

# Growing Up Your Saxophones from Middle School to College

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## Instrument Selection Process

- What to look for?
  - Hand size
  - Body size
  - A thinner lower lip
  - Jaw flexibility
- What to avoid?
  - Severe underbites
  - Large beginner classes (recommended no more than 10)
  - Try not to combine your saxophones with clarinet or flute if possible

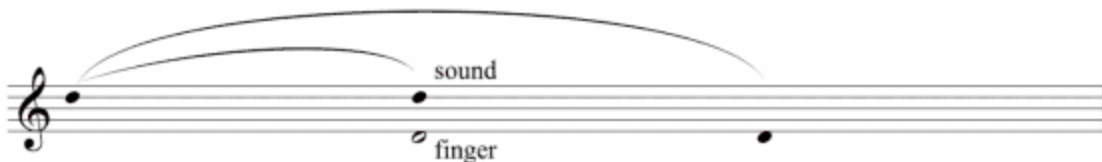
## Preliminary Check-up

- Is the instrument in adjustment?
  - G#-D - TOP screw
  - 1/1 Bb fingering, tap bis - BOTTOM screw
  - low B, rock onto C# - on low B pad cup
  - Is the octave pip sealing?
- Embouchure
  - Top teeth on mouthpiece
  - Reed “cushioned” by bottom lip
  - Corners IN
  - Chin flat
- Mouthpiece placement (in the mouth)
  - About  $\frac{3}{4}$ ” from tip
  - Cut mouthpiece patch in half, place so student will “bump” teeth against it
- Tuning/Intonation
  - F# (middle) - F# (low) - B
  - Do NOT tune to concert F (on alto) - It is the worst note on the instrument
  - Mark the cork with a pen
- Tongue placement
  - Sides of tongue touching top molars
  - Think “dEE” not “tAH”
- Horn placement
  - Center vs. Side

- Beware of Eb against the body
- Equipment
  - Reed quality and strength matter!
    - Start on 2.5, move to 3
    - Give plastic a chance!
    - The “pop” test
  - Get a professional mouthpiece if possible
  - Mouthpiece patch
  - No stretchy neck straps!

### Fundamental Warm-Ups

- Mouthpiece pitch
  - Siren call
  - Match to piano or drone
  - Start on B, try to bend pitch down B major scale
- Neck and mouthpiece only
  - I play, You play
- Matching - Overtones
  - Matching 1: Intro to Mode 1
    - Play middle D with octave key, remove octave key but maintain pitch of middle D, then slur down to low D. “Engage” muscles and increase airspeed - “relax”



- Repeat exercise on each note of chromatic scale
- Matching 2: Mode 1
  - Play low D, finger low D but sound an octave higher, back to low D
  - Do NOT slur; separate each note
  - Repeat up the chromatic scale



- Matching 3: Intro to Mode 2
  - Slur up the C scale to G - from G finger low C again but maintain the pitch of G

- Remember to “engage” muscles - “relax” to middle C, then low C



- Work to repeat this exercise on Bb, B, C, Db, and D to help improve playing in the low register
- Matching 4: Mode 2
  - Do NOT slur
  - Repeat on Bb, B, C, Db, D

**4A:**



**4B:**



**4C:**



**4D:**



Daily practice on these few simple exercises will help the student develop:

- Refinement of tone
- Improved air speed
- Increased embouchure flexibility
- Recognition of intonation tendencies and ear training
- Increased facility on the instrument
- Facilitation of the altissimo register

Visit <http://www.jefferykylehutchins.com/teaching> for more resources.