
HENRY LINDEMAN METHOD



A DETAILED ANALYSIS OF
EMBOUCHURE • BREATHING
TONE PRODUCTION • VIBRATO
TONGUING • PHRASING
ARTICULATION

ILLUSTRATED

HENRY LINDEMAN STUDIOS

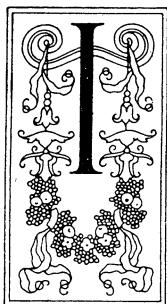
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FOREWORD The author has long felt the need for a work such as is offered here.

Growing up with the recording and radio industries, he has had the privilege of playing under some of the finest and most exacting conductors in the profession. As a teacher he has been able to assist in producing several outstanding saxophone sections. It is hoped that this book will be valuable to teachers and students alike who are interested in perfecting contemporary saxophone playing.



NPRESENTING this book I have attempted to speak briefly of the most common errors and difficulties encountered by players of woodwind instruments. Some of the topics discussed are those on which I have had letters of inquiry from many parts of the country, others are those over which pupils have had their greatest difficulties. There are so many fine books of exercises and studies available that I have not given very much space to them except to indicate those types of studies best suited to correcting certain errors. These matters have been treated in as simple fashion as possible with a view to making them completely clear to the beginner as well as the more advanced musician.

The field of music today calls for finer musicianship than was required twenty years ago. The public's standards in demanding a finer type of music and an orchestra of a higher calibre and better training are more exacting and the demands of those in a position to hire musicians are more stringent. Although many players have developed a certain individual style or some feature which makes them outstanding in their local groups they will never be able to take a place in a really fine orchestra until they can fit in with the ensemble. It is one thing to be able to play to your own satisfaction but quite another to be able to do as a conductor wants you to. Many musicians who are experienced in dance work find themselves unable to cope with concert or radio work; likewise many concert or "legitimate" musicians are unable to adapt themselves to dance work, although they pretend to scorn it.

Within the last decade there has been a great increase in the use of the saxophone in the finer radio and concert orchestras. Today when the instrument has established itself so that it is used in practically every orchestra, there is a shortage of players who can sit in one of these organizations and blend their tones with those of the strings and woodwinds. In the sax section, the correct vibrato and finger synchronization for fine phrasing and delicate playing are essential for working in properly with the flowing, clear tones of a violin or cello in the string section.

This brings us to the discussion of another aspect of modern orchestral requirements, doubling. Formerly a man played one instrument and that was all that was expected of him. Today, it is the usual thing for a good musician to play two or more instruments and all of them equally well. In the woodwind field the legitimate clarinetist is apt to scoff at the saxophone player until he finds it necessary to "double saxophone" in order to hold some of the finer positions in his field. When he finally attempts to master the saxophone he finds it very difficult, due chiefly to his lack of knowledge of the vibrato. On the other hand saxophonists encounter a snag when they try to produce a clear, straight, legitimate tone on the clarinet. The saxophon-

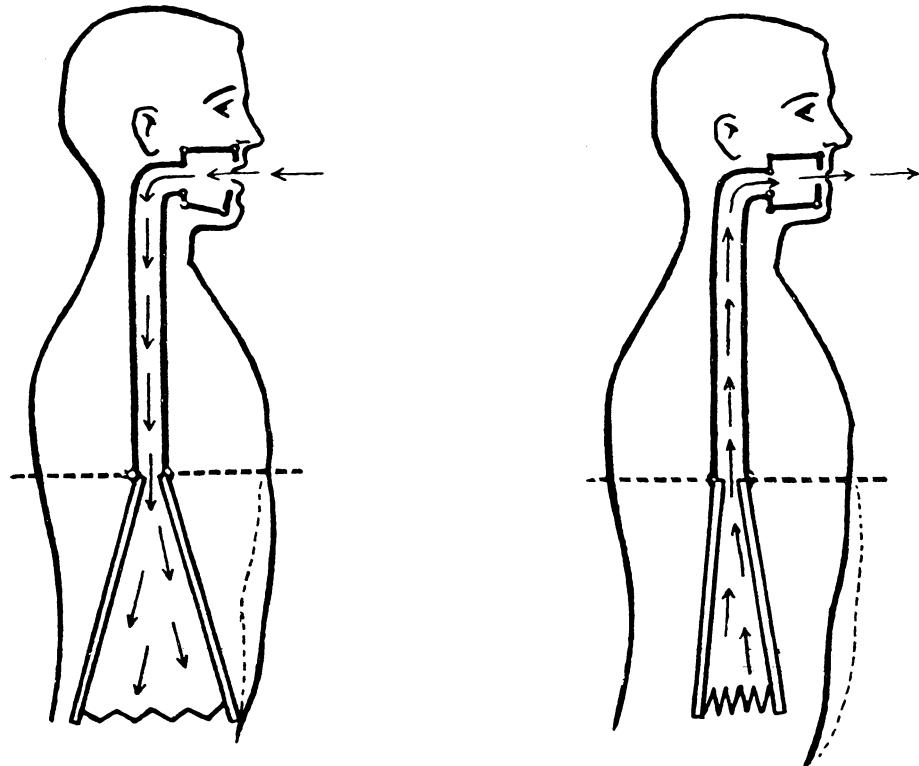
ists, for the most part, have less legitimate schooling and once they have acquired a fairly good tone (aided by the vibrato) they neglect to cultivate the placement and the straight tone which the clarinetist was forced to learn as a fundamental.

If the clarinetist mastered the vibrato and the saxophone player acquired the placement of the clarinetist both would profit and find themselves equally at home on both instruments. I know of one of the finest legitimate clarinet players in the country, who through economic necessity was forced to study saxophone although he considered it beneath him. He is now on the staff of a radio station where he plays legitimate clarinet for concert work and saxophone in the dance work to the admiration of all. There are numerous other saxophone players doing radio accounts who are able to do a fine "legitimate" performance on clarinet as well.

Most musicians know how they would like to sound but do not know how to go about getting that sound. They try to imitate some fine player, but being ignorant of many of the fundamentals, they proceed along the wrong lines and soon get to a point where further progress is impossible and they must go back and correct certain fundamental errors. The worst and the most common one is that the majority of players realize what a beautiful tone should sound like and they try to get it by singing into the instrument. They will get what they think is a pleasing sound but will develop many bad habits. To mention but a few of them: the use of the wrong muscles which causes the player to tire quickly; puffing cheeks and swelling neck so that the player is never able to play clearly or delicately; a poor intonation; a swallowed tone and a sluggish tongue so that the player is unable to produce with the precision and facility required in modern arrangements both in band and radio work.

Incorrect practice no matter how long or how faithful does more harm than good. As a pupil remarked to me after having one seemingly slight fault corrected, "and to think I've been practicing several hours a day for so many years perfecting my errors." Practicing from many books in an effort to attain fast results (one for technique, another for reading or phrasing, etc.) is another road some musicians take supposedly as a short cut to correct playing. This also is lost effort unless the proper foundation and the correct use of the diaphragm and placement have been mastered. A singer with a good natural voice who has never studied will come to a point where he finds his voice leaving him and he cannot reach certain notes without straining. He finds it necessary to consult a teacher to learn what may seem to him such unimportant things as proper breathing, correct placement of the neck and throat muscles and the larynx.

These fundamentals are identical in learning a woodwind instrument. On improper breathing, etc., are built an unsound foundation which will hinder rapid progress.



BREATHING EXERCISE Stand erect and inhale through the mouth, allowing the stomach to distend. Be sure that your chest and shoulders are not raised. Now place your hand before your mouth, and with head raised slightly, expel the air suddenly so that you get a directed current of air at your hand. This current will continue long and evenly like the escape of air from a leaking tire valve. When every bit of air has been forced out the stomach is collapsed and tightens down deep into the pelvis. The body now being entirely devoid of air, the release of the pelvic muscles provides a new supply in vacuum fashion similar to the filling of a fountain pen.

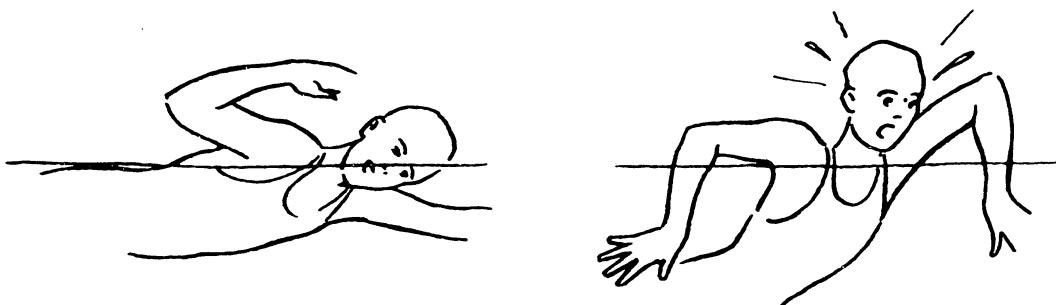
The beginner starting out correctly will develop perhaps a little more slowly but with a surer and better tone. The more advanced musician may notice his faults and be moved to correct them, and what is more important, learn to recognize the correct thing in music. Others of you who read this book may be well satisfied with yourselves because you are doing well financially; perhaps your interest may be awakened to look deeper into the finer aspects of woodwind playing.

BREATHING

The present day school of teaching breathing (both for vocalists and instrumentalists) advocates inhaling through the mouth into the abdominal cavity. Not only does this create room for a greater supply of air, but it also permits better control in playing. The simplest example we can use to illustrate is that of a sleeping person. At no time does his chest heave up, but there is a constant, regular rise and fall of the region below the chest (the diaphragm).



Most of you swim. You know that the difference between a good and a poor swimmer often lies in improper breathing, wherein the swimmer takes one big gasp of breath into his chest, swims a few strokes, and believing himself winded takes another big gasp while there is still plenty of air which he has held back. The good swimmer merely opens his mouth, takes an easy breath, and proceeds without fear of getting winded. In the same way breathing for the purpose of producing sound should

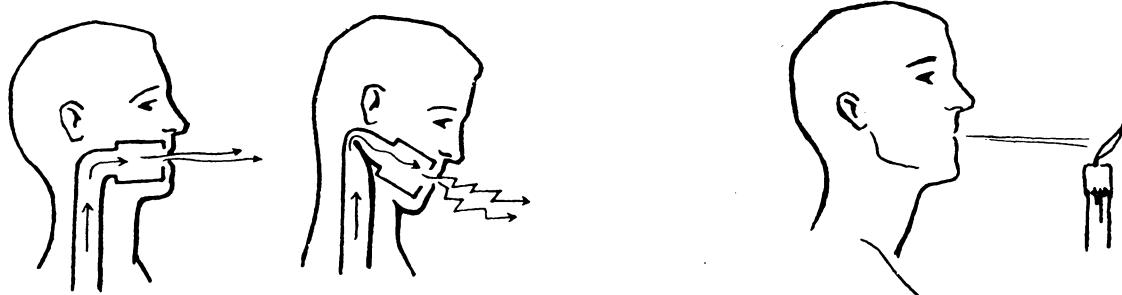


be entirely free of conscious effort. The least fear as to what is going to come out of the instrument will create tension in the system, which will cause the player to take an unnatural breath, thus producing an unnatural sound.

To produce a free, clear sound, not only must the air supply be taken in in the

proper manner but the position of the head and neck must be correct in order to release it properly.

If you attempt to blow out a lighted match held a foot or more away on a level with your mouth, your first motion will be to raise your head slightly as you begin to blow.



That is the way to set about blowing a wind instrument—the head raised a trifle so as to free the passage of air through the throat—and the air directed at the instrument as you would at the match you were trying to extinguish. Try talking with your chin against your neck, then raise your head gradually and see how your voice will clear and lighten.

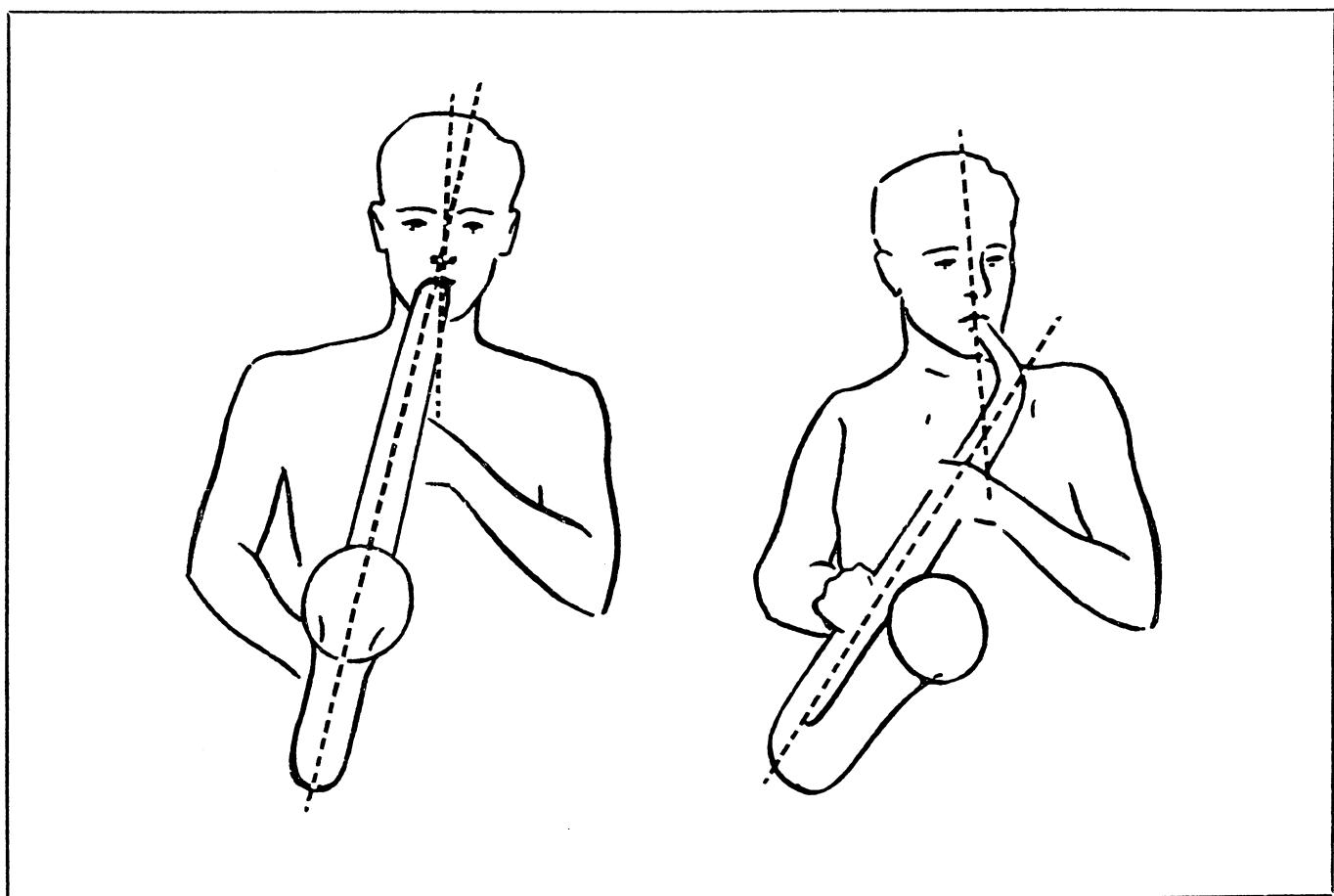
Similarly, the lowered head in playing produces a guttural, swallowed tone which will be flat, while the air pointed correctly at the instrument will send forth the exact intonation of the instrument. Many players unconsciously hold the instrument so that the mouthpiece is below the level of the mouth, which causes the head to drop and the jaw to push back toward the neck.

NECK MUSCLES Care should be taken not to tighten the muscles at each side of the neck. Try rolling your head from side to side (without the instrument) very loosely, as though it were resting on a roller bearing and observe how freely the air comes through. A stiffening of the muscle at either side will produce a strained tone.

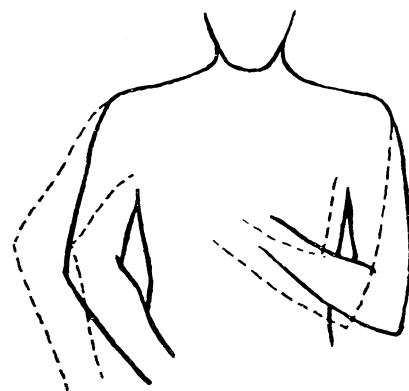


POSITION OF THE INSTRUMENT Holding the instrument incorrectly does much to interfere not only with the technique (freedom of the fingers) but also with the sound. Allowing the instrument to fall too far to the left will force the head to turn to the left side and throw the neck out of position cutting off much of the air. This compels us to start with the

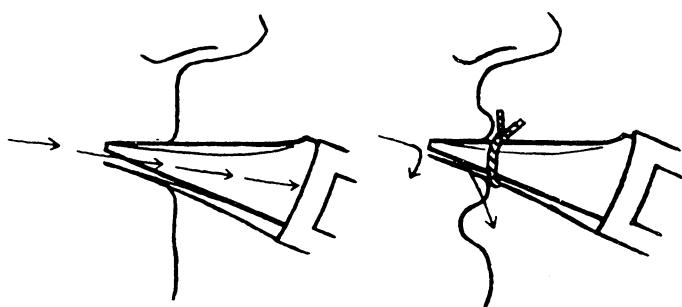
position of the body. Stand before a mirror and see that your head, neck and shoulders are in the same position while you are blowing as they would be if you were just looking at yourself in the mirror. This may feel uncomfortable at first, particularly if you have been accustomed to holding the instrument some other way but you will soon fall into this correct position. Shift the instrument as far to the right as is necessary to bring your head and neck to the direct center of your body. Be sure that the right shoulder does not lie further back than the left one when you put your right hand on



the instrument. Remember that the arms should move loosely from the shoulders. When you move your arm, the arm alone should move, not the body with it. All of the weight of the instrument should be on the strap; you will then find it balanced so that your hands will not have to support it. The fingers will now be free to manipulate the keys. The instrument should be so balanced that there will be no visible sign of it moving even in playing the most difficult passages.

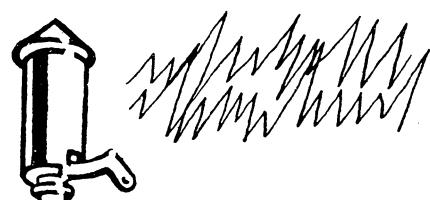


THE MOUTH A clear tone in playing can be gotten only when the proper amount of air passes through the reed opening allowing it to vibrate freely. So many players insist on grasping the instrument tightly with the mouth thus killing the sound or necessitating a stiffer reed than should be used. This gives rise to many faults. It causes a tenseness in the jaw and also makes the tongue heavy and sluggish. Of course a certain grip on the mouthpiece is essential for delicate control but this must be obtained by the use of muscle, not by pressure. A person who uses his muscles properly does not have to strain. Thus a professional strong man



in addition to having great muscular development, knows as well how to best employ his muscles in performing a feat of strength, while an untrained person with an equal amount of strength cannot accomplish the same feat because he does not know how to use his muscles. So a saxophonist pressing his lips does not allow the air to pass through properly and consequently has to put his chest and neck into action in an effort to help push the air through. No delicacy or control in playing can be gotten in this manner. If you were blowing at a speck of dust you would not consciously force your lips together and then blow, but the air passing through as you blew would cause the lips to close by themselves, forming a sort of nozzle for the air to pass through.

SOUND It is very important to have a clear understanding of the various types of sound. Compare the sound of a steam whistle or siren—dry, vibrationless, unmusical, with that of a bell or gong. These latter are pleasing because each has just so many even vibrations per second producing a balanced, clear tone. It is necessary that the student first be able to produce such a tone, a straight sound without vibrato; just allowing the



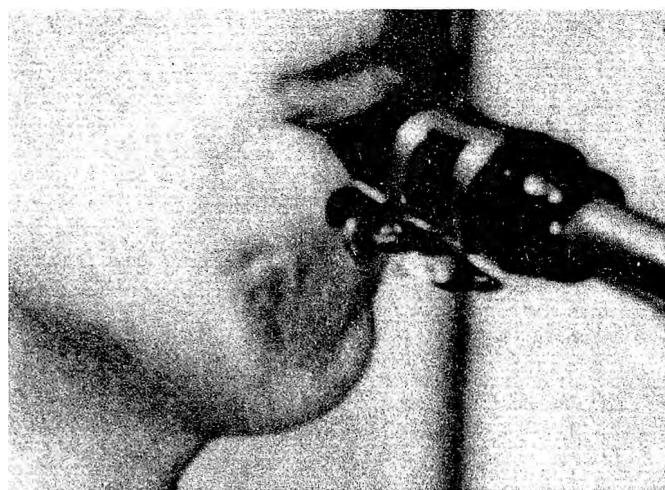
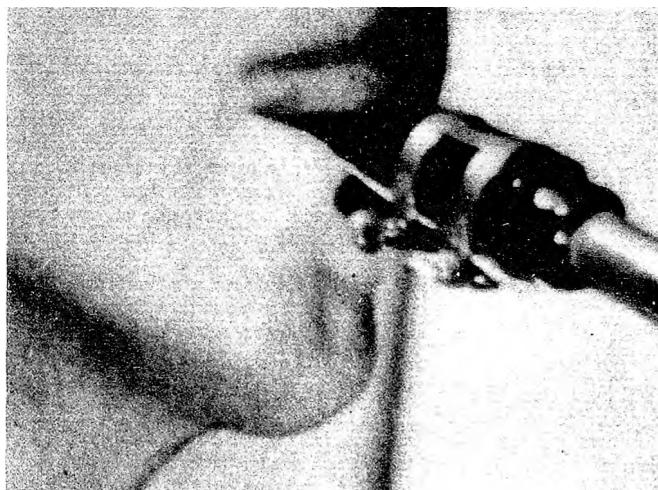
reed to vibrate freely—neither holding back the vibrations nor forcing the vibrations. Of course a faulty tone can be made pleasanter by the use of the vibrato but it is far better to start by producing a straight tone perfectly. Then when the time comes for using the vibrato, there will be a tone that rings out true, clear and pleasant.

LIP MUSCLES Now we come to the all-important member—the lower lip—the lip which is in contact with the reed, guiding every vibration of sound which is to pass through the instrument. This is the lip in which there must be a strong muscle as it bears all of the strain. But even though this lower lip be very strong, if it is used improperly it will collapse from fatigue and cause playing out of tune. By using it properly one is able to play for hours at a time and not experience the slightest fatigue. The lip muscles must not be allowed to be flabby or to rest on the

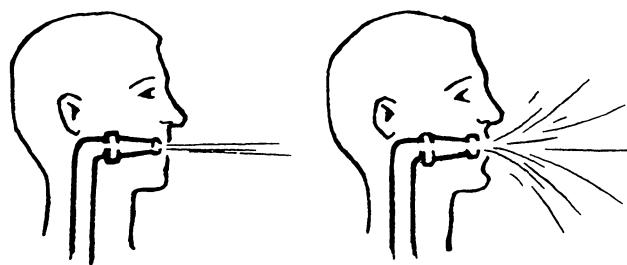


chin muscles. They should be knit together and firm. A good plan is to wrinkle the skin of the lip so that the muscles will be drawn together and up over the top of the teeth. Now try pressing your fingers on the lip and see what a great amount of pressure it can stand without hurting it in the least.

Pressing down with the upper lip will interfere with the proper functioning of the lower lip and consequently with the tone. The upper lip should not be moved but a slight smile will bring it into the correct position. Although the sides of the mouth are pulled back by this smile they must not be tense but very loose, before blowing. During the blowing, they will of course come forward, but not visibly; just as much as the forward pressure of the air necessitates. Keep the upper lip well up to give the lower one a chance to come up as high it pleases forming a bed for the reed to vibrate on. Try singing a tune with the smile and then drop the facial muscles and the upper lip—and you will lose the resonance and go flat. Now look in the mirror and blow at your image and you will notice that all these muscles form naturally in the manner I

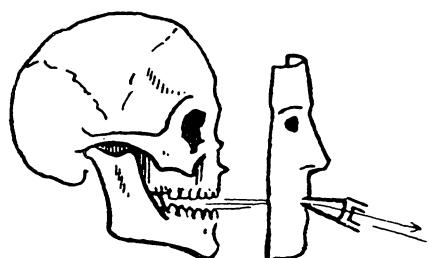


have described. If you do not interfere with or alter this formation of the lips it creates a sort of nozzle which will send forth a ring from the bell of the instrument. This eliminates all possible chest or neck interferences.



FACIAL MASK

The facial mask is an aid used by professional singers to keep their voices ringing clearly by making the face feel dead and lifeless, as far as possible without sensation. The saxophonist may employ this device to great advantage to prevent any reaching of the lips for the mouthpiece, which would make it impossible for them to mold correctly and would also tend to stiffen the jaw.



Imagine a cast of your face on the mouthpiece. Then open your mouth as wide as though you were going to take a spoonful of food into it and fit your face into this mask. The lips will remain motionless as you inhale; and in blowing, the embouchure will form as the air passes through. This will eliminate any forcible opening and shutting of the lips and they will not be likely to grip the

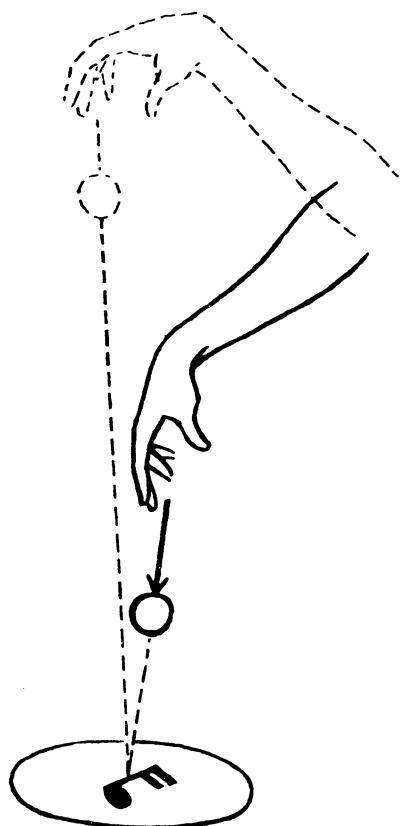
mouthpiece before the air gets to them. As you finish blowing the lips will fall back to their original position without upsetting the jaw.

ATTACK I have startled many pupils recognized as really good saxophone players by asking them to attack a series of single, short notes for me. I have even played the note for them so that they should first hear what I wanted them to play. Many of them were astonished that they could not reproduce the type of attack I had played for them, and each time they attempted to do the same thing a different sound would result. Where I had played *tu*, I heard some such sound as *dtu* (poor attack from the start), or *dt* (an attempt to stop the tone with the tongue), or *tuuu* (attacking the note and then prolonging it), or even *fu*.

In teaching this I have the pupil watch me bounce a ball. He hears the sound of the ball as it hits the floor and the finish of that episode as it returns to my hand. No matter how fast or how slowly the ball is bounced there is a complete cycle each time, thud—catch, thud—catch. Thus there is a perfect unit of rhythm in each and every bounce, though the succeeding bounce may be a faster or slower one. Now when the pupil attempts the same series of notes again and imagines the ball bouncing, he is able to get the correct length of attack (thud) and also, by waiting for the imaginary ball to return to the hand he does not begin to blow the next note too soon, thereby killing that attack.

If this is correctly done you will hear a short note which is not arrested or cut short by you. Do not slight this for it is the beginning of a vibration wave such as is sent forth by a bell. This we know to be the model for the tone which should come from any musical instrument. You must give attack long and careful study for it is the very heart of your tone. Prolonged, it gives you a resonant, straight ring or hum, the intonation of which cannot be changed. Later when you add vibrato to this you have a pure, musical tone and not an imitation of one.

PROLONGED ATTACK After the attack is started, the tongue immediately drops limply to the bottom of the mouth and remains there as the tone is held. Not until the succeeding attack begins should the tongue move again.



Attack

Arrows indicate the attacks
Time these attacks perfectly

Two staves of musical notation. Each staff consists of five horizontal lines. A dashed line runs above each staff, with arrows pointing downwards to the onset of each note. The notes are quarter notes, and the staff begins with a sharp sign.

Prolonged Attack

These attacks must be just as precise as in the exercise above. The tongue must rest limply at the bottom of the mouth as the tone is prolonged. The line indicates the steady duration of the ring. (No vibrato)

Four staves of musical notation. Each staff consists of five horizontal lines. Arrows point to the onset of each note, which is then sustained. The notes are eighth notes, and the staff begins with a sharp sign.

Joining Notes

Do not anticipate these notes but join them to create one constant ring. (No vibrato)

Very slowly

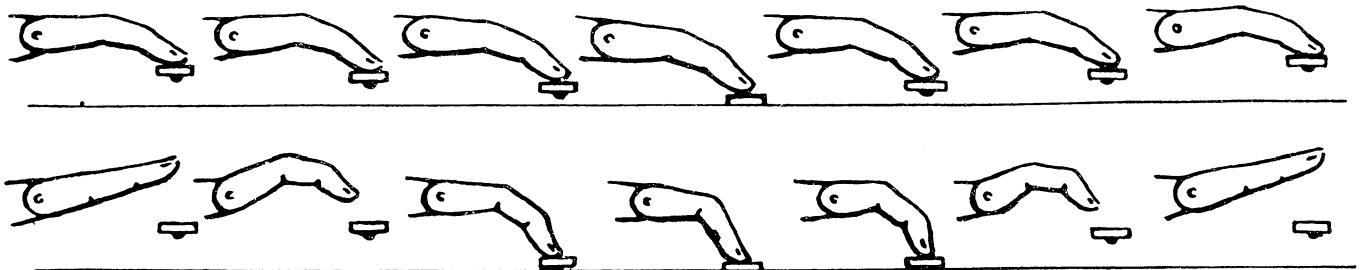
Five staves of musical notation. Each staff consists of five horizontal lines. Notes are connected by horizontal lines underneath them, forming a continuous ring. The notes are sixteenth notes, and the staff begins with a sharp sign.

Then it strikes quickly and as precisely as in the first attack, and falls to the floor of the mouth. Study the illustration carefully, then stand before a mirror and watch the motions of your tongue—striking the roof of the mouth, falling to the bottom—as you hum an unbroken tone. Spend as much time on this as is necessary to perfect it.



THE FINGERS Few players appreciate the relationship between the fingers and the tone. The correct use of fingering is not only an aid in acquiring good technique but your phrasing and subsequently your tone depend entirely upon it. It is impossible to keep the tone flowing while the fingers are moved forcibly from one key to another. The slightest effort in either raising or lowering the finger can be detected in the tone. I often prove this to pupils by having them blow the instrument while I finger it to illustrate that I can vary their tone by altering my fingering. The feel and synchronization of the fingers actually sing and phrase for you. The least obstruction of the fingers will prevent you from producing the phrase or sound that you intend to have come out.

Everything in the hand from the wrist down should be relaxed; this means not only the wrist but also the palm of your hand. The fingers should rest on the keys like a dead weight from the knuckle and be released from the keys as though they operated on a spring. When not in use they should be allowed to lift from the keys only of their own accord. Do not telegraph your fingering ahead; in other words—while you are playing B to be followed by C, don't raise the C finger in anticipation while the B is being played or vice versa.

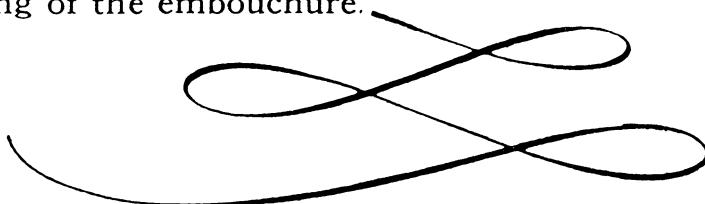


Now try playing middle B, then slide the full length of your finger back and forth smoothly across the instrument. Note that the ring from your horn will continue steadily while you are going through this motion because your finger is not pressing and the air column is therefore passing through the instrument free and unimpeded.

In practicing the fingering exercises raise the key so slightly that the finger in use will not be removed from the key but the finger and the key will be as one. This will give your fingers balance and perfect the spring motion from the knuckle. At no time should there be any sensation of striking anything with the finger tip.

All tension can be eliminated by holding various prolonged notes without blowing the instrument. As you hold each fingering for a long period you will feel the sensation of the arm muscles, the palm and the fingers relaxing and you will finally feel every finger resting inert as though it were glued to the instrument.

Many hours of this will procure for the student a very fast technique and though you cover a series of notes at lightning speed your fingers will still be a part of the instrument just as they are in playing the prolonged notes. When the note is telegraphed from the brain to the finger there will be no stiffened nerves to impair your speed and the fingers will be so well synchronized that the change from note to note will take place without any shifting of the embouchure.



Fingering

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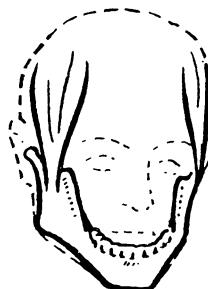
Play softly and lightly. Synchronize fingers and keys to eliminate any pressing or lifting.

The musical score consists of ten staves of music for a solo instrument. The music is in common time. The key signature changes from G minor (two flats) to D major (one sharp) at the beginning of the eighth staff.

- Staff 1: Measures 1-6 in G minor (two flats). Measure 1 ends in G minor. Measures 2-6 end in G major.
- Staff 2: Measures 1-6 in G minor (two flats). Measure 1 ends in G minor. Measures 2-6 end in G major.
- Staff 3: Measures 1-6 in G minor (two flats). Measure 1 ends in G minor. Measures 2-6 end in G major.
- Staff 4: Measures 1-6 in G minor (two flats). Measure 1 ends in G minor. Measures 2-6 end in G major.
- Staff 5: Measures 1-6 in G minor (two flats). Measure 1 ends in G minor. Measures 2-6 end in G major.
- Staff 6: Measures 1-6 in G minor (two flats). Measure 1 ends in G minor. Measures 2-6 end in G major.
- Staff 7: Measures 1-6 in D major (one sharp). Measure 1 ends in D major. Measures 2-6 end in D major.
- Staff 8: Measures 1-6 in D major (one sharp). Measure 1 ends in D major. Measures 2-6 end in D major.
- Staff 9: Measures 1-6 in D major (one sharp). Measure 1 ends in D major. Measures 2-6 end in D major.
- Staff 10: Measures 1-6 in D major (one sharp). Measure 1 ends in D major. Measures 2-6 end in D major.

Proper timing of the fingers will insure the production of any note without change of embouchure.

VIBRATO Vibrato is gotten by a loose movement of the teeth. The lower jaw is connected to the head not by any bone structure but by a tendon on either side of the face. Drop the lower jaw so that the jaw rests suspended from these tendons. Do not lift the teeth to meet the reed but allow the lower lip to come up over the teeth to form a bed for the reed to rest on. Care must be taken in using the vibrato that the motion of the teeth does not interfere with the steady ring in the bell of the instrument. This ring is the center of your vibration wave and should guide you as to how much motion of the teeth is to be used. Too wide a motion will lessen the speed of the vibrato and kill the ring in the instrument thus producing an *ow ow ow* sound which goes flat and sharp with each movement of the teeth and hinders any possibility of intonation. Stand before a mirror and practice moving the teeth (not the lip) up and down evenly at all times and hum from one note to another. The jaw should not stop for even a second as the change from one note to the next takes place. Now apply just this motion of the teeth to the instrument with an even number of pulsations per note and the instrument will do the singing.



Many players mistake "vibrato" for lip vibrato. The lips do not enter into it at all, for if you squeeze your lips with each vibrato your jaw will stop moving properly. A steady, loose movement of the teeth will allow the ring to continue evenly as your jaw moves visibly up and down. Furthermore it will prevent you from blowing forcibly into the instrument, for the moving teeth will automatically allow just the right amount of air to pass through and will retain the nozzle made by the lips.

The vibrato should be studied mechanically at first and not with any effort to beautify the tone. It is essential that you learn to control the movement of the teeth and that this motion continue absolutely evenly so that when successive notes are played they will fall into one continuous wave of sound. Learn to count the vibratos in any one note so that you will be able to play a given number of vibratos and then stop. For example: 1-2 stop, 1-2-3 stop, 1-2-3-4 stop. The student's control of the vibratos must be absolute. When he is playing a note with four vibratos, there should be exactly four, not one more or one less.

When this has been mastered, the mechanical aspect of the vibrato will be a thing of the past and the jaw will be able to fall into various tempos and changes in tempo naturally, and without any assistance from you.

Following are some exercises in which I have outlined a mechanical study of vibrato. If these are done diligently, the student will shortly acquire as great control and flexibility of his jaw as the fine violinist has of his left wrist.

Vibrato

Play this through with 2-3 and 4 Vibratos respectively, and stop after each note.

4-3-2 Respectively without stopping except to take breaths.

8-6-4-3-2 Respectively.

Play as indicated.

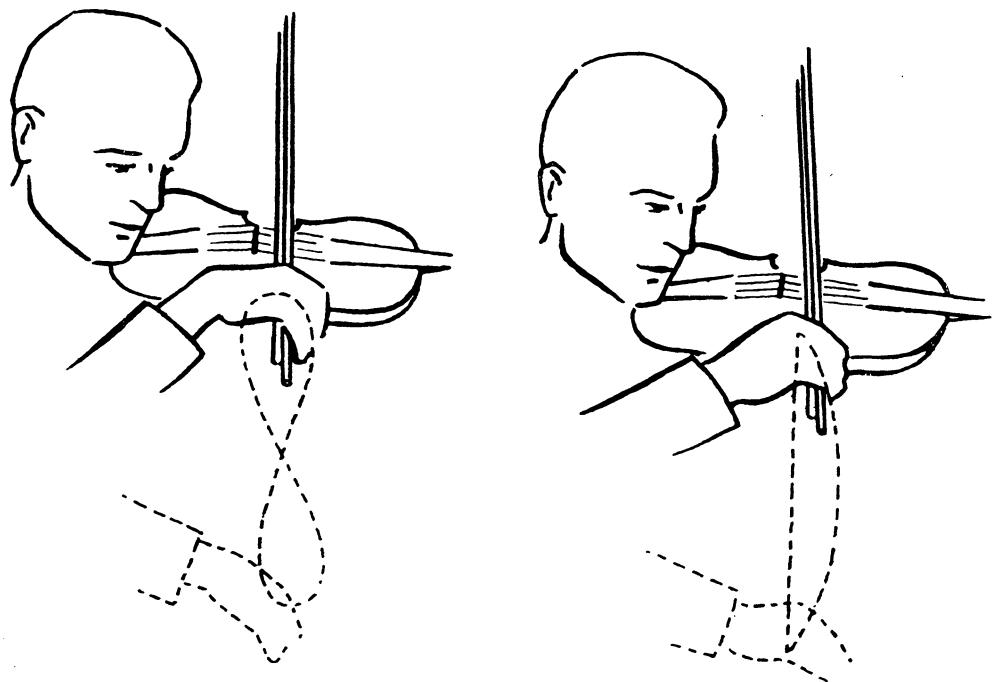
MELODY PLAYING

Here I should like to point out what the violinist does which will be valuable in assisting the player of wood-winds. The common error is that players seeing notes before them, often anticipate them. When you are playing try to imagine the steady, graceful bowing of the violinist who keeps his tones flowing with each bend of the wrist. When he comes to the end of his bow, the wrists keep it moving across the strings by a sort of rounding the corner motion which produces an elongated figure eight. Thus although he has used several bowings there is a perpetual, unbroken tone as though he were passing over the strings with one enormous bow.

Time your playing, and in your mind's eye, see the bow of the violinist as it moves steadily across the strings. If a note comes in too soon you will visualize a jerky movement of the bow and know that your timing has been incorrect.

When in varied rhythms it is necessary to stop the bow momentarily, the bowing motion is resumed without distorting the continuance of the figure eight.

In group or ensemble playing the vibrations and vibrato of all the players must match. Even when one may be playing variations against the long tones of the others all will be perfectly blended.



Melody Playing

Finger smoothly with flowing vibrato.
See that you breathe naturally.

The musical score consists of ten staves of music for a bowed instrument like violin or cello. The music is in common time (indicated by '3/4' in the first staff). The notation uses a treble clef for all staves. The music is divided into measures by vertical bar lines. Slurs are used to group notes together, and grace notes are indicated by small stems pointing towards the main note heads. The first staff concludes with a fermata over the last note. The second staff features a 'rall.' (rallentando) instruction above the staff. The ninth staff concludes with a 'rall.' instruction below the staff. The music is primarily composed of eighth and sixteenth note patterns.

24 Do not anticipate any of these notes. Let the vibrato guide you.

Dance Tempo

The musical score consists of ten staves of handwritten musical notation. The notation is primarily in common time, indicated by a 'C' at the beginning of each staff. The key signature varies between staves, showing both major (two sharps) and minor (one sharp). The first staff begins with a whole note followed by a half note. Subsequent staves feature various note patterns, including eighth and sixteenth notes, with some notes having grace marks or slurs. The music includes several fermatas (dots over notes), which are explicitly mentioned in the exercise instructions. The score concludes with a 'rit.' (ritardando) instruction in the eighth staff. The handwriting is clear, though some notes and rests are represented by simple dots or dashes.

Very Slowly. Vibrato must be steady and unbroken.
Legato throughout.

The musical score consists of ten staves of violin notation. The key signature changes frequently, starting in G major and moving through various minor keys and back to G major. The tempo is indicated as 'Very Slowly' at the beginning. Specific performance instructions include 'Vibrato must be steady and unbroken' and 'Legato throughout'. The score includes dynamics such as *a tempo*, *rit.*, and *Fine*. The final measure concludes with a dynamic marking of *ff > ppp*.

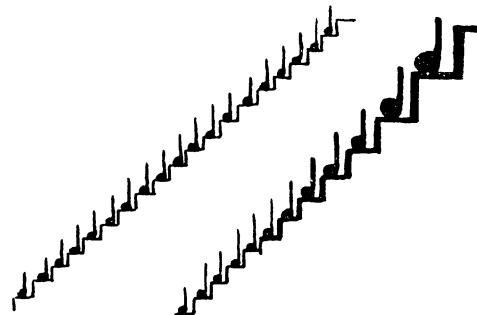
THE TONGUE

I have frequently referred in the foregoing pages to keeping the sound vibrations coming clearly through the instrument. This same principle is of great importance in tonguing. The reed must be kept vibrating clearly as though you were holding a long tone and the tongue kept bouncing against it, *d-d-d-d*, so as not to interfere with any of the vibrations. In tonguing there should be no more conscious effort than there is in blowing. Two distinct types of tonguing are most frequently used in music—the legato and the staccato type. I advise my pupils to practice both types without the instrument. Practice verbally until you can say *d-d-d* so that the *d* is not heavy and thick and not a combination of *d* and *t*; then *t-t-t* just as clearly and distinctly without any foreign sounds entering in.

When you apply this correctly to the instrument you should be able to hear your ring come through steadily, to feel your tongue bounce and to hear your *d-d-d-d* (legato) or *t-t-t-t* (staccato) come forth clearly. Note that verbally, when you say *T* it is almost the tip of the tongue which touches the roof of your mouth; and when you say *D* it is the region behind this which touches the roof—thus  ^{DT}. In playing, this insures the tongue hitting the reed in the right spot and permits it to bounce limberly.

Master the *D* type of tonguing first for this is the more useful in fast and light tonguing. Imagine yourself running lightly up a flight of steps. Practice just a few of these steps at first, always ascending lightly and easily; gradually you will be able to add more and more. If your tongue becomes slower and heavier as you ascend, you are attempting more steps than you can handle.

A sharp, heavy attack is only used for effect in playing something like a fanfare where it is desired to have a sharp note, bitten off abruptly. In such a case only is the tongue thrown heavily at the reed and the tone stopped with the tongue.



Tonguing

Play lightly. Do not permit your tongue to interfere with the free vibration of the reed.

Sheet music for tonguing exercise 1. The first measure shows a continuous series of eighth notes on a single staff. Below the staff, the sequence 'd-d-d-d-d-d-d-d' is written, indicating the tongue pattern: down-up-down-up-down-up-down-up. The subsequent measures show variations of this pattern across three staves.

Sheet music for tonguing exercise 1, continuing from the previous page. It consists of four staves of musical notation, each showing a different variation of the eighth-note pattern used in the first exercise.

Use your own judgement about taking breaths here.

Sheet music for tonguing exercise 2. This section contains eight staves of musical notation. Measures 1 through 7 feature sixteenth-note patterns with '3' above them, indicating a triplet feel. Measure 8 concludes with a sixteenth-note pattern followed by a fermata over the next measure, suggesting a pause or continuation.

Check your progress from time to time by seeing how many of these steps you can play to perfection.

Sheet music for tonguing exercise 3. This section contains four staves of musical notation, each featuring a complex sixteenth-note pattern. The patterns involve various slurs and grace notes, designed to test the player's ability to execute multiple simultaneous tongue movements accurately.

Stop to rest frequently to keep your tongue limber. Practise this both with the D type and T type tonguing.

The musical score consists of ten staves of music. The first staff is in common time (C) and G clef. The subsequent staves alternate between common time (C) and 2/4 time, and G clef and F clef. The music contains various note patterns, including eighth and sixteenth notes, grace notes, and slurs, intended to exercise the tongue's agility and flexibility.

Imagine you are playing one note continuously throughout the exercise.

The musical exercise consists of ten staves of music, each in common time (indicated by 'c') and using a treble clef. The music is primarily composed of eighth-note patterns on the A string (5th string) of a guitar. The patterns alternate between bowed (弓) and plucked (pluck) strokes. The key signature changes in each staff: Staff 1 (G major), Staff 2 (F# major), Staff 3 (D major), Staff 4 (C major), Staff 5 (B major), Staff 6 (A major), Staff 7 (G major), Staff 8 (F# major), Staff 9 (E major), and Staff 10 (D major). The exercise concludes with a fermata over the final note of Staff 10.

ARTICULATION

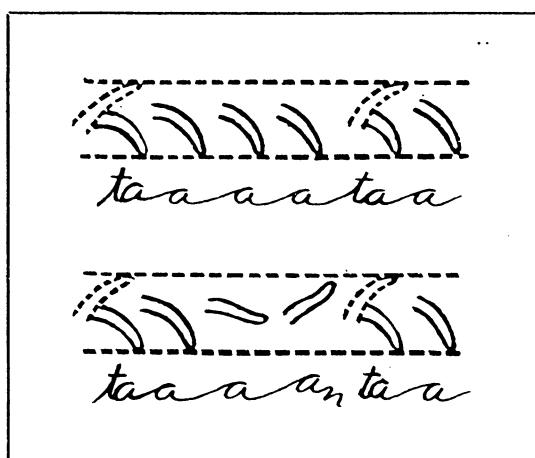
It is the different variations in attack and phrasing which distinguish the artist from the hack—individually or as a section, and in dance as well as in concert work. If there is not sufficient variation of the accents, or if a phrase is meant to be flowing and it sounds labored, it is very noticeable even to the layman. A selection coming forth from the instrument of a fine musician should be comparable with the address of a speaker with good diction and fine delivery. Every word will be clear and distinct, yet there will be variations in emphasis and phrasing to make it interesting. You may accomplish this result in music by taking certain small groups of notes—and repeating them until they come forth as clearly as though you were speaking them, and going through an entire selection in the same manner. Eventually this will give you many combinations of phrasing and attack and you will find yourself a “well-spoken” musician.

Clear speaking on an instrument is accomplished by allowing the tongue to drop limply to the bottom of the mouth immediately after the tone has been started, and to remain there during the duration of the legato notes. Not until the next attack is to be started should the tongue move again. Then it strikes quickly and immediately drops again to maintain the ring of the horn.



A frequent mistake is that pupils allow the tongue to raise slowly as the legato notes are being played, in anticipation of the next attack.

Study the illustration for correct and incorrect position of the tongue as it plays the measure.



Articulation

31

Models for various articulations

The image displays a collection of 12 musical staves, each featuring a different articulation model. The staves are arranged vertically, starting with a treble clef and common time at the top, and ending with a bass clef and common time at the bottom. The models include various combinations of slurs, grace notes, and dynamic markings such as accents and staccato dots. The first staff shows slurs over pairs of eighth notes. Subsequent staves introduce grace notes, dynamic accents, and staccato dots. Some staves also feature changes in key signature, such as a shift from common time to 4/4 or 2/4.

Vivace

The sheet music consists of ten staves of musical notation for a solo instrument, likely flute or oboe. The music is in common time and has a key signature of two sharps. The notation is primarily composed of sixteenth-note patterns, often grouped by slurs and grace notes. The first five staves are in G major (two sharps), while the remaining five staves transition to F major (one sharp). The dynamic instruction "Vivace" is placed at the beginning of the piece.

Other models

The image displays ten staves of musical notation. The first staff begins in common time with a G-clef, followed by nine staves in 3/4 time, also with a G-clef. Each staff contains a series of eighth and sixteenth notes, connected by slurs and dots, indicating rhythmic patterns. The notation is typical of early printed music, using vertical bar lines to separate measures.

INTERVALS

For finesse in playing we must follow the principle employed by studied singers. Just as a fine voice can be ruined by the incorrect placement of the vocal chords, so a good tone can be lost in playing incorrectly from one note to the next. Vocalists who wish to stay in good voice practice singing from one note to another without moving the larynx; so that the tone placement will stay in one groove and the voice will keep ringing even while the notes are changing. Place a finger lightly on either side of the "Adam's Apple," hum one note, then proceed to the next note and see that there is no movement of the larynx. If there is, practice this very slowly and try sliding into the next note until you can feel exactly where the change takes place. Before long you will be able to take thirds and greater intervals without any movement of the larynx.

Then in playing you will notice that there will be no change in the quality of your tone in taking intervals. With exact timing every note will come out by itself without your reaching for it. Incorrect practice for speed in difficult exercises tends only to develop this habit of reaching for the notes. Only when the larynx is still and the notes are timed so that they come out by themselves can a fast, smooth technique be attained.

Intervals

35

Keep a steady flow of air throughout. Do not reach for any of these notes.

rit.
a tempo

Chromatic Scales

37

Learn to play these slurred, staccato, and with various articulations.

The sheet music consists of ten staves of musical notation. The first nine staves are standard staff notation with treble clefs, common time, and various key signatures (F major, G major, A major, B major, C major, D major, E major, F# major, G# major). The tenth staff is labeled '(a)' and includes the instruction 'Vivace' above the staff, with a dynamic marking of 'f' (fortissimo) below it. The music is composed of continuous chromatic scales, primarily using eighth-note patterns. The final staff (a) is shown in 2/4 time with a melodic line consisting of eighth and sixteenth notes, also labeled 'Vivace'.

(a) and (b) should be played ascending too.

Vivace

p

cresc. *mf*

f *mp* *p*

mf

cresc. *ff dim.*

mp *p*

p

f *ff*

decrescendo *p*

p *cresc.*

fff

mf

Scales

The student should learn all the scales by memory and also to play some of the models below by ear in all keys.

C major

G major

D major

A major

E major

B major

F# major

C# major

F major

Bb major

Eb major

Ab major

Db major

Gb major

Cb major

MODELS

Chords

Key of C major Dominant Seventh G major Dominant Seventh

D major A major

E major B major

F# major C# major

G# minor Dom.7th D#7 D# minor

Dom.7th A#7 A# minor Dom.7th

F major Dom. 7th Bb major Dom. 7th

F minor C7 Bb minor F7

Eb major Dom. 7th Ab major Dom. 7th

Eb minor Bb7 Ab minor Dom. 7th

Db major Dom. 7th Ab7 Gb major

Dom.7th Db7 Cb major Dom.7th Gb7

Major Chords

1

Minor Chords

2

Dominant Seventh Chords

3

Diminished Seventh Chords

4

Augmented Seventh Chords

5

Dominant Ninth Chords

6

Modern Studies

43

A musical score consisting of ten staves of music for a single instrument. The music is in common time and uses a treble clef. The key signature changes frequently, including sections with one sharp, one flat, and no sharps or flats. The notation includes various note heads, stems, and bar lines. Several slurs are present, such as 'gliss.' and 'gliss.', which likely refer to glissando techniques. The score is composed of short, rhythmic patterns and more sustained notes.

44

Practise this both slurred and staccato.

The musical exercise consists of ten staves of music, each containing eight measures. The key signature changes every two measures. The first staff starts in B-flat major (two flats). The second staff starts in A major (no sharps or flats). The third staff starts in G major (one sharp). The fourth staff starts in F major (one sharp). The fifth staff starts in E major (no sharps or flats). The sixth staff starts in D major (two sharps). The seventh staff starts in C major (no sharps or flats). The eighth staff starts in B-flat major (two flats). The ninth staff starts in A major (no sharps or flats). The tenth staff starts in G major (one sharp). The music is composed of eighth and sixteenth notes, with various slurs and grace notes. The tempo is indicated as eighth note = 120.

Allegro

Sf

Fine

rit.

D.S.

Grandioso

Handwritten musical score for a solo instrument, likely flute or oboe, featuring ten staves of music. The score is in common time (indicated by '4') and includes a key signature of one flat (B-flat). The music consists of continuous eighth-note patterns with various slurs, grace notes, and dynamic markings. The first staff begins with a forte dynamic (F) and a grace note. The second staff starts with a half note followed by an eighth note. The third staff begins with a quarter note followed by an eighth note. The fourth staff starts with a half note followed by an eighth note. The fifth staff begins with a quarter note followed by an eighth note. The sixth staff starts with a half note followed by an eighth note. The seventh staff begins with a quarter note followed by an eighth note. The eighth staff starts with a half note followed by an eighth note. The ninth staff begins with a half note followed by an eighth note. The tenth staff ends with a half note followed by an eighth note.

Musical score consisting of ten staves of music for a solo instrument. The score is in 4/4 time with a key signature of two flats. The music includes various performance instructions such as 'rall.', 'rit. cresc.', 'espress.', and 'a tempo rit.'. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and grace notes, along with slurs and bowing markings.

1st Staff: Measures 1-2. Measure 1 starts with a eighth note followed by a sixteenth-note grace note. Measure 2 ends with a fermata over the first note of the next measure.

2nd Staff: Measures 3-4. Measure 3 has a '3' below it indicating triplets. Measure 4 ends with a fermata over the first note of the next measure.

3rd Staff: Measures 5-6. Measure 5 ends with a fermata over the first note of the next measure. Measure 6 has 'rall.' (rallentando) written below it.

4th Staff: Measures 7-8. Measure 7 ends with a fermata over the first note of the next measure. Measure 8 has 'rit. cresc.' (ritenuto and crescendo) written below it.

5th Staff: Measures 9-10. Measure 9 starts with 'f' (forte) and 'espress.' (expressive). Measure 10 ends with a fermata over the first note of the next measure.

6th Staff: Measures 11-12. Measure 11 ends with a fermata over the first note of the next measure. Measure 12 has 'f' (forte) written below it.

7th Staff: Measures 13-14. Measure 13 ends with a fermata over the first note of the next measure. Measure 14 has 'a tempo' (tempo normal) and 'rit.' (ritenuto) written above it.

8th Staff: Measures 15-16. Measure 15 ends with a fermata over the first note of the next measure. Measure 16 has 'rit.' (ritenuto) written below it.

9th Staff: Measures 17-18. Measure 17 ends with a fermata over the first note of the next measure. Measure 18 has 'rall.' (rallentando) written below it.

10th Staff: Measures 19-20. Measure 19 ends with a fermata over the first note of the next measure. Measure 20 has a '3' below it indicating triplets.

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