

Sound, Transcription and Improvisation: A Saxophone Workshop by *Forestone Japan* Artist, Niels Rosendahl

Introduction

- A little about me (www.nielsrosendahl.com)
- *Forestone Japan* saxophones
- Due credit for the concepts discussed in this workshop (people with whom I've studied, or of whom I've read/studied their publications): John Mackey, Dr. John Murphy, Brad Leali, Mike Steinel, Dan Hearle, Dave Liebman, Joe Allard, Eugene Rousseau, Sigurd M. Rascher, Jerry Bergonzi, and Jamie Oehlers (and it's also covered by countless more). List of relevant publications at the bottom of this page.

Sound/Tone

- "Imitate, Assimilate, Innovate", Walter Bishop Jr., applied to tone.
- The importance of the "Inner Ear" in sound and transcription
- Overtones
- Tone Matching

Transcription

- "Imitate, Assimilate, Innovate", Walter Bishop Jr., applied to transcription and improv.
- The importance of the "Inner Ear" in transcription
- Using software to loop sections (I use "Transcribe")
- Looping a section – using your ear to learn the content (and have it constantly reinforced)
- Learning a lick (by ear) in all 12 keys (the value of using our voice – if we can't sing it, we can't play it)
- Applying transcribed vocabulary to our own solos

Improvisation and Learning a tune (if time)

- Melody
- Chord tones (and permutations)
- Guide Tones
- Scales
- Applying transcribed vocabulary to the tune

Relevant Publications/References

- *Developing a Personal Saxophone Sound*, David Liebman
- *Saxophone High Tones*, Eugene Rousseau
- *Top-Tones for the Saxophone*, Sigurd M. Rascher
- *Building a Jazz Vocabulary*, Mike Steinel
- *The Jazz Language*, Dan Haerle
- *Inside Improvisation (Vols. 1-6)*, Jerry Bergonzi