

Warming-up Exercises for The Saxophone



Richard A. Stokes



Warming-up Exercises



for

The Saxophone

Richard A. Stokes



In Loving Memory

of

Dhr. J. CHR. BRAAKMAN

My Teacher

For
Maike

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INTRODUCTION

In order to achieve a successful practice session, live performance or recording session, the performer/ student/ artist must be well prepared. This consists of mastering the material to be played, possessing the proper equipment, and being in a relaxed state of mind.

Just as an athlete no matter how talented or well trained will go through a series of exercises in order to prepare his muscles and skills before a competitive situation, musicians also need to warm up properly.

A comprehensive and efficient warming-up session can go a long way in helping a player to be well prepared for any musical situation.

Every good warming up session will include exercises for tone development, embouchure flexibility and scale/ chord exercises that will help the player in attaining the proper state of confidence and comfort needed to accomplish his goal. The purpose of this book is to present an orderly structured series of exercises designed to assist the player in achieving a well-rounded warming-up session.

Ric Stokes

Zutphen 11/11/11

PART 1

Tone Development

It is no secret that the most important aspect of playing the saxophone is the sound that one makes on the instrument. The tone of the sax is the most direct link to the emotional content of what the player is attempting to express, and forms the basis of communication with his audience. With a beautiful tone one can give a simple musical statement life and energy, while a weak or empty tone can rob the most profound melodic line of its strength and character.

The playing of LONG TONES is central to the development of tone quality. These exercises will help the player in achieving this goal if practiced daily, and with maximum concentration. Every practice session should begin with one of these exercises.

LONG TONES

All long tone exercises are to be played as slowly as possible, with each note to be held for at least 15 seconds.

Each tone should be played from *pp* to *ff*, and without vibrato; if possible before a mirror in order to control one's posture and the quality of the tone.

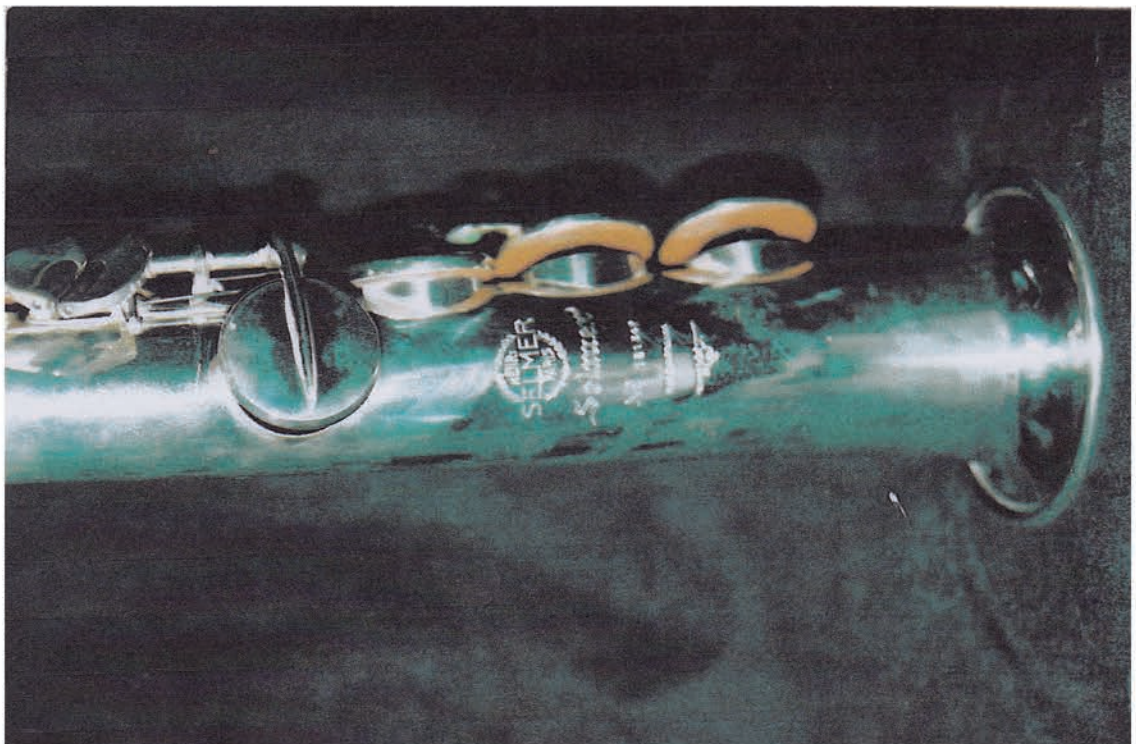
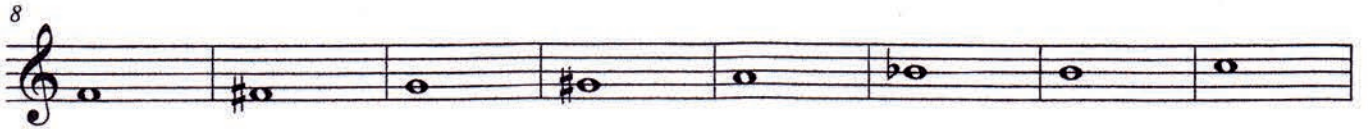
To insure maximum concentration, the player should split these exercises into short sections of 10 to 15 minutes at a time.

There is no better method for building a firm, yet flexible embouchure than the consistent playing of long tones.

LONG TONES

Slowly $\text{♩} = 40$

Alto Sax.



EXPANDING INTERVALS AND OCTAVES

Slowly $\text{♩} = 40$

Ric Stokes

Alto Sax.

The musical score is written for Alto Saxophone in 4/4 time. It consists of five staves of music. The notes are as follows:

- Staff 1: C_4 , D_4 , E_4 (flat), F_4 (sharp), G_4 , A_4 , B_4 (sharp).
- Staff 2: C_5 (sharp), D_5 , E_5 (flat), F_5 , G_5 , A_5 (flat), B_5 .
- Staff 3: C_6 (flat), D_6 , E_6 (sharp), F_6 , G_6 , A_6 (flat), B_6 (sharp).
- Staff 4: C_7 (flat), D_7 (sharp), E_7 (flat), F_7 (flat), G_7 (flat).
- Staff 5: A_7 (flat), B_7 (sharp).



LONG TONES

PERFECT FIFTHS

Slowly $\circ = 40$

Ric Stokes

Alto Sax.

The musical score is written for Alto Saxophone in 4/4 time. It consists of eight staves of music, each containing a series of long tones. The notes are as follows:

- Staff 1: $\text{B}\flat$ (below staff), C , $\text{D}\flat$, E , $\text{F}\flat$, G (double bar), $\text{A}\flat$.
- Staff 2: B , $\text{C}\flat$, D , $\text{E}\flat$, F , $\text{G}\sharp$, A , $\text{B}\sharp$.
- Staff 3: $\text{C}\sharp$ (double bar), D , $\text{E}\sharp$, $\text{F}\sharp$, G , $\text{A}\sharp$, B , C .
- Staff 4: C , D , E , F , G , A , B , C .
- Staff 5: $\text{C}\sharp$, $\text{D}\sharp$, $\text{E}\sharp$, $\text{F}\sharp$, $\text{G}\sharp$, $\text{A}\sharp$, $\text{B}\sharp$, $\text{C}\sharp$.
- Staff 6: $\text{C}\sharp$, $\text{D}\sharp$, E , F , G , A , B (double bar), C .
- Staff 7: C , D , E , F , G , A , $\text{B}\flat$, $\text{C}\flat$ (double bar).
- Staff 8: $\text{C}\flat$, $\text{D}\flat$, $\text{E}\flat$, $\text{F}\flat$, G , A , B , C .



To Ric

Much
Spiritual
Love

Sam & Goody

PART 2

EMBOUCHURE FLEXIBILITY

The French word embouchure is defined by Collins Encyclopedia of Music as: "The correct shaping of the lips necessary to produce accurate intonation and good tone. It is acquired only by persistent practice."

This section is designed to help the player achieve this goal by stretching the lip and facial muscles gradually, much in the same way an athlete stretches his arm, leg, and hip muscles before a game, allowing these to gain both the flexibility and firmness necessary to achieving this goal.

CHROMATIC INTERVALLIC EXERCISE

The player should try to maintain the dynamic and intonation of the F#3 throughout the exercise.



DESCENDING CHROMATICS AND OCTAVES

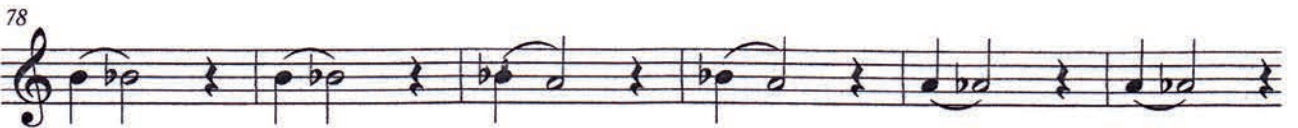
Ric Stokes

Slowly ♩ = 40

Alto Sax.

The musical score is written for Alto Saxophone in 4/4 time. It consists of seven staves of music, each starting with a measure number (6, 12, 18, 24, 30, 36, 42). The key signature is one sharp (F#). The piece is marked 'Slowly' with a tempo of ♩ = 40. The music features descending chromatic lines and octave patterns. The first staff (measures 1-5) shows a descending chromatic line starting on G4. The second staff (measures 6-11) continues this pattern, moving down to E3. The third staff (measures 12-17) continues the chromatic descent to C2. The fourth staff (measures 18-23) shows the chromatic line moving up to G3. The fifth staff (measures 24-29) continues the ascent to E4. The sixth staff (measures 30-35) shows the chromatic line moving up to G4. The seventh staff (measures 36-41) continues the ascent to E5. The final staff (measures 42-47) shows the chromatic line moving up to G5. The piece ends with a final measure on G5.

DESCENDING CHROMATICS AND OCTAVES

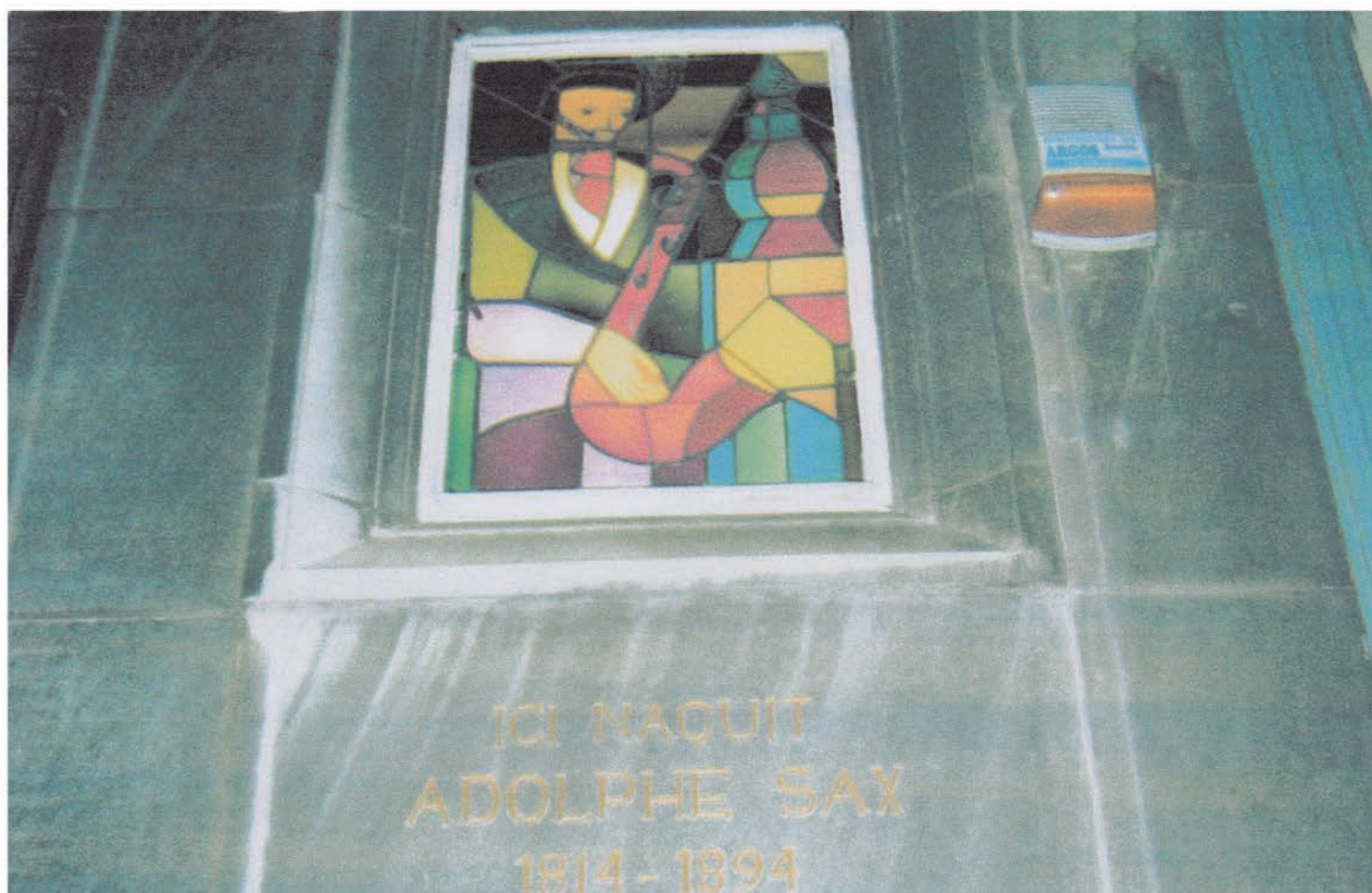


ASCENDING AND DESCENDING CHROMATICS

Ric Stokes

Alto Sax. $\text{♩} = 50$

The musical score is written for Alto Saxophone in 4/4 time with a tempo of quarter note = 50. It consists of three staves of music. The first staff shows an ascending chromatic scale from B-flat to B natural. The second staff shows a descending chromatic scale from B natural to B-flat. The third staff shows an ascending chromatic scale from B-flat to B natural. The notes are marked with slurs and accidentals to indicate the chromatic movement.



CHROMATIC MAJOR 7th CHORDS

Ric Stokes

$\text{♩} = 40$

Alto Sax.

5

9

13

17

21

25

28

PERFECT FIFTH SEQUENCE

Ross Barrett

♩ = 40

Alto Sax.

4

7

11

14

18

21

24

2

PERFECT FIFTH SEQUENCE

Musical notation for a perfect fifth sequence. The score is written on a single treble clef staff. It begins at measure 27, marked with a treble clef and a common time signature. The first measure contains a triplet of eighth notes: G4, A4, and B4. The second measure contains a triplet of eighth notes: C5, B4, and A4. The third measure contains a triplet of eighth notes: G4, F4, and E4. The fourth measure contains a triplet of eighth notes: D4, C4, and B3. The fifth measure contains a triplet of eighth notes: A3, G3, and F3. The sixth measure contains a triplet of eighth notes: E3, D3, and C3. The seventh measure contains a triplet of eighth notes: B2, A2, and G2. The eighth measure contains a triplet of eighth notes: F2, E2, and D2. The sequence is repeated in the second system, starting with a sharp sign (F#2) in the first measure. The notation includes a slur over the first two measures of each system and a '3' below the notes to indicate a triplet. The piece ends with a double bar line.



PART 3

SCALE AND CHORD STUDIES

The practice of scales and chords should form a part of every players' daily routine.

In doing so, the player will build a firm technical foundation, enhance the training of the ear, improve one's reading skills, strengthen the harmonic concept, and construct a solid structure of musical skills needed in order to be able to play with an higher level of expression and self confidence. In addition, the player will realize an improvement in articulation and intonation, as well as gaining insight into the mechanical workings of his instrument.

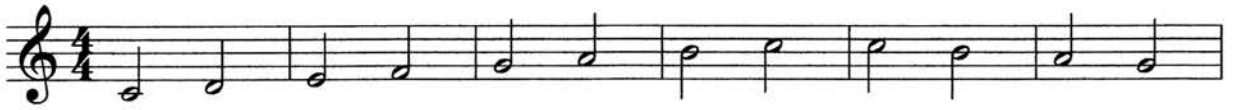


C MAJOR

Slowly ♩ = 40

Kurt Friedeman

Alto Sax.





G MAJOR

Slowly ♩ = 40

Kurt Friedeman

Alto Sax.

7

13

18

22

26

29

32



D MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax.

7

13

18

22

27

31

34



A MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax.

7

13

18

22

24

27

29

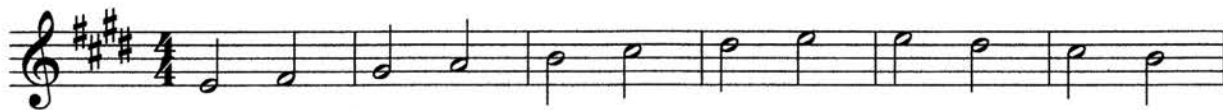


E MAJOR

Slowly ♩ = 40

Kurt Friedeman

Alto Sax.



36



38



40



42



The musical score consists of four staves of music in E major. The first staff (measures 36-41) features a melodic line with eighth-note patterns. The second staff (measures 38-39) continues this pattern. The third staff (measures 40-41) shows a similar melodic progression. The fourth staff (measures 42-47) features a more rhythmic, eighth-note pattern.



B MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax.

6

12

17

22

26

30

33

35

37

39

41

The image shows a musical score for a piece in B Major, spanning measures 35 to 41. The score is written on a single treble clef staff. The key signature consists of four sharps (F#, C#, G#, D#). The time signature is not explicitly shown but appears to be 3/4 based on the note values. The melody begins at measure 35 with a series of eighth notes, moving from B4 to D5. The piece concludes at measure 41 with a final B4 note and a fermata.



F# MAJOR

Slowly ♩ = 40

Kurt Feiedemann

Alto Sax.



C# MAJOR

Slowly ♩ = 40

Kurt Friedeman

Alto Sax.

6

12

17

22

26

30

32



Ab MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax.

7

13

19

23

27

31

34

Eb MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax. 

7 

13 

18 

23 

27 

30 

33 

Bb MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax.





F MAJOR

Slowly ♩ = 40

Kurt Friedemann

Alto Sax.

7

13

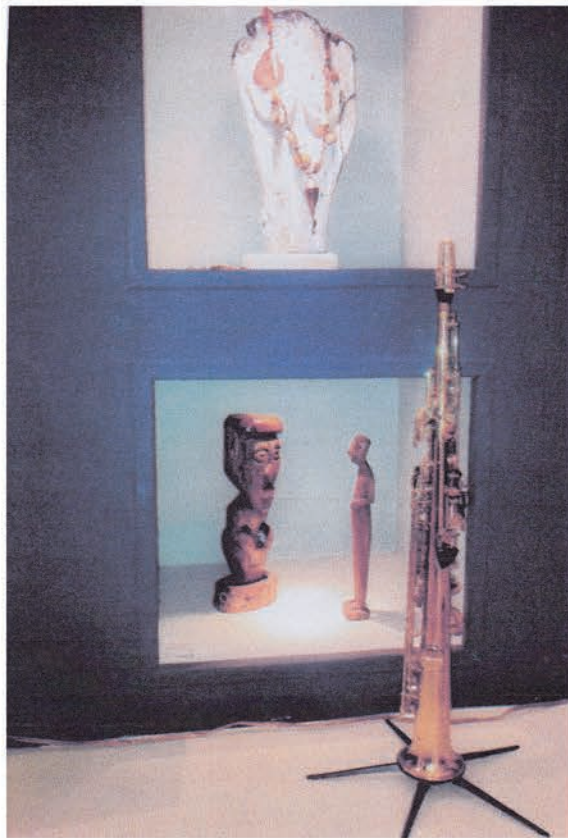
19

23

28

32

35



MAJOR AND MINOR SCALES

Slowly ♩ = 40

H.KLOSE

Alto Sax.



33

37

41

45

49

53

57

61



MAJOR 7THS ARPEGGIOS

Ric Stokes

Slowly $\text{♩} = 40$

Alto Sax.

4

8

12

16

20

24

MINOR 7THS ARPEGGIOS

Ric Stokes

Alto Sax.

The musical score is written for Alto Saxophone in 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff changes the key signature to two flats (B-flat and E-flat). The third staff changes the key signature to one flat (B-flat). The fourth staff changes the key signature to two flats (B-flat and E-flat). The fifth staff changes the key signature to one flat (B-flat). The sixth staff changes the key signature to two flats (B-flat and E-flat). The seventh staff changes the key signature to one flat (B-flat) and ends with a double bar line. The music is composed of eighth and sixteenth notes, with many triplets indicated by a '3' above the notes.

DOMINANT 7THS ARPEGGIOS

Ric Stokes

Slowly ♩ = 40

Alto Sax.

4

8

12

16

20

24

Suggested warming-up routines

Here are three sample routines incorporating the basic techniques the player needs to cover in order to achieve a satisfactory warming-up session.

The player is encouraged to design his or her own routines, adjusted to their daily schedules. Consistency in exercising is the goal one should strive for.

A. Sample routine 1

1. Long Tones: Bb-F#3
2. Chromatic Intervallic Exercise
3. Major Scale Study (Friedemann)

B. Sample routine 2

1. Expanding intervals and octaves
2. Perfect Fifth Sequence
3. Major and Minor Scales (Klose)

C. Sample routine 3

1. Long Tones (Perfect 5ths)
2. Chromatic Major 7ths Chords
3. Major, Minor and Dominant 7ths Chords



Richard A. Stokes was born in Harlem, New York city, NY, and has been living in Zutphen, The Netherlands since 1972. For more than 30 years he has been active as a performer and teacher of the saxophone and flute in Europe and Africa. He currently teaches privately and at the Muziek School Zwolle-Zuid in the Netherlands, and is still active as a guest soloist. For more information, please go to his website at www.ricstokes.com.

