

# BEST. SAXOPHONE. TIPS BOOKLET. EVER.



A collection of super-cool tips,  
techniques, and exercises  
designed to help you along your  
journey to saxophone greatness.

Courtesy of  
**BestSaxophoneWebsiteEver.com**

# Table of Contents

Introduction.....	3
8 Saxophone Care Tips that You May Have Never Heard.....	4
The Key-a-Day Approach to Scales, Patterns and Melody.....	7
Organic Practice Rotation.....	9
Ten Best Saxophone Books Ever.....	12
12 Tips for Buying a Used Saxophone.....	16
Saxophone Overtone Exercises.....	19
Sax Mic Positioning for Home Recording.....	23

# Introduction

Allow me to introduce myself. If you haven't already seen it splattered all over my website ([www.BestSaxophoneWebsiteEver.com](http://www.BestSaxophoneWebsiteEver.com)), I can tell you that my name is Doron Orenstein and Best. Saxophone. Website. Ever. Is the online saxophone magazine I've created to offer the best saxophone tips, techniques, reviews, overviews, interviews, and just about anything else for the saxophone player looking to improve their craft and have a great time doing it.

With this booklet, my aim was to give you information that you may have not seen anywhere else. With this unique collection of tips, techniques, and exercises, I believe that you'll be inspired to think differently about the way you practice and perform.

Whether you're a saxophone student looking to make significant improvements on their instrument, a saxophone teacher looking for a resource to give their students, or a professional in search of new ways to look at familiar concepts, I think that there's something for everyone here.

If you have any questions or comments about the information in this booklet, or really, anything saxophone-related, I urge you to **hop on over to the website's 'Contact' page and drop me a note.**

In the meantime, enjoy this guide, and happy music-making to all of you!

All the best,

Doron Orenstein

**<http://www.BestSaxophoneWebsiteEver.com>**

# 8 Saxophone Care Tips that You May Have Never Heard



When I first learned how to play the sax, I don't remember anyone telling me how to clean the thing other than running a swab through the horn and calling it a day. While there are a gaggle of sites with great saxophone maintenance tips out there, I thought I pluck out some of the important, tips that might have slipped by many of us in our early days.

## 1. Brush your teeth before you play.

This is particularly important if you've been taking in sugary food and drink. **Sugar plus saliva makes for a nasty solution** that accumulates on your pads and can cause them to stick - which is no fun when you're rattling off inadvertent wrong notes.

## 2. Check your low Eb pad to see how much moisture you've got in your instrument.

Since your Eb pad is located at the bottom of the horn before it starts curving upwards into the bell, **the curve at the bottom of the horn is where just about all of the saliva and breath water ends up.** If you take a look at your low Eb pad and see that it looks black with a green ring around it, then it probably means you've got too much moisture in the horn and really need to start getting more proactive with your swabbing – which brings us to our next tip...

### 3. Always swab your horn from the bell to the top

The **wettest part of your horn is the top**, so why would you want to drag all of that moisture down through the body of the horn? Make sure to swab from the bell, which is the driest part of the horn to minimize unnecessarily spreading more moisture through the instrument. If you're having a tough time getting the weight at the end of the swab's string to come all the way down through the top of the horn, give gravity a hand by adding some additional mass to the skimpy weight that comes with most of these swabs. **You can bulk up that weight using heat shrink tubing** fused onto the weight using a lighter.

### 4. Don't use your padsaver as a swab

After a playing session, when the top of the horn is still wet and icky, pushing a pad saver down the body of the horn does nothing but spread that wet and ickiness throughout the sax – which is no good for your tone holes, and really just about any part of the horn. **The pad saver is there to use only *after* the bulk of the moisture has been removed by a large cleaning swab.**

### 5. Always hold your saxophone by the bell

This one should be pretty obvious as the bell is the sturdiest part of the instrument, and making a habit of squeezing down indiscriminately on the rods and keys is bound to mean trouble down the road.

### 6. Don't close your case right after playing

Even after swabbing your sax and mouthpiece, make no mistake – there will still be a bit of moisture lingering in the horn. By closing the case and depriving the horn of fresh air, **you're rolling out the red carpet for damaging bacteria to grow**. Obviously, this is not something that's practical to do after playing a gig, but any time you practice at home- leave that thing open for a bit!

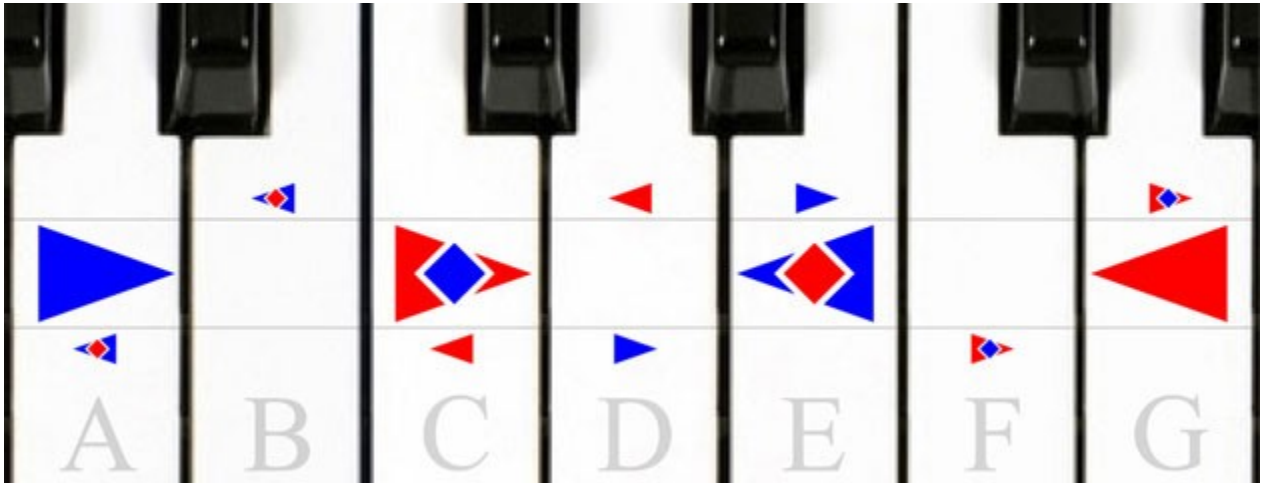
### 7. Clean that octave key tone hole

This tone whole is absolutely crucial to the proper function of your horn, and unfortunately **has a tendency to clog up with all sorts of sax ick**. Go grab yourself a tone hole cleaner (such as the one made by Yamaha) and keep that hole free and clear for crisp and clean octave action!

## 8. Bag that mouthpiece

Many of us – yours truly included, have allowed our mouthpieces to bounce around in the accessory compartment of our cases like shoes in a dryer. *Not good* – especially if you've got a hard rubber mouthpiece. **Make sure to store your beloved piece inside a nicely padded mouthpiece pouch** to keep it from being tragically damaged.

# The Key-a-Day Approach to Scales, Patterns and Melody



*This article was written by saxophone and multi-reed player, composer, recording artist, and educator Sam Sadigursky of [SamSadigursky.com](http://www.SamSadigursky.com)*

Whether you ever plan to improvise or not, to develop as a musician **you have to be comfortable playing in all 12 major and minor keys**. I know we've all heard this before, but this not only means that you need to conquer them technically on the instrument, but I tell students that each key has to eventually exist as a miniature "sound world" that you can recognize, enter, and play inside feeling just as relaxed and at ease as if you never left the key of C. You can't think that by knowing a scale that you know a key – **you need to feel that key and hear every interval within it, know its modes and related chords and untangle its knots** in every part of your instrument.

## Nowhere to Hide

And...it's not enough to be fluid in 10 keys and hope that your unfamiliarity in F# and Db is never exposed. At some point they will be, and by not working them out you're holding yourself back as a musician in a major way (pardon the pun). Think of it this way: it's not that any keys are actually harder than the others - it's more a question of familiarity.

We don't play as well in concert E major because we might not see it very often, but go play a rock or blues gig and you'll encounter plenty of it. You need to do everything you can to become familiar with every key, and there's no easy way to do this. However, there is an approach described below that I like to use myself and with students that I think is very effective and creatively-oriented that hopefully won't lead to some of the usual boredom or frustration that most of us associate with learning our keys.

## Pick a Key and Stick with It

Rather than mind-numbingly working out scales, endless intervals and patterns in every key (as most books lay out), **I often will pick one key, major or minor, and make that the key of the day, or maybe even the key of the week** (for those of you just starting out). I'll play the scales and patterns that I know in that key, possibly even make up some new ones, and then just improvise in that key, playing whatever comes to mind. So much of the great improvising that we hear is based on simple, diatonic melody, whether it's Lester Young, John Coltrane, Ornette Coleman, or Joe Lovano, so there's a lot to be gained by doing this. Perhaps in the process you'll uncover a new pattern or even think of a melody for a new song.

If you're feeling really ambitious, maybe you want to work out a blues or rhythm changes in that key, or work on a simple ii-V-I progression. Whatever you do, just **stick with that one key, to the point where it's so deeply embedded in your consciousness that you can't escape it** even if you try. When you think you've run out of ideas, just keep going – this is often the point where things will start to get really interesting!

## Work Smarter – Not Harder

This might be difficult to do at first if you are accustomed to working out small things in all twelve keys, but stick with it and see what it does for you. The great pianist Bill Evans was once asked what he practices in an interview, and he answered, "*I practice the minimum*". In just four words he really lays it out for all of us: **work on the minimum amount of material so that you can reap the maximum benefit**. This approach can be a great first step for you.



# The Organic Practice Rotation



*This article was written by professional saxophone player and jazz saxophone instructor at Emory University Randy Hunter of [RandyHunterJazz.com](http://RandyHunterJazz.com).*

I am often approached by saxophonists looking for the best way to organize their practice routines. The questions come in many different forms, but always boil down to the issues of what should be practiced and how should it be prioritized. Of course, the answer is different for each individual. I do have some suggestions for developing an approach to practicing that should keep your sessions interesting and productive.

## Assessing Your Needs

Depending on your level (beginner, intermediate, budding professional, etc), there are a number of factors that need to be taken into consideration for developing the most beneficial practice room strategy. **It's important to recognize your weak and strong points, your personal musical goals, and the fundamental components of playing the saxophone.**

Recognizing your weak and strong points requires a bit of **candid self-evaluation or help from a private instructor**. It is extremely important to recognize your weak points, because these are areas where you should easily be able to make improvements. These are also areas neglected by most students in their practice routines.

The personal goals you set may include anything from making first chair in the school band to satisfactorily performing a blues or standard at a local jam session. The important thing is to remember to **set new goals each time you make achievements**.

The fundamental components of saxophone playing **include tone production, articulation, timing, intonation, and scale knowledge**. Advanced players can add a number of additional considerations, including, but not limited to hearing chord qualities and understanding jazz harmony.

## Developing a Strategy

The focus of your daily routine should be centered around a combination of fundamentals, your personal weaknesses, and your personal goals. It is also important to realize, however, that **variety is needed in the practice room in order to see sustained progress**. After all, if you practice the same stuff the same way everyday, your progress will be limited and your enthusiasm will likely wane.

In order to develop a practical routine that covers each of these aspects of practice, **you'll need a certain amount of day to day consistency in fundamentals balanced with a shifting focus between your weak points and personal goals** along with an organic component. While this may sound like a lot, a good rotation of practice components can help you stay on track in each area.

A sample practice rotation for an intermediate player focused on learning to play jazz might look something like the one outlined below. Of course, you can substitute your own personal weaknesses and goals to customize the routine to fit your needs.

### Day 1 – The focus of this session will be on improving a weakness.

- Fundamentals: Slurred scales and arpeggios with metronome, long-tones with tuner (10-15 minutes)
- Focus on weakness improvement: Practice jazz etude working for rhythmic accuracy and proper style (20-30 minutes)
- Goal related: Practice head (melody) to a blues tune for jam session with friends (10 minutes)
- Organic component: Improvise to a play-along track using the blues scale (10-15 minutes or more)

## **Day 2 – The focus of this session will be on achieving a personal goal.**

- Fundamentals: Scales and arpeggios using jazz articulation with metronome, long-tones with tuner (10-15 minutes)
- Focus on goal related: Memorize blues head and practice arpeggios to blues progression for jam session with friends (20-30 minutes)
- Weakness improvement: Review jazz etude (10 minutes)
- Organic component: Read jazz standard from fake book (10-15 minutes or more)

On subsequent days, rotate between the practice routines outlined for Day 1 and Day 2. **Strive for a reasonable level of consistency with regards to your focus components until goals are achieved or boredom sets in.** At that point, re-assess your weaknesses and goals, and change the focus on one or both days to accommodate your needs. Of course, the organic portion of your practice session allows you to explore and look for new goal related focus elements.

The main thing you want to achieve is the development of a practice room approach that is **prioritized, productive, and fun**. The satisfaction you receive from playing the saxophone will only be enhanced by having a well-organized approach toward your practice.

# The Ten Best Saxophone Books Ever



*This article was written by saxophone and multi-reed player, composer, recording artist, and educator Sam Sadigursky of [SamSadigursky.com](http://www.SamSadigursky.com)*

Over the last few decades as a player, composer, and educator with an insatiable hunger for new material to work on, I've amassed an extensive library of books for saxophone. Despite owning many of the countless books on the market now, there are very few books that I've found myself coming back to over and over again and always look forward to opening. I thought it would be beneficial to share a list of books that have had a substantial impact on my development that I think every developing saxophonist should have.

Here, in no particular order, are ten of them.

## **1. *Universal Method for Saxophone* Paul Deville, published by Carl Fischer**

Although this 320-page book appears to be for beginners if you look at the first 20 pages, it quickly moves into some of the best technical and musical workouts that exist in any book. There are etudes by countless composers, slow pieces to develop sound and phrasing, short technical exercises that target the thorny parts of the saxophone mechanism, classical arias, pieces in all twelve keys, and rhythmic and articulation exercises.

## ***2. 25 Daily Exercises for Saxophone***

**H. Klose, published by Carl Fischer**

Most of these etudes are one page long and highly musical. I can't think of any book on the market that will do more to develop speed and dexterity. Most saxophonists I've know have spent many hours with this book, and it's one that has traveled the globe with me. I've also used these extensively for practice on the flute and clarinet.

## ***3. Top Tones for Saxophone***

**Sigurd Rascher, published by Carl Fischer**

Although the title of this book would lead one to believe it's all about developing the altissimo (extended third) register of the saxophone, it's most commonly used as a primer on the overtone series, which is one of the most effective ways of developing sound and good note placement.

## ***4. Six Suites for Violincello***

**J.S. Bach (transcribed and edited by Trent Kynaston),  
published by Advance Music**

The Bach cello suites are some of the most beautiful pieces ever written and over the years they've been transcribed for just about every instrument one can think of. Trent Kynaston does a remarkable job with this book in finding the right key for each suite in order to fit the saxophone range, as well as working out the double-stops which must be written as single notes for saxophonists. Absorbing the recordings of these cello suites by any number of the great cellists will provide limitless possibilities to any serious musician.

## **5. *28 Studies for Saxophone***

**Guy Lacour (publisher unknown)**

Sadly, this book has become more and more difficult to find over the years. But if you can find it, cherish it. Each study is based on one of the Messian modes of limited transposition, which have become a building block of contemporary music, both classical and jazz. This book can really help unlock the door into modern melodic and rhythmic language, and will give improvisers a wealth of material to work out for their own purposes.

## **6. *25 Caprices (and an Atonal Sonata) for Solo Saxophone***

**Sigfrid Karg-Elert, published by Southern Music Company**

This book is also quite difficult to find, but well worth the search. These are beautiful pieces that are great for performance and practice, and cover a lot of challenging keys as well.

## **7. *Charlie Parker Omnibook* published by Criterion**

There are a countless number of transcription books on the market, but if you're going to just own one of them, it should be this one. Charlie Parker shaped the modern approach to the saxophone more than almost anybody else, and also transformed music forever. Even if you never intend to improvise, these pieces lay so well on the saxophone that they are worth studying. I encourage students to eventually do their own transcriptions of favorite solos by any player, but this can be a great way to see what that means and start building a basic bebop vocabulary.

## **8. *The Technique of the Saxophone – Volume II, Chord Studies***

**Joe Viola, published by Berklee Press**

Joe Viola taught an entire generation of great saxophone players, and these studies will go far in helping players develop an understanding and fluency in all twelve keys. There are workouts over basic chord types that will help any improviser build vocabulary and strengthen chordal and melodic relationships.

## **9. *Studies for Saxophone***

**Salviani, published by Ricordi**

I think I found this book many years ago by chance and it's become one of my most cherished etude books over the years. The pieces are in a more traditional 18th and 19th century, but they flow incredibly nicely and are very enjoyable and rewarding to play and work up to speed.

## **10. *Repository of Scales and Melodic Patterns***

**Yusef Lateef, published by Sana Music**

Yusef Lateef is one of the pioneers of world music and he brought an intense study of exotic modes and scales to jazz while part of a number of legendary groups in the 1960's and 70's. All of the material in this book fits the range of the saxophone and although many of the concepts get very sophisticated, the actual material is useful without the player necessarily studying how it is derived. You'll find some very unusual intervals in this book which will help your ears and fingers tremendously.

# 12 Tips for Buying a Used Saxophone



Whether you're looking to get a great horn at a great price, or whether you're looking to put your own spin on the classic sounds of your idols, **a used saxophone can be a perfect solution.**

A little bit of Google-ing on the topic of buying a used horn will yield you **bushels full of information.** Of course, when making this sort of purchase, **the more information you have, the better.**

That said, I thought it would be helpful to distill those bushels of wisdom into a **quick overview** to get you started. From here you can drill deeper into the areas of most interest and concern to you.

## The 12 Tips

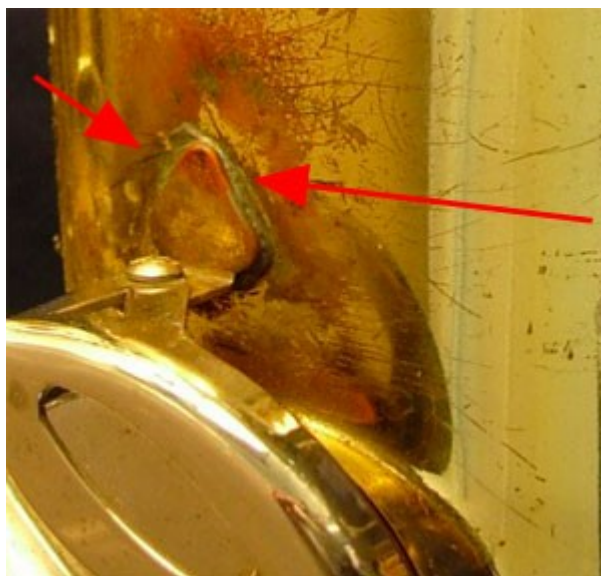
1. **It's best to stick with horns that have *not* been refurbished.** In other words, you want to make sure that this horn wasn't trashed at some point and then reconstructed or drastically repaired outside of the normal periodic overhauls and adjustments.
2. **Make sure that the horn isn't dented.** A good way to check this is to put the horn on its side and carefully look down the body of the horn to make sure that the surface looks smooth and even (see Figure A below). **Especially troublesome are dents on the neck.** Otherwise, if a dent on the body of the sax is about 5mm wide or smaller, then it's probably a non-issue.



3. **Be careful about purchasing a horn that has been refinished or relaquered**, as the finish may have been stripped in the process which can negatively impact the sound. Some tip-offs for a re-laquered horn are scratches that reveal a different color than the rest of the horn, an extremely shiny finish considering the horn's age, and fuzzy engravings and serial numbers.
4. **Make sure you can see the serial number!** If the serial number has been intentionally rubbed out, it is likely that you're dealing with a stolen horn (ouch!).
5. If you get an **icky odor** when you open the case, then that probably means that important parts of the instrument have started to rot away. **Green discoloration is also a bad sign.**
6. Also **avoid horns with visible soldering**. Solder is the stuff that melts metal together and can leave globby splotches as seen on Figure B. (below)
7. If you're at a horn shop, ask the dealer to drop a **fluorescent light stick** into the instrument so that you can check for leaking pads.
8. **Bring a sax-playing buddy friend along** to get their opinion on how the horn sounds, as it's easy to lose objectivity in the event that you're trying out a bunch of different instruments.
9. **Bring your current saxophone** to compare so that you can A/B test it against your prospective horn.
10. Since you've got your buddy along, **bring a tuner**, and have both of you play the horn checking for intonation issues.
11. Make sure that the **rods on the sax are not bendable and that they don't move around when pulled.**
12. Most importantly, ***how does the darn thing sound?*** As long as the construction of the horn is solid and it feels good under your fingers, then it doesn't matter what other imperfections the used saxophone may have – as long as you're ***in love*** with the sound.

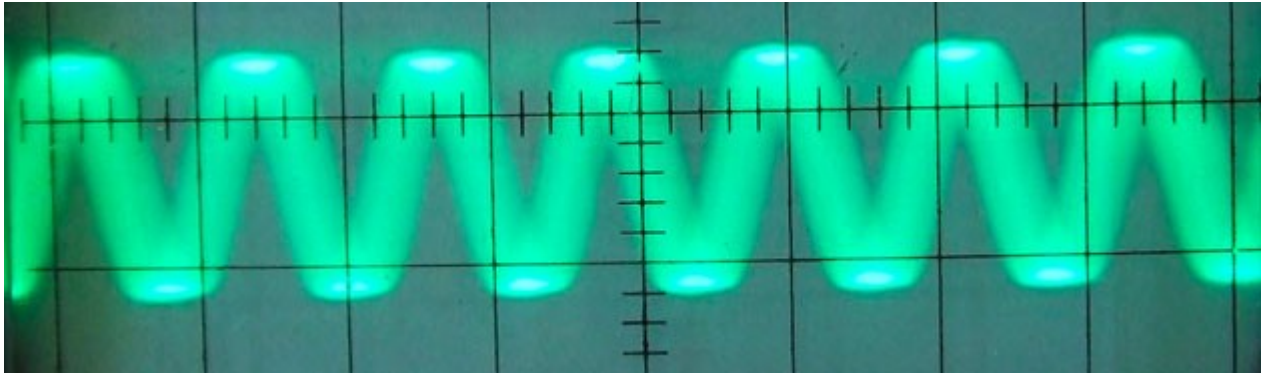


*Fig. A: Looking at the horn from this angle will quickly reveal any dents.*



*Fig. B: Oh no, soldering is BAD!*

# Saxophone Overtone Exercises



Knowledge of saxophone of overtones (also known as “partials” or “harmonics”) **is simply a must** if you’re planning on becoming a great saxophone player. Practicing playing through the overtone series will allow you Practicing overtones will help you hit altissimo notes while also developing the muscles in your mouth and throat necessary to mold your saxophone sound to your liking.

Below are three exercises that will help you master this important aspect of your saxophone playing.

**Special thanks go out to saxophonist, composer, educator, and recording artist Ricky Sweum for providing these exercises.**

## Exercise #1: Octave Drop Downs

**Here’s how this one works:**

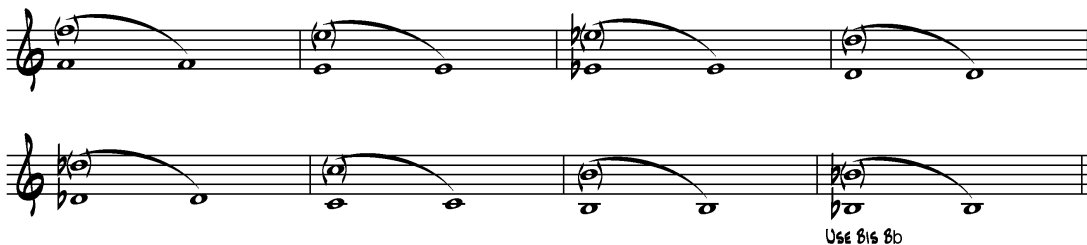
1. Finger a low F (the one at the bottom of the staff with no octave key).
2. With your thumb still **off** of the octave key, begin playing, but start right in on the note **one octave higher**, so that you’re hearing the same pitch you’d hear if you were playing the middle F (the one *with* the octave key).
3. Hold that middle F for a few seconds, and then drop back down to the low F.
4. Repeat the same exercise moving down in half steps until you reach the low Bb.

## Here are some specific things you can do to make these octave jumps:

1. When moving between octaves, make sure that you can *hear* the next note before you play it.
2. No matter what you do, **do not drop your jaw** between notes.
3. **Do not** change the amount of air pressure.
4. **Try experimenting with the position of your tongue.** Move the tongue slowly to the back of the mouth and have the tongue make contact with the upper part of your mouth as though you were making a “K” sound.
5. With the saxophone out of your mouth, **try singing an octave jump and notice the changes in your throat as you do so.** Now apply changes in the throat to your overtone octave jumps. Also try closing the back of your throat to see if that helps.
6. Every sax player’s throat and embouchure are different, so in the end it’s really a matter of trying different things and memorizing the feeling of each interval jump. **One of the goals here is not be reliant on the octave key.** In fact, there’s an unsubstantiated rumor that [Joe Henderson](#) never used his octave key – which would be a pretty amazing feat! At any rate...



DON'T USE OCTAVE KEY THROUGHOUT WHOLE EXERCISE. ( ) INDICATES "OVERTONE" NOTES, I.E. FINGER THE LOWER NOTE, BUT "OVERTONE" IS THE SOUND YOU HEAR.



## Variation for Those Having Trouble with The Exercise

If you're unable to make the octave jump in step 2 of the exercise, try doing this instead:

1. Play the middle F (the one that would normally be played with the octave key pressed down).
2. Remove your thumb from the octave key while maintaining that same high F so you're fingering the low F, but playing the middle F.

## Exercise #2: Tone Matching by Voicing the First Overtone

1. Finger a middle Bb using the bis key (the small key that sits between the B and A keys) fingering.
2. Finger the low Bb beneath the middle Bb while keeping the middle Bb pitch. The only difference you should hear should be a difference in tonal characteristics, but **the pitch should remain the same regardless of which octave Bb you're fingering.**
3. Go back and forth between that middle Bb and low Bb fingerings keeping the middle Bb fingering going the whole time. As you increase the rapidity of the octave jumps, you'll hear a sound effect often used by folks such as Michael Brecker and Lester Young.
4. Repeat the exercise going chromatically up the horn all the way to F. **IMPORTANT NOTE:** Once you get to the middle D, rather than using the normal middle D fingering, you must finger that middle D with the **palm key D and no octave key.** Eb, E, and F are also to be fingered using the palm keys minus the octave key.

## #2

DON'T USE OCTAVE KEY THROUGHOUT WHOLE EXERCISE. ( ) INDICATES "OVERTONE" NOTES, I.E. FINGER THE LOWER NOTE, BUT "OVERTONE" IS THE SOUND YOU HEAR.

[illegible]

## Exercise #3: Tone Matching by Voicing the Second Overtone

This time we're going to **start on second overtone which is the fifth above the first octave**. So for the Bb overtone series, that would be the middle F, an octave above the middle Bb. Here's what you do:

1. Play the middle F **without** the octave key. So you're basically fingering the low F but the middle F is the octave that's sounding.
2. Next, finger a low Bb while still holding out the middle F.
3. Repeat the exercise going chromatically up the horn all the way to the point where you're alternating between the palm key F (no octave key) and the bis middle Bb fingerings. **IMPORTANT NOTE:** The octave key is not to be used at any point in this exercise.

**#3** DON'T USE OCTAVE KEY THROUGHOUT WHOLE EXERCISE. ( ) INDICATES "OVERTONE" NOTES, I.E. FINGER THE LOWER NOTE, BUT "OVERTONE" IS THE SOUND YOU HEAR.

Use Bis Bb

Use Bis Bb

## Voicing

Voicing is how we create the sound of the horn by making changes to the **shape of our oral cavity, the position of the tongue, and the position of the throat**. For example, try playing anything on your horn using the same mouth and throat position as you would use while pronouncing the sound "eeee" with your voice. Now, without moving your jaw, try playing your horn using the same mouth and throat position as you'd use to make the "oh" sound. Experimenting with different vocal sounds while playing the horn is what allows us to control the tonal characteristics of our sax playing. To make the overtones happen, whether you're aware of it or not, the voicing has to change.

# Sax Mic Positioning for Home Recording



**Getting a beautiful and distinctive saxophone sound in the recording studio is a bona-fide artform.** What I'd like to do here is provide just a few **basic guidelines** that we sax players can employ in our own *home* studios, using a **single mic** as we experiment to find what works best for the sound that we're trying to get.

- **The closer you place the saxophone to the mic, the more low frequencies you'll pick up**, generally resulting in a darker sound. If you want a *massive* amount of low frequency to be picked up, then experiment with placing the mic *inside* the bell of the horn. This can, however, make for a pretty abrasive sound which you'd probably have to compensate for by rolling off some low frequencies using EQ. Definitely not a very common way to position your mic, but since it's music and there are no rules – you know the drill...
- *Generally speaking*, the sax mic is placed around **6 inches** off the bell of the horn. Point the mic downwards at a 45-degree angle for a **bigger and more aggressive** sound. Otherwise, pointing the mic straight towards upper key holes at a 90 degree angle will result in a **“smoother”** sound.
- When positioning the microphone near the bell, it is likely that the **lower notes will come out louder than the higher notes** making for unevenness in volume throughout the horn. Moving the mic to one side of the horn is one solution that may help to remedy this issue.

- **Moving back a bit from the mic** will bring out some of the higher frequencies resulting in a **brighter sound**. However, unless the room you're recording in is very well insulated and sounds more or less "dead," then you're **likely to also pick up the a lot of the sound of the room**, which may or may not be desirable. Generally speaking, I prefer to have my sax recordings as "dead" as possible so that I can exercise maximum sonic control over the track during mixdown.
- If you're looking for a **darker and less direct** sound, try moving the mic *below* the horn.
- If you'd like to have the mic placed back a bit more for those brighter frequencies, then a general rule of thumb is to **place the mic the same distance away from the front of the instrument as the *length* of the instrument**.
- **Beware the music stand!** Although they look harmless enough, music stands – especially those metal ones, can cause a very noticeable reverb effect on your recording if placed directly behind your mic. Put the music stand off to the side of the mic enough so that you're not blaring into the stand with your unintentionally-modified sound reverberating right back into your recording.

In the end, **it all comes down to experimentation**. Ask ten different recording engineers for the best way to mic a sax, and you'll get ten different responses.

My hope is that by providing these basic guidelines, you'll be able to **save yourself some time** and quickly tackle those challenges that come up during your home recording adventures.

**Now get back to recording that *instant classic!***