

CAPÍTULO I – TEORÍA

CHAPTER I – THEORY

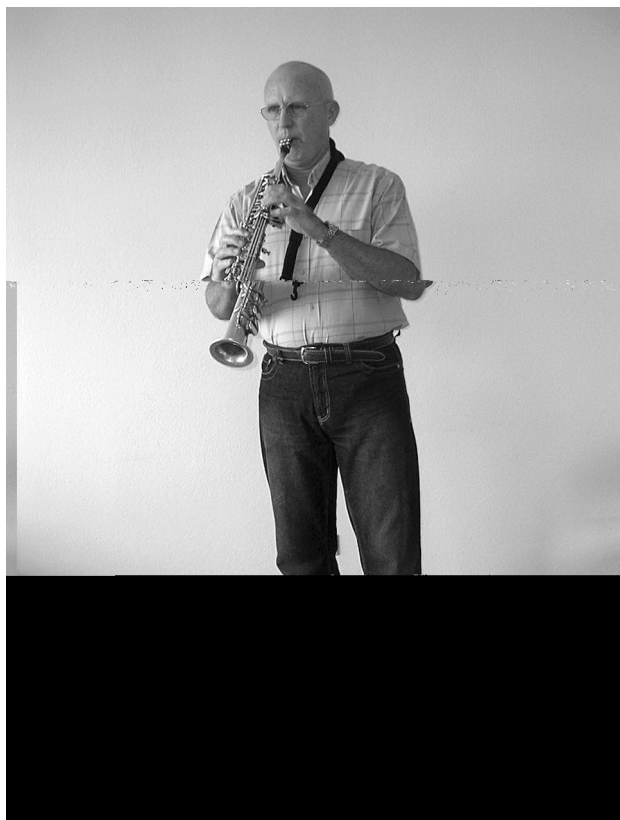
1. CONCEPTOS BÁSICOS

POSICIÓN DEL CUERPO

El tener en cuenta una buena postura del cuerpo al ejecutar cualquier instrumento es importante e influye en el resultado final: la correcta ejecución.

Como primer aspecto a tratar está la relajación, evitar toda contracción o tensión que afecte al ejecutar: en la posición de “de pié” o parado, tener las piernas ligeramente separadas y flexibles, no rígidas, a fin de contar con una zona de apoyo cómoda para sentirse bien y ayudar así lo antes expuesto.

La colocación del instrumento puede ser en el caso del soprano, al medio o centro del cuerpo, en el alto, al centro o medio y/o ligeramente al lado derecho del cuerpo, en el tenor y el barítono al lado derecho del cuerpo separado ligeramente. En la posición de sentado esto sucede de la misma manera, manteniendo el cuerpo erguido, sólo que se debe tener presente no doblar una pierna sobre la otra, o tomar una posición indebida. A continuación se demuestra con las siguientes fotos.



1. BASIC CONCEPTS

BODY POSTURE

Assuming a proper body posture is of utmost importance when it comes to playing any musical instrument since it influences the final result, i.e. the correct performance.

The first aspect we need to deal with is “relaxation.” You should avoid any kind of contraction or tension that might affect your performance. While standing upright, keep your legs slightly apart and flexible (not rigid!); thus, you create a support zone that your body can rely on and that makes you feel comfortable and helps you comply with the above-mentioned requirements.

The instrument should be held in front of the centre of your body in the case of the soprano saxophone, and/or additionally slightly to the right of the body in the case of the alto saxophone. The tenor and baritone saxophones should be positioned on the right side of, and slightly away from, the body. When performing in a sitting position, you are to follow the same rules; the only thing you should constantly bear in mind is to avoid crossing one leg over the other or taking on an incorrect posture. Just keep your body erect. The following photos will show you how to do it.



3. LA SONORIDAD

El estudio de la sonoridad (notas tenidas) es de suma importancia para un instrumentista de viento ya que como bien lo dice, es trabajar el sonido. Para que este estudio sea ameno e interesante el instrumentista debe tener presente los siguientes aspectos:

- A. Tener una postura correcta (posición del cuerpo).
- B. Realizar una correcta respiración completa.
- C. Emisión del sonido (en este inciso como en el anterior, poner en práctica los conceptos analizados en este libro).
- D. En cada ejercicio lograr buenos ligados, timbre y afinación entre sonidos.
- E. Trabajar en los ejercicios, distintas dinámicas como *mf*, *p*, *f* y sonidos filados con la ayuda del maestro.

Cuando el instrumentista está al tanto de cada uno de estos aspectos en el estudio, este resultará provechoso e indudablemente se logrará un dominio de la sonoridad. Es muy importante la labor del maestro, el saber escoger los distintos ejercicios para un mayor aprovechamiento de los mismos.

Los overtone (armónico producido a partir de un sonido) –aunque en el apartado de los mismos se especifica cómo realizarlos– se practicarán cuando el instrumentista tenga una formación sólida sobre todo del dominio de la sonoridad; estos se deben empezar a estudiar a partir del nivel medio (segundo año en adelante).

El estudio de la sonoridad se debe realizar a diario, ejercicio que nos preparará para una ejecución más relajada en el día.

Cuando por situaciones imprevistas se deja de estudiar un período largo se recomienda el ejercicio #1 ya que esto permite una mejor adaptación física de los músculos bucales que intervienen en la embocadura, ya que comienza desde el registro central y el movimiento de los sonidos es cromático, tanto hacia el grave como hacia el agudo.

3. SONORITY

Sonority studies (sustained notes) are of utmost significance to a wind instrument player since – as the term reveals – they deal with “working the sound.” They will turn out successful and interesting if the instrumentalist keeps in mind the following aspects:

- A. Assume a proper body posture.
- B. Use a complete and correct respiration.
- C. Sound emission (the concepts analyzed in this book should be applied to this section and the previous one.)
- D. Perform each exercise with proper legato, timbre and tuning among the sounds.
- E. Work on the various exercises using the different dynamics such as *mf*, *p*, *f* and suono filate under the direction of your teacher.

If the instrumentalist practices paying close attention to these aspects he will soon – undoubtedly – master sonority.

The instructional work done by the teacher is very important: he has to know exactly which exercises to pick and how to make best use of them.

Overtone studies (harmonics produced over a sound) – although the section dealing with overtones explains how to perform them – should not be started on until the instrumentalist masters sonority. They should be part of the intermediate studies (as of the second year.)

Sonority studies have to be executed on a daily basis since they prepare us for a more relaxed performance during the day.

In case the practice routine is discontinued for a longer period of time, you are recommended to resort to exercise #1 because it will support a better physical adaptation of the mouth muscles influencing the embouchure zone. It starts from the central register and includes a chromatic movement of the sounds towards the low as well as the high registers.

1.1 CROMÁTICO

1.1 CHROMATIC

REGISTRO CENTRAL AL GRAVE

CENTRAL TO LOW REGISTER

$\text{♩} = 50$

p

7

13

19

25

31

37

1.4 POR OCTAVAS

Al realizar los intervallos por octavas, lograr un buen ligado así como la afinación entre los sonidos en diferentes octavas, sobre todo al descender que es donde generalmente hay mayor dificultad. El ejercicio se ha escrito en la tonalidad de C pero para su mejor aprovechamiento se puede comenzar desde la tonalidad de B \flat e ir ascendiendo cromáticamente hasta F o F \sharp . Las notas que tienen símbolo (-) deben atacarse suavemente (con picado "DU") sin interrumpir la columna de aire y ligadura.

1.4 OCTAVES

Performing intervals in octaves, you should concentrate, on the one hand, on playing legato properly and, on the other hand, on good tuning among the sounds of the different octaves, especially when descending, which is where usually most difficulties come up. The exercise is written in the key of C; yet, you may also start from B \flat ascending chromatically up to F or F \sharp to make even better use of it. Notes that carry the minus sign (-) should be attacked softly (using the "DOO" attack) avoiding any interruption in both, the stream of air and the ligature.

OCTAVAS DESCENDENTES

Realizar este ejercicio ascendiendo cromáticamente.

DESCENDING OCTAVES

Perform this exercise ascending chromatically.

SEGUNDO OVERTONE

SECOND OVERTONE

Musical notation for the first two exercises. The first exercise, 'SEGUNDO OVERTONE', consists of three measures of music. The first measure contains a half note G₂ (b2) and a half note G₃ (b2) with a slur and a fermata. The second measure contains a half note A₂ (b1) and a half note A₃ (b1) with a slur and a fermata. The third measure contains a half note B₂ (b0) and a half note B₃ (b0) with a slur and a fermata. The second exercise, 'SECOND OVERTONE', consists of two measures. The first measure contains a half note C₃ (c1) and a half note C₄ (c1) with a slur and a fermata. The second measure contains a half note D₃ (c2) and a half note D₄ (c2) with a slur and a fermata. The notation is in treble clef with a common time signature.

TERCER OVERTONE

THIRD OVERTONE

Musical notation for the last two exercises. The third exercise, 'TERCER OVERTONE', consists of three measures. The first measure contains a half note D₃ (c2) and a half note D₄ (c2) with a slur and a fermata. The second measure contains a half note E₃ (c3) and a half note E₄ (c3) with a slur and a fermata. The third measure contains a half note F₃ (c4) and a half note F₄ (c4) with a slur and a fermata. The fourth exercise, 'THIRD OVERTONE', consists of two measures. The first measure contains a half note G₃ (c5) and a half note G₄ (c5) with a slur and a fermata. The second measure contains a half note A₃ (c6) and a half note A₄ (c6) with a slur and a fermata. The notation is in treble clef with a common time signature.

EJERCICIO #4

EXERCISE #4

Three staves of rhythmic exercises in 3/4 time. The first staff shows eighth-note patterns with slurs and repeat signs. The second and third staves show similar patterns with different articulation and slurring.

First staff of a melodic exercise in treble clef, common time, featuring eighth-note runs with a slur.

Second staff of a melodic exercise in treble clef, common time, featuring eighth-note runs with a slur and a triplet marking.

Third staff of a melodic exercise in treble clef, common time, featuring eighth-note runs with a slur.

EJERCICIO #11

EXERCISE #11

The musical score for Exercise #11 consists of seven staves of music, each starting with a measure number (1, 4, 7, 10, 13, 16, 19). The music is written in treble clef with a common time signature (C). The exercise is composed of eighth notes and quarter notes, with triplets indicated by a '3' above the notes. Slurs are used to group notes across measures. The first staff (measures 1-3) features a continuous eighth-note triplet pattern. The second staff (measures 4-6) introduces a quarter-note triplet pattern. The third staff (measures 7-9) continues with quarter-note triplets. The fourth staff (measures 10-12) features eighth-note triplets. The fifth staff (measures 13-15) continues with eighth-note triplets. The sixth staff (measures 16-18) features quarter-note triplets. The seventh staff (measures 19-21) concludes with eighth-note triplets and ends with a double bar line.

EJERCICIO #22

EXERCISE #22

Musical notation for Exercise #22, G7 scale. The exercise is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff is labeled 'G7' and shows the first measure of the scale. The second staff is labeled '3' and shows the second measure. The third staff is labeled '5' and shows the third measure. The fourth staff is labeled '7' and shows the fourth measure. The scale is played in a natural, harmonic, and melodic style, with a slur over the notes and a fermata at the end.

ESCALAS RELATIVAS MENORES:
NATURAL, ARMÓNICA Y MELÓDICA
EJERCICIO #23

RELATIVE MINOR SCALES:
NATURAL, HARMONIC AND MELODIC
EXERCISE #23

Musical notation for Exercise #23, relative minor scales. The exercise is written in treble clef with a common time signature (C). It consists of two staves of music. The first staff is labeled 'Natural | Natural' and 'Armónica | Harmonic'. The second staff is labeled 'Melódica ascendente | Melodic ascending' and 'Natural descendente | Natural descending'. The scale is played in a natural, harmonic, and melodic style, with a slur over the notes and a fermata at the end.

EJERCICIO #5C
CROMÁTICA CON ARPEGGIO MAYOR Y LA QUINTA AUMENTADA

EXERCISE #5C
CHROMATIC WITH MAJOR ARPEGGIO AND AUGMENTED FIFTH

12 B \flat 5+ 12 B 5+

3 12 C 5+ 12 C \sharp 5+

5 12 D 5+ 12 D \sharp 5+

7 12 E 5+ 12 F 5+

9 12 G \flat 5+ 12 G 5+

11 12 A \flat 5+ 12 A 5+

5. LAS ESCALAS BÁSICAS Y SUS ARPEGGIOS

5. BASIC SCALES AND CORRESPONDING ARPEGGIOS

Iónica | Ionian
CΔ

CΔ

Melódica | Melodic
C-7+

C-7+

Dórica | Dorian
C-7

C-7

Mixolidia | Mixolydian
C7

C7