



LEARN. DO. LIVE.

## SAXOPHONE RESOURCE

Dr. Kendra Wheeler

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## REQUIRED MATERIALS FOR APPLIED SAXOPHONE LESSONS

### Equipment:

- Saxophone, mouthpiece, ligature, and reeds all in good working order
- A notebook and/or iPad – to be brought to each lesson
- An accurate metronome and tuner
- A Tuning CD, Intonation Builder, or [Drone Tone Tool](#) (available as an app)
- A recording device of your choice (such as a Zoom recorder, iPad, laptop, or phone with USB mic)

### I. Classical Saxophone Reeds

	SOPRANO	ALTO	TENOR	BARITONE
<ul style="list-style-type: none"> <li>• VANDOREN, BLUE BOX</li> <li>• D'ADDARIO, RESERVE</li> <li>• V21</li> <li>• V12</li> </ul>	3, 3.5	3, 3.5	3.0 – 4.0	3.5 – 5.0
<ul style="list-style-type: none"> <li>• LEGERE, SIGNATURE SERIES</li> </ul>	3.0 – 3.75	3.25 – 3.75	3.0 – 3.75	3.5 – 4.0

#### 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.

### I. Jazz Saxophone Reeds

	SOPRANO	ALTO	TENOR	BARITONE
VANDOREN ZZ, V-16, JAVA (RED OR GREEN BOX)	2.5, 3, 3.5	2.5, 3, 3.5	3.0 – 4.0	3.5 – 5.0
D'ADDARIO JAZZ SELECT	3, 3.5	2.5, 3.0, 3.5	3.5 – 4.0	4.0 – 5.0

#### 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.

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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

### **Soprano:**

- Selmer S-80 C\*
- Vandoren SL3, SL4S

### **Alto:**

- Rousseau NC4 / RC4 Selmer S-80 C\* or C\*\*
- Selmer S-90 *facing* #170, #180, #190
- Selmer Soloist (*short barrel*)
- Vandoren AL-3, AL-4, AL-5
- Yamaha Custom Series Mouthpiece (beginners only)

### **Tenor:**

- Rousseau NC4 and NC 5
- Selmer S-80 C\*\*
- Selmer S-90 *facing* #170 or #190
- Vandoren T 20

### **Baritone:**

- Yamaha Custom Series Mouthpiece (beginners only)
- 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:**

- 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 it's 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.

### **III.Ligatures**

#### **Soprano, Alto, Tenor, and Bari**

- BG (metal and cloth)
- Ishimori (metal) Gold and Silver plate
- Rovner (c) – Eddie Daniels (recommended for jazz playing only)
- Silverstein (any metal or cloth)
- Selmer Paris (metal)
- Vandoren Optima and new M/O in Gold Plate, and regular plate (metal)

### **IV.Accessories of Importance**

#### **Reed Tools**

- Reed Geek
- Reed File

#### **Saxophone Cleaning Devices**

- Handkerchief or Swab (silk or cloth)

#### **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)
- Legere Reed Case

#### **Mute**

- Saxophone Mute

### Neck straps

- Breathtaking
- Boston Sax Shop Balam Strap
- Vandoren Harness Straps for Baritone Saxophones
- Vandoren Neck Strap with attachable Libero bar
- Cebulla Neck Strap
- Marmaduke (Feather IV and Dual)
- Kolbl Bassoon Harness
- Other closed-hook type straps
- IMPORTANT: No Neotech Straps!

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

- K & M Saxophone Stands
- Hercules Stands
- Konig & Meyer Stands

### V.Cases and Gig Bags

- Bam Trekking or HighTech Case
- Selmer or Yamaha cases
- Wisemann
- Macus Bonna Cases (double case for alto and soprano also available, for both straight neck and detached neck)
- Tortajada Saxophone Case (double case for alto and soprano for detached neck soprano only)

### VI.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

## SCHEDULE BUILDERS

It can be hard finding time to practice, study, rest, and take care of yourself during the academic year. Below are a few links to aid in visualizing your schedules in order to help you efficiently manage your time. If you don't wish to use the ones listed below, perhaps you can use them as a guide to make your own.

- [College Schedule Maker](#)
- [Free Schedule Builder](#)

## METHOD AND ETUDE BOOKS

### Method Books

- Sigurd Raschèr – *Top Tones for the Saxophone* (Carl Fischer)
- Donald Sinta — *High Tones*

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- Dan Graser — *Chops* (Volumes 1 and 2)
- Jean-Marie Londeix – *Exercices D'Intonation* (Leduc)
- Debra Richtmeyer — *The Richtmeyer Method* (Volumes 1 and 2)

### Etude Books

- Ferling 48 Studies
- Lacour 8 Difficult Studies
- Lacour 28 Etudes
- Luft Etudes
- Klosè 25 Daily Studies
- Demersseman Etudes
- Creviston Brass Violin
- Kynaston Daily Studies

## PROFESSIONAL ORGANIZATIONS, CONFERENCES, AND FESTIVALS

- [North American Saxophone Alliance](#)
- World Saxophone Congress (happens every 4 years)
- Great Plains Saxophone Workshop
- American Saxophone Academy (ASA)
- Darmstadt
- Cortona New Music Festival
- New Music Gathering
- SPLICE

## READING LIST

\*Other books or articles may be recommended based on personal interest.

- *Beyond Talent* by Angela Myles Beeching
- *The Mindful Musician: Mental Skills for Peak Performance* by Vanessa Cornett
- *The Musician's Way: A Guide to Practice, Performance, and Wellness* by Gerald Klickstein
- *The Art of Practicing: A Guide to Making Music from the Heart* by Madeline Bruser
- *Peak: Secrets from the New Science of Expertise* by Anders Ericsson and Robert Pool
- *Effortless Mastery: Liberating the Master Musician Within* by Kenny Werner
- *Atomic Habits: Tiny Changes, Remarkable Results* by James Clear
- *Good Habits, Bad Habits: The Science of Making Positive Changes that Stick* by Wendy Wood
- *Improvisation: Its Nature and Practice in Music* by Derek Bailey
- *Sound in Motion: A Performer's Guide to Greater Musical Expression* by David McGill
- *This Is Your Brain on Music: The Science of a Human Obsession* (Hardcover) by Daniel J. Levitin
- *Musicophilia: Tales of Music and the Brain* (Hardcover) by Oliver Sacks
- *The Perfect Wrong Note: Learning to Trust Your Musical Self* (Paperback) by William Westney
- *The Art of Practicing: A Guide to Making Music from the Heart* (Paperback) by Madeline Bruser
- *The Rest Is Noise: Listening to the Twentieth Century* (Hardcover) by Alex Ross
- *The Joy of Music* (Paperback) by Leonard Bernstein
- *The Inner Game of Music* (Hardcover) by Barry Green
- *Flow* by Mihaly Csikszentmihalyi

- *The Oxford History of Western Music* by Richard Taruskin
- *Audio-Vision: Sound on Screen* by Michel Chion
- *Gay Guerrilla: Julius Eastman and His Music* by Mary Jane Leach
- *Cultural Selection: Why Some Achievements Survive the Test of Time – and Others Don't* by Gary Taylor
- *The Music Lesson: A Spiritual Search for Growth through Music* by Victor Wooten
- *What to Listen for in Music* by Aaron Copland
- *Sister Outsider* by Audre Lorde
- “Free Jazz: A Reflection of Black Power Ideology” by John D. Baskerville (Article)
- “Music and Sexuality” by Judith Peraino and Suzanne G. Cusick (Article)
- “Power, Privilege, and Difference” by Allan Johnson (Article)
- “White Privilege” by Peggy McIntosh (Article)
- “Marian Anderson and Sonic Blackness in Opera” by Nina Sun Eidsheim (Article)
- “What is this ‘Black’ in Black Popular Culture” by Stuart Hall (Article)
- “The Matter of Seggri” by Ursula K. LeGuin
- “Afrofuturism: The World of Black Sci-Fi and Fantasy Culture” by Ytasha L. Womack
- “Grit” by Angela Duckworth
- “Psycho Cybernetics” by Maxwell Maltz
- “You’ll See it When you Believe It” by Wayne Dyer
- “Fight Your Fear and Win” by Don Greene
- “Performance Success: Performing Your Best Under Pressure” by Don Greene
- “Feel Your Fear... and Do It Anyway” by Susan Jeffers

## **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

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- 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:

- 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 your 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 content, and any recordings available, in your decision making of a breath game-plan.
- Focus your air as you blow (think “ah” or almond shaped in the throat).
- Exercises and classes in Yoga can be of great benefit to improving ones 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 note 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 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 exercises.

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 covers at least two style idioms or periods of composition.
6. Playing through works that you studied in the past.
7. Long Tones for Warming down exercises.

Daily listening to recordings of both saxophone and non-saxophonists to develop one's 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.

## **TEACHING STUDENTS TO SIGHT-READ**

**By Steven Mauk**

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. 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.

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 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.

## **PRACTICE SMARTER, NOT HARDER: A Brass Players Handout that can be adapted to all musician's practicing sessions**

**By Thomas Bacon**

*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."

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 eighth 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!!!**

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## REEDS: SELECTING, TESTING, AND ADJUSTING

### SELECTING

Select reputable brands, such as:

<b>Elementary</b>	<b>Intermediate/Advanced</b>
Vandoren (2.5-3)	Vandoren (3-4)
D'Addario (3-3.5)	D'Addario(3-4)
Legere (3-3.75)	

- Select the proper strength. *Medium* is preferred for the greatest dynamic and tonal control.
- Buy reeds by the box when possible. This gives the greatest selection and is cheaper in the end.
- Thoroughly inspect reeds when buying them individually.

- Check for uniformity of cutting and a golden color; don't buy reeds with a greenish color.

## TESTING

- Test reeds after a 5-minute soaking in lukewarm water.
- Test primarily mid-range and low notes; avoid extreme highs until the reed is broken in.
- Mark the back of each reed with a pencil to indicate strength and any other particulars (for example *MS* = medium soft, *F* = fair, *B* = bright, etc.).
- Look for reeds that are slightly stiffer and stuffier than you normally like to play. Usually, these will break in to become the desired strength.
- Avoid selecting reeds at the beginning or end of a practice session or day. At the beginning, the embouchure may not be warmed up sufficiently; at the end, it may be tired.
- Breaking In Reeds — Plan 3-4 sessions over a week to allow for full wetting/drying cycles.
- Dry reeds with the flat side (table) up. Saliva vs. water wetting—easier to find lots of water, so use it; lukewarm water is preferable.
- “Stockpile” reeds — Save poor playing reeds. They may be excellent in a different season, since temperature and humidity can greatly effect performance.
- Store reeds in a safe container, such as original boxes, reed cards, or best of all, custom reed cases (Vandoren, Selmer, or *ReedMate*). In dry environments, such as most buildings during winter, maintain a constant humidity by keeping reeds damp and wrapped in a plastic bag or in a humidity-controlled reed case, such as those by Vandoren or *ReedMate*.

## ADJUSTING

### *When to adjust:*

- Adjust reeds that seem to have potential, yet do not play as you want. Except in emergencies, only reeds that are broken in should be adjusted. Many playing problems will disappear as a reed becomes “settled”, after the break-in period.
- “If it ain't broke, don't fix it!” — Chipped or split reeds may play great. Sometimes, more damage than good comes from trying to make a reed do something it can't. If the reed feels reasonably good, leave it alone unless you're a real expert.

### *Where to adjust:*

- Follow your common sense — adjust reed tip for response, articulation and high notes; adjust reed middle for mid-range notes and general “feel”; adjust reed bottom (above bark area) for low notes; sand back of reed to correct warping; sand reed surface for roughness; Teal and Kirck are excellent guides.
- Basic tools — Cordier reed clipper; double reed knife; 2 Plexiglas plateaus - one ~1" X 3" and one ~8" X 10"; a variety of carborundum papers - 3M, Wet/Dry #200, #400, #600 & regular #120 for heavy work; small cup for soaking; pencil for marking reeds.

***How to adjust:***

- Use the Teal and Kirck books as guides.
- Use a reed clipper on the tip for soft reeds. Proceed slowly.
- “Suction test” all reeds, esp. in winter, to detect warping. Use plateau and various strength carborundum papers to flatten the reed back. Mark “break-point” on reed and do not sand above the break-point line. Perform “suction test” frequently during work.
- Use a reed knife or scraper to work in front of the reed, esp. to make a hard reed softer. Scrap away material slowly and test often. Don't try to do it all in one day; reeds will change overnight in response to work. Carborundum papers can also be used to take off material and for smoothing the work performed by knife or scraper.
- Use a variety of reed and ligature placements daily to get the best out of each reed. (See Mauk article, “*Saxophone Reed Placement & Adjustment*”.) Rub the grain of the reed with the finger; sand paper, spoon, knife handle, etc. to close the pores.
- “Unusual and Severe” Methods: Quick break-in approach by slightly bending reed gently back and forth; use a razor blade treatment to cut some of the fibers on the reed face; use sandpaper in place of reed clipper to round off and shorten the tip; bend soft and/or warped reed to give them more spring; and use a reed knife as scraper on back or front of the reed.

**SOURCE BOOKS FOR REED CARE**

- ***The Reed Guide: A Handbook for Modern Reed Working for All Single Reed Woodwind Instruments*** by George T. Kirck, 1983, ReedMate Company. Written by the inventor of the humidity-controlled, reed storage device — *The ReedMate*. One of the most thorough books on working with single reeds. Excellent information about selection, care and adjustment, although no information on making your own. A must for every single reed player's library. (Updated around 1988)
- ***The Art of Saxophone Playing*** by Larry Teal, 1963, Summy-Birchard. The standard reference source on playing the saxophone. A marvelous, concise section on reeds. The best adjustment chart available for beginning work. Since an “old” source, some tools are less often used today (i.e. Dutch rush now usually replaced by carborundum papers).
- ***Handbook for Making and Adjusting Single Reeds*** by Kalman Opperman. 1956, Chappell & Company. Considered the “Bible” of single reed making and adjusting. Well- illustrated, step-by-step process from preparing reed blanks through touching up finished reed. Adjustment information for working on commercial reeds also given. Measurements given for saxophone reeds (soprano — bass).
- ***Making and Adjusting Clarinet Reeds*** by Glenn Bowen, 1980, available from SHALL-U-MO Publications. A fine little pamphlet on reed making and adjusting.

Similar to Opperman, but with photographs instead of illustrations. Also has more current information and tools. Though for clarinet, techniques are the same. No saxophone measurements.

## RECOMMEND PROGRESS OF SCALES, METHOD BOOKS, AND SOLO LITERATURE\*

\*This outline may be adapted to fit the specific needs of the student's progress.

### FIRST YEAR

#### Required Scales

Music Education/Performance:

1. Full Range major scales and arpeggios. 96+ bpm, in sixteenth notes, arpeggios in eighth notes.
2. Full Range harmonic minor scales and arpeggios. 96+ bpm, in sixteenth notes, arpeggios in eighth notes.
3. Chromatic, Diminished scales, and Whole Tone Scales. 96+ bpm, in eighth notes.

\*Introduction of altissimo – Eugene Rousseau's *Saxophone High Tones* (MMB), Donald Sinta *High Tones*, Dan Graser's *Chops*

#### Methods and Etudes

Ferling/Mule – *48 Études* (Leduc)

Sigurd Raschèr – *Top Tones for the Saxophone* (Carl Fischer)

Dan Graser – *CHOPS*

Debra Richtemeyer — *The Richtmeyer Method* (Volume 1 & 2)

#### Suggested Literature

Bourrel, *Sonate*

Bencriscutto, *Serenade*

Bonds, *Three Dream Portraits*

Bonneau, *Suite*

Bozza, *Aria*

D'Indy, *Choral Varié*

Dukas, arr. Mule, *Alla Gitana*

Eychenne, *Sonata*

Gkoudina, *Three Women*

Heiden, *Diversion*

J.S. Bach arr. Mule, *Sonata No. 4*

J.S. Bach arr. Mule, *Sonata No. 6*

Koechlin, *15 Études*

Lantier, *Sicilienne*

Milhaud, *Scaramouche*

Rachmaninoff, *Vocalise*

Saxophone Resource  
Dr. Kendra Wheeler

Rueff, *Chanson et Passepied*  
Schumann arr. Hemke, *Three Romances*  
Still, *Romance*  
Vivaldi arr. Rascher, *Sonata in G minor*  
Ward, *An Abstract*

## SECOND YEAR

### Required Scales

Music Education/Performance:

- Full Range major scales and arpeggios. 112+ bpm, in sixteenth notes, arpeggios in eighth notes.
- Full Range harmonic minor scales and arpeggios. 112+ bpm, in sixteenth notes, arpeggios in eighth notes.
- Chromatic, Diminished scales, and Whole Tone Scales. 112+ bpm, in sixteenth notes.
- All major scales in 3rds. 90+ bpm, in eighth notes.
- 1 octave melodic minor scales. 90+ bpm, in eighth notes.

\*Introduction of altissimo – Eugene Rousseau’s *Saxophone High Tones* (MMB), Donald Sinta *High Tones*, Dan Graser’s *Chops*

### Methods and Etudes

Karg-Elert – *25 Caprices* (Southern) Luft - *Etudes*  
Sigurd Raschèr – *Top Tones for the Saxophone* (Carl Fischer) Jean-Marie Londeix – *Exercices D’Intonation* (Leduc)  
Dan Graser – *CHOPS*  
Debra Richtmeyer — *The Richtmeyer Method* (Volume 1 & 2)

### Suggested Literature

C.P.E. Bach, *Sonata in G Minor*  
J.S. Bach arr. Londeix, *Cello Suites*  
Bedàrd, *Fantaisie*  
Ben-Haim, *Three Songs Without Words*  
Bozza, *Improvisation et Caprice*  
Charpantier, *Gavambodi 2*  
Glazunov, *Concerto*  
Gkoudina, *Three Women*  
Crepin, *Céline Mandarine*  
Hartly, *Petite Suite*  
Heiden, *Solo*  
Heiden, *Sonata*  
Husa, *Postcard from Home*  
Ibert, *Histories*  
Jolivet, *Fantaisie-Impromptu*

Kaufman, *Meditation*  
Maurice, *Tableaux de Provence*  
Noda, *Improvisation I, II, III*  
Poulenc, *Sonata for Oboe* (soprano)  
Tomasi, *Ballade*  
Tull, *Sarabande & Gigue*  
Van Delden, *Sonata*

### THIRD YEAR

#### Required Scales

Music Education/Performance:

- Full Range major and harmonic minor scales & arpeggios. 120+ bpm, in sixteenth notes, arpeggios in eighth notes.
- Chromatic scale. Quarter note = 144+
- Whole-tone and diminished scales. 120+, in sixteenth notes.

#### Methods and Etudes

Finish Karg-Elert studies  
Eugene Bozza – *12 Etude-Caprices* (Leduc)  
Donald Sinta – *Voicing*  
Dan Graser – *CHOPS*  
Debra Richtmeyer — *The Richtmeyer Method* (Volume 1 & 2)

#### Suggested Literature

Bonneau, *Caprice en forme de Valse*  
Boutry, *Divertimento*  
Bozza, *Concertino*  
Creston, *Sonata*  
Creston, *Concerto*  
Debussy arr. David, *Rhapsodie*  
Debussy arr. Rousseau, *Rhapsodie*  
Dubois, *Concertstück*  
Duckworth, *Ballad in Time and Space*  
Duckworth, *Pitt County Excursions* (tenor saxophone)  
Hartley, *Duo for Alto Saxophone and Piano*  
Hindemith, *Sonata*  
Lunde, *Sonata*  
Muczynski, *Sonata*  
Pascal, *Sonatine*  
Pasquale, *Sonata* (tenor saxophone)  
Persichetti, *Parable XI*  
Rueff, *Sonata*  
Telemann arr. Voxman, *Sonata in C Minor* (soprano)

Villa-Lobos, *Fastaisie* (soprano)  
Whitney, *Introduction and Samba*

## FOURTH YEAR

### Required Scales:

#### Music Education/Performance

1. Major, harmonic, melodic minor scales. 132+ bpm, in sixteenth notes.
2. Chromatic, Whole Tone, and Diminished. 132+ bpm, in sixteenth notes.
3. Major scales in three octaves. 144+ bpm, in eighth notes.
4. Diatonic 7<sup>th</sup> chord patters in major and dorian minor.
5. Major and minor scales in fourths. 100+ bpm in eighth notes.

### Methods and Etudes

Guy Lacour – *28 Études sur la Modes of d'Olivier Messiaen*(Billaudot) Ruggiero –  
*16 Finishing Etudes* (Leduc)

Caravan – *Preliminary Exercises and Etudes in Contemporary Techniques for Saxophone*

Dan Graser – *CHOPS*

Debra Richtemeyer — *The Richtmeyer Method* (Volume 1 & 2)

### Suggested Literature

Bassett, *Music for Saxophone and Piano*

Brahms arr. Rousseau, *Sonatas*, op. 120

Constant, *Musique de Concert*

Creston, *Rapsodie*

Denisov, *Deux Pieces*

Desenclos, *Prélude, Cadence et Finalé*

DiPasquale, *Sonata*

Dubois, *Concerto*

Freund, *Sky Scrapings*

Gotkovsky, *Brilliance*

Harbison, *San Antonio Sonata*

Hartley, *Concerto*

Heide, *Fantasia Concertante*

Husa, *Élégie et Rondeau*

Ibert, *Concertino da Camera*

Karlins, *Music for Tenor and Piano*

Morosco, *Blue Caprice*

Muczynski, *Concerto*

Noda, *Mai/Phoenix*

Orrego-Salas, *Quattro Liriche*

Tomasi, *Concerto*

Tower, *Wings*

Yuyama, *Divertimento*

## GRADUATE LEVEL

### Required Scales

Continuation of all previous scales: running scale, in thirds and fourths  
Diminished, whole tone and augmented scales. Minor scales in broken fifths and sixths. Diatonic 13<sup>th</sup> chords in melodic and harmonic minors.

### Methods and Etudes

Lacour – 8 *Études Brillantes* (Leduc) Londeix – *Études varié* (Leduc)  
Lauba – *Neuf Etudes Books I-IV* (Leduc)

### Suggested Solo Literature

Albright, *Sonata*  
Arma, *Phases contra phases*  
Bennet, *Sonata* (soprano)  
Berio, *Sequenza VIIb* for soprano saxophone  
Berio, *Sequenza IXb* for alto saxophone  
Boutry, *Sérénade*  
Cunningham, *Trigon* Op. 31 (tenor saxophone)  
Dahl, *Concerto*  
Denisov, *Sonate*  
Dzubay, *Sonata*  
Feld, *Concerto* (soprano, alto, and tenor saxophones)  
Feld, *Sonata* (soprano)  
Feld, *Sonata* (alto)  
Feld, *Suite Rhapsodica*  
Fox, *Shaking the Pumpkin*  
Fox, *When the Thunder Speaks*  
Gotkovsky, *Concerto*  
Gotkovsky, *Variations pathétiques*  
Gkoudina, *My Childhood is Your Home*  
Gkoudina, *Three Women*  
Hába, *Partita*  
Husa, *Concerto*  
Kock, *Concerto*  
Larsen, *Holy Roller*  
Lauba, *Steady Study on the Boogie – Sud*  
Lennon, *Distances Within Me*  
Maslanka, *Sonata for Alto Saxophone and Piano*  
Maslanka, *Sonata for Soprano Saxophone and Piano*  
Rogers, *The Nature of this Whirling Wheel*  
Robert, *Cadenza*  
Sancan, *Lamento et Rondo*

Shrude, *Renewing the Myth*  
 Slama, *Na'ama*  
 Stockhausen, *In Freundschaft*  
 Swerts, *Klonos*  
 Vassena, *Mute Materie*  
 Worley, *Sonata*  
 Yoshimatsu, *Fuzzy Bird Sonata*

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## GRADED SAXOPHONE QUARTET LITERATURE

IV — Albeniz arr. Mule, *Sevilla*  
 IV — C.P.E. Bach arr. Cunningham, *Quartet*, Op. 17 No. 6  
 III — J.S. Bach arr. Hemke, *Sarabande*  
 III — J.S. Bach arr. R. Fote, *Two Bach Preludes*  
 V — J.S. Bach arr. Rosenthal, *Fugue IV from Art of the Fugue*  
 V — Beethoven, *Allegro molto*  
 V — Benciscutto, *Concerto Grosso* (AATB), (with piano or band)  
 IV — Boccherini arr. Sibbing, *Quartet*, Op. 1 No. 2 in Bb  
 IV — Boucard, *Quartet-Sinfonia*  
 V — Bozza, *Andante et Scherzo*  
 VI — Bozza, *Nuages*  
 III — Calliet, *Carnaval*  
 III — Chopin arr. Detrick, *Chopin Favorites*  
 III — Clerrise, *Introduction et Scherzo*  
 IV — Corelli arr. Sizemore, *Trio Sonata*, Op. 3 No. 2 (SSAB)  
 IV — Debussy arr. Cunningham, *Mazurka*  
 V — Debussy arr. Teal, *Andantino et Vif*  
 VI — Desenclos, *Quatuor pour Saxophones*  
 V — Dubois, *Quatuor pour Saxophones*  
 V — Dubois, *Variations*  
 III — Dvorak arr. Ronkin, *Prelude and Polka*  
 VI — Dzubay, *Di/Con[Convergence]sions*  
 VI — Feld, *Quatuor*  
 VI — Fox, *Three Diversions*  
 IV — Frackenpohl, *Fanfare, Air and Finale*  
 IV — Gibbons arr. Hemke, *Fantazia*  
 V — Glazunov, *Quatuor*, Op. 109  
 V — Gotkovsky, *Quartet*  
 III — Handel arr. Gordon, *Sarabande*  
 V — Hartley, *Suite*  
 V — Hayakawa, *Four Little Poems*  
 V — Haydn arr. Stanton, *Quartet in C Major*, Op. 76, No. 3  
 V — Jean-jean, *Quartet*  
 IV — Joplin arr. Frackenpohl, *The Cascades*

- IV — Karlins, *Blues*  
 VI — Karlins, *Saxophone Quartet* No. 2  
 V — Koch, *Miniatyrer*  
 VI — Lacour, *Quatour*  
 IV — Lantier, *Andante et Scherzo*  
 VI — Ledjet, *Quatour*  
 VI — Maslanka, *Mountain Roads*  
 IV — Mendelssohn arr. Teal, *Rondo Capriccioso*  
 V — Mendelssohn arr. Teal, *Spinning Song*  
 V — Mielenz arr. Voxman, *Scherzo*  
 IV — Mozart arr. Lang, *Eine Kleine Nachtmusik*, (SABT or AATB)  
 V — Murphy, *Cadenzas and Recitativos*  
 IV — Nestico, *A Study in Contrasts*  
 III — Pachelbel arr. Frascotti, *Canon and Gigue* (AAAB)  
 V — Pascal, *Quatour de Saxophones*  
 III — Pierne, *Chanson d'autrefois*  
 III — Pierne, *Chanson do la Grand'*  
 V — Pierne, *Trois Conversations*  
 V — Pierne, *Introduction et variations sur une ronde poultaire*  
 VI — Rivier, *Grave et Presto*  
 V — Rober, *Tetraphone*  
 V — Scarlatti arr. Hemke, *Sonata*, No. 44  
 V — Scarlatti arr. Schmidt, Prelude and Fugue  
 V — Schmidt, Suite for Saxophone  
 VI — Schmitt, Quatuor, Op. 102  
 IV — Schubert arr. Teal, *Andante*, Op. 29  
 IV — Sweelinck arr. Ricker, *Variations on a Theme by Sweelinck*  
 III-V — Teal Ten Saxophone Quartets (collection)  
 VI — Xenaxis, *XAS*  
 VI — Webern, *Quartet*, Op. 22

## SUPPLEMENTAL REPERTOIRE

### Tenor Saxophone Repertoire (All levels)

- Amato, *Five Bagatelles* (Amato)  
 Anderson, *Sonata* (Dorn)  
 Cunningham, *Trigon*, Op.31 (Etoile)  
 DiPasquale, *Sonata* (Southern)  
 Duckworth, *Pitt County Excursions* (Seesaw)  
 Duckworth, *Ballad in Time and Space* (Seesaw)

Saxophone Resource  
Dr. Kendra Wheeler

Hartley, *Poem* (Presser)  
 Hartley, *Concertino* (Dorn)  
 Hartley, *Sonata* (Dorn)  
 Hasquenoph, *Concertino* (Heugal)  
 Hurel, *Opit* (unacc.) (Billaudot)  
 Jolas, *Episode Quatriemme* (unacc.) (Leduc)  
 Karlins, *Music for Tenor Saxophone* (Southern)  
 Lacour, *Piece Concertante* (Billaudot)  
 Lauba, *Hard* (unacc.) (Fuzeau)  
 Martin, *Ballade* (tenor) (Universa)  
 Mefano, *Periple* (unacc.) (Salabert)  
 Peck, *The Upward Stream* (Pecktacular)  
 Risset, *Voilments* (Salabert)  
 Scelsi, *Tre Pezzi* (unacc.) (Salabert)  
 Schmidt, *Sonatina* (Western International)  
 Schmidt, *Concerto* (Western International)  
 Villa-Lobos, *Fantasia* (Peer)

**Soprano Saxophone Repertoire (All Levels)**

Arma, *Phases Contra Phase*, (Lemoine)  
 Babbitt, *Accompanied Recitative*, (Peters)  
 C.P.E Bach, *Sonata in A Minor*, (Manuscript)  
 J.S. Bach, *Sonata in G Minor*, (Universal)  
 J.S. Bach, *Sonata in Eb Major*, (Theodore Presser)  
 Berio, *Sequenza VIIb* (unacc.), (Universal)  
 Britten, *Six Metamorphoses after Ovid* (oboe unacc.), (Boosey & Hawkes) Carter, *Inner Song* (oboe unacc.), (Boosey & Hawkes)  
 Escaich, *Le Chant des Ténèbres*, (Leduc)  
 Marcello/Pittel, *Concerto in C minor* (oboe), (Southern)  
 Myers, *Concerto*  
 Platti/Rousseau, *Sonata in G Major*, (Etoile)  
 Poulenc, *Sonata* (oboe w/ piano), (Schirmer Read-Thomas)  
 Rogers, *Lessons of the Sky* (Dorn)  
 Ruggiero, *Interplay*, (Dorn)  
 Satie/Leonard, *Trois Gymnopedies*, (Masters Music)  
 Scelsi, *Ixor* (unacc.), (Salabert)  
 Shrude, *Music for soprano saxophone and piano*  
 Takemitsu, *Distance*, (Sikorski)  
 Tanada, *Mysterious Morning III*, (Lemoine)  
 Torke, *Concerto*, (Boosey & Hawkes)  
 Villa-Lobos, *Fantasia*, (Peer)  
 Young, *Sonata*, (Dorn)

**Baritone Saxophone Repertoire (All levels)**

Beethoven/Easton, *Sonata in G Minor, Op. 5, no. 2*, (Easton)

Saxophone Resource  
Dr. Kendra Wheeler

Bozza, *Divertissement*, (Leduc)  
 Demerssemen, *Premier Solo*, (Roncorp)  
 Eccles/Rascher), *Sonata* (orig. for viola da gamba)  
 McGinnis & Marx Gubaidulina, *Duo Sonata* (orig. two bassoons), (Sikorski) Hartley,  
*Duo Sonata* (with sop. sax), (Ethos)  
 Lauba, *Stan* (Leduc)  
 Vaughan Williams, *Winter's Willow, (A Country Song)*, (Medici)

**Starter Saxophone and Clarinet and Saxophone and Percussion Duos**  
*(Working List)*

**Saxophone and Clarinet**

*Ox and the Lark* by Resanovic  
*Puzzle* by Martial Host  
 Poulenc Duo Sonata  
*Le Petit Duo* by David DeBoor Candfield  
*Circling* by Yunfei Li  
*Sax vs Clar* by Emile Lukas  
*Hot Work* by Olivia Kieffer  
*Entwined* by Dorothy Hindman  
*Les Fauves* by Matthew Taylor  
*Duo Sonata* by Gregory Wanamaker  
*Talking Pictures* by Amy Quate  
*Tachycardia* by Marc Mellits

**Saxophone and Percussion**

*Songbook* by David Maslanka  
*Burn* by Nathan Daughtery  
*Wink* by Mark Ford  
*Divertimento* by Akia Yuyama  
*Fractured Laundry* by Charlie Wilmoth

# Scale Proficiency Chart for Saxophonists

Dr. Kendra Wheeler

Scales, arpeggios, and intervals are full range, based on *Les Gammes* by Jean-Marie Londiex

<u>Level</u>	<u>Major</u>	<u>Harm. Minor</u>	<u>Mel. Minor</u>	<u>Chromatic</u>	<u>Diminished</u>	<u>Whole tone</u>	<u>Major 3rds</u>	<u>Minor 3rds</u>	<u>4ths</u>	<u>Major Arp.</u>	<u>Minor Arp.</u>	<u>Augm. Arp</u>	<u>Dim. Arp</u>	<u>Chromatic M2nds, m3rds, M3rds, P4ths</u>	<u>Chrom. tritones</u>	<u>6ths</u>
1	80	60	60	60	60	60										
2	100	80	80	80	80	80	60									
3	112	100	100	100	100	100	80	60		60	60	60	60			
4	120	112	112	112	112	112	88	76	60	76	76	76	76			
5	126	120	120	120	120	120	96	88	76	88	88	88	88	60		
6	126	126	126	126	126	126	104	104	88	104	104	104	104	76	60	
7	132	132	132	132	132	132	112	112	104	112	112	112	112	92	72	72
8	138	138	138	138	138	138	120	120	112	120	120	120	120	104	84	80
9	138	138	138	138	138	138	132	132	120	132	132	132	132	112	100	92
10	144	144	144	144	144	144	138	138	132	138	138	138	138	126	112	104
11	144	144	144	144	144	144	144	144	138	144	144	144	144	138	126	112
12	152	152	152	152	152	152	144	144	144	144	144	144	144	144	132	120

## Notes:

- Scales are to be performed from memory
- Scales are to be performed in sixteenth notes, at the tempo marking designated
- Scales begin on the lowest tonic note (for Major and Minors), or lowest note on the instrument for others
- Scales are to be performed in all keys
- Major, minor, diminished and whole tones scales performed twice in a row, without stopping or pausing
- Major through 4ths to be prepared with the following articulation:
  - all slurred
  - slur two, tongue two
  - tongue two, slur two
  - slur three, tongue one
  - tongue one, slur three
  - tongue one, slur two, tongue one
  - slur two, tongue six

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3 Studies for acquiring a light Staccato

G. LANGENUS

Allegretto ♩: 144

The musical score consists of 14 measures of music in G major, 2/4 time, marked 'Allegretto' with a tempo of 144 beats per minute. The piece is titled '3 Studies for acquiring a light Staccato' by G. Langenus. The score is written for a single melodic line and includes various dynamic markings and articulation instructions. The first measure is marked with a piano (*p*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often with staccato articulation. Dynamic markings include piano (*p*), forte (*f*), mezzo-forte (*mf*), and crescendo (*cresc.*). Articulation marks such as accents (>) and slurs are used throughout to guide the performer's phrasing and attack. The score concludes with a final measure containing a whole note G4.

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## PRACTICE STRATEGIES FOR SCALES AND ETUDES

It is important to develop a strong and fluid technical foundation using many of the efficient and effective practice strategies covered in Chapters 18 through 20. Time and attention must be given to both physical and artistic details, so the muscle memory you develop in your technical skills will serve your artistry, and enable you to learn repertoire faster, easier, and better.

### CHOOSE SMART TEMPOS

For best results, practice repetitions of scales and other technical exercises at tempos that allow:

- Your hands and fingers to remain relaxed in the correct shape and position.
- Your ear to hear what went before, what is currently being played, and where the music is going.
- Your technique to be accurate and consistent and feel easy.
- Your focus to shift to artistic expression.

**Tip:** Practicing technical exercises too fast, too soon, creates tension in mind, body, and spirit that becomes ingrained and difficult to undo.

### AVOID MISTAKES – USE FERMATAS

It is essential to use practice strategies that build consistency and avoid mistakes in order to develop a strong technical foundation. Use fermatas as needed in scales and etudes to train your ear and develop accurate technical and articulation muscle memory. Avoid guessing notes and repeating the same mistake more than twice in a row in all practice sessions.

#### *Example 21-1*



#### *Example 21-2*



**Step:** Put a fermata on each scale note in patterns of thirds and fourths to allow your ear to hear the horizontal line of the scale, the interval above or below each scale note, and to avoid making mistakes.

**Reminder:** It takes twice as many repetitions to undo and replace a note (or articulation) that has been incorrectly ingrained into muscle memory than to learn it right the first time. No matter how difficult the music, you can always play two notes in a row perfectly. Put fermatas on every other note and build from there.

### IMPLEMENT THE “5-10 CORRECT REPETITIONS” RULE

Do 5-10 artistic and technically correct repetitions in a row in all scale and etude practice, before attempting to add more notes, remove fermatas, or increase the tempo of repetitions. Every accurate and artistic repetition increases your level of focus and musical retention; this makes solo and ensemble repertoire easier and quicker to learn technically and artistically.

## The Ideal Oral Cavity

The position and shape of the tongue, combined with the opening of the throat, play a crucial role in saxophone tone production, articulation, and intonation. When intentionally shaped and coordinated, they form an **Ideal Oral Cavity**, enabling significantly better tone quality, resonance, intonation, articulation, vibrato, altissimo, breathing, and dynamic range. The improvement and ease of playing are often so remarkable when the three parts of the **Ideal Oral Cavity** are working together, that The Richtmeyer Method refers to this as the “holy trinity of saxophone playing.”

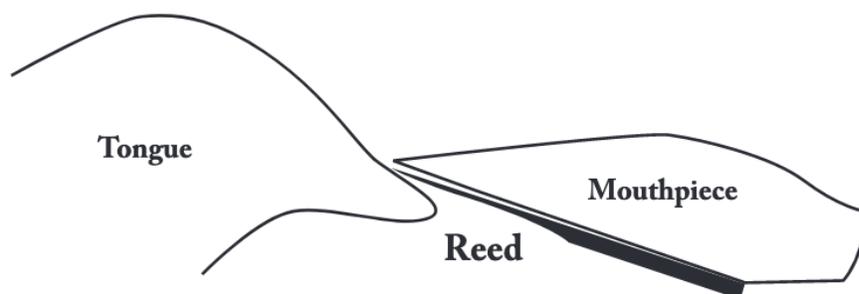
### ESSENTIALS

The three distinct parts of the Ideal Oral Cavity are:

- **The downward slope of the tongue**
- **The sides of the back of the tongue**
- **The throat opening**

### DOWNWARD SLOPE OF THE TONGUE

- Proper position is when the front part of the tongue is lower than the middle and back of the tongue.
- The tip of the tongue should be near the bottom lip - the same position that works best for articulation and vibrato.
- The correct slope from the middle to the front of the tongue is that which simultaneously produces the best results for articulation, vibrato, altissimo, intonation, and resonance. If the downward slope works well for one fundamental, but not for any of the other ones listed above, then it is not the ideal downward slope. Experiment to find the steepness of the slope that is ideal for all aspects of tone production, articulation, vibrato, and intonation.



### SIDES OF THE BACK OF THE TONGUE

The sides of the back of the tongue are spread out past and either close to or touching the back upper molars. The position of this part of the tongue is often the missing piece of the puzzle for players who have inconsistent or underdeveloped fundamentals.

### THROAT OPENING

- The throat is relaxed and open with the soft palate lifted up and back.
- The throat opening may feel slightly oval at the back of the tongue.
- The throat opening behind the back of the tongue should also be relaxed and not constricted in order for the best intonation and altissimo results.