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.

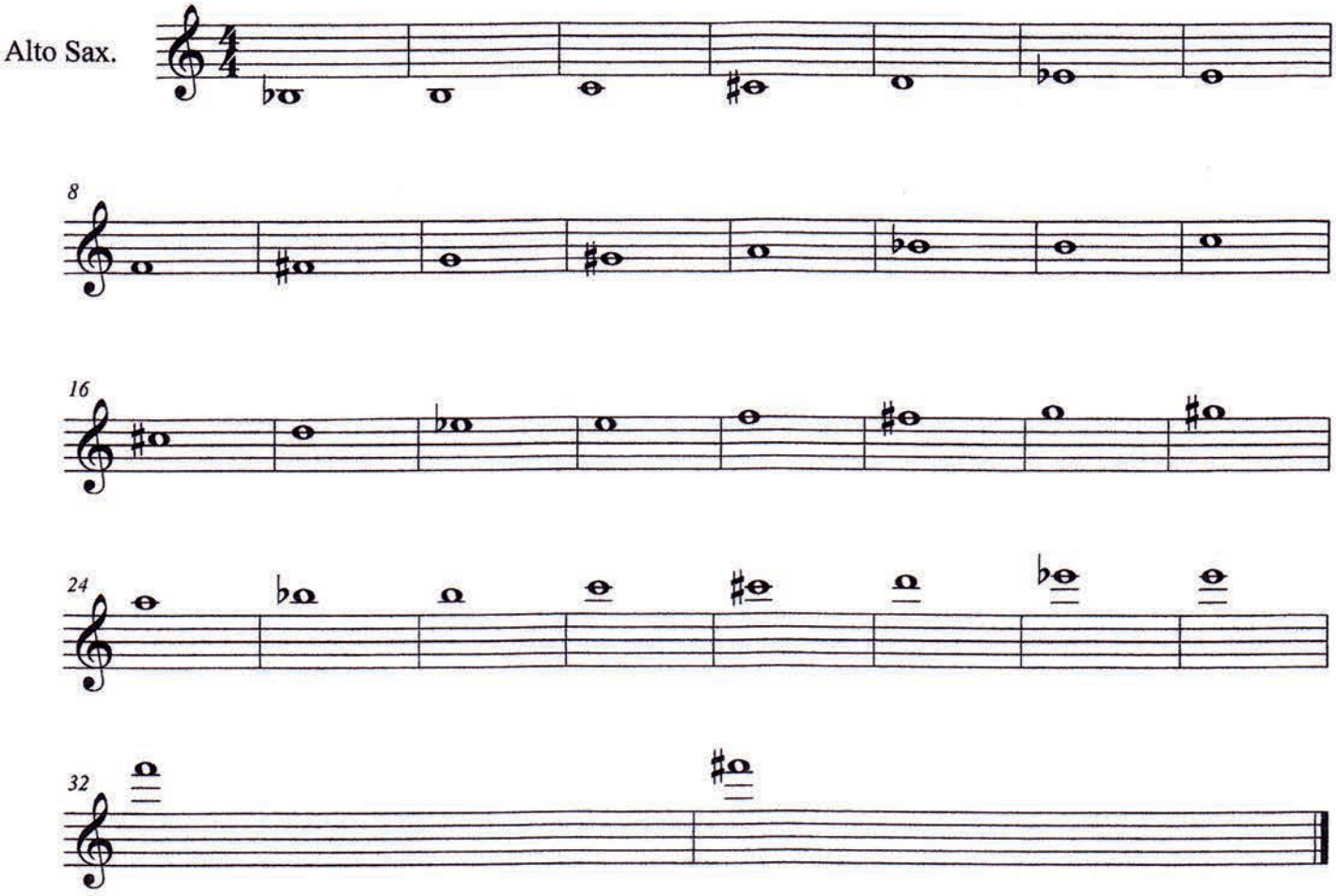
To insure maximum concentration, the player should split these exercises into short sections of 10 to 15 minutes at a time.

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

LONG TONES

Slowly 𝅝 = 40

Alto Sax.

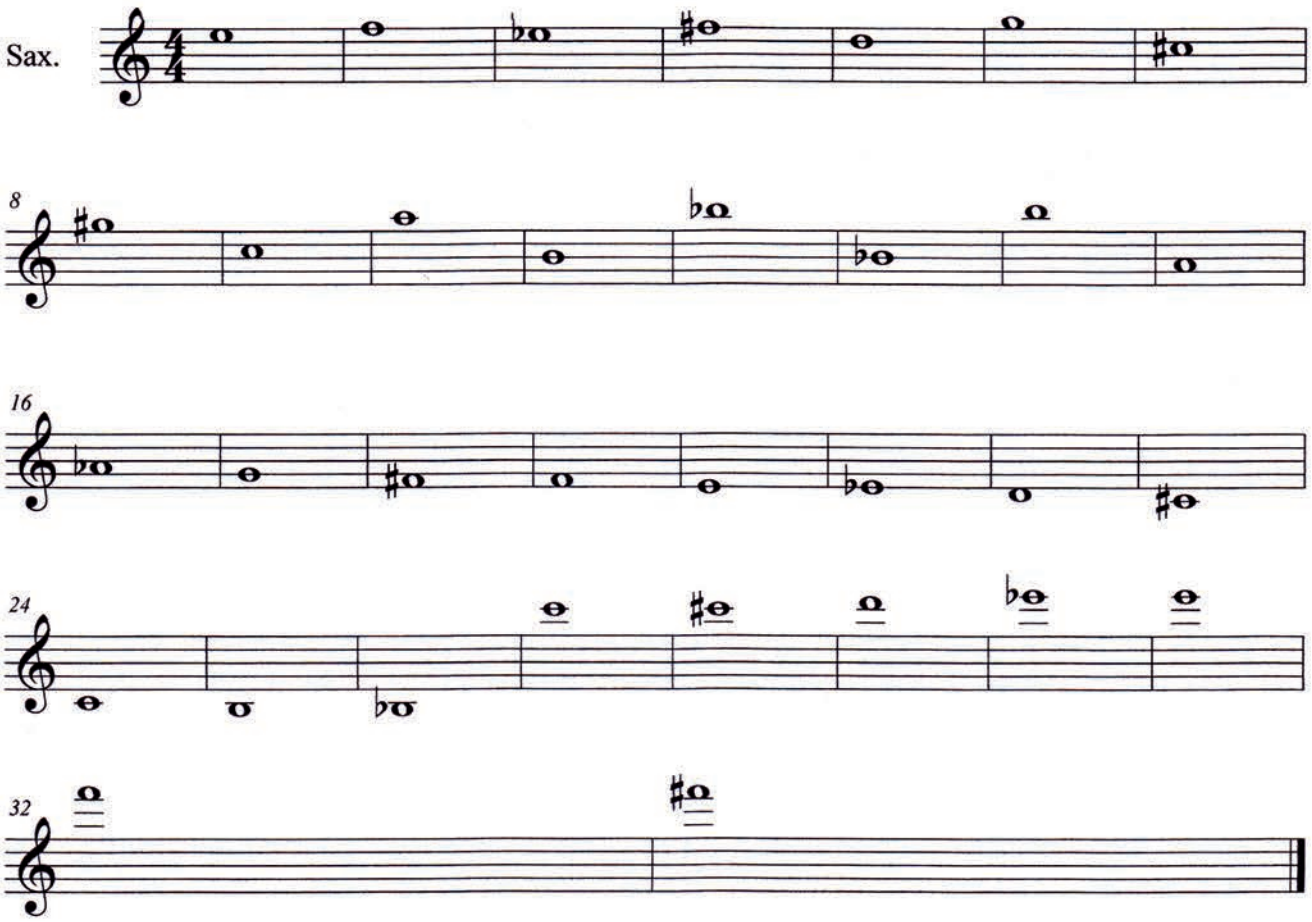


EXPANDING INTERVALS AND OCTAVES

Ric Stokes

Slowly 𝅝 = 40

Alto Sax.

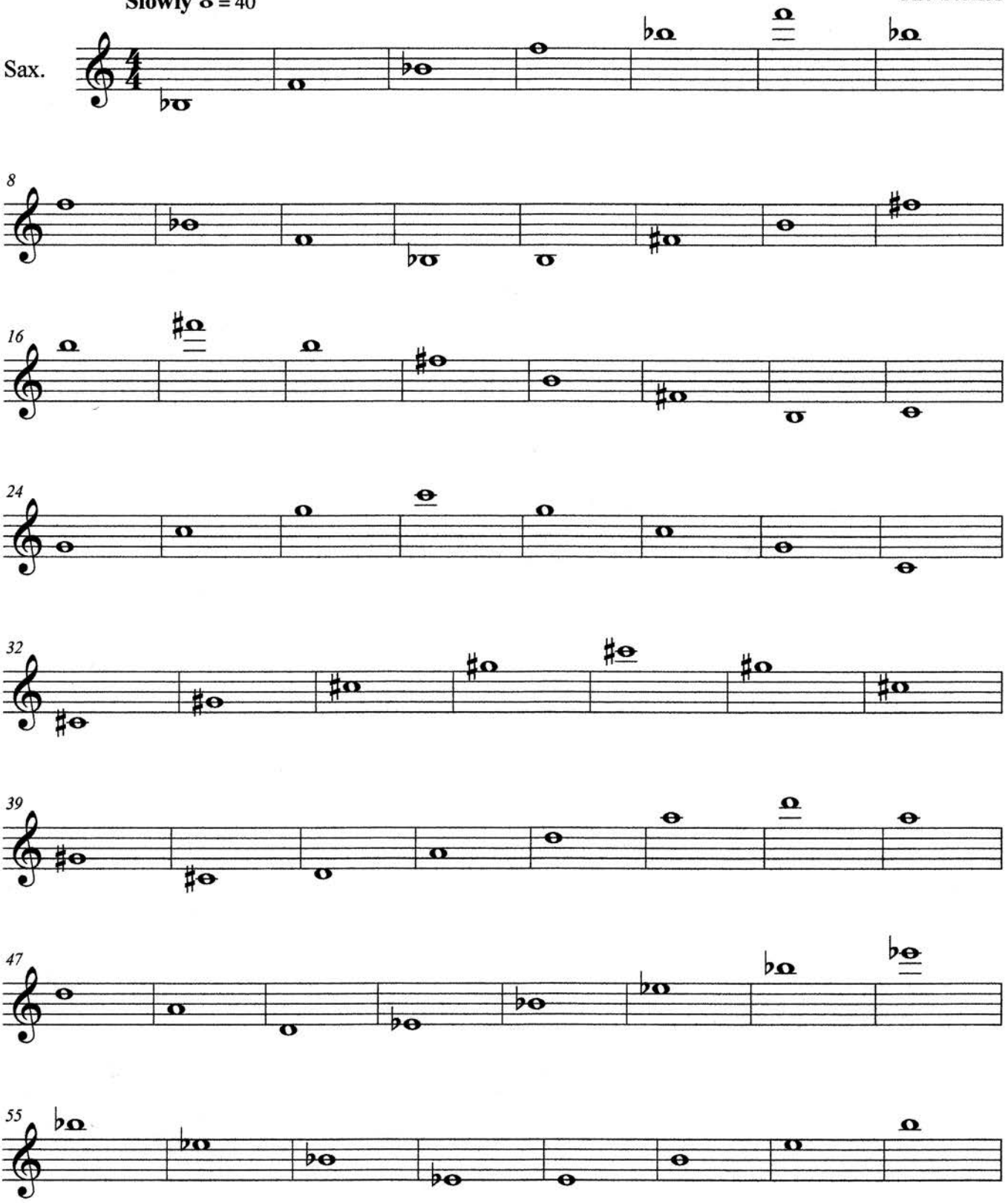


LONG TONES PERFECT FIFTHS

Ric Stokes

Slowly ♩ = 40

Alto Sax.



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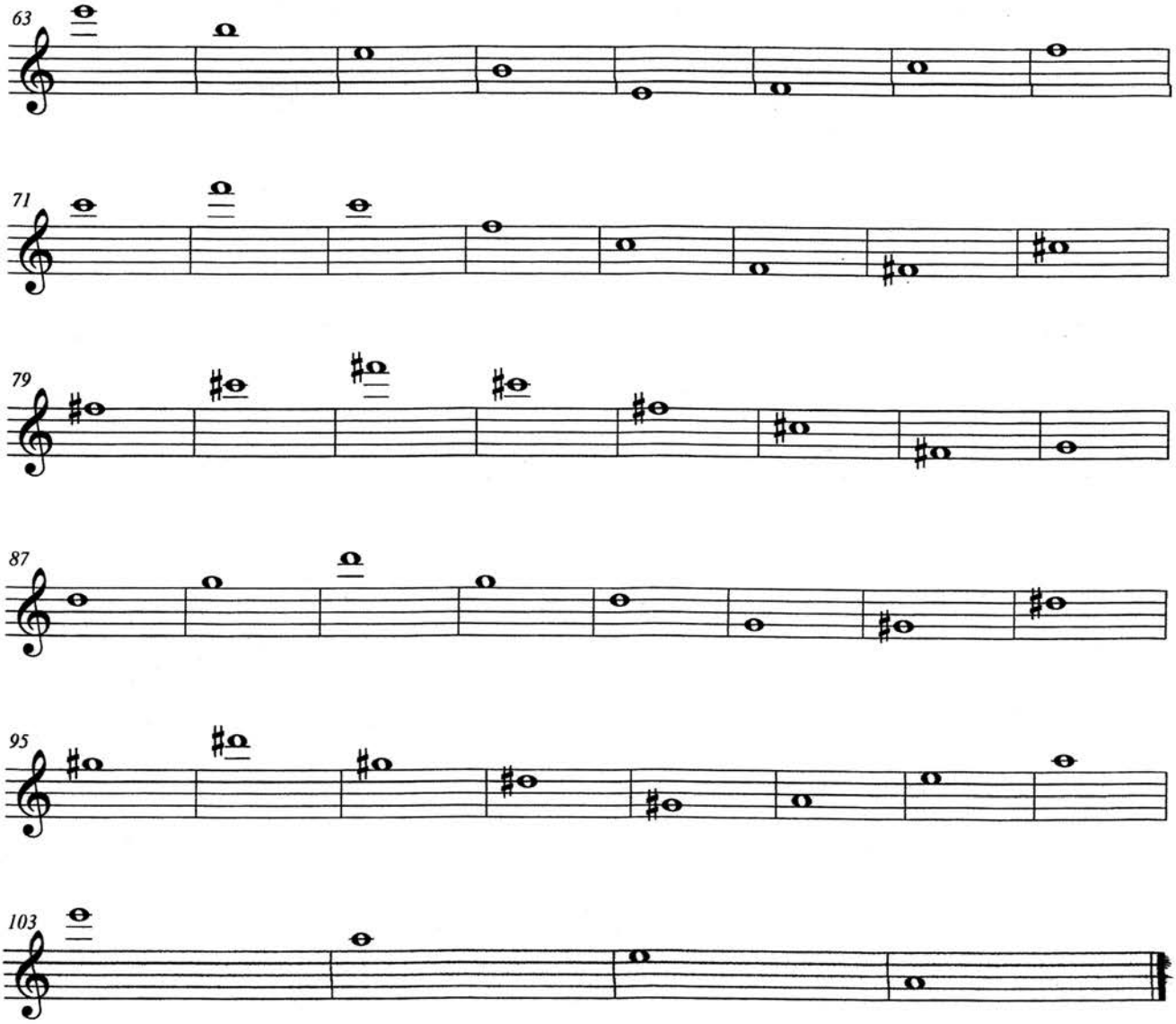
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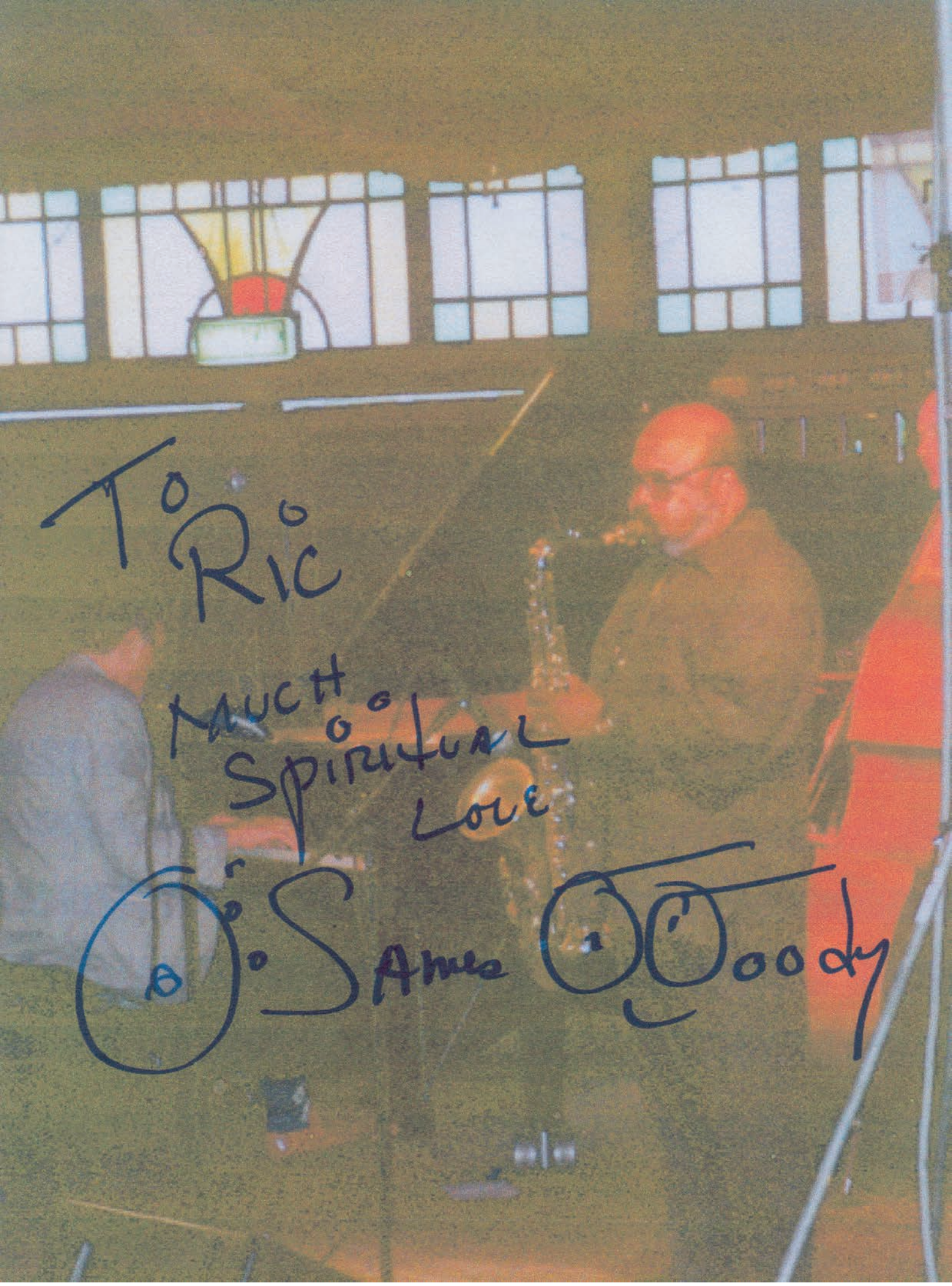

To Ric
Much Spiritual Love
James Moody

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.

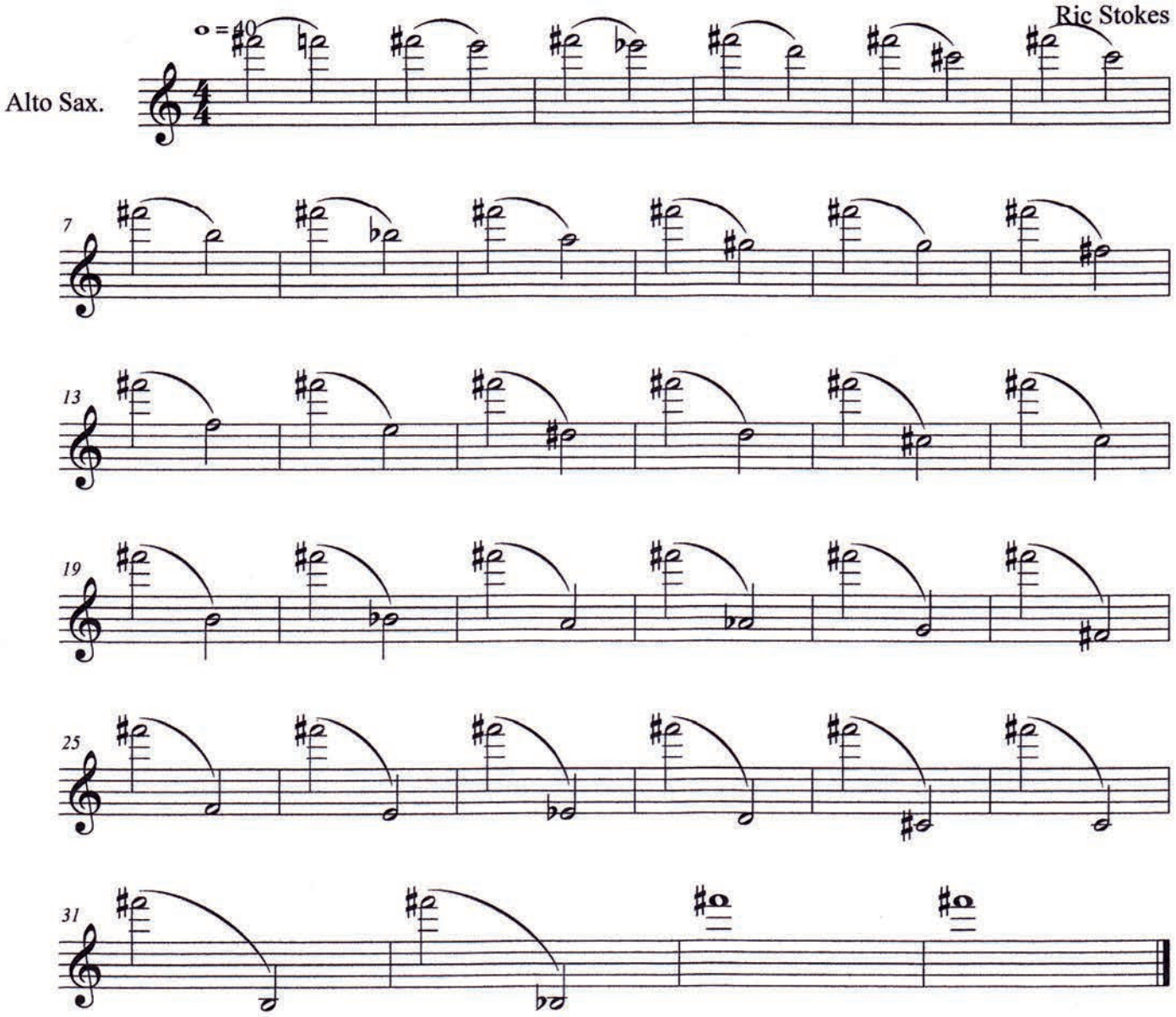
CHROMATIC INTERVALLIC EXERCISE

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

CHROMATIC INTERVALLIC EXERCISE.

Ric Stokes

Alto Sax.

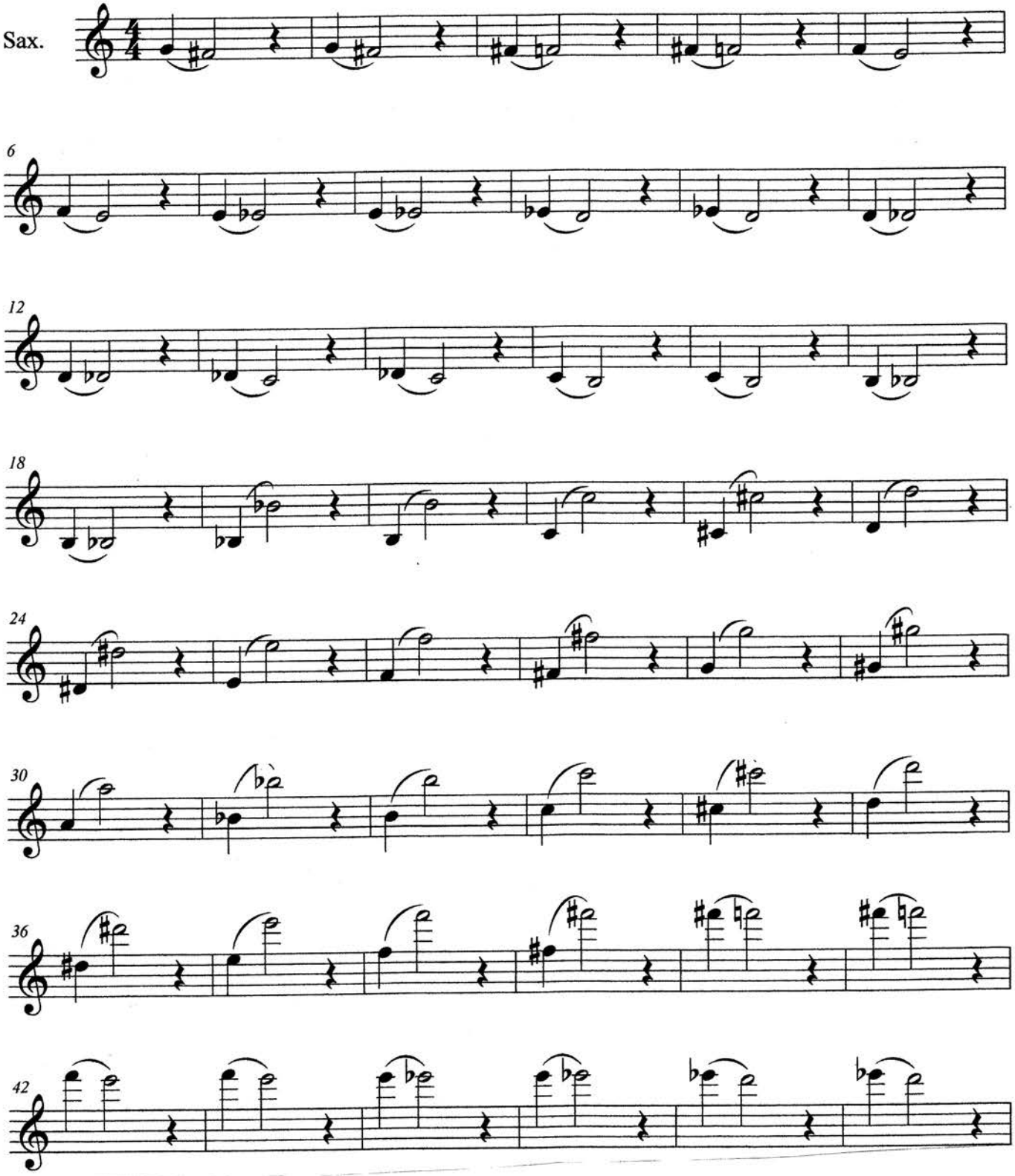


DESCENDING CHROMATICS AND OCTAVES

Ric Stokes

Slowly ♩ = 40

Alto Sax.



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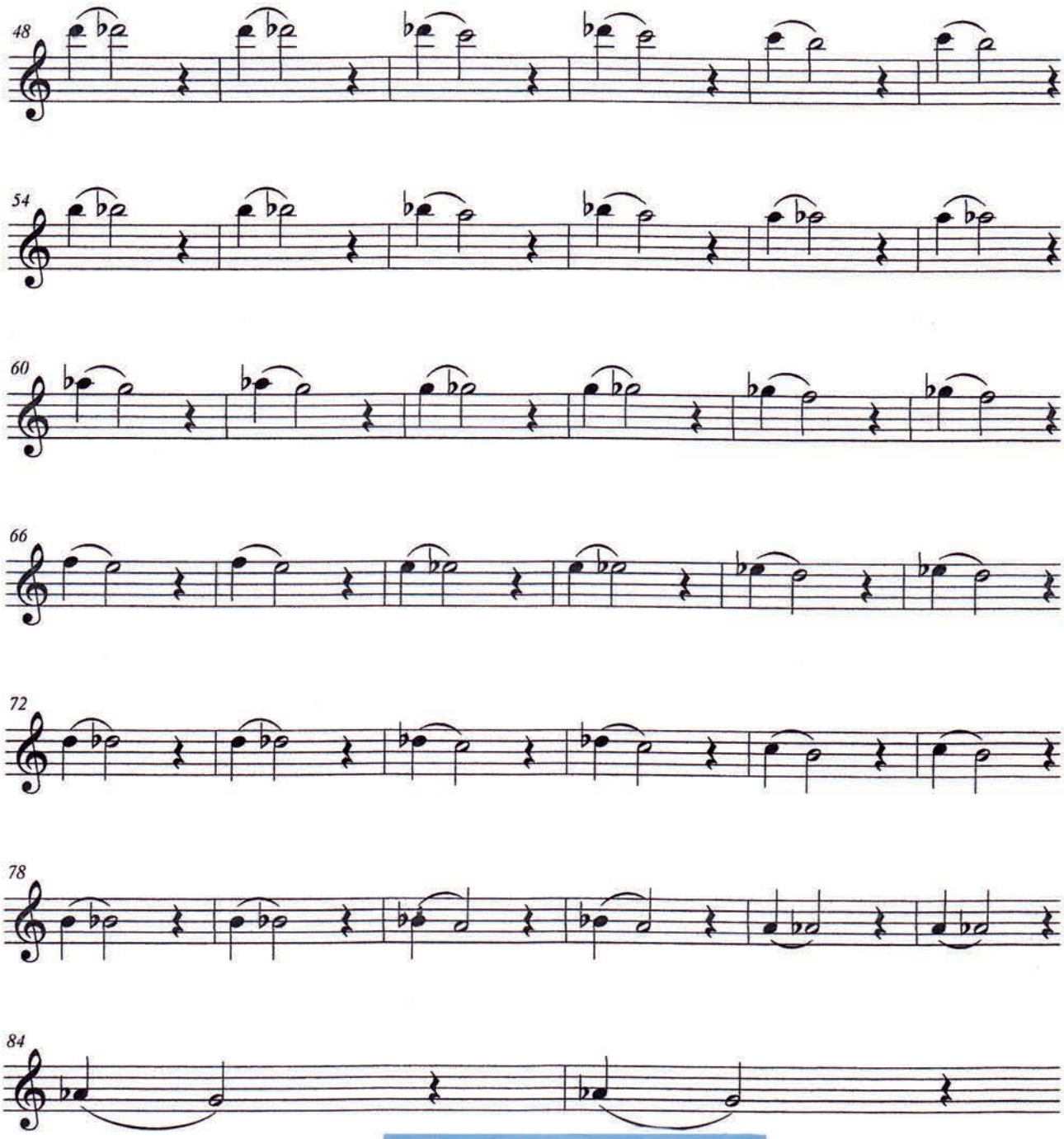

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ASCENDING AND DESCENDING CHROMATICS

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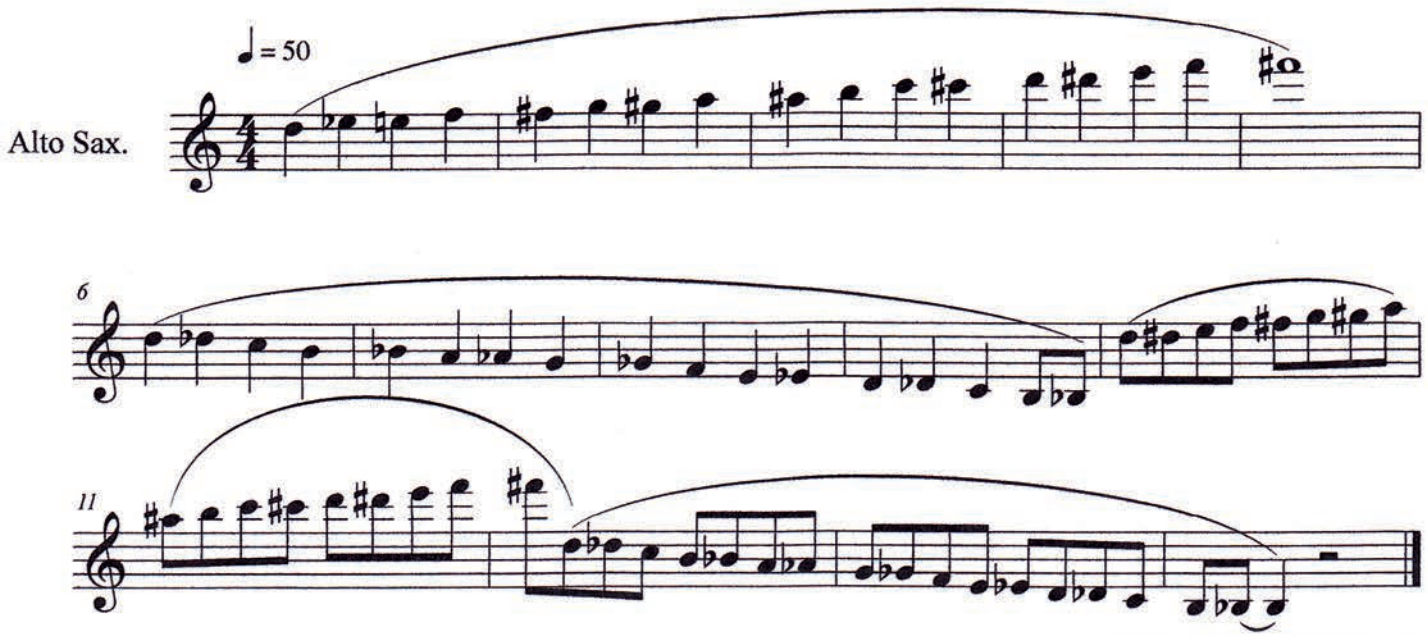

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CHROMATIC MAJOR 7th CHORDS

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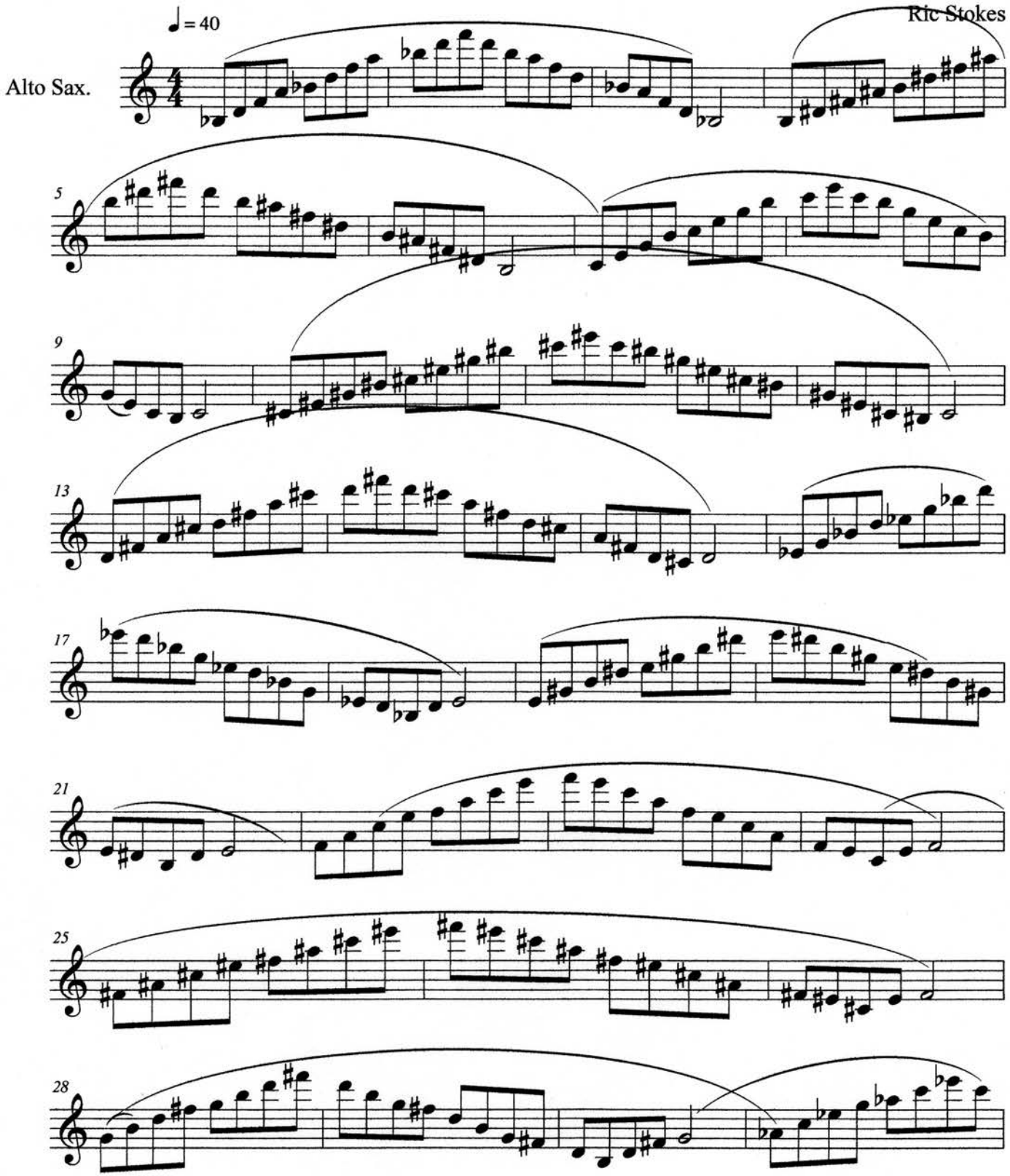

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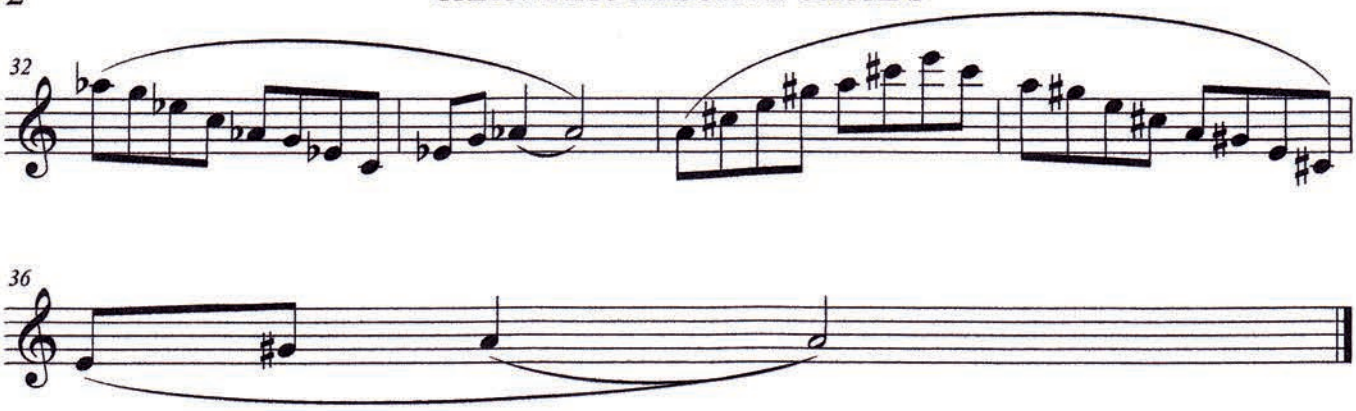
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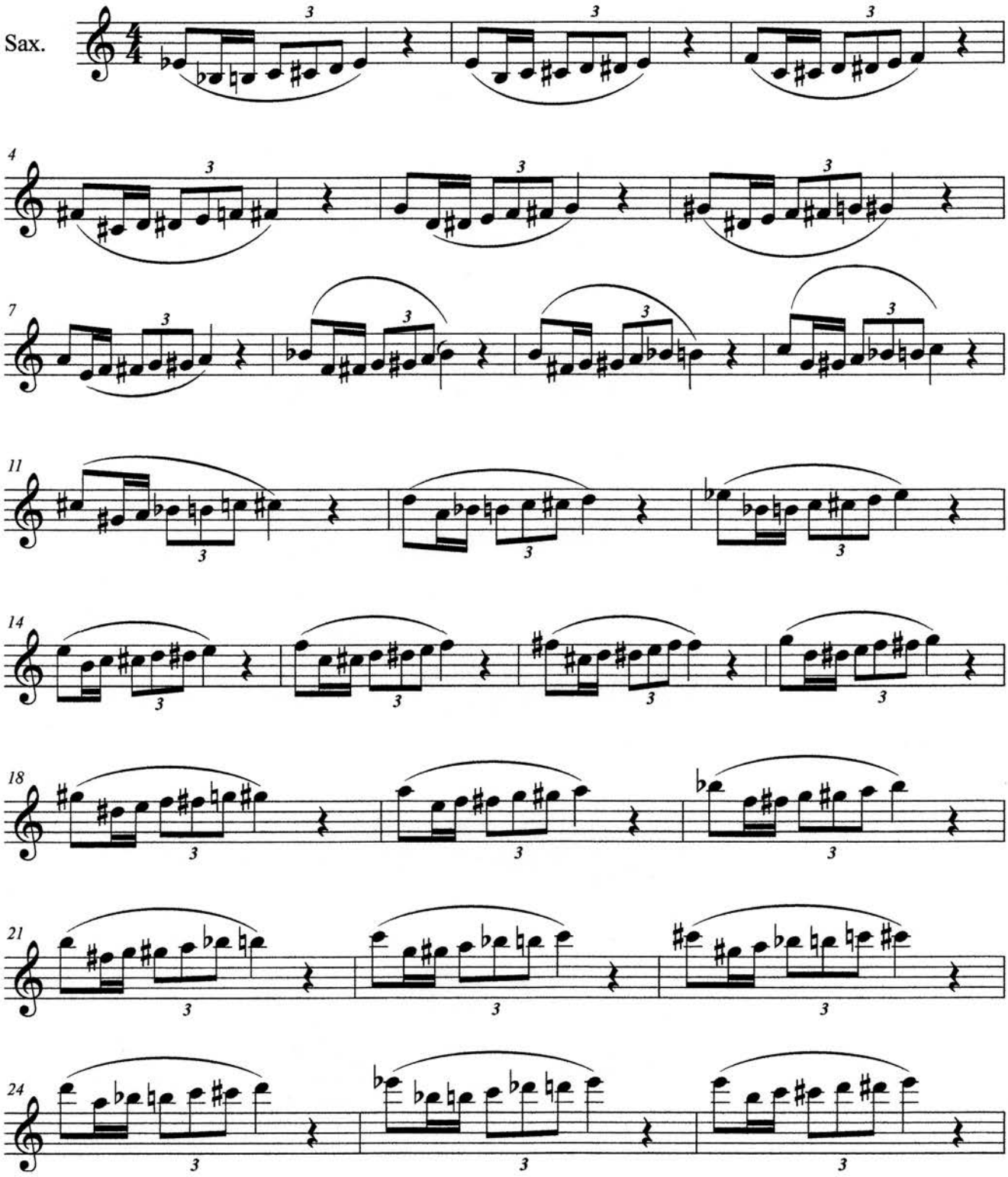
PERFECT FIFTH SEQUENCE

Ross Barrett

♩ = 40

Alto Sax.



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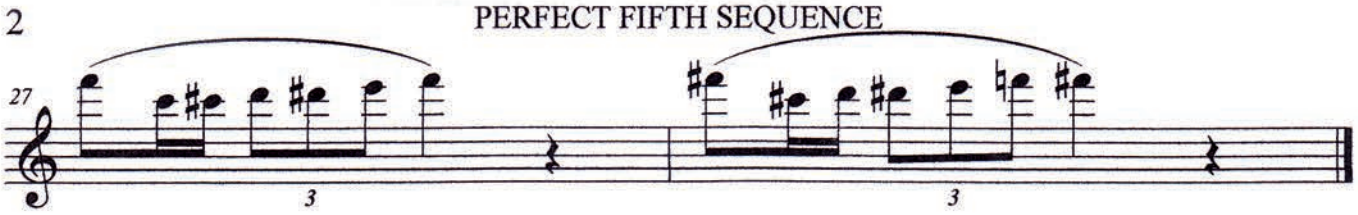
PERFECT FIFTH SEQUENCE



PART 3

SCALE AND CHORD STUDIES

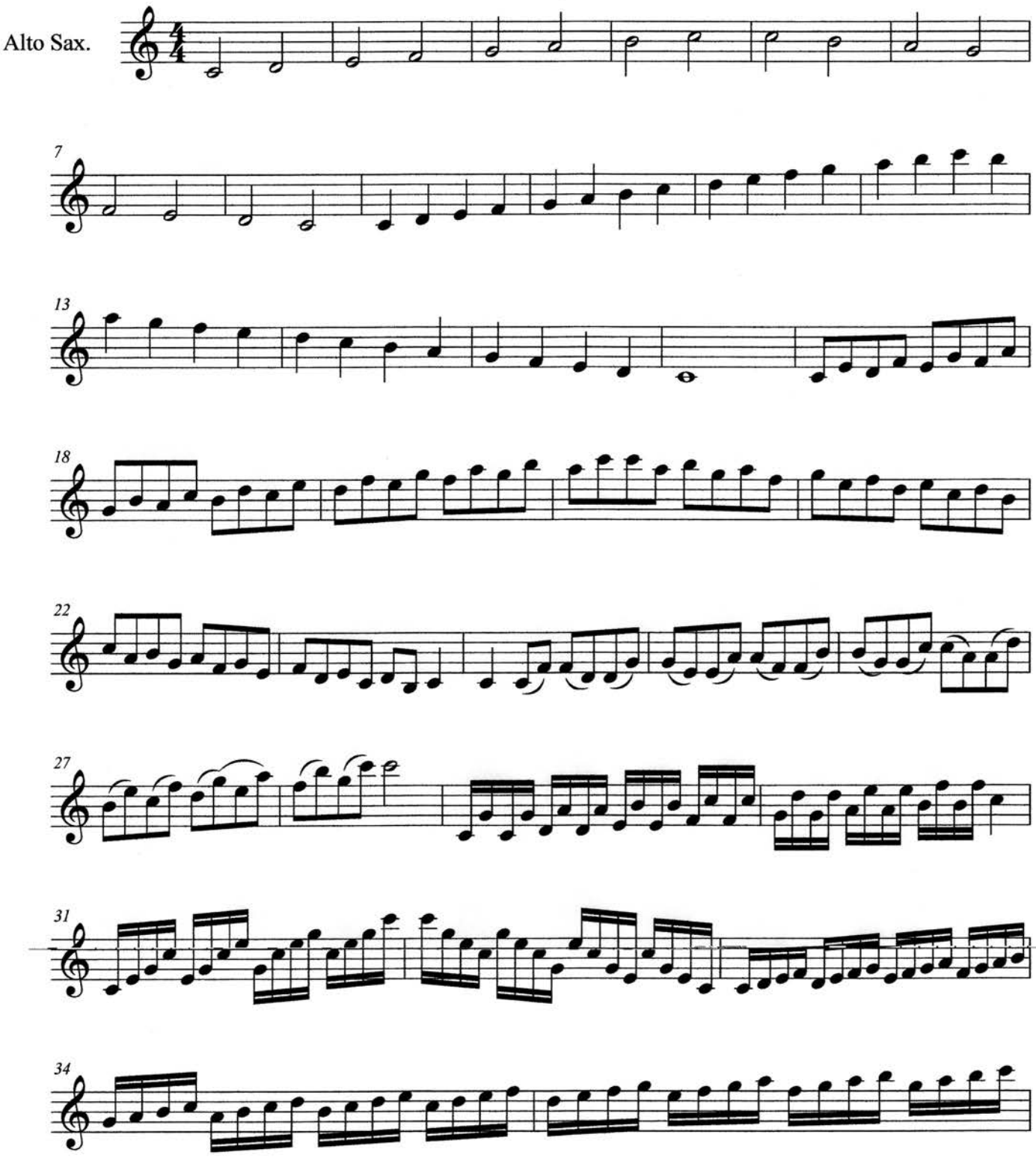
The practice of scales and chords should form a part of every players' daily routine.
In doing so, the player will build a firm technical foundation, enhance the training of the ear, improve one's reading skills, strengthen the harmonic concept, and construct a solid structure of musical skills needed 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

Kurt Friedeman

Slowly ♩ = 40

Alto Sax.



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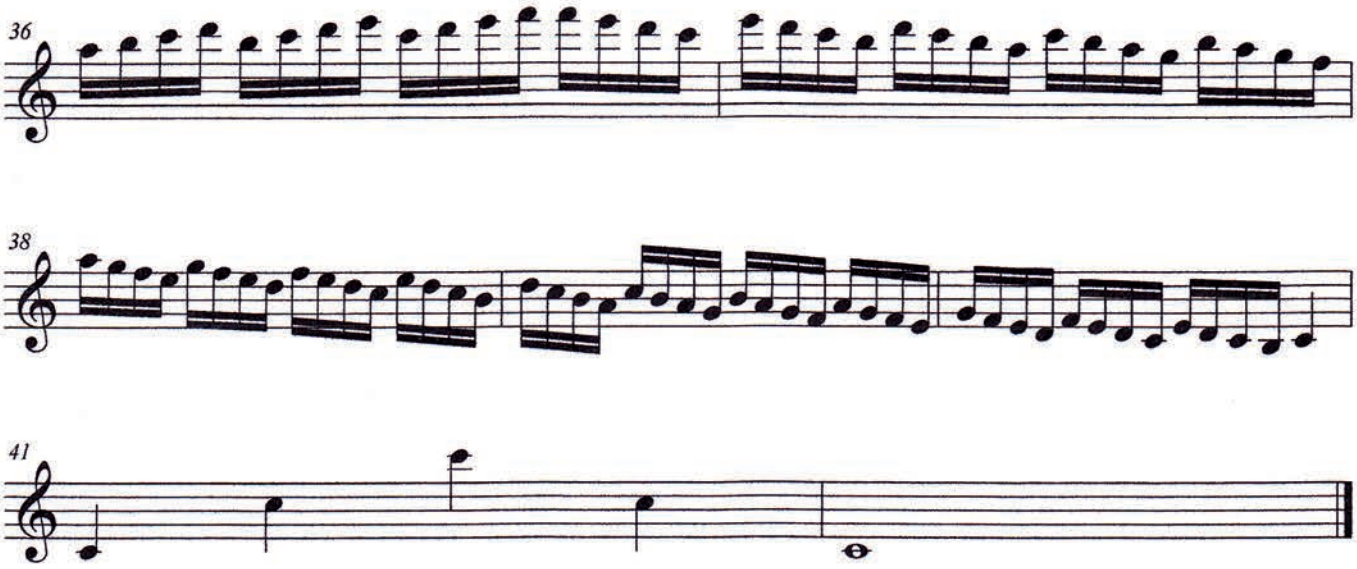
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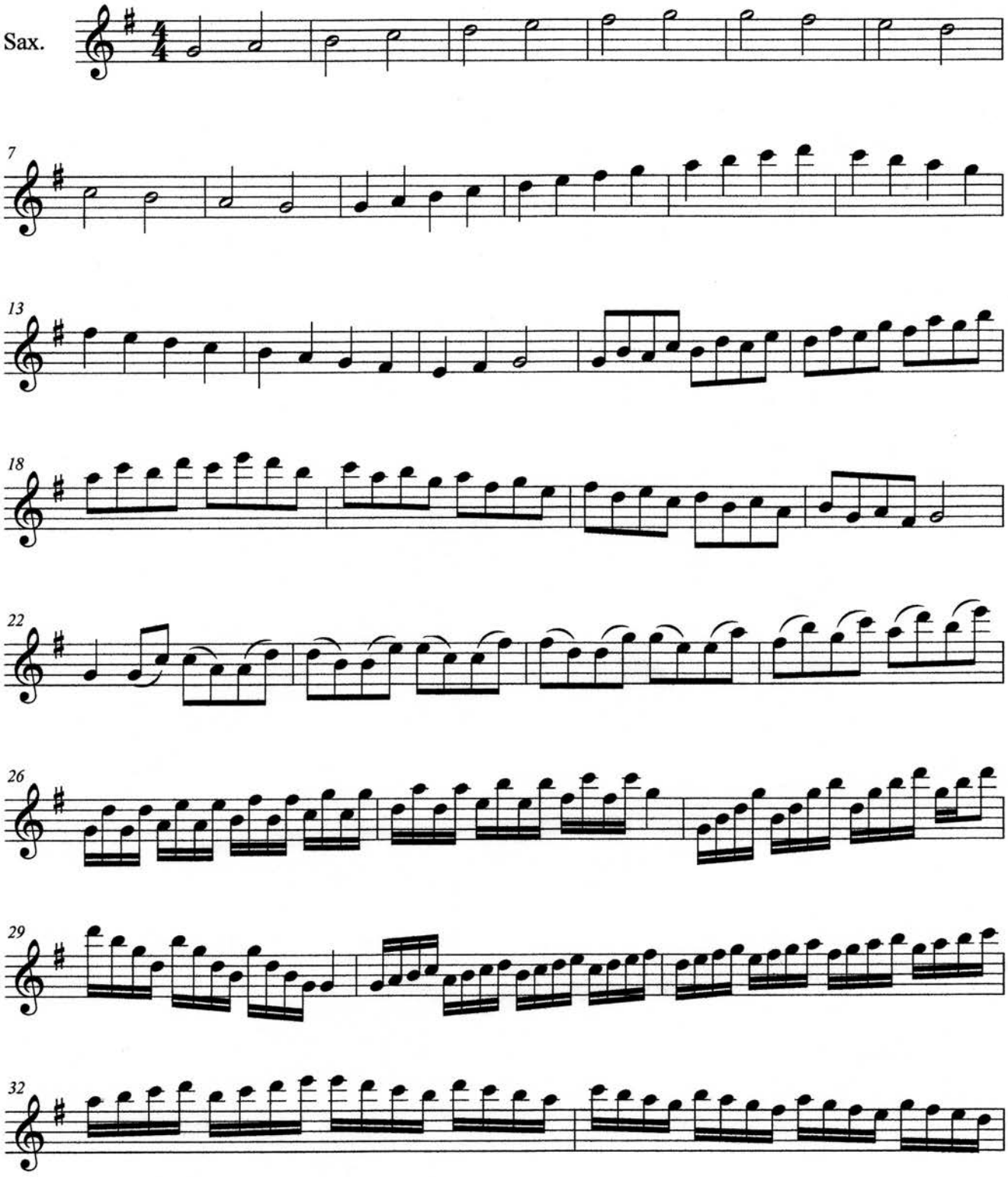
G MAJOR

Kurt Friedeman

Slowly ♩ = 40

Alto Sax.



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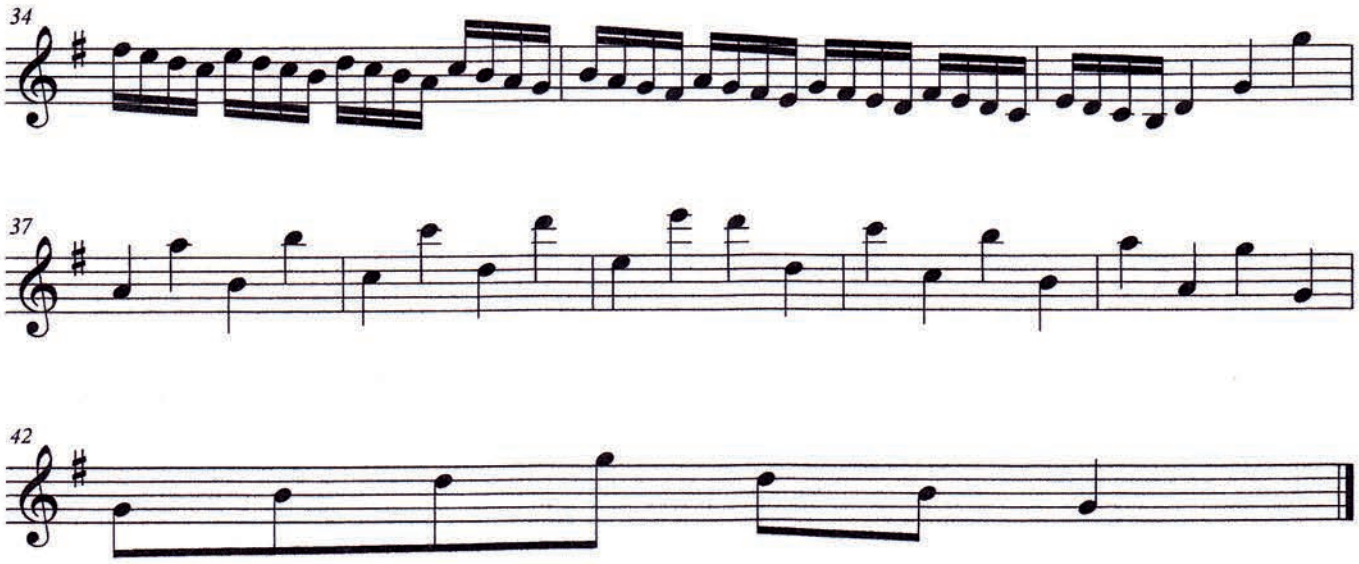
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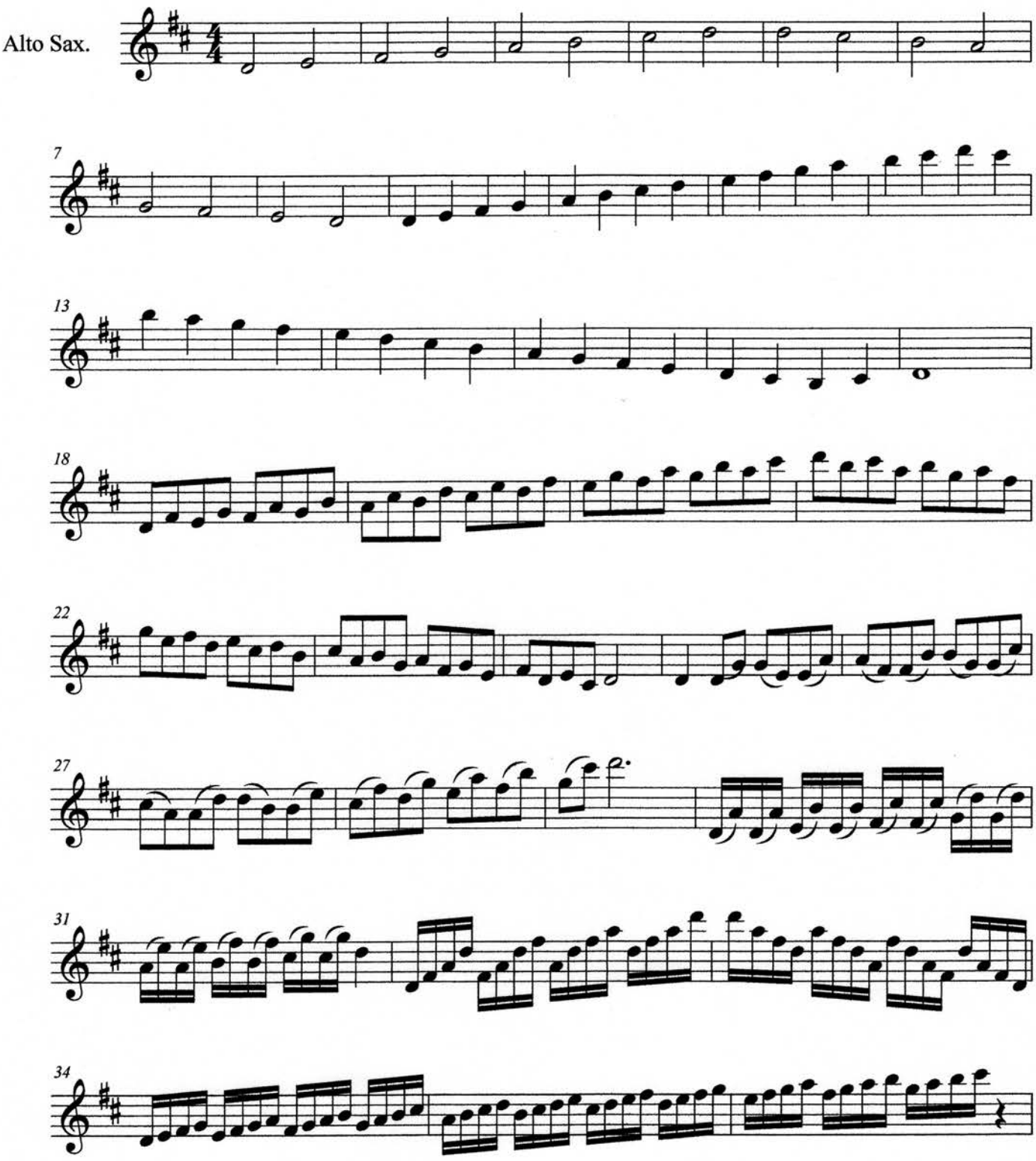
D MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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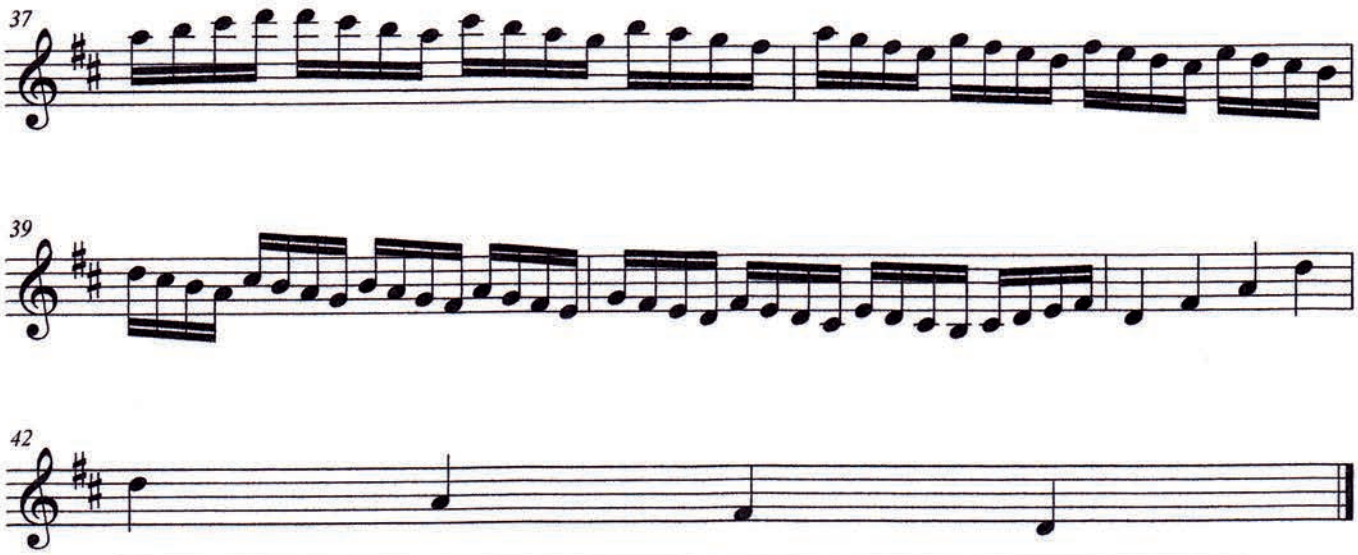
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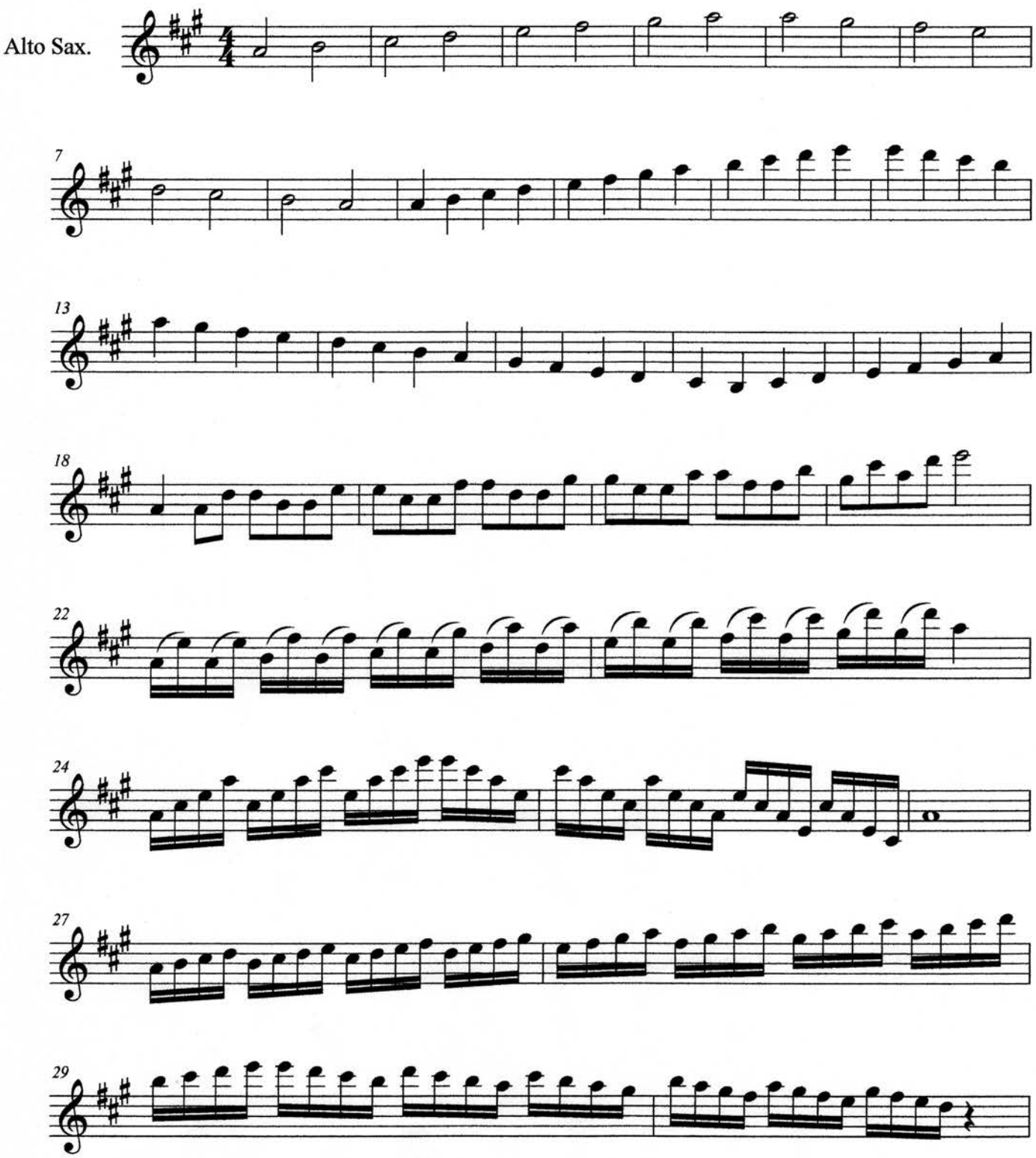
A MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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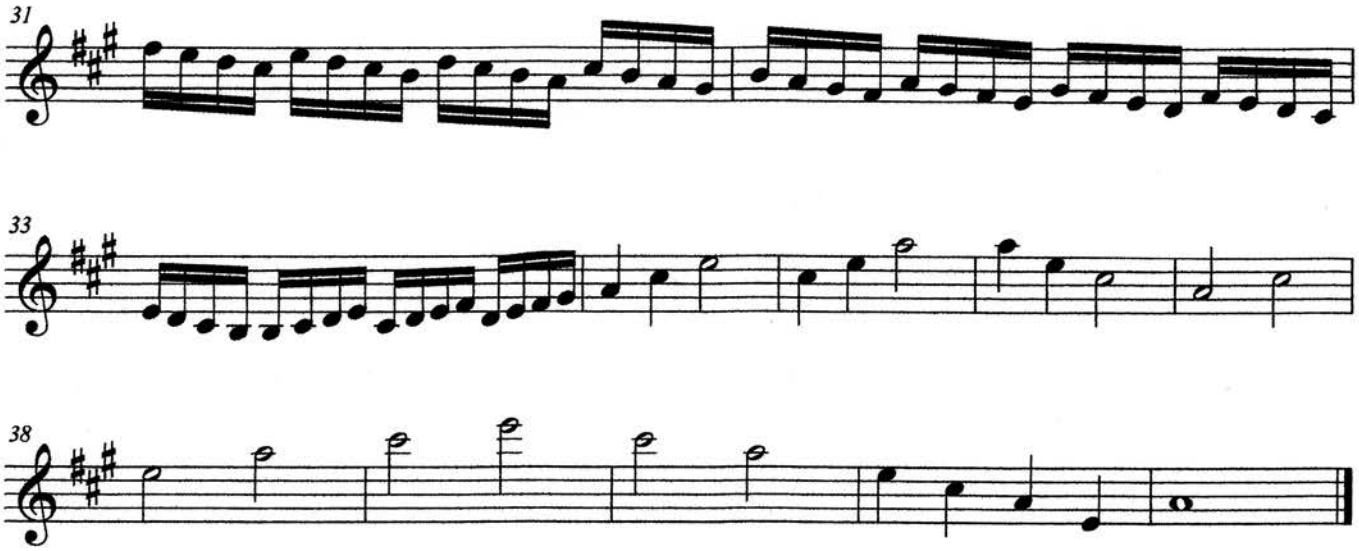
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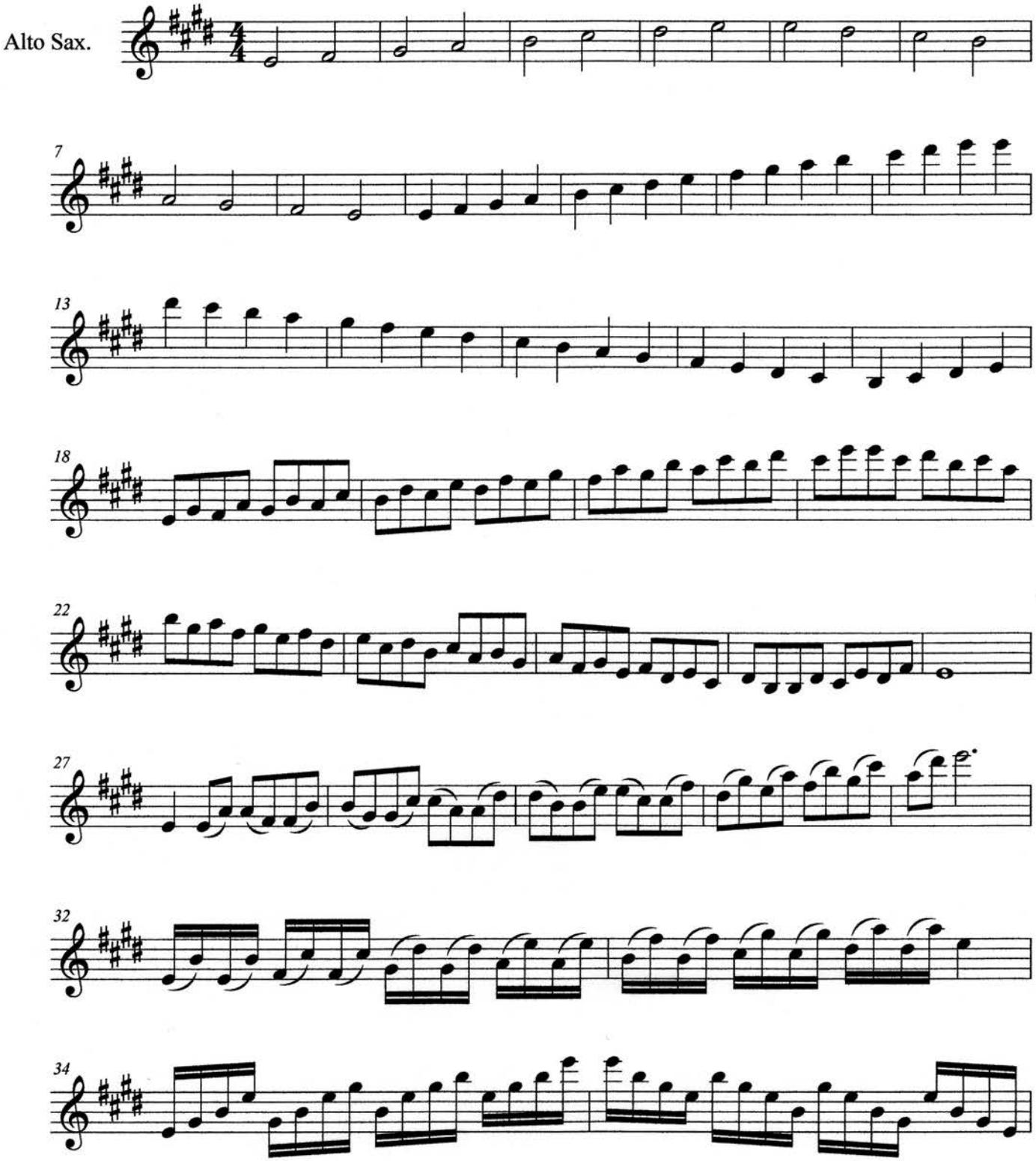
E MAJOR

Kurt Friedeman

Slowly ♩ = 40

Alto Sax.



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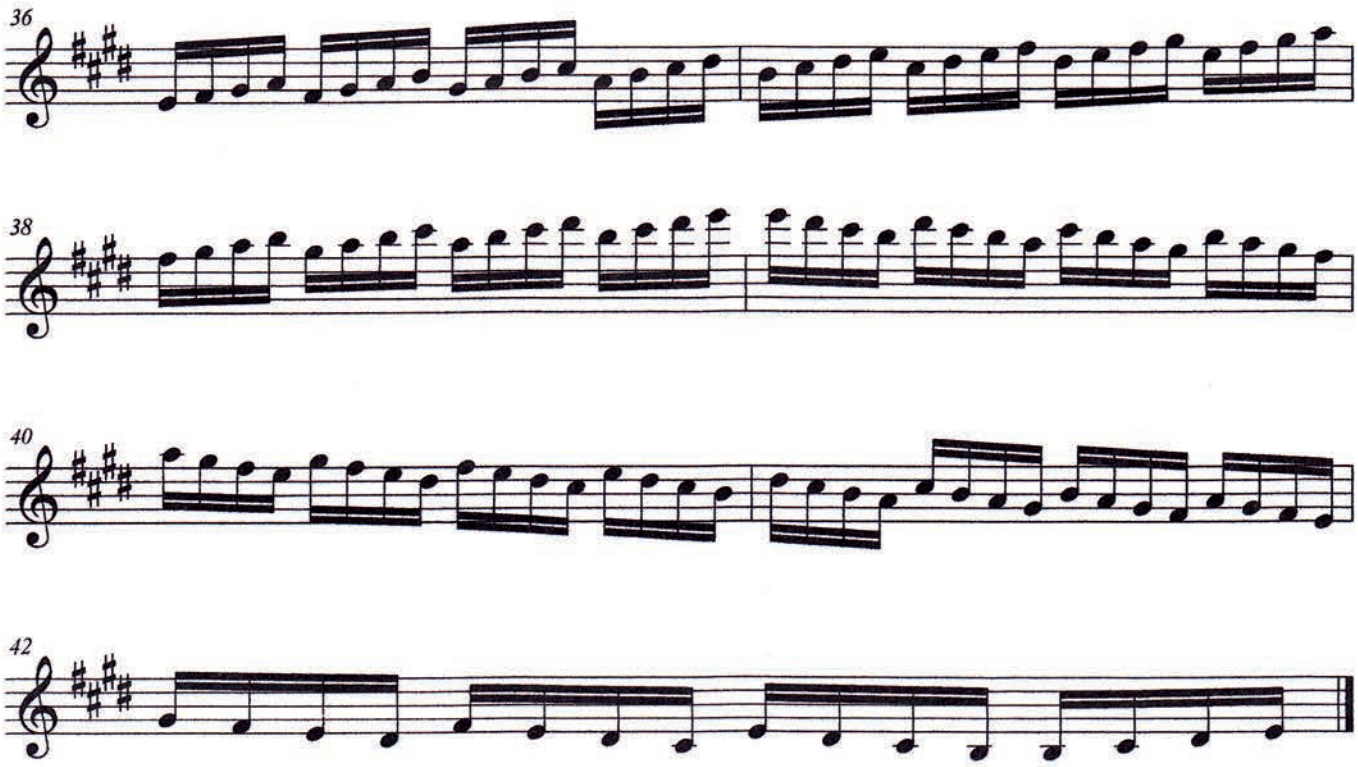
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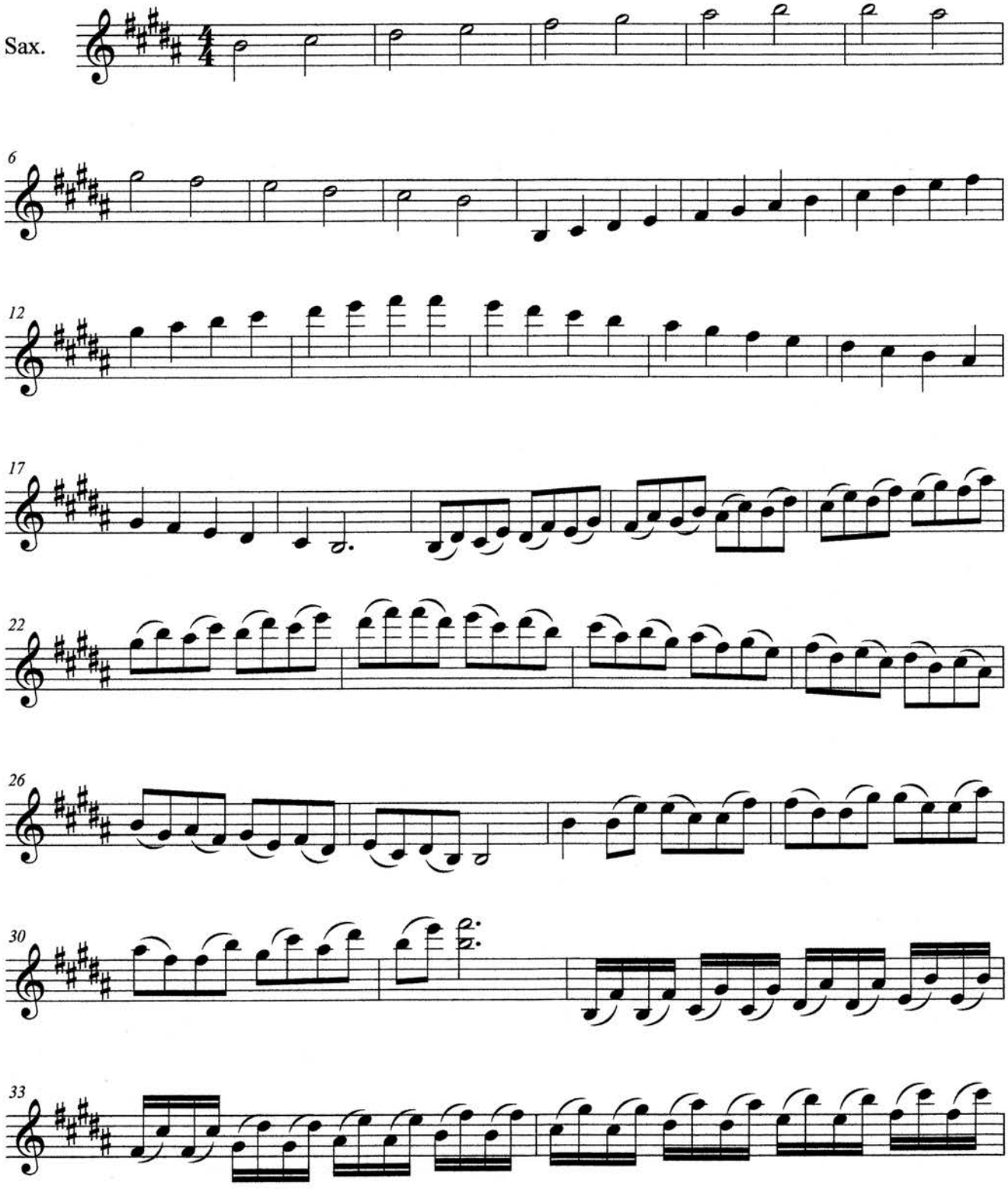
B MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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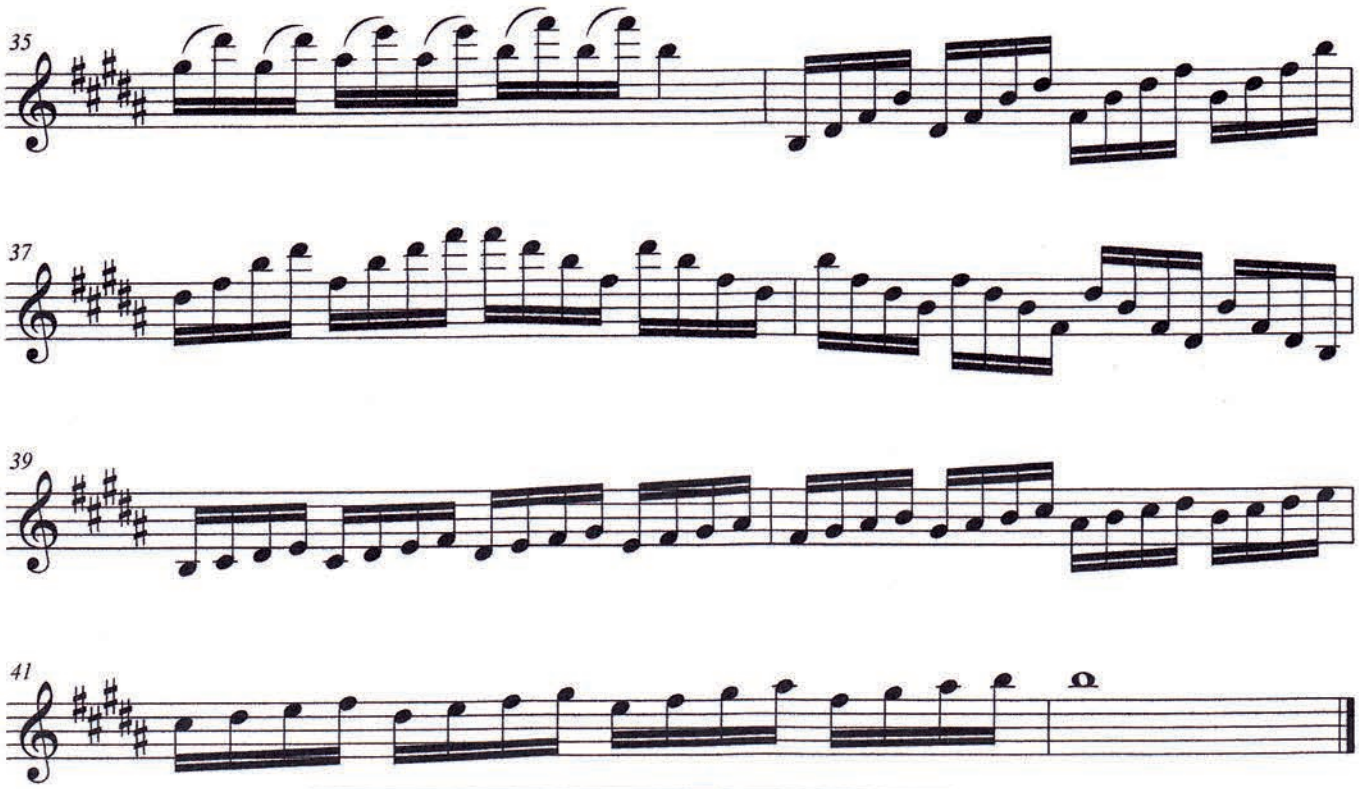
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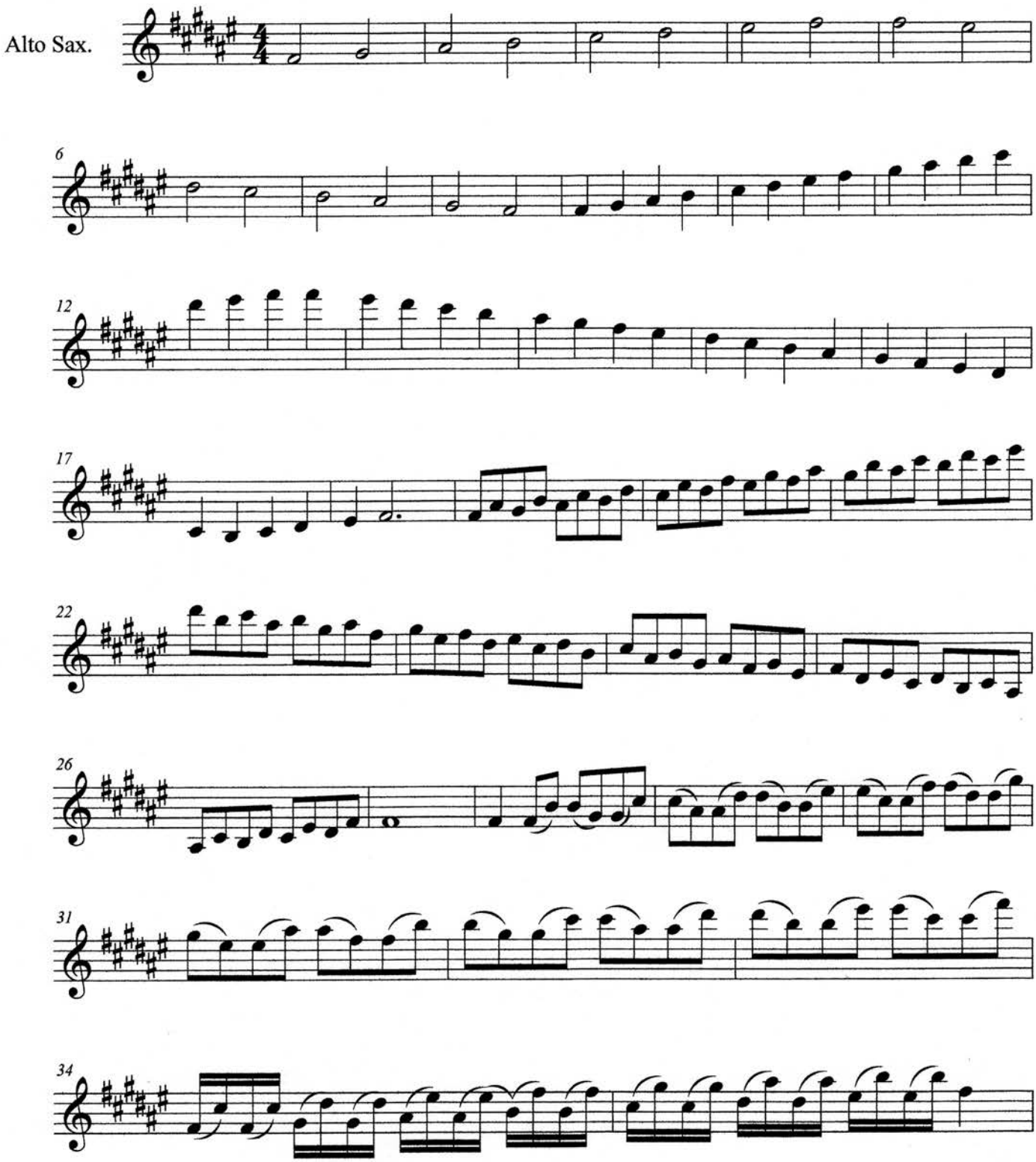
F# MAJOR

Kurt Feiedemann

Slowly ♩ = 40

Alto Sax.



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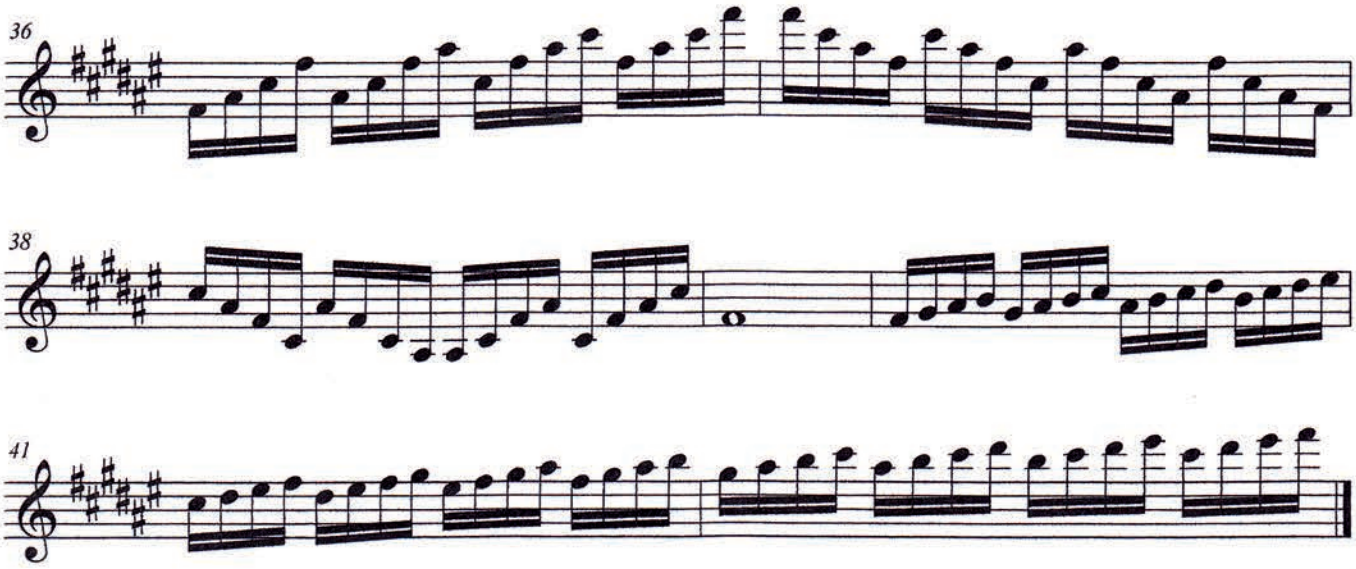
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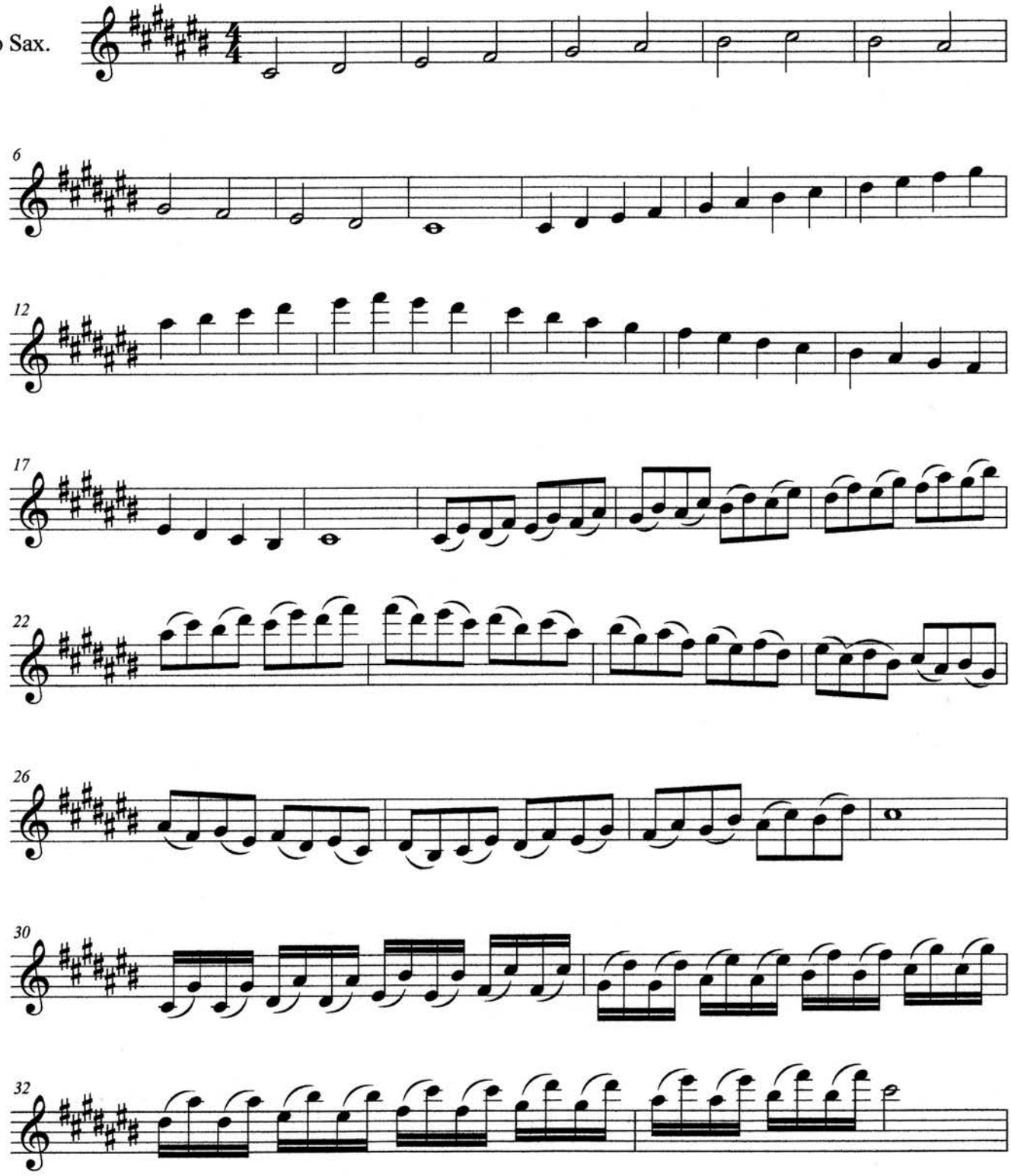
C# MAJOR

Kurt Friedeman

Slowly ♩ = 40

Alto Sax.



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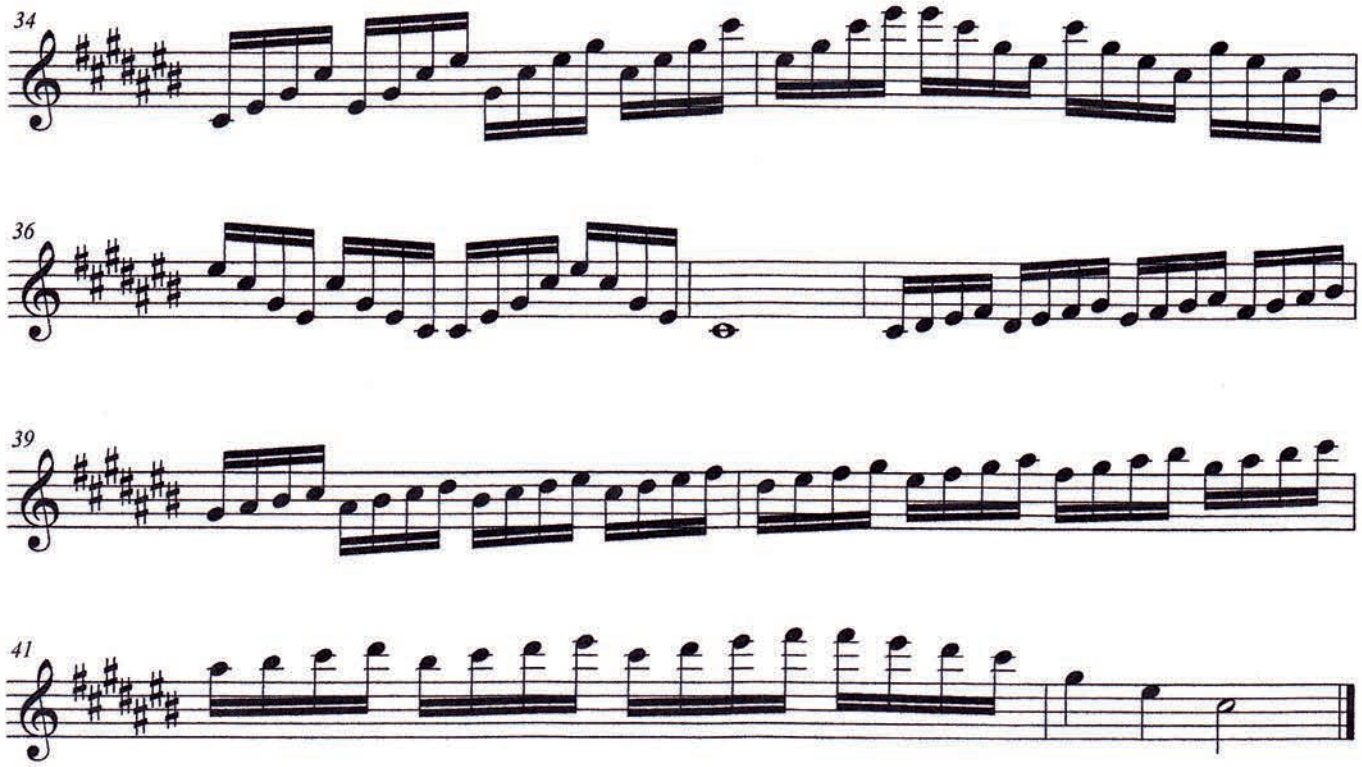
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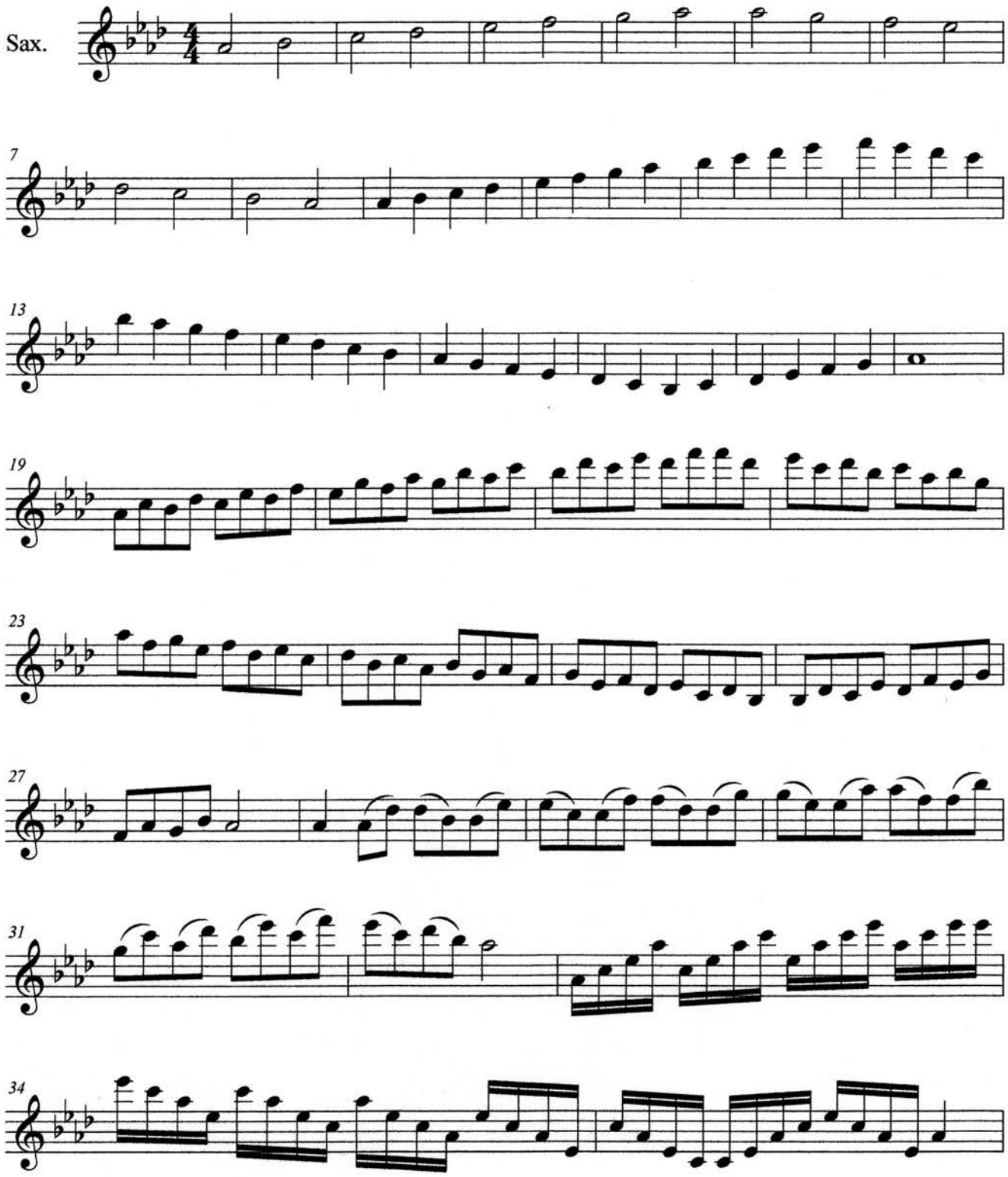
Ab MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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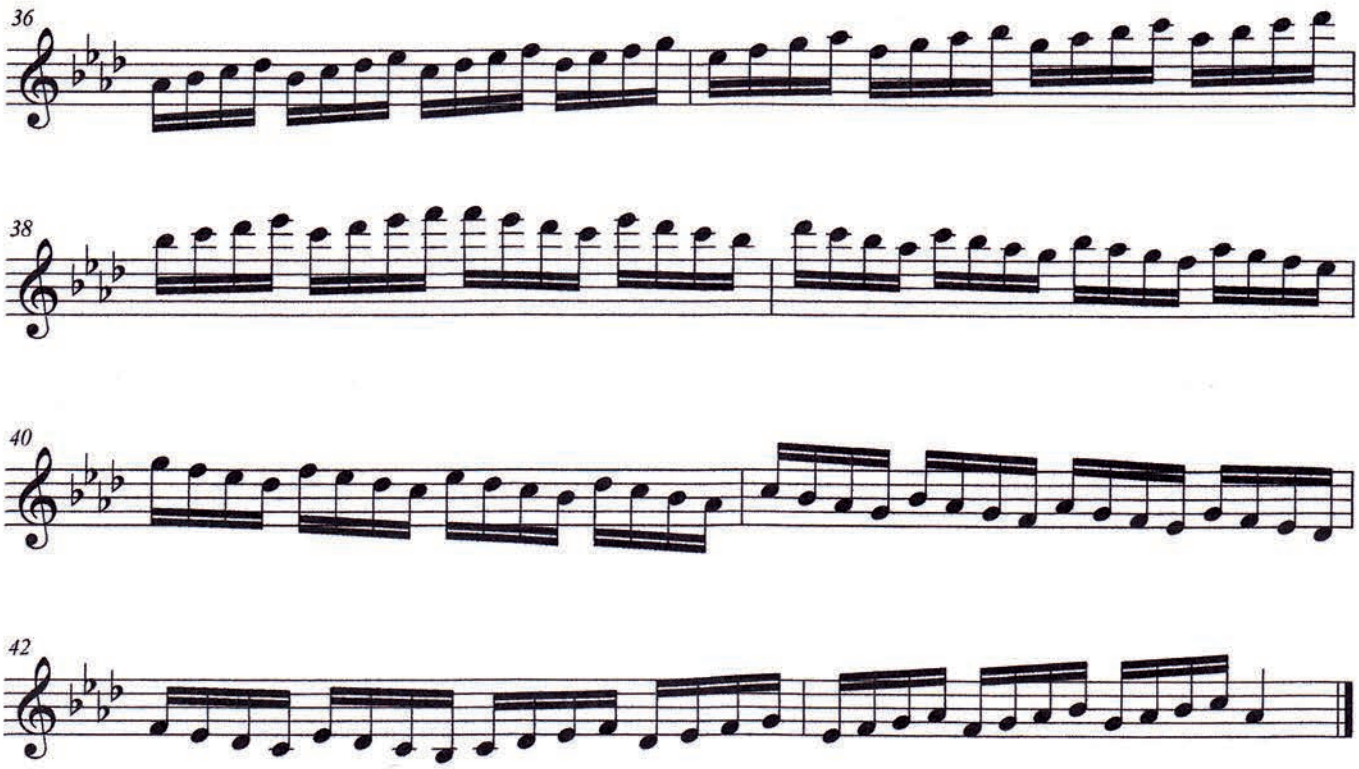
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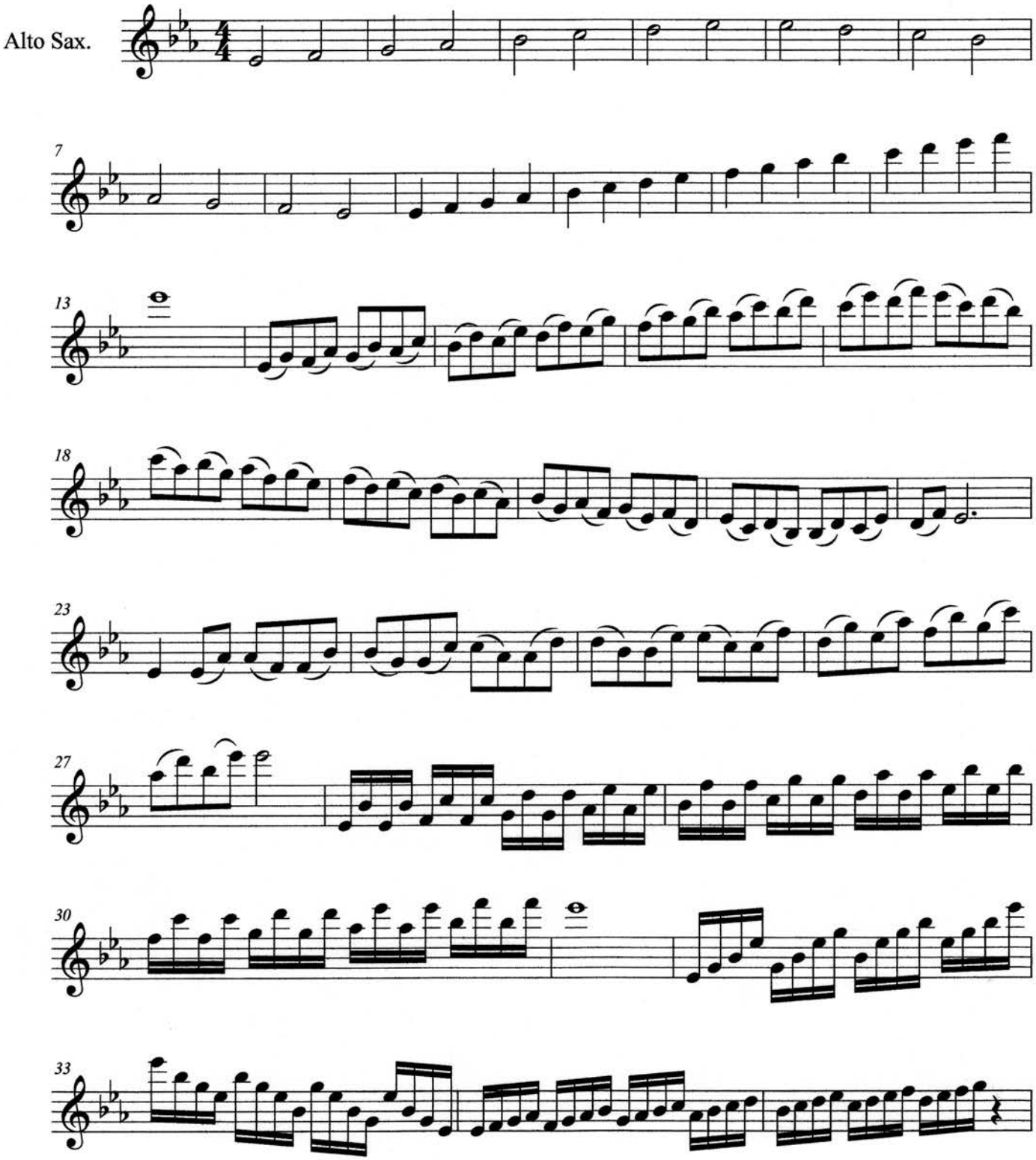
Eb MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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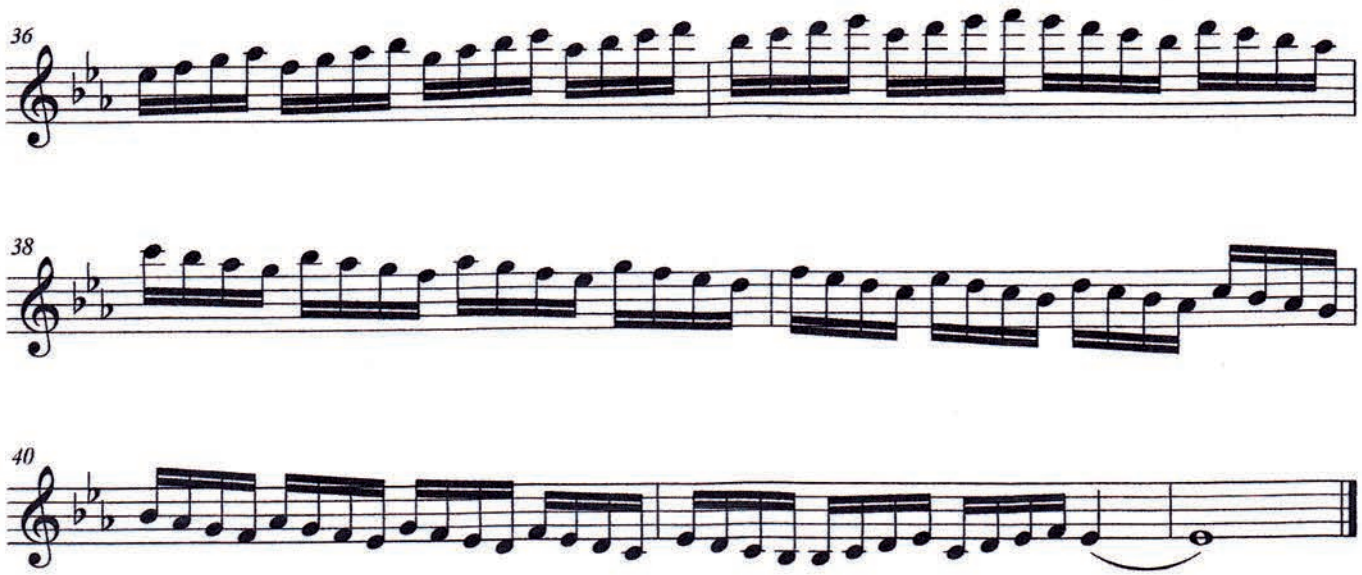
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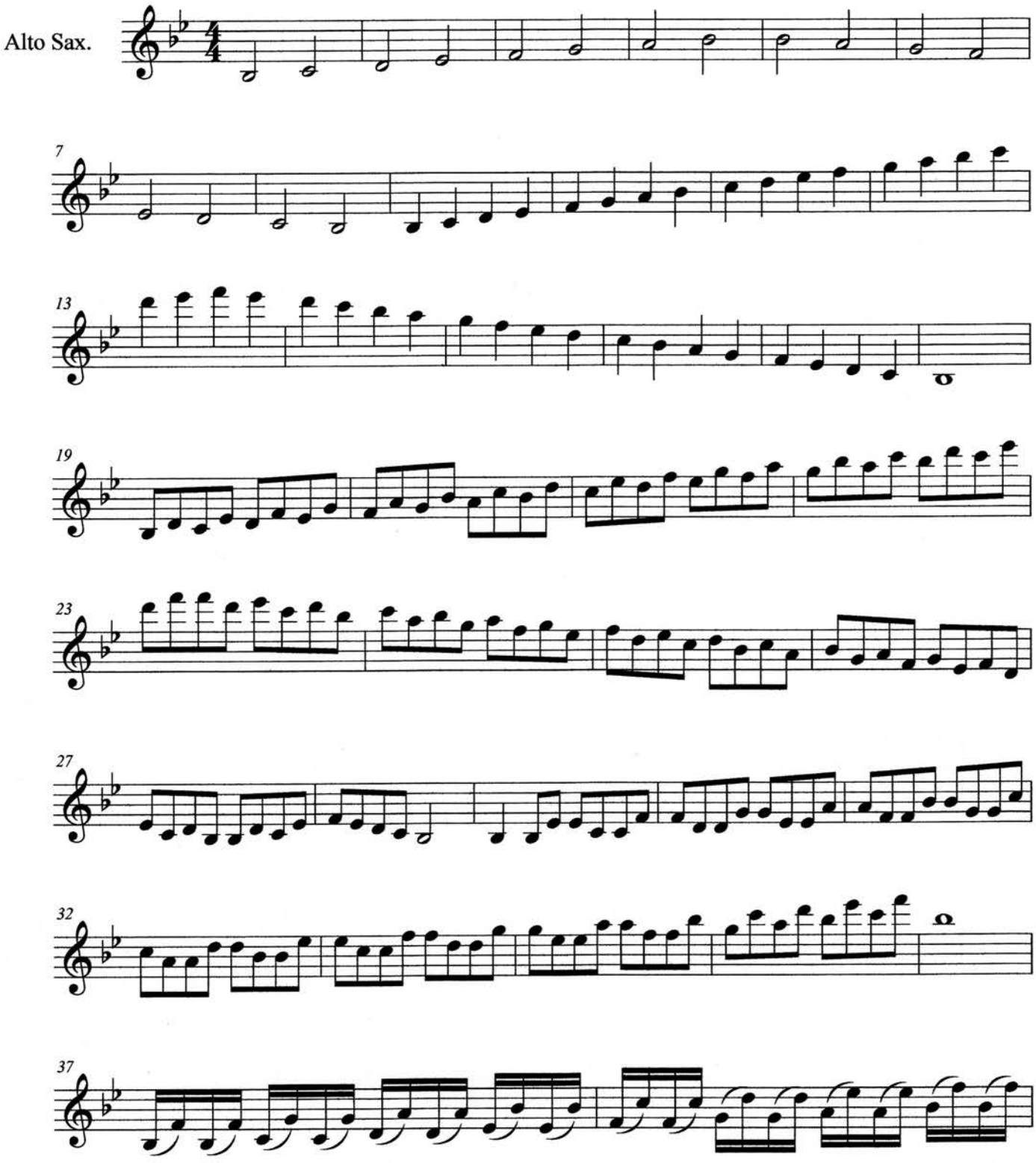
Bb MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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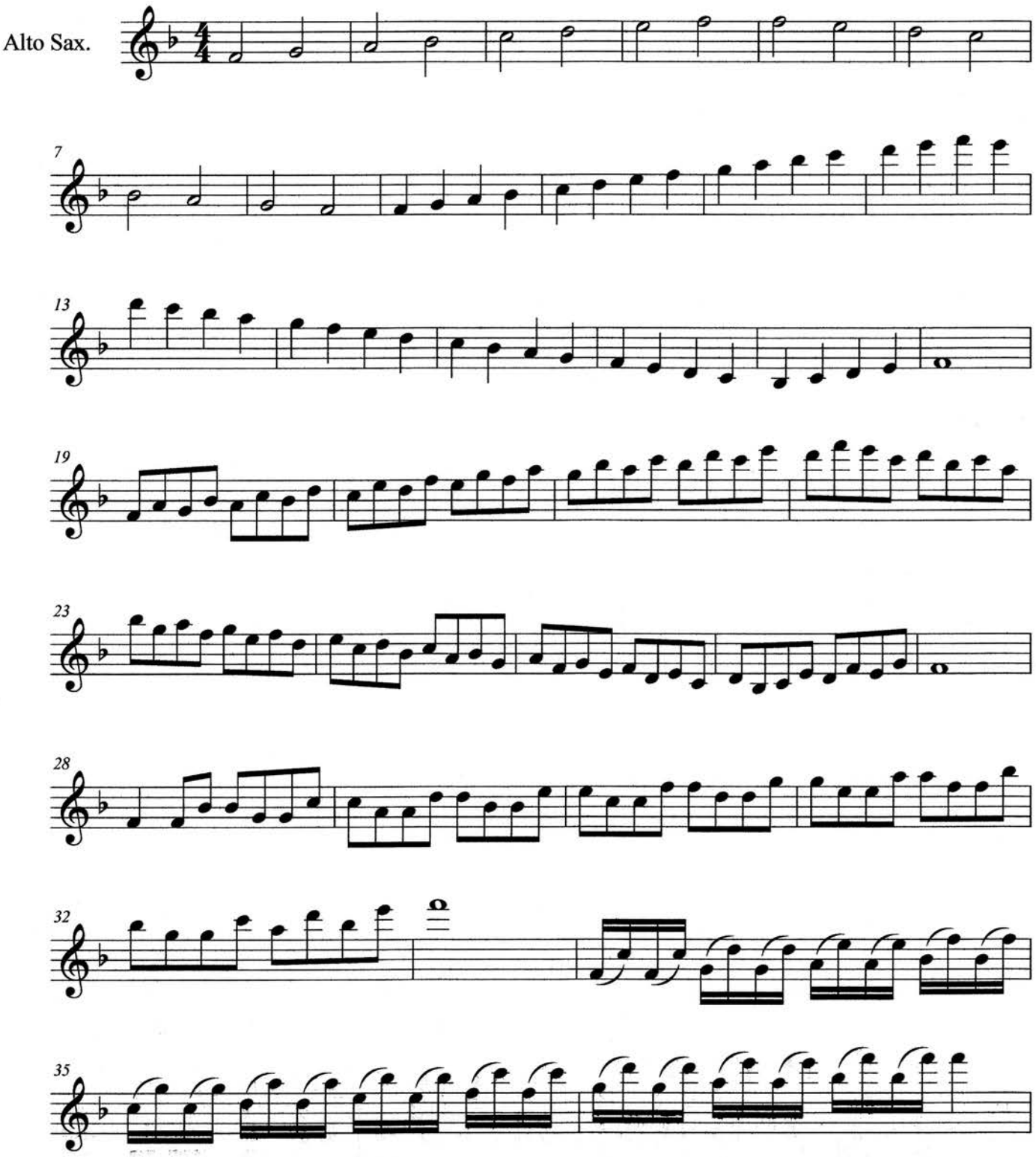
F MAJOR

Kurt Friedemann

Slowly ♩ = 40

Alto Sax.



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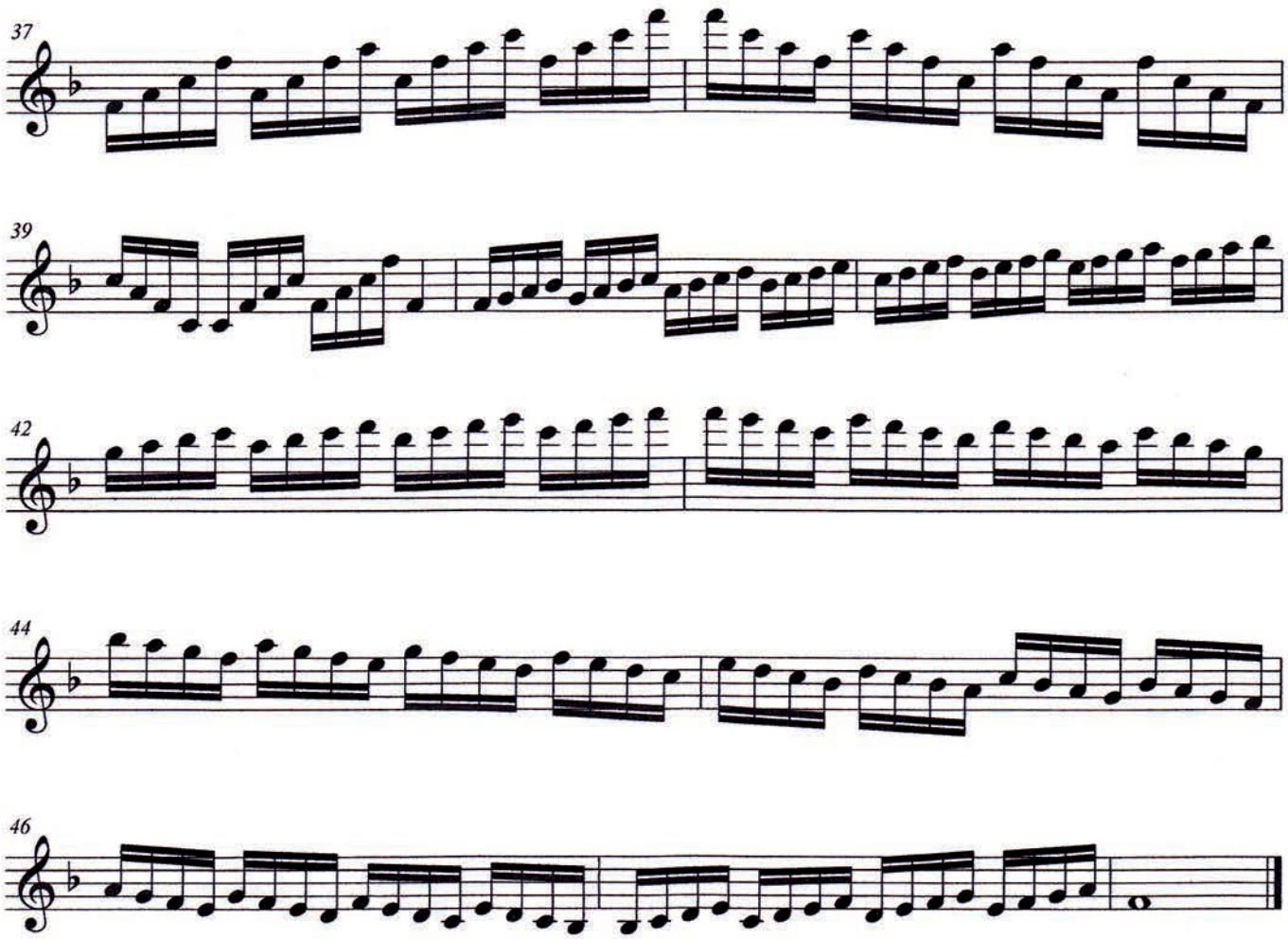
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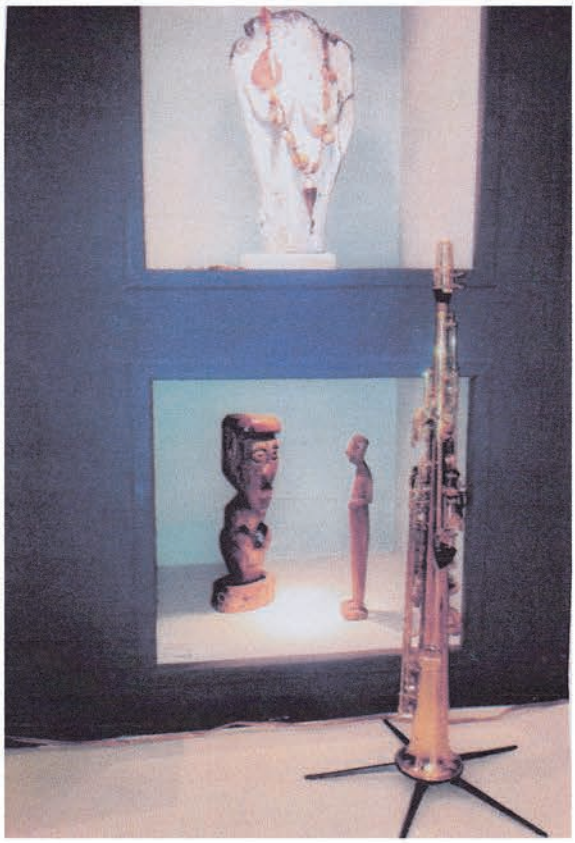
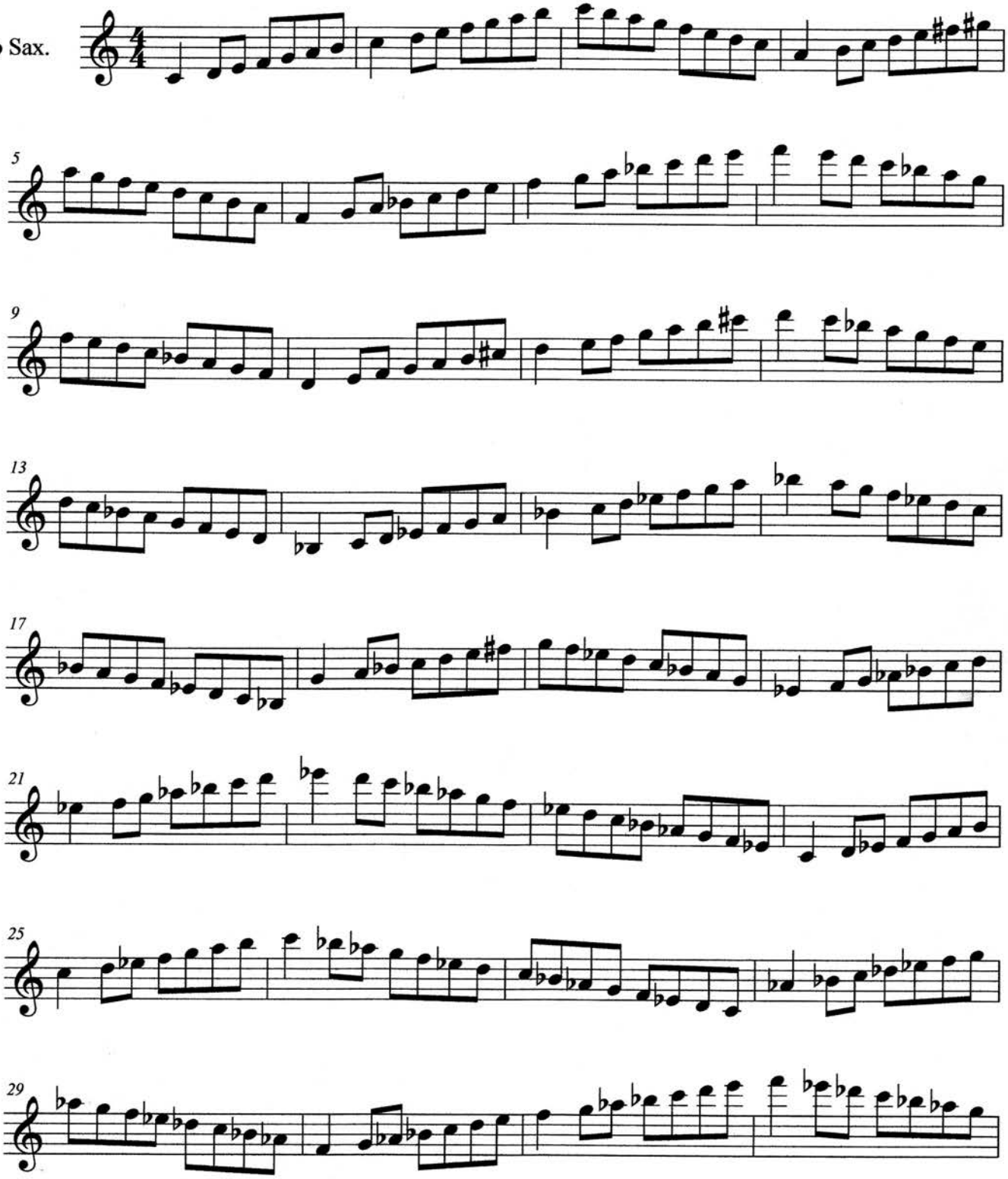


MAJOR AND MINOR SCALES

Slowly ♩ = 40

H.KLOSE

Alto Sax.



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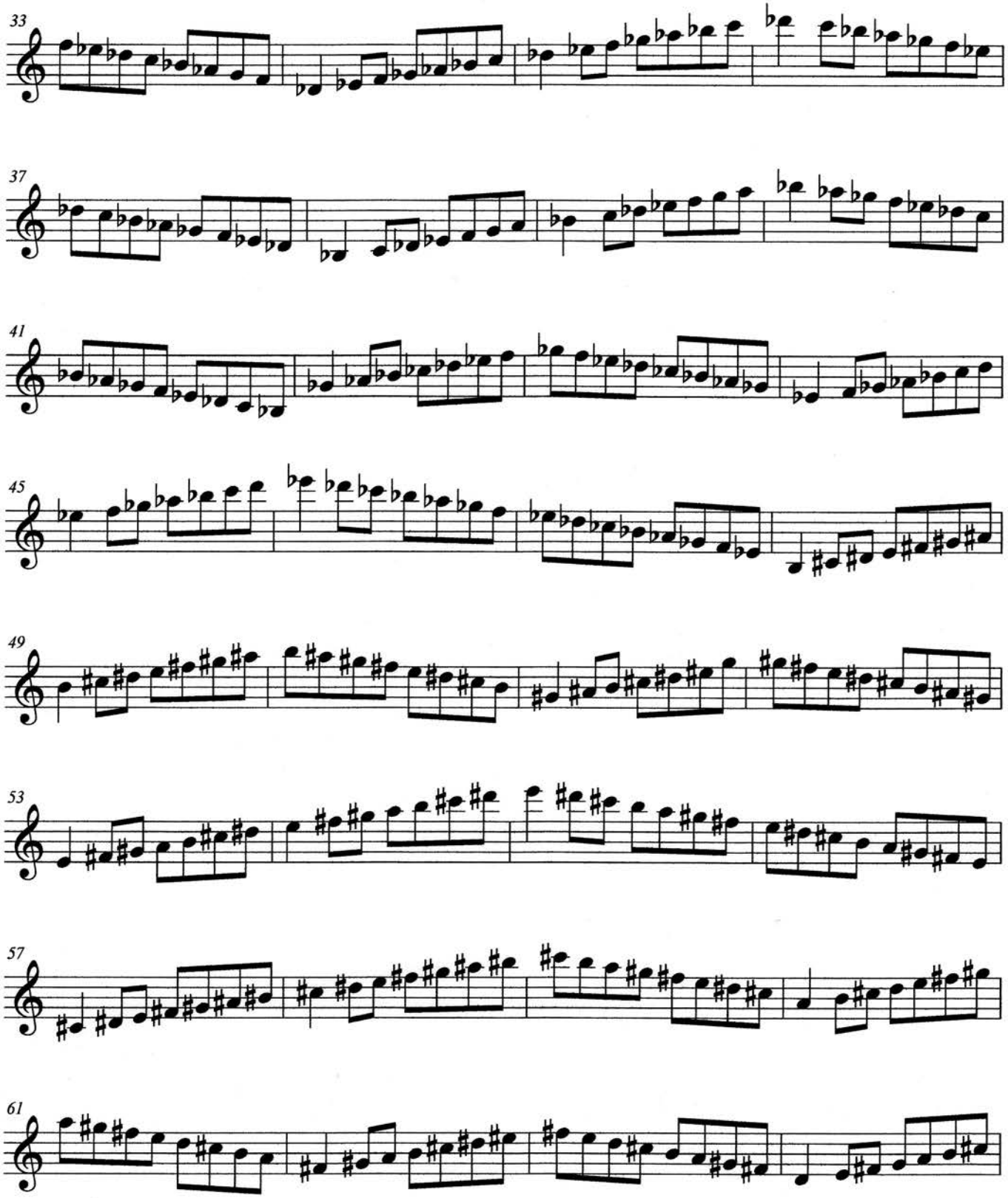
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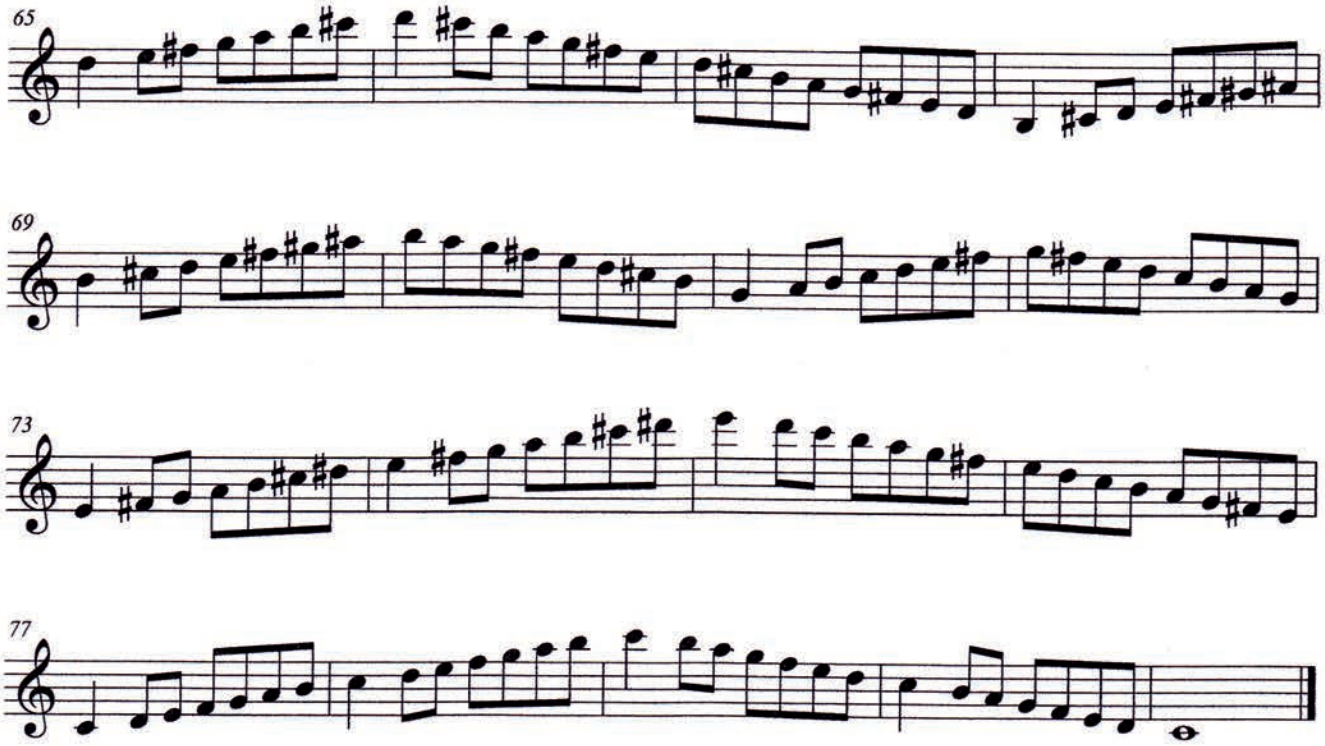
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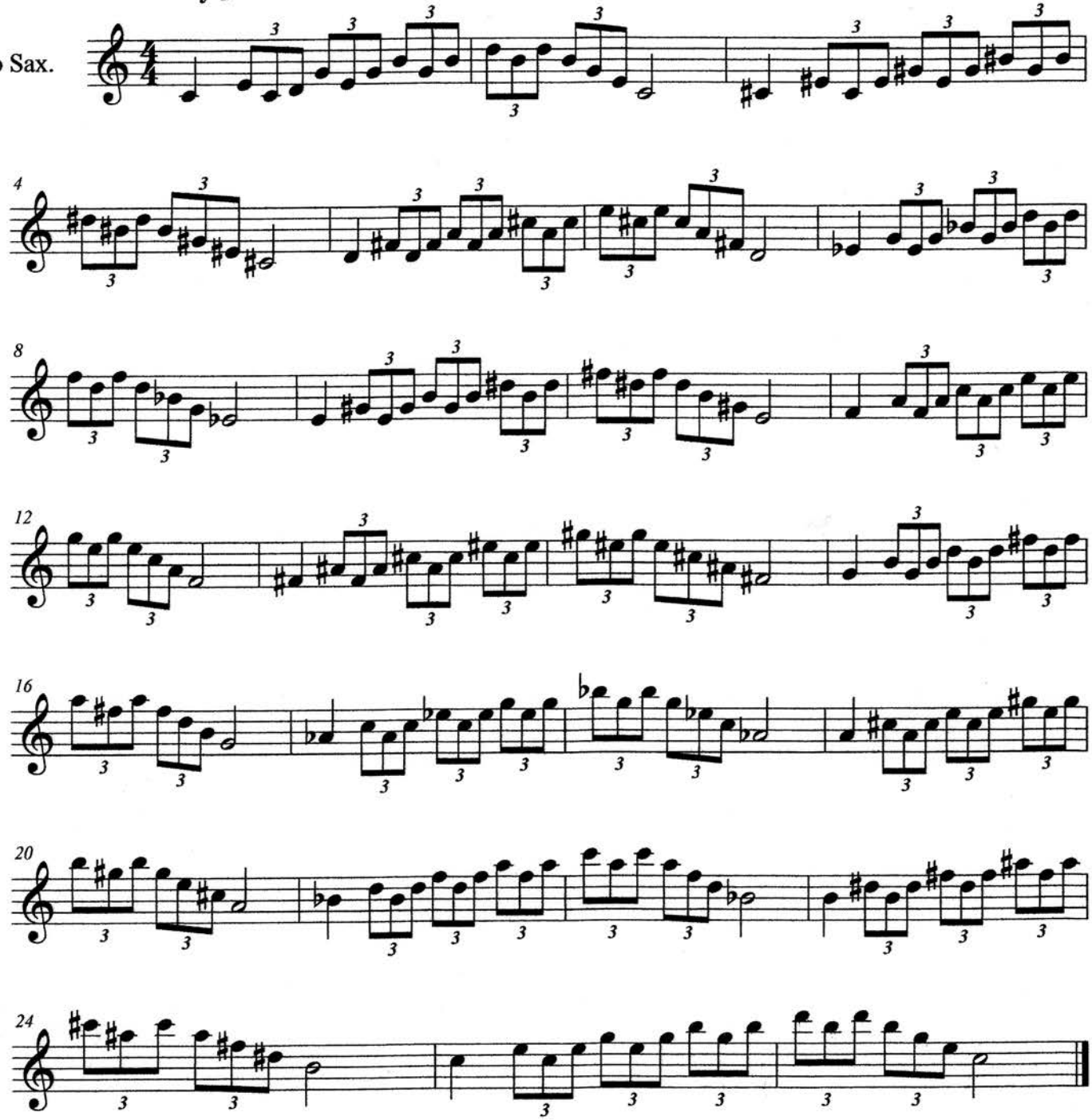
MAJOR 7THS ARPEGGIOS

Ric Stokes

Slowly ♩ = 40

Alto Sax.



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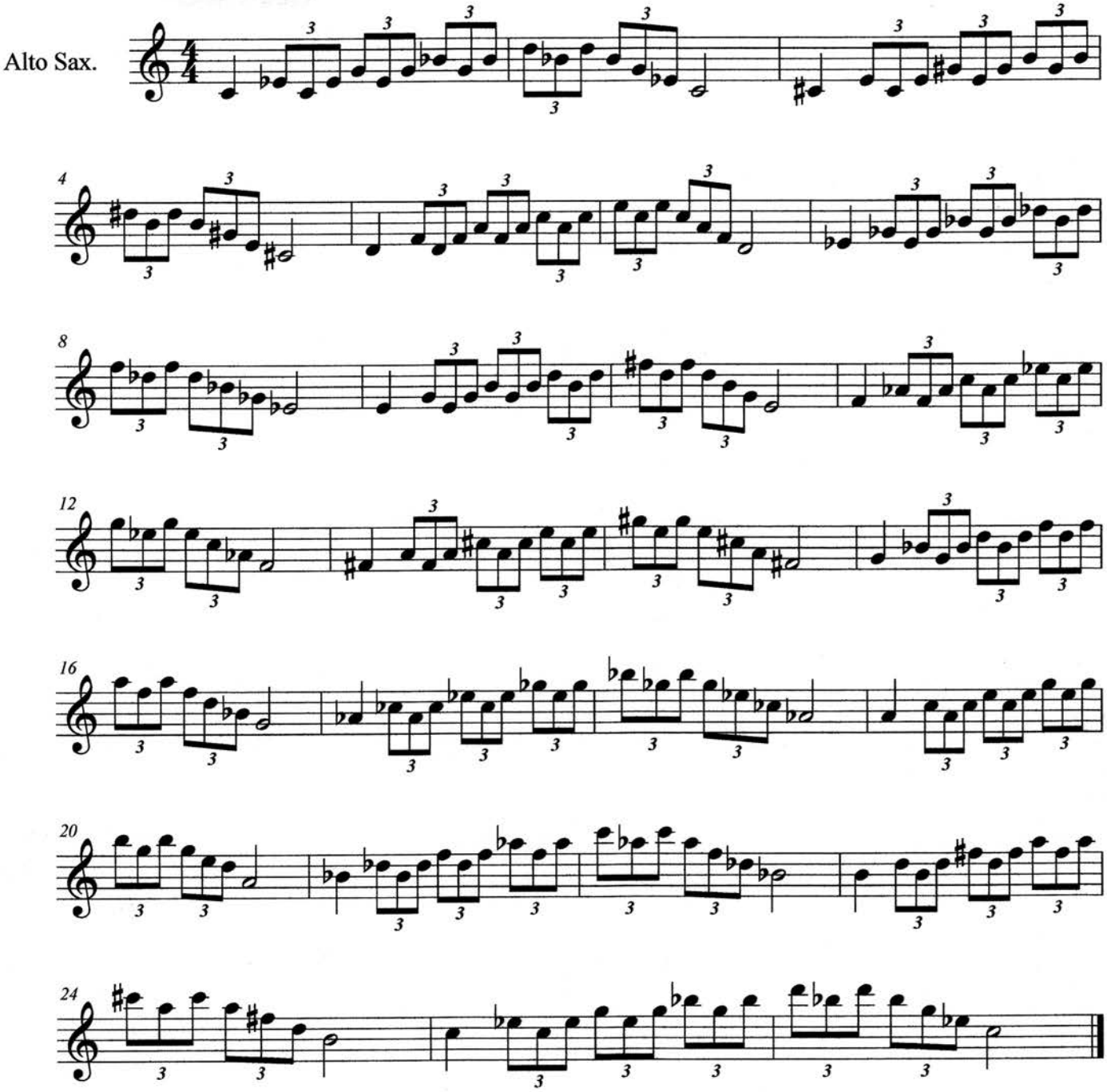
MINOR 7THS ARPEGGIOS

Ric Stokes

Alto Sax.



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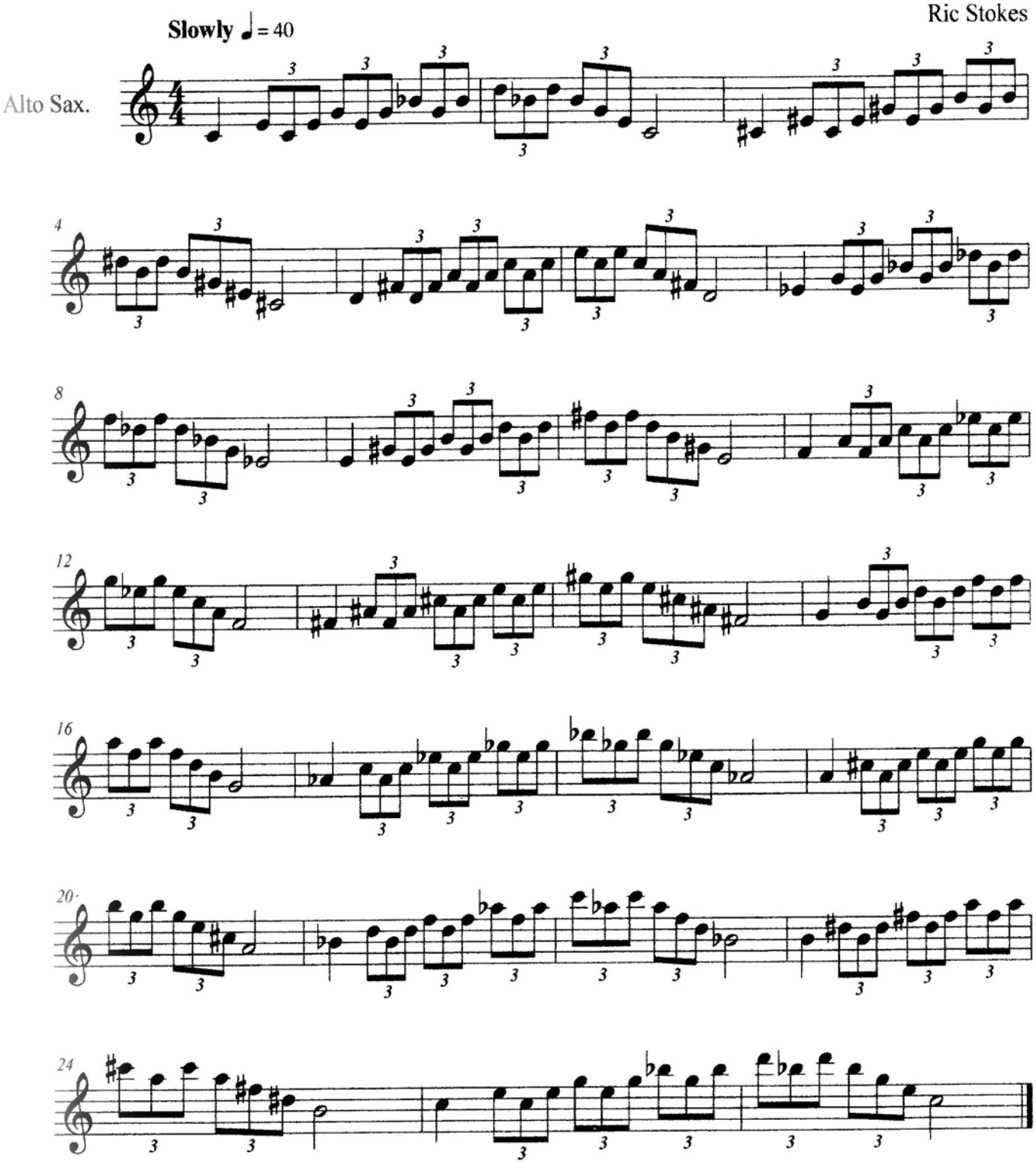
DOMINANT 7THS ARPEGGIOS

Ric Stokes



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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

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