

Saxophone Resources

Jonathan Bouchard | jonbouchard.com

Beginner Level and Second Level – Method Books

- Essential Elements 2000: Alto Sax, Tenor Sax Book 1 (Followed by Book 2 & 3)
- Standard of Excellence: by Bruce Pearson
- Rubank Elementary Method (Followed by Intermediate and Advanced Method)
- A New Tune A Day for Saxophone Volume 1 (followed by Volume 2)

As students advance here are some options to think about:

Scale Books:

- Royal Conservatory of Music Saxophone Technique
- Daily Studies For All Saxophones – Trent Kynaston
- Jean-Marie Londeix – Le Gammes (The Scales by Steps and Intervals)

Etudes

- Royal Conservatory Preparatory – Grade 4 Etudes
- Voxman Selected Studies and Selected Duets
- Basic Jazz Conception Volume 1 – Lennie Niehaus

Suggested Repertoire

- Repertoire Classics for Alto Saxophone (Carl Fischer) – Has backing tracks
- Royal Conservatory Grade 1-8
- Larry Teal Solos for the Alto (or Tenor) Saxophone Player
- Garland Anderson: Sonata
- Jazz Standards (Abersold) – Maiden Voyage with CD P
- Pop Song Collections
- Broadway Song Collections
- Other Repertoire based on interests and skill level

YouTube Channels/Videos

- US Army Field Band Saxophone Standard
- Edward Goodman (Solos for Young Saxophonists)
- Taimur Sullivan (fundamentals)
- Robert Young (fundamentals) Equipment Upgrades

Different Ways to Practice

- Be aware of feeling – Correct embouchure, use of air, appropriate amount of mouthpiece? The reed – Is the reed still intact or is it chipped? Is it in the right place on the mouthpiece?
- Does it sound good? – Can you improve any of the above?
- Is today a continuation from yesterday? – Great! or Why not?
- What are my goals? – Is it right rhythms, notes, or improving use of air?

Practice Tools

- Mirror
- Tuner
- metronome

Mouthpieces (Classical)

- D'Addario Reserve
- Selmer C*, S90, Concept
- Vandoren AL3, TL3,

Mouthpieces (Jazz)

- D'Addario Jazz Select
 - Vandoren V16
 - Meyer
 - Ottolink
 - Syos
- Tip openings: 6-7

Reeds

- Vandoren 2.5-3.5
- D'Addario Reserve 2.5-3.5

Saxophones

Yamaha, Selmer Henri Paris, and Yanagisawa are good and reliable instrument manufacturers

Classical Saxophonists

Arno Bornkamp
Otis Murphy
Timothy McAllister
Claude Delangle
Eugene Rousseau
Debra Richtmeyer
H2 Quartet

Jazz Saxophonists

Chris Potter
Eric Alexander
Charlie Parker
Stan Getz
Michael Brecker
Leo P
Derek Brown

Recommended Classical Listening

- Glazunov: Saxophone Concerto
- Ibert: Concertino da Camera
- Dermerseman: Fantasia sur une thème originale
- John Williams: Catch me if you can
- Villa Lobos: Fantasia
- Larsson: Saxophone Concerto, Op.1

Embouchure

While trying this really exaggerate the muscle movements

- Start by saying “eeh”, pulling the bottom lip firmly over the bottom teeth
- Place a finger placed on bottom lip, now while keeping the firmness of the bottom lip, say “oo” and bring the corners of your mouth inward. The muscles around your mouth should be engaged and firm
- While holding this, insert the mouthpiece and close your embouchure on it. think of your mouth as a drawstring bag, using the muscles in your mouth to apply pressure evenly around the mouthpiece
- the jaw should not be biting into the reed, it should be providing support for the bottom lip
- use a cool fast stream of air, think of blowing out a candle



Playing the mouthpiece – The Source of Your Sound

- Mouth should be about halfway down the mouthpiece, or where the mouthpiece and the reed meet.
- Try to find these notes with only the mouthpiece: **Alto – A | Tenor – G | Bari – E | Sop – C**
- If you are playing above that, you are likely biting. If its below that, use faster air and engage the muscles in your mouth.
- You should be able to have a range of about an octave on the mouthpiece. The pitch can be altered by changing your throat and tongue position, refrain from dropping your jaw to achieve this.
- Try playing a major scale, playing a chromatic scale, or arpeggios with the mouthpiece.
- **Buying a new mouthpiece is an extra expense, but it is cheaper and more effective than a pro sax**

Tonguing

- It's important to use your tongue to articulate on the saxophone
- Articulation is 80% air and 20% tongue
- Tip of the tongue to the tip of the reed
- Air must be pressurized behind the tongue and ready to push out when the tongue is released. Think about spitting out seeds.
- **Tah or Dah** works for normal notes. **LAH** works for legato notes
- Accents are articulated with the tongue, but their power comes from your air, not your tongue

Maintenance

- Cork grease – rub on the corks, at least once a week, or when the cork starts to dry
- Swab through the saxophone and mouthpiece with a moisture swab after finishing practicing
- Make sure to put a mouthpiece cap on the mouthpiece when not playing or when its in its case to prevent any damage
- If there's a sticky pad, insert cleaning paper/ instrument cloth into the tone hole, press down on the key, and pull it out

Reed Care

Rotate your reeds

- Its important to rotate your reeds to lengthen their life
- You can always have a couple reeds ready for a performance

Have a good Reed case

- Look for a case that can hold multiple reeds
- Do not keep reeds in water
- put away the reed after each use