Saxophone Stability and Flexibility Exercises
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"A" Octave-Key Exercise
(Instructor or another student depresses octave-key.)

Mouthpiece Pitch
Soprano  Alto  Tenor  Baritone

Low Note Tone
low B, fingering

High Register Tone
(Instructor or another student depresses left-hand keys.)

Low G Exercise
play low G lower jaw until note disappears, keep blowing

Mouthpiece Wedge
tone air tone air

etc.

While blowing, pull mouthpiece in and out of embouchure. Keep embouchure stable, no collapse, no movement. Tone resumes with only a slight wedge.

Low Note Long Tone Intervals
Play slowly at mf to f dynamic level. Practice beginning notes with air only. Start each measure separately. Repeat exercise with tonguing.

Minor Seconds:

Major Seconds:

Minor Thirds:

Major Thirds:

Perfect Fourths:

Tri-Tones:

Perfect Fifths:

Minor Sixth:

Major Sixth:
Tone Matching Long Tones
Start on the best sounding note of the practice session (this may vary). Bring this tone with you as you proceed.

Octave Slurs

Mouthpiece Pitch Pivot

Palm-Key Note Bending

D Pivot
All notes should be slurred.

G Pivot
All notes should be slurred.

(Pivot exercises can be done on every note of the instrument.)
Overtones: Pitch Matching

Match intonation.

Overblowing

Play with octave-key on.

Underblowing

Play with octave-key off.

C# Exercise

play C#

maintain C# while fingering notes within this range (fingering "B" alone will change the pitch)

Vowels

Envision, form the following vowels while playing various ranges.

1. i (ə)
2. I (i)
3. e (ə)
4. æ (æ)
5. æ (ə)
6. a (ah – as in "say ah", wide mouth, harsh sound)
7. u (ʊ – "oo")
8. ʊ (ʊ – as in "book")
9. o (ɔ)
10. ɔ (aw)
11. ə (ahw – but not as harsh as #6)
12. y (e – mid tongue, French)
13. Y (Y – mid tongue, French)
14. ø (ø – mid tongue, French)
15. œ (œ – mid tongue, French)
16. A (as in "sudden")
17. ø (as in "picture")
18. a (as in "picture")
19. 3 (as in "learn")
20. 3 (as in "learn" with less "r")

Altissimo: 6ths

Fingering: C# D Eb E F F#
Altissimo: 9ths

\[ \begin{align*}
\text{Fingering:} & \quad C\# & D & Eb & E & F & F\# \\
\end{align*} \]

Altissimo: Overtones

\[ \begin{align*}
\text{Fingering:} & \quad Bb & B & C & Db \\
\end{align*} \]

Aural Concept

Listening Classical:

Eugene Rousseau
Donald Sinta
Harvey Pittel
Fred Hemke
Marcel Mule
Debra Richtmeyer
Ottis Murphy
Sigard Rascher
Russ Peterson
Tom Walsh
Paul Bro
Kenneth Tse
Roland D. Dowdy III
James Houlik
Mark Watters
Tim McAllister
Joe Lullof
Claude Delangle
Robert Faub
Jen Ives Formeau
Daniel Deffayet
George Wolfe
James Umble
Michael Jacobson
Andy Wen
John Bleuel
Gregory W. Yasinitsky
David Demsey
Michael Hester
Preston Duncan
François Daneels

Listening Jazz:

 Alto
Johnny Hodges
Charlie Parker
Sonny Stitt
Paul Desmond
Cannonball Adderley
Phil Woods
David Sanborn
Kenny Garrett
Eric Marienthal
Tenor
Lester Young
Coleman Hawkins
Dexter Gordon
Sonny Stitt
Stan Getz
John Coltrane
Sonny Rollins
Wayne Shorter
Bob Berg
Michael Brecker
Bob Mintzer
Joshua Redman
Ed Calle
Joe Lavano
Igor Buttman
Baritone
Harry Carney
Gerry Mulligan
Pepper Adams
Serge Chaloff
Sahib Shihab
Denis DiBlasio