

TEXAS BANDMASTERS ASSOCIATION

INTERMEDIATE INSTRUCTION SERIES

SAXOPHONE

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CLINICIAN**

**51ST ANNUAL CLINIC
SAN ANTONIO, TEXAS
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FOREWORD

The primary focus of the annual Convention of the Texas Bandmasters Association is providing opportunities for professional growth for its members. Your attendance at the clinics offered in the Beginner Instruction Series which began in 1995 has encouraged the Board of Directors to continue with a second series of clinics which addresses the needs and instructional strategies for second-year band students. Our clinicians are chosen from the ranks of superior music educators in our state, and they represent a wide diversity in geographic location as well as school size and setting.

This year clinics are scheduled for bassoon, low clarinet, saxophone, trombone, euphonium, tuba, and membrane percussion. Each person attending will receive a companion booklet in which you will find suggested materials and pedagogical strategies which our clinicians are so generous to share with us.

We appreciate the extra effort of the clinicians who prepared these clinics. We also acknowledge Jim Hagood, TBA Past President, whose initiative got the series started, and both Bob Brandenberger and Mike Olson who continued to move forward with the project.

This series is respectfully dedicated to the many band directors, both past and present, who have worked so hard to make our students' experience in band music such a rewarding one.

Bob Parsons, President, Texas Bandmasters Association

Keith Witt

Keith Witt received his undergraduate degree and Performance Certificate from Harvey Pines in 1983 and a Masters Degree in 1985 from the University of Texas at Austin with a degree in music education and applied saxophone. He was the assistant band director at Victoria High School from 1985 to 1989 and at Leander High School for seven years. He is currently the Director of Bands at Leander High School.

Developing Fine Saxophone Players at the Intermediate Level

For most second year students, the year in intermediate level band will be their first experience in a daily full-ensemble setting. The saxophone players are coming from a separate saxophone class or from a general woodwind class into a setting where the time cannot be devoted exclusively to saxophone problems. The goal is to give the students the tools and to find ways to continue developing the saxophone tone and technique.

Specific Goals

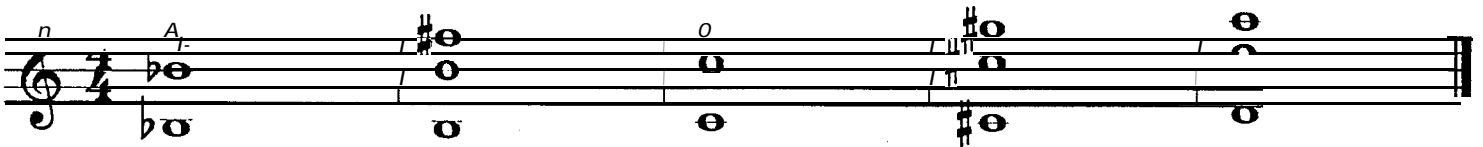
1. Work to develop good tone quality in all registers
2. Become conscious of intonation
3. Develop finger technique that will be synchronized with the tongue.

Developing Tone Quality

Embouchure: The embouchure is critical to producing good tone quality. There are several different schools of thought on embouchure. The embouchure that I teach produces a very open full sound.

1. The bottom lip covers the teeth. The line that separates the bottom lip and the facial skin should be positioned over the lower teeth. The bottom lip should cover the teeth as far back as the canine teeth in a very relaxed way.
2. Corners of the mouth are down and out of the way.
3. The top teeth sit on the mouthpiece and the top lip-just comes around the mouthpiece. Make sure not to pinch the sides of the mouthpiece.

Matching Overtones: This is a great way to teach richness of tone quality. The student should be able to match intonation and quality of sound with using both regular fingerings and overtone fingerings.



- step 1.** Finger regular fingering, then switch to the lower fingering and the same pitch should come out.
- step 2.** Once the student is comfortable in doing this, then begin with the lower fingering, and move to the octave or upper pitch sound.
- Step 3.** Then play regular fingerings and match the overtone.

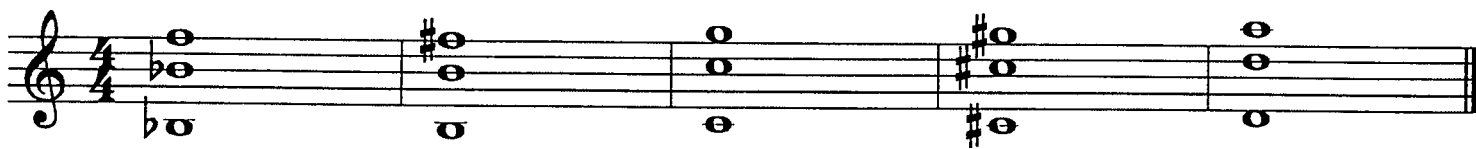
Exercise 2-1

This is an exercise for correctness in embouchure and freedom of motion.



Exercise 3-2-1

This is the same as 2-1, but between the 3rd and 2nd overtone, the mouthpiece is actually moved out of the mouth slightly. This will help to teach the color of sound.



Vibrato: This is a critical part of development. Use of a metronome is a must. The greatest concern is that the width of the vibrato stays as wide as possible, and that the width is even. This is a formula of vibratos per quarter note beat.

2 vibratos per quarter note	=	66- 104
3 vibratos per quarter note	=	88-108
4 vibratos per quarter note	=	72-80
5 vibratos per quarter note	=	54-63
6 vibratos per quarter note	=	50-60

Intonation: Saxophones can play in tune. There are certain fingerings that can help intonation.

C[#] is a problem note. Play middle C[#] with the middle side key open.

High C[#] - Close the right two fingers on the right hand.

This can be used for all notes above high C[#] .

Palm key note can be sharp - high E^b and above can be played with the palm D key closed, which will lower the pitch. You can still have the right two fingers down.

The overtone match exercise will help intonation also.

Technique and Articulation

Hand Position:

1. Fingers must be on pearls
2. Fingers need not come up higher than the key
3. Left pinky finger should rest on the G[#] key
4. There should be a relaxed curve to each hand

A major problem with the intermediate player is flying fingers. Typically, this is not a hand position problem, but rather is a wrist problem. Young players start to turn the wrist inward toward the horn. The wrist should be flat and parallel to the horn.

Fingerings for Better Technique

1. Bis B^b - B^b is fingered with the left hand. The index finger rolls down to cover 2 keys, the B key and the same key between the B and A keys.

Bis B^b Golden Rule: You may use Biz B^b if, and only if, B natural does not proceed or come immediately after the B^b.

2. Fork finger F[#] or Chromatic F^b. This fingering is used when moving between or through F ♮ and F[#].

The student fingers F ♮ and uses the third finger on the right hand to open the fork finger F[#] key.

The greatest technique builder I have found is harmonic minor scales in 3rds. This works every fingering combination for saxophone. Students should work these scales with a metronome and work them slowly, using correct fingering with all notes as down beats very slowly, then move on. Once students have mastered the scales, you can then add articulation.

1 st	All slurred
2nd	All tongued
3rd	Slur 2, tongue 2
4th	Tongue 2, slur 2
5th	Tongue 1, slur 3
6th	Slur 3, tongue 1
7th	Tongue 1, slur 2, Tongue 1

Scales should be worked at different tempos, quarter note equals 50-1 52. Metronomes are a must.

Harmonic Minor Scales in 3rds for Saxophone

This musical score is for a saxophone piece titled "Harmonic Minor Scales in 3rds for Saxophone". It is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music, each containing a sequence of eighth-note triplets. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music is composed of eighth-note triplets, with some notes marked with sharp symbols (#) to indicate the raised sixth degree of the harmonic minor scale. The piece concludes with a double bar line at the end of the tenth staff.

This image displays a page of musical notation consisting of ten staves. The notation is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, such as *mf* and *f*, and some staves include repeat signs. The notation is arranged in a standard Western musical format, with the staves stacked vertically from top to bottom.



