

SUGGESTED EQUIPMENT:

Alto:

Reeds: Size 3 Blue Box or Silver Box Vandoren
Mouthpiece: Selmer C* or
Vandoren Optimum AL3

**I highly recommend the Vandoren over Selmer*
Ligature: Any Metal Ligature
Saxophone: Yamaha 480

Tenor:

Reeds: Size 3 Blue Box or Silver Box Vandoren
Mouthpiece: Selmer D or
Vandoren Optimum TL3
Ligature: Any Metal Ligature
Saxophone: Yamaha 52 or 480

Bari Sax:

Reed: Size 3 Blue Box Vandoren
Mouthpiece: Selmer D or
Vandoren Optimum BL3
Saxophone: Any Metal Ligature
Saxophone: Yamaha

CLASSICAL SAXOPHONIST TO LISTEN TO

Kenneth Ise

Otis Murphy

Jon Wintringham

Harvey Pittel

Nobuya Sagawa

Steven Page

Christopher Bartz

Eugene Russo

Claude Delangle

Arno Bornkamp

Sigurd Racher

Marcel Mule

Don Sinta

Douglas Mask

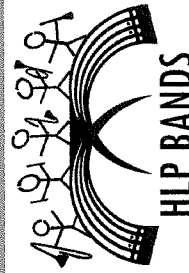
Timothy McAllister

EMBOUCHURE

- The shape of the mouth around the mouthpiece is different from the clarinet.
- Many students have an extremely tight grip on the mouthpiece.
- The corners of the mouth being too firm and bottom teeth pushing too far up against the reed.
- Remember, sound is created through vibrations. If our reeds are not able to vibrate freely, the desired sound cannot be produced.
- Think of the shape of the embouchure as the opening of a draw-string bag. When you pull the strings on the bag, the opening will close, forming a circular shape. This is the kind of shape we should be trying to imitate at first. Later on, this shape can have variations due to everyone's facial structure being different.



HLP BANDS SAX CHEAT SHEET



EMBOUCHURE CONTINUED

- To figure out how much pressure we should apply with the teeth, take off the mouthpiece and blow through it. Although the funny sound may be similar to a kazoo, this will allow us to set our embouchures correctly.
- For alto saxophones, the pitch produced should be a concert A on the piano or tuner. For tenor, it is a concert G. And for baritone, a concert E is the goal.
- At first, it may seem difficult to produce a pitch. With daily practice, it will be easier.

ARTICULATION

- When articulating on the saxophone, we use the very tip of the tongue. When we use the middle of the tongue, our tone, pitch, and even style of articulation begins to suffer.
- To exercise articulation, try to visualize the tongue moving as close to the reed as possible, but also getting the least amount of tongue on the reed. When you make contact, the impact should cause the tongue to articulate on its own, possibly causing a tickling sensation. Try to always make contact with the reed at this newly found point
- After you have practiced the first exercise, tongue quarter notes at 60 bpm with a metronome. While the left hand is fingering a middle C, the right hand will be placed on the throat. As you tongue quarter notes, the area of the throat should not be moving, which you will be able to feel with your hand if you are. If you feel your hand being moved with the throat, there is too much movement of the tongue.

HOW TO PRACTICE

- One of the most important skills to develop as a musician is how to practice properly. This is completely different from how long to practice, which is often confused by both young and older students.
- Our brains work in very complicated way, and learning to connect and effectively communicate with is a valuable skill that can be developed through habit.
- When you are ready to begin practicing, take out a metronome and pick a spot in the music where you feel is the most difficult. Turn on the metronome and pick a SLOW tempo. This tempo should be slow enough where you can play the passage with all the given articulations, dynamics, rhythms, and most importantly, with great tone, all at the same time. If this is not possible, you may be playing too fast and have to slow the metronome down. Everything must be exact.

AIR: USE LOTS OF IT!

THE ORAL CAVITY

- Because the saxophone is made with a brass body, it relies **HEAVILY** on the shape of the inside of the mouth and the area of the throat to produce the desired tone. When we are speaking to one another, we are using the same muscles that we use to play the saxophone.
- When playing saxophone, keeping the space inside of the mouth open will allow more air to travel to the mouthpiece. If the oral cavity is small, the reed will vibrate much less.
- In order to achieve this shape, we must think of the **"doe," "dah,"** or **"dee"** syllable while we are playing. As a general rule, low notes will be produced with **"dah,"** middle notes with **"doe,"** and high notes **"dee."**

HOW TO PRACTICE CONTINUED

- The reason we want to approach practicing music with this method is due to the fact that our brains cannot distinguish correct information from incorrect information. We must always give what we believe is correct information in order for the brain to reproduce that same information right back.
- Here are a couple of games you can play while practicing:
 1. Look at one passage in your music that you may feel is most difficult. Give yourself **ONLY** three tries to play the passage correctly. If you play it through once and made a mistake, fix the mistake and try again. Do the same thing a second time. By the third time, you should be able to play the passage without a mistake. But remember, you only have three times to play the passage correctly.
 2. Gather 12 flash cards and write down one major scale on each card. One side will have the name of the scale while the other side will have the key signature. Shuffle the cards every time you practice your scales. Go through each scale in the deck, but you are only given one chance to play each card correctly. You can even compete with a friend by seeing who can go through all 12 cards first!
 3. The Rhythm Game: This will be discussed during the master class. You may write down notes underneath so you may try this at home.
- While there are tons of games that can be incorporated, these three are the most fun in my opinion. The key word is concentration.