening your embouchure, lower the pitch to G, then back

# Overtone Exercises

fundamental      overtone      regular fingering      overtone      regular fingering      overtone      regular fingering      overtone      fundamental

(use alternate palm fingering)

(use alternate palm fingering)

(use alternate palm fingering)

regular fingering

The image displays ten staves of musical notation for saxophone intonation exercises. Each staff begins with a fundamental note (half note) and an overtone note (diamond symbol, half note), connected by a slur. The subsequent notes are pairs of fundamental and overtone notes, each with a diamond symbol above the overtone. The exercises are organized into four groups based on key signature: the first two staves are in B-flat major (one flat), the next two are in B major (two sharps), and the last two are in C major (no sharps or flats). Within each group, the first staff uses 'regular fingering' and the second uses '(use alternate palm fingering)'. The labels 'fundamental', 'overtone', and 'regular fingering' are placed above the first notes of the respective staves. The label '(use alternate palm fingering)' is placed above the first notes of the second staves in each group. The label 'regular fingering' is placed above the first notes of the final two staves.

# Tuning Exercise #1

slowly

1/22

2/23

3/24

4/25

5/26

6/27

7/28

8/29

9/30

10/31

11/32

12/33

13/34

14/35

15/36

16/37

17/38

18/39

19/40

20/41

21/42

The image displays a series of 21 musical staves, each containing a short exercise. Each staff is numbered from 1/22 to 21/42. The exercises are written in treble clef and feature various rhythmic patterns and melodic lines, often including accidentals (sharps and flats) and repeat signs. The exercises progress through different intervals and scales, designed to improve intonation skills.



## Articulations

TO BE APPLIED TO ALL SCALES

This section contains 12 exercises for scale articulation, numbered 1 through 12. Exercises 1-4 are on the first staff, 5-8 on the second, and 9-12 on the third. Exercises 1-4 show a scale with various articulation marks like slurs and accents. Exercises 5-8 show a scale with slurs and accents, but with different phrasing. Exercises 9-12 show a scale with slurs and accents, but with different phrasing. Exercises 13-16 are on the fourth staff, 17-20 on the fifth, and 21-24 on the sixth. Exercises 13-16 show a scale with slurs and accents, but with different phrasing. Exercises 17-20 show a scale with slurs and accents, but with different phrasing. Exercises 21-24 show a scale with slurs and accents, but with different phrasing.

## Rhythmic Variations

This section contains 12 exercises for rhythmic variations, numbered 1 through 12. Exercises 1-4 are on the first staff, 5-8 on the second, and 9-12 on the third. Exercises 1-4 show a scale with various rhythmic patterns. Exercises 5-8 show a scale with various rhythmic patterns. Exercises 9-12 show a scale with various rhythmic patterns.

## Major Scales

The image displays twelve musical staves, each representing a major scale in treble clef. The scales are labeled as follows:

- C**: C Major (no sharps or flats)
- F**: F Major (one flat: Bb)
- Bb**: Bb Major (two flats: Bb, Eb)
- Eb**: Eb Major (three flats: Bb, Eb, Ab)
- Ab**: Ab Major (four flats: Bb, Eb, Ab, Db)
- Db**: Db Major (five flats: Bb, Eb, Ab, Db, Gb)
- F#**: F# Major (six sharps: F#, C#, G#, D#, A#, E#)
- B**: B Major (seven sharps: F#, C#, G#, D#, A#, E#, B#)
- E**: E Major (four sharps: F#, C#, G#, D#)
- A**: A Major (three sharps: F#, C#, G#)
- D**: D Major (two sharps: F#, C#)
- G**: G Major (one sharp: F#)

Each scale is written in a single line of music, starting with a treble clef and a common time signature. The scales are presented in a sequence from C to G, with the key signature changing for each scale. The notation includes quarter notes, eighth notes, and sixteenth notes, with stems and beams indicating the rhythmic flow of the scale.

*Major Scales in 3rds*

**C**

**F**

**B $\flat$**

**E $\flat$**

**A $\flat$**

**D $\flat$**

The image displays eight sets of musical notation, each representing a major scale in thirds. Each set consists of two staves: the top staff shows the ascending scale and the bottom staff shows the descending scale. The scales are: C major, F major, B-flat major, E-flat major, A-flat major, and D-flat major. Each scale is written in treble clef with a key signature of one or two flats. The notes are beamed in pairs of thirds, and the descending scales end with a whole note on the tonic.

## Jazz Melodic Minor Scales

A

D

G

C

F

B $\flat$

E $\flat$

G $\sharp$

C $\sharp$

F $\sharp$

B

E

The image displays twelve musical staves, each representing a different Jazz Melodic Minor Scale. Each staff begins with a treble clef and a key signature. The scales are: A (Ionian #3), D (Dorian #4), G (Dorian #4), C (Dorian #4), F (Dorian #4), B-flat (Dorian #4), E-flat (Dorian #4), G-sharp (Ionian #3), C-sharp (Ionian #3), F-sharp (Ionian #3), B (Ionian #3), and E (Ionian #3). Each scale is written as an ascending and descending melodic line with slurs and accents.

Note: To practice jazz melodic minor scales in 3rds and 4ths, read the major scale equivalent and lower the 3rds.



## Chromatic Scales

Two staves of chromatic scales. The first staff shows the ascending and descending chromatic scales in B-flat major (B-flat, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B). The second staff shows the ascending and descending chromatic scales in B-flat minor (B-flat, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B).

### 2nds

Four staves of 2nd interval chromatic scales. The first two staves show the ascending and descending chromatic scales in B-flat major (B-flat, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B). The next two staves show the ascending and descending chromatic scales in B-flat minor (B-flat, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B).

### minor 3rds

Four staves of minor 3rd interval chromatic scales. The first two staves show the ascending and descending chromatic scales in B-flat major (B-flat, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B). The next two staves show the ascending and descending chromatic scales in B-flat minor (B-flat, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B).