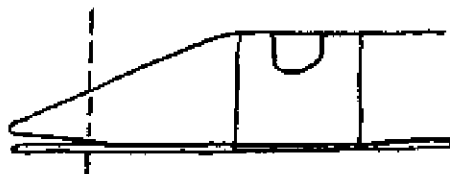


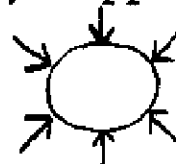
I. Embouchure

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



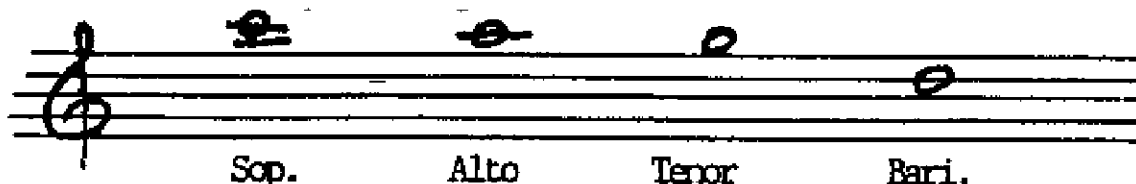
- c. Rubber teeth cushions used for comfort and to prevent slippage
5. Lips form circular shape, supporting all around the mouthpiece



- 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 an 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 Larson .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
 Couff/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 mind that you are trying to achieve. In "legit" we are trying to achieve a sound like a pure stringed instrument (violin - cello) with control, stability, flexibility, and inobtrusiveness. In 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 negro voice. Players you need to listen to:

"Legit"- Eugene Rousseau, Fred Hemke, Paul Brodie, John Houlik, Marcel Mule, David Bilger, Dennis 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. We can send mouthpieces out on approval pending a credit card. Turnaround time is pretty good. Request a catalog from:

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.
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

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:

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"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

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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.

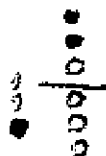
1. Be sure that you are supporting these notes with a healthy stream of air.
2. To compensate, more of an "ee" in the throat. Yes, just the opposite of what we try not to do in this case. Increase circular seal pressure around the mouthpiece.

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.

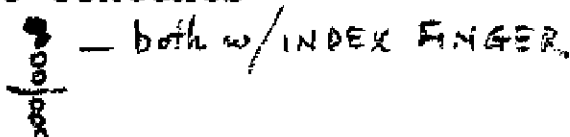
IV. Alternative B Flats

A. Side or Chromatic Bb:



Used in chromatic contexts

B. Bis Key Bb:



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:



- 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.

The page contains ten sets of five horizontal lines each, arranged vertically. These lines are intended for musical notation or practice exercises, corresponding to the instructions in the list above.

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 occurring 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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& LINKS :

www.zentz.org

PHI DELTA THETA FINGERPRINTING

- 1ST = RASCHER 2ND = HEMKE 3RD = KYNASTON 4TH = WATTS (TRENOR)
- 5TH = RUNYOND (OTHER)

F#

Handwritten musical notation for F# on a grand staff. The notation includes various accidentals (sharps, naturals, flats) and clefs (treble and bass) across multiple staves.

G#

Handwritten musical notation for G# on a grand staff. The notation includes various accidentals and clefs across multiple staves.

G

Handwritten musical notation for G on a grand staff. The notation includes various accidentals and clefs across multiple staves.

A

Handwritten musical notation for A on a grand staff. The notation includes various accidentals and clefs across multiple staves.

Bb

Handwritten musical notation for Bb on a grand staff. The notation includes various accidentals and clefs across multiple staves.

B

Handwritten musical notation for B on a grand staff. The notation includes various accidentals and clefs across multiple staves.

SAME AS HEMKE

SAME AS RASCHER/HEMKE.

SAME AS HEMKE

" " "

SAME AS HEMKE

Saxophone Expression Warm-Ups Jazz

[Play chromatically up & down at various speeds]

① Jaw Flexibility

Musical notation for the first exercise, 'Jaw Flexibility'. It consists of a single staff with a treble clef. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers these three notes. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers these three notes. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers these three notes. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. A slur covers these three notes. There are three triplet markings over the notes in the third and fourth measures.

G fingering throughout -----!

② Subdivision

Musical notation for the second exercise, 'Subdivision'. It consists of a single staff with a treble clef. The melody is a continuous eighth-note line. The first measure contains four eighth notes: G4, A4, B4, C5. The second measure contains four eighth notes: B4, A4, G4, F4. The third measure contains four eighth notes: E4, D4, C4, B3. The fourth measure contains four eighth notes: A3, G3, F3, E3. There are three triplet markings over the first three measures. The exercise ends with a fermata over the final note.

③ Articulation

Musical notation for the third exercise, 'Articulation'. It consists of a single staff with a treble clef. The melody is a continuous eighth-note line. The first measure contains four eighth notes: G4, A4, B4, C5. The second measure contains four eighth notes: B4, A4, G4, F4. The third measure contains four eighth notes: E4, D4, C4, B3. The fourth measure contains four eighth notes: A3, G3, F3, E3. There are three triplet markings over the first three measures. The exercise ends with a fermata over the final note.

④ Dynamic Stress

Musical notation for the fourth exercise, 'Dynamic Stress'. It consists of a single staff with a treble clef. The melody is a continuous eighth-note line. The first measure contains four eighth notes: G4, A4, B4, C5. The second measure contains four eighth notes: B4, A4, G4, F4. The third measure contains four eighth notes: E4, D4, C4, B3. The fourth measure contains four eighth notes: A3, G3, F3, E3. There are three triplet markings over the first three measures. The exercise ends with a fermata over the final note.

⑤ Directional Energy

Musical notation for the fifth exercise, 'Directional Energy'. It consists of a single staff with a treble clef. The melody is a continuous eighth-note line. The first measure contains four eighth notes: G4, A4, B4, C5. The second measure contains four eighth notes: B4, A4, G4, F4. The third measure contains four eighth notes: E4, D4, C4, B3. The fourth measure contains four eighth notes: A3, G3, F3, E3. There are three triplet markings over the first three measures. The exercise ends with a fermata over the final note.

BALLAD PLAYING

(Don Zentz)

ITEMS TO KEEP IN MIND...

- >Diverse vibrato coloring
- >Dynamic variety (in terms of phrases & formal structure)
- >Different tonal intensities
(ex. - full, thick, hollow, subtone, expansive, elastic)
- >Repeated tones/ pulses on long tones
- >Grace note, upper-lower neighbor ornamentation
- >Chordal and scalar embellishments of melody
- >Octave displacement
- >Varied rhythmic scheme
- >EXPRESSION
- >Symbolic representation
- >Less is more - Don't get too busy!
- >The subtleties of what you do equate to the meaning of what you are expressing...

Go listen to: Dexter, Bunky, Joshua, Ernie, Warne, Trane, Miles, Art Pepper, Chet Baker, Bill Evans, Sarah Vaughn, early Nancy Wilson, and Betty Carter.