

Saxophone Resource Guide

a partial list of recommended materials for the serious saxophonist

Michigan State University

Joseph Lulloff ~ Professor of Saxophone

***College of Music
Michigan State University
East Lansing, MI***

lulloff@msu.edu

Studio web: <http://www.saxophone.msu.edu>

Personal web: <http://www.joelulloff.com>

MATERIALS FOR SAXOPHONE

PROFESSOR JOSEPH LULLOFF
PROFESSOR OF SAXOPHONE: MICHIGAN STATE UNIVERSITY
517.353.5002

EMAIL: lulloff@msu.edu
studio web: <http://www.saxophone.msu.edu>
personal web: <http://www.joelulloff.com>

I. Reeds

1.1 Classical Reeds

	SOPRANO	ALTO	TENOR	BARITONE
VANDOREN CLASSICAL, BLUE BOX				
V21	3, 3.5	3, 3.5	3.0 – 4.0	3.5 – 5.0
V12				
JUNO (FOR BEGINNERS)				
LEGERE	3.0 – 3.5	3.25 – 3.5	3.0 – 3.5	3.5 – 4.0
CLASSIC OR SIGNATURE SERIES				

- NOTE: 1. The strength of the reed depends on the facing and opening of the mouthpiece.
 2. The increase in number refers to an increase in strength (thickness) of the reed.
 3. The smaller the distance is between the tip of the reed and the tip of the mouthpiece, the harder reed strength one needs to use (i.e. harder reeds relate to higher numbers).
 4. Many other fine brands exist on the market, and strengths vary. In auditioning newer brands of reeds, choose a few of each strength category to ascertain the one which is right for you.

1.2 Jazz Reeds

	SOPRANO	ALTO	TENOR	BARITONE
VANDOREN JAZZ-Z REEDS	2.5, 3, 3.5	2.5, 3, 3.5	3.0 – 4.0	3.5 – 5.0
VANDOREN JAVA	3, 3.5	2.5, 3.0, 3.5	3.5 – 4.0	4.0 – 5.0
VANDOREN V-16	3, 3.5	3.5	3.5	4.0
RICO JAZZ	3, 3.5	3.0, 3.5	3.5 – 4.0	4.0 – 5.0

LAVOZ	MEDIUM	MEDIUM	MEDIUM	MEDIUM HARD - HARD
LEGERE	STUDIO 3.0 – 3.5	STUDIO 3.25 – 3.5	STUDIO 3.0 – 3.5	STUDIO 3.25 – 4.0

- NOTE:
1. The increase in number refers to an increase in strength (thickness) of the reed.
 2. The strength of the reed depends on the facing and opening of the mouthpiece.
 3. The smaller the distance is between the tip of the reed and the tip of the mouthpiece, the harder reed strength one needs to use (i.e. harder reeds relate to higher numbers).
 4. Many other fine brands exist on the market, and strengths vary. In auditioning newer brands of reeds, choose a few of each strength category to ascertain the particular reed strength that produces a tone without buzz or air but still feels resistant enough for you.

II. Classical Mouthpieces (listed in Alphabetical Order)

- Soprano: Selmer S-80 C*
Vandoren SL3, SL4S
- Alto: Rousseau NC4
Selmer S-80 C* or C**
Selmer S-90 facing #170 or #190
Selmer Soloist (*short barrel*)
Vandoren AL-3, AL-4, AL-5
Yamaha Custom Series Mouthpiece (beginners only)
- Tenor: Rousseau NC 4 and NC 5
Selmer S-80 C**
Selmer S-90 facing #170 or #190
Vandoren T 20
Yamaha Custom Series Mouthpiece (beginners only)
- Baritone: Selmer S-80 C** or D
Rousseau

II. Jazz Mouthpieces

- Soprano: Otto Link 6* to 7*, medium chamber (hard rubber)
Selmer (older soloist style), S80 or S-90 style
- Alto: Beechler (S7S or M7S)
Meyer 5 M-6 M
Otto Link 5* to 7*, medium chamber (hard rubber)
Vandoren V16: A6- A8, Short or medium chamber
- Tenor: Berg Larson 95/1 to 115/1 or 95/2 to 105/2 (either hard rubber or metal)
Dukoff Metal (7 – 9 facing)
Otto Link 6*, 7* 8*, medium chamber (either hard rubber or metal)
Vandoren V16: T7, T 8, Short or medium chamber

Baritone: Berg Larson 100/1 to 115/1 or 100/2 to 115/2 (either hard rubber or metal)
Otto Link 5* to 7* (either hard rubber or metal)
Vandoren V16: B7, or B8, Short or medium chamber

Note: The use of letters such as C and D or numbers such as 5,6 and 7 indicate the amount of space between the tip-rail and the reed-tip. This space is often called the tip-opening or lay of the mouthpiece. The addition of a star or asterisk () after a letter or the increase in number or progression through the alphabet indicates a wider or larger tip-opening.*

Each mouthpiece manufacturer has its own numbering and/or lettering system that determines the facing and tip opening. This will obviously affect the quality of sound (dark-bright), resonance of sound, response and of course the choice of both the strength and brand of the reed. In general, the following table outlines three major brands of classical mouthpieces:

<u>BRAND</u>	<u>CLOSED FACING</u>		<u>REGULAR FACING</u>		<u>OPEN FACING</u>		
1. Rousseau	NC 3		NC 4	NC 5			
2. Selmer	B	C	C*	C**	D	E	F
3. Vandoren	A15	A25	A27	A35		A45	

III. Saxophones

PROFESSIONAL LINE: Classical – Contemporary playing

- Soprano
Yamaha - YSS-875/soprano (fuller, darker sound)
Yamaha - YSS-62/soprano curved neck (rich vibrant sound)
Selmer - Series II or III
- Alto
Yamaha - YAS-875-EX or YA 875 EXII (Regular Lacquer, Silver or Gold Plate)
Selmer - Series II, III
Selmer - Mark VII
- Tenor
Yamaha - YTS-875 (Regular Lacquer, Silver or Gold Plate)
Yamaha - YTS-62
Selmer - Series II or III
- Baritone
Yamaha - YBS-62
Selmer - Series II or III

PROFESSIONAL LINE: Jazz and Contemporary playing

- Soprano
Yamaha - YAS-875-EX or YAS 875-EXII
Yamaha 82 Z (Regular Lacquer, Silver or Gold Plate)
Yanagasawa

- Alto
Yamaha 82 Z-II (Regular Lacquer, Silver or Gold Plate)
Yamaha 82 Z (Regular Lacquer, Silver or Gold Plate)
Selmer - Reference Series 54
Selmer Balanced Action and Super Balanced Action
Selmer - Mark VI

- Tenor
Yamaha 82 Z-II (Regular Lacquer, Silver or Gold Plate)
Yamaha 82 Z (Regular Lacquer, Silver or Gold Plate)
Yamaha - YTS-875 EX
Yamaha - YTS-62
Selmer - Reference Series 54
Selmer - Mark VI
Selmer – Balanced Action and Super Balanced Action

- Baritone
YBS-52/baritone
YBS-62/baritone
Selmer - Series II, III

SEMI-PROFESSIONAL LINE: Junior High School and High School Students

- Soprano
Yamaha - YAS-875-EX or YAS 875-EXII
Yamaha – YSS-475/soprano (fuller, darker sound)
Yamaha - YSS-62
Yanagasawa

- Alto
Yamaha - YAS-875-EX or YAS 875-EXII
Yamaha – YAS 62
Yamaha - YAS-475
Selmer - Series II, III

- Tenor
Yamaha - YTS-875
Yamaha - YTS-475
Selmer - Series II or III

- Baritone
YBS-62/baritone
Selmer - Series II

IV. Ligatures

- Soprano, Alto and Tenor

Charles Bay (m) (Classic Series)
Charles Bay (m) (either the regular or covered style)
BG (m and c)
Ishimori (m) gold and Silver plate Gigliotti (p)
Rovner (c) – Eddie Daniels (recommended for jazz playing only)
Silverstien (any metal)
Selmer Paris (m)
Vandoren Optima and new M/O in Gold Plate, and regular plate (m)
Winslow (m)

Baritone

Vandoren Optima (m)

Winslow * 9 (m)

*Note: When ordering the Winslow Ligature, please specify mouthpiece type

(c) cloth (m) = metal (p) = plastic

V. Accessories of Importance

Reed Tools

- Reed Geek
 - Reed File (bassoon file)
 - Vandoren reed resurfacer
 - or -
 - Two thick pieces of flat glass (a: 12”x12”x1”, and b: 4”x4”x1”)
 - Several sheets of #500 and #600 grade of wet/dry sandpaper
 - Reed Rush
 - Tempered reed knife with a beveled edge of high quality (specify right or left handed)
- Reed Rush
- Reed holders w/ a piece of flat glass: purchase enough to hold 12 reeds for reed rotation
 - Dutch Rush (for detailed sanding)

Tuners and Metronomes

Many excellent styles exist on the market. Some of the more popular ones (Dr. Beat, Korg, etc...) have metronome sections that divide the beat up into numerous subdivisions and equal/unequal pulses per large beat. They are also programmable to create odd beat patterns

Regarding tuners, select one that has a loud tone for pitch matching. You might also purchase a small amplifier to connect both your tuner and metronome to for amplified use. This becomes helpful when rehearsing larger ensembles or very loud sections of music.

Common brands found today include (but are not limited to: Dr. Beat, Boss, Korg, Seiko, and Yamaha.

It is essential that saxophonists use both the tuner and metronome to their fullest extent in each practice session. It is important to understand “how to practice effectively a with a device such as a tuner or metronome.

Saxophone Cleaning Devices

- LaVoz mouthpiece mouse
- Handkerchief (Clarinet) Swab (for the saxophone neck)

Reed Cases

- Harrison or similar types of glass surface reed cases (keep these cases in a zip lock bag with a small soaked sponge to retain proper humidity.
- Humidor Box (Cases found in Cigar Store) in a Tupperware container
- Rico reed system (Humidity Control Case) w/ Rico Control pack
- Vandoren reed system (Humidity Control Case)

Mute

- Saxophone Mute: (as shown in The Art of Saxophone Playing by Larry Teal)

Neck straps

- Breathtaking
- Harness Straps for Baritone Saxophones
- Oleg
- Other closed-hook type straps \
- Vandoren
- IMPORTANT: No Neotech Straps!

Saxophone Stands (make sure that all pegs fit your doubles securely)

- Beechler
- Sax Rax (www.saxrax.com)

VI. Cases and Gig Bags

- Hard shell cases are strongly recommended because of their durability and the performers misfortune. Select from the following:
- Bam Trekking or HighTech Case
- ProTech Contour Case
- Selmer or Yamaha cases or jazz pack
- Wisemann

VII. Minor Repair Items

- Five piece jewelers screwdriver set
Key Oiler (key oil in an applicator bottle: mix 1 part 10W40 motor oil: 1 part sewing machine oil)
- Polishing cloth
- Spring hook

VIII. Music Retailers (listed alphabetically)

Instruments/ Reeds/ Accessories

Meridian Winds

2807 Jolly Road
Okemos, MI 48864
517.339.7333

www.meridianwinds.com

contact: Eric Satterlee

Saxophone Service

(The Saxophone Journal)

P.O. Box 206
Medfield, MA 02052
1.800.52.SONGS
617.359.4417
www.dornpublication.com

Vandoren Company
Paris, FRANCE
www.vandoren.com

Instrument Repair Shops

Meridian Winds
2807 Jolly Road
Okemos, MI 48864
517.339.7333
www.meridianwinds.com

contact: Eric Satterlee

Meyer Music
Grand Rapids, MI

616.975.1122
800.792.0123

contact: Mike Lutley

Michigan Winds
East Lansing, MI
517.339.8SAX
contact: Doug Glucken

Music Houses

Meridian Winds
2807 Jolly Road
Okemos, MI 48864
517.339.7333
www.meridianwinds.com

contact: Eric Satterlee

Sheet Music Plus
www.sheetmusicplus.com

Vandoren Company
Paris, FRANCE
www.vandoren.com

Mouthpiece Custom Work

Meridian Winds

2807 Jolly Road
Okemos, MI 48864
517.339.7333

www.meridianwinds.com

contact: Brennan Lagan

Robert Scott Mouthpieces

2930 Sunderland
Lansing, MI
517.882.9800

contact: Robert Scott

Brad Behn

405.651.6063
bradbehn@hotmail.com

IX. Saxophonists Professional Organization

North American Saxophone Alliance

www.saxalliance.org

X. Publications Recommended for Saxophonists

North American Saxophone Alliance

www.saxalliance.org

Saxophone Journal

www.dornpublications.com

XI. Classical Discography

Saxophone Recordings are excellent resources for developing ones concept of sound and musical style. This list showcases a broad prospective of fine saxophone artistry, and their recordings can be found on site-links listed under *Recordings*. This is only a partial list, as many fine saxophonists are producing new recordings weekly. Please refer to the internet.

American Saxophone Quartet
Amherst Saxophone Quartet
Anubis Saxophone Quartet
AUR – American's Tribute to Adolphe Sax Volumes 1-14
Berlin Saxophone Quartet
Bornkamp, Arno

Briggs, Adam
Campbell, Griffin
Capitol Quartet
Chicago Saxophone Quartet
Deffayet, Daniel
Deibel, Geoff
Delangle, Claude
Dirlam, Richard
Don Sinta Saxophone Quartet
Forger, James
Forsyth, Paul
Fourmeau, Jean-Yves
Great Lakes Saxophone Quartet (Prof. Lulloff, Forger, Lau and Donell Snyder)
H2 Saxophone Quartet
Habanera Saxophone Quartet
Harle, John
Hemke, Fred
Hollywood Saxophone Quartet
Houlik, James (tenor saxophone)
Hunter, Laura
Iridium Saxophone Quartet
Kelly, John-Edward
Kientzy, Daniel
Lau, Eric
Leaman, Clifford
LeBlanc Saxophone Quartet
Loeffert, Jeffery
Londiex, Jean-Marie
Lulloff, Joseph
Marcel Mule Saxophone Quartet
Marsalis, Branford
Mauk, Steve
McAllister, Timothy
Michigan State University Graduate Saxophone Quartet
Murphy, Otis
New Century Saxophone Quartet
New York Saxophone Quartet
Nichol, John
Nichol, Johnathan
Nolen, Paul
Pollack, Steven
Prism Saxophone Quartet
Prost, Nicolas
Quartet de Saxophones de Paris
Quatour Adolphe Sax
Rahbari, Sohre
Richtmeyer, Debra
Rousseau, Eugene
Sampen, John
Savijoki, Pekka
Sinta, Donald
Smith, Howie
Stockholm Saxophone Quartet

Sugawa, Naboya
 Sullivan, Taimur
 Texas Saxophone Quartet
 Tse, Kenneth
 Underwood, Dale
 Weiss, Marcus
 XASAX
 Young, Robert

And others....

XI. SELECTED REPERTOIRE – ALTO SAXOPHONE WITH WIND BAND

Badings, Henk	Concerto	Donemus Foundation	IV
Benciscutto, Frank	Serenade	Shawnee	II
Benson, William	Aeolian Song*	MCA	IV
Bilik, Jerry	Concertino	Bilik	VI
Bolcom, William	Concert Suite	Theodore Presser	VI
Brandt, Henri	Concerto	Composer's Facsimile (ACA)	VI
Bryant, Steven	Concerto	Composer	V
Creston, Paul	Concerto, Opus 26*	G. Schirmer	V
Dahl, Ingolf	Concerto	Durand Editions	VI
Finney, Ross Lee	Concerto (winds only)	C. F. Peters	VI
Grundman, Clare	Concertante	Boosey & Hawkes	III
Hartley, Walter	Concerto	Theodore Presser	III
Heiden, Bernard	Diversion	Etoile	III
Husa, Karel	Concerto	Associated	VI
Ito, Yasuhide	Concerto Fantastique	Composer Manuscript	V
Maslanka, David	Concerto	Composer Manuscript	VI
Mackey, John	Concerto		III
Reed, Alfred	Ballade	Southern Music	
Schuller, Gunther (arrange)	Tribute to Rudy Wiedoeft	MCA	IV
Stock, David	Winds of Summer	American Composers Alliance	VI
Von Koch, Erland	Concerto Piccolo*	Boosey & Hawkes	V
Whitney, Maurice	Introduction and Samba	Bourne	V

XII. SELECTED REPERTOIRE – ALTO SAXOPHONE WITH ORCHESTRA

Adams, John	Concerto		V
Benson, Warren	Aeolian Song	MCA	IV
Boutry, Roger	Serenade (1961)	Salabert	V
Boutry, Roger	Divertimento (1964)	Leduc	V
Bozza, Eugene	Concertino*	Leduc	V
Creston, Paul	Concerto, Opus 26*	G. Schirmer	V
Damase, Jean-Michael	Concertstück, Opus 16	Leduc	IV
Debussy, Claude Arr. J. I.	Rhapsodie	Etoile or J. Lulloff	IV
Dubois, Pierre Max	Concerto	Leduc	V
Dubois, Pierre Max	Concertstück	Leduc	IV
Dubois, Pierre Max	Divertissement	Leduc	IV
Glazounov, Alexander	Concerto	Leduc	IV

Gotkovski, Ida	Concerto	Éditions Transatlantique	IV
Hodkinson, Sidney	Another Man's Poison	Composer's address	V
Husa, Karel	Elegie et Rondeau	Leduc	IV
Ibert, Jacques	Concertino da Camera	Leduc	IV
Ito, Yasuhide	Concerto for Saxophone and Or	Lemoine	VI
Koch, Erland von	Concerto	Marbot Editions	IV
Koch, Erland von	Concerto piccolo*	Boosey & Hawkes	IV
Koechlin, Charles	Sonatine, Opus 194a	Max Eschig	III
Lennon, John Anthony	Concerto (1985)	Manuscript	VI
Massis, Amable	Poème (1942)	Billaudot	IV
Maurice, Paule	Tableaux de Provence	Lemoine	III
Milhaud, Darius	Scaramouche	Henry Salabert	IV
Muczynski, Robert	Concerto, Opus 48	Theodore Presser	IV
Rivier, Jean	Concerto for Alto Saxophone a	Billaudot	III
Rivier, Jean	Concertino (1949)	Salabert	IV
Robert, Lucie	Double Concerto (1969)	Eriks Musikhandel & Forlag AB	VI
Rueff, Jeanine	Chanson et Passepied	Leduc	II

XIII. SAXOPHONE QUARTETS – FOR HIGH SCHOOL AND BEGINNING COLLEGE GROUPS

COMPOSER	TITLE	PUBLISHER	GRADE LEVEL
Auteurs	Pieces en Quatuor	Billaudot	2
Bach	Contrapunctus III	Southern Music	4
Bach	Fugue on a Theme by Corelli	Western Music	4
Bach	Prelude and Fugue No. 6	Southern Music	4
Bach	Sarabande	Southern Music	4
Bach	Trios Themes Celebres	Presser	4
Bach, JC	Andante, Minuetto and Finale	Southern Music	2
Burns, Robert	Suite for Saxophone Quartet	Novello Music	4
Debussy	Andantino and Vif	Etoile Music	5
Debussy	Shepard Golliwog's Cakewalk	Etoile Music	4
Dubois	Quatuor	Leduc	6
Frackenpohl	Chorale and Canon	Tenuto	3
Frackenpohl	Ragtime Suite	Shawnee	4
Gershwin	Love is Here to Stay (Jazz)	Southern	4
Gershwin	Nice Work if You Can Get It	Southern	4
Gershwin	Selections from Porgy and Bess	MMB	5
Gibbons	Fantasia	Southern	3-4
Grieg	March of the Dwarves	Rubank	2
Handel	Arrivee De La Reine De Sabbat	Billaudot	4
Haydn/Walter	Quartet en Fa Minuer	Billaudot	5

Jacob	Second Saxophone Quartet	Emerson Editions	5
JeanJean	Quatour	Salabert	5
Joplin	Antoinette	Henry Lemoine	4
Joplin	Bethena	Henry Lemoine	4
Joplin/Zajac	Heliotrope Bouquet	Etoile	3
Joplin/Zajac	Rag-Time Dance	Etoile	3
Lennon	When I'm 64	Kendor	4
Marshall	The Goldrush Suite	Shawnee	3-5
Mendelssohn	War march of the Priests	Rubank	3
Nestico	A Study in Contrasts	Kendor	3
Niehaus	Four Jazz Vignettes	Hal Leonard	4
Pierne	Chanson d'Autrefois	Leduc	3
Pierne	Chanson De La Grand Maman	Leduc	4
Pierne	Marche Des Petits Soldats de Plomb	Leduc	3
Pierne	Trios Conversations	Billaudot	4
Scarlatti	The Cat's Fugue	Southern	3
Schumann	Album Pour La Jeunesse	Robert Martin	3
Teal	Ten Saxophone Quartets (AATB)	Schirmer	3-4
various comp.	Pieces en Quatour	Billaudot	3
Zajac	Five Minatures	Etoile	4

XIV. JAZZ STUDY BOOKS

Beginning:

Huffnagle, Harry. **Streamlined Etudes Books I & II.** New York, NY: Gate Music Co. A series of swing etudes written in the improvised style. Each etude indicates chord symbols.

Niehaus, Lennie. **Jazz Conception for Saxophone Basic Volume.** Hollywood, CA: Professional Drum Shop, Inc. Book 1 in a 3 volume series of etudes in an improvised style.

Niehaus, Lennie. **Jazz Conception for Saxophone Intermediate Volume.** Hollywood, CA: Professional Drum Shop, Inc. A basic/intermediate level collection of etudes in the improvised style. Etudes are designed to improve jazz interpretation and phrasing. Includes chord symbols.

Paisner, Ben. **30 Studies in Swing.** New York, NY: Gate Music Co. The easiest in the Gate Music series edited by David Gornston. These swing etudes are excellent supplemental material particularly for developing sight reading and jazz skill.

Paisner, Ben. **19 Streamlined Etudes.** New York, NY: Gate Music Co. The most difficult volume in the Gate Music etude series. Includes chord symbols.

Intermediate:

Bowers, Bugs. **Bob Duets.** New York, NY: Charles Colin. Excellent duets in the bebop style. Second part is as demanding as the first.

Neihaus, Lennie. **Jazz Conception for Saxophone.** Hollywood, CA: Professional Drum Shop, Inc. Book 3 in the series of jazz etudes. Intermediate/advanced level.

Parker, Charlie. **BeBop for Alto Sax.** New York, NY: Criterion Music Corp. Four Parker originals

including solo transcriptions from Dial recordings. Includes simple piano accompaniments.

Parker, Charlie. **Charlie "Bird" Parker**. Edited by W. Dorsey Stuart. New York, NY: Charles Colin Music Corp. Four Parker tunes transcribed from Roost Records recordings. Includes transposition for "C", "Bb", and "Eb" instruments.

Snidero, Jim - Jazz Etudes

Advanced:

Coltrane, John. **The Works of John Coltrane**. Vols. 1 - 10. Edited by Andrew White. Washington, D.C.: Andrew's Music. Collection contains; 421 transcriptions taken from over 100 albums.

Henderson, Joe. **Joe Henderson Transcribed Sax Solos**. New York, NY: Times Square Music Publications.

Miedema, Harry. **Jazz styles and Analysis for Alto Sax**. Edited by David Baker. Chicago, IL: Down Beat Music Workshop Publications. A vast collection of solo transcriptions by a host of artists. Brief biography and discography of each player included.

Nelson, Oliver. **Patterns for Improvisation**. New York, NY: Times Square Music Publications. Useful etudes and improvisational patterns. Student must have theory background to realize and apply the patterns to appropriate chord symbols as they are not provided.

Parker, Charlie. **Charlie Parker Omni Book**. New York, NY: Times Square Music Publications. 60 transcribed solos as recorded by Parker.

Parker, Charlie. **The Charlie Parker Collection - Vols. 1 - 4**. Edited by Andrew White. Washington D.C.: Andrew's Music. Over 300 transcribed Parker solos from Savoy, Dial, Verve, and live sessions.

Viola, Joe. **The Technique of the Saxophone Vol. II Chord Studies**. Boston, MA: Berklee Press Publications. Explores melodic/harmonic relationships in all keys. Includes improvisational patterns and sequences. Intermediate/advanced level.

Viola, Joe. **The Technique of the Saxophone Vol. III Rhythm Studies**. Boston, MA: Berklee Press Publications. Includes traditional and contemporary exercises, duets, and etudes drilling the student on all aspects of rhythm. Intermediate/advanced level.

General:

Aebersold, Jamey. **A New Approach to Jazz Improvisation Vols. 1 - 21**. New Albany, IN: Aebersold. An excellent series of play along materials including book and record.

Coker, Jerry. **Improvising Jazz**. Englewood Cliffs, NJ: Prentice-Hall. An excellent reference and jazz theory text.

XV. Saxophone Repertoire List – Soprano, Alto, Tenor and Baritone Saxophones

Soprano Saxophone Repertoire

Composer	Title	Publisher	Level
----------	-------	-----------	-------

Soprano Saxophone Solo Collections

Soprano Saxophone Unaccompanied

Berio, L.	Sequenza VIIIb	Universal
-----------	----------------	-----------

Soprano Saxophone and Piano

Badings, H.	Cavatina	Dorn
Bonnard, A.	Sonata No. 1	Editions Francaises
Feld, J.	Elegie	Leduc
Glick, S.	Suite Hebraique No. 4	
Harvey, P.	Concertino	Editions J. Maurer
Karlins	Seasons	ACA
Koechlin, C.	2 Sonatines	Max Eschig
Lutoslawski	Dance Preludes	Chester
Ravel, M.	Piece en Forme de Habanera	
Ricker, R.	Solar Chariots	
Rogers, R.	Lessons of the Sky	
Shrude	Music	ACA
Shrude	Shadows and Dawning	ACA
Solomon, M.	Sonatina	
Villa-Lobos, H.	Fantasia	Southern
Young, C.	Diversions	
Young, C.	Sonata	

Soprano Saxophone Transcriptions

Bach/Dawson	Sonata in E-flat
Bach/Harle	Sonata in G Minor
Bach/Leonard	Sonata in E-flat Major

Brahms/Young	Intermezzo	
Cimarosa/Benjamin	Concerto for Oboe	Boosey & Hawkes
Debussy, C./Reid	Syrinx (unaccompanied)	Kendor
Marcello/Ayoub	Concerto	
Platti, G./Rousseau	Sonata in G Major	Etoile
Telemann/Londeix	Sonata	
Telemann/Voxman	Sonata	

Alto Saxophone Repertoire

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>	<u>Level</u>
-----------------	--------------	------------------	--------------

Alto Saxophone Solo Collections

Harle	Harle's Sax Album - From Baker Street to Bach	
Rascher	The Rascher Collection	
Teal, L.	Solos for the Alto Saxophone Player	G. Schirmer
Teal, L.	Program Solos	Th. Presser
Teal, L.	Learning Unlimited - Intermediate Level	Hal Leonard
Collected Composers	Contemporary Recital Pieces	Shawnee

Alto Saxophone Unaccompanied

Adler, S.	Canto IV	Dorn
Arma, P.	Soliloque	Billaudot
Berio	Sequenza IX b	Universal
Blickhan, T.	State of the Art	
Bonneau, P.	Caprice en Forme de Valse	Leduc
Bozza, E.	Piece breve	Leduc
Bozza, E.	Improvisation et Caprice	Leduc
Caravan, R.	Monologue	
Caravan, R.	Sketch	Dorn
Couf, H.	Introduction, Dance, & Furioso	Rubank
Cunninghman, M.	Rara Avis	Etoile
Daneels, F.	Suite	Schott Freres
Hartley, W.	Petite Suite	Fema

Lazarus, D.	Sonata	Durand
Kupferman, M.	In two bits	General Music Pub.
Kupferman, M.	Three Giacometti Soli	
Noda, R.	Improvisation No. 1, 2, 3	Leduc
Noda, R.	Mai	Leduc
Noda, R.	Phoenix	Leduc
Noda, R.	Pulse 72: plus/minus	
Persichetti	Parable	Elkan-Vogel
Rueff, J.	Sonata	Leduc
Tower	Wings	Manuscript

Alto Saxophone and Piano

Albright	Sonata	
Absil	Sonata	Lemoine
Ameller, A.	Jeux de Table (Table Games)	Lemoine
Ameller, A.	Suite	Transatlantiques
Amram	Ode to Lord Buckley	Peters
Anderson, G.	Sonata	Southern
Archer, V.	Sonata	Clark & Cruickshank
Babbitt, M.	Whirled Series	Manuscript
Badings, H.	La Malinconia	Fondation Donemus
Bassett, L.	Duo Concertante	
Bassett, L.	Music for Saxophone & Piano	Peters
Beaucamp, A.	Chant Elegiaque	Leduc
Beck, C.	Nocturne	Lemoine
Beerman	Concerto (w/tape)	ACA
Ben Haim, P.	Three Songs without Words	
Benson, W.	Aeolian Song	MCA
Benson, W.	Cantilena	Boosey & Hawkes
Benson, W.	Concertino	MCA
Benson, W.	Farewell	MCA
Bialosky, M.	Fantasy Scherzo	Western International
Bitsch, M.	Villageoise	Leduc
Bolcom, W.	Lilith	Manuscript
Bonneau, P.	Caprice en Forme de Valse	Leduc
Bonneau, P.	Concerto	Leduc
Bonneau, P.	Piece Concertante	Leduc
Bonneau, P.	Suite	Leduc
Bourmonville	Dance Pour Katia	
Bourrel, Yvon	Sonate	Billaudot

Bozza, E.	Aria	Leduc
Bozza, E.	Concertino	Leduc
Bozza, E.	Impromptu et Danse	Leduc
Bozza, E.	Nocturne-Danse	Leduc
Bozza, E.	Pulcinella	Leduc
Bozza, E.	Scaramouche	Leduc
Brandt	Concerto (rental)	ACA
Browne, N.	Sonata	Composers' Autograph Publications
Camilleri, C.	Suite	Waterloo
Campanell, R.	Divertimento	
Carvalho	Song and Dance	
Chandler, E.	Sonata	Manuscript
Charpentier, J.	Gavambodi 2	Leduc
Chatman, S.	O Lo Velo	Fetoile
Coates, E.	Saxo Rhapsody	Chappell
Constant, F.	Concerto	Metropolis Uitgave
Cooper, P.	Two Pieces	
Cooper, P.	Four Impromptus	Manuscript
Corigliano	Serenade and Rondo	
Cowell, H.	Air and Scherzo	Associated
Creston, P.	Concerto	G. Schirmer
Creston, P.	Sonata, Op. 19	Shawnee
Cunninghman, M.	Sonata	Seesaw
Dahl, I.	Concerto	Assoc. Music/MCA
Debussy, C.	Rhapsodie	Leduc/Etoile (arr by Rousseau)
Decruck, F.	Pieces Francaises	Costallat
Defesch, W./Jones, R.C.	Sonata in F Major	Etoile
Delden, L. van	Sonatina	Donemus
Demersseman	Fantaisie	Billaudot
Denisov, E.	Sonata	Leduc
Derr, E.	One in Five in One	Dorn
Desenclos, A.	Prelude, Cadence et Finale	Leduc
Diemente	Response	Seesaw
D'Indy	Choral Varie	Durand
Doran, M.	Lento et Allegro	Avant
Dressel, E.	Bagatellen	Ries & Erler
Dressel, E.	Partita	Ries & Erler
Dubois, P.-M.	Concertstuck	Leduc
Dubois, P.-M.	Divertissement	Leduc
Dubois, P.-M.	Dix Figures	Leduc

Dubois, P.-M.	Le Lievre et la Tortue	Leduc
Dubois, P.-M.	Les Ecoreuils	Rideau Rouge
Dubois, P.-M.	Pieces Caracteristiques	Leduc
Dubois, P.-M.	10 Figures a Danser	Leduc
Eccles	Sonata	Elkan-Vogel
Eychenne, M.	Sonata	Billaudot
Fasch, J.F.	Sonata	McGinnis & Marx
Feld, J.	Concerto	
Feld, J.	Sonata	Leduc
Finney, R.	Concerto	Peters
Finney, R.	Two Studies for Saxophones (soprano & alto)	
Fiocco	Allegro	
Francaix, J.	5 Danses Exotiques	Schott
Franchetti, A.	Sonata (Love Be in the Midst)	
Gabaye, P.	Printemps	Leduc
Gal, H.	Suite	Simrock
Gallaher, C.	Impressions of Summer	Southern
Gallaher, C.	Sonatina	Studio PR
Glazounov	Concerto	Leduc
Gotkovsky, I	Brilliance	Transatlantiques
Gotkovsky, I	Concerto	Transatlantiques
Grundman	Concertante	
Hartley, W.	Concerto	
Hartley, W.	Duo	Tritone Press
Hartley, W.	Song	Presser
Hartley, W.	Sonorities IV	Dorn
Heiden, B.	Solo	Associated
Heiden, B.	Sonata	Schott
Heider, W.	Sonata in Jazz	
Hindemith, P.	Sonata	Schott
Hodkinson, S.	Three Dance Preludes	
Husa, K.	Concerto	Assoc. Music
Husa, K.	Elegie et Rondeau	Leduc
Ibert, J.	Aria	Leduc
Ibert, J.	Concertino da Camera	Leduc
Ibert, J.	Histories	Leduc
Jacobi, W.	Sonata	Bourne
Jolivet, A.	Fantaisie-Impromptu	Leduc
Joly	Cantilene et Danse	Leduc
Karlins	Seasons	ACA
Karpman, L.	Capriccio	

Koechlin	Quinze Etudes	Esching
Krol, B.	Aria e Tarantella, Op. 37	Simrock
Krol, B.	Sonata, Op. 17	Hofmaister
Kupferman, M.	Seven Inversions	General Music Pub.
Lane, R.	Suite for Saxophone	Boosey & Hawkes
Lantier, P.	Allegro, Arioso et Final	Lemoine
Lantier, P.	Euskaldunak, Sonata	Billaudot
Lantier, P.	Sicilienne	Leduc
Larsson	Konsert	Gehrmans
Larsson	Related Charactors	Gehrmans
Leleu, J.	Danse Nostalgique	Lemoine
Lennon	Distances Within Me	Dorn
Lennon	Symphonic Rhapsody (rental)	Peters
Makris, A.	Fantasy and Dance	Mediterranean Press
Martin, F.	Ballade	Universal
Martino	Concerto	Dantalian
Maslanka	Sonata	NASA
Mason, D.	Canzone Da Sonar	Southern
Matsushita, I.	Atoll 2	
Maurice	Tableaux de Provence	Lemoine
Mays	Concerto (rental)	Belwin
Meyers, R.	Reprise	
Milhaud	Scaramouche	Salabert
Miller	Fantasy-Concerto	ACA
Monti	Czardas	
Moritz, E.	Sonata, Op. 103, No. 2	Southern
Muczynski, R.	Sonata	G. Schirmer
Mueller, F.	Sonata	Manuscript
Mueller, F.	Sonatina in One Movement	Manuscript
Myers	Three Short Pieces	Artisan
Orrego-Salas, J.	Quattro Liriche Brevi, Op. 61	Peer International
Ott	Concerto	MMB
Pascal, C.	Impromptu	Durand
Pascal, C.	Sonatine	Durand
Ravel, M.	Piece en Forme de Habanera	
Reed, A.	Ballade	
Robert, L.	Cadenza	Editions Francaises
Robert, L.	Sonata	Editions Francaises
Rorem	Picnic on the Marne	Boosey
Rueff, J.	Chanson et Passepiéd	Leduc
Rueff, J.	Concertino	Leduc
Rush, S.	By the River	

Russell, A.	Particles	Bourne
Sasamori	Variations (Taki's "Kojo")	Peer
Sauguet, H.	Sonatine Bucolique	Leduc
Schmitt, F.	Legende	Durand
Schuller	Concerto (rental)	G. Schirmer
Shrude	Renewing the Myth	MMB
Skolnik, W.	Sonatina	Presser
Skrowaczewski	Ricercari Notturni	European-Am.
Snyder	Sonata	Tenuto
Stock	Winds of Summer	ACA
Soule, E.	Serenade	Shawnee
Stockhausen	In Friendship	Stockausen
Subotnick	In Two Worlds (rent. w/comp)	European-Am.
Swerts, P.	Concerto	Manuscript
Takacs, J.	Two Fantastics	Doblinger
Tate, P.	Concerto	Oxford
Tcherepnine, A.	Sonatine Sportive	Leduc
Tomasi	Ballade	Leduc
Tomasi	Chant Corse	Leduc
Tomasi	Concerto	Leduc
Tomasi	Introduction and Danse	Leduc
Tourneur, F.	1st Partie du Concerto	Leduc
Tourneur, F.	Concerto (d'apres Mozart)	Leduc
Tull, F.	Sarabande and Gigue	Boosey & Hawkes
Turkin, M.	Sonata	Th. Presser
Van Delden, L.	Sonatina	Donemus
Von Koch, E.	Saxophon Concerto	Peer/Marbot
Vellones, P.	Rhapsodie, Op. 92	Lemoine
Ward, D.	An Abstract	Southern
Weidoeft, R.	Saxophobia	
Whitney, M.	Introduction and Samba	Bourne
Whitney, M.	Rumba	
Wilder, A.	Sonata	Wilder Music
Williams, R.	Six Studies in English Folk Songs	
Wilson	Luminescence	
Woods, P.	Sonata	
Worley, J.	Sonata	
Wuorinen	Divertimento	Peters

Alto Saxophone and Band

Albright, W.	Heater	
Baddings, H.	Concerto	Donemus
Barlow, W.	Concerto	
Bencrisutto, F.	Serenade	Shawnee
Benson, W.	Star Edge	
Benson, W.	Concertino	MCA
Bilik, J.	Concertino	Bilik
Bolcom, W.	Concerto	
Brant, H.	Concerto (with 9 winds)	Composer's Facsimile (ACA)
Cooper, P.	Concerto	
Creston, P.	Concerto	G. Schirmer
Dahl, I.	Concerto	Durand Editions
DeLuca	Beautiful Colorado	
Del Borgo, E.	Soliloquy and Dance	
Ebr, D.	The Hawk	
Erickson, F.	Concerto	Bourne
Finney, R.	Concerto	
Franchetti, A.	Concerto	
Grundman, C.	Concertante	Boosey & Hawkes
Hartley, W.	Concerto	Presser
Heiden, B	Diversion	Etoile
Heiden, B	Fantasia Concertante	Etoile
Huggens, T.	Air Nostalgia	
Husa, K.	Concerto	Associated
Ito, Y.	Concerto Fantastique	Composer Manuscript
Jaeger, R.	Concerto (with brass ensemble)	
Jaeger, R.	Concerto No. 2	
Marcello, B.	Concerto in C Minor	
Maslanka, D	Concerto	Boosey & Hawkes
Mendez	La Virgin de la Macarena	
Miller	Fantasy Concerto	
Monhardt, M.	Concertpiece	Manuscript
Reed, A.	Ballade	Southern Music
Richens, J.	Another Autumn	
Rossini, G.	Variations	
Schuller, G. (Arr.)	Tribute to Weidoeft	MCA

Steinberg, J.	Tones	
Steinberg, J.	Diary of Changes	
Stock, D.	Winds of Summer	American Composers Alliance (ACA)
Von Koch, E.	Concerto Piccolo	Boosey & Hawkes
Weidoeft, R.	Tribute to Weidoeft	
Whitney, M.	Rumba	
Whitney, M.	Introduction and Samba	Bourne

Alto Saxophone and Electronic Tape

Babbitt, M.	Images	
Beerman	Concerto	ACA
Diemente, E.	Diary, Pt. 2 (2 saxophones)	
Grant, J.	Duo 1	
Grant, J.	Duo 1.5	
Grant, P.	Varied Obstinacy, Op. 61	Manuscript
McLean, B.	Dimensions III	
McLean, B.	Dimensions IV	

Alto Saxophone and Orchestra

Benson, W.	Aeolian Song	MCA
Boutry, R.	Serenade (1961)	Salabert
Boutry, R.	Divertimento (1964)	Leduc
Bozza, E.	Concertino	Leduc
Creston, P.	Concerto	G. Shirmer
Damase, J.-M.	Concertstuck	Leduc
Dubois, P.-M.	Concerto	Leduc
Dubois, P.-M.	Concertstuck	Leduc
Dubois, P.-M.	Divertissement (chamber orchestra)	Leduc
Glazounov, A.	Concerto	Leduc
Gotkovsky, I.	Concerto	Editions Transatlantique
Hodkinson, Sidney	Another Man's Poison	Composer's Address
Husa, K.	Elegie et Rondeau	Leduc
Ibert, Jaques	Concertino da Camera	Leduc
Ito, Y.	Concerto	Lemoine
Koehlin, C	Sonatine, Op. 194a	Max Esching
Lennon, J.	Concerto (1985)	Manuscript
Lennon, J.	Symphonic Rhapsodie	
Mays, W.	Concerto	
Massis, A.	Poeme (1942)	Billaudot

Maurice, P.	Tableaux de Provence	Lemoine
Milhaud, D.	Scaramouche	Henry Salabert
Muczynski, R.	Concerto, Op. 48	Theodore Presser
Rivier, J.	Concerto for Alto Saxophone and Trumpet	Billaudot
Rivier, J.	Concertino (1949)	Salabert
Robert, L.	Double Concerto (1969)	Eriks Musikhandel & Forlag AB
Rueff, J.	Chanson et Passepied	Leduc
Ruggiero, C.	Concerto	Composer's Address
Schuller, G.	Concerto	
Von Koch, E.	Concerto	Marbot Editions
Von Koch, E.	Concerto Piccolo	Boosey & Hawkes

Alto Saxophone Transcriptions & Arrangements

Bach, C.P.E.	Sonata in A minor (flute)	
Bach/Harle	Sonata (G minor)	Universal
Bach, J.S./Londeix	Suite No. 1 & 3	Lemoine
Bach, J.S./Mule	Aria	Leduc
Bach, J.S./Mule	Sonata #4 in C Major (flute)	Leduc
Bach, J.S./Mule	Sonata #6 in E Major (flute)	Leduc
Bach, J.S./Ricker	Suite No. 1, 2, 3, 4	
Bach, J.S./Sampen	Sonata No. 2 (flute)	Manuscript
Bach, J.S./Teal	Sarabande and Gigue	G. Schirmer
Beethoven/Frascotti	Romance in F Major	
Brahms/Rousseau	Sonata No. 1 in F Minor	
Brahms/Rousseau	Sonata No. 2 in E-flat Major	
Britten, B.	Six Metamorphoses after Ovid (oboe)	
Chopin, F.	Le Valse	Leduc
Chopin, F.	Largo (from Cello Sonata, Op. 65)	Etoile
Colin, C./Cailliet	Eighth Solo	Southern
Couperin, F./Mule	Berceuse	
Couperin, F./Mule	Musette de Taverny	Leduc
Debussy, C.	La Fille aux Chevaux de Lin	
Debussy, C.	Rapsodie	Durand
Debussy/Tyree	Rapsodie	
Debussy/Londeix	Syrinx	Leduc/Jobert
Debussy/Mule	Clair de lune	
Demersseman/Hemke	Le Carnival de Venise	
Destouches/Mule	Pastorale and Passepied-Isse	
Eccles, H./Bowder	Sonata in G Minor	Pyraminx

Fasch, J.-F./Rascher	Sonata	McGinnis & Marz
Finney, R.	Sonata in A Minor (viola)	
Fiocco, J./Rascher	Allegro	Bourne
Gershwin/Rascher	Second Prelude	
Gluck/Mule	Orphee	
Gossec/Mule	La Fete du Village	
Haendel/Mule	Sonata No. 1 (flute)	Leduc
Haendel/Mule	Sonata No. 4	Leduc
Haendel/Mule	Sonata No. 6	
Haendel/Rascher	Sonata No. 13 (flute)	Elkan Vogel
Haendel/Rousseau	Adagio and Allegro	Wingert-Jones
Handel, G.F.	Minuet from Berenice	Waterloo
Handel, G.F./Rascher	Sonata No. 3	Chapell
Hindemith, P.	Acht Stucke (flute)	
Honnegger, A.	Danse de la Chevre (flute)	
Leclair/Mule	Gigue	
Mondorville/Mule	Tambourin	
Mozart	Concerto, K. 191	
Mozart/Williams	Concerto K. 314	
Poulenc/Lulloff	Sonata for Oboe and Piano	Manuscript
Rachmaninoff/Teal	Vocalise (from Teal's "Solos")	G. Schirmer
Rameau, J.	Hippolyte et Aricie	Leduc
Rimsky-Korsakoff	Flight of the Bumble Bee	
Saint-Saens/Teal	Sonata	
Schubert/Mule	Serenade	
Schubert/Shinn	Sonata	
Schumann/Hemke	Three Romances	Southern
Schumann/Mule	Scenes D'Enfants	
Telemann, G./Londeix	Sonata	Leduc
Vivaldi/Marx	Sonata No. 6 in G minor	McGinnis

Tenor Saxophone Repertoire

Composer	Title	Publisher	Level
----------	-------	-----------	-------

Tenor Saxophone Collections

Dailey, D.	12 Concert Pieces	George Wahn
Teal, L. (ed)	Solos for the Tenor Saxophone Player	G. Schirmer

Tenor Saxophone and Piano

Barat, J.	Berceuse	Rubank
Bazelaire, P.	Suite Francaise sur des airs populaires	Schott Freres
Ben-Haim, P.	Three Songs Without Words	MCA
Boni, Pietro	Largo and Allegro	Rubank
Clerisse, R.	Prelude et Divertissement	Andrieu Freres
Consoli	Sonatina	Rinaldo
Cunningham, M.	Trigon, Op. 31	Etoile
Dahm, P.	Concert Album	Edition Musicus
DeLuca	Beautiful Colorado	
DiPasquale, J.	Sonata	Southern
Duckworth, W.	A Ballad in Time and Space	Manuscript
Galliard	Sonata	
German, E.	Pastorale and Bourree	Rubank
Gould	Concerto (rental)	
Gretry, Modeste	Suite Rococo	Schott Freres
Hartley, W.	Poem	Tenuto
Hartley, W.	Sonata	Dorn
Harvey, P.	Concertino	Editions J. Maurer
Hasquenoph	Concertino	Max Eschig
Houlik, J.	Two Lyric Pieces	Southern
Jarnefelt, A.	Berceuse	Kendor
Jolas	Episode Quatrieme	Leduc
Karlins, W.	Music for Tenor Saxophone and Piano	Southern
Karlins, W.	Sonata	Southern
Koepke, P.	Reminiscence	Rubank
Leonard, B.	Fun Tune	Belwin
Leonard, B.	Madrigal	Belwin
Lunde, L.	Sonata	Southern
Manuel, J./Dedrik	Lynne	Kendor
Martin, F.	Ballade	Universal
Mihalovici, M.	Chant Premier	
Moffat, J.G.	Gavotte	Belwin
Morrill	Goetz Variations (w/tape)	Chenango
Moritz, E.	Sonata	Southern
Peck	Concerto (rental)	
Pierne, G.	Piece in G Minor	Southern
Rascher, S. (arr)	March of the Finnish Cavalry	Belwin
Reilly, A.	Two Pieces for Tenor Saxophone and Piano	Southern

Schmidt, W.	Sonatina	Western International
Stein, L.	Sonata	Southern
Schwartz, G.	International Folk Suite	Southern
Simpson, R.	Canzona	Waterloo
Skolnik, W.	Meditation	Presser
Stein, L.	Sonata	Southern
Tuthill, B.	Concerto, Op. 50	Southern
Tuthill, B.	Sonata	Southern
Villa-Lobos, H.	Fantasia	Southern
Ward, N.	Impressions	Kendor
Wilder, A.	Suite No. 1	
Williamson, M.	Evening Lament	Kendor
Wyman, L.	Rainfall	Manuscript

Tenor Saxophone and Orchestra

Gould, M.	Concerto
Peck, R.	Upward Stream

Tenor Saxophone Transcriptions

Bach, J.S.	Gavotte and Bourree	Belwin
Bach, J.S.	Sonata IV	
Bach, J.S./Dawson	Sonata in E-flat	
Bach, J.S./Harle	Sonata in G Minor	
Bach, J.S./Leonard	Sonata in E-flat Major	
Borodin, A./Walter	Polovetsian Dance	Rubank
Chopin, F./Houlik	Largo	Southern
Corelli	Sonata in F	
Corelli	Suite in B-flat Major	Edition Musicus
Debussy, C./Houlik	Beau Soir	Southern
Debussy, C./Houlik	Two Lyric Pieces	
Faure/Greenberg	Claire de lune	
Fiocco/Londeix	Concerto	
Fiocco/Londeix	Allegro	
Galliard, J./Rascher	Sonata No. 4	Peters
Gounod, C.	March of a Marionette	Rubank
Handel, G.F.	Concerto in G Minor	Rubank
Handel, G.F.	Sonata in F Major	
Joplin, S.	The Entertainer	
Mozart, W.	Papageno's Aria	Belwin

Pares, G./Judy	Crepuscule	Rubank
Rameau, J.P.	Minuet	Belwin
Ravel, M.	Bolero	
Saint-Saens	The Swan	
Schubert, F.	Andante from Rosamunde	Belwin
Schumann/Maure	Three Romances	
Strauss, R./Walters (arr)	Allerseelen, Op. 10, No. 8	Rubank
Telemann, G.P./Voxman	Sonata in C Minor	Rubank
Tengalia, A./Maganini (arr)	Aria Antica	Edition Musicus
Vivaldi, A./Rascher	Sonata in G Minor	McGinnis & Marx

Baritone Saxophone Repertoire

Baritone Saxophone and Piano

Brown, R.	Sonata Breve	Western International
Hartley, W.	Little Suite	Dorn
Leonard, B.	Happy Valley	Belwin
Leonard, B.	Uno Poco Rondo	Belwin
Ostransky, L.	Contest Etude No. 1	Rubank
Ostransky, L.	Variation on a Theme by Schumann	Rubank
Presser, W.	Prelude	Presser
Schmidt	Rondoletto	Western International

Baritone Saxophone Transcriptions & Arrangements

Bach, J.S.	Six Suites for Cello Solo	International
Bach, J.S./Kasprysk	Suite No. 1, 3, 4	Southern
Corelli, A.	Sarabande and Gigue	Rubank
Frackenpohl, A.	Pastorale for Cello and Piano	Rochester Music Pub.
Moffat, A.	Old Masters for Young Players (cello)	Schott
Paganini/Leonard, B. (arr)	Introduction and Theme	Belwin
Senaille, J.B./Gee, H. (arr)	Allegro Spiritoso	Southern

Saxophone Etude and Method Books

Composer	Title	Publisher	Level
Ameller, A.	Etudes Expressives	Hinrichsen	
Bach, J.S.	Six Suites for Violincello (Gaillard Edition)	Schirmer	
Bassi, L./Iasilli	27 Virtuoso Studies	Carl Fischer	
Berbiguier/Mule	18 Exercises ou Etudes	Leduc	
Boehm, Terschak/Mule	53 Etudes, 3 Vols.	Leduc	
Bona	Rhythmical Articulation	Carl Fischer	
Bozza, E.	12 Etudes-Caprices	Leduc	
Caillieret, A.	Quinze Etudes	Leduc	
Campagnoli	Etude Variees	Leduc	
Capelle	20 Grand Etudes	Leduc	
Caravan, R.	Bach for the Saxophone	Ethos	
Caravan, R.	Paradigms I	Dorn	
Coker, J. et al	Patterns for Jazz	Studio PR	
Debondue, A.	Fifty Sight-Reading Etudes	Leduc	
Debondue, A.	Twenty-Five Sight-Reading Etudes	Leduc	
Deconais, R.	35 Technical Etudes	Billaudot	
Diemente, E.	Mirrors IV	Dorn	
Dufresne	Developing Sight Reading		
Elert, K.	25 Caprice & Sonata	Southern	
Endersen, R.	Supplementary Studies	Rubank	
Ferling, W./Mule	48 Etudes (+12)	Leduc	
Ferling, W./Mule	48 Famous Studies	Southern	
Ferling - Pierlot	18 Etudes, Op. 12	Billaudot	
Ferling - Pierlot	144 Preludes & Etudes (Books 1 & 2)	Billaudot	
Gates, E.	Odd Meter Etudes	Sam Fox	
Gekler-Hovey	Saxophone Method Book, Vol. 1-3	Belwin	
Giampieri, A.	16 Daily Perfection Studies	Riccordi	
Harle, J.	100 Easy Classical Studies	Universal	
Hegvik, A.	Modern Course for the Saxophone, Vol. 1-5	Elkan	
Hickman	Music Speed Reading		
Hite, David	Melodious and Progressive Studies	Southern	
Hovey, N.	Daily Exercises for Sax.	Belwin	
Hovey, N.	Elementary Method	Rubank	
Hovey, N.	1st & 2nd Book of Practical Studies	Belwin	
Karg-Elert, S.	25 Capricen, Op. 153, Vol. 1-2	Zimmerman	

Klose, H.	25 Daily Exercises	Carl Fischer
Koechlin, C.	15 Etudes	Editions Francaise de Musique
Koechlin, C.	15 Etudes (with piano)	Eschig
Koechlin, C.	15 Etudes	EFM
Kynaston	Daily Studies	
Lacour, G.	12 Etudes	
Lacour, G.	24 Easy Atonal Etudes	Billaudot
Lacour, G.	28 Etudes - modes de Messiaen	Billaudot
Lacour, G.	8 Etudes Brilliantes	Leduc
Lacour, G.	50 Etudes Faciles & Progressives (Books 1 & 2)	Billaudot
Lang, R.	Beginning Studies in the Altissimo Register	Lang Publ. Co.
Lauba, C.	Neuf Etudes	Leduc
	Book 1 - Alto Saxophone	
	Book 2 - Soprano and Tenor Saxophone	
	Book 3 - Deux Soprano Saxophones	
	Book 4 - Baritone Saxophones	
Lester, L.	50 Rambles for Saxophone	Carl Fischer
Londeix	Les Gammes et Modes	
Londeix	Nouvelles Etudes Variees	Leduc
Massis	Etudes - Caprices	Leduc
Mule, M.	18 Exercises Apres Berbiguier	
Mule, M.	Exercises Journales-Terschak	
Mule, M.	Exercises Mecaniques, Book 1	LeMoine
Mule, M.	30 Etudes Apres Soussman, Vol. 1	
Mule, M.	52 Etudes, Book 1	Leduc
Nash, T.	Studies in High Harmonics	MCA
Niehaus, L.	Jazz Conception for Saxophone (Basic)	Try
Niehaus, L.	Jazz Conception for Saxophone (Intermediate)	Try
Niehaus, L.	Advanced Jazz Conception for Saxophone	Try
Pares	Scales	Rubank
Prati, H.	29 Etudes Progressives tres faciles et faciles	Billaudot
Rascher, S.	Top Tones	Carl Fischer
Rascher, S.	24 Intermezzi (with piano)	Bourne
Rascher, S.	158 Saxophone Exercises	
Rossi	Altissimo Etudes	Ithaca
Rousseau, E.	Methods for Saxophone (Books 1 &	KJOS

	2)	
Rousseau, E.	Saxophone High Tones	Etoile
Ruggiero, G.	16 Etudes	Leduc
Samie/Mule	24 Easy Etudes	Leduc
Samyn	9 Etudes Transcendantes	Billaudot
Schmidt, W.	10 Contemporary Etudes	Western International
Sinta, D.	Voicing: An Approach to the Saxophone's Third Register	SintaFest Publishing
Skornika, J.	Intermediate Method	Rubank
Small, J.L.	27 Melodius & Rhythmical Exercises	Carl Fischer
Snively	Basic Technique for All Saxophones	Kendor
Soussman	30 Etudes after Soussman	Leduc
Teal, L.	The Saxophonist's Workbook	Etoile
Teal, L.	Daily Studies for the Improvement of the Saxophone Technique	Etoile
Teal, L.	Melodies for the Young Saxophonist	Etoile
Teal, L.	Studies and Time Division	
Teal, L.	Studies in Time Division	Etoile
Teal, L.	Twenty-Five Daily Exercises	Etoile
Voxman, H.	Beginning Method for Saxophone	Rubank
Voxman, H.	Breeze Easy Method, Books 1-2	
Voxman, H.	Concert and Contest Collection	Rubank
Voxman, H.	Selected Studies	Rubank
Voxman, H.	Rubank Advanced - Volume 1 & 2	Rubank

Saxophone Chamber Ensemble Repertoire

Composer	Title	Publisher	Instrumentation
Arma, P.	Divertimento No. 12	Chappell	
Aubert, J./Londeix	Suite pour Deux Saxophones	Leduc	
Bach, J.S./Teal	15 Two-Part Inventions (also A & T)	Th. Presser	
Dubois, P.-M.	Six Caprices	Leduc	
Ferling, W.	3 Duos Concertante	Southern	
Gates, E.	Odd Meter Duets	Sam Fox	
Gatti, D./Iasilli	30 Progressive Duets	Carl Fischer	
Gee, H.	Alto and Tenor Saxophone Duets	Pro Art	A sax, T sax
Gee, H.	Duets for Alto and Tenor Saxophones	Southern	A sax, T sax
Hurewich, J.	17 Classical Duets	Carl Fischer	
Hindemith, P.	Concertstuck		
Kuhlau, F./Teal	3 Concert Duets (also A & T)	Th. Presser	

Lacour, G.	Suite en Duo	Billaudot
Lamb, J.	Six Barefoot Dances	McGinnis & Marx
Leclair, J.M./Londeix	Sonate en Re	Leduc
Leclair, J.M./Londeix	Sonate en Fa	Leduc
Luft, J.H.	24 Etudes in Duet Form	Carl Fischer
Meyers, R.	Fantasy Duos	Artisan
Moroscco, V.	6 Contemporary Etudes in Duet Form	Artisian
Neihaus, L.	Jazz Conception - Duets	Try
Nelhybel, V.	4 Duets	General Music
Ruggiero, G.	3 Pieces	Leduc
Tustin, W.	30 Duets	Peer International
Voxman, H. arr.	Selected Duets, Vol. 1 & 2	Rubank

Trios

Bach, C./Cunningham, M.	Trio in Two Movements, Op. 17, No. 3	Etoile	
Beethoven, L./ Gee, H.	Adagio and Finale, Op. 87	Southern	2 A sax, T sax
Voxman, H.	Chamber Music for Three Saxophones (various)	Rubank	

Quartets

Albeniz, I./Mule	3 Pieces	Leduc	SATB
Abail, J.	Quatour, Op. 31	Lemoine	SATB
Abail, J.	3 Pieces, Op. 35	Lemoine	SATB
Abail, J.	Suite de Folklore Roumain, Op. 90	CeBeDeM	SATB
Applebaum, T.	Quartet for Saxophones	Southern	SATB
Arma, P.	Divertissement 1600	Manuscript	SATB
Arma, P.	Transparences	Manuscript	SATB
Ashford, T.	American Folksong Suite	Southern	SATB
Bach	Prelude and Fugue in D Minor		AATB
Bach	Two Preludes and Fugues		SATB
Bach/Greenberg	Toccata and Fugue in D Minor		AATB
Bach/Jamieson	Jesu, Joy of Man's Desiring		SATB
Bach/Londeix	Prelude and Fugue		SATB
Bach, J.C./Cunningham, M. (arr)	Rondo	Etoile	SATB
Bach, J.C./Cunningham, M. (arr)	Quartet, Op. 17, No. 6	Etoile	SATB

Bach, J.S./Kasprzyk (transcr)	Fugue in E Minor	Artisan (Armstrong)	SATB
Bach, J.S./Hemke (arr)	Sarabande	Southern	SATB
Bach, J.S./Fote, R. (transcr)	Two Bach Preludes	Kendor	SATB
Benson, W.	Wind Rose		SATB
Beugnot, J.P.	Pieces pour Quatour	Presser	SATB
Boccherini, L./Cailliet	Menuet	Southern	SATB
Bottje, W.	Quartet No. 1	Composers Facsimile	S in C, ATB
Boucard, M.	Quartet-Sinfonia	Editions Braun	SATB
Bozza, E.	Andante et Scherzo	Leduc	SATB
Bozza, E.	Nuages	Leduc	SATB
Cailliet, L.	Carnaval	Southern	SATB
Cailliet, L.	Fantasy and Fugue on O'Susanna	Southern	SATB
Cailliet, L.	Quartet Album	Belwin	AATB
Carter, E.	Suite for Four Alto Saxophones	Broadcast Music	AAAA
Chopin, F./Dedrick (arr)	Chopin Favorites	Kendor	SATB
Christensen, J.	Hey Ride	Kendor	SATB
Clerisse, R.	Collection, as follows: (1) Cache- Cache, (2) Caravane, (3) Chanson du Rouet, (4) Introduction et Scherzo, (5) Serenade Melancolique	Leduc	SATB
Constant, F.	4 Sequences	Buffet Crampon	SATB
Cowell, H.	Sailor's Hornpipe	Peer International	AATB
Croley, R.	Tre Espressioni	Autograph Editions	SATB
Culver, E.	Deux Vignettes	Kendor	SATB
Debussy, C./Cunningham (arr)	Mazurka	Etoile	SATB
Debussy, C./Schmidt	Beau Soir		SATB
Debussy, C.	The Little Negro	Leduc	SATB
Dedrick, R.	The Modern Art Suite	Kendor	SATB/AATB
Dedrick, R.	Saxsafari	Kendor	SATB
Desenclos, A.	Quatour pour Saxophones	Leduc	SATB
Dubois, P.-M.	Quatour pour Saxophones	Leduc	SATB
End, Jack	2 Modern Saxophone Quartets	Kendor	AATB
Farhat, H.	Divertimento	Southern	SATB
Ficher, J.	Quartet for Saxophones	Peer International	SATB
Foss, L.	Quartet		SATB
Frackenpohl, A.	Fanfare, Air and Finale	Shawnee	SATB

Frackenpohl, A.	Ragtime Suite	Shawnee	SATB
Francaix, J.	Petit Quatour pour Saxophones	Schott	SATB
Gallaher, C.	Three Thoughts	Manuscript	SATB
Gibbens, O./Hemke (arr)	Fantazia	Southern	SATB
Glazounov, A.	Quartet No. 1	Boosey & Hawkes	SATB/AATB
Glazounov, A.	Saxophon-Quartett	Boosey & Hawkes	SATB
Glazounov, A./ Gee (ed)	Canzona, Two Variations and Scherzo	Boosey & Hawkes	AATB
Handel, G.F./Gordon, P. (arr)	Sarabande	Southern	SATB
Hartley, W.	Suite	Autograph Editions	SATB
Haydn, J./Stanton, R. (arr)	Quartet in C Major, Op. 76, No. 3	Etoile	SATB
Heussenstamm, G.	Saxophone Quartet No. 1		SATB
Howland, R.	Quartet, No. 1	Ybarra	SATB
Howland, R.	Quartet, No. 2	G. Schirmer	SATB
Ibert, J.	3 Histoires . . .	Leduc	SATB
Joplin/Holcombe	Scott Joplin Portrait		AATB
Karlins, W.	Blues	Composers Facsimile	AATB
Karlins, W.	Quartet No. 1		SATB
Karlins, W.	Quartet No. 2		SATB
Koch, E.	Miniatyrer	Breifkopf & Hartel	SATB
Lacour, G.	Quatour pour Saxophones	Billaudot	SATB
Lantier, P.	Andante et Scherzetto	Billaudot	SATB
Lejet, E.	Quatour	Presser	SATB
Linn, Maury, Schmidt	Three Contemporary Saxophone Quartets	Avant	SATB
MacDowell	Two Woodland Sketches		AATB
Marshall, J.	Goldrush Suite	Shawnee	SATB
Meier, D.	Quatour	Presser	SATB
Mielenz/Voxman (arr)	Scherzo	Rubank	AATB
Miller, R.	Quartet No. 2		AATB
Mistak, A.	Quartet for Saxophones	Etoile	SATB
Mozart, W./Lang, R. (arr)	Eine Kleine Nachtmusik	Lang	AATB
Murphy, L.	Rondino	Avant	SATB
Nestico, S.	A Study in Contrasts	Kendor	SATB
Niehaus, L.	Numerous, including Bee Knee's etc.		AATB

Pascal, C.	Quatour de Saxophones	Durand	SATB
Pierne, G.	Chanson d'autrefois	Leduc	SATB
Pierne, G.	Chanson de Grand'Maman	Leduc	SATB
Pierne, G.	Marche des petite soldats de plomb	Leduc	SATB
Pierne, G.	Introduction et Variations Sur Une Ronde Populaire	Leduc	SATB
Pierne, G.	La Veillee de l'ange gardien		
Pierne, P.	Trois Conversations	Billaudot	SATB
Rascher & Patrick	Five Centuries	Bourne	AATB
Rascher & Patrick	Masterpieces	Bourne	SATB
Ricard, C.	Badinerie	Southern	SATB
Ricker, R.	Variations on a Theme by Sweelinck		AATB
Rimsky-Korsakoff	The Flight of the Bumble Bee		SATB
Rivier, J.	Grave et Presto	Billaudot	SATB
Rueff, J.	Concert en Quatour	Leduc	SATB
Schmidtt, F.	Quatour, Op. 102	Durand	SATB
Schumann, R.	Four Short Pieces		AATB
Schumann, W.	Quartettino	Peer International	AATB
Serebrier, J.	Cuarteto	Peer International	SATB
Shrude, M.	Quartet		SATB
Teal, L.	10 Saxophone Quartets		AATB
Ticheli, F.	Back Burner		SATB
Tisne, A.	Alliages	Billaudot	SATB
Tschaikowsky/Mule (arr)	Andante (Quartet 1)	Billaudot	SATB
Vellones, P.	Prelude and Rondo	Lemoine	SATB
Voxman, H.	Quartet Repertoire Set		AATB
Wilder, A.	Quartet		SATB
Woods, P.	Three Improvisations		SATB
Zajac, E.	5 Miniatures	Etoile	SATB

Quartet Collections

Nelhybel, V.	Saxophone Quartet Book	Franco Columbo	SATB
Rascher-Patrick, arr.	Five Centuries for Saxophone Quartet	Bourne	SATB
Rascher-Patrick, arr.	Masterpieces for Saxophone Quartet	Bourne	AATB
Teal, L., arr.	Ten Saxophone Quartets	G. Schirmer	AATB
Voxman, H.	Quartet Repertoire	Rubank	AATB

Saxophone with Other Instruments

Abbott, A.	Saxophonies	Presser	A sax, oboe, clar, bsn
Amram, D.	Trio	Peters	T sax, hrn, bsn
Apperson, R.	Concertino	NACWPI	fl, A sax, bsn/b.clar
Babbitt, M.	All Set		A sax, T sax, trpt, trbn, bass, pt, vb, dr
Baker, D.	Cahaphi		S sax, rhythm section
Bassett, L.	Wind Music		A sax, fl, oboe, cl, hrn, bsn
Beethoven, L.	Grand Trio, Op. 87	Billaudot	fl/ob, cl, A sax
Benson, W.	Dream Net		A sax, string quartet
Benson, W.	Quintet		S sax, string quartet
Bentzon, J.	Racconto	Hansen	fl, A sax, bsn, str. Bass
Brown, N.	Pastorale	Composers Autograph Publications	fl, clar, A sax, trpt, trbn
Capdevielle, P.	Danse Pour Salome		A sax, perc
Chatman, S.	O Lo Velo	Etoile	A sax, perc
Chatman, S.	Quiet Exchange		A sax, perc
Constant, M.	Musique de concert	Leduc	A sax, chamber orch.
Cunningham, M.	Piano Trio	Etoile	S sax, A sax, piano
Delannoy, M.	Rapsodie	Southern	trpt, A sax, cello, pno
Denisov, E.	Concerto Piccolo		a sax or 4 sax (SATB), 6 perc
Denisov, E.	Duo for Saxophone and Cello	Leduc	A sax, cello
Depelsenaire, J.M.	Dialogue	Presser	trpt, A sax, pno
Derr, E.	I Never Saw Another Butterfly		A sax, sop vc, pno
Desportes, Y.	Blablabbas	Manuscript	S sax, A sax, piano

Desportes, Y.	Sonate Pour Un Bapteme	Billaudot	fl, A sax, sop voice or E horn, keyboard perc, pno
Diemente, E.	Quartet	Dorn	A sax, trbn, bass, perc
Dubois, P.-M.	Circus Parade	Leduc	A sax, perc
Dubois, P.-M.	Les Trois Mousquetaires	Leduc	oboe, clar, A sax, bsn
Dubois, P.-M.	Les Treteaux	Peters	fl, A sax, pno
Dubois, P.-M.	Sinfonia da Camera	Leduc	A sax & WW quintet
Dubois, R.	Summer Music	Peters	A sax, vln, cello
Eychenne, M.	Catilene et Danse	Billaudot	vl, A sax, pno
Fischer, J.	Sonatine	New Music	A sax, trpt, pno
Frackenpohl, A.	Quartet	Manuscript	clar, oboe, A sax, bsn
Grant, J.	Quartet No. 1	Manuscript	A sax, fl, cl, bsn
Harris	Music for Saxophone and String Quartet	Manuscript	sax, string quartet
Hartley, W.	Double Concerto	Boonin	A sax & tuba w/wind octet or pno
Hartley, W.	Chamber Music	Interlochen	A sax & WW quintet
Hartley, W.	Suite for 5 Winds		A sax, ob, cl, fl, trb
Haydn, F.J.	London Trios	Southern	fl, ob, cello/bari sax
Heiden, B.	Intrada	Southern	A sax, tuba, 8 winds
Hindemith, P.	Trio	Schott	viola, t sax, pno
Hodier, A.	Osymetrios	Associated	trpt, T sax, trmb, pno, bass, drums
Hodier, A.	Trop A St. Trop	Associated	trpt, T sax, b sax, pno, bass, drums
Hohvaness, A.	The Flowering Peach	Associated	A sax, cl, hrp/piano, 2 perc.
Iannacone, A.	Bicinia		A sax, fl
Ives, C.	Scherzo from "Over the Pavements"	Peer International	pic, cl, trpt, 3 trmb, B sax, perc, pno
Karlins, W.	Quintet	OKRA Music	A sax & string quartet

Karpman, L.	Matisse and Jazz		S sax, A sax, per, pno, jazz vc
Koechlin, C.	Epitaphe de Jean Harlow	Eschig	fl, A sax, pno
Kraft, W.	Encounters		A sax, perc
Lacour, G.	Divertissement	Billaudot	A sax, perc
Legrand, M.	Porcelaine de Saxe	Mill	SATB, soprano, bass sax, trbn, bass, drums
Lennon, J.	Imagine		fl, cl, A sax, T sax
Liebman, D.	Remembrance		S sax, fl, ob, cl, bsn
Mayuzumi, T.	Metamusic	Peters	pno, A sax, vl, & conductor
Milhaud, D.	Creation du Monde		A sax, ch orch
Milhaud, D.	Scaramouche		A sax, WW qnt
Moeschinger, A.	Images	Billaudot	fl, A sax, vl, cello
Myers, R.	Fantasy Duos	Dorn	A sax, perc
Myers, R.	Quartet	Manuscript	fl, A sax, bsn, cello
Nin, J.	Le Chant du Veilleur	Eschig	mezzo-sop, vl/A sax, pno
Nono, L.	Polifonico, Monodia et Ritmica		
Raphael, G.	Divertimento	Breitkopf & Hartel	sax, cello
Revueltas, S.	First Little Serious Piece	Southern	picc, oboe, trpt, clar, bar sax
Revueltas, S.	Second Little Serious Piece	Southern	picc, oboe, trpt, clar, bar sax
Rivier, J.	Concertino	Pierre Noel	A sax, trpt
Rivier, J.	Concerto	Billaudot	A sax, trpt, string orch/piano
Roesgon-Champion	Concerto No. 2	out of print	A sax, bsn, pno
Sapieyevski, J.	Aria	Meroury Music	A sax, strings
Schuller, G.	????		A sax, st qt, rhythm section
Schwatner, J.	Entropy		S sax, bs cl, cello
Stallaert, A.	Quintette	Billaudot	A sax, string quartet
Stein, L.	Quintet for Alto Saxophone and String Quartet	American Comp. All./Cor	A sax, string quartet
Stein, L.	Sextet for Alto Saxophone and Woodwind Quintet	American Comp. All./Cor	A sax, WW quartet
Stein, L.	Trio Concertante	American Comp. All.	A sax, cl, pno

Tomasi, H.	Printemps pour Sextour a Vent	Leduc	A sax, WW quintet
Vellones, P.	Rapsodie, Op. 92	Lemoine	
Villa-Lobos, H.	Choros No. 7	Max Eschig	fl, oboe, clar, bsn, A sax, vln, cello
Villa-Lobos, H.	Quatour		A sax, fl, harp, celeste
Villa-Lobos, H.	Sextour Mystique	Max Eschig	fl, ob, A sax, guitar, hrp, cello
Voxman Walton, W.	Selected Duets Volume II Façade	Oxford Univ. Press	speaker, fl, cl, A sax, trpt, perc, cello
Webern, A.	Quartet, Op. 22	Universal	vln, clar, T sax, piano
Wilder, A.	Octets		wind octet
Wolpe, S.	Quartet No. 1		T sax, trp, perc, pno

Saxophone Reference Materials

Author	Title	Publisher
collected writers	The Woodwind Anthology	Instrumentalist Co.
Hemke, F.	The Early History of the Saxophone (unpublished dissertation)	Xerox Univ. Microfilms (#75-26, 506)
Hemke, F.	New Directions in Saxophone Technique	Selmer
Hemke, F.	Teacher's Guide to the Saxophone (pamphlet)	Selmer
Hester, M.	Saxophone Master Classes	Smooth Stone Publ.
Kochnitsky, L.	Sax and His Saxophone	North American Saxophone Alliance
Londeix, J.-M.	150 Years of Music for the Saxophone	Leduc
Rousseau, E.	Marcel Mule: His Life and the Saxophone	Summy-Birchard
Sinta, D.	Voicing	Sintafest publications
Teal, L.	The Art of Saxophone Playing	Schirmer
Umble, J.	Jean-Marie Londeix: The Master of the Modern Saxophone	Roncorp

SAXOPHONE RECIPE CARDS: PERSONAL PRACTICE AND PERFORMANCE:

Joseph Lulloff
Professor of Saxophone
Michigan State University
East Lansing, MI

PERSONAL PREPARATION, PRACTICE AND PERFORMANCE:

Embouchure: Proper embouchure concept is essential for total control of sound and vibrato. The following is a suggested conceptual approach for a full dark and rich saxophone tone:

- Corners of mouth drawn in
- Lower lip bunched over bottom teeth
- Conceptualize (even vocalize) the word “mew” with this lip formation
- Top teeth placed on top mouthpiece
- proper amount of mouthpiece taken in is important. The top teeth should rest on top center of the mouthpiece at the point where the reed and mouthpiece break away from each other.
- Entire embouchure should be firm, hugging the mouthpiece
- Blow a concise and focused airstream into the instrument, focusing the air on a point across the room at eye level.

One should, with the proper embouchure outlined above, be able to produce the following pitches:

Soprano Saxophone mouthpiece = C (2 octaves above middle C)

Alto Saxophone mouthpiece = concert A (1 octave and a M6 above middle C)

Tenor Saxophone mouthpiece = concert G (1 octave and a P5 above middle C)

Baritone Saxophone mouthpiece = concert E (1 octave and a M3 above middle C)

Breathing: Good Air = Good Sound

The following tips, combined with proper embouchure, will help in creating a good sound

Start with good posture

- wear loose fitting comfortable clothing
- visualize your breath and your sound
- strive to relax your body completely before taking a breath
- breath in as deep and quick of a breath (with a relaxed stomach) as you can. Think of saying the word “how” as you inhale.
- as you fill you lungs with air, relax your shoulders and relax/expand your midsection
- practice patterned breathing exercises, both with and without the saxophone
- exhale as much as you can before taking another breath. Stale air is as bad as a lack of air

- plan and mark your breaths in your music as you practice. Consider musical; phrasing, harmonic and melodic context, and any recordings available in your decision making of a breath game-plan
- focus your air as you blow
- exercises and classes in Yoga can be of great benefit to improving one's breathing control and capacity

Finger Technique

- keep fingers slightly curved
- place fingertips as close over the pearls of the saxophone as possible
- fingers should be a natural extension of the instrument
- Hands should form around the instrumentation a relaxed fashion, as if holding a small grapefruit or foam nurf ball. The fingers and thumb should form a shape of the letter "C".
- good technique involves as little finger movement as possible, especially in fast technical passages.
- fingertip contact to the middle of the pearl is the goal to strive for
- use a metronome 90 percent of your practice to attain not only good rhythm but concise and controlled finger motion.

Articulation

Proper articulation involves using the proper amount and placement of the tongue on the reed, as well as the correct step procedure in creating the sound. The best results for clear and precise articulation involves:

- placing tongue (upper part, just behind the tip) on the reed at a point or area just behind the tip. Close the reed by lightly pressing the tongue against the reed
- Create a pressured air base by blowing into the mouthpiece with the tongue closing the reed
- to start the sound, release the tongue from the reed, conceptualizing the syllable "Da" or "La"
- to stop the sound, reverse the steps, replacing the same part of the tongue back on the same part of the reed
- the smaller the instrument, the lighter stroke that one should use in tonguing. The use of syllables in defining certain articulation styles such as accents, staccato and legato, marcato, and similar markings is an excellent way to develop and perfect one's flexibility of articulation on the instrument.

Vibrato:

- listen to professional singers, string performers and wind players to develop one's concept and style.
- physically remain relaxed, and concentrate on the movement of the jaw at the hinge.
- conceptualize the syllable "Wa" or "va" to create your vibrato. If this is done, the other muscles will only show visible signs of movement at the point where the lower lip meets the mouthpiece.
- do not create the vibrato above the pitch. A vibrato that lies between slightly below the pitch to the pitch center, keeping a smooth curve (sine wave) of sound present at all times, will develop into a spinning vibrato over time.
- begin slow, using the metronome to guide the speed development of your vibrato and progress. Use the following guide, only progressing until the vibrato wave becomes unsteady. Stop, and work at that tempo and below until you gain consistency, then move on.
- start with: quarter note = 60 and 1 cycle per beat, and increase the metronome speed to 120.
 - continue at quarter note = 60 with 2 cycles per beat, and increase the metronome speed to 100.
 - continue at quarter note = 60 with 3 cycles per beat, and increase the metronome speed to 90.
 - Continue at quarter note = 60 with 4 cycles per beat, and increase the metronome speed to 88.

In the end, spin the vibrato to achieve the most singing quality possible.

Practice Habits: A structured warm-up pattern and practice schedule is important. Students having a background of a structured practice environment can bring an element of preparation and professionalism to the group. Moreover, slow practice and silent practice of several aspects of music is key to a successful performance. From developing technical skills of vibrato, articulation and technique; to working out stylistic decisions of interpretation; these two types of practice techniques can prove to be extremely effective. Plan enough time to cover each of the following areas in your practice sessions:

1. Lone tones and slow intervallic warm-up exercises.
2. Overtone and voicing exercisers.
3. Technical Study (scales and technical patterns the cover both normal and extended altissimo range, articulation ex., etc.)
4. Etude work for musical, technical and stylistic study
5. Repertoire that cover at least two style idioms or periods of composition.

6. Playing through works that you studied in the past for both enjoyment and
7. Long Tones for Warming down exercises

Daily listening to recordings of both saxophone and non-saxophonists to develop ones own tonal and stylistic concept of all areas of musical performance is essential

Recording Practice Sessions/Concerts and Marking Parts: Recording parts of your practicing can be beneficial to see how you sound from the "outside". Listening to your recording and marking individual parts with cues of rhythmic figures and other hints can bring to light many performance issues that often go unnoticed until it is too late. Listen for tonal clarity and consistency throughout your range, intonation throughout the instruments range, clarity of articulation and if playing with ensemble: overall balance, blend intonation and rhythmic accuracy. Recording concerts can tell you how you do in a pressure situation and through careful study and creative thinking, you can implement practice techniques that will quickly solve your performance issues.

Listening: It is imperative for young saxophonists to develop fine listening skills, especially of works or styles that they are currently studying. Consistent listening will aid in developing a solid conceptual sound base for the musician. Research of internet websites of various collegiate saxophone studios throughout the nation will lead to listening lists for a variety of saxophone repertoire and styles. These sites will also have information on where to purchase saxophone CDs or tracks of saxophone music. These sites provide an excellent resource for classical, contemporary and jazz saxophone music.

Some Aspects of the Saxophone Embouchure **Larry Teal**

Today I would like to leave with you a few thoughts on the saxophone embouchure. While it is impossible to present, in capsule form, a thorough analysis of this aspect of tone production, I will attempt to boil down the pertinent factors involved so that you will have one man's opinion regarding

embouchure development for this instrument. Let me emphasize that I do not believe we should think of a saxophone embouchure in terms of the clarinet, or any other instrument. One of our former clarinet professors here, Albert Luconi, expressed this view clearly when he said, “the saxophone and the clarinet are like two boys; both are boys, but no relation!”

At the outset, it should be stressed that this embouchure is muscle supported, and while the bony structure of the face serves as a scaffold from which the muscles operate, the necessary tension and embouchure position is achieved only by a strong but sensitive control of these facial muscles.

A simple explanation of the embouchure formation often given is to imagine that the lips are a rubber band with an equal amount of stress around the mouthpiece. However, for the purposes of our discussion, I would prefer that you think of the position in terms of a wagon wheel, with all the spokes pointing toward the center. An anatomical examination of the facial musculature will verify the fact that these muscles actually do exist in a formation very similar to the spokes of a wheel, with the orbicular muscle forming a circle around the lips which correspond to the hub of the wheel. Since ordinary usage of the face muscles leaves them insufficiently developed to support a saxophone embouchure, it is necessary and desirable that the student of this instrument take steps to strengthen them before attempting tone production. I would like to offer you a few exercises for this purpose, but feel that I should also add a friendly warning. This practice is best undertaken in private, or with understanding colleagues, since a public demonstration may result in “the man in the white coat” picking you up.

Exercise 1 – Mouth Corner Muscles

Whistle and smile alternately. Note that the mouth corners move **in** on the whistle, and **out** on the smile. Smile as broadly as possible so that you feel some muscle stress. This should be done 40 or 50 times without stopping, and several times daily. The muscles may start to ache a little, which is evidence that they need strengthening.

Exercise 2 – Chin Muscles

- a) Pull the lower lip past the upper towards the tip of the nose, so that a muscular, hard muscle formation bunches up in the center of the chin. Hold this position for several seconds.
- b) Now push this formation against the upper lip, but not past. Keep the profile of the lips in a straight line.
- c) Assume the position of the previous exercise, and then drop the jaw, retaining the muscular “bunch” on the chin. **The lips must remain pressed tightly together.**

The above should be practiced until it is comfortable to hold the position of (c) above for any reasonable length of time. Make sure that the mouth corners are held in throughout these exercises.

To apply the embouchure to the mouthpiece, insert the mouthpiece so that the top teeth rest about one-half inch from the tip. Rest the weight of the head on the top teeth. This is the anchor for the embouchure. Now bring the mouth corners in and the lower lip up to the reed so that there is a reasonable pressure against the reed. Then drop the jaw, retaining this same pressure.

Patience and considerable practice will be required to get the feel and control of this embouchure; however I believe it to be well worthwhile. Some of the aspects of this position may need clarification, to wit:

1. The lower teeth must not bite into the lower lip.
2. The lower lip is directly in line with the upper, usually it requires that the lower jaw be pushed out slightly, depending on the bony formation of the individual.
3. The chin muscles, which form a bunch at first, will gradually gain enough strength so that the final appearance of the chin will be smooth and normal.

I hope that the above suggestions will encourage you to explore more aspects of saxophone performance; this, of course, being only a “Readers’ Digest” version of one of the most important factors. I think it was Benny Goodman who, when he started to branch into concert playing, said, “Music is a hard instrument.”

TEACHING STUDENTS TO SIGHT-READ

by
Steven Mauk

I would be willing to bet that few teachers work on sight-reading with their students. In fact, some students may never have received a lesson on how to sight-read. Teachers often give this technique a back seat to such things as tone, vibrato, technical, and musicality development, but why? As many musicians know, this ability often separates the “haves” from the “have-nots” in performance opportunities. A teacher must give specific strategies for sight-reading development to help students progress in this important area.

The Sacred Rules

The three sacred rules of sight-reading are: 1) *Total concentration*, 2) *Looking ahead* and, 3) *No stopping*. Students must be reminded of these constantly.

Sight-reading requires total concentration. Musicians cannot be daydreaming, but must be focused on the task at hand. The mind must be clear before even looking at the piece to give it full attention.

Students who sight-read poorly often fail to look ahead. Many look at each note as they play it, thus making it difficult to prepare for upcoming problems. To help students experience looking ahead, try this. Select a relatively simple example for sight-reading. Take a note card and cover each passage a split second before the student plays it. Students quickly learn that they can only succeed if they look ahead of where they are playing. Remind students that wrong notes or rhythms cannot be fixed once they have been missed, but looking ahead can help prevent future errors.

Sight-reading is *reading* at sight, not *practicing* at sight. Students must understand that they cannot stop for anything, but must perform the music, to the best of their ability, during the first attempt. Those who are encouraged to perform in lessons, with no stops, will find it much easier to sight-read without stops. Remember that one stop is equal to ten wrong notes. Stopping cannot erase an error, so keep moving forward and go on to the next challenge.

The Seven Checkpoints

Players must know what to observe before they begin to play or the results can be disastrous. Here are seven things to check before starting. It should take only about 20-30 seconds to scan the music for these items.

1. *Tempo and style*-What is the tempo indication, metronome marking, and style indication? Do any of these change as the piece progresses?

2. *Meter*-What meter does the selection begin in? What type of notes gets the beat and how does this beat relate to the tempo indication and metronome marking? Are there any other meters used later in the work? How do these different meters relate to the original one?
3. *Key*-What is the key signature and what note is tonic? Is the key major, relative minor, some modal form, or atonal? Does the key remain the same or does it change? (Mentally finger the scale and hear it in your head.)
4. *Rhythm*-What are the basic rhythms used? How do these rhythms relate to the tempo and meter? Can you perform all of these rhythms or should you count some out first? (Any awkward subdivision changes, as from four sixteenths to three triplets, should be mentally tried before you begin.)
5. *Technique*-Where are the busiest technical sections, the blackest parts of the page? Are they made up of scales, chords, wide leaps, or unfamiliar patterns? (Quickly analyze them to make the performance easier and mentally or physically finger through any difficult passages.)
6. *Accidentals*-Are there any sharp or flat signs present? Do these indicate a change of key or tonality?
7. *Special items*-What other items are present that need your attention? (For instance, check for repeats and find out where they go.) Are there any instructive terms used? Does anything else in the music draw your eyes or are there any subtle, hidden items that might trip you up?

Practicing Sight-Reading

Sight-reading must be practiced frequently to make improvements. Sight-reading should be included in daily practice sessions using medium-level etude books and pieces. Have students record sight-reading performances and listen to them to evaluate the results. Be sure they practice the *sacred rules* and review *the seven checkpoints*. A teacher can test students periodically by having them sight-read in a lesson and discussing the strengths and weaknesses of the performance afterwards.

Duets are another great way to practice sight-reading. The teacher must always keep going and make the student find the correct entrance spot after stopping for an error. Increased demands can be made by changing parts each line. Once the student gains confidence, change lines every bar. This really gets the student looking ahead. Of course, this same approach can be used by two students to push each other along in developing better sight-reading skills.

Sight-reading does not get better without practice. Try these suggestions to help your students improve their skills.

Notes from Breathing Classes

Brevard Music Center

Staying in Aerobic Shape

You must be in good aerobic shape to be a good breather. Walking, running, aerobics, roller blades, swimming, etc. are all excellent for maintaining aerobic fitness. **NO SMOKING!!**

Great brass musicians must have three things:

- **Great Ears**
Ear training directly affects the way you play your instrument. Use solfege, sight singing, keyboard harmony, dictation, etc. to develop your ears. Also, **practice playing by ear**. Take a tune that you know well (Happy Birthday, The Star Spangled Banner, etc.) and play it in all twelve keys. This helps immensely in **KNOWING** your instrument. Progress to less familiar tunes.
- **Efficient Embouchure**
Maintenance of your chops should include three things: a good warm-up, smart pacing while practicing, and a pattern of constant improvement.
- **Great Breathing**
Great breathing allows you to play your horn well and do deal effectively with nerves.

Stretching

After getting in aerobic shape, stay stretched out. Bob Anderson's book [**Stretch and Strengthen for Rehabilitation and Development**](#) gives many great suggestions for stretching.

- Roll your shoulders in small circles. Hands, elbows, and wrists should be loose. Arms should feel heavy.
- Swing your fully extended arms in front of you and clap your hands together. Immediately swing your arms behind you and clap again. Repeat five times.

- Hold down the right collarbone with the left hand. Slowly rotate the right arm in a forward, circular motion. Keep the right palm open. Slowly rotate arm ten times. Repeat the exercise with the left arm.
- Put arms behind you and pull down on one wrist with the other hand. Roll your head backwards slowly from ear to ear.

Resistance (Therapy) Breathing

These exercises create strength and flexibility in your breathing apparatus.

- **French:** Cover mouth completely with back of fist. Breathe inward, but with no air able to enter the lungs. Imagine stretching outward with the *four corners* (lower abdomen, lower back, upper chest, upper back). Remove hand from mouth quickly and let the air explosively enter the body. Follow with an aggressive exhalation until empty. Repeat three or more times. Follow with a relaxed cleansing breath (big breath in), hands over head, falling to your side with the exhale.
- **Sloppy French:** Breathe aggressively inward against your clenched fist for three counts, allowing some air to pass around your hand. Pull your hand away quickly, filling up on the fourth count. Exhale aggressively (*fortissimo* air). Repeat three or more times, increasing the resistance each time. Follow with a relaxed cleansing breath.
- **Flop Over:** Bend at the waist (don't lock your knees) and breathe in and out slowly and deeply. Sink closer to the floor with each exhalation. Be aware of how the air fills each part of your torso, focusing on the lower back as you bend over. This can also be done seated, with your head between your knees.
- **Sips:** Over a slow three count, breathe in hard and deep (*forte* air) for one count, sip more air twice over the next two counts. Blow out hard (*forte* air) for one count, and push out any remaining air twice over the next two counts. Repeat five to ten times.
- **Fifteen Sips:** Breathe in hard for three to five counts (use the fist for added resistance), then top off with 15 sips. Keep shoulders and neck area relaxed. Blow out hard for three counts. Vary the counts as you wish.
- **Blowing Chunks:** Inhale aggressively and deeply for one count, suspend one count, sip one count, then blow out hard until three quarters empty. Pause for one count and continue to exhale, hissing like a snake until you can force no more air from your body. Follow immediately with a couple of very relaxed and open cleansing breaths. Repeat three to five times.

- **Leaky Chunks:** Same as blowing chunks, but inhale against the fist for added resistance. Vary the counts.
- **Power Tune (two-way wind pattern):** With aggressive air, blow the rhythm of the Star Spangled Banner, or any other tune you wish. As you run out of air, continue the tune by inhaling in rhythm. Use long or short breaths as you wish. Also, do this as relaxed breathing (*mp* or *pp* air).

Relaxed Rhythmic Breathing

- **Paper Airplanes:** Inhale deeply while making the backward arm motion of throwing a paper airplane. Without holding or suspending the air, launch the plane and blow out in a relaxed and free manner, as if playing a *piano* long tone. Be sure to imagine the flight of your plane during the entire exhalation.

Experiment with focusing your air by directing your exhalation onto your outstretched hand.

- **Darts:** Just like the Bows and Arrows, but a very quick, deep inhalation and exhalation. Make the arm motion of throwing a dart. Imagine *fortissimo* air.
- **Bows and Arrows:** Similar to the paper airplane, but making the motion of drawing a bow on the inhalation, and letting fly the arrow on the exhalation. Be sure to visualize the path of your arrow during your exhale. Quicker, more vigorous airspeed than the airplane...imagine *mezzo forte* or *forte* air.
- **Bowling:** Make the motion of rolling a bowling ball down a lane, inhaling with the backswing, and exhaling with the forward swing. Imagine slow, wide, thick air, as if you are playing a very soft, very low long tone.
- **Six in, six out:** At quarter note =60, breathe in slowly for six counts, and out for six counts, while raising your arms over your head in a slow jumping jack motion. Wrists should be crossed over your head at the top of the inhalation, and crossed in front of your hips at the bottom of the exhalation. This helps to stretch out the intercostals, and keep the whole ribcage area generally flexible. Snap your fingers to maintain a steady rhythm. Focus on good breath form: air is always moving either in or out...not held or suspended in any way. Think of a pendulum swinging. Repeat five to ten times. Extend the count upwards to as many as ten in, ten out, or downward to one in, one out. Follow with a cleansing breath (big breath in), and some airplanes or arrows.
- **Four in, four out (1):** At quarter note = 60 (or slower), breathe in deeply, but in a relaxed manner, for four counts. Breathe out for four counts. No arm motions this time. Focus on the form as above...air in or out, not held or suspended at any time.

Repeat five times, then breathe in for four counts, then out for THREE counts.

Repeat this five times, and continue to make the exhalation count shorter until you are breathing in for four counts, and out for one. After several repetitions, begin to extend the inhalation: five in, one out; six in, one out; repeating each one several times until you reach ten in, one out. Follow with a cleansing breath, and some airplanes or arrows.

- **Four in, four out (2):** Same as above, but make the inhalation counts shorter, rather than the exhalations. Four in, four out; three in, four out; two in, four out, etc. until you reach one in, ten out. Make your inhalations in eighth notes or sixteenth notes as well. Remember to focus on the form as above...air always either in or out, not held or suspended at any time. Follow with a cleansing breath, and some airplanes or arrows.
- **Brain Breathing (Yoga flow exercises):** Similar to four in, four out, but with a period of suspension, or holding of the air inside the body before exhalation. The throat should remain open at all times, as if you could pant shallowly if you wanted. Begin with ten counts in, ten of suspension (sip air in on count ten) and ten counts out. Follow with ten, twenty, ten; then ten, thirty, ten. Repeat as you wish. This is an exercise that can be done unobtrusively onstage. When feeling nervous, run through a couple of Brain Breathing exercises. Afterward, your physical and mental state will be cool, calm and collected.
- **Embrace the Horror:** Begin with four in, four out, with several repetitions. Count down both the inhalation and the exhalation: three in, three out; two in, two out; one in, one out. Maintain one in, one out in a very relaxed yet powerful manner for up to five minutes. During this time, speed up the breath until you are at quarter=80 for a minute or more. Also, for a period, drop into the **Wu Chi**, or a cross-country skiing motion, rocking back and forth with each inhalation, and swinging the arms as if digging in ski poles. Sit down if you feel dizzy, or let your breathing become shallower for a few seconds. As a cool-down, count back up through four in, four out, then drop immediately into a couple of rounds of Brain Breathing. Challenge yourself to extend the periods of Wu Chi, and the Brain Breathing, aiming for thirty, sixty, thirty or more. Finish with a big breath in and some Arrows or Paper Airplanes.

Some points to remember:

- More air equals more buzz, and more sound.
- At anytime during your practice session, take a moment to get in touch with your breath. A few four in, four out, or some brain breathing will work wonders.

- Interspersed with the breathing exercises, do some simple stretches or shaking out of the body such as **Spear Jumping**: jumping lightly and slowly up and down in place while shaking out the arms. Also, breathe in deeply and quickly, clench your fists in front of your chest, and tighten every muscle in your body. Hold for a second or two, then explosively exhale and relax all your muscles. Follow this with a relaxed cleansing breath.
- On slow, timed breathing exercises, breathe with warm, moist, “inward whoa” air. Use a round mouth, with the tongue down and out of the way. Imagine the mouth position of blowing out a candle.
- Always use a metronome on the timed exercises. Start at quarter=60, then try varying the speed and find what works best for you.
- Have a chair handy to sit in if you get dizzy on any of the high flow rate exercises. **Steady practice for a few days** will eliminate any discomfort.
- Say “hoh” or “whoa” to remind yourself how to take a quick breath. Frictionless inhalations are fastest. After taking a fast breath, you need to be able to immediately deliver a smooth wall of air to the instrument. The flow exercises above will enable you to master this skill.
- *Over-training* your breathing (extending and expanding both your full and empty comfort zones) will allow you to use more of your vital capacity (the air capacity you were born with) in your music-making.

Final Comments

If you have only a little time, do capacity exercises (therapy breathing) followed by flow exercises with expanding ratios (10-10-10, 10-20-10 etc.) Strive to become more “air-oriented”. Devoting 20 minutes or more of your daily practice to breathing exercises will **undoubtedly** benefit you, those you play with, and those who you play for.

A Sample 35-40 minute breathing and warm-up workout

- Simple stretches and mouthpiece buzzing
- Six in, six out, with windmill arm motion.
- Play soft, ascending and descending chromatic half-scales, beginning in the mid-low register and continuing up chromatically for at least one octave. (Brass Gym: Chromatics)
- Resistance breathing (exercises using the fist) Make sure to finish each exercise with a relaxed cleansing breath and some paper airplanes.
- Four in, four out, with exhalation count getting progressively smaller
- Spear Jumping and arm swings.

- Play “touch” articulation scales: invent a simple articulation pattern, and play it *pianissimo* on each note of a major or minor scale. Pick at least two scales.
- Explosively tense and release your muscles.
- Resistance breathing (Sips and Blowing Chunks). Make sure to finish each exercise with a relaxed cleansing breath and some bows and arrows.
- Four in, four out, with the inhalation count getting progressively smaller.
- Power Tune: Star Spangled Banner, or similar. Deep, powerful breaths, in or out, on each note.
- Play soft legato pattern of one, five, one, two, five, three, one, five, one. Continue around circle of fifths and play in every key. (Brass Gym: Smooth Air Movement)
- Embrace the Horror and Wu Chi. Begin with four in, four out as a warm-up, progressing down to one in, one out. Time yourself, and strive for five minutes or more of this exercise. Cool down with longer inhalations and exhalations until you return to four in, four out. Drop immediately into:
- Brain Breathing. Begin with 10-10-10, then 10-20-10, then 15-30-15. Strive for larger numbers and wider ratios, up to 45-90-45.
- Play an “add-a-note” scale in any key. Start low, in half notes, with the following pattern: 1-2-1 (breathe), 1-2-3-2-1 (breathe), 1-2-3-4-3-2-1 (breathe), etc. until you complete an octave. Play softly!

Do this every day, and in a short time, you will become a **Breathing Virtuoso**.

A sample 5 minute “Breathing Breakfast Buffet” routine (no stopping)

- Set your metronome somewhere between 66-72, and begin with **four in, four out**, with arm motions. Repeat 6-10 times.
- Continue **four in, four out** while doing **trunk twists** and **shoulder rolls**.
- Move on to **Sloppy French**, repeating 6-10 times.
- Back to **four in, four out**, while performing another stretch (arm pulling, or wrist stretches).
- Move on to **sips**, repeat 6-10 times (varying counts if you wish), followed immediately by a quick **flop-over**. Keep breathing in and out, concentrating on expanding the lower back area. Slowly (over 5 breaths) rise back up.
- Finish with **four in, four out**, counting down to **one in, one out**. Do **big ones** for up to one minute. Count back up to **five in, five out**, and finish with **Brain Breathing** (ten in, suspend for twenty, ten out) , and you’re done.

Vary the exercises as you wish, but keep breathing in the tempo you choose from start to finish.

Additional notes:

Why Breathe?

- When nervous, a person may start to hyperventilate. That is to say, a person may begin to take more breaths than usual. More commonly, a person may breathe less when nervous. In this case, breathing becomes much more shallow than normal. If this happens to you, then you have to breathe more when you get nervous. When you take an audition, breathing is usually the one thing that is different from practice room to audition room. You have to learn to breathe well when you get nervous.
- No air = tired lips.
- Lots of air = better endurance.

Staying in Aerobic Shape

- You must be in good aerobic shape in order to be a good breather. If you are in good aerobic shape, your heart rate is slower. If your standing pulse rate were 72 beats per minute and you reduced it to 58 beats per minute through aerobic training, then during the times when you get nervous, your heart will beat that much slower, which is good.

Not Only Musicians Believe In Breathing Exercises

A lot of the "good feelings" in Yoga come from Krani Yama, or breathing exercises. Eastern self-defense (the martial arts practiced in Korea, Japan, Okinawa, etc.) depends upon the ability of a person to quietly sit, breathe, and collect themselves. They believe the real power comes from the center of the body (from the diaphragm rather than from the heart.) Everything they practice is based upon a good system of breathing. When they breathe well, they feel focused.

More On Nervousness

Nervousness causes adrenaline to hit the bloodstream and the heart to beat faster. These reactions are part of a system that you want to defeat. Trick your body into being calm. This can be done by being a controlled breather.

Listen

Listen to music while you aerobically train. You must take time to listen all the time in order to be a great musician. When you listen, think about the following process. Your musical taste comes in a card file, and this card file divided into "yes" and "no." The cards are everything you have listened to in your entire life. When you hear something that is really good, you put it into the "yes" file. Likewise, when you hear something you don't like, you put it into the "no" file. This process is something you do for your entire life. Every minute you listen, you are building your musical taste. Eventually, that is what is going to make you play your instrument well. Once you learn all the technique, once you learn breathing, and once you really learn to hear, then performing is who you are and what you have learned throughout your life. The more you

listen, the better musician you will be. So, walk and listen to music at the same time. Do this for one hour every day. You'll be doing two things at once; you'll be a better musician and you'll have a better body for breathing.

Chops

Taking care of your chops is a fairly mechanical process. It is part of a daily routine called maintenance. Maintenance includes three things: a good warm up, smart pacing of your practicing, and a pattern of constant improvement. You want an expanding range. You want higher high notes, lower low notes, softer soft notes, and louder loud notes. Take care of maintenance and the maintenance will take care of you.

Breathing

A lot of the personality in your playing comes from the way in which you blow your air. Remember that great breathing is what gets you over being nervous. Experience is the only teacher of stage presence, but the real physical key is to be able to deliver smooth walls of air in spite of being nervous. If you can do that, nobody will know what your brain is doing. Find exercises that work well for you and which inspire you to play well.

Monitor yourself during rehearsal and individual practice. If you drop your arms and it feels like a great relief, then you are doing something wrong. It should be totally effortless for you to hold your instrument. Holding your instrument should be a very natural thing.

Stretch every day. Create relaxation from day to day, and if you can do this, then you will become a more consistent player. Consistency is the difference between performing for a living and just studying music. When you are a professional you are expected to stand and deliver every day, whether you feel good or not.

Tai Chi, Yoga, Akiddo, Movement classes, and about twenty other "paths" can get you to the same place. Breathing is central to all of these paths. Another goal of studying these things is to develop good concentration. Incidentally, when you concentrate, you want to be *omnipresent* rather than being focused like a laser beam. Think musical radar...focused on what you are doing, but keenly aware of what everyone around you is doing as well.

All of the preceding exercises can be seen in the video/DVD and accompanying book:

THE BREATHING GYM

Breathing exercises for Band, Chorus, and Orchestral Winds

by Patrick Sheridan and Sam Pilafian

“Beginning musicians can perform the basic exercises, and even professional musicians are challenged when the exercises are extended to the most difficult levels.”

Available from www.breathinggym.com

There are several inexpensive breathing devices that show you rising and falling ping-pong balls as you breathe, for example, the incentive spirometer. These are respiratory therapy tools adapted by Arnold Jacobs for wind playing. They are available from www.windsongpress.com or (847) 223-4586.

Practice Smarter, Not Harder

A Brass Players Handout that can be adapted to all musician’s practicing sessions

By Thomas Bacon

The Basic Routine:

Objective: to attain and then maintain top playing condition on our instrument, having the physical strength, finesse and dexterity to produce our best musical results.

Method: develop a fundamental practice routine of exercises - appropriate to our playing level - that addresses all of the technical attributes required in our day-to-day playing needs, and apply this routine on a daily basis.

Many published examples of routines are available and every instrument has their own. For horn players these include Farkas, Singer, Standley, Caruso, Brophy, Belfrage, and more. We’re not talking about etudes here, but rather musical calisthenics – the musical equivalent of the stretches, aerobics, sit-ups, push-ups, and other exercises that people do at the health club or gym to keep fit. Mostly these musical exercises are repetitive patterns with measured rhythms, based on the natural harmonics of the instrument, or scale patterns that go through a series of keys.

The basic routine varies from player to player. Some call it a warm-up and make it the first thing that they play each day. Other players call it “daily dues” or “practice hour” or any number of other different terms, and with some it doesn’t matter what part of the day that they do it, just as long as they do it regularly.

The whole point is: To obtain the objective, you need to have a method. Find or make up the right one for you. Then apply it diligently and well, and you can obtain the objective.

The Practice Techniques:

Beyond the basic musical calisthenics of the daily practice routine, here are the techniques to help you efficiently get the best results when practicing specific pieces you are working on for upcoming lessons, concerts, recitals, auditions, etc.

Chunking:

The technique of practicing small chunks, a couple of notes or a short passage, instead of always playing through an entire piece. Very often it will be only small parts of a musical work that make it seem difficult – an awkward slur, an odd interval, a quick rhythm, a couple bars here, a short phrase there, etc. Identify and fix those little chunks first, and you will learn the piece much faster. Apply *Chunking* with great results in *The Metronome Game* and *One Note Practice*.

The Metronome Game:

Working on a fast passage that always sounds sloppy when you play it up to tempo? Play *The Metronome Game*. Here are the rules:

1. Turn on the metronome at a tempo that is somewhat slower than where you think you can play the passage easily and perfectly. It may be half the desired tempo, or slower, and that is fine.
2. Play the passage with the metronome.
3. Ask yourself the question: “Was that exactly the way I want it to be?” That is, did you play all the right notes with the right fingerings, dynamics, rhythms, etc. in every regard exactly the way you want to perform it, albeit slower?
4. If “yes”, move the metronome up one number and repeat steps 2 through 4. If “no”, give yourself another attempt at the passage. If you get two “no’s” in a row, move the metronome down one number and repeat steps 2 through 4.

The Metronome Game can be profoundly effective in working up fast passages in minimum time. But for this to be true, you must observe several things:

1. Honesty. You won’t get great results without it. If you allow a “yes” to get by that was sloppy, had a missed note, a “fluffed” attack, bad tone, or other little discrepancy, you will end up with a fast, and consistently sloppy performance.
2. The reply to question 3 above is a simple “yes” or “no”. There are no “maybes” or “almosts”. If it is a “yes” you will know it immediately. You will not have to analyze it. If you cannot say “yes” immediately and with conviction, simply say “no” and get back to work.
3. Be patient. The metronome game can sometimes get you great results in one short practice session. Often though, if the piece is really challenging and has many difficult passages, it can take several weeks – or more – to work something up from half tempo to full tempo. But is it ever worth it!

You will be amazed at how effective *The Metronome Game* can be in working up pieces that seem almost impossible when you first attempt them. But don’t cheat at this game. You may fool yourself and think you can get away with it, but you won’t fool your audience.

One Note Practice:

When you play a passage with inconsistencies like missed notes or different sounding attacks on each note, try One Note Practice. Here are the rules:

1. Play the first note of the passage ten times in a row. Play it in measured time, with measured rests in between each repetition. For example, play the note at a moderate tempo for one quarter, then rest for three quarters. A metronome can be a big help.
2. Each time you play it, ask yourself the question: "Was that exactly the way I want it to be?" That is: did you play the right note with the right fingering, dynamic, articulation, tone, etc. in every regard exactly the way you want to perform it? Count the number of "yeses".
3. Repeat until you have achieved ten "yeses" in a row, resting briefly after each set of ten.

Note: The reply to number 2 above is a simple "yes" or "no" question. There are no "maybes" or "almosts" and there should never be debate. If it is a "yes" you will know it immediately. If you cannot say "yes" immediately and with conviction, simply say "no" and get back to work. This technique also works with two notes, or short "chunks".

Play It All:

This is the technique of playing it through, in its entirety, counting rests, taking intermissions or other breaks in real time. Whatever "it" is; whether it be a full recital program, chamber music or orchestral concert, concerto, or audition, play it in its entirety. It should be played through from start to finish, without any restarts, and no stops other than what would be part of the performance. It should be as close to a simulated performance as you can achieve in your practice room. During the practice make mental notes of passages that don't go well, and address those specifically in *Chunking* later. In between movements or pieces, quickly jot down the mental notes in a practice log or diary so you will remember what you have to work on at your next practice session.

Distorted Rhythm:

This technique is especially useful when confronted by awkward passages of steady eighty or sixteenth notes. Try playing the passage at a much slower tempo, but with a very snappy dotted (almost double dotted) rhythm. Then reverse the dotted rhythm.

For example, take a troublesome scale passage, set the metronome at half or maybe one third of the desired tempo and play the passage with dotted rhythms instead of even notes. Play the short notes very snappy. Repeat a few times, until it becomes easy and sounds good.

Then reverse the rhythm so the notes that were dotted now become the short notes. Again play the short notes very snappy. Repeat a few times, until it becomes easy and sounds good.

Then play the passage one way, followed by the reverse way. Repeat a few times until you can alternately play it dotted one way, then the other, and they both sound good.

Then play it in normal rhythm. You will surely notice a difference.

Take it to the Easy Place:

If there is a passage that you play over and over, each time realizing that it is not what you want, but it just doesn't get better, take it to the easy place!

For example, if the problem is that the range is too high, take it down. Transpose it a fourth (or an octave) lower and practice it there until it sounds just the way you want it to, then do it a half step higher, and so on until you reach the desired range. If it is too low, then transpose it up and gradually work it down by half steps. If it is too fast, play it slower (see *The Metronome Game*). If the passage is too long, then practice smaller pieces of it (see *Chunking* and *One Note Practice*), gradually adding the chunks together until you have the whole piece.

Other problems can be solved by taking it to physically different places or spaces than the practice room. If you are having troubles with the concept of the music, take it out of the practice room, and into the listening room. Listen to recording of the piece, or pieces in similar style, performed by players you admire. Get more acquainted with the style, then go back to your practice room and try to emulate it, and ultimately make it your own. If you have to play something that is really loud, but hate to practice really loud in your little practice room, take it to a larger space where you can feel comfortable playing with a full, loud dynamic.

Concluding Thoughts:

Practice makes perfect. But if you practice sloppy, you will perfect the art of sloppy performance. Only if you practice greatness will you perform great.

Things take time. Patience is essential in achieving great practice.

Approach each practice session with a specific goal and a plan how to achieve it.

It's okay to say "no." In fact, it is essential if you want to achieve great practice habits. Say "no" whenever you hear something in your practice that is not exactly what you want it to be, then figure out how to turn it into a "yes".

Frustration can become your ally, if not your friend. Saying "no" to yourself frequently, as you must in honest practice, can be very frustrating. Acknowledge this and accept it. Even embrace frustration as a great motivator, but never allow it to push you into dishonest and sloppy practice. Frustration can only be an observer, sitting in the chair next to you. There is no room for it inside of you.

Learn how to use the metronome to achieve even greater discipline and focus in your practice.

Learn how to combine different practice techniques to achieve maximum results in minimum time.

Great practice habits take years of practice to develop.

Practice is a lifelong adventure that should be constantly evolving.

Practice the art of practicing. ENJOY!!!

