TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES

SAXOPHONE

ALFRED ESQUIVEL
CLINICIAN

53RD ANNUAL CLINIC
SAN ANTONIO, TEXAS
2000

FORWARD

The Texas Bandmasters Association has a long and honorable tradition of providing unique educational conventions with superb opportunities for professional growth. For over fifty-two years the association has served as an agent for improving instrumental music education in communities throughout the Lone Star State.

Over the last five years the Beginner, Intermediate, and the first half of the Advanced Instructional Series have provided exemplary strategies to improve classroom music instruction and student success. This year the clinics are a continuation of the Advanced Instructional Series. The Advanced Instructional Series focuses on the needs of the third year band students or transitioning into the high school band. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic locations and school sizes.

The clinics that are scheduled this year include Bassoon, Low Clarinets, Saxophone, Trombone, Euphonium, Tuba, and Snare Drum. Each of these sessions will have a companion booklet presented during clinic. The booklets will contain valuable instructional methods and classroom organizational techniques.

We appreciate the time and efforts invested by these clinician to prepare and produce these clinics.

Special acknowledgement is appropriate for TBA Past-Presidents Jim Hagood, Bob Brandenberger, Mike Olson, Bob Parsons, and Charlotte Royal1 whose hard work and commitment made this educational series such a colossal success.

This series is respectfully dedicated to all band directors, past and present, for their invaluable contributions to the education of young people through the band medium.

Arturo Valdez III, President

ALFRED ESQUIVEL

Alfred Esquivel is currently the assistant band director at Taft High School, San Antonio, Texas. Previously he was the director at Burbank High School and 18 years as assistant and headband director at Robert F. Lee High School. He also served 3 years in the 5th Army Band, Ft. Sam Houston and the 8th Army Band, Seoul, Korea. He received his B.S. in Math and M.A. in Music from SouthWest Texas State University. Under his direction, the Lee Band accumulated several U.I.L. Sweepstakes Awards and represented Region XII at State Marching Contests and Honor Band Competitions. The Lee Jazz Band was awarded local, state, and national competition 1st Place Awards. As a private saxophone instructor, he has helped many students earn All State Band Honors. Hr. Esquivel has enjoyed serving as a clinician and adjudicator for U.I.L., TBA, and TMEA. He is also on staff at the University of Texas Longhorn Summer Band Camps.

TEXAS BANDMASTERS ASSOCIATION
Convention/Clinic
July 23-26, 2000

THE ADVANCED SAXOPHONE CLINIC

PRESENTED BY

Alfred Esquivel

OUTLINE

I. PROPER BREATHING AND BREATH SUPPORT
II. EMBOUCHURE
III. TONE AND TONGUING
IV. DAILY WARM-UPS AND TECHIQUE STUDIES
V. EQUIPMENT
VI. COMMON FAULTS

PROPER BREATHING AND BREATH SUPPORT

Knowing that proper breathing is essential to good breath support, one must require students to sit up straight and demonstrate good posture. This requirement is extremely important to the young saxophonist using side positioning of the instrument.

INHALING & EXHALING

1. Air should be taken in with the throat relaxed and open. Using the word syllable "HO" is a good way to demonstrate this procedure while inhaling. (An analogy I have had success with is to think of drinking the air to the stomach area, letting the waistline expand.)
2. Discourage any extraneous movement in upper body, especially the shoulders.
3. Exhaling is a method of using stomach muscles to maintain a steady stream of air. Have students "HISS" verbally as they push supported air from lungs. Waistline should stay extended during the process. (Problems occur when students vary the air speed while exhaling.)
4. When expelling the air, the throat must stay open!!

EMBOUCHURE:

There are a variety of embouchure formations recommended for saxophone use. This variety is directly influenced by facial characteristics, consequently the same embouchure formed by different individuals may look different.

BASIC CONCEPTS

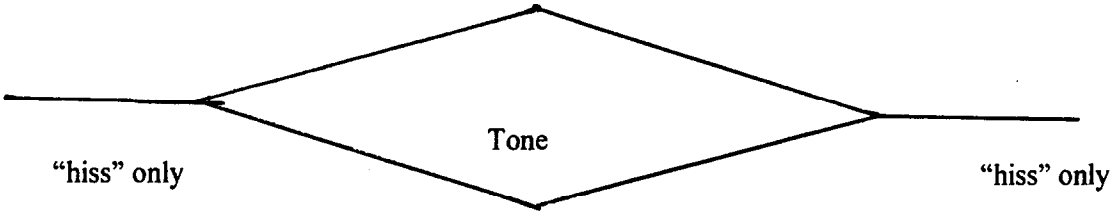
Lips and teeth should support the reed and mouthpiece with equal pressure from all directions. This could be compared to a medium strength rubber band surrounding the reed and mouthpiece.

1. Lower lip needs to be stretched over bottom teeth losing sight of red portion of lip.
2. Lower lip should allow 'half an inch' of reed cleared inside the mouth. This will determine control of reed area for tone quality and intonation.
3. Upper lip should IAQT be stretched over top teeth. Top teeth should "click" on top of mouthpiece. Ideal teeth position would be top teeth over bottom teeth, directly lined up.

4. Chin muscles should not be too firm.
5. The amount of mouthpiece taken into the mouth should be determined by the 'half inch' reed clearance of lower lip.

TONE AND TONGUING

TONE can improve rapidly with the use of the following exercise. Have students set embouchure first: using proper inhaling procedure, start with "hiss" sound only. Gradually producing a tone that will crescendo and decrescendo back to the "hiss" sound again. Keep waistline expanded throughout the entire process.



TONGUING function is to only interrupt air stream. Student should maintain a relaxed tongue, attempting to move only the tip of the tongue upward to reed. Root of tongue should remain down insuring an open throat. Tongue should be arched as when saying the word "OR" allowing "HISS" air stream above tongue. Have student use syllables "DO" and "DAH" for short and long articulations. Remind students that breath support and articulation are inseparable. Student should relax and lower tongue after each articulation. Movement of jaw when tonguing must be eliminated.

EQUIPMENT

A well-adjusted instrument is vital. Often a used instrument is in need of adjustment, consequently hindering initial lessons. Check all springs, pads, and corks for wear and tear. A minimum investment for adjustment often gains great benefits.

MOUTHPIECE -should be clean and not chipped. Medium size lays are best. (3-5)

LIGATURE - can often be inverted to have screws on top. This does help preserve the reed.

REEDS - are the most important. Start beginners on medium soft reeds. (2 1/2 or 3)
TOO SOFT a reed plays flat or will collapse under pressure.
TOO HARD a reed will not blow freely and/or will produce a sharp tone. Too hard a reed often causes future problems, resulting in too hard a bite. Students should soak reeds half at a time in

their mouth for a few minutes before playing. Have students always carefully remove reeds after practicing.

COMMON FAULTS:

1. Too little or to much mouthpiece; amount should be determined by reed clearance of approximately 1/2 inch.
2. Amount of lip; lower lip coverage of bottom teeth varies with individuals, however too much lip causes a squawky tone and too little lip causes a nasal tone.
3. Do not allow student to cover top teeth with lip.
4. Puffy cheeks are caused by lack of support in cheek muscles. Puffy cheeks also indicate poor breath support. (use mirror to show student this fault)
5. Dimples in cheeks is caused by improper use of corner mouth muscles. Use drawstring approach to develop the concept of pressure from the corners of the mouth toward the reed.
6. A common fault in holding the saxophone is allowing bottom of instrument too far back causing inclined head downward.
7. Bending of octave lever on neck piece.

HINTS TO GETTING THE MOST OUT OF YOUR PRACTICE TIME!

I. Practice at peak times of concentration and creativity.

II Use tape recorder for objective play back listening.

III Keep practice log of warm-up, etudes, sight-reading, etc.

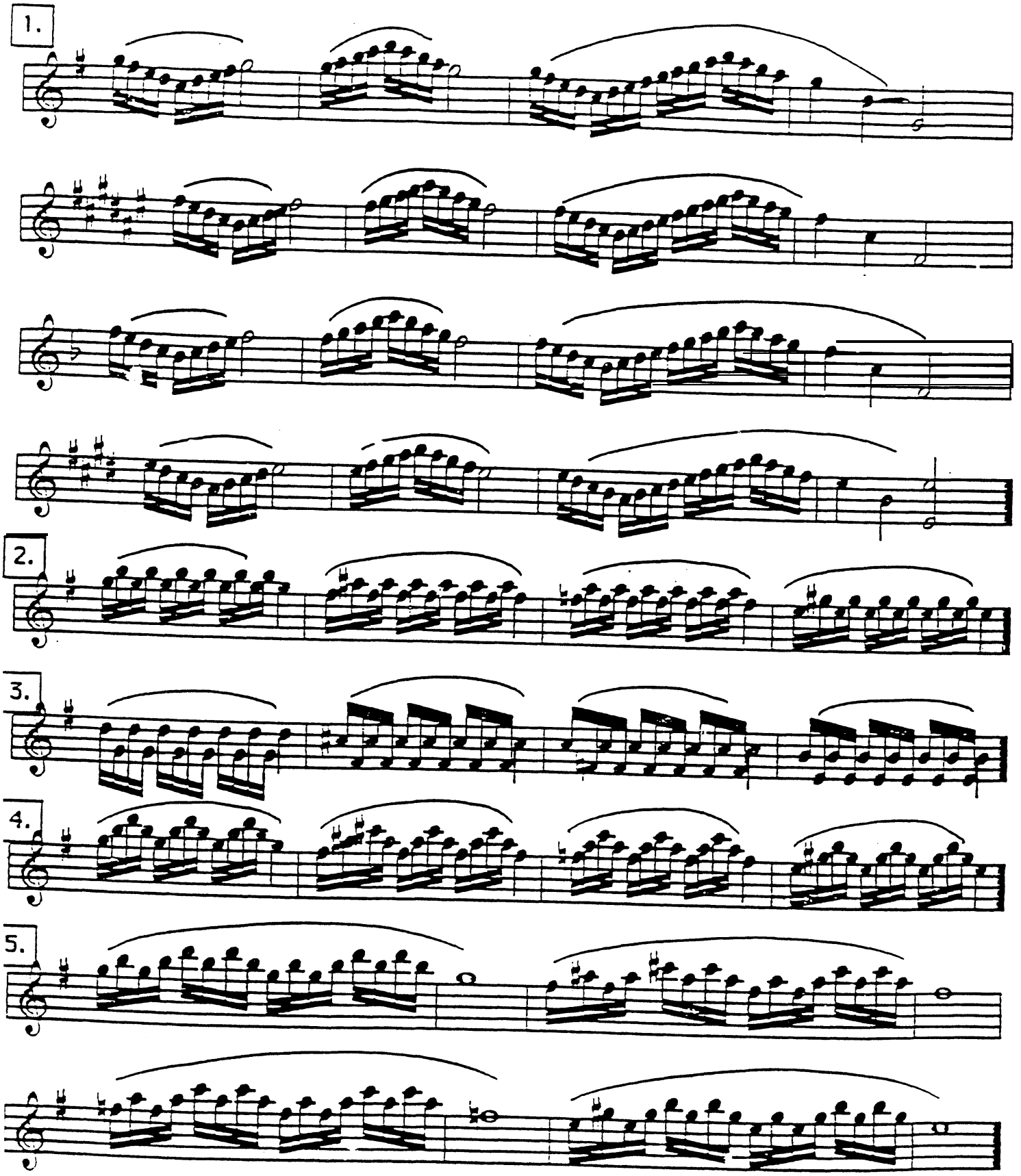
IV Use a routine warm-up to prevent injuries.

V Develop process to working technical sections.

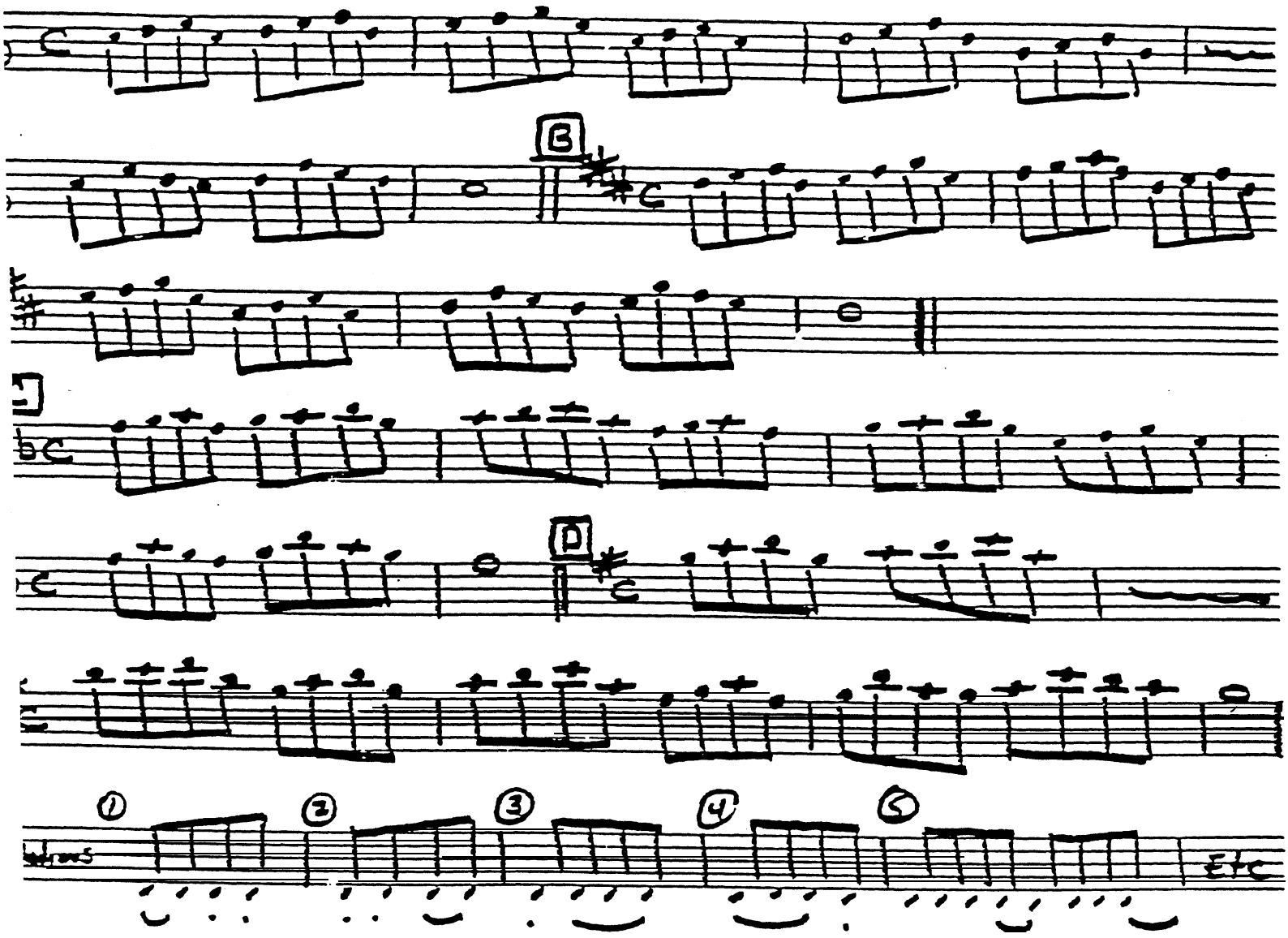
VI Set time table for length of practice time.

VII Practice with tuner and metronome regularly.

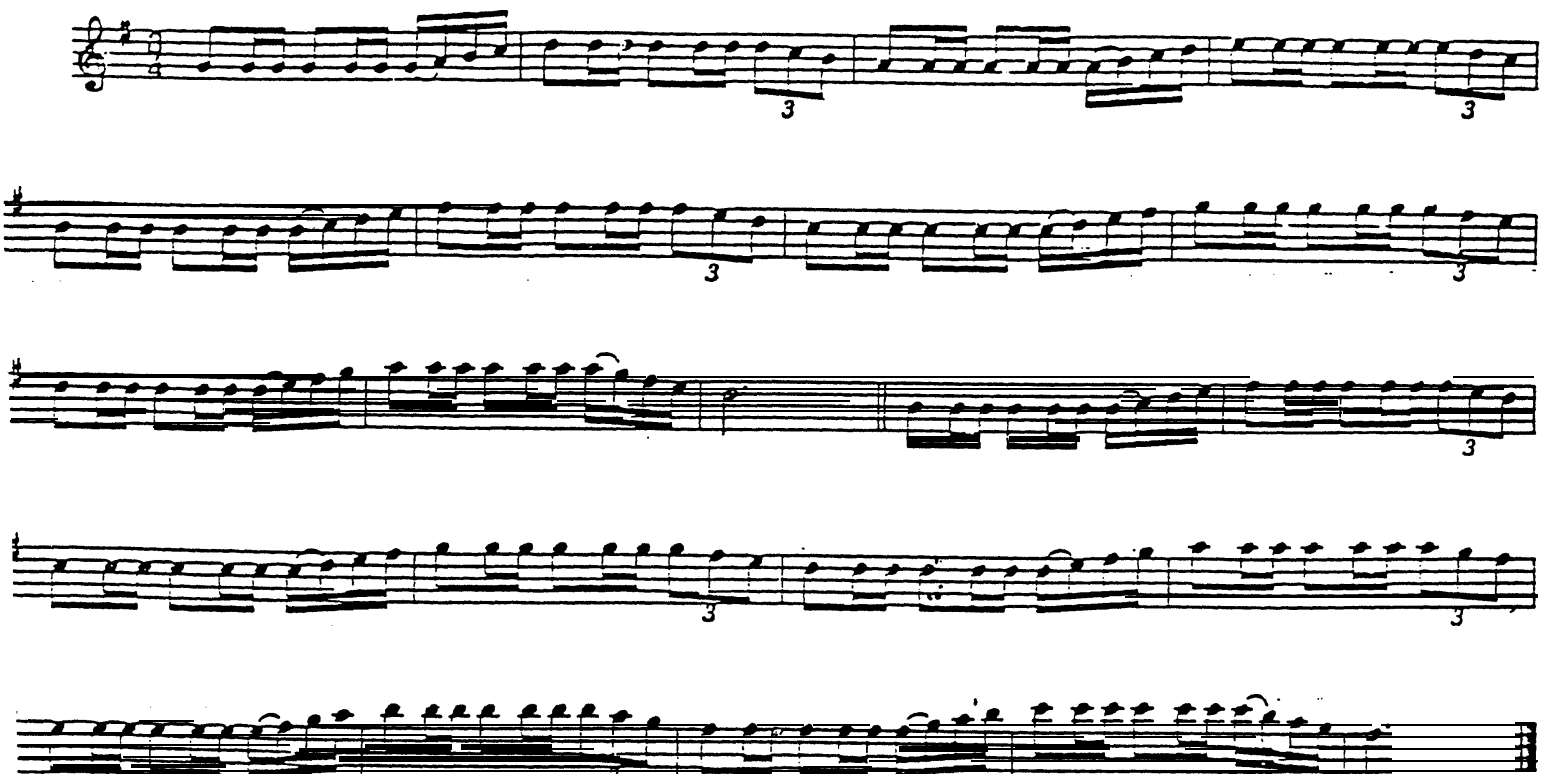
Daily Warm-Ups

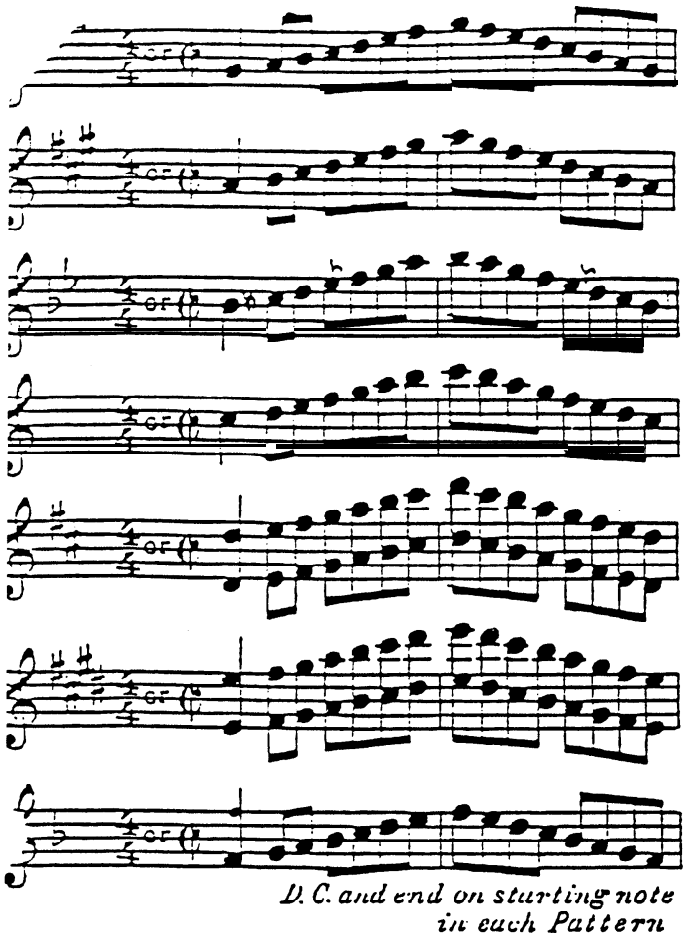


Daily Technique



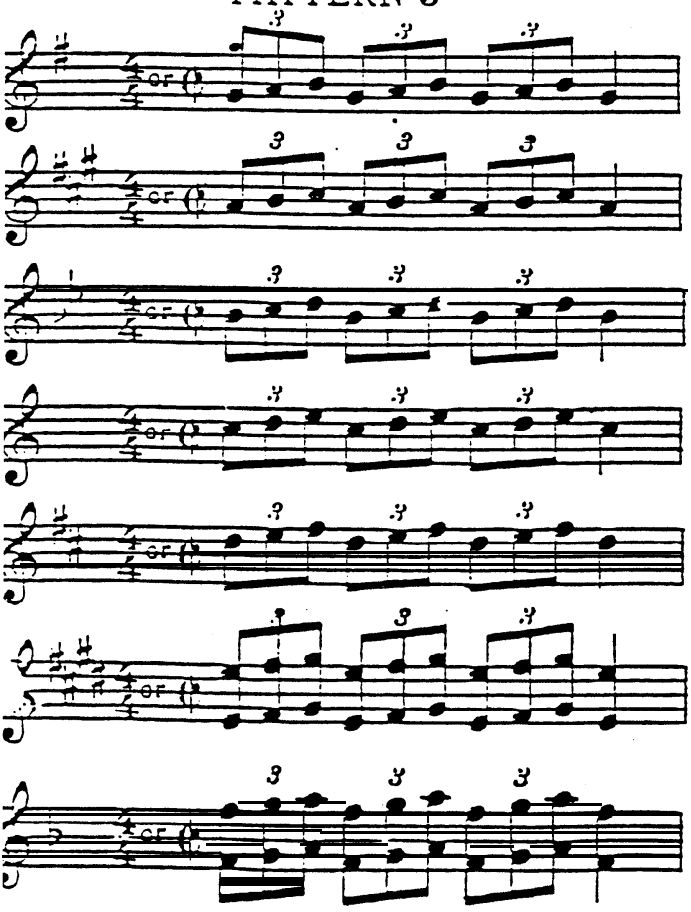
Tonguing Exercises

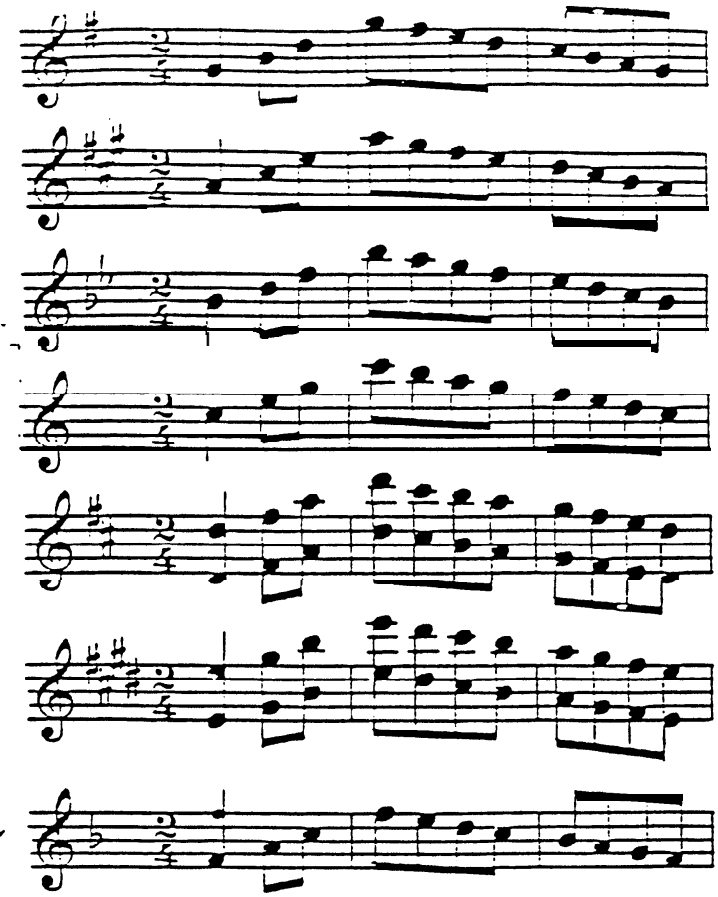




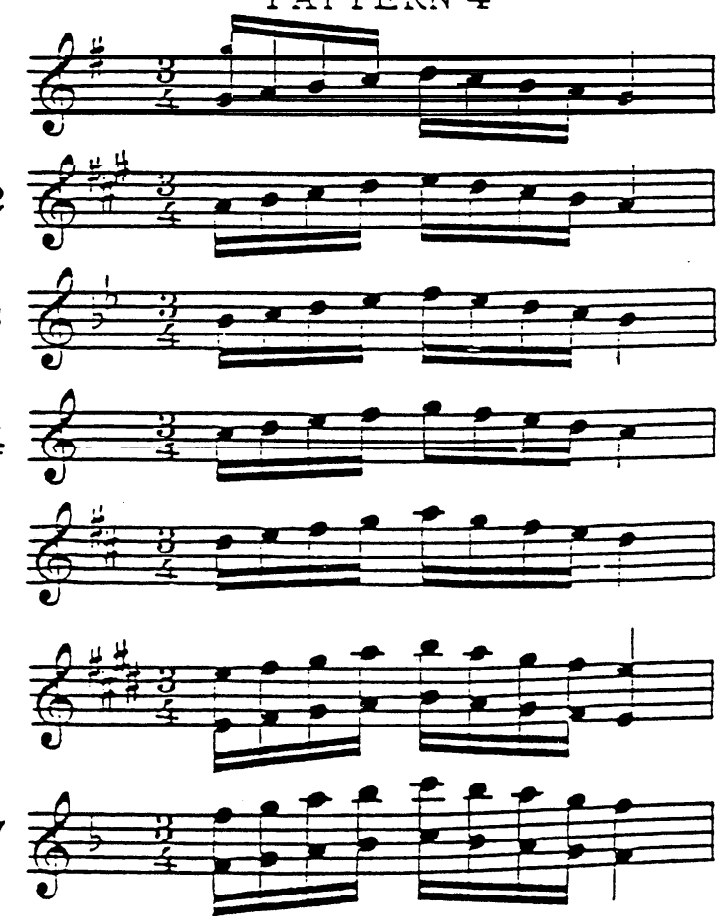
D. C. and end on starting note in each Pattern

PATTERN 3



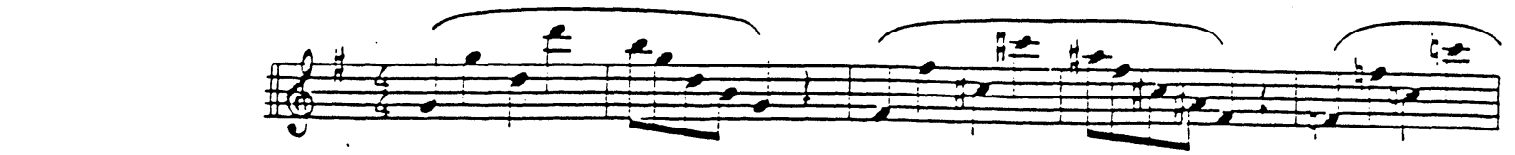


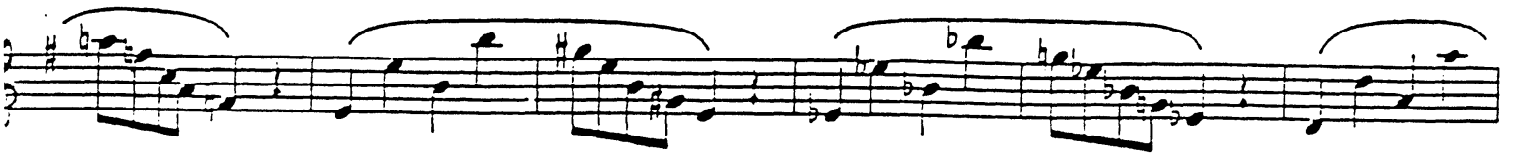
PATTERN 4



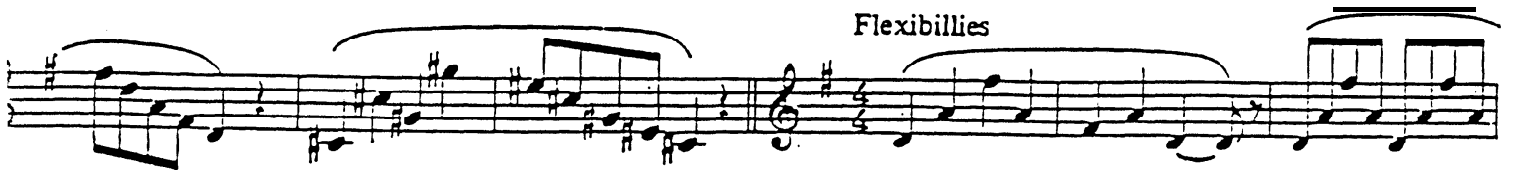
Final Warm-Up

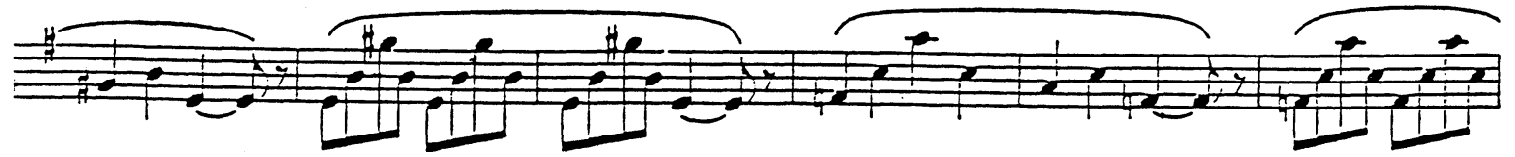
Tone Builders

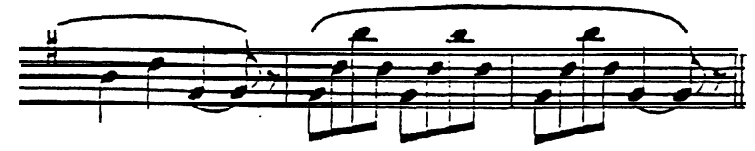




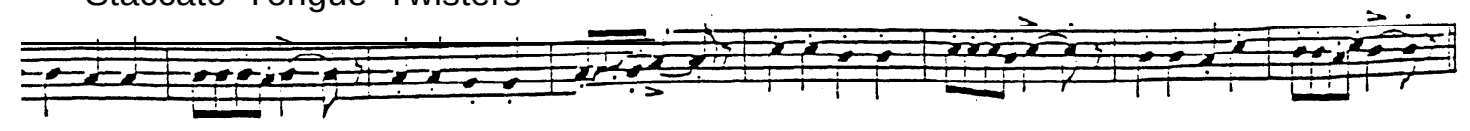
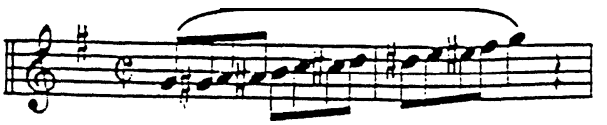
Flexibillies







Staccato Tongue Twisters



Chromatic Fingerbuster