

Getting Altissimo Higher, Faster

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Excerpt from Claude T. Smith's *Fantasia for Alto Saxophone*

Lento, rubato

“Fundamental” Steps

1. Understand the Overtone Series
2. Practice Overtone Exercises
3. Other Exercises:
 - a. Bugle Calls
 - b. Pitch Bends (“Dive Bomb,” “The Remington”)
4. Get your fingerings from a reliable source

The Overtone Series

Overtone and Altissimo Tips

1. Think of the muscle memory for your throat setting. "Snapshot."
2. It's okay to "pop" the octave key to get overtones to sound.
3. You can also approach overtones chromatically.
4. If you can't HEAR it, you can't play it.
5. Slur and breath-attack only, at first (don't try to tongue)
6. Before playing an altissimo note, sing it. Also try playing the pitch an octave lower to get it in your ear.
7. Extreme High Notes
 - a. Try a thinner lower lip
 - b. "Stick your jaw out," change the location of pressure on the reed

Altissimo Resources

Lang, Rosemary. *Saxophone: Beginning Studies in the Altissimo Register*. Lang Music Publications, 1971.

Londeix, Jean-Marie. *Hello! Mr. Sax: Parameters of the Saxophone*. Editions Musicales Alphonse Leduc, 1989.

Nash, Ted. *Ted Nash's Studies in High Harmonics*. Warner Bros., 1999.

Rascher, Sigurd. *Top Tones for Saxophone: A Four-Octave Range*. Third Edition Carl Fischer Music, 1977.

Rousseau, Eugene. *Saxophone High Tones*. Etoile Music, 1978.

Sinta, Donald and Denise Dabney. *"Voicing:" An Approach to the Saxophone's Third Register*. Sintafest Music Co., 1992.

Overtone 1-2-3-4-5

Christopher Barrick

- Fingering the lower notes to sound upper pitches.
- Practice with both slurred and "breath attack" articulations.

The musical score consists of 14 numbered exercises, each presented on a grand staff (treble and bass clefs). The exercises are arranged in pairs, with a double bar line separating the two parts of each pair. The notes are primarily half notes and quarter notes, often with slurs or breath attack markings. The exercises explore various intervals and chord structures, including triads and dyads, across different registers of the instrument.

Exercise 1: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 2: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 3: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 4: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 5: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 6: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 7: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 8: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 9: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 10: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 11: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 12: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

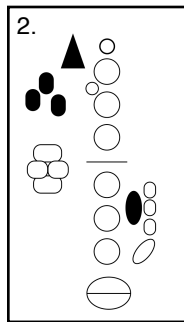
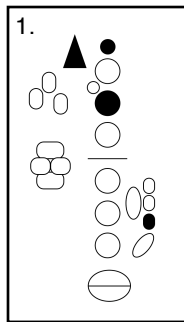
Exercise 13: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Exercise 14: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G3, A3, B3, C4. Slur over the upper notes.

Altissimo Fingerings for Alto Saxophone

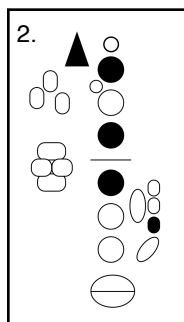
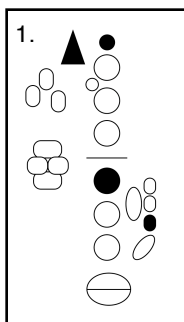
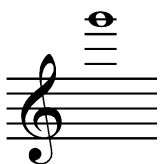
by Christopher Barrick

F^{#3}



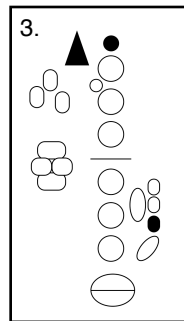
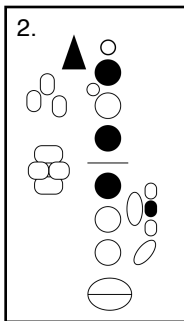
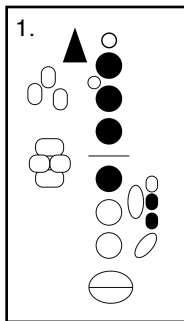
1. Main fingering for accessing altissimo.
2. More stable if sax has high F# key; awkward to access higher notes.

G³



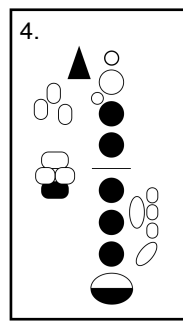
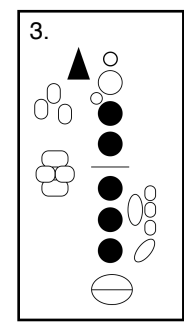
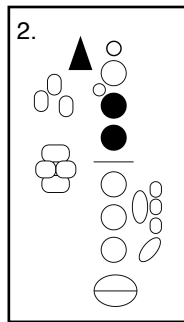
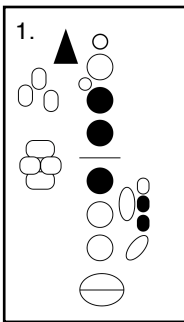
1. Main fingering.
2. Tends to be flat.

G^{#3}



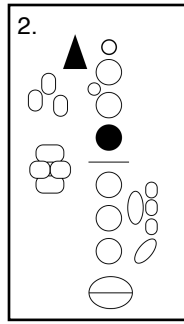
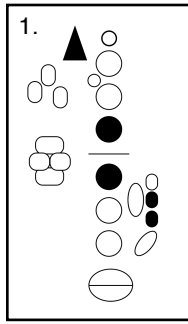
1. Connects well to A³-1, Bb³-1, B³-1 and C⁴-1.
2. Stable and good pitch.
3. Fragile and often hard to voice; connects well to G³-1.

A³



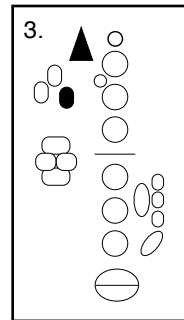
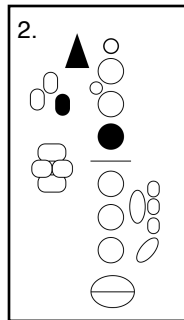
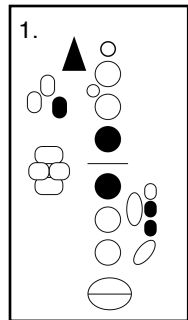
1. Connects well to G^{#3}-1, Bb³-1, B³-1 and C⁴-1.
2. Easy fingering to access.
3. Stable, but quite sharp.
4. Stable and in tune, but awkward fingering.

B^{b3}



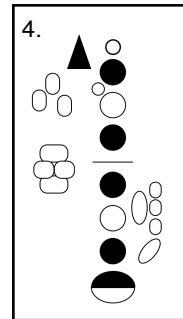
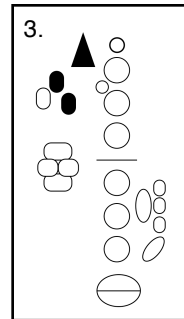
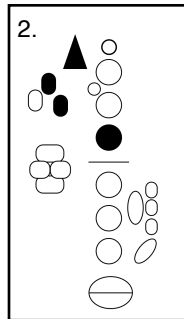
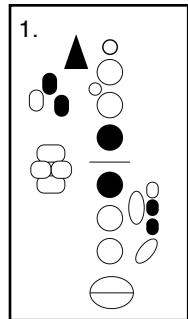
1. Connects well to G^{#3}-1, A³-1, B³-1 and C⁴-1.
2. Solid Fingering.

B³



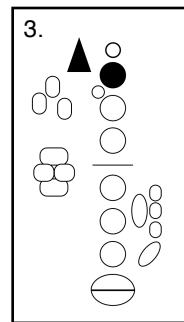
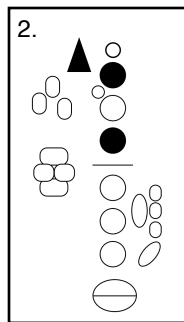
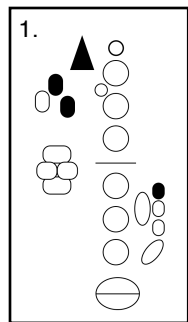
1. Connects well to G^{#3}-1, A³-1, B^{b3}-1 and C⁴-1.
2. Solid fingering that connects well to B^{b3}-2.
3. Good fingering.

C⁴



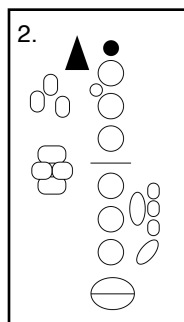
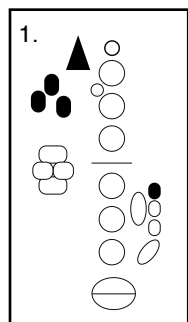
1. Connects well to G^{#3}-1, A³-1, B^{b3}-1 and B³-1.
2. Solid fingering that connects well to B^{b3}-2 and B³-2.
3. Good fingering that connects well to B³-3.
4. Good alternate fingering on some instruments.

C^{#4}



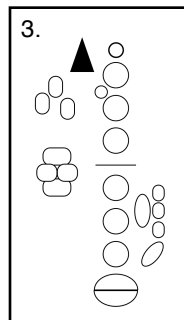
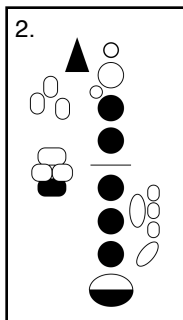
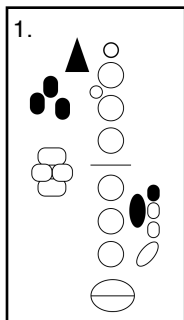
1. Overblown fingering for E³ (palm key E).
2. Can be unstable, but connects well to C⁴-4
3. Good alternate fingering.

D⁴



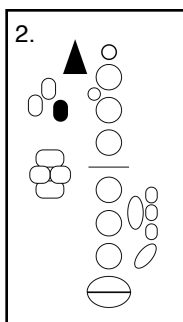
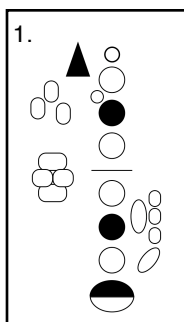
1. Overblown fingering for F³ (palm key F).
2. Easy fingering to access.

E_b⁴



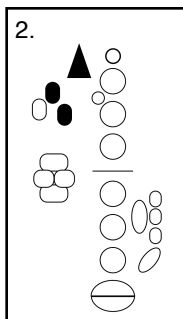
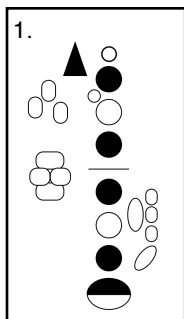
1. Overblown fingering for F^{#3} (palm key F[#]); best fingering if high F[#] key is present.
2. Stable fingering; same as A³⁻⁴.
3. Overblown fingering to C^{#3}.

E⁴



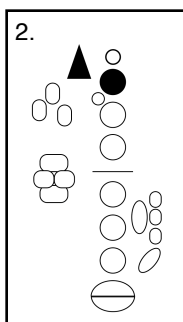
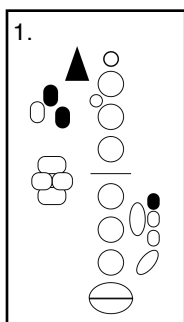
1. Best fingering.
2. Overblown fingering for D³ (palm key D) and B³⁻³.

F⁴



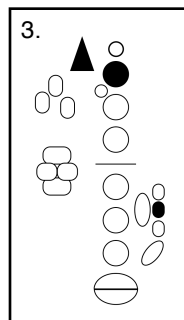
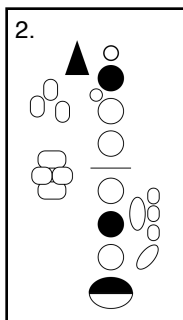
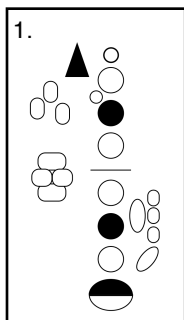
1. Best fingering; same as fingering for C⁴⁻⁴.
2. Overblown fingering for E_b³ (palm key E_b) and C⁴⁻³.

F^{#4}



1. Overblown fingering for E³ (palm key E) and C^{#4-1}.
2. Same fingering as C^{#4-3}.

G⁴



1. Same fingering as E⁴⁻¹.
2. Good fingering.
3. Can be unstable.