EXERCICES MÉCANIQUES
pour
TOUS LES SAXOPHONES

MECHANICAL EXERCISES
FOR ALL SAXOPHONES

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1er CAHIER
1st BOOK

ÉDITIONS HENRY LEMOINE

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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.

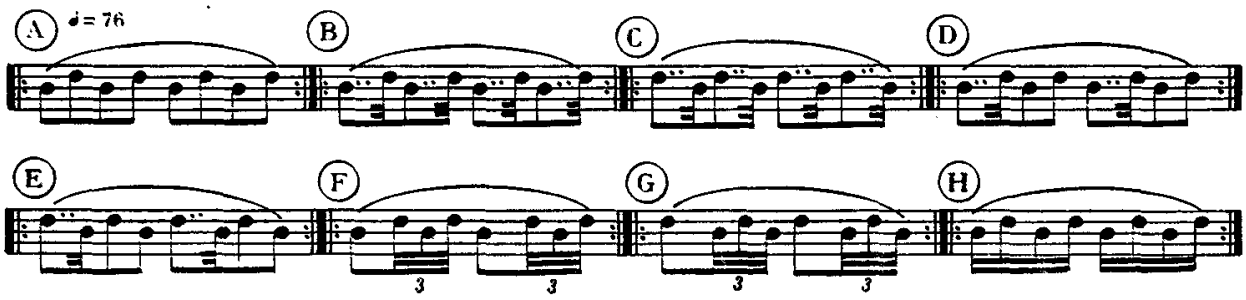
5) Souplesse et assurance rythmique, par le travail des formules. en rythmes caractérisés.

6) Habitude donnée à l'élève d'attaquer la difficulté de face, dans sa forme la plus simple.

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

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.

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



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.

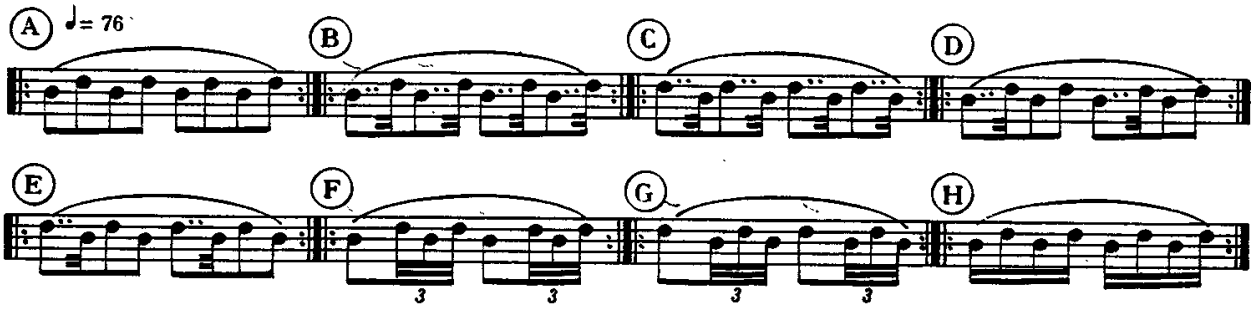
5) Suppleness and rhythmical assurance, by the work of formulas, in characteristic rhythms.

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.*

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.*

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



A mon Maître Marcel MULE

EXERCICES MÉCANIQUES

pour tous les Saxophones

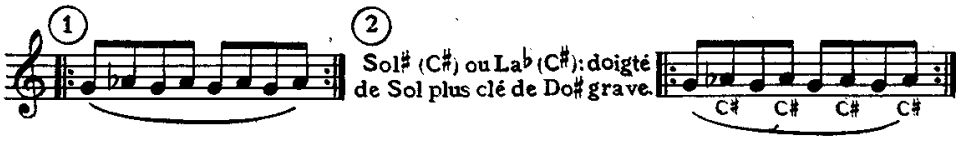
par

Jean-Marie LONDEIX

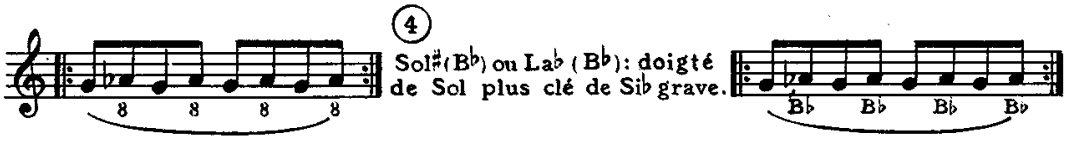
—

Premier Cahier

EXERCICE I

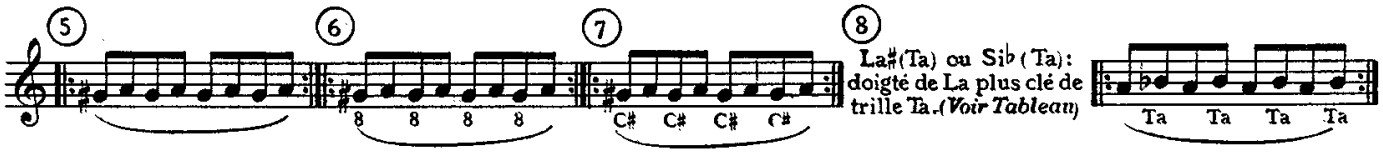


Sol♯ (C♯) ou La♭ (C♯): doigté de Sol plus clé de Do♯ grave.

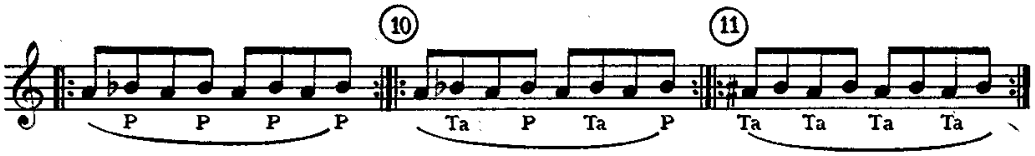


Sol♯ (8) ou La♭ (8): doigté de Sol plus clé de Si grave.

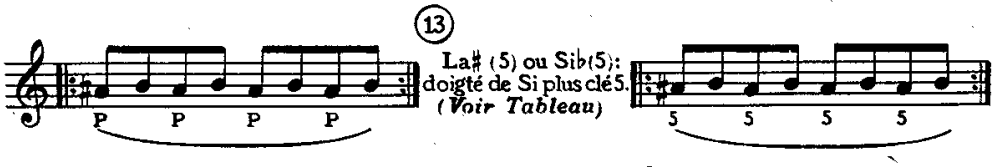
Sol♯ (B♭) ou La♭ (B♭): doigté de Sol plus clé de Si♭ grave.



La♯ (Ta) ou Si♭ (Ta): doigté de La plus clé de trille Ta. *(Voir Tableau)*

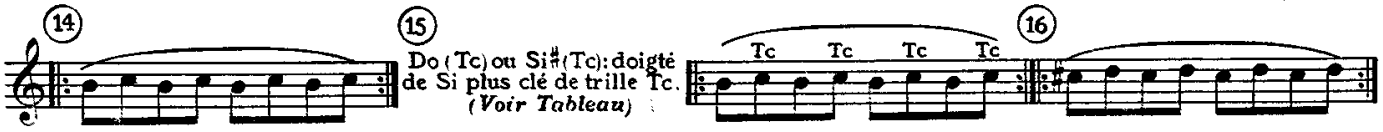


La♯ (P) ou Si♭ (P): doigté de Si plus petit plateau avec l'index gauche. *(Voir Tableau)*

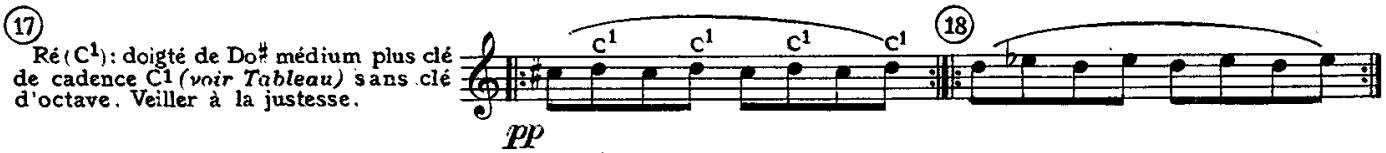


Pour le travail de cette formule, maintenir fermée la clé du Si grave: meilleure position de la main.

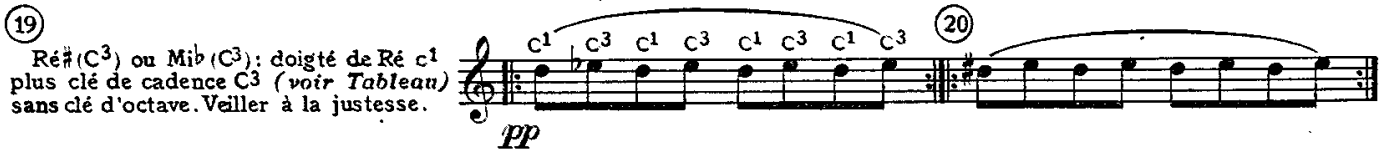
La♯ (5) ou Si♭ (5): doigté de Si plus clé 5. *(Voir Tableau)*



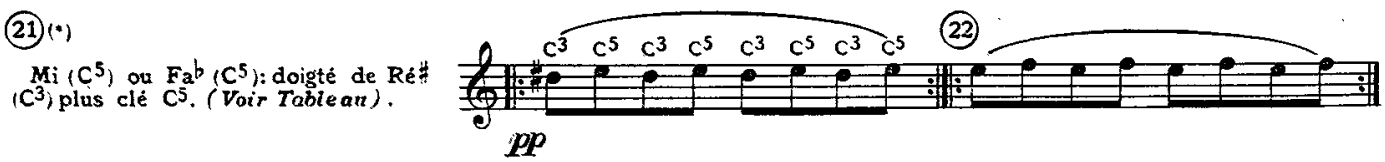
Do (Tc) ou Si♯ (Tc): doigté de Si plus clé de trille Tc. *(Voir Tableau)*



Ré (C¹): doigté de Do♯ médium plus clé de cadence C¹ *(voir Tableau)* sans clé d'octave. Veiller à la justesse.



Ré♯ (C³) ou Mi♭ (C³): doigté de Ré c¹ plus clé de cadence C³ *(voir Tableau)* sans clé d'octave. Veiller à la justesse.



Mi (C⁵) ou Fa♭ (C⁵): doigté de Ré♯ (C³) plus clé C⁵. *(Voir Tableau)*.

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

(*) *Pour les Saxophones possèdant la clé de Fa♯ aigu.*

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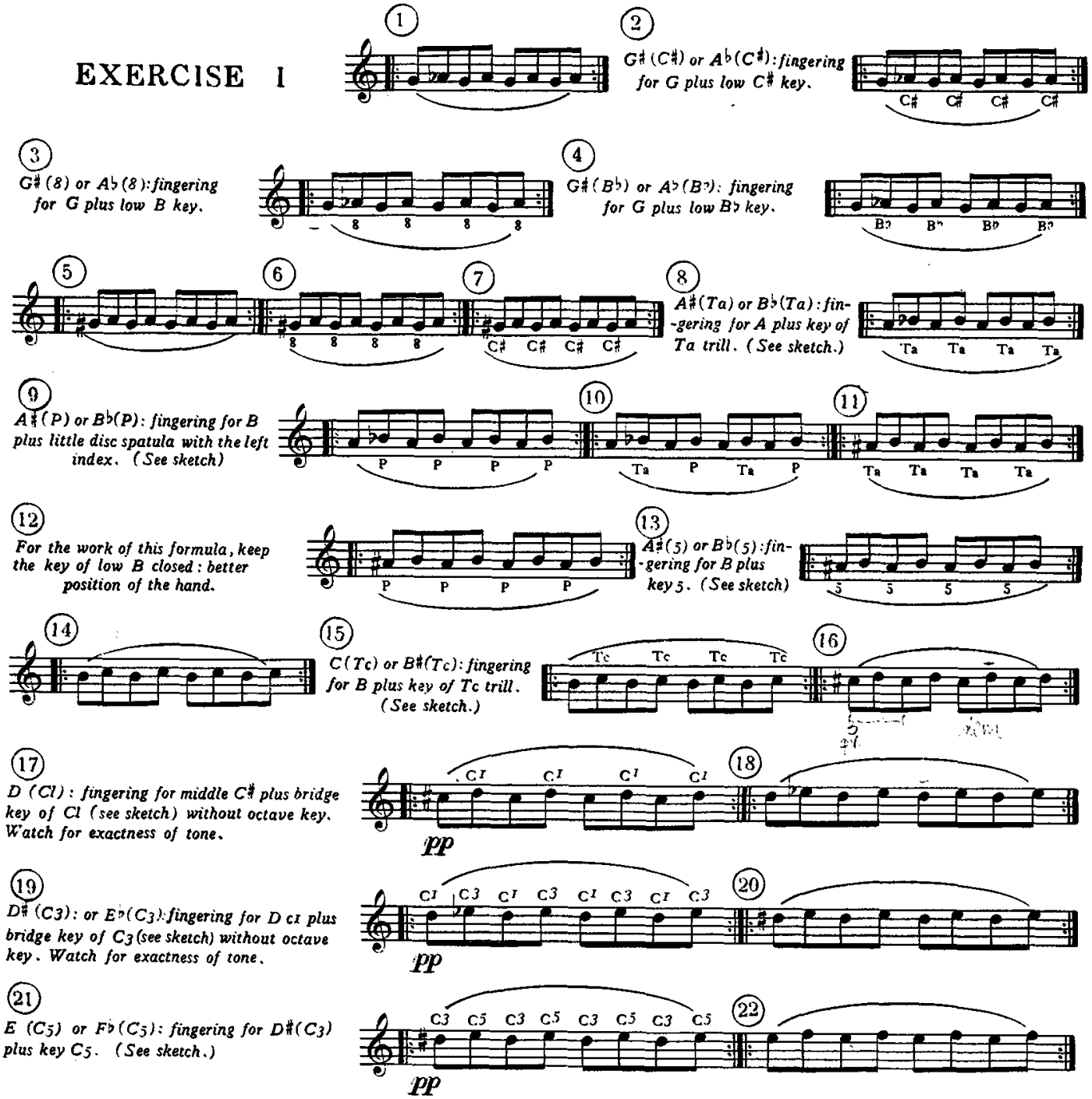
To Marcel MULE my teacher

MECHANICAL EXERCISES

FOR ALL SAXOPHONES

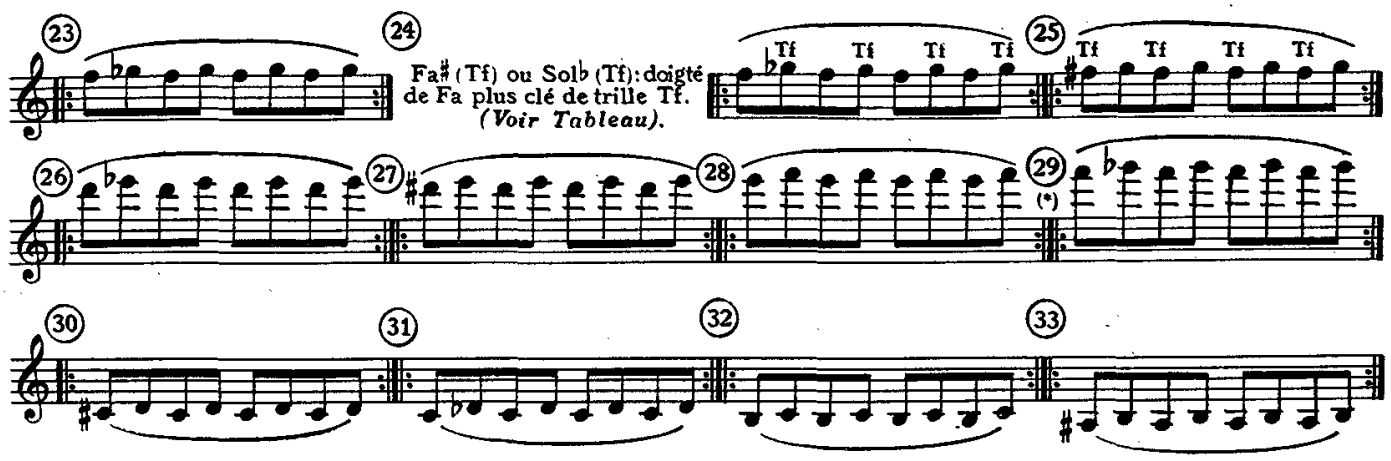
by Jean-Marie LONDEIX

EXERCISE I

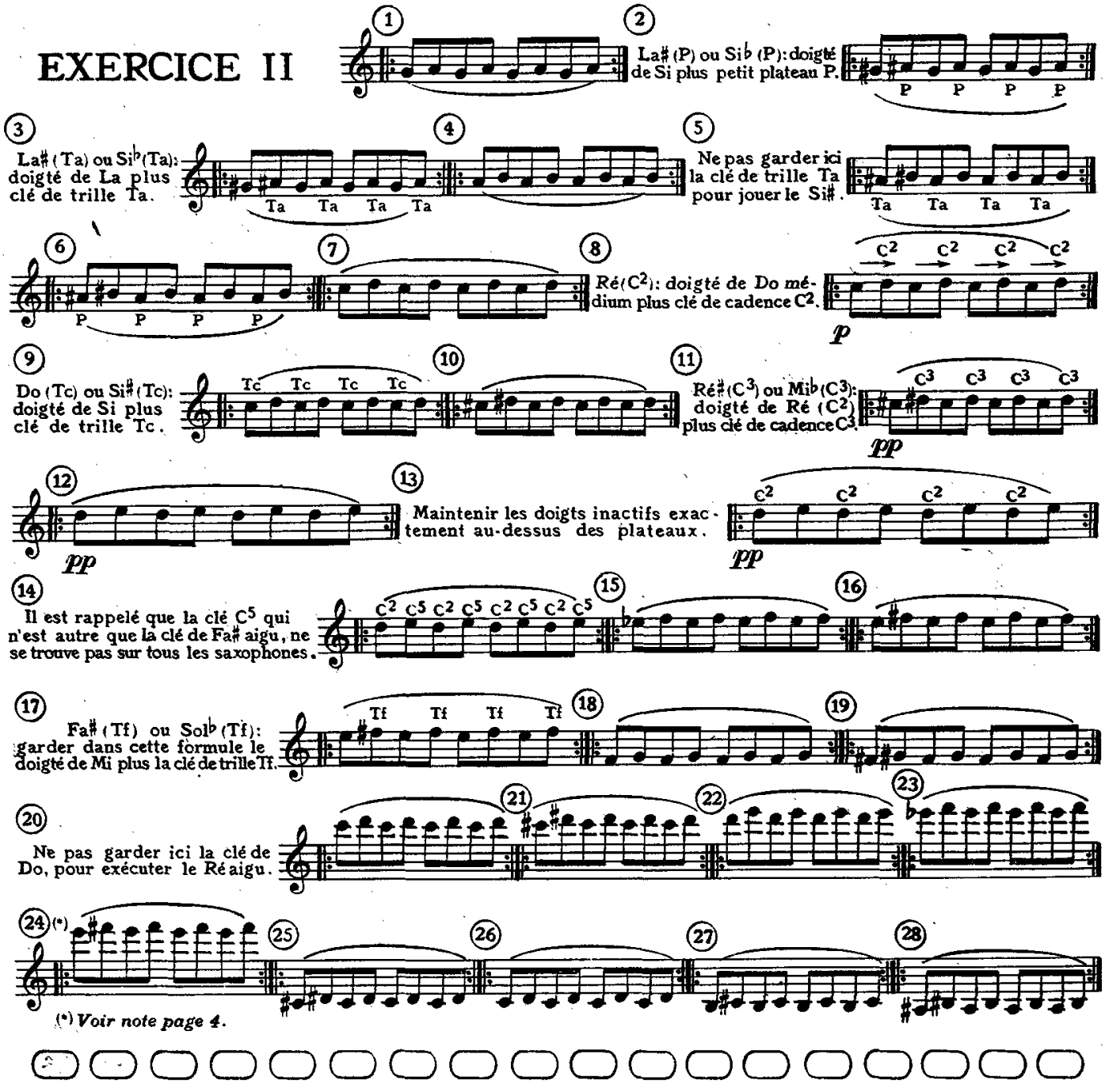


Nota. *Mark in these ovals the number of the formulas particularly difficult.*

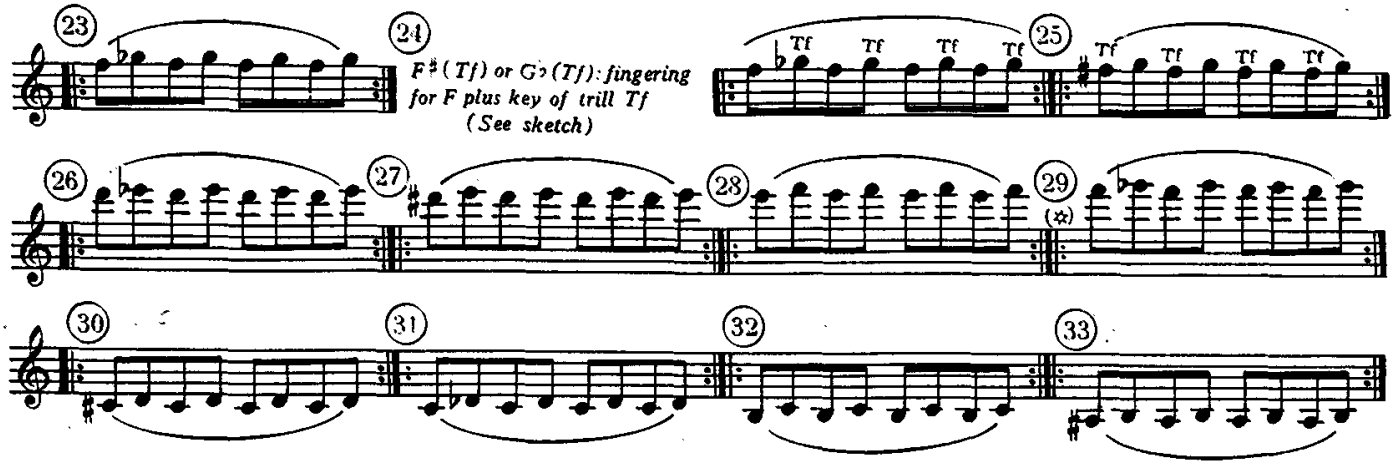
(✲) *For saxophones having the key of high F♯.*



EXERCICE II

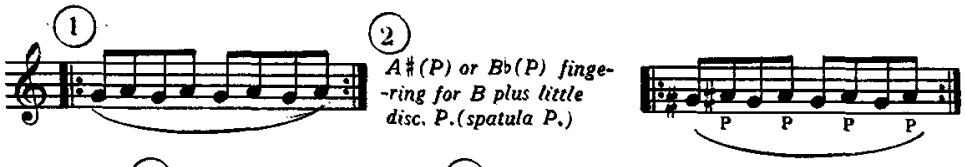


(*) *Voir note page 4.*

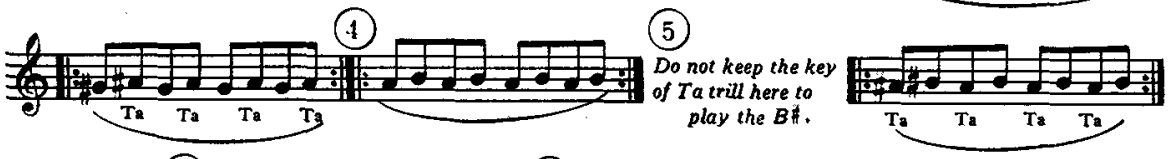


F♯ (Tf) or G♭ (Tf): fingering for F plus key of trill Tf (See sketch)

EXERCISE II

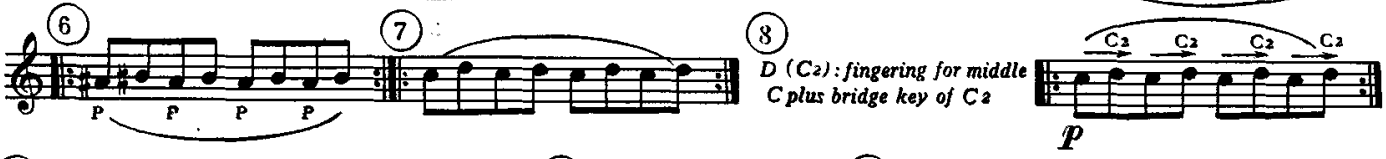


A♯ (P) or B♭ (P) fingering for B plus little disc. P. (spatula P.)

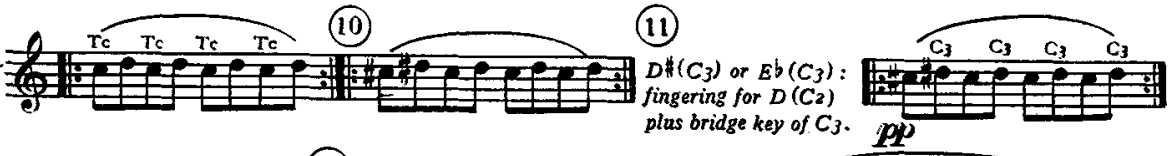


A♯ (Ta) or B♭ (Ta): fingering for A plus key of Ta trill.

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

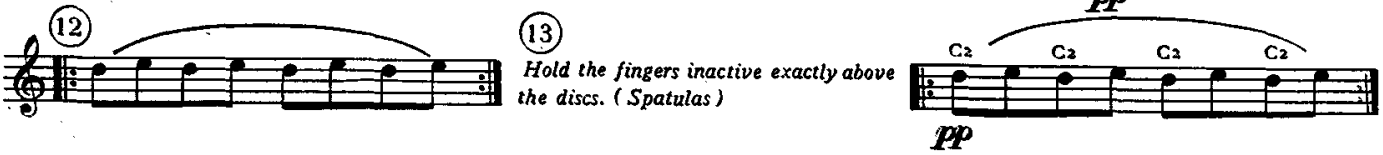


D (C2): fingering for middle C plus bridge key of C2

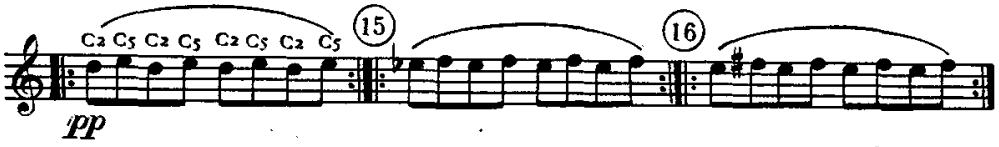


C (Tc) or B♯ (Tc): fingering for B plus key of Tc trill.

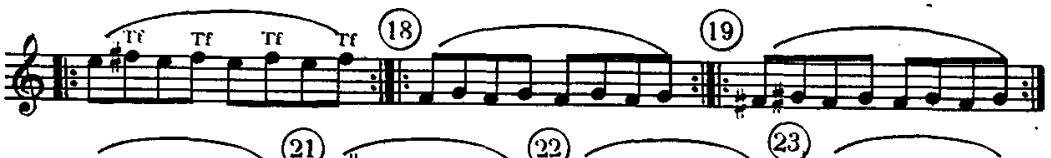
D♯ (C3) or E♭ (C3): fingering for D (C2) plus bridge key of C3.



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

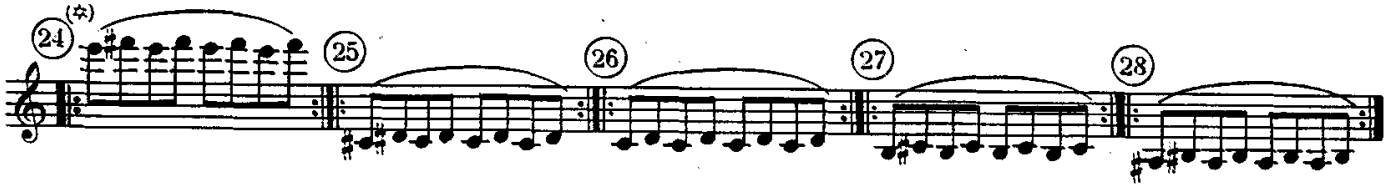


It is recalled that the C5 key which is none other than the high F♯ key, is not found on all the saxophones.



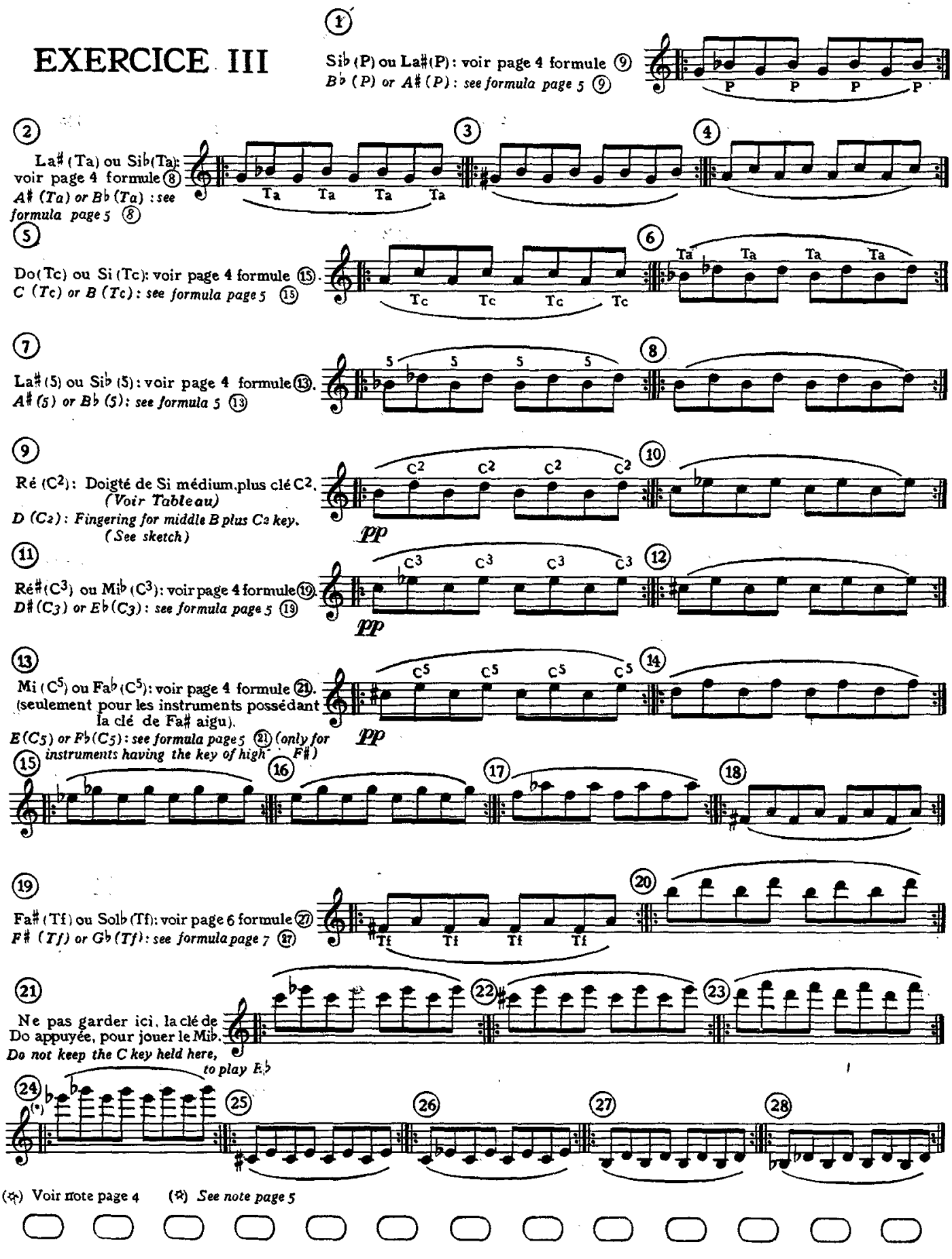
F♯ (Tf) or G♭ (Tf): in this formula keep the fingering of E plus key of trill Tf.

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



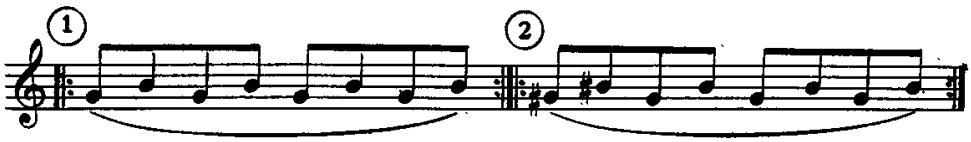
(✲) See note page: 5

EXERCICE III



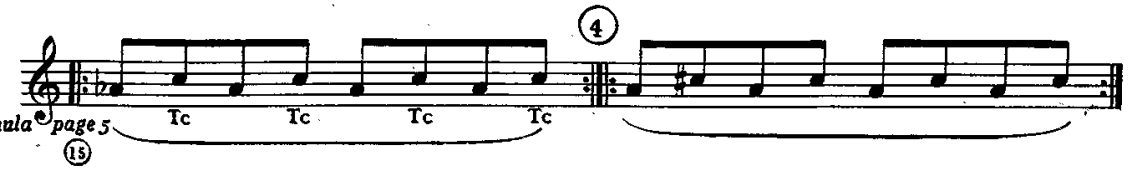
(*) Voir note page 4 (*) See note page 5

EXERCICE IV



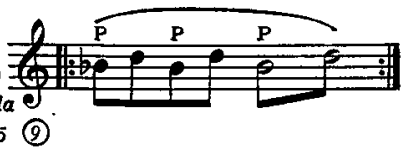
3

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



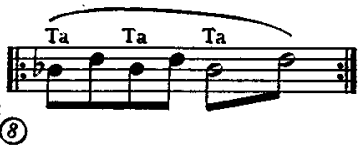
5

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



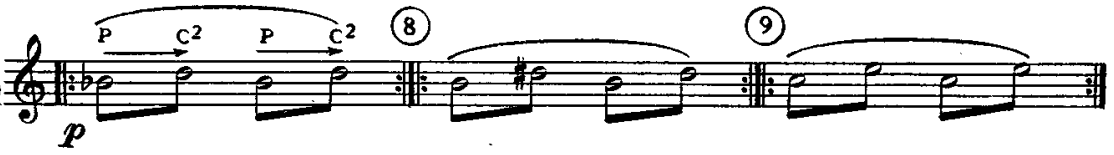
6

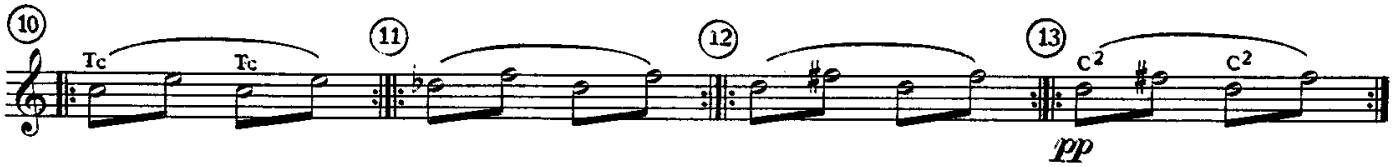
La♯ (Ta) ou Si♭ (Ta): voir page 4 formule ⑧
A♯ (Ta) or B♭ (Ta): see formula page 5 ⑧



7

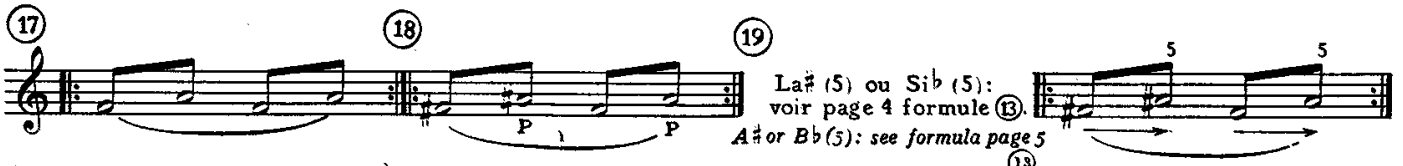
Ré (C^2): Si♭ (P) médium, plus clé C^2. *(Voir Tableau)*
D (C_2): middle B♭ (P) plus C_2 key. (See sketch)



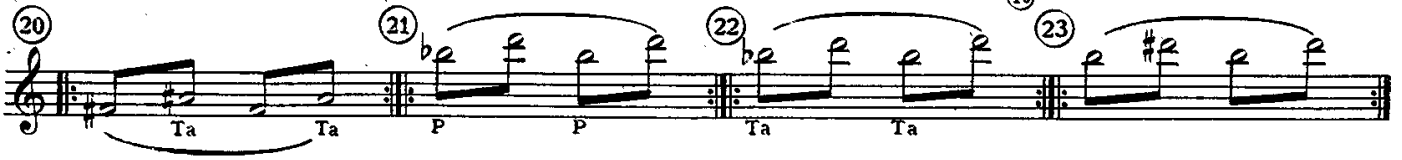


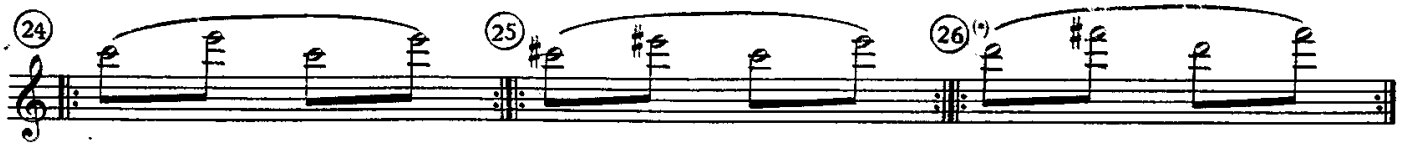
14

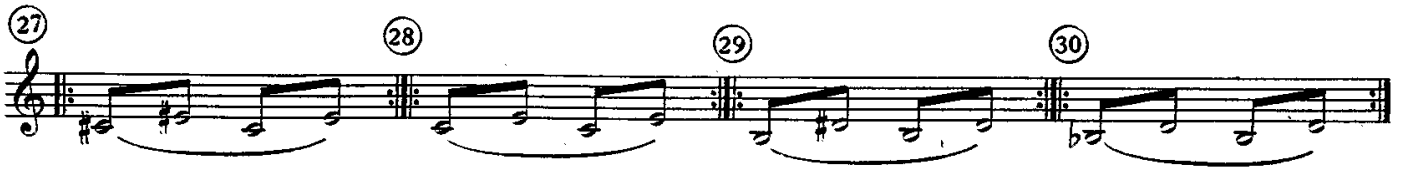
Fa♯ (Tf) ou Sol♭ (Tf): voir page 5 formule ㉔.
F♯ (Tf) or G♭ (Tf): see formula page 7 ㉔



La♯ (5) ou Si♭ (5): voir page 4 formule ⑬.
A♯ or B♭ (5): see formula page 5 ⑬

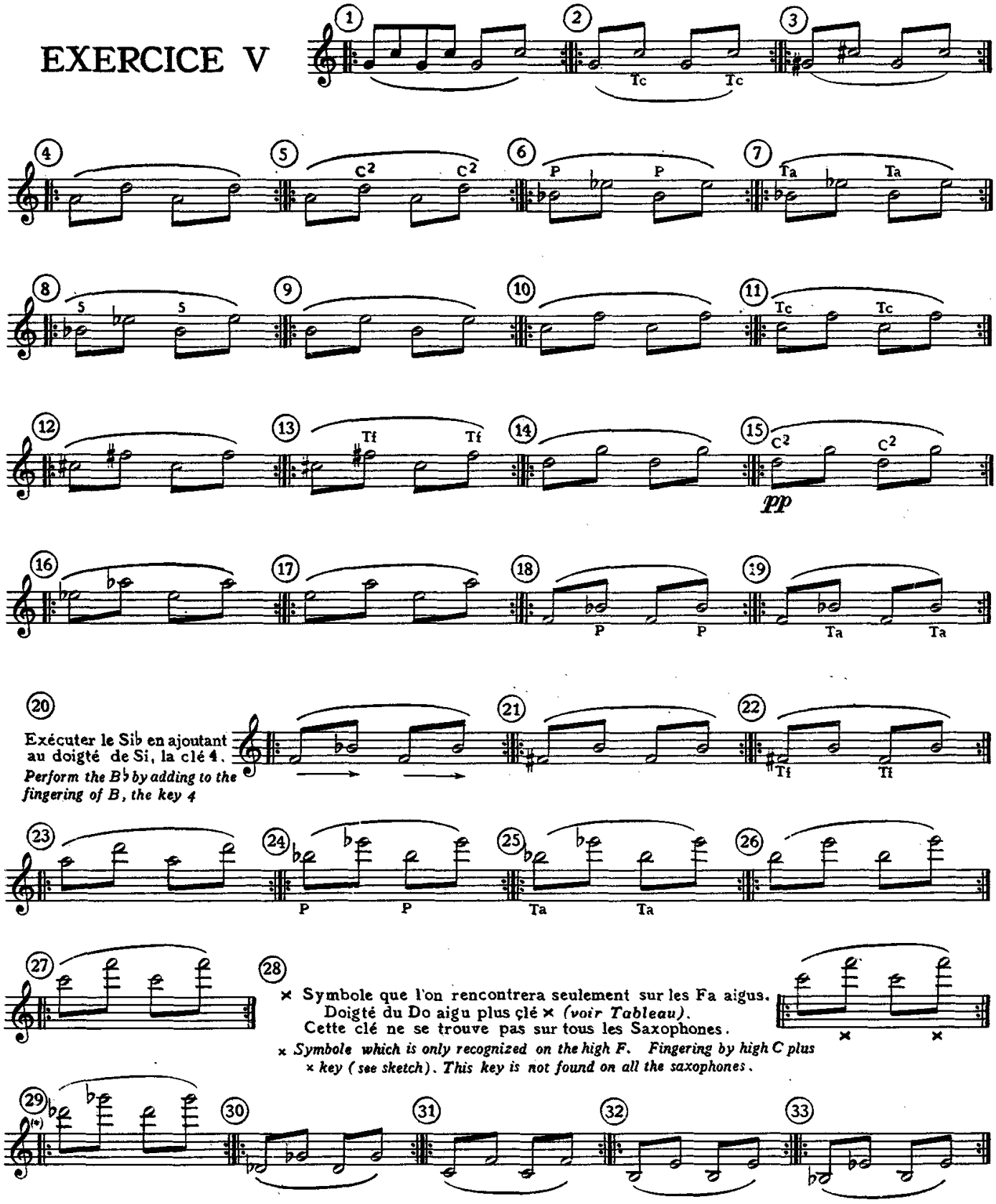






(*) *Voir note page 4.*
(✲) See note page: 5

EXERCICE V



Exécuter le Sib en ajoutant au doigté de Si, la clé 4.

Perform the B♭ by adding to the fingering of B, the key 4

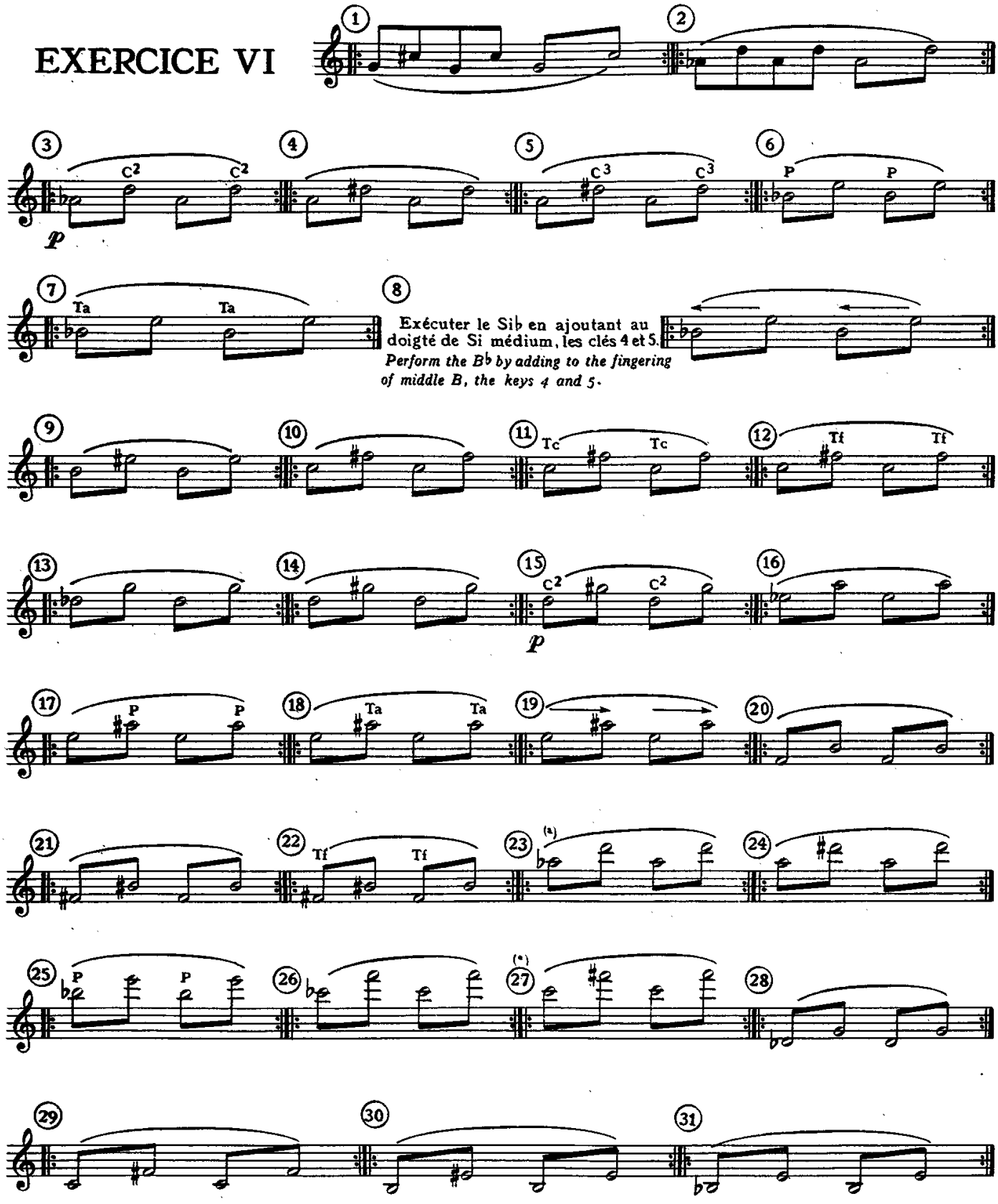
× Symbole que l'on rencontrera seulement sur les Fa aigus. Doigté du Do aigu plus clé × *(voir Tableau)*. Cette clé ne se trouve pas sur tous les Saxophones.

× *Symbole which is only recognized on the high F. Fingering by high C plus × key (see sketch). This key is not found on all the saxophones.*

(*) *Voir note page 4.*

(☆) See note page: 5

EXERCICE VI

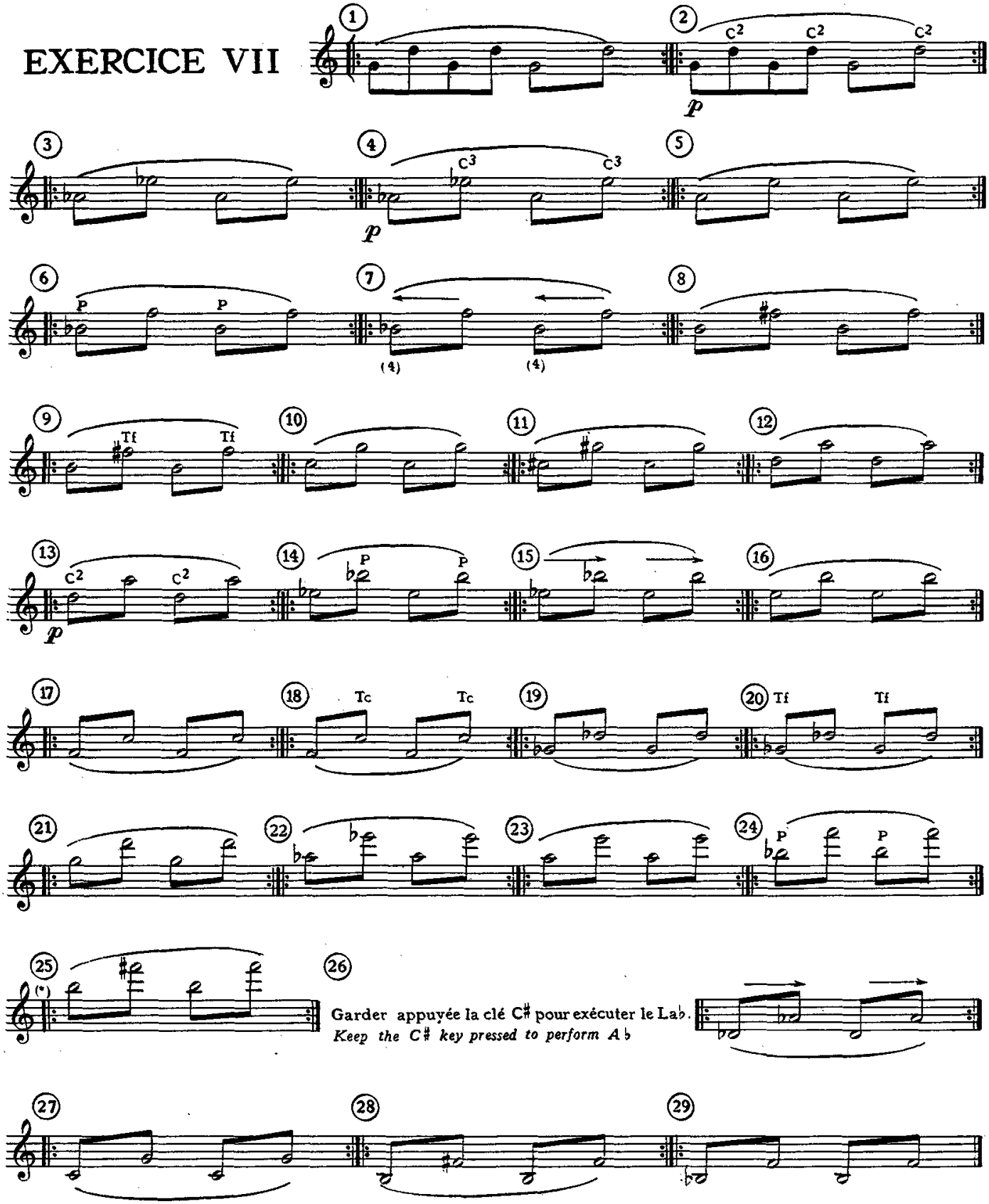


(*) Garder la clé G♯ appuyée, pour l'exécution du Ré aigu. Veiller à la position de la main.

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

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

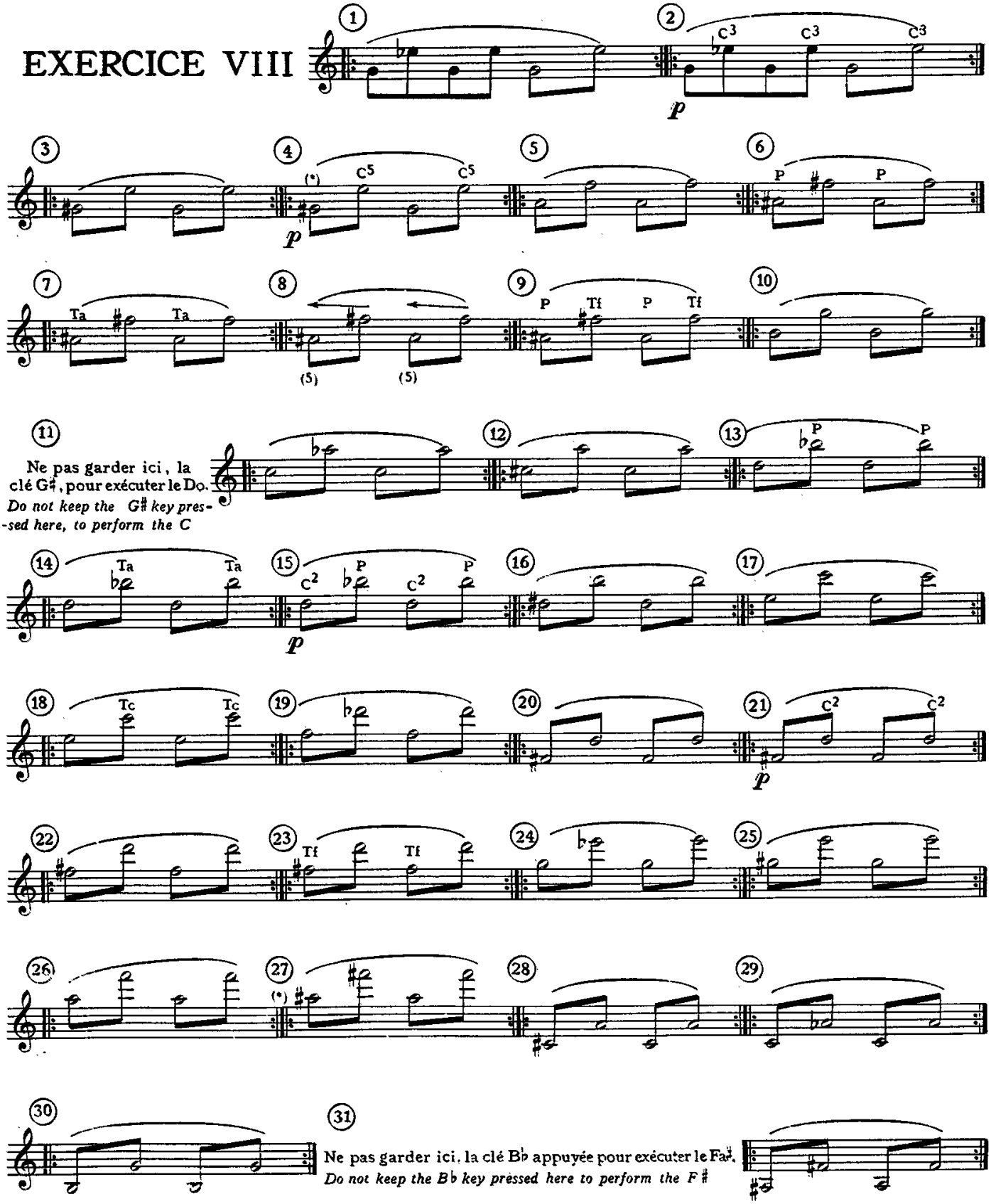
EXERCICE VII



(*) *Voir note page 4.*

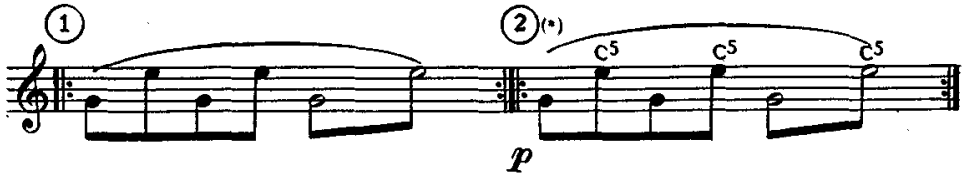
(☆) See note page: 5

EXERCICE VIII



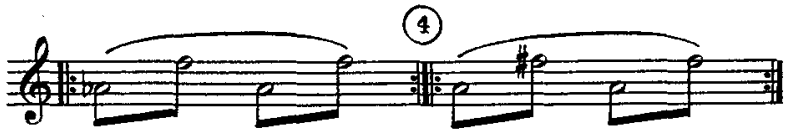
(*) *Voir note page 4.* (☆) See note page: 5

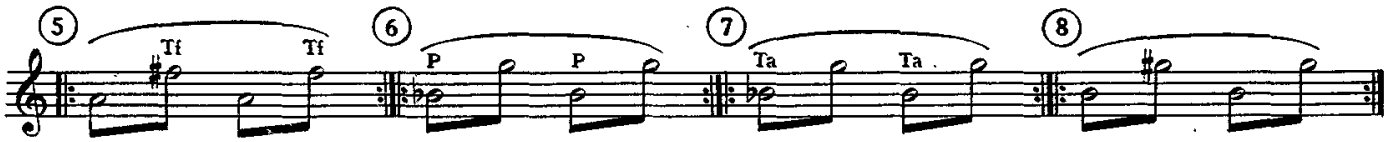
EXERCICE IX

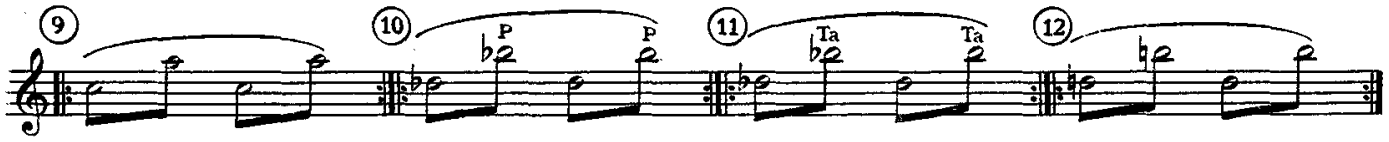


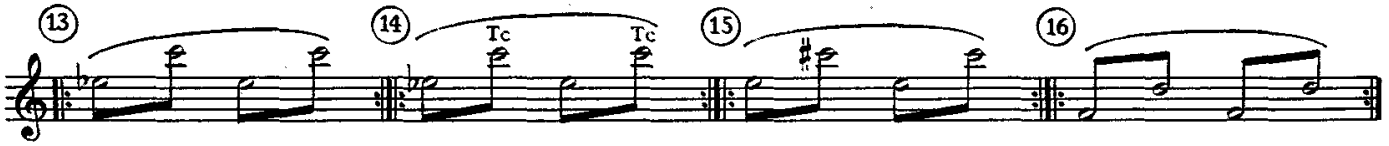
3

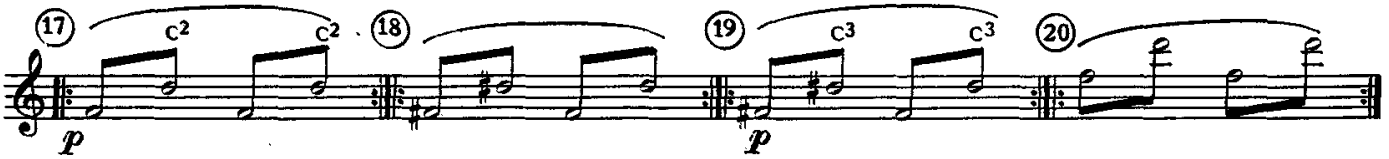
Ne pas garder, ici, la clé G♯ appuyée, pour exécuter le Fa.
Do not keep the G♯ key pressed here, to perform the F

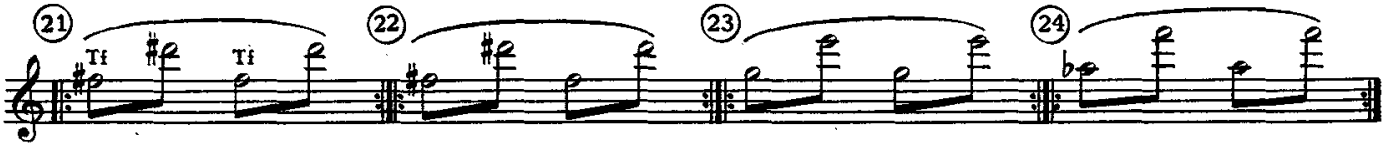


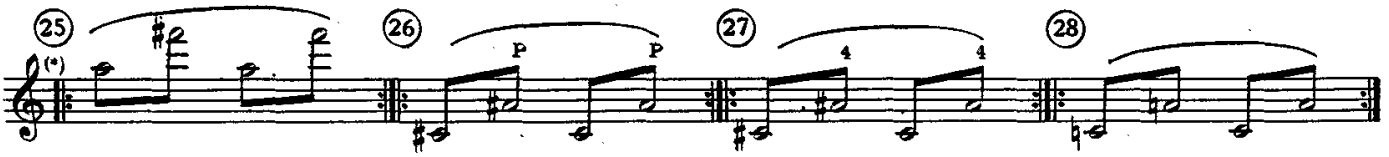






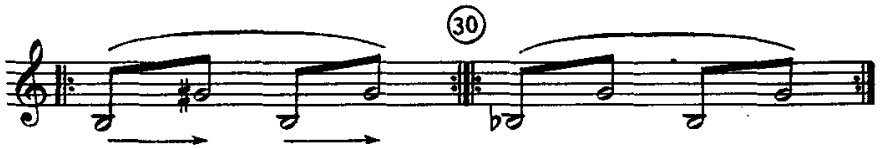






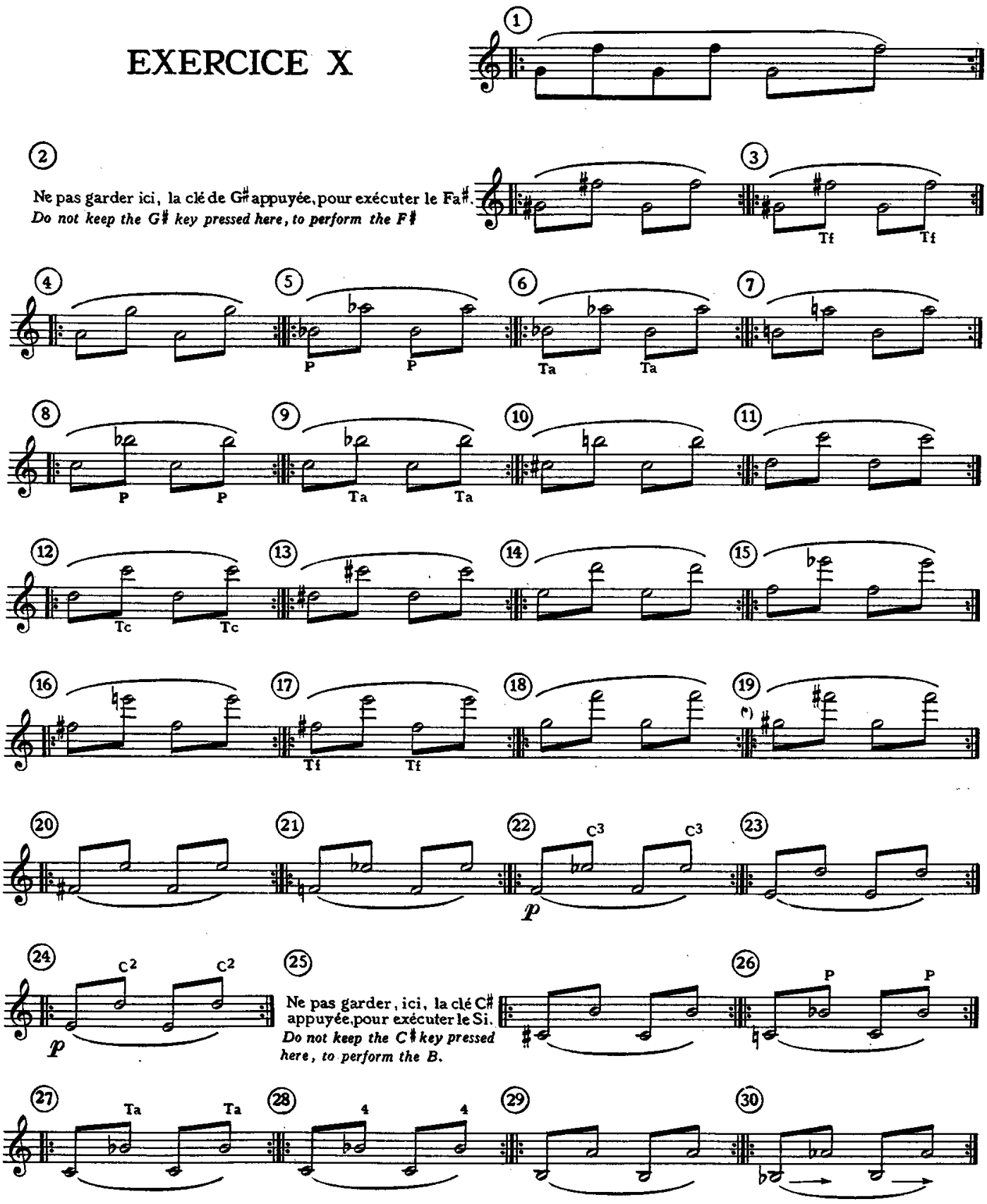
29

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



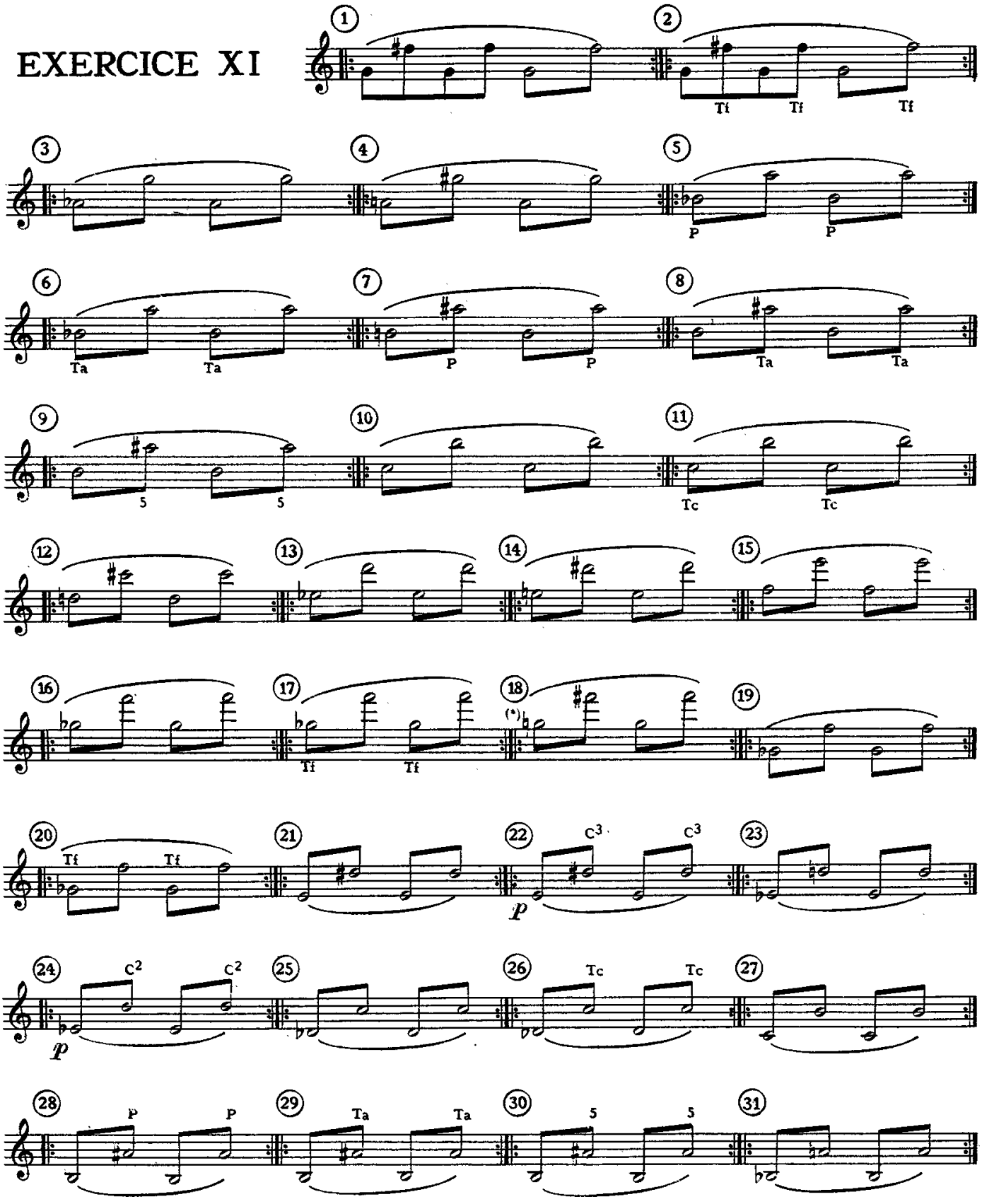
(*) *Voir note page 4.* (✲) See note page: 5

EXERCICE X



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

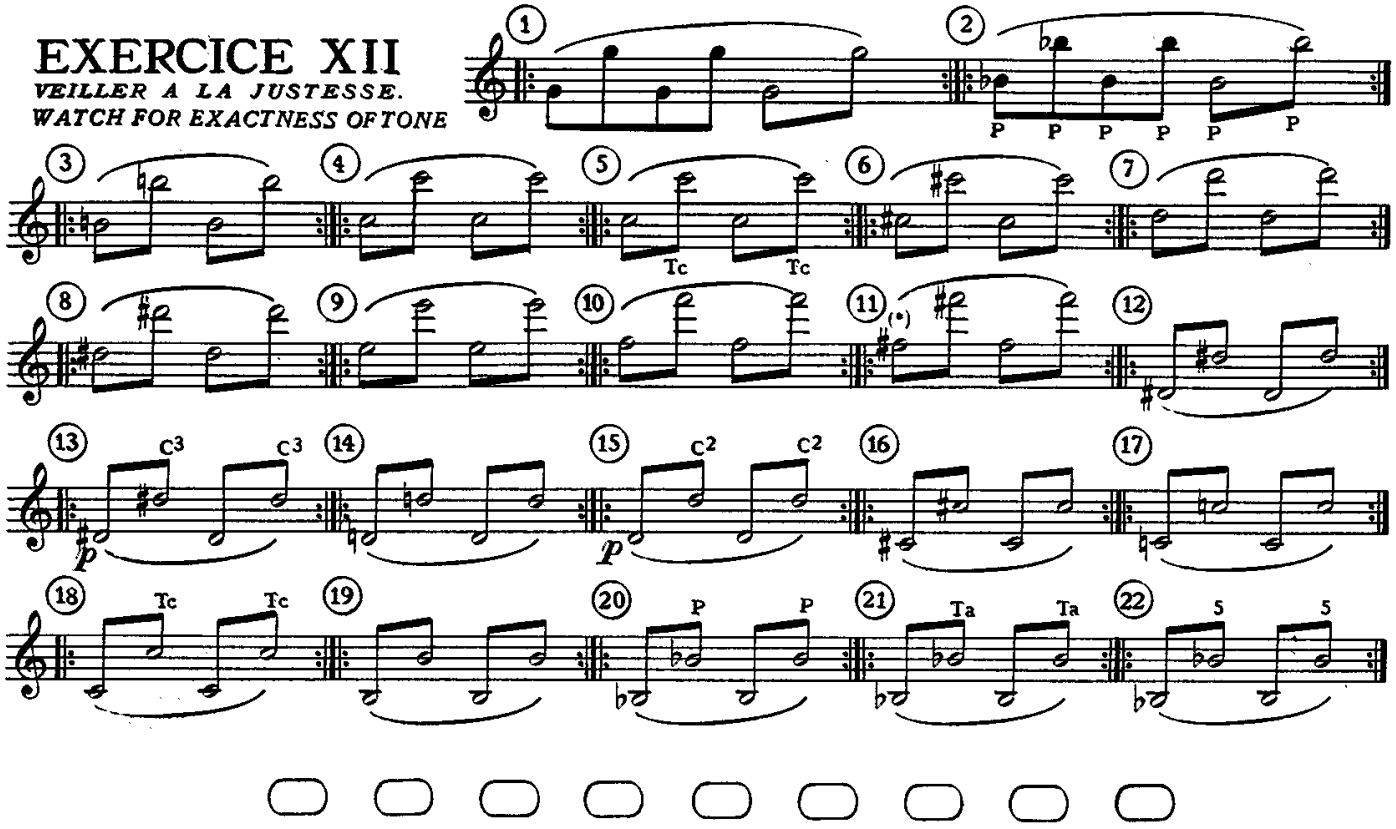
EXERCICE XI



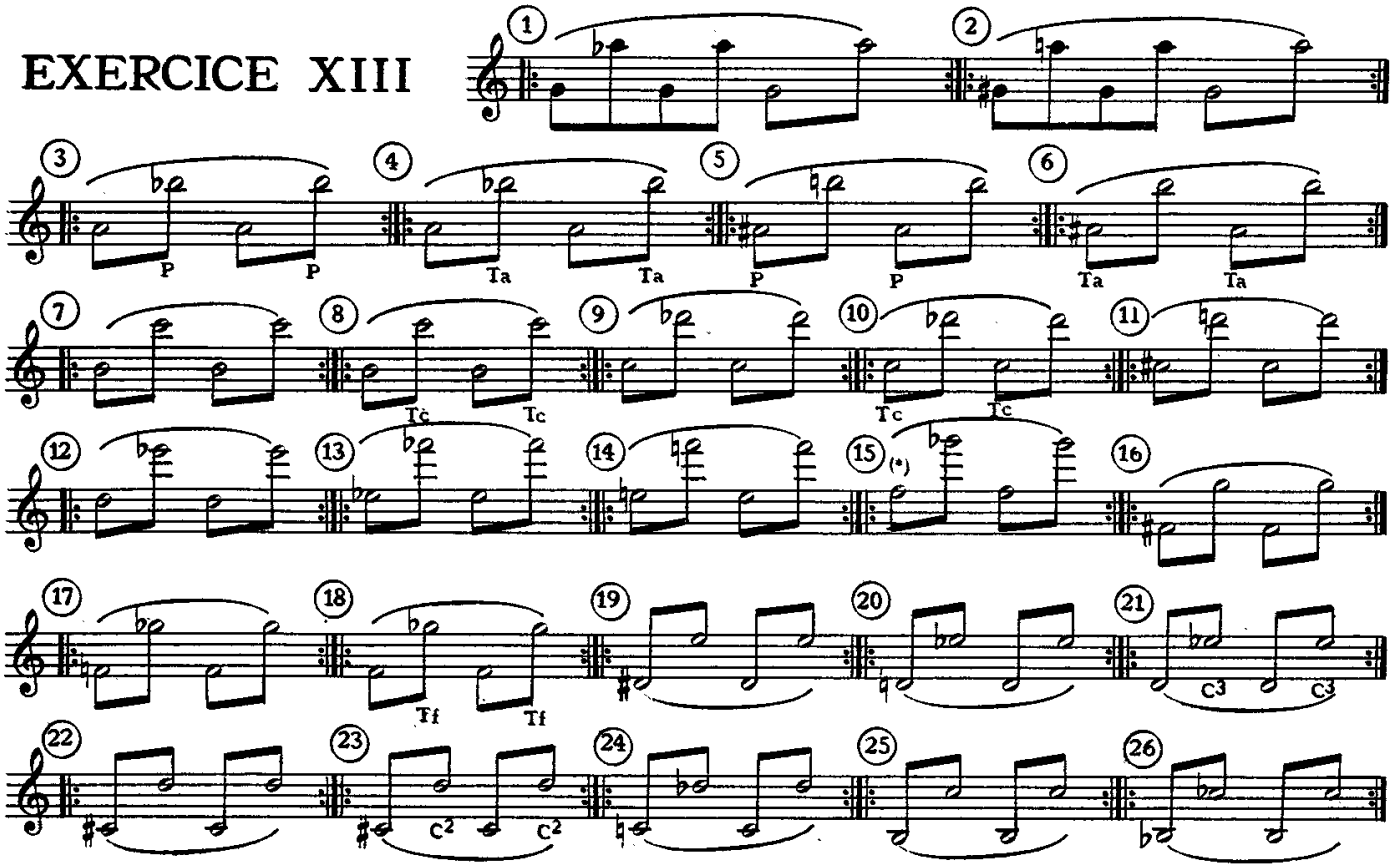
(*) *Voir note page 4.* (‡) See note page: 5

EXERCICE XII

VEILLER A LA JUSTESSE.
WATCH FOR EXACTNESS OF TONE

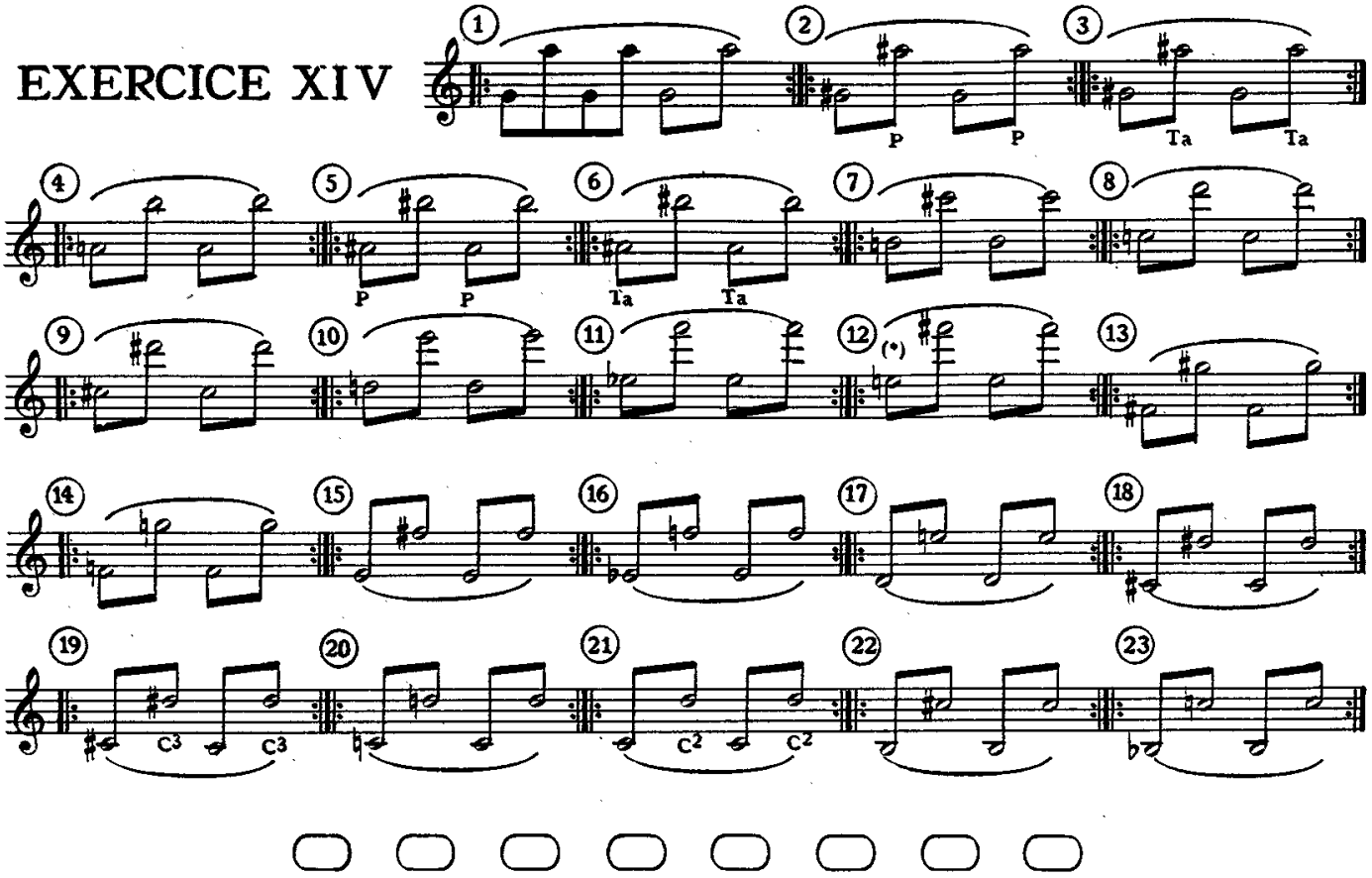


EXERCICE XIII



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

EXERCICE XIV



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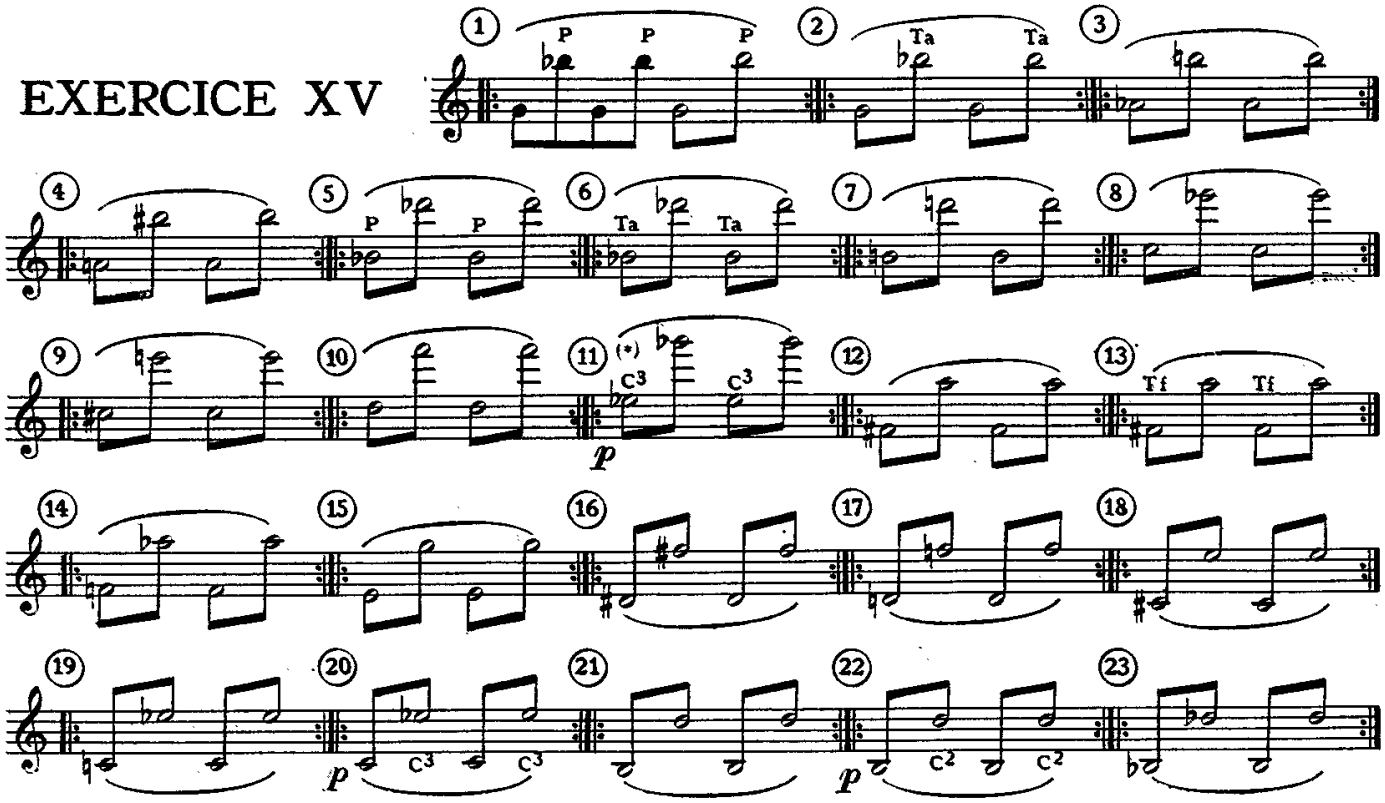
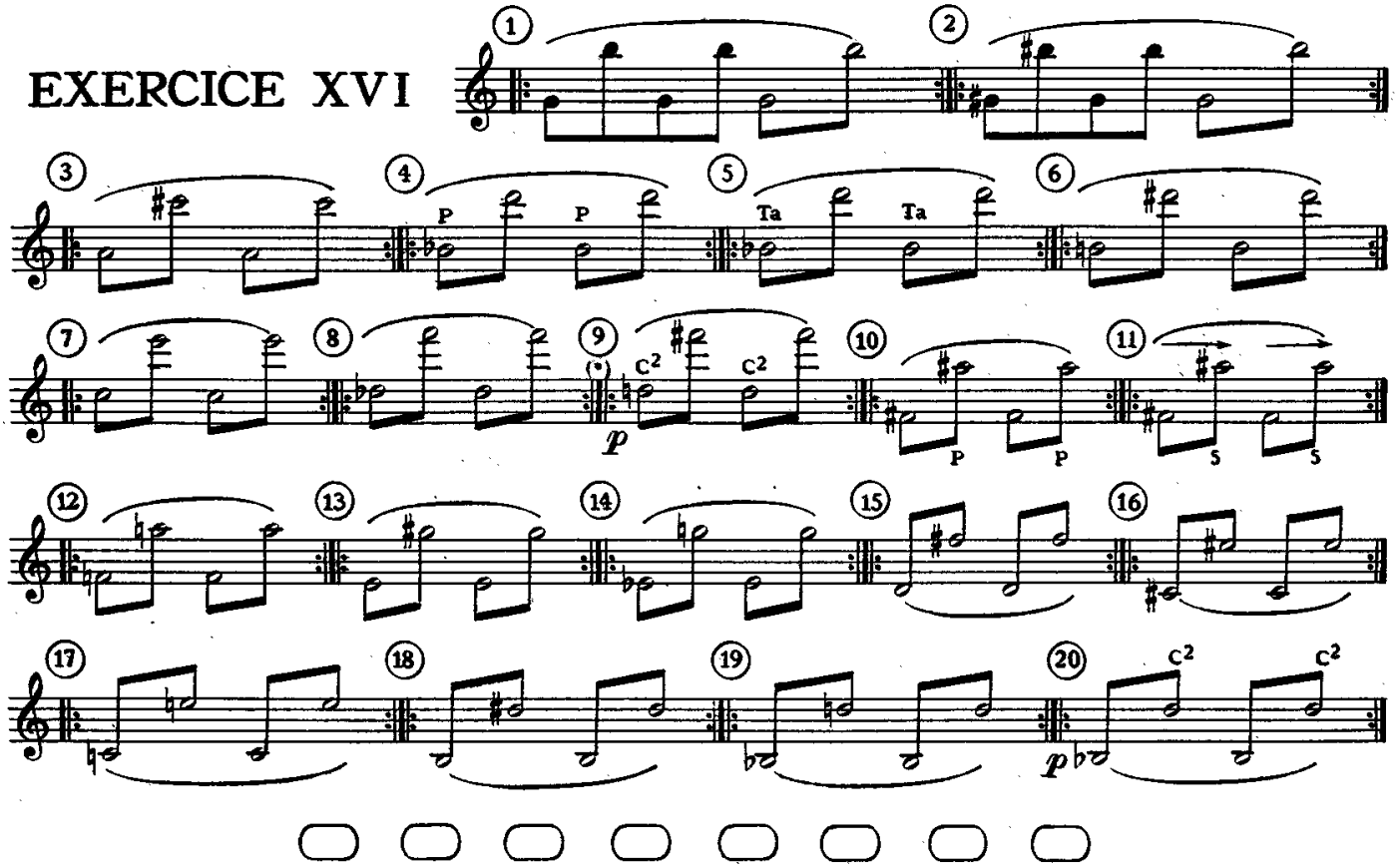
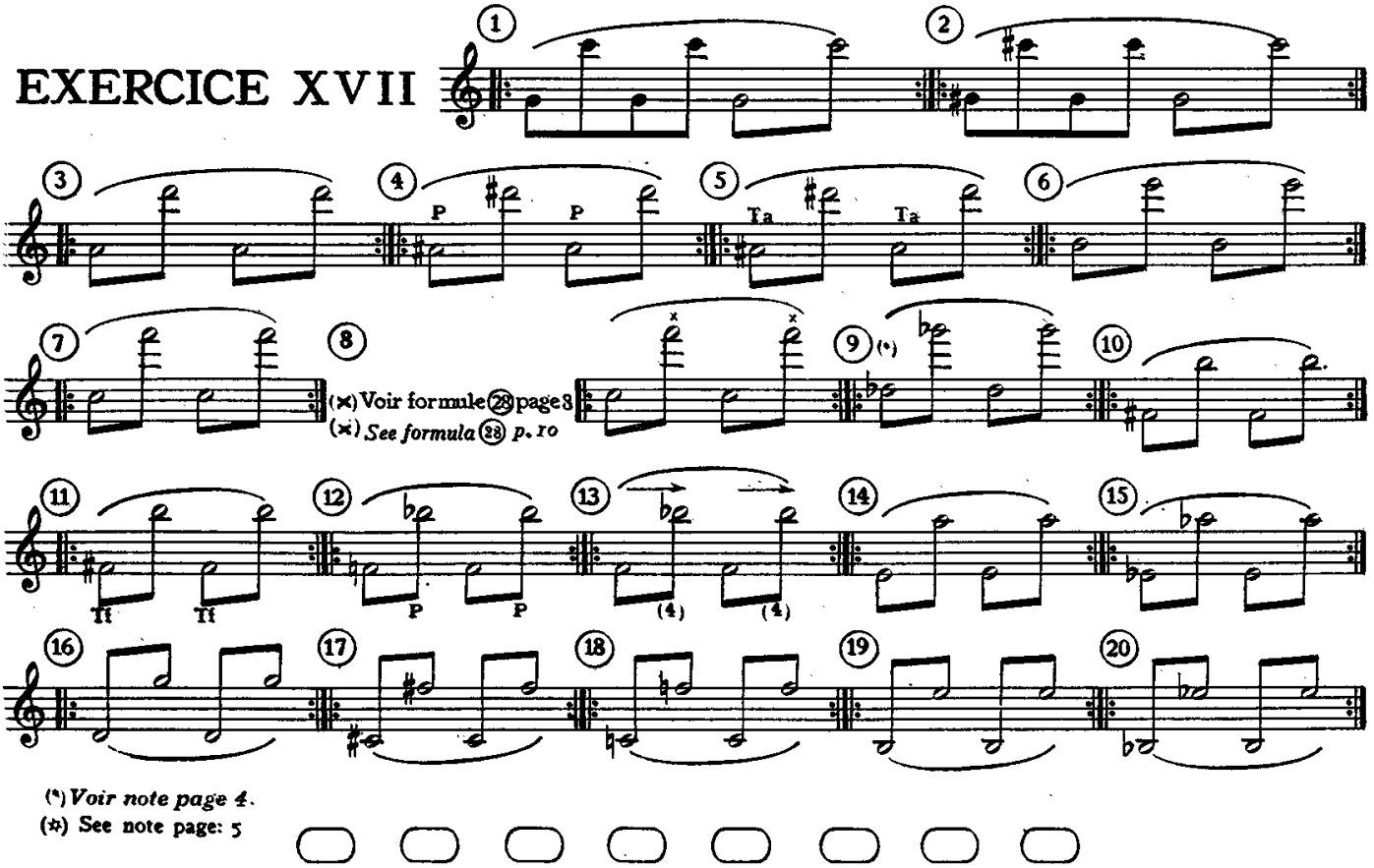


(*) *Voir note page 4.* (*) See note page: 5

EXERCICE XVI

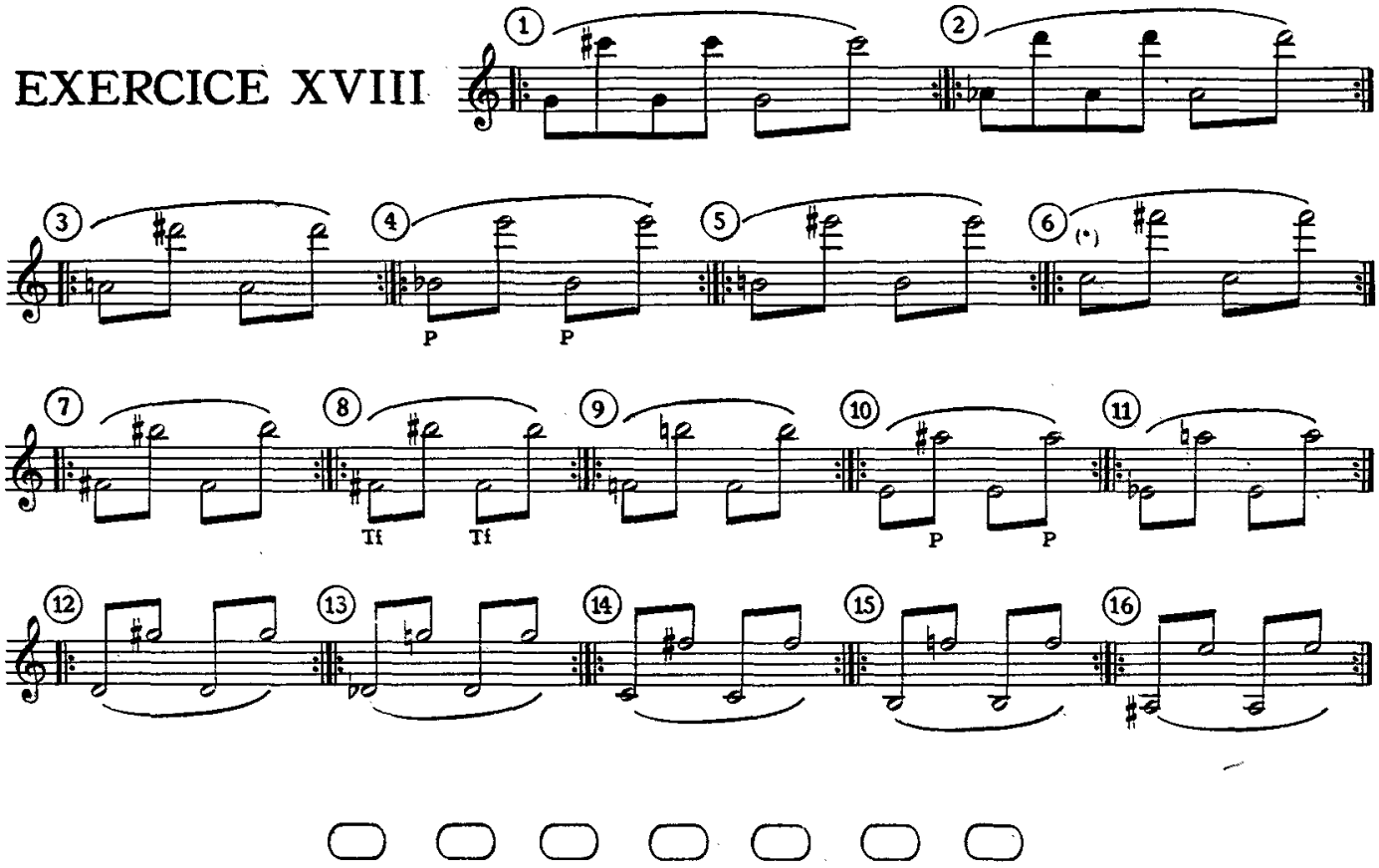


EXERCICE XVII



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

EXERCICE XVIII



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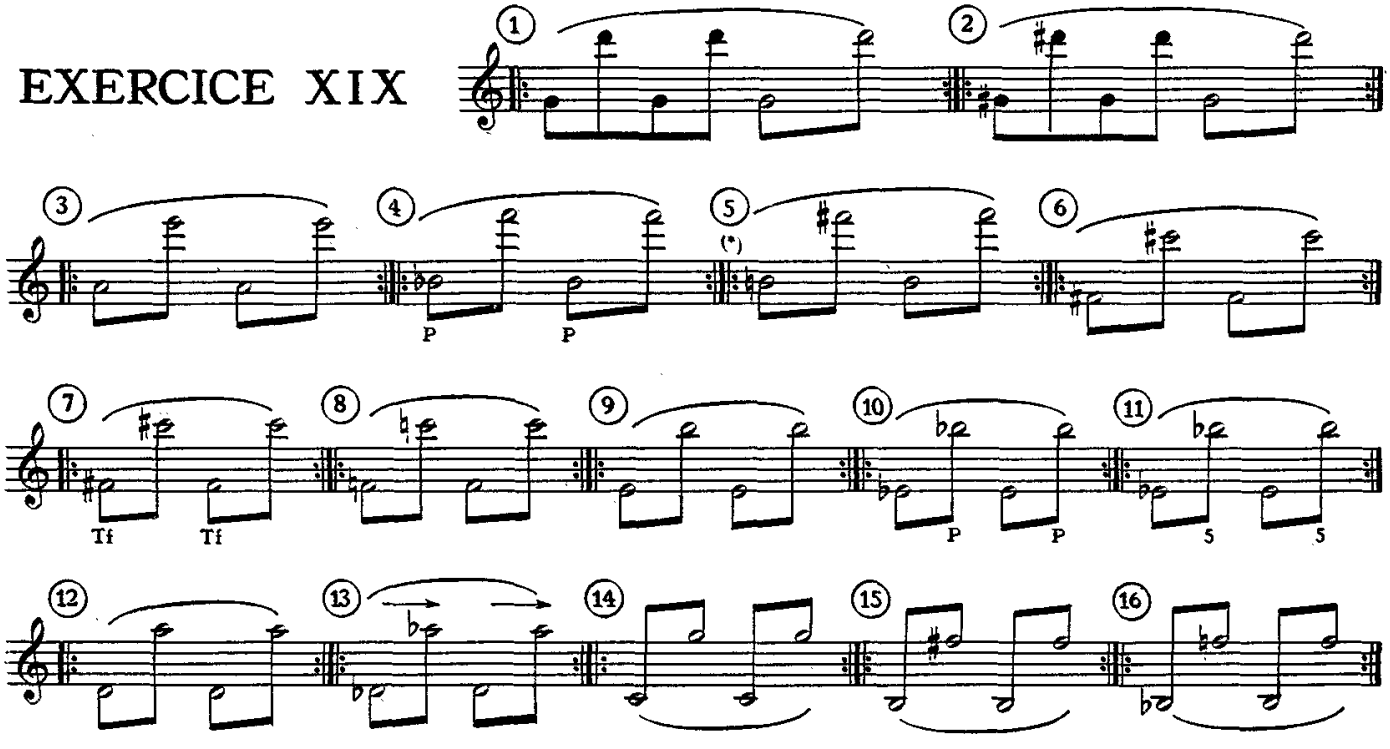

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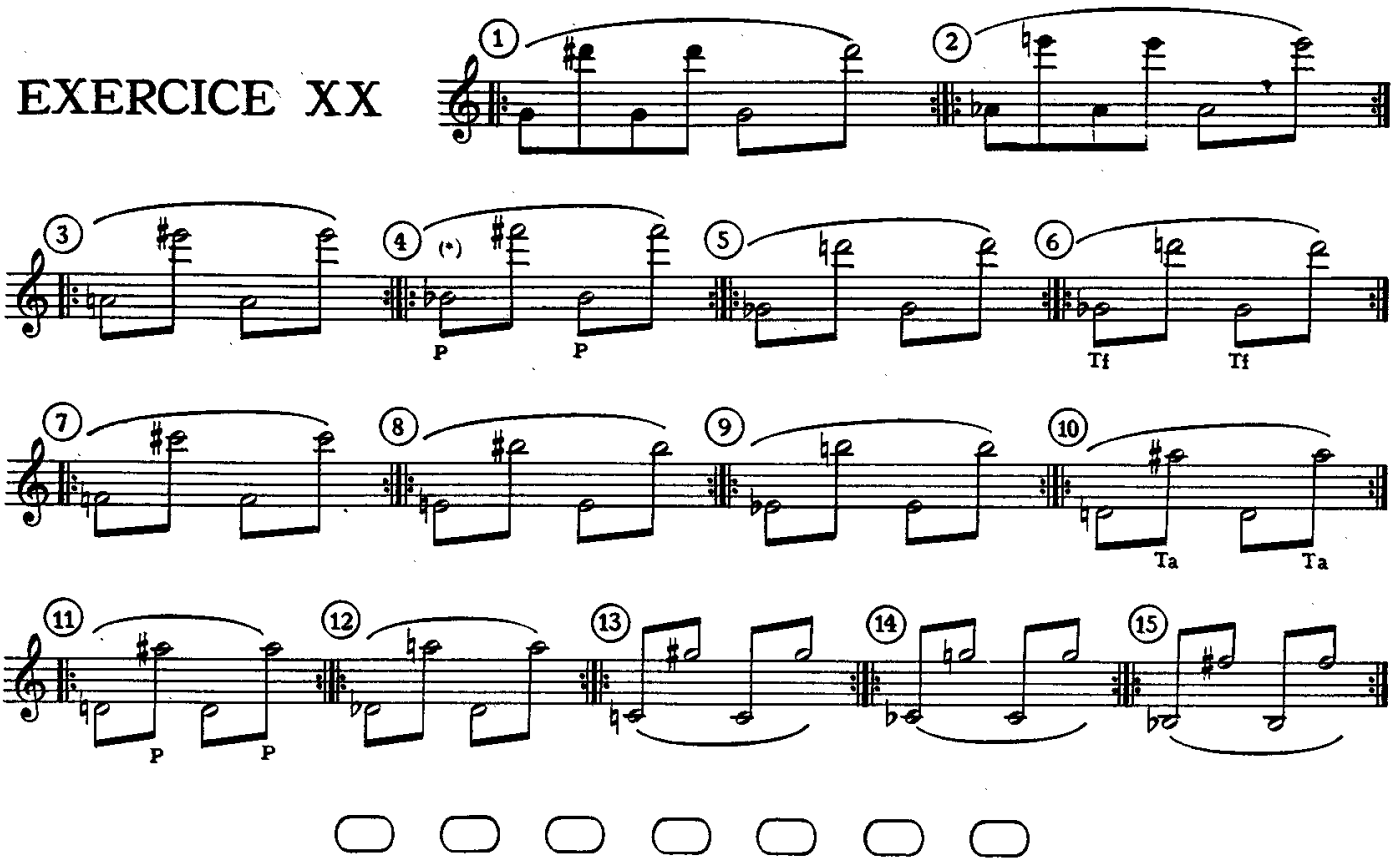
EXERCICE XX



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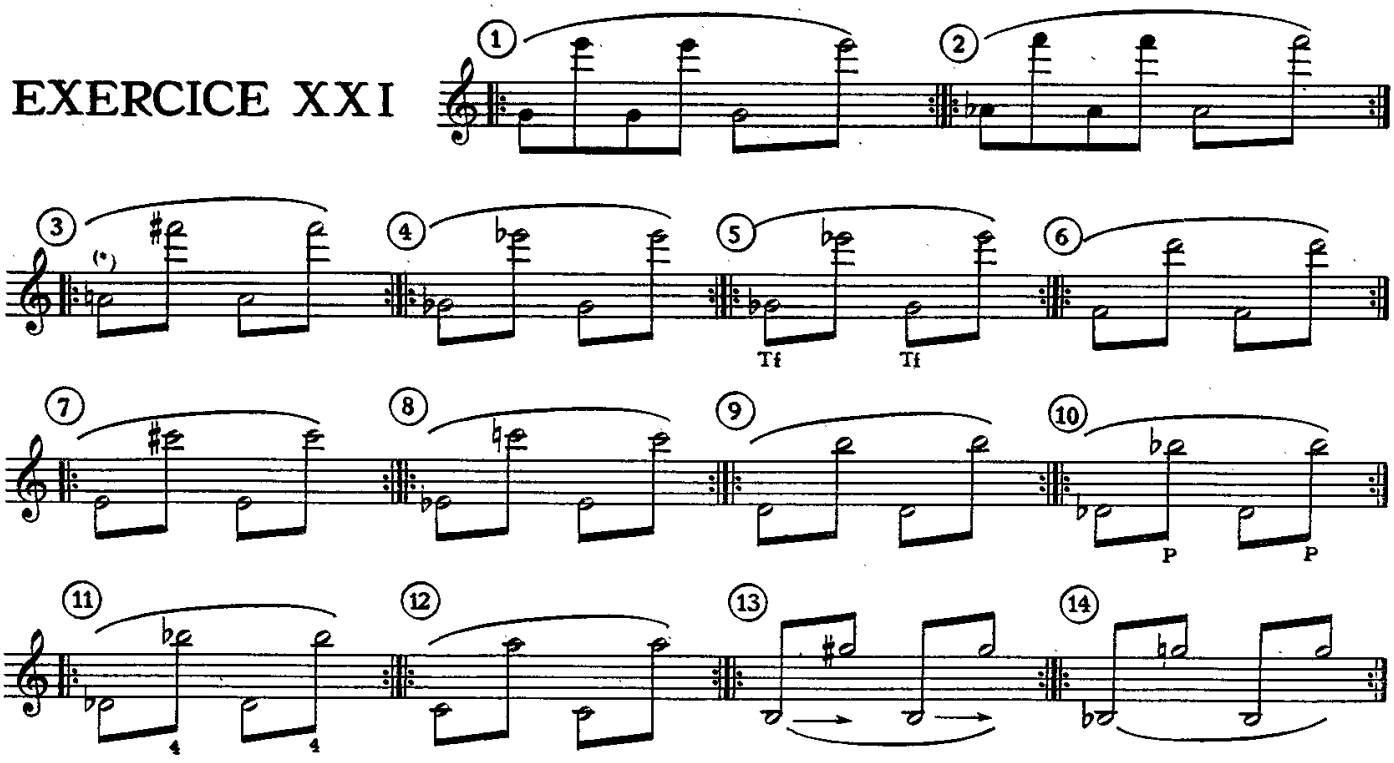

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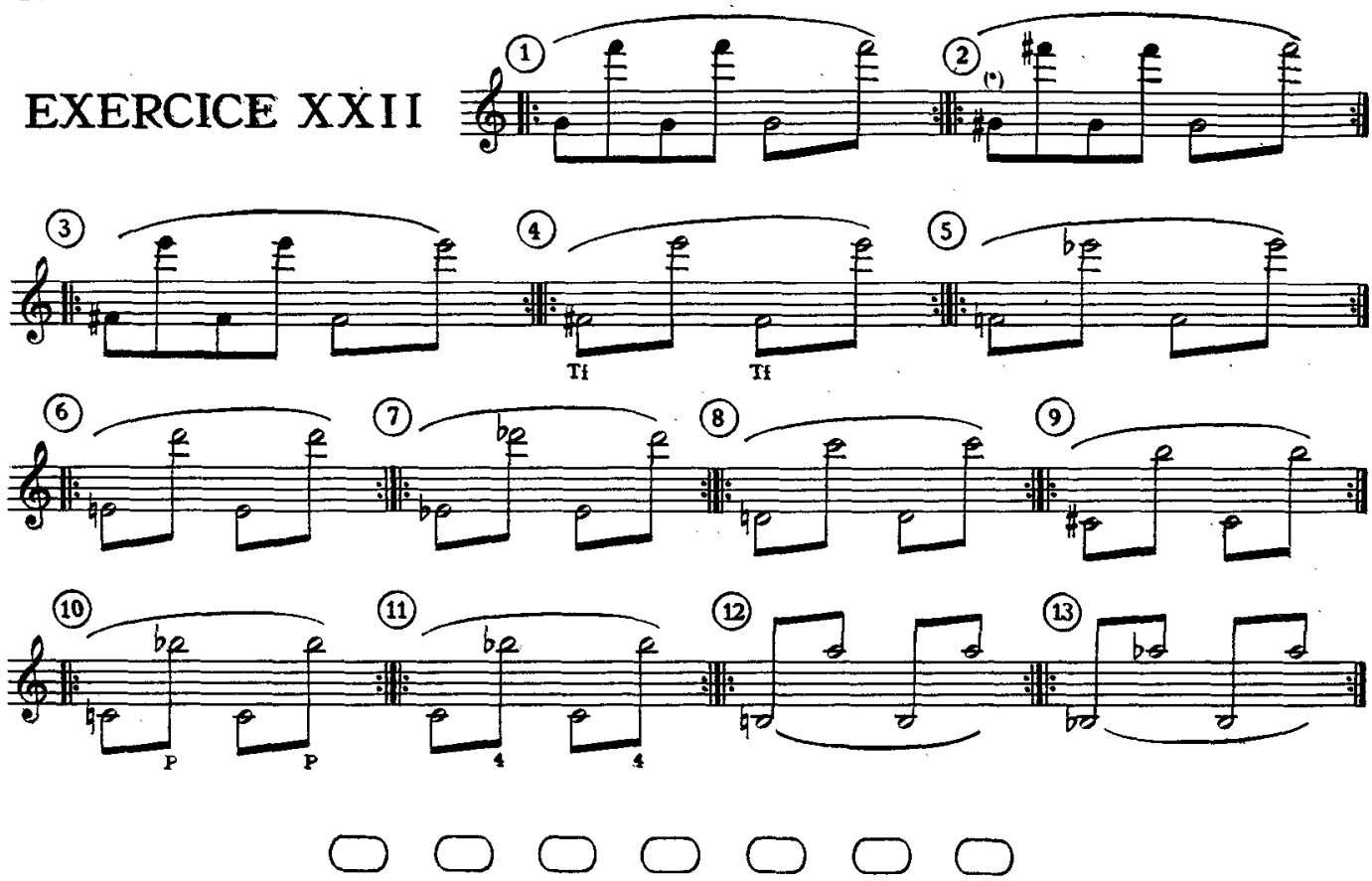
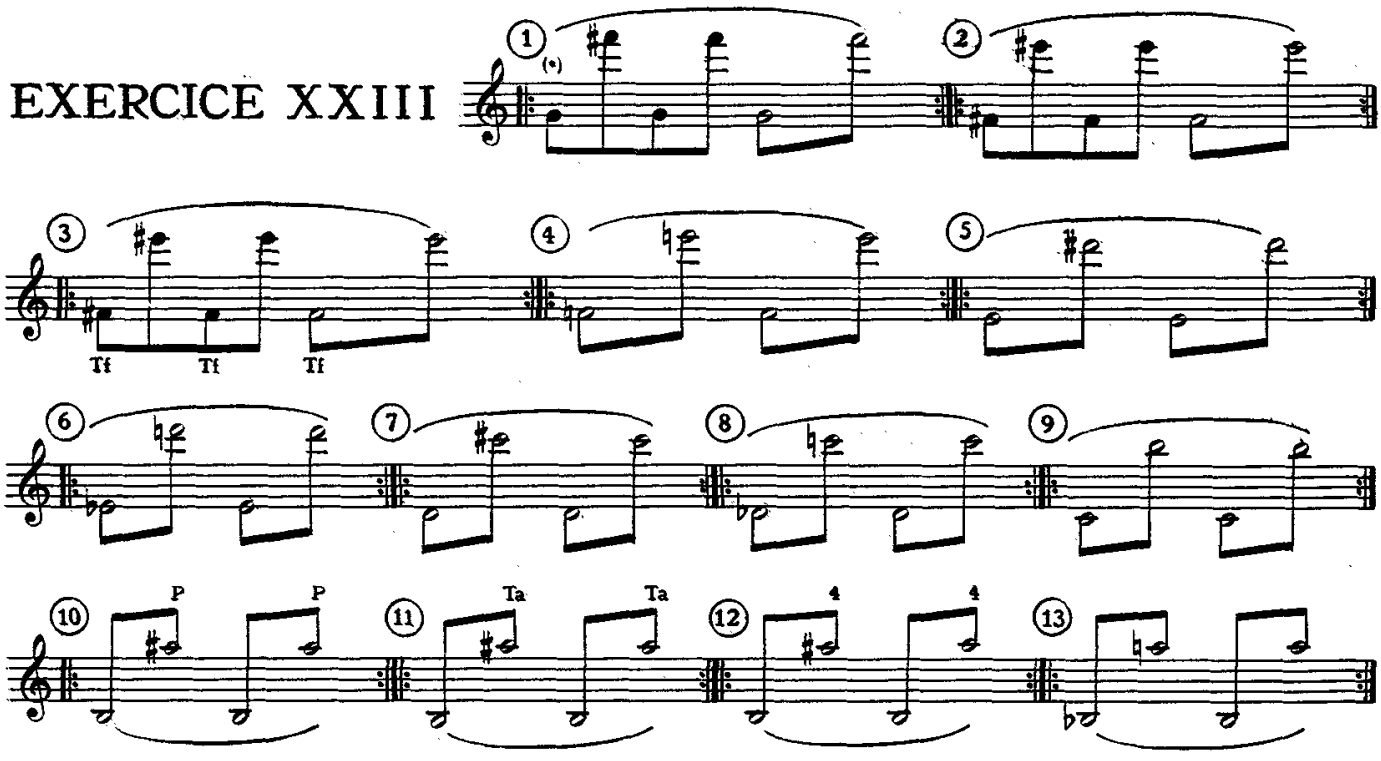
EXERCICE XXII



EXERCICE XXIII



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

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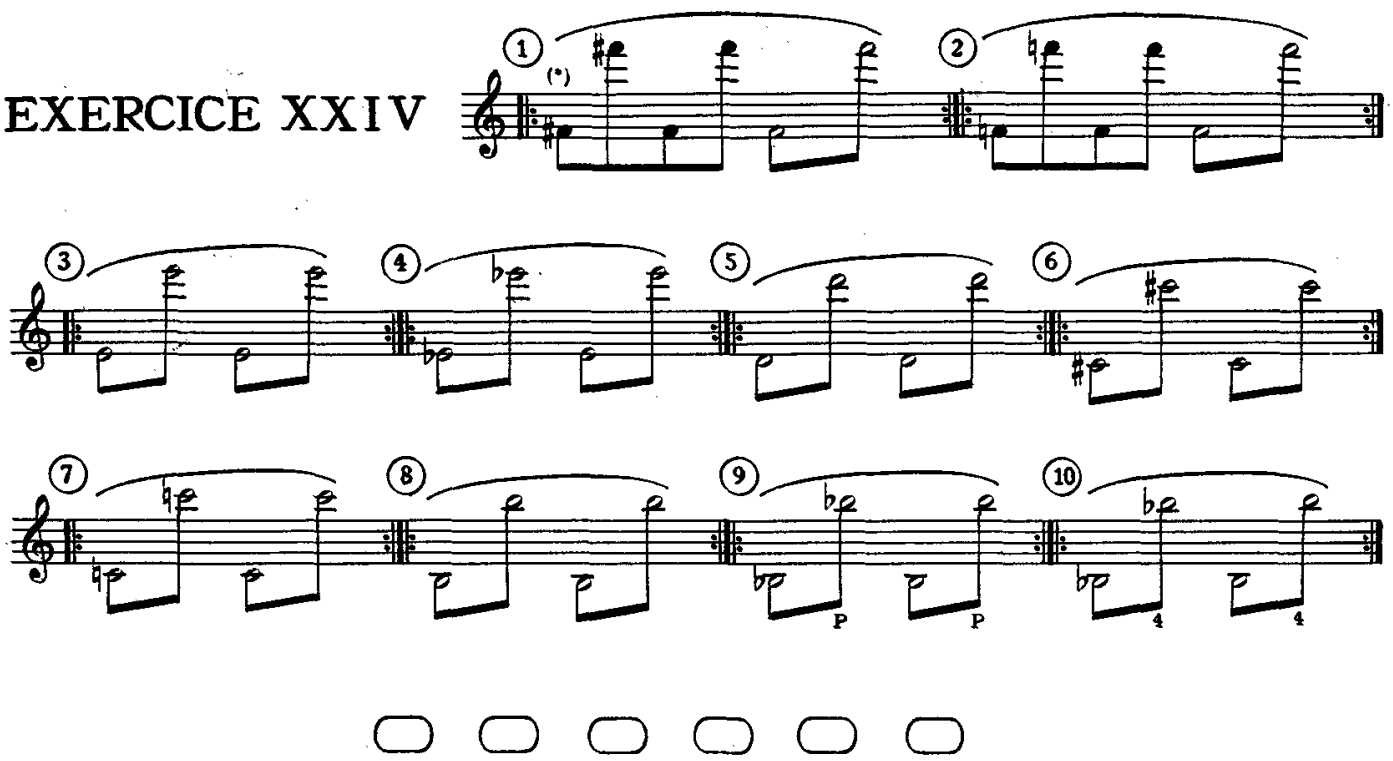

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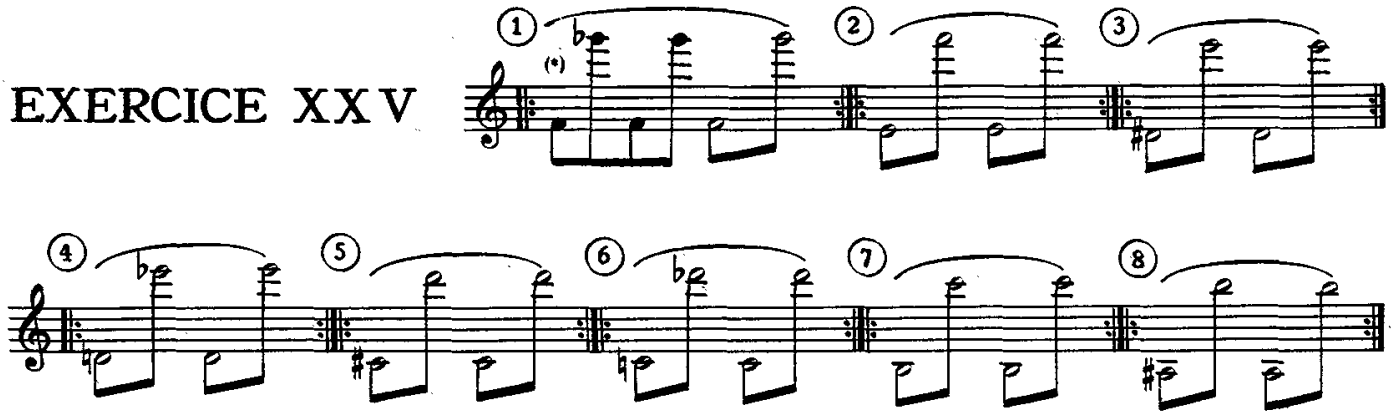

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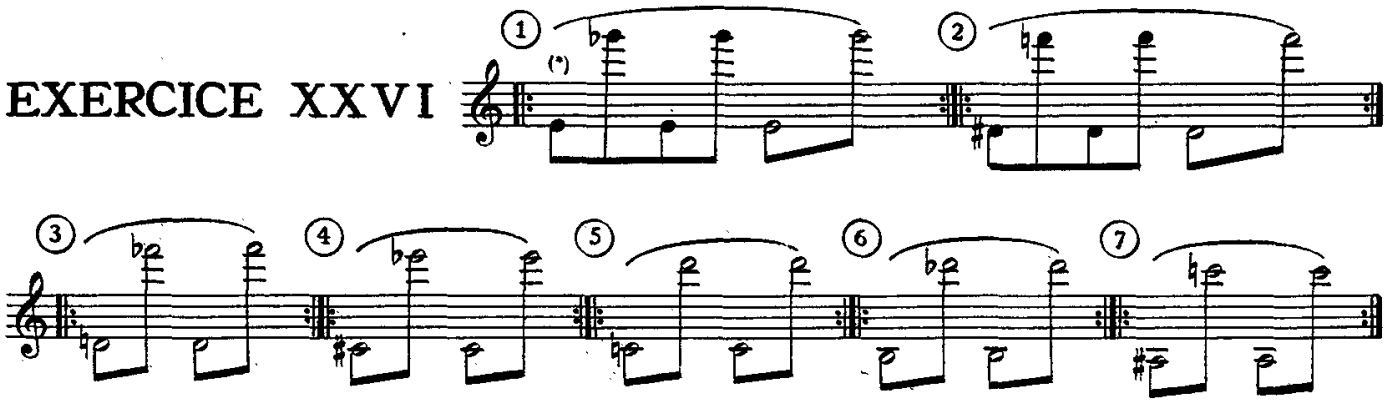
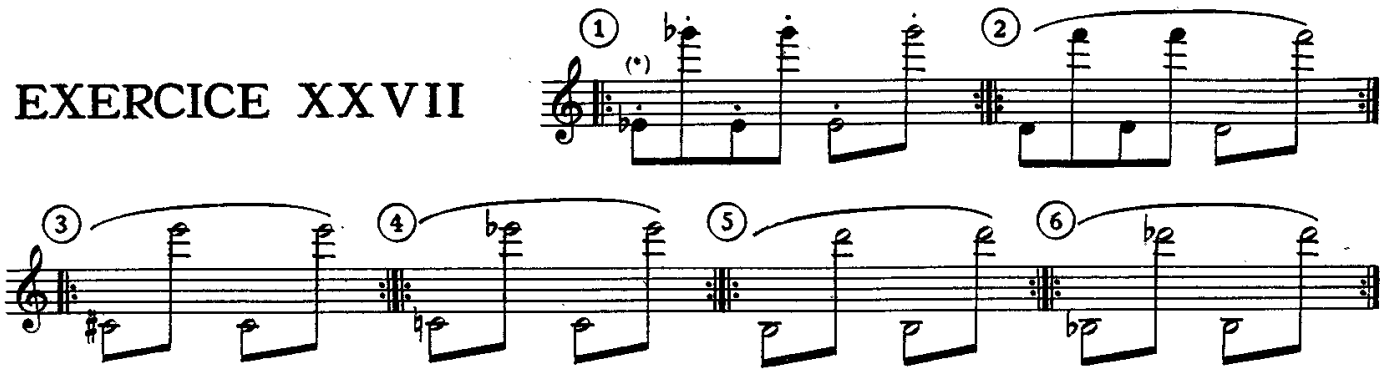


(*) *Voir note page 4.*

(*) See note page: 5

EXERCICE XXVII



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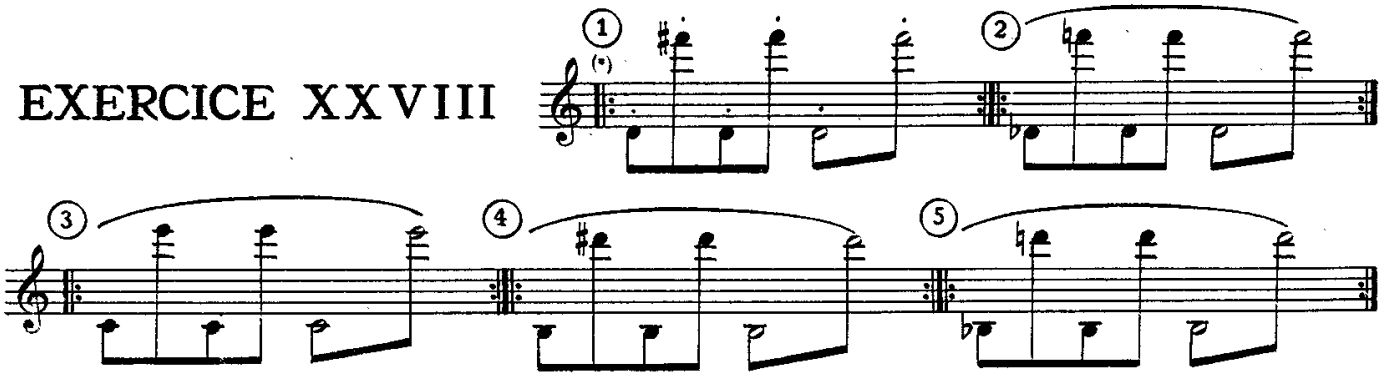

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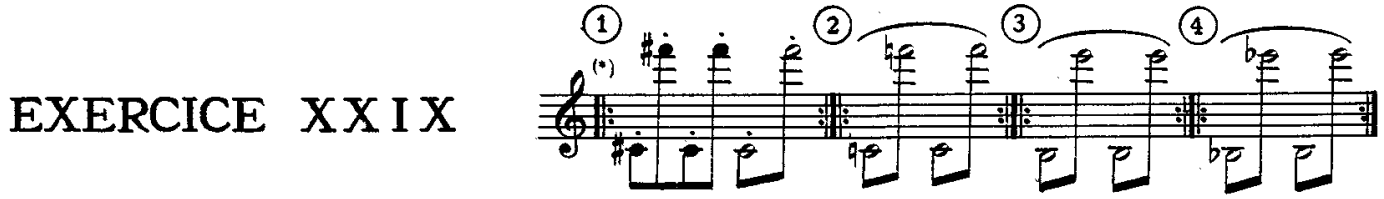

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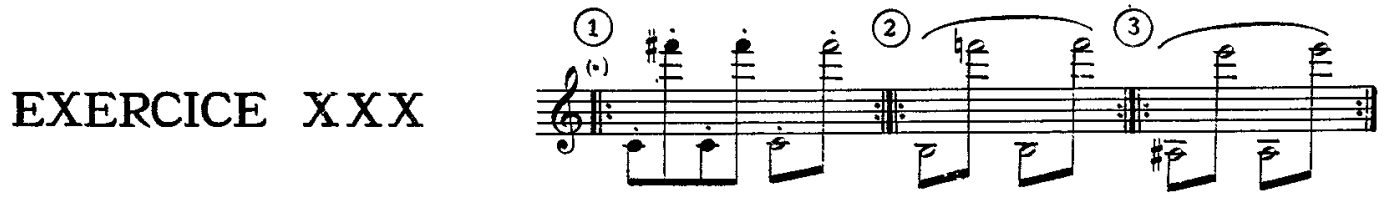
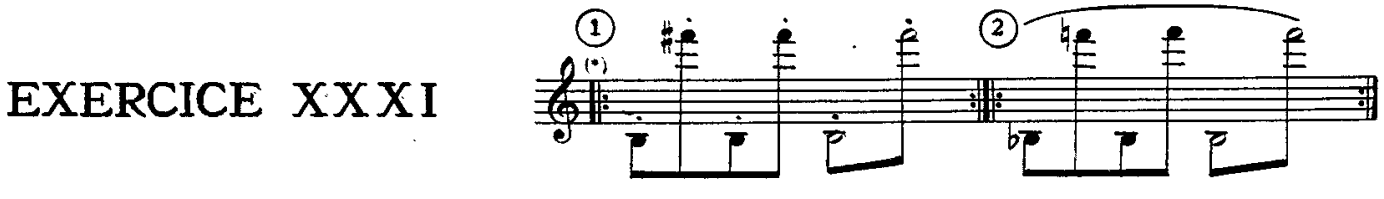


EXERCICE XXXI



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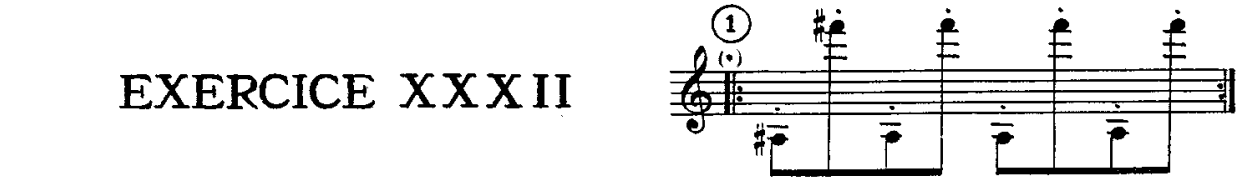

(*) *Voir note page 4.* (☆) See note page: 5

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Gravé par B. Kaltchanovsky

IMP I M C I LEVALLOIS 47 37 69 08 189

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

INTRODUCTION

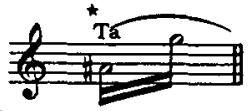
These "Mechanical Exercises" *strengthen the muscles, making them supple, yet decisive, and they help to obtain in less time a secure technique, as far as the fingers and embouchure.*

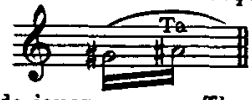
They are equally of great interest to improve the homogeneity of the sound, the legato, and the timbre of the instrument.

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

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 diffiles 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:

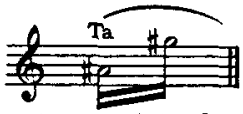




Ce qui compte principalement n'est pas tant de jouer vite ces exercices, mais de les jouer, et toujours au métronome!

OBSERVATIONS

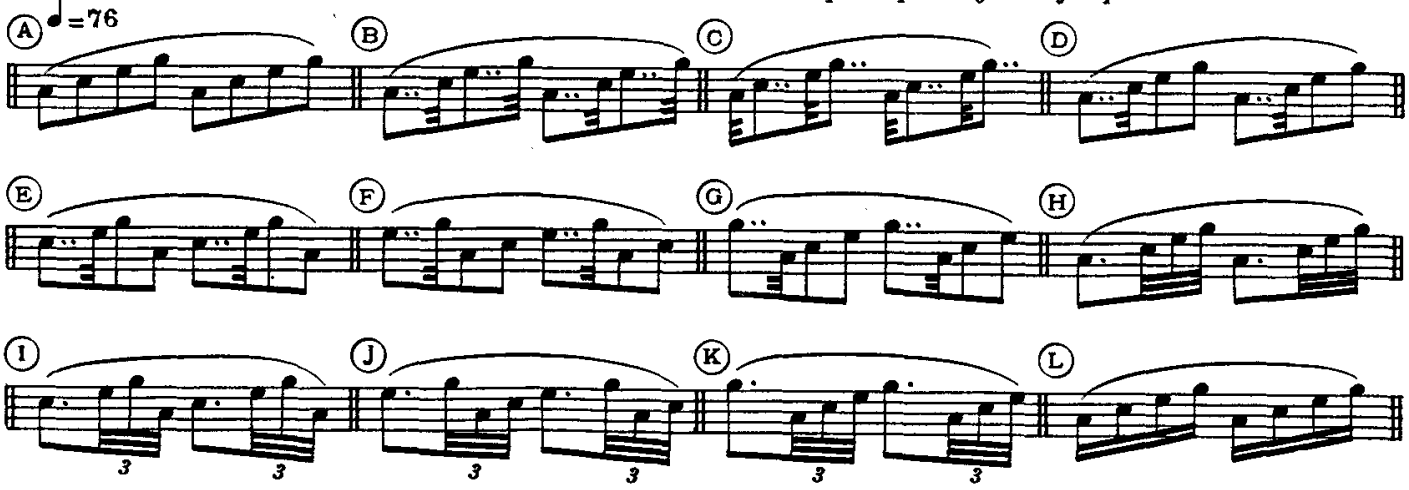
We have tried constantly not to make the student play the formulas with the easiest (or most logical) fingerings. This is done in order to give the student the possibility of practicing more frequently the sequences of difficult fingerings, which are not always avoidable. Example: page 7, exercise VII,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

The principal rhythms for practice:



* *L'explication et le travail des doigtés sont l'objet du 1er 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).

Affectueusement à Monsieur FERRY

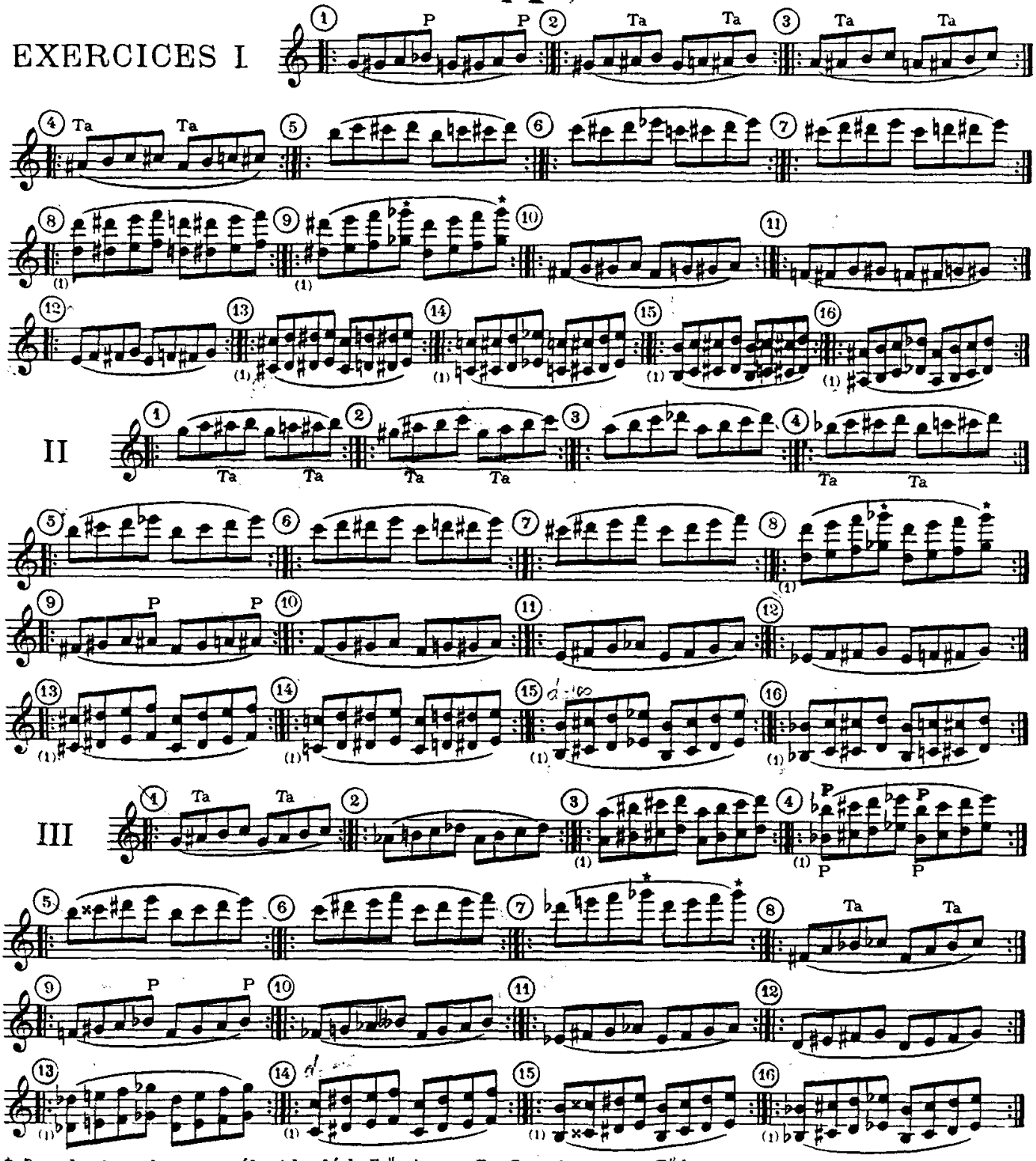
EXERCICES MÉCANIQUES

pour tous les Saxophones

Mechanical Exercises for all Saxophones

Jean-Marie LONDEIX

A



* *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.*

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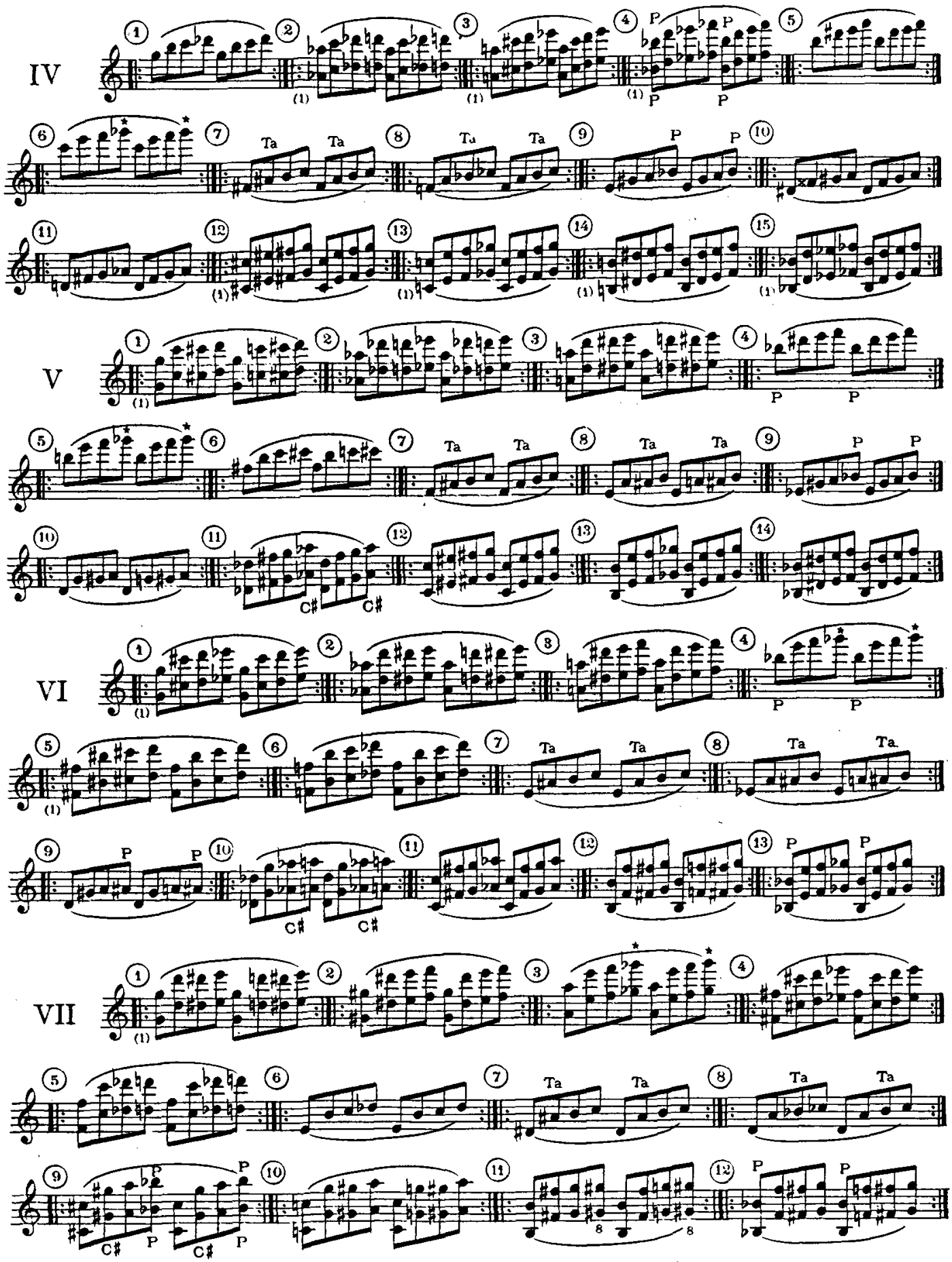
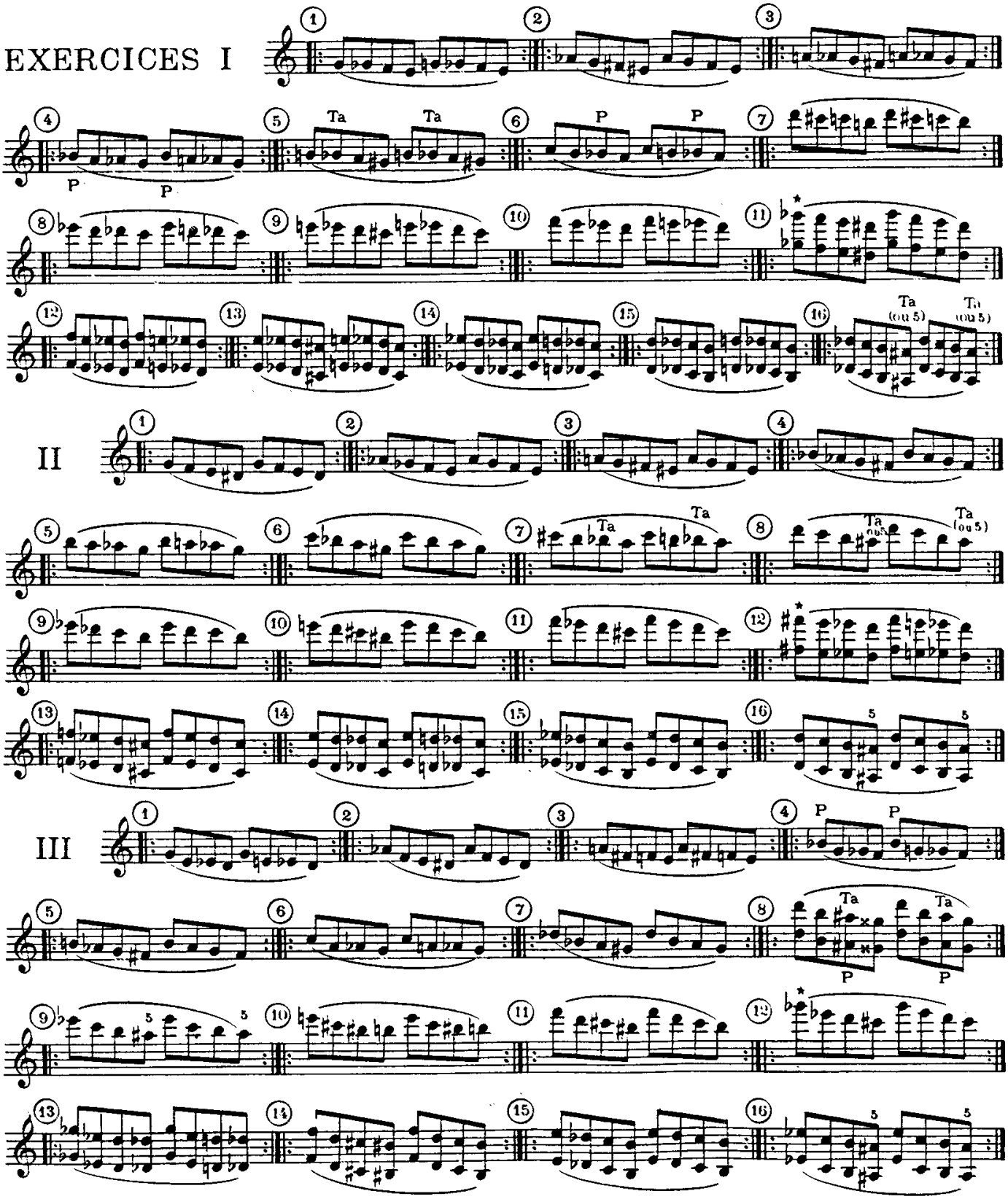
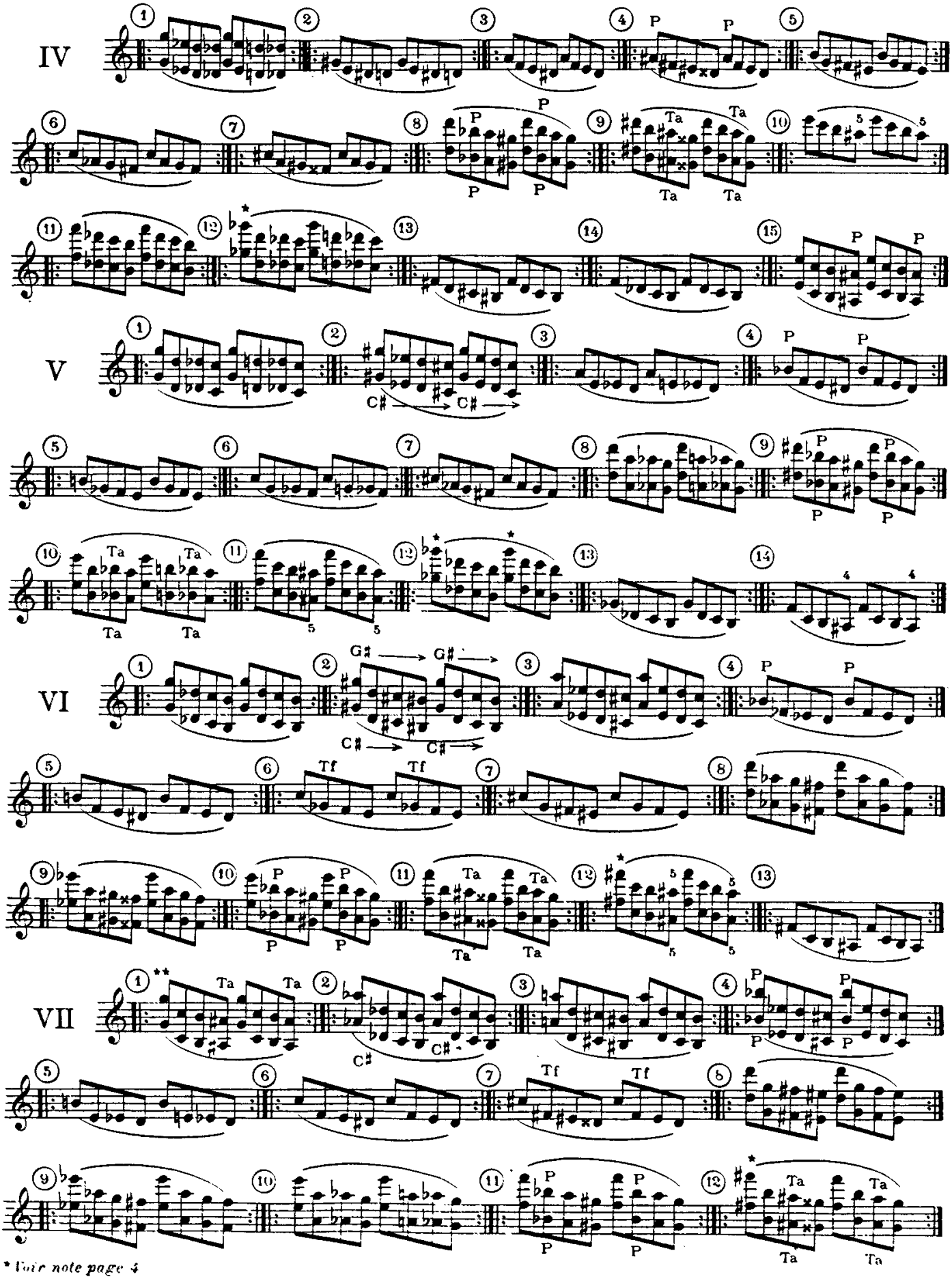


* *Voir note page 4*

B



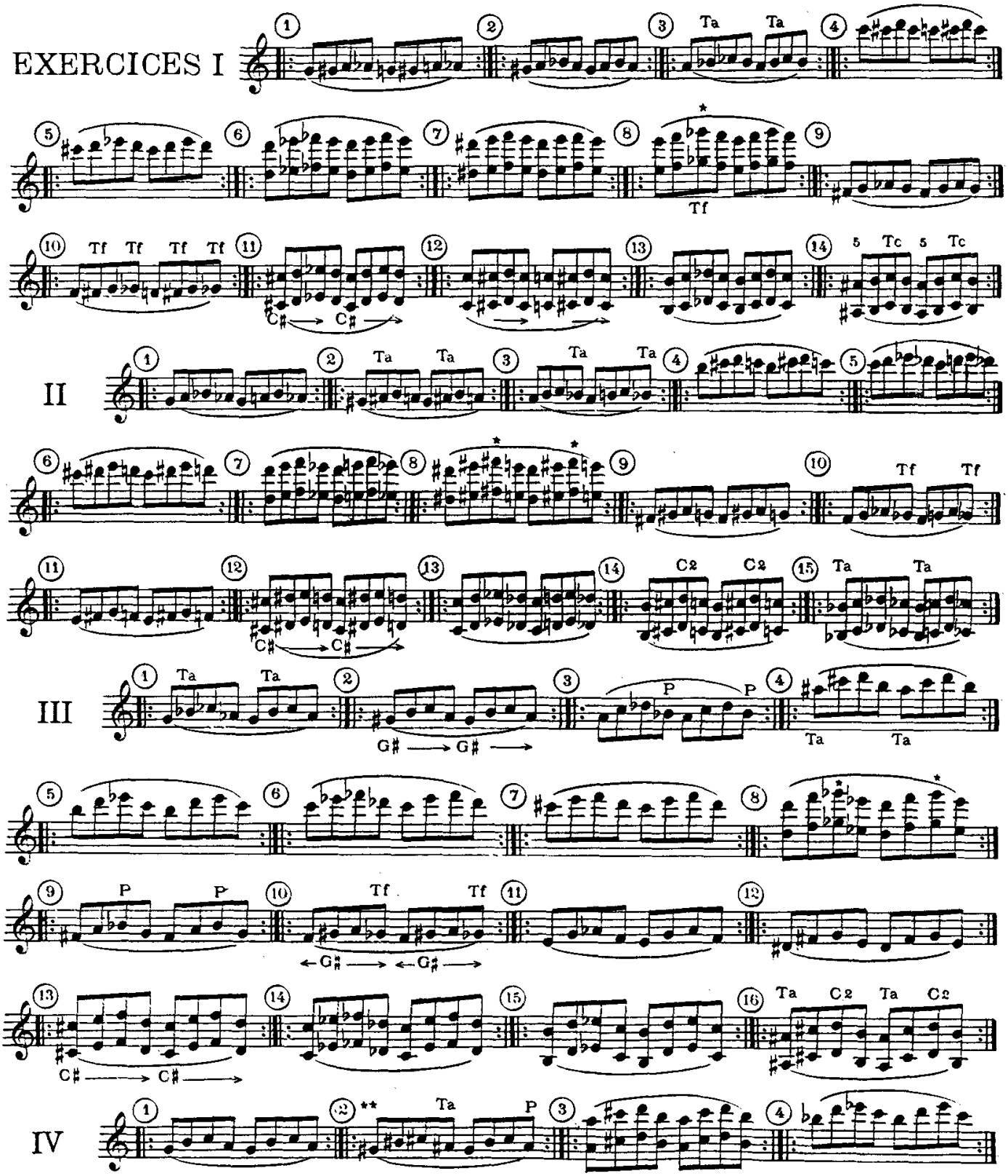
* *Voir note page 4*



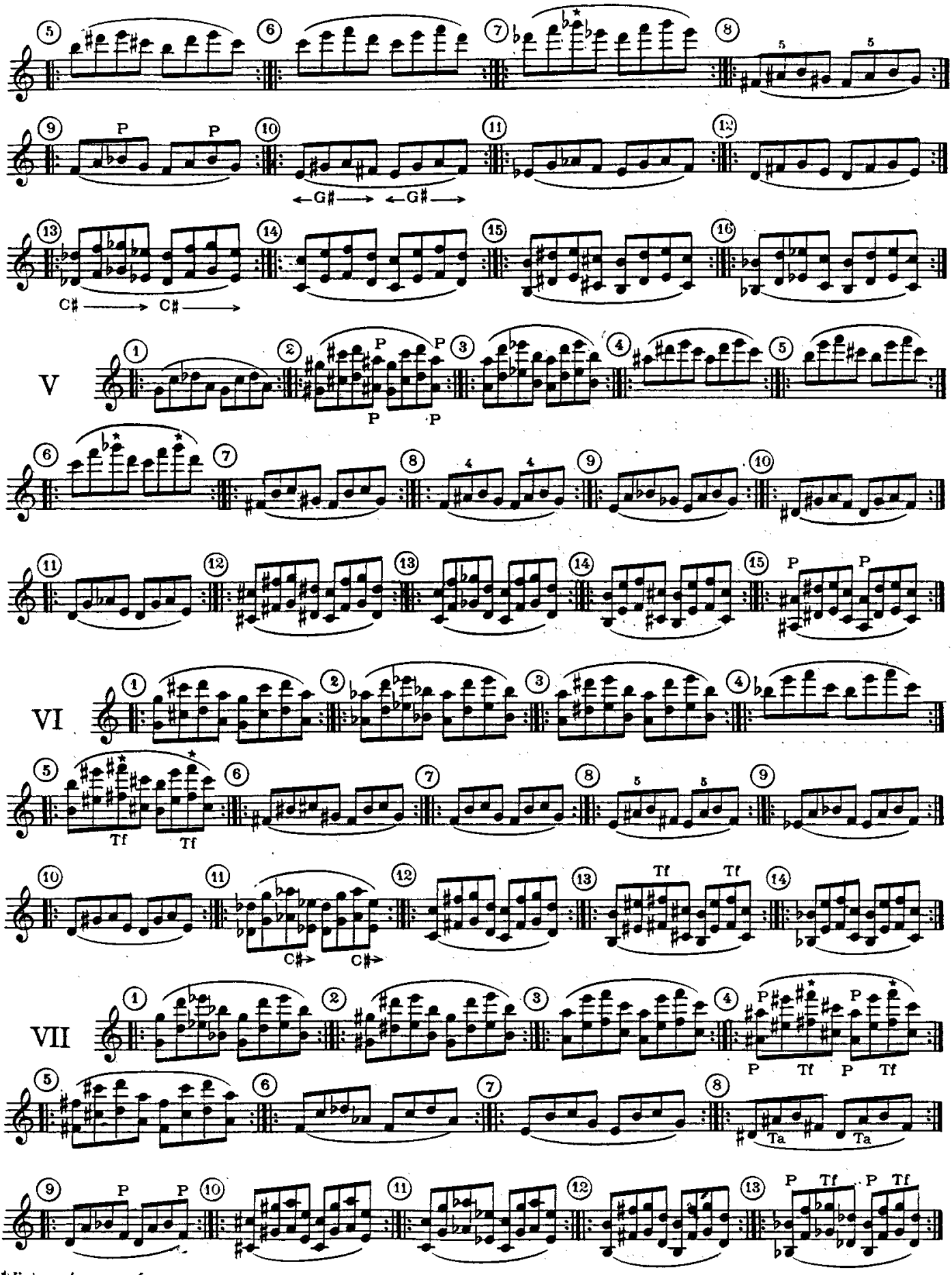
* *Voir note page 4*

** *Voir observation page 3*

C



Voir note page 4
**Voir observation page 3*



* *Voir note page 4*

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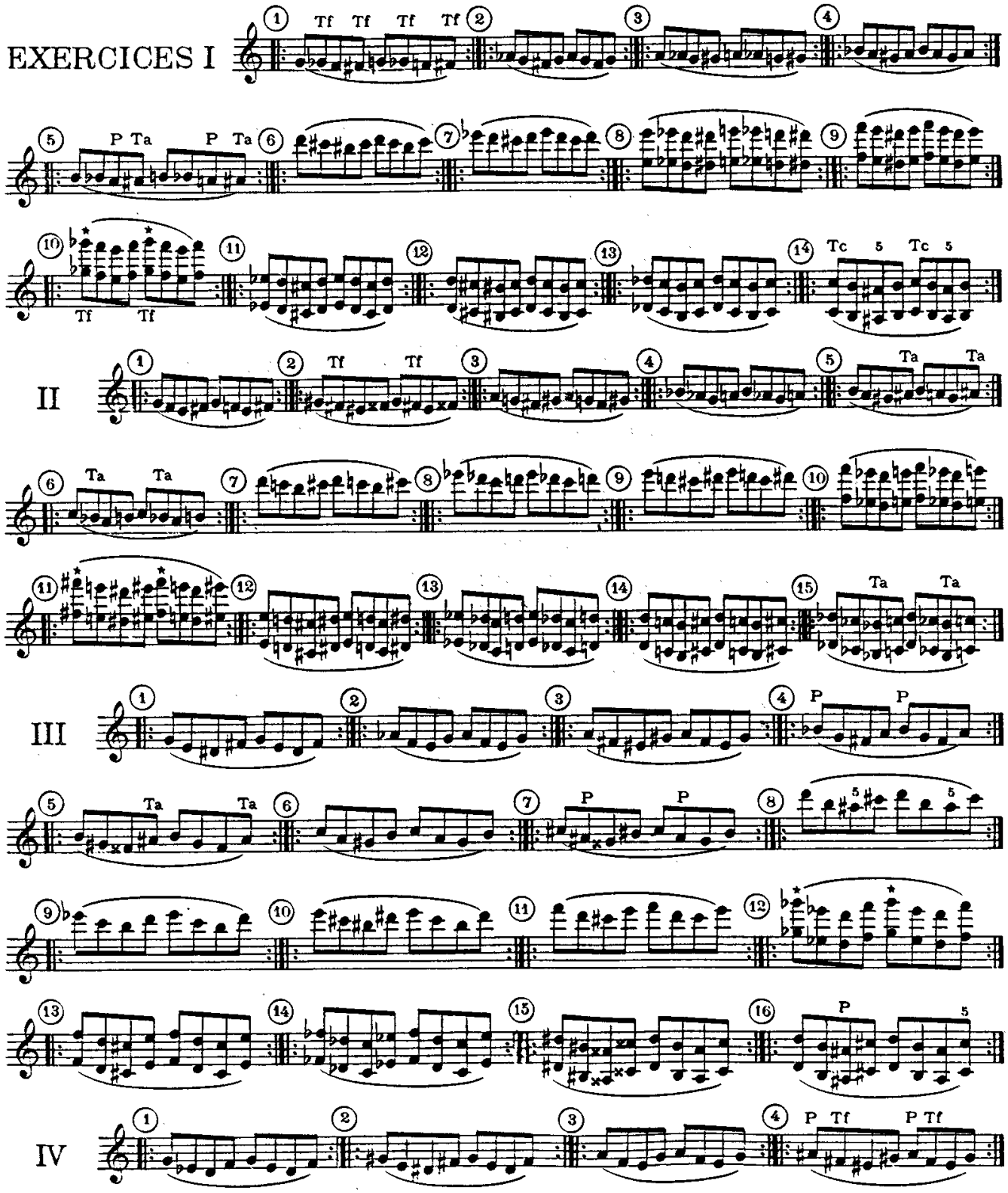
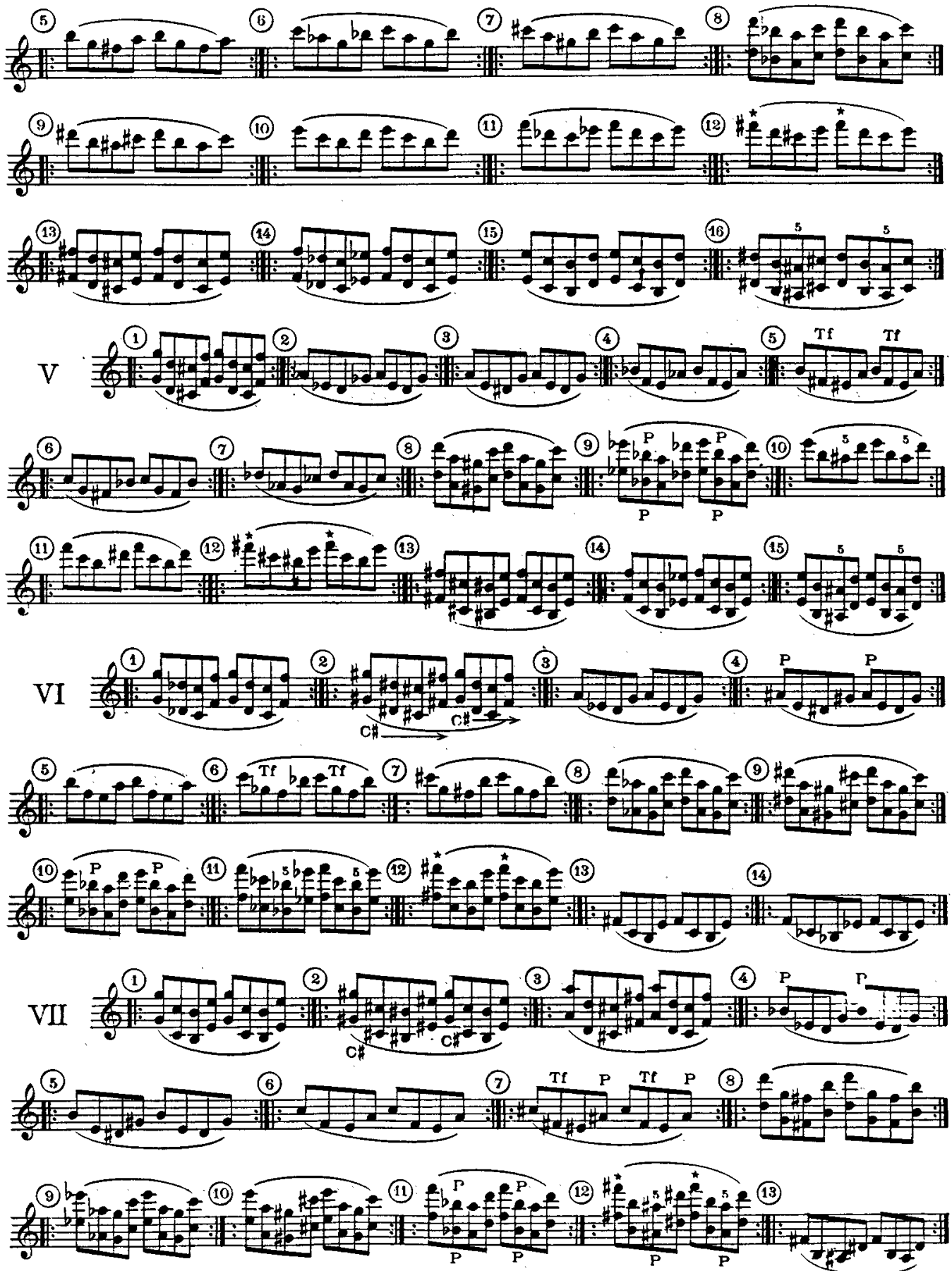


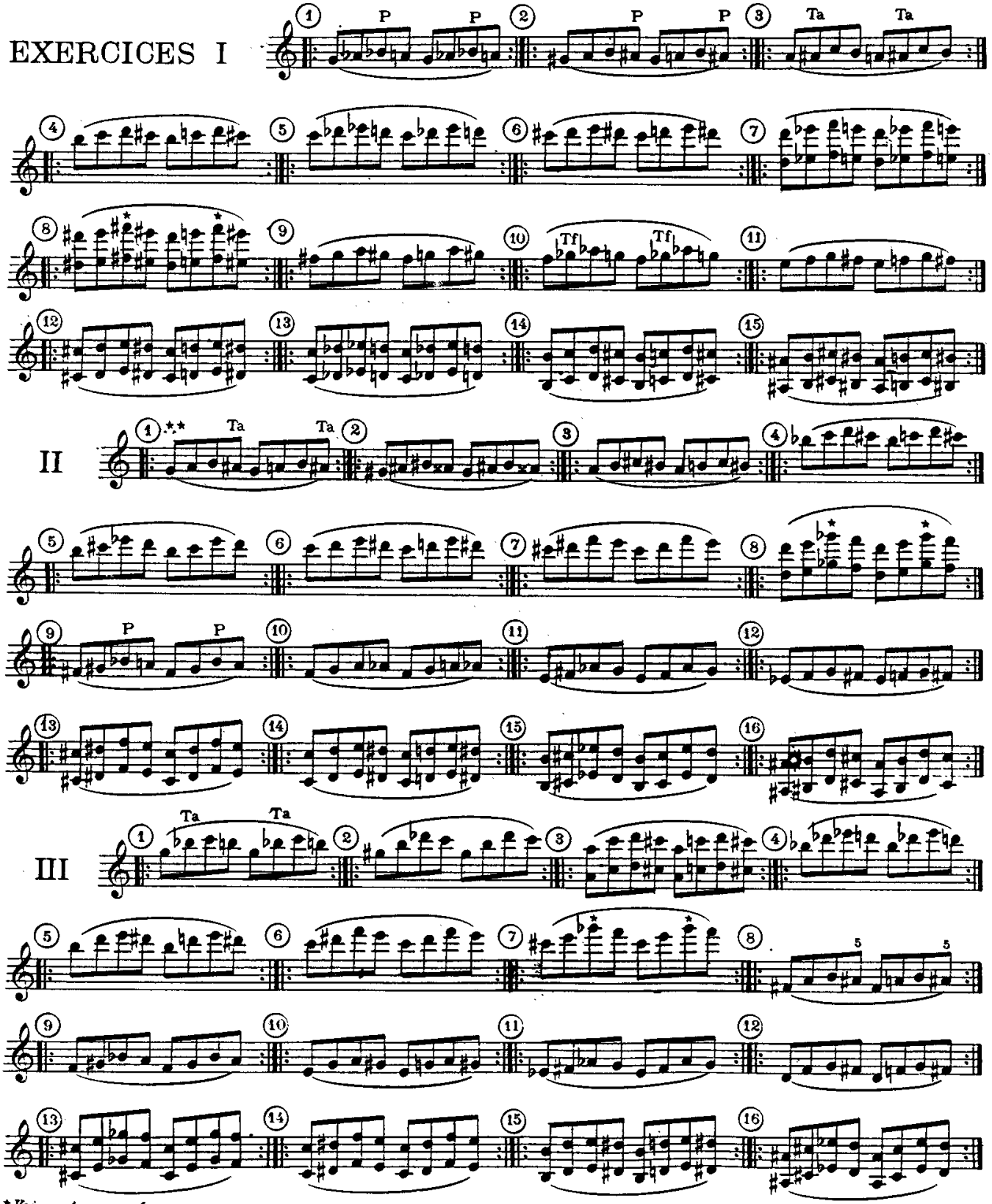
* *Voir note page 4*



* *Voir note page 4*

E

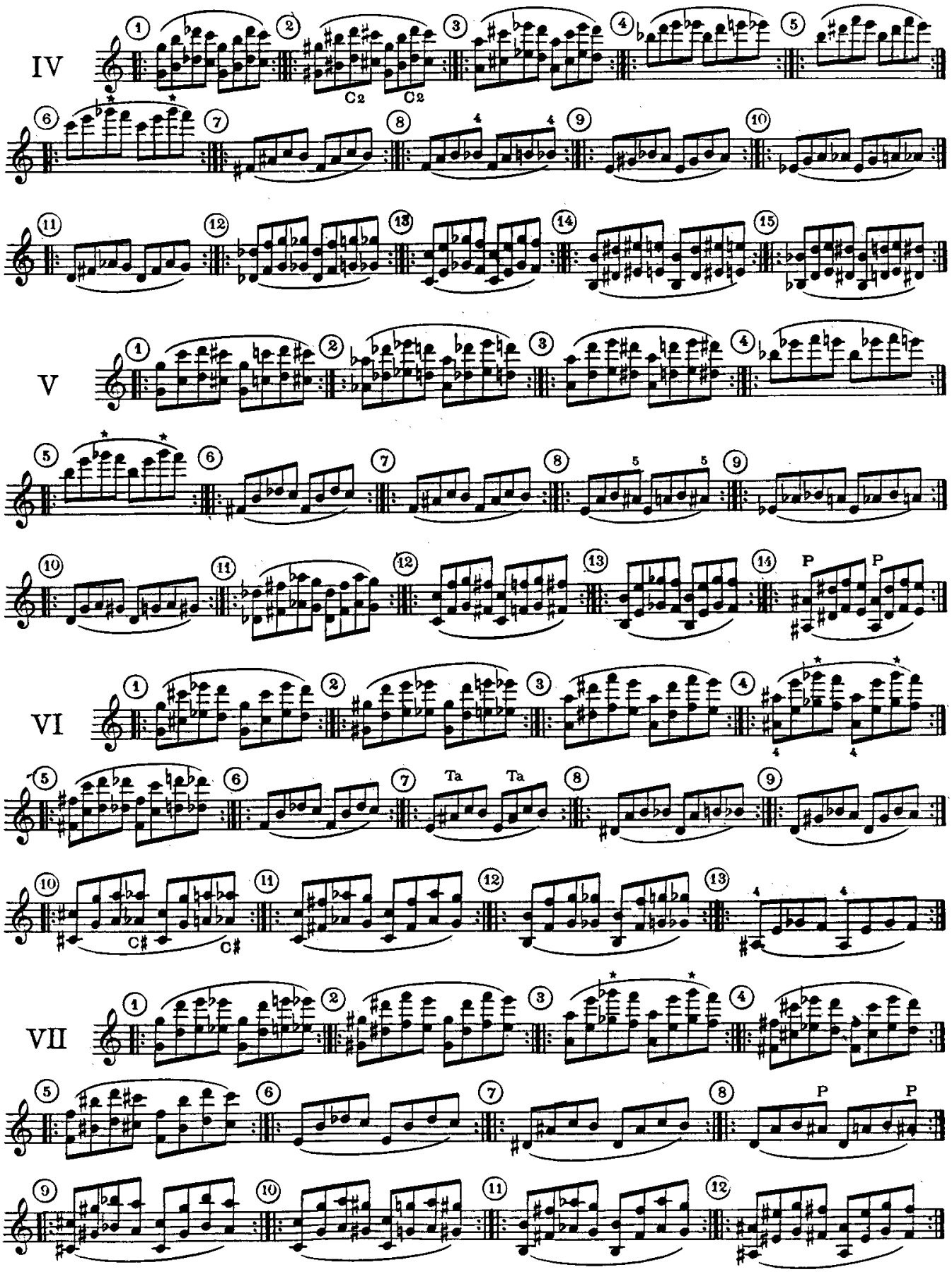
EXERCICES I



II

III

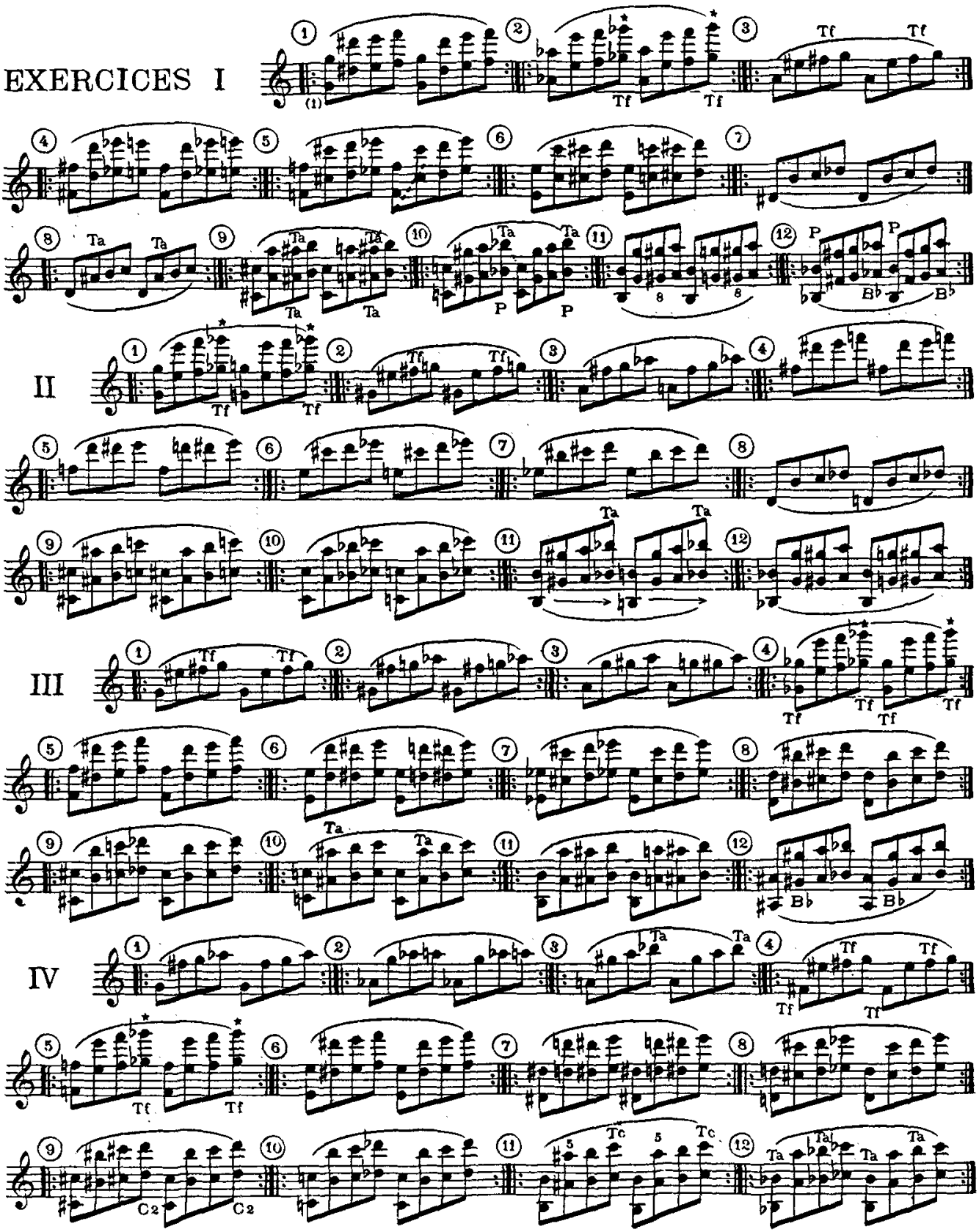
* *Voir note page 4*
** *Voir observation page 3*



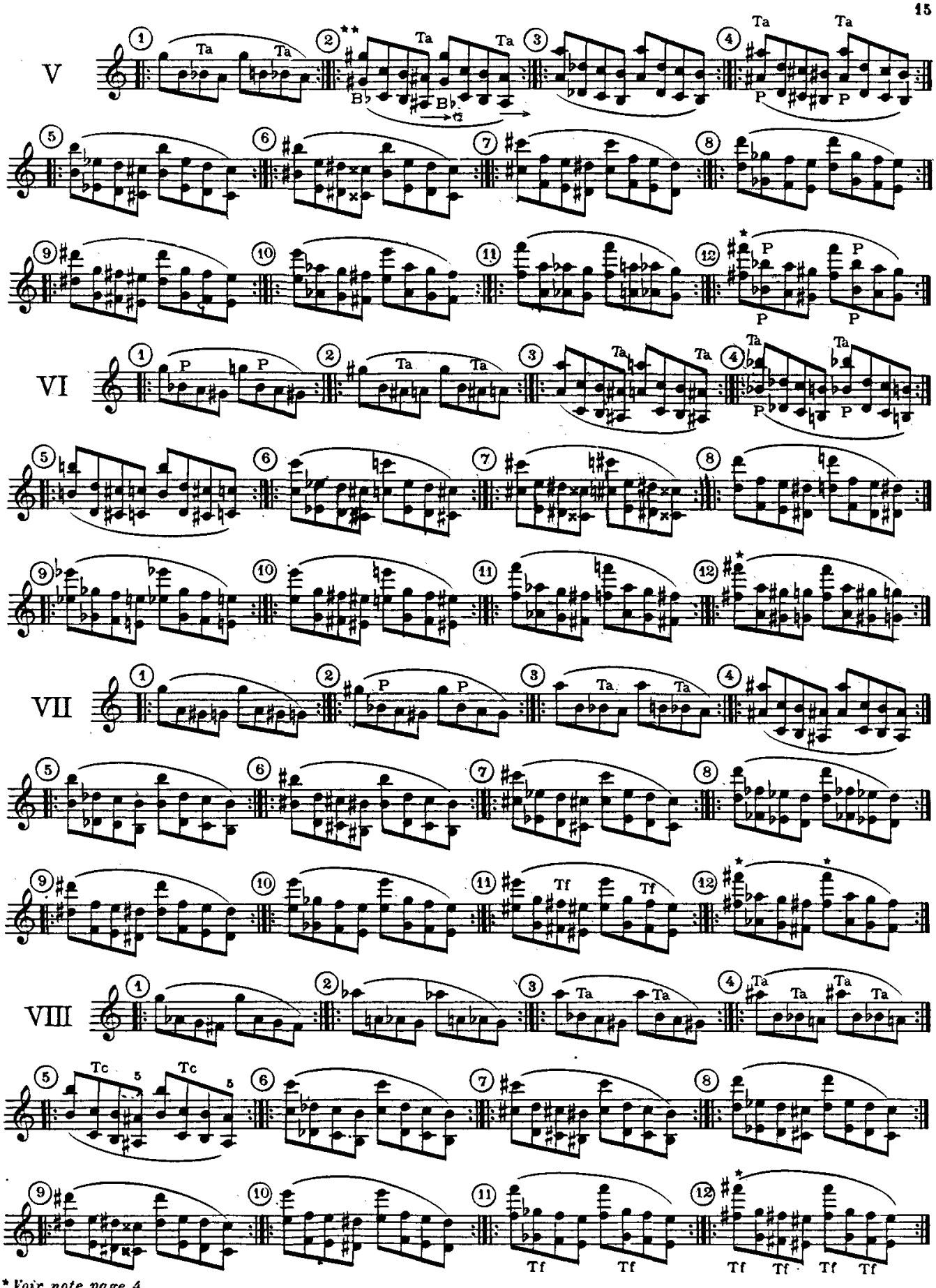
* *Voir note page 4*

F

EXERCICES I

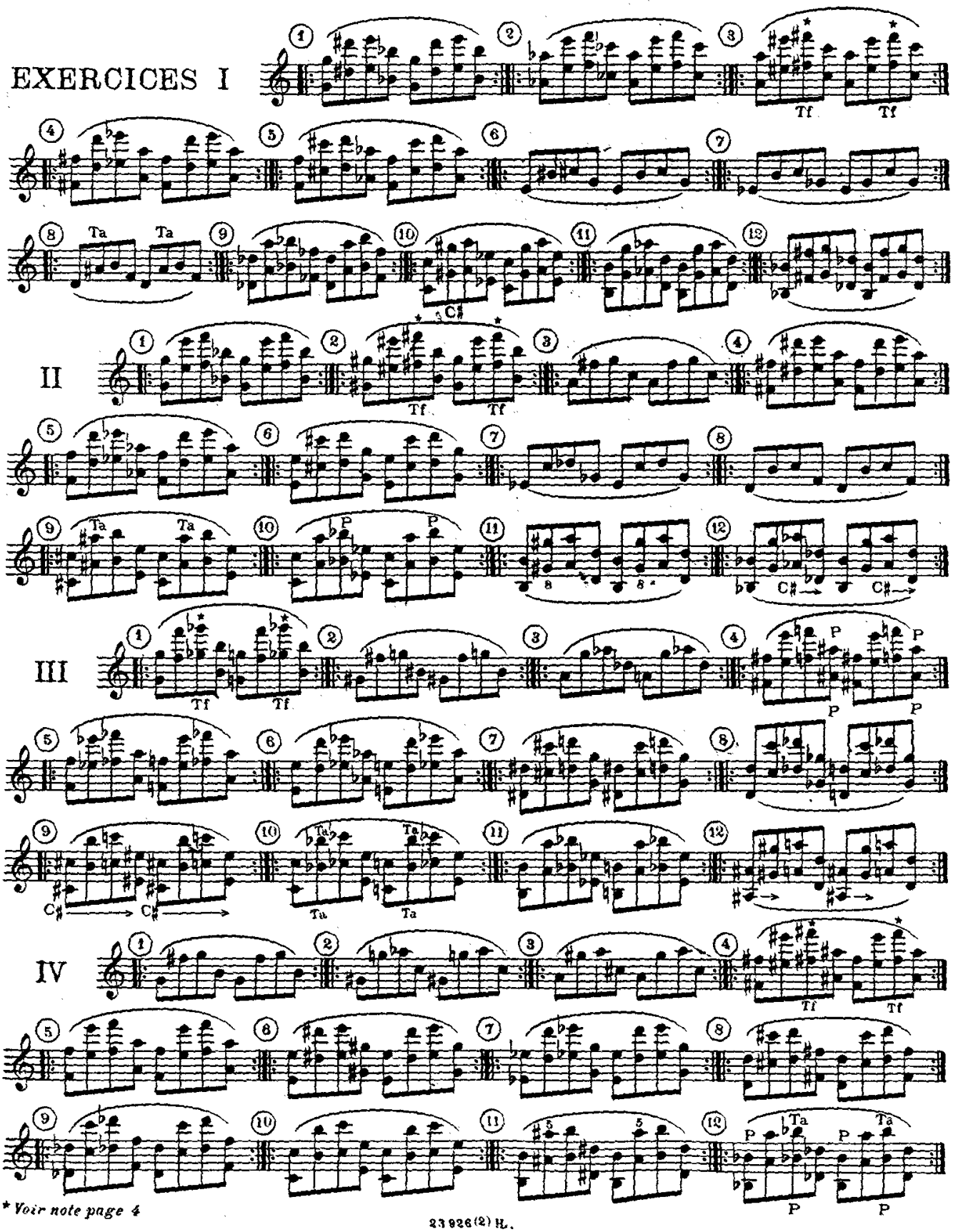


* *Voir note page 4*



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

G



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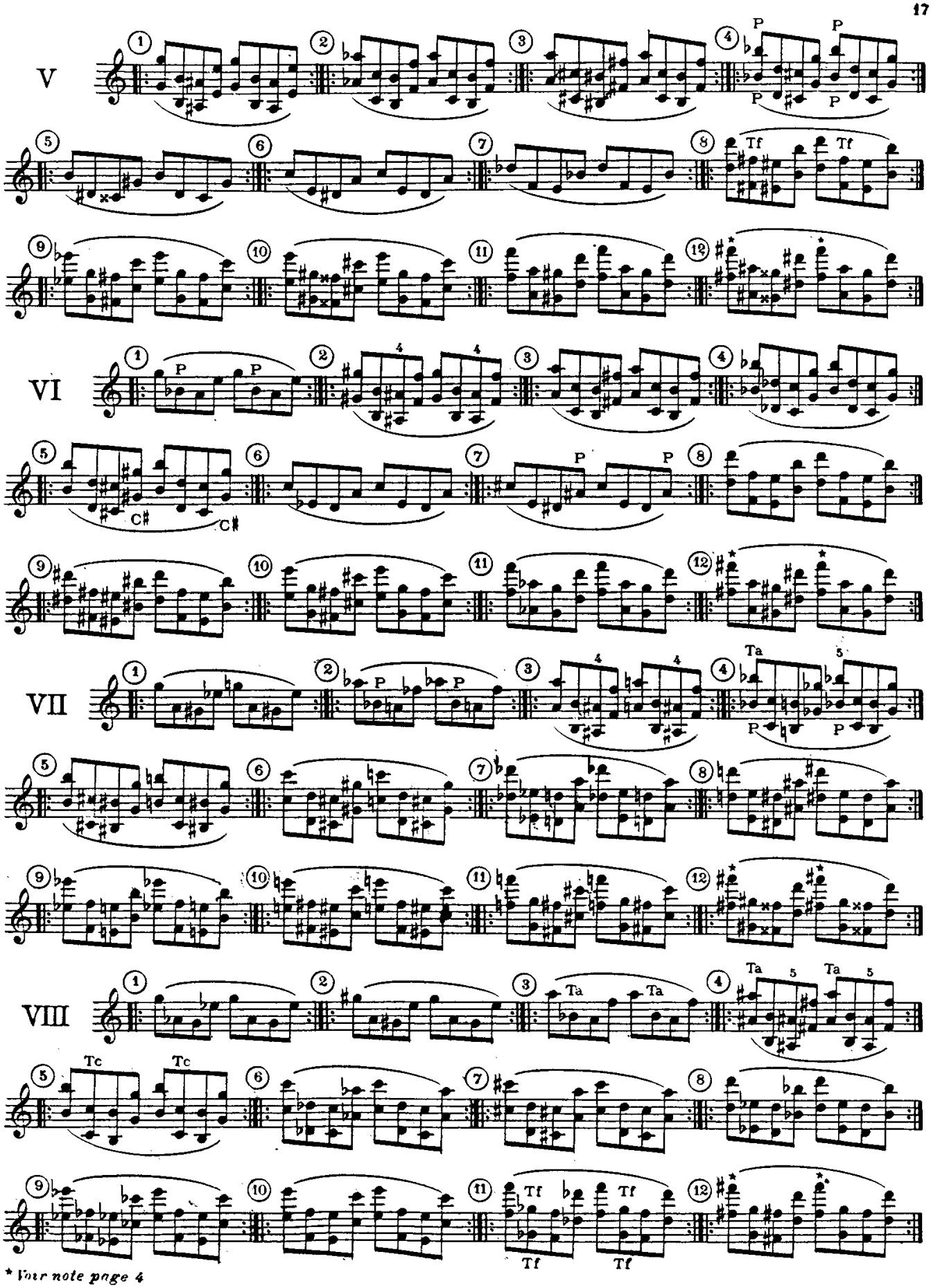

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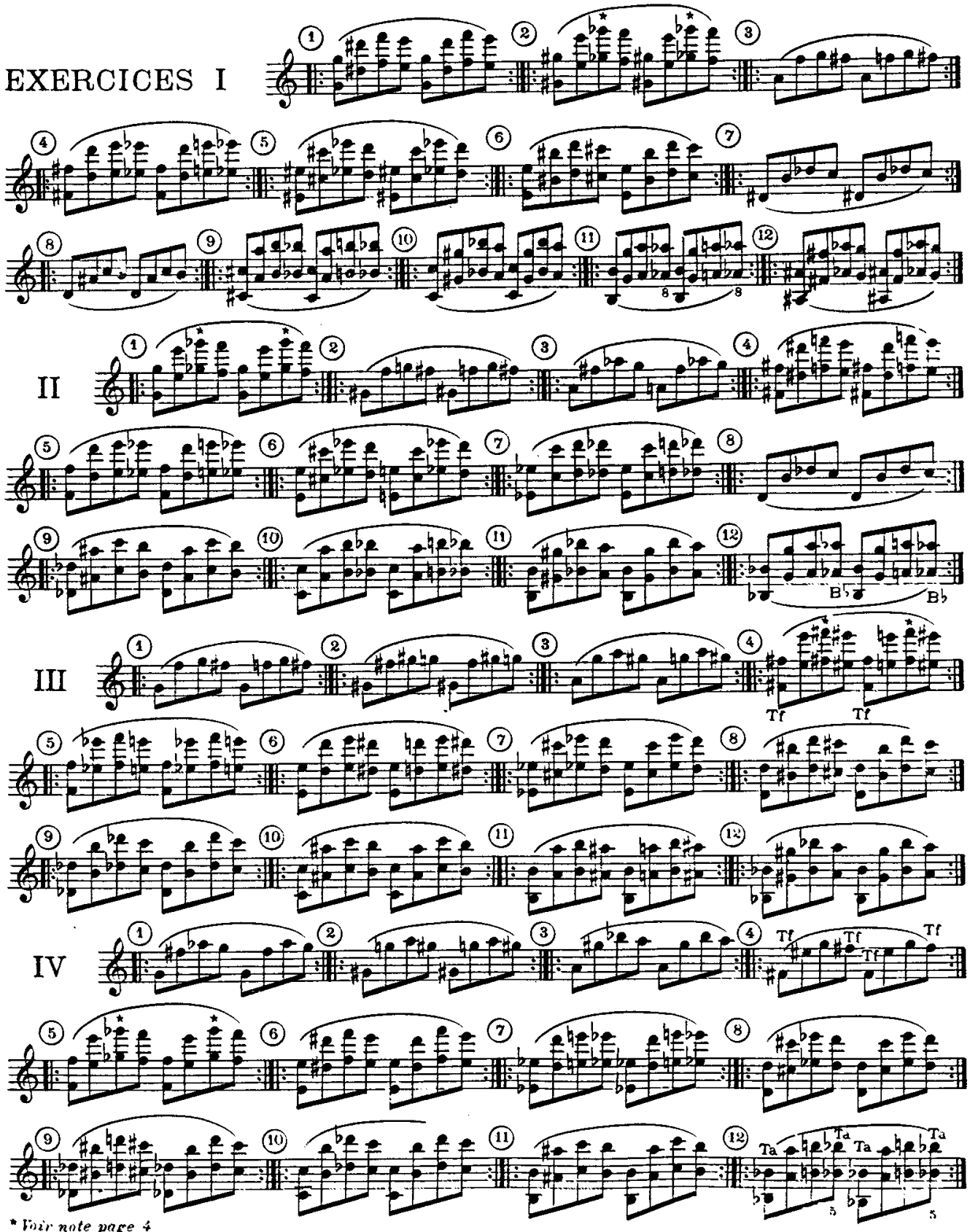

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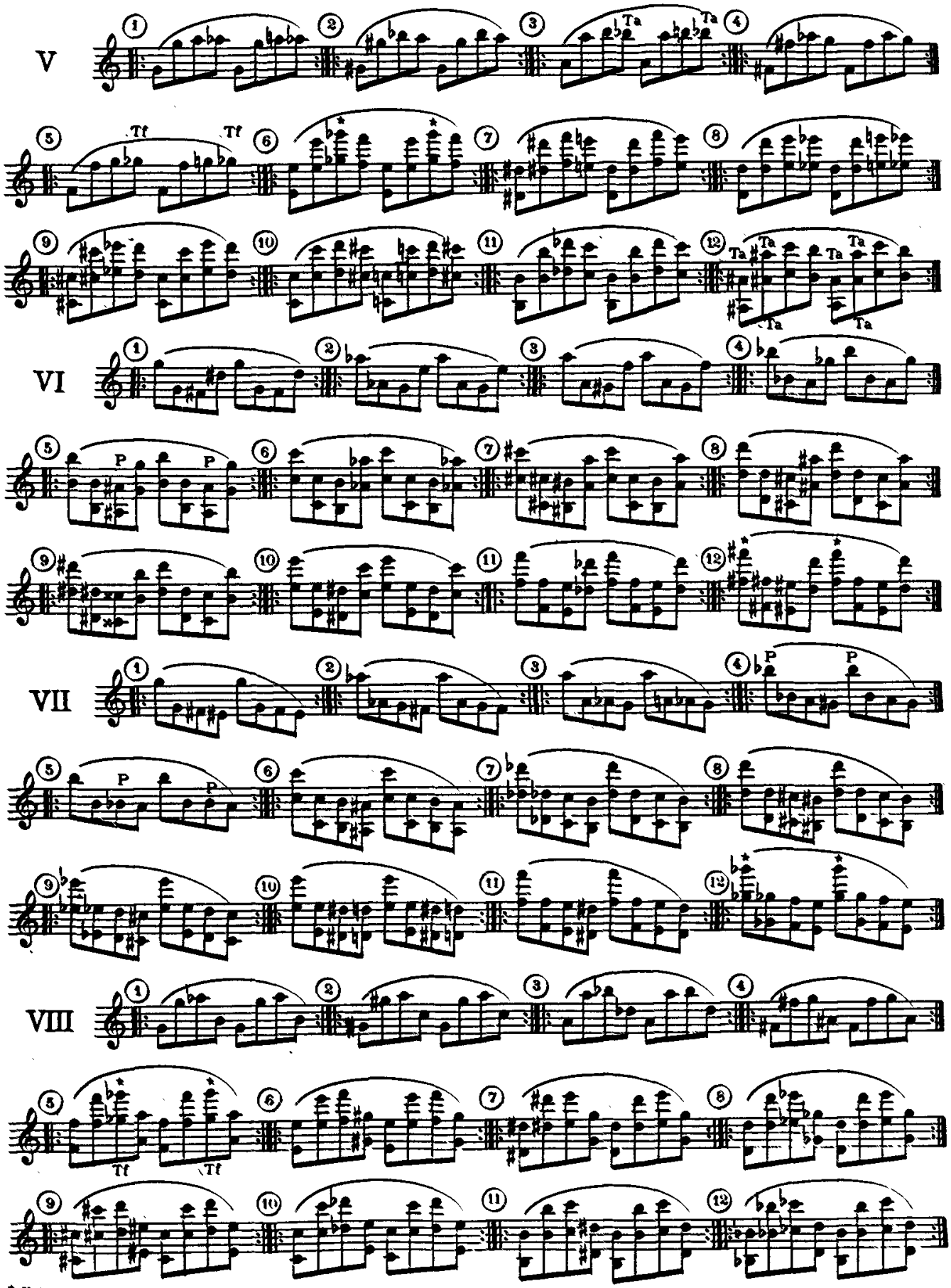

* Voir note page 4

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