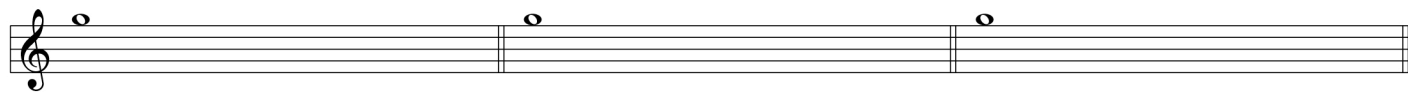


Sax warm ups - buzzing the mouthpiece - steps 1-5
Visit digitalpill.tv to watch a video of these exercises

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

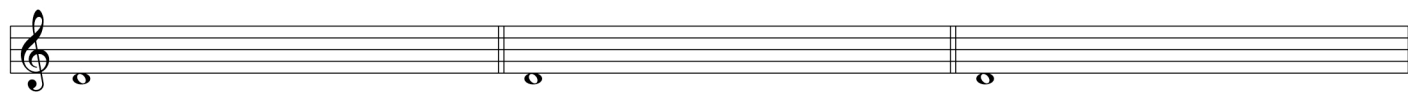


3. Major arpeggios decending via semitones as far as possible



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!

♩ = 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

1: Fundamental 2: 1st Partial 3: 2nd Partial 4: 3rd Partial 5: 4th Partial 6: 5th Partial 7: 6th Partial 8: 7th Partial

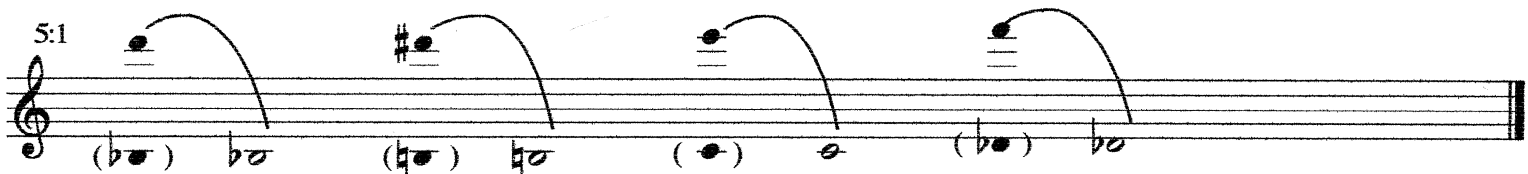
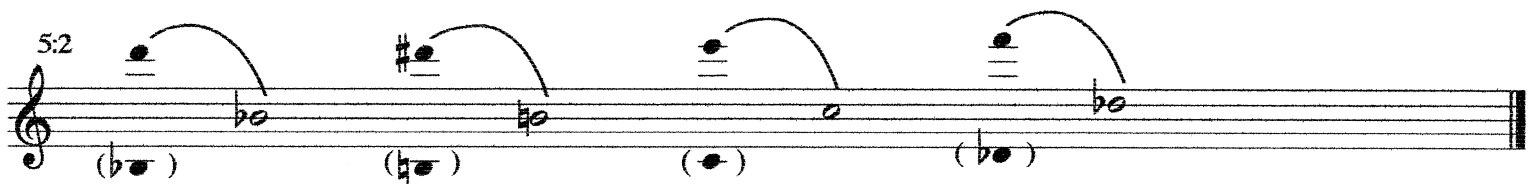
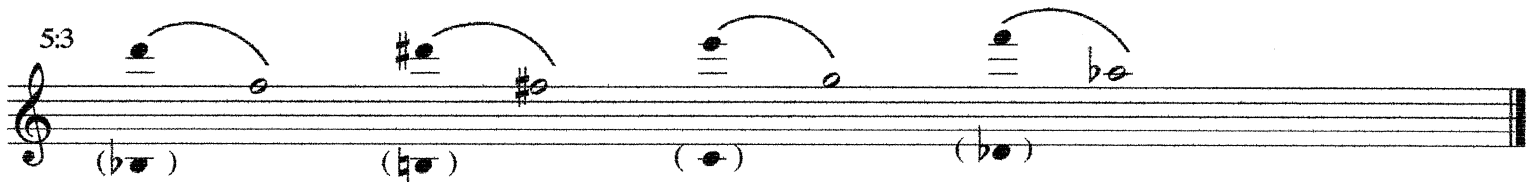
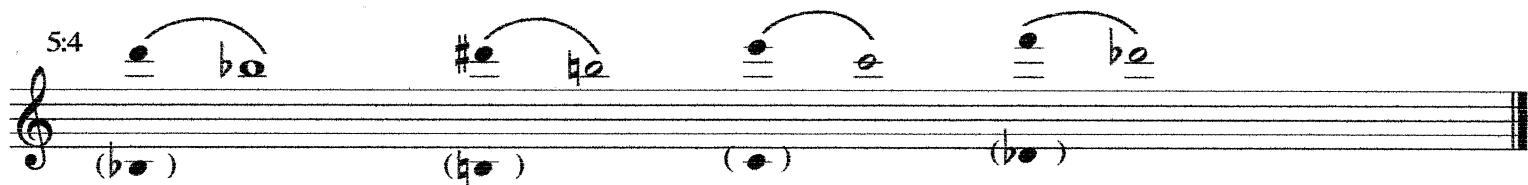
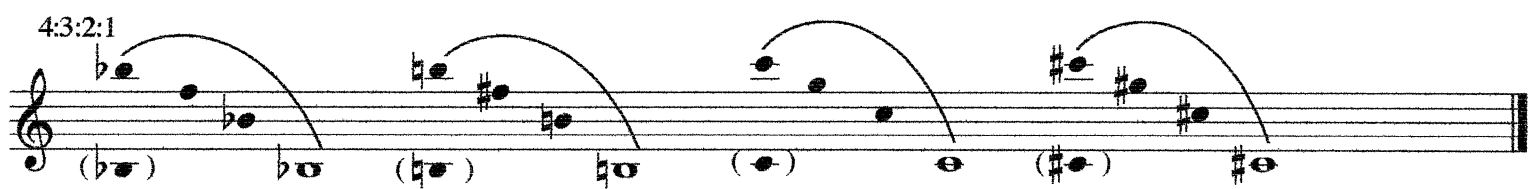
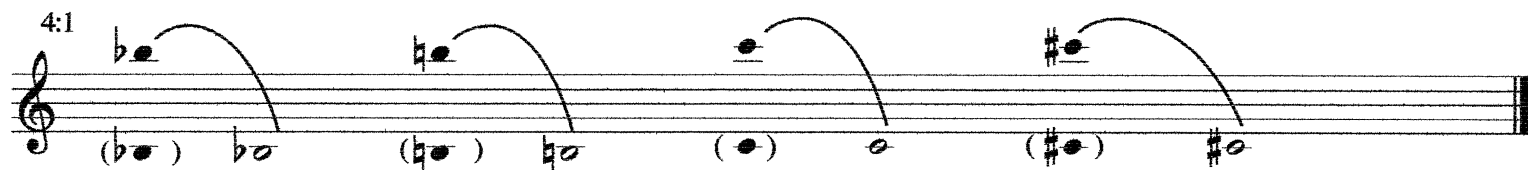
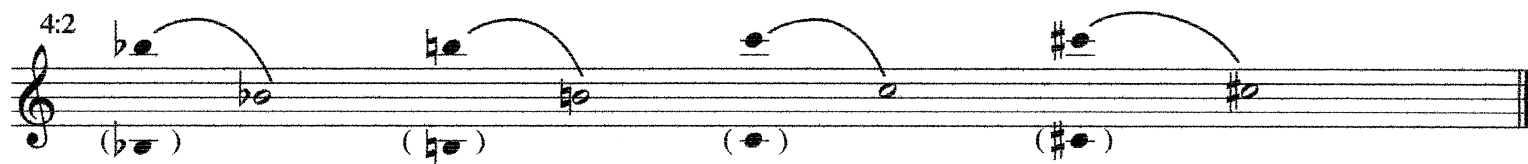
2:1

3:2

3:1

3:2:1

4:3



5:4:3:2:1

6:5

6:4

6:3

6:2

6:1

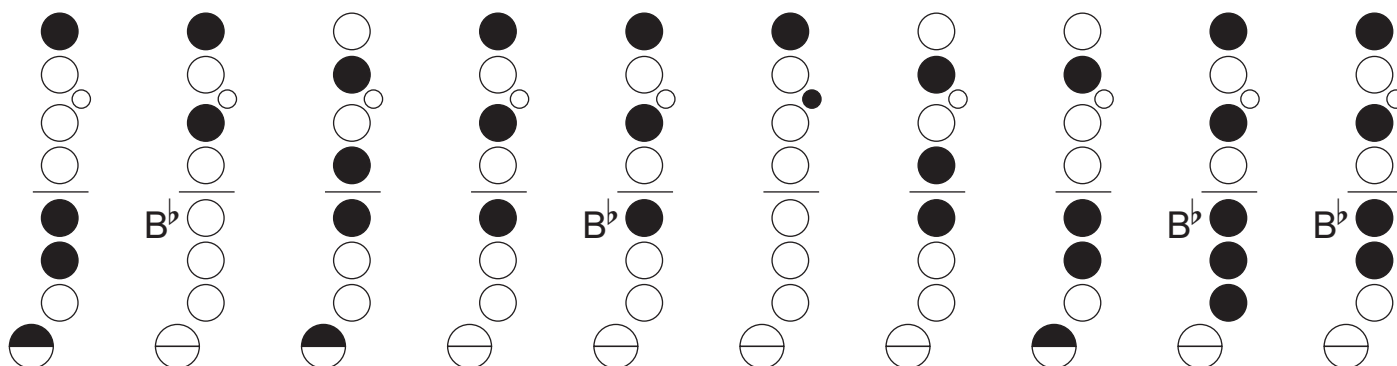
6:5:4:3:2:1

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

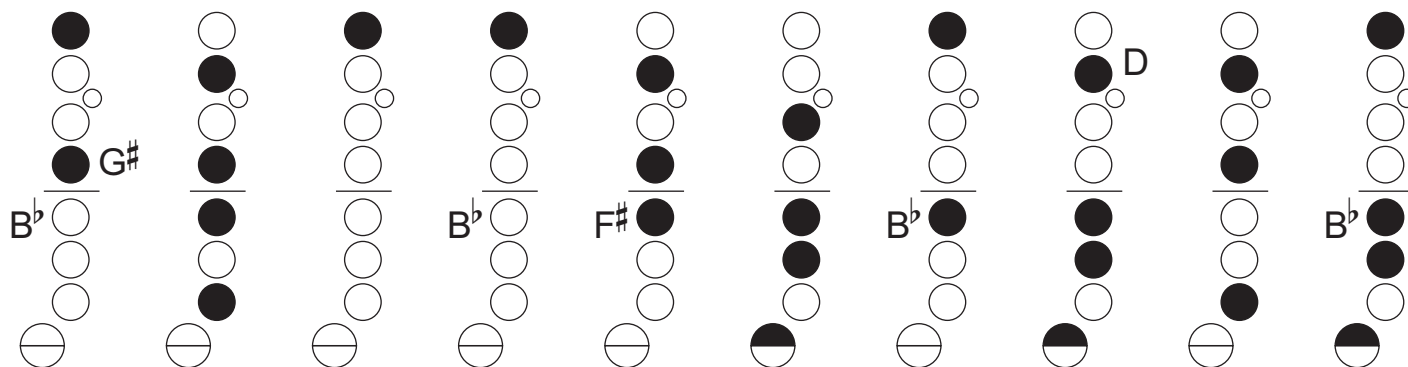
Saxophone Altissimo Fingering Chart

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.

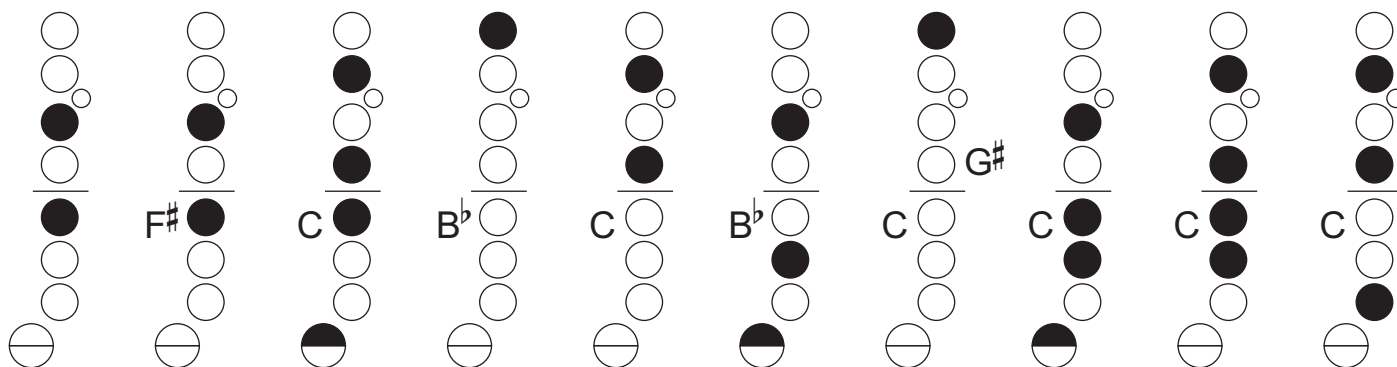
Fingerings for altissimo F[#] / G^b



Fingerings for altissimo G



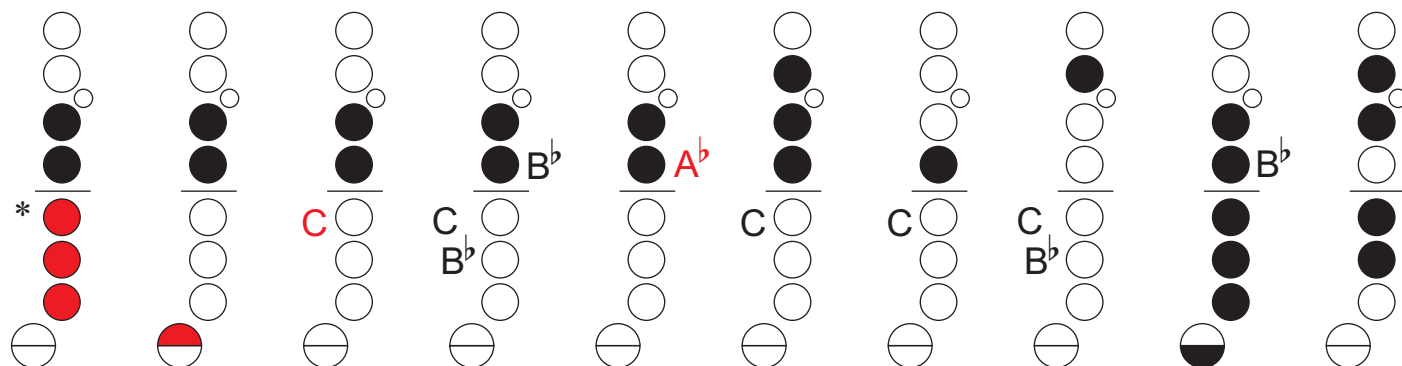
Fingerings for altissimo G[#] / A^b



Courtesy of Ward Baxter (www.WardBaxter.com)

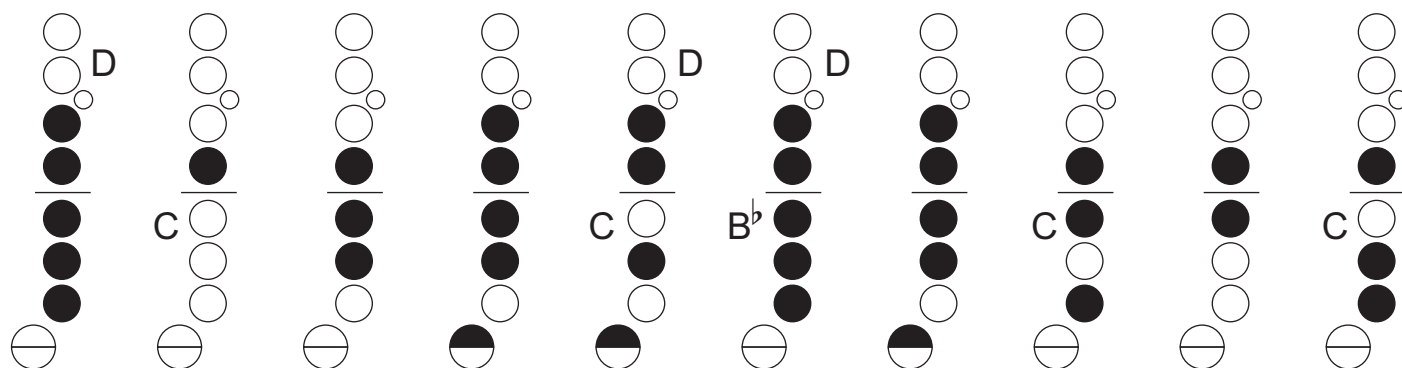
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Fingerings for altissimo A

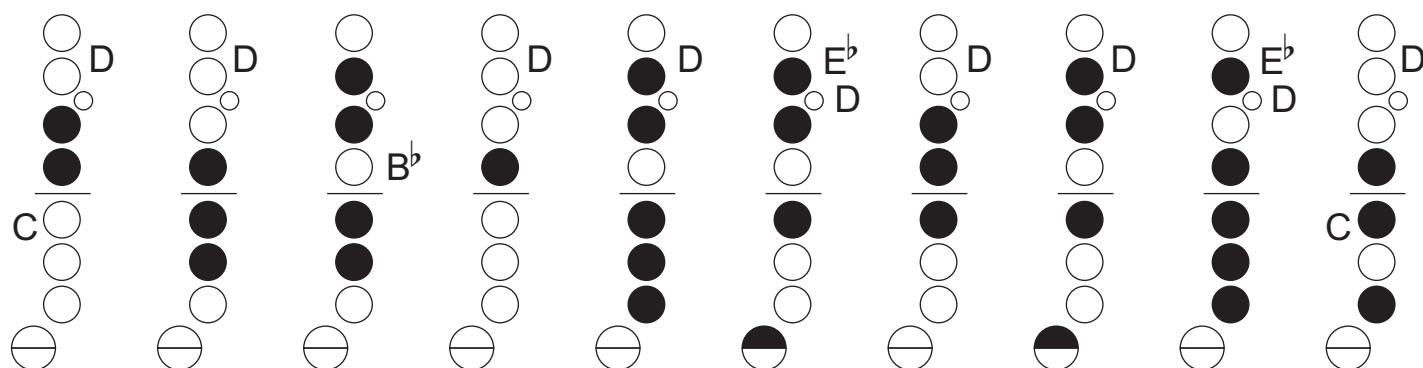


*any combination of these three keys (all three is often the most stable)

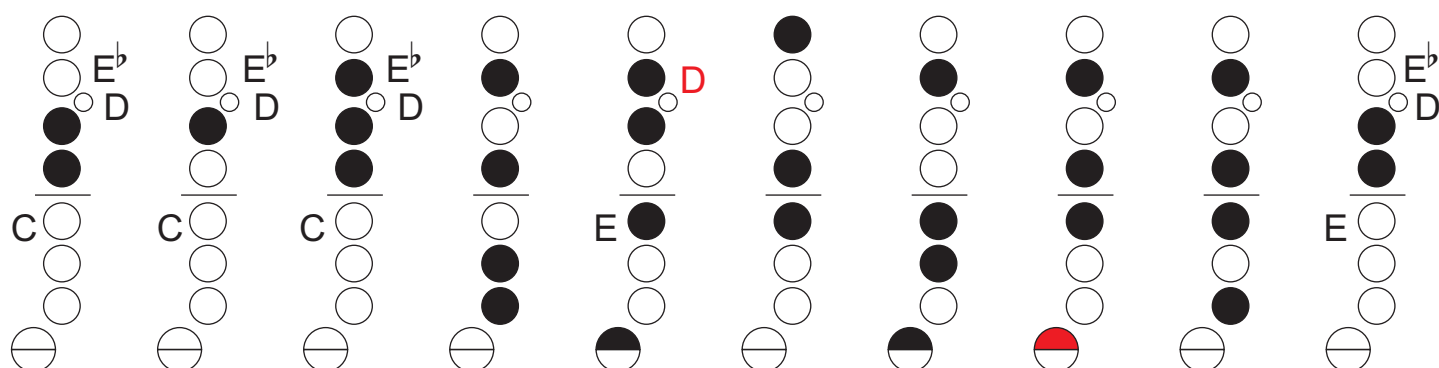
Fingerings for altissimo A[#] / B^b



Fingerings for altissimo B



Fingerings for altissimo C



BASIC 'D' ARTICULATIONS

DA DIT DO

This musical score is designed for practicing articulation exercises on the letter 'D'. It consists of 12 staves, each containing three measures of music. The first measure of each staff is marked with a 'DA' articulation, the second with 'DIT', and the third with 'DO'. The exercises are organized into three groups of four staves each, corresponding to the key signatures of B-flat major (first group), D major (second group), and B-flat major (third group). The first group uses a C-clef (soprano, alto, tenor, and bass clefs). The second group uses an F-clef (alto, tenor, and bass clefs). The third group uses a C-clef (soprano, alto, tenor, and bass clefs). The exercises progress from simple quarter and eighth notes to more complex patterns involving sixteenth and thirty-second notes, as well as rests and slurs. The 'DA' section typically starts with a quarter note followed by a quarter rest, while 'DIT' and 'DO' sections often begin with eighth or sixteenth notes. The 'DO' section frequently features rapid sixteenth-note runs.