

# The Crossover Saxophonist

*A Guide to Classical, Contemporary, and Commercial Sound Concepts*

I have enjoyed playing in a variety of groups over the years, both classical and jazz. Crossing over to “both sides of the fence” as a saxophonist offers many challenges physically but is also very rewarding artistically. Keep in mind, playing in both realms does not have to be a 50/50 balance -- most players have a natural gravitation towards a particular style or sound.

## INTERNAL - THE PLAYER

<b>CLASSICAL</b>	<b>JAZZ</b>
“T” Tongue (small surface area)	“N” Tongue (large surface area)
Cool Air	Warm Air

## EXTERNAL - THE PLAYER

<b>CLASSICAL</b>	<b>JAZZ</b>
Curled Lower Lip	“Fat” Lower Lip
Flat Chin	Bunched Chin
Embouchure = “Food” (Tall)	Embouchure = “Feel” (Wide)

## EXTERNAL - THE EQUIPMENT

<b>CLASSICAL</b>	<b>JAZZ</b>
Narrow/Long Mouthpiece	Open/Short Mouthpiece
Thin Tip/Thick Heart Reed	Thick Tip/Thin Heart Reed

In my study, I have had seasons that I focus heavily or exclusively on one sound/style. Most of my practice time during the school year is balanced, whereas time in the summers has more so been invested to one idiom.