



PRESENTS
JAZZ WORKSHOP SERIES

Saxophone Master Class SOUND & FINGERINGS

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IMPROVING YOUR SAXOPHONE SKILLS

If this is your goal, here is how you can achieve it:

1. Practice EVERYDAY (weekends included), even if it is for 5 minutes
2. Listen to music EVERYDAY
3. Have patience, this is not a race!

LONG TONES

This is the best way to warm up your embouchure. There are several reasons why we do Long Tones:

- It makes your embouchure (combination of lips, mouth, mouthpiece and reed) strong. The lip has hundreds of muscles, which need to be trained to play the saxophone.
- You learn how to use the diaphragm, how to breath correctly, how to open your throat, how much pressure each note needs, a sound balance throughout the instrument and little by little you will be able to hold the notes longer.
- It works your personal sound. The sound is the first thing people is going to notice when you play.
- Is the perfect way to know your saxophone; what notes are naturally out of tunes in the horn, right position, right posture...
- You can work on your tempo when you do it with a metronome.

First you need to know and control the mouthpiece. For me the body of the sax is the speaker. You should be able to play songs and scales with the mouthpiece.

MOUTHPIECE EXERCISES

1. Play a steady note and make sure the note starts without an explosion or bending it. Play it as long as you can. (First week)
2. When you can play one note steady then try to play three notes: a middle sound, a high sound, a low sound. For the high sound you need to press the diaphragm and the corners of the mouth, not the lip. To get a low sound you will have to

When playing high register make sure you have a big sound, not a tinny one which occurs when biting the mouthpiece (you should never 'bite' the mouthpiece!) and opening the throat (imagine yourself saying Ah).
 Or the low register:



2. Sustain same note as long as possible. Breath thru nose without taking the lips out of the mouthpiece. Do it using piano or tuner at a *mf* dynamic mark. Do it on middle register first and then on high and low registers.
3. Long Tones using dynamics. Do it with a tuner or piano (piano much better so you train your ears and not your eyes ;-) Start by
 - a. Blowing only air, till the air becomes sound. Do it chromatic up to a P5.
 - b. Play a loud sound by removing the tongue from the reed. Be careful not to make an explosion sound at first.
 - c. Start very piano to loud and pianissimo again
 - d. Reverse of c.
 You can use metronome or not.



OVERTONES (Matching Tones)

This is one of the best exercises to develop tone production and intonation on the saxophone. By matching the regular note with the overtone sound, your sound will become richer and fatter.

If we start playing a low Bb and press the reed we will get the 1st partial of the overtone's series, which is the middle Bb (always fingering the lower Bb without the octave key); if we press more then we get the 2nd partial, the 13th above the note we are fingering, in this case an F; with more pressure we get the 3rd partial which is the the high Bb, so two octaves above the note fingered; the 4th partial is two octaves and a major 3rd above the fingered note, in this case a high D, and you can keep going.

Note that you will not get these overtones if you do not hear the note in your inner ear first!! So just by pressing the reed you will not get these overtones.

♩ = 60

First partial of a scale, consisting of four staves. The first staff shows notes with accidentals and fingering: B \flat , B \flat , (B \flat)*, B \flat , B \flat , B \flat . The second and third staves show notes with accidentals and fingering: B \flat , B \flat , (B \flat), B \flat , B \flat , B \flat . The fourth staff shows notes with accidentals and fingering: B \flat , B \flat , (B \flat), B \flat , B \flat , B \flat .

SECOND PARTIAL

Second partial of a scale, consisting of four staves. The first staff shows notes with accidentals and fingering: B \flat , (B \flat), (B \flat), (B \flat), B \flat . The second staff shows notes with accidentals and fingering: B \flat , (B \flat), (B \flat), (B \flat), B \flat . The third staff shows notes with accidentals and fingering: B \flat , (B \flat), (B \flat), (B \flat), B \flat . The fourth staff shows notes with accidentals and fingering: B \flat , (B \flat), (B \flat), (B \flat), B \flat .

THIRD PARTIAL

Third partial of a scale, consisting of four staves. The first staff shows notes with accidentals and fingering: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . The second staff shows notes with accidentals and fingering: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . The third staff shows notes with accidentals and fingering: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat . The fourth staff shows notes with accidentals and fingering: B \flat , B \flat , B \flat , B \flat , B \flat , B \flat .

* In parenthesis is the note that has to be fingered to produce the overtone note.

FINGERING EXERCISES

After the warm-ups exercises you need to be familiar with the instrument. I do fingering exercises. For beginners the best ones are from the book Klosé for saxophone.

This one is a little more advanced and should be done in ALL keys with different articulations as follow:

$\text{♩} = 60$

1. $\text{♩} = 60$

2.

3.

4.

5.

Start by playing one by one, two times each until you are familiar with the articulation, then do all of them together, from beginning to end. Increase the speed as you get familiar with them. I do all of them in one breath; then I play them half step higher or lower.

Using the same articulation as above you can play the extended version of the exercise:

$\text{♩} = 60$

$\text{♩} = 60$

This is a very useful fingering exercise using the full range of the horn (saxophone) in triplets. Do it even with metronome and add articulation later on:

1.

2.