

**EXERCICES MÉCANIQUES**  
pour  
**TOUS LES SAXOPHONES**

*MECHANICAL EXERCISES*  
*FOR ALL SAXOPHONES*

*Rec. Fédération 1978*

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**1<sup>er</sup> CAHIER**

**1<sup>st</sup> BOOK**

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## AVANT-PROPOS

Pour plusieurs raisons, nous croyons que ces "EXERCICES MÉCANIQUES" sont principalement à l'adresse des débutants :

- 1) Travail rationnel, avec assouplissement musculaire des doigts.
- 2) Indépendance des doigts.
- 3) Lecture courante des altérations, par le truchement des notes en harmoniques.
- 4) Souplesse de l'embouchure et tenue du son, par une pression de l'air constante. Ne pas "accompagner les intervalles"; c'est-à-dire, ne pas modifier la position des lèvres, ni réduire la pression de l'air suivant qu'est jouée une note grave après une note aigüe, ou le contraire.
- 5) Souplesse et assurance rythmique, par le travail des formules. en rythmes caractérisés.
- 6) Habitude donnée à l'élève d'attaquer la difficulté de face, dans sa forme la plus simple.

*N.-B.* : Les doigtsés de côté : C1, C2, C3 et C5, ne sont pas juste sur tous les instruments... Nous recommandons de les jouer piano.

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Travailler indépendamment les unes des autres, chaque formule *au métronome* (indispensable !), page par page, ou demi-page par demi-page. Jouer en rythmes, les formules difficiles (toujours au métronome). Marquer en petits chiffres, à droite de chaque numéro, le mouvement métronomique maxima obtenu. Travailler ces formules jusqu'à ce que leur exécution soit aisée à 120 à la blanche. Les formules difficiles seront signalées par leur numéro dans les cercles au bas des pages. Les formules facilement jouables pendant une dizaine de reprises, sans fatigue musculaire à 120 à la blanche, seront abandonnées au profit des autres.

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Principaux rythmes à travailler sur les formules difficiles, *très legato*, en *soutenant le son*, durant 20 à 30 secondes chacun :

The image shows eight musical exercises, labeled A through H, arranged in two rows of four. Each exercise is written on a single staff with a treble clef and a key signature of one flat. Exercise A is marked with a metronome setting of 76. Exercises F, G, and H include triplets, indicated by the number '3' below the notes. Exercises B, C, D, and E are marked with circled letters at the beginning of each staff. Exercises F, G, and H are also marked with circled letters at the beginning of each staff. The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, and rests, often grouped with slurs and accents.

## FOREWORD

For several reasons, we believe that these "MECHANICAL EXERCISES" are principally addressed to beginners :

- 1) Rational work, with muscular drill of the fingers.
- 2) Finger independence.
- 3) Current reading of alterations, by the interpretation of enharmonic notes.
- 4) Suppleness of the mouthpiece and holding of the sound, by pressure of constant air. Not to "accompany the intervals"; this is to say, not to modify the position of the lips nor reduce the pressure of air, following a low note after a high note or the contrary.
- 5) Suppleness and rhythmical assurance, by the work of formulas, in characteristic rhythms.
- 6) Habitude given to the pupil to attack the full face difficulty in its most simple form.

N.B. : The side fingering : C1, C2, C3 and C5, are not just on all the instruments... We recommend that they be played piano.

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Work each formula separately with the metronome (indispensable), page by page, or half a page at a time. Play in rhythms, the difficult formulas (always with the metronome). To the right of each number, mark in tiny figures, the maximum metronomic movement obtained. Work on these formulas until their execution becomes easy to 120 to the minim. The difficult formulas will be pointed out by their number in the circles at the bottom of the pages. The easy played formulas during around ten repeats, without muscular fatigue at 120 to the minim, will be left out to the profit of others.

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Principal rhythms to work on the difficult formulas, very legato, in holding the sound, during 20 to 30 seconds for each one.

The image displays eight rhythmic formulas, labeled A through H, arranged in two rows of four. Each formula is written on a single staff with a treble clef and a key signature of one flat (B-flat). Formula A is marked with a tempo of quarter note = 76. Each formula consists of a sequence of notes, often with slurs and accents, and is divided into measures by bar lines. Formulas F, G, and H include triplets, indicated by a '3' below the notes.

# EXERCICES MÉCANIQUES

pour tous les Saxophones

par

Jean-Marie LONDEIX

Premier Cahier

## EXERCICE I

① Sol# (C#) ou La<sup>b</sup> (C#): doigté de Sol plus clé de Do# grave. ② Sol# (C#) ou La<sup>b</sup> (C#): doigté de Sol plus clé de Do# grave. C# C# C# C#

③ Sol# (B) ou La<sup>b</sup> (B): doigté de Sol plus clé de Si grave. ④ Sol# (B<sup>b</sup>) ou La<sup>b</sup> (B<sup>b</sup>): doigté de Sol plus clé de Sib grave. B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>

⑤ ⑥ ⑦ ⑧ La# (Ta) ou Sib (Ta): doigté de La plus clé de trille Ta. (Voir Tableau) Ta Ta Ta Ta

⑨ La# (P) ou Sib (P): doigté de Si plus petit plateau avec l'index gauche. (Voir Tableau) P P P P ⑩ Ta P Ta P ⑪ Ta Ta Ta Ta

⑫ Pour le travail de cette formule, maintenir fermée la clé du Si grave: meilleure position de la main. P P P P ⑬ La# (5) ou Sib(5): doigté de Si plus clé 5. (Voir Tableau) 5 5 5 5

⑭ ⑮ Do (Tc) ou Si# (Tc): doigté de Si plus clé de trille Tc. (Voir Tableau) Tc Tc Tc Tc ⑯

⑰ Ré (C<sup>1</sup>): doigté de Do# médium plus clé de cadence C<sup>1</sup> (voir Tableau) sans clé d'octave. Veiller à la justesse. c<sup>1</sup> c<sup>1</sup> c<sup>1</sup> c<sup>1</sup> ⑱

⑲ Ré# (C<sup>3</sup>) ou Mi<sup>b</sup> (C<sup>3</sup>): doigté de Ré c<sup>1</sup> plus clé de cadence C<sup>3</sup> (voir Tableau) sans clé d'octave. Veiller à la justesse. c<sup>1</sup> c<sup>3</sup> c<sup>1</sup> c<sup>3</sup> c<sup>1</sup> c<sup>3</sup> c<sup>1</sup> c<sup>3</sup> ⑳

㉑ (\*) Mi (C<sup>5</sup>) ou Fa<sup>b</sup> (C<sup>5</sup>): doigté de Ré# (C<sup>3</sup>) plus clé C<sup>5</sup>. (Voir Tableau). c<sup>3</sup> c<sup>5</sup> c<sup>3</sup> c<sup>5</sup> c<sup>3</sup> c<sup>5</sup> c<sup>3</sup> c<sup>5</sup> ㉒

Nota: Cocher dans les ovales ci-dessous le numero des formules particulièrement difficiles.

(\*) Pour les Saxophones possédant la clé de Fa# aigu.



23 24 25

Fa# (Tf) ou Solb (Tf): doigté de Fa plus clé de trille Tf. (Voir Tableau).

26 27 28 29

30 31 32 33

## EXERCICE II

1 2

La# (P) ou Sib (P): doigté de Si plus petit plateau P.

3 4 5

La# (Ta) ou Sib (Ta): doigté de La plus clé de trille Ta. Ne pas garder ici la clé de trille Ta pour jouer le Si#.

6 7 8

Ré (C<sup>2</sup>): doigté de Do médium plus clé de cadence C<sup>2</sup>.

9 10 11

Do (Tc) ou Si# (Tc): doigté de Si plus clé de trille Tc. Ré# (C<sup>3</sup>) ou Mib (C<sup>3</sup>): doigté de Ré (C<sup>2</sup>) plus clé de cadence C<sup>3</sup>.

12 13

Maintenir les doigts inactifs exactement au-dessus des plateaux.

14 15 16

Il est rappelé que la clé C<sup>5</sup> qui n'est autre que la clé de Fa# aigu, ne se trouve pas sur tous les saxophones.

17 18 19

Fa# (Tf) ou Solb (Tf): garder dans cette formule le doigté de Mi plus la clé de trille Tf.

20 21 22 23

Ne pas garder ici la clé de Do, pour exécuter le Ré aigu.

24 (\*) 25 26 27 28

(\*) Voir note page 4.



23 24 25

*F# (Tf) or Gb (Tf): fingering for F plus key of trill Tf (See sketch)*

26 27 28 29

30 31 32 33

### EXERCISE II

1 2

*A# (P) or Bb (P) fingering for B plus little disc. P. (spatula P.)*

*P P P P*

3 4 5

*A# (Ta) or Bb (Ta): fingering for A plus key of Ta trill.*

*Ta Ta Ta Ta*

*Do not keep the key of Ta trill here to play the B#.*

*Ta Ta Ta Ta*

6 7 8

*P P P P*

*D (C2): fingering for middle C plus bridge key of C2*

*C2 C2 C2 C2*

*P*

9 10 11

*C (Tc) or B# (Tc): fingering for B plus key of Tc trill.*

*Tc Tc Tc Tc*

*D# (C3) or Eb (C3): fingering for D (C2) plus bridge key of C3.*

*C3 C3 C3 C3*

*pp*

12 13

*Hold the fingers inactive exactly above the discs. (Spatulas)*

*C2 C2 C2 C2*

*pp*

14 15 16

*It is recalled that the C5 key which is none other than the high F# key, is not found on all the saxophones.*

*C2 C5 C2 C5 C2 C5 C2 C5*

*pp*

17 18 19

*F# (Tf) or Gb (Tf): in this formula keep the fingering of E plus key of trill Tf.*

*Tf Tf Tf Tf*

20 21 22 23

*Do not keep the C key here to perform the high D.*

24 25 26 27 28

(\*) See note page: 5



# EXERCICE III

①

Sib (P) ou La#(P): voir page 4 formule ⑨  
 Bb (P) or A#(P): see formula page 5 ⑨

②

La# (Ta) ou Sib (Ta): voir page 4 formule ⑧  
 A# (Ta) or Bb (Ta): see formula page 5 ⑧

⑤

Do (Tc) ou Si (Tc): voir page 4 formule ⑬  
 C (Tc) or B (Tc): see formula page 5 ⑬

⑦

La# (5) ou Sib (5): voir page 4 formule ⑬  
 A# (5) or Bb (5): see formula 5 ⑬

⑨

Ré (C2): Doigté de Si médium, plus clé C2.  
 (Voir Tableau)  
 D (C2): Fingering for middle B plus C2 key.  
 (See sketch)

⑪

Ré# (C3) ou Mi♭ (C3): voir page 4 formule ⑲  
 D# (C3) or Eb (C3): see formula page 5 ⑲

⑬

Mi (C5) ou Fa♭ (C5): voir page 4 formule ⑳  
 (seulement pour les instruments possédant la clé de Fa# aigu).  
 E (C5) or Fb (C5): see formula page 5 ⑳ (only for instruments having the key of high F#)

⑮

Fa# (Tf) ou Sol♭ (Tf): voir page 6 formule ⑳  
 F# (Tf) or Gb (Tf): see formula page 7 ⑳

⑳

Ne pas garder ici, la clé de Do appuyée, pour jouer le Mi♭.  
 Do not keep the C key held here, to play E♭

㉑

(\*) Voir note page 4 (\*) See note page 5





# EXERCICE IV

① ②

③ Do (Tc) ou Si# (Tc): voir page 4 formule ⑮.  
C (Tc) or B# (Tc): see formula page 5

⑤ La# (P) ou Si# (P): voir page 4 formule ⑨.  
A# (P) or B# (P): see formula page 5

⑥ La# (Ta) ou Si# (Ta): voir page 4 formule ⑧.  
A# (Ta) or B# (Ta): see formula page 5

⑦ Ré (C2): Sib (P) médium, plus clé C2. (Voir Tableau)  
D (C2): middle B# (P) plus C2 key. (See sketch)

⑧ ⑨

⑩ ⑪ ⑫ ⑬

⑭ Fa# (Tf) ou Sol# (Tf): voir page 5 formule ⑳.  
F# (Tf) or G# (Tf): see formula page 7

⑮ ⑯ La# (5) ou Si# (5): voir page 4 formule ⑬.  
A# or B# (5): see formula page 5

⑰ ⑱ ⑲ ⑳

㉑ ㉒ ㉓

㉔ ㉕ ㉖

⑳ ㉗ ㉘ ㉙

(\*) Voir note page 4.  
(\*) See note page: 5



# EXERCICE V

(\*) Voir note page 4.

(x) See note page: 5



# EXERCICE VI

① ②

③ *p* C<sup>2</sup> C<sup>2</sup> ④ ⑤ C<sup>3</sup> C<sup>3</sup> ⑥ *P* *P*

⑦ *Ta* *Ta* ⑧ Exécuter le Sib en ajoutant au doigté de Si médium, les clés 4 et 5.  
Perform the B<sup>b</sup> by adding to the fingering of middle B, the keys 4 and 5.

⑨ ⑩ ⑪ *Tc* *Tc* ⑫ *Tf* *Tf*

⑬ ⑭ ⑮ *p* C<sup>2</sup> C<sup>2</sup> ⑯ ⑰ *P* *P* ⑱ *Ta* *Ta* ⑲ ⑳

㉑ ㉒ *Tf* *Tf* ㉓ <sup>(\*)</sup> ㉔

㉕ *P* *P* ㉖ <sup>(\*)</sup> ㉗ <sup>(\*)</sup> ㉘

㉙ ㉚ ㉛

(\*) Garder la clé G# appuyée, pour l'exécution du Ré aigu. Veiller à la position de la main.

(\*) Keep the G# key pressed to perform the high D. Watch the position of the hand.

(\*) Voir note page 4 (\*) See note page: 5



# EXERCICE VII

1 2  $C^2$   $C^2$   $C^2$   
*p*

3 4  $C^3$   $C^3$  5  
*p*

6 7 8  
*P* *P* (4) (4)

9 10 11 12  
*Tf* *Tf*

13 14  $P$   $P$  15 16  
*p*  $b_2$   $b_2$

17 18  $Tc$   $Tc$  19 20 *Tf* *Tf*

21 22  $b_2$  23 24 *P* *P*

25 26  
 Garder appuyée la clé  $C^\#$  pour exécuter le  $Lab$ .  
 Keep the  $C^\#$  key pressed to perform  $A^b$

27 28 29

(\*) Voir note page 4.

(\*) See note page: 5



# EXERCICE VIII

1 2

*p*

3 4 5 6

*p* *p*

7 8 9 10

*p* *p*

11 12 13

*p* *p*

14 15 16 17

*p*

18 19 20 21

*p*

22 23 24 25

26 27 28 29

30 31

*p*

Ne pas garder ici, la clé G#, pour exécuter le Do.  
Do not keep the G# key pressed here, to perform the C

Ne pas garder ici, la clé Bb appuyée pour exécuter le Fa#.  
Do not keep the Bb key pressed here to perform the F#

(\*) Voir note page 4. (\*\*) See note page: 5



# EXERCICE IX

① ② (\*) *p*

③ ④ *p*

Ne pas garder, ici, la clé G# appuyée, pour exécuter le Fa.  
Do not keep the G# key pressed here, to perform the F

⑤ ⑥ ⑦ ⑧ *p*

⑨ ⑩ ⑪ ⑫ *p*

⑬ ⑭ ⑮ ⑯ *p*

⑰ ⑱ ⑲ ⑳ *p*

㉑ ㉒ ㉓ ㉔ *p*

㉕ (\*) ㉖ ㉗ ㉘ *p*

㉙ ㉚ *p*

Exécuter le Sol# en gardant appuyée la clé 8.  
Perform the G# by keeping the key 8 pressed.

(\*) Voir note page 4. (\*\*) See note page: 5



# EXERCICE X

①

②

Ne pas garder ici, la clé de G# appuyée, pour exécuter le Fa#.  
Do not keep the G# key pressed here, to perform the F#

③

④

⑤

⑥

⑦

⑧

⑨

Ne pas garder, ici, la clé C# appuyée, pour exécuter le Si.  
Do not keep the C# key pressed here, to perform the B.

⑩

(\*) Voir note page 4. (\*\*) See note page: 5



# EXERCICE XI

1 2 Tf Tf Tf

3 4 5 P P

6 7 8 Ta Ta P P Ta Ta

9 10 11 5 5 Tc Tc

12 13 14 15

16 17 18 19 Tf Tf (\*)

20 21 22 23 Tf Tf C3 C3 p

24 25 26 27 C2 C2 Tc Tc p

28 29 30 31 P P Ta Ta 5 5

(\*) Voir note page 4. (\*) See note page: 5





# EXERCICE XII

VEILLER A LA JUSTESSE.  
WATCH FOR EXACTNESS OF TONE

① ② P P P P P P P  
③ ④ ⑤ Tc Tc ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ (\*) ⑫ ⑬ c3 c3 ⑭ ⑮ c2 c2 ⑯ ⑰ ⑱ Tc Tc ⑲ ⑳ P P ㉑ Ta Ta ㉒ 5 5

○ ○ ○ ○ ○ ○ ○ ○ ○

# EXERCICE XIII

① ② ③ P P ④ Ta Ta ⑤ P P ⑥ Ta Ta ⑦ ⑧ ⑨ Tc Tc ⑩ Tc Tc ⑪ ⑫ ⑬ ⑭ ⑮ (\*) ⑯ ⑰ ⑱ Tf Tf ⑲ ⑳ c3 c3 ㉑ ㉒ ㉓ ㉔ ㉕ ㉖

○ ○ ○ ○ ○ ○ ○ ○ ○

(\*) Voir note page 4. (†) See note page: 5

# EXERCICE XIV

Musical score for Exercise XIV, 23 measures in treble clef with a key signature of one sharp (F#). The score is divided into five lines of five measures each, with the final line containing three measures. Measures 1-3 are marked with circled numbers 1, 2, and 3. Measures 4-8 are marked with circled numbers 4-8. Measures 9-13 are marked with circled numbers 9-13. Measures 14-18 are marked with circled numbers 14-18. Measures 19-23 are marked with circled numbers 19-23. Dynamic markings include *p* (piano) and *Ta* (tutti). Measure 12 contains a circled asterisk (\*). Slurs are used to group notes across measures.



# EXERCICE XV

Musical score for Exercise XV, 23 measures in treble clef with a key signature of one flat (Bb). The score is divided into five lines of five measures each, with the final line containing three measures. Measures 1-3 are marked with circled numbers 1, 2, and 3. Measures 4-8 are marked with circled numbers 4-8. Measures 9-13 are marked with circled numbers 9-13. Measures 14-18 are marked with circled numbers 14-18. Measures 19-23 are marked with circled numbers 19-23. Dynamic markings include *p* (piano) and *Ta* (tutti). Measure 11 contains a circled asterisk (\*). Slurs are used to group notes across measures.

(\*) Voir note page 4. (#) See note page: 5



# EXERCICE XVI

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

*p* *c2* *p* *p* *p* *p* *p* *c2* *c2* *p* *p* *p* *p* *p* *p* *p* *p* *p* *c2* *c2*

○ ○ ○ ○ ○ ○ ○ ○

# EXERCICE XVII

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

*p* *p*

(\*) Voir formule (29) page 8  
 (\*) See formula (38) p. 10

○ ○ ○ ○ ○ ○ ○ ○

(\*) Voir note page 4.  
 (\*) See note page: 5

**EXERCICE XVIII** 









**EXERCICE XIX** 







(\*) Voir note page 4.

(x) See note page: 5



# EXERCICE XX

1 2 3 4 (\*) 5 6 7 8 9 10 11 12 13 14 15

p p Ti Ti Ta Ta



# EXERCICE XXI

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Ti Ti P P

(\*) Voir note page 4.

(†) See note page: 5



EXERCICE XXII



EXERCICE XXIII



(\*) Voir note page 4.

(\*) See note page: 5

EXERCICE XXIV

Musical score for Exercise XXIV, consisting of ten numbered measures on a treble clef staff. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a chord with a circled '1' and an asterisk (\*). Measure 2 has a circled '2' and a sharp sign (#). Measure 3 has a circled '3'. Measure 4 has a circled '4' and a flat sign (b). Measure 5 has a circled '5'. Measure 6 has a circled '6' and a sharp sign (#). Measure 7 has a circled '7'. Measure 8 has a circled '8'. Measure 9 has a circled '9' and a flat sign (b). Measure 10 has a circled '10', a flat sign (b), and a '4' below the staff. Below the staff are six empty oval shapes.

EXERCICE XXV

Musical score for Exercise XXV, consisting of eight numbered measures on a treble clef staff. Measure 1 starts with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a chord with a circled '1' and an asterisk (\*). Measure 2 has a circled '2'. Measure 3 has a circled '3'. Measure 4 has a circled '4' and a flat sign (b). Measure 5 has a circled '5'. Measure 6 has a circled '6' and a flat sign (b). Measure 7 has a circled '7'. Measure 8 has a circled '8'.

EXERCICE XXVI

Musical score for Exercise XXVI, consisting of seven numbered measures on a treble clef staff. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a chord with a circled '1' and an asterisk (\*). Measure 2 has a circled '2'. Measure 3 has a circled '3' and a flat sign (b). Measure 4 has a circled '4' and a flat sign (b). Measure 5 has a circled '5'. Measure 6 has a circled '6' and a flat sign (b). Measure 7 has a circled '7' and a sharp sign (#).

(\*) Voir note page 4.

(#) See note page: 5

## EXERCICE XXVII

Musical notation for Exercise XXVII, consisting of two staves. The first staff contains measures 1 and 2, with measure 1 marked with a circled '1' and a '(\*)' above it. The second staff contains measures 3, 4, 5, and 6, each marked with a circled number. The music is written in treble clef with a key signature of one flat (B-flat).

## EXERCICE XXVIII

Musical notation for Exercise XXVIII, consisting of two staves. The first staff contains measures 1 and 2, with measure 1 marked with a circled '1' and a '(\*)' above it. The second staff contains measures 3, 4, and 5, each marked with a circled number. The music is written in treble clef with a key signature of one sharp (F#).

## EXERCICE XXIX

Musical notation for Exercise XXIX, consisting of two staves. The first staff contains measures 1, 2, 3, and 4, each marked with a circled number. The second staff contains measures 5 and 6, with measure 5 marked with a circled '5'. The music is written in treble clef with a key signature of one sharp (F#).

## EXERCICE XXX

Musical notation for Exercise XXX, consisting of two staves. The first staff contains measures 1, 2, and 3, each marked with a circled number. The second staff contains measures 4 and 5, with measure 4 marked with a circled '4'. The music is written in treble clef with a key signature of one sharp (F#).

## EXERCICE XXXI

Musical notation for Exercise XXXI, consisting of two staves. The first staff contains measures 1 and 2, with measure 1 marked with a circled '1' and a '(\*)' above it. The second staff contains measures 3 and 4, with measure 3 marked with a circled '3'. The music is written in treble clef with a key signature of one sharp (F#).

## EXERCICE XXXII

Musical notation for Exercise XXXII, consisting of two staves. The first staff contains measures 1 and 2, with measure 1 marked with a circled '1' and a '(\*)' above it. The second staff contains measures 3 and 4, with measure 3 marked with a circled '3'. The music is written in treble clef with a key signature of one sharp (F#).

(\*) Voir note page 4. (\*\*) See note page: 5



## INTRODUCTION

Ces "Exercices Mécaniques" sont principalement à l'adresse des élèves des cours Moyen et Supérieur des Conservatoires et des Ecoles de Musique. Ils fortifient les muscles en les assouplissant d'une manière décisive et procure en peu de temps une sûreté technique, tant du point de vue des doigts, que de l'embouchure.

Nous notons également l'intérêt que présentent ces Exercices, pour l'homogénéité du son, le legato et le timbre de l'instrument.

Après le travail du 1<sup>er</sup> Cahier des "Exercices Mécaniques", l'élève continuera dans ce présent ouvrage à se familiariser avec les altérations et les notes enharmoniques, et prendra l'habitude de rendre valables les altérations accidentelles durant la mesure entière.

## OBSERVATIONS

Nous avons veillé à ne pas constamment jouer les formules avec des doigtés de facilité. Ceci afin de donner à l'élève la possibilité de travailler plus souvent des enchaînements de doigtés difficiles pas toujours évitables. Expl.: page 7, exercice VII, formule ① ; page 8, exercice IV, formule ② ; page 15, exercice V, formule ②, etc.... travail de l'enchaînement:



Ce qui compte principalement n'est pas tant de jouer vite ces exercices, mais de les jouer, et toujours au métronome!

## INTRODUCTION

These "Mechanical Exercises" strengthen the muscles, making them supple, yet decisive, and they help to obtain in less time a secure technique, as far as the fingers and embouchure.

They are equally of great interest to improve the homogeneity of the sound, the legato, and the timbre of the instrument.

After practicing Book One of "Mechanical Exercises", the young student will continue in this present work to become familiar with the use of accidentals and enharmonic tones, and he will form the important habit of remembering accidentals for the entire measure.

## OBSERVATIONS

We have tried constantly not to make the student play the formulas with the easiest (or most logical) fingerings. This is done in order to give the student the possibility of practicing more frequently the sequences of difficult fingerings, which are not always avoidable. Example: page 7, exercise VII, formula ①; page 8, exercise IV, formula ②; page 15, exercise V, formula ②, etc.... Practice the sequence:

The principal reason is not so much to play these exercises fast, but just to play them, and always with the metronome!

Principaux rythmes de travail:

♩ = 76

The principal rhythms for practice:

\* L'explication et le travail des doigtés sont l'objet du 1<sup>er</sup> cahier des "Exercices Mécaniques" (Même Editeur).

The explanation and the practice of the fingerings are the object of Book One of "Mechanical Exercises" (the same publisher).

# EXERCICES MÉCANIQUES

pour tous les Saxophones

Mechanical Exercises for all Saxophones

Jean-Marie LONDEIX

## A

EXERCICES I

1 P P 2 Ta Ta 3 Ta Ta 4 Ta Ta 5 6 7 8 9 10 11 12 13 14 15 16

## II

1 Ta Ta 2 Ta Ta 3 Ta Ta 4 Ta Ta 5 6 7 8 9 P P 10 11 12 13 14 15 16

## III

1 Ta Ta 2 3 4 P P 5 6 Ta Ta 7 8 P P 9 10 11 12 13 14 15 16

\* Pour les Saxophones possédant la clé de Fa# aigu. — For Saxophones with F# key.

(1) Cette formule, de même que toutes celles ainsi annotées dans les Exercices de ce Cahier, sont à étudier aux différentes octaves mentionnées. — This formula should be played in both octaves.

IV

V

VI

VII

\* Voir note page 4

# B

EXERCICES I

II

III

\* Voir note page 4

IV

V

VI

VII

\* Voir note page 4


\*\* Voir observation page 3

## C

EXERCICES I 





II 





III 







IV 

\* Voir note page 4

\*\* Voir observation page 3


V

VI

VII

\* Voir note page 4

# D

EXERCICES I 






II 



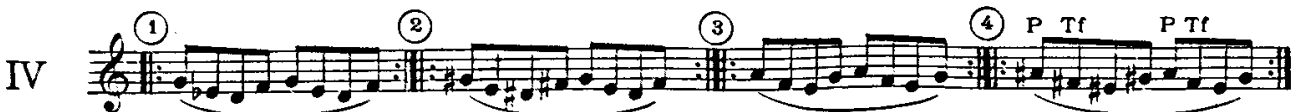


III 







IV 

\* Voir note page 4



5 6 7 8

9 10 11 12

13 14 15 16

V

1 2 3 4 5 Tf Tf

6 7 8 9 10 P P

11 12 13 14 15

VI

1 2 3 4 P P

5 6 7 8 9 Tf Tf

10 11 12 13 14

VII

1 2 3 4 P P

5 6 7 8 Tf P Tf P

9 10 11 12 13 P P P P

\* Voir note page 4

## E

EXERCICES I

EXERCICES II

EXERCICES III

\* Voir note page 4

\*\* Voir observation page 3

IV

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

C2 C2

V

1 2 3 4

5 6 7 8 9

10 11 12 13 14

P P

VI

1 2 3 4

5 6 7 8 9

10 11 12 13

C# C#

VII

1 2 3 4

5 6 7 8

9 10 11 12

P P

\* Voir note page 4

# F

## EXERCICES I

The musical score consists of four sections, each with 12 numbered exercises. The exercises are written on a single treble clef staff. Section I includes slurs and dynamics like 'Tf' and 'P'. Section II includes slurs and dynamics like 'Tf' and 'Ta'. Section III includes slurs and dynamics like 'Tf' and 'Ta'. Section IV includes slurs, dynamics like 'Tf', and articulation like 'Ta' and 'Tc'. The exercises are numbered 1 through 12 in circles.

\* Voir note page 4

V

VI

VII

VIII

\* Voir note page 4  
 \*\* Voir observation page 3

# G

## EXERCICES I

The musical score consists of four exercises, each with 12 measures. Exercise I includes slurs and accents, with dynamic markings *Tf* and *Tf* at measures 3 and 12. Exercise II includes slurs and accents, with dynamic markings *Tf* and *Tf* at measures 2 and 3, and *P* at measures 10 and 11. Exercise III includes slurs and accents, with dynamic markings *Tf* and *Tf* at measures 1 and 2, and *P* at measures 4, 8, 9, and 12. Exercise IV includes slurs and accents, with dynamic markings *Tf* and *Tf* at measures 4 and 5, and *P* at measures 10 and 11. The score also includes rhythmic markings like *Ta* and *C#*.

\* Voir note page 4

V

① ② ③ ④ P P  
⑤ ⑥ ⑦ ⑧ Tf Tf  
⑨ ⑩ ⑪ ⑫

VI

① P P ② ③ ④  
⑤ C# C# ⑥ ⑦ P P ⑧  
⑨ ⑩ ⑪ ⑫

VII

① ② P P ③ ④  
⑤ ⑥ ⑦ ⑧  
⑨ ⑩ ⑪ ⑫

VIII

① ② ③ Ta Ta ④ Ta 5 Ta 5  
⑤ Tc Tc ⑥ ⑦ ⑧  
⑨ ⑩ ⑪ Tf Tf ⑫

\* Voir note page 4

# H

## EXERCICES I

① ② ③

④ ⑤ ⑥ ⑦

⑧ ⑨ ⑩ ⑪ ⑫

## II

① ② ③ ④

⑤ ⑥ ⑦ ⑧

⑨ ⑩ ⑪ ⑫

## III

① ② ③ ④

⑤ ⑥ ⑦ ⑧

⑨ ⑩ ⑪ ⑫

## IV

① ② ③ ④

⑤ ⑥ ⑦ ⑧

⑨ ⑩ ⑪ ⑫

\* Voir note page 4



V

VI

VII

VIII

\* Voir note page 4  
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