

Long Tones Volume 1

Make Your Sax Sing!



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Make Your Sax Sing!

10 exercises to transform
your long-tone practice
by Dan Forshaw



You gotta play long tones...



Long tones are something all players of wind instruments need to practice. However over my twenty years of teaching, I've noticed that as woodwind players, we often 'skip' over something that our brass playing friends can't, namely long tones.

For a number of years I've conducted clinics and worked with a number of jazz ensembles across the world and the one thing I often notice is how much better the saxophones & clarinets can read vs the trumpets and trombones, but the brass players have better

tones and can project their sound so much better.

This e-book is a collection of long tone exercises that I've been given over the years and some I've made myself. Branford Marsalis, Eric Alexander and Chris Potter all started their lessons with me by giving me long tones to work on. Find out more at www.cambridgesaxophone.com

This is based on an exercise Branford gave me in 2005 - try and hear the 'centre' of each note and count to eight getting louder, and the from nine to sixteen softer to you can barely hear the note.

Branford Long Tones

As slow as you can - max tempo 55

13

17

21

25

29

33

37

41 Musical staff 41: Treble clef, four whole notes (G4, A4, B4, C5) with a slur. Dynamics: *pp*, *ff*, *pp*.

45 Musical staff 45: Treble clef, four whole notes (A4, B4, C5, D5) with a slur. Dynamics: *pp*, *ff*, *pp*.

49 Musical staff 49: Treble clef, four whole notes (G4, A4, B4, C5) with a slur. Dynamics: *pp*, *ff*, *pp*.

53 Musical staff 53: Treble clef, four whole notes (A4, B4, C5, D5) with a slur. Dynamics: *pp*, *ff*, *pp*.

57 Musical staff 57: Treble clef, four whole notes (G4, A4, B4, C5) with a slur. Dynamics: *pp*, *ff*, *pp*.

61 Musical staff 61: Treble clef, four whole notes (A4, B4, C5, D5) with a slur. Dynamics: *pp*, *ff*, *pp*.

65 Musical staff 65: Treble clef, four whole notes (G4, A4, B4, C5) with a slur. Dynamics: *pp*, *ff*, *pp*.

69 Musical staff 69: Treble clef, four whole notes (A4, B4, C5, D5) with a slur. Dynamics: *pp*, *ff*, *pp*.

73 Musical staff 73: Treble clef, four whole notes (G4, A4, B4, C5) with a slur. Dynamics: *pp*, *ff*, *pp*.

77 Musical staff 77: Treble clef, four whole notes (A4, B4, C5, D5) with a slur. Dynamics: *pp*, *ff*, *pp*.

As with the previous exercise, but going down - make sure low D and below don't squeak, or go an octave higher

Branford Long Tones II

As slow as you can - max tempo 55

The musical score consists of 12 staves, each containing a four-measure phrase of long tones. The notes are as follows:

- Staff 1: C4, B3, A3, G3 (C major)
- Staff 2: D#4, C#4, B3, A3 (D major)
- Staff 3: B3, A3, G3, F3 (B-flat major)
- Staff 4: C4, B3, A3, G3 (C major)
- Staff 5: B3, A3, G3, F3 (B-flat major)
- Staff 6: C4, B3, A3, G3 (C major)
- Staff 7: D#4, C#4, B3, A3 (D major)
- Staff 8: B3, A3, G3, F3 (B-flat major)
- Staff 9: C4, B3, A3, G3 (C major)
- Staff 10: C4, B3, A3, G3 (C major)
- Staff 11: B3, A3, G3, F3 (B-flat major)
- Staff 12: B3, A3, G3, F3 (B-flat major)

Each staff begins with a dynamic marking of *pp* (pianissimo) and ends with *pp*. A *ff* (fortissimo) dynamic is indicated between the second and third measures of each staff. A slur covers all four notes of each phrase. Fingering is indicated by numbers 1-5 below the notes: 1-2-3-4 for the first four notes of each staff, and 5-4-3-2 for the last four notes of each staff.

Long Tones in Intervals of a 10th

This one can be a killer - keep the corners of your lips back as far as you can & check your tuning!

no faster than 60 bpm

mp

4

7

10

13

16

19

22

Pivot Long Tones

Make sure you don't overblow the lower octave notes!

No faster than 60 bpm

First system of musical notation (measures 1-3). Treble clef. Dynamics: *mf* (measures 1-2), *pp* (measure 3), *mf* (measures 4-5), *pp* (measure 6), *mf* (measures 7-8), *pp* (measure 9).

Second system of musical notation (measures 4-6). Treble clef. Dynamics: *mf* (measures 4-5), *pp* (measure 6), *mf* (measures 7-8), *pp* (measure 9), *mf* (measures 10-11), *pp* (measure 12).

Third system of musical notation (measures 7-9). Treble clef. Dynamics: *mf* (measures 7-8), *pp* (measure 9), *mf* (measures 10-11), *pp* (measure 12), *mf* (measures 13-14), *pp* (measure 15).

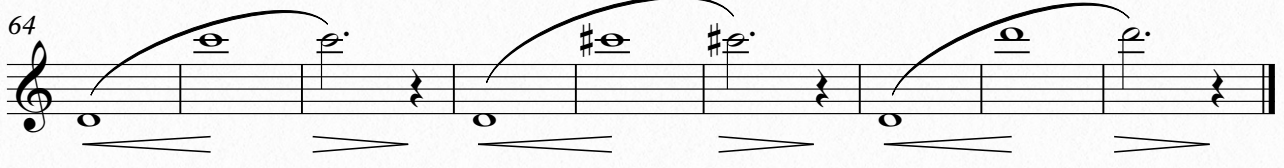
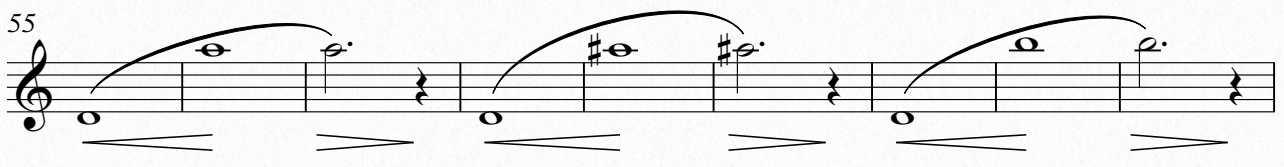
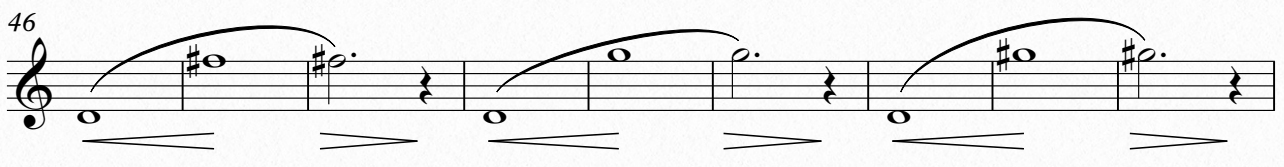
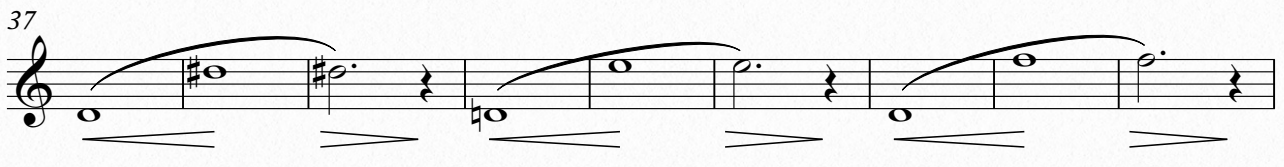
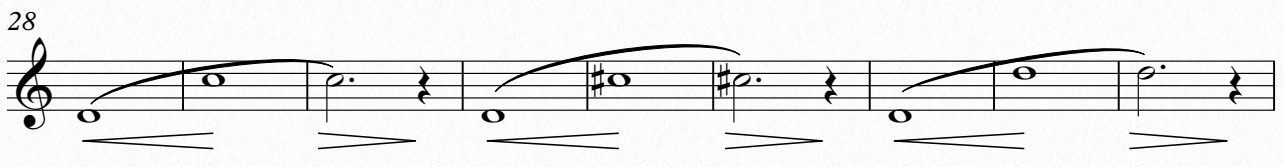
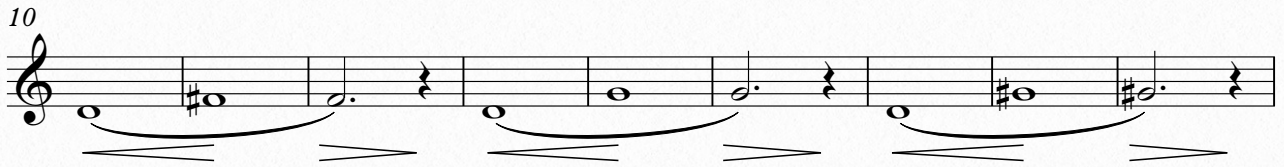
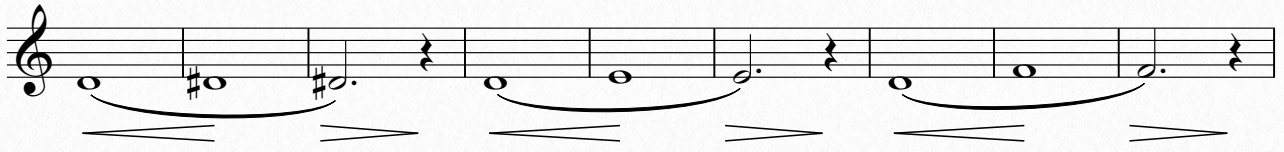
Fourth system of musical notation (measures 10-12). Treble clef. Dynamics: *mf* (measures 10-11), *pp* (measure 12), *mf* (measures 13-14), *pp* (measure 15), *mf* (measures 16-17), *pp* (measure 18).

Fifth system of musical notation (measures 13-15). Treble clef. Dynamics: *mf* (measures 13-14), *pp* (measure 15), *mf* (measures 16-17), *pp* (measure 18), *mf* (measures 19-20), *pp* (measure 21).

Sixth system of musical notation (measures 16-18). Treble clef. Dynamics: *mf* (measures 16-17), *pp* (measure 18), *mf* (measures 19-20), *pp* (measure 21), *mf* (measures 22-23), *pp* (measure 24).

Pivot Long Tones II

No faster than 55 (but aim to get to 40)



Tonguing Exercise #1

'De' not 'Tea' Sound (softer tonguing)

Metronome should be increased by 10 each day



Full Range Long Tones

This musical score is titled "Full Range Long Tones" and is written in 4/4 time. It consists of ten systems of music, each containing two staves. The first staff of each system is a treble clef staff with a single long note (half note) per measure, and the second staff is a bass clef staff with a single long note (half note) per measure. The notes are connected by a slur across the two staves. The notes are as follows:

- System 1: Treble (C4, D4, E4), Bass (C3, D3, E3)
- System 2: Treble (F4, G4, A4), Bass (F3, G3, A3)
- System 3: Treble (B4, C5, D5), Bass (B2, C3, D3)
- System 4: Treble (E5, F5, G5), Bass (E4, F4, G4)
- System 5: Treble (A5, B5, C6), Bass (A3, B3, C4)
- System 6: Treble (D6, E6, F6), Bass (D4, E4, F4)
- System 7: Treble (G6, A6, B6), Bass (G4, A4, B4)
- System 8: Treble (C7, D7, E7), Bass (C5, D5, E5)
- System 9: Treble (F7, G7, A7), Bass (F5, G5, A5)
- System 10: Treble (B7, C8, D8), Bass (B5, C6, D6)

Dynamic markings are present in each system:

- System 1: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 2: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 3: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 4: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 5: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 6: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 7: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 8: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 9: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)
- System 10: *mf* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6)

Measure numbers are indicated on the left side of each system: 7, 13, 19, 25, 31, 37, 43, 49, 55, 61.

Play me a tune....

The previous exercises are really great for honing your tone, but they take some application as they are not the most interesting exercises. As musicians we all want to play music, so in this exercise pick one of these songs, (or another one that you think fits) and play it ALL BY EAR...

DO NOT GO ONTO GOOGLE AND LOOK FOR THE LEAD SHEET

Take your time and try and hear the interval before you play it.
Use a metronome when you've got the song under your fingers...

Songs could be...

- Somewhere Over the Rainbow (I like this in the key of F on saxophone)
- Autumn Leaves
- Blue Bossa
- Happy Birthday to You
- Twinkle Twinkle Little Star
- The Blue Danube
- Mack The Knife
- Hey Jude
- Summertime

Mouthpiece Pitches

Go through the internet and you will always find a myriad of different opinions, especially from saxophone players on this exercise. Some say it's really important, others say it's rubbish...

I think it's great for working on Dave Liebman's theory that the closer you get to the source of the sound, the greater the effect of the sound.

For this you need a tuner, or a tuner app, (I like the TE Tuner on iOS, but any app that can give you an accurate reading will do!)

The pitches are listed at concert pitch

Tenor Mouthpieces should pitch a 'G' when blown in isolation

Alto Mouthpieces should pitch an 'A' when blown in isolation

Soprano Mouthpieces should pitch a 'C' when blown in isolation.

Once you've got used to the correct pitch, see if you can pitch an arpeggio and then a full major scale – British saxophonist Courtney Pine showed me how to do this backstage at the Southport International Jazz Festival in 2002.

