

LARRY TEAL

DAILY STUDIES
FOR THE
IMPROVEMENT OF THE
SAXOPHONE TECHNIQUE

Étoile Music

A DIVISION OF
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IMPROVEMENT OF THE SAXOPHONE TECHNIQUE

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FOREWORD

To the musician, technique means much more than just “speed.” It also means accurate rhythm, even tempo, uniformity of time values, as well as consistency of tone color, correct intonation and smooth tone connection. These are just a few of the components necessary to a fine performance. It is the task of the musician to address his efforts to the development of a fine technique by striving for a thorough command of the basics. Only then can the saxophonist expect the instrument to achieve his musical intent. It is hoped that the following studies will further this end.

It is most important that all studies be played with the best possible tone quality. A fine sound should be established on the first few notes of each exercise before proceeding. While there is no substitute for intensive study, efficient methods of practice will enable the student to make the most of his time. Exercises 12 through 17 may be studied first for those players who are not familiar with the alternate fingerings.

Larry Teal (1972)

DAILY STUDIES

3

for the improvement of the
Saxophone Technique

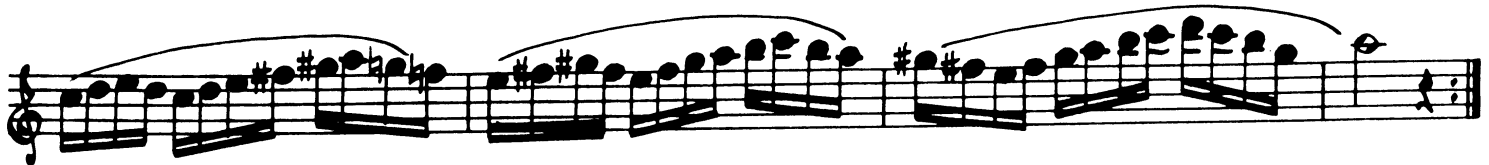
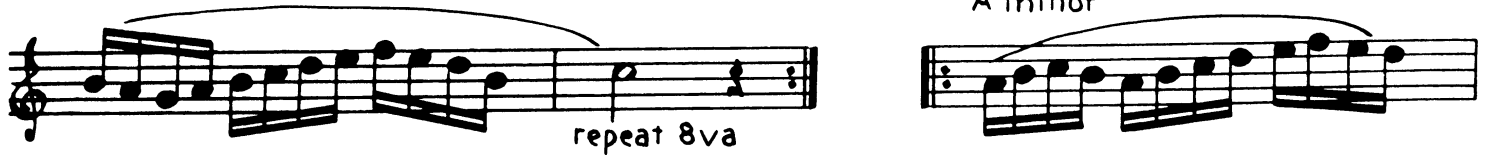
1. MAJOR AND MINOR SCALES

Larry TEAL(1905-1984)

C major



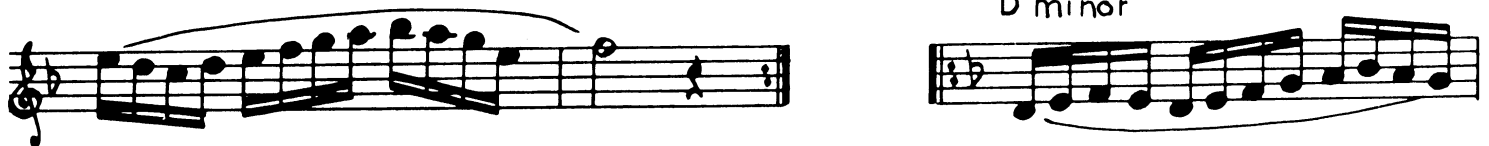
A minor



F major



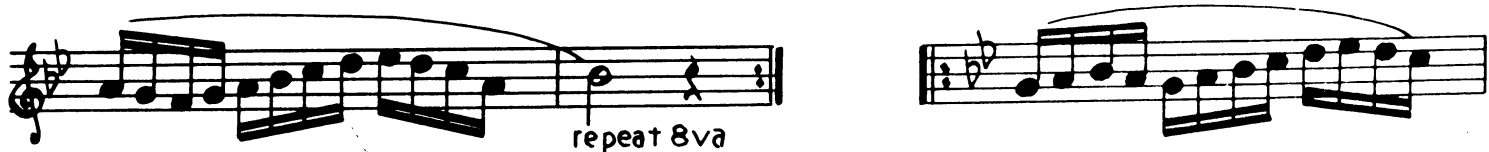
D minor



B^b major



G minor



17. THE A-FLAT- B-FLAT SHIFT (USING THE SIDE B-FLAT)

The musical score is written for a single melodic line in 4/4 time. It consists of ten staves. The key signature begins with one flat (B-flat) and changes to two flats (B-flat and E-flat) in the sixth staff. The piece is characterized by frequent slurs and dynamic markings. The dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *sub.p* (sub-piano), and *pp* (pianissimo). The notation includes eighth and sixteenth notes, often beamed together, as well as rests and ties. The final staff concludes with a *pp* marking.