

The Saxophone

Band Directors Workshop

Wednesday, July 14, 2021
10:00 AM CST
Virtual Clinic



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- I. Getting Started
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PARIS
Artist-Clinician

I. Getting Started

A. Posture

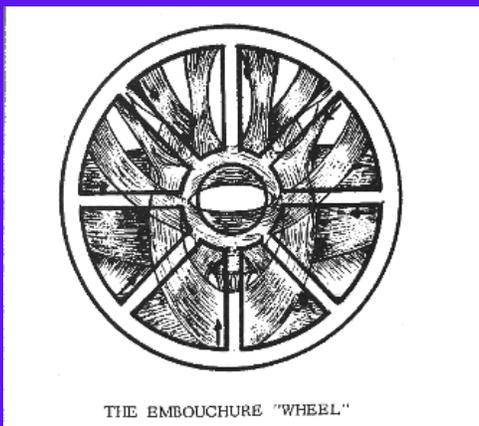
- Feet flat on the floor
- Sit up tall; avoid slouching forward
- Bring the saxophone to you by adjusting the neck strap. Mouthpiece should be at top lip.
- Adjust neck and mouthpiece of saxophone so head is not turned.



Photo of Lester Young from Getty Images

B. Embouchure

1. Bottom lip over bottom teeth and make firm cushion.
2. Top teeth on the mouthpiece.
3. Corners in to make an ○ around mouthpiece. (i.e. a drawstring back)



THE EMOUCHURE "WHEEL"

The Embouchure "Wheel"

From The Art of Playing Saxophone
By Larry Teal

C. Hand Position

- Fingers should be on pearls (not over pearls)
- Keep hands curved (Like you are holding a soda can)
- When playing, don't let fingers fly off the keys.
- Maintain a straight line from elbow, to wrist, through hands.

II. The Many Roles of the Tongue

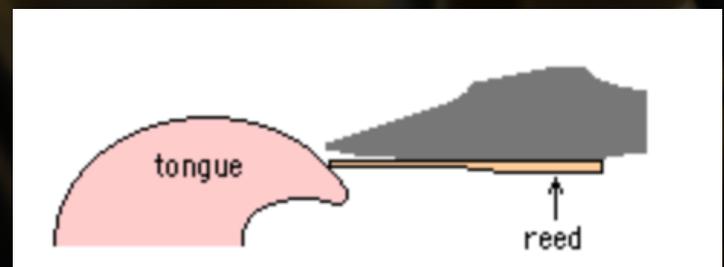
A. Articulation

- Use just past the tip of the tongue to the blade edge of the reed/mouthpiece.
- Articulation is pulling away from the mouthpiece.

Utilize A.T.P. (Active Tongue Placement) to work on efficiency.

1. Set tongue on blade edge of the mouthpiece
2. Set top teeth on mouthpiece.
3. Close corners
4. Pull tongue away from mouthpiece and allow air to move through instrument.
5. As tongue moves back for repeated articulations think of tongue rebound off the blade edge of the mouthpiece.
6. Utilize the syllable "dee" for optimal

DID YOU KNOW...
YOUR TONGUE IS A GIANT MUSCLE
THAT TAKES MORE BRAIN POWER TO
OPERATE THAN ANY OTHER BODY
PART OR ORGAN?



Graphic from <http://www.jazclass.aust.com/saxophone/sax07.htm>

II. The Many Roles of the Tongue

B. Voicing

This is truly how to make your saxophones sound amazing! Guaranteed, or your money back!



What is voicing?

"Voicing refers to an awareness and control of the muscles and soft flexible tissue in the oral cavity and vocal tract."

from *Voicing: An Approach to the Third Register*
by Donald Sinta

Process for beginners

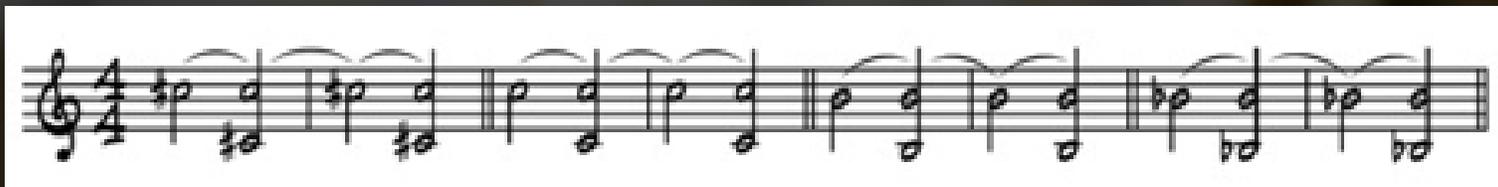
- If you have ever tried to play a low register note and a higher note has been produced, YOU have played an OVERTONE.
- Overtones are musical tones that are part of the harmonic series above a fundamental note and may be heard with it.
- Remember to think "keeeey" as you try to move higher.

The first overtone produced is an octave above the fundamental.

First Mode

The musical notation is in 4/4 time and consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: G2 (quarter), Bb2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), Ab3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter). The second staff has the same notes but with a different articulation: G2 (quarter), Bb2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), Ab3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter). The notes are marked with 'Ker' above the first two notes and 'kr' below the first two notes.

Pitch Matching



Second Mode



Exercises based off those found in "Voicing: An Approach to the Third Register" by Donald Sinta

III. Vibrato

A. The Basics

- Saxophonists use Jaw Vibrato
- Once the saxophonist is producing a consistent and strong sound it is okay to start on vibrato

B. The How

- Have students think "voo-voo-voo"
- Start first with a long tone then add vibrato.



STRAIGHT TONE TO VIBRATO

PULSE IN 2, 3, 4, 5, 6

C. Continued Practice

1. Pick any scale in whole notes
2. Pulse each note in eighths, triplets, and sixteenths
3. Work from $\text{♩} = 60 - 110$
4. It is helpful to stand against a wall or in a corner to hear your sound.

vibrato is expression. Think of vibrato the audio equivalent to the colors in a crayon box. Would you rather have the four colors you get at Olive Garden or the 96 crayon pack?

IV. Saxophone Equipment

A. Thoughts

- Know what your students are playing on.
- Quality equipment will produce quality results!
- Reed strength is not something you graduate too

B. Mouthpiece/Reed Recommendations

My preference for a beginner set-up would be:



As students progress I move them to

