



# *Saxophone Handbook*

---

# Dr. Scott W. Wright Saxophone Handbook

---



Ghostchild Studios L.L.C.

# Contents

---

Basic Equipment..... 3

Practicing..... 5

Intonation Exercises..... 15

Tonguing Exercises..... 19

Mouthpiece Exercises ..... 25

Flexibility Exercises ..... 29

Vibrato Exercises..... 33

Technical Exercises..... 37

Breathing Exercises ..... 40

Scales..... 45

# Basic Equipment

---

## Equipment:

Notebook for Lessons  
Practice Journal  
Metronome  
Tuner  
Intonation C.D.  
Mirror  
Breathing Bag  
Breath Builder  
Audio Recorder  
Reed Knife  
Reed Clipper  
Reed Rush/Sandpaper  
Tuning CD by Richard Schwartz: found on iTunes or Amazon.com

## Reference Books:

- *The Art of Saxophone Playing* by Larry Teal. Published by Alfred Publishing Co., Inc.
- *Inner Game of Music* by Barry Green and W. Timothy Gallwey. Published by Doubleday
- *Saxophone High Tones: A Systematic Approach to the Extension of the Range of All the Saxophones: Soprano, Alto, Tenor, and Baritone, Second Edition* by Eugene Rousseau. Published by Etoile Music
- *Voicing: An Approach to the Saxophone's Third Register, Revised Edition* by Donald Sinta. Published by Blaris Publications
- *The Devil's Horn: The Story of the Saxophone, from Noisy Novelty to King of Cool* by Michael Segell. Published by Picador
- *Conversations with Casals* by Thomas Mann, J. Ma. Corredor. E. P. Dutton, New York
- *The Art of Quartet Playing: The Guarneri Quartet in Conversation with David Bloom* by David Bloom. Published by Cornell University Press
- *Arnold Jacobs: Song and Wind* by Brian Frederiksen. Published by WindSong Press, Limited
- *Saxophone Artistry in Performance and Pedagogy* by Eugene Rousseau. Published by Jeanne Inc.
- *HELLO! Mr. SAX, or Parameters of the Saxophone* by Jean-Marie Londeix. Published by Editions Musicales Alphonse Leduc
- *Comprehensive Guide to the Saxophone Repertoire (2012 Edition)* by Jean-Marie Londeix. Published by Roncorp
- *The Scales by Steps and by Intervals for All Saxophones* by Jean-Marie Londeix. Edited by Henry Lemoine. Published by Theodore Presser

# Practicing

---

Practicing is necessary EVERYDAY! Everyone has busy days where they feel that there is no time to practice. On these days, even practicing five to ten minutes is more beneficial than skipping a day and practicing longer the next day. The reinforcing of muscle memory is needed each and every day. On days with extremely limited practice time, pick one fundamental exercise to focus on for five to ten minutes, e.g. long tones, overtones, mouthpiece exercises, flexibility exercises, etc.

Warming up is an essential start to the day and each practice session. Beginning with fundamental reinforcement is ideal. Also, making sure to warm up fingers slowly is key to obtaining effortless, mistake-free technique. Choose a set of scales, e.g., major, minor, pentatonic, etc. and play them EXTREMELY SLOWLY: at a metronome marking of quarter note = 60, playing the scales in eighth notes. Make sure you are using light tension, correct finger placement and exact movements during these warm-ups.

When practicing, be sure to take a five to ten minute break around every fifty minutes. This is needed to help refocus your attention and to give your muscles rest. One can easily practice in ways that can cause either tendonitis or carpal tunnel syndrome. Also, we as humans remember best the first and last minutes of practicing. Because of this, try either to reinforce fundamentals, or to learn extremely difficult passages during these times.

Musicians need to identify and strive towards goals, for both the short (current practice session, end of the week, etc.) and long (monthly, semesterly, yearly) term.

Recording yourself needs to be part of your normal practice regime. This is especially true before an audition or a performance. To do this optimally, record only one movement, or section, of a piece at a time. Wait until your next practice session, or even the next day, to listen. Take notes on the recording as if you were listening to one of your students in a lesson. Then apply these to the piece the next time you practice.

## Long Tones:

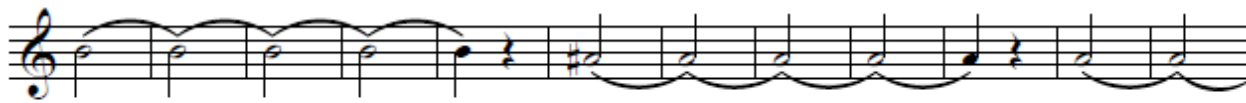
For the exercises below, set your metronome to quarter note = 60. Make sure to play these over the entire range of the horn. For exercise 1, take as long as needed between each note. For exercise 2, make sure to play the entire exercise in time, breathing only at the quarter note rests. At least once per day, make sure you play this set of exercises for at least twelve notes, making sure to play them over the entire range of the horn over the course of several practice sessions.

### Exercise 1:



etc.

### Exercise 2:



etc.

When practicing a difficult technical passage, the following techniques will help. Always use a metronome!

### Technique 1:

When practicing a 16<sup>th</sup> note passage, or any fast passage, break the large beats into dotted 8<sup>th</sup>/16<sup>th</sup> note beats, and vice versa. Keep the tempo as marked in the work. The purpose of this technique is to isolate individual pairs of notes, rather than trying to learn the passage as a whole.



A:



B:



In the examples below, this technique is realized using a well-known section of Alexander Glazunov's Concerto in E-flat major.

Original:



A:

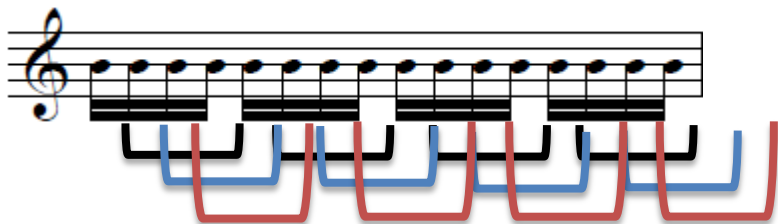
Two staves of music for part A, measures 1-4. The key signature has one sharp (F#). The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music consists of eighth-note patterns with various accidentals (sharps, naturals, and flats) and slurs. The second staff continues the melodic line with similar rhythmic and harmonic patterns.

B:

Two staves of music for part B, measures 1-4. The key signature has one sharp (F#). The first staff begins with a mezzo-piano (*mp*) dynamic marking. The musical notation is identical to part A, featuring eighth-note patterns with accidentals and slurs across four measures.

## Technique 2:

Difficult technical passages can also be practiced by dividing the run into segments of four notes, resting between for one beat. Shifting the starting note will allow you to have multiple exercises for each passage. The most common is to practice notes 1234-1234-1234, etc. However, you can practice by shifting the note you start on: 2341-2341-2341, etc.; or 3412-3412-3412, etc.; or 4123-4123-4123.

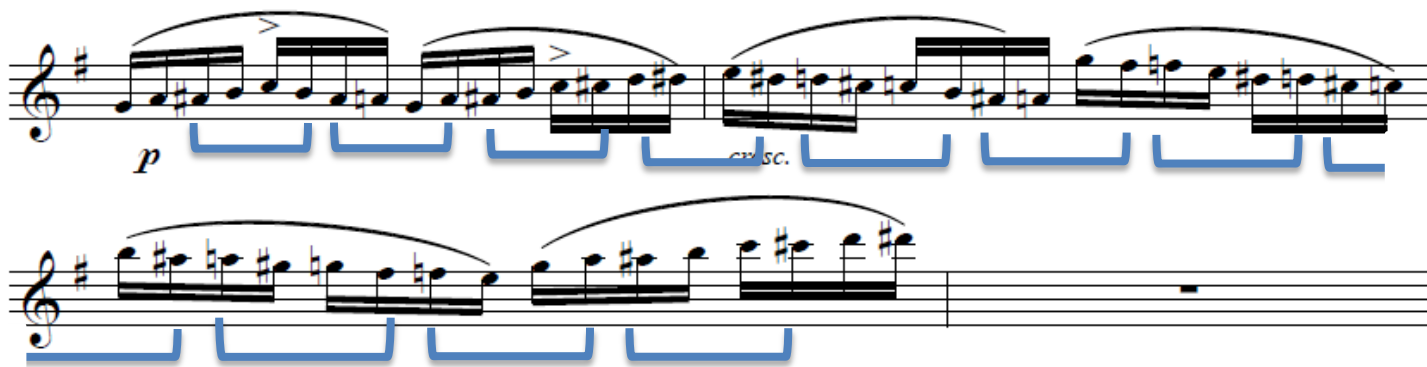


Below, this technique is realized using the same excerpt as above.

### A: 2341



### B: 3412



C: 4123



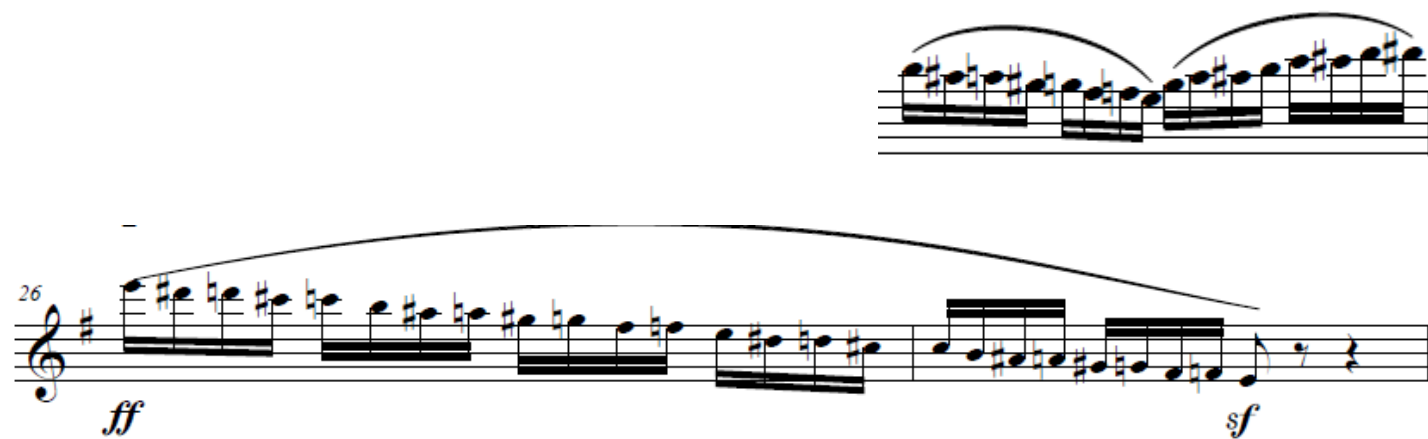
### Technique 3:

Practice a movement, section, or phrase starting from the last measure. Once learned add the measure preceding that measure and practice them together. Then add the measure before that and so on.

A:



B:



C:

Two staves of musical notation in C major. The top staff features a melodic line with slurs and a *Vivo* tempo marking. The bottom staff begins with a *cresc.* (crescendo) marking, followed by a *ff* (fortissimo) dynamic, and ends with an *sf* (sforzando) dynamic. The notation includes various rhythmic values and accidentals.

D:

Two staves of musical notation in D major. The top staff includes a *Vivo* tempo marking and a *p* (piano) dynamic. The bottom staff begins with a *cresc.* (crescendo) marking, followed by a *ff* (fortissimo) dynamic, and ends with an *sf* (sforzando) dynamic. The notation includes various rhythmic values and accidentals.

Etc...

#### Technique 4:

Practice a movement, section, or phrase in retrograde.

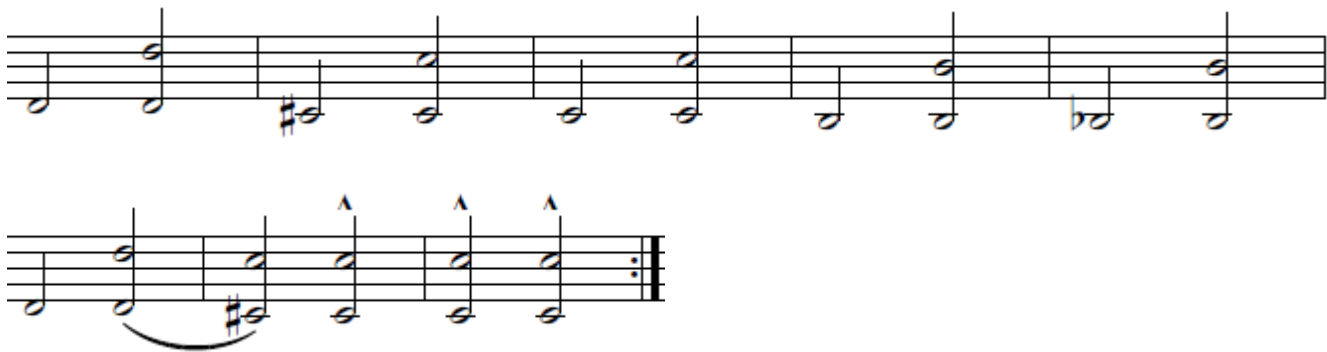
Two staves of musical notation. The top staff begins with an *sf* (sforzando) dynamic. The bottom staff includes a *decresc.* (decrescendo) marking and ends with a *p* (piano) dynamic. The notation includes various rhythmic values and accidentals.

## Overtones/Altissimo:

Please use *Saxophone High Tones: A Systematic Approach to the Extension of the Range of All the Saxophones: Soprano, Alto, Tenor, and Baritone, Second Edition* by Eugene Rousseau, and/or *Voicing: An Approach to the Saxophone's Third Register, Revised Edition* by Donald Sinta. Both of these books contain many helpful exercises to help you control and learn overtones and altissimo. The below exercises will also be beneficial when learning overtones or altissimo.

### Overtone Exercise:

When practicing any series of overtones, if you hit a threshold where you are unable to proceed, return to an overtone a half step away from the overtone you are unable to obtain and slur to the troubled overtone. Then without resetting your embouchure, or taking a breath, rearticulate the overtone. Once you are able to do this, try taking rests between tonguing the overtone. For example, one of the more common difficult first overtones are C#, C, B, Bb, below low D. Follow the exercise below if you are having trouble maintaining these overtones.



## Altissimo Exercise:

When you are trying to obtain a difficult altissimo note, first try to achieve the note off an overtone. If you are unable to achieve the note via overtones, try pushing in the mouthpieces as far in as possible and attempt the altissimo note. The shortening of the tube will facilitate altissimo. NOTE: even though this makes it easier to reach the altissimo note, it will of course be very sharp. Gradually pull out the mouthpiece in between attempting the altissimo note until you get your mouthpiece back in its normal position.

# Intonation Exercises

---

Using *The Tuning CD* by Richard Schwartz, found on iTunes, Amazon.com, etc., follow the exercises below. Before beginning these exercises make sure to tune to A=440. For alto and baritone, make sure to use your octave (middle) F#, not your lowest. For tenor and soprano, tune middle B then doublecheck your intonation by playing a fifth higher: the octave (middle) F#.

Master each exercise, on all 12 tracks, before continuing to the next exercise.

### Exercises 1-5:

Tracks 1 through 12 (all tracks are in concert pitch):

1. C
2. C#
3. D
4. D#
5. E
6. F
7. F#
8. G
9. G#
10. A
11. A#
12. B

#### Exercise 1:

For each track above, play the unison, make sure it matches the pitch on the CD. Then play an octave above (as many as possible) and match the pitch. Switch between the unison and octave(s) slowly, with the goal of playing each note in tune as soon as you start the note.

#### Exercise 2:

For each track above, play exercise 1 above; however, this time add the fifth in addition to playing the root and the octave. Again, your goal is to be in tune as soon as you start each note.

#### Exercise 3:

For each track above, play exercise 2 above; however, this time add the major third to your rotation. Again, your goal is to be in tune as soon as you start each note.

#### Exercise 4:

For each track above, slowly play all steps of a major scale. Your goal is to be in tune as soon as you start each note.

### Exercise 5:

For each track above, play simple melodic lines in the same key as the track, making sure each note of the melody is in tune with the drone of the CD. For example, for track one, on alto saxophone play the following:

Alto Sax

Drone

### Tracks 13-34:

For the tracks below match the unison and intervals contained in the drone.

Tracks 13 through 34:

13. C Maj. 2nd
14. C Min. 3rd
15. C Maj. 3rd
16. C Perf. 4th
17. C Maj. 6th
18. C Min. 7
19. C Maj. 7
20. C# Maj. 2nd
21. C# Min. 3rd
22. C# Maj. 3rd
23. C# Perf. 4th
24. C# Maj. 6th
25. C# Min. 7th
26. C# Maj. 7th
27. D Maj. 2nd
28. D Min. 3rd
29. D Maj. 3rd
30. D Perf. 4th
31. D Maj. 6th
32. D Min. 7th
33. D Maj. 7th
34. C Maj. 7th Chord

Remember that when playing with other “just intonation” instruments (keyboards are “equal temperament”) certain alterations need to be made to make the note perfectly in tune.

Major    minor    diminished    Augmented    M6    m6    dim(b6)    Dom7    M7    m7

Dom7(#5)    dim7    m7(b5)    Dom7(b5)    m(M7)    M7(#5)    dim(M7)    Dom7(+9)    Dom7(b9)    M9

# Tonguing Exercises

---

## Basic 10:

Slur all:



Slur four:



Tongue one, slur three:



Slur three, tongue one:



Slur two:



Tongue one, slur two:



Tongue two, slur two:



Slur two, tongue two:



### Tongue one, slur two, tongue one:



### Tongue all:



Below, the basic ten are realized using the chromatic scale. The chromatic scale is the best scale to use when first starting the basic ten exercises. This is because, in addition to articulating notes, the tongue plays a role in producing notes. Since the chromatic scale is all half steps, this movement for tone production is more gradual than in scales that include whole steps. Once you are able to do all of the exercises at quarter note = 120, apply the basic ten to the diminished, major/minor, whole tone, and pentatonic scales, in that order. Once you can do all of these scales at quarter note = 120, then return to the chromatic scale and increase your speed.

### Slur all:



### Slur four:



### Tongue one, slur three:



Slur three, tongue one:



Slur two:



Tongue one, slur two:



Tongue two, slur two:



Slur two, tongue two:



Tongue one, slur two, tongue one:



Tongue all:



## Staccato Exercises:

### Exercise 1:



### Exercise 2:



# Mouthpiece Exercises

---

The mastery of the correct embouchure, along with oral cavity control, is the foundation of good intonation, tone color, dynamics, tonguing: basically all that is needed to be an accomplished saxophonist. To help with achieving this level of control, each saxophone has a “Home Pitch” that you should be able to maintain alone on the mouthpiece:

- Soprano: maintain a “C” (C6)
- Alto: maintain an “A” (A5)
- Tenor: maintain a “G” (G5)
- Baritone: maintain a “D” (D5)

### Chromatic Exercise:

Play the Home Pitch first on a piano or keyboard, then match that pitch using the mouthpiece alone. Make sure you are able to maintain the Home Pitch for at least four seconds. Then work your way down chromatically, making sure to match and sustain the pitch. Once you get as low as is comfortable, return to the Home Pitch and work your way up chromatically.

#### Example 1 on alto:



### Home Pitch Exercise:

Play the Home Pitch first on a piano or keyboard, then match that pitch on the mouthpiece alone. Make sure you are able to maintain the Home Pitch for at least four seconds. Then go chromatically down, making sure to match and sustain the pitch. Then return to the Home Pitch on your mouthpiece, WITHOUT playing it first on piano. Then double-check your pitch against the piano. Repeat until you are able to match the Home Pitch. Once you are able to do this with a downward chromatic scale, repeat the technique with an upward chromatic scale.

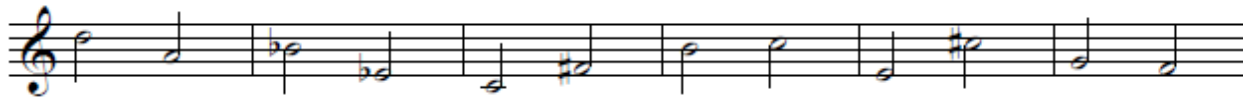
#### Example 2 on alto:



## Pitch Matching Exercise:

Play the Home Pitch first on a piano or keyboard, then match that pitch on the mouthpiece alone. Make sure you are able to maintain the Home Pitch for at least four seconds. Then play notes (within the range of your mouthpiece) at random on the piano. Match each pitch exactly, without scooping up or down. Continue until you are able to match five pitches in a row.

### Example 3 on alto:



## Volume and Pitch Exercise:

Starting on the Home Pitch, then playing other pitches within your range, play a long tone starting at pianissimo. Crescendo to a fortissimo and then decrescendo to pianissimo. Make sure to play the Home Pitch repeatedly on the piano to verify that you are not going flat as you crescendo and sharp as you decrescendo. Correct embouchure, oral cavity setting, and breath control is vital to the successful completion of this exercise.

## MP Tonguing Exercises:

Starting on the Home Pitch, perform the following exercises while tonguing using only the mouthpiece. The starting tempo should be quarter = 60. Pay particular attention to correct tongue placement and pitch. Once you master these exercises on the Home Pitch, proceed chromatically up and down repeating the exercises.

A:



B:



C:



D:



E:



F:



G:



# Flexibility Exercises

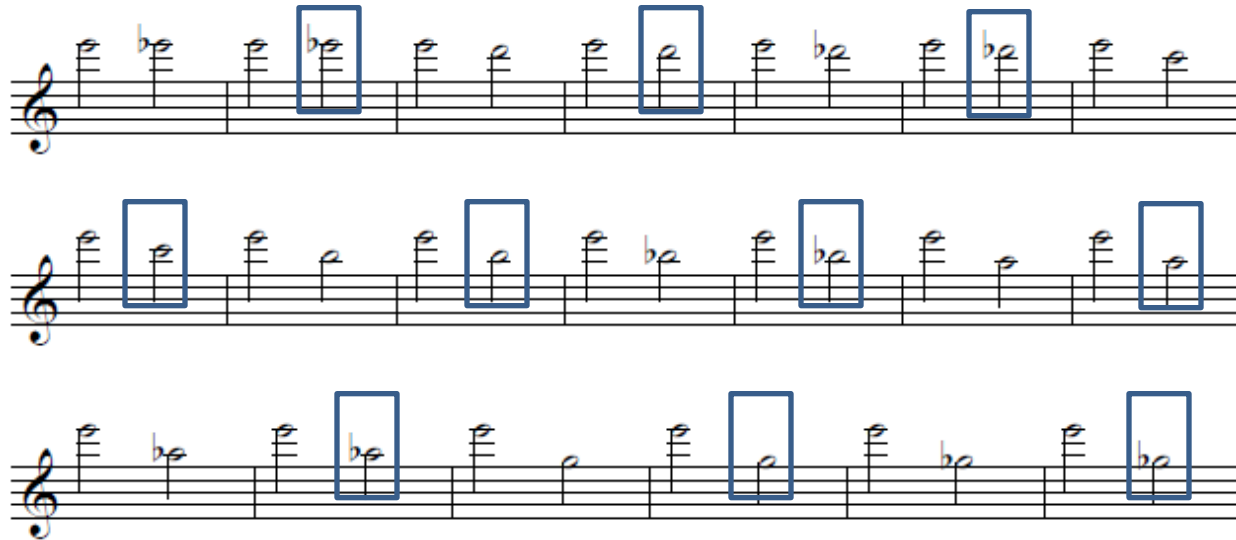
---

## Fork E, F, F# Exercises:

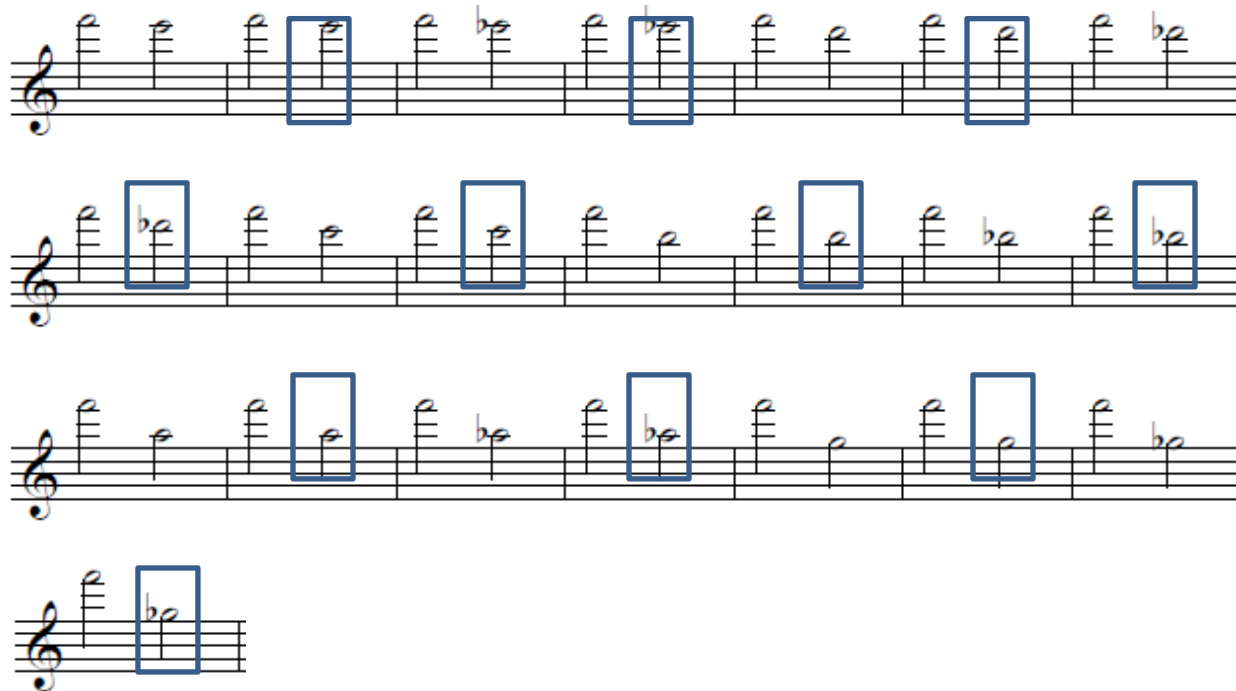
The exercises in this section are designed for control of the oral cavity. Slow execution is vital; do not rush these exercises. Correct muscle memory takes time and repetition to develop. If you go too quickly you may commit an incorrect vocal setting to muscle memory.

For the exercises below, the squared notes are to be voiced down to the written pitch. Play through the exercise—when you reach the notes marked with a square, finger the previous note, but produce the written note (for instance in the first square, you would be fingering a forked E, but producing an Eb through voicing).

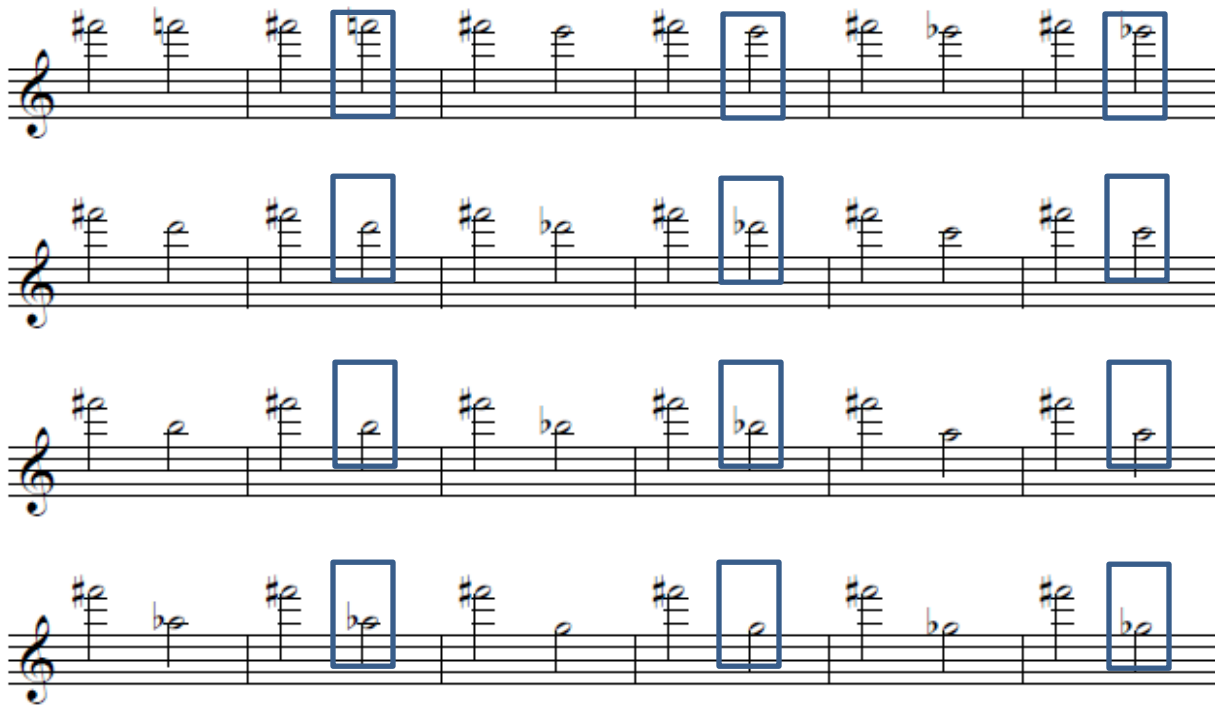
### E:



### F:



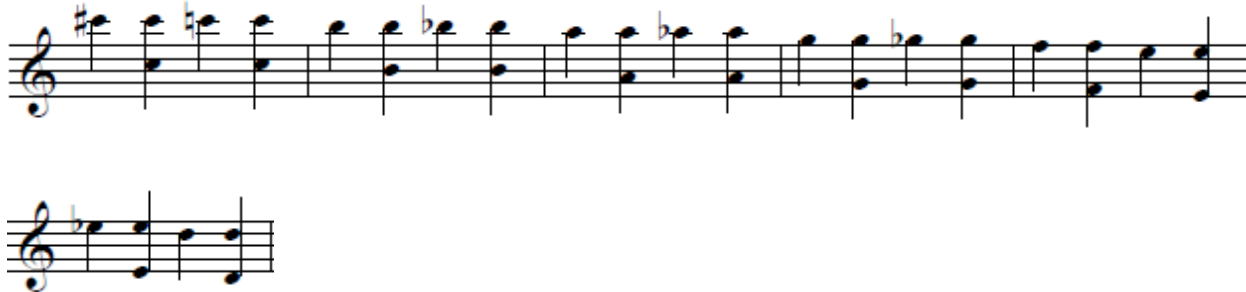
F#:



## Octave Key Overtone Exercises:

### Exercise 1:

Maintain depression of the octave key on the single note stems. On the double note stems, release the octave key but maintain the pitch of the upper octave.



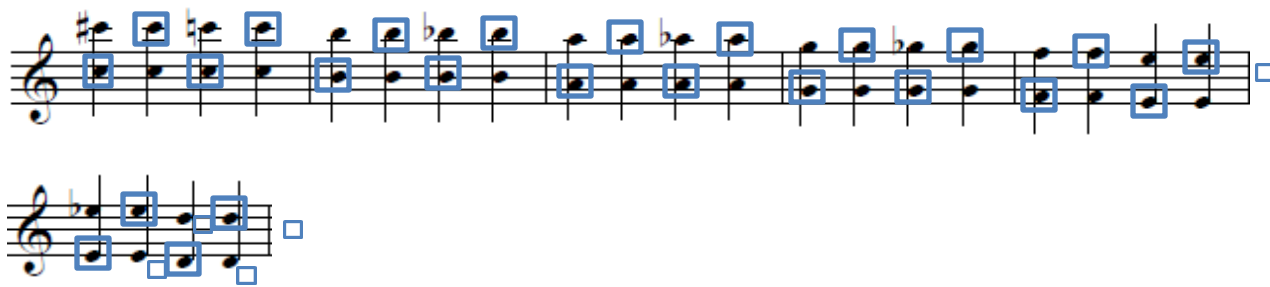
## Exercise 2:

For this exercise, play the lower octave on the single note stems, while on the double note stems add the octave key but maintain the pitch of the lower octave.



## Exercise 3:

For this exercise, finger the squared note while achieving the other note on the same stem.



# Vibrato Exercises

---

## Saxophone Exercises for Vibrato Development:

### Exercise 1:

Without the instrument, form an embouchure. With your lips apart about a half inch, say “yah, yah, yah, yah” or “fa, fa, fa, fa” or “fe, fe, fe, fe.” Move your jaw up and down. Emphasize the movement. Be even and rhythmic, starting slow then speeding up. Practice this exercise a few times each day.

### Exercise 2:

Transfer the motion to the saxophone (without saying the words). Quarter note = 60

A:



B:



C:



D:



E:



F:



G:



### Exercise 3:

Vibrate through each note. Four pulsations per beat: quarter note = 60 – 96. Practice this exercise in various keys.



### Exercise 4:

Metronome at quarter note = 82, with four pulsations per beat. Practice in various keys.



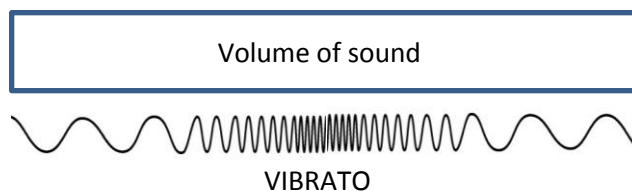
### Exercise 5:

Practice maintaining the same intensity of vibrato while playing long tones.



### Exercise 6:

Practice varying your vibrato with the volume of sound remaining constant.



### Exercise 7:

Play scales, alternating half notes with vibrato and quarter notes with no vibrato, as follows:



### Exercise 8:

Play short lyrical passages and simple melodies with vibrato.



# Technical Exercises

---

### Third Finger Exercises:

### Exercise 1:



## Exercise 2:



### Exercise 3:



Exercise 4:



Exercise 5:



Exercise 6:



# Breathing Exercises

---

## Breath Builder:

Set your metronome to quarter note = 60

### Exercise 1:

Inhale a normal breath, then exhale completely into the Breath Builder for two beats, then inhale for two beats. This is called a “prep breath.” After completing the prep breath, exhale into the Breath Builder for two beats, then inhale for two beats (up to 8-10 times without a break).

### Exercise 2:

Take a “prep breath,” then exhale into the Breath Builder for four beats, then inhale for four beats (up to 8-10 times).

### Exercise 3:

Take a “prep breath,” then exhale into the Breath Builder for five beats, then inhale for five beats (up to 8-10 times).

### Exercise 4:

Take a “prep breath,” then exhale into the Breath Builder for six beats, then inhale for six beats (up to 8-10 times).

### Exercise 5:

Take a “prep breath,” then exhale into the Breath Builder for seven beats, then inhale for seven beats (up to 8-10 times).

### Exercise 6:

Take a “prep breath,” then exhale into the Breath Builder for eight beats, then inhale for eight beats (up to 8-10 times).

### Exercise 7:

Take a “prep breath.” Exhale into the Breath Builder for four beats, then inhale for two beats. Exhale for six beats, inhale for two beats. Exhale for eight beats, inhale for two beats.

### Exercise 8:

Inhale a normal breath, then exhale completely into the Breath Builder for two beats, then inhale for four beats. Then exhale for two beats, inhale for six beats. Finally, exhale for two beats, inhale for eight beats.

## Breathing Bag

Set your metronome to quarter note = 60

### Exercise 1:

Inhale a normal breath, then exhale completely into the Breathing Bag for two beats, then inhale for two beats. This is called a “prep breath.” After completing the prep breath, exhale into the Breathing Bag for two beats, then inhale for two beats (up to 8-10 times without a break).

### Exercise 2:

Take a “prep breath,” then exhale into the Breathing Bag for four beats, then inhale for four beats (up to 8-10 times).

### Exercise 3:

Take a “prep breath,” then exhale into the Breathing Bag for five beats, then inhale for five beats (up to 8-10 times).

### Exercise 4:

Take a “prep breath,” then exhale into the Breathing Bag for six beats, then inhale for six beats (up to 8-10 times).

### Exercise 5:

Take a “prep breath,” then exhale into the Breathing Bag for seven beats, then inhale for seven beats (up to 8-10 times).

### Exercise 6:

Take a “prep breath,” then exhale into the Breathing Bag for eight beats, then inhale for eight beats (up to 8-10 times).

### Exercise 7:

Take a “prep breath,” then exhale into the Breathing Bag for four beats, then inhale for two beats. Exhale for six beats, inhale for two beats. Exhale for eight beats, inhale for two beats.

### Exercise 8:

Inhale a normal breath, then exhale completely into the Breathing Bag for two beats, then inhale for four beats. Then exhale for two beats, inhale for six beats. Finally, exhale for two beats, inhale for eight beats.

## Breathing Bag Musical Excerpt Exercises:

Select a musical phrase, such as the opening phrase of Alexander Glazunov's Concerto in E-flat major.



Without the Breathing Bag, inhale a deep breath. Then exhale completely into the Breathing Bag for two beats, then inhale for two beats, (make sure you can do this with ease, without a sense of forced exhalation or inhalation.)

Then, as you exhale, breathe the musical line into the bag while hearing the line in your head, making sure you continue until the end of the phrase (for this example, the first phrase ends after the dotted-quarter-note "D" in measure 8). Make sure to exhale dynamics, crescendos and decrescendos as well as articulations.

Be mindful of excess tension in breathing and posture. You can transfer the tension from the effort of playing music on your instrument to the Breathing Bag; however, you can also transfer a relaxed, effortless posture from the Breathing Bag to your instrument. Next, play the phrase on your horn. This exercise can be done with long musical phrases, as well as technical/tongued excerpts.

The above exercise is great for checking memorization of a piece phrase-by-phrase as well. If you can perform the phrase on the Breathing Bag while hearing the music and picturing/feeling the notes in your head, without the aid of the audio from your instrument, memorization will come that much easier.

## Finger Breath Exercises:

### Exercise 1:

Using either your right or left hand, make a fist and hold it next to your mouth. Make “duck-bill” face with your lips. Using the first knuckle of your index finger, press against your lips until a seal is formed. Then inhale deeply and completely. The resulting sound will be sharp, raspy, and airy. Do this several times, making sure to not constrict your neck and throat muscles when inhaling.

### Exercise 2:

Repeat the above steps. With a full reservoir of air from a finger breath, use this breath to play long-tones on your instrument. (See the long-tone exercises referenced earlier in this book.)

### Exhalation Exercise:

While lying on the floor, completely relax every muscle as much as possible. Set a metronome to quarter note = 60. Inhale completely for two beats. As you exhale, count as many beats as possible while exhaling completely (but without forcing). Inhale for two beats as before, but when exhaling, try to increase the number of beats, as compared to the previous time. Repeat these steps for up to two minutes. Try to do this exercise at the end of each practice session.

# Scales

---

Major  
Natural Minor  
Harmonic Minor  
Melodic Minor  
Intervals  
Whole Tone  
Diminished/Octatonic  
Blues  
Major Arpeggios  
Minor Arpeggios  
Major 7<sup>th</sup> Arpeggios  
Minor 7<sup>th</sup> Arpeggios  
Dominant 7<sup>th</sup> Arpeggios  
Diminished 7<sup>th</sup> Arpeggios

Recommended scale/interval book:

Jean-Marie Londeix, *The Scales by Steps and by Intervals for All Saxophones*

Edited by Henry Lemoine. Published by Theodore Presser

# Major Scale Patterns

C

Basic Six

The image displays six musical staves, each containing a pattern of eighth and sixteenth notes in C major. The patterns are as follows:

- Staff 1:** A continuous eighth-note scale from C4 to C5, followed by a descending eighth-note scale from C5 to C4.
- Staff 2:** A continuous eighth-note scale from C4 to C5, followed by a descending eighth-note scale from C5 to C4.
- Staff 3:** A continuous eighth-note scale from C4 to C5, followed by a descending eighth-note scale from C5 to C4.
- Staff 4:** A continuous eighth-note scale from C4 to C5, followed by a descending eighth-note scale from C5 to C4.
- Staff 5:** A continuous eighth-note scale from C4 to C5, followed by a descending eighth-note scale from C5 to C4.
- Staff 6:** A continuous eighth-note scale from C4 to C5, followed by a descending eighth-note scale from C5 to C4.

Each staff is numbered at the beginning: 4, 7, 10, 13, 16, and 19. The patterns are labeled 'Basic Six' and '3rds'.



### Inverted 7ths

58 

## 8va

Inverted 8va

63 

### Method 1

69 Method 1



74

Exercise 74 is a single-line musical exercise on a treble clef staff. It consists of a continuous sequence of eighth notes across four measures. The notes and their fingerings are: Measure 1: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5), E5 (1), F#5 (2), G5 (3); Measure 2: A5 (4), B5 (5), C6 (1), D6 (2), E6 (3), F#6 (4), G6 (5), A6 (1); Measure 3: B6 (2), C7 (3), D7 (4), E7 (5), F#7 (1), G7 (2), A7 (3), B7 (4); Measure 4: C8 (5), D8 (1), E8 (2), F#8 (3), G8 (4), A8 (5), B8 (1), C9 (2).

78 

82

## 86 Method 2



## Method 3



## Method 4



129 Method 5

132

135

138 Method 6

142

146 Method 7

149

152

How to practice scales/intervals:

PRACTICE ALL SCALES AND INTERVALS FULL RANGE!

Practicing efficiently is a skill that takes time to develop and implement. When practicing scales, most students will start at the beginning and play through the scale. If a mistake is made, more often than not they will start at the beginning of the scale instead of isolating the problem section. This is not the most efficient way to solve the problem.

Most students have trouble with the “turn around” on top and bottom, or the “break.”

### Turn Arounds:

Located at the apex of the scale, this “turn around” is usually the most difficult due to the nature of the palm keys. These keys may be awkward because of placement and action required of the hand to operate the palm keys. These keys are awkward to operate because of their position and the fact that they are opening a tone hole to produce a note instead of closing a tone hole.

With C Major as a reference to practice these efficiently, play each apex as seen below. Then, work through all scales and keys.



Located at the base of the scale, the “turn around” below is difficult due to the nature of the spatula keys. These keys may be awkward to play because the demands placed on the pinky finger: our weakest finger.

With C Major as a reference, to practice these efficiently, play each base as seen below. Then, work through all scales and keys.



## The Break:

Located in the middle of the scale, the break is the term used when switching from the bottom octave of the saxophone to the middle by use of the octave key. This can be difficult due the placement of the thumb and the need to engage as many as eight fingers simultaneously.

With C Major as a reference, to practice these efficiently, play each break as seen below. Then, work through all scales and keys.

