

HKU

EDUCATIONAL SYLLABUS CLASSICAL SAXOPHONE



THESIS | KAREM RUIZ MARTÍNEZ

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Introduction

This thesis is the final result of many years of experiences as student and music teacher in Chili and The Netherlands.

This includes different experiences I had in the past giving in a basic level singing, piano and also saxophone lessons, privately, and in different academies; but also giving music lessons within Music subject as music teacher in a secondary school in Chili during three years.

Also in The Netherlands, I've collected some of my experiences with teaching saxophone and in a Choir course for children. After being almost three years in The Netherlands I can have an overview of some particular aspects in comparison with students in Chili:

- In general Dutch students may have a stronger musical education in terms of reading music and good quality instruments; also I think in general students have more experiences with playing because of the big number of amateur ensembles, even though they aren't very flexible in different styles of music. But, commonly students are not used to give much effort to reach their goals, get stressed much easily and in general are less informed about what is it going on in other countries.
- Chilean students commonly have more difficulties to have good quality instrument and the solfège level is very low. On the other hand, they're more encouraged with what's happening in other places of the world and mostly are very flexible in what different styles concerns to be able to have jobs. It's very common that a classical saxophone student has experienced playing jazz, pop, folk music, etc.

I think this script is a complement for teaching applicable to both scenarios Dutch or Chilean.

The general criteria of this paper is strongly influenced by my ex teacher Miguel Villafruela who taught me for seven years, and gave me the main base and values as musician.

I wrote here about saxophone playing, going from the philosophy of teaching statement, about group and individual lessons, saxophone history, materials, posture, breathing, embouchure, attack, intonation-vibrato, technique development, study plan, the first five lessons in detail (considering starting situation, objectives contents, activities and evaluations), five methods analyzed, and teaching reports of thirty hours teaching, and attending lessons in order to consider the most values aspects to incorporate or keep in our lessons.

The Philosophy of Teaching Statement

I think teaching is one of the most value activity may happen between two people: the one who teaches and the one who learns, I consider the teacher as a learner in the current time of teaching, because has to be flexible to adapt to different circumstances as individual or group lessons, profile, age of students, also different velocities for learning, personalities and interests.

The important thing is that in the moment of the lesson, teacher and student have something in common, a goal what they share in the classroom, and in many cases, as more involved is the teacher with the lesson, more results and feedback may get from the student.

When I teach, for me is very important to share the information and experience within a structured plan, being a positive guide through the learning process, to form a student with values, capable to keep learning by himself in the future.

The student, who comes with much expectation and in many cases not confident enough, deserves big respect, because in spite of that the student is brave enough to accept his student's condition and open disposition to be taught. In that sense I think is worth to have always in mind that every student, no matter if is genius or not so talented, deserves a unique respect and each person has very different potential in different aspects, the teacher is responsible to guide the student to optimize the best way all the abilities and talents, guide the lessons with more or less freedom for the student, as to realize when a pupil should go to another teacher, to receive another preparation or just quit lessons when the student don't show interest, without improving his skills, or there isn't a good relationship with the teacher, disturbing the learning process.

When I've been a student, it's been very frustrated to realize when a teacher is not interested giving the lesson, or is not so active (just sitting down, minimum effort to teach), or is hesitating all the time, not sure about what to say. I think when the teacher has real vocation is very active, the lesson is well planned and as student that's easy to notice, the feeling is very motivating, because the student appreciates to have a teacher who dedicates time to prepare the lesson or a special activity in order to help with the contents and getting back better results in the end. That's one of my goals, not to lose the positive attitude to encourage the students in spite of sometimes circumstances are not 100% appropriate (classroom, a bad instrument, tiredness, headache, etc). I think as a teacher there's a huge responsibility of contagious enthusiasm, vocation, and positivism with the study of music.

Some very old fashion methodologies were based in punishment, extremely strict behavior from the teacher, without positive attitude, and the results in many cases were pupils frustrated, not happy and in cases not mentally healthy, because were treated with extreme pressure.

For me, first of all, the students are persons with feelings and sensibility; and my main role as teacher is to share my knowledge and experience, using different methodologies being a guide to achieve good results with them.

As starting point I always have a talk to have an approach about the personality, his feelings, expectations, and experiences to be able to create a good plan that fits with the student's profile or group's profile to have fun learning and performing music.

I'm convinced that better results can be reached when the student feels the support, dedication, and honest vocation from the teacher.

In order to make it clearer, I'll indicate some methodologies as follows:

- Behaviorism (motivational theories, Humanistic Psychology): As teacher sometimes it's very easy to hear the weak points or mistakes while a student is playing, but I believe instead of just saying the negative part, say the positive aspects giving the tools to let the student find by himself the solutions to improve the weak points and skills. In this sense the student will feel motivated, as will see clearly on which way has to continue with practicing and develop his knowledge.
- Imitation (Bandura): We can help our students many times to find a solution or an answer through imitation. At this point, the student will reinforce the listening aspect and then try to imitate, and will realize which things or aspects have to be modified or maintained in order to achieve to play as the model given. (as a "sons fillés" example, played first by the teacher, in order to give a good model of how is expected to reach)
- Suzuki's method: In sense of motivate by listening the pieces that are being learnt in concerts, recordings, etc. and then the repetition of aspects learnt, for instance, when the student learns how to put the fingers to play the note A, he won't forget it in the future, because the used will be constantly repeated, as the repertoire to study will increases gradually the difficulty.
- Use of popular tunes: (Kódaly's theory) As the saxophone is an instrument very flexible in matter of styles, it's worth to teach at least in a basic level more styles than classical even though this will be the main one. It's wise to consider that in many cases, popular music can be closer to the student's reference when we need to explain a musical aspect.

Generally, we can apply the same music parameters in different styles, and this will make the student flexible, and with more opportunities in the future.

- Use of games: It's very useful and fun for the students if we teach or practice some musical aspects through musical games and sometimes this is a very nice tool for group lessons, to make the students socialize between them, above all when it's a new group of students when they don't know each other, and the students feel too shy.
- Improvisation and creativity: Since we start with the first sounds in the saxophone, it's possible to make the student to improvise and create his own melodies, open possibilities of trying new things, reinforcing the creativity and not to be attached to the paper to be able to play.

- Values: the teaching becomes a guide and a model for the student in many aspects, not only what music concerns. Also extra-musical aspects as attitude, our way of talking, body language becomes a model too. Considering this fact, I think any teacher should be aware and give values to his students that will share and play music in society, where respect and tolerance are considered the base for relationship between people.

I think in the moment of a lesson, it's very important to have a planned structure, and clear contents, to prepare activities in order to use different methodologies, depending on the group or the student. In this sense, the teacher will be a moments a guide, and in others can be an instructor, or a coach. The decision is up to the criteria and responsibility of the teacher, in order to have a student's group or individual student satisfied, happy, and going forward in the learning process.

The use of these methodologies is possible for individual and group lessons with different ages.

Finally, teaching for me is a matter of learning together, student and teacher. The teacher gives experience, values, guide and tools for the student in order to have a in the future a musician or an amateur who feels good with his achievements, capable to think and discover strong and weak points and is able to keep going forward by himself; at the same time the student gives the teacher the opportunity to be creative, empathic and flexible to have more experience, where there are always useful aspects for the future.

Music is a manner of communication, and the study of musical instrument as saxophone it's just in order to be able to make music: and generally this means to make music with others. In that sense, share music in society, as playing in a group, and good relation student-teacher, being able to share a technical problem, share the good moments, and in the end share the final results.

Individual lessons v/s Group lessons.

The music education based in the instruction of one musical instrument used to be in the most of the cases through individual lessons, but nowadays, the demand of group lessons have increased opening to new possibilities and benefits but also disadvantages.

	Advantages	Disadvantages
Individual Lessons	<ol style="list-style-type: none"> 1.-The teaching is adjusted exactly to the needs of the student. 2.- Complete development of the personal possibilities of the student. 3.- Personalized lessons, that suggests all the attention of the teacher centered on the student. 	<ol style="list-style-type: none"> 1. - No socialization, the student is not sharing the learning process with other students at the same time; this fact may affect the personal motivation.
Group Lessons	<ol style="list-style-type: none"> 1.-Students get more motivation feeling involved and responsible with the other students sharing one goal in common, the learning process, and it helps to have less absence from the students to the lessons. 2.-Ensamble experience playing duos trios, quartet, etc. 3.-Starting point in common, within the students group. 	<ol style="list-style-type: none"> 1.-Less possibility to react to the needs of each student.

In a beginner's level it's possible to give group lessons for instance to one group of 6 students. After one year of development and evaluation, it's recommendable to make smaller groups, let's say two groups of three students, considering the level, and abilities of them. Later on, focus in three groups of two students, and in more advanced level, individual lessons.

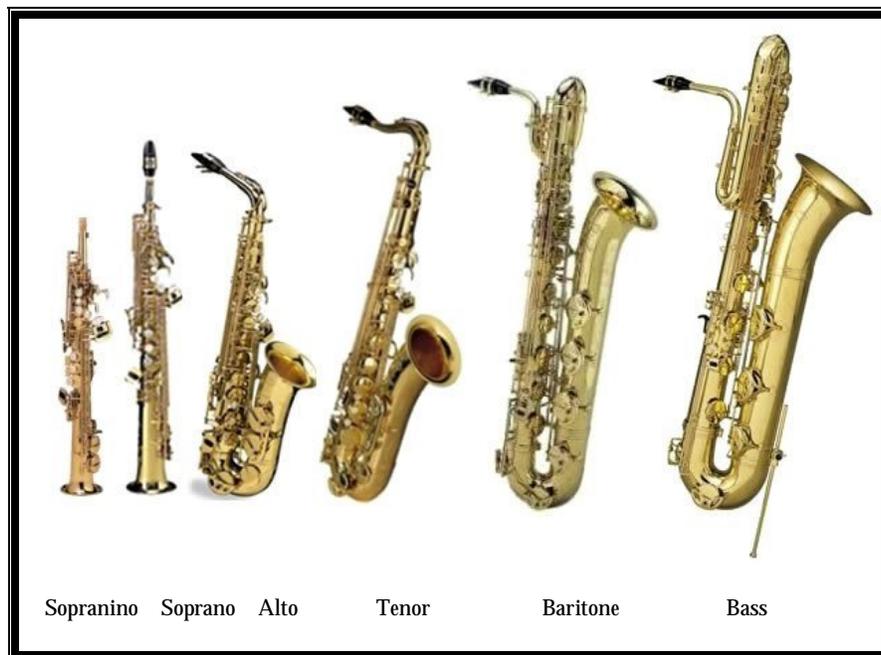
Saxophone history

The saxophone was invented by Antoine Joseph Sax, better known as Adolphe Sax. He's parent was a musical instrument's builder, so Adolphe Sax was in contact with instrument's world since his early years.

One of his objectives was to improve the imperfections he found out on the clarinet which he played, and the creation of an instrument that could be similar as string instruments, but with more power and sound possibilities.

This way, he created this new instrument called saxophone. In the beginning he was also the one who played it and in 1841 played for first time in front the audience the bass saxophone in Brussels. In 1842, Adolphe Sax arrives in Paris and after much work enhancing the instrument the saxophone family was patented in 1846 staying seven of the members in our days that contained all together the same range of a piano.

The seven saxophones are: soprano in E^b, soprano B^b, alto in E^b, tenor in B^b, baritone in E^b, bass in B^b and contrabass saxophone in E^b which isn't built anymore.



(Picture from <http://cristinatm.blogspot.com/2011/11/tipos-de-saxofones.html>)

In those days in France, the saxophone was incorporated in the military bands, and some composers started to write for this new instrument. The first piece written by H. Berlioz *Le Chant Sacré* in 1844, even though lots of composers of those years never wrote for saxophone and the reason is that had not performers to motivate the composers enough as lots of well known histories about composers who dedicate their pieces to specific performers, because of their high quality or virtuoso skills, etc.

In 1857 the saxophone class was created in the Paris Conservatory, to teach and enhance the level of the musicians in the military bands with Adolphe Sax as teacher. This program consisted in two years till was closed in 1870, where 150 saxophone players were promoted and 27 reached prize. Years later, Marcel Mule was responsible of the saxophone teaching in Paris Conservatory, as such as soloist and with his saxophone quartet inspired the creation of lots of new pieces.

It's wise to mention the popularity of the saxophone in United States, after some French and Belgian saxophonists brought this new instrument as Lefebvre, Souallé, Klosé, etc, from 1918 there was a historical moment called the craze of the saxophone because of musicians as Rudy Widoft and the vaudeville that created a very strong public image of the instrument. The saxophone appeared in parties, music halls, circus, clowns with painted faces, or masks, played light music arrangements with great success at the moment. After this, the jazz players started to play the saxophone and incorporate it little by little in the bands and later on in the big bands around the 20s where the improvisation helped the saxophone to be considered to play solo as well. During this period, lots of effects were developed as sub tone, multiphonics, bisbigleando, double and tripple staccato, growl, etc. And later on were incorporated by the composers for the contemporary repertoire till our days.



(The Six Brown Brothers, picture from www.chakmol.com)

- Saxophone market

- France:

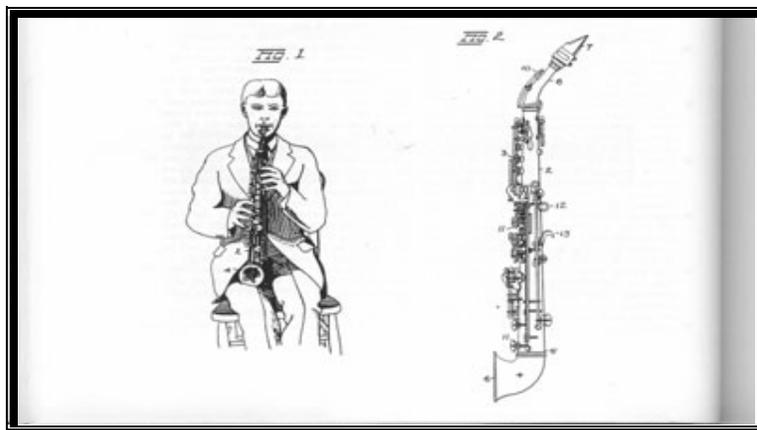
These saxophones are well known in the world and very used for professional players, it's recommended for students who want to play in a good quality instrument, for the stability in tuning, comfort and sound quality.

1. Selmer Paris: This is the company that continued Adolphe Sax atelier till the current time. They build saxophones, clarinets, mouthpieces, and sell accessories too.
2. Buffet Crampon: This company started building only clarinets, and 20 years after the creation of the saxophone by A. Sax, they started to build their own saxophones which are well known all over the world because of the good quality

- United States:

The saxophones developed in United States are recognized caused of the good sound quality but uncomfortable for the fingerings in general.

1. Conn: The first saxophone built in U.S.A made by Buescher with an Adolphe Sax saxophone as a model in 1889 to E.A Lefebre (who was also friend with A. Sax). Nowadays this is a very well considered instrument, nice tone, but for the fingerings uncomfortable for the current saxophone players.
2. King: These saxophones were produced by the N.H White Company founded in 1893. Through the years, this company had enhanced and presented new models of horns, being a good example the King Saxello that was a soprano saxophone which aimed to solve the difficulties with the curved and straight soprano saxophone. Nowadays, this company produces only saxophone for students.



(Saxello saxophone, picture from www.adolphesax.com)

3. Buescher: After being an employee of C.G. Conn Company, Buescher starts in 1895 his own company, that later was bought by Selmer U.S.A. in 1958. These saxophones are still a very good option because of the sound possibilities very different in comparison with the French saxophones.

➤ Asian Market

In general terms, Asian saxophones are well valued caused of their technical achievements; very good intonation, key work for the fingerings, but in many cases poor sound quality, when these are made with very cheap material that affects directly the sonority. Commonly because of this fact, these saxophones are recommended for students and beginners who are developing other aspects of saxophone playing and not the sound quality, as embouchure, position, fingering, etc. Here by the brands considered as the best:

1. Yamaha: Considered one of the best brands known all over the world, offers different models oriented to beginners and professional level. It's well known because of the clear and bright sound, but specially because of the great tuning. Yamaha introduced successfully the soprano saxophone, and later on, the Yamaha 62 model, Custom 875, Custom Z model. Yamaha is considered one of the best brands of the Asian saxophone market.
2. Yanagisawa: These Japanese saxophones started to be produced on 1954, and currently are being sold all over the world to students and professional performers. Yanagisawa produces only saxophones and nowadays is considered with Selmer and Yamaha, one of the most important brands in saxophone.
3. Chinese saxophones: Well known because their very low prices, these saxophones are sold under other companies names, and are not recommended since are built with the minimum costs of materials and construction, so these saxophone have very short life. Commonly are bought for people that don't want to invest a big amount of money in a hobby that perhaps will leave in the future, or parents who don't have any idea of which saxophone to buy to their son and prefers a cheap option.

➤ German market

1. Keilwerth: These saxophones are considered as good quality saxophones in the same level as Selmer, Yamaha or Yanagisawa. This company started in 1925 and had the first years producing saxophones in the Czech Republic, later they were established in Germany. The main characteristic of these saxophones is that have some differences in the shape of the saxophone:

” For one thing, the flare of the bell on a Keilwerth is a little larger than that on other brands. This gives the horn a big sound and a little larger feel. The "action," or how the notes feel in response to the player's hands, feels a little different because of this "bigness." Some players are put off by this feature, but others get used to it and prefer a Keilwerth saxophone over any other brand because of the special "big" sound”¹

➤ Italian Market

In general are good saxophones even though they are not spread in the international saxophone market.

1. Ramponi & Cazzani: This is the oldest company in Italy producing saxophones since 1875 are considered saxophones with good sound quality and projection, offering besides conventional saxophones, curved soprano, saxello, and altello.
2. Borgani: Considered very good quality instrument, for more than 100 years, these saxophones have special sound as used to be in the 50's as dark sound.

¹ <http://www.the-saxophone.com/keilwerth-saxophone.html>

Materials

Reeds

Saxophone is an instrument played with simple reed. In the market are sold in two categories: classical and jazz/pop. The combination with a mouthpiece classical or jazz, will be the heart of the sound in the saxophone, where depending the material, opening, personal anatomy and flow, many styles may be played. Reeds are available made by two materials: plastic or wood.

The most well known brands for reeds are: Vandoren, Rico, Gonzalez, La Voz, Legere, Alexander, Francois Louis, etc. These brands commonly sell classical and jazz/pop reeds s well.

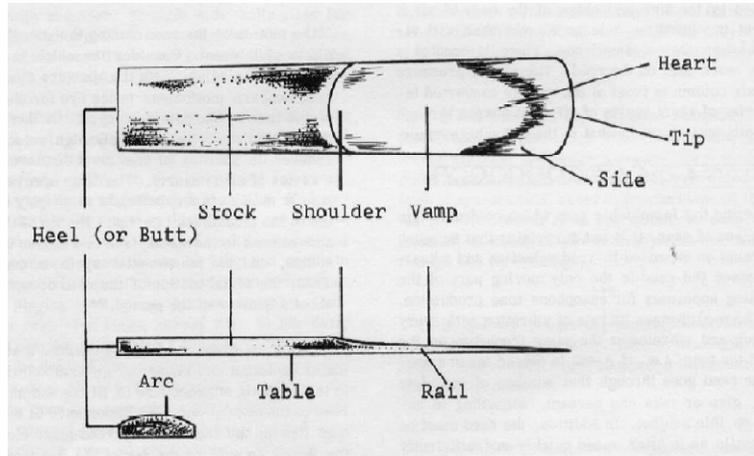
Besides the style, the thickness of the reed is indicated by numbers from 1,5 up to 5. The thickness will influence the resistance while playing and also the color of the sound. For instance, with reed number 2 will be very easy to produce the sound, but the sound may be poor and thin; while playing a harder reed as 3 or 3,5 it's a bit harder to produce the sound (because it needs more sustained air pressure), but the quality of the sound can be better. Nevertheless, this matter is very personal and it's influenced by the anatomy of each person.

To prepare a reed in order to extend the time of playing, we can do as follows:

- If the reed is too light we can cut carefully a piece of the tip using a special reed cutter. (If we wet the reed before doing it, the reed will e more flexible to be cut)
- If the reed is too hard or stiff we can sand on a piece of sand paper with a fine grain by round circles carefully. Afterwards, every pieces of sand should be removed to not affect the vibration of the reed.
- Whether reeds are too old we can also polish the back first with a thick piece of sand paper, and then with a very soft one.
- If the reed works very good and comfortable for attacks, within all the register of the instrument, it's recommendable to play on it for 5 minutes every day in order to prepare it for a concert, for example. After some days, the reed will be flexible enough and won't change the quality because of hours of playing with the same reed. In general it's recommendable to change the reeds constantly to avoid to get use to play just with one that will completely change its quality after a couple of hours playing.

Some common problems with reeds:

❖ **Squeak:** This problem can be produced when the reed has a structural problem, when the thickness and the center (heart) of the reed are asymmetrical or not regular, doesn't allow the reed to vibrate properly. Nevertheless it may happen that the student who is learning the embouchure because of tension may bite extremely without leaving the reed to vibrate properly.



❖ **Reed too shrill or sharp:** This may be solved temporarily if it's caused when the tip of the reed seems with waves. In that case we can wet the reed and press the tip against a piece of mirror or glass.

❖ **Badly placed in the mouthpiece:** It may happen that the reed isn't well placed in the mouthpiece producing undesired results, to avoid this we can check as follows:

- Place the reed against the mouthpiece watching the edges and tip stays parallel with the edges and tip of the mouthpiece.
- Adjust the ligature to fix the reed in the correct position. For this we need to hold and correct the reed's position with our fingers till the ligature is completely fixed.

Depending on the reed sound it's possible to place the reed slightly lower (when is too hard) or higher (when it's too light) than the tip of the mouthpiece.

It's wise to mention the development of plastic reeds nowadays in brands as Legere in the new line Signature where the best improvement is in terms of sound, and easy response. Nevertheless, it's still a matter of taste of each player, and these reeds are not used for the most of the players.

Mouthpiece

The mouthpiece will support the reed through the ligature in order to adjust it to the lips of the player. Mainly the mouthpieces are made by ebonite or metal, and the current market offers a huge range of openings, and designs according to the demand of classical and jazz/pop playing.

The most well known brands in the market are: Vandoren, Selmer, Otto Link, Berg Larsen, Meyer, JodyJazz.

The differences between classical mouthpieces with Jazz/pop ones it's the opening of the chamber.

- Classical mouthpieces: Generally have a circular or concave chamber with a small opening and are made by ebonite. Also the tip of the mouthpiece is not so far from the reed, in order to contribute to produce a dark, round and warm sound. Examples: Selmer C*, Vandoren A27, A28 AL3, etc.



- Jazz/pop mouthpieces: Are preferably with a big opening in the chamber, besides ebonite are also used in metal, and the sound produced is more sharp, in order to fit with the styles required. Examples: Vandoren V16 A7, A8, JodyJazz DV CHI, Otto Link 7*, etc.

In general for beginners I recommend to start with a classical mouthpiece because of the small opening it's the best to study the embouchure. When a student wants to play jazz, it's possible to try with a jazz mouthpiece after the embouchure is studied and fixed enough.

Ligature

The ligature's function is to attach the reed to the mouthpiece. It may affect the sound by the differences by pressing the reed against the mouthpiece and different designs are made according to that. The main brands in the market are: Vandoren, Francois Louis, BG, Selmer, etc.



Neck

Every saxophone has its own neck made by each company. Nevertheless there are some companies dedicated to improve necks by trying different material, in order to improve the sound and personal taste of each player. In many cases, by changing the neck of the saxophone it's possible to enhance the sound quality of the instrument.

Brands as Karsten Gloger and Paraschos are dedicated to improve necks for saxophone, even though the big saxophone companies as Selmer and Yamaha also sell necks for saxophones separately.

Straps

*See chapter of posture

Posture

A correct posture during playing optimizes the final result because all the muscles and parts of our body involved can act without extra pressures or tensions. Besides, after years of training, the player who had worked with a correct posture will not damage or create any illness because of this reason.

To achieve this objective, it's important to keep in mind the natural tendency of our body. To teach a correct posture to play standing up it's good to start from the feet. These should be parallel separated within 30 centimeters approximately of distance of each other. The knees, is important to let them flexible and not straight and tense. This is because any tension will affect other parts of our body as well.

After this going up, till the shoulders, it's important to let them parallel in balance without tension or raising them, trying to find the most natural way, because the muscles of our arms are connected with them and it's important to keep the tension out.

Afterwards, when the hands are placing the instrument may come relaxed and place the thumbs on the places located in the back of the instrument giving extra support for the weight of it, and the rest of the fingers can touch one key each, keeping in mind not to press hard, and find the very small effort to close one key to recognize and learn how less strength we need to play one key. To achieve this it's important to maintain the natural curve of the fingers and not to place them straight or with extra tension.

Then, we need to adjust the strap to make the instrument come naturally and fit exactly the level of the mouthpiece with the level of our lips to avoid to lift the instrument during playing, because in that case we'll do an extra effort and tension, or if is too low we'll stress our neck pushing a very uncomfortable movement to reach the saxophone. Our head should be centered and keep the position during playing.

In order to keep a healthy posture there different kind of straps for saxophonists, the market offers, different brands and prices.

Here we can find the most common and traditional designs:

- a)
1. Standard, resting in the upper part of the neck (recommended for light saxophones as soprano to avoid damaging the lower part of the neck)



- b)
2. Standard, resting in the lower part of the neck (recommended for alto /tenor saxophones because it has better support for the lowest part of the neck)



- c)
3. Alternative for neck-strap. The weight is distributed over one shoulder and back. It's recommended for people with neck problems.



- d)
4. Harness strap. It's recommended for tenor/baritone/bass saxophone because it helps to distribute the weight of the instrument in balance, avoiding any damage on our neck or back.



*2



² Pictures a)b)c) belong to

http://www.laenenmusic.nl/contents/nl/d188_draagriem_harnas_Blaasinstrumenten.html

Pictures d) is taken from <http://www.brookmays.com/i--2501162--Neotech-Straps--Soft-Strap-Sax-Harness.aspx>

Sitting down during playing:

When we talk about sitting down during playing, we should take care of the same aspects, but others are added. For instance the way to sit down is very important, shouldn't place our back to rest on the seat, our legs shouldn't be crossed, so then avoiding any movement could cause us an extra tension to play our instrument. Again, we have to be aware of our natural sense and apply it when we play sitting down, so our legs a bit separated touching the ground, our back vertical without resting in the seat otherwise, we cannot use all the muscles involved in the best way. It is wise to mention to avoid any mistake or damage for young children that, they should use a harness strap for alto and tenor saxophone, because these instruments are too heavy to be supported with a normal strap giving extreme tension to the neck. Depending which saxophone are we playing, we may have some differences:

Soprano saxophone: we don't need to place it on one side, just in the center and we can play it with the same posture standing up and sitting down; also keeping in mind not to raise it too much or too low, because it will affect the position of our head. A standard strap is recommended to use because this is a light instrument, also some saxophone players don't use any, but it depends whether there isn't too much tension to the fingers.

Alto saxophone: when we play standing up, we can have a support in the right side of our hip bone, placing the extreme lower part of the saxophone there, but with the instrument mainly centered. If we play sitting down we center more the instrument, and in that sense we separate a bit more our legs keeping in mind to sit stable and comfortable. We can use a standard strap resting in the lower part of the neck or harness one depending on what is more comfortable.

Tenor saxophone – baritone saxophone: standing up and sitting down playing involves place the instrument on the right side, but always taking care that the mouthpiece is horizontal to our lips, our head keeps centered and if we sit down our legs are more closed than when we play alto saxophone. Also for this case we can choose between a standard strap resting in the lower part of the neck or a harness. In my personal experience I've chosen the harness to keep a good posture during playing and to avoid the tension of the neck.

Bass saxophone: we can play it standing up and sitting down as the baritone, and we can also have an instrument with a stick to place it on the floor. What is important for a good sitting down posture is to keep our body in the most stable balance because that helps us to have complete control of our movements. Whether these aspects are in control we can find a player without any illness caused because a bad posture like back problems, tendinitis, etc. In this case, because of the weight of the instrument I recommend to use a harness strap.

Breathing

For any woodwind or brass player it's very important to control a good breathing technique to get a good controlled tone quality and to give direction to a musical sentence.

Why do we need to teach a breathing technique?

Because the organs and muscles involved in breathing in normal circumstances, act without any awareness and very efficient to support the human body needs; but for saxophone playing, it isn't a natural situation, we need to be aware of our it, because we use faster and deeper breathing, in that sense it needs to be taught.

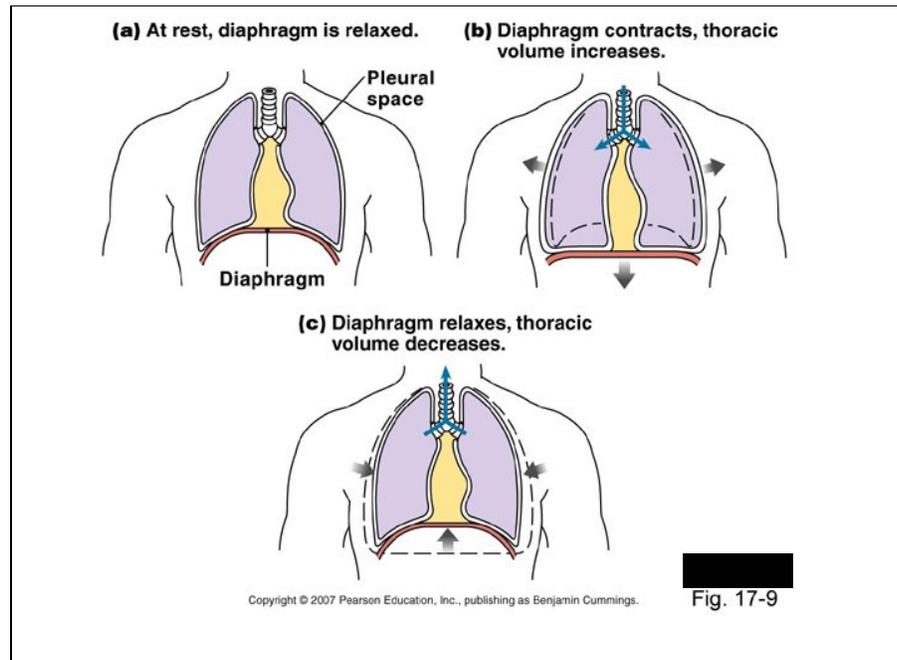
"(...) Our first task is to get the maximum amount of air into the lungs. It is a fundamental physical law that air will flow from a greater to a lesser pressure area. When the chest cavity is enlarged, the pressure is lowered, and the outside air rushes in. When blowing out, we raise the pressure on the inside of the cavity, thus reversing the process."³

A deep breathing fills our lungs with air, and space is needed so we need to give space enlarging our chest cavity, using the intercostals muscles giving more separation between the ribs each side, and at the same time the diaphragm will go downwards. This expansion will cause the air to enter to fill our lungs: inhalation process. When we exercise it, usually we do the inhalation through the nose; even though when we play saxophone we do it through the mouth and it is recommendable to do it without separate the jaw from the mouthpiece, to not disturb our embouchure. In that sense, while playing, we can inhale opening the sides of our lips, and then our embouchure will stay always ready to blow the saxophone.

Afterwards, when we do the exhalation, the diaphragm will have the tendency to come upwards again, the rib cage and all the abdominal area will become smaller because know everything is being emptied.

To achieve diaphragmatic breathing, being aware of don't raise the shoulders to avoid upper chest breathing that doesn't help for playing because we cannot control giving right air support, and also because it affects the quality of our tone. During playing the saxophone, we need to "push" the air to control the sound and dose the air, in that sense, what we do is trying to keep the position downwards of the diaphragm and the abdominal area extended. This is because if we just exhale without doing this, we will lose the air very fast without the pressure needed to play.

³ Teal, Larry. "The Art of Saxophone Playing", Summy-Birchard Music, U.S.A,1963, p. 34



(<http://www.colorado.edu/intphys/Class/IPHY3430-200/015breathing.htm>)

Commonly when this is being taught, is good to find exercises to create awareness of the movements involved, when the student doesn't make it in a natural way.

There is a very common tendency to lift the shoulders, making upper chest breathing, but this is not so useful because is not possible to control out coming air, and we suffocate ourselves. As almost all the muscles involved we cannot see, it's good to give exercises based in feelings and images to support the awareness of the breathing learning process.

Exercise: Give the student the task of inhale imagining there's a small boy stretching the legs and arms inside the abdomen area, feeling with the hands placing them in the sides of the ribs cavity, will reinforce the fact of the diaphragm coming downwards, and rib cavity expanded; and for exhale to imagine that the stomach wall has to touch our back to empty all the air inhaled, will reinforce the fact of empty our lungs. This can be repeated several times and later on, keeping these feelings reinforced during the exercises while playing.

Also a good tip is to play and exercise in front of a mirror so then the student can also self-correct immediately if the shoulders are rise during breathing for instance, giving space to the student to self-evaluation, and reflection.

Embouchure

The embouchure is the position of our mouth around the mouthpiece including lips, chin, tongue and facial muscles involved.

The main function of the correct embouchure is to connect the air stream from our body to the saxophone giving control within all the range of the instrument. It also gives us flexibility in our sound and support to hold the mouthpiece. With our lip muscles we can vary the pressure to the reed which gives us possibilities in creating different tone color.

To achieve a correct embouchure we can follow the next steps:

- Upper teeth should be placed naturally in the beak of the mouthpiece in a distance of 1-1,5 centimeters from the top. It gives a natural pressure downwards caused by the weight of the head that is resting at this point, together with a little bit of pressure of the left hand thumb against the saxophone. Also teeth shouldn't slide in the mouthpiece, and for that a mouthpiece cushion is used to fix the position of the upper teeth. Besides, it's important to adapt properly the saxophone with the strap to avoid any non-natural exaggeration giving extra tension to the laryngeal area. We don't need any downward extra pressure to produce the sound.
- Upper lip should rest naturally over the upper teeth.
- Under lip placed where the reed leaves the mouthpiece over under teeth.
- Lower teeth should be placed where the reed leaves the mouthpiece, with under lip over it, giving controlled upward pressure without biting to avoid affecting the vibration of the reed.
- Close the corners of our lips to avoid any useless air escape.

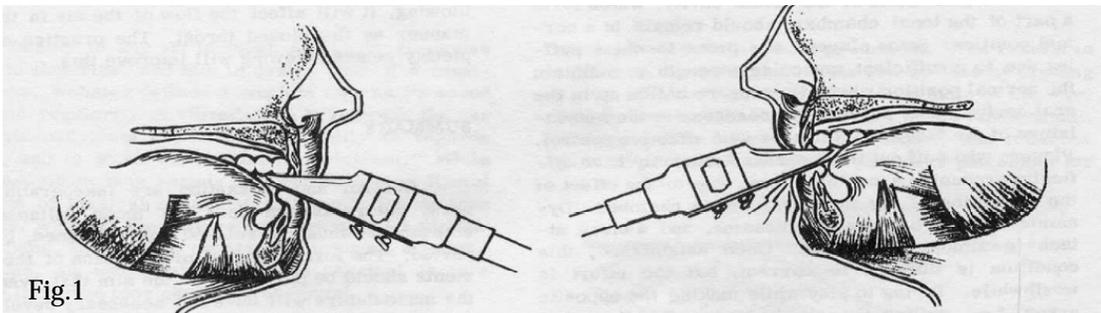


Fig.1

(Larry Teal, The art of Saxophone playing, p.43)

CORRECT

Muscles support lower teeth

INCORRECT

Teeth bite into lower lip

A correct embouchure is made when our lips are aligned, but there are differences depending on the shape of the jaw. For instance, with overbite (fig.2) upper teeth will be placed instead 1 or 1, 5 centimeter, on 2 centimeters from the top, and under teeth in the same place where the reed leaves the mouthpiece. When the case is underbite, (fig.3) it will be the other way around, so that means, upper teeth will be placed approximately 1 centimeter or a bit less from the top and under teeth in the same place where the reed leaves the mouthpiece.

Fig.2

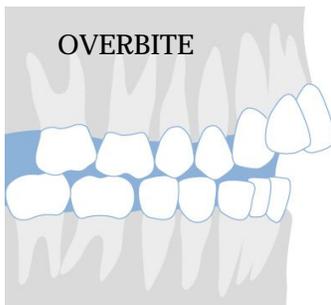
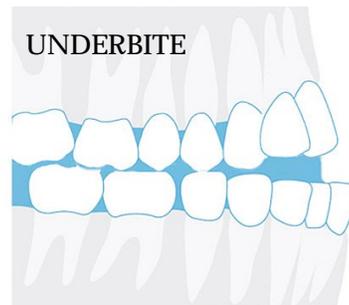


Fig.3



(<http://www.smileatme.net/en/adults/causes/overbite.html>)

The muscles involved give support and tension in different directions. The lips around the mouthpiece give pressure to the center, the muscles of the chin pressure downwards and supporting the lower lip independently to the lower jaw.

To practice embouchure it is good to have a mirror to be able to correct whether one of the previous aspects is not executed. Also it is useful to correct when often mistakes occur like to inflate the cheeks, or to pile the muscles in our chin, during practicing.

Also it is possible to train the muscles doing exercises like using the same muscular position to whistle for some seconds (around 5 sec.), and then do an open smile and keep it for other 5 sec: this can be repeated several times.

Finally, it is worth to consider the right embouchure it's about a balance of forces and pressure in different directions. It should be flexible enough to allow the optimum vibration of the reed to reach sound control and tone color.

Attack

It refers the starting point of the sound. It determines the own sound characteristic of each instrument or the color of the different instruments.

When we have successive attacks rhythm is produced.

To produce the attack of a note there are previous steps to follow to prepare and control it whenever occurs problems with attack:

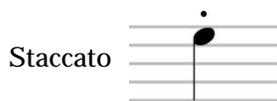
1. Breathing (diaphragmatic): inhalation finished and ready for exhalation through the mouth.
2. Embouchure prepared.
3. Tongue placed on the reed, stopping any vibration on it, and ready to start playing.

There are different ways to attack a note, and in that sense we produce the different articulations used in music.

For saxophone playing we have different ways to produce these articulations, depending on which part of the reed is being played and which part of the tongue combined.

Staccato and legato: We play using after the top of the tongue, and lightest part of the reed. The difference of articulation exist cause of the ending of the notes. In staccato the sound is stopped with the tongue, so successive notes are well separated and playing legato, notes are not separated at all.

It is important at this point to be aware of maintain air pressure in both cases to avoid the common tendency of playing the staccato pushing each note separately.



For teaching, I think it is possible to make exercises as follows:

- First, do the 'checklist' with the previous steps mentioned above.
- Play one note forte, making the same tongue movement as saying the syllable 'ta' for the attack. Repeat several times. (This helps to produce legato, because after using one note while using the same air stream, we can add other notes)
- Play with the same starting as before and keeping the same air pressure repeating the attack (ta-ta-ta), keeping the forte sound. (This will produce staccato, and in a second phase we can add more notes as well)
- For velocity development of staccato it is needed a constantly training of the main muscle involved in staccato playing: the tongue.

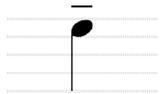
Portatto: We played similar as a common legato or common staccato, but the separation between the notes is minimum. That's why we need to use light part of our tongue and reed, touching the reed softer making the same movement with the tongue as by saying the syllable "d"



Exercise:

- Using the same exercise than before but instead of thinking of 'ta', we pronounce the syllable 'da'.

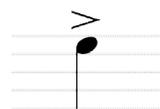
Tenuto: We play using the medium part of the tongue (going backwards) and reed. There is more separation between the notes, and we have slightly harder attack, so we can do it pronouncing with our tongue "d" or "t".



Exercise:

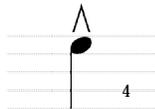
- Same as before, but with more intensity, because know, we're using harder part in out tongue and reed. Pronounce the syllable 'ta'.

Marcato: Refers to accent one note, and it's possible to play it long and very short. The common marcato as an accent, gradually decrease the volume, while stronger marcato o marcatissimo, is shorter so the tongue is needed to stop the sound as saying 'd ' or 't ' . For the beginning o the note, we play this articulation using harder part of our tongue, and reed. The sound is more intense, and the tongue is more active to create the new attack because is playing a harder part of it.



Marcato

Or



Marcatissimo

Exercise:

- For marcato, playing long notes pronouncing 'ta'. After playing several times, the challenge is to achieve that the beginning of the attack is 'forte' but the volume of the note will decrease after the attack. Then, the next challenge is to play the same notes but shorter and shorter, keeping the decrease after the attack. - For marcatissimo, we can do the same, but keeping in mind to be clear with the ending of the note as saying 'tat ' 'tat ' .

⁴ Attacks pictures belongs to <http://es.wikipedia.org>

Double and Triple Staccato:

This techniques consists in achieve a fast velocity for the Staccato articulation. It is useful when we have musical phrases where with simple tonguing we cannot reach the velocity indicated.

To practice this technique it is important to first control the simple staccato first, and then start with double and triple.

How to play double and triple staccato?

We play it as pronouncing the syllables 'tah kah' or 'teh keh' keeping the same air stream, that is very important to get both sounds 'teh' and 'keh' as similar as possible.

When we do it several times we have double tonguing played.

Also, it is possible to play with different combinations, for instance 'keh teh'- 'kehteh' or 'kehteh - 'tehkeh'

For Triple staccato we use as follows:

Pronounce: 't k t ' or the syllables ' tahkahtah' or 'tehkehteh'

Also it is a good exercise to combine other possibilities like 'kehtehkeh-kehtehkeh', etc.

For the starting the practice of this technique I think it is important to start first just with one note. After this is trained in single sounds in a controlled way, it's time to combine different notes to increase the difficulty and the coordination needed to achieve playing double and triple tonguing with different notes.

Also it is helpful to exercise double tonguing using the rhythms as follow:

tah kah tah kah tah kah tah kah tah kah tah kah tah kah

Also combine the different syllables as 'kah tah'- 'kahtah' or 'kehteh - 'tehkeh', etc

For triple staccato we can use:

tah kah tah tah kah tah

Also, for triple staccato we can combine as 'tahkahtah' - 'kahtahkah or 'tehkehteh' kehtehkeh', etc.

Intonation

Intonation depends firstly on the inner ear of the player and it's very important for any musician to develop it because there it's the starting point. Technically intonation refers basically the relation between one tone with others or the relation between one tone and the environment.

For saxophone players there are many factors may influence the intonation, added the fact there isn't a saxophone 100% in tune.

- Temperature: When the ambient temperature is too high, the intonation of the saxophone will be higher, while with very low temperatures the intonation will be lower.
- Saxophones and alternative fingerings: Commonly saxophones in general have some imperfections like high register too high, middle C# too low, middle D too high, etc.

Due this, there are alternative fingerings to fix this weakness of the instrument. Sometimes it's very useful depending on the phrase, style and color of the sound which one to use to play one note more in tune. Example: high E without D, high B pressing middle F, middle C# pressing octave key and G, low D adding B, high C adding F#, etc.

There are many possibilities, but it will depend on the instrument which combination works better.

- Position of the mouthpiece and kind of mouthpiece: we can affect the intonation by moving the mouthpiece forwards to raise the intonation, or backwards to make it lower. Also we can affect the intonation of the saxophone by using a mouthpiece that doesn't fit, it's too open or large in comparison with the original mouthpiece made for a certain saxophone, may influence negatively in the intonation, but also it's possible to find one that improves it and more comfortable to play with.
- Embouchure with unstable jaw position: It may occurs the fact that some players move the jaw forwards and backwards depending if they're playing ascending or descending intervals or phrases, creating a different embouchure for each note, giving not stability at all to play the whole register of the instrument. Embouchure with the same position for all the notes will help to reach good intonation, as well as good tone quality. There is no need of embouchure position changes.
- In jazz music, generally a bigger mouthpiece and looser embouchure is used. For intonation, the embouchure changes much more to compensate the tuning side effects of this fact. Also giving different sonority in every area of the saxophone which is desirable for a lot of jazz players.
- Embouchure tension: As more tense is our embouchure, our intonation will be very higher, while as more relaxed is this, our intonation will be lower.

- The tempered system: “(...) Modern intonation is based on a compromised scale that is in itself imperfect. This scale is known as the “tempered” scale in which the octave is divided into twelve equal parts. The development of this scale, of which Bach was an important advocate, was necessary to simplify the pitch relationship by changing from one key to another. Use of the acoustically correct or “just” scale, based on the overtone series involves, so many pitch values in an octave that is impractical when building an instrument (...)”⁵

To deal with the acoustic fact, we can keep in mind as follows, considering always a good hearing and prudent action to reach the just intonation:

Perfect fifths should be tuned slightly high, perfect fourths should be played slightly low; mayor third, slightly low; minor third, slightly high; flat tones lower than sharp tones, augmented and mayor intervals played enlarged and diminished and minor intervals, contracted.

For students to improve a good hearing and exercise it’s recommendable to exercise intervals as fifths and octaves, within the register of the saxophone keeping embouchure and air pressure, and also including combinations of articulations like each two notes staccato- legato, etc.

Example:



⁵ Teal, Larry. “The Art of Saxophone Playing”, Summy-Birchard Music, U.S.A,1963 p. 61

Technique Development

The study of saxophone playing can be organized within different areas:

- a) Before starting playing: How to assemble the instrument, breathing, posture, embouchure, etc.
- b) While playing: air support, sound, articulation, attack, hands position, etc.
- c) After this aspects are learnt: how to develop the technique.

When we have a piece of music we face different challenges, hereby some advices to be able to develop the technique and help students when don't know how to improve their skills:

- Fast notes or difficult passages:

Start playing always the notes very slow, to teach our brain a perfect version of what we're playing. If we do it fast but with mistakes, our brain will immediately remember the mistake and will tend to repeat it. The first approach to learn any music should be to play it as slow as perfect.

Then, add accents to reinforce the feeling of the pulse to learn exactly the rhythm.

Also it's recommendable to add different articulations and/or change the rhythm, for instance when the rhythm is  we can study playing the notes as suggested repeating the changes a couple of times each:



At this point it's important to keep in mind that we should be able to play the difficult passage with different rhythms and articulations, but also with different rhythms and legato. At that moment, the problem will be 100% solved.

For difficult passages with triplets we can change the rhythm and combine different articulations as follows repeating always a couple of times each change:



Finally, to make a difficult passage easier to study, we may divide it and work on each part separately. Once we solved the difficulties on each part, we can put it together and play it as originally written.

- To reach velocity it's also important to keep in mind to learn the most natural position to place our hands on the instrument, meaning this fact also using minimum effort to play each key. As much strength is added to the fingers to press the keys, less mobility and less velocity can be reached.
- Study scales: it's important to study scales in all levels. From beginners to professionals, including (depending on the level) the practice of intervals as thirds, fourths, fifths, etc; played through the whole register of the instrument. This practice will reinforce the technique from air stream support, embouchure, sound quality, tuning, mechanisms, etc. Also it's possible to add exercises as before mentioned changing rhythms, combining articulations, increasing velocity, double or triple staccato study, etc.

Saxophone playing and use of the voice

In my personal background I've worked very much with choirs, singing and teaching different repertoire from J.S Bach, Haendel, Fauré, Spirituals, Latin American music, etc. Since I started my saxophone studies I felt very curious with the relation may happen between the use of the voice, and saxophone playing.

For one side, I've realized I certain development of the voice gives me the possibility to use it a lot to give saxophone lessons, as for explanations or to reinforce some ideas by producing a sound with my voice, besides the saxophone.

For other side, it has a direct relationship with the position of the throat as when we want to play one octave higher or the altissimo register. At this point, sometimes it's very handy to ask the student to sing a note in order to make him feel his throat position and afterwards to let him try with the saxophone. The result will be always very different when he realizes how he's doing it to sing a very low note, and a high one.

Also in the explanation of criteria of interpretation when the student is in front of 'cantabile' or 'legatissimo' passages, or to explain a certain melody and it's direction, the use of the voice is for me the best way to approach these aspects, because is the closest reference that is in the background of the auditory memory.

Recently I've met one musician who combines very artistically saxophone playing, singing and use of the voice as a very important element on his own compositions. This is the case of "PedroSaxo", Spanish saxophone player who had an academic musical education, and currently working with saxophone and singing, while playing his own works.

During his pieces we can hear the saxophone played in conventional and not conventional way (just with the neck and mouthpiece, for instance) and very good domain of the voice, being capable of singing a huge range register, but also harmonic-singing technique.

He plays the saxophone during singing, creating harmonies, using different effects such us growl, slap tones, percussion with the saxophone keys, etc.

Gives us a huge palette of colors in order to mix them and produce music within different styles. Even all the techniques used are not new, the musical result is very original and attractive, when we see all these aspects mixed and centered in a show with just one person standing up in front of us with a strong presence which is worth to see a live.

Study Plan

Phase 1 (2 years)

- Description: Student learns the basics of saxophone starting from assemble the instrument, posture, breathing, embouchure, attack and cleaning the instrument. Acquires the first notions of reading music and practices the basics of rhythm and pulse with the body.

- Objectives:

COGNITIVES	AFFECTIVES	PHSYCHOMOTOR
<ul style="list-style-type: none"> - Identifies the parts of the saxophone being able to assemble and clean after use. - Identifies the Major scales contended in 3 sharps and 3 flats within one octave. - Comprehends and applies a correct body posture, diaphragmatic breathing, and embouchure. - Develops coordination with his own body within the study of pulse, binary subdivision and different possibilities to reinforce this by stomping the floor and/or clapping. 	<ul style="list-style-type: none"> - Follows instructions with respect. - Listens the teacher and gives feedback when asked. - Asks question whether has doubts or questions. - Respects classmates with their differences during their learning process. 	<ul style="list-style-type: none"> - Identifies through the sense of touch the notes in the saxophone and the relation with the musical notation. - Is able to coordinate posture, breathing, posture, embouchure and attack in order to play a scale or an exercise. - Identifies with his body a rhythmical pulse and create subdivisions coordinating pulse and subdivision at the same time. - Plays single notes while hearing others playing easy duets, trios, etc (arrangements/exercises).

- Contents:

- Assembling the instrument and cleaning
- Posture standing up.
- Diaphragmatic Breathing
- Embouchure
- Attack: Legato/Staccato/Non legato
- Sound and fingering from low B^b to high F[#]
- Major three sharps, three Flats and arpeggios within one octave (played slow tempo).
- Rhythm: whole, half, quarter, eighths and sixteenths notes.
- Dynamics: f-mf-p. Crescendo- diminuendo.
- Tuning the instrument with the note A=440 given.
- Basic phrasing within short pieces and exercises.
- Basic improvisation within major scales studies using one octave.
- Repertoire: short pieces, easy duets and studies according to this level.

➤ Methodology:

- Individual or group lessons (up to six students approximately)
- Combination of methodologies specified in the “Philosophy of Teaching Statement” chapter.
- Complementary book after three weeks lessons.

➤ Evaluation

- Formative weekly.
- Summative each six months.

➤ Books recommended:

- J. Kastelein.....Escuchar, Leer y Tocar (Horen, Lezen en Spelen) Vol 1, Ed. De Haske
- Ibaibariaga, I.....El Saxofón. Primeros Pasos, Ed. Real Musical
- Prati, Hubert.....L´Alphabet du saxophonist, Ed. Billaudot
- Miján, Manuel.....El Saxofón, Ed. Real Musical
- Delangle & Bois.....Methode de Saxophone pour Debutants. Vol 1, Ed. Lemoine
- Wastall, P.....Learn as you play saxophone, Ed. Boosey and Hawkes
- H. Klose, W.G. de Buijzer.....Saxophone Methode Vol. 1, Ed. Molenaar

Phase 2 (2 years)

➤ Description: Student reinforces the basics of saxophone. Acquires more practice with music reading reaching a medium level and ensemble playing with the classmates and teacher.

➤ Objectives:

COGNITIVES	AFFECTIVES	PHSYCHOMOTOR
<ul style="list-style-type: none"> - Identifies Major scales and the relative Minor scales contained in 4 sharps, 4 flats and the within all the range of the instrument (from B^b to F#). - Automates a correct body posture, diaphragmatic breathing, and embouchure. - Comprehends one pulse, binary subdivision, syncopated rhythms and triplets. - Acquires more experience and practice by tuning the instrument in order to play in ensemble of duets or trios. - Develops sight-reading ability by constant practice of easy exercises. 	<ul style="list-style-type: none"> - Follows instructions and advices with respect. - Listens the teacher and gives feedback when asked. - Asks question whether has doubts or questions. - Respects classmates with their differences during their learning process. - Persevers by facing difficulties in general. 	<ul style="list-style-type: none"> - Identifies through the sense of touch the notes in the saxophone and the relation with the music notation in a more difficult level. - Is able to coordinate posture, breathing, posture, embouchure and attack in order to play a scale or an exercise. - Identifies with his body a rhythmical pulse and is able to create subdivisions coordinating pulse and binary/ternary subdivision at the same time. - Coordinates the technical aspects learnt while playing arrangements/exercises within medium level.

➤ Contents:

- Reinforcement of the contents learnt during the first phase.
- Attack: Staccato velocity (metronome 80)
- Sound and fingering from low B^b to high F#
- Major four sharps, four flats and respective Minor scales related playing arpeggios within the whole register of the saxophone (played slow tempo).
- Rhythm: triplets and sincopes added to the previous contents learnt.
- Dynamics: ff-mf-mp-pp. Crescendo- diminuendo.
- Tuning the instrument with the note A given.
- Basic phrasing within short pieces and exercises.
- Basic improvisation within major and minor scales within one octave.
- Repertoire: pieces, easy duets, trios, quartets and studies according to this level.
- Ear training through exercises of easy and short melodies the student will listen first and compose on his own instrument later.

➤ Methodology:

- Individual or group lessons (up to three students approximately)
- Combination of methodologies specified in the “Philosophy of Teaching Statement” chapter.
- Complementary books are used.

➤ Evaluation

- Formative weekly.
- Summative each six months.

➤ Books recommended:

- J. Kastelein.....Escuchar, Leer y Tocar Vol 2, Ed. De Haske
- Delangle y Bois.....Methode de saxophone Debutants Vol 2, Ed. Lemoine
- Prati,Hubert.....L'Alphabet du saxophonist, Ed.Billaudot
- Londeix,J.M.....Le Saxophone en jouant 1º, Ed. Lemoine
- Miján,Manuel.....El Saxofón, Ed. Real Musical
- H. Klose, W.G. de Buijzer.....Saxophone Methode Vol. 2, Ed. Molenaar
- Niehaus L.....Basic Jazz Conception, Ed. Warren Benson

Phase 3 (2 years)

➤ Description: Student reinforces the contents learnt in the previous phases, learns all Major and Minor scales and develops the sense of rhythm by playing more complex combinations of subdivision of a pulse. Acquires knowledge about general music history, and practice in ensembles playing as duets, trios or quartets. At the end of this phase the student will have developed enough skills in order to continue his studies in a Conservatory.

➤ Objectives

COGNITIVES	AFFECTIVES	PHSYCHOMOTOR
<ul style="list-style-type: none"> - Identifies all Major and Minor scales within all the range of the instrument. - Identifies chromatic scale within all range of the instrument. - Automates a correct body posture, diaphragmatic breathing, and embouchure. - Identifies and comprehends what a “hemiola” is and being able to play it. - Acquires more experience and practice by tuning the instrument in order to play in ensemble. - Develops sight-reading ability by constant practice of exercises with medium difficulty level. 	<ul style="list-style-type: none"> - Follows instructions and advices with respect. - Listens the teacher and gives feedback when asked. - Asks question whether has doubts or questions. - Respects classmates with their differences during their learning process. - Persevers by facing difficulties in general. - Shows interest about the history of music and its relationship with social-cultural phenomenon. 	<ul style="list-style-type: none"> - Identifies through the sense of touch the Major and Minor scales in the saxophone. - Is able to coordinate posture, breathing, posture, embouchure and attack in order to play a scale or an exercise. - Identifies with his body a rhythmical pulse being capable to perform ‘hemiola’, and smaller subdivision of a pulse (five, six, seven and eight) - Coordinates the technical aspects learnt while playing arrangements/exercises within medium level.

➤ Contents:

- Reinforcement of the contents learnt during the second phase.
- Attack: Staccato velocity (metronome quarter note=100)
- Sound and fingering from low B^b to high F[#]
- All Major and Minor scales related playing arpeggios within the whole register of the saxophone.
- Study of mechanisms with progressive exercises.
- Rhythm: hemiola, subdivision of one pulse in five, six, seven, eight.
- Dynamics: fff-ff-mf-mp-pp-ppp. Crescendo-diminuendo.
- Tuning the instrument with the note A given.
- Medium level phrasing within pieces and exercises.
- Ensemble playing duets, trios and quartet.
- Repertoire: pieces, easy duets, trios, quartets and studies according to this level.
- Basic improvisation within major and minor scales using all the register of the saxophone.
- Music History.

- Ear training: Composing melodies with a medium level of difficulty.
- Methodology:
 - Individual or group lessons (up to 2 approximately)
 - Combination of methodologies specified in the “Philosophy of Teaching Statement” chapter.
 - Complementary books are used.
- Evaluation
 - Formative weekly.
 - Summative each six months concert.
- Books recommended:
 - Prati, Hubert.....29 etudes progressives, Ed. Billaudot
 - Londeix, J.M.....Le Saxophone en jouant 2º, Ed. Lemoine
 - Miján, Manuel.....El Saxofón, Ed Real Musical
 - H. Klose, W.G. de Buijzer.....Saxophone Methode Vol. 2, Ed. Molenaar
 - J. Kastelein.....Escuchar, Leer y Tocar. Vol 3, Ed. De Haske
 - Niehaus, L.....Basic Jazz Conception Vol.2, Ed. Warren Benson
 - Londeix, J.M.De la justesse de l’intonation, Ed. Leduc
 - Londeix, J.M.....Les gammes, Ed. Lemoine
 - Miján, M.....Técnica de Base I- II, Ed. Real Musical.
 - Lacour, G.....50 Etudes Faciles et Progressives, Ed. Billaudot
 - Prati, H.....Approche de la musique contemporaine, Ed. Lemoine
 - Londeix, J.M.....Exercices Mecaniques 1º, Ed. Lemoine
 - Samie-Mule.....24 Easy Studies from Samie, Ed. Leduc

Phase 4 (2 years)

➤ Description: Student develops the technique, acquires more practice and experience within the study of the saxophone, adding at this level playing through memory, the starting of the study of jazz language, and the piano as a complementary instrument which will be domain of different styles and write music as arranging or composing. Also the practice and experience of chamber music applying repertoire standard for saxophone quartet and other ensembles. For other side, the student starts at this point to receive lessons in the field of pedagogy and music production.

➤ Objectives:

COGNITIVES	AFFECTIVES	PHSYCHOMOTOR
<ul style="list-style-type: none"> -Identifies all Major scales and Minor scales played through memory within all the range of the instrument. -Practices Major and Minor scales playing by thirds and fourths within all the range of the instrument. -Identifies pentatonic scale within all range of the instrument. - Acquires more experience and practice by improvisation. -Develops sight-reading ability by constant practice of exercises with medium difficulty level. -Comprehends and practices the technique of vibrato added to a fix embouchure. -Reflects about teaching for general music and the main instrument. -Acquires the basics for music production focusing in concert and projects. 	<ul style="list-style-type: none"> -Follows instructions and advices with respect. -Listens the teacher and gives feedback when asked. -Asks question whether has doubts or questions. -Respects classmates with their differences during their learning process. -Persevers by facing difficulties in general. -Shares with the teacher and classmates his own musical taste. -Shares with the teacher and classmates his own solutions and ways to optimize the playing. 	<ul style="list-style-type: none"> -Identifies the basics of piano playing as a complementary instrument. -Is able to identify the basic harmony from the XVIII-XIX Century. -Develops a higher technique on saxophone playing adding velocity, memorizing and study of mechanisms. -Develops the ability of playing together within ensemble playing of medium difficulty pieces

➤ Contents:

- Reinforcement of the contents learnt during the third phase.
- Attack: Staccato velocity (metronome 120)
- All Major and Minor scales related playing arpeggios within the whole register of the saxophone played by memory.
- Pentatonic scale within all the register of the instrument, and basic improvisation based on the use of this scale.
- Study of mechanisms with progressive exercises.
- Interpretation using vibrato and phrasing.
- Ensemble playing duets, trios and quartet.
- Repertoire: pieces, easy duets, trios, quartets and studies according to this level.
- XX Century Music.
- Complementary Piano
- Harmony
- Elementary Jazz
- Pedagogy
- Music Production

➤ Methodology:

- Individual lesson.
- Combination of methodologies specified in the “Philosophy of Teaching Statement” chapter.
- Complementary books are used.

➤ Evaluation:

- Formative weekly
- Summative each six months concert
- Summative once a year exam

➤ Books recommended:

- Londeix, J.MDe la justesse de l’intonation, Ed. Leduc
- Racher, S.....Top Tones for Saxophone, Ed. Carl Fischer
- Londeix, J.M.....Les gammes, Ed. Lemoine
- Miján, M.....Técnica de Base I-II, Ed. Real Musical.
- Ferling.....48 Studies for oboe or saxophone, Ed. Southern
- Lacour, G.....50 Etudes Faciles et Progressives, Ed. Billaudot
- Prati, H.....Approche de la musique contemporaine, Ed. Lemoine
- Londeix, J.M.....Exercices Mecaniques 1º, Ed. Lemoine
- Klosé, H.....Méthode Complète pour tous les Saxophones, Ed. Leduc
- Klosé, HQuinze etudes cantantes, Ed. Leduc
- Klosé, H.....Etudes pour saxophones exercices journaliers, Ed. Leduc
- Lacour, G100 dechifrages manuscript 1, Ed. Billaudot
- Rizzo, J.....Reading Jazz, Ed. Alfred Pub Co Inc.
- Snidero, J.....Intermediate Jazz Conception, Ed. Advance Music
- Teal, L.....The art of saxophone playing, Ed. Summy-Birchard Music

Phase 5 (2 years)

- Description: At the end of this phase, the student will be able to play saxophone in a high level in terms of technique, interpretation, ensemble and also flexible being capable to play within a style whether classical, contemporary music or jazz is concerned. Also, will domain knowledge about music history till our days, in order to serve to the interpretation of any piece. The student will be a musician who is able to play piano in a basic and complementary level, and will be trained to give lessons as well.
- Objectives:

COGNITIVES	AFFECTIVES	PHSYCHOMOTOR
<ul style="list-style-type: none"> - Identifies all Major scales and Minor scales played through memory adding the study of fifths and sixths within all the range of the instrument. - Identifies whole-tone and blues scale within all range of the instrument, and learns to use it for improvisation. - Reinforces the technique of vibrato added to a fix embouchure. - Reflects about teaching for general music and the main instrument. - Identifies the music and composers of the XX century, composing techniques, etc. - Identifies non-conventional techniques as frullatto, circular breathing, slap, etc. 	<ul style="list-style-type: none"> - Follows instructions and advices with respect. - Listens the teacher and gives feedback when asked. - Asks question whether has doubts or questions. - Respects classmates with their differences during their learning process. - Persevers by facing difficulties in general. - Shares with the teacher and classmates his own musical taste. - Reflects with the teacher and classmates and shares his own solutions and advices to optimize the playing. 	<ul style="list-style-type: none"> - Identifies the basics of piano playing as a complementary instrument. - Plays and understands different techniques to perform contemporary music for saxophone. - Acquires knowledge and recognizes music from XX Century. - Develops the ability of playing together within ensemble playing of medium difficulty pieces

- Contents:
 - Reinforcement of the contents learnt during the fourth phase.
 - Attack: Staccato velocity (metronome 120)
 - Overtones: study of altissimo register
 - All Major and Minor scales played by fifths and sixths
 - Whole-tone and blues scale and improvisation in order to apply these scales.
 - Study of mechanisms with progressive exercises.
 - Ensemble playing duets, trios and quartet.
 - Repertoire: pieces, easy duets, trios, quartets and studies according to this level.
 - Basic improvisation using whole-tone scale within all the register of the saxophone.
 - XX Century Music.
 - Complementary Piano
 - Harmony
 - Elementary Jazz
 - Pedagogy
 - Music Production

➤ Methodology:

- Individual lesson.
- Combination of methodologies specified in the “Philosophy of Teaching Statement” chapter.
Complementary books are used

➤ Evaluation:

- Formative weekly
- Summative each six months concert
- Summative once a year exam

➤ Books recommended:

- Berbiguier.....18 Exercises or studies, Ed. Leduc.
- Arban, J.B.....Método para Trompeta, Ed Ricordi
- Bozza, E.....12 Etudes Caprices, Ed. Leduc
- Ferling.....48 Studies for oboe or saxophone, Ed. Southern
- Elert, K.....25 Caprices and Sonatas, Ed. Peters
- Lacour, G.....Douze esquisses dans le style contemporain, Ed. Billaudot.
- Mule, M.....Etudes varies. Ed. Leduc.
- Lacour, G..... 28 etudes sur les modes d' Messiaen. Ed. Leduc
- Mule, M.....18 etudes d'apres Berbiguier Ed. Leduc
- Prati, H.....Approche de la musique contemporaine, Ed. Lemoine.
- Klosé, H.....Quinze etudes chantantes. Ed. Leduc
- Lacour, G100 dechifrages manuscript 1. Ed. Billaudot.
- Teal.....The Saxophonists workbook. Ed. University Music Press.
- Klosé, H.....Etudes pour saxophones exercices journaliers, Ed. Leduc
- Nelson, O.....Patterns of improvisation, Ed. Aebersold

Phase 6 (2 years)

- Description: During this phase, the student will develop in a high level all the techniques of saxophone playing, but also as a more flexible and versatile musician being able to arrange, compose music and/or leading an ensemble in order to make music in different styles.

- Objectives:

COGNITIVES	AFFECTIVES	PHSYCHOMOTOR
<ul style="list-style-type: none"> -Identifies modern aspects of music theory as atonality, serialism, dodecaphony, etc. -Identifies the basic process to be able to write an arrangement or compose for his instrument. -Identifies basic technique in conducting, in order to be capable to lead an ensemble. -Acquires experience in chamber music playing on mixed ensembles, besides the standards of saxophone. -Writes a research about a topic to choose concerning music, education, production or saxophone. 	<ul style="list-style-type: none"> -Follows instructions and advices with respect. -Listens the teacher and gives feedback when asked. -Asks question whether has doubts or questions. -Respects classmates with their differences during their learning process. -Shares with the teacher and classmates his own solutions and ways to optimize the playing. -The student will choose by his own initiative a subject to write his research about. 	<ul style="list-style-type: none"> -Is able to read modern/contemporary music notation. -Coordinates the basic signs of conducting, leading an ensemble. -Develops the ability of think some music and write it using musical notation.

- Contents:

- Non conventional techniques of saxophone playing as circular breathing, multiphonics, slap-tones, etc.
- Quarter tone scale within all range of the instrument.
- Ensemble playing saxophone quartet and mixed instrumentation ensemble.
- Repertoire: Difficult level pieces contained in the modern and contemporary saxophone repertoire.
- Arranging
- Composing
- Conducting
- Research

- Methodology:

- Individual lesson.
- Combination of methodologies specified in the “Philosophy of Teaching Statement” chapter.
- Complementary books are used

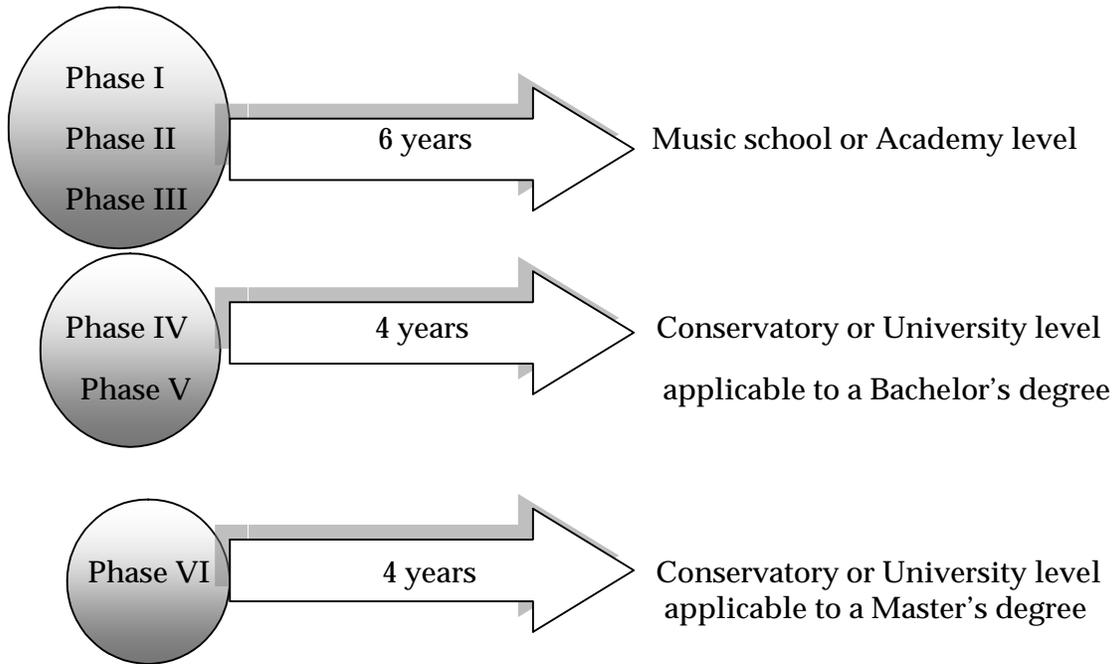
➤ Evaluation:

- Formative weekly
- Summative each six months concert
- Summative once a year exam
- Summative research

➤ Books recommended:

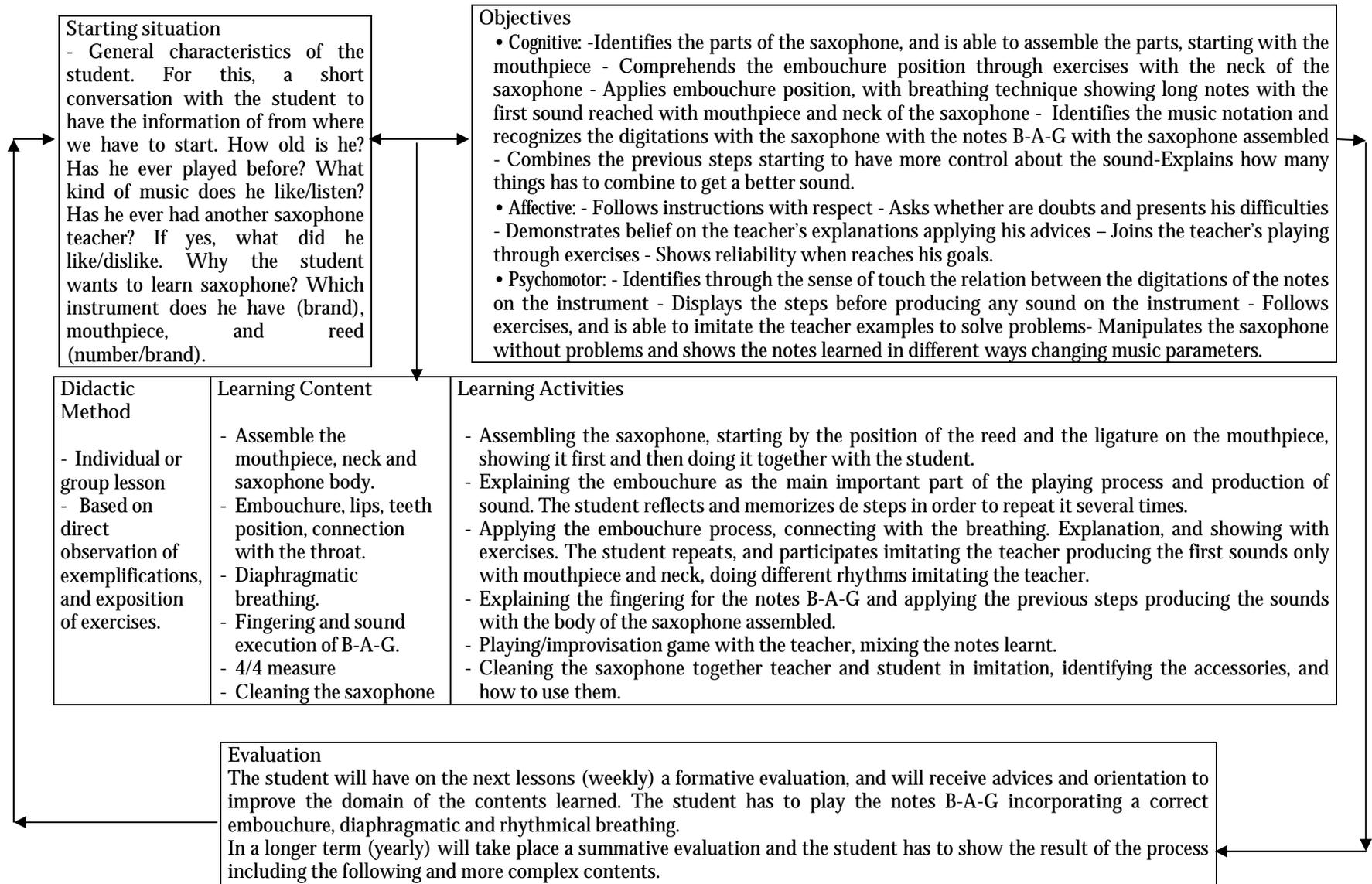
- Londeix, J.M. Hello ,Mr. Sax, Ed. Leduc
- Elert, K. 25 Caprices and Sonatas, Ed. Peters
- Dubois, Pierre M. Sonate D' Etude, Ed. Leduc
- Nash. Studies in High Harmonics, Ed. Leeds
- Kientzy, D. L' Art Du Saxophone, Ed. Nova Musica
- Dom, K. Multiphonics, Ed. Dom
- Londeix, J.M. De la justesse de l'intonation, Ed. Leduc
- Londeix, J.M. Exercices mecaniques, Ed. Lemoine.
- Lacour, G. Douze esquisses dans le style contemporain, Ed. Billaudot.
- Mule, M. Etudes varies, Ed. Leduc.
- Koechlin, Ch. Etudes, Ed. Billaudot
- Ferling. 48 Studies for oboe or saxophone, Ed. Southern
- Teal, L. The Saxophonists workbook. Edit. University Music Press.
- Teal, L. Daily studies for Saxophone technique, Ed. Encora
- Nelson, O. Patterns of improvisation, Ed. Aebersold

Saxophone Study Plan Schema

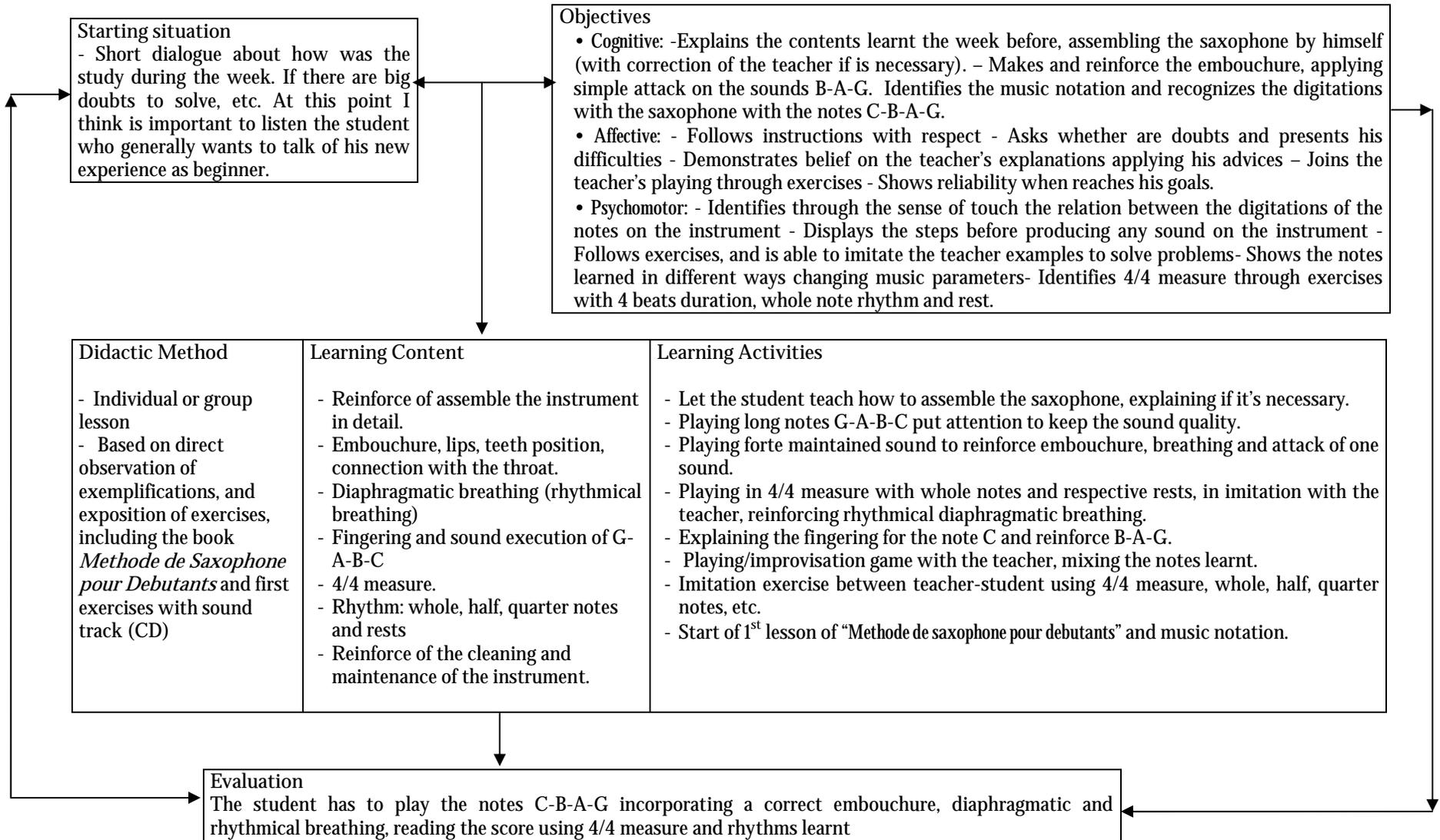


Phase 1	Phase 2	Phase 3
<ul style="list-style-type: none"> •Saxophone Elemental I-II •Solfège Elemental I-II •Rhythm and body I-II 	<ul style="list-style-type: none"> •Saxophone I-II • Solfège I-II •Ensemble I-II 	<ul style="list-style-type: none"> •Saxophone III-IV •Solfège III-IV • Ensemble III-IV •Music History I-II
Phase 4	Phase 5	Phase 6
<ul style="list-style-type: none"> •Saxophone Superior I-II •Harmony I-II •Complementary piano I-II •Chamber music I-II •Elementary Jazz I-II •Pedagogy I •Music production I 	<ul style="list-style-type: none"> •Saxophone Superior III-IV •Contemporary Saxophone I •Harmony III-IV •Analysis I-II •Complementary piano III-IV •Chamber music III-IV •XX Century Music I •Pedagogy II •Methodology I-II •Elementary Jazz III-IV 	<ul style="list-style-type: none"> • Theory Superior I •Arranging I-II •Composition I-II •Conducting I-II •Chamber Music •Research /project

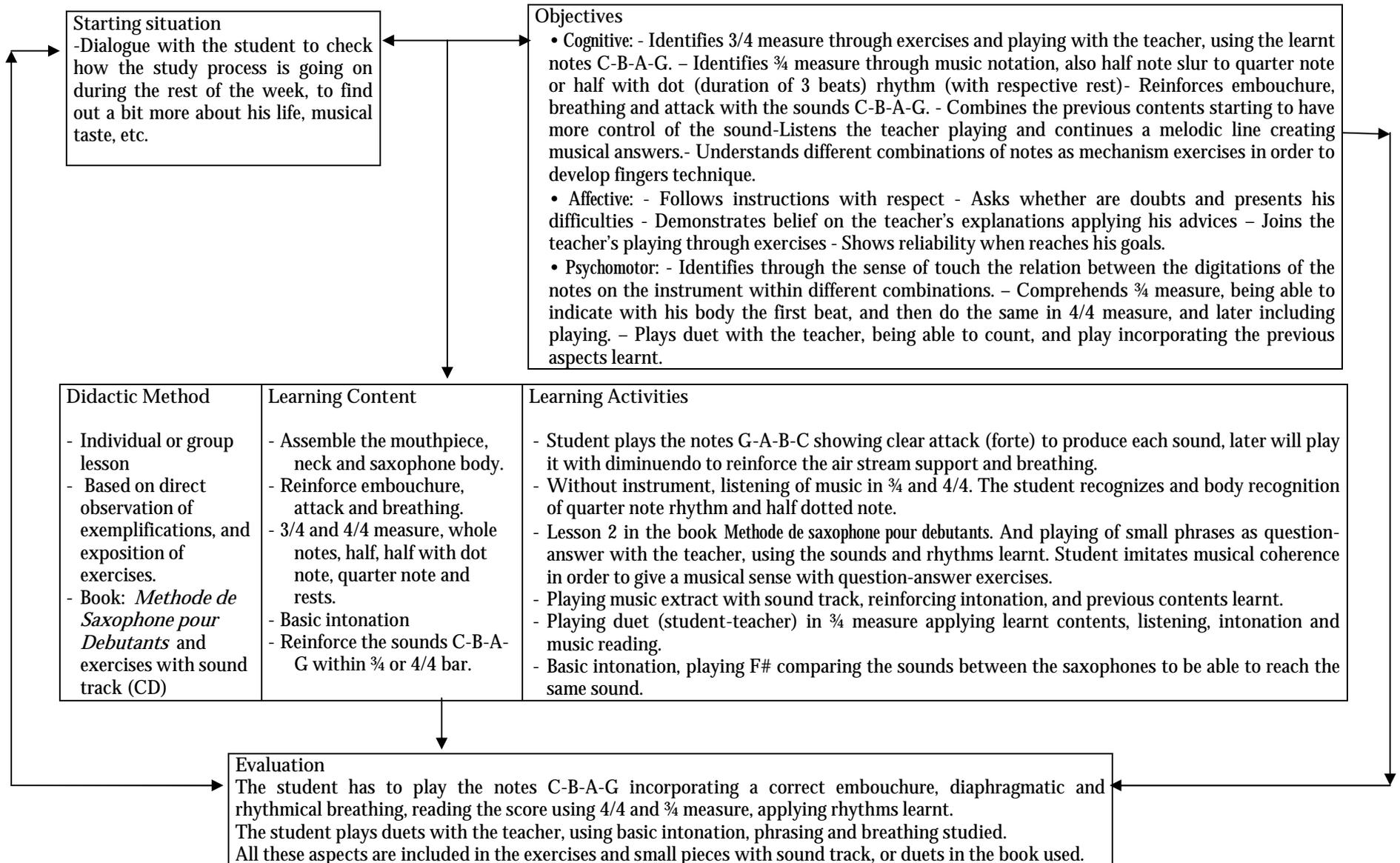
1st Lesson Design



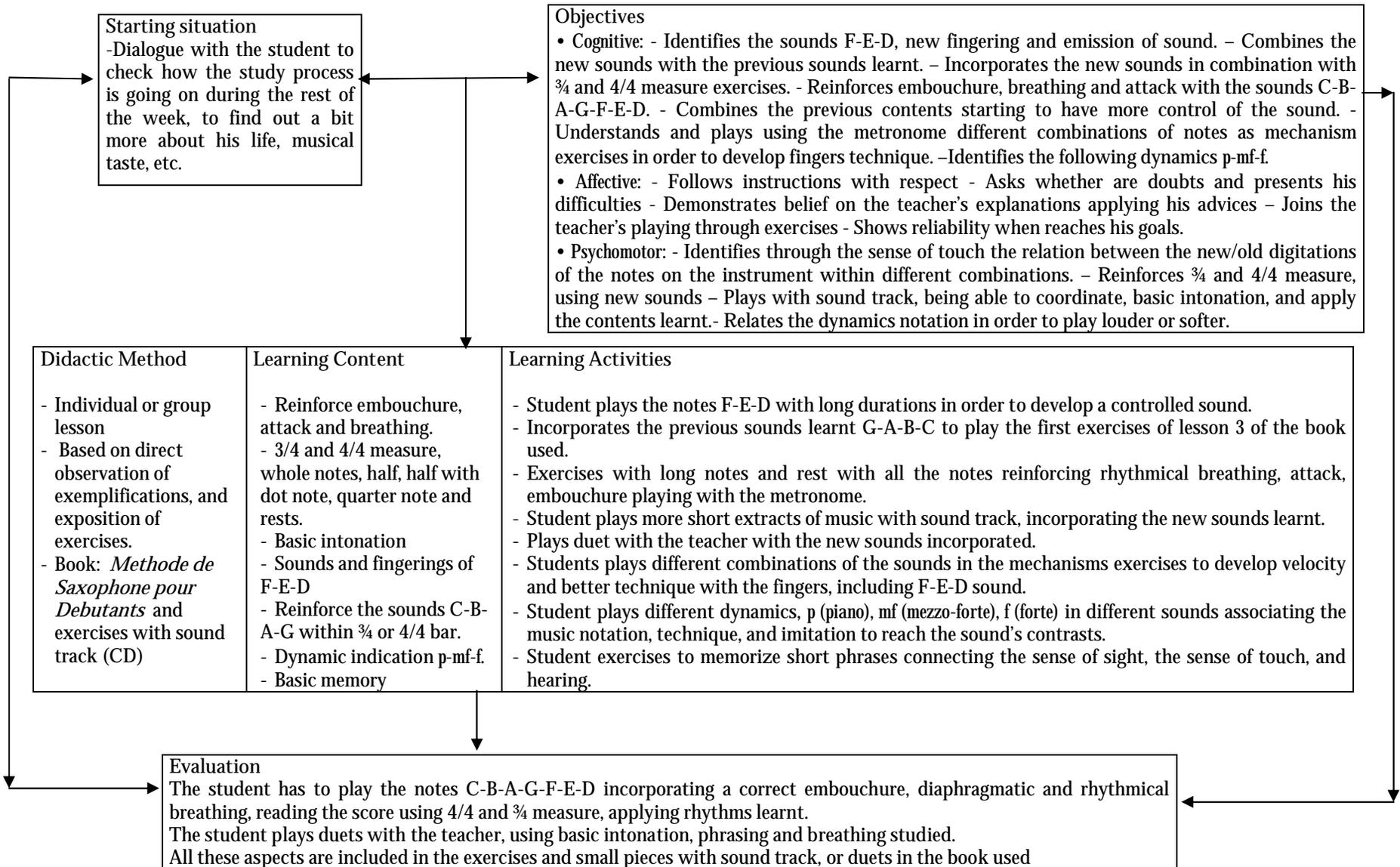
2nd Lesson Design



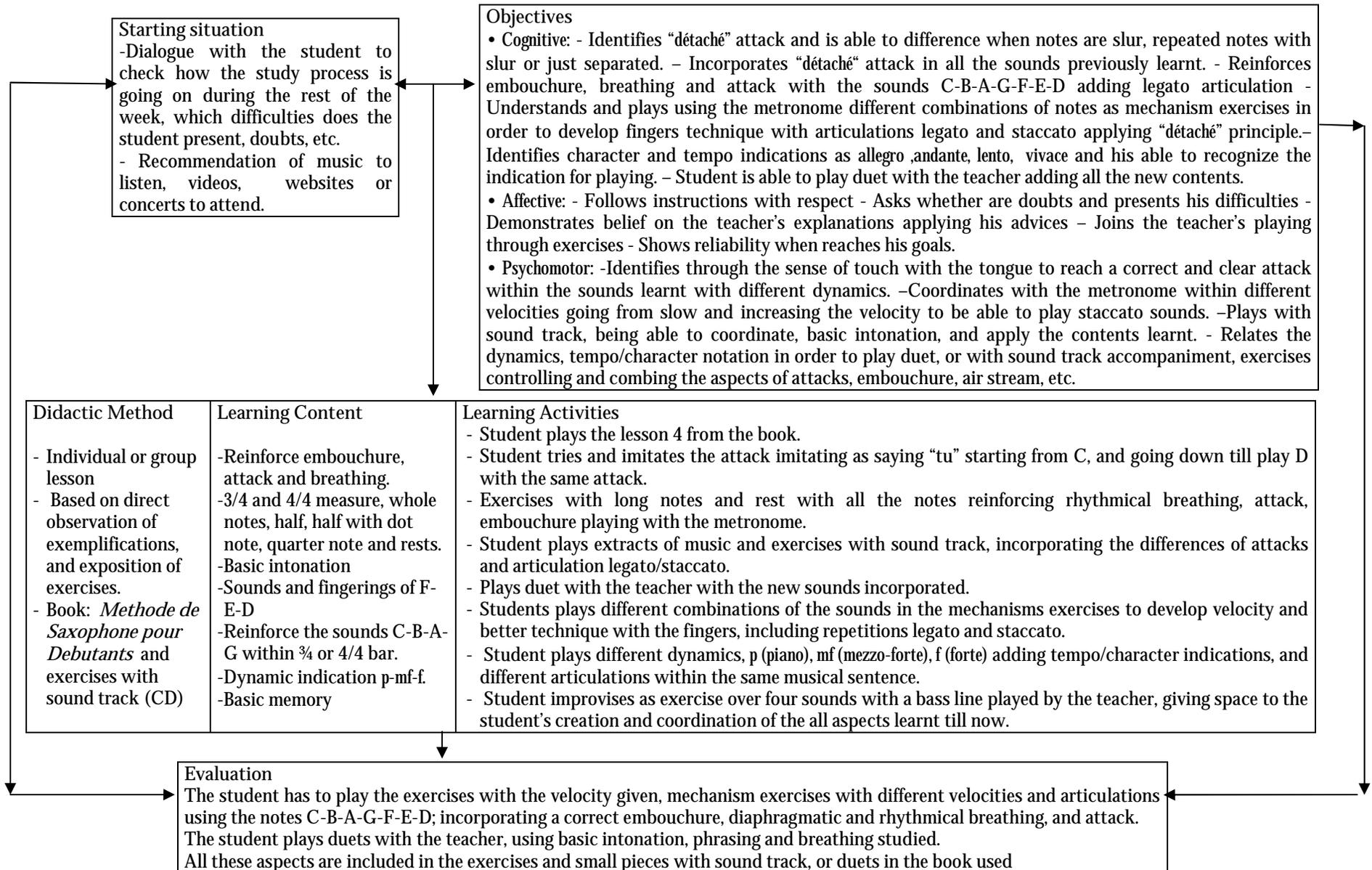
3^d Lesson Design



4th Lesson Design

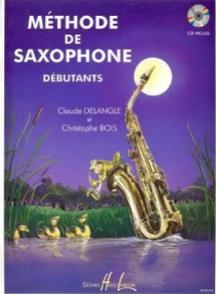


5th Lesson Design



Analysis of saxophone methods

🎷 Méthode de Saxophone pour Débutants (Claude Delangle – Christophe Bois)

- **Tone material:** this method starts with the very first steps before playing, it present the saxophone and the accessories that will be used. Then it's explained how to ensemble the saxophone, correct posture, breathing (rhythmical breathing exercise) and embouchure. After this, the creation of one tone, being reinforced through exercises where the teacher is the model, playing long notes like question-answer mode. First note played in the saxophone B, then A, G, C, etc.
- 
- **Keys used:** this book works till three sharps and two flats, and using major and minor tonalities, reinforcing with scales and arpeggios within all the register of the instrument.
 - **Rhythm:**
 - Note values: whole note, half note, quarter note, eighths and 16th notes.
 - Time signature used: 4/4, 2/4, 3/4, 3/2, 2/2.
 - Tempo indication used: Lento, adagio, andante, moderato, allegro, vif, vivace, vite.
 - **Melodic structures and used intervals:** gradually the melodies that in the beginning concerns only notes next to each other, it starts to present wider intervals, being this fact reinforced by exercises of mechanisms using different combination of the notes.
 - **Dynamics:** f-mf-mp-p also crescendo and diminuendo.
 - **Theory:** Each lesson appears a small subject that is incorporated in the lesson and exercises: For instance, a small explanation of the main tempo changes like ritenuto, ralletando, accelerando; in the exercises of this lesson, the student will play some of these changes in the exercises.
 - **Music material used:** Some traditional songs from different countries as U.S.A, Servia, Canada, Russia, etc; but also extracts of important classical pieces as Hungarian Dance N°1 (J Brahms), Symphony N°1 (G. Mahler), Choral (J.S. Bach), Dialogue (B. Bartok), etc.
Part of this material it's written to be played with piano accompaniment or with CD (the piano scores are attached in the end of the book); other pieces are written to be

played with saxophone duet (suggested as teacher-student), single melodies and saxophone trios.

- Phrasing: it's suggested in the music by comas and phrase's ligatures.
- Progression: It's balanced it goes very gradually so it's easy to follow the rhythm of the method, and reach weekly the goals.
- Improvisation: A couple of improvisation exercises in the book with playful character, with very basic few notes.
- Age: from 8 years old.
- Level: beginner.
- Balance technique and songs: It's well achieved, since all the techniques are always been reinforced in the exercises and songs.
- Visual aspects: It's very attractive as has drawings and colors on it. Also this book has in the beginner a small chapter about the history, fabrication of the saxophone, as well as the material used to play (mouthpiece, reed, strap, saxophone) and how to ensemble the instrument itself. This is a very recommendable method for beginners, especially for children, in spite of for adults it works very well too.

🎨 Le Saxophone en Jouant (Jean-Marie Londeix)

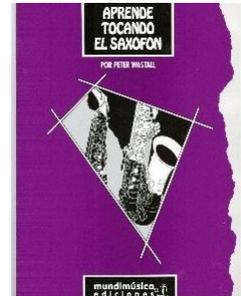
- Tone material: this method has a whole explanation about saxophone, history, about the register of the saxophones, how to clean it, and then the preparation for playing. Explains how to produce and interrupt the sound, starting by note G and then using the octave higher also with G, and presents immediately the notes A, B, C to be played in different combinations using octave key as well.
- Keys used: this book works till four sharps and four flats, using major and minor tonalities, reinforcing the study of scales including chromatic scale and arpeggios within all the register of the instrument.



- Rhythm:
 - Note values: whole note, half note, quarter note, eighths and 16th notes.
 - Time signature used. 4/4, 2/4, 3/4, 2/2, 6/8 and 3/8.
 - Tempo indication used: Amabile, vite, risoluto, vals, très rythmé, allegretto, poco allegretto, andante con moto, moderato, andantino, sostenuto, grave.
- Melodic structures and used intervals: the melodies of the exercises are gradually increasing the level of difficulty and it's being reinforced by exercises of mechanisms with many combinations of certain intervals that in many cases with higher level of difficulty.
- Dynamics: mf-f-ff-mp-p-pp-ppp also crescendo and diminuendo.
- Theory: there are very short explanations about the scales used, some technical aspects as simple attack, etc.
- Music material used: Some traditional songs from different countries as U.S.A, Spain, Russia and in combination with extracts of pieces of composers as Carl-Maria Von Weber, J.S. Bach, Pierre-Max Dubois, Brahms, etc. These pieces are written to be played with one single saxophone without accompaniment.
- Phrasing: it's suggested in the music by comas and phrase's ligatures.
- Progression: It's quite fast for a beginner because it's necessary to have a strong base in the technical aspects to follow this book.
- Improvisation: It's not considered on this book.
- Age: not specified
- Level: beginner.
- Balance technique and songs: It's well achieved, even though sometimes the exercises are quite more difficult than the little pieces.
- Visual aspects: It's a standard book, without pictures or colorful drawings. This book it's worth to study as complementary book to reinforce saxophone technique, the study of the sound (reinforced through exercises of long notes with maintained sound or sounds with crescendo or diminuendo), attack, staccato, etc; and to be used for teenagers and/or adults. Not recommendable for children.

✚ Aprende tocando el Saxofón by Peter Wastall

- Tone material: This method starts with a short explanation about the embouchure, posture how to assemble the instrument, position of teeth, how to place the reed, etc, through some drawings and also very short explanation of how to produce the sound. After this, the teaching of the notes G,A,B,C; fingerings and short exercises with 2/4, 3/4 and 4/4 bar where it's asked to identify different beats.
- Keys used: this book works till three sharps and two flats, using major and minor tonalities, reinforcing the study of scales and arpeggios within all the register of the instrument.
- Rhythm:
 - Note values: whole note, half note, quarter note, eighths and 16th notes.
 - Time signature used: 4/4, 2/4, 3/4, 2/2, 6/8, 9/8, 12/8, 3/2, 6/4.
 - Tempo indication used: Andante con moto, lento, allegretto, adagio, allegro, vivo, moderato, andantino.
- Melodic structures and used intervals: the melodies of the exercises are gradually increasing the level of difficulty going from very basic short melodies and later on with some short pieces as an overall each 8 units.
- Dynamics: mf-f-ff-mp-p, also crescendo and diminuendo.
- Theory: there are some explanations about theoretical aspects as phrasing, ligature, silences, different subdivision within a bar (in two, or three), etc.
- Music material used: Some few classical melodies by Mendelsohnn, Handel, Mozart, and also some modern melodies and short pieces even written by the author of this book: Peter Wastall.
The most of the cases these short pieces are written to be played for one saxophone and also some duets as well, without sound track.
- Phrasing: it's suggested in the music by phrase's ligatures and it explains to phrase music as talking/saying a sentence.

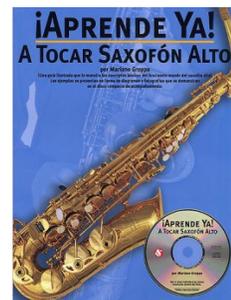


- Progression: It goes very gradually so I think for a beginner shouldn't be a problem to use this book.
- Improvisation: It's not considered on this book.
- Age: not specified
- Level: beginner.
- Balance technique and songs: It's well achieved, but I think it could reinforce more in the technique before the songs. On this method the student plays quite a lot of music and should have a musical background to be able to be flexible enough to change the different styles classical, modern, bossa-nova, rock, etc.
- Visual aspects: It's a standard book, without pictures or colorful drawings.

This book is recommendable to study as a complementary book to reinforce playing short pieces, duets, etc; and to be used for teenagers and/or adults. Not recommendable for children.

🚩 Aprende ya a tocar Saxofón Alto! (Mariano Groppa)

- Tone material: This method starts with an extended explanation about the saxophone, the history, how to produce the sound, about transposing, how to assemble the reed with the mouthpiece, breathing, hands position, embouchure, attack, and presents as very first note G, and then A, B. Using the sound tracks from the CD included on this book.



- Keys used: this book works till six sharps and five flats, for the study of scales. But for the pieces it uses till two sharps and two flats in major tonalities.
- Rhythm:
 - Note values: whole note, half note, quarter note and eighths notes.
 - Time signature used: 4/4, 2/4, 3/4, 2/2, 6/8, 12/8, 3/2.
 - Tempo indication used: Andante, allegretto, allegro, vivace, moderato.

- Melodic structures and used intervals: the melodies of the exercises are gradually increasing the level of difficulty going from very basic short melodies and later on with some short pieces written to be played with the CD.
- Dynamics: mf-f-mp-p, also crescendo and diminuendo.
- Theory: there are some explanations about theory aspects as phrasing, repeating bar, dot, ligature, silences, major scale, staccato, dynamics.
- Music material used: Some classical melodies by Mozart, Bach, Paganini, Strauss, as well as, traditional music from Latin America. In general the pieces are written in order to be played by one saxophone with the CD from the book.
- Phrasing: not considered
- Progression: It goes very gradually so I think for a beginner shouldn't be a problem to use this book.
- Improvisation: It's not considered on this book.
- Age: not specified
- Level: beginner.
- Balance technique and songs: It's in balance since after one scale studied the melodies played afterwards are in the same tonality so it has coherence. Also the fact of developing certain flexibility within the different styles of music it's challenging.
- Visual aspects: It's a standard book, without pictures or colorful drawings. This book is recommendable for beginners to study as complementary book to reinforce playing short pieces, different styles of music and to be used for children, teenagers and/or adults.

Teaching Practice Form

Date: February - March 2012

Music School: UCK

Type lesson/Subject: PIPO program

Two hours per lesson organized as follows: half hour group lesson, one hour piano lesson and half hour group lesson.

Number of students: 15 group lessons and 4 piano lessons.

Situation at the beginning of the lesson

What is done to make the student feel welcome?

The teacher says hello with a smile to every child inviting them to sit with her on the floor forming a circle.

How does the lesson start?

One teacher playing on the piano and the teacher who sings with the children a song while everybody is sitting down copying the teacher who is hitting on her knees the pulse of the song, after the song is finished, she speaks whispering showing movements that the children copy to relax and prepare the arms and fingers.

How did the student prepare himself?

Practicing the songs learnt on the piano, also by singing and finding the melodies changing minor or major through the keyboard by ear.

Lesson Development

What were the subjects discussed during the lesson?

To recognize major and minor by ear, dynamics, legato and staccato. Play on the piano some melodies with right hand, and left hand playing fifths.

Is there any attention paid to technique, teaching skills, playing from memory, improvisation or ensemble playing?

Yes, during the piano lesson the posture is always checked and some funny relations between the hands posture on the keyboard such as, where the black keys are, that's the forest, so students place the hands a bit to the forest for one song. On this lesson everything taught goes by memory, first singing, dancing or walking the pulse, afterwards, to find that melody on the piano, and then, the teacher suggests an easy accompaniment for that melody. Also working on the same songs, children play 'stafette' where one plays one part of the song and the other continues, or two students play just the melody, and other two play the accompaniment, etc.

-Which repertoire is played? Which method?

Generally the songs learnt are given weekly in a paper for the parents, but children just learn them by ear. There's no book method, but in general lines apply many criteria about Suzuki/ Dalcroze method.

- What do you think was the goal of the lesson? Is there a preparation for the next lesson? Is it clear what the student can do at home?

I think the goal of the lesson was to reinforce the contents of the subjects through the musical examples in order to fix the recognition by ear of the elements taught. This is on the 'big' group lesson. After this, on the piano lesson with four children the goal is more specific, because the children have a list of melodies that have to play and practice. In some cases with two hands and in other cases just the right hand, but always the main criteria is to leave the children to find by themselves the melodies they already had sung during the previous group lesson. An email is sent to the parents with the specific details of the songs that should be practiced during the week.

- What can you say about the instructions given by the teacher? In which way are the students involved in the lesson? Which teaching forms were used to achieve this? Description of the atmosphere during the lesson, how pupil and teacher experience the lesson.

The teacher gives just few instructions as 'this time you'll sing with me!', but generally the imitation is above all. So generally, the music starts and the teacher is doing the pulse as walking, then the kids imitate the teacher. The body language of the teacher is very clear and that makes it easier because the teacher doesn't need to speak too much. Children pay very much attention since they know the teacher can change very fast the activity, because during of the repetitions of one song for instance, first time, she walks the pulse, but then she adds clapping on the rhythm of the melody, and then walking forward when is a Major key or backwards when is minor key. After a while, kids start doing it by themselves.

During the piano lesson, there are a bit more instructions because the matters are more specific as 'know, we'll play the song Ik zing en liedje with the melody starting on D in Major key'.

In general, as everything is played and taught by ear, the attention of the children is very active. The activities are focused as a game where the children sing a canon for instance forming groups or with the parents that are also present during the lessons. Also this happens during the piano lesson where for instance to play a bass line with the left hand as 'wip-wap', first children sing the song with the teacher doing the 'wip-wap' stomping on the floor.

In general the environment is very positive, children very motivated, and respectful between each other, when there are children learning slower or don't practice so much and can't play at the same level, there is no punishment or extra pressure. The teachers are smiling and constantly with the children. Even when is a group lesson they involve every student in the activities.

General remarks and comments

This report has been made after the attendance of 10 lessons, in both modalities: group lesson and piano lesson.

Children commonly show their progress or some learnt songs individually or playing in groups going on stage for few minutes, and it's easy to notice no stress, children play as part of a game, where their improvements make them, the teachers and parents very proud.

Teaching Practice Report Form 1

Type lesson/Subject: Choir course in Spanish for children
10 hours lessons given by once a week.
Number of students: 10

Preparation

Lesson Scheme/planning

After saying hello and inviting them to sit with me on the floor next to me I continue as follows:

1. Body preparation: Relaxing the body in general and muscles involved in singing. The context is a story-tale where we represent some situations by moving our body, arms, doing noises walking or jumping, adding some breathing exercises for breathing training, etc.

2. Vocal training: Different exercises using first one note, then three notes, fifths and octave. Also adding the use of consonants as 'M', 'NG', 'U-O-A-E-I'. In moments dividing the group to create some very basic harmonies.

3. Singing: The students sing a song with piano accompaniment by the teacher. After once, the teacher starts giving some few indications in order to help in the case of some problems with intonation, pronunciation, dynamics, etc.

Children sing again keeping in mind the new indications that also the teachers had showed before.

Next activity is to learn a new song that is first played by the teacher, and then learnt by ear. In the end of the lesson, the students get the music learnt in paper in order to do a relation and remember the song. Also in some cases some movements as stomping on the floor or clapping hands to make clear some rhythms.

Finally the song learnt and old songs are sung, and children get a sticker chosen by them to put on their maps where they put the music on.

Personal learning goals

1- The children learn how to prepare their body by relaxing, creating a pleasant atmosphere to concentrate and sing.

2- Children learn by ear the songs, incorporating some body movements. Singing several times.

3- Children learn new song, listening and singing it several times.

4- Children behave with respect and show interest learning the repertoire.

During lesson

-What did you do to create a pleasant atmosphere?

I prepared the room in order to have enough space free to move, and to sit in a circle, and also to be able to stand close to the piano but comfortably.

When the story tale is told a very soft voice is used and in the beginning my body language is avoiding tension.

-What in fact happened in the lesson? What did you work on?

The lesson went as planned even when some problems with intonation happened, so we worked more on learning by ear very the melodies through repetition and body movements to reinforce some part of song. (for example, one movement when the melody goes down and the opposite when the melody very high)

-Which repertoire did you use?

Songs from the Hispanic and Latin American children's repertoire:

'El Gallo Pinto', 'El Payaso Plim-Plim', 'Las vocales', 'A Paseo', etc.

-Methods of working

Use of instructions in some moments, but also showing a good way or exaggerating a 'bad way' making fun of it. Reinforcing with the body language to achieve some subjects as when there are 'subito' changes in dynamics I show it with my face, without saying a word. There isn't any book used as method.

- Which homework did you give the students and how to discuss it with them:

Generally the homework is to reinforce what is done during the lesson. As the topic of singing in Spanish is quite familiar for the parents I ask also their participation in order to make the children more motivated to practice the songs during the week.

Also an email is sent to the parents, so they know what is been worked during the lesson and which aspects are priority for the next lesson.

- How did the evaluation go?

After we sing a song I always tell the good things and do a remark on the achievements on the group and also individually. Then, I ask their opinion, and they are quite honest to say, whether they feel good or not performing it. In some cases they also laugh when there are some weak aspects. After I listen to them I give my comments and some ideas of how to improve for the next time.

Evaluation

I think it's a good to start with a story tale very different each time where children don't know how the story is going to be and sometimes there are some big contrasts with the body, as very slow movements (simulation a child walking in the moon) and very fast and big movements (as taking a douche very fast before going to school). In that sense children have all their attention on me, have a calm atmosphere.

About the repertoire I think is fine, because the level of difficulty is very basic because this children don't have any experience in the past by singing in a group, and by learning very basic melodies I make sure they can learn them first by ear, and then to work on that increasing the level by adding other elements as singing canon.

Students show they are happy and when we finish the lesson they know I'll give them a sticker reinforcing a nice feeling on them. They go smiling to their parents with their maps with stickers. The main goal was to make teach them and reinforce the songs learnt by ear, repeating and within an environment of respect between them and with me, they show they like it and have fun by doing it. For next lessons I will emphasize more the intonation through exercises as games were kids have to sing and repeat some tunes given on the piano

General Remarks

These lessons were given at Cervantes Institute in Utrecht from September- December 2011

Teaching Practice Report Form 2

Type lesson/Subject: Saxophone lessons
10 hours lessons given by once a week.
Number of students: 1

Preparation

Lesson Scheme/planning

1. Welcome to the student, a short talk with the student while prepares his instrument to start with the lesson.
2. Preparation and warming up: Students plays long maintained sounds in order to warm up the instrument using different registers.
3. Technique:
 - Scales. Depending on the contents, the student plays one scale using a comfortable tempo, and plays some different combinations of articulations asked by the teacher.
 - Mechanisms: Student plays some mechanisms asked by the teacher, and depending on the results, the teacher recommends some exercises that are played during the lesson to be reinforce during the week by the student.
4. Repertoire: Student plays melodies, pieces or songs studied by the student contained in the method "Saxophone pour debutants". Recommendations and general comments by the teacher to apply also in the next lesson.
5. Something else: Different style repertoire, "Reading Jazz duets", popular song, ballads, etc.
6. General resume about the lesson and what to improve and exercise for the next lesson.

Personal learning goals

The student has discipline using a structure for study and the lesson that can be flexible but stays a basis in the first years of the instrument studies, in order to prepare from warming up, until playing a piece of music.

The student learns by ear scales and the mechanisms, being free to use different combinations of articulation.

The student shows respect, asking whether there are doubts, etc.

During lesson

-What did you do to create a pleasant atmosphere?

I make sure the room provides what we need for the lesson: a music stand, place to sit, sound system, mirror, and piano when is possible. A short conversation to create a relax atmosphere, giving space to relax a bit the body, legs, arms and neck.

-What in fact happened in the lesson? What did you work on?

The lessons are commonly as planned, but there are sometimes more time spent in technical aspects as different combination in mechanisms that sometimes are difficult, trying during playing, different exercises that makes the student improve his results. Also some posture matters, where a mirror is often used so the student can see how he's playing and can correct his mistakes.

-Which repertoire did you use?

Saxophone pour débutants (C. Delangle- C. Bois)

Popular songs, ballads, or "Reading Jazz" duets with CD accompaniment.

-Methods of working

- Which homework did you give the students and how to discuss it with them?

Generally the homework is to reinforce what is done during the lesson. It depends on the weak points worked during the lesson that commonly has to do with technical and mechanical fingering problems. The student tries different options to work on during the week in order to feel sure and control what is not able to do during the current lesson, and the main homework is to apply it to the next exercise to study.

Also the fact of playing with the student giving examples of exaggeration of some problems, or examples of how an attack or passage should sound, or just playing a duet it's always very motivating for the student. He shows much enthusiasm when I join him playing, or we do "question – answer" games as exercise to reinforce staccato articulation for instance.

- How did the evaluation go?

After the student plays his exercise once through we comment where the problems were and we discuss why. Sometimes we find out the problem comes out because of the embouchure, and not because a fingering trouble. So then, we play different exercises to fix the current weak point. Then, the homework is advised to reinforce it during the week to be able to control it for the next time. Also we do a small concert each six months in order to get used to play for an audience, and show the repertoire learnt.

Evaluation

As the student shows his progress and satisfied, I think the main goal is reached. Also when the student feels proud and wants to show what is able to play in front of his friends and/or family. I think it's very important when there's good communication with the student and everything can be said depending the way the teacher affords with his criteria, of course.

General Remarks

These lessons were given in Chili during two years in the academy "Entre cuerdas y pinceles". The student started without any knowledge at the age of 15 years old.

Sources

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