

B $\flat$ TENOR SAXOPHONE

I RECOMMEND

A Complete Warm-Up Technique Book Designed to Improve Fundamental Musicianship

An ideal supplement to individual instruction, class lessons or full band rehearsals!

By **JAMES D. PLOYHAR**

with individual TUNING suggestions and WARM-UP exercises by Harold Brasch, William Bunch, Mervin Britton, Charles DeLaney, Larry Ford, Frederick Hemke, Lyle Merriman, Jack Rausch, Frank Stalzer, Paul Tanner and Stuart Uggen.

INSTRUMENTATION		
CONDUCTOR	B $\flat$ BASS CLARINET	TROMBONE
C FLUTE	E $\flat$ ALTO SAXOPHONE	BARITONE BASS CLEF
OBOE	B $\flat$ TENOR SAXOPHONE	BARITONE TREBLE CLEF
BASSOON	E $\flat$ BARITONE SAXOPHONE	BASS (TUBA)
B $\flat$ CLARINET	HORN IN F	DRUMS
E $\flat$ ALTO CLARINET (E $\flat$ Clarinet)	B $\flat$ CORNET-TRUMPET	

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Unit I

TUNING - WARM UP

By Frederick L. Hemke

(For Saxophone use only)

The young musician must be made aware in his early training that the art of music making cannot be achieved solely by dividing practice into isolated exercises for technique, studies for intonation, etudes for tone, etc. There are abundant studies of this type and the student must learn to demonstrate all these technical concerns with musicianship while he concentrates on one particular area of development.

Since the saxophone is capable of producing a wide variety of tonal color, the production of an acceptable sound is of primary importance for the saxophonist. The saxophone student must practice scales and arpeggios which extend to the complete written range of the instrument and must concentrate on developing a uniform sound throughout all registers. Examples 1, 2, 3, 4 & 5 are to be executed eventually in all keys and are included for this purpose. Rather than practicing the scales for speed, the player should concentrate on developing sameness of sound from one note to the next. The speed of each exercise can be increased only after a consistently uniform sound has been attained over the entire saxophone range. The study of long tones (Example 6) using a crescendo and decrescendo will provide an opportunity to listen carefully to each sound while increasing the capacity to play long musical phrases.

As with all wind instruments, the ability to play in tune is ultimately the responsibility of each performer. It is not sufficient to simply press down keys and expect the right "in tune" note to be produced. Students must bear in mind that intonation varies in relation to the context in which the note is being played. It is sometimes necessary, for example, to play the written low "G" slightly sharper in one melodic or harmonic context, while it may be necessary to play the same "G" flatter than normal in another context. One must learn to become aware of how and where a note fits into this context and then train the musical ear to hear the differences. Most of the notes on the saxophone can be played well in tune by the listening student. A few notes which use the octave key, such as high "A" or middle "D", will tend to be sharp. The tones from approximately high "C#" to high "F" also tend to be sharp. Individual instruments may have these or other intonation peculiarities of which the student must become aware and adjust. By practicing slow octave patterns (Example 7) with a good sound and careful listening, the student will soon be able to check which notes on his instrument need special attention.

Be sure that you use plenty of air support for the upper notes and do not clamp down on the reed and mouthpiece. Your embouchure should remain the same for the upper notes and modified only slightly if an intonation problem exists. The important thing is for your ear to do the correcting work in cooperation with the embouchure. Because written middle "F#" is acoustically better in tune than written middle "G", it is generally wise to recheck tuning at concert "A" when initially tuning the saxophone.

Saxophonists should begin to use vibrato at a beginning level of study, perhaps within the first year. Since vibrato is one of the saxophonist's most important devices for expressive musicianship, an early start will be advantageous to you so that you can acquire the skills of self expression. At the beginning stages, vibrato is initiated by a slight up and down movement of the lower lip and jaw and must be practiced on slower lines which do not involve a great deal of melodic complexity. (Ex 8) You will gradually learn to control your vibrato to fit a more involved contour of melodic line. Vibrato is particularly useful in solo performance, but the jaw or lip-initiated vibrato can be cancelled for section playing, if vibrato is not desired.

There is a great amount of literature written for the saxophone. Hopefully, those long hours of practice will be put to musical use through the selection and performance of many of the excellent saxophone solos and quartets. The written exercises will help you to gain the proficiency and the confidence to perform these works. If you think of these studies as short musical phrases, you will have come a long way in the art of music making and be ready to start an investigation into the almost endless challenge of fine saxophone literature.



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DAILY PRACTICE EXERCISES

To be practiced in all Major keys

