

ASCC 2013
SAXOPHONE VIBRATO AND
ARTICULATION FOR THE
TEACHER OR PERFORMER

Shannon Ebeling MMus, BMus(hon), BTeach(hon)

WHAT IS VIBRATO

An essential expressive device

Pitch vibrato

Timbre vibrato



Dynamic vibrato

Saxophone vibrato = the musical variation of pitch

WHEN CAN I TEACH VIBRATO?

A characteristic tone across full range

- breath support
- embouchure strength and position
- jaw position

AMEB Grade 5

DO I HAVE TO?

You have a responsibility as an educator to support your student in reaching their full musical potential

Can you imagine a great singer without vibrato?

DEVELOPING YOUR VIBRATO

The more you do it, the better it gets

Triggered by jaw: *ee-yah*



Practice range of 40–72 bpm with 1-5 cycles per beat

Marcel Mule	♩=76, 4 undulations
Jean-Marie Londeix	♩=76, 4 undulations
Eugene Rousseau	♩=80, 4 undulations
Larry Teal	♩=84, 4 undulations

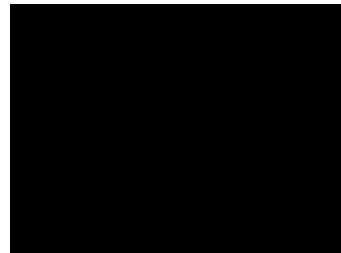
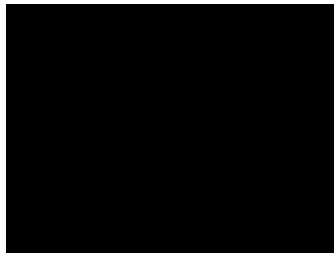
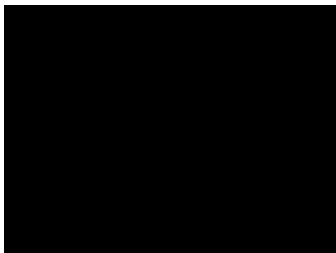
ENHANCING YOUR VIBRATO

Common pitfalls

- excessive movement
- sawtooth vibrato
- no raised pitch
- unequal across range
- not evident at soft dynamics

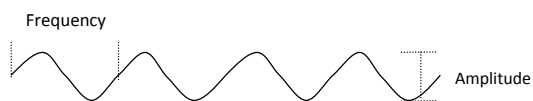


The Importance of Models



ENHANCING YOUR VIBRATO

Variation of vibrato



- slow and narrow
- slow and wide
- fast and narrow
- fast and wide

Larry Teal - The Art of Saxophone Playing



RECOMMENDED RESOURCES

Saxophone Repertoire

Ferling (arr. Mule) - *48 Etudes*
Rachmaninoff (arr. Teal) - *Vocalise*
Creston - *Sonata mvt 2*
Ravel - *Piece en forme de Habanera*

Orchestral Repertoire

Mussorgsky (arr. Ravel) - *The Old Castle*
Ravel - *Bolero*
Khachaturian - *Sabre Dance*

Jazz

Adderley - *Stars fell on Alabama*
Desmond - *Three to get ready*
Parker - *Lover Man*
Sandborn - *Smoke Gets in your Eyes*

Further Reading

Larry Teal - *The Art of Playing the Saxophone*
Thomas Liley - *Enhancing the sound*
Claude Delangle - *Interview with the Legendary Marcel Mule on the History of Saxophone Vibrato*
Eugene Rousseau - *Vibrato, Steps to Excellence*

SAXOPHONE ARTICULATION

How can saxophonists articulate?

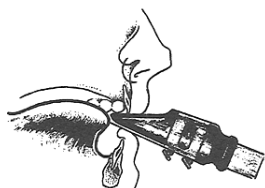


Fig. 1

Tip of tongue

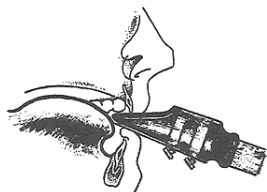


Fig. 2

Slightly back from
tip of tongue

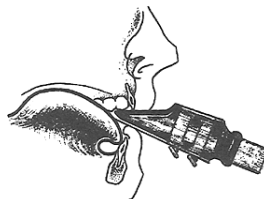


Fig. 3

Anchor tonguing

When should articulation be taught?

- From their very first lesson saxophonists should be supported in using the tip of their tongue to articulate.

A METHOD FOR INSTRUCTION

Identify tip of tongue

'eee' shape

Begin with just air (constant air stream) and then with tone

tip of tongue
on tip of reed

air start (huh) release tip of
tongue gently finish the sound
by slowing the air

The musical notation shows a treble clef with a series of notes on a single line. The first note is a half note with a fermata above it, labeled 'air start (huh)'. The second note is a half note with a fermata above it, labeled 'tip of tongue on tip of reed'. The third note is a half note with a fermata above it, labeled 'release tip of tongue gently'. The fourth note is a half note with a fermata above it, labeled 'finish the sound by slowing the air'. The piece ends with a double bar line.



























Build toward starting the notes with a tongue release

1 2 3 4

The musical notation shows a treble clef with a series of notes on a single line. The first note is a half note with a fermata above it, labeled '1'. The second note is a half note with a fermata above it, labeled '2'. The third note is a half note with a fermata above it, labeled '3'. The fourth note is a half note with a fermata above it, labeled '4'. The piece ends with a double bar line.

RECOMMENDED RESOURCE

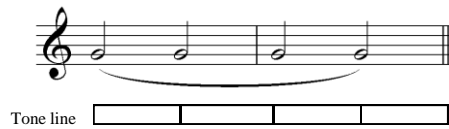
Jean-Marie Londeix - *Hello! Mr Sax*

Notation <i>Notation (non-universal)</i>	Appellation <i>Name (non-uniform)</i>	Symbole de l'attaque (approximatif) <i>Symbol of the Attack (approximate)</i>	Equivalence (phonétique) <i>Equivalence (phonetic)</i>
	émission "simple" <i>simple</i>		Taa-Taa
	piqué <i>staccato, detached</i>		Tan'Tan' <i>Ta-Ta</i>
	point allongé (1) <i>marcato (verticle accent) (1)</i>		Tat'Tat' <i>Tai-Tai</i>
	barre <i>tenuto</i>		TahaaTahaa <i>TaaaTaaa</i>
	louré <i>legato</i>		Daadaa
	accent		Kaa-Kaa
	Accent piqué <i>detached accent</i>		Kan'Kan' <i>Ka-Ka</i>
	accent-barre <i>accent with tenuto</i>		Kahaa-Kahaa
	shunté <i>shunted</i>		hhaa-hhaa
	son pris ou ramené progressivement au silence Ø <i>sound beginning then fading into silence Ø</i>		
	accents coulés <i>accent-legato</i>		KaaHaaHaa
	slap		Skat'
	tongue-slap		

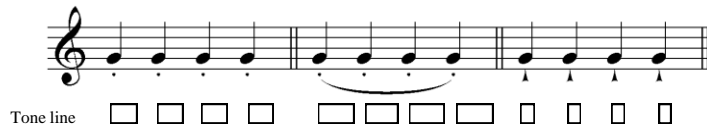
bruit de langue et d'anche à hauteur déterminées par la note marquée
noise of tongue and of reed, with

ENHANCING ARTICULATION

Legato articulation



Staccato articulation



Articulation fluency



Articulation coordination



QUESTIONS

Handouts and slide show available online at
www.shannonebeling.com

Email: shannon@shannonebeling.com