

# SNIDER'S SAXOPHONE SUPPLEMENT



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FOR THOSE FREQUENTLY ASKED SAXOPHONE  
QUESTIONS  
AND SOME OTHER STUFF...

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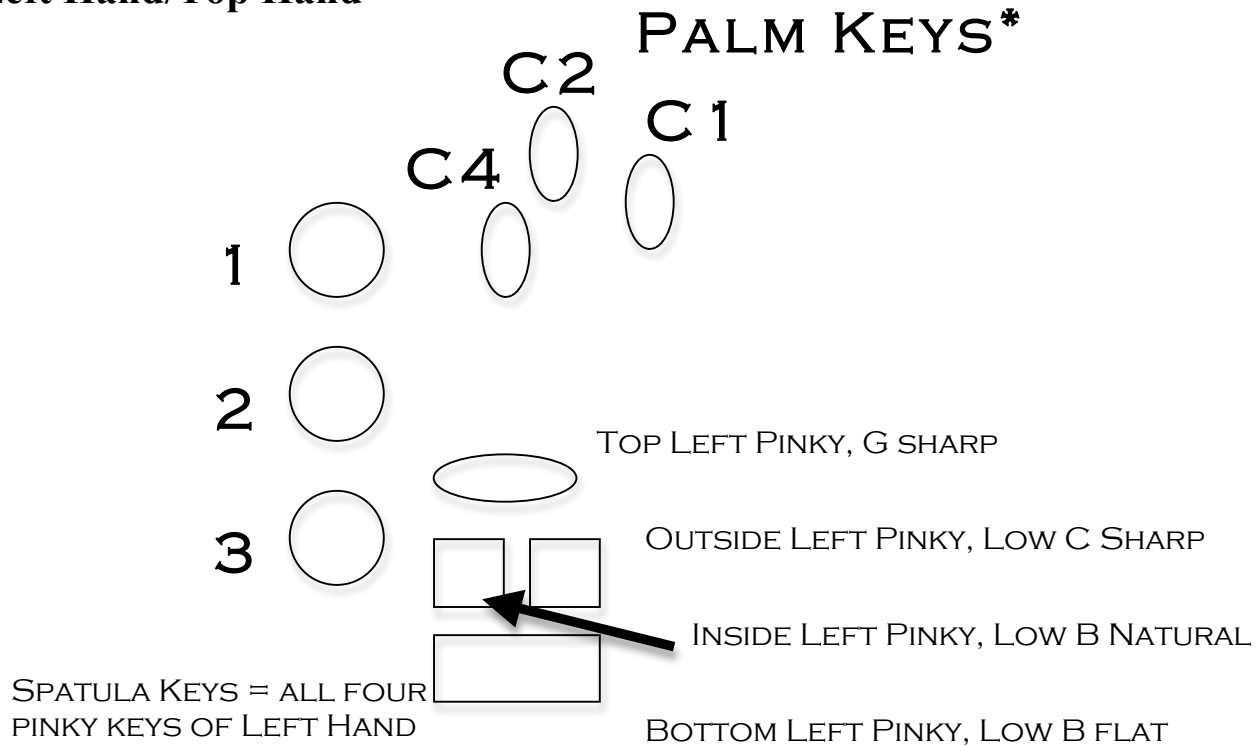
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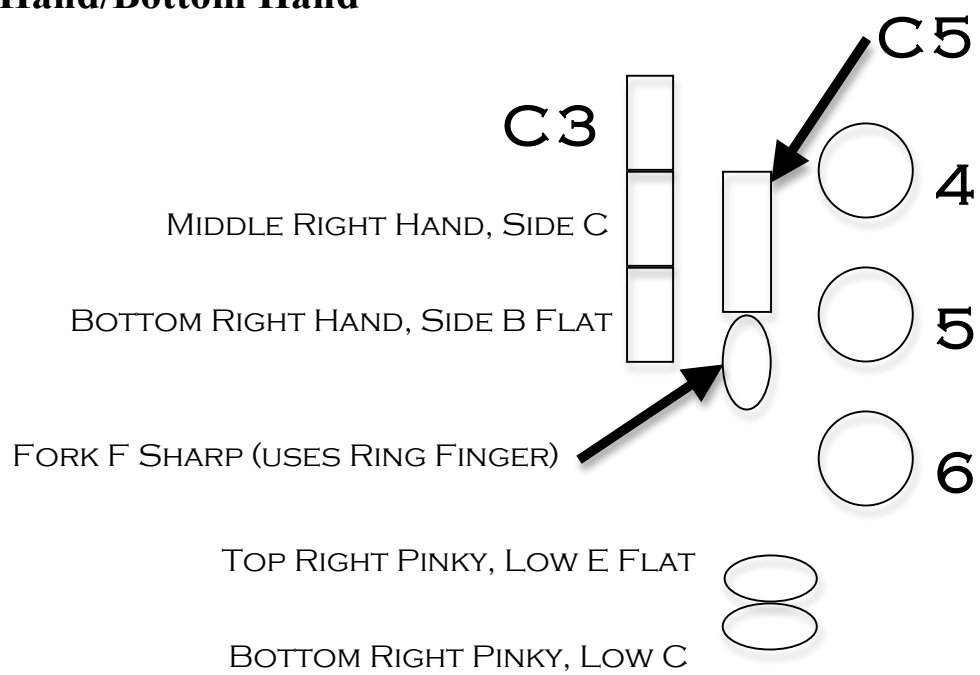
# 1. Fingering Reference

## Left Hand/Top Hand



\*FROM THE FRENCH FOR KEY (CLE=C ABBREVIATION).  
ALSO REFERRED TO AS D, E FLAT, AND F PALM KEYS

## Right Hand/Bottom Hand



## 2. Scales

All State Lower Octave

Twelve musical staves, each containing a scale in a different key signature. The scales are written in treble clef and consist of eight measures each. The first measure of each scale is a half note, followed by seven measures of quarter notes. The scales are: 1. B-flat major (two flats), 2. C major (no sharps or flats), 3. D major (two sharps), 4. E-flat major (three flats), 5. F major (one flat), 6. G major (one sharp), 7. A-flat major (four flats), 8. B-flat major (two flats), 9. C major (no sharps or flats), 10. D major (two sharps), 11. E-flat major (three flats), 12. F major (one flat). Each scale ends with a double bar line.

# All State Pattern Upper Octave

This musical score, titled "All State Pattern Upper Octave," consists of 12 staves of music. Each staff begins with a treble clef and a 4/4 time signature. The key signatures vary across the staves: Staff 1 (B-flat), Staff 2 (C major), Staff 3 (D major), Staff 4 (E-flat major), Staff 5 (F major), Staff 6 (G major), Staff 7 (A major), Staff 8 (B-flat major), Staff 9 (C major), Staff 10 (D major), Staff 11 (E-flat major), and Staff 12 (F major). The melody on each staff is composed of eighth and sixteenth notes, often grouped in pairs or fours and connected by slurs. The pattern of notes is consistent across all staves, with the pitch adjusted to fit the specific key signature. Each staff concludes with a double bar line and a repeat sign.

Full Range

A musical score titled "Full Range" consisting of 13 staves of music. Each staff is written in 4/4 time and features a unique key signature, ranging from one flat (B-flat) to six sharps (F-sharp). The music is composed of eighth and sixteenth notes, often beamed together in groups of four or eight, creating a rhythmic pattern that ascends and then descends across the staves. The staves are arranged vertically, with a bracket on the left side of the fifth staff. The notation is clean and professional, with clear note heads and stems.



### 3. Taking Care of the Saxophone

#### Putting it together:

When putting together the saxophone, this ten-step way to hold everything and drop nothing while assembling the multiple parts is helpful.

**First: Make sure the case is placed flat on the ground, with the latches towards you.** The first time you open the case, be sure to do it slowly so that you don't drop the horn on the ground. You will quickly learn which side is up after the first time.

**Second: Put a reed in your mouth.** Getting it wet is the first step towards making it vibrate immediately upon playing.

**Third: Put your neck strap on.** Some young players forget this minor thing before they get the horn out. This item is very important since it allows for free hands in later steps.

**Fourth: Pick up the body of the saxophone and hook it on to your neck strap.** Grabbing the body of the saxophone from the bell or the top is okay. The author recommends grabbing the middle where the bell connects to the middle of the tube for maximum control. If you are sitting, relax the horn onto your upper right leg, underneath your right arm. This will allow freedom of movement as you put the rest together. If you are standing, be careful to not make any sudden movements, the horn will swing around very easily when you are not holding it.

**Fifth: Grab your mouthpiece and slide your ligature onto it.** Do not put the reed on the mouthpiece first; it should still be in your mouth, take care not to chip it the entire time. Also, be wary of how far off the ground you are holding the mouthpiece: if dropped, they chip upon impact on even softer surfaces. Keep a firm grip on the mouthpiece.

**Sixth: Slide the reed in between the mouthpiece and ligature.** Be extremely slow with this the first few weeks of playing. Chipping the reed is extremely easy to do and creates monster problems when playing. Once the reed is between the two parts, line it up with the rails (see mouthpiece diagram) of the mouthpiece and curve of the tip.

**Seventh: Tighten the ligature with the reed in place.** This should be fairly easy since everything is in its proper spot. Once this step is completed, a reed cap could be placed on the set up (mouthpiece, reed, ligature), but it is not always necessary since you will probably play on it immediately.

**Eighth: Pick up the neck with one hand, keeping the set up in your opposite hand, and screw the set up onto to the neck cork.\*** The term screw is important in this step. You should avoid just pushing the set up onto the cork with all your strength. A circular or rocking motion should be applied so that it slides on smoothly. Cork grease may be necessary, especially on newer instruments and is a must-have for any saxophonist.

**Ninth: Place neck (with set up attached) onto top of saxophone body.** The screw on the actual body of the saxophone that can tighten around the neck should be left loose all the time, except when the neck is in place. It should be pretty tight, but try not to overdo it since the body likes to expand at this spot due to pressure from the neck.

**Tenth: Place the set up to your mouth, and begin playing!** You have successfully put the horn together without dropping or breaking anything.

\*If the cork on your neck is new, or your mouthpiece does not attach to your horn easily, it can be a good idea to screw the mouthpiece, without the ligature and reed attached, onto the neck like in step 8. Basically switching step 8 and 5 so that it is easier to screw one piece onto another.

### **Setting it down:**

Buy a saxophone stand. Preferably one that folds up and can fit into a backpack or can be carried in one hand. If you do not own a stand or can't bring it with you, then always set the horn down on the side with the long rods running down the body. Never set it like this for long as it will eventually bend those rods and create leaks. If you set it on the opposite side, with the palm keys and spatula keys on the surface, these will begin to bend almost immediately and you will be in the shop every other week.



Right



Wrong

### **What extra materials you need:**

1. **Silk swab** – see below
2. **Dust cloth** – to shine up the brass and make your horn look fly, a simple light wipe down before a performance can make a huge difference
3. **Pipe cleaners** – for those hard to reach places. Be sure to bend them, those pointy ends are really good at scratching the lacquer of your saxophone.
4. **Cork grease** – for your mouthpiece to slide on smoothly. Just a little tiny bit will allow the circular/rocking motion you use for your mouthpiece to work very well.
5. **Stand** – Hercules is the leader right now. Inexpensive and practical.
6. **Sturdy case** – see below
7. **Reed case** – its easier to tell your reeds apart while in rotation and it keeps them safe.
8. **Mini screwdrivers** – for any loose screws, but not the ones in your head, just on the saxophone.

### **To swab or not:**

The saxophone is unlike the clarinet or flute, or especially the double reeds, as it does not need as much maintenance to keep making its beautiful sound. However, it is important to keep the saxophone in workable condition and therefore important to swab out your spit on occasion. Most players will do this after every session, but usually a session under thirty minutes doesn't accrue the need for swabbing. Swabbing is most important when the saxophonist has eaten or drank anything immediately prior to playing. That means there is stuff in your spit, and you should get it out of your horn. A silk swab is recommended for the sheer purpose of its thin quality. If the swab is too thick, it will get caught on materials inside the horn. Again, if this doesn't happen every time you play, it won't hurt your instrument.

### **Padguard Swabs:**

These tube-filling swabs dry out pads. The popular items are only useful if the student is getting the horn extremely wet consistently, i.e. they are in marching band in a Florida swamp or on a cruise ship, or playing in the rain at a gig. If the player is inside, with very limited humidity, than a tube-filler can actually dry out the pads too much. When the pads dry out too much, after a lot of use with the tube-filler, they will crack and break. Pads are expensive to replace.

### **Washing the mouthpiece:**

Never use warm water! Cold tap water is perfectly fine, without soap. The mouthpiece can also be disinfected, but if you are the only one using it, this shouldn't be necessary. Take care not to get any of the pads or metal ligatures wet. Metal mouthpieces can be washed the same way: just remove the ligature.

### **Wiping it down:**

Hooray for pipe cleaners! A clean horn can really make you look good in performance. And it is kind of fun to wipe off the spit stains with a dust cloth (do not use sprays or chemicals) or use pipe cleaners to clean the dust between the rods. Using a neck strap during this work is a good idea.

### **Choosing a case:**

For any travel or if you are consistently outside, use a hard, block style case. Gig bags should only be used for exactly that: gigs. You should always use a case from the same manufacturer of the horn you bought. This will allow all the keys to sit in a form that was actually designed for it. Otherwise, the keys will get bent every time you put your horn away.

## 4. Set-Up Information

the reed, the mouthpiece, the ligature, the horn

Finding the right set up is an age-old argument between professionals. Every aspect of every piece of the instrument can be manipulated to affect certain outcomes, for which many have found ‘the perfect match’ and therefore ‘the perfect tone.’ The problem with this statement stems from the unique individualism from which we cannot escape. Every human being is different and the saxophone player must understand that.

Applying this conclusion to the set-up then creates an interesting problem for the teacher. How can a set-up of any configuration be recommended if every person can have a different combination that suits their playing best?

Trust is the best way to begin. Trusting in the trial and error of others can offer a lot of helpful information. The common saying that, ‘reading a biography is like learning a lifetime of mistakes in the two weeks it takes to read it,’ is a useful analogy in this situation. Someone, your teacher, your role model, or a family member has already spent the time doing the same job you are trying to do. Take what they know and begin your trial and error process.

Knowing certain facts about the physical parts, understanding more about the pieces that you are attempting to combine, and knowing what your end goal is, can shorten the trial and error process. However, knowing the exact reason why you are choosing your set up is the most valuable reason you have for spending money, and the one that will make you the most confident in your purchase. That reason should really be about sound or tone. How a saxophonist sounds is the most important thing that a player can understand. What does it mean to play bright or dark, fuzzy or clear? What makes a player louder or softer? Check out the section, **What Should You Listen To?** for more specific information on listening for tone and what it means to emulate others and being able to establish ‘your tone.’

Once you understand that a certain tone is in your ear, and you are attempting to reach it by buying new equipment, you are ready to begin the trial and error of different set-ups. Each part of the saxophone affects the sound or tone, some more than others. In order of most effective to least effective the parts are: reed, mouthpiece, neck, body and ligature.

### Reeds

Logically, the next step then, is to adjust the most effective (and, happily, the cheapest) part first. But unfortunately, finding a type of reed is a lose-lose situation. Not only will this take months of work, but not every reed out of a box will help you towards your goal, and some will only help you after they have been broken in, or you have worked on them with sandpaper or a reed knife.<sup>1</sup> The recommended process however, is not to try a single reed from four or more different types, but to test a whole box based on reviews and similar tone styles that utilize that type of reed. While using that box, the saxophonist should always rotate the reeds in and out of playing. A numbered reed holder, or marking a number on the plastic sleeves, can keep each particular reed apart. This rotation helps each reed be used equally, eliminating your immediate bias, since at the opening of the box, there will definitely be a few reeds that rock and are exactly the feeling and tone for which you might be looking. You do not want to overplay these reeds. Keep them in rotation to see how long they last. A few reeds in each box may be unplayable or be so difficult to blow on that you may want to throw them out. Don’t! Humidity and temperature at your home or school will adjust the wood constantly and in a few days those could become the perfect reeds. The lesson to be learned is that reeds are temperamental and the saxophonist has to learn to work with them to make a great sound.

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<sup>1</sup> The author doesn’t recommend the use of knives or sandpaper until the student is a college level player. The time to spend doing it is worthless if the student is incapable of recognition of the minute changes in tone this work creates.

## Which Reeds?

So what reeds go with what set ups? First and foremost, the saxophonist has to understand reed strength. The reed is cut from chutes of bamboo and fluctuates between hard and soft based on where it is in that chute. The reed manufacturer then separates the cut wood into hard and soft with large machines. It was common in the past for that to be the only step and that is why many reeds today are still labeled this way. However, today we have number systems that tell which reeds are hard and soft. These numbers are produced from a strength pressure device that separates the reeds even more specifically than before. This process is not exact: some “5” reeds can come out like “3 ½” or “4” or harder than 5, which are basically unplayable. The company and technology, however, have become very good at this process. Mostly, we can trust that when buying a box of “3,” we will get 5-10 good “3” reeds. The author recommends that all saxophone players (beginners included) when playing on basic, hard rubber mouthpieces, use strength “3” and above. Going below “3” for a beginner can actually create a problem with the mechanics of the instrument, and in the long run, hurt their progress as a saxophonist.

So what if you aren’t playing on a basic, hard rubber mouthpiece? This is where trial and error comes in. A good place to begin is with what your mouthpiece is made of: metal, hard rubber, or even crystal or wood (the last two are very rare). This will determine what strength reed, as well as what type is recommended by the manufacturer, since they do attempt to create reeds suited to certain styles of playing. Commonly, metal mouthpieces utilize softer reeds and hard rubber mouthpieces utilize harder ones. What becomes important though is the construction of the mouthpiece, i.e. the tip opening (See the **Mouthpieces** section for more info). If the tip opening is wider, than a softer reed is necessary for the apparatus to keep the reed vibrating, a harder reed cannot physically move fast enough to make a sound across a larger space.

**So which reeds are actually good for the different types of mouthpieces?** Refer to the comparison charts below; each mentioned type will be from those charts. Original *Vandorens*, or blue box, are the most common hard rubber reed. Original, orange box, *Ricos* are also common, but over the last few years have seemed lower in quality and do not last as long. The *Vandoren V16*, *ZZ*, and *Java* are mainly used to play on metal mouthpieces in jazz or rock styles. Both metal and hard rubber can use *Rico’s Frederick Hemke* series, but since the reeds are softer in general, they are more used on wider hard rubber tip openings. The *Rico Royals* are used for hard rubber in mainly classical playing, and the *Select Jazz* are mainly metal, yet can be used for wider hard rubber mouthpieces. *La voz* is a cheap alternative that is not recommended by the author, since the quality of cane is not as consistent as the larger brands.

In general, with *Vandoren* as an example, a mid range tip opening on a hard rubber mouthpiece should be able to use 3-5 strength *Vandoren* blue box. A mid range tip opening metal mouthpiece should be able to use a 2-3 strength *V16*. These are not the only options, just examples.

Plastic-covered reeds and fiber cell reeds are becoming more common. Although they can alleviate the need to buy reeds as often, and will not chip or break as easily, they do not generally make as good of a tone. *Legère Premier* series is the closest to making a good quality fiber reed and is the only recommended option to date.

# Reed Comparison Chart

Although this is not comprehensive, seeing where the common blue box is in comparison to the multitude of common Vandoren and Rico reeds is beneficial.

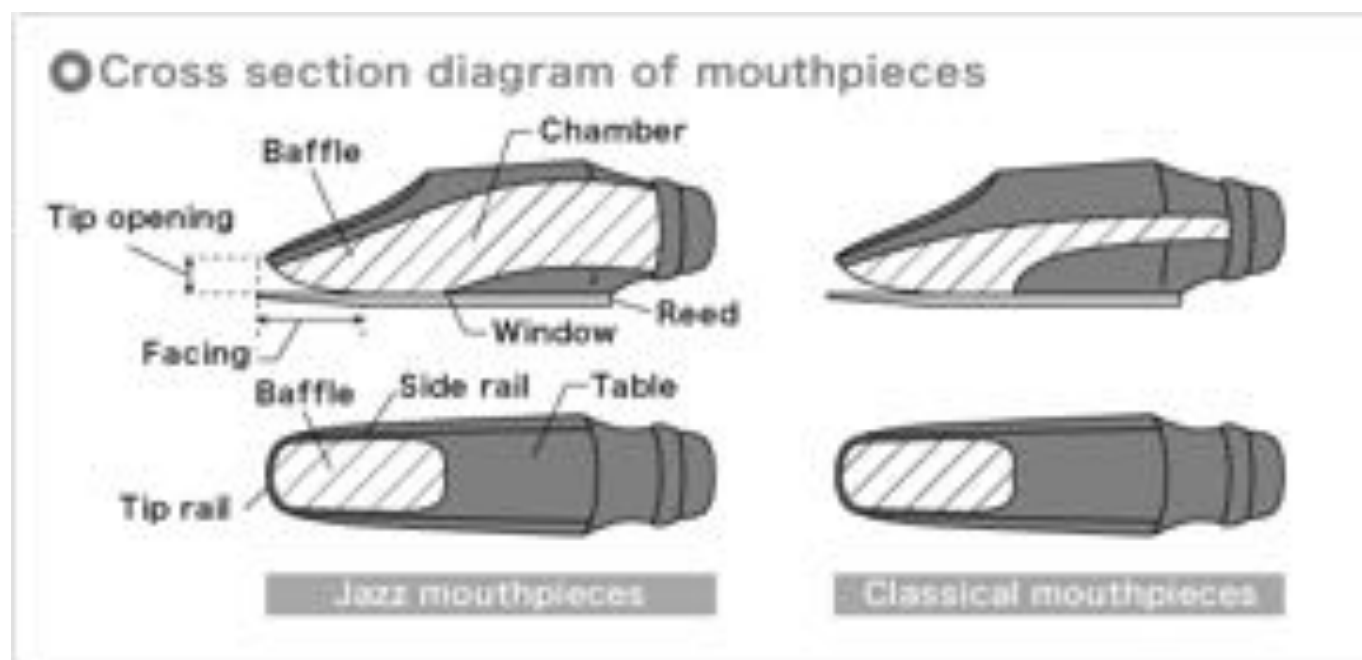
	Softer	1		1.5		2		2.5		3		3.5		4		4.5		5		Harder
Vandoren	Traditional Blue Box	1		1.5		2		2.5		3		3.5		4		4.5		5		
	V12						2.5		3		3.5		4			4.5		5	5+	
	56						2.5		3	3.5		3.5+	4			4.5		5		
	Java	1	1.5	2		2.5		3		3.5		4								
	V16		1.5		2		2.5		3		3.5		4			5				
	Jazz ZZ		1.5	2		2.5		3		3.5		4								
Rico	Concert Select		1		1.5	2	2.5		3		3.5	4		4.5				5		
	Orange Box	1.5		2	2.5		3		3.5		4									
	Royal	1	1.5	2	2.5		3		3.5		4			5						
	Jazz select		2s		2m		2h	3s	3m		3h		4s		4m		4h			
La Voz	Reserve	1.5		2	2.5		3		3.5	3.5+	4		5							
	Frederick Hemke				2		2.5		3		3.5		4							
	La Voz			soft	medium soft		medium		medium hard				hard							

\*Reed strengths gathered as a combination and approximation of Vandoren and Rico online strength charts.

## Mouthpieces

Choosing the right mouthpiece is like finding the right size shoe, your favorite food, and your ideal relaxed vacation all rolled up into one decision. The style of music the saxophonist is involved in will determine the biggest decision that the player will have to make: what material the mouthpiece is made of. Usually, jazz and rock players use metal, wide tip openings, and classical and concert band musicians use hard rubber with smaller tip openings. There are many, many options within each of these two choices, but this generalization is a great place to start.

Before one chooses a mouthpiece, it is a good idea to be familiar with the parts that allow certain pieces to perform certain functions. As stated above, the tip opening is one aspect, as well as the chamber and baffle. Examine this diagram, courtesy of Yamaha, to see where each of these parts reside, as well as the difference in hard rubber pieces used for different styles.



Material, tip opening, and chamber size within manufacturers can be compared very easily. But what do each of these things change?

Metal is louder. It is such a difference that a saxophone can compete with electronically amplified equipment because of it. It is also heavier and does not break easily. It requires a softer reed due to its composition and they usually look pretty cool due to their gold or silver finish. Metal mouthpieces usually are skinnier and longer, but have very large or wide chambers and very long baffles. This allows for an easy flow of air and results in a free blowing, non-restrictive type of playing. Usually metal mouthpieces have larger tip openings due to their purpose. The tip opening can create even more volume as well as clarity and/or edge to the tone; the larger the tip opening the bigger the sound.

Hard rubber mouthpieces are warmer, quieter. These mouthpieces are what most classical musicians use. It is more restricted in airflow due to the smaller chamber and shorter baffle, and it usually has a very small tip opening that really darkens the sound. Hard rubber pieces are used in jazz however and the differences between the pieces used for the differing styles can be seen in the diagram above.

## Recommended Mouthpieces

Types	Approximate Pricing for New		
<b>Classical</b>	Alto	Tenor	Baritone
Selmer C*	160	180	250
Vandoren Optimum (3, 4, or 5)	120	140	235
Selmer Soloist S90	170	200	-
<b>Jazz or loud performance</b>			
Meyer 5 or larger tip opening	100	150	200
Rousseau Studio Jazz	90	100	165
Otto Link (metal) 6 or larger	200	220	250
Jody Jazz (hard rubber)	180	190	220
Jody Jazz (metal)	550	600	650

Also recommended but un-priced include:

- Selmer (C\*\* or D)
- Selmer Concept
- Vandoren V16 (jazz)
- Berg Larsens (metal)(jazz)
- Otto Link (hard rubber)

Some custom makers make very great mouthpieces and there are many technicians who can adjust a personal mouthpiece. Again, its trial and error, but this should offer a good start.

## Ligatures

The ligature is a tricky subject. Most players believe it is as important as the mouthpiece. The author believes that it only *enhances* the mouthpiece. It is less important to the tone quality, and more important to the ‘feel’ of the player. However, probably the most important aspect of the ligature is if it holds the reed on the mouthpiece firmly. Some young players will find anything, a rubber band, a hair tie, or just string, to hold the reed on because they lost their ligature; this is very unfortunate. For the mechanism of the instrument to work, one must have a ligature that can hold the reed tightly to the surface of the mouthpiece.

There are many types of ligatures and due to the brevity of this supplement they will not be listed. What becomes important is to know how the ligature fits to a mouthpiece and how it holds the reed to that mouthpiece. For example, most metal mouthpieces are skinnier than your normal hard rubber pieces. If you try to use a hard rubber piece, metal ligature, it will not fit on the skinnier mouthpiece. But if you have a cloth hard rubber mouthpiece ligature, than you might be able to fit it. This is why most metal mouthpieces actually come with their own ligatures. Some, like *Theo Wanne*, are actually built into the mouthpiece.

The author recommends using these complimentary ligatures if the student owns a metal mouthpiece. Most customization should only be tried when using a hard rubber mouthpiece. Further recommended when using a hard rubber mouthpiece, is using a metal plated, or all metal ligature. Metal is sturdier and holds the reed nice and tight, will not break unless you step on it, and ‘feels’ strong when playing. Some combinations of metal and cloth are available and not very expensive. Spending over \$100 for a ligature for a young student is not worth the money. However, if the student does buy a new mouthpiece, then a ligature should follow to *enhance* the tone and not hinder the new piece in any way.



## Necks, Bodies, and Manufacturer Options

Although the neck of a saxophone is included in the purchase or rental of any horn, there are upgradable options within manufacturers that can make quite a difference. There are different metals, i.e. silver and gold, that some would argue make a different overall tone. This is somewhat overhyped, but can still affect the tone. Usually included with the purchase of a new horn, the neck should be of good value. After a few years however, the manufacturer may have updated their design or made a completely new model. At that point, upgrading the neck can be a very inexpensive way of ‘upgrading your horn’ in comparison to buying the new model. Staying within the manufacturer of your body is most important. For example, do not try a *Selmer* neck with a *Yamaha* instrument. The tube may not seal correctly or it may not even fit and the tone difference and feel of playing will diminish. The saxophonist has to trust the manufacturer once they have a specific type of horn.

Which manufacturer? Choosing a type of horn is really about personal preference. The different makes do change in sound quality and ergonomic feel and playing with other instruments of the same type can make a more homogenous sound across an ensemble, but again, reeds, mouthpieces, and ligatures will have a greater effect. There are better quality horns than others. *Yamaha* and *Selmer* are the leaders in the field currently and are highly recommended. Multiple smaller companies have begun to make some headway however, and can be considered “good buys” due to their inexpensive price tags. Some of those newer companies with good quality horns are *Cannonball*, *P. Mauriat*, *Shagerl*, *Eastman* and a not so new recommendation, *Yanagisawa*. These particular makes are mainly used in the jazz genre; classical players are basically split down the middle on *Selmer* and *Yamaha*. Although in the near future that line will blur as more and more companies get better at making the instrument.

## 5. Saxophone Construction

People always get confused when discussing the saxophone's place in the woodwind or brass families. The thing is, when the saxophone was developed, it was made to represent the good from both types of instruments. As a combination of the conical tube from the ophicleide (a curved brass instrument from the early 1800s), the mouthpiece of a clarinet, the fingerings of a flute and the material from brass instruments, the saxophone is a mash-up. It is a woodwind, due to its use of the wooden reed, and it happens to also be made of brass, which makes it ideally suited to play across the band or orchestra.

The saxophone is a conical instrument, which means the actual metal tube gets larger the further away from the mouthpiece you get. This is in contrast to a cylindrical instrument like the clarinet or flute. The shape of the tube also creates the overtone series the saxophone can produce to meld with so many other instruments and sound the closest of all instruments to the human voice.

The saxophone utilizes two octave keys that connect to one thumb mechanism: one pip hole sits on top of the neck, and one pip hole sits on the front of the body. If the saxophone were to be built perfectly in tune, it would actually need twelve octave pip holes, one for every chromatic pitch.

There is a full family of saxophones that are common. From highest to lowest they are: Eb Soprano, Bb Soprano, Eb Alto, Bb Tenor, Eb Baritone, and Bb Bass. In addition, there also exists the Bb Soprillo and the Eb Contrabass, but these are rare. In full, this makes eight voices and many homogenous, orchestral possibilities. Saxophone ensembles are a common occurrence, especially in the collegiate world. There is even a recent increase in music being composed for such groups.

In this picture you may notice the C melody saxophone. It is very similar to the tenor except it is shorter in length and obviously in a different key. See the abridged history for info on this special instrument. You will also notice that the one foot tall Soprillo is missing, but since its construction is so new, this chart has not included it.



## 6. Practice Philosophy

What does it mean to practice? What does it mean to learn? How do we as individuals have the time and determination to learn such complex things as the saxophone and music? The answer is we don't. No one has the time to spend hours wasting away not learning anything or making any progress. To learn means to gain knowledge, but it also can mean to progress, as a human, with a skill, or with information. The definition of practice in the dictionary: the actual application or use of an idea, belief, or method as opposed to theories about such application or use; the customary, habitual, or expected procedure of something; to perform (an activity) or exercise (a skill) repeatedly or regularly in order to improve or maintain one's proficiency; to carry out or perform (a particular activity, method, or custom) habitually or regularly; to actively pursue or be engaged in (a particular profession or occupation).

If we as people do not have the time to perform an activity or exercise regularly, then when we do have time to habitually pursue or engage something we have to utilize it as fully as possible. It has to be concentrated, disciplined time. If full concentration and efficient exercises are religiously adhered to, then one can expect efficiency to be a result and therefore progress observed; and that does not mean more time, it means time well spent.

Isolation of particular aspects of playing is the only way to achieve efficiency. Picking one part of the saxophone to fix in one practice session, or one set of sessions, can lead to the accomplishment of that goal and also a sense of purpose. If one enters a practice session without purpose, how can progress even begin?

So what can the saxophonist isolate to continue efficiency and progress? Here is a list of playing particulars to choose from. When one has found that none of these things is a problem and can be reproduced regularly without any warm up, one could consider that they have mastery of the saxophone fundamentals.

## 7. Practical Aspects of the Saxophone to Master

Repertoire and Etudes			Musical Vocabulary for Improvisation		
Growling		Circular Breathing		Slap Tonguing	
Altissimo					
Articulation		Time/Rhythm		Scales	
Dynamics		Phrasing			
Voicing		Tuning		Vibrato	
Embouchure		Fingerings		Tonguing	
Air Support					

- Notice the structure of the table, the most fundamental aspects being the bottom and each row represents a level of mastery that is more important than the one above. The only way to accomplish higher aspects (in no particular order) is to isolate and master lower ones.
- It should be noted that another cell could be added to the practical table: Stamina. Air support, embouchure, tonguing, and the extended techniques will all require certain strength to perform for an extended period of time. Practicing them just for stamina purposes can be a goal in itself.

## 8. Useful Books

There are many books written on how to get better at the saxophone. Some deal with certain aspects of the practical table mentioned above. Here is a list by subject to get started. These books will never cease to be helpful to the saxophonist.

### **Saxophone Fundamentals**

The Saxophonist's Workbook	Larry Teal
The Art of Saxophone Playing	Larry Teal
Hello! Mr. Sax	Jean-Marie Londeix
The Scales by Steps & by Intervals	Jean-Marie Londeix
158 Saxophone Exercises	Sigurd Rascher
Foundation Studies for Saxophone	David Hite
The Universal Method for Saxophone	Paul Deville
Daily Studies	Larry Teal
Elementary, Intermediate, Advanced Method	H. voxman, pub. Rubank

### **Etudes**

48 Studies	Ferling, arr. Marcel Mule
Selected Studies	H. Voxman
53 Studies, Vol. 1, 2, 3	Boehm, Terschak, Furstenau, arr. Marcel Mule
18 Exercises after Berbiguier	Marcel Mule
28 Etudes	Guy Lacour
27 Melodious & Rhythmical Exercises	J.L. Small

### **Jazz Improvisation**

How to Play and Improvise	Jamey Aebersold (there are over 100 volumes)
The Musical Language	Ben Grier
The Ultimate Jazz Tool Kit	Scott Wilson

### **Duets**

Selcted Duets, Vol 1, 2	H. Voxman
Exercices pour le Flute de Berbiguier	Henri Altes
Fifteen Two Part Inventions	J.S. Bach, arr. Larry Teal
40 Progressive Melodies by Barrett	ed. David Hite

### **Extended Techniques**

High Tones	Eugene Rousseau
Top Tones	Sigurd Rascher
Voicing	Donald Sinta
Les Sons Multiples aux Saxophones	Daniel Kientzy (multiphonics)
The Techniques of Saxophone Playing	Marcus Weiss & Giorgio Netti (multiphonics)

### **Jazz Transcription**

The Charlie Parker Omnibook	trans. by Jamey Aebersold (be sure its in your key)
The John Coltrane Omnibook	pub. Hal Leonard
Modern Jazz Tenor Solos	Hunt Butler
The (Insert Saxophonist Name) Collections	pub. Hal Leonard

**History/Information**

Early History of the Saxophone  
Cambridge Companion to Saxophone  
Oxford Companion to Jazz  
The Devil's Horn  
Saxophone  
Mule: His Life and the Saxophone  
Adolphe Sax and His Saxophone  
150 Years of Music for the Saxophone  
Comprehensive Guide to Saxophone Repertoire  
Soloists and Their Music  
Selected Material Relative to the Saxophone

Frederick Hemke  
ed. Richard Ingham  
ed. Bill Kirchner  
Michael Segell  
Paul Harvey  
Eugene Rousseau  
Leon Kochnitsky  
Jean-Marie Londeix  
Jean-Marie Londeix  
Harry Gee  
William Gora

**Other**

The Real Book Vol 1  
The Ultimate Jazz Fakebook  
Concert and Contest Collections  
The Orchestral Saxophonist, Vol. 1, 2

pub. Hal Leonard (be sure its in your key)  
ed. Herb Wong  
ed. H. Voxman  
Bruce Ronkin & Robert Frascotti

## 9. What Should You Listen To?

Or rather, why should you listen? Every musician should be aware of the musical world around them. Not only is music meant to be shared aurally, it is meant to be experienced by each and every individual, no matter the genre or style. If a musician becomes distracted with only practicing the instrument and not their ears, then much will be lost in their education and the lack of skill will actually deprive them of an appreciation of music only experienced through the act of listening.

This then bodes the question, what should I listen to and its very, very simple answer. Every young listener should start with one question: what sounds cool or what do I like to hear? If it's country, rap, jazz, classical, soundtrack, drum and bass, electronica, alternative, mainstream pop, or heavy metal, it does not matter. Every person should enter the world of conscious listening the most natural way, and that is through the music you already hear every day.

As a saxophonist, there is an argument to be made to listen to certain genres, namely, those that include the saxophone consistently. To hear others playing the horn can make the largest difference in the mind of a player, more so than ever hearing a teacher tell you what to do. Hearing it acoustically is even better. Finding local concerts is the most exciting way to practice. There is no better way to learn what it means to be a saxophonist, or a musician in general, than live listening to an awesome player with the rest of a crowd.

However, just as useful is the acquisition of particular albums, within certain genres, that highlight specific aspects of the saxophone and how to play it well. This could include anything from the **Practical Aspects of the Saxophone to Master** table. For example, an excerpt of Raaf Hekkema playing the Paganini violin caprices exemplifies perfect finger technique, altissimo flexibility, and stamina. Or listening to Charlie Parker play *Confirmation* shows not only finger technique and stamina, but also speed and musical vocabulary at the highest of levels. If you do not know of either of these people you should look them up now, YouTube has them both.

Saxophonists should understand the history behind the instrument, and where some of its traditions have come from, but then be able to accept new styles and ways of playing with which are currently being experimented. Here is a list based on genre/style that is recommended for listening from the roots of the horn, to the newest experimentations. In no way is this comprehensive in amount of styles or players; it is a launch pad, the listener should always be looking for something else to listen to from all genres.

**Early Classical:** Marcel Mule, Sigurd Rascher (each had quartets)

**Mid to Late Century Classical Solo Literature:** Fred Hemke, Donald Sinta, Eugene Rousseau, Otis Murphy, Jean-Marie Londeix, Kenneth Tse, Jonathan Helton

**Extended Techniques, 90s Lit and on:** Timothy McAllister, Prism quartet, h2 quartet, John Sampen, Taimur Sullivan, Jean-Michel Goury, Claude Delangle, Rodrigo Villa, Marie-Bernadette Charrier, XASAX Quartet, Vincent David, Jeff Vickers, Marcus Weiss

**Early Jazz:** Coleman Hawkins, Big Bands, Lester Young, Sydney Bechet, Ben Webster

**Bebop:** Charlie Parker, Dizzy Gillespie, Cannonball Adderley, Dexter Gordon

**Rock/Rhythm and Blues:** King Curtis, Clarence Clemmons, Boots Randolph

**Post Bop:** John Coltrane, Ornette Coleman, Rashaan Roland Kirk, Sonny Rollins, Sonny Stitt

**Cool Jazz:** Miles Davis, Dave Brubeck, Paul Desmond

**Latin:** Stan Getz, Paquito d'Rivera

**Funk/Soul:** Maceo Parker, Tower of Power, Eddie Harris, Candy Dulfer

**The 21<sup>st</sup> Century:** Chris Potter, Joshua Redman, Jeff Coffin, Eric Alexander, Gordon Goodwin, David Sanborn, Troy Roberts

## 10. What Should You Listen For?

Another notion to be aware of while actively listening is how to apply that listening to your own playing. It is very important for the saxophonist to know what sound he or she would like to make. Every saxophonist has a particular tone quality and/or way of playing the instrument that through experience and years of listening are easy to pick out. This is where finding someone to emulate can be very helpful. Listening to Claude Delangle play *Tableaux de Provence* (a classical French piece) can offer so much insight past what you might do as a player because he is French (the composer was also French) and has so much more experience doing the exact thing you want to do. Listening to Sonny Rollins play *St. Thomas* is a masterful way to learn improvisation in the simplest of tunes. Whoever you choose to listen to will actually shape your conception of the saxophone sound. This will eventually help you choose a set up because certain combinations will give you particular qualities that can emulate the masters of saxophone before you.

To help you get started, here is a list of people to listen to for tone quality. They are organized in no particular order and grouped by similar sounds or schools of thought.

### **French**

#### **Paris**

Marcel Mule  
Claude Delangle  
Vincent David

#### **Bourdeau**

Jean-Marie Londeix  
Jean-Michel Goury  
Marie-Bernadette Charrier

#### **American**

Fred Hemke  
Eugene Rousseu  
Jonathan Helton  
John Sampen  
Kenneth Tse  
Otis Murphy  
Debra Richtmeyer

#### **Amsterdam**

Arno Bornkamp  
Raaf Hekkema

#### **German**

Sigurd Rascher

#### **Michigan**

Larry Teal  
Donald Sinta  
Timothy McAllister  
Joe Lulloff

### **Alto**

#### **Bright/Full**

Ornette Coleman  
Charlie Parker  
Jim Snidero  
Cannonball Adderley  
Eric Marienthal  
Lou Donaldson  
Brad Leali  
Candy Dulfer  
David Sanborn

#### **Fuzzy/Smoother**

Paul Desmond  
Lee Konitz

### **Tenor**

#### **Fuzzy/Darker**

Stan Getz  
Lester Young  
Coleman Hawkins  
Joshua Redman  
Ben Webster  
Gene Ammons  
Igor Butman  
Hank Mobley  
Troy Roberts

#### **Big/Full/Brighter**

John Coltrane  
Sonny Rollins  
Sonny Stitt

Chris Potter

Eric Alexander  
Joe Lovano  
Dexter Gordon  
Joe Henderson  
Ernie Watts  
Branford Marsalis  
Michael Brecker

### **Baritone**

#### **Fuzzy/Smother**

Gerry Mulligan  
Greg Smith

#### **Big/Full**

Ronnie Cuber  
Doc Kupka

### **Groups (Saxophone Only)**

Moscow Sax Quintet  
Supersax  
Eastman Saxophone Project  
Mi Bemol Ensemble  
National Saxophone Choir of  
Great Britain  
Prism Quartet  
H2 Quartet  
Habanera Quartet  
Capitol Quartet  
New Century Quartet  
Mule Quartet  
XASAX

# 11. Sax Tunes Compilation

Slow Swing

Auld

Alto Sax.

Musical notation for the 'Auld' tune in 4/4 time, Slow Swing tempo. The notation is for Alto Saxophone. It consists of three staves. The first staff contains the first four measures, ending with a half note G. The second staff contains the next four measures, including a triplet of eighth notes (F, E, D) in the third measure. The third staff contains the final four measures, ending with a half note G, marked with a 'rit.' (ritardando) and a fermata.

Fast Swing

Pink

Musical notation for the 'Pink' tune in 4/4 time, Fast Swing tempo. The notation is for Alto Saxophone. It consists of four staves. The first staff contains the first four measures, ending with a half note G. The second staff contains the next four measures, ending with a half note G. The third staff contains the next four measures, ending with a half note G. The fourth staff contains the final four measures, ending with a half note G, marked with a '3' (triple) and a fermata.



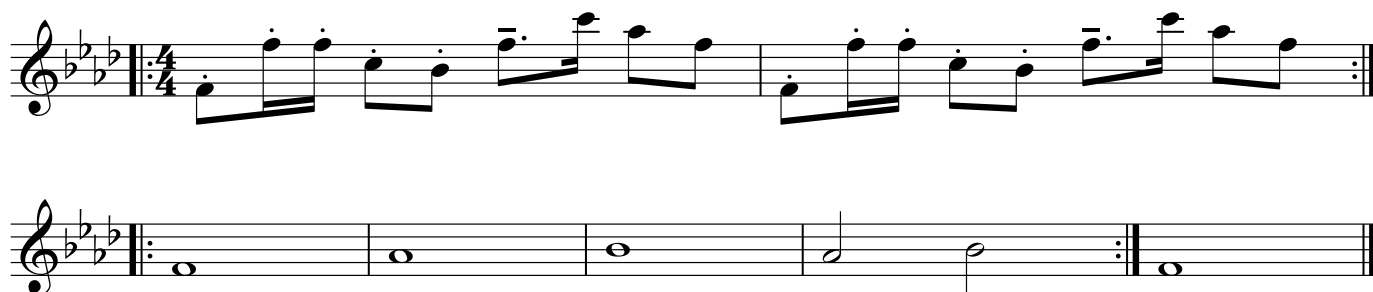
# T.M.O.T.T.B.G.

Fast



Thrifty

♩=100



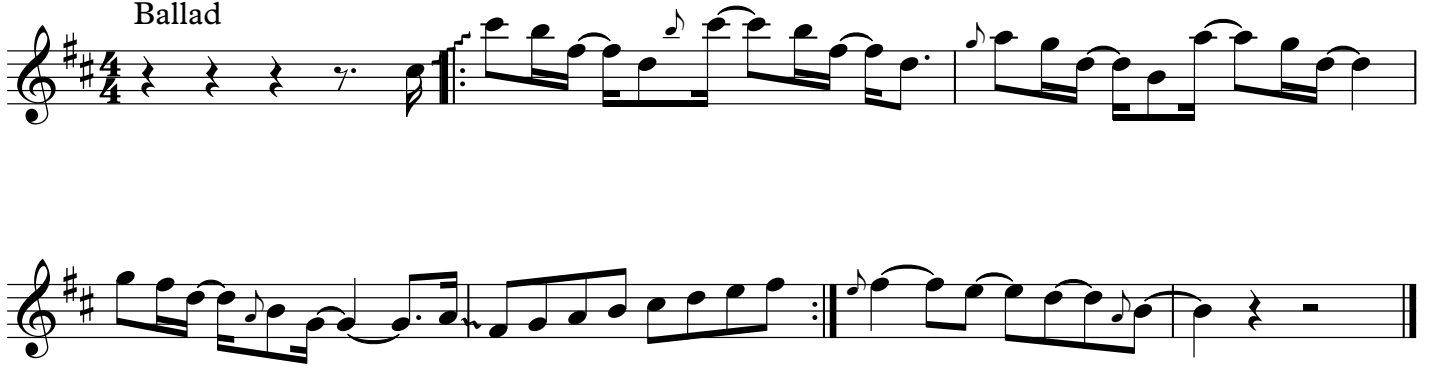
Full of Grace

Medium Swing



# Whispering

## Ballad



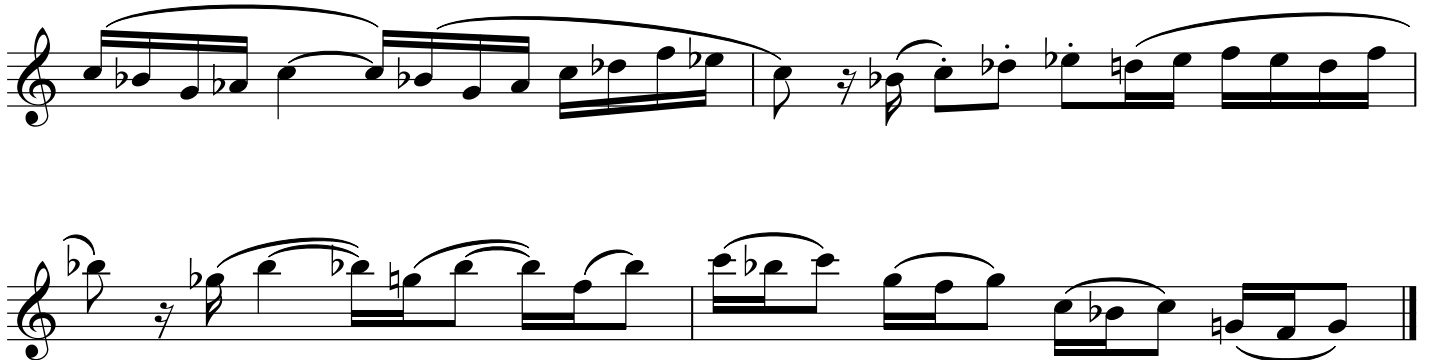
## Yak

### Cookin'



## Creston

### With Vigor ♩=126



## Patriotic

Circa March Tempo Swing

Musical score for 'Patriotic' in 3/4 time, key of D major. The score consists of five staves. The first staff begins with a key signature change from D major to B minor (three flats) for the first measure, then returns to D major. The second staff includes first and second endings. The fourth staff is marked 'rit.' (ritardando). The piece concludes with a final double bar line.

## You Can

Go Faster and Faster

Musical score for 'You Can' in 4/4 time, key of D major. The score consists of two staves. The first staff begins with a key signature change from D major to B minor (three flats) for the first measure, then returns to D major. The second staff continues the melody with a key signature change to B minor (three flats) for the final measure.

## Walking the Street

Not too quickly

Musical score for 'Walking the Street' in 4/4 time, key of D major. The score consists of two staves. The first staff includes triplets and slurs. The second staff continues the melody with triplets and slurs.

## Allegro Moderato

Allegro Moderato

 $\mathcal{P}$ 

*cresc.*

 $f$ 

Straight, moderate

Straight, moderate

1

## Slow Rock

## Slow Rock

growl

## Am Blues Scale Over

## Am Blues Scale Over

3

# Complex Presents

Straight, Bright

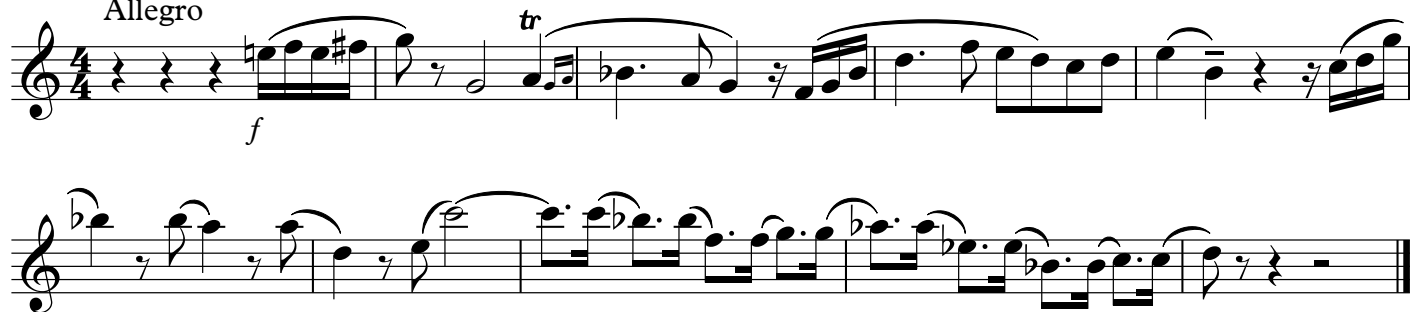


Swing



Heiden

Allegro



Dirty

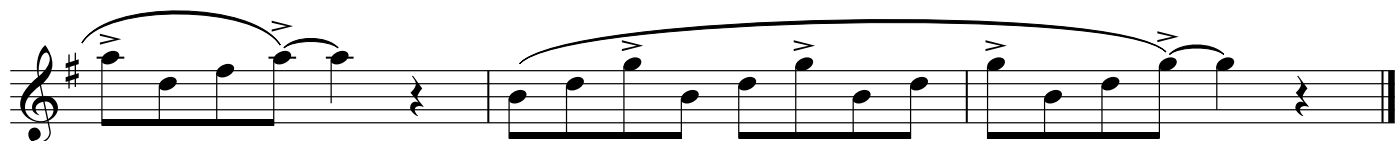


Picky



Moody

Swing



## 12. Relevant Websites to the Saxophonist

As of Fall 2014

Online Metronome

<http://www.metronomeonline.com/>

Sight Reading Factory

<https://sightreadingfactory.com/>

YouTube

<https://www.youtube.com/>

### **Great Info for Anything Saxophone**

Best Saxophone Website Ever

<http://www.bestsaxophonewebsiteever.com/>

Saxophone Museum, Saxophone Serial Numbers, Audio, Videos, and Reviews

<https://www.saxophone.org/>

Sax on the Web Forum

<http://forum.saxontheweb.net/forum.php>

Adolphe Sax – Saxophone Web

<http://www.adolphesax.com/en/>

Taming the Saxophone

<http://tamingthesaxophone.com/>

Alto Saxophone Mouthpiece Comparison

<http://www.bill-lewington.com/charts/altosax.htm>

The Saxophone

<http://www.the-saxophone.com/index.html>

### **Manufacturers**

Yamaha Instruments

<http://usa.yamaha.com/products/musical-instruments/winds/sax/>

Selmer Instruments

<http://www.selmer.com/>

Cannonball Instruments

<http://cannonballmusic.com/>

Jody Jazz Mouthpieces  
<http://www.jodyjazz.com/>

Rousseau Mouthpieces  
<http://www.eugene-rousseau.com/saxophonemouthpieces.htm>

Vandoren  
<http://www.vandoren-en.com/>

### **Good for Shopping**

Woodwind & Brasswind  
<http://www.wwbw.com/>

Eble Music  
<https://www.eble.com/store/>

Saxplus  
<http://www.saxplus.com/>

1Stop Shop  
<http://1stopclarinet.stores.yahoo.net/>

Saxquest  
<http://www.saxquest.com/default.asp>

Saxspot  
<http://www.saxspot.com/>

### **Organizations and Affiliated Groups to Gregory Snider**

North American Saxophone Alliance (NASA)  
<http://www.saxalliance.org/>

College Music Society  
[http://www.music.org/index.php?option=com\\_content&view=featured&Itemid=101](http://www.music.org/index.php?option=com_content&view=featured&Itemid=101)

College of Central Florida  
<http://www.cf.edu/>

Great Southern Music  
<http://www.greatsouthernmusic.net/>

Ocala Symphony Orchestra  
<http://www.ocalasympphony.com/>

Gainesville Symphony Orchestra  
<http://gcomusic.org/>



University of Florida Jazz Band

<http://www.ufjazz.com/>

University of Florida Saxophone Studio

<http://www.arts.ufl.edu/music/saxophone/>

University of Florida

<http://www.ufl.edu/>

Harding University

<http://www.harding.edu/>

## 13. Greg's Set Up, Bio, and Contact Information

### Set Up

**Alto** – Yamaha Custom EX, G3 neck

Classical – Selmer S90, 190

Jazz – Eugene Rousseau Studio Jazz, 7

Rovner Versa Ligature, smaller plate

Stock Yamaha neck strap

Stock Custom EX case

Vandoren Blue Box 3 1/2

Frederick Hemke Rico 4

Others used: Rico Reserve 3 1/2+, Hemke Rico 3 1/2, Vandoren Optimum AL3 with Optimum Ligature

**Tenor** – Cannonball Big Bell Stone Series “Black Ice,” switch between Fat and normal neck

Classical – Selmer S90 Soloist, C\*\*

Jazz – Otto Link, metal, 7\*

Rovner Versa Ligature, smaller plate

Neotech neckstrap

Stock Cannonball block case

Vandoren Blue Box 3 1/2

Vandoren V16 2 1/2

**Baritone** – Yamaha Y62, stock neck

Classical – Selmer D

Jazz – Eugene Rousseau Studio Jazz JDX 7

Rovner Versa Ligature

Neotech shoulder harness, Neotech neckstrap

Stock Yamaha case, Protech Softcase

Vandoren Blue Box 4

Frederick Hemke Rico 4

## Doubles:

### **Bb Clarinet – Yamaha 450**

Classical – Vandoren B45  
Jazz – Charles Fobes Debut  
Vandoren M series ligature, Pewter  
Stock Yamaha block case

Vandoren V12 3 ½+  
Vandoren V12 3 ½+

### **Flute – Yamaha N221** Stock head joint

### **Bb Bass Clarinet – Yamaha 221 II** Stock Piece, Vandoren V12 3 ½+

## Bio and Contact Info



Gregory Snider graduated from the University of Florida with a Master of Music in saxophone performance in 2014 and from Harding University in Arkansas with a Bachelor of Arts in Music in 2012. Currently, he is the adjunct professor of clarinet and saxophone at the College of Central Florida (CCF) in Ocala and maintains a studio at Great Southern Music in Gainesville. As a teaching assistant at UF, Gregory taught the undergraduate minor and, intermittently, the undergraduate major saxophone students. He performed with the Wind Symphony, All-Saxophone Festival Orchestra and the Jazz Band. Over the past few years, Gregory has performed with the Ocala Symphony Orchestra, as a soloist in the Ocala Sound Art Series, and as baritone saxophonist in the quartets Takt and Collision for the North American Saxophone Alliance Regional and National Conferences and concerts in the North Central Florida area. Other performances included playing as Reed 1, doubling on clarinet, in the musicals *Thoroughly Modern Millie*, *Annie*, and *Guys and Dolls*, and as a soloist in multiple classical recitals and jazz combo performances. As a sought after teacher, he worked in Arkansas with the Searcy Community School of Music, as a marching band woodwind technician at Harding University, as well as ran sectionals with high school band programs. After moving to Florida, he has worked with saxophone and clarinet students of all ages around the Gainesville and Ocala communities and in high school band programs, as well as at Sante Fe College and CCF.

With his love for music as a foundation, Gregory has a strong desire to share the skills necessary to perform the saxophone and clarinet. As a teacher he attempts to instill courage within his students to do what they love while reaching for their dreams. He cares about his student's progress and works to help them through the artistic struggle inherent within the musician's lifestyle. Utilizing a combination of fundamental technique, knowledge of style and musicality, and an emphasis on sight-reading, Gregory's philosophy within sessions is to make the saxophone, clarinet, and music in general, easier and more fun. For further inquiries or to schedule lessons, please contact Gregory via:

- Email at [gsnider3010@gmail.com](mailto:gsnider3010@gmail.com)
- Follow @gsnider310
- Phone at 405.590.9674
- Or please visit <http://www.gregorysnider.com/>

# Lesson Progress Tracker

## Beginner

Student Name: \_\_\_\_\_

Warm-up:

Mouthpiece Pitch	
Long Tones	
Octaves	
Teal – down scale	
Long Tone Arpeggios	
Low	
Middle	
High	

Scales:

	Major			Minor		
	Slow	Medium	Fast	Slow	Medium	Fast
Bb						
B						
C						
C#						
D						
Eb						
E						
F						
F#						
G						
Ab						
A						

Solo/Band Music/Assigned work:

Sight Reading:

**Lesson Progress Tracker**  
Intermediate

**Student Name:** \_\_\_\_\_

Warm-up:

Long Tones	
Octaves	
Teal – down scale	
Teal – arpeggios	
Teal – articulation	
Major arpeggios	
Minor arpeggios	
Diminished arp.	

Scales:

Major – full range	
Full range chromatic	
Minor – full range	
Major Thirds	
Minor Thirds	
Major arp./down scale	
Minor arp./down scale	
Major Tetrachords	
Minor Tetrachords	

Solo/Band Music/Assigned work:

Sight Reading:

**Accomplishments**
