

Nerf Ball Not Needed

Promoting Successful Habits For Your School Saxophonists

July 18, 2017 ~ Summer FBA Clinic

I. Clinic Objectives

II. Addressing Myths of Concerning Saxophone Solutions to Playing Issues

III. Identify “Look For/Listen For” Potential Fundamental Issues in Saxophone Students’ Daily Habits.

IV. Provide Potential suggestions / Solutions to Help Students Develop Better Habits & Better Sounds in your Band Class.

Saxophone Pedagogy Tips

I. Embouchure

- a. Top Teeth firmly planted on top (*bottom teeth in line with top teeth*)
- b. Corners of mouth are tucked inward as saying “*vo*”
- c. Red part of bottom lip is rolled over teeth
- d. Chin remains relaxed, not bunched

II. Air/Breathing

- a. Think of blowing fast cold air through the center of the saxophone
- b. Breathe without raising shoulders so the stomach expands.
- c. Think of filling lungs from bottom to top (*like pouring water into an empty glass*)
- c. Breathe from corners of mouth with a silent “*HOW*”, never through the nose

III. Tonguing

- a. Use the very top part of the tip of the tongue on the tip of the reed
- b. Try to feel the gap between the tip of the mouthpiece and the reed (*do not tongue the tip of the mouthpiece*)
- c. Tongue with as little effort as possible, avoid slap tonguing and over accenting.
(*One taste bud hitting one fiber of the reed*)
- d. Keep tongue position forward (*avoid back and up*)

IV. Sound

The ideal saxophone sound can be described many ways. I like to think of three key words: “*Full*,” “*Round*,” and “*Focused*”. Focusing primarily on the air and embouchure over time will develop into a characteristic saxophone tone. Think of the sound as a singing voice. Try to create the same focus of sound quality from low Bb to high F (*F# for saxophones with high F# key*)

V. Vibrato

There are different ways to create vibrato on saxophone: 1) Diaphragm 2) Throat 3) Jaw movement – Lip movement

The most effective form of vibrato on saxophone is a combination of mainly jaw and little lip movement on the reed. While the other methods can be done and are used on other wind instruments, it tends to effect the saxophone sound in terms of control, pitch, and intensity.

VI. Playing Position

- a. Consider playing alto saxophone between your knees. Avoid playing off to the side unless you are too small. Tenor and Baritone saxophone obviously needs to be played off to the side.
- b. Adjust the strap so the mouthpiece lands on your top teeth, not just up to your mouth.
- c. Keep hands relaxed and close to the keys. Palm keys should be played with palm of your hand. Side keys should be played with the side of your hand

Saxophone Equipment List

Name Brand Saxophones:	Other Less Quality Saxophones:
Selmer Paris: S-80 Series II or III, Reference 54 Yamaha: Custom EX, Z or 62 Keilworth Yanagasawa	LA Sax Cannonball Yamaha (475, 52 or 23) Bundy Selmer USA
Classic (vintage saxophones):	Borgani
Selmer Paris (<i>Cigar Cutter Super Action, Balanced Action, Mark VI, Mark VII</i>) Buscher (400, Aristocrate) Martin Handcraft	Winston Antigua Winds Woodwind
Name Brand Classical/Concert Mouthpieces:	Name Brand Jazz Mouthpieces:
Selmer S-80 & S-90 Selmer Concept Selmer Soloist Selmer Larry Teal Vandoren A20, AL3, AL5 Caravan Rascher or Buscher Rousseau	Meyer Otto Link Berg Larsson Yanagasawa Beechler Claude Lakey Peter Ponzol Vandoren VI 6, Java, Jumbo Java Jody Jazz
Name Brand Classical/Concert Playing Reeds:	Name Brand Jazz Playing Reeds:
Vandoren: Traditional, V12, V21 D'Addario Reserve Hemke	Vandoren: VI 6, ZZ, Java, Java Red Rico Royal D'Addario Jazz Select
Name Brand Good Straps:	Name Brand Ligatures:
Oleg ProTec Vandoren	Vandoren: Optimum, MO BG: Tradition L10, Duo, Super Revelation Winslow Ishimori Rovner
Classical/Concert Saxophone Artists:	
Nobuya Sugawa Don Sinta Claude Delangle Marcel Mule	Fred Hemke Eugene Rousseau Jean-Marie Londeix Sigurd Rascher

Recommended Middle & High School Saxophone Solo Literature
Jeremy Williamson - Jackson Heights M.S. / Stetson Univ. Summer Saxo Wkshp

Alto Saxophone	Tenor Saxophone <i>*= denotes suitable soprano piece</i>	Baritone Saxophone
<p>Grade 1 Buchtel - Pied Piper Dorselaer - Conte De Versailles Buchtel - Fandango Walters - Sakura, Sakura (<i>cherry Blossoms</i>)</p>	<p>Grade 1 Compello - Fantasia Perrin - Bagatelle Shcubert/Londeix - Impromptu Schwartz - International Folk Suite (<i>mvt 1</i>)</p>	<p>Grade 1 Claudius/Rascher - Gently the Moon has Risen Solomon - Allegretto Waltz</p>
<p>Grade 2 Haydn/Lebon - Andante Theme Bach/Rascher - Minuet Schumann/Rascher - Träumerei Mozart/Voxman - Minuet From Haffner Music K.250</p>	<p>Grade 2 Bach/Lebon - Minuet in Bb Major Bach/Stozel/Lebon - Minuet and Trio Diabelli/Pearson - Bagatelle Dvorak/Leonard - Slavonic Dance Lully/Londeix - Ballets Du Roi</p>	<p>Grade 2 Diabelli/Pearson - Bagatelle Frank/Leonard - Panis Angelicus Mendelssohn/Buchtel - Reverie, Op.85, No.1 Mozart/LeBon - Funeral March in Cm</p>
<p>Grade 3 Benson - Cantilena Bitsch - Villageoise Lantier - Sicilienne Corelli/Mule - Adagio Ostransky - Suite for Alto Saxophone (<i>any 2 mvts</i>)</p>	<p>Grade 3 Bach/Gee - Chorale and March Kabalevsky/Gee - Sonatina Mozart/Lebon - March K.408/383 Ostransky - Night Piece Pierne - Piece in G Minor* Prokofieff/Hummel - Romance and Troika from Lt. Kije Suite</p>	<p>Grade 3 Purcell/Rascher - Rondeau From The Fairie Queen Schumann/Pearson - March Schumann/Rousseau - The Happy Farmer Walters - Forty Fathoms</p>
<p>Grade 4 Dubois - A La Russe (pieces Caracteristiques En Forme De Suite No2) Rueff - Chanson et Passepie Eccles/Rascher - Sonata (<i>any 2 contrasting mvts</i>) Ward - An Abstract Chailleux/Voxman - Andante and Allegro Whitney - Rumba</p>	<p>Grade 4 Couperin/Pearson - La Bouffonne Faure/Ramsay - Pavane, Op.50 Handel/Gee - Adagio and Allegro* Ostransky - Contest Caprice Singelee/Ronkin - Adagio et Rondo Telemann/Voxman - Sonata in C minor (<i>mvt 1&2 or 3&4</i>)</p>	<p>Grade 4 Bach/Pearson - Polonaise Greig/Rascher - Walzer Haendel/Mule - Allegro from Sonata No.3 Kabalevsky/Gee - Sonatina</p>
<p>Grade 5 Bonneau - Suite (<i>any 2 mvts</i>) Haendel/Mule - Suite No.1 Lefebvre/Calliet - Andante And Allegro Telemann/Londeix - Sonate Heiden - Sonata (<i>Mvt 1</i>) Maurice - Tableaux de Provence (<i>Mvt. 1-3</i>) Schumann/Hemke - 3 Romances (<i>Mvt 1&3</i>)</p>	<p>Grade 5 Bédard - Fantasie* Pierne/Gee - Canzonetta Vivaldi/Rascher - Sonata in G Minor</p>	<p>Grade 5 Bach/Ramsay - Sicilienne & Allegro Faure/Ramsay - Pavane, Op.50 Bozza/Ephross - Divertissement Telemann/Coggins - Vivace (<i>from Sonata in A Minor</i>)</p>
<p>Grade 6 Heiden - Sonata (<i>Mvt 3</i>) Koechlin - Etudes (<i>any 2</i>) Whitney - Introduction and Samba Creston - Sonata (<i>Mvt 1 or 3</i>)</p>	<p>Grade 6 Haendel/Londeix - Sonate En Sol Mineur (<i>1 slow 1 fast</i>)* Stein - Sonata (<i>mvt 1 or 3</i>)</p>	<p>Grade 6 Fasch/Rascher - Sonata (<i>mvt 1 or 3</i>) Hartley - Little Suite Bach/Kasprzyk - Suite No.1 (<i>any 4</i>)</p>