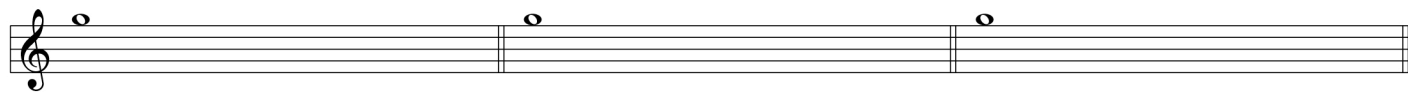


Sax warm ups - buzzing the mouthpiece - steps 1-5
Visit digitalpill.tv to watch a video of these exercises

In these exercises pitch is relative

1. ON THE SAX MOUTHPIECE ALONE, blow a long straight note, no pitch variation, no vibrato



2. Build up a major scale

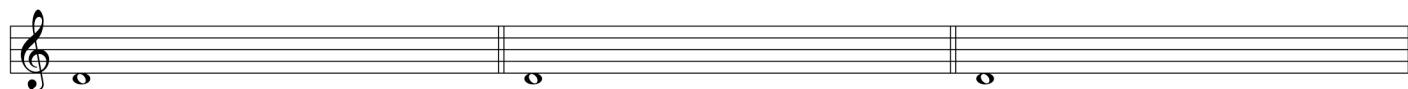


3. Major arpeggios decending via semitones as far as possible

etc



4. Long notes on your lowest note



5. Minor arpeggios ascending via semitones as far as possible

etc



This lesson is provided by Leo Dale

For more music lessons from top players visit www.digitalpill.tv

For Leo's CDs and iTunes links visit www.qreleases.com

HARMONIC WARM-UP

10 MINUTES EVERY DAY

WALT WEISKOPF

1. PLAY ENTIRE EXERCISE WITHOUT USE OF THE OCTAVE KEY
2. ALL SLURRED! NO ARTICULATION FROM NOTE TO NOTE OR BETWEEN FINGERINGS
3. TAKE YOUR TIME!

$\text{♩} = 60$ (FINGER LOW "B-FLAT" PLAY MIDDLE "B-FLAT") (FINGER LOW "C" PLAY MIDDLE "C") PLAY WITH NO OCTAVE KEY (FINGER LOW "B-FLAT" PLAY "F")

5 (FINGER LOW "C" PLAY "G") (FINGER LOW "D" PLAY "A") (FINGER LOW "B-FLAT" PLAY HIGH "B-FLAT") (FINGER LOW "E-FLAT" PLAY HIGH "B-FLAT")

9 (FINGER LOW "B" PLAY MIDDLE "B") (FINGER LOW "C#" PLAY MIDDLE "C#") PLAY WITH NO OCTAVE KEY (FINGER LOW "B" PLAY "F#")

13 (FINGER LOW "C#" PLAY "G#") (FINGER LOW "A#" PLAY HIGH "A#") (FINGER LOW "D#" PLAY HIGH "A#") (FINGER LOW "B" PLAY HIGH "B") (FINGER LOW "E" PLAY HIGH "B")

Saxophone Overtone Exercises

Instructions: 1. Finger notes in parentheses; play harmonics
2. Start each note with the breath, not the tongue
3. Practice slowly, taking time for each pitch to resonate

David Demsey
(adapted from Joseph Allard)

The Overtone Series

The diagram shows the overtone series for a B-flat instrument on a single staff. The notes are: Fundamental (B-flat), 2:1st Partial (B), 3:2nd Partial (C), 4:3rd Partial (D-flat), 5:4th Partial (D), 6:5th Partial (E-flat), 7:6th Partial (E), and 8:7th Partial (F). Each note is represented by a dot on the staff, with its corresponding frequency ratio and fingering indicated below. The fingering for the fundamental is 1 (B-flat), and for the 8th partial is 3 (F).

Ratio	Partial	Note	Fingering
1:	Fundamental	B \flat	1
2:	1st Partial	B	
3:	2nd Partial	C	
4:	3rd Partial	D \flat	
5:	4th Partial	D	
6:	5th Partial	E \flat	
7:	6th Partial	E	
8:	7th Partial	F	3

2:1

A musical exercise for the 2:1 ratio, showing a sequence of notes on a staff. The notes are: B-flat, B, C, D-flat, D, E-flat, E, and F. Each note is preceded by a fingering in parentheses: (1), (2), (3), (4), (5), (6), (7), and (8). The notes are connected by slurs, indicating a continuous sequence.

3:2

A musical exercise for the 3:2 ratio, showing a sequence of notes on a staff. The notes are: B-flat, B, C, D-flat, D, E-flat, E, and F. Each note is preceded by a fingering in parentheses: (1), (2), (3), (4), (5), (6), (7), and (8). The notes are connected by slurs, indicating a continuous sequence.

3:1

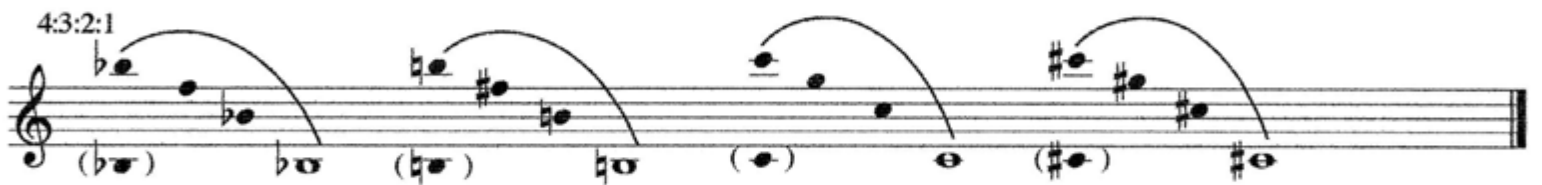
A musical exercise for the 3:1 ratio, showing a sequence of notes on a staff. The notes are: B-flat, B, C, D-flat, D, E-flat, E, and F. Each note is preceded by a fingering in parentheses: (1), (2), (3), (4), (5), (6), (7), and (8). The notes are connected by slurs, indicating a continuous sequence.

3:2:1

A musical exercise for the 3:2:1 ratio, showing a sequence of notes on a staff. The notes are: B-flat, B, C, D-flat, D, E-flat, E, and F. Each note is preceded by a fingering in parentheses: (1), (2), (3), (4), (5), (6), (7), and (8). The notes are connected by slurs, indicating a continuous sequence.

4:3

A musical exercise for the 4:3 ratio, showing a sequence of notes on a staff. The notes are: B-flat, B, C, D-flat, D, E-flat, E, and F. Each note is preceded by a fingering in parentheses: (1), (2), (3), (4), (5), (6), (7), and (8). The notes are connected by slurs, indicating a continuous sequence.



5:4:3:2:1

6:5

6:4

6:3

6:2

6:1

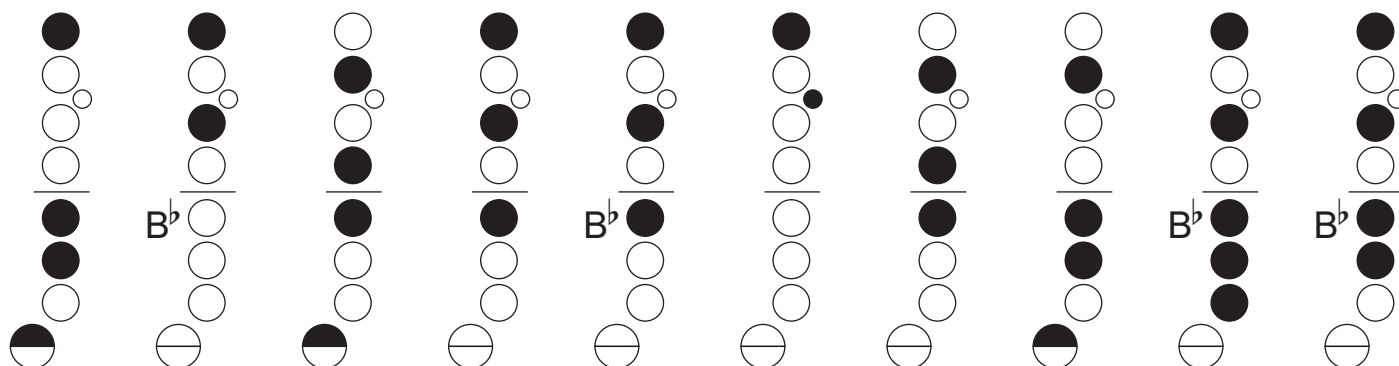
6:5:4:3:2:1

Note: This exercise continues similarly through 7th and 8th partials and beyond, limited only by the expertise of the player.

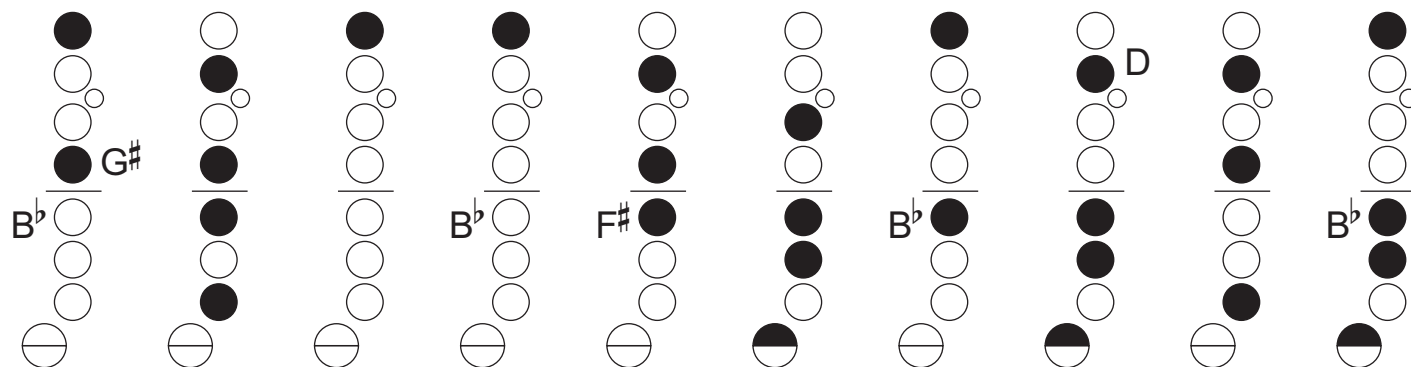
Saxophone Altissimo Fingering Chart

This listing of fingerings is derived from a compilation of several different sources, mostly trial and error and comparisons with fellow saxophonists. Because of different makes and models of saxophone, there is no fingering that will be accurate or in tune for every instrument, but even some of the fingerings in this list that may be discarded at first may sound fine as passing notes or trill fingerings in the extreme upper range. With the variety of choices, leading from one pitch to the next should prove smoother and easier, once all are tested. I have deliberately omitted fingerings using harmonics overtones. Keys in red indicate optional fingerings. These fingerings often serve to "stabilize" the pitch. The octave key is used throughout, unless otherwise specified.

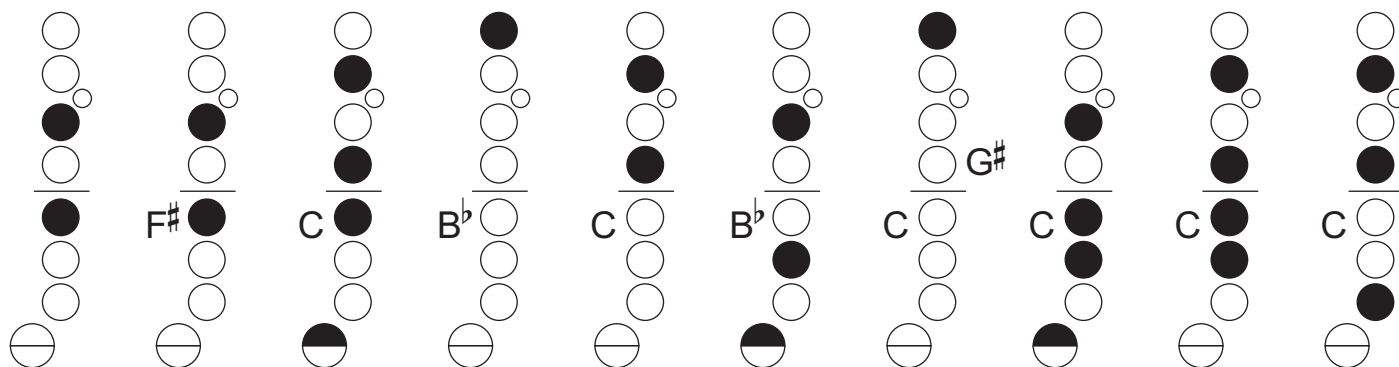
Fingerings for altissimo F[#] / G^b



Fingerings for altissimo G



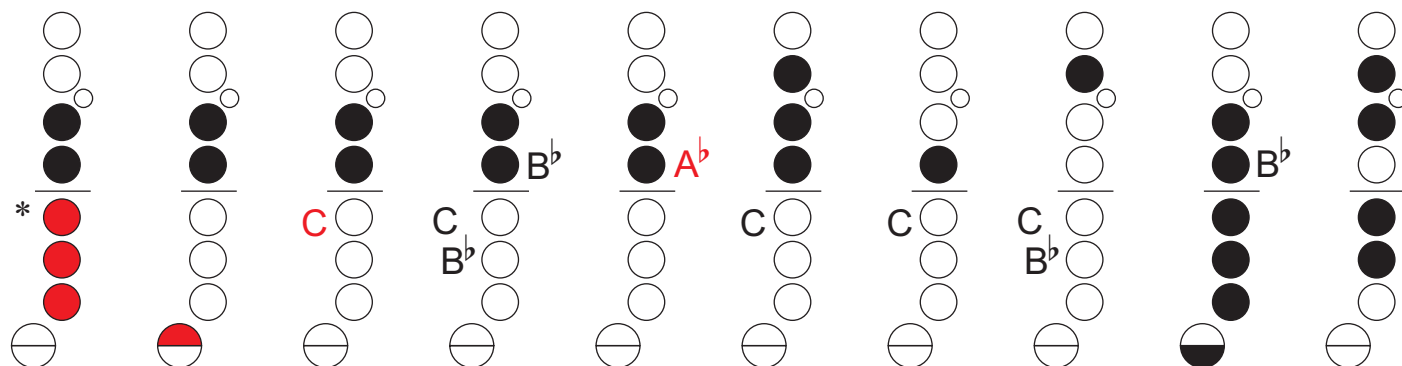
Fingerings for altissimo G[#] / A^b



Courtesy of Ward Baxter (www.WardBaxter.com)

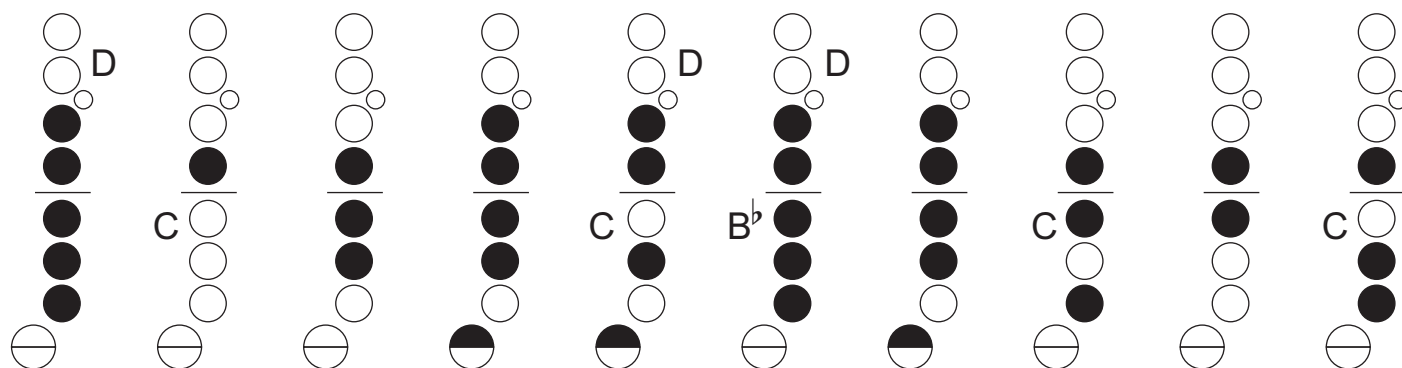
Design ©2005 Baxter Music Publishing. This document may be distributed freely for personal and educational use. Please contact ward@wardbaxter.com for permission for submission in publications.

Fingerings for altissimo A

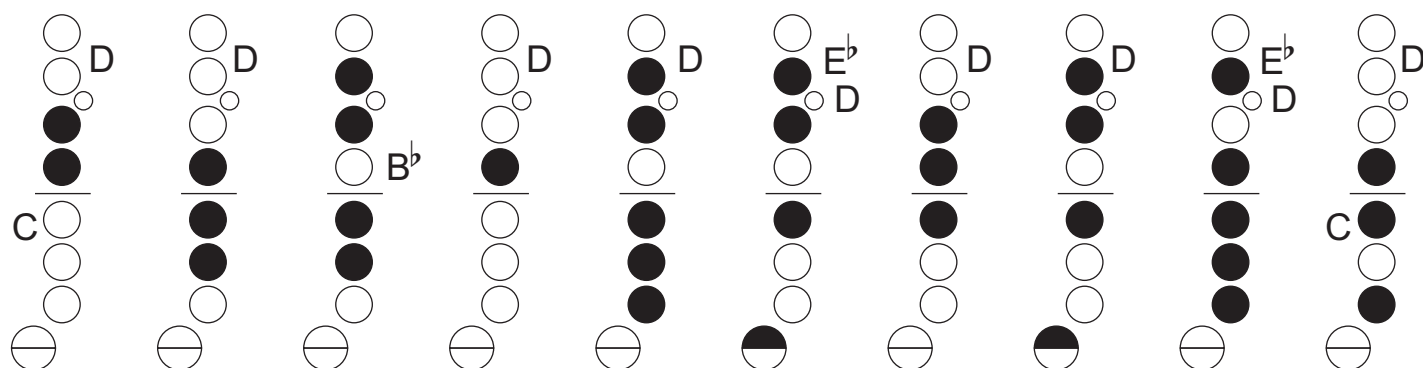


*any combination of these three keys (all three is often the most stable)

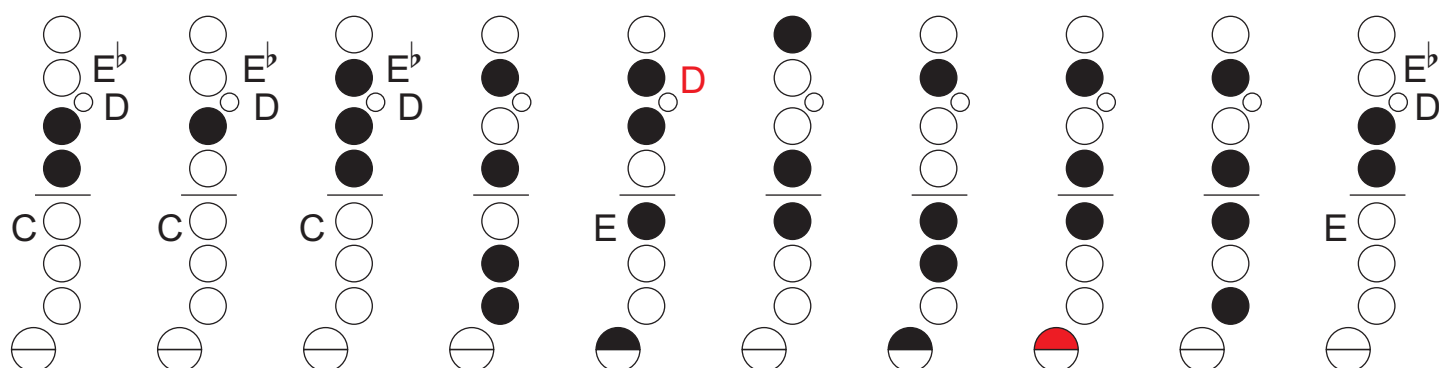
Fingerings for altissimo A[#] / B^b



Fingerings for altissimo B



Fingerings for altissimo C



BASIC 'D' ARTICULATIONS

DA DIT DO

The image displays a musical score for 'D' articulations, organized into three columns: DA, DIT, and DO. Each column contains ten staves of music, for a total of 30 staves. The music is written in treble clef with a common time signature (C). The DA column uses a key signature of one flat (Bb). The DIT and DO columns use a key signature of two sharps (F# and C#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks (accents and slurs) to indicate the specific 'D' articulation techniques being taught.