

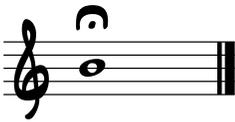
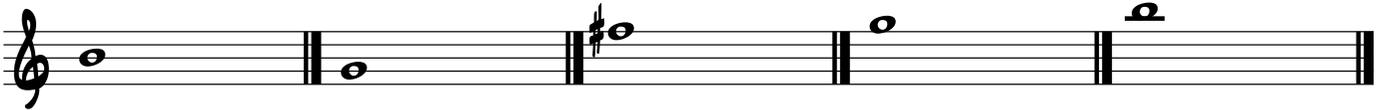
LONG-TONES FOR SAXOPHONE

R. HUNTER

AFTER WARMING UP WITH SCALES OR PATTERNS, USE A TUNER TO CHECK YOUR PITCH ON THE FOLLOWING NOTES. ADJUST YOUR MOUTHPIECE TO A POSITION THAT ALLOWS YOU TO PLAY EACH NOTE AS CLOSELY AS POSSIBLE TO THE CORRECT PITCH.

AFTER TUNING, KEEP THE TUNER TURNED ON IN A VISIBLE LOCATION THROUGHOUT THE LONG-TONE EXERCISES.

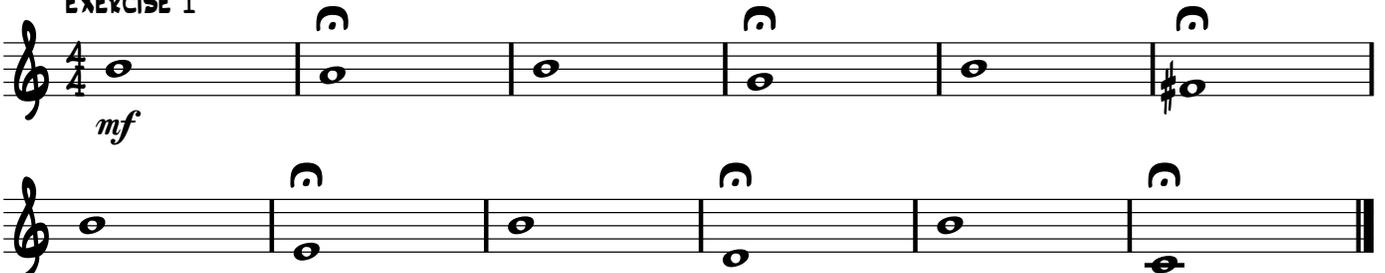
TUNING NOTES:



SUSTAIN A MIDDLE "B," WORKING TO CREATE THE BEST SOUNDING TONE POSSIBLE. THINK ABOUT ALL OF THE TONE PRODUCTION FUNDAMENTALS - EMBOUCHURE - BREATH SUPPORT - OPEN AIR PATHWAY. ONCE YOU HAVE LOCATED YOUR "B," AND CAN REPRODUCE IT AT DIFFERENT VOLUME LEVELS, PROCEED TO THE FOLLOWING EXERCISES.

WORK TO REPLICATE THE QUALITY OF YOUR BEST SOUNDING "B" ON EACH TONE IN EXERCISE 1. KEEP AN EYE ON THE TUNER AS YOU PROGRESS DOWNWARD. YOU MAY ALSO WISH TO PERFORM THIS EXERCISE ON A DESCENDING CHROMATIC SCALE.

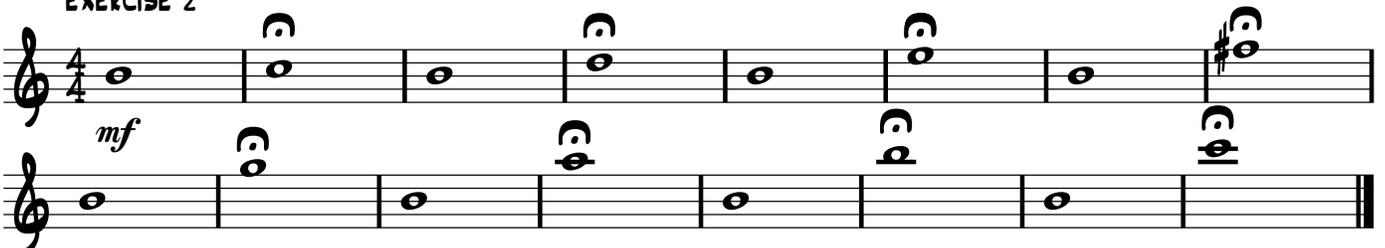
EXERCISE 1



AGAIN, WORK TO REPRODUCE THE TIMBRE OF THE "B" ON EACH TONE IN EXERCISE 2. THE GREATEST CHALLENGE MAY BE KEEPING THE EMBOUCHURE STEADY AND THE AIR PATHWAY OPEN. LISTEN FOR AND TRY TO ELIMINATE ANY "TIN CAN" TYPE QUALITIES THAT MAY SURFACE IN THE HIGHER TONES.

THIS EXERCISE MAY ALSO BE DONE USING THE CHROMATIC SCALE. THE RANGE MAY BE EXTENDED TO THE HIGH "F."

EXERCISE 2



PERFORMING EXERCISE 3 CORRECTLY REQUIRES BREATHING DEEPLY AND USING GOOD SUPPORT, BUT YOU SHOULD ALSO CONCENTRATE ON AIR-PATHWAY AND EMOUCHURE FUNDAMENTALS.

TAKE YOUR TIME DURING THIS EXERCISE. START AS SOFTLY AS POSSIBLE. CRESCENDO TO THE BREAKING POINT (THAT'S THE POINT WHERE THE TONE AND/OR PITCH START TO SUFFER). THEN SLOWLY FADE THE NOTE OUT. PERFORM EACH NOTE IN ONE BREATH.

THE TWO PRIMARY CHALLENGES IN THIS EXERCISE ARE TO KEEP THE PITCH AND TONE CONSTANT DURING THE VOLUME CHANGES. YOU MAY FIND THIS EASIER TO DO DURING CRESCENDO THAN THE DECRESCENDO.

EXERCISE 3

pp < ff > pp SIMILE

MIDDLE D, E, AND G TEND TO BE PROBLEMATIC NOTES, PITCH WISE, FOR MANY SAXOPHONISTS. GIVE THESE NOTES A LITTLE EXTRA ATTENTION BY PERFORMING EXERCISE 4.

USING THE B AS A STANDARD, PERFORM THE SUSTAINED TONES IN A MANNER SIMILAR TO THAT PRESENTED IN EXERCISE 3.

EXERCISE 4

pp < ff > pp SIMILE

EXERCISE 5

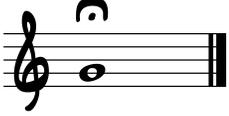
BEGIN EXERCISE 5 BY SUSTAINING A MIDDLE G. CONCENTRATE ON ALL OF THE TONE PRODUCTION FUNDAMENTALS PREVIOUSLY DISCUSSED, AND WORK TO GENERATE THE BEST AND MOST IN-TUNE SOUND POSSIBLE. THIS NOTE WILL SET THE STANDARD FOR THE REST OF THE EXERCISE.

ONE OF THE CHALLENGES OF THIS EXERCISE WILL BE ACHIEVING A CLEAR AND IN-TUNE ATTACK ON THE SOFT TONES. REPEAT THE SOFT TONES AS NEEDED.

SLOWLY

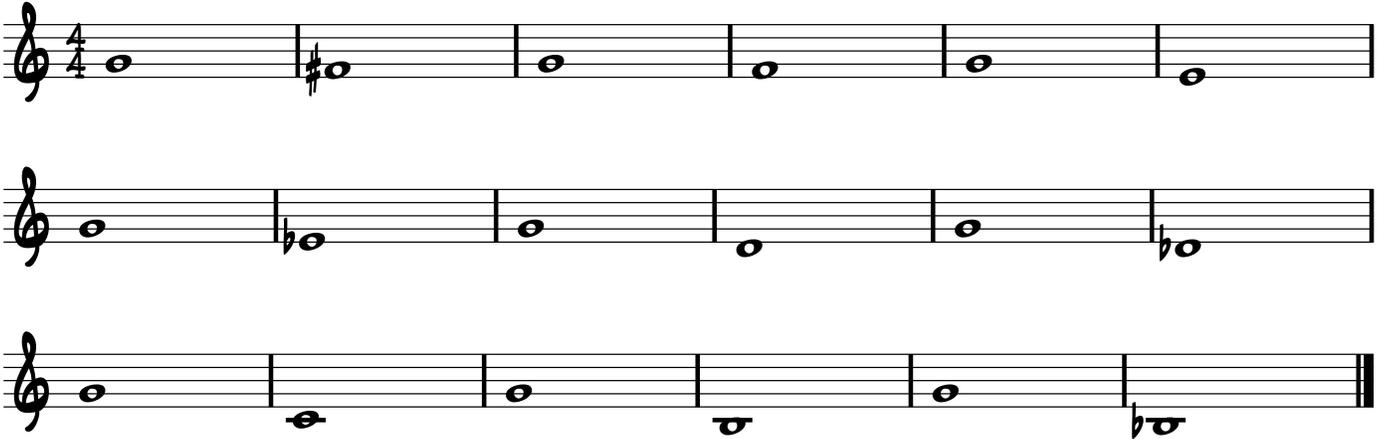
f - pp SIMILE

EXERCISE 6



BEGIN EXERCISE 6 BY SUSTAINING A LOW G. THIS NOTE WILL SET THE STANDARD FOR THE LOW TONES, SO WORK TO GENERATE THE BEST SOUNDING, MOST IN-TUNE LOW G POSSIBLE. ALTHOUGH THE NOTE MAY BE A LITTLE LOW IN PITCH COMPARED TO THE UPPER REGISTER, AVOID PUSHING THE MOUTHPIECE INWARD. TRY INSTEAD TO MAINTAIN A FIRM EMBOUCHURE WITHOUT ADDING PRESSURE WITH THE LOWER TEETH.

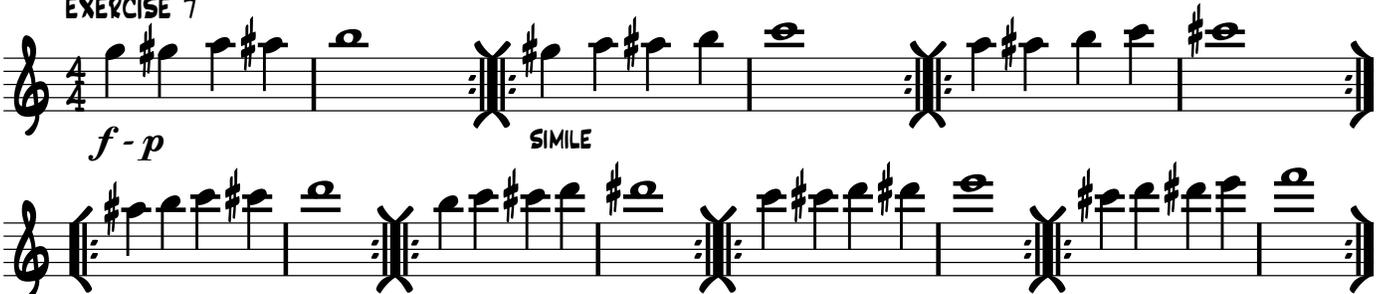
SLOWLY



ARTICULATION OFTEN HAS AN EFFECT ON THE EMBOUCHURE, AIR PATHWAY, AND INTONATION, PARTICULARLY IN THE UPPER REGISTER. EXERCISES 7-10 ADDRESS THE CHALLENGES OF MAINTAINING THE PROPER TONE PRODUCTION FUNDAMENTALS IN THE UPPER REGISTER. KEEP A CLOSE EYE ON THE TUNER, NOTICING PITCH TENDENCIES ON DIFFERENT NOTES WHEN APPROACHED FROM BELOW AND ABOVE.

PERFORM THE REPEATED MEASURES IN EXERCISES 7 AND 8 LOUDLY ON THE FIRST PASS, AND SOFTLY ON THE REPEAT. KEEP THE EMBOUCHURE AND BREATH SUPPORT CONSISTENT AT THE DIFFERENT VOLUME LEVELS.

EXERCISE 7



EXERCISE 8

f-p

PERFORM THE REPEATED MEASURES IN EXERCISE 9 AT VERY SLOW, MODERATE, AND MODERATELY FAST TEMPOS. THE OBJECTIVE IS TO KEEP PRIMARILY THE EMOUCHURE, BUT ALSO THE BREATH SUPPORT AND AIR PATHWAY, CONSISTENT THROUGHOUT THE EXERCISE. USE THE SLOW PASS TO SET A STANDARD FOR THE FASTER TEMPOS.

EXERCISE 9

SLOW - MEDIUM - FAST

3 X's