

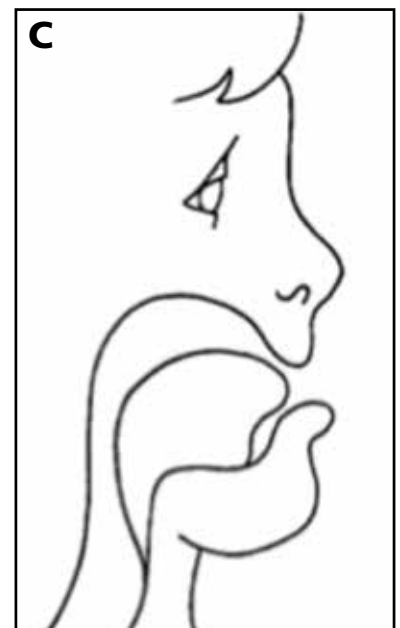
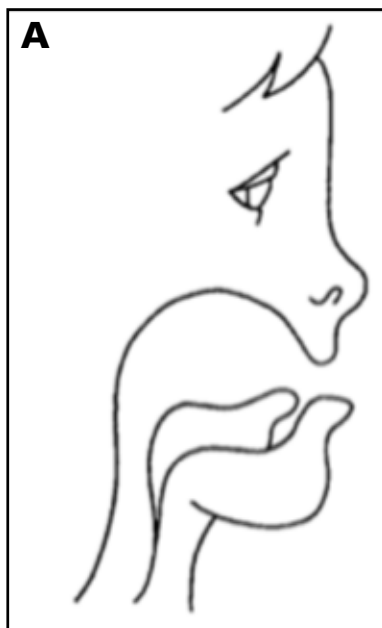
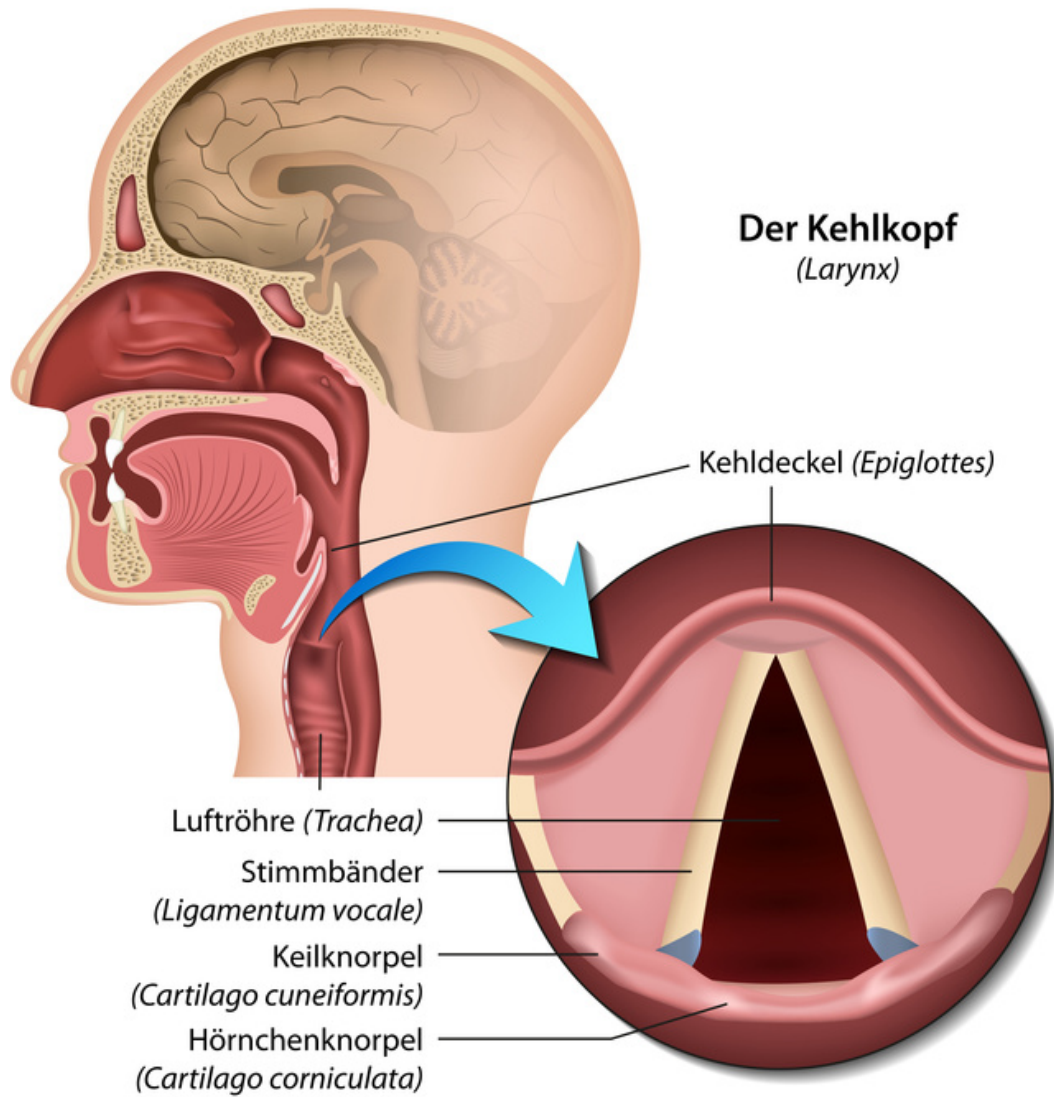


Herzlich
Willkommen
zum
Workshop!



Workshopinhalte:

- Atem, -führung
- Ansatz
- Einsatz des Stimmapparats
- Tonbildung
- Sound/-veränderungen
- Vibrato
- Artikulation, Phrasierung
- Hören, Voraushören
- künstlerische Einstellung(en)
- Üben (das Üben üben)
- Literatur



Chapter One Overview Of The Playing Mechanism

This chapter examines playing the saxophone in several different ways. These are concepts which can be easily visualized so the reader can see a total picture of the process.

The saxophone can be viewed as an extension of the body. In fact, it can be loosely described as the body's mirror image. Visualizing it in this manner, there is a physical continuity between instrument and body. This picture emphasizes a main point of this book: playing should be in harmony with the natural physical flow of the body.

The air stream takes a path from source to destination through a series of consecutive events which correspond to the parts of the anatomy involved. At each point, there is a corresponding effect upon the eventual outcome, which is the airstream entering the vented bore of the saxophone. This book is organized according to the following outline:

Breathing — from abdomen source through the lungs and upper chest.

Larynx — contains the vocal cords which are set into motion and manipulated by the air causing vibration and resultant shaping of the air stream.

Mouth Cavity — specifically the relative positioning of the tongue.

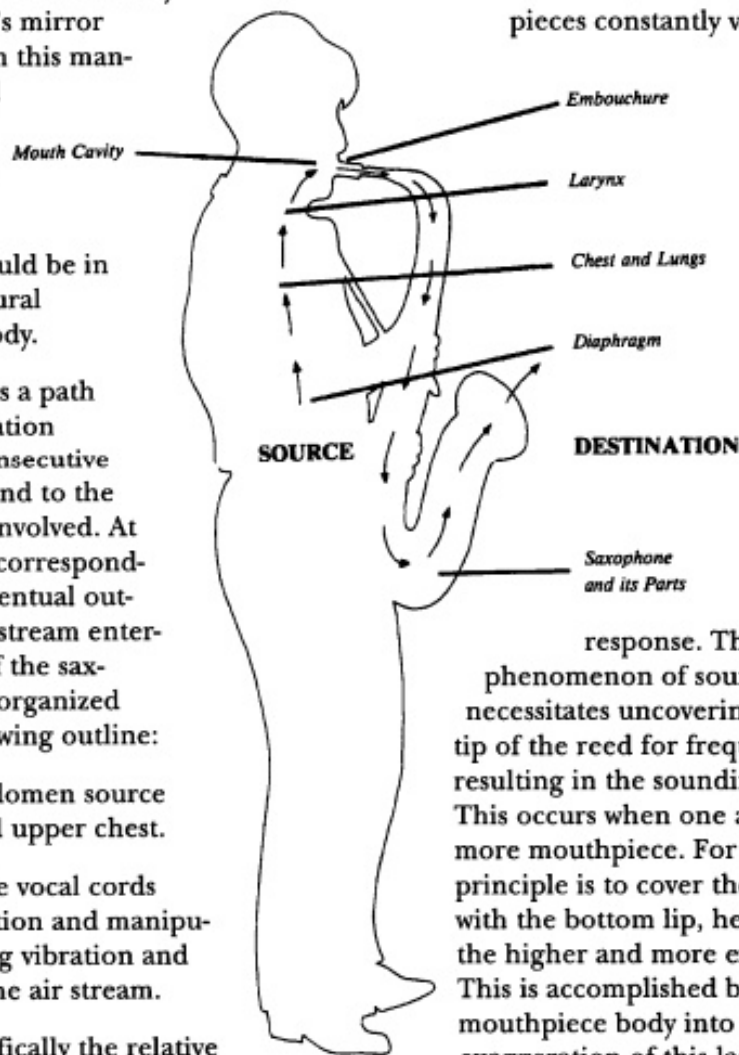
Embouchure — includes teeth, jaw and lips; all interact to hold the mouthpiece and affect the air stream's capacity to vibrate the reed.

Mouthpiece and Reeds — includes mouthpiece, reed, and saxophone body; air stream disturbs

reed to produce sound wave which is then distributed through the mouthpiece and saxophone body where fingerings further regulate specific pitch.

Another image is to visualize that the important mechanisms at work resemble two mouthpieces constantly vibrating as well as adjusting. One is the actual mouthpiece holding the reed. The reed is acted upon by the lower lip in constant minute movements. The lower lip manipulates the reed against the two side rails and front edge of the mouthpiece, thereby facilitating

response. The acoustical phenomenon of sound production necessitates uncovering a portion of the tip of the reed for frequency excitation resulting in the sounding of high notes. This occurs when one appears to take more mouthpiece. For low tones, the principle is to cover the tip of the reed with the bottom lip, helping to muffle the higher and more excitable partials. This is accomplished by taking less mouthpiece body into the mouth. The exaggeration of this last movement is apparent when playing in the subtone manner, where the reed must be almost entirely covered by the lower lip.



Saxophon - Workshop Thomas Bachmann

www.thbachmann.de

Altsaxophon

Tenorsaxophon

Asax.

Tsax.

Asax.

Tsax.

Asax.

Tsax.

Asax.

Tsax.



Literaturliste:

- „Der Persönliche Saxophonsound“ von David Liebman
- „Top Tones for the Saxophone“ von Sigurd M. Rascher
- „Das Höhenregister des Saxophons“ von Eugene Rousseau
- „Preliminary Exercises & Etudes In Contemporary Techniques For
Saxophone“ von Ronald L. Caravan
- „Playing the Saxophone“ von Bob Mintzer
- „Schule für Saxophon“ von Iwan Roth
- „Developing a Jazz Language“ von Jerry Bergonzi
- „Die Saxophone“ von K. Ventzke, C. Raumberber und D. Hilkenbach
- „Saxophontöne“ von Christian Schatka