

## Analysis of Common Problems and Solutions in Saxophone Teaching

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**Abstract:** The sufficiency of material life has gradually made people's pursuit of cultural life gradually become enthusiastic, especially the pursuit of music, which has gradually become a popular fashion. More and more people have studied saxophone in recent years, because saxophone is widely used in jazz and modern popular light music. The sound of the saxophone is beautiful, deep and calm, full of emotions, gentle and sad, and is the most romantic instrument. However, learning an instrument is not a simple matter. It involves many requirements. Only by grasping every detail in the performance can you really do the performance work. The position is of the finger, the size of the breath, and the accuracy of the mouth shape in the saxophone performance are all difficult problems in the saxophone performance, and the breath control method, the pronunciation practice, and the long sound practice are analyzed.

### 1. Introduction

The saxophone has been introduced to China as an imported product for a hundred years. In just a short period of nearly a hundred years, the Chinese saxophone music has experienced a development from scratch, and the music genre of saxophone is mainly classical, from rough to relatively complete. At present, in China, the main styles of Samoda, pop and jazz have been well developed through years of development. This is also the world's saxophone music, especially in the development and achievements of classical music. It is the world saxophone education and performance group. It is recognized that in the international saxophone conference sponsored by the Sax International Association, Chinese young saxophonists are often seen in recent years. But the only regret is that there is no Chinese national musical style on this international saxophone stage.

The sound of the saxophone is extremely wonderful and varied, sometimes eager and unrestrained, sometimes lyrical and melodious, sometimes bright and cheerful, sometimes faint and sad, very dramatic, explosive and expressive. It can be used as a solo part, very dexterous and agile to play some sleek pieces, or as part of the symphony orchestra [1-3], to balance the difference between the brass and woodwind instruments. The vocal characteristics of the saxophone are mainly in the following three aspects: First, it is extremely suitable for playing lyric sounds, and is praised as "beautiful as a song" by the music industry. The rich singing color can infect people's emotions, and the performance is smooth and natural [4]; Secondly, the saxophone has a strong pseudo-sound function, and the acoustic effect is very similar to that of a real person. It is as quiet and beautiful as a human voice, like a cry, it seems to be a story [5]; Third, the saxophone has the inclusiveness of the sea, and is good at imitating the playing skills of other instruments, and the combination of the instruments is longer [6]. A number of saxophone adaptations based on folk music use the sound characteristics of the saxophone and above, and have been praised by the saxophone for their subtle performances [7-9]. On May 10th, 2014, the Saxophone and National Orchestra's "Silk Road Fantasy Suite" was staged at the Hong Kong Cultural Center Concert Hall. "Silk Road Fantasy Suite" was originally the representative of Mr. Zhao Jiping as a representative of the national wind instruments [10-12], and the concerto with the national orchestral music. After the music was published, it was widely praised and became a repertoire of many national orchestras in China.

Helping students to solve problems is the teacher's duty. Through the teaching of saxophone in

this article, teachers often diagnose the crux of the problem by observing and listening and even asking questions, and then use appropriate solutions to help students solve the problem. One is that the teacher guides the students through direct explanation of the correct movement of the body. The other is a personal demonstration, with a certain language explanation to achieve the purpose of correction.

## **2. Frequently Asked Questions in Sax Teaching**

### **2.1 Using Abdominal and Chest Breathing.**

It can be seen from the process of respiratory exercise that the respiratory movement mainly relies on the contraction and expansion of the two parts of the respiratory muscles, that is, the activities of the two parts of the chest and abdomen. Chest breathing is mainly chest activity. The specific exercise process is the movement of the ribs and sternum caused by the relaxation of the extracostal muscles, which causes the thoracic and anterior and posterior diameters to increase. The abdominal breathing is mainly based on the diaphragmatic muscles. The muscle contraction, the bulge is lowered, and the upper abdominal organs such as the liver and the spleen are decreased, so that the anterior abdominal wall protrudes outward, and when exhaled, the anterior abdominal wall is inwardly reset. The breathing movement of normal adults is a mixed type, that is, combined chest and abdomen breathing. Combined chest and abdomen breathing is both a mainstream breathing method recognized by Bel Canto and one of the breathing methods used by wind music. Correctly grasping the breathing method of the pipe music is the key to learning and mastering the saxophone. When practicing chest-abdominal breathing, the teacher can instruct the student to smell like a flower. The chest and the two ribs expand outward at the same time. The diaphragm is lowered, the middle abdomen is lifted up, and a deep breath is taken to fill the chest and abdomen with air. At this time, the waist and the abdomen can The tension is clearly felt. This breathing method is the correct breathing method for the saxophone.

### **2.2 Improper Breath Control Method.**

Breath is one of the skills that a saxophone learner must master. The correct breath is the basis for mastering the instrument, controlling the instrument, and the beginning of a good tone. The author found that improper use of breath is the most common problem for beginners. The specific performance is as follows: Many beginners are prone to appear on the shoulders when inhaling, tightening the abdomen. This kind of inhalation method makes the player unable to maintain a uniform atmosphere, and the breath is scattered, not concentrated, and not Ability to ventilate in time. The solution to this problem lies in the instructor guiding the trainees to strengthen the practice of breath control. For example, the teacher can guide the students to wear a belt on the waist, or add weight on the abdomen, and constantly practice inhalation, so that the trainees can experience the feeling of abdominal support during inhalation. In the exhalation practice, the teacher can instruct the students to practice blowing the candles, and slowly blow the candles with a uniform and long breath, and the intensity is not extinguished. The teacher instructs the students to carry out the above exercises step by step, and the basic skills of breath control can be effectively improved.

### **2.3 The Concept of the Tone is Blurred.**

Each instrument has its own characteristics. The saxophone is characterized by its strong expressiveness to music when playing. It can also enhance the sound while emitting a relatively weak sound. The most important thing is that its sound is very close to people. Sound, very expressive. The grasp of the tone when learning the saxophone is a difficult problem to learn. In this respect, the student is prone to misunderstanding. For example, some students feel that the louder the sound is, the better the sound is, but the sound is only representative of the volume of the saxophone, and there is no direct relationship with the quality of the sound. Moreover, many students did not systematically understand the various aspects of the instrument before learning the

saxophone, so the judgment of its tone will be wrong. Therefore, in addition to paying attention to the importance of practical operation, teachers should also explain more theoretically in the process of teaching, so that they can listen more and practice more. In addition, the teacher himself should also do more demonstrations.

#### **2.4 Correct the Wrong Mouth Shape and Optimize the Sound Effect.**

Like the breathing method, the mouth shape is also the focus and difficulty of the saxophone performance. It is very important to master the correct style of playing, beginners must take oral skills and practice more. As the saying goes, it's better to see a hundred words. When teachers help students form a mouth shape, they don't need to spend a lot of time to explain the oral style. Just put the mouthpiece in your mouth and make a correct mouth shape, then let the students imitate. In the process of student imitation, teachers should carefully observe and help students correct the wrong mouth shape in time. If some students really don't want to take the lead, let them look for differences and feelings in the mirror until they can make a normal, natural sound. When a beginner plays a saxophone, it is inevitable that the sound is not beautiful. This is caused by excessive squeezing of the reeds or the narrow internal space of the cavity. For this reason, the teacher should analyze the specific situation. If the mouth is too tight, let the students have a little mouthpiece in the mouth, blow enough airflow into the instrument, and prevent the lips from squeezing the reeds too much, so that the reeds will not make a "beep" sound. Voice effect. If it is because of the narrow space in the cavity, the teacher can let the student get out of the mouthpiece and contain a little gas in the mouth, carefully feel the feeling that the internal space of the mouth is opened, and at the same time pay attention to not excessive gas and prevent facial deformation. To sum it up, it is to let students relax their chin and face, fully shake the reeds, and optimize the sound effect.

#### **2.5 The Hand Shape is Incorrect.**

Music performance is not an easy task. It involves coordination and cooperation in all aspects, but the most important thing is to play the hand and airflow. Under normal circumstances, the most problematic part of the student is the control problem of the finger. In the process of teaching, the teacher needs to teach according to these key points. When you first start learning saxophone, learners are prone to timbre problems. This is mainly related to the incorrect use of fingering. The flexibility of fingering is very important when playing saxophone. The correction of the hand type is the most important in the teaching of beginners. Only by mastering the correct fingering in the initial study can the next study be carried out smoothly, and even in the initial study, the scholar has mastered the correct fingering. In the future practice, we should always pay attention to correction and develop good habits.

### **3. Exploring the Common Problem Solving Methods in Saxophone Teaching**

In recent years, in addition to organizing art examinations by musician associations in various provinces and cities, professional schools such as China Conservatory of Music, Central Conservatory of Music, and Shanghai Conservatory of Music have also participated in the team of music examinations. With such a high degree of professionalism and strong faculty, the professional colleges have compiled a series of amateur examination materials. Music examination helps to make up for the shortcomings and shortcomings of school art education, and has played a positive role in promoting art education and improving the quality of the people. Many of the textbooks in the examinations contain works of Chinese national music style, and Chinese music is set at each difficulty stage. Some textbooks clearly stipulate that students must play a Chinese song during the examination. Incorporating works with Chinese national music styles in the compilation of textbooks helps the piano children to understand the traditional folk music of China, learn the flavor and charm of Chinese music, and inspire the national self-confidence and pride of young people.

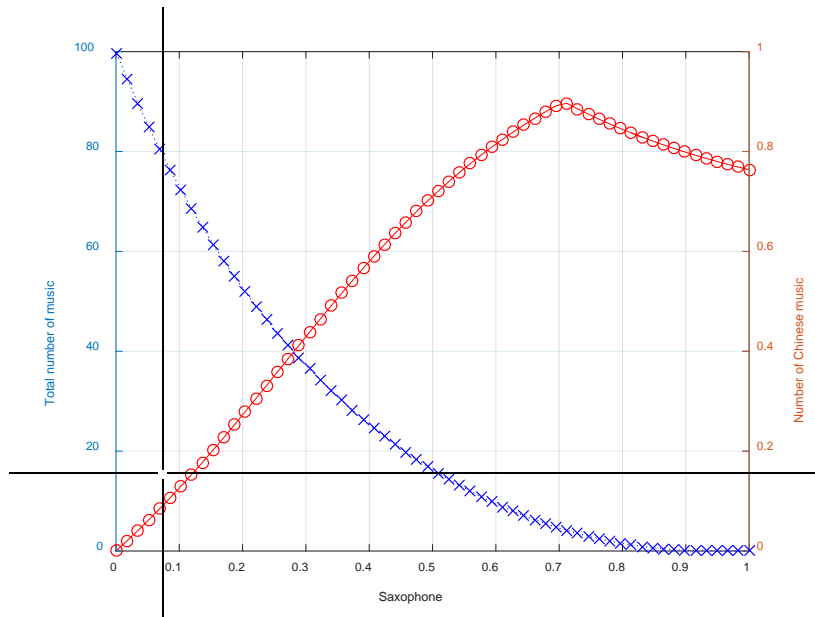


Figure 1. Saxophone music and track settings

As shown in Figure 1, controlling the breath is the basic skill of learning the saxophone. However, when beginners practice the saxophone, they often have the wrong method of inhaling. When inhaling, the shoulders rise upwards as the inhalation rises, and the abdomen sinks inward. In this regard, the teacher can ask the student to wear a belt on the waist when practicing inhalation, take a deep breath, so that they can clearly feel the waist to expand around; or let the student sit on the bed with his hands on the abdomen ( It is the same in a few books on the abdomen. When inhaling, experience the feeling that the abdomen slowly bulges and supports. When exhaling, beginners are prone to inconsistent and uneven airflow. For this, you can use the method of blowing candles to help students correct. The training method is to light a candle, take a deep breath, and exhale the breath evenly to keep the candle from being blown out. Repeated practice can effectively promote students' control over breath. When beginners play the saxophone, it is easy to see that the ventilation is not timely. Ventilation refers to the inhalation during the playing process, and it is very important to grasp the correct timing and method. Therefore, when practicing ventilation, there is room for inhalation and exhalation. Specifically, it is to blow the air until it can still play one to two shots to start breathing. The ventilation requirement is fast and agile, and according to the length of the music, the air can be sucked up to eight or nine points.

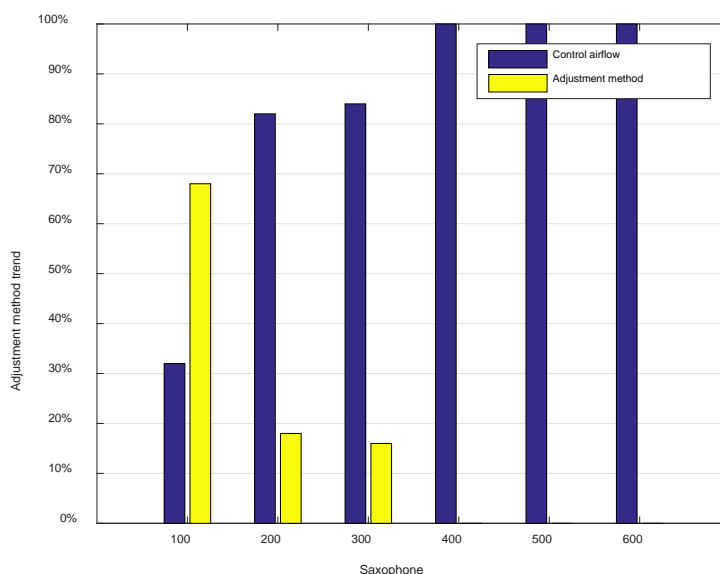


Figure 2. Sachs teaching common problem solution trend

As shown in Figure 2, after the beginner has mastered the correct pronunciation, he can perform the training of the breath. When beginners practice singing, it is prone to confusing or excessively vomiting. In this regard, the teacher can let the students practice the air first, that is, the syllabary of "mtutu" is continuously issued in the mouth, and the tongue is relaxed. In addition, the length, speed, strength, and the extent of the tongue movement, the strength of the pressure, etc., will affect the effect of the sound. After mastering the correct blowing posture, mouth shape and pronunciation, you can enter the practice section of the long sound. Beginners are prone to air leaks, unclear heads, or noise during the practice of long sounds. In this regard, the teacher should instruct the student to relax the muscles of the lower lip, the tip of the tongue clings to the top of the mouthpiece and the reed, keeping the airflow concentrated, and taking care not to squeeze the reed. If there is a phenomenon that the long sound is unstable, the strong and the weak, then the abdominal muscles should be held up and used as a support point until the end of the long sound.

#### 4. Conclusion

In summary, the common difficulties mentioned above are not the only difficult problems, and the proposed solution is not the only solution. However, for the teaching difficulties mentioned in this article, the solution is effective. Practice has proved that to improve the effectiveness of saxophone teaching, it is necessary not only to have the insight to constantly discover new problems, new difficulties, but also to have the creativity to propose solutions constantly.

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