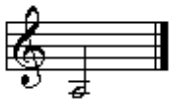
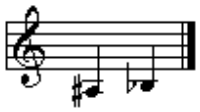
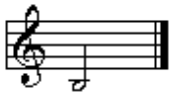
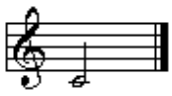
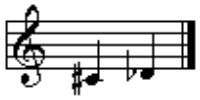
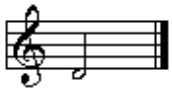
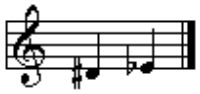
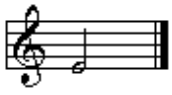
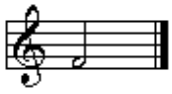
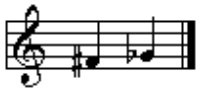
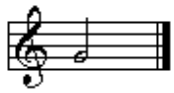
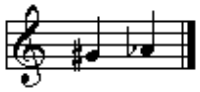
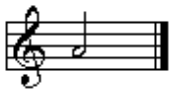
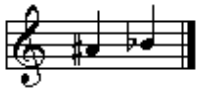
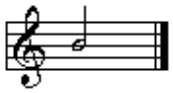
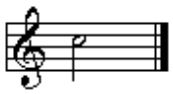
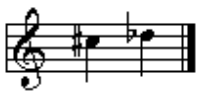
Basic Fingering Chart for Saxophone

First Octave: A_3 to $C\#_5$

This fingering chart includes the primary fingerings learned by all saxophonists. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

Note	Written	Fingering		Description
A_3		A 123|123_C	●●●|●●●●	Basic. Also press the low A key. For models with a thumb low A key.
		123^A|123_C	●●●|●●●●	Basic. Also press the low A key. For models with an RH 4 low A key.
$A\sharp_3$ $B\flat_3$		123^{Bb}|123_C	●●●(⊟)|●●●●	Basic.
B_3 $C\flat_4$		123^B|123_C	●●●(⊟)|●●●●	Basic.
$B\sharp_3$ C_4		123|123_C	●●●|●●●●	Basic.
$C\sharp_4$ $D\flat_4$		$123^{C\#}$|123_C	●●●(⊟)|●●●●	Basic.
D_4		123|123	●●●|●●●	Basic.
$D\sharp_4$ $E\flat_4$		123|123_{Eb}	●●●|●●●●	Basic.
E_4 $F\flat_4$		123|12–	●●●|●●○	Basic.
$E\sharp_4$ F_4		123|1—	●●●|●○○	Basic.
		123|–2–		Basic.

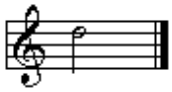
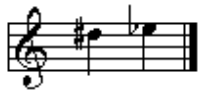
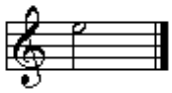
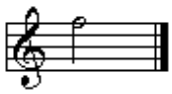
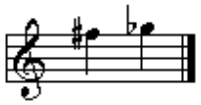
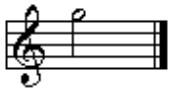
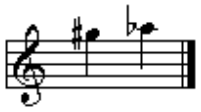
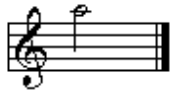
F♯4 G♭4			●●●|○●○	
		123|1–F#–	●●●|●○◖○	Chromatic, use in combination with F_4 or F_5.
G4		123|——	●●●|○○○	Basic.
G♯4 A♭4		123G#|——	●●●BD|○○○	Basic.
A4		12–|——	●●○|○○○	Basic.
A♯4 B♭4		12–|Bb——	●●○|▭▭●○○○	Basic.
		1Bb—|——	●●○○|○○○	For ease of playing in passages without B natural.
		1—|1—	●○○|●○○	Use in combination with F_4 or F_5.
		1—|–2–	●○○|○●○	Sharp, use in combination with $F\#_4$ or $F\#_5$.
B4 C♭5		1—|——	●○○|○○○	Basic.
B♯4 C5		–2–|——	○●○|○○○	Basic.
		1—|C——	●○○|▭▭○○○	Chromatic.
C♯5 D♭5		—|——	○○○|○○○	Basic.

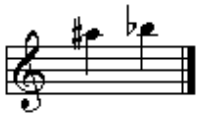
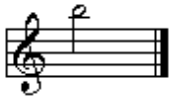
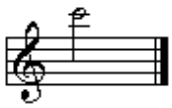
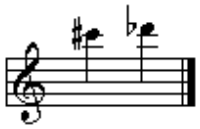
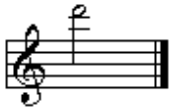
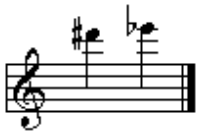
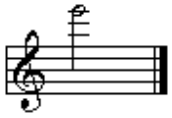
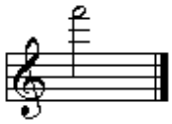
Basic Fingering Chart for Saxophone

Second Octave: D_5 to F_6

This fingering chart includes the primary fingerings learned by all saxophonists. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

[<< Back to First Octave]

Note	Written	Fingering		Description
D_5		T 123|123		Basic.
$D\sharp_5$ $E\flat_5$		T 123|123$_{Eb}$		Basic.
E_5 $F\flat_5$		T 123|12–		Basic.
$E\sharp_5$ F_5		T 123|1—		Basic.
$F\sharp_5$ $G\flat_5$		T 123|–2–		Basic.
		T 123|1–$_{F\#}$–		Chromatic, use in combination with F_4 or F_5.
G_5		T 123|—		Basic.
$G\sharp_5$ $A\flat_5$		T 123$^{G\#}$|—		Basic.
A_5		T 12–|—		Basic.
$A\sharp_5$		T 12–|$_{Bb}$—		Basic.

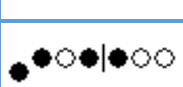
$B_{\flat 5}$		T 1 Bb —|——		For ease of playing in passages without B natural.
		T 1—|1—		Use in combination with F_4 or F_5.
		T 1—|–2–		Sharp, use in combination with $F\#_4$or $F\#_5$.
B_5 $C_{\flat 6}$		T 1—|——		Basic.
$B_{\sharp 5}$ C_6		T –2–|——		Basic.
		T 1—|C——		Chromatic, use in combination with B_4 or B_5.
$C_{\sharp 6}$ $D_{\flat 6}$		T ——|——		Basic.
D_6		T D——|——		Basic.
$D_{\sharp 6}$ $E_{\flat 6}$		T Eb D——|——		Basic.
E_6 $F_{\flat 6}$		T Eb D——|E——		Basic.
		T f–23|——		Less stable, use in combination with C_6 and $C\#_6$.
$E_{\sharp 6}$ F_6		T Eb D_F—|E——		Basic.
		T f–2–|——		Less stable, use in combination with C_6.

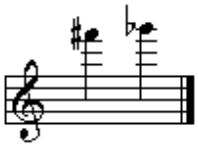
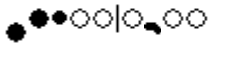
Alternate Fingering Chart for Saxophone

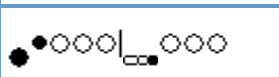
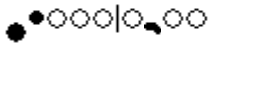
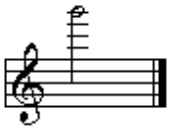
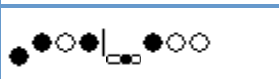
Lower Altissimo: F#$_6$ to A$_6$

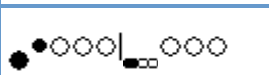
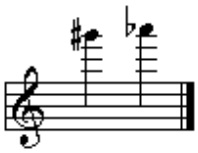
This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

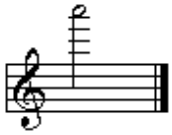
[<< Back to Second Octave]

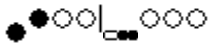
Note	Written	Fingering		Description	Src.
		T f–2–|$_{Bb}$—			
		T f–2–|$_{f\#f\#}$—			SM
		T f–2–|1—			
		T f–2–|$_{Bb}$123			
		T f—3|$_{Bb}$12–			
		T f–2–|$_{Bb}$1—			
		T f–2–$^{G\#}$|$_{Bb}$—		Stable for ***mp*** and louder on tenor and baritone models, and for ***mf*** and louder on alto models.	
		T f–^{Bb}—|—			**SG**
		T f1^{Bb}—|$_{Bb}$—			**IE**
		T 1–3|$_{Bb}$1—			
		T 1–3|1—$_{Eb}$		Good for tenor.	**IE**
		T 1–3|1—			KG

		T 1—|12–			
		T 1—|12–Eb			
$F\sharp_6$ $G\flat_6$		T f—|1—			SG
		T f—|*f#*1—		Good for alto.	TM
		T f—|*f#*—		Good for alto.	TM
		T fl—|*f#*—		Good for tenor. Use in combination with F_6 (T fl—|—) and G_6 (T f—|f#—).	IH
		T f—|Bb—		Good for alto.	TM
		T Eb D_F—|E *f#*—		Good for alto.	TM
		T Eb_F—|E *f#*—		Lower pitch.	PL
		T D_F—|E *f#*—		Lower pitch.	PL
		T –F—|E *f#*—		Lower pitch.	PL
		T 1Bb—|*f#*—		Use in combination with G_6 or the range D_5–Bb_5.	YS
		T 1Bb—G#|E—			ET2
		T 12–|f#—		In tune, easy response, and useful in fast passages. For all saxophone models	JV
		T 1—|Bb *f#*1— Eb		For alto models. Stable and in tune, but awkward in fast passages.	JP2
		T 1–3|—3			
		T 1–3|—3Eb			SG
		T –2–|12–			
		T –2–|12–Eb			SG
		T f–Bb—|Bb—			SG

			T 1 Bb — G# | Bb f# —		Good for alto.	GM
			T f — | Bb —		Good for tenor.	IE
			T f — | f# —		Good for tenor. Works well in chromatic passages and in combination with F6 (T fl — | —) and F#6 (T fl — | f# —).	IH
			T f — | —			SG
			T f — | 1 —			
			T f — | Bb 1 —			
			T f — | Bb 1 — Eb			
			T f — | Bb 12 – Eb			
			T f — | 123			SG
			T — 3 | Bb 1 —			SG
G6			T 1 — | Bb f# —			SM
			T — 3 | 1 – 3			SG
			T 1 – 3 | 1 – 3		In tune and responsive on alto when mouth is tight and jaw is lowered.	TY
			T 1 – 3 | Bb 1 – 3		Good for alto.	TM
			T 1 – 3 | Bb 1 —		Good for alto.	TM
			T 1 – 3 | C 1 —			SG
			T 1 – 3 | C Bb 1 —		Great for baritone.	AP
			T 1 – 3 | f# 1 —			SG
			T 1 – 3 | 1 — Eb			SG
			T 1 – 3 | Bb 1 — Eb			
			T 1 – 3 | 1 – F# –			

			T 1–3 G# | Bb ——		In tune.	AR
			T 123 | 123 C			SG
			T 123 | 123 Eb			SG
			T 123 | C 1—			SG
			T 123 | C ——		Easy and in tune.	JL
			T 1–3 | Bb ——		For baritone.	KB3
			T 1–3 | ——		Slightly flat. Good for baritone.	MK2
			T 1–3 | ——			
			T –2– | –2–			
			T –2– | –2– Eb			SG
			T –23 | –2–			PH
			T f —— | E ——		Good for alto and tenor.	GM
			T f —— | Bb ——			
			T f —— G# | Bb ——			
			T 1— | C 1—		Good for alto.	GM
			T 1–3 | C –2–		Good for baritone.	KB3
			T 1–3 | C 1—			
			T 1–3 | C Bb 1—			SG
G♯6 A♭6			T 1–3 | C f# 1— Eb			SG
			T 1–3 | C 12–			
			T 1–3 | C —3			
			T 1–3 | C 1–3		Good for alto.	TM
			T 1–3 | —3			
			T –2– | 1—			

		T –2–|f#1—			SG
		T –2–|—			SG
		T 1—|Bb f#—		Good for alto.	TM
		T 1—G#|Bb f#—		Good for alto.	GM
		T 12–|C12–			SG
		T 123C#|123C			SG
		T 123Bb|123C			SG
		T 123|C Bb—			SG
		T –23|—			
		–23|—			DC
		T –23|C—		Good for tenor.	VK
		T –23G#|—		Good for baritone.	KB3
		T –23|1—			SG
		T –23|–2–			SG
		T –23|—3			SG
		T –23|12–		Good for alto and tenor.	SG
		T –23|1–3			SG
		T –23|C–23		Great for baritone.	AP
		T –23|123			
		T –23|123Eb			
		T –23Bb|123C			
A6		T 123B|123C			SG
		T 123|123			SG
		T 123|C123			PF
		T 123|C—		For alto and tenor.	SC2

			T –23|f#——Eb			**SG**
			T –23^{Bb}|C Bb——		Good for alto.	GM
			T —3|C——		Good intonation. Good for baritone.	MK2
			T —3|1—			**SG**
			T 12–|1—			**SG**
			T 12–|12–			**SG**
			T 1—|C Bb——		Good for alto.	**TM**
			T 1—|Bb——		Good for alto.	**TM**
			T ^{D}——|——			**SG**

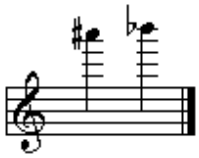
Alternate Fingering Chart for Saxophone

Middle Altissimo: Bb_6 to $C\#_7$

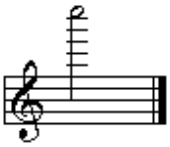
This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

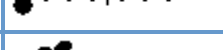
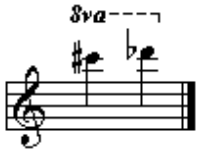
[<< Back to Lower Altissimo Register]

Note	Written	Fingering		Description	Src.
		T —3|C——			
		T D–23|123			
		T D–23|Bb123			KG
		T D–23|Bb123Eb			
		T D–23|Bb12–Eb			
		T D–23|C–2–Eb			SG
		T D–23|——		Good for alto and tenor.	SG
		T D—3|C–2–Eb			SG
		T D—3|——			SG
		T —3|——			SG
		T —3|C——		Good for tenor.	VK
		T —3|C–23			SG
		T —3|12–			
		T —3|C123		For tenor.	PH

A♯6 B♭6		T —3|C123Eb		For tenor.	PH
		T —3|C12–			SG
		T —3|1—		Good for alto.	TM
		T —3|C Bb1—			SG
		T D–23G#|—		Good for baritone.	KB3
		T –23|1—		Good for alto.	TM
		T –23|C–2–			SG
		T –23|12–Eb			SG
		T –23|f#12–Eb			SG
		T f–23|123			SG
		T 123Bb|123C			SG
		T 123|123C			SG
		T 123|123Eb			SG
		T D123|C123			PF
		T —|C Bb—			SG
		T D—|—			TB
		T —|—			SG
		T D—|—			
		T D—|C Bb—			SG
		T Eb D1—|12–			SG
		T Eb1—|12–			
		T Eb—3|–23			SG
		T Eb–23|C Bb—			SG
		T D1—|1—Eb			SG
		T D—3|C—		Good for tenor.	VK

			T ^{D}—3|12–			
			T ^{D}—3|$_{C}$123		For tenor.	PH
			T ^{D}—3|$_{C}$12–			SG
			T ^{D}—3|——			
			T 1–3|1–3		For alto and tenor.	SC2
			T $^{Eb\ D}$—3|123			SG
			T $^{Eb\ D}$12–|123			
			T $^{Eb\ D}$–23|123			SG
			T $^{Eb\ D}$–23|1–3			SG
			T fl23|123			SG
			T 123|123		Good for alto.	TM
			T 123^{B}|123$_{C}$			SG
			T 123$^{C\#}$|123$_{C}$			SG
			T ^{D}–23|$_{C}$——			
			T ^{D}–23$^{G\#}$|$_{C}$——			SG
			T ^{Eb}–23$^{G\#}$|——		Good for baritone.	KB3
			T ^{D}–23|1—			
			T 12–^{Bb}|12–			
			T 12–|12–			SG
			T $^{Eb\ D}$12–|12–			SG
			T $^{Eb\ D}$——|——			
			T $^{Eb\ D}$——|——$_{Eb}$			SG
			T $^{Eb\ D}$——$^{G\#}$|——			SG
			T $^{Eb\ D}$——|$_{C\ Bb}$——			SG

		T ^{Eb} ^{D}–23|$_{C}$——			
		T ^{Eb} ^{D}–23|$_{E}$——			
		T ^{Eb} ^{D}—3|——			SM
		T ^{Eb} ^{D}—3|$_{C}$——		Good for tenor.	VK
		T ^{Eb} ^{D}—3|12–			**SG**
		T ^{Eb} ^{D}—3|$_{E}$123			**SG**
		T ^{Eb} ^{D}1–3\|$_{Bb}$123			**SG**
		T ^{Eb} ^{D}1–3\|$_{Bb}$123$_{C}$			**SG**
		T ^{Eb} ^{D}—3|$_{C}$123		For tenor.	PH
		T ^{Eb}–23$^{G\#}$|$_{E}$——		Good for baritone.	KB3
		T ^{D}——|$_{E}$——			**SG**
		T 12–|12–$_{Eb}$			**SG**
		T 1—|12–			
B$^{\sharp}_{6}$ C$_{7}$		T 1—|12–$_{Eb}$			**SG**
		T 1^{F}—|12–$_{Eb}$			**SG**
		T 1—|1—		Good for alto.	**TM**
		T 1–3|1–3			
		T 1–3|1–3$_{Eb}$			
		T 1–3|1—			
		T 1–3|$_{Bb}$1—			**SG**
		T 1–3|$_{Bb}$1–3		Good for alto.	GM
		T 1–3|–23			
		T f–23|1—		Useful for alto in quick transitions with D_7, fingered by the same fingering.	JY

			T –23|$_{C}$1—			SG
			T –23|123		Good for tenor.	BG
			T f—|1—			SG
			T f—3|1—			
			T f—|12–			SG
			T 123^{Bb}|123$_{C}$			SG
			T 123|123$_{C}$			SG
			T 123|123			SG
			T ^{Eb} ^{D}—|$_{E}$—			
			T ^{Eb}—|—			SG
			T ^{Eb}1—|12–			
			T 1^{F}—|12–			SG
			T ^{Eb}f—3|1—			SG
			T ^{Eb}f—3|$_{Bb}$1—			SG
			T ^{Eb}f—|12–$_{Eb}$			SG
			T f—|1—			
			T f–2–|$_{Bb}$1—			
			T f–2–|—		Good for tenor.	IE
			T f—|1—$_{Eb}$			
			T f—|$_{E}$1—			
			T f—|$_{C}$123		For tenor.	PH
C♯$_{7}$ D♭$_{7}$			T ^{Eb} ^{D}f—3|$_{E}$123			SG
			T ^{Eb}f—3|$_{E}$123			SG
			T ^{D}f—3|$_{E}$123			SG

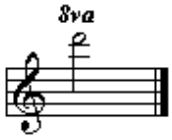
			T 1–3|$_{Bb}$1–3		Good for alto.	**TM**
			T 1–3|$_{Bb}$1—		Good for alto.	**TM**
			T 1–3|$_{Bb}$1—$_{Eb}$			**SG**
			T 1–3|$_{E}$1—			**SG**
			T 1–3|$_{Bb}$–2–$_{Eb}$			**SG**
			T 1–3|—			JW
			T 123^{B}|123$_{C}$			**SG**
			T 123$^{C\#}$|123$_{C}$			**SG**
			T 123|123$_{Eb}$			**SG**
			T ^{Eb} ^{D}–23|$_{C}$—			
			T ^{Eb} ^{D}–23|$_{E}$—			**SG**
			T ^{Eb} ^{D}–^{F}–3|—			SM
			T ^{Eb} ^{D}–^{F}–3|$_{C}$—		Good for tenor.	VK

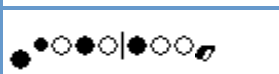
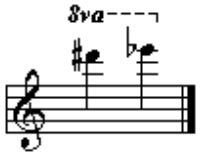
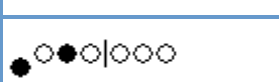
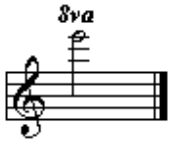
Alternate Fingering Chart for Saxophone

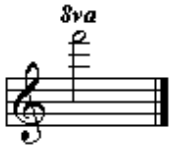
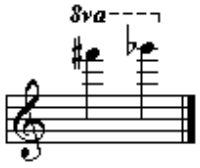
Upper Altissimo: D_7 to D_8

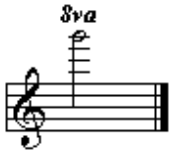
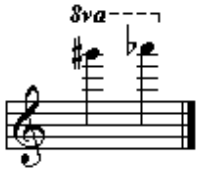
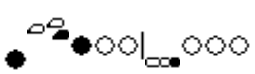
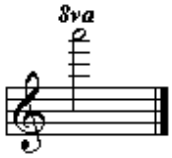
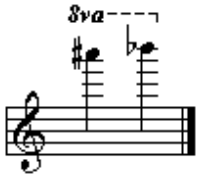
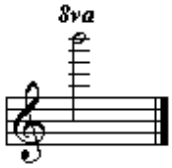
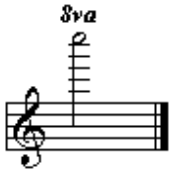
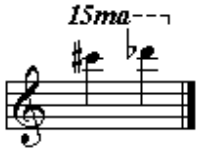
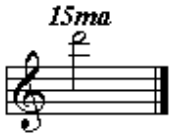
This fingering chart includes both basic fingerings and alternatives that are more appropriate in some passages. Some alternate fingerings are designed for fast passages, while others modify the tone, color, or pitch at normal and extreme dynamic levels. These fingerings are the same on all sizes of saxophone (soprano, alto, tenor, baritone, and bass) unless specified otherwise.

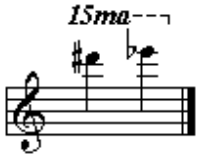
[<< Back to Middle Altissimo Register]

Note	Written	Fingering		Description	Src.
D_7		T Eb 1—|——			
		T f——|Bb–2–C			
		T f——|Bb——			
		T f——|——		Good for alto and tenor.	
		T f——|E——			
		T f——|C—3		For tenor.	PH
		T Eb D_F—|E——		Good for alto.	TM
		T Eb D_F—|Bb——		Good for alto and tenor.	GM
		T 1–3|E——			JW
		T Eb D_F–3|E——		Good for tenor.	VK
		T –2–|——		Good for tenor.	VK
		T f–23|1—		Useful for alto, especially in quick transitions with C_7, fingered by the same fingering.	JY
		T f–2–|1—			

					
		T f–2–|1—Eb		Good for alto and tenor.	
		T Eb f——|C——			
		T f——|C——		Good for alto.	**TM**
D♯7 E♭7		T —3|——		Good for tenor.	VK
		T —3|C—		For tenor.	PH
		T –2–|——			**IE**
		T –2–|1—			
		T –2–|–2–			
		T Eb D_F—|E f#——		Good for alto.	**TM**
		T Eb D_F—|E C——		Good for alto and tenor.	GM
		T f–23Bb|123C			SM
		T –2–|12–			
		T –2–|12–Eb			
		T ——|1–3			
		T ——|1–3Eb			
		T ——|123			**IE**
		T D—3|——		Good for tenor.	VK
E7 F♭7		T D——|——		Good for alto and tenor.	GM
		T 1–3|C Bb1—		Great for baritone.	AP
		T D12–|Bb–23			
		T 1–3|12–			JW

		T –2–|–2–			
		T –2–|–2–$_{Eb}$			
		T f—–|1—			
		T f—–|—3		For tenor.	PH
		T f—3|—–		For tenor.	PH
		T –23|123$_{C}$		An effective harmonic fingering. The 10th harmonic on C_4.	JY
$E\sharp_7$ F_7		T 1–3|1–3		Weak on tenor.	
		T 1–3$^{C\#}$|1–3		Good for alto.	GM
		T 1–3|1–3$_{Eb}$			
		T ^{D}1—\|$_{Bb}$–23			
		T 1–3|1—			
		T $^{Eb\ D}$—3|—–		Good for tenor.	VK
		T $^{Eb\ D}$–2–|12–			
		T $^{Eb\ D}$–2–|12–$_{Eb}$			
		T $^{Eb\ D}$–2–|–2–		Good for alto and tenor.	GM
		T ^{Eb}1—|—–		Good for alto.	**TM**
		T ^{Eb}f—3|—–		For tenor.	PH
		T ^{Eb}f—–|—3		For tenor.	PH
$F\sharp_7$ $G\flat_7$		T $^{Eb\ D}$1–3|1–3		Good for tenor.	**IE**
		T $^{Eb\ D}$—–|12–		Good for alto.	GM
		T $^{Eb\ D}$–2–|$_{E\ C}$12–			EG
		T $^{Eb\ D\_F}$–3|—–		Good for tenor.	VK
		T –2–|12–		Good for tenor.	**IE**
		T ^{Eb}–2–|12–		Works for alto.	PK

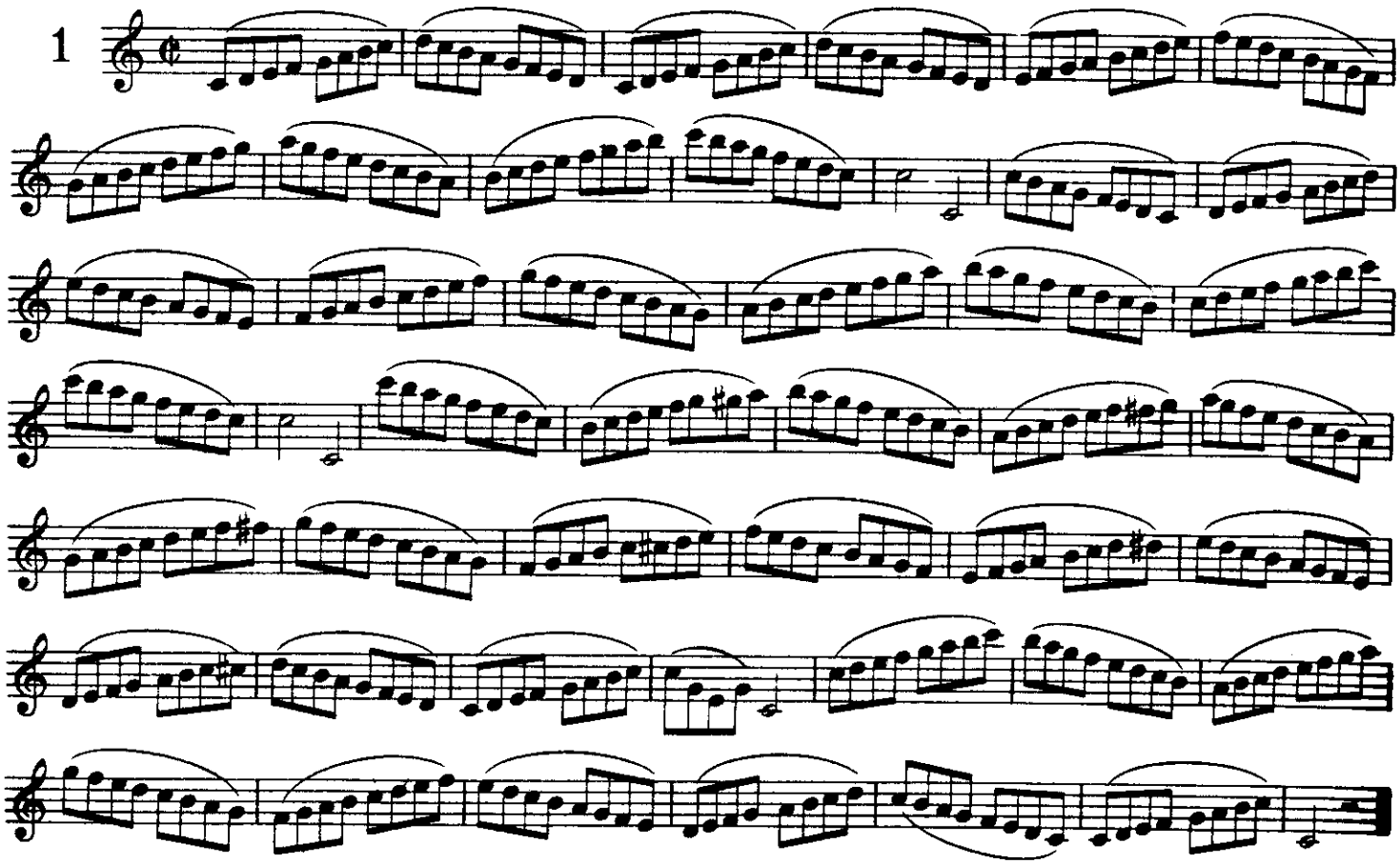
G_7		T f–2–|12–		Good for alto.	GM
		T –2–|1—		Good for alto and tenor.	GM
		T —3|C—3		Good for tenor.	JY
		T f–23|1—		Useful for alto. Requires fast air stream.	JY
$G\sharp_7$ $A\flat_7$		T –2–|–2–			EG
		T —–|—–		Good for alto and tenor.	GM
		T 1F—|Bb——		Good for alto. Can be reached by the 12th harmonic on $C\sharp_4$ or the 14th harmonic on $B\flat_3$.	JY
A_7		T D–23|—3			EG
		T 123|123		Good for alto and tenor.	GM
		T f—–|—–		Good for alto.	JY
$A\sharp_7$ $B\flat_7$		T Eb D–23|–23			EG
		T —–|Bb——		Good for alto and tenor.	GM
B_7 $C\flat_8$		T Eb D–F23|E C–23			EG
$B\sharp_7$ C_8		T Eb D–23|–23			EG
$C\sharp_8$ $D\flat_8$		T Eb D–23|–23		Lip up from C_8 to achieve $C\sharp_8$.	EG
D_8		T Eb D–23|–23		Lip up from C_8 to achieve D_8.	EG
$D\sharp_8$				*Submit a fingering for this note or for a higher note.*	

$E_{\flat 8}$						

25 Daily Exercises
FOR SAXOPHONE

H. KLOSE

1



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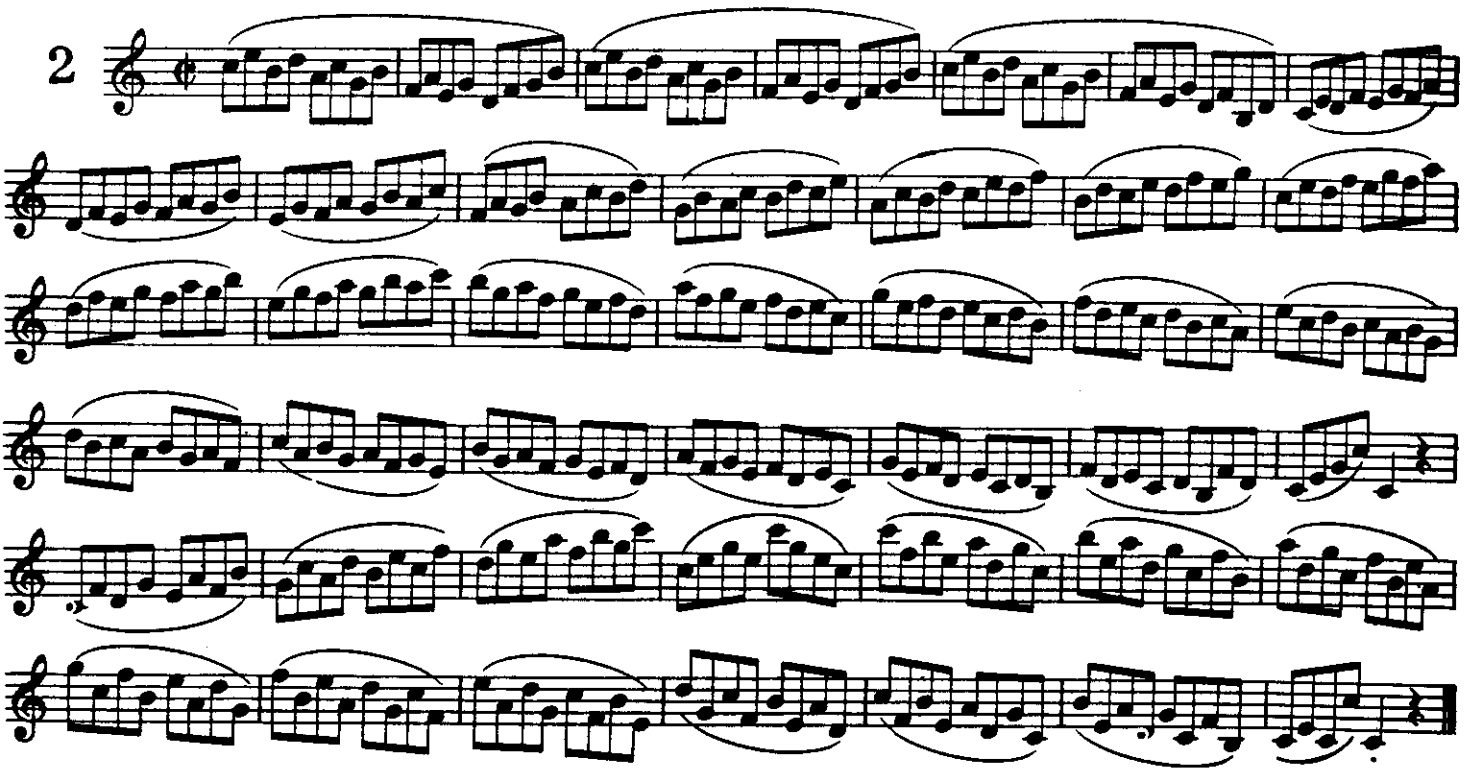

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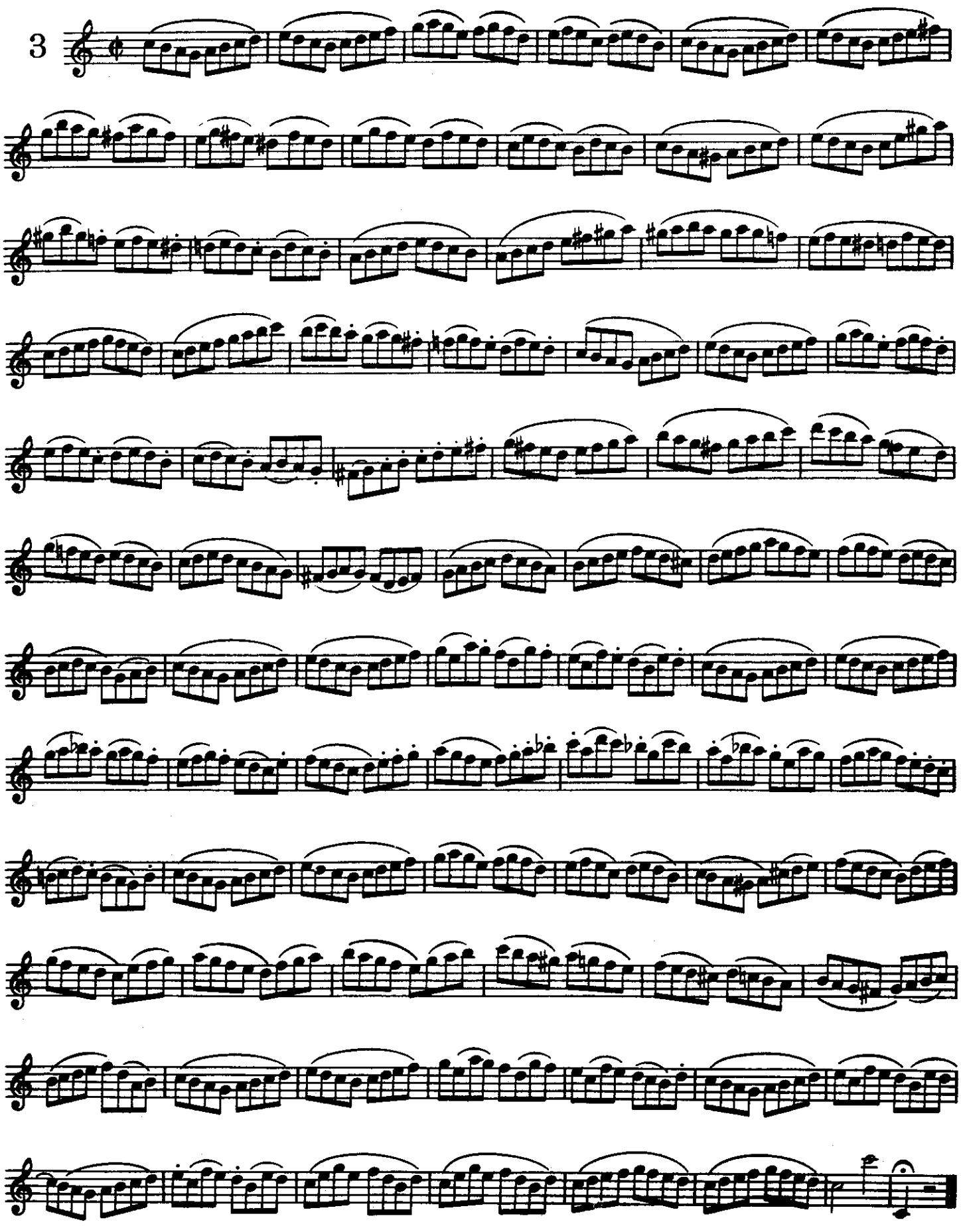
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Allegro non troppo

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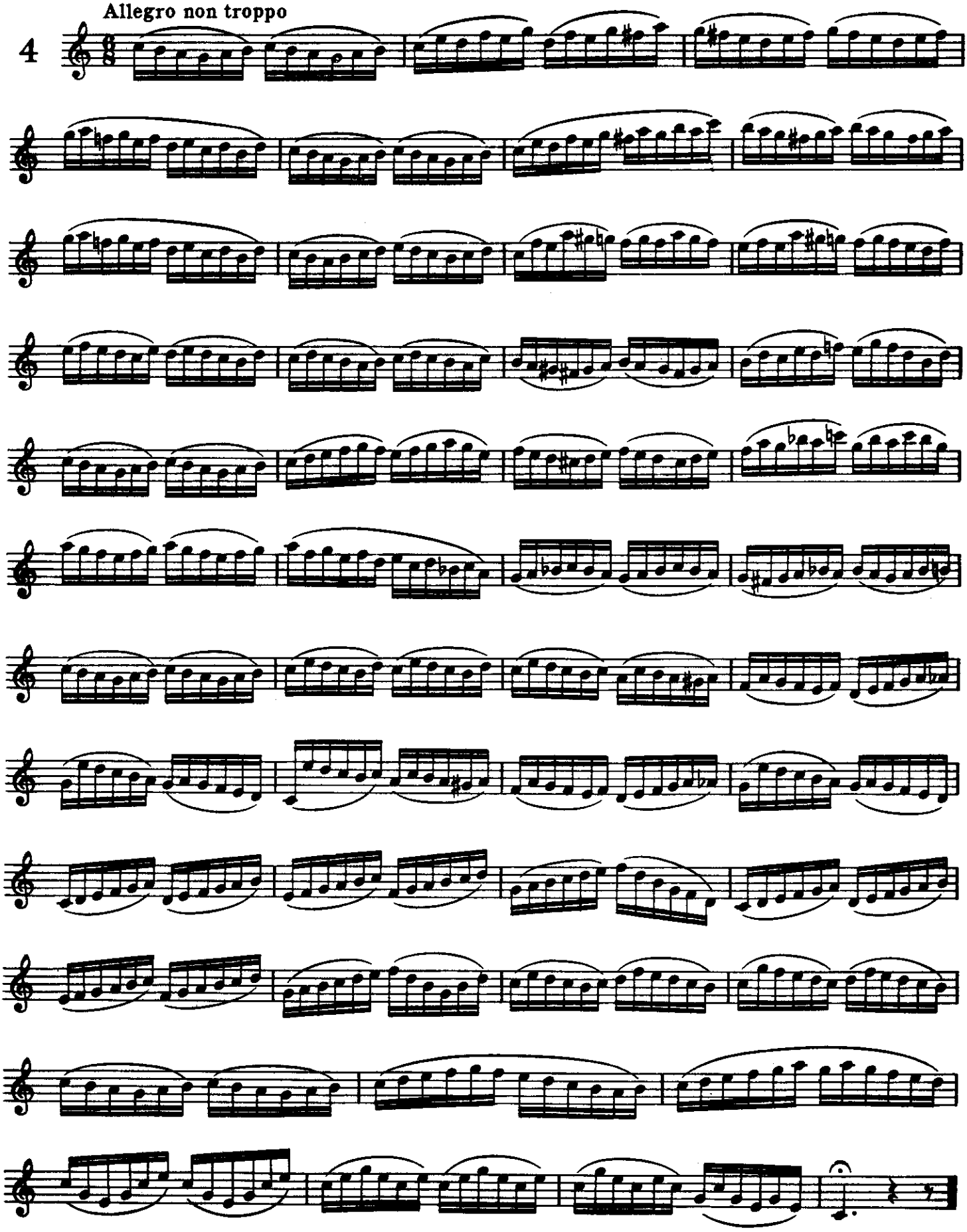

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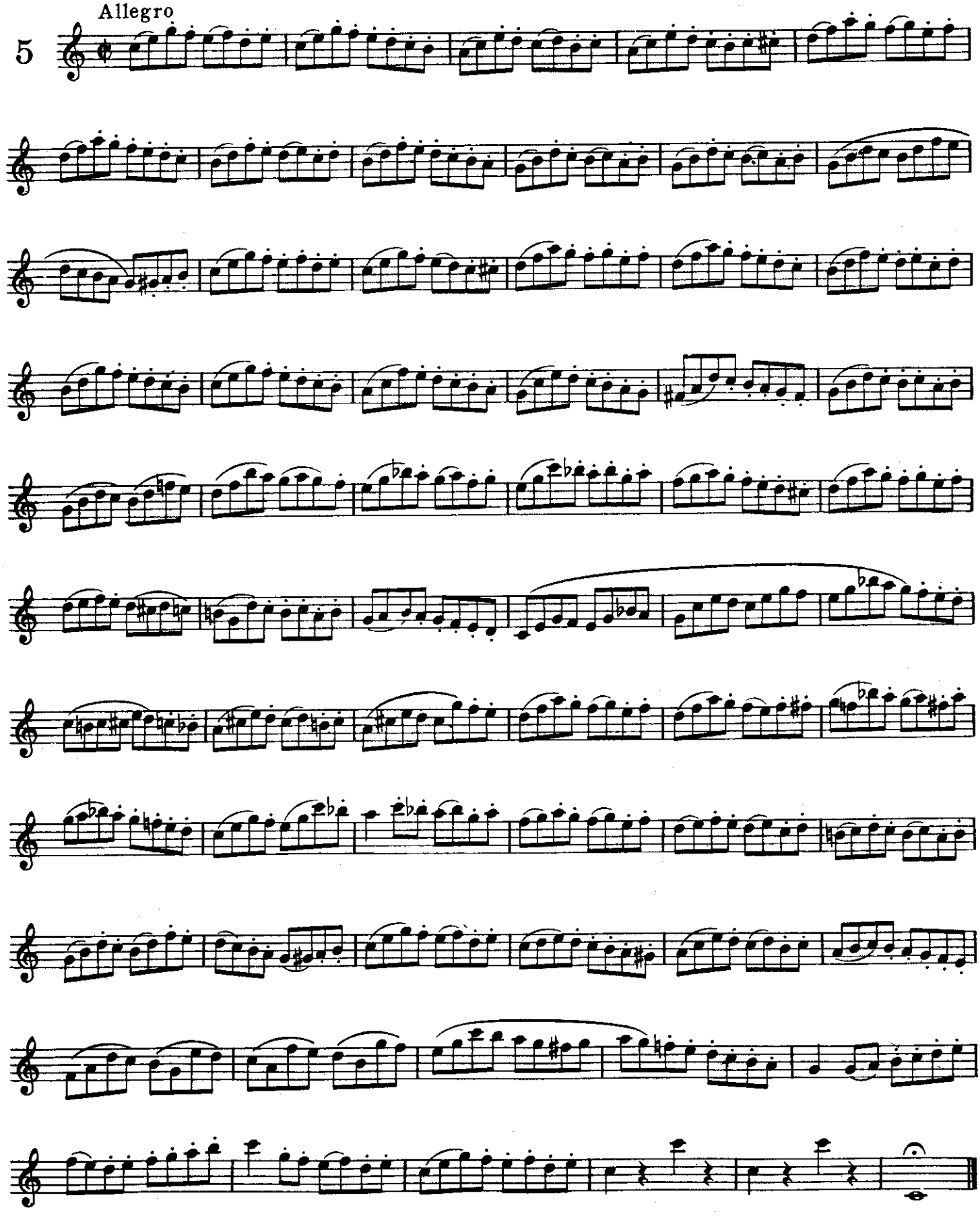

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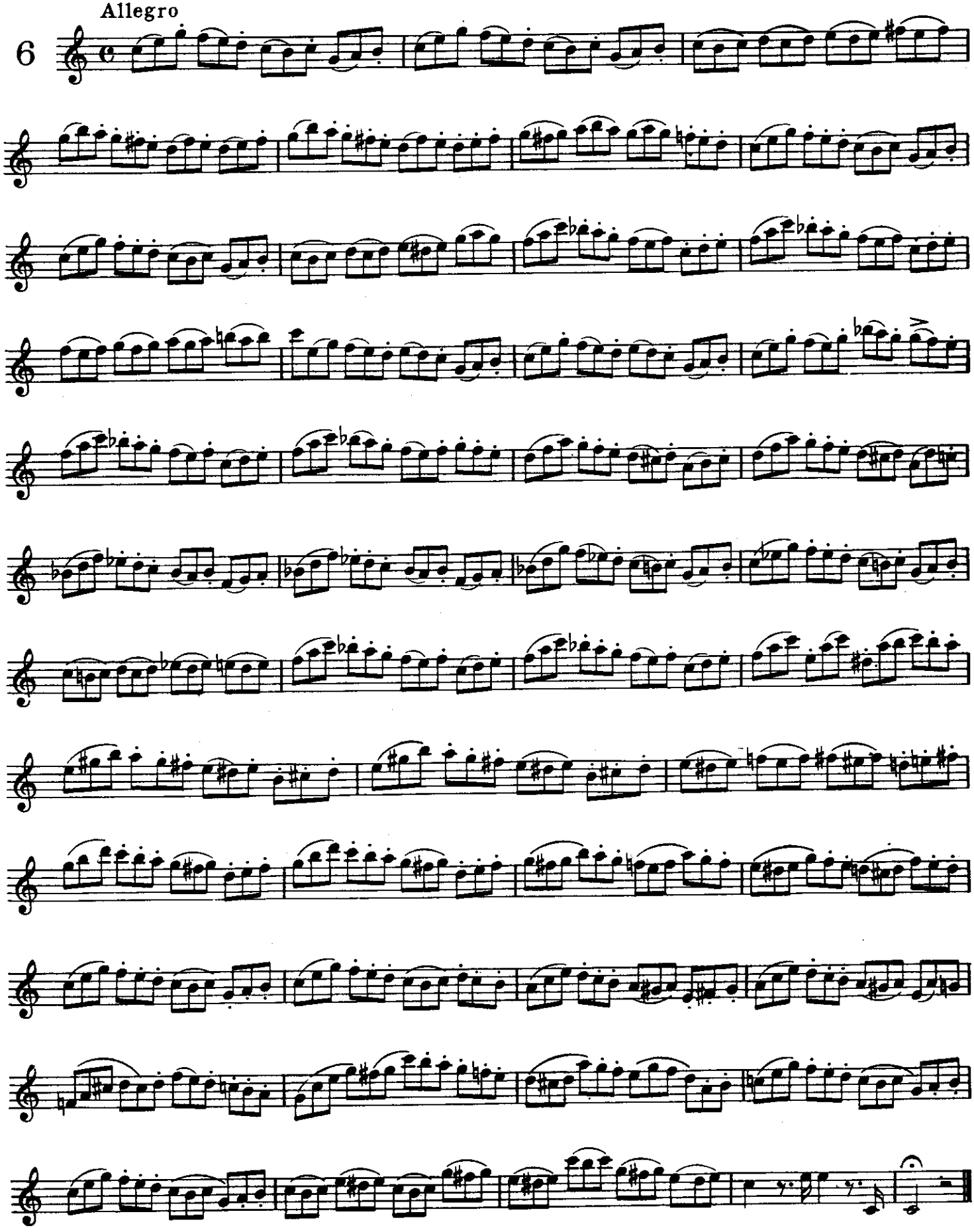

Allegro moderato

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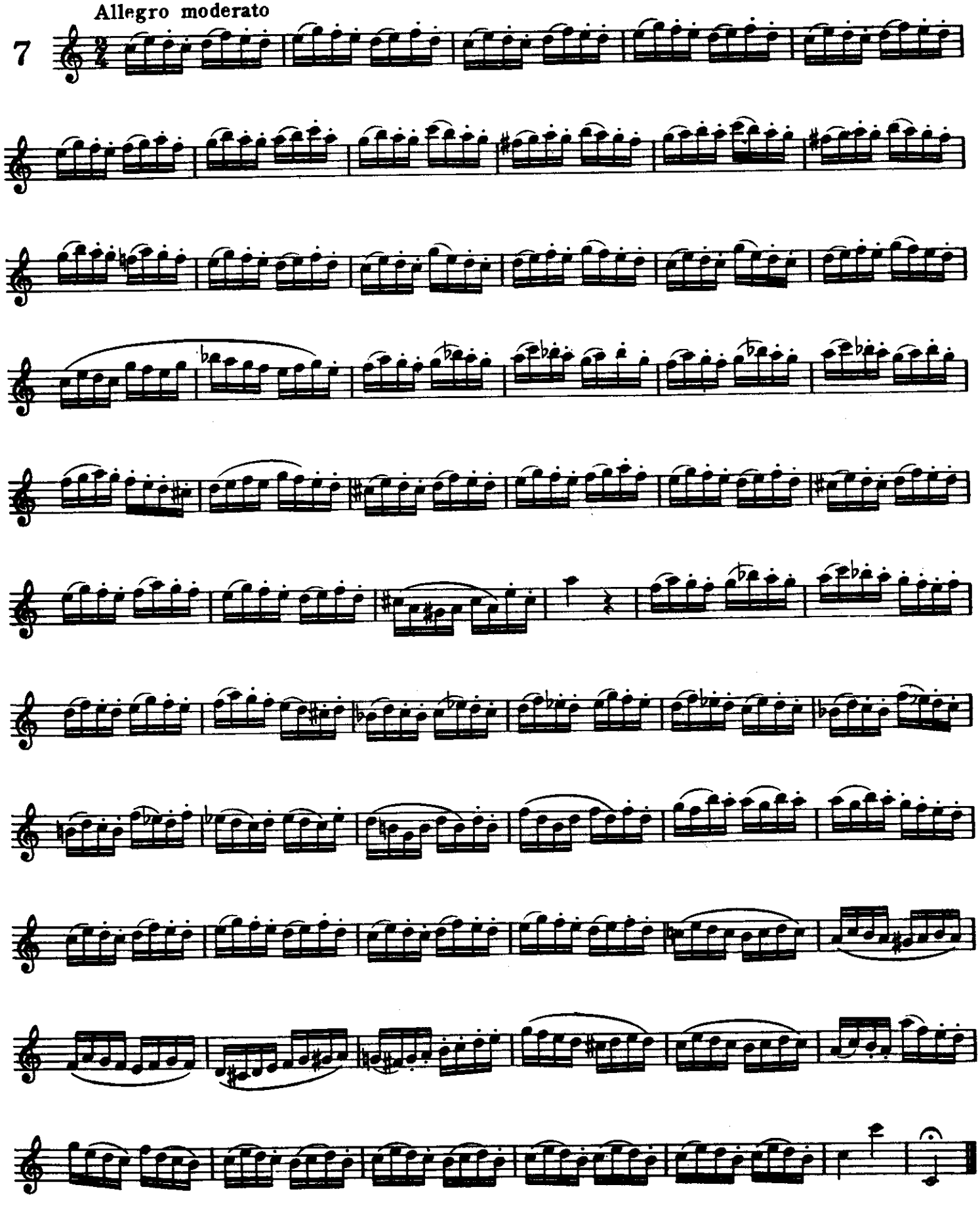

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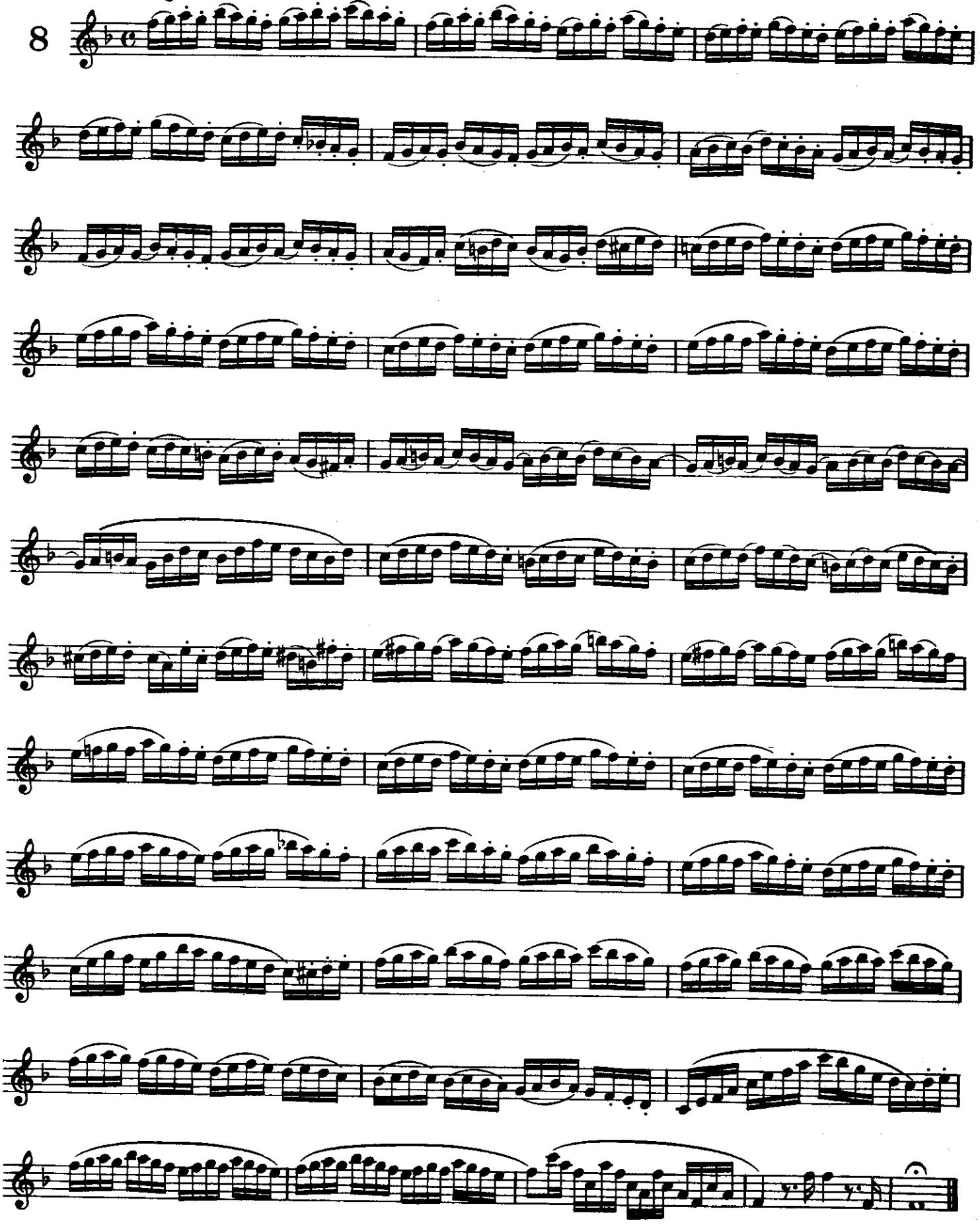

Allegro

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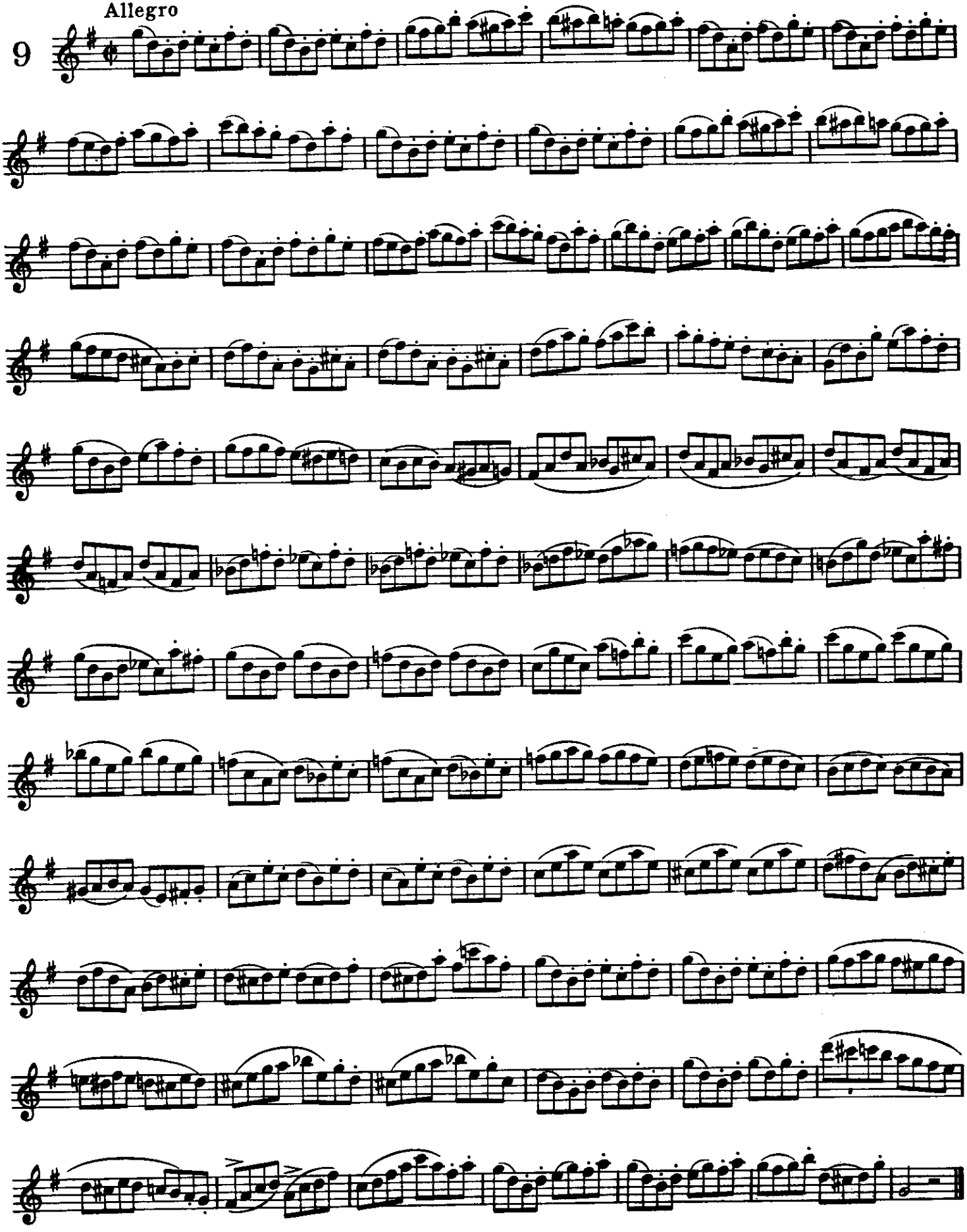

Allegro

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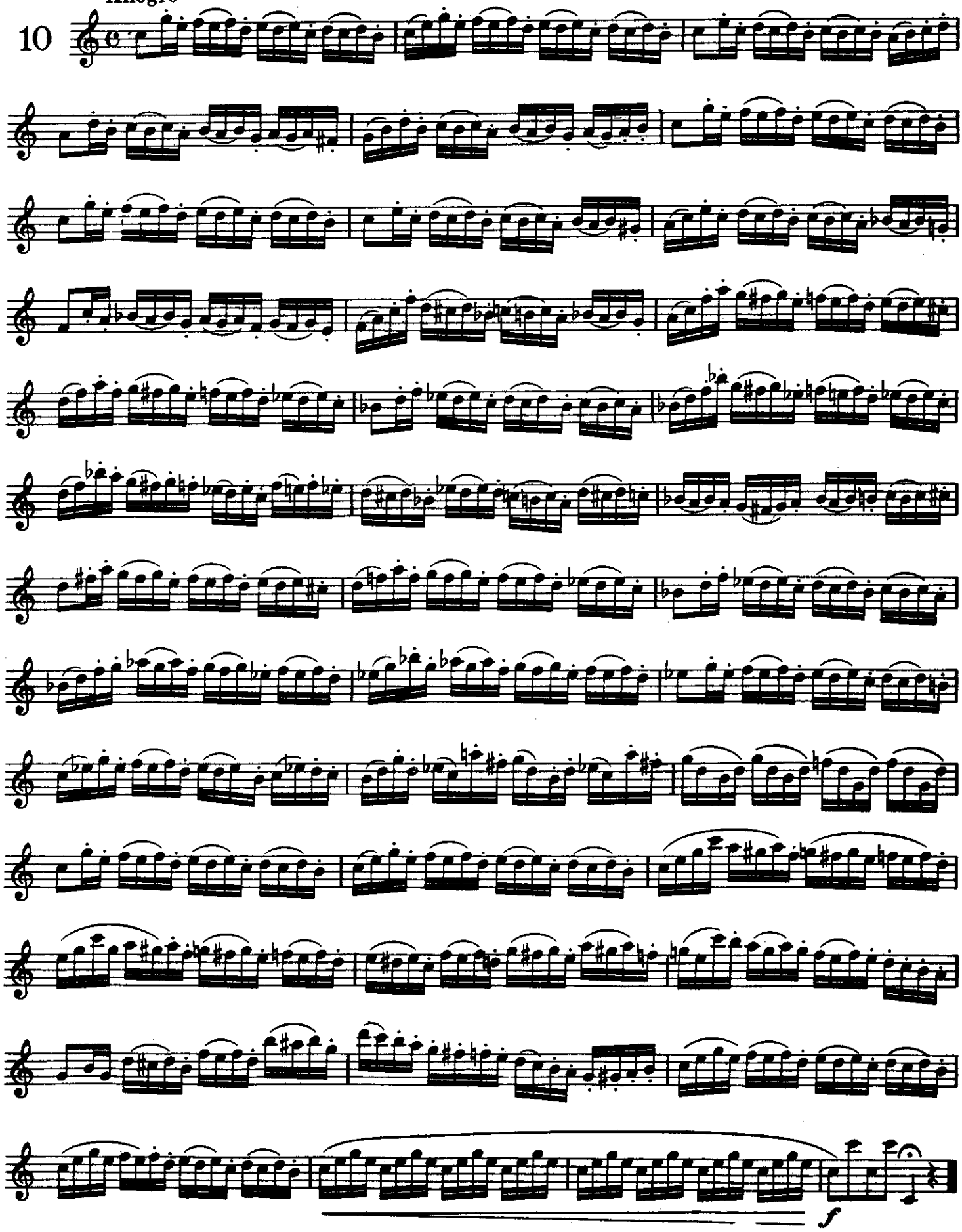

Allegro vivo

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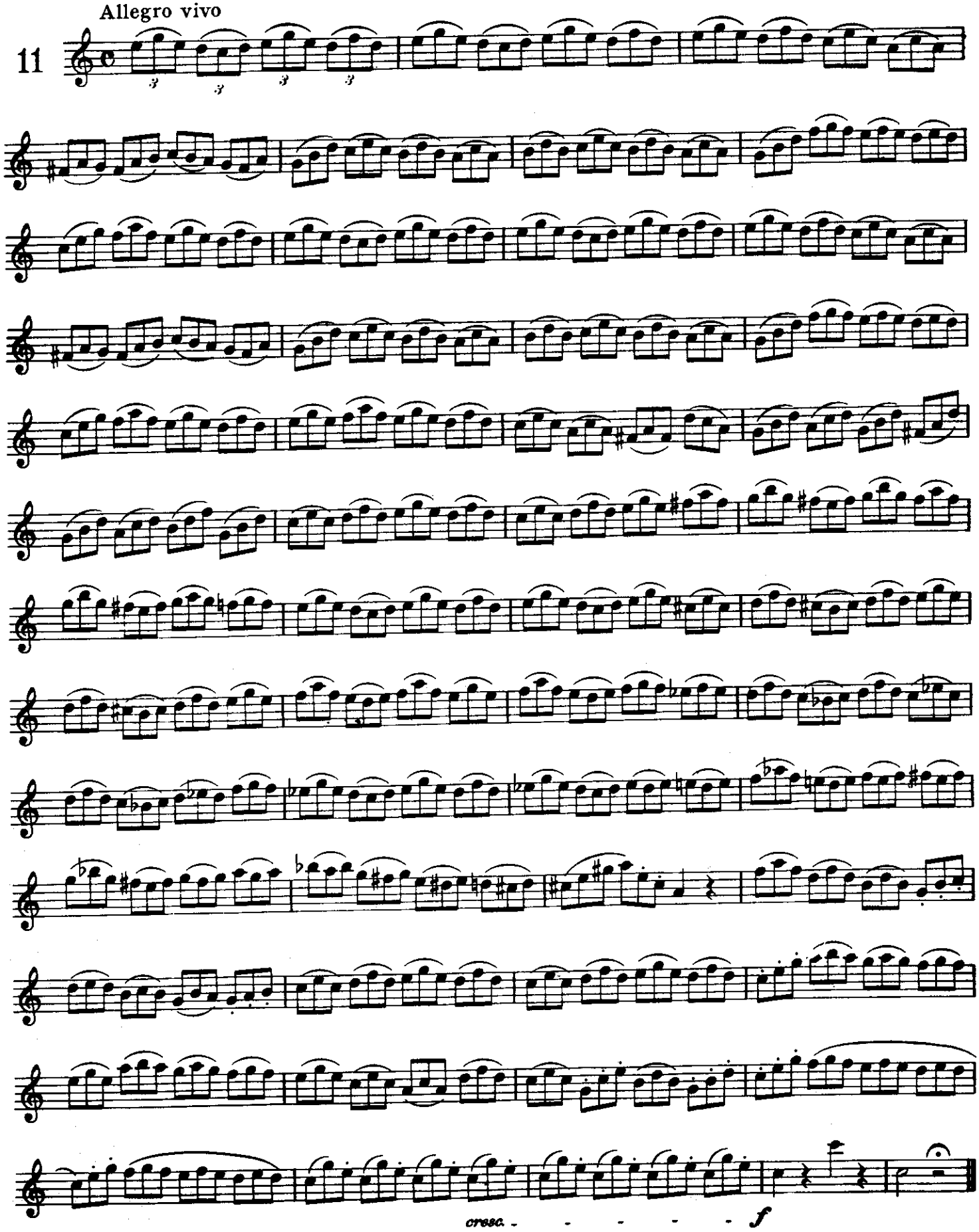
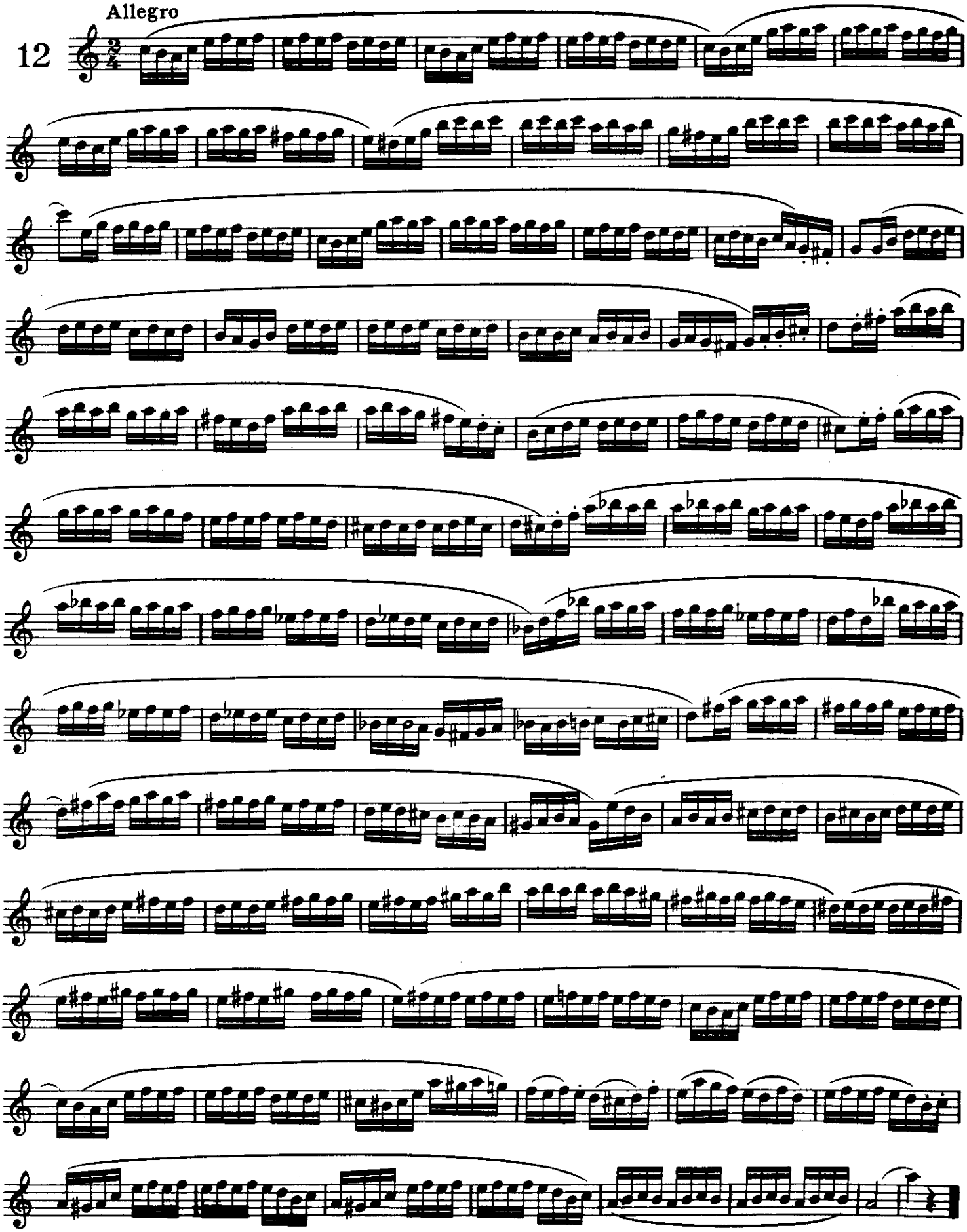


12 Allegro



Allegro

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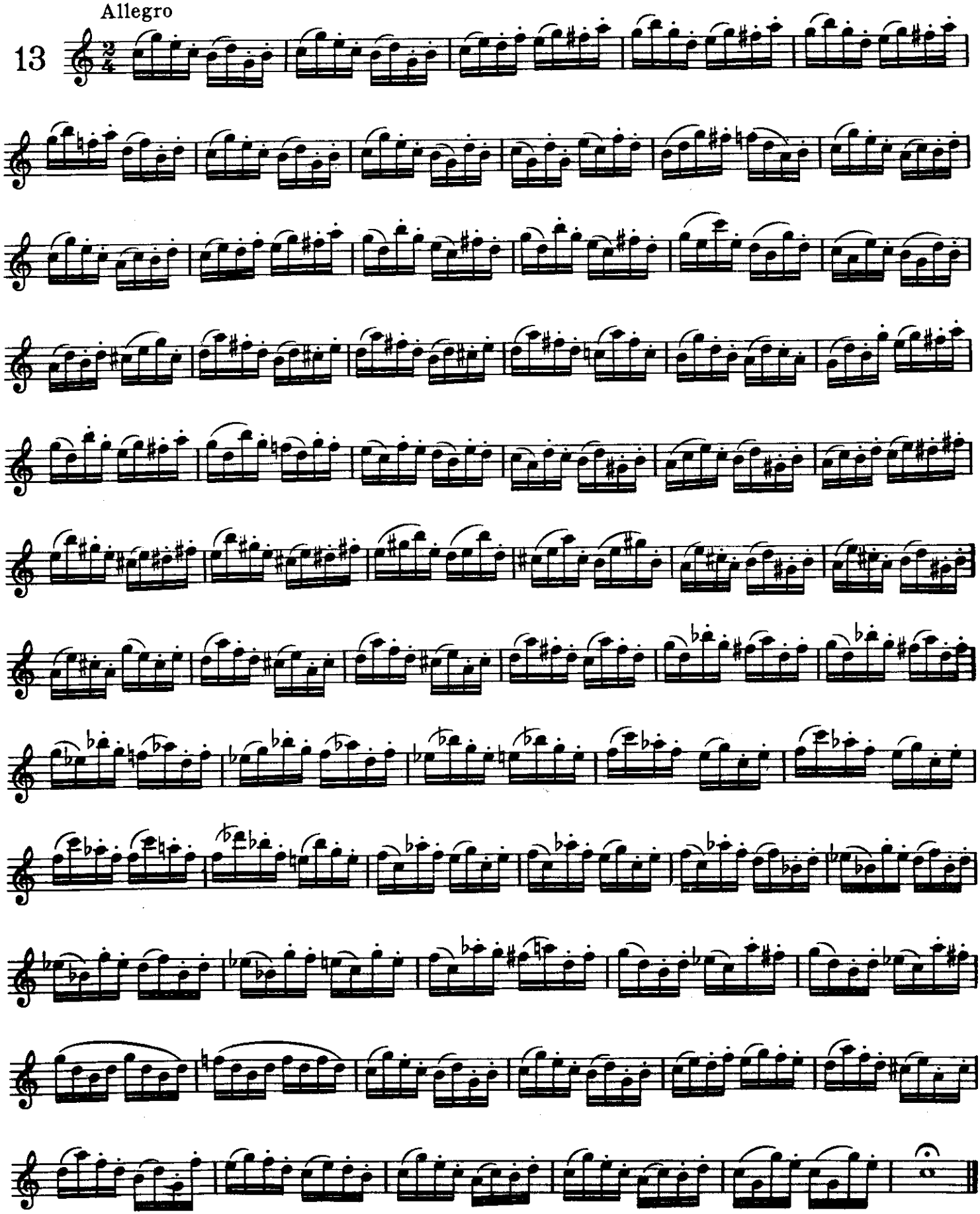
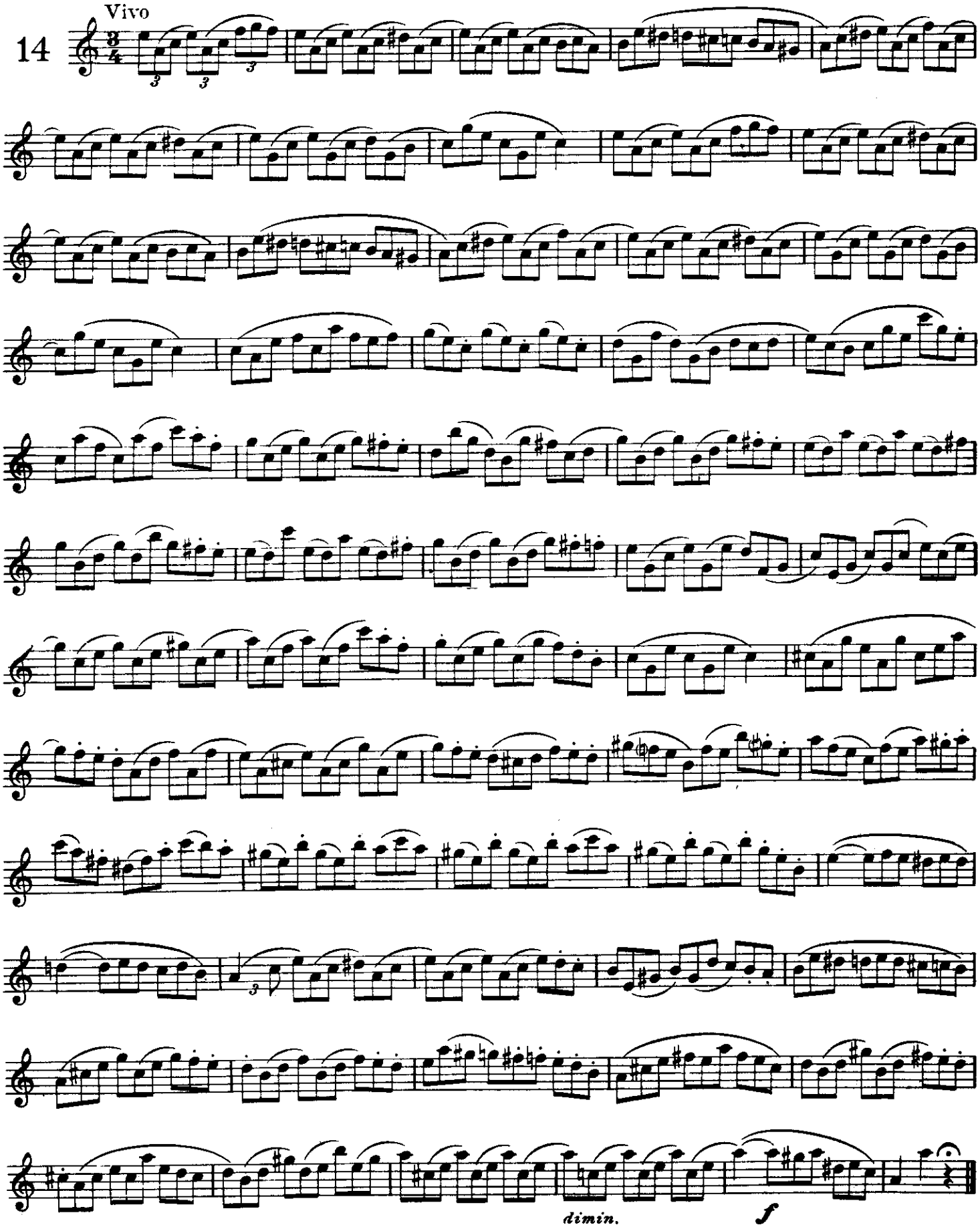


14 Vivo



Allegro moderato

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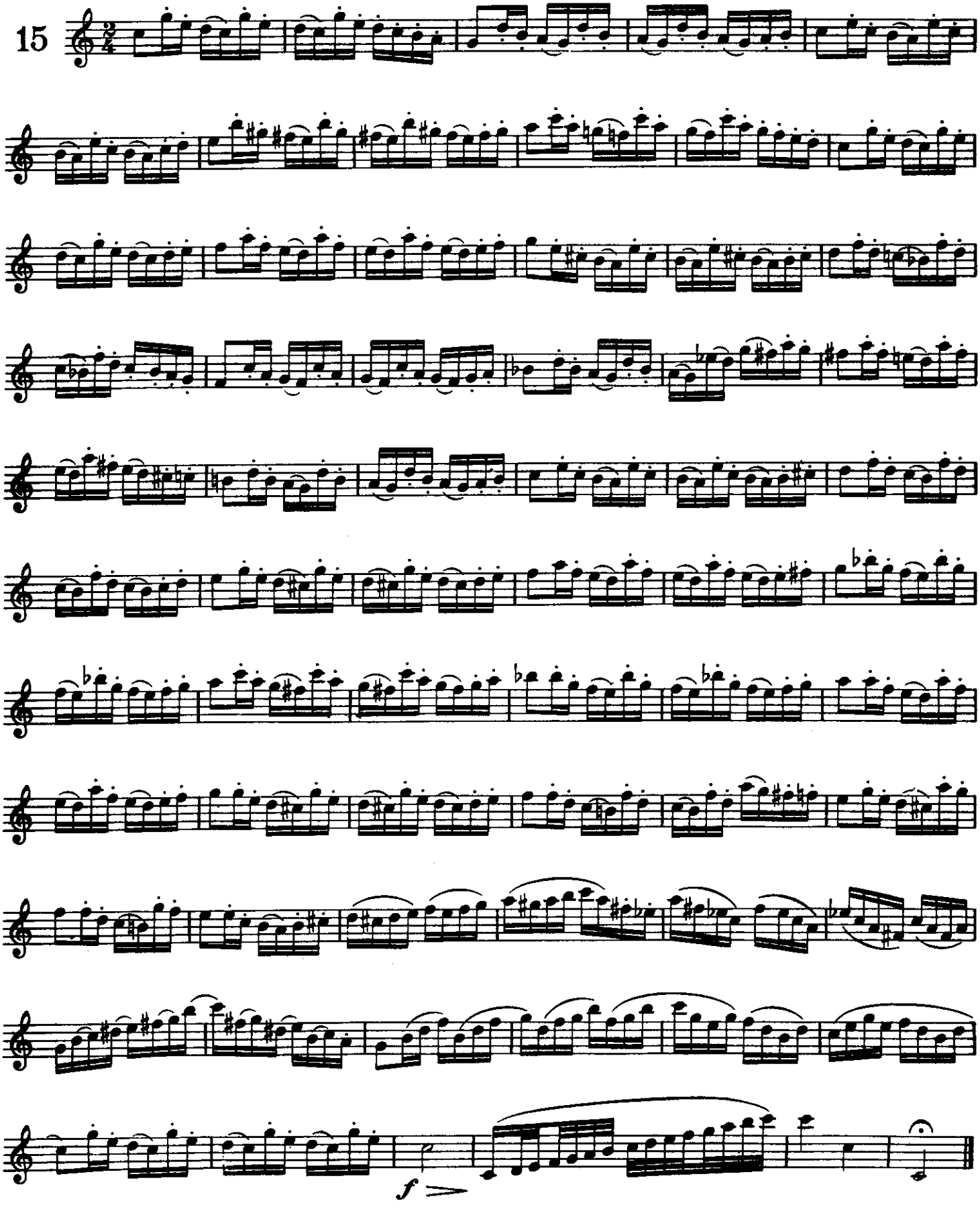

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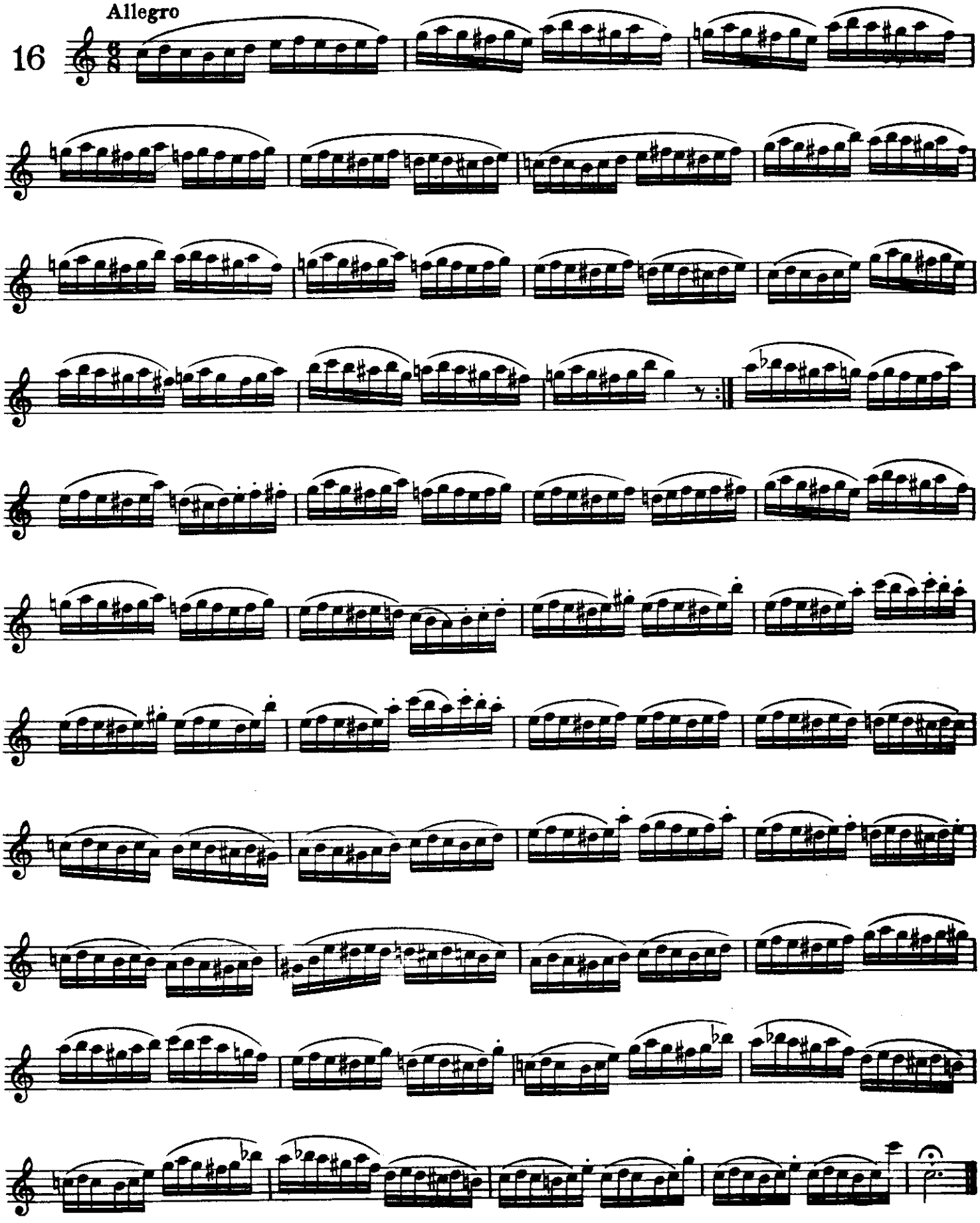

Allegro moderato

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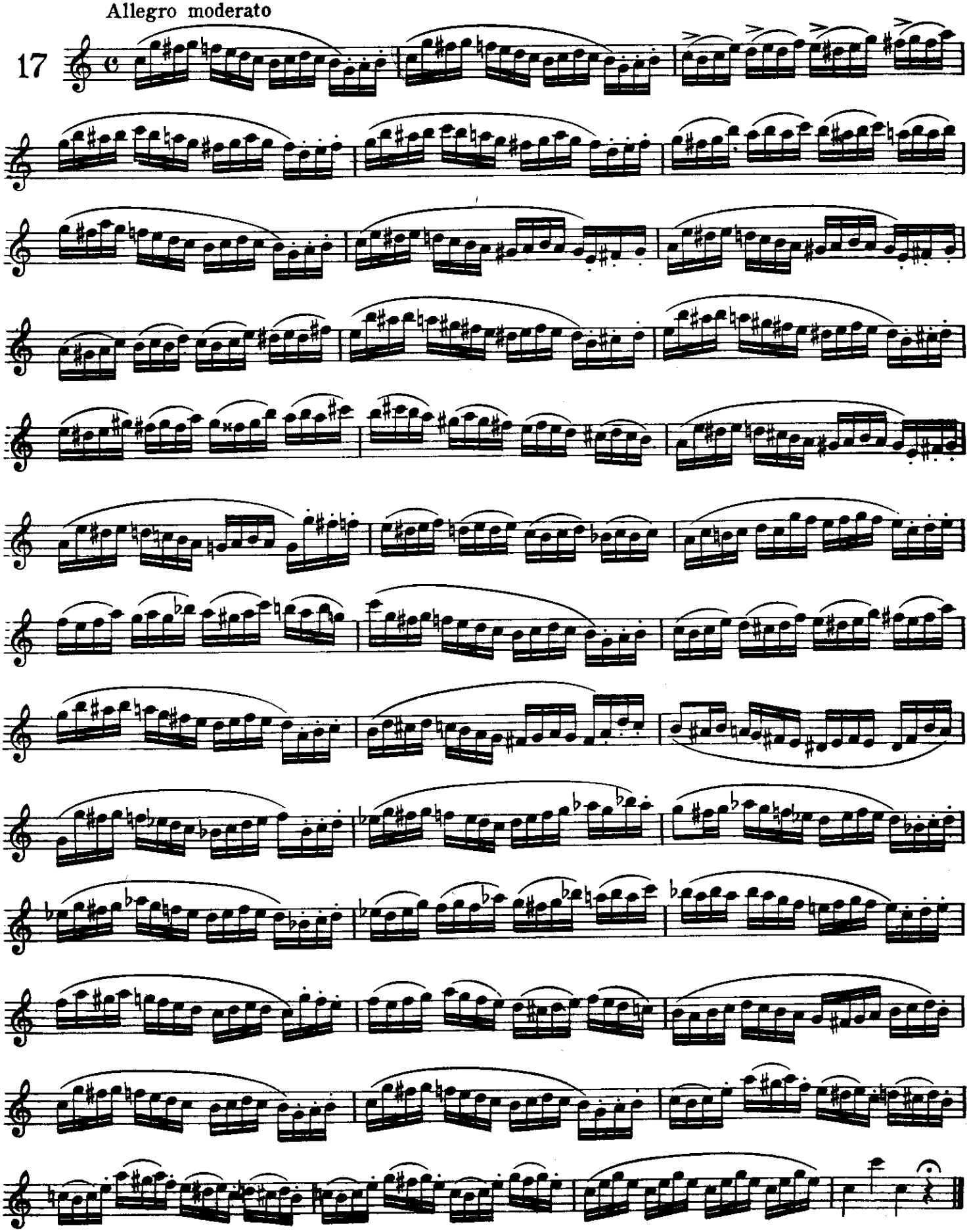

Allegro

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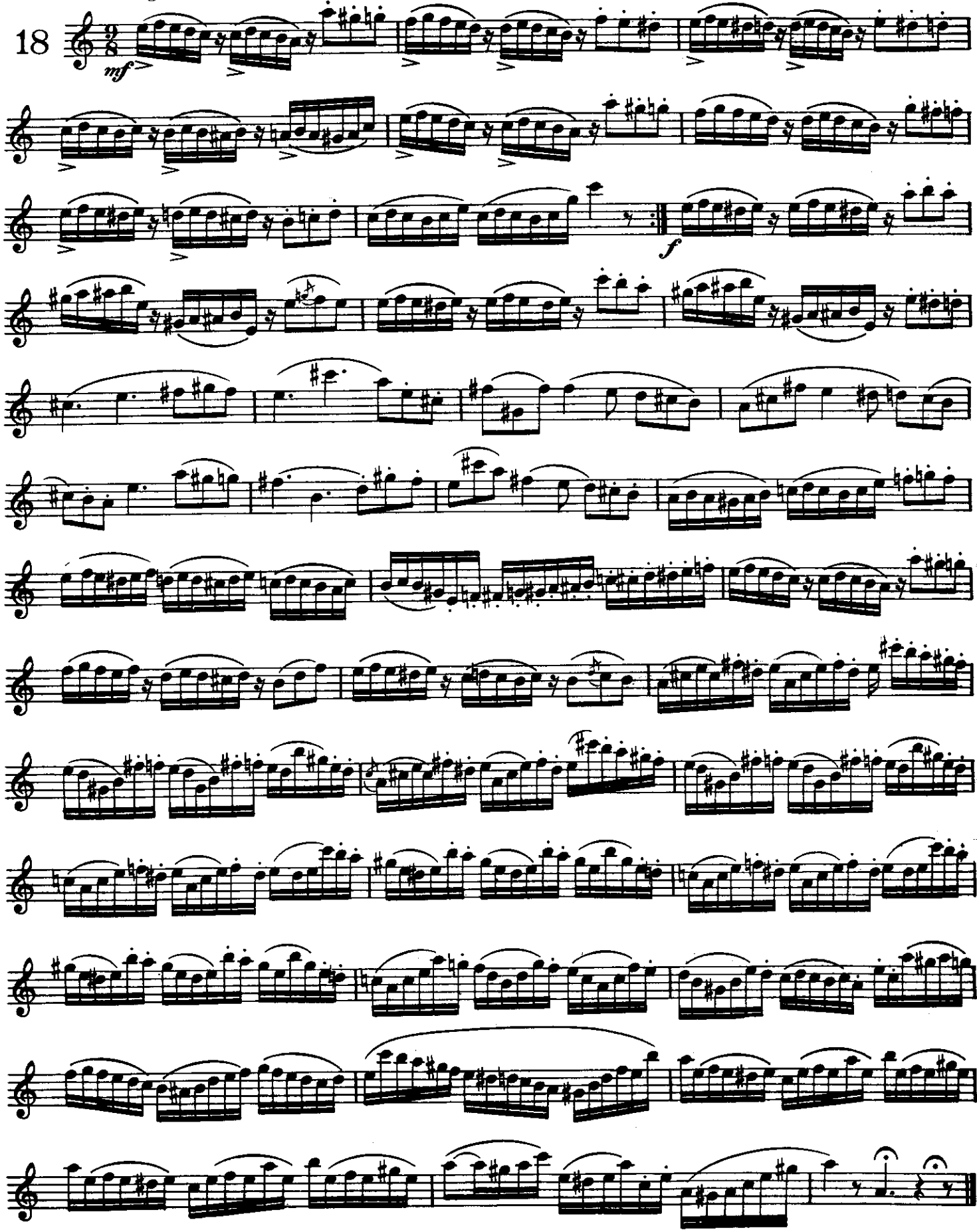

Allegro vivo

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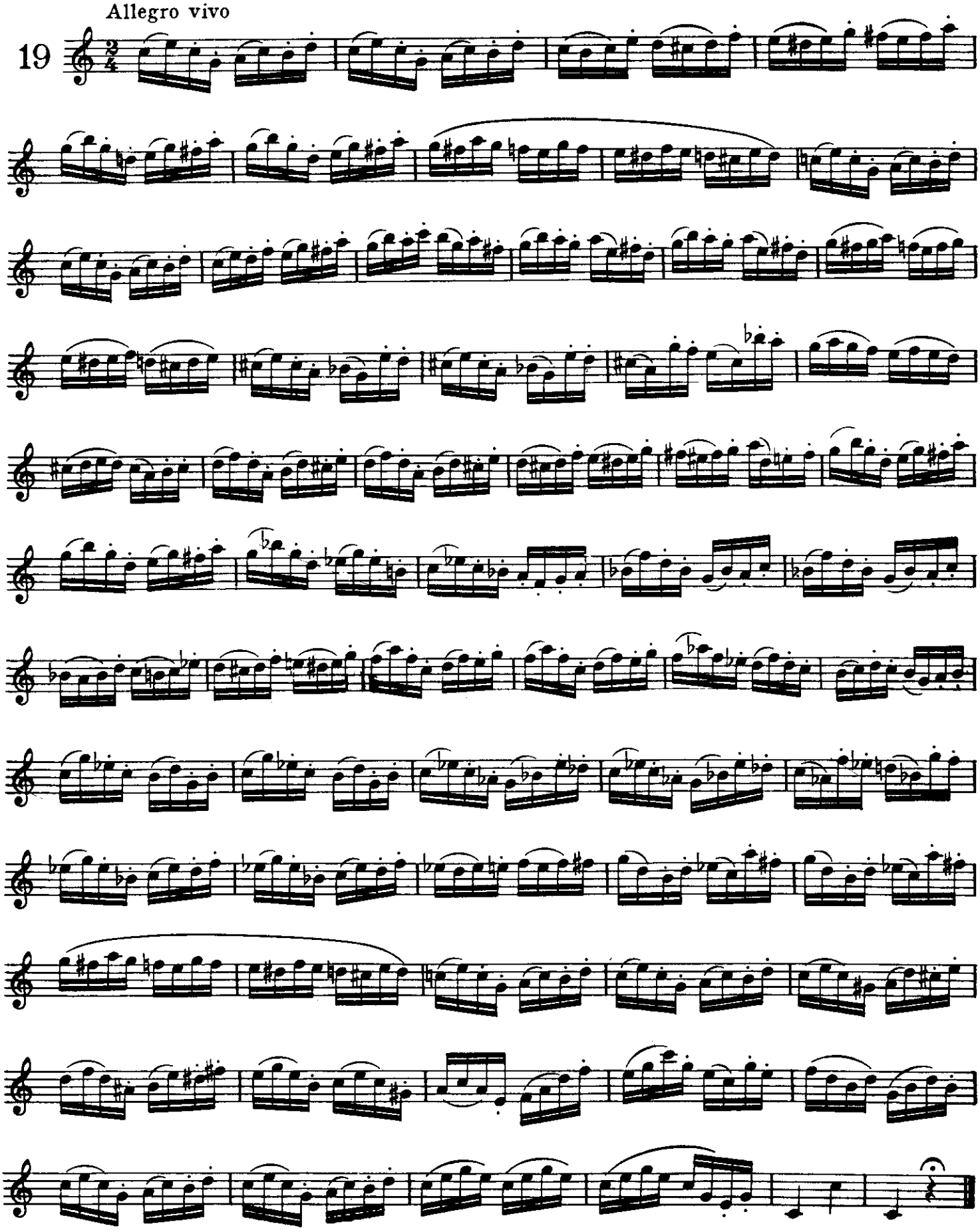

Allegro moderato

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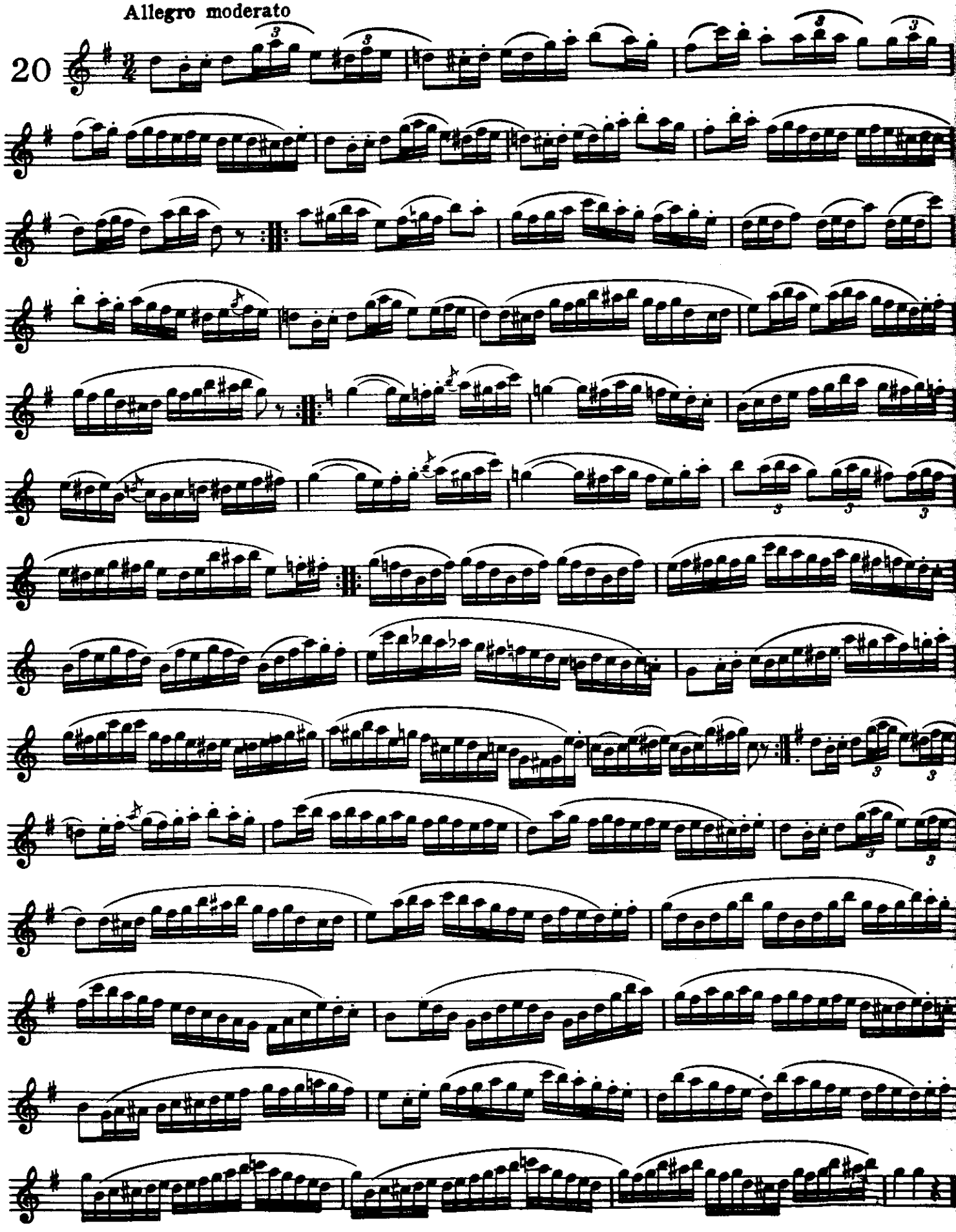

Allegro vivo

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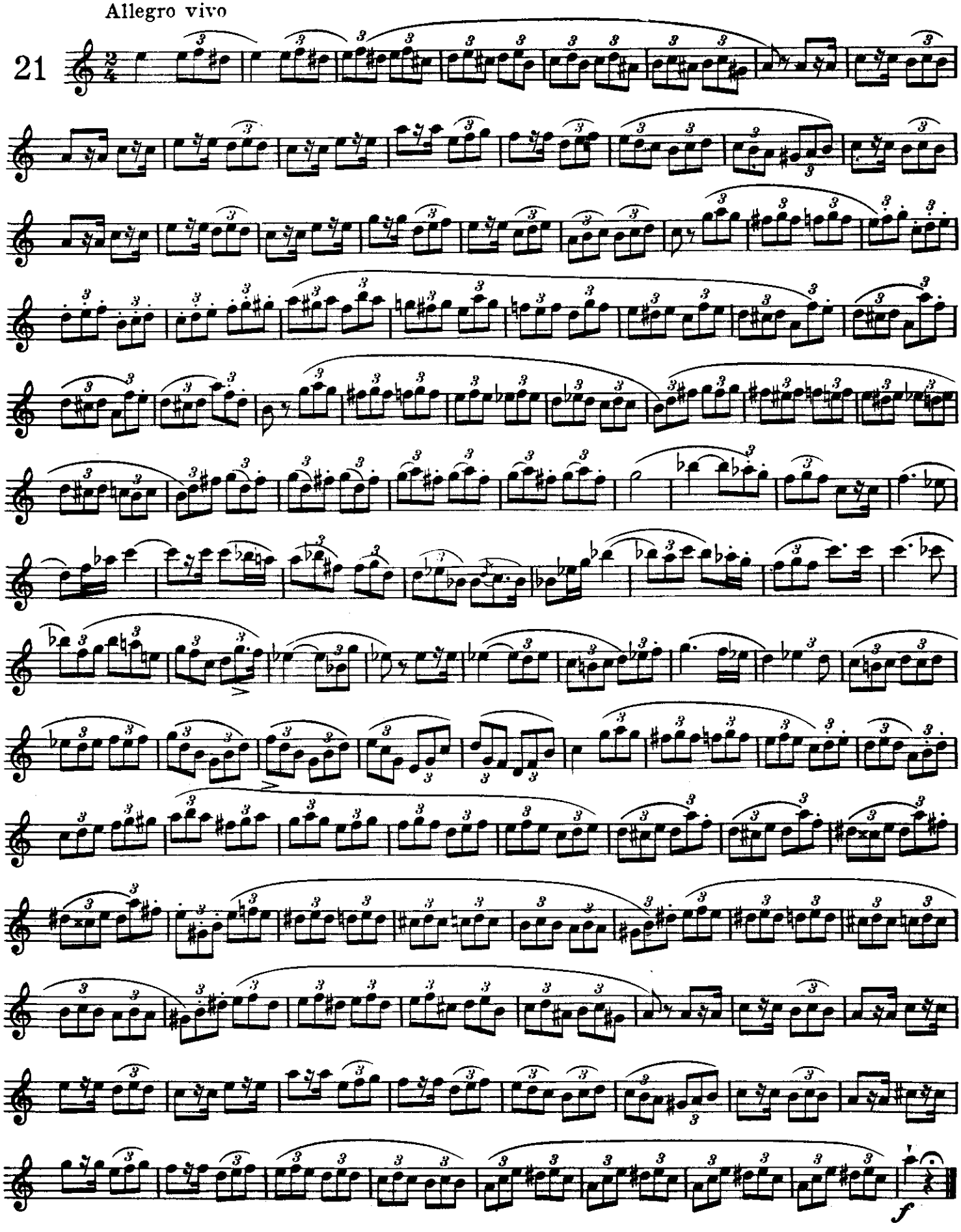

Allegro

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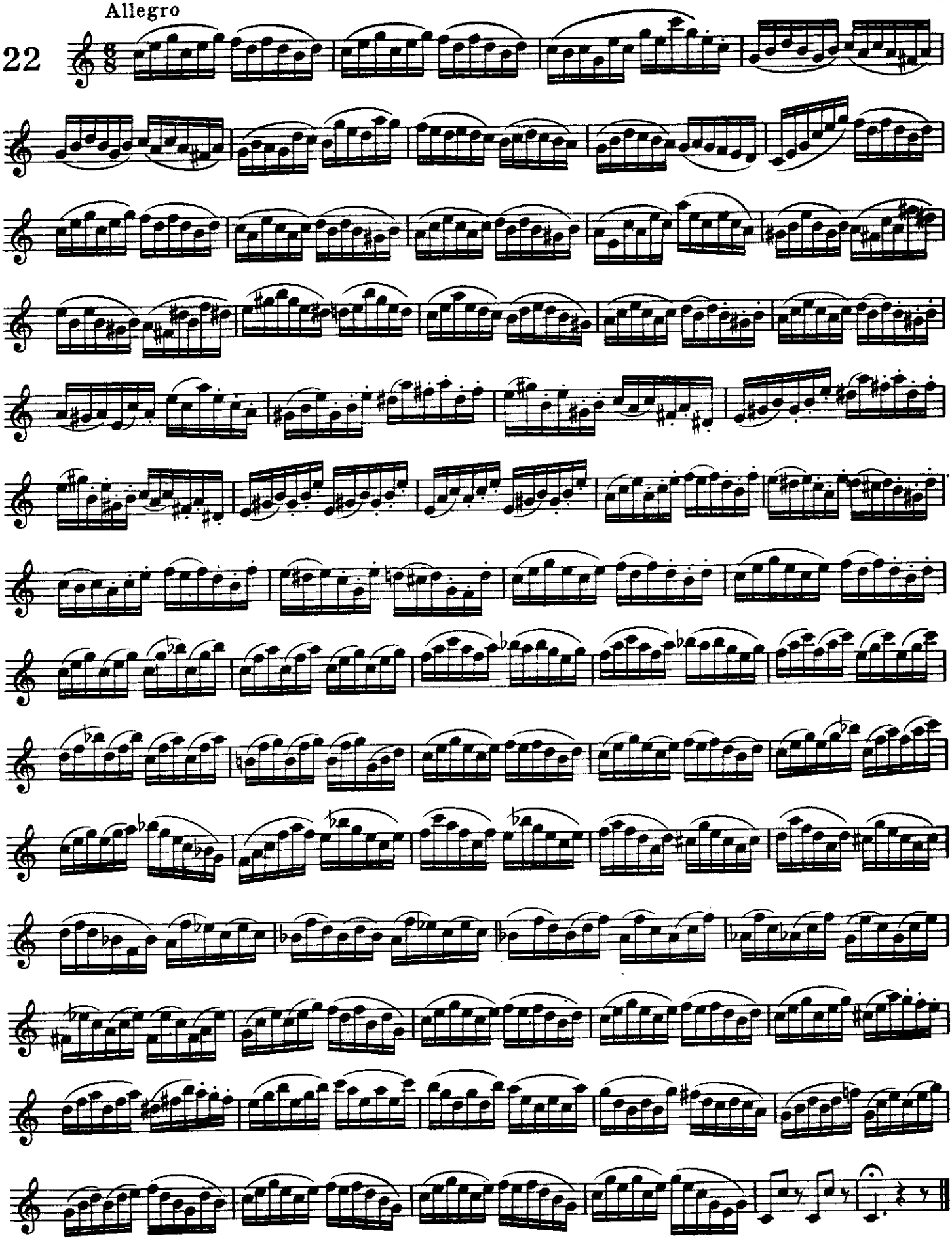

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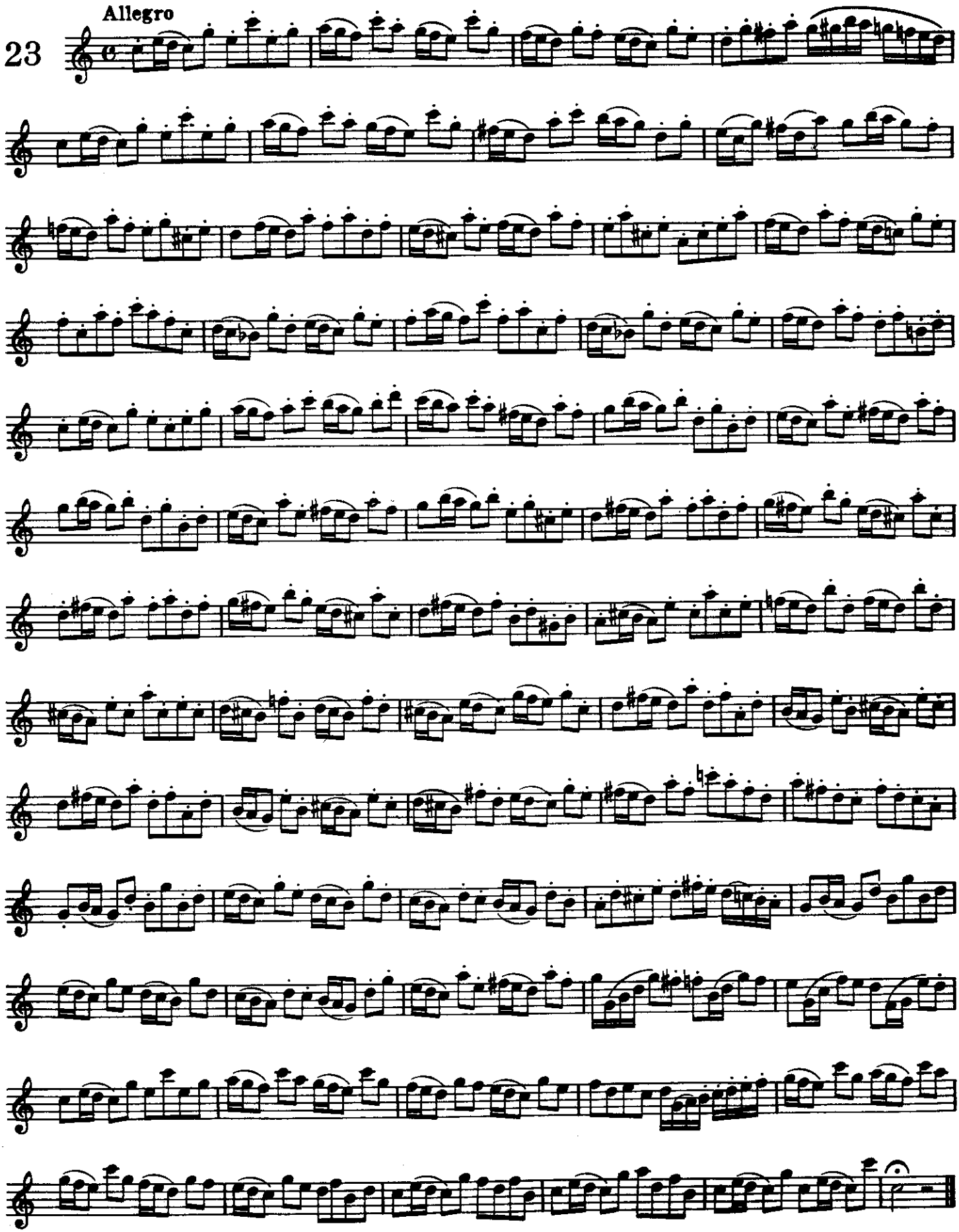

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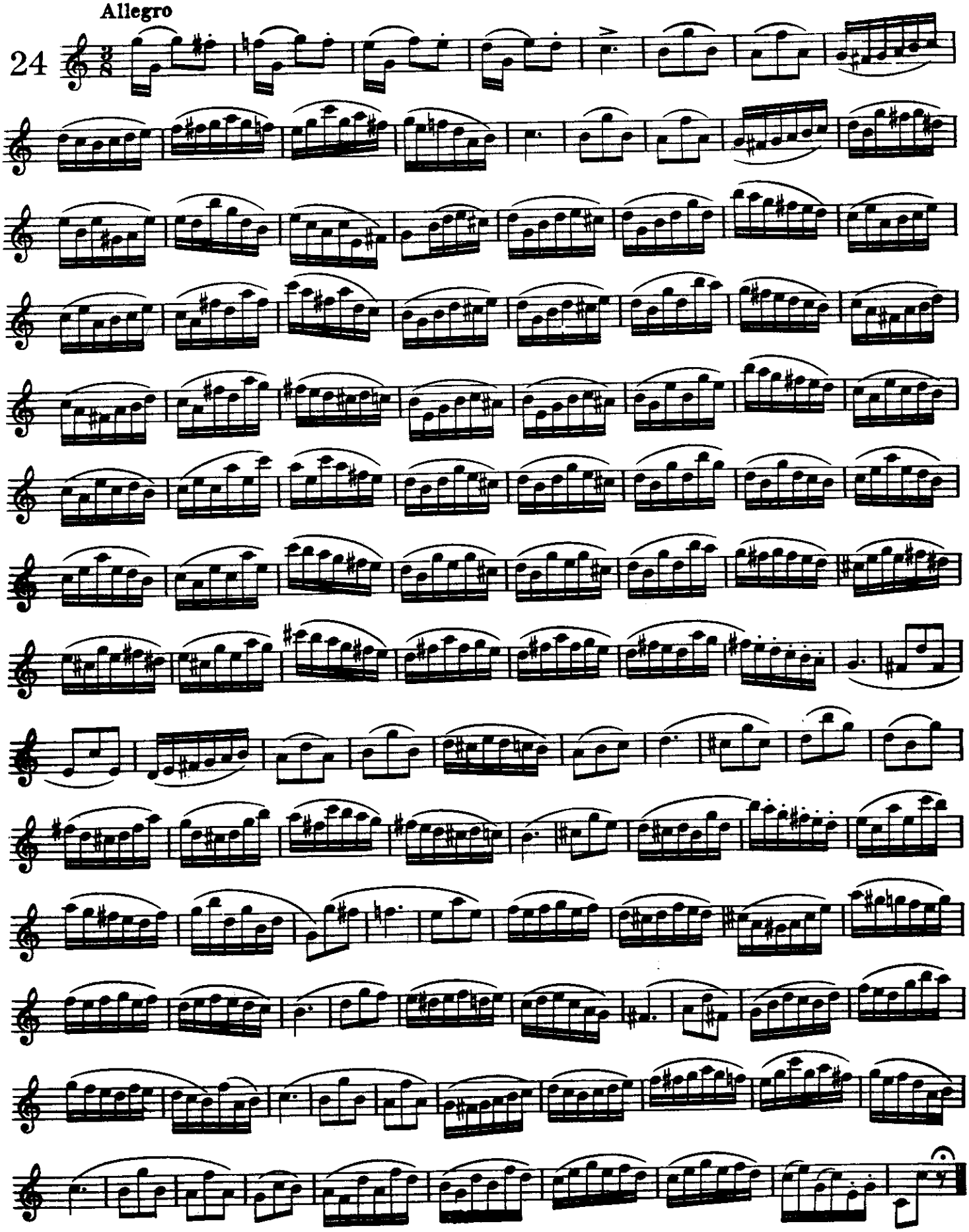

Allegro moderato

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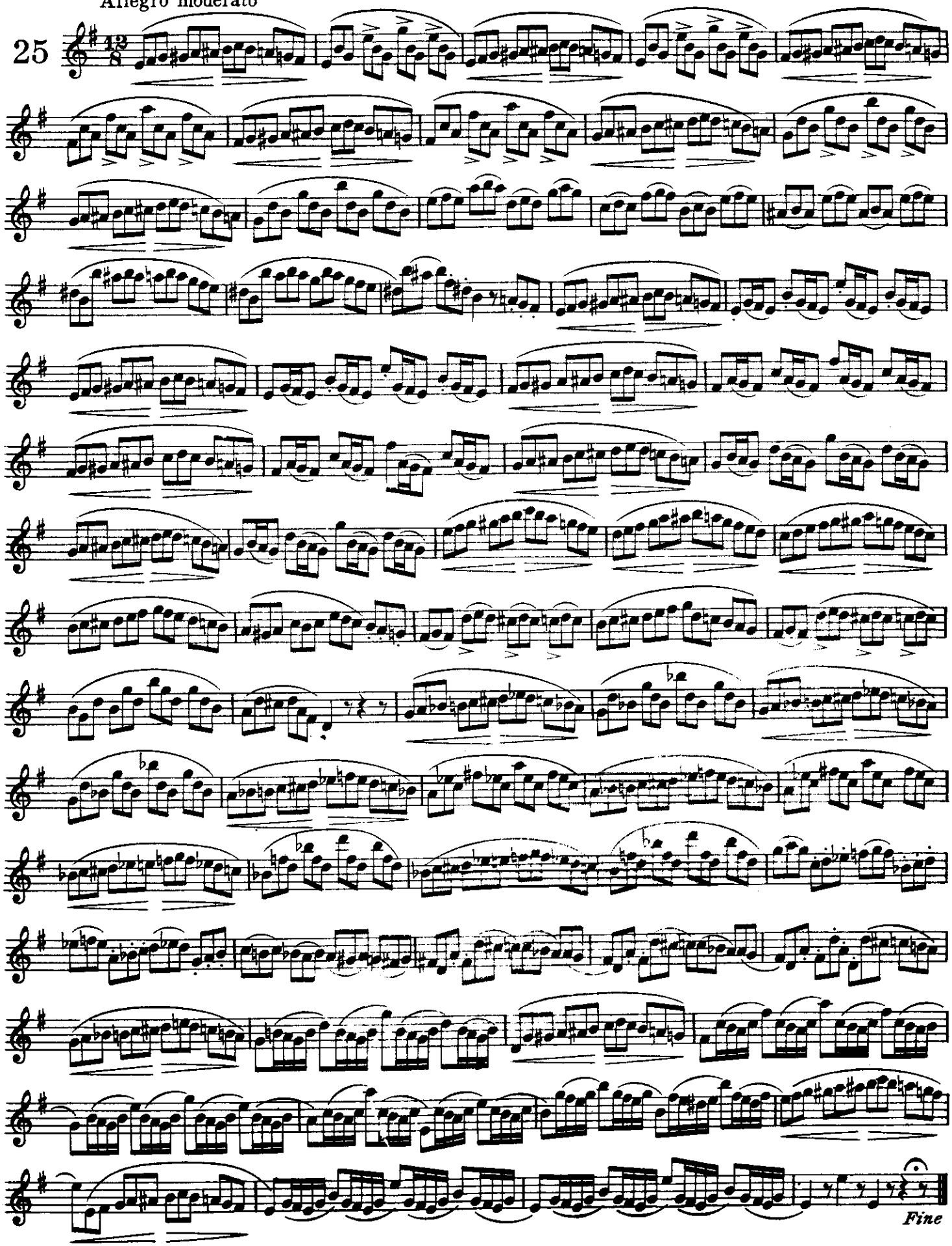


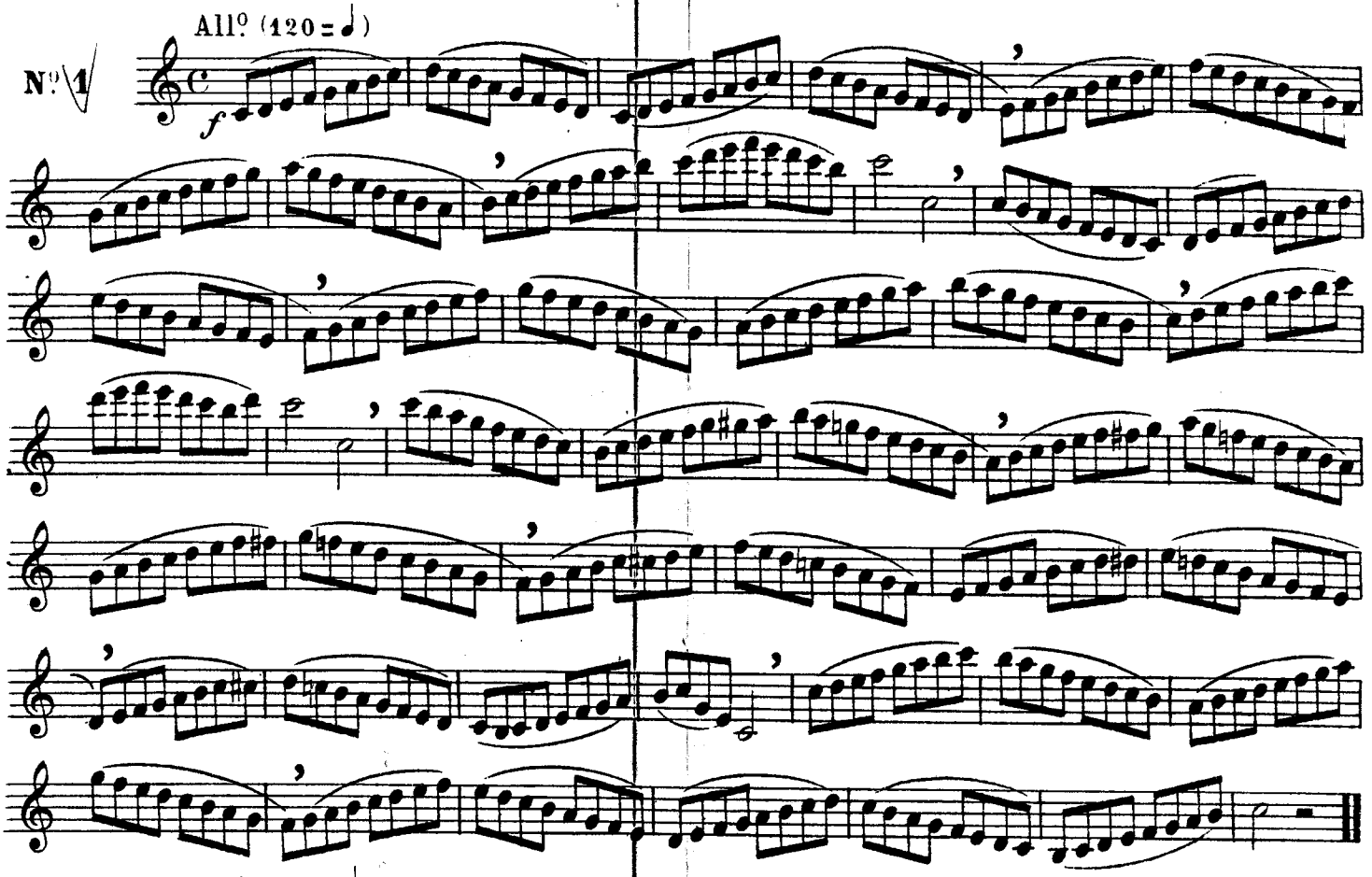
EXERCICES JOURNALIERS

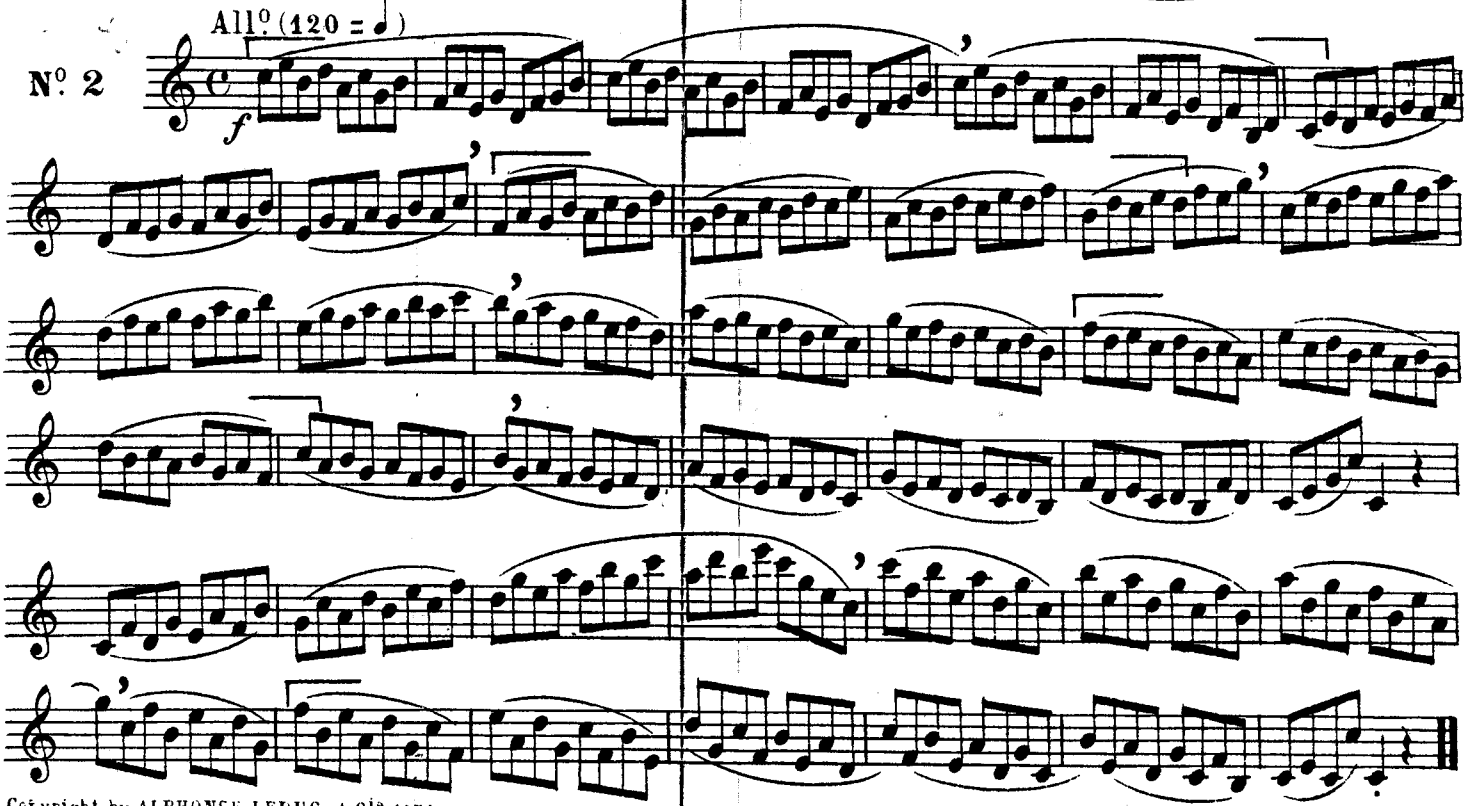
Pour SAXOPHONES

Nouvelle Edition entièrement révisée

par **MARCEL MULE**

Professeur au Conservatoire





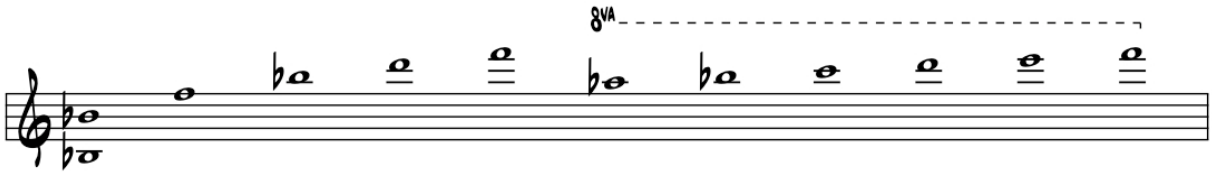
A.L. 6402

Altissimo Development, Part 1: The Overtone Series

Due to the great performers and composers who successfully used and incorporated the altissimo range of the saxophone in the past, its use has become an integral part of saxophone performance today. Whether playing classical, jazz, or commercial music, performers, as well as composers, use the altissimo interchangeably with the normal range of the saxophone, without hesitation. Fortunately, the acoustical make up of the saxophone readily lends itself for the production of this above normal range. However, in order to produce the altissimo consistently with a good tone and good intonation, a daily routine of exercises coupled with an understanding of its production will often lead to better accuracy and control of this technique. The following will outline some possible ways to cultivate the altissimo range using exercises for its development.

The first step in developing the altissimo range begins with the production of overtones. Overtones are notes in a harmonic series that compose the sound of a fundamental tone (the overtone with the lowest frequency) and can be heard, in varying degrees, when the fundamental tone is being produced (see Example 1).

Example 1: Overtones on low B-flat

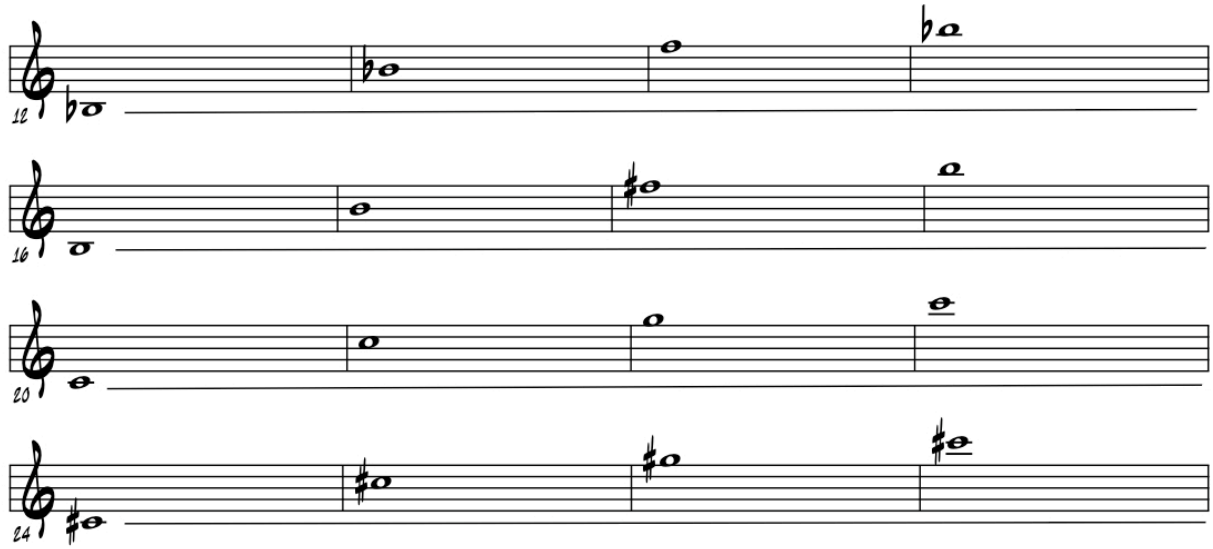


Because the acoustical description of the saxophone is a conical open pipe, the saxophone tone is not only composed of a full compliment of overtones but it is also more apt to produce these overtones when overblown compared to other wind instruments such as the clarinet, which is a cylindrical closed pipe. By practicing overtone exercises, the saxophonist is developing the tonal (i.e., pitch and intervallic relationships) and muscular memory (i.e., facial and oral cavity positioning of the muscles) needed to produce the approximate position of the embouchure and oral cavity during the production of the altissimo register as well as becoming acquainted with the composition of one's sound. The following exercises are based upon overtone production on the saxophone. Before attempting to produce these overtone exercises, it is important that the saxophonist has a well-established embouchure with a good control of the air stream. Since the following exercises require some slight deviations of embouchure from the norm, attempts to play these exercises without the proper fundamental preparation could hinder rather than help.

Begin by playing the low Bb at the beginning of Example 2, and then, without the saxophone, sing the remaining pitches slowly (all of these exercises are meant to be played slowly and sustained at this point in the development so as to properly develop the muscles). Although some of the pitches may be out of your normal voice range, try to sing each pitch in unison (i.e., use falsetto when needed) with the pitch that is written. While singing these pitches try to remember the various positions of the throat and

tongue for each note as well as the sound of each note (this is the first step in developing tonal and muscular memory). Once you can sing these pitches, play each pitch with the normal fingering while assimilating the sound and muscular position of each note. Next, play the exercise by maintaining the low Bb fingering throughout while producing the other notes (without the use of the octave key) and imitating the sounds as well as the muscular positions as previously discussed. Ideally, overtone exercises should be played either slurred or legato, however, a slight breath articulation before each note may be helpful in allowing the notes to speak at first until one becomes fluent with the necessary adjustments for overtone production. As you play each note of the overtone series, more air pressure as well as a slight motion of the jaw forward in order to expose more reed may be needed for the notes to sound. Also, remember that in order for the production of these overtones and subsequent altissimo to be successful, the reed will need to vibrate quickly and freely. Therefore, the air speed should increase, not necessarily the volume, and the embouchure, although firm, must not become tense so as to allow for maximum vibration of the reed. A firm but flexible reed and mouthpiece combination (no softer than a medium reed strength with a medium facing mouthpiece) will also help facilitate the production of these overtones in the early stages. Repeat the exercise on low B, C, and C# (see Example 2).

Example 2

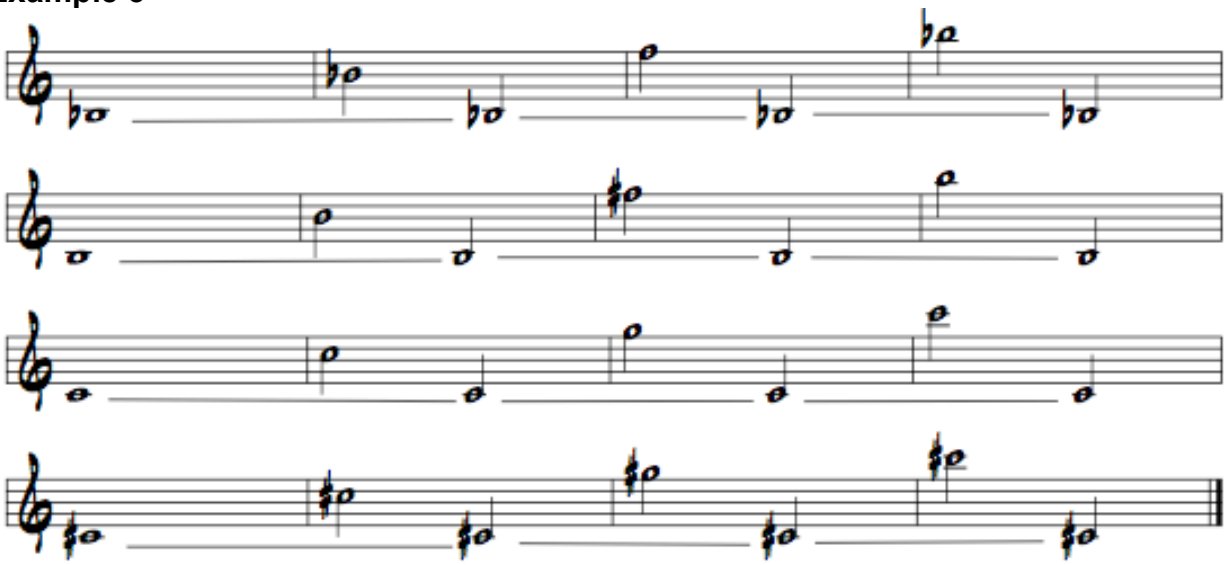


When you begin working on these exercises, you may find that the second overtone (the 12th) will speak immediately after the fundamental note rather than the first overtone (the octave). Usually this is the result of excessive embouchure movement or tension as well as air speed. One way to overcome this problem is to slow the air speed and play the first overtone using the fingering for the fundamental note with the octave key. Also, in order to adjust the oral cavity accordingly for this first overtone, I recommend that the saxophonist practice singing the octave relationship using the syllables "ah" for the fundamental tone and "ooh" for the octave. These syllables seem to approximate the appropriate motion of the oral cavity for this overtone relationship. The "ooh" syllable for the octave brings the tongue back and arched slightly and will

become more obvious as you ascend the harmonic series. Once the first overtone speaks, practice Example 2 again without the use of the octave key.

Upon successful completion of the exercises in Example 2, continue with the exercises in Example 3. Remember the following points as you play these exercises: (1) sing through the exercise to assimilate the motion and position of the muscles used to produce each note as well as internalize the sound of each note; (2) increase the air speed slightly for each subsequent overtone; (3) move the jaw slightly forward to increase reed exposure in the mouth; (4) imitate the singing position of the oral cavity for each note while playing; (5) as the notes ascend the tongue should be brought back and arched slightly (this will be automatic if points 1 & 4 are successful); (6) maintain a steady air stream throughout the exercise; (7) even though the exercises will seem tedious and unproductive at first, be patient. Other overtone exercises may be found in *Saxophone High Tones* by Eugene Rousseau, *Saxophone Altissimo* by Robert Luckey, and *Top Tones for the Saxophone* by Sigurd Rascher, to name a few.

Example 3



Although overtone exercises may not guarantee altissimo production for everyone, they will provide the saxophonist with a firm foundation for tonal development that can lead to better altissimo control and consistency.

Altissimo Development: Part 2

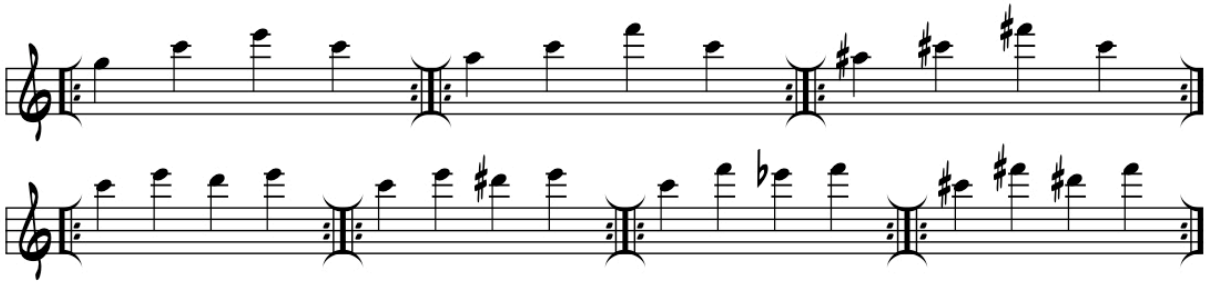
Part 1 discussed the saxophone's overtone series and its use in developing the altissimo range. Part 2 will present some exercises to help develop the saxophonist's facility in the altissimo range as well as address some typical problems that one comes across when expanding the range upwards.

Over the Break

Once you have worked on various overtone exercises to develop your tonal (pitch) and muscular (embouchure & oral cavity configuration) memory, as discussed in part 1, you should begin to learn and internalize fingerings that will assist in altissimo production. The first altissimo fingerings to be learned will be the bridge notes to the altissimo or *over the break notes.* Over the break in the normal saxophone range is often associated with the awkward finger motion between the middle register (i.e., G to C#) to any note that opens the lower vent key, such as notes from D to G#. For the altissimo, over the break is the motion from notes in the upper range to the auxiliary or front fingerings for high E, F, and F#. When high E, F, and F# are produced with the palm keys they are considered to be in the normal range, however, when fingered with the front keys these notes are considered to be in the altissimo range because they are overtones. Therefore, mastering the production of these notes with the front fingerings not only allow the saxophonist to begin to learn altissimo fingerings that are similar to some standard fingerings, but also introduce the saxophonist to overtones that are accessible in their production because they can be easily matched with their counterparts in the normal range.

Begin over the break practice with exercises that are typical of front fingering applications and then work on exercises that use more awkward finger motion, such as high D and D# to the front keys as in Example 1 (even though your saxophone may have a high F# key, use the front fingering for the overtone practice).

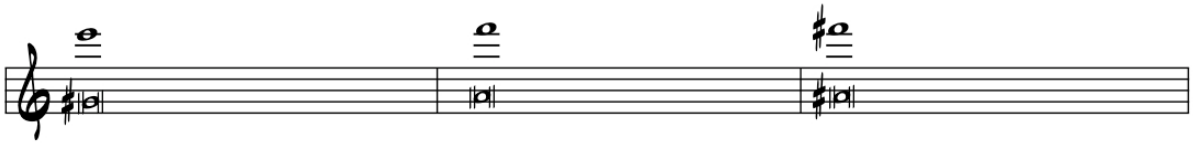
Example 1



If you have problems producing any of the front fingerings (e.g., usually front F speaks quicker than front E), I recommend practicing these overtone fingerings with the front F key or LSK 3 (left side key 3) slightly open (the LSK 3 venting for the front fingerings works best on alto saxophone but may also be used for tenor, while RSK 3 is used as a vent for soprano and RSK 1 is used as a vent for baritone). By placing a small paper clip or a small piece of an index card between the upper portion of the high F key pad and its tone hole, you can vent the saxophone slightly and create better stability for producing the notes that use the front fingerings. Example 2 presents the front fingerings to be used for alto saxophone when practicing these notes with the LSK 3 key slightly vented. Assimilate the formation of the muscles of the embouchure and oral cavity as you produce the notes using the front fingerings with the LSK 3 slightly vented. Once you are able to produce these notes with a good tone consistently, remove the venting device and attempt to produce the front fingerings without it. Try to recall the

muscular position of your embouchure and oral cavity with the venting device in LSK 3 when producing these notes.

Example 2

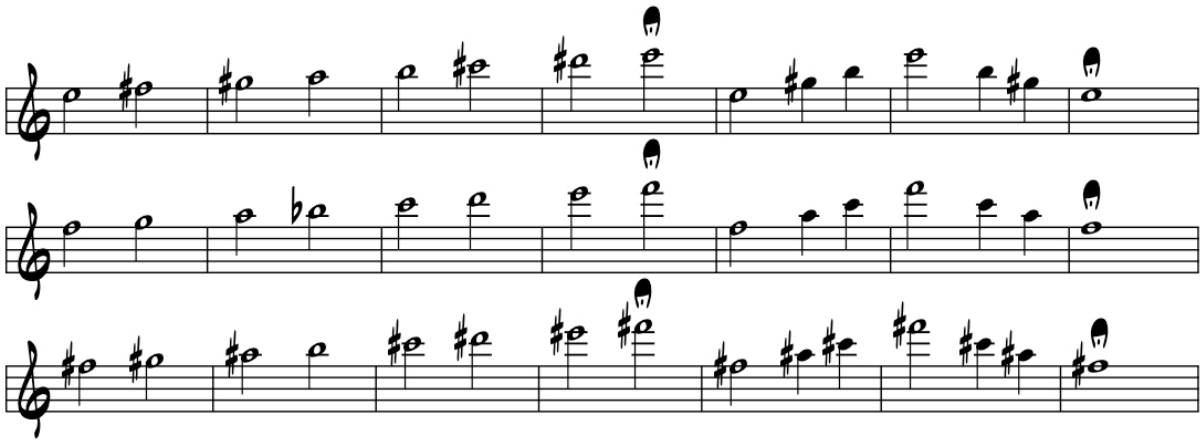


Practice Examples 1 again striving for smooth and connected transitions between notes once you can produce the front fingerings without venting assistance. It is imperative for the saxophonist to feel comfortable in producing these notes and negotiating fingerings within this range in order to properly continue development in the altissimo. For a detailed discussion of venting and front fingerings as well as the technique of over-blowing sixths for all members of the saxophone family, I recommend Eugene Rousseau's *Saxophone High Tones*.

Extending the Range

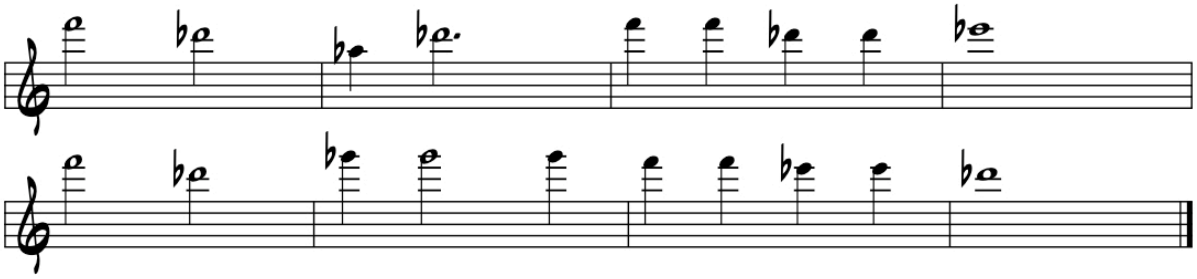
Work on extending the range upwards after you gain confidence and control with the *over the break notes*. Development of the tone and technique in the altissimo is not unlike the development of the tone and technique in the normal range. Slow and careful practice of scales and arpeggios is usually a good place to start for extending the altissimo range. Example 3 presents an exercise that may be used to extend the range. Although only a few keys are presented, practice this exercise in all keys until you reach the extent of your range.

Example 3



Also, another exercise in developing your facility and accuracy in the upper range is to play short, beginner-type melodies (see Example 4). Because of their familiarity and technical simplicity, short beginner melodies will help facilitate muscular and tonal memory needed for proper execution. Please refer to Rousseau's *Saxophone High Tones*, Robert Luckey's *Saxophone Altissimo*, and Sigurd Rascher's *Top Tones* for additional fingering suggestions.

Example 4



Helpful Hints

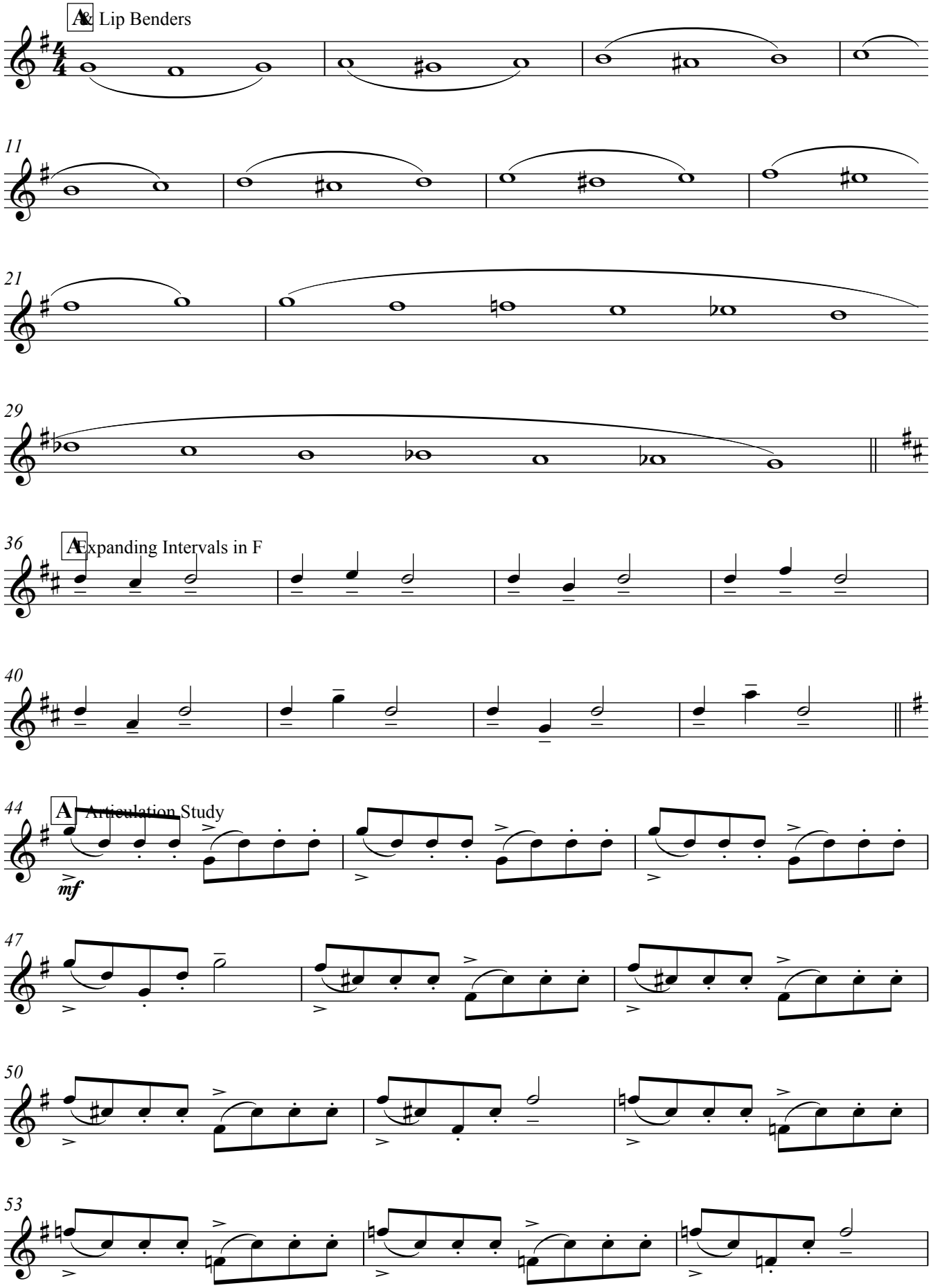
Below is a list of helpful hints and reminders when practicing and developing the altissimo.

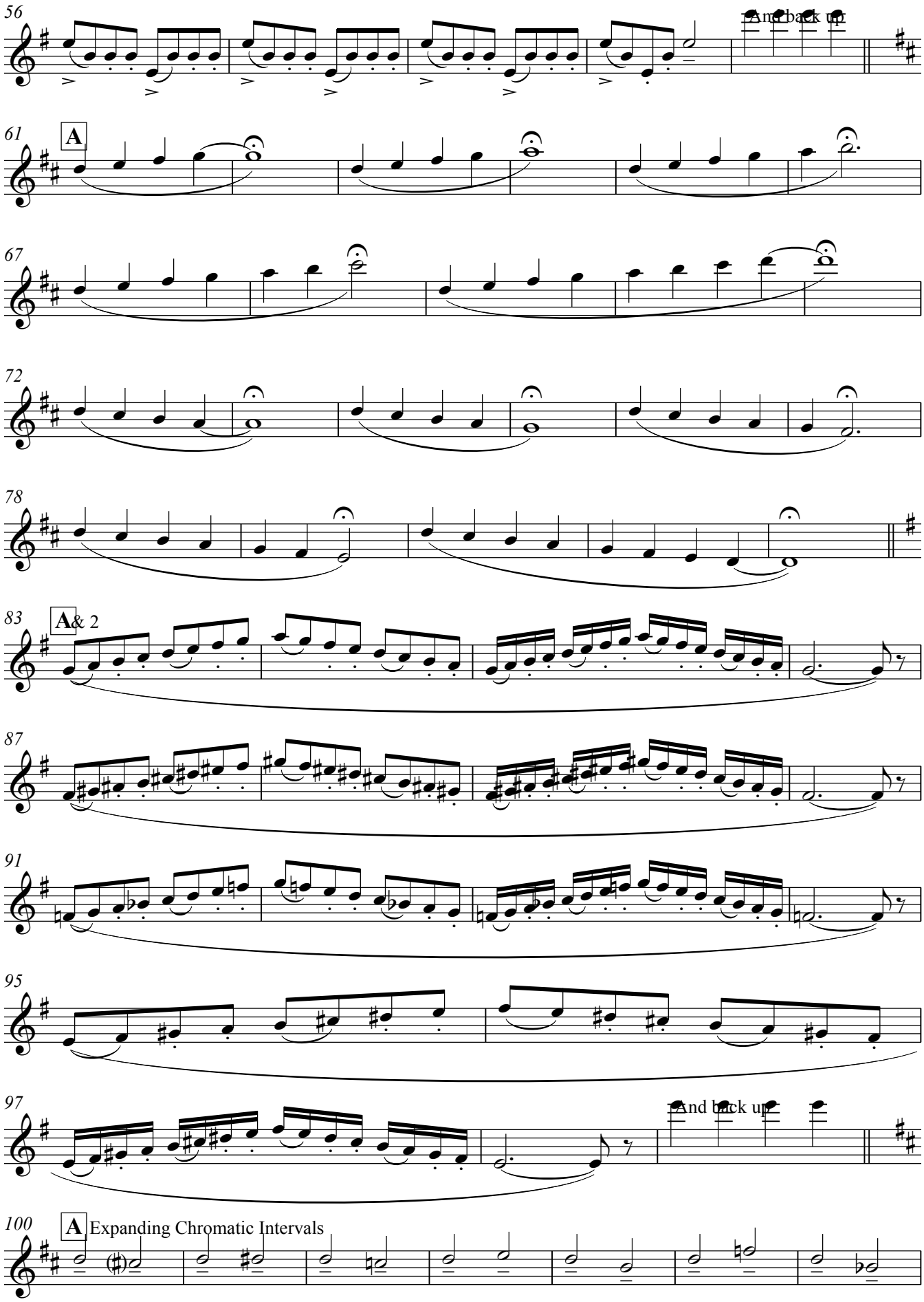
1. Sing through all exercises to assimilate the motion and position of the muscles used to produce each note as well as internalize the sound of each note.
2. Practice with a metronome as well as a tuner as much as possible for the development of finger and pitch accuracy.
3. Work on moving fingers from note to note quickly and accurately so as not to disrupt the air-flow.
4. At first, begin altissimo notes with a breath articulation (a motion similar to the production of the syllable herr) as well as play all exercises slurred and without vibrato in order to develop the proper muscular positioning of the embouchure and oral cavity. Begin to articulate with the tongue in a drawn back and higher position in the mouth than usual, a position that is more as in the imitation of the syllable derr or dee, as you gain more control.
5. As you extend the range higher, increase the air speed slightly and move the jaw slightly forward to increase reed exposure in the mouth.
6. If you plan to perform altissimo notes regularly, then you should practice both overtone and scale exercises daily to insure consistency in their performance.
7. Try to practice your altissimo range to at least a semitone above your anticipated performance range. If you can play a semitone above your performance range while practicing, then in all probability you will be able to play your performance range securely.
8. When practicing demanding altissimo passages (i.e., wide intervals or slurred passages), record yourself playing the passage down an octave as you would normally perform it musically and technically, then play the passage along with your recording as written while imitating all musical nuances and technical manipulations.

Remember, developing the altissimo is almost like learning a new instrument. Be patient and work slowly because there is more to learning this range than the correct fingerings.

Alto Saxophone

Daily Warm-up 2




56
And back up
61
A
67
72
78
83
A & 2
87
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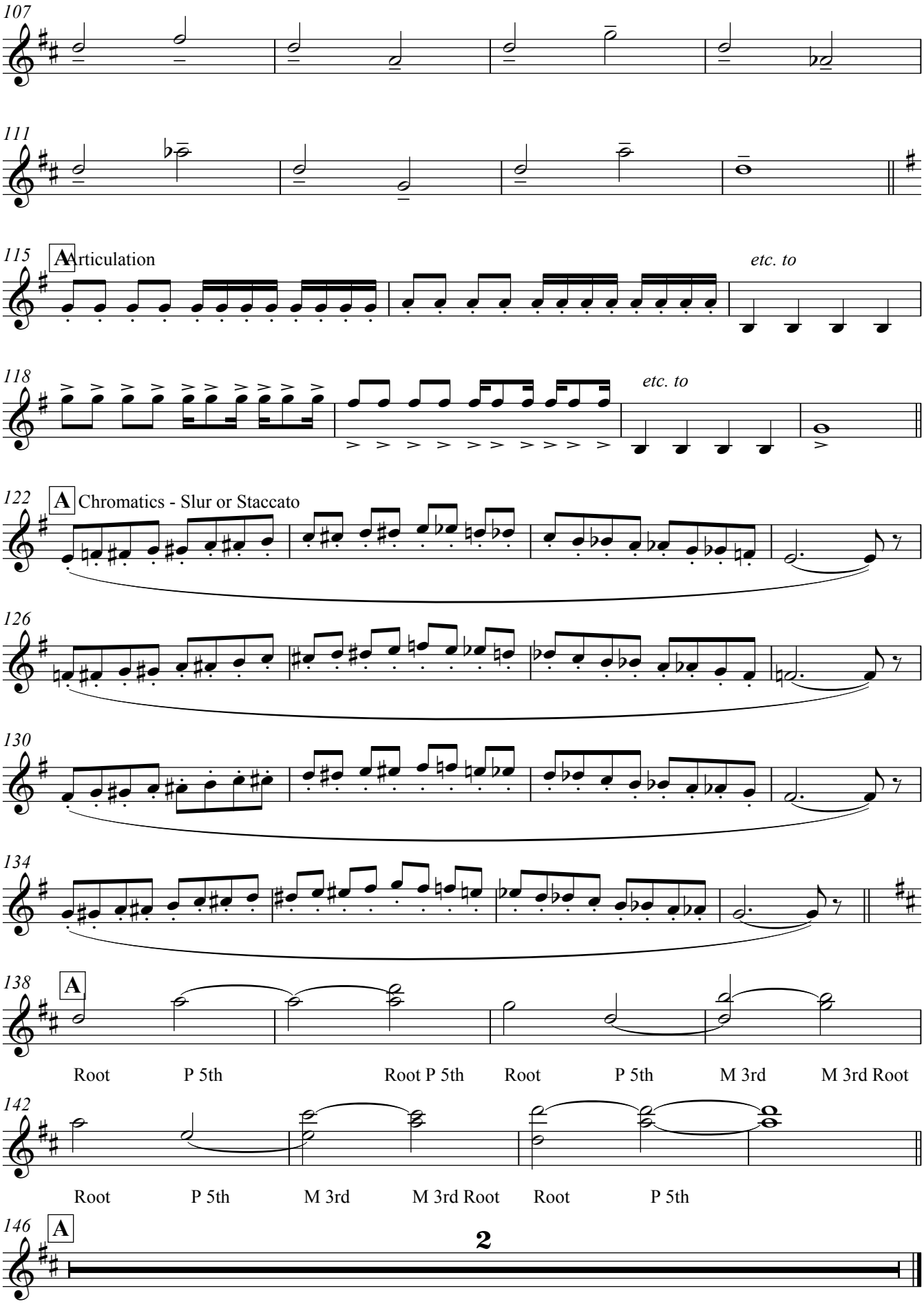
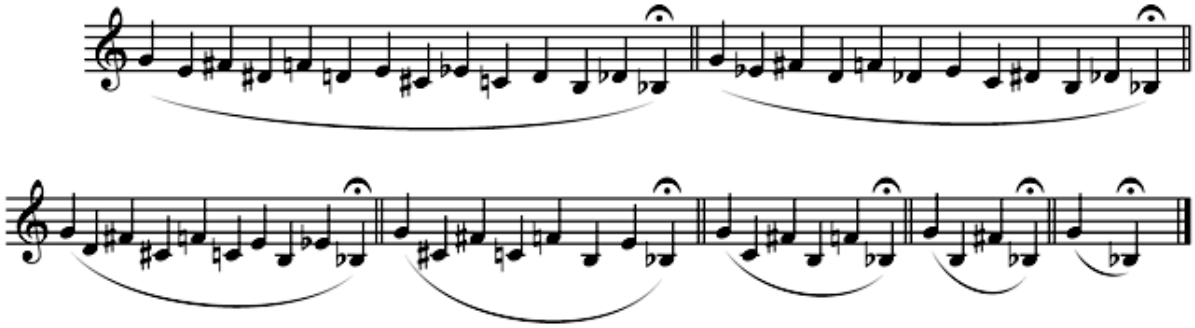
97
And back up
100
A
Expanding Chromatic Intervals

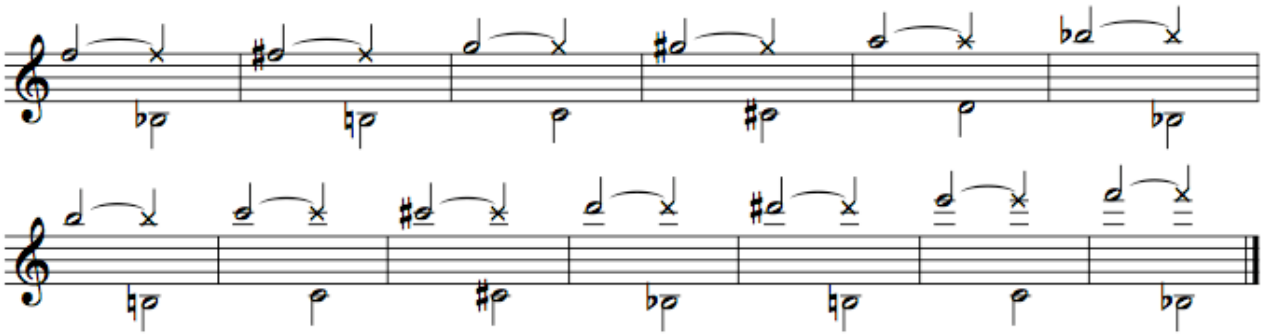

107
111
115
A
Articulation
etc. to
118
etc. to
122
A
Chromatics - Slur or Staccato
126
130
134
138
A
Root P 5th Root P 5th Root P 5th M 3rd M 3rd Root
142
Root P 5th M 3rd M 3rd Root Root P 5th
146
A
2

Saxophone Warmup Routine: Dr. Adam Ballif, Mesa State College, Grand Junction, Colorado

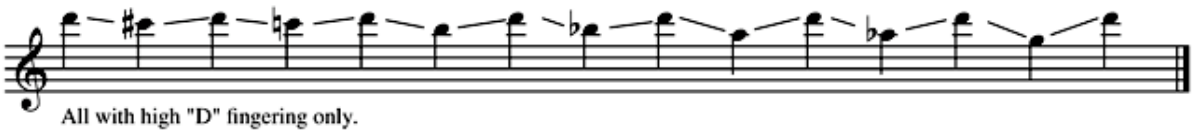
- **The warmup is the most important part of a practice session. This is where we build endurance, tone quality, and technique. I perform the following warmup routine each day and it takes me approximately 45 minutes. The most important element is to establish a pattern of practicing that begins with long tones, continues with slow scale exercises, moves to faster scale exercises, and includes time spent on articulation.**
- **Warmup Routines and Muscle Building**
  - Long Tones
    - Octave skip followed by descending half step (with tuner)
    - Low Note Warmup



    - Harmonics: Matching Exercise



  - Lip Bend Warmup (Embouchure Flexibility)

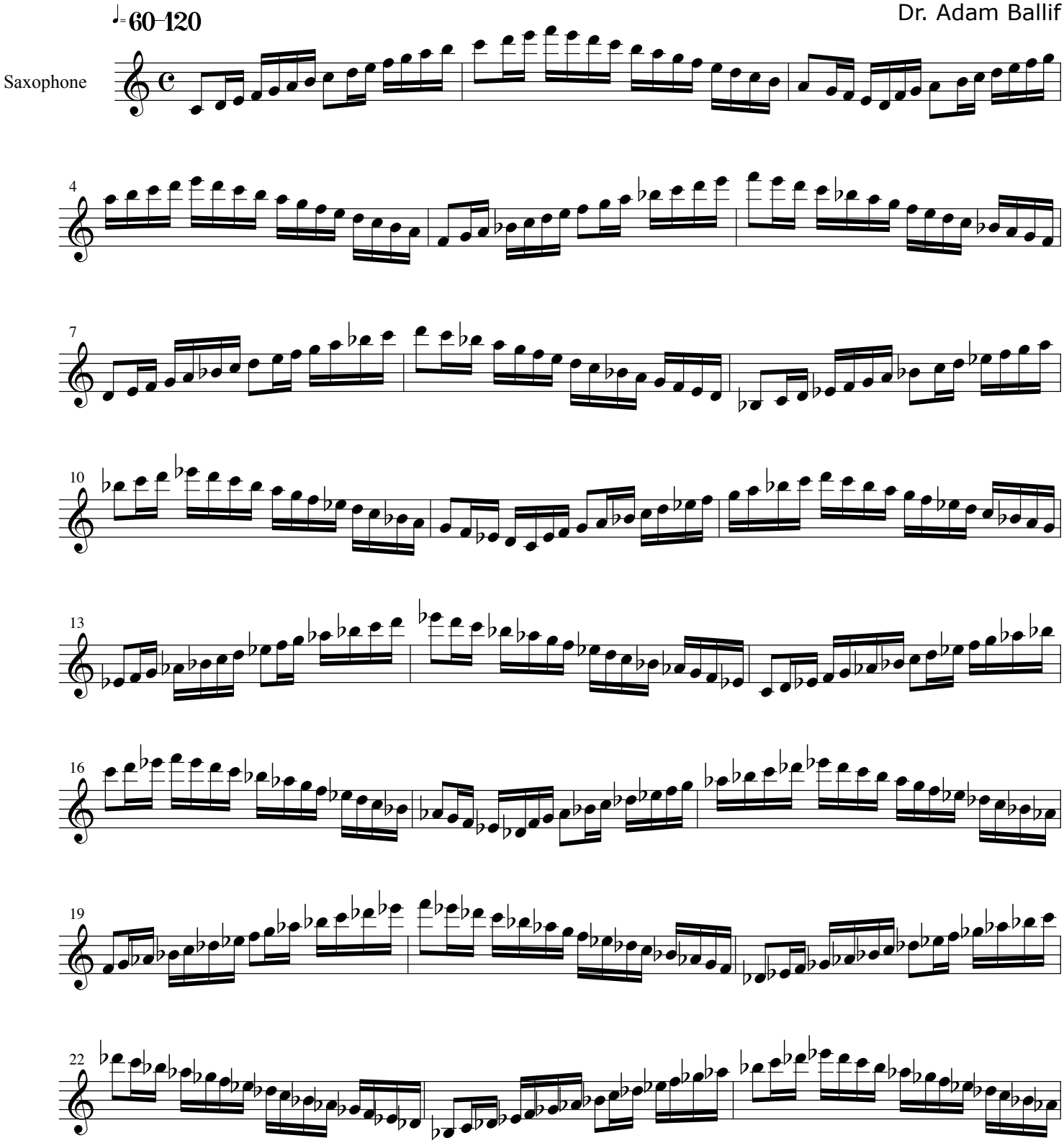


    - Do this pattern four times, each transposing up by one half step. (D, D#, E, F)
  - Scales (slur)
    - Practice them slowly first, with a quarter note pulse = 60.
    - Then speed them up, with a quarter note pulse = 120.
  - Arpeggios (slur)
    - Practice them slowly first, with a quarter note pulse = 60.
    - Then speed them up, with a quarter note pulse = 120.
  - Thirds (slur)
    - Practice them slowly first, with a quarter note pulse = 60.
    - Then speed them up, with a quarter note pulse = 120.
  - Articulation
    - Practice at varying tempos each day, slow to fast. (ex. 88, 96, 104, 112, 120, 132, 144, etc...)
- **Contact Information**
  - Dr. Adam Ballif, Assistant Professor, Mesa State College
  - 1100 North Ave. Grand Junction, CO 81501
  - (970) 248-1124
  - aballif@mesastate.edu - www.mesastate.edu/~aballif

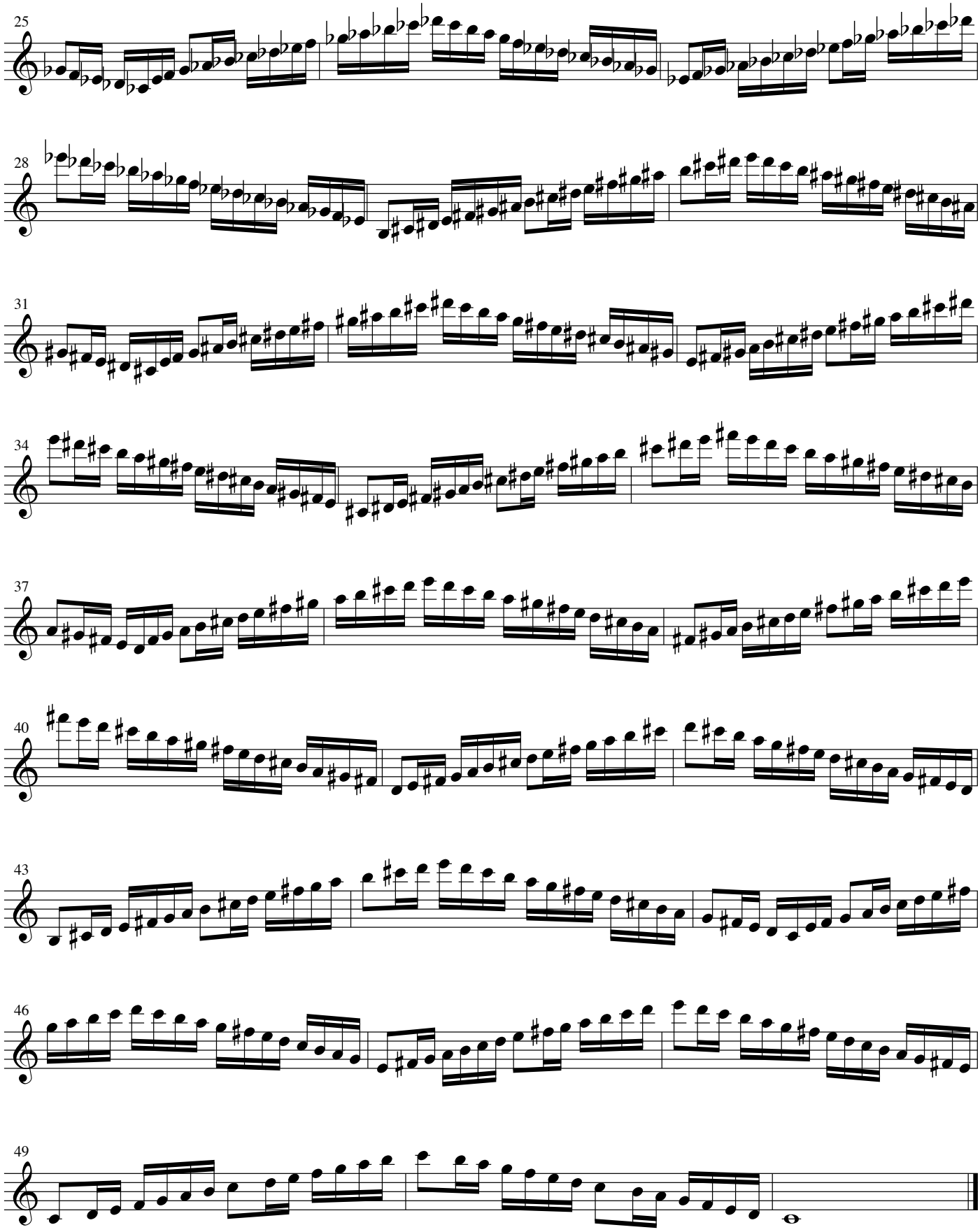
Saxophone Warmup

This scale pattern follows the circle of fifths
and is suited to the saxophones range*. The minor
scales are in natural minor form. Adjust them to melodic
and harmonic minor form on an alternating basis.

Dr. Adam Ballif



*Adapted from Klose.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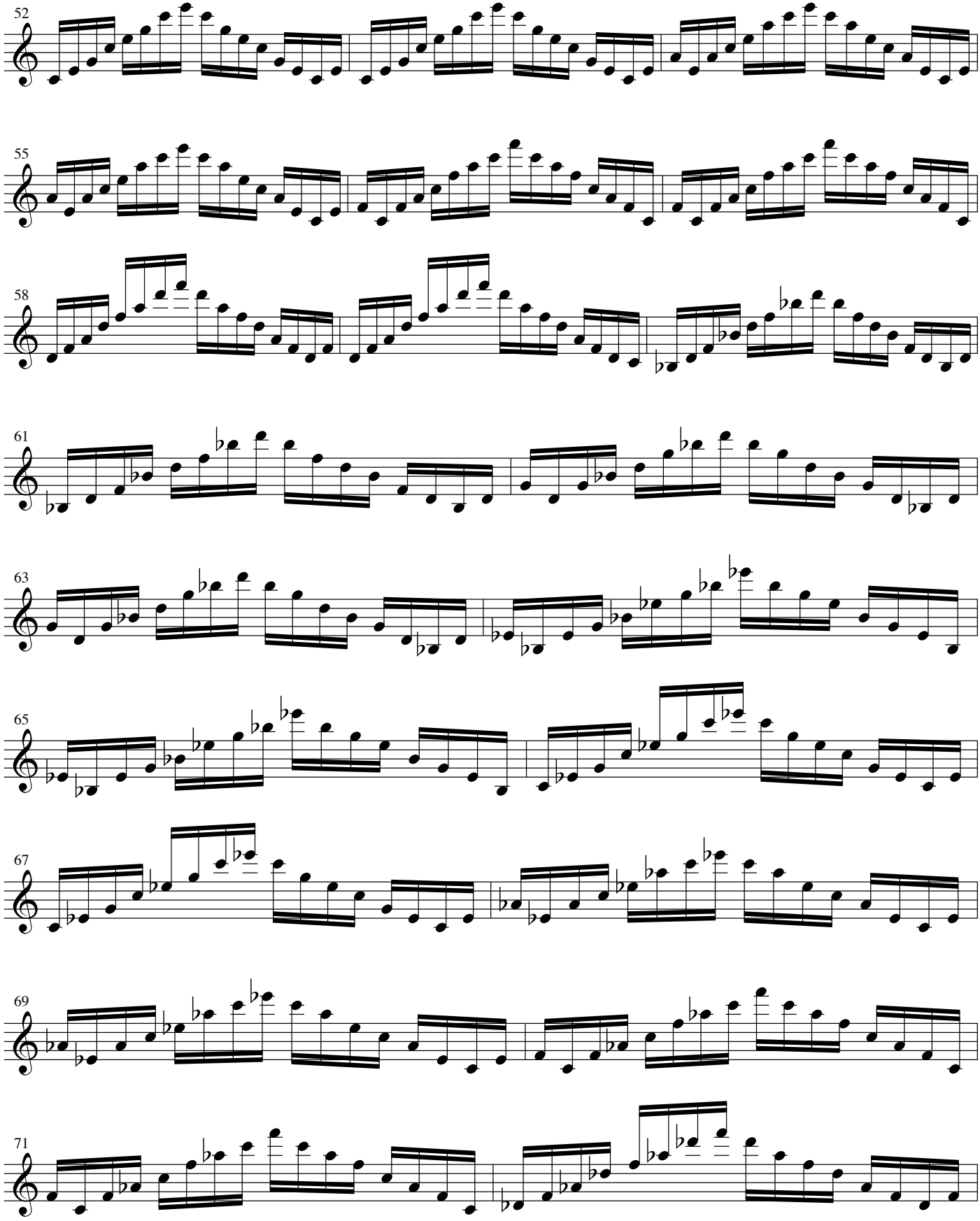
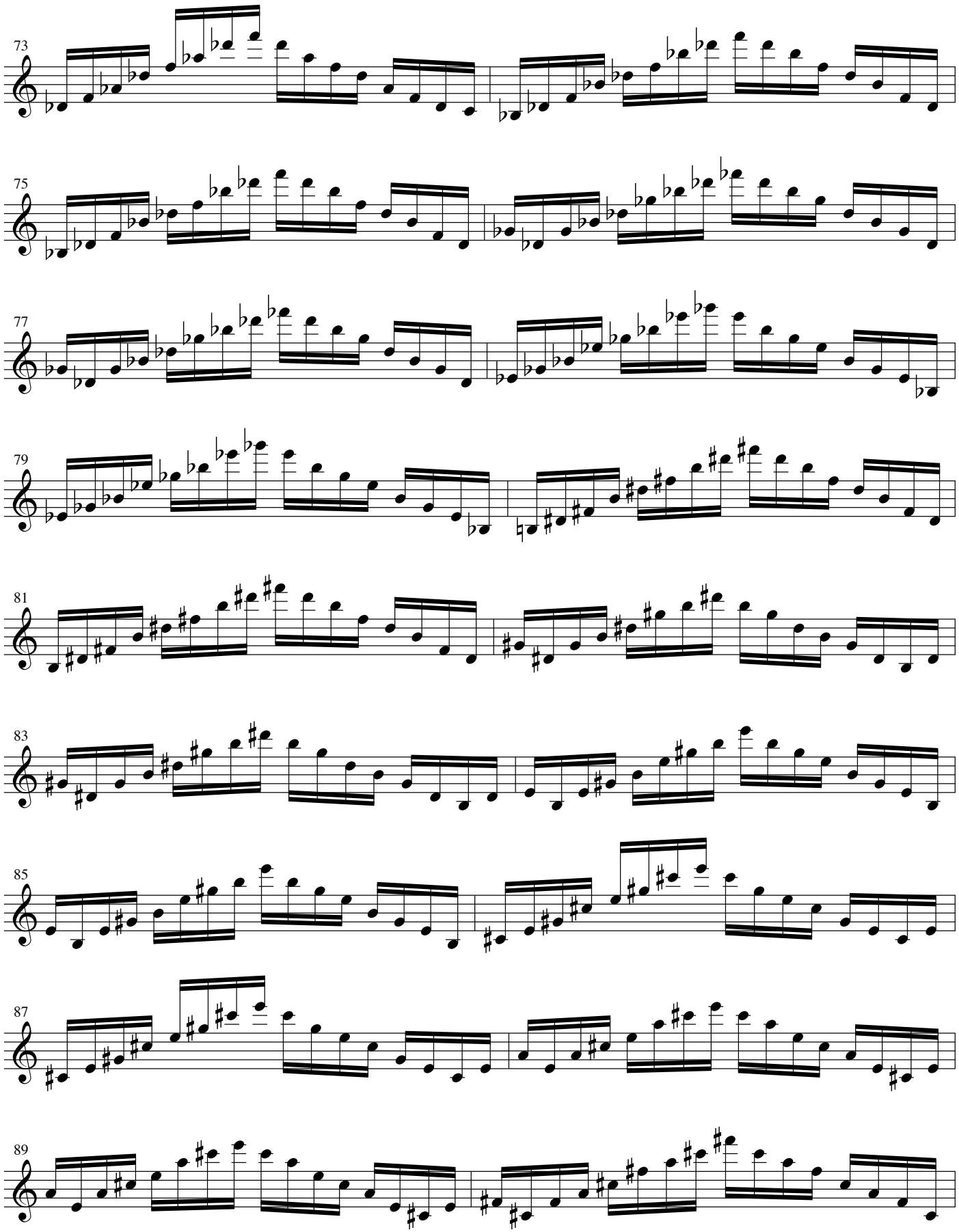
Arpeggios

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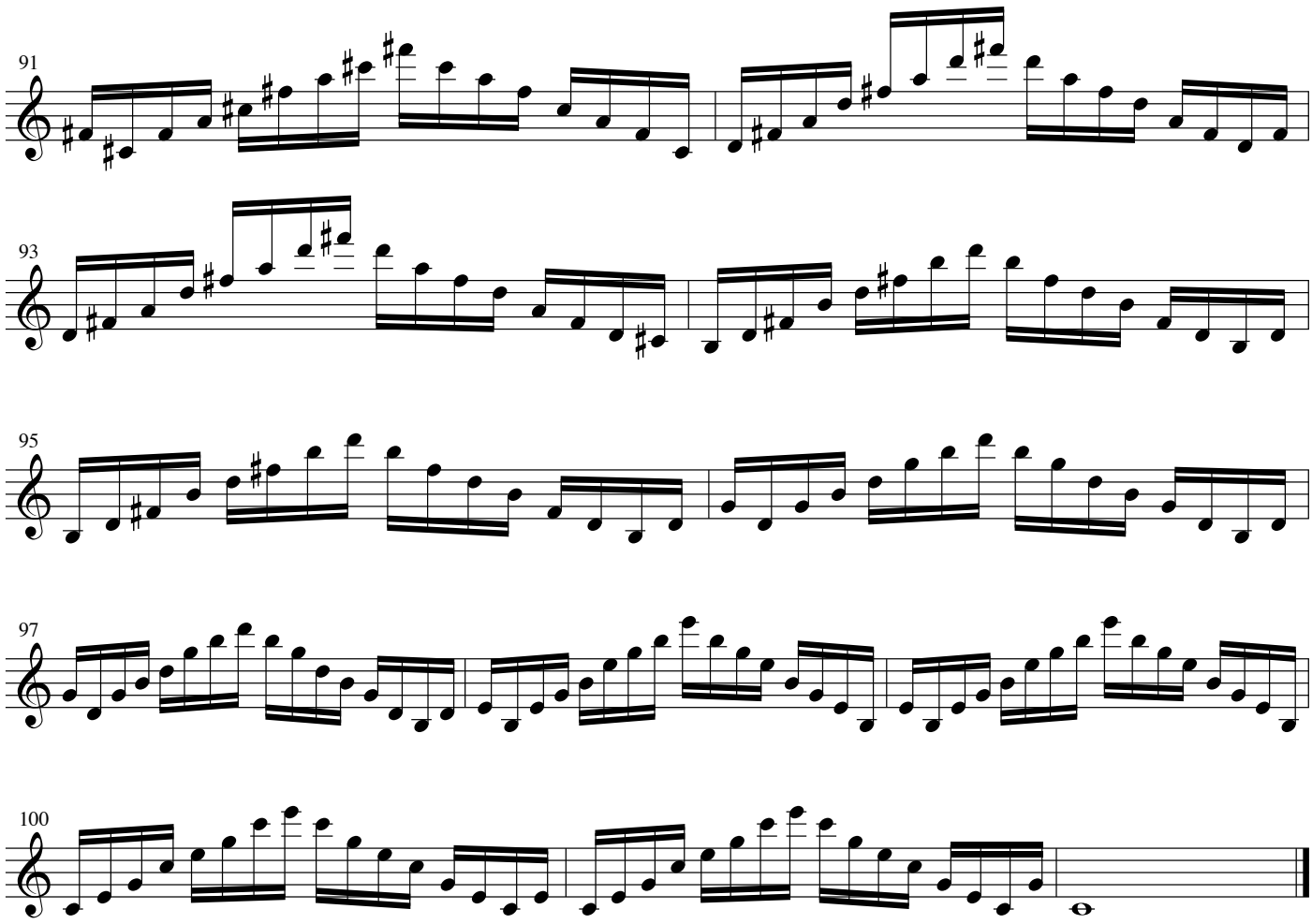
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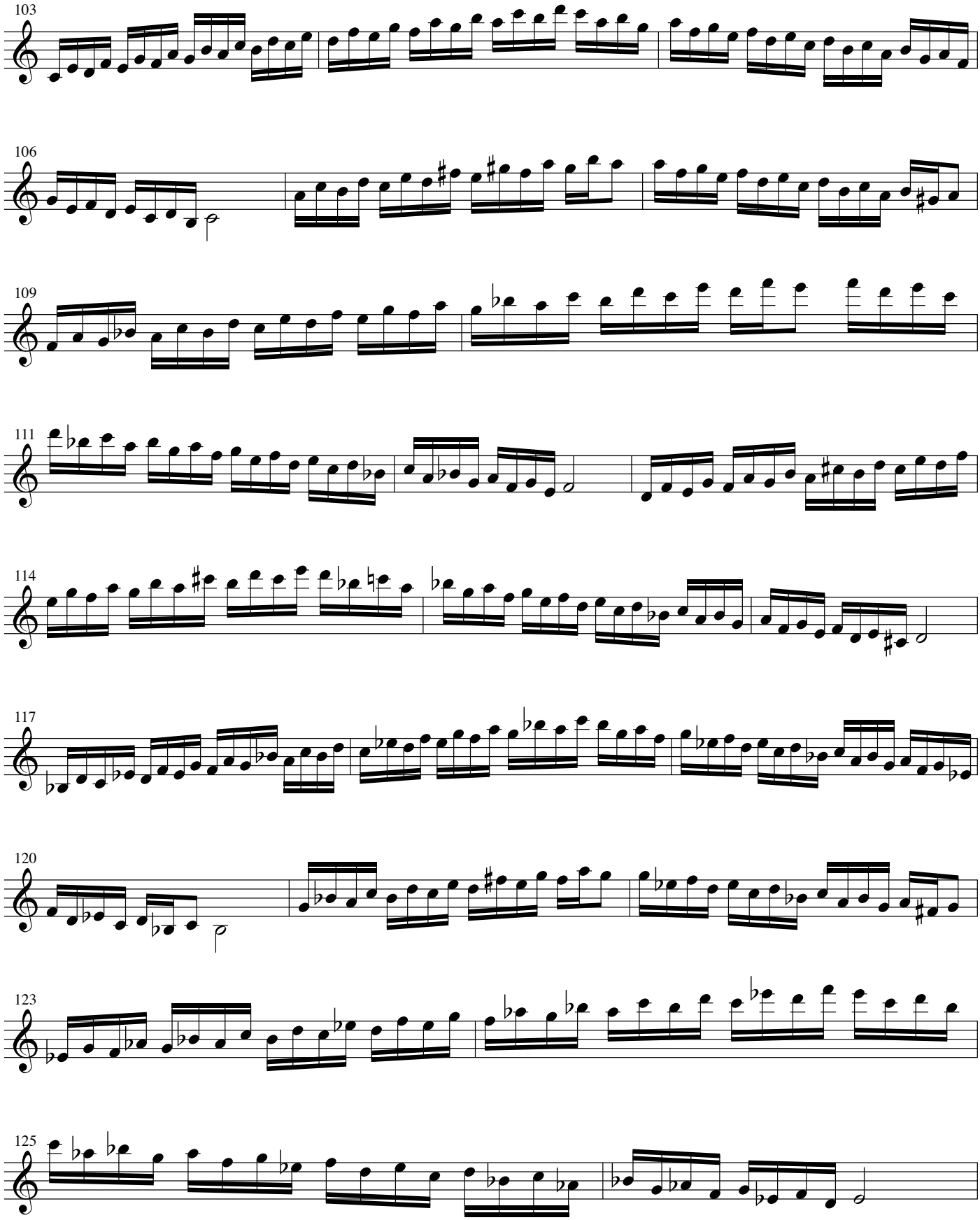
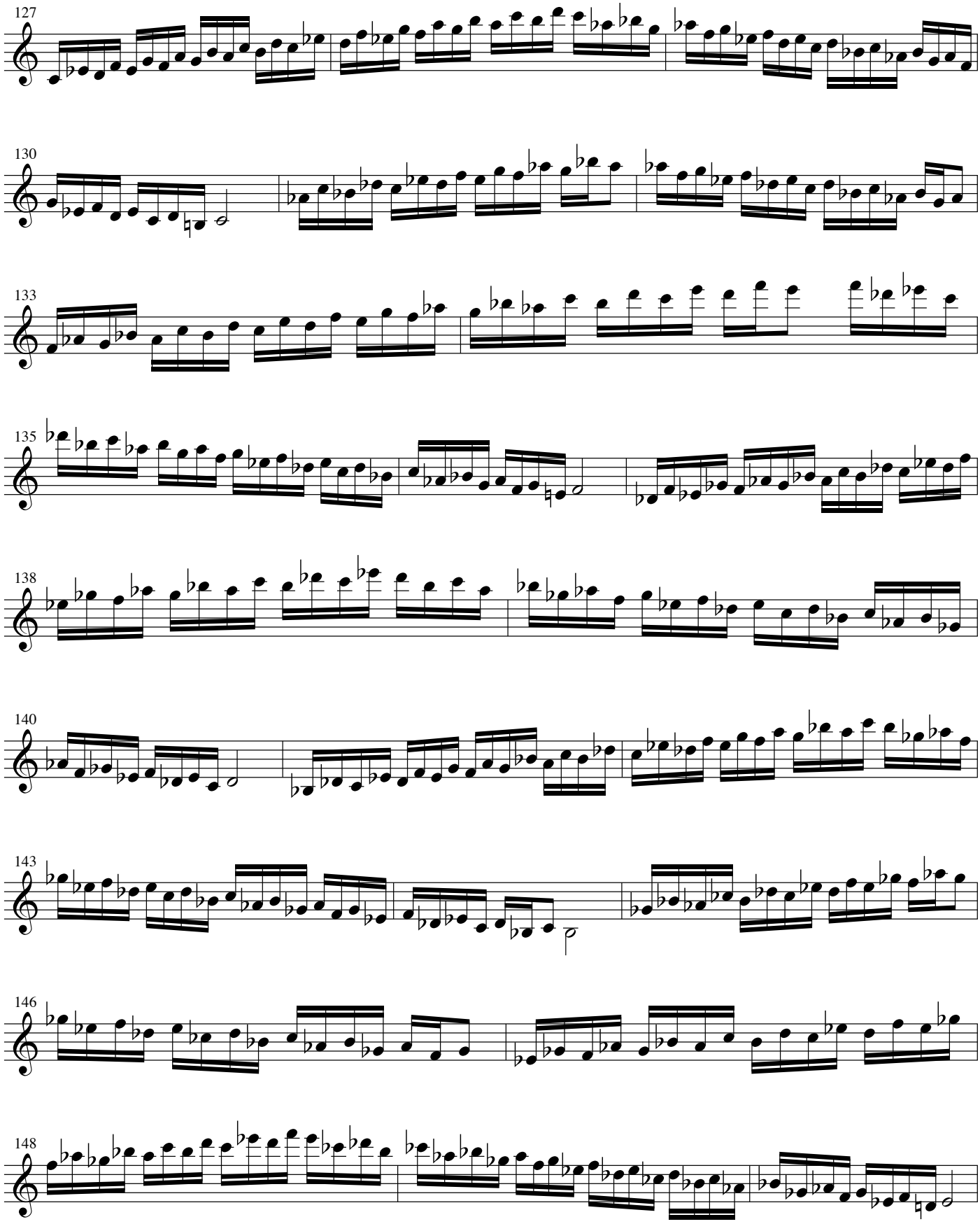
Thirds

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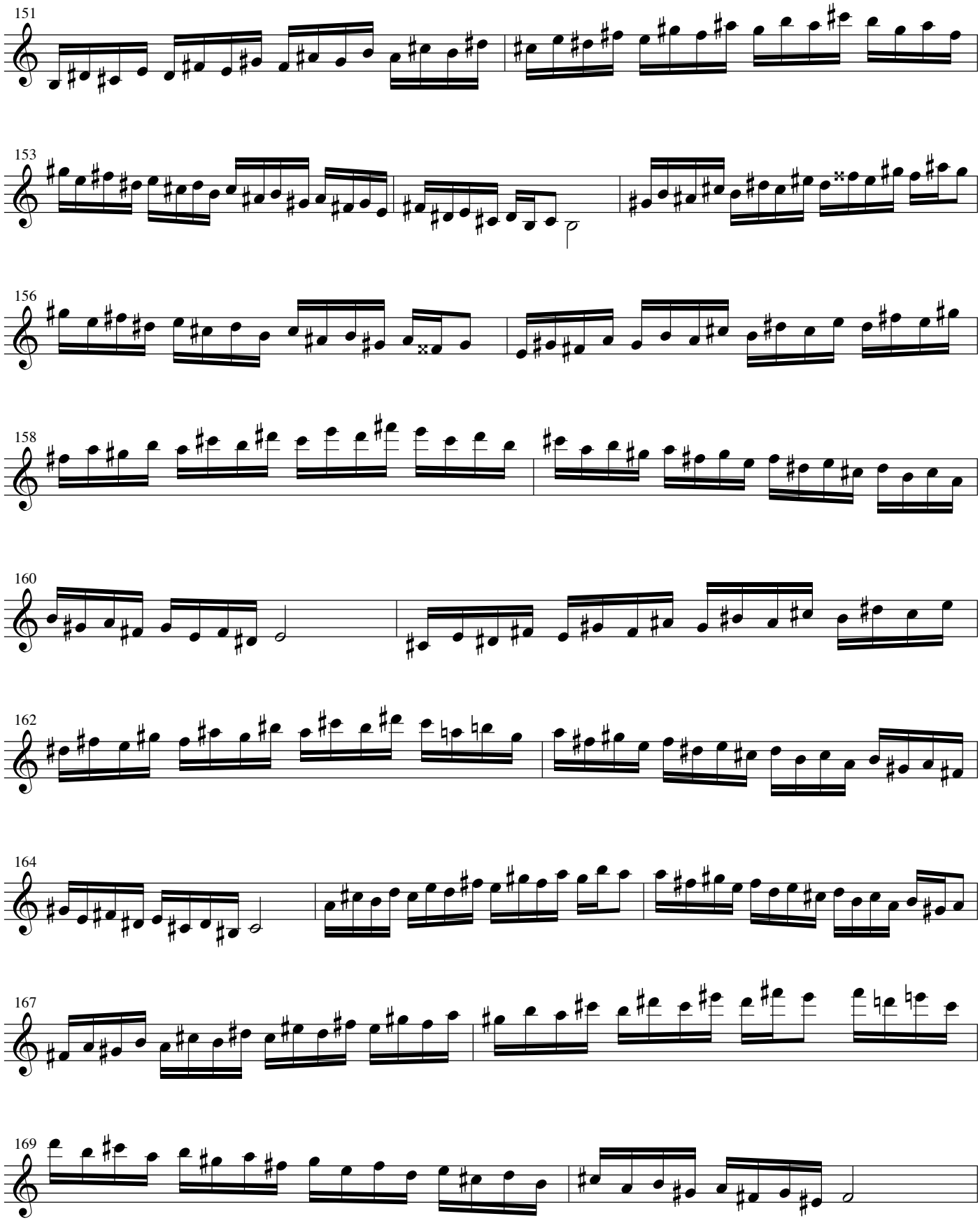
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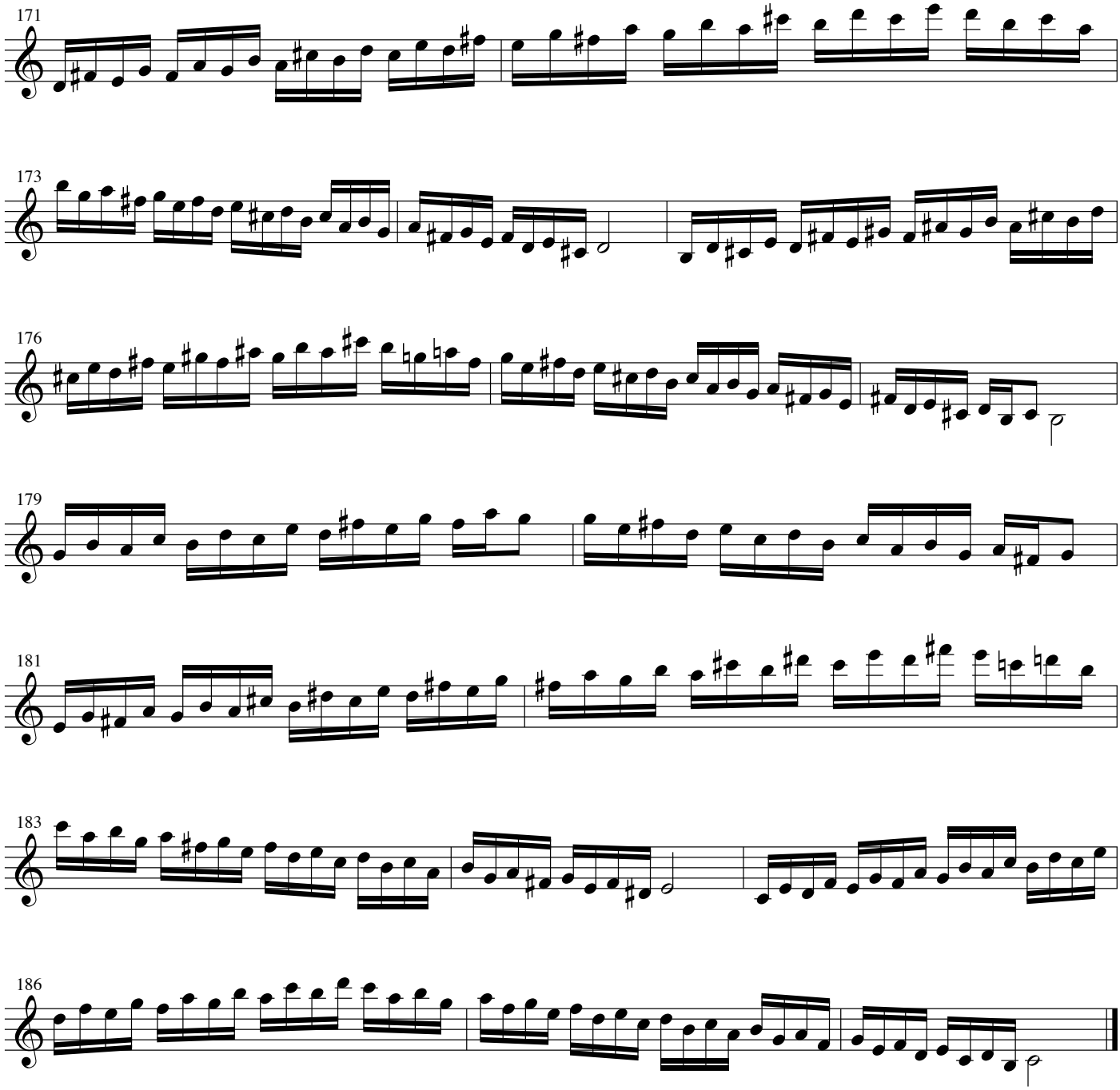
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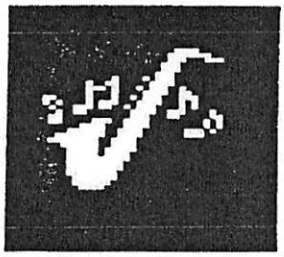
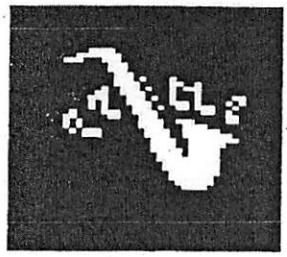




Saxophone Peripherals

Presented by
Don Zentz

JULIUS KEILWERTH Saxophone

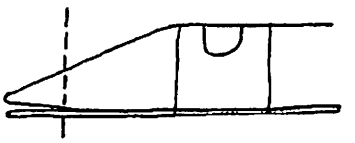
BOOSEY & HAWKES

SAXOPHONE PERIPHERALS

I. Embouchure

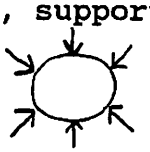
A. Form in this order:

1. Lower lip curled slightly over lower teeth
2. Chin is slightly rigid, pointed, harnessed (less so than on clarinet)
3. Mouthpiece placed in mouth w/ lower lip as cushion
4. Top teeth placed directly and firmly on mouthpiece beak:
   a. Not beyond facing lay
   b. Teeth should be at reed breakaway



   c. Rubber teeth cushions used for comfort and to prevent slippage

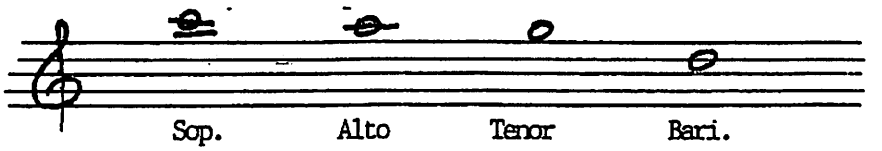
5. Lips form circular shape, supporting all around the mouthpiece



   a. Not forced - No Biting!!!
   b. Careful of "smile" formation - it causes reed to smile back at you

B. Sound:

1. Test for proper support by sounding the following pitches with the mouthpiece alone:



2. Think "tooh" as the sounding syllable
   a. Never an "ee" syllable in the throat for it thins the sound and raises pitch

II. Mouthpieces, Reeds, and Ligatures

Saxophone mouthpieces, reeds, and ligatures are constantly being refined, altered, and updated. Be aware that what works for one person may not work for another because of each individual's oral cavity construction ("sounding board"). When trying mouthpieces, be sure to use a variety

of reed makes and strengths. Many students who first start experimenting with open jazz mouthpieces use their 3.5 concert band reed, producing and extremely forced, edgy, and piercing sound. A general rule to follow is that the smaller the facing, the harder the reed and vice versa.

The strength of the reed is not proportionate to the ability level of the player. For some reason young saxophonists marvel at a player who might use a 4.5 or 5 strength reed. This is a tremendous misconception. Usually a player who uses such hard strength reeds has "shaved" them down to their personal liking. Most pro teachers recommend some sort of medium reed strength (3 - 3.5). Remember that one reed company's #3 may be somewhat harder or softer than another's. For example, a VanDoren #3 is harder than a Rico #3. And a Rico Royal #3 is even harder than a regular Rico #3!! For concert band/classical, VanDoren and Fred Hemke reeds are very popular among players. In the jazz area, Rico and LaVoz are popular because their thinner hearts produce a less stuffy, more projecting sound. For jazz, the VanDoren V-16 is a relatively new reed that is becoming very popular because of its ability to project and last because of its American cut and the quality cane it is made of respectively.

Ligatures have really started to become an item of interest to sax players nowadays. My suggestion is to get "set" with a reed and mouthpiece combination before entering the ligature experimentation phase. This is the only true way you will realize any effects of different ligatures. The popular ligatures (Harrison, Bonade, Winslow, Rovner) have designs promoting vibration freedom. Whatever the ligature, never tighten the screws so tight as to dig into the reed for this absolutely distorts and restricts reed vibration. The vibration of the reed is your sound source. "Tight enough" is a point where the reed does not move around on the mouthpiece while playing.

In recommending mouthpieces, it is important to realize that a brand and/or facing that works on alto may not work on tenor. Each member of the saxophone family has very unique characteristics that must be considered. I believe it is mandatory to have a "legit" set-up and a "jazz" set-up since the contrasting styles demand different tone, timbre, and projection qualities. Exception would be soprano.

Mouthpiece Recommendations
Don Zentz

	LEGIT	JAZZ
Alto:	Selmer Larry Teal Rousseau NC4 Hite Classical (M64) Caravan (large chamber)	Rousseau Jazz JDX 6 Beechler 5 or 6 Meyer 5 or 6 (M-M) Hite J & D (.70) Ponzol Trad. 75 VanDoren V16 - A5 or A6
	(.55 - .64 facings)	(.70- .85 facings)
Tenor:	Selmer Larry Teal Rousseau 4R VanDoren T27 Hite Classical	Ponzol Trad. 105 Ponzol II-V-I Metal Yanagisawa Metal 7 VanDoren V-16 T77 or T95 Berg Larsen .95 Rico Royal C5 Bari .100 - .110 Hite J & D Series (.95)
	(.65 - .90 facings)	(.95 - .115 facings)
Bari:	Selmer E Rousseau 5R Yamaha Stock VanDoren B35	Rico Royal B5 Otto Link 7 (Rubber) Berg Larsen .110/1 Guy Hawkins 7 or 8 Wagner standard Rousseau JDX 6
	(.80 - .90 facings)	(.90 - .110 facings)
Soprano:	Selmer E or F Rousseau 5R VanDoren S27	Ponzol 65 Bari .64 Selmer G Couf/Runyon 7
	(.50 - .60 facings)	(.60 - .65 facings)

Soprano mouthpiece facings are very similar between genres

Listening: Be sure that you have a model sound in your head that you are trying to achieve. In "legit" we are trying to sound like a pure stringed instrument (violin - cello) with lots of control, stability, flexibility, and inobtrusiveness. With jazz, quite the opposite is the order. Here we want vibrancy, projection, punch, volume, rasp and yet control, flexibility, and diversified personalities within that sound - much like the wonderful capabilities of the male negroe voice. Players you need to listen to:

"Legit"- Eugene Rousseau, Fred Hemke, Paul Brodie, James Houlik, Marcel Mule, David Bilger, Dennis Bamber, Neal Ramsey, Don Sinta, Sigurd Rascher

"Jazz" - Phil Woods, Cannonball Adderly, Sonny Stitt, Dexter Gordon, Art Pepper, Ernie Watts, Don Menza, Johnny Griffin, Dick Oatts, Scott Hamilton, Michael Brecker, Branford Marsalis

If your local music stores do not carry adequate supplies of saxophone equipment or accessories, here are two stores with toll free numbers that carry most of what you could ever want. They send mouthpieces out on approval pending a credit card as ransom. Turnaround time is pretty good. Request a catalog from them!!!

The Woodwind and Brasswind
50741 U.S. 33 North
South Bend, IN 46637
1-800-348-5003

Frederic H. Weiner Music
92-16 37th Avenue
Jackson Heights, N.Y. 11372
1-800-622-CORK

Remember, there are two dimensions to consider when trying mouthpieces: how it sounds and how it feels. A good mouthpiece for you is one that both sounds good and feels good!!!

And for classical sax recordings:

Woodwind Service, Inc.
P.O. Box 206
Medfield, MA 02052
1-800-52-SONGS

III. Basic Intonation Hassles Inherent to the Saxophone

A. Middle D,E, and A above the staff are sharp.

1. You must "lip" or "shade" these notes down meaning a deeper "tooh" in the throat and a modified circular seal from the embouchure around the mouthpiece.

2. Remember that you are blowing through the entire tubing of the sax and not just into the mouthpiece.

B. Palm Keys (High D and up) are usually sharp.

1. Be sure you are not elevating the pitch up by changing from a "tooh" to an "ee" in the throat. Don't try to "ee" these notes out but rather use plenty of air support - an intense solid stream of air.

2. Don't bite the notes out from the mouthpiece.

C. Lower Tones (Low D and below) are usually flat.

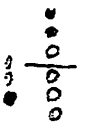
1. Be sure that you are supporting these notes with a healthy stream of air.

2. To compensate, more of an "ee" in the throat. Yes, just the opposite of what we try not to do in this case. Increase circular seal pressure around the mouthpiece.

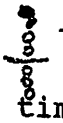
D. Middle C Sharp is usually flat.

1. Keep the support and circular seal in tact and add to the open fingering the side c key.

IV. Alternative B Flats

A. Side or Chromatic Bb: 

Used in chromatic contexts

B. Bis Key Bb:  — both w/INDEX FINGER

Used most of the time. Timbres and pitch more closely matched to neighboring notes.

C. One and One Bb:  - STUFFY E FLAT

Used only in Bb arpeggiations or to assist technique.

V. Front E and F

A. Front F:  (OPT. G#)

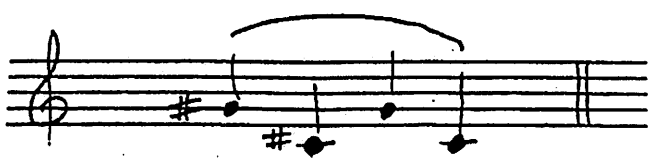
Sometimes referred to as Fork F. Used in F arpeggiations and to assist technique. If flat on your horn, add left pinky G#.

B. Front E: 

Used to assist technique. Usually on the sharp and hollow side. A deep "tooh" is needed in the throat. Also, an approach like that of a hissing cat helps to solidify the body of how the note feels and sounds.

VI. The Spatula

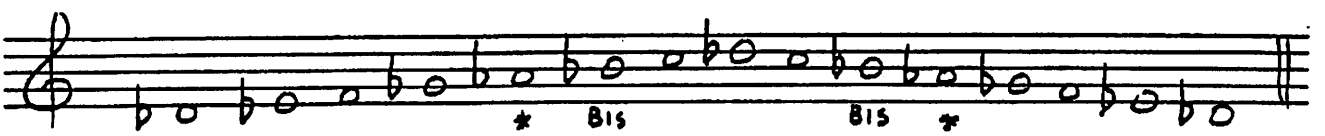
A. The spatula is the mechanism that the left pinky operates. Note that a G# can be produced by any of the spatula note fingerings. This is important in facilitating certain technical demands such as:



VII. The Articulated G# Mechanism

A. With this "bar" mechanism connected to the F key main frame, you may leave the G# key and other spatula keys depressed while going to other notes operated with the left hand. The left hand stack closes the G# key. This facilitates certain technical demands such as:

VIII. The Combination Spatula and Articulated G# for Db Major



Leave Db spatula down all the way, using it as Ab.
Bis key Bb at work too!

IX. Building Technique

A. The best way to start really developing technique is through the practicing of scales. Learn them all chromatically adjacent so that you will encounter an easy one and then a hard as you move through. Make the hard ones sound as fluid as the easy ones. Your reference is built in when approaching the scales chromatically adjacent.

B. Take individual major scales through "ramifications" to really become proficient in these keys. Such "rams" include thirds, fourths, digital patterns, tetrachords, pentachords, etc. This builds chops!!!

C. Play chromatic scales in octaves. Then minor sixths and major thirds. This builds chops!!! It is very impractical to just be able to play chromatically from your lowest note to your highest note.

D. You must take apart scales and rearrange them into the inner bits and pieces (ramifications) we find them in when playing music. By preparing through these means, you will become more proficient technically and in sightreading.

E. Remember, we have major, three forms of minor, whole tone, and diminished scales - Tons of ramifications to work on!!! This is what music boils down to.

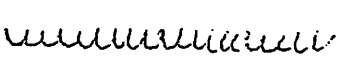
X. Vibrato

Like the violin, vibrato is intrinsic to the sound of the saxophone. It adds to the expressive dimension of the musical presentation. It is a traditional component of saxophone playing that all players must develop.

The easiest way to produce saxophone vibrato is by moving the jaw up and down by repetitively saying the syllables "VAH-VAH" while sustaining a long tone. This allows the pitch to drop and then be brought back up, thus producing vibrato! The width of this pitch dropping is known as the amplitude and generally is deeper on louder notes, and narrower on softer notes.

The speed of vibrato is the number of "vah's" over time. Typically, classical vibrato is approx. four measured undulations per beat at the quarter-note equaling 80 on the metronome.

Whereas in classical music the vibrato should start immediately at the beginning of the note and be equally measured through its duration, jazz saxophone vibrato is different. Jazz vibrato is like "singer's vibrato" where the note starts out with a straight tone and is gradually "warmed-up" with vibrato - the fastest undulations occuring toward the end of the note.



Classical

Jazz

You should practice vibrato by starting with a well-supported, full straight tone for four beats and then, without a breath or rearticulation, move into a tone with vibrato for four beats. As it gets more refined, hasten the tempo so that you can practice vibrato OFF-ON-OFF-ON, etc., every four counts while sustaining one long tone. Then move up a scale this way. You will notice that vibrato is easier to achieve on some notes and more difficult on others. Shed those that don't respond as readily for you. If you are having a problem with the speed of vibrato, start very slow and wide and gradually accelerate the principles while sustaining a note. Remember to keep that air stream constant!

Listening to and imitating the use of vibrato by established players in both genres is critical to the learning process. Please note that different musical settings constitute different types of vibrato use. There are times when no vibrato should be used, like on unison lines. You must be judicious to maximize the effectiveness of vibrato.

XI. Recommended Books and Materials

> The Art of Saxophone Playing by Larry Teal

> The Universal Method for Saxophone by Paul DeVille

> Melodious and Progressive Studies for Saxophone (Volumes I and II) by David Hite

> Daily Studies for Saxophone by Trent Kynaston

> 158 Saxophone Exercises by Sigurd Rascher

> Patterns for Jazz by Oliver Nelson

> Jazz Conception for the Saxophone by Lennie Niehaus (Six Volumes)

> Technique of the Saxophone by Joe Viola
(Vol. I - Scale Study/Vol. II - Chord Study)
Vol. III - Rhythm Study

Materials Available From:

Jazz Aids (Jamey Aebersold)
P.O. Box 1244C
New Albany, Indiana 47151-1244
1-800-456-1388

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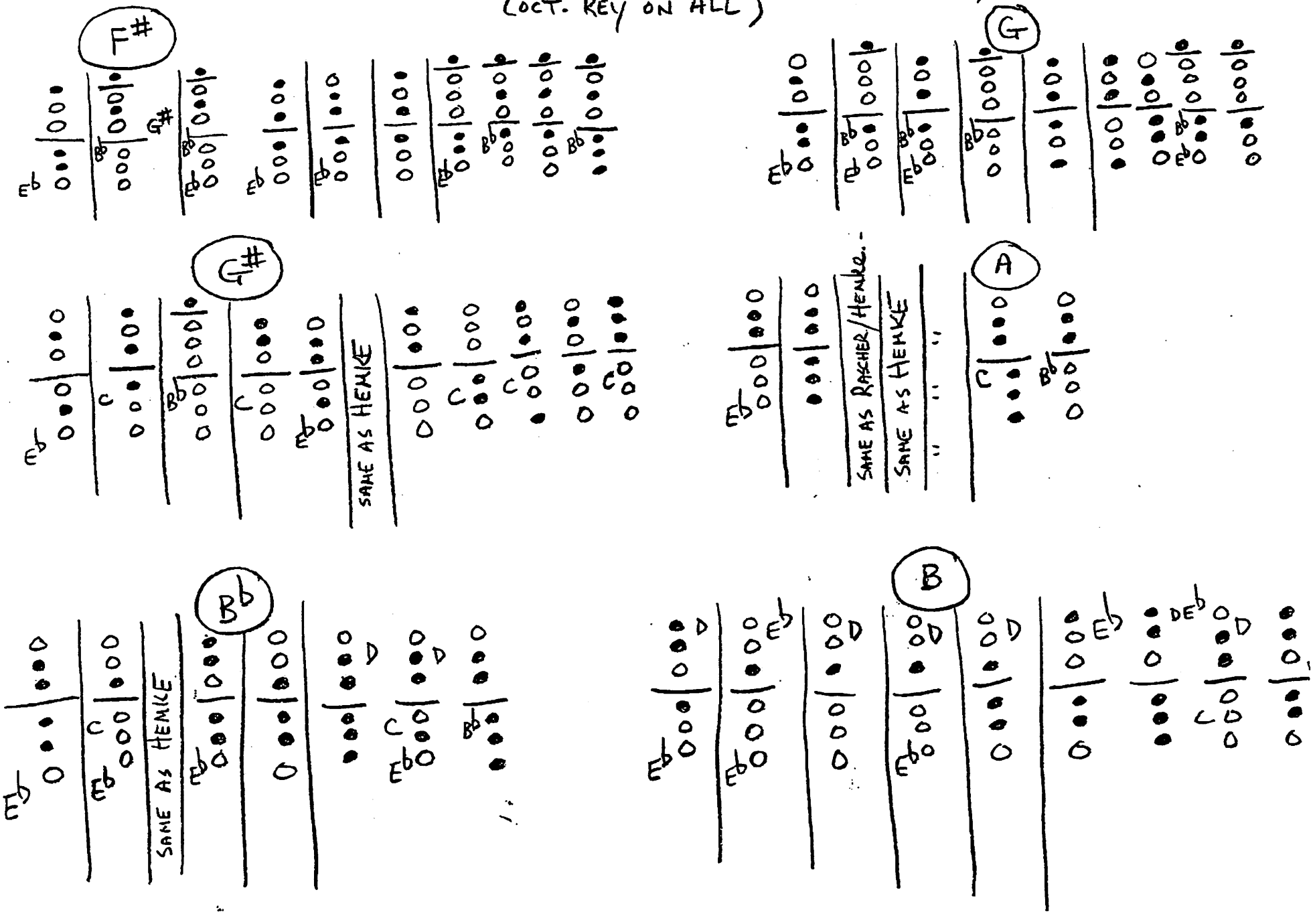
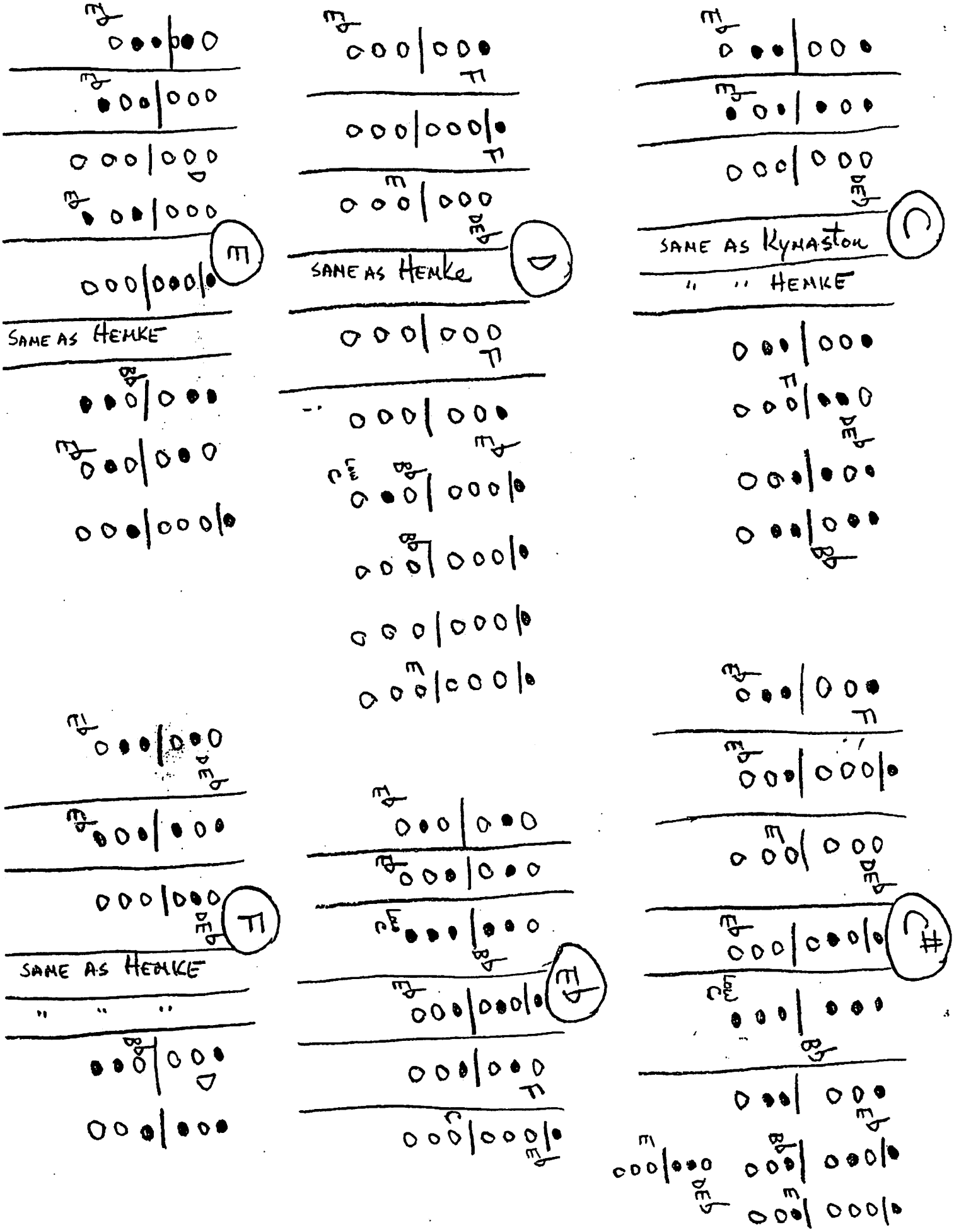
e-mail zentzd@bolles.org • www.bolles.org

FOR MORE INFO & LINKS: www.zentz.org

1ST = RASCHER 2ND = HEMKE 3RD = KYNASTON 4TH = Watts (TENOR) 5TH = RUNYON (OTHER)

(OCT. KEY ON ALL)




B
SAME AS HEMKE
D
SAME AS HEMKE
C
SAME AS KYNASTON
" " HEMKE
F
SAME AS HEMKE
" " "
G
A
C#

E-flat Inst.

Saxophone Expression Warm-Ups
Jazz

Bob Greenhaw

[Play chromatically up & down at various speeds]

① **Jaw Flexibility**

G fingering throughout ----------

② **Subdivision**

③ **Articulation**

④ **Dynamic Stress**

⑤ **Directional Energy**