



NOTRE DAME

C O L L E G E

MARCHING BAND

**Notre Dame College Marching Band
Woodwind Technique Book**

Alto Sax

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Singing

We will sing everything we play. Singing helps to hear the correct pitches and greatly improves intonation and style. We will sing the same way we play, beginning with a good breath, and starting each new articulated note with (tAH). We may occasionally change the vowel sound depending on range of note but the important thing is that we are all singing the same way.

The vowel sound and articulation we sing should match what we would do on the Saxophone. The more fingers you have down the more Ah the vowel the less the more Ee the vowel sound. The beginning consonants should match the style of attack required for each note see ASR Below.

We will frequently sing during visual oriented rehearsals. Correct pitches are very important!

Tuning

LISTEN, your ears are your greatest ally! Hear the pitch before you play it. We will sing a lot to solidify our tonal center. When in doubt use a tuner. Get to know the pitch tendencies of your instrument. We will discuss this further as the season progresses but certain intervals will have different tunings, certain notes on your instrument may need adjusting. This is all in addition to the general tuning of your instrument.

To tune your Saxophone, Check Middle D. Move the Mouthpiece out to make it flat and in to make it sharp. All other notes should be tuned by mouth. Jaw pressure makes notes sharper. Air speed makes notes flatter. If pitch is consistently flat in all registers make sure you are putting adequate amount of mouthpiece in your mouth.

Attack, Sustain and Release

Attack is the beginning of the note. It is controlled by the air and cleaned by the consonant sound. A “T” sound is best for a crisp front and is used for Secco, Staccato, Accent and Marcato. A “D” sound is softer and is better for Legato and Tenuto in Marching Band. An “L” sound is best for the softest of articulations and is best for Legato and Tuto in Concert and indoor venues.

Sustain is the main body of the note and, since it is the longest part of the note, it should be thought of as the most important part of the note. This is the part of the note that controls loudness. Also, this is the part of the note that gives the note its tone. Proper air speed is critical to achieving good tone on the clarinet. Although clarinet can be quiet, it is not a quiet instrument. Take care to always play with a big powerful, but not nasal sound. You should strive for the most characteristic tone possible at all times.

Release is how you end the note. For shorter notes, the release is usually part of the attack of the next note, and you should only think about the attack of the next note to achieve good release. For longer notes with no note directly after the release of the note should be achieved by breathing in. There are soft releases and hard releases and the only difference between the two is how quickly the breath in is taken.

Articulation Terms

Secco - Dry with as little sustain as possible **Accent** - Slightly spaced with weight **Legato** - Smooth, Sustain to the next note

Staccato - Space with a Short Sustain **Marcato** - Marked with emphasis **Tenuto** - Weighted with sustain to the next note

lift - Bouncy with release decrescendoing to the next note's attack

Physical Fitness

This is an extremely important part to marching and playing! You will reach the same physical stress level as an athlete during parts of the show and it is important to think of yourself as an athlete. You must prepare as such, don't wait until August! We will help guide you in the conditioning process and will discuss this in more detail in the Visual Technique Book.

Timing

FEET! We will occasionally have you stand still to focus on playing but 90% of the time you will mark time. The feet must be in time with the Dr. Beat or Drum Major, and your playing should line up with your feet. We will also take step-outs at the beginning of each exercise. Everything will have an 8 count start; mark time begins on count 5. We will define the mark time and step outs in the Visual Technique Book.

Rehearsal Etiquette

Rehearsals will start exactly on time so that we can release you exactly on time. If rehearsal begins at 6:00pm, you are expected to be setting up in block at 5:55pm. You are expected to have everything you need in every rehearsal. The basics are Instrument, Music, Dot Book, pencil, water bottle, and proper footwear (tennis shoes or marching shoes). You are expected to follow the school dress code in every rehearsal, whether on school property or not. We ask that you stand at standby unless you are told to relax. Standby is a position of readiness where we can give instruction without you needing to be set. This will be discussed further in the Visual Technique Book

Body Posture

Everything about playing the concert in concert should be relaxed and should cause no bodily discomfort

The body needs to be in line forming as many and as strict of parallel and perpendicular lines as possible. When facing the sideline, the shoulders should be exactly parallel to the sidelines and exactly perpendicular to the yardlines. Keeping these lines is of the utmost of importance when setting could playing position.

When the saxophone is down, it should be in front of your body parallel to the ground with your fingers on the keys

When the saxophone is up the mouthpiece should be entering your mouth in a fairly straight fashion. you should adjust your neckstrap accordingly, to make sure your mouthpiece is in optimal position. The bottom of the saxophone should be pushed away from the body with the right hand.

Finger Posture

This is an extremely important part for technique. If your fingers are not in good playing position you will not be able to play fluidly and fast as you will need to. Also, bad finger positioning can cause pain and lead to early tendonitis and eventually carpal-tunnel syndrome.

The front part of the pad of the finger should inside the pearls of the saxophone. The fingers should then be round and relaxed to form C's. If held correctly, you can rotate the neck towards your head, look down your clarinet and see your hands as two joining circles with your clarinet in the center. you should have ample open space between your palms and the side of the saxophone. Make sure to keep your palms close to the palm keys but press them down.

Ia. Breathing

|| In 8 Out 8 || In 6 Out 6 || In 4 Out 4 || In 2 Out 2 ||
 || In 2 Out 4 || In 2 Out 6 || In 2 Out 8 ||

In - 2 - 3 - 4 - 5 - 6 - 7 - 8 Out - 2 - 3 - 4 - 5 - 6 - 7 - 8

In - 2 - 3 - 4 - 5 - 6 - Out - 2 - 3 - 4 - 5 - 6 In - 2 - 3 - 4 - Out - 2 - 3 - 4 In - 2 - Out - 2

In - 2 Out - 2 - 3 - 4 In - 2 Out - 2 - 3 - 4 - 5 - 6

In - 2 Out - 2 - 3 - 4 - 5 - 6 - 7 - 8

* On the E's - Replace Exhale with



*This exercise is used to facilitate breath control. Breathing is the key to any wind instrument. The breath should be taken in with an open throat and should then be turned around to the exhale without closing the throat. Essentially, you should be saying the consonant sound h on the inhale and on the exhale.

Ib. Articulation - *Attack, Sustain and Release*

1

Exercise 1 consists of five staves of music, each demonstrating a different articulation technique. The first staff shows a sequence of eighth notes with a slur over the first four, labeled 'Legato'. The second staff shows eighth notes with a slur over the first four, labeled 'Lifted'. The third staff shows eighth notes with a slur over the first four, labeled 'Long Accent'. The fourth staff shows eighth notes with a slur over the first four, labeled 'Accent'. The fifth staff shows eighth notes with a slur over the first four, labeled 'Staccato Accent'. The sixth staff shows eighth notes with a slur over the first four, labeled 'Marcato'. The seventh staff shows eighth notes with a slur over the first four, labeled 'Staccato'. The eighth staff shows eighth notes with a slur over the first four, labeled 'Secco'.

2

Exercise 2 consists of three staves of music, each demonstrating a different articulation technique. The first staff shows a sequence of eighth notes with a slur over the first four, labeled 'Legato'. The second staff shows eighth notes with a slur over the first four, labeled 'Lifted'. The third staff shows eighth notes with a slur over the first four, labeled 'Long Accent'.

*This exercise is used to facilitate breath control through the three main parts of each note. This is known as articulation. Breathing is the key to articulation. The attack should be less important than the main body (the sustain) of each note, and each release should be a breath in or the attack of the next adjacent note.

II. Tone Development

IIa

①A 1 - 2 - 3 - 4 - In ②B 1 - 2 - 3 - 4 - In

③C 1 - 2 - 3 - 4 - In ④D 1 - 2 - 3 - 4 - In

⑤E 1 - 2 - 3 - 4 - In ⑥F 1 - 2 - 3 - 4 - In

⑦G 1 - 2 - 3 - 4 - In

IIb

①A 1 - 2 - 3 - 4 - In ②B 1 - 2 - 3 - 4 - In

③C 1 - 2 - 3 - 4 - In ④D 1 - 2 - 3 - 4 - In

⑤E 1 - 2 - 3 - 4 - In ⑥F 1 - 2 - 3 - 4 - In

⑦G 1 - 2 - 3 - 4 - In

IIc

①A 1 - 2 - 3 - 4 - In ②B 1 - 2 - 3 - 4 - In

③C 1 - 2 - 3 - 4 - In ④D 1 - 2 - 3 - 4 - In

⑤E 1 - 2 - 3 - 4 - In ⑥F 1 - 2 - 3 - 4 - In

⑦G 1 - 2 - 3 - 4 - In

II. Tone Development - *Stamp Exercise*

III. Flexibility and Technique

The first system consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#). It contains four measures: two with eighth-note patterns, one with a whole rest, and one with a half-note pattern. The second staff is in treble clef with a key signature of one flat (Bb) and contains four measures with similar rhythmic patterns. The third staff is in treble clef with a key signature of two flats (Bb, Eb) and contains four measures. The fourth staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains two measures, ending with a double bar line.

The second system also consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and contains four measures with eighth-note patterns. The second staff is in treble clef with a key signature of one flat (Bb) and contains four measures. The third staff is in treble clef with a key signature of two flats (Bb, Eb) and contains four measures. The fourth staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains two measures, ending with a double bar line.

Technique

1

A musical score consisting of five staves, each with a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The staves are arranged vertically, and the music is written in a standard Western musical notation style. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the melodic development, with some staves featuring more complex rhythmic patterns and accidentals. The score concludes with a double bar line on the fifth staff.

2

The musical score for 'The Rose Tree' is presented in five staves. The first four staves correspond to the vocal parts (Soprano, Alto, Tenor, and Bass), each featuring a melodic line with a trill and a grace note. The fifth staff is a piano accompaniment, consisting of a continuous eighth-note arpeggiated pattern. The key signature is one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line.

Scales Should be played in all keys, at varying tempi at with different articulations. Playing scales is they key to good technique. Green Scales should be played at slower tempi and then little by little the tempo should be increased. After Green Scales are comfortable, Tech Scales Should be started at a faster tempo and then increased until you reach your limit of being able to play it with all notes being even and steady. Push yourself further than you think you can go. Challenge yourself to the harder scales more often the the easier ones. This is how you will grow.

Green Scales



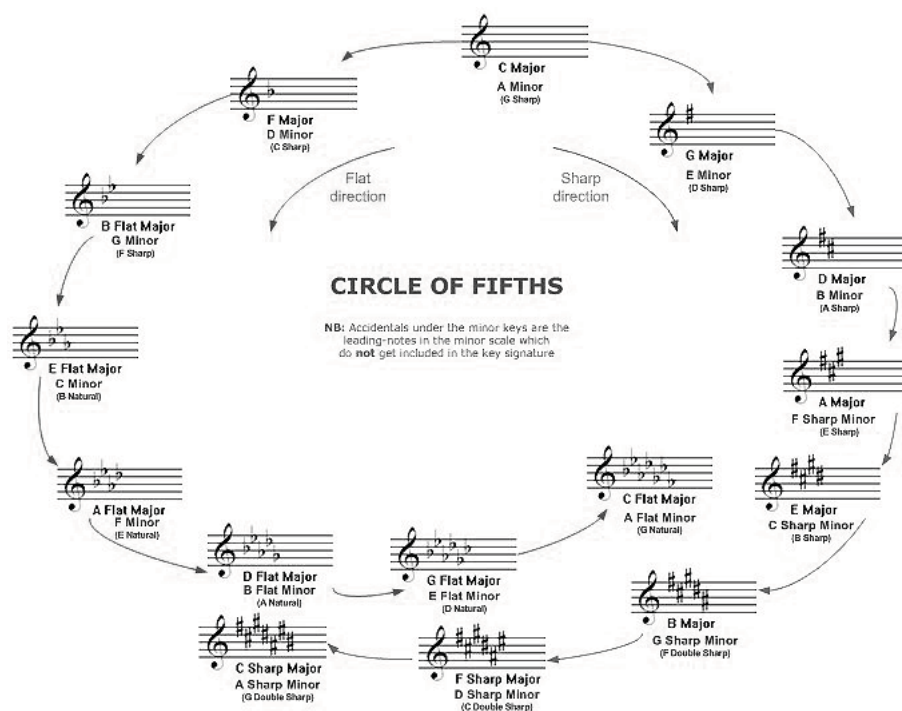
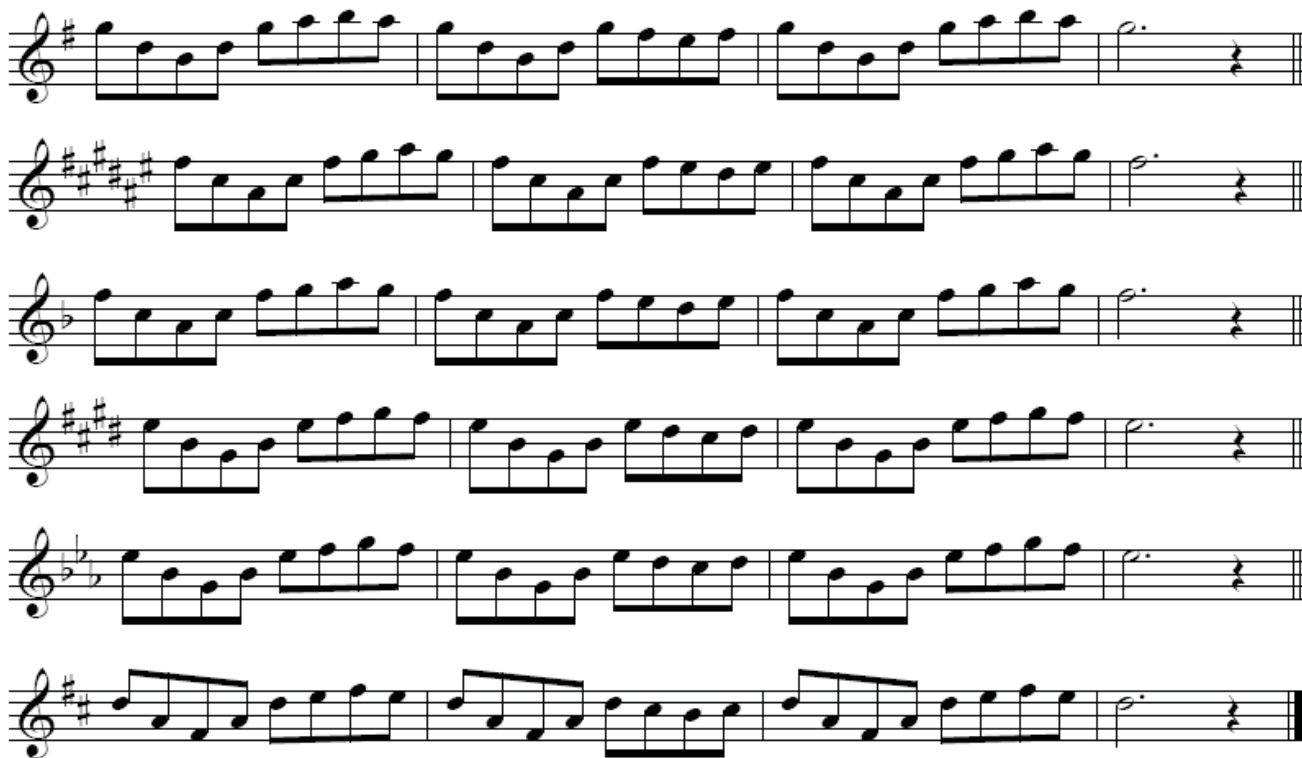
*Play with varying patterns (slur all, slur 3 tongue 1, slur 2 tongue 2, tongue all (legato and staccato), etc.)
Play in every key.

Tech Scales



*Play with varying patterns (slur all, slur 3 tongue 1, slur 2 tongue 2, tongue all (legato and staccato), etc.)
Play in every key.

Hal Flex



III. Intonation

SOPRANO
ALTO

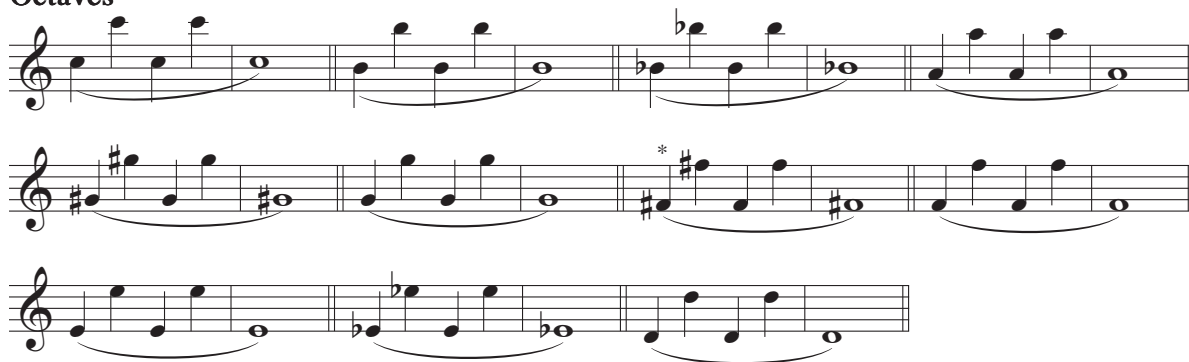
TENOR
BASS

The musical score consists of three systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#). The first system shows a progression of chords: F#4-A4-C5, F#4-A4-C5, Bb4-D4-F#4, F#4-A4-C5, Bb4-D4-F#4, F#4-A4-C5, and F#4-A4-C5. The second system shows: F#4-A4-C5, F#4-A4-C5, F#4-A4-C5, F#4-A4-C5, Bb4-D4-F#4, F#4-A4-C5, F#4-A4-C5, and F#4-A4-C5. The third system shows: F#4-A4-C5, F#4-A4-C5, F#4-A4-C5, F#4-A4-C5, F#4-A4-C5, F#4-A4-C5, Bb4-D4-F#4, and F#4-A4-C5. The notes are written as whole notes.

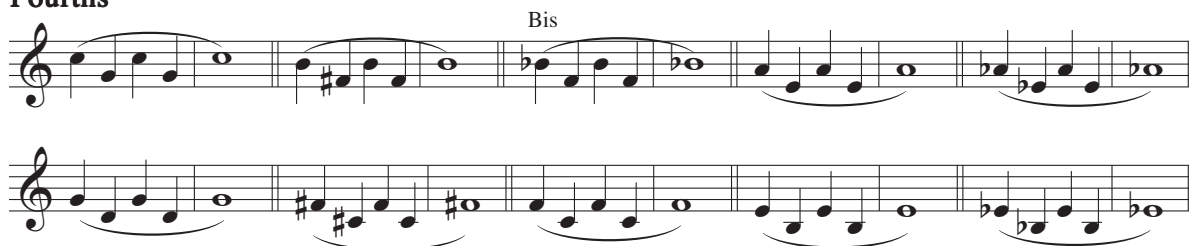
*LISTEN, LISTEN, LISTEN! Sing then play. This exercise focus on the intervals and your position in the chord. We will play this at ppp and fff and learn to control the pitch at every dynamic. Play with you absolute best tone possible and make sure that you are not creating any waves. Even dissonances have a certain place where they ring. listen for an even grinding on dissonances that is still pleasant.

Exercises for Saxophone

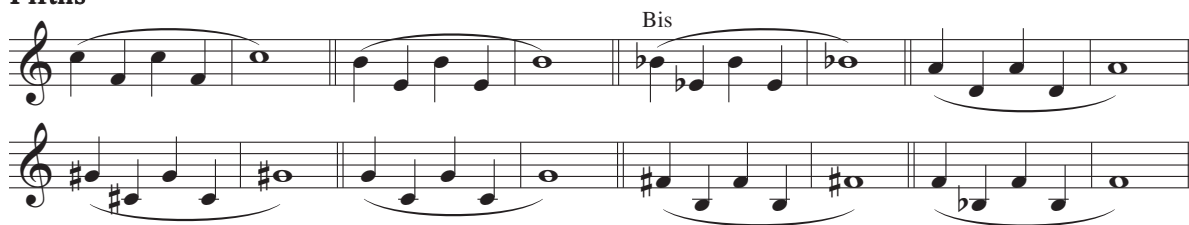
Octaves



Fourths



Fifths



Warm-ups



Vibrato Exercise



Chromatic Fingering Exercise



High Note Exercise



* - Use chromatic fingering

Major Scales

Saxophone



Gb - Enharmonic with F#



F# - Enharmonic with Gb



Cb - Enharmonic with B



B



E



A



D



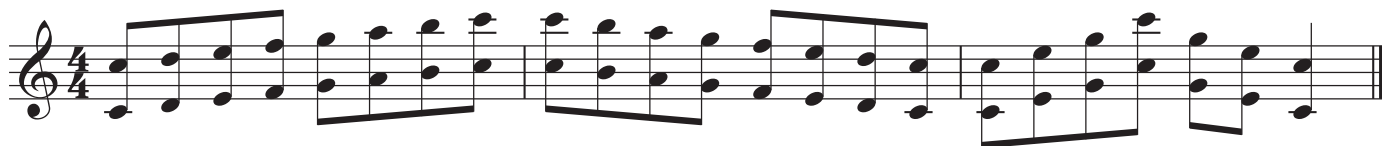
G



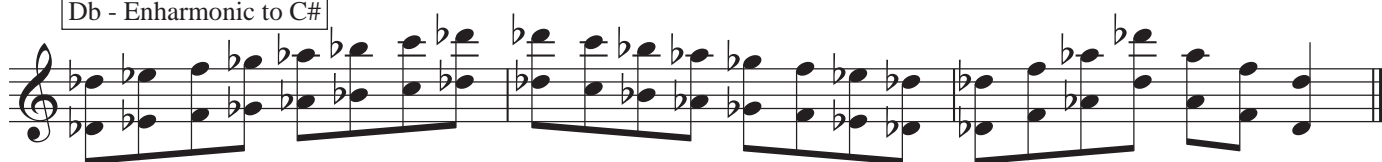
Major Scales

Saxophone

C



Db - Enharmonic to C#



C# - Enharmonic to Db



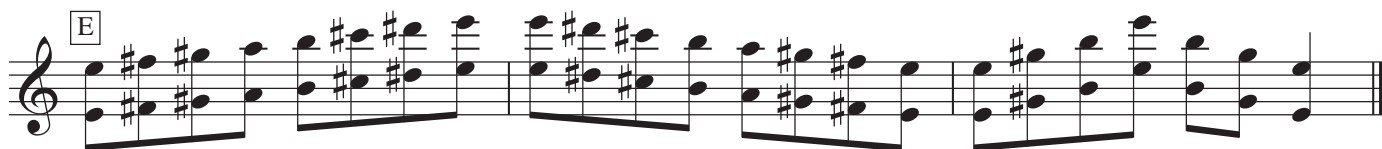
D



Eb



E



F



F# - Enharmonic to Gb



E♭ Alto Saxophone Fingering Chart

| A♯ | B♭ | B | C | C♯ | D♭ | D | D♯ | E♭ | E |
|----|----|---|---|----|----|---|----|----|---|
| | | | | | | | | | |

| F | F♯ | G♭ | G | G♯ | A♭ | A | A♯ | B♭ |
|---|----|----|---|----|----|---|----|----|
| | | | | | | | | |

(raises pitch)

| B | C | C♯ | D♭ | D | D♯ | E♭ | E | F |
|---|---|----|----|---|----|----|---|---|
| | | | | | | | | |

(raises pitch) (raises pitch) (lowers pitch)

| F♯ | G♭ | G | G♯ | A♭ | A | A♯ | B♭ | B |
|----|----|---|----|----|---|----|----|---|
| | | | | | | | | |

or (raises pitch) or (lowers pitch) or

| C | C♯ | D♭ | D | D♯ | E♭ | E | F |
|---|----|----|---|----|----|---|---|
| | | | | | | | |

or (lowers pitch) or

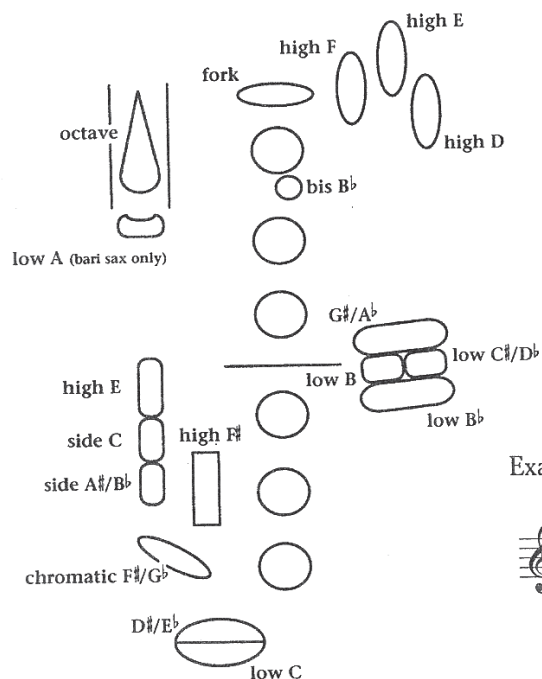
(Notes on gray background are suggested altissimo fingerings.)

| F♯ | G♭ | G | G♯ | A♭ | A | A♯ | B♭ | B | C |
|----|----|---|----|----|---|----|----|---|---|
| | | | | | | | | | |

or or or or or or

Saxophone Key Diagram & Trill Exercises

Key Diagram:

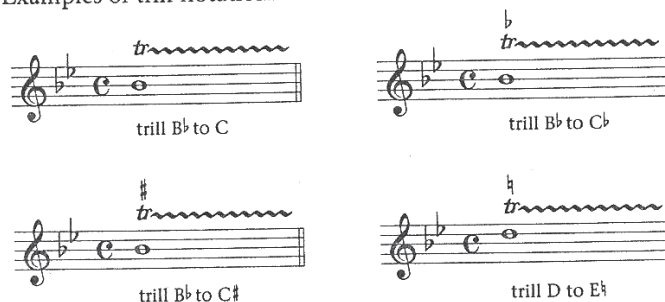


This graphic can be used as a reference for the fingering and trill charts.

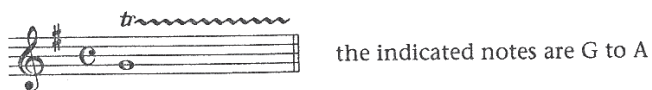
Trills are a form of musical ornamentation which involves a rapid, slurred, alternation between a main note and the note above.

Unless otherwise indicated, the trill should be played taking the key signature in consideration. Sharp (#), flat (b), or natural (n) signs that appear above a trill notation indicate a departure from the key signature of the piece.

Examples of trill notation:

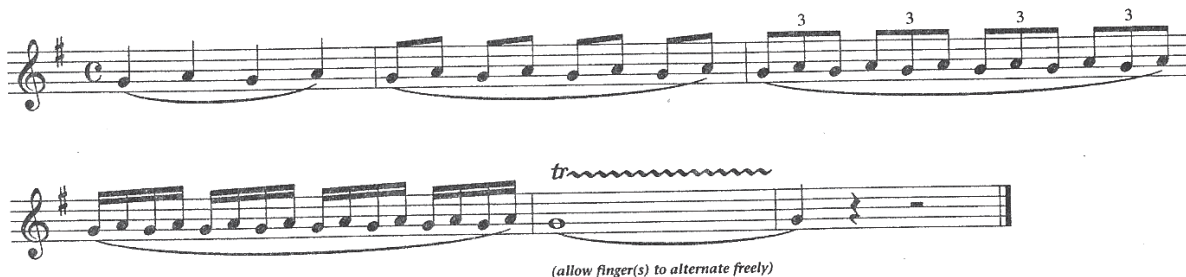


Practice trills by taking the indicated notes and creating an exercise that progresses from slow to fast measured rhythmic values - finally let the trill finger(s) alternate freely. Using a metronome will greatly enhance this drill technique.



the indicated notes are G to A

Measured Trill Exercise:



(allow finger(s) to alternate freely)

Saxophone Trill Fingering Chart

Low A Bari Sax only

(this chart is applicable to all saxophones)

| A to B \flat | A to B | A \sharp to B | B \flat to C | B to C | B to C \sharp | C to D \flat |
|----------------|-----------------|----------------------------------|----------------|-----------------|----------------------------------|------------------------|
| | | | | | | |
| | | alternate, using the same finger | | | alternate, using the same finger | |
| C to D | C \sharp to D | D \flat to E \flat | D to E \flat | D to E | D \sharp to E | E \flat to F |
| | | | | | | |
| | | alternate, using the same finger | | | or | or |
| E to F | E to F \sharp | F to G \flat | F to G | F \sharp to G | G \flat to A \flat | G to A \flat |
| | | | | | | |
| | | | | | or | |
| G to A | G \sharp to A | A \flat to B \flat | A to B \flat | A to B | A to B | A \sharp to B |
| | | | | | | |
| | or | bis or | or | | | or or or |
| B \flat to C | B to C | B to C \sharp | C to D \flat | C to D | C \sharp to D | D \flat to E \flat |
| | | | | | | |
| or | bis | | or | | | |

D to E \flat D to E D \sharp to E E \flat to F E to F E to F \sharp F to G \flat

F to G F \sharp to G G \flat to A \flat G to A \flat G to A G \sharp to A

A \flat to B \flat A to B \flat A to B A \sharp to B B \flat to C B to C

B to C \sharp C to D \flat C to D C \sharp to D D \flat to E \flat D to E \flat

High F \sharp Key Saxophones Only

D to E D \sharp to E E \flat to F E to F E to F \sharp F to G \flat