

SAXOPHONE STUDIO RESOURCES

**VIRGINIA TECH SAXOPHONE STUDIO
DR. KYLE HUTCHINS**

SAXOPHONE STUDIO SYLLABUS

Course: MUS 2614 4614 5614 Applied Saxophone
MUS 3314 Saxophone Quartet
Individual Times by Arrangement
Convocation Tuesday 2:00PM - 3:15PM, Recital Salon
Studio Class Thursday 2:00PM - 3:15PM, Recording Studio

Instructor: Dr. Kyle Hutchins
Office: Squires Student Center 242T
Personnel Cell Phone: (254) 396 - 1693 (text preferred)
E-mail: jkhutch@vt.edu

Overview and Objectives

The primary goal of this course is to prepare students to perform and teach at a professional level. This course is intended for the undergraduate student who is pursuing a career in music as a performer, educator, theorist, musicologist, recording engineer or any other related field. Because students may one day find themselves working in an area of music different from their concentration in college the expectations of all students will be the same no matter what concentration the student has.

Required Materials

Students are responsible for bringing a functional instrument, metronome, pencil, notebook and the required music to every lesson. The notebook must be reserved for use in this course and must be maintained until the completion of the degree. Failure to bring the required materials may result in the lesson being shortened, the student may be sent to a practice room, or the lesson will be canceled and the lesson grade lowered accordingly.

Students must have an acceptable professional level mouthpiece and an adequate supply of reeds. Every attempt must be made to have a good reed at the start of each lesson. A neck strap or harness that does not stretch or made of stretchy material. Please consult with me before purchasing new equipment.

Various method books and solos will be required for this course; however, because of the individually specific nature of this course they will be determined as required during the course of the semester by the instructor. Students will be expected to purchase all required materials in a timely manner as determined by the instructor. Failure to purchase required materials in a timely manner may result in the lowering of the final grade in the course.

Since regular lessons will be conducted online following COVID19 best practices, a proper technology setup will be required. A Blue Yeti USB microphone, or equivalent, is required. Lessons will be conducted via Zoom and/or Jamulus. Additional software may be required. A quality camera (laptop, phone, or external) will be needed as well for both lessons and video recorded materials.

Required Texts:

The A to Z of Foreign Musical Terms: From Adagio to Zierlich a Dictionary for Performers and Students - Christine Ammer, Published by EC Schirmer Music Co.

Top-Tones for the Saxophone: Four-Octave Range (Third Edition) - Sigurd M. Rascher, Published by Carl Fischer Music Publisher

48 Famous Studies for Oboe, Op. 31 - F. W. Ferling, Published by Southern Music Co.

Convocation and Studio Class

Attendance at Convocation and Studio Class are required; absences will be factored into the final lesson grade. Students are required to perform each semester in Convocation and the Studio Class Recital. There may be additional performance opportunities in Masterclasses as well. Students will present a 30-40 minute research presentation (in any format, handout required) each Spring in Studio Class.

Ensemble Participation

All students enrolled in applied lessons must be concurrently enrolled in performing ensemble(s) on the same instrument. Saxophone majors are expected to participate in a minimum of two ensembles per semester; one large ensemble and one chamber ensemble, or two large ensembles; minors are expected to participate in a minimum of one large ensemble per semester. Ensemble participation must be discussed and approved by the applied instructor.

Quartet

Participation in saxophone quartet is highly encouraged for each semester of saxophone study. Quartets are expected to rehearse a minimum of three hours per week, ideally in two ninety-minute sessions to be arranged and scheduled as a group, and will receive a one-hour coaching per week. There is no jury, but a public performance is required.

Weekly Lesson

Lessons are given weekly for the duration of the term. If conflicts arise during the course of the semester, it is the responsibility of the student to reschedule any missed lessons. Each lesson is graded based on the assignments given the previous week. At the conclusion of each lesson the student will be given the grade for the previous week. Any missed lesson will result in a 'zero' for the week. In order to successfully complete this course one must have no fewer than twelve lessons. Students not completing twelve lessons will automatically fail the course.

Technique Exam

Students will perform a technique exam each semester demonstrating progress made on scales and arpeggios, patterns and technical exercises, and etudes. Format and Schedule will be announced.

Jury

At the end of the semester all students enrolled in Applied Lessons are required to do a formal jury in front of a faculty panel. Students are required to prepare approximately five minutes of music for their jury (which must be selected in consultation with their applied instructor). If the selection involves piano a pianist must be used for the jury. It is the responsibility of the student to arrange for a pianist at their jury. Failure to secure and rehearse with a pianist may result in not being allowed to perform a jury, at the discretion of the faculty panel. Jazz students must perform with backing tracks and recordings, and should make adequate technical preparations.

Students will also be asked questions by the committee at the jury similar to those they can expect at their Continuation Exam. These questions may be about the composer of the selected piece as well as the piece itself. Juries may also include questions about the form or structure of the piece, the period or genre the piece represents or other similar questions.

Degree Recitals

Depending on the degree path chosen, a student may be required to complete a degree recital as part of their course of study. All degree recitals require a Recital Hearing that must be completed no less than three-weeks prior to the scheduled recital performance. Scheduling the Recital Hearing must be done in conjunction with the principal applied instructor (who is the person who coordinates the Recital Hearing), and must include no fewer than three applied faculty members. Recital Hearings with fewer than three faculty members present will not qualify the student to present the recital as scheduled.

All degree recitals require students to write detailed program notes. The final version of the program notes along with full program information must be supplied to the Recital Hearing committee at the time of the hearing. Failure to supply satisfactory program notes will result in a failure of the hearing. Students will provide a draft of their program notes to their applied instructor several weeks prior to the Recital Hearing to ensure they are adequately prepared.

At the conclusion of the Recital Hearing it is the responsibility of the student to submit the program electronically to the appropriate office within 48-hours of the successful hearing. Failure to submit the full program and program notes in a timely manner may result in the cancellation of the recital and/or the inability to grant degree credit for the recital.

Continuation Exam

A formal review of each music major's work must be passed before the student may begin upper-level courses and be officially accepted into their chosen degree option. This normally occurs at the end of the fourth semester of study and must be passed no later than the end of the sixth semester of study. No more than two attempts may be made to pass a continuation exam. Failure to pass will result in the student being dismissed from the music major.

Student Ushering and Stage Managing

All music majors are required to act as an usher or stage manager for recitals throughout the semester. The amount required per semester is dependent on the music calendar, and the head usher will announce the requirement at the first convocation of the semester. The expectations for ushering will be addressed during Convocation at the beginning of the semester. All students must attend the convocation training before they are able to usher.

If a student does not attend an assigned recital to work as an usher, his studio grade will automatically be lowered. This is a policy that applies to all students enrolled at Virginia Tech and is not specific for the saxophone studio, and will be applied automatically.

Evaluation

The final grade will be derived from the following:

Weekly Lesson	50%
Studio Class	20%
Technique Exam	15%
Jury	15%

General guidelines for grade assessment of each individual lesson:

(Note: Lesson grade may be lowered or student sent to practice room due to absence of necessary materials such as notebook, sheet music, adequate reeds, etc)

A to A-:

Punctual attendance

All requested materials prepared fully, up-to-tempo, with a variety of tone colors and dynamics, and with demonstrated study of the style/musical intent of the chosen works

Student responds in a positive manner to the teacher's comments

B+ to B-:

Attendance within 5 minutes of lesson start-time

Requested material 80-89% prepared

Student responds in a positive manner to the teacher's comments

C+ to C-:

- Tardy attendance
- Incomplete preparation of requested materials
- Student displays unresponsive/defensive behavior

D:

- Tardy attendance
- Lack of preparation of requested materials
- Student displays unresponsive/defensive behavior

F:

- Student Fails to attend scheduled lesson (unless prior approval)

Guideline for Studio Class Grade:

10% Graded Performance in Convocation, Masterclass, or Studio Class (other than Studio Class Recital)

10% Attendance and Participation

Guideline for Technique Exam Grade:

15% Technique Exam

The final letter grade will be computed on the basis of the following scale:

A	93 – 100%
A-	90-92.9%
B+	87-89.9%
B	83-86.9%
B-	80-82.9%
C+	77-79.9%
C	73-76.9%
C-	70-72.9%
D+	67-69.9%
D	63-66.9%
D-	60-62.9%
F	Below 60

University Honor Code

The Undergraduate Honor Code pledge that each member of the university community agrees to abide by states:

“As a Hokie, I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.”

Students enrolled in this course are responsible for abiding by the Honor Code. A student who has doubts about how the Honor Code applies to any assignment is responsible for obtaining specific guidance from the course instructor before submitting the assignment for evaluation. Ignorance of the rules does not exclude any member of the University community from the requirements and expectations of the Honor Code.

Commission of any of the following acts shall constitute academic misconduct. This listing is not, however, exclusive of other acts that may reasonably be said to constitute academic misconduct. Clarification is provided for each definition with some examples of prohibited behaviors in the Undergraduate Honor Code Manual located at <https://www.honorsystem.vt.edu/>

A. CHEATING

Cheating includes the intentional use of unauthorized materials, information, notes, study aids or other devices or materials in any academic exercise, or attempts thereof.

B. PLAGIARISM

Plagiarism includes the copying of the language, structure, programming, computer code, ideas, and/or thoughts of another and passing off the same as one's own original work, or attempts thereof.

C. FALSIFICATION

Falsification includes the statement of any untruth, either verbally or in writing, with respect to any element of one's academic work, or attempts thereof.

D. FABRICATION

Fabrication includes making up data and results, and recording or reporting them, or submitting fabricated documents, or attempts thereof.

E. MULTIPLE SUBMISSION

Multiple submission involves the submission for credit—without authorization of the instructor receiving the work—of substantial portions of any work (including oral reports) previously submitted for credit at any academic institution, or attempts thereof.

F. COMPLICITY

Complicity includes intentionally helping another to engage in an act of academic misconduct, or attempts thereof.

G. VIOLATION OF THE UNIVERSITY, COLLEGE, DEPARTMENTAL, PROGRAM, COURSE, OR FACULTY RULES

The violation of any University, College, Departmental, Program, Course, or Faculty Rules relating to academic matters that may lead to an unfair academic advantage by the student violating the rule(s).

For additional information about the Honor Code, please visit: <https://www.honorsystem.vt.edu/>

Health and Wellness

Students participating in music classes, music ensembles and applied lessons, as well as faculty and staff within the music department, should be aware of the potential for bodily injury when listening, rehearsing, and performing music. Practicing good auditory health and musculoskeletal health are essential for maintaining an active and effective career in music. Visit the Virginia Tech School of Performing Arts website (performingarts.vt.edu) for information on mental, auditory and musculoskeletal health. Additionally, music students are encouraged to wear hearing protection in all rehearsals, applied lessons, and concerts.

By participating in this class, all students agree to abide by the Virginia Tech Wellness principles. If you are exhibiting even very slight signs of illness, you must not attend class in person. Notify me by email and follow the instructions posted at <https://vt.edu/ready/health.html#tips>

Disability Accommodations

If you need adaptations or accommodations because of a disability (learning disabilities, attention deficit disorder, psychological, physical, etc.), if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please let me as soon as possible.

Diversity Statement

This course affirms people of all cultures, ability, age, sexuality, sexual orientation, religious/spiritual commitments, intellectual commitments, gender expressions, and gender identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to correct me on your preferred gender pronouns. Please be respectful of each other, the space we are in, and the music with which we will engage. Hate speech of any kind will not be tolerated. If you have any questions or concerns, please do not hesitate to contact me.

SAXOPHONE STUDIO COURSE OF STUDY

YEAR ONE - Fall

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 80, in eighth notes
 - Full Range
 - All Articulations
- Symmetrical Scales
 - Chromatic Scale
 - Whole Tone Scales
 - Quarter Note = 80, in eighth notes
 - Full Range
 - All Articulations

Etudes

- Ferling/Mule *48 Famous Studies*, #1-10
- Berbiguier/Mule *18 Exercises or Studies*, #1-4
- Lacour *50 Easy and Progressive Studies*, #1-25

Suggested Repertoire

Bedard, *Fantasy* (soprano or tenor)
Bozza, *Aria*
Eccles/Rascher, *Sonata*
Lantier, *Sicilienne*
Rueff, *Chanson et Passepied*

YEAR ONE - Spring

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 100, in eighth notes
 - Extended Range by one note
 - All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 80, in eighth notes
 - Full Range
 - All Articulations
- Symmetrical Scales
 - Chromatic

- Whole Tone Scales
- Diminished W/H and H/W Scales
- Quarter Note = 80, in eighth notes

Etudes

- Ferling/Mule *48 Famous Studies*, #11-20
- Berbiguier/Mule *18 Exercises or Studies*, #5-8
- Lacour, *50 Easy and Progressive Studies*, #26-50

Suggested Repertoire

Bencriscutto, *Serenade*
 Bonneau, *Suite*
 Handel/Rascher, *Sonata No. 3*
 Heiden, *Diversion*
 Schumann/Hemke, *Three Romances*
 Telemann/Londeix, *Sonata* (soprano or tenor)

YEAR TWO - Fall

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 120, in eighth notes
 - Extended Range by two notes
 - All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 100, in eighth notes
 - Extended Range by one note
 - All Articulations
- All Melodic Minor Scales and Arpeggios
 - Quarter Note = 80, in eighth notes
 - Full Range
 - All Articulations
- Symmetrical Scales
 - Chromatic
 - Whole Tone
 - Diminished (Octatonic)
 - Quarter Note = 100, in eighth notes
 - Extended Range by two notes

Etudes

- Ferling/Mule *48 Famous Studies*, #21-30
- Berbiguier/Mule *18 Exercises or Studies*, #9-13

Suggested Repertoire

van Delden, *Sonatina*
Glazunov, *Concerto*
Lunde, *Sonata*
Milhaud, *Scaramouche*
Platti/Rousseau, *Sonata in G Major* (soprano or tenor)

YEAR TWO - Spring

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 140, in eighth notes
 - Extended Range by three notes
 - All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 120, in eighth notes
 - Extended Range by two notes
 - All Articulations
- All Melodic Minor Scales and Arpeggios
 - Quarter Note = 100, in eighth notes
 - Extended Range by one note
 - All Articulations
- Symmetrical Scales
 - Chromatic
 - Whole Tone
 - Diminished (Octatonic)
 - Quarter Note = 100, in eighth notes
 - Extended Range by three notes

Etudes

- Ferling/Mule *48 Famous Studies*, #31-40
- Berbiguier/Mule *18 Exercises or Studies*, #14-18

Suggested Repertoire

Bozza, *Improvisation et Caprice*
Cimarosa, *Concerto* (soprano or tenor)
Maurice, *Tableaux de Provence*
Quate, *Light of Sothis*
Tomasi, *Ballade*

YEAR THREE - Fall

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 160, in eighth notes
 - Extended Range by four notes
 - All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 140, in eighth notes
 - Extended Range by three notes
 - All Articulations
- All Melodic Minor Scales and Arpeggios
 - Quarter Note = 120, in eighth notes
 - Extended Range by two notes
 - All Articulations
- Symmetrical Scales
 - Chromatic
 - Whole Tone
 - Diminished (Octatonic)
 - Quarter Note = 120, in eighth notes
 - Extended Range by four notes
- All Major Scales in Broken Thirds
 - Quarter Note = 80, in eighth notes
 - Full Range
 - All Articulations

Etudes

- Ferling/Mule *48 Famous Studies*, #41-50
- Piazzolla *Tango Etudes*, #1-3

Suggested Repertoire

Creston, *Sonata*
Heiden, *Sonata*
Ibert, *Concertino da camera*
Noda, *Improvisation I, II, III, or Mai*
Villa-Lobos, *Fantasia* (soprano or tenor)

YEAR THREE - Spring

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 180, in eighth notes

- Extended Range by five notes
- All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 160, in eighth notes
 - Extended Range by four notes
 - All Articulations
- All Melodic Minor Scales and Arpeggios
 - Quarter Note = 140, in eighth notes
 - Extended Range by three notes
 - All Articulations
- Symmetrical Scales
 - Chromatic
 - Whole Tone
 - Diminished (Octatonic)
 - Quarter Note = 140, in eighth notes
 - Extended Range by five notes
- All Major Scales in Broken Thirds
 - Quarter Note = 100, in eighth notes
 - Extended Range by one note
 - All Articulations

Etudes

- Ferling/Mule *48 Famous Studies*, #51-60
- Piazzolla *Tango Etudes*, #4-6

Suggested Repertoire

Dubois, *Concerto*
 Hartley, *Duo*
 Karlins, *Music for Tenor Saxophone and Piano*
 Kaufman, *Meditation*
 Marcello, *Concerto* (soprano or tenor)
 Muczynski, *Sonata*

YEAR FOUR - Fall

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 200, in eighth notes
 - Extended Range by six notes
 - All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 180, in eighth notes

- Extended Range by five notes
 - All Articulations
- All Melodic Minor Scales
 - Quarter Note = 160, in eighth notes
 - Extended Range by four notes
 - All Articulations
- Symmetrical Scales
 - Chromatic
 - Whole Tone
 - Diminished (Octatonic)
 - Quarter Note = 160, in eighth notes
 - Extended Range by six notes
- All Major Scales in Broken Thirds
 - Quarter Notes = 120, in eighth notes
 - Extended Range by two notes
 - All Articulations
- All Harmonic Minor Scales in Broken Thirds
 - Quarter Note = 100, in eighth notes
 - Full Range
 - All Articulations

Etudes

- Lacour *8 Very Difficult Studies*, #1-4

Suggested Repertoire

Constant, *Musique de Concert*
 Cunningham, *Trigon* (tenor)
 Debussy/Rousseau, *Rapsodie*
 Desenclos, *Prelude, Cadence et Finale*
 Morosco, *Blue Caprice*
 Worley, *Sonata*

YEAR FOUR - Spring

Technique

- All Major Scales and Arpeggios
 - Quarter Note = 220, in eighth notes
 - Full Extended Range (Three Octaves, where applicable)
 - All Articulations
- All Harmonic Minor Scales and Arpeggios
 - Quarter Note = 200, in eighth notes
 - Extended Range to six notes

- All Articulations
- All Melodic Minor Scales and Arpeggios
 - Quarter Note = 180, in eighth notes
 - Extended Range to five notes
 - All Articulations
- Symmetrical Scales
 - Chromatic
 - Whole Tone
 - Diminished (Octatonic)
 - Quarter Note = 180, in eighth notes
 - Full Extended Range (Three Octaves where applicable)
 - All Articulations
- All Major Scales in Broken Thirds
 - Quarter Note = 140, in eighth notes
 - Extended Range by three notes
 - All Articulations
- All Harmonic Minor Scales in Broken Thirds
 - Quarter Note = 120, in eighth notes
 - Extended Range by one note
 - All Articulations

Etudes

- Lacour *8 Very Difficult Studies*, #5-8

Suggested Repertoire

Albright, *Sonata*
 Bonneau, *Caprice en Forme de Valse*
 Dahl, *Concerto*
 Gotkovsky, *Brilliance*
 Husa, *Elegie et Rondeau*
 Mihalovici, *Chant Premier* (tenor)
 Tomasi, *Concerto*

JAZZ SAXOPHONE COURSE OF STUDY

YEAR ONE

Technique

- All major and major-derived modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) and arpeggios
- Symmetrical Scales (Whole Tone, Chromatic, Diminished)

Etudes

- *Intermediate Jazz Concepts for Saxophone* by Lennie Neihaus
- *Jazz Conception* by Jim Snidero

Tunes and Transcriptions

- Satin Doll
- Take the A Train
- Perdido
- Autumn Leaves
- There Will Never Be Another You
- Hot House
- Impressions
- Maiden Voyage
- Mr. PC
- Billie's Bounce
- Oleo
- Lady Bird
- Blue Bossa

YEAR TWO

Technique

- Melodic and Harmonic minor scales and arpeggios, all derived modes
- Major and derived modes in thirds
- Symmetrical Scales (Whole Tone, Chromatic, Diminished and Diminished Seventh Chords)
- Melodic minor diatonic 13th chords
- Augmented Scale - diatonically, thirds, and arpeggios

Etudes

- *The Charlie Parker Omnibook* by Jamey Aebersold

Tunes and Transcriptions

- All Blues
- Witch Hunt
- Tenor Madness
- Birk's Works
- Scrapple from the Apple
- Out of Nowhere
- Misty/I Want To Talk About You
- Alone Together
- Solar
- Groovin High
- Star Eyes
- Yardbird Suite
- Anthropology
- Moose the Mooch
- Confirmation

YEAR THREE

Technique

- Harmonic minor diatonic 13th chords
- Diatonic seventh patterns
- Major scales in fourths

Etudes

- A standard in all 12 keys: rhythm changes / Cherokee
- Reading charts from concert key

Tunes and Transcriptions

- Four
- Green Dolphin Street
- What is this Thing Called Love
- Caravan
- Invitation
- Body and Soul
- Stella by Starlight
- It's You or No One
- Lazy Bird
- Moment's Notice
- Once I Loved
- All the Things You Are

- There Will Never Be Another You
- Joy Spring

YEAR FOUR

Technique

- Melodic and Harmonic minors in thirds and fourths
- Extended range scales

Etudes

- A standard in all 12 keys: Donna Lee / All the Things You Are
- Reading charts from concert key

Tunes and Transcriptions

- Moontrane
- Hothouse Flowers
- Skydive
- Red Clay
- Skunk Funk
- First Circle
- Beyond the Wall
- Passion Flower
- ESP
- Inner Urge
- Tones for Joan's Bones
- Polkadots and Moonbeams
- Yesterdays

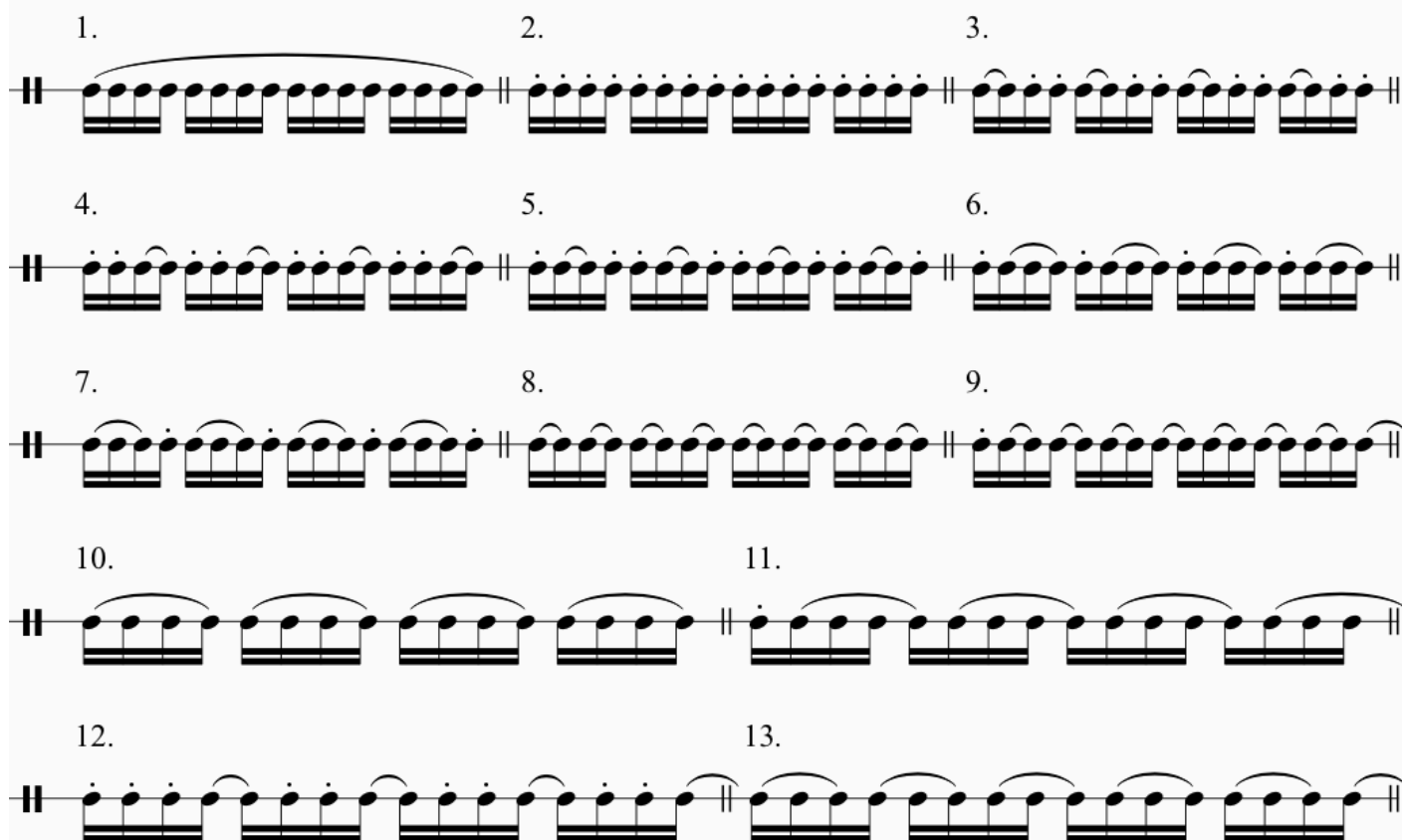
Virginia Tech Woodwind Jury

Technique Requirements

The woodwind jury takes place at the end of each semester

All scales, arpeggios, chords, thirds, scale patterns etc. are:

- to be memorized through seven sharps and flats
- to be performed in full range
- be performed with variety of articulation patterns. See below:



Freshman - Level I

- Major Scales
- Major Arpeggios
- Chromatic Scales
- Whole-tone scales

Minimum tempo ♩ = 60 in sixteenths notes

Freshman - Level II

- Major and Minor (Harmonic) Scales
- Major and Minor Arpeggios
- Chromatic Scales
- Whole-tone scales

Minimum tempo ♩ = 60 in sixteenths notes

Sophomore - Level III

- Major and Minor (Harmonic and Melodic) Scales
- Major and Minor Arpeggios
- Major and Minor Arpeggios broken forms
- Chromatic Scales
- Whole-tone scales

Minimum tempo ♩ = 80 in sixteenths notes

Sophomore - Level IV

- Major and Minor (Harmonic and Melodic) Scales
- Major and Minor Arpeggios
- Major and Minor Arpeggios broken forms
- Chromatic Scales
- Dominant and Diminished Seventh chords
- Dominant and Diminished Seventh chords broken forms
- Whole-tone scales

Minimum tempo ♩ = 80 in sixteenths notes

Junior - Level V

- Major and Minor (Harmonic and Melodic) Scales
- Major and Minor Arpeggios
- Major and Minor Arpeggios broken forms
- Chromatic Scales
- Dominant and Diminished Seventh chords
- Dominant and Diminished Seventh chords broken forms
- Major Scales in thirds
- Whole-tone scales

Minimum tempo ♩ = 100 in sixteenths notes

Junior - Level VI

- Major and Minor (Harmonic and Melodic) Scales
- Major and Minor Arpeggios
- Major and Minor Arpeggios Broken forms
- Chromatic Scales
- Dominant and Diminished Seventh chords
- Dominant and Diminished Seventh chords broken forms
- Major Scales in thirds
- Minor Scales in thirds
- Whole-tone scales

Minimum tempo ♩ = 100 in sixteenths notes

Senior - Level VII

- Major and Minor (Harmonic and Melodic) Scales
- Major and Minor Arpeggios
- Major and Minor Arpeggios broken forms
- Chromatic Scales
- Dominant and Diminished Seventh chords
- Dominant and Diminished Seventh chords broken forms
- Major Scales in thirds
- Minor Scales in thirds
- Whole-tone scales
- Major Scales in fourths

Minimum tempo ♩ = 120 in sixteenths notes

Senior - Level VIII

- Major and Minor (Harmonic and Melodic) Scales
- Major and Minor Arpeggios
- Major and Minor Arpeggios broken forms
- Chromatic Scales
- Dominant and Diminished Seventh chords
- Dominant and Diminished Seventh chords broken forms
- Major Scales in thirds
- Minor Scales in thirds
- Whole-tone Scales
- Major Scales in fourths and sixths

Minimum tempo ♩ = 120 in sixteenths notes

Virginia Tech Woodwind Jury

Repertoire Requirements

At the end of the semester all students enrolled in Applied Lessons are required to do a formal jury in front of a faculty panel. Students are required to prepare approximately five to ten minutes of music for their jury (which must be selected in consultation with their applied instructor). If the selection involves piano a pianist must be used for the jury. It is the responsibility of the student to arrange for a pianist at their jury. Failure to secure and rehearse with a pianist may result in not being allowed to perform a jury, at the discretion of the faculty panel. Jazz students must perform with backing tracks and recordings, and should make adequate technical preparations.

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faculty members. Recital Hearings with fewer than three faculty members present will not qualify the student to present the recital as scheduled.

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TYPICAL JURY/CONTINUATION EXAM QUESTIONS

- Can you tell us a little bit about the composer? Please be sure to tell us both where and when they lived.
- Please tell us about the period in which this piece was written. Where was it written? Is there anything significant about when/where it was written?
- Talk about some things that were particularly influential to the work of this composer.
- Tell us about some contemporaries and/or mentors of this composer.
- Can you tell us about a few other noteworthy compositions by this composer? Is this composer particularly well known for a particular type or genre of music (i.e. opera, violin music etc.)
- Which recordings did you listen to in your preparation of this piece? What did you think of those recordings? Was there anything noteworthy about those recordings?
- Would you say that this piece is representative of its time?
- Was this work influenced by literature or visual art of the era?
- Is there anything significant about the way the score for this piece is notated?
- Describe how your instrument has evolved, or how it differs from the instrument that would have been used at the time this piece was written.

Only for sophomores and older:

- Can you talk a little bit about the structure of this piece? Please describe both the formal sections as well their functional role in the work as a whole.
- How did you use your knowledge of music theory in your preparation of this work?

STUDIO CLASS TOPICS

Creating A Practice Regimen
Fundamentals: Voicing and Overtones
Fundamentals: Developing Tone
Fundamentals: Practice Skills and Developing Technique
Fundamentals: Developing Good Intonation
Fundamentals: Vibrato
History of the Saxophone
Saxophone Maintenance
Working on Reeds
The Musical Line: Breathing Exercises
The Musical Line: Shaping Phrases
Book Club
Craft Day - Saxophone Mutes
Programming A Recital/Curation
Contemporary Techniques
Chamber Music Workshop
Mock Auditions
Self-Presenting A Concert
Alexander Technique
Yoga for the Musician
Mule/Rascher/Rousseau/Sinta/Hemke Schools of Playing
Listening Session: Standard Repertoire and Master Players
Listening Session: New Standards and Modern Players
Listening Session: Jazz Standards
Listening Session: Late Trane and Free Jazz
Listening Session: Modern/Straight Ahead Jazz
Listening Session: Experimental Saxophone
Deep Listening - Pauline Oliveros
Repertoire Class: Ibert and Glazunov
Repertoire Class: Creston and Heiden
New Contemporary Works for Saxophone
The Business of Music: Building a Studio; Getting a Gig; Money and Taxes
The Business of Music: Resumes, Press Kits, Bios
The Business of Music: 501c3 Non-profits
The Business of Music: Grants and Funding
Holistic Approaches to Stress Management and Anxiety for the Performing Musician
Interactive Media for the Saxophone
Interdisciplinary Collaborations
Saxophone/Dancer Interaction

Free Improvisation Workshop

Developing A Jazz Tone

Basics of Jazz Improvisation

Jazz Style and Articulation

Transcribing Jazz Solos

Discussion of Pedagogy and Structuring Lessons for Young Students

Film: *Sinta On Sax*

Film: *Rousseau Steps To Excellence*

Teaching Masterclass

Performance Masterclass

SOLO SAXOPHONE REPERTOIRE

Soprano Saxophone with Piano

Arma, Paul	Phases contre phases
	Trois Contrastes
Bedard, Denis	Fantaisie
Caravan, Ronald	Sonata
Eckhardt, Jason	Tangled Loops
Etezady, Roshanne	Streetlegal
Feld, Jindrich	Elegie
	Sonata
Fitkin, Graham	Gate
	Hard Fairy (two pianos)
Heath, Dave	Out of the Cool
Iturralde, Pedro	Suite Hellenique
Leszczynski, John	Almost Out of the Sky
Montovani, Bruno	L'Incandescence de la Bruine
Piazzolla, Astor	L'Histoire du Tango
Pusculli/Tse	Le Api
Ricker, Ramon	Jazz Sonata
Rogers, Rodney	Lessons of the Sky
Ruggiero, Charles	Interplay
Singelee, Jean-Baptiste	Caprice
	Fantaisie, Op. 89
	Fantaisie, Op. 102
Turnage, Mark-Anthony	Two Elegies Framing A Shout
Villa-Lobos, Heitor	Fantasia

Alto Saxophone with Piano

Absil, Jean	Sonata
Albright, William	Sonata
Anderson, Garland	Sonata
Babbitt, Milton	Whirled Series
Bassett, Leslie	Duo Concertante
	Music for Saxophone and Piano
Benson, Warren	Aeolian Song
Biedenbender, David	Images
Bolcom, William	Lilith
Bonneau, Paul	Piece Concertante Dans L'Esprit "Jazz"

Boone, Benjamin	Suite
Bourrel, Yvon	Psycho Therapy
Bozza, Eugene	Sonata
Brahms/Rousseau	Aria
Brahms/Rousseau	Sonata in Eb Major
Brink, Matt van	Sonata in F minor
Canfield, David DeBoor	Sonata
Chang, Dorothy	Sonata
Charpentier, Jacques	Two Preludes
Cheetam, John	Gavambodi II
Chopin/Rousseau	Sonata
Creston, Paul	Largo
	Sonata
	Rhapsody
D'Indy, Vincent	Choral Variee
Decruck, Fernande	Sonata in C# Major
Delden, Lex van	Sonatina
Demersseman, Jules	Fantaisie sur un theme original
Denisov, Edison	Sonata
Desenclos, Alfred	Prelude, Cadence et Finale
Djupstrom, Michael	Waliami
Dressel, Erwin	Partita
Dubois, Pierre Max	Concertstuck
	Pieces Caracteristiques
Dzubay, David	Sonata
Eccles/Rascher	Sonata
Eychenne, Mark	Sonata
Feld, Jindrich	Sonata
Fox, Frederick	Annexus
	When the Thunder Speaks
Francaix, Jean	Cinq danses Exotique
Freund, Don	Sky Scrapings
Garrop, Stacy	Fragmented Spirit
	Pieces of Sanity
	Tantrum
Gillingham, David	Sonata
Gotkovsky, Ida	Brilliance
	Variations Pathetiques
Greenbaum, Stuart	Sonata
	Three Places for a New Millennium
Harbison, John	San Antonio Sonata
Handel/Mule	Sonatas 1-6

Hartley, Walter
Heiden, Bernhard

Higdon, Jennifer
Higgins, Dan
Hindemith, Paul
Husa, Karel
Iturralde, Pedro
Kabelac, Miloslav
Kaufmann, Walter
Kilstofte, Mark
Koechlin, Charles
Kuster, Kristin
Lantier, Pierre
Larsen, Libby
Lennon, John
Leonard, Claire
Leszczynski, John
Lewis, Leonard
Lunde, Lawson
Maslanka, David
Matita, Jean
Milhaud, Darius
Morrison, John Howell
Muczynski, Robert
Pascal, Claude
Quate, Amy
Robert, Lucie
Rogers, John Fitz
Rogers, Rodney
Rorem, Ned
Rueff, Jeanine
Sancan, Pierre
Schulhoff, Erwin
Schumann/Hemke
Shrude, Marilyn
Skidmore, Tiffany
Smith,
Swerts, Piet
Takacs, Jeno
Talpash, Andriy
Tcherepnin, Alexander

Duo
Solo
Sonata
Sonata
Suite
Sonata
Postcard from Home
Pequena Czardas
Suite, Op. 39
Meditation
Sonata
Etudes
Jellyfish
Sicilienne
Holy Roller
Anthony Distances Within Me
Recitative and Abracadabra
Obsidian Butterfly
Mark As in Stained Light
Sonata
Sonata
Devil's Rag
Scaramouche
Light Possessing Darkness
Sonata
Sonatine
Light of Sothis
Cadenza
A Savage Calculus
The Nature of this Whirling Wheel
Picnic on the Marne
Chanson et Passepie
Lamento et Rondo
Hot-Sonata
Three Romances
Renewing the Myth
The Book of Urizen
Rob Juggernaut
KLONOS
Two Fantastics
Zut!
Sonatine Sportive

Wagner, Jeremy
Wanamaker, Gregory
Woods, Phil
Worley, John
Wuorinen, Charles
Yoshimatsu, Takashi
Zupko, Mischa

Zusammenfluss
Sonata deus sax machina
Sonata
Sonata
Divertimento
Fuzzy Bird Sonata
In Transit

Tenor Saxophone with Piano

Amato, Bruno
Anderson, Garland
Andriessen, Louis
Arnold, Hubert
Bennett, Richard Rodney
Canfield, David DeBoor
Cunningham, Michael
DiPasquale, James
Duckworth, William

Fiocco/Londeix
Giovannini, Cesar
Gould, Morton
Greenbaum, Stuart
Hartley, Walter

Hindson, Matthew
Karlins, M. William
Lacour, Guy
Levaillant, Denis
Martino, Ralph
Mihalovici, Marcel
Presser, William
Schmidt, William

Schmitt, Florent
Scott, Andy
Shekov, Ivan
Singelee, Jean-Baptiste
Stein, Leon

Five Bagatelles
Sonata
Ittrospezione III (two pianos)
Anamnesis
Ballad in Memory of Shirley Horn
Sonata
Trigon
Sonata
A Ballade in Time and Space
Pitt County Excursions
Concerto
Rhapsody
Diversions
Noyz in th' 'hood
Poem
Scherzino
Sonata
Sonorities VII
Jungle Fever
Music for Tenor Saxophone and Piano
Piece Concertante
Manhattan Rhapsody
Iberian Sketches
Chant Premier
Rhapsody
Sonata
Sonatina
Song de Coppelius
Deep Blue
Nocturne
Fantaisie brillante, Op. 75
Sonata

Worley, John
Wyman, Lawrence

September Sonata
Rainfall

Saxophone with Orchestra

Bassett, Leslie
Bennett, Richard Rodney
Boutry, Roger

Concerto
Concerto for Stan Getz (tenor)
Divertimento
Serenade

Bozza, Eugene
Canfield, David DeBoor
Caplet, Andre
Constant, Marius
Creston, Paul
Debussy, Claude
Denisov, Edison
Dubois, Pierre Max

Concertino
Concerto After Gliere
Legende
Musique de Concert
Concerto
Rapsodie
Concerto
Concerto
Divertissement

Ewazen, Eric
Feld, Jindrich

Classical Concerto (tenor)
American Concertino (soprano)
Concerto (soprano/alto/tenor)

Glazunov, Alexander
Gotkovsky, Ida
Harvey, Paul
Harvey, Paul
Hasquenoph, Pierre
Husa, Karel
Ibert, Jacques
Koch, Erland von
Larsen, Libby
Larsson, Lars-Erik
Latham, William
Lennon, John Anthony
Martin, Frank

Concerto
Concerto
Concertino (soprano)
Concertino (tenor)
Concertino (tenor)
Elegie et Rondeau
Concertino da camera
Concerto
Song Concerto (soprano/alto)
Concerto
Sisyphus 1971
Symphonic Rhapsody
Ballade (alto)
Ballade (tenor)

Martino, Donald
Maurice, Paule
Morrill, Dexter
Muczynski, Robert
Noda, Ryo
Orrego-Salas, Juan
Peck, Russell

Concerto
Tableaux de Provence
Concerto (soprano)
Concerto
Gen
Quattro Liriche-Brevi
The Upward Stream (tenor)

Rueff, Jeanine
Rivier, Jean
Schmitt, Florent
Swerts, Piet
Tomasi, Henri

Torke, Michael
Villa-Lobos, Heitor
Ward, Robert
Williams, John
Yoshimatsu, Takashi

Concertino
Concerto (alto and trumpet)
Legende
Kotekan
Ballade
Concerto
Concerto (soprano)
Fantasia (soprano or tenor)
Concerto (tenor)
Escapades
'Cyber-Bird' Concerto, Op. 59

Saxophone with Winds

Amram, David
Badings, Henk
Bencriscutto, Frank
Biedenbender, David
Bilik, Jerry
Bolcom, William
Creston, Paul
Colgrass, Michael
Dahl, Ingolf
Finney, Ross Lee
Garrop, Stacy
Heiden, Bernhard

Husa, Karel
Iturralde, Pedro
Jager, Robert
Mackey, John
Maslanka, David
Muczynski, Robert
Reed, Alfred
Smith, Claude T.
Shrude, Marilyn
Ticheli, Frank
Wilson, Dana

Ode to Lord Buckley
Concerto
Serenade
Dreams In The Dusk
Concerto
Concert Suite (quartet)
Concerto
Urban Requiem (quartet)
Concerto
Concerto
Quicksilver
Diversion
Fantasia Concertante
Concerto
Pequena Czarda
Concerto No. 2
Concerto (soprano)
Concerto
Concerto
Ballade
Fantasia
Concerto
Concerto
Time Cries, Hoping Otherwise

Saxophone Solo/Media

Alla, Thierry

Digital (soprano)

Alvarez, Pedro	Preludium (soprano)
Andre, Mark	iv12 (soprano)
Asia, Daniel	The Alex Set
Babbitt, Milton	Images (sopranino/soprano/alto saxophones), tape
Berio, Luciano	Sequenza VIIb (soprano)
	Sequenza IXb
Bonneau, Paul	Caprice en forme de Valse
Boone, Benjamin	Election Year
Bozza, Eugene	Improvisation et Caprice
Britten, Benjamin	Six Metamorphoses After Ovid (soprano)
Broberg, Kirsten	flow
Burhans, Caleb	Escape Wisconsin
Caravan, Ronald	Sketch
Cockcroft, Barry	Beat Me (tenor)
	Black & Blue
	Ku Ku (soprano)
	Rock Me
Couf, Herbert	Introduction, Dance, and Furioso
Czernowin, Chaya	The Last Leaf (sopranino)
DeMars, James	Seventh Healing Song of John Joseph (Blue), tape
Engebretson, Mark	Energy Drink I
	She Sings, She Screams, tape
Feld, Jindrich	Suite Rapsodica
Fox, Frederick	Hear Again In Memory
Freund, Don	ON AGAIN, off again
Haba, Alois	Partita
Hartley, Walter	Petite Suite
Herriott, Jeff	As brightness is smeared into memory (sop), MAX
Heyn, Volker	Buon Natale, Fratello Fritz (soprano/tenor)
	Scena (tenor), tape
Huber, Nicolaus	Aus Schmerz Und Trauer
Hurel, Philippe	Opcit (tenor)
Jolas, Betsy	Episode Quatrieme (tenor)
Krahn, Sam	Flux Mirror (alto, baritone), MAX
Kramer, Reiner	5 meditations, MAX
Lauba, Christian	Etudes (various)
	Hard (tenor)
	Hard too Hard (tenor)
	Steady Study on the Boogie
Lyon, Eric	Loose Canon, MAX
Mead, Andrew	Scena
Melnick, Sam	Caprice No 1

McTee, Cindy
Mincek, Alex
Moore, Ted
Morosco, Victor
Noda, Ryo

Persichetti, Vincent
Piazzolla, Astor
Pope, David
Robert, Lucie
Rueff, Jeanine
Scelsi, Giacinto

Scott, Andy
Stockhausen, K.
Tanada, Fuminori
Tower, Joan
Tsuda, Schuyler
Vassena, Nadir
Veldhuis, Jacob ter
Zahller, Adam

Etudes (soprano), tape
Ali
is himself no more (tenor), supercollider
Blue Caprice
Improvisations I, II, III
Mai
Phoenix
Parable XI
Tango Etudes
Soul of the Elephant (tenor)
Rhapsodie
Sonata
Ixor
Tre Pezzi (soprano)
Westland (tenor)
In Freundschaft (soprano)
Mysterious Morning III (soprano)
Wings
Marble, Glass and Vapor
mute materie
Garden of Love (soprano), tape
Timebot Twitgod, supercollider

SAXOPHONE QUARTETS

Adams, John	The Holy City
Alkema, Henk	Saxofoonkwartet no. 1
Andriessen, Louis	Facing Death
Ansink, Caroline	Wave
Arma, Paul	7 Transparencies
Bach/Stusek	Fugue in G minor
JS Bach/Formeau	Italian Concerto
Barber, Samuel	Adagio for Strings
Bozza, Eugene	Andante and Scherzo
Bozza, Eugene	Nuages
Cage, John	Four
Carter, Elliott	Canonic Suite (aaaa)
Cowell, Henry	Sailors Hornpipe (aatb)
Debussy, Claude	Andantino en Vif
Debussy/Zajac	Little Shepherd
Debussy/Zajac	Golliwog's Cakewalk
DelBorgo, Elliott	Quarte
Dedrick, Rusty	Modern Art Suite
Desenclos, Alfred	Quatuor
Dramm, David	Come True
Dramm, David	Master Bop Blaster (w/rap)
Dvorak/Ronkin	Prelude and Polka
Dubois, Pierre Max	Quatuor
Dzubay, David	DiConVerGencesions
Feld, Jindrich	Quatour
Foster/Ashford	Foster Songs
Frackenpohl, Arthur	Ragtime Suite
Francaix, Jean	Petit Quatuor
Fox, Frederick	Avenging Spirit
Fox, Frederick	3 Diversions
Glass, Philip	Concerto
Glazounov, Alexandre	Quartet
Goldstein, Perry	Blow!
Gotkovsky, Ida	Quatuor
Itturalde, Pedro	Suite Hellenique
Itturalde, Pedro	Pequena Czardas
Jacob, Gordon	Saxophone Quartet
JeanJean, F. & M.	Quatuor
Karlins, William	Quartet Nos. 1 & 2

van Keulin, Geert
Keuris, Tristan
Lacour, Guy
Lantier, Pierre
de Leeuw, Ton
Maslanka, David
Mendelssohn/Teal
Mendelssohn/Teal
van Onna, Peter
Padding, Martijn
Pascal, Claude
Peck, Russell
Piazzolla, Astor
Piazzolla, Astor
Pierne, Gabriel
Rivier, Jean
Rutkowski, Chris
Scarlatti/Hemke
Schubert/Teal
Shrude, Marilyn
Singelee, J.B.
Smith, Glen
Torke, Michael
Tsoupaki, Calliope
Verbey, Theo
Woods, Phil
Wourinen, Charles
Zajac, Elaine

Kwartet
Music for Saxophones
Quatuor
Andante et Scherzo
Saxophone Quartet
Quartet
Rondo Caprissioso
Spinning Song
The Gravity of D
Ritorno
Quatuor
Drastic Measures
Histoire du Tango
Four for Tango
Introduction et Variations
Grave et Presto
Dervish
Sonata No. 44
Quartet in A minor
Quartet
Premier Quatuor
Mood Music I
May, June, and July
Music for Saxophones
Passamezzo
Three Improvisations
Sax Quartet
Five Miniatures

CHAMBER MUSIC WITH SAXOPHONE

Ablinger, Peter	Amtssee Bei Regen (open)
Ablinger, Peter	Ohne Titel 1-10 (open)
Alvarez, Pedro	Acrisolares (picc/tsax/vcl/pno)
Amram, David	Trio (ts/hn/bn)
Anderson, Tommy Joe	Nemesis (as ww quintet)
Andriessen, Louis	Hout! (tsax/e-guitar/perc/pno)
Andriessen, Louis	Worker's Union (open)
Aperghis, Georges	Crosswind (sax quartet/viola)
Aperghis, Georges	Rasch (ssx/viola)
Babbitt, Milton	All Set (Asx/Tsx/Trp/Tbn)
Balter, Marcos	Stroh bass (bari/bass flute)
Benson, Warren	Dream Net (as/str quartet)
Bentzon, Jorgen	Racconto No. 1, Op.25 (as/fl/bn/db)
Bergman, Katherine	Bend to the Light (fl/asx/violin/vcl/perc)
Burns, Michael	Eclecticism 1 (Asx/cl/ob/bsn)
Cage, John	Apartment House 1776 (open)
Cage, John	Variations III (open)
Chatman, Stephen	O Lo Velo! (as/perc)
Crane, Joey	Jewface (soprano/asx)
Crane, Joey	Mauscheln (soprano/asx)
Crane, Joey	Pinning A Shred (fl/asx/violin/vcl/perc)
Cunningham, Michael	Piano Trio (ss/as/piano)
Czernowin, Chaya	Sahaf (nino+bari/e-guitar/piano/perc)
Debussy, Claude	Petite Suite (Asx/cl/ob/bsn)
Derr, Elwood	I Never Saw Another Butterfly (Asx/Sop voice, Piano)
Desportes, Yvonne	Blablablas (Asx/Sop/Piano)
Dubois, Pierre Max	Feu de Paille(Asx/vn)
Dubois, Pierre Max	Les Treteaux (Asx/fl/piano)
Dubois, Pierre Max	Circus Parade (Asx/perc)
Dubois, Pierre Max	Sinfonia da Camera (Asx/WW Quintet)
Eychenne, Marc	Cantilene et Danse (Asx/vn/piano)
Filidei, Francesco	Erpice (12 saxophones)
Fox, Fred	Shaking the Pumpkin (as&ss/perc/piano)
Fox, Fred	S.A.X. (as/sax quartet)
Freund, Don	Louder than Words (asx/tsx/pno)
Fulton, Ruby	Broken Telescope (asx duo)
Galante, Steven	Saxsounds III (Diminishing Returns)
Gee, Erin	Mouthpiece XXIV (tsx/perc)
Gotkovsky, Ida	Eolienne (Asx/harp)

Grant, James
 de Groot, Rokus
 Guerrero, Francisco
 Hartley, Walter
 Hartley, Walter
 Hartley, Walter
 Heiden, Bernhard
 Heiden, Bernhard
 Heussenstamm, George
 Hindemith, Paul
 Hindemith, Paul
 Hosokawa, Toshio
 Hovhaness, Alan
 Hyla, Lee
 Karlins, William
 Karlins, William
 Kessler, Thomas
 Kestner, Kendra
 Koechlin, Charles
 Krahn, Sam
 Laitman, Lori
 Leroux, Philippe
 Meijering, Cheil
 Milhaud, Darius
 Miller, Scott
 Millikan, Ann
 Mincek, Alex
 Moeschinger, Albert
 Moore, Ted
 Moore, Ted
 Musikantow, Joshua
 Nass, Daniel
 Orrego-Salas, Juan
 Paich, Marty
 Penn, William
 Piazzolla, Astor
 Piazzolla, Astor
 Shawn, Allen
 Schwantner, Joseph
 Skidmore, Tiffany
 Stallaert, Alphonse
 Stein, Leon

Castor and Pollux (Asx/cl)
 Winds of a far air (Ssx/fl)
 Rhea (12 saxophones)
 Chamber Music (Asx/WW Quintet)
 Double Concerto, (Asx/Tuba)
 Quartet, (Asx/Ob/Cl/Bn)
 Intrada (Asx/ww quintet)
 Four Movements, (SATB/timp)
 Playphony (Asx/perc)
 Trio Op. 47(Tsx/vla/piano)
 Duo Concertante (2 sx)
 Three Love Songs (soprano/asx)
 Suite (asx/guitar)
 We Speak Etruscan (bari/bcl)
 Fantasia (Tsx/Perc)
 Quintet (Asx/St. Quartet)
 Is it? (soprano/ssx)
 Synthetic Butterflies (fl/asx)
 Epitaphe de Jean Harlow (asx/fl/piano)
 Migration Figrant (picc/tsx/vcl/perc)
 I Never Saw Another Butterfly (soprano/asx)
 Un Lieu Verdoyant (soprano/ssx)
 I hate Mozart but I Like Rats (Fl/Asx/Vln/Harp)
 La Creation du Monde
 Katabasis (open)
 Straight (Moving) Through (cbfl/asx/vcl/perc)
 Nucleus (tsx/drum set)
 Image (Asx/fl/Vln/Vcl)
 deepities (fl/asx)
 Thread Fork Thread (fl/tsx/vcl/perc)
 Braids and Knots (fl/ssx+asx+tsx+bsx)
 Roggenbuck Lieder (soprano/tsx)
 Partita, Op. 100 (Asx/vn/cello/piano)
 Toccata in F (SATB, DB, dr.)
 Diversions (Asx/marimba)
 Michelangelo 70, Four for Tango (Asx/cl/ob/bsn)
 Oblivion (Asx/vla/bass/piano or Asx/piano)
 Terpsichord (Asx/cl/Vln/Vcl/Piano)
 Diaphonia Intervallum (Asx/fl/piano/strings)
 The Myth of Psyche and Cupid (fl/tsx/tape)
 Bestiaire (Asx/cello)
 Quintet (Asx/str. quartet)

Stein, Leon
Šturalova, Lenka
Tomasi, Henri
Vellones, Pierer
Webern, Anton
Wolpe, Stephan
Young, Miriama
Yuyama, Akira

Quintet, (Asx/ww quintet)
Interactions (fl/asx)
Printemps (Asx/ww quintet)
Rapsodie Op. 92 (Asx/harp/piano)
Quartet Op. 22(Tsx/Cl/Vln/Piano)
Quartet #1 (Tsx/Tpt/Perc/Piano)
Snapdragon (bari/perc)
Divertimento (Asx/Marimba)

BOOK RECOMMENDATIONS

Art and Fear: Observations on the Perils (and Rewards) of Artmaking by David Bayles and Ted Orland

The Art Spirit by Robert Henri

Beyond Talent: Creating a Successful Career in Music by Angela Myles Beeching

The Devil's Horn by Michael Segell

Eugene Rousseau: With Casual Brilliance by Thomas Liley

Free Play: Improvisation in Life and Art by Stephen Nachmanovitch

Guitar Zero: The New Musician and the Science of Learning by Gary Marcus

How to Win Friends and Influence People by Dale Carnegie

The Inner Game of Tennis by Timothy Gallwey

Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction by Robert A. Duke

Marcel Mule: His Life and the Saxophone by Eugene Rousseau

The Music Teaching Artist's Bible: Becoming A Virtuoso Educator by Eric Booth

The Musician's Way: A Guide to Practice, Performance, and Wellness

Musician's Yoga: A Guide to Practice, Performance and Inspiration by Mia Olson

The Rascher Reader edited by Lee Patrick

Start Your Own Business published by Entrepreneur Media Inc.

This is Your Brain on Music: The Science of a Human Obsession by Daniel J. Levitin

The War of Art: Break Through the Blocks and Win Your Inner Creative Battles by Steven Pressfield

Zen in the Art of Archery by Eugen Herrigel

Grit: The Power of Passion and Perseverance by Angela Duckworth

The Profitable Artist published by NY Foundation for the Arts

The Savvy Musician by David Cutler

The Misfit Economy by Alexa Clay and Kyra Maya Phillips

Lessons from a Streetwise Professor by Ramon Ricker

Steal Like An Artist by Austin Kleon

Talent Is Overrated: What Really Separates World-Class Performers from Everyone Else by Geoff Calvin

How To Be An Artist Without Losing Your Mind, Your Shirt, Or Your Creative Compass: A Practical Guide
by JoAnne Nagler

REFERENCE TEXTS

Andrews, Elizabeth. *Healthy Practice for Musicians*. London: Rhingold. 1997.

Azzi, Maria Susana and Simon Collier. *Le Grand Tango: The Life and Music of Astor Piazzolla*. Oxford University Press, 2000.

Bartolozzi, Bruno. *New Sounds for Woodwinds*. Oxford University Press, 1982.

Bechet, Sidney. *Treat it Gentle*. London, 1960.

Bryan, Carolyn J. *An Annotated Bibliography of Music for Saxophone by American Women Composers*. Indiana University thesis, 1997

Caravan, Ronald. *Extensions of technique for clarinet and saxophone*. Eastman School of Music Thesis. 1974

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PRELIMINARY CHECK-UP

- Is the instrument in adjustment?
 - G#-D - TOP screw
 - 1/1 Bb fingering, tap bis - BOTTOM screw
 - low B, rock onto C# - on low B pad cup
 - Is the octave pip sealing?
- Embouchure
 - Top teeth on mouthpiece
 - Reed “cushioned” by bottom lip
 - Corners IN
 - Chin flat
- Mouthpiece placement (in the mouth)
 - About $\frac{3}{4}$ ” from tip
 - Cut mouthpiece patch in half, place so student will “bump” teeth against it
- Tuning/Intonation
 - F# (middle) - F# (low) - B
 - Do NOT tune to concert F (on alto) - It is the worst note on the instrument
 - Mark the cork with a pen
- Tongue placement
 - Sides of tongue touching top molars
 - Think “dEE” not “tAH”
- Horn placement
 - Center vs. Side
 - Beware of Eb against the body
- Equipment
 - Reed quality and strength matter!
 - Mouthpiece patch is a good idea
 - The “Pop” Test
 - No stretchy neck straps!

RECOMMENDED SAXOPHONE EQUIPMENT

Instruments

- Yamaha YAS-23 for beginners!
- Yamaha Custom Z or EX; 62II
- Selmer Series II or III; Reference (F# key recommended)
- Yanagisawa
- Keilwerth

Mouthpieces

- E. Rousseau RC 3/4 or NC 3/4
- Selmer s90 170/180/190
- Vandoren AL ¾
- D'Addario Reserve
- Meyer (jazz)
- Otto Link (jazz)
- Morgan Excalibur (jazz)

Reeds

- Legere Signature (plastic)
- Vandoren v12 or blue box
- D'Addario Select
- Vandoren Java (jazz)

Ligatures

- Bonade Inverted for beginners!
- Charles Bay
- BG
- Ishimori
- Silverstein Works

Neckstraps

- BG Harness
- Gemini
- Air Music
- Oleg
- Jazz Lab Sax Holder
- NO NEOTECHS!!!!

MAKING A SAXOPHONE MUTE

Items you will need:

- Pipe cleaners (about 15-20)
- Felt, velvet tape, or some other soft cloth
- Glue
- Scissors

Form the pipe cleaners into a ring that will fit comfortably into the bell of the saxophone (not too far down the bell). Take the remaining pipe cleaners and weave them into that ring to add some bulk to the mute. Once you are satisfied with the size of the mute, cut the felt into 1" strips and wrap the mute completely (so as to not damage the saxophone with the metal part of the pipe cleaners). Once the ring is completely wrapped, glue in place.

HOLISTIC APPROACHES TO STRESS MANAGEMENT AND ANXIETY FOR THE PERFORMING MUSICIAN

BENEFITS

- Improve medical conditions
- Reduce stress/anxiety
- Gain new perspectives on difficult situations
- Reduce negativity

MEDITATION

- No right/wrong way - quiet time alone most important thing!
- Sit/lie comfortably with spine straight, arms relaxed
- Breath in/out through the nose, mouth closed but teeth apart
- Focus on the breath! Keep returning to the breath, letting each thought go with a non-judgemental acknowledgement

QIGONG/TAI CHI

- Building Qi (chi) - “Life Force Energy”
- Combines meditation, movement, and breathing work together
- All qigong exercises should be performed relaxed with slow and deliberate movements as if moving through water

YOGA

- Raja - Hatha Yoga (Mind/Body)
- Can be seated or standing for simple stretches
- Poses and flow exercises condition the body, relax the mind
- Focus on breathing - breathing exercises

REIKI

- Palm (touch) healing
- Must be attuned by a reiki master
- Ki - “Life Force Energy”

SHAMANIC JOURNEYING

- Indigenous culture interaction with spirit world
- Altered consciousness through various means, usually sound
- Trance, flow, inner game

ACUPRESSURE

- Releasing blockages in “life force energy” by pressing meridian points
- Joining of the Valleys, between thumb and index finger - nausea

- Great Mount, below wrist, between tendons (counterclockwise) - nervousness

CONTINUED READING

- *The Chemistry of Joy* - Henry Emmons, M.D.
- *Minding the Body, Mending the Mind* - Joan Borysenko, Ph.D.
- *Shamanic Journeying: A Beginner's Guide* - Sandra Ingerman
- *Reiki: A Comprehensive Guide* - Pamela Miles
- *Musicians Yoga: A Guide to Practice, Performance, and Inspiration* - Mia Olson
- *Zen in the Art Of Archery* - Eugen Herrigel
- *The Inner Game of Tennis* - W. Timothy Gallwey

THOUGHTS ON CURATION

The artists/composers – who, how many and why?

The links and relationship between the work

The placement of the work or artists within the space

The flow of time and duration of the performances or length of the exhibition

Balance and representation (instruments, style/periods, identity)

Aesthetic, goals, purpose

How audiences will move/sit in the space and expected behaviour of audience

Lighting, atmosphere, general decor

Placement of technical equipment

The overall theme or concept of the event/exhibition, curatorial statement

Drinks and beverages for audiences (if any)

BAND INSTRUMENT REPAIR

TIPS FOR THE BAND DIRECTOR

PRESENTED BY:

UNIVERSITY OF
NORTH★TEXAS™

Ann E. MacMillan
Instrumental Repair and Instruction
College of Music

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Fax (940) 565-2002
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www.unt.edu
[AMACMILL@](mailto:AMACMILL@MUSIC.UNT.EDU)
MUSIC.UNT.EDU

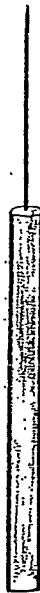
- **Useful tools you can make yourself**
- **Resources for purchasing tools and supplies**
- **Emergency repair techniques**

USEFUL TOOLS YOU CAN MAKE YOURSELF

Pin Vise

Used for replacing pads.

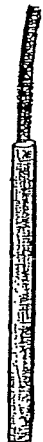
Glue or tape a sharp pin
(sewing needle, or old spring)
to a dowel rod or pencil.



Feeler Gauge

Used for pad seating.

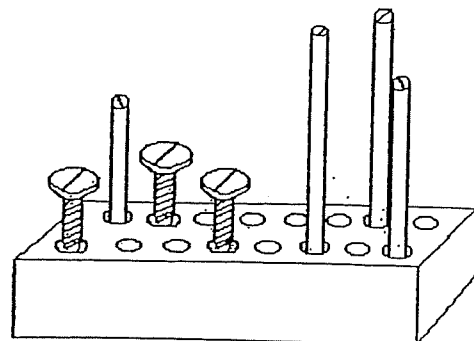
Glue or tape a thin piece of
material (like cassette tape)
to a dowel rod or pencil.



Screw Block

For holding rods and screws

Drill holes in a block of wood about
1/4 inch deep.



Screw block

TOOLS AND SUPPLIES FROM LOCAL STORES

Lowe's or Home Depot

- torch kit
- hot glue
- contact cement
- screwdrivers
- flat pliers
- tool box
- heat shrink tubing
- sandpaper
- dowel rod
- wood block
- scotchbrite pad
- razor blades
- steel ruler
- CLR
- Pre-stick felt
- Goo Gone
- Pledge

Sears and Wal-Mart

- flat pliers
- screwdrivers
- spring hook
(crochet hook)

Hobby Lobby

- spring hook
- long pipe cleaners

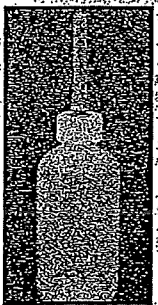
TOOLS AND SUPPLIES FROM A SUPPLY COMPANY

THE MOST USEFULL TOOLS AND SUPPLIES FOR ANY BANDROOM

Ferree's Tools is the only supply Co. where anyone can open an account.

FERREE'S TOOLS, INC.
1477 E. Michigan Ave., Battle Creek, Mi. 49014-8950

Phone: (616) 965-0511
WATS: (800) 253-2261
FAX: (616) 965-7719
Email: ferreestools@aol.com

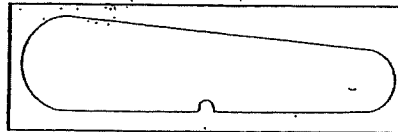


BENCH OILER

Durable 2 oz (59 ml) polyethylene (squeeze type) bottle with 1" (25.4 mm) long, .025" (.64 mm) hypodermic needle. Ideal for all line oiling. Dust proof cap protects the needle when not in use.

G23 Bench Oiler

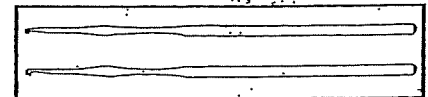
CLARINET PAD LEVELING TOOL



Used to level pads when regulating clarinets, oboes, etc. Has a small notch to aid in applying cork to clarinet C key foot.

E33 Clarinet Pad Leveling Tool (Pad Stick)

SPRING HOOKS



For hooking up and adjusting spring tension on needle springs. About 5" (127 mm)

D1A Spring Hook, medium size for clarinet
D1B Spring Hook, large size for sax

BENCH OILER

I like to mix 1/2 key oil and 1/2 motor oil to make a thicker oil.

PAD SLICK

This costs about \$1.00 and it is one of the most used tools.

Great for leveling pads.

SPRING HOOKS

The same as crochet needles, used for hooking and unhooking springs.

FERREE'S QUIK-DRY CORK CEMENT

Resists Oils and Greases

Ferree's H70 Quik-Dry Cork Cement resists oils and greases, dries instantly and gives an excellent, lasting bond. Installs all types of woodwind corks and waterkey corks. Many other uses.

IMPORTANT: Keep the can tightly capped to prevent evaporation. If after a period of time, the cement gets thicker, add a small amount of H70S Solvent and mix it well.

H70 Quik-Dry Cork Cement, 4 oz (118 ml) can with brush

H70S Solvent for H70 Quik-Dry Cement, 1 pint (473ml)



PAD AND CORK CEMENT

A liquid shellac formula, good for quick repairs. Ready for instant use. Fast drying. Each tube individually boxed.

R76 Pad and Cork Cement, tube
R76A Pad and Cork Cement, Pint

PAD AND CORK CEMENT

This works pretty well, but I prefer hot glue because it sets quicker.

CONTACT CEMENT

You can buy contact cement almost anywhere. The solvent listed here is very useful. It takes off sticky residue from drum heads, etc...

The 4oz. empty can with brush can be filled with slide grease and brushed on slides instead of using fingers.

4 OZ EMPTY CAN WITH BRUSH

Empty can with brush installed in top.

H72 Empty 4 oz (118 ml) can

HIGH QUALITY CLARINET PADS

- HIGH GRADE BLADDER PADS WITH GLUED BACKS
- THREE THICKNESSES 6.5 thru 20 MM IN 1/2 MM STEPS
- SINGLE SKIN, DOUBLE SKIN AND BEVELED

MEDIUM THIN, Single Skin
 B24 Medium, single skin, 6.5 thru 20 mm
 B24B Set, Boehm system (state brand and model)
 B241 Assortment of 100 pads
 B245 Assortment of 500 pads
 B245C Assortment of 500 pads in X14 cabinet

MEDIUM THIN, Double Skin
 B25 Medium, double skin, 6.5 thru 20 mm
 B25B Set, Boehm system (state brand and model)
 B251 Assortment of 100 pads
 B255 Assortment of 500 pads
 B255C Assortment of 500 pads in X14 cabinet

MEDIUM, Single Skin
 B20 Medium, single skin, 6.5 thru 20 mm
 B20B Set, Boehm system (state brand and model)
 B201 Assortment of 100 pads
 B205 Assortment of 500 pads
 B205C Assortment of 500 pads in X14 cabinet

MEDIUM, Double Skin
 B21 Medium, double skin, 6.5 thru 20 mm
 B21B Set, Boehm system (state brand and model)
 B211 Assortment of 100 pads
 B215 Assortment of 500 pads
 B215C Assortment of 500 pads in X14 cabinet

CLARINET PADS

I would order the B20's or B21's. You can order each size by the dz.

The sizes used to cover most clarinets:

9.5 mm
 11.5 mm
 15 mm
 17 mm

The top joint is almost all 9.5 mm pads.

The bottom joint uses the other three sizes.

SHEET CORK

4" (102mm) wide, and sold by the running foot. Best quality obtainable.

A55 1/64" (.4mm)	A59 1/8" (3.2mm)
A56 1/32" (.8mm)	A60 3/16" (4.8mm)
A57 1/16" (1.6mm)	A61 1/4" (6.4mm)
A58 3/32" (2.4mm)	A62 3/64" (1.2mm)

SHEET CORK

1/16th sheet cork is what is used for neck and tenon corks. Don't forget to pound it with a hammer to make it flexible.

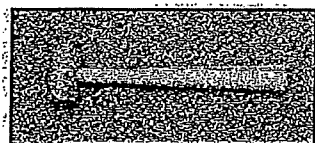
Gasket seal from the auto parts store is the same as 1/16th sheet cork

HAMMERS

Rawhide and canvas hammers are so useful. The canvas one cost a little more but is easier to use.

If you buy a rawhide hammer be sure to pound it against concrete to soften it up.

RAWHIDE HAMMERS

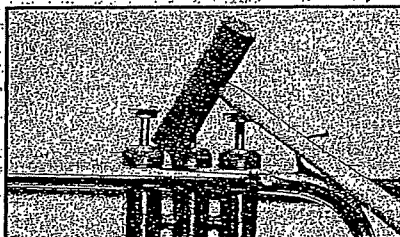


Solid rawhide heads. Firmly riveted to selected hickory handles. Excellent for straightening bent keys, sprung valves and many other uses.

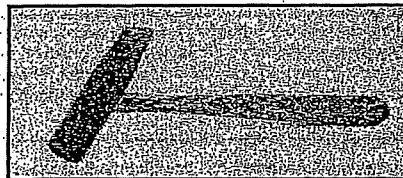
F5 Small 1" (25.4mm) x 2" (50.8mm)
 F5A Medium 1-1/2" (38.1mm) x 3" (76mm)

CANVAS HAMMER

This hammer is one of the best new ideas to come along in awhile... but also one of the most difficult to write about. You really have to take this great little hammer in your hand and work with it to appreciate what it can do. Cliff Ferree made one of these hammers for his personal use some time ago. He likes it so well that he wanted to make it available to his customers.



The hardness is between a brass hammer and a rawhide hammer. It is made of rolled canvas and high pressure phenolic-type plastic. This is the same substance used to make printed circuit boards used in space projects where reliability and strength are so important. It delivers a little more punch than a rawhide hammer but will not mar a surface like a brass hammer or a dent hammer. The tapered edge is thinner than a rawhide hammer and so concentrates the power of the stroke into a smaller area.



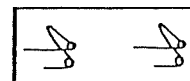
This also allows you to get into a smaller area to deliver a hammer stroke. Some of the technicians that have tried the hammer describe the feel as "snappy." We are sure that you will enjoy using this space age hammer, and of course Ferree's famous "you must be satisfied guarantee" makes trying this hammer risk-free... and, this really is a "try-it-you'll-like-it" tool.

F11 Canvas Bench Hammer

Tapered
 A33 5/16" (7.9 mm) O.D.
 A34 3/8" (9.5 mm) O.D.
 A35 7/16" (11.1 mm) O.D.
 A36 1/2" (12.7 mm) O.D.



A50 100 Assorted precut straight and tapered water key corks



FERREE'S WATER-KEY SPRINGS

S90 Medium for cornet or trumpet
 S91 Medium large for cornet, trumpet or alto horn
 S92 Baritone or bass
 S93A Trombone, medium, Conn type
 S93B Trombone, large, King type

WATER-KEY SPRING INSTALLING JIG

A jig to install short nipped water key springs.

D49 Water Key Spring Installing Jig

I would order an assortment of water key springs and corks.

The water key spring installing jig is a big help.

CLARINET BORE CLEANING BRUSH

For cleaning clarinet
bores.



H25 Clarinet Bore Brush

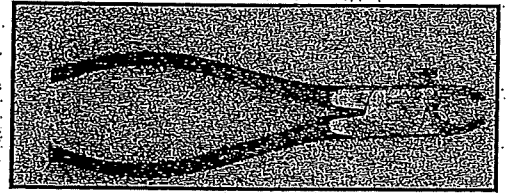
This brush is the perfect size for cleaning
trumpet and cornet valves and casings.

Scrubbing valves and casings with mild soap
and water can do wonders.

TUNING SLIDE PLIERS

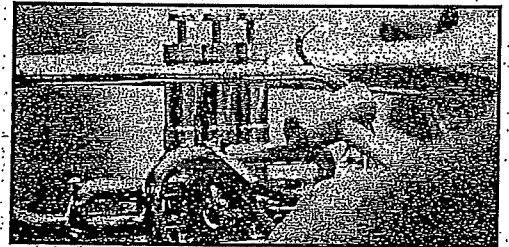
These are very helpful but it takes some
guts to use them. And if not used correctly
they can do major damage.

TUNING SLIDE REMOVAL PLIERS



These are the finest tools on the market for removing
stubborn, corroded tuning slides on brass instruments.

The process is very easy. Just fit the sharp edge of the
plier into the gap between the inner and outer slide as far
as possible. Set the safety screw so the tubing can't
accidentally be crushed by hand pressure. Then, by
tapping on the opposite side of the tool with a rawhide
mallet, while applying pressure to the handles the slide will
break loose and move. J88 Corrosion Cracker Oil should
always be applied to the affected slide area before any slide
removal method is tried.

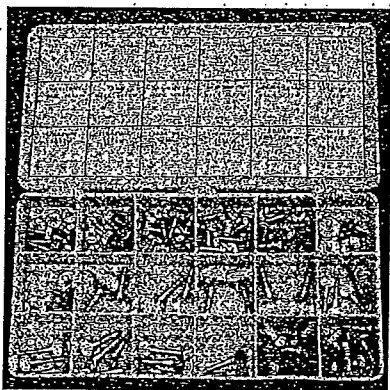


E90 PLIERS ON THE TUNING SLIDE OF A CORNET



E92 PLIERS ON THE TUNING SLIDE OF A BARITONE

E90 Tuning Slide Removal Pliers (Cornet)
E92 Larger Tuning Slide Pliers (Baritone, etc.)
E94 Largest Tuning Slide Pliers (sousaphone)



SCREW KIT

The C70 Screw Assortment Kit of 100 Screws includes:
5 sizes of lyre screws
2 sizes of baritone bell screws
2 sizes of large wing screws for saxophone or sousa-
phone mouthpieces
5 sizes of ligature screws
4 sizes of sousaphone bell screws

Designed to fit both foreign and domestic instruments. A
chart in the lid of the partitioned plastic box shows the kind
of screw, thread size and brand of instrument the screw will
fit. All screws are precision made of brass and are available
in brass or nickel finish. The kit has screws of both finishes.

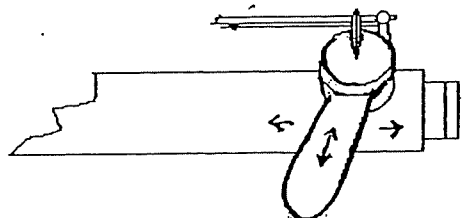
C70 Screw Kit

I have found this screw kit to be invaluable
during marching band season.

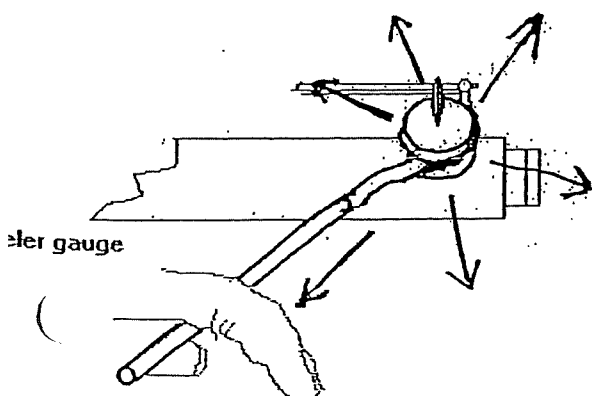
EMERGENCY REPAIRS

REPLACING A CLARINET PAD

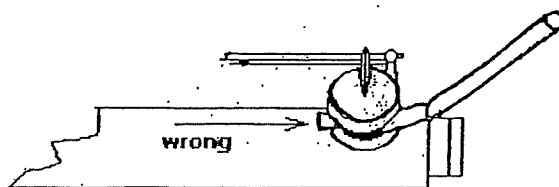
- do not remove key if possible
- heat the back of the key to remove old pad
- poke out the old pad with pin vise
- poke pin vise into the cardboard bottom of pad
- add melted glue or cement to back of pad
- slide pad into key cup
- heat back of cup and move pad onto place with pad slick (clarinet pad leveling tool)
- check leveling of pad with feeler gauge. there should be equal amount of drag all around pad
- remember to use a light touch closing the pad while using the feeler gauge



pad slick

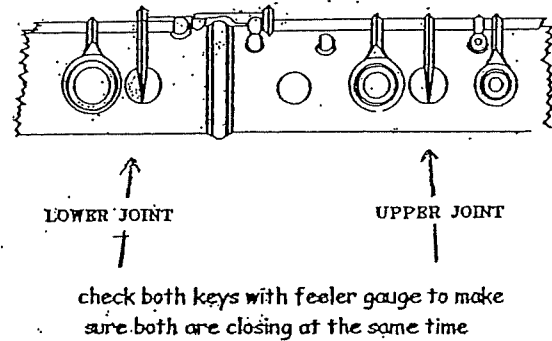
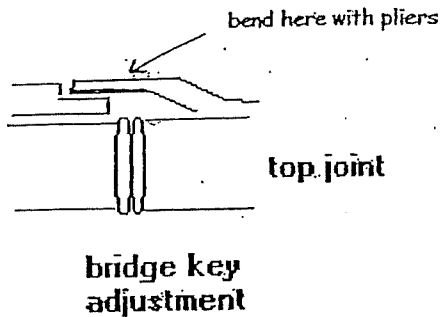


feeler gauge



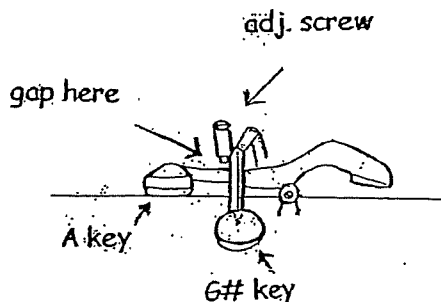
clarinet body

CLARINET BRIDGE KEY ADJUSTMENT



- push the bottom ring key down and check the drag of the bottom and top ring keys with a feeler gauge
- if the top ring key is closing first, bend the top joint bridge key up with pliers
- if the bottom ring key is closing first, bend the top joint bridge key down
- continue checking both keys with feeler gauge until both keys are closing at the same time

A KEY / G# KEY ADJUSTMENT

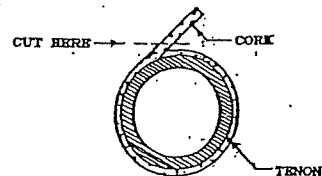
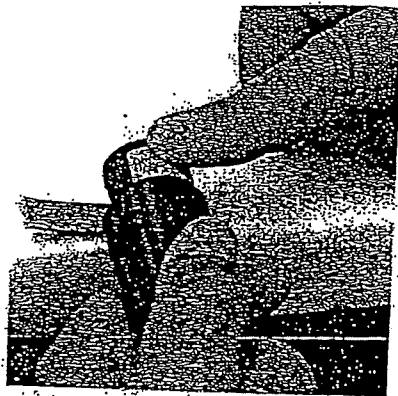
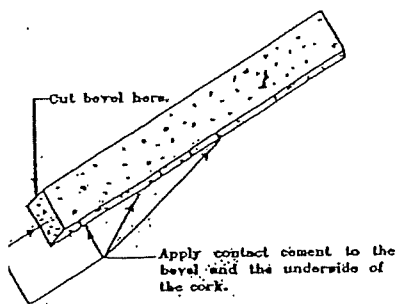


This is a very common problem. If the G# adjusting screw is screwed down too far it will hold the G# key open. This will keep the clarinet from playing anything below G#.

There must be a slight gap between the A key and the G# adjusting screw.

RECORKING A TENON

- Measure with a ruler the width of cork you need. Place ruler on cork to use as a guide and trim with a razor blade. Leave extra length that will be cut off later.
- Cut a bevel at the end of the cork so that when you glue it on it will wrap over itself.
- Remove old cork from tenon and clean tenon as best as possible. There can be traces of cork left on. It won't hurt as long as it is clean.
- With contact cement, glue the bottom of the cork, the beveled area, and the tenon of the clarinet. Let the glue dry completely. The glue will not stick if it is not completely dry.
- Once it is dry, press it onto the tenon. It will stick instantly so you only have one chance to get it straight. Wrap it around and glue the excess cork to the beveled area.
- Trim excess with a razor blade and sand until it fits into socket.



REPLACING WATER KEY SPRINGS AND CORKS



water key spring installer

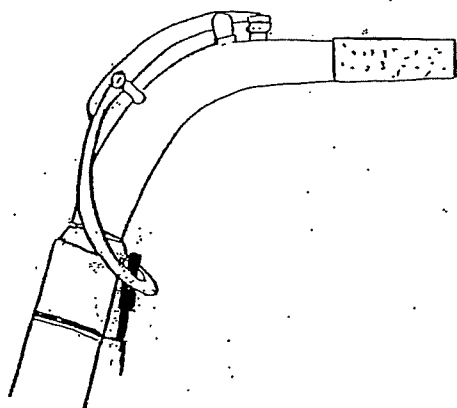
The spring installing jig is very helpful. After putting a new spring on the water key put the ends of the spring in the spring installer. This will help hold the spring in place while putting the key back on.

To replace a water key cork, select a cork that is slightly bigger than the water key. Press the key into the cup. You can adjust the angle of the cork with flat pliers. Check the tightness of the cork with a feeler gauge.

SAXOPHONE NECK ADJUSTMENT

There must be a gap between the neck key and the octave key when the octave lever is down and the octave lever is down with the G key. It also needs to open the neck key the correct distance. It is a balance between all three.

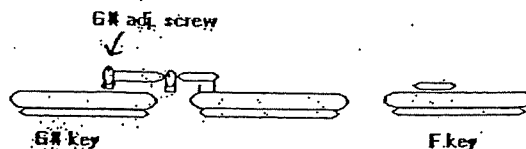
If the gap is wrong or the key is not opening enough, bend or squeeze the neck key between both hands until the proper gap is reached.



G# KEY ADJUSTMENT

To check this adjustment play low D and hold it. While holding D push the G# lever. If the sound changes or becomes airy, screw the G# adj. screw down a little bit. Do this until the sound is the same on D with or without the G# key being pushed. This will tell you that the G# key is not opening with the bell keys.

Be careful not to screw the G# adj. screw down too far. This will hold the lower stack open and cause it to leak.



SAXOPHONE NECK CORK

To replace a saxophone neck follow the steps for the tenon replacement. Trim the excess and sand until the mouthpiece fits.

The Alexander Technique—Semi-Supine Position

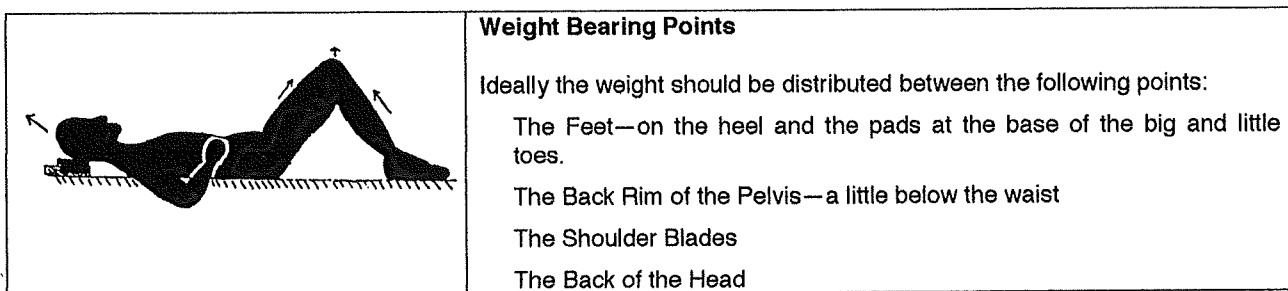
John and Lynn Nicholls, 1983

This is an invaluable practice that encourages the changes the Alexander Technique aims promote.

The Basic Position

Lie on your back on a firm surface—a carpeted floor is best—with the knees bent so that the feet are drawn up as near to the body as is comfortable. Feet should be far enough apart to enable the legs to balance with minimum effort (about shoulder width). The knees are neither falling apart or pulling together, but are pointing up to the ceiling.

Place some paperback books under your head so that they are supporting the bony bump at the back of the head (the occiput). The books should *not* be in contact with the back of the neck. The height of the pile of books varies from person to person, and may even vary at different times for the same person. It depends on many factors e.g. length of neck, size of head, curvature of spine. Reducing the size of the pile of books should not be seen as an end in itself. If you have too few books, your head will tend to tilt backwards (chin higher than forehead) and it will be difficult to encourage muscular release through the back and neck. If the pile is too high, your chin will press uncomfortably on your throat. The optimum height is somewhere between these two extremes. The arms may be placed with the elbows on the floor and the palms of the hands across the midriff.



Direction

Now you are ready to turn your attention to the activity of directing.

- 1) The neck muscles need to be released so that the head tends to move away from the body in a direction from the body best described as “forward and out” (see arrows on Diagram). The “forward” element is required because the strongest and most frequently over-contracted muscles of the neck are those that pull on the back of the head.
- 2) This direction of the head should be allowed to initiate a release and lengthening of the whole spine. As the spine lengthens, the back will naturally come into greater contact with the floor and will seem to broaden.
- 3) The knees should be directed towards the ceiling, meaning a release and lengthening of the thigh muscle from the hip to the knee, and a similar release and lengthening of the calf muscles from the ankle to the knee (see arrows on diagram).

To sum up, direct the neck to release to allow the head to go forward and out, the back to lengthen and widen, and the knees to point towards the ceiling.

Some Questions and Answers

Q. How often should I do this and for how long?

A. Preferably every day for 15-20 minutes at a time. At first, shorter periods may be advisable, especially if the back tires.

Q. Can I do this lying on my bed or sofa?

A. Not with the same usefulness. A firm surface demands a response from the body that a soft one does not.

Q. How can I avoid just falling asleep or drifting into day-dreams?

A. If you find you have been day-dreaming for some time, gently bring your attention back to your body, sense the weight bearing points and begin directing again. If you persistently fall asleep, you may be over-tired and in need of more sleep generally.

Q. Is this akin to yoga relaxation and meditation exercises?

A. Not exactly. The aim is not to sink into the heaviness of total relaxation. It is an “active” lying down, requiring mental alertness to promote a redistribution of muscle tensions.

Q. Can I listen to the radio, watch TV or read while doing this?

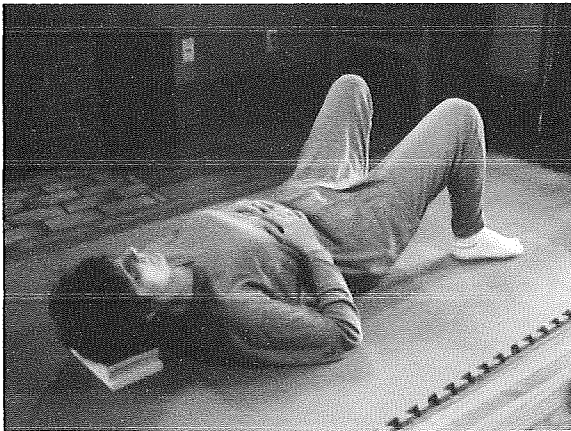
A. Listening to the radio is probably all right. Watching TV or reading is too distracting and likely to fix the eyes, head and neck in an immobile position.

DART PROCEDURES

The **Dart Procedures** are an adjunct to the Alexander Technique — helping you understand Alexander principles. They are a process of self-examination developed by renown Alexander teachers Joan and Alex Murray in consultation with Raymond Dart, a South African medical school dean and visionary physiologist. The Dart Procedures deal with integrative, developmental patterns, exploring the process of rising from the horizontal to the vertical plane, a process that is the central occupation of every human being in their first several months of life. The procedures help teach basic **skill and poise** which aids all activities.

The "procedures" are not to be held statically — avoid stiffening, bracing, or holding. Practicing Alexander Technique thinking, inhibiting, and directing make the positions (procedures) important. These are not exercises, but rather self-explorations to learn about your habit patterns. Some undesirable habits which interfere with functioning are unconscious stiffening, bracing, holding the breath, and boredom. Cultivated, desirable habits (and the benefits of performing these Dart Procedures) are the ability to lengthen and widen in a nondoing, supple way, to avoid overcontractions, to improve awareness of relationship of parts to other parts, to constructively rest and do less, to encourage rib cage mobility. Notice how you get ready (and stiffen) to proceed to the next position (i.e., unconscious preparational sets). Before doing any next action, notice your weighty points of contact on the floor; and do less preparing. Stop any lingering work you may be carrying over from previous activities. Let your torso, head, belly, arms, elbows, hands, fingers do less. What are your preparational behaviors? Work on "nondoing". Delay doing any next step (or action) a little longer than you might normally. Experiment with pronating or supinating arms in any position. Let different parts of your skin come into contact with the floor. Work on putting yourself toward either primary curve or secondary curve. Use your eyes more than you might usually. Look at things. Your eyes... lead your head... lead your body into any movement. Cultivate the curiosity of a baby.

Semi-Supine (Constructive Rest Position, or, "doing a lie-down")



In "Constructive Rest Position", Allow your back to spread out on the floor. Let more of the skin of your back, sides, and shoulders soften and contact the floor. Let your head fully rest on the books without pushing down. Think the directions of "neck to be free to allow the head to release away from the torso to let the whole back lengthen". Direct your knees toward the ceiling as your hips and back rest while your lengthen in general. Direct elbows away from the upper arms and wrists (or fingers and thumbs) toward each other. Stop efforts in the upper arm, upper chest and armpit area. Occasionally use your eyes to look "up" to activate the extensor muscles of the back.. Do a few "whispered ah's".

Primary Crawling — Kow Tow (also called Forehead-elbows-knees)



To get into Primary Crawling from "hands and knees", look down and lower your head first while folding at the elbows. For comfort, make sure your knees are far enough apart. Simply rest for a few moments before doing anything. Encourage your head to evermore rest completely on the ground. Let the pads of your fingers adhere to the floor. Think hips back while head rests. Try these actions: direct elbows away from the torso. Think of sharpening the angle of your elbows while you have a forearm pull to the elbows. Very slightly attempt to lift the weight of the head while thinking the previous directions (as the head lifts up, the elbows go down and out). Pull to the elbows while looking way up and out lifting the head and coming up through the front slightly into secondary curve. Avoid simply cranking the head back by using more of the torso. Attempt a crawling movement with the head on the floor by maintaining a good contact of forehead to floor and slightly nod down or look toward your toes (this is a very subtle movement). While maintaining the slight nodding movement, release the jaw and allow the jaw to fall away from the skull with the help of gravity.

Words of Wisdom

Eric Nestler, Professor of Music

- I. Be goal oriented—have goals and write them down:
 - A. Immediate Goals, like preparation for lessons or studying for an exam
 - B. Short Range Goals, passing your jury examination, barrier or passing a class
 - C. Long Range Goals, like graduation or developing your careerRemember, your career as a musician has already started...it does not start with your first gig, or when you graduate, or when you're offered a job. It has already started.
- II. Act professional. Always. And, especially when you're too tired to act professional. This is the epitome of being professional, that is, acting professional even when you're too tired to act professional.
- III. Learn Time Management Skills
 - A. Use your time wisely. Don't waste your time...you'll never get it back.
 - B. Be efficient with your time and practice sessions...know what you intend to achieve in your practice sessions before you begin
 1. practice tone
 2. practice technique
 3. develop your musicianship through practicing etudes
 4. learn repertoire
 - C. Prioritize your goals: practicing the saxophone tonight may not make sense if you have a mid-term or final exam tomorrow.
 - D. Things to be as a musician:
 1. be disciplined
 2. be self motivated—don't wait for someone to tell you to do something...like your teacher to tell you to practice
 3. be inquisitive and curious
 4. be resourceful—find the answers to your questions
 5. be inspired
 6. be creative
 7. be artistic
 8. be willing to take advice and criticism...happily
 9. be organized
- IV. The Importance of "Reflection"—Thinking about music when you're away from music can be just as important as practicing with the saxophone.
- V. Having talent and hard work are not enough to be successful. Your talent and hard work are assumed. There are many talented musicians who are unemployed. What other skills do you have to offer? What sets you apart from the other saxophonists in the world?
- VI. The Reality of Music, especially of being a saxophonist:

The craft you chose to pursue is an **expensive** one. As a saxophonist, you need proper equipment in good working order. You will need multiple saxophones; you may need multiple woodwinds; you will need different mouthpieces and an endless supply of reeds. You need music. All of these things cost money and they are expensive. But, these are the tools of the trade you chose.
- VII. During your lessons, ask your teacher for detailed, step-by-step explanations and/or procedures to achieve any task involved with playing the saxophone.

Eric M. Nestler, UNT
March 21, 2006

VIII. Specific Saxophone issues you should address with your teacher include the following:

- Breathing
- Tone proction
- Technique
- Articulation
- Phrasing

IX. Buy instrument insurance

X. Presentation is important—the way you present yourself in public situations says a lot about who you are, your background, your education and experience as well as whether or not you care. Look the part of the professional you wish to become.

XI. Learn “to where many hats”—in other words, **be versatile**. Do not plan on earning a living as a classical saxophonist, or as a jazz saxophonist, or simply as saxophonist. You must be able to do many things exceptionally well. Learn to play classical and jazz well. Learn to play multiple woodwinds...study with professionals on the other instruments and learn to play them as if they were your major instrument. Get good grades in your academic classes. It is not enough simply to be a great player.

XII. Have a personality with which other people can work. Be collegial, be friendly, be flexible. Still, have high standards and expect them from others. Yet, be willing to see past the short comings of others.

XIII. Learn to communicate and articulate your ideas both verbally and with the written word. Be logical and lucid. The way you express yourself will help shape the way others form an opinion of you. If English is your second language, master it.

XIV. Have a vision. There is more to being a good musician than playing the notes or knowing when to use “bis” or “Isk 2.” While details like these are important, also try to see the larger picture. “See the forest through the trees.”

XV. Quotes:

“Your performance must be ‘frightenly good’...”

—Howard Klug

“Being a good musician is a matter of time, patience, and intelligent practice...”

—Trevor Wye

“Light a candle, don’t curse the darkness...”

—Eugene Rousseau

“One never arrives...”

—Marcel Mule

XVI. Music is a small world. Treat people well, always, but especially those in your profession—you will meet them, or their students, again in the future. Your current actions will have repercussions in your future career. You can never know how or when your name will come up in future situations. Don’t lose a job interview because you acted foolishly, carelessly, or unprofessionally in the past. Prevent this situation from happening.

XVII. Get good grades. There have been doctoral students who lose thousands of dollars in scholarship money because they earned a “B” or lower in an undergraduate class. Sometimes, people are not considered for a job because they have low grades, even as a freshman.

Transposition Techniques for the Saxophonist

By Lucas Hopkins

The Basics

The two most common keys for saxophones are Eb and Bb; thus the saxophone is a transposing instrument and does not actually sound the note that is played. Because of this, knowing the basics of transposition including knowing how to play from music intended for instruments in the key C (and other keys) can be a very valuable tool to a saxophonist.

Why are there instruments in keys other than C?

One reason for this has to do with instruments of large families such as the saxophone or clarinet. If all saxophones were in the key of C, one would have to learn a different set of fingerings for the different saxophones. By having saxophones in different keys, one set of fingerings fits all saxophones even though the sounding notes will vary.

How to determine the key of an instrument?

One easy way to do this is to play a written C on an instrument and whatever note actually sounds (on a tuner or match the same pitch on a piano) is the key that instrument is in.

For example if an alto saxophone plays a written C, it will actually sound an Eb; thus the alto saxophone is in Eb. And a written C on a tenor saxophone will sound a Bb. The flute for instance will sound a C if a C is played and is thus in the Key of C.

Fundamental Transpositions For Saxophonists

It is essential to know how to determine which note to play when you are given a concert pitch, as well as being able to tell what your written note corresponds to in concert pitch.

Transposing to and from concert pitch for Eb instruments

1. To go from concert to written pitch go down a minor 3rd or up a major 6th. Example: Concert F is a written D on Eb saxophones because a D is a minor 3rd lower/major 6th higher than F. To go from written to concert pitch you simply go a minor 3rd up or major 6th down. Note that because the alto saxophone actually sounds a major 6th lower than written it is necessary to adjust the octave when transposing by a minor 3rd if an exact transposition is desired and by two octaves on baritone.
2. Another way to do this transposition is the clef change method. For this method, when going from concert (in bass clef) to written pitch, simply replace the bass clef with a treble clef and take away 3 flats (or add sharps). The notes that should be altered are Bb, Eb and

Ab; the first three flats of a given key signature. For example, if a bass clef is replaced by a treble clef, a second line Bb now looks like a Gb, however Bb is a pitch you must alter so it turns in to a written G for an Eb saxophone. If you have a top line A in bass clef you must add a sharp and read in treble clef which is now an F#. To go from written to concert pitch replace the treble clef with a bass clef and add 3 flats. For example a written C# reads an E# in bass clef, however E is a note that must be altered so you remove the sharp and get E natural.

Transposing to and from concert pitch for Bb instruments

1. To go from concert to written pitch go up a major second. To go from written to concert pitch go down a major second. Note that if an exact transposition is desired the above method will work for the soprano, but the tenor must be transposed by an octave plus a second, or major 9th.
2. The clef change method can also be used with this transposition however tenor clef must be used instead of bass clef as in the transposition of Eb instruments. When going from concert pitch (in tenor clef) to written pitch (in treble clef) take away 2 flats (add sharps) on notes B and E. For example a third space B in tenor clef must be raised a half step that way it will read C# when treble clef is substituted. Do the opposite to transpose from written pitch to concert pitch (in tenor clef).

Other Useful Transpositions For Saxophonists

Step transpositions: Because Eb saxophones are a step lower than instruments in the key of F, such as french horn and english horn, the same method of transposing by step can be used to read french horn parts on alto saxophone as you would use to read oboe parts on a soprano saxophone, just read it a whole step up from what is written.

Reading Bb parts on Eb saxophones:

1. Mentally read up a P5 or down a P4, depending on desired octave.
2. Pretend like you are playing clarinet! For those of you that play clarinet you are aware that there is 12th key (P8 + P5) rather than an octave key. To utilize this method, you should use basic clarinet fingerings without the register key on the saxophone. For example if you play a D below the staff on clarinet, it is the same fingering as a second space A on alto saxophone; these also produce the same sounding pitch. Also a low G on clarinet is the same fingering and sounding pitch as a low D on alto saxophone. Therefore an Eb saxophonist reading a Bb part should just use these lower register clarinet fingerings, to achieve the desired transposition. When reading notes above or on a first line G, including those notes that would require the register key on clarinet, the saxophonist should continue to use the lower octave clarinet fingerings but just add

the octave key. Of course there will be some notes that don't quite work with exactly the same fingerings such as a written F for clarinet is fingered slightly different than a C on saxophone or once you start to get in to the palm key on saxophone. However with practice transposing in the lower register a will be able to make the adjustments necessary with less thought. For example, when reading an A above the staff, the saxophonist can think that if it were a low a it would have the same fingering as a low E, therefore they should finger a high E. Also this method can be used to get started and check yourself on certain notes, while latter relying on the intervals of the music you are reading and just play the same intervals with your transposed fingerings. Being able to play from Bb parts on an Eb saxophone can be very helpful as a teacher and performer. For example if you have a student plying tenor or soprano saxophone, you can play along on your alto for purposes of intonation and style. Or as a performer if you have a double in your music on clarinet or soprano sax, but only have access to an alto, you can at least still play the part.

Reading F parts on Bb saxophones: This method of transposition is exactly the same as reading Bb parts on an Eb saxophone. This method of transposition can be used either to play french horn parts on tenor saxophone or english horn parts on soprano saxophone. Although reading english horn parts would be an easier transposition on alto saxophone, soprano saxophone may match the timbre of the english horn more accurately.

Reading tenor clef on Eb saxophones: This also works similar to reading Bb parts on Eb saxophones. Just remember to add two sharps to note heads B and E. For example a Bb in tenor clef looks like a Cb in treble clef, however this is a note you must alter; therefore you have a note that looks like a C, thus you play a G on an Eb saxophone because it shares the same fingering as a C on clarinet. This method of transposition can be useful when reading trombone or cello parts on baritone saxophone that go into the tenor clef.

Reading A clarinet parts on alto saxophone: Although this transposition may be difficult to do at sight it is useful for making any transcriptions on alto saxophone of repertoire originally for A clarinet. For this transposition read up a tritone from what is written.

Reading alto clef (viola part) on tenor saxophone: Another useful transposition for reading string quartet music. There aren't really any tricks for this besides just reading up a major 3rd as if it were in treble clef. Because of the key difference of the instruments, those notes that look like a B and E in treble clef (actually C and F) should only be read up a minor 3rd or mentally add flats and continue to read of a major 3rd.

Chords of "JUST" intonation

Major minor diminished Augmented

5 Maj. 6th min. 6th dim. (b6) 7th

9 Major 7th Minor 7th 7th (#5) Full dim. 7th

13 Half dim. 7th 7th (b5) min/Maj. 7th Maj 7 (#5)

17 dim/Maj 7 9th 7th (b9) Maj. 9

Intonation – Useful definitions

Tuning – Eliminating or minimizing the “beating” between the overtones of two notes of an interval.

Tempered interval - The interval resulting from the alteration (intentional) or “mis-tuning” of an interval.

Temperament – An organized system of tuning and mistuning in which some irrational numbers are probably necessary for the representation of its interval ratios.

Cent – One one-hundredth of an equal tempered semitone.

Frequency – The number of complete repetitions of a periodic sound wave that occur in one second.

Tempered tuning/”Just Intonation”/”Pure intonation” – A system in which intervals are “de-tuned” to eliminate intonation “beats” that occur naturally through equal temperament, making the intonation “pure” to the ear.

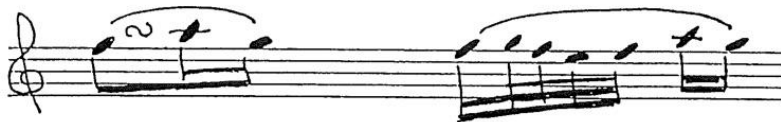
Equal temperament – A system in which each representative of an interval is identical in size to all other members of the interval class. In the most common equal temperament, 12 divisions, all semitones are the same size, and twelve consecutive semitones equal one octave.

Stretch tuning – the type of temperament used for pianos. Higher notes are made progressively sharper than exact equal temperament, and lower notes are made progressively flatter than exact equal temperament.

The TURN (Gruppetto)
Eugene Rousseau, University of Minnesota

As a general rule, observe the key signature, but keep in mind that accidentals for turns are often missing from printed editions. Therefore, if the upper note of the turn is a whole step above the main note, the lower note should be a half step below the main note. Conversely, if the upper note of the turn is a half step above the main note, the lower note should be a whole step below the main note. The four main types of turns are found in the Ferling 48 Etudes:

Etude no. 1



Etude no. 9 *the turn sign appears between an interval where the first note is dotted*

written	played
---------	--------



Etude no. 29 the turn sign appears directly above a note
 written played



Etude no. 41 the turn sign appears between two notes of the same pitch
 written played



In the music of Wagner, the turn sign is reversed



Appendix J:

CHOOSING EQUIPMENT

The Instrument

When auditioning a new instrument, try several different brands: Buffet, Selmer, Yamaha, and Yanigisawa (you need not limit yourself to these, but they are considered mainstream). Additionally, try three Buffets, three Selmer Series II's, three Yamaha Custom 875's, and three Yanigisawa's. You may find that you prefer one brand over another (without relying on traditional stereotypes). By trying three instruments from the same brand, you may find that one instrument plays better than the other two instruments (you don't need to limit yourself to just three; the point is: try more than one). When trying the various instruments, use the same reed/mouthpiece/ligature combination. This will limit the number of variables in your test.

Before you buy, be sure that the instrument has reasonable intonation. Take a tuner with you, as well as a friend (preferably, another musician/saxophonist), and check the intonation of all the notes on all of the saxophones you are auditioning. Furthermore, be sure the saxophone has been warmed-up before you test tuning. Remember, temperature will greatly effect intonation (see chapter on intonation above).

If at all possible and after you have narrowed the choice of instruments down to a few, have another saxophonist play the saxophones for you. It will provide you with a more objective point of view.

The Mouthpiece

Mouthpieces are, and will probably remain, inconsistent (even within the same brand). Just as in trying new instruments, when auditioning mouthpieces, be sure to try several of the same brand, each one will be slightly different. Also, try each mouthpiece with several different reeds. A reed that was tailored to one mouthpiece may sound terrible on another; likewise, a reed that did not vibrate well on an old, reliable mouthpiece may sound great on a new mouthpiece. Finally, when trying several different brands of mouthpieces, be sure you find its correct placement on the

saxophone neck in order for the mouthpiece and the saxophone to produce the best intonation. Some mouthpieces you may wish to try are: Bamber, J.D. Hite, Rousseau NC4 or 4R, Selmer C*, Larry Teal, Vandoren A15 or A20.

The Reed

The primary function of the reed is as a valve which emits puffs of air into the instrument. When vibrating, the reed forms an airtight seal with the mouthpiece during 50% of its vibrating time (see Larry Teal's *Art of Saxophone Playing* for a further explanation of this phenomenon). In order to function in this capacity, it is absolutely imperative that your reed be flat. If not, playing any note on the saxophone (assuming your reed doesn't create an airtight seal) would be like trying to play low Bb with a leak at the low B, C, or C# keys or in the lower stack: it would be very difficult and enormously frustrating.

Reed Size: Medium hard reeds (3 1/2 to 4) are best suited to shape the saxophone's sonority. This strength reed will allow you to both control pitch at all dynamic levels as well as to add vibrato without getting a what is commonly referred to as a "buzz" in your sound. Soft reeds generally cannot withstand the vibrato pulsations created by the jaw and airstream and tend to result in interruptions of the tone (i.e., the "buzz" sound). See appendix A for some ideas on how to deal with reeds. (The type of mouthpiece will also determine the strength of reed you choose.)

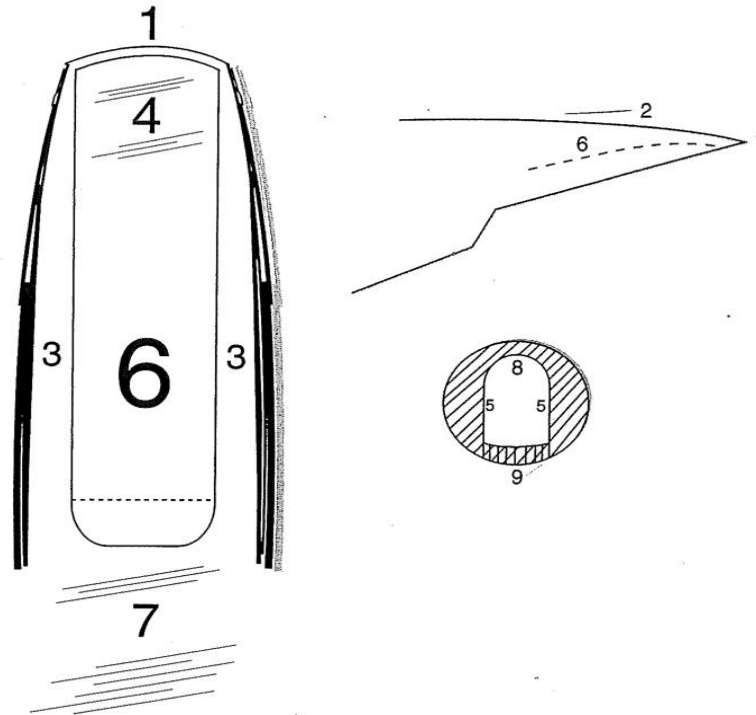
The Ligature

The primary function of the ligature is to hold the reed onto the mouthpiece. When trying new ligatures, use the same reed and mouthpiece combination so as to limit the number of variables you are testing. Also, be sure the placement of the reed on the mouthpiece is the same everytime you switch ligatures. Some varieties of ligatures you may wish to try are: Bay, BG (Bichon-Glotin), Bonade, Harrison, Rovner, Vandoren, and Winslow.

Saxophone and Clarinet Mouthpiece Terminology

Eugene Rousseau, University of Minnesota

1. Tip Rail
2. Facing
3. Side Rails
4. Baffle
5. Walls
6. Window
7. Table
8. Arch
9. Chamber*



* The mouthpiece chamber is produced by the combined shapes of the baffle (4), walls (5), and arch (8).

Defining the Parts of the Saxophone Mouthpiece



The tip rail contributes to the brightness or darkness of tone; a thinner, narrower tip allows for higher partials – thus more brightness. The *facing* is actually comprised of two curves – the two *side rails* – one on each side of the mouthpiece, so it is important that these are symmetrical. Each brand of mouthpiece has a number or letter that designates the facing, referring primarily to the tip opening, i.e., the distance between the reed and mouthpiece at the very tip. A larger number indicates a greater opening, but the designations do not usually indicate the length of the facing. The *baffle* is the area inside the mouthpiece that is directly underneath the reed. The distance from the reed to the baffle is critical in determining brightness and darkness of tone. Generally, a higher baffle, i.e., closer to the reed, produces a brighter tone. The *walls* normally come straight down from the top of the side rails to the baffle. Early examples of the saxophone mouthpiece were often concave, while some jazz mouthpieces (E. Rousseau JMA and JMT) have the walls descending diagonally from the side rails. The *window* is the opening between the side rails that is covered by the reed. The reed rests on the *table* to provide a good seal between reed and mouthpiece; the table must be kept clean and smooth. E. Rousseau hard rubber mouthpieces are designed to have a very slight concave area in the center of the table to ensure a secure fit for the reed. The *arch* is located between the table at the end of the window, and can be easily seen by looking through the mouthpiece from round end to tip. The *chamber* is a combination of the shapes of the baffle, walls, and arch.

How Should I Test A Saxophone Mouthpiece?

Eugene Rousseau, University of Minnesota

The question is a good one and deserves a straightforward answer. Five steps should be taken in testing a mouthpiece: (1) Use several reeds of slightly different strengths. Your favorite reed is probably comfortable on your current mouthpiece. (2) Be certain that the reed is placed correctly on the mouthpiece, that its tip is even with the mouthpiece tip, and that it is centered from side to side. (3) Does the reed seal? Keeping the end covered, draw the air out of it and then take the mouthpiece from your mouth.



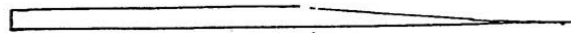
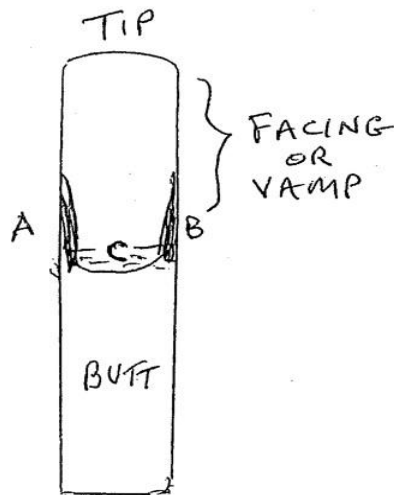
A popping sound means that the reed is fitting properly on the mouthpiece. A warped reed will not pop because air is escaping between it and the mouthpiece. (4) Tune  on alto, tenor, or baritone saxophone ( on soprano) to its respective concert pitch. This note may be tuned slightly flat but never sharp. Improper mouthpiece position can cause bad intonation, poor response, and inferior tone quality. (5) Do some playing in all registers, from lyrical to rapid staccato, using various dynamic levels. Repeat the examples several times, then play them, using your own reed and mouthpiece. Now try the new mouthpiece and reed again. Many players like to record this test, which allows them to "stand back and listen." Some prefer to have one or more musician-friends listen as each mouthpiece is played. If you use these "judges," be sure that they cannot see which mouthpiece is being played. Listen with your ears, not with your eyes. Be patient. Mouthpiece testing takes time. Finally, how does the new mouthpiece feel to you? To make the right decision you must like the way it sounds and the way it feels.

Good Luck.



Saxophone Reed Adjustments

Eugene Rousseau, University of Minnesota



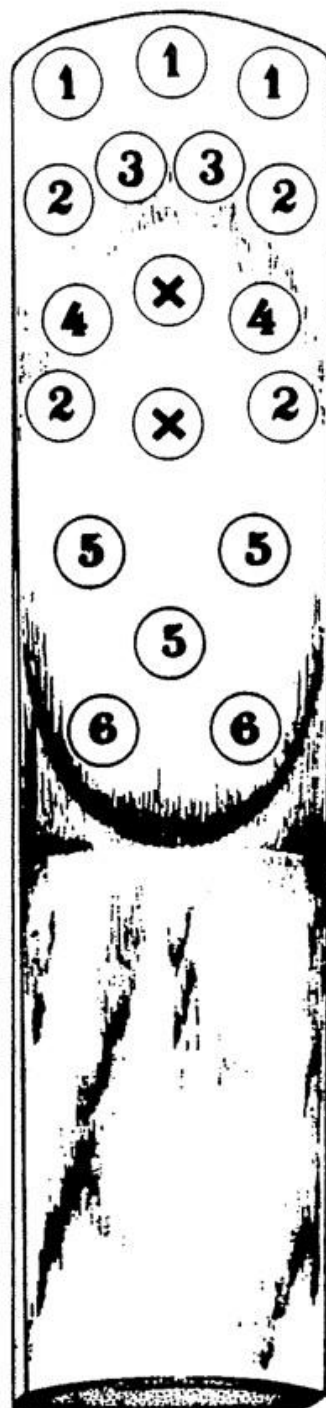
The slope of the vamp will vary from one reed to another, but is obviously a gradual one.

Determine if reed fits mouthpiece properly: Keeping the end of mouthpiece covered with the palm of your hand, suck the air out of the mouthpiece. Then, keeping the end covered with your palm, take the mouthpiece quickly out of your mouth. A popping sound means that the reed has a basically good fit to the mouthpiece.

Determine reed strength and balance: (1) Balance sides of reed by playing middle Bb to low Bb while blowing mainly on one side of the reed --- A or B. (2) Check resistance of back of reed by playing into low register very softly.

If the reed is too hard on one or both sides: (1) Scrape cane from the heavier side, or from both sides if necessary. (2) When both sides are in good balance, but the reed is still too hard, scrape from area C.

If the reed is too soft: (1) Move the reed slightly beyond the tip of the mouthpiece. (2) Clip a very small amount off the tip using a reed trimmer.



Fault	Area	Tool	Remarks
Too soft	Tip	Trimmer	Clip small amount. Test after each clip.
Buzzy or edgy	Tip	Trimmer	Same as above.
Lack of resonance	1 & 2	Dutch Rush	Balance.
Dull sound when playing softly	1 & 2	Dutch Rush	Balance; take more off both sides if still too hard.
Blows hard	2	Dutch Rush	Thin both sides and balance.
Lower register lacks resonance	2	Dutch Rush	Balance and thin if necessary.
Tip too thick after clipping	Under side of tip	Sandpaper	Lay sandpaper on glass and stroke lightly with grain on the flat table side of reed to about 3/8 inch back from tip.
Reed whistles	2	Dutch Rush	Balance.
High tones hard to attack softly	2 & 1	Dutch Rush	Thin gradually with light stroke.
Thin high register	3	Dutch Rush	Test after each few strokes.
Lacks projection in upper register	3	Dutch Rush	Move 3 back from the tip. (This may shorten the life of the reed.)
Lack of resonance in middle register	4	Dutch Rush	Lightly on 3 also.
Heavy low register	6	Scraping knife	Finish with Dutch Rush.
General lack of resonance	7 & 8	Sandpaper on glass	Sand rails of reed if reed is too wide for mouthpiece.
After balancing, reed plays well but blows hard	6-5-4-3	Scraper	Thin evenly all indicated areas.
Table not flat	Table	Razor blade	Stroke lightly towards tip.
Table not smooth	Table	Sandpaper on glass	Rub lightly back and forth, always in the direction of the grain.

IDEAS FOR DEALING WITH REEDS

DAY ONE

- Play each reed for five minutes.
- Limit exercises to just the low register, and long tones only.
- At the end of the five minute session, polish the back of the reed with the back of wet-dry sand paper - this has the effect of sealing the reed with the water proofing substance from the paper as well as ensuring the flatness of the reed.
- Also polish the sides of the reed with the wet-dry paper.
- Burnish the vamp of the reed (i.e., rub hard in one direction, with the grain of the reed, using the wet-dry paper) - this has the effect of closing the pores of the reed as well as making the reed seem more dense.
- Avoid using the knife on the first day.
- Start with an unopened box of reeds, but limit yourself to working on about four reeds at a time; a few days later, you will start this process over again on the next three reeds and then in a few more days, you will be able to start the whole process over yet again on the remaining three reeds. Remember, the idea is to try to make all the reeds out of a box play (in reality, this is near impossibility; but by trying to make all the reeds play, at least you will figure out what you need to do to make your reeds play well!).

DAY TWO

- Play each reed again, this time 10 minutes each.
- Limit exercises with a range including high C# to low Bb.
- Avoid the palm key register for now.
- Check the reed's flatness . . . you may need to sand the back with the grit side of the wet-dry sand paper (use either 400 or 600 strength) - only sand the portion of the reed's back which lies underneath the bark, i.e., the *stock* of the reed.
- If the reed is too hard, you may need to sand the back of the reed.
- At the end of the 10 minute session, polish the back of the reed, the sides of the reed, and burnish the vamp again.

DAY THREE

- Play each reed for 15 minutes each.
- Utilize the entire range of the saxophone.
- Practice scales and various articulations as well as various 'dynamic-practice' exercises.
- Begin to balance the reed during this session.
 - Balancing the reed will probably take more than one session.
 - Test the strength of each side of each reed with the 'blowing-technique' - damp one side of the reed with your embouchure and play some notes in each register of the saxophone; then, damp the other side of the reed with the embouchure and do the same...this will help you to

determine which side of the reed is harder, if in fact the reed is not balanced.

Also, test the tip of the reed with the fleshy part of your index finger.

You may find that one side of the reed has fibers of cane which are stiffer.

It might help to divide the tip of the reed into four sections to aid you in visualizing the fibers of the reed.

This is where you can use your reed knife.

Scrape only a small amount...remember, you can always take more wood off, but you can't put it back. Scrape only in one direction.

Scraping the reed should seem like you're 'dusting' the reed.

The best places to remove wood tend to be:

- the sides of the reed.
- the shoulders.
- and, a bit at the tip.
- don't remove wood from the heart because your tone will lose depth.
- you may also think of removing wood on areas of the reed in which parts of the mouthpiece support it...for instance, there is no mouthpiece under the heart of the reed, but there is mouthpiece under the sides and shoulders of the reed.
- removing wood from the sides of the reed will proportionally make the heart seem harder.

When you're done, polish the back of the reed again as well as the sides and the vamp; remember, if you removed any wood on the reed, you've also removed the waterproofing sealant

- If the tip is too hard, but you think it is balanced, lightly 'drag' the tip of the reed over gritty side of the wet-dry paper, removing only a very small amount of wood (don't use much finger pressure).
- If the reed is too soft, use a reed clipper.
- Only do a little work on a reed at one time, or on one day, because the reed may change characteristics overnight

DAY FOUR

- Play 30 minutes on each reed.
- Play etudes, studies, and solos.
- More of the same in terms of reed work.

DAY FIVE

- Play each reed 45 minutes to an hour.
- More of the same; however, your reeds should be 'calming down.'
- Keep in mind that your reed was once like a piece of bamboo (actually, the specific name is *arundo donax sativa*)...it needs to 'be convinced that its new life will be spent as a saxophone reed, destined to beat frantically against a hard mouthpiece.'

DAY SIX and beyond

- Play each reed an hour and a half.
- You may even be able to play a rehearsal on the reeds which are six days old, however, wait a little longer before you perform on it.

General Guidelines

- It is assumed that you know what a characteristic classical saxophone tone sounds like; if not, listen to recordings made by Eugene Rousseau, Daniel Deffayet, Iwan Roth, Ted Hegvik, Ken Fischer, Donald Sinta, Fred Hemke, Joe Wytko, Dale Underwood...(obviously this list is incomplete).
- Most of the work on your reed will be done on the back with wet-dry sand paper; if your reed is really hard, try using size 320 wet-dry paper.
- When you balance the reed, test it in all the registers.
- In general, harder reeds are better suited to shape your sound...avoid soft reeds, they have the effect of developing a lazy embouchure.
- Other concepts:
 - If the tip seems too hard, yet you don't want to take any wood off, just bend the tip toward the mouthpiece;
 - likewise, if the tip of the reed seems too soft, try bending it away from the mouthpiece.
 - Soak the reeds in water instead of your saliva...saliva contains enzymes which help you to digest food (they will also break down the reed).
 - Following a long session on one reed, soak it in water again...this will loosen any particles of skin (or anything else) that have become attached to the reed - then wipe off the film that will appear on the reed.
 - It is also assumed that your embouchure is well formed and that your air stream is sufficiently controlled.
- A reed shouldn't last much more than a month, if even that.
- Use a visual aspect when testing the reed...hold it up to the light and notice where the dark areas are - this means there is more wood in those sections of the reed

A Reed Accessory Shopping List

- Materials for the *Salt Box Humidifier*:
 - 2 or 3 pieces of plate glass in which to store your reeds.
 - rubber bands, to hold the reeds to the plate glass.
 - 1 tupperware container, available from Wal-Mart or Target.
 - 1 pair of women's stockings, cut the feet off and put rock salt in one of the feet...tie it off and put it into the other foot.
 - rock salt.
 - Dampen the stocking foot with the rock salt and place it and the reeds into the tupperware

container, and you have a home made humidifier...be careful not to keep it too wet, or you'll be growing mold cultures.

- Cordier reed clipper, one for alto, one for tenor, one for soprano, one for baritone, etc...
- Bevelled edge or hollow ground reed knives.
- Hard Arkansas sharpening stone.
- Honing oil, for the sharpening stone.
- Wet-dry sand paper, sizes 1000, 600, and 400.
- Several boxes of reeds, right now I'm using Vandoren size 3 1/2 on soprano and alto; size 4 on tenor and baritone.

SO, YOU WANT TO PLAY WITH ELECTRONICS?

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*This guide is meant to be accessed electronically in order to make the hyperlinks accessible. Any questions can be directed to Dr. Philip Snyder at [psnyder@philip-snyder.com](mailto:psnyder@philip-snyder.com). Thanks to Jeff Francis for consultation on this handout's contents.*

*Electronic version available at [www.philip-snyder.com](http://www.philip-snyder.com).*

### **Introduction**

The goal of this guide is to provide simple and inexpensive suggestions for musicians who want to perform compositions that include electronic components. Musicians utilizing this resource will be able to autonomously setup almost any kind of electroacoustic performance regardless of technical ability. Some of the computer programs discussed in this guide have extraordinarily diverse and complicated functionalities, but their uses can be simplified by knowing what to look for.

This guide discusses four types of electroacoustic music:

- Simple Playback – a single track sounding while the soloist plays
- Playback with Click – a track sounding while the soloist hears a different track
- Simple Processing – adding effects like reverb to the instrument sound
- Live-Adjusted Processing – changing the processing effects in real time

With the exception of some Live-Adjusted Processing pieces, all of these techniques can be executed by the instrumentalist *while they are playing*. This guide will show you how to set up electronics for self-triggered playback and processing.

If you ever get lost in connecting the gear (sometimes referred to as the “Signal Chain”) it’s sometimes useful to remember that the sound is electricity being conducted over metal wires; the sound will always flow down the signal chain, “out” of the computer and “in” to the speakers.

*Most links contained in this document are to sections of [www.sweetwater.com](http://www.sweetwater.com). I am not endorsed by Sweetwater, I just find their site to be the most helpful, informative, and exhaustive. Their staff can be very helpful in helping you find what you’re looking for as well. Many of the products to which I have linked are also available on [www.amazon.com](http://www.amazon.com) but beware of quality. In general, I recommend not purchasing the cheapest option for gear but the second-cheapest option is usually fine.*

## Simple Playback

### Examples of Repertoire

- [Synchronisms No. 1](#) by Mario Davisovsky
- [TRKs](#) by Ian Clarke
- [A Moment for Elliott Smith](#) by Caleb Burhans
- [I will not be sad in this world](#) by Eve Beglarian

### What You'll Need

- Computer
- [1/8"-to-1/4"](#) cable OR [1/8"-to-RCA](#) cable (depending what the speaker system needs)
  - Note that the 1/8" connectors linked above are "TRS" which means they will carry stereo signal and they are sometimes listed as "3.5mm" connector
  - Note also that these connectors are "male" on both sides of the cable
- [1/8" Extension](#) (just in case you need more length)
- [USB Foot Pedal](#)

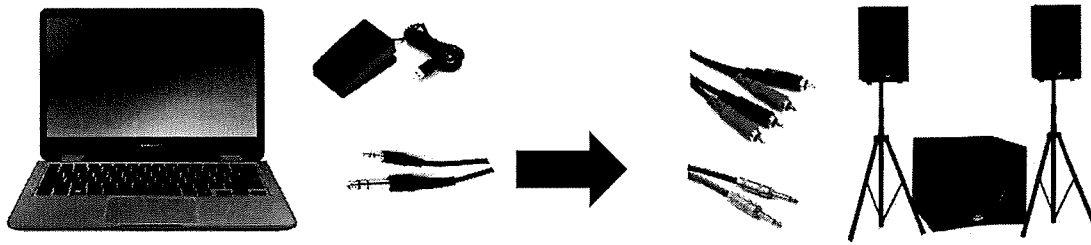
### Setting it Up

1. Insert the male 1/8" connector into the computer
2. Insert the male 1/4" or RCA connectors into the power amplifier on the speaker system
  - a. (If performing in a recital hall that uses a podium, it should be possible to just connect the laptop to the podium system)
3. Attach the USB foot pedal to the computer
4. Using the included software, set up the foot pedal to duplicate the spacebar key
  - a. Open the Footswitch program included with the pedal hyperlinked above
  - b. Click into the box indicating the key you want to map to the foot pedal
  - c. Press the spacebar
  - d. The box should change to include the text "Space"
  - e. Click "save"
  - f. Close the program
5. Open [Cue Player](#) or a similar program
6. Import the electronic track provided by the composer
  - a. [View a video on setting up Cue Player here](#)

### A Note on Signal Strength

- Audio signal comes in a variety of "levels" depending on how much electricity it uses
- [This article](#) is helpful with the differences as is [this article](#) about mic and line levels
- Pre-amplifiers lift microphones to line-level, power-amplifiers life line level to speaker level

## Setup Diagram



## Playing It

- Position the foot pedal near the music stand
- Simply press the foot pedal and the playback will start

**\*\*\*Make sure to use your laptop or device in airplane mode and quiet mode to avoid errant sounds**

## Playback with Click

### Examples of Repertoire

- Lipstick by Jakob T.V.
- Luciform by Mario diaz de Leon
- Everything is Green by Randall Woolf
- fAt by Donnacha Dennehy

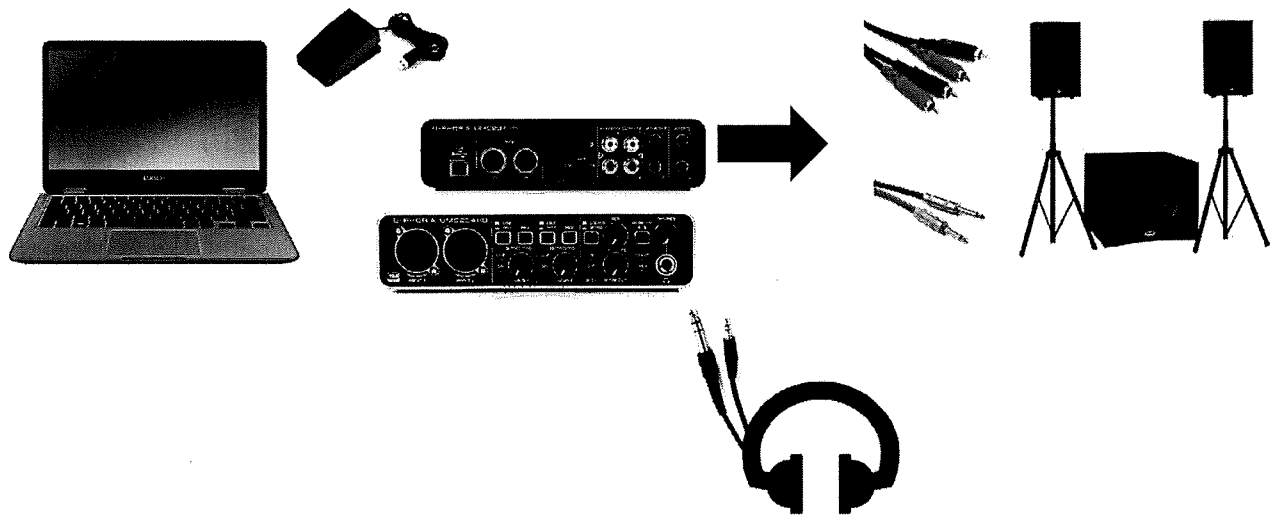
### What You'll Need

- Computer
- USB Foot Pedal
- Interface
- DAW (Digital Audio Workstation) like Ableton Live or Reaper (free)
- 1/4" or RCA cables as needed by your interface and speakers
- Earbuds
- 1/8" Extension (just in case you need more length)
- Headphone 1/4" adaptor

### Setting it Up

1. Connect the interface to the computer
  - a. If using a PC, you will need to install the drivers included with the interface
  - b. If using a MAC, the computer will recognize the interface automatically
2. Connect the USB Foot Pedal to the computer
3. Set up the USB foot pedal to duplicate the spacebar key (see instructions above)
4. Connect the interface to the speaker system via 1/4" or RCA cables
  - a. Connect it to Output 1/2 (A) on the interface
5. Connect the headphone 1/4" adaptor to the "monitor" output on the interface
6. Connect an 1/8" extension to the headphone adaptor you just inserted into the monitor output
7. Connect your headphones or earbuds to the 1/8" extension
8. In the DAW, set up the tracks
  - a. Insert the audio track (meant to be heard by the audience) into a channel in the DAW and send this channel's audio to Output 1/2 (A)
  - b. Insert the click track (meant to be heard by the performer) into a separate channel and Send this channel's audio to Output 3/4 (B)
  - c. Save
  - d. See video instruction for more information about setting this up in Ableton Live
  - e. See video instruction for REAPER here

## Setup Diagram



## Playing It

- **ALWAYS SOUND CHECK** for balance and functionality, adjusting levels of tape and click accordingly
  - Set up the system
  - Play back listening to the speaker system in the performance space
  - Make adjustments on the speakers and on the interfaces “Main Level” knob
  - Once a good level has been achieved, check the click track volume
    - Listen on the ear buds and play the electronics
    - Adjust the “Monitor Level” knob on the interface and/or the level of the click’s channel in the DAW to achieve a volume at which you can hear the click over your own playing but not destroy your ear drums
  - I recommend moving the setup as little as possible during the performance to decrease the likelihood of cable connections coming loose
- Once set up, simply put on the ear buds, press the foot pedal, and play
  - Most performers use a single earbud for the click so they can hear their own playing clearly

**\*\*\*Make sure to use your laptop or device in airplane mode and quiet mode to avoid errant sounds**

## Simple Processing

### Examples of Repertoire

- Narcissus by Thea Musgrave
- Descent from Parnassus by Marcos Balter
- Parábolas na Caverna by Felipe Lara
- NoaNoa by Kaija Saariaho (changing processing but cued by foot pedal)

### What You'll Need

- Computer
- USB Foot Pedal
- Interface
- DAW (Digital Audio Workstation) like Ableton Live or Reaper (free)
- 1/4" or RCA cables as needed by your interface and speakers
- Microphone
- Mic stand
- XLR cable

### Setting it Up

1. Connect the interface to the computer
  - a. If using a PC, you will need to install the drivers included with the interface
  - b. If using a MAC, the computer will recognize the interface automatically
2. Connect the interface to the speakers via 1/4" or RCA cables
3. Set up the microphone on the stand
  - a. Most microphones come with a clip that can be attached to the mic stand
  - b. If the mic stand is not compatible with the mic clip, you may need to purchase an adaptor like this
4. Connect the mic-side connector on the XLR cable to the microphone and the other connector to Input 1 on the interface
5. Connect the foot pedal to the computer and then set it up to duplicate the spacebar key
6. Set up the DAW (Digital Audio Workstation)
  - a. Most pieces that require processing will come with a computer program that will play the specific kinds of processing required by the pieces. These programs will come with instructions about setting them up to recognize your interface and microphone. You may contact the composer for specific information if you have trouble with the programs.
    - i. View a MAX Standalone general instructional video here

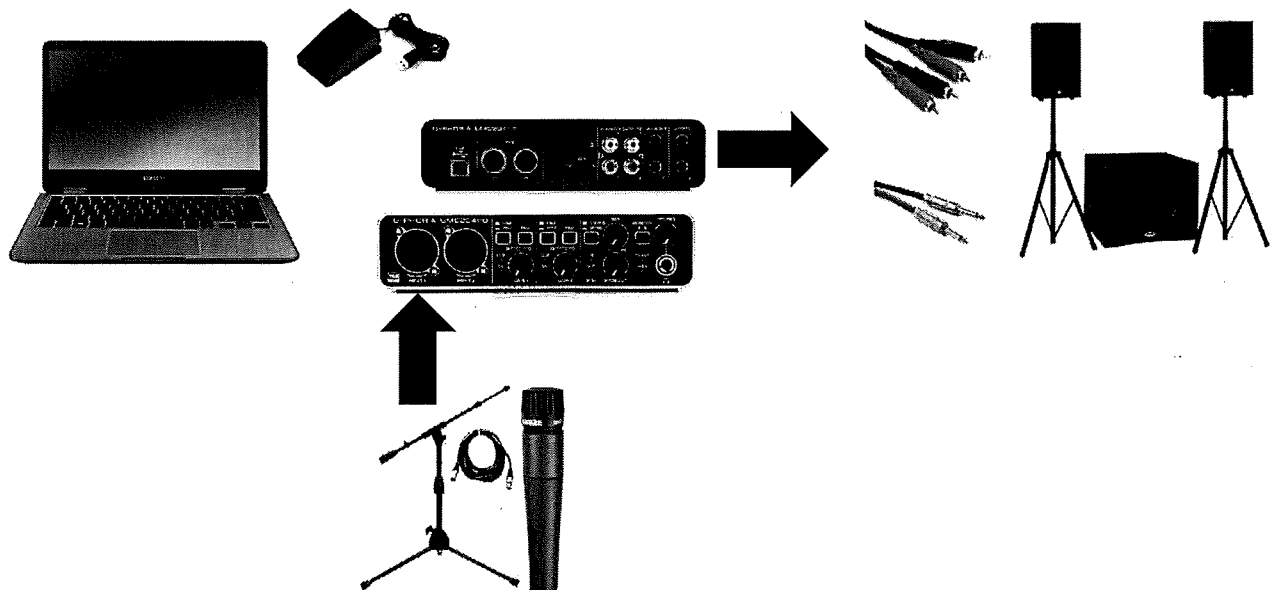
- b. Other pieces might include an instruction like “To be played with a lot of reverb.” Refer to instructional videos or tutorials about your chosen DAW to learn how to add reverb using the DAW. In most DAWs, you will add an Input Channel and then add effects to that channel.

- i. [View an effect setup tutorial for Ableton Live here](#)
- ii. [View an effect setup tutorial for REAPER here](#)

7. Set levels

- a. Ensure that the Gain 1 (gain for Input 1) is set to a reasonable level (40-75%)
- b. If your microphone requires Phantom Power (see mic’s manual), ensure it is turned on through your interface
- c. Set the Mix Knob (In/Playback knob on some interfaces) roughly in the middle to start. I find that with live processing, I usually end up moving the knob almost all the way to the “playback” side unless the performance space is very dry.
- d. Play through the piece adjusting levels
  - i. If the mic seems too hot (it is picking the sound of your keys and breathing very easily), adjust the Input Gain knob
  - ii. If there is too much instrument sound and not enough electronic track sound, adjust the Mix knob to the “playback” side
  - iii. If there is too much electronics and not enough instrument, adjust the mix knob to the “input” side
- e. Note the levels for future performances (I usually take a picture of the front of the interface)

**Setup Diagram**



### **Playing It**

- Most programs will read the spacebar as the “begin” button so the foot pedal you set up should work for that
- Ensure the microphone is close enough to pick up the flute sounds
- Set up the program and have it ready to go prior to the performance
- Simply press the foot pedal and play

## Live-Adjusted Processing

### Examples of Repertoire

- [Laconisme de L'aile](#) by Kaija Saariaho
- Various others that require changing levels of processing
- These techniques can be used to live-adjust levels on pieces that require Simple Playback

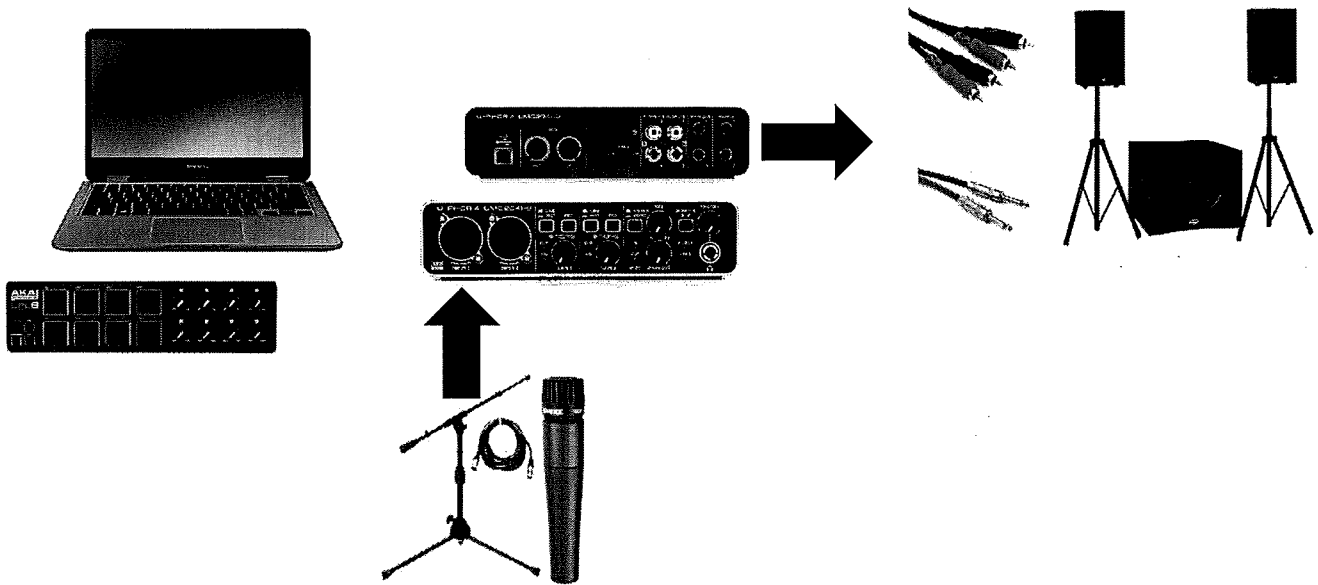
### What You'll Need

- Computer
- [USB Foot Pedal](#)
- [Interface](#)
- DAW (Digital Audio Workstation) like [Ableton Live](#) or [Reaper](#) (free)
- [1/4"](#) or [RCA](#) cables as needed by your interface and speakers
- [Microphone](#)
- [Mic stand](#)
- [XLR cable](#)
- [MIDI Controller](#) (helpful but not necessarily required)

### Setting it Up

1. Follow instructions above for setting up Simple Processing
2. Connect the midi controller via USB or the MIDI IN jack on your interface
3. Setup the MIDI controller to interact with your DAW
  - a. All MIDI controllers will work differently. Refer to the instruction manual for your device to learn about using the programming software.
  - b. All MAX Standalone programs work differently so refer to the instructions or contact the composer for specific information about their program's MIDI capabilities.
  - c. Some DAWs like Ableton can map MIDI buttons fairly easily in the MIDI setup mode. Other DAWs require you to set buttons on the MIDI device to specific CC (continuous controller) values which govern the kind of MIDI signal being sent to your DAW. This can be set up using the programming software included with the MIDI device.
  - d. [View an example instructional video on setting up MIDI devices here](#)

## Setup Diagram



## Playing It

- These kinds of pieces will have instructions in the score for adjusting the processing
- Follow the score adjusting the levels of processing as you go
- You can also use this technique to live mix levels on regular electronics pieces
- This kind of playing must be done with a collaborator to control the live adjustments while you play

## Gear Lists and Info

### Cables

For an exhaustive overview of cables, I recommend [Sweetwater's Cable Buying Guide](#)

You can also rely on [Sweetwater's Cable Finder](#) to purchase cables of any types.

#### 1/4" Cables

- Used for carrying signal of various types including:
  - Instrument level from an electric guitar, for example, to an amp or interface
  - Line level from, for example, an interface to a power amplifier
  - Headphone monitoring
  - Speaker cable from, for example, a power amplifier to a speaker
- Found in TS (mono, unbalanced signal like that from an electric guitar) and TRS (capable of carrying mono, balanced signal like from an interface to a powered speaker or stereo signal like to a pair of headphones)



#### RCA Cables

- Carries unbalanced, line-level signal
- Some interfaces have RCA outputs
- Some speaker systems have RCA inputs



#### 1/8" Cables

- Similar to a headphone connector
- Only used for computer or players that only have headphone connectors

#### XLR Cables

- Microphone cables



### Speakers

Most venues or performance halls will have speaker systems available so purchasing one is not a requirement of any technique discussed in this guide. If you are interested in purchasing a PA or speaker system, I recommend [Sweetwater](#). It is important to note the two types of speakers below.

#### Powered Speakers

- Have power cords attached to them that plug into an outlet

#### Unpowered Speakers

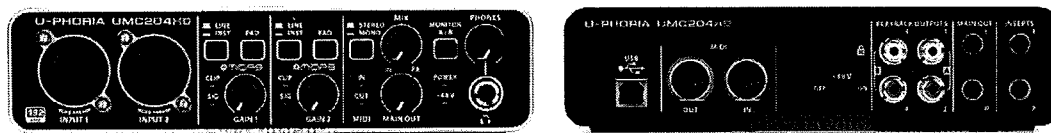
- Require separate power-amplification
- Venues with unpowered speakers should also have a power-amp system

## Interfaces

Gear that connects to a computer via USB to create inputs and outputs for the computer. They often also include built-in pre-amplifiers for microphones.

Interfaces are categorized by their inputs and outputs. Everything in this guide can be achieved with 1 input and 4 outputs (2inX4out is a common design).

Recommended: Behringer U-Phoria UMC204HD



Left to right, the elements on this interface are:

Input 1 – Receiver for a microphone via XLR cable

Input 2 – Receiver for a second microphone via XLR cable

Gain 1 – Adjusts the level of microphone Input 1

Gain 2 – Adjusts the level of microphone Input 2

Mix Knob – Adjusts the level of microphones vs. the level of computer sound

(Rotating the knob all the way left will play only the sound coming from the microphones. Rotating the knob all the way right will play only the sound from the USB-connected computer.)

Main Out Knob – Master volume level

Monitor Controls – Output for headphones, knob to adjust the monitor level, and button to select which output to monitor (can be used for a click track)

USB connector – Connect to computer

Midi In/Out – Used to connect a Midi device if desired (see Midi Devices section)

48V Switch – Turns on Phantom Power if needed by a microphone you are using  
(consult microphone manual to determine if Phantom Power is needed)

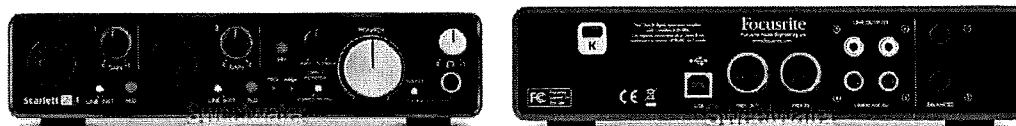
Playback 3/4 (B) – RCA outputs for output 3/4 (B)

Playback 1/2 (A) – RCA outputs for output 1/2 (A)

Main Out – 1/4" Outputs for Main Out

Inserts – 1/4" Inputs

Alternate Option: Focusrite Scarlett 2i4



## Microphones

I recommend the Shure SM57 below as a beginner mic because it is very friendly, cheap and virtually impossible to break.

### Dynamic Microphones

- General-purpose microphones
- Recommended beginner mic: [Sure SM57](#)

### Condenser Microphones

- Better in a controlled environment like a concert hall
- Example: [Sure SM81](#)

### Lavalier and Attachable Microphones

- Meant for live performance
- Attached to the performer or the instrument
- Lavalier Mics go over the ear: [Countryman E6](#)
- Attachable to the instrument: [Silver Bullet](#)
- Can be combined with a wireless system for more freedom of motion

### Ribbon Microphones

- Used exclusively in recording environments
- Consult a recording engineer for recommendations

## MIDI Devices

MIDI devices can include pads (which trigger a single action), knobs/sliders (which fade levels like volume or reverb), and keyboards. Keyboards will never be needed for electroacoustic pieces but they might be useful for composing in Sibelius/Finale or live recording using your DAW.

### [Akai LPD8](#)

Uses pads and knobs

### [Behringer MIDI Foot Controller](#)

MIDI foot buttons if you want to trigger playback or other effects while playing

### [Akai Mini Keyboard Controller](#)

Has pads, knobs, and a one-octave keyboard

## Sample Beginner Gear List

To have the ability to play almost any composition with electronics in almost any venue, without the need to rely on renting equipment, purchase the following items:

- Laptop (assumed to already own)
- Behringer U-Phoria UMC204HD
- 1/8"-to-1/4" cable
- 1/8"-to-RCA cable
- RCA cable
- 1/4" cables (2 at least)
- 1/8"-1/8" female adaptor (for reversing the direction of a headphone connector)
- 1/8" Extension
- USB Foot Pedal
- USB Extension
- USB hub (if you are limited in USB ports)
- USB adaptors as needed by your laptop (most setups will require 2 USB ports)
- Headphone 1/4" adaptor
- DAW (Digital Audio Workstation) like Ableton Live or Reaper (free)
- Headphones or earbuds
- Shure SM57
- Mic stand
- XLR cable

**Estimated Cost for Startup: ~\$380**

## Other Resources

### International Documentation of Electroacoustic Music

- Database of over 23,000 pieces of electroacoustic music

### Electroacoustic Performance Practice Database

- A performer's guide to a few specific pieces of electroacoustic music

### SEAMUS: Society of Electroacoustic Music in the U.S.

- Includes repertoire lists and other resources

### Compendium of Flute Electroacoustic Music

### IRCAM

- Leading research institution for computer music

### ICECommons

- Searchable, crowd-sourced index of music compositions and recordings of them
- Organized by the International Contemporary Ensemble
- "Electronics" is a searchable instrument

### inSync

- Tips, guides, reviews and more by Sweetwater staff

### Shure's Blog

## *The Classical Saxophone: An Overview*

The saxophone was invented *ca.* 1840 by the Belgian, Adolphe Sax (thus the instrument's name: Sax-o-phone) and, being the youngest member of the woodwind family, has not had the benefit of music from the great masters of the eighteenth and nineteenth centuries. As is the case in the development of repertory for virtually every musical instrument, works are inspired by great performers. Were it not for the artistry of Mühlfeld, for example, we would not be the benefactors of the extraordinary chamber music of Brahms that employs the clarinet. The clarinetist Stadler inspired Mozart to write a *Concerto for Clarinet*, the first great work for the clarinet; yet it was written nearly one century after the clarinet's invention. Similarly, the first substantive work for saxophone, *Concertino da Camera*, was written by Jacques Ibert in 1935, nearly 100 years after the invention of the saxophone. Since that time an enormous repertory for saxophone has been accruing, and today there are probably more works being written for it than any other wind instrument. There are well over 2,500 uses of the saxophone in orchestra, including works by Berg, Bernstein, Bizet, Bartók, Debussy, Hindemith, Kodály, Prokofiev, Rachmaninoff, Ravel, Shostakovitch, Stravinsky, and Webern.

The saxophone has the unique ability to sing and to be played with great agility. It can play the softest *pianissimo* as well as a robust *fortissimo*. It has a broad palette of tonal colors, making it ideally suited to a variety of musical styles and interpretations. These wonderful qualities were first exploited by jazz musicians, which explains why the instrument today is so quickly associated with jazz. During the past 50 years, however, the saxophone has become greatly refined, giving rise to its deserved recognition as a classical instrument. This development has made it increasingly apparent that, owing to its great versatility, the saxophone lends itself very well to the performance of music from the eighteenth and nineteenth centuries.

The *Concerto*, opus 109, by Alexander Glazunov was composed for Sigurd Rascher in 1936. Written in a romantic style, it is a favorite of audiences, and has become one of the staples of saxophone literature. In addition to providing an engaging interplay between strings and saxophone, the creative ability of Glazunov has resulted in a work of many moods and movements that are seamlessly connected.

Eugene Rousseau

**Encyclopédie de la Musique et  
Dictionnaire du Conservatoire  
Albert Lavignac  
1925**

The Saxophone

by Victor Thiels (previous assistant director of "Fanfare at the Opera")

History and description of the Saxophone

Until the year of 1840, orchestras, composed of wind instruments called "Harmonie" or "military music" presented a deep anomaly in regard to "Sound theory".

Divided into two categories, very distinct (wood-wind instruments and brass instruments), this type of orchestra couldn't give the illusion of homogeneity, understanding that all of those different timbres would be difficult to blend.

The acoustical science until this time was not very common and thus very incomplete. We were reduced to the experimental stages of the laws concerning timbre and the vibration of sound waves.

Changes ardently desired needed to be made in the manufacturing of these instruments. In 1814, Mister Adolphe Sax was born in Dinant (Belgium), the one to illustrate and conquer the glorious history of musical art, by producing an invention which revolutionized the organization of 'Harmonie' and 'Fanfare'. This was the beginning of an industry for the most part French and presently still employs thousands of workers. (Adolphe Sax created Saxhorns, Saxotrombas and Saxtubas which were patented at the same time as the Saxophone around 1845).

He became very skillful at the art of instrumental manufacturing by his active participation at his father's workshop (Charles —Joseph Sax, a musical instrument maker, in Brussels since 1815), a great virtuoso, he benefited from his musical studies from Bender, music director of the Belgian Guides.

Adolphe Sax in 1841 preoccupied himself with how to perfect these instruments known in those days.

Soon he came to the conclusion that a new creation with a different timbre and sonority had to be invented and would become the in between of the two categories already existing.

Adolphe Sax was a very energetic and pugnacious individual, he didn't let himself be discouraged by the failure of his first attempt, on the contrary, he was stimulated by this challenge that he had to resolve. He tried his best to discover the facts still unknown about "Sound Theory", which by its ignorance paralyzed the progress of the instrumental manufacturing.

His genius was patiently dedicated to discovering the secret of a manifestation of sounds realized through many experiments which lead him rapidly to the discovery of this fundamental acoustic law:

"The timbre of sound is determined by the proportions of the air column given in respect to the instrument's body containing it".

With this in mind, he created the idea to use a parabola property (nobody before thought about), and to apply it to the new instrument he was going to make.

(Adolphe Sax had the idea to apply the parabola property in the construction of theaters and concerts rooms. Project and plans were printed in 1866, but no realization of it has been yet executed).

It was by constructing a cone with a parabolic form that he made it possible to realize his goal, not by guessing like his predecessor but scientifically, with absolute security and certainty who would be recognized for this future invention.

Adolphe Sax took out a patent for this instrument in 1845 and gave it the name of Saxophone. He created the entire family of Saxophones because he wanted a perfect liaison between all other instruments with very different registers.

### Saxophone family

The Saxophone family is composed of seven individuals which we show you underneath its range and real effect.

(Music example)

All of the Saxophones in 'B' flat (sib) are also made in 'C' (ut); all of the Saxophones in 'E' flat (mib) are also made in 'F' (fa). In that case, the real effect is one tone higher than the Saxophone in 'B' flat (sib) and 'E' flat (mib).

For the Saxophone in 'B' flat (sib), the real effect is a half-step higher in a chromatic descent. We are showing here the picture of the modern Saxophone family except the bass Saxophone and the double bass Saxophone.

In the beginning, the Saxophone had a range of three octaves starting from 'B' flat (sib) underneath the stave.

The inventor recognized the sonority of high tones were defective and eliminated them leaving it with the range we know today.

To be more accurate we have to say, soon after the creation of the Saxophone, Adolphe Sax himself made all of the necessary changes to perfect this instrument.

He transformed the mechanism to make the fingering easier and took one patent after another to add keys for the connection (keys of correspondence) which would help to conquer its most difficult execution, but soon he realized that it was unnecessary and too complicated, so he came back to the primitive system, which remains the basis of its modern construction today.

In 1880, wanting to supplement the deficiency of the alto sound in the strings in symphonic orchestras, he made a special alto saxophone descending to the 'A' (a note corresponding to the low 'C' of the Viola).

The timbre of this instrument (a membrane placed on the tube), produced a special sound effect, coming very close to the timbre of the Viola.

### The Saxophone voice

In music history and theory during antiquity, Gevaert wrote: "A famous instrument-maker of our time founded a new type of instrument, the Saxophone, by fitting a simple

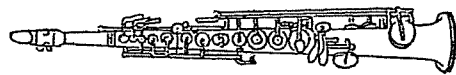


Fig. 724. Sopranino  
Soprano droit si b  
ou ut.



Fig. 725. Soprano  
Soprano droit si b  
ou ut.

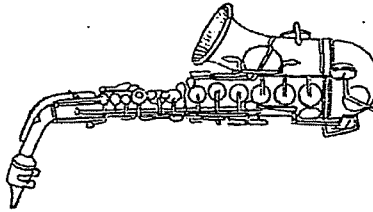


Fig. 726. Soprano torme alto  
si b.

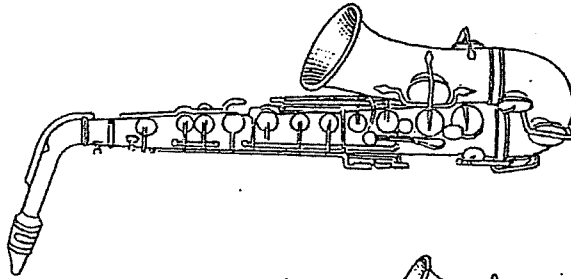


Fig. 727. — Alto  
mi b.

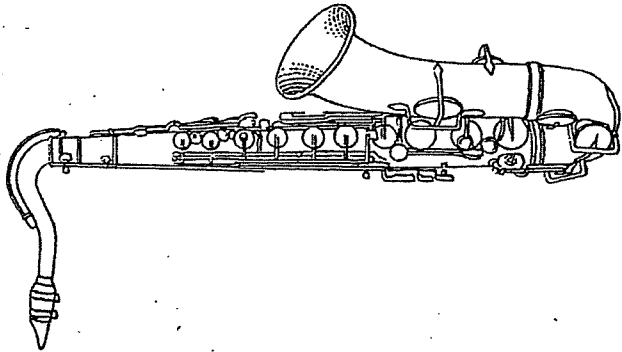


Fig. 728. — Ténor si b ou ut.

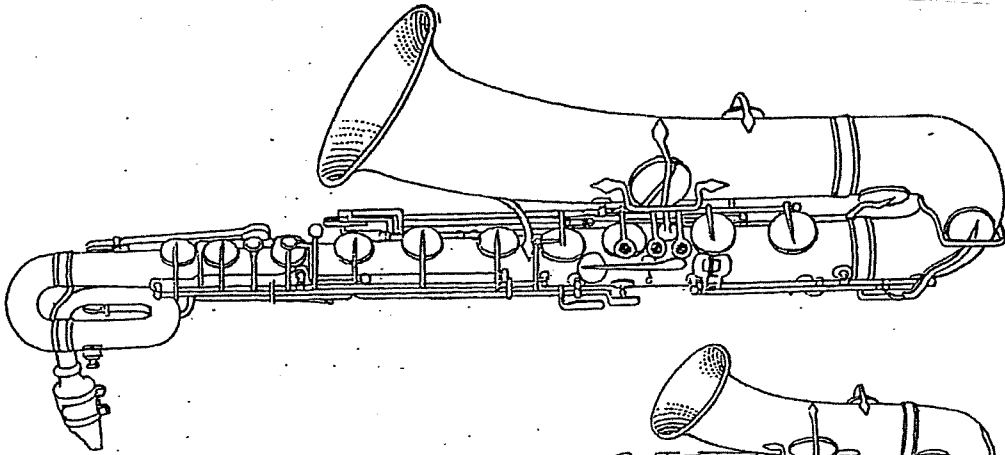


Fig. 729. — Baryton mi b.

*Soprano mib*  
*Effet réel*

*Soprano sib*  
*Effet réel*

*Alto mib*  
*Effet réel*

*Ténor sib*  
*Effet réel*

*Baryton mib*  
*Effet réel*

*Basse sib*  
*Effet réel*

*Contre-basse mib*  
*Effet réel*

*Effet réel de l'étendue générale*

Saxophone contrebasse de :

|   |           |   |   |
|---|-----------|---|---|
| — | basse     | A | a |
| — | baryton   | B | b |
| — | ténor     | C | c |
| — | alto      | D | d |
| — | soprano   | E | e |
| — | sopranino | F | f |
|   |           | G | g |

tongue to a conic tube with a parabolic form. The construction of this instrument is of course in a more advanced state than what the Greeks had managed.

Among all other instruments we know today, it is the only exception to the rule”.

The only exception to the rule which Gaveau is talking about, comes from the special form given to the body of this instrument; which thanks to this novelty and innovation in the making of the instrument, a Saxophone gets its high quality of timbre and sounds so different compared to other wind instruments.

In the Saxophone, the reed vibrations are not acting the same way than in the instrument with conical and cylindrical bores, which follow directly the line inside the tube.

The Saxophone mouth piece, very wide-mouthed in the center, narrows itself to fit the part of metallic tube, which (of the drawing seems only conic but nevertheless deformed by the parabolic line), making the vibrations bounce back from one wall to another, to cross each other and to form a sort of a grouping of sonorous rings which unroll themselves in continuous flow from aperture to exit. (We usually believe even among Saxophonists that its sound is only put in communication with the outside through the bell of the instrument; this is a mistake we want to point out; the sound escapes not only through the bell, but also through the aperture made on the sonorous tube.

Those apertures, topped by pad cups and keys, compose this mechanism and serve to divide its air column giving range and proper intonation to each note we recognise.)

Berlioz, in his instrumentation treatise, expressed himself over the wonderful invention of Adolphe Sax : “these new voices, given to the orchestra, possessing rare and precious qualities, soft and penetrating in the high range, full and unctuous in the low ; their medium have something deeply expressive. It is, in fact, a tone “sui generis”, giving a vague analogy to the sound of a Cello, Clarinet, English horn, and dressed up with a semi-tinted copper which give its particular accent. Appropriate for fast moves as well as gracious Cantilena, religious and dreamy harmonic effects, the Saxophones could be an asset for a lot of different types of music but, especially, in slow, soft pieces. The timbre of the high register, produced by low Saxophone, sounds laborious and painful. On the contrary, their low register is imposing calm and one could say pontifical. All, especially the baritone and the bass, have the capability to swell and fade the sound, the result, in the inferior extremity of the ladder, is an unique effect with particular quality resembling an expressive Organ.”

Rossini felt inappreciable artistic satisfaction in hearing one of the first new voices made available to composers. He complimented highly Adolphe Sax’s creation; “I’ve never heard something so beautiful!”

Meyerbeer, upon hearing a Saxophone for the first time, uttered a few words which indicate a high degree of enthusiasm for this instrument: ”This is the ideal sound for me!”

But what more beautiful poetic description and appreciation could we find than the one of Berlioz which was published in the newspaper debate in April 21, 1849: “The Saxophone voice, includes a family of seven individuals of different size, resting in between the voice of brass and wood-wind instruments; it participates also, but with a lot more power, with the sonority of bowed instruments. Its principal merit, in my opinion, is in the varied beauty of its accents, sometimes deep and calm, sometimes passionate, dreamy, melancholy or vague as the echo of an echo which grows fainter, like the

indistinct complaint of the breeze in the woods and even better, like mysterious vibrations of a bell after it has been struck a long time ago. No other musical instrument known, or that I know of, possesses this peculiar sonority placed on a limit of silence.”

This definition of the Saxophone, written with so much elegance, doesn't leave any room for commentary. We want to leave our readers under the influence of a strange charm that emanates from Berlioz' writing, and we will not dare, without fear of profanity, add another word to the praise of this instrument which its quality inspires an unforgettable page from a famous, immortal genius and uncontested Maestro.

### Saxophones use and teaching

In military music, “Harmonie” and wind bands, Saxophones became an indispensable instrument, used in every compositional type. The constant use of brilliant passages in solo and accompaniment justified the changes made by the inventor when he had the idea to reorganize his special orchestra.

Adolphe Sax is the author of the system of organization for music in the French army. This system entails, at first, classification of musicians as we know it today in the Republican Guard of Music and in the music of the navy crew in Brest and Toulon. Several of our contemporary Maestros have also used the Saxophone to wonderful effect by introducing it in symphonic orchestras.

We will quote the aperture in the *Arlésienne* of Bizet, Saxophone Alto in E flat:

(Music example)

*Hérodiade* and *Werther* of Massenet: *Hérodiade*, “vision fugitive”(fugitive vision)

Saxophone alto E flat:

(Music example)

*Werther*, “les larmes”,(the tears), Saxophone alto E flat:

(Music example)

“Patrie”,(Fatherland) of Paladilhe (Saxophone tenor in B flat); “Hamlet”, of Ambroise Thomas (Alto Saxophone and baritone E flat); “La vie du poète” (Poet's life) and “les impressions d'Italie” (the Italian impression) of Gustave Charpentier (Saxophone soprano B flat and alto E flat); “le fils de l'étoile”(the son of stars)of Camille Erlanger (Soprano Saxophone); the domestic symphony of Richard Strauss (Quartet); Vincent d'Indy, *Fervaal* (soprano trio in B flat; Alto Sax in E flat, tenor in B flat ); the legend of Saint Christophe(sextet for soprano, alto, tenor, baritone, bass); dance suite, ballet arranged by Messager and Vidal (Saxophone alto E flat); Vincent d'Indy also wrote Saxophone parts to sustain a chorus and the result was conclusive, in a sense that he proved the instrument's sound (which is very close to the human voice) adds a lot more power and homogeneity to the ensemble' performance, totally eliminating the solution of continuity and maintaining accuracy of tone, meanwhile, giving the illusion of a choir singing alone.

Our opinion is, that the Saxophone's use is absolutely insufficient; its presence in the symphonic orchestra is not prominent enough . In the music examples previously quoted,

*Solo malinco*

*Puerquito*

The image shows two staves of musical notation. The first staff is labeled 'Solo malinco' and the second staff is labeled 'Puerquito'. Both staves contain musical notation with notes, rests, and dynamic markings. The notation is written on a five-line staff with a key signature of one flat (B-flat) and a common time signature (C). The first staff has a tempo marking 'Allegretto' and a dynamic marking 'p'. The second staff has a tempo marking 'Allegretto' and a dynamic marking 'p'. The notation includes various note values, rests, and slurs, indicating a melodic line. The first staff ends with a double bar line and a repeat sign. The second staff also ends with a double bar line and a repeat sign.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of five-line staves. The first system is marked "Solo" and the second system is marked "Chorus". The music is written in a single melodic line with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The dynamics are marked "p" (piano) and "f" (forte). The score includes various musical notations such as notes, rests, and slurs. The lyrics "The Rose Tree" are written below the staves. The score is handwritten and appears to be a personal or working draft.

the composers made it appear very seldom and in other words, incidental. We dare to say that this is a mistake, and since we can express all of the good that we think about this instrument, adding our weekly appreciation to the authorized voice of Rossini, Meyerbeer and Berlioz. Finally, we ensure firmly that the Saxophone, employed with all of its family, has a place perfectly indicated in modern music, and that it can and should, with great advantages be a part of any orchestra where ever it may be.

We have to admit, meanwhile, that to recruit true artists as Saxophone players, it is quite difficult and perhaps this is why the composers have reservations about including the Saxophone in a symphonic orchestra. We have personally thought that we could remedy this deficiency by publishing through Lemoine, a complete method for all Saxophones. This method book is accessible to beginning students, and followed by fifteen big melodic studies, divided into three series, than can be used by an ordinary Saxophonist who will be able to perfect their knowledge of the instrument by getting familiar with the most difficult passages to perform.

We hope that a profitable work has been accomplished, and meanwhile assert the best way to give a deserved place to the Saxophone would be to reestablish classes in the Paris Conservatory.

This class, established in 1853, by Aubert's (Conservatory director) proposition, worked with such success for thirteen years, under the direction of Adolphe Sax, the creator of the instrument. The results were above expectation, because it was said in the competition report in 1863: "the Saxophone class produced exceptional results; it was composed of thirteen students; all of them were rewarded." However, this class was only created five years ago! Does this not prove, undoubtedly, that the study of the Saxophone is relatively easy and that we could, in very short time, furnish the orchestra with excellent performers which will demonstrate this instrument cannot be considered a negligible quantity?

Despite complaints, in 1871, Ambroise Thomas(Director at that time) discontinued saxophone instruction because of a lack of funds. In 1892, the members of the commission at the conservatory's reorganization tried to submit a project to the Minister of Public Instruction to reestablish this class, but no solution was reached at this point. We wish ardently that composers today would recognize the incontestable quality of Adolphe Sax's creation, by writing parts for the Saxophone family which would introduce its marvelous timbre in their compositions. One will experience at the same time, the enjoyment of a new sonority in the orchestra creating a tremendous impulse for the future of this instrument. Maybe then, in high places, one will be obliged to favor Saxophone instruction. By reestablishing classes at the Paris Conservatory, where classes shouldn't ever have been canceled, Saxophonists would increase their numbers in considerable proportions which is in opposition to its existence in other conservatories in some provincial cities!

The low Saxophone (double-bass, bass and baritone), employed successively in the first octave range, possesses in the highest degree, the ability to swell and diminish its sound, offering like this a sonority and timber which comes close to an expressive organ with its intensity and incomparable strength. Independent of its great use in religious or majestic passages, Saxophone instruments, written in combination with the force of all orchestral basses, can offer extraordinary power.

The medium Saxophone (the baritone in its high range, the tenor and the alto in all of its range), present a penetrating sound quality, full, unctuous and, above all, deeply expressive, must be employed successively or simultaneously to accompany situations of charm, languor, sweet happiness or resigned sadness.

The high Saxophone (Alto in its high register, Soprano in all ranges and the Sopranino in its inferior notes), employed successively or simultaneously with harp accompaniment , are all indicated to underline celestial, mystical, vague and mysterious passages.

The high-pitched Saxophone (the Soprano in its high range and the Sopranino in all ranges), written simultaneously in fortissimo, can be a great resource of amusement for an ancient warrior; its timbre, already so particular, would become (by its own intensity) piercing, bitter, barbaric, and would present, like that, a certain analogy with the antique warrior musette.

To summarize, the composer, deeply affected by a principal quality that each individual can employ the whole Saxophone family and arrive at a precious conclusion, a homogeneous point of view in regards to timbre and range, borrowing from each instrument of this family, adds an element most profitable to the general idea.

The introduction of the Saxophone in symphonic orchestras appears justified enough in that its already very effective in different registers. Employed by category, it becomes indispensable in ensemble effects where its otherwise asked to replace an often absent organ, merely giving more cohesion to performance, more support, more binding between orchestral instruments brutally divided in two sonorities, maybe too distinctively opposed: the 'Harmonie' and the quartet.

Here, as in military orchestras, the Saxophone has its role totally indicated. To fail to recognize this or not take advantage of this potential resource in any kind of music, would be a weakness. The artist who hesitates to enrich its color by the use of this instrument (which with rare perfection is meanwhile so precise) discards of his own accord, one of the more captivating colors in his orchestral palette!

Victor Thiels

## Saxophone History Timeline

*Materials Compiled by: Jeffrey Heisler (Oakland University), Timothy McAllister (University of Michigan), Andrew Stoker, Fobert Faub, John Jeanneret and Rebecca Blow (SUNY Potsdam), Serge Bertocchi and Alex Sellers*

1814 - Antoine-Joseph (Adolphe) Sax born 6 November, Dinant, Belgium, studies instrument-making with his father, Charles-Joseph (1791-1865)

1834 - Adolphe Sax perfects bass-clarinet design; \*improves keywork and construction

1842 - Sax arrives in Paris

1842 - 12 June--Sax's close friend Hector Berlioz writes article in Paris magazine Journal des Debats describing Sax's newest invention--the saxophone

1844 - 3 February--Berlioz conducts concert which features an arrangement of his choral work Chant Sacre which includes saxophone

1844 - December--Saxophone makes its orchestral debut in Georges Kastner's opera Last King of Juda; Paris Conservatory

1845 - Sax re-tools military band by replacing oboe, bassoons, and french horns with saxhorns in Bb and Eb, producing a more homogenous sound, his idea is a success

1845 - Georges Kastner--Variations Faciles et Brillante for solo saxophone; Sextour for 2 soprano, alto, bass and contrabass saxophones

1846 - Sax granted patent for saxophone

1847 - 14 February--Saxophone school set up at "Gymnase Militaire Musical"--a military band school in Paris

1858 - Sax becomes Professor of Saxophone at Paris Conservatory

1858 - Jean-Baptiste Singelee (b. Brussels 1812-d. Ostend 1875)-- writes first two Paris Conservatory contest solos; Concerto (sop./ten.) Fantaisie (bari.)

1861 - Wagner, in lieu of 12 French Horns, uses saxophones and saxhorns in the orchestra pit at the Paris premiere of his opera Tannhauser

1862 - Jules Demerssemann (b. Belgium 1833, d. Paris 1866)-- Fantaisie sur un Theme Originale (ded. to Henri Wuille, alto)

1866 - Sax patent expires--Millereau Co. patents Saxophone-Millereau, which features a forked F# key

1867 - Nazaire Beeckman becomes Professor of Saxophone at Brussels Conservatory

1868 - Gautrot, Pierre Louis & Co.--devises screw-in pad system and mechanism inside pad cup to keep outside of pad flat

1870 – Adolphe Sax class in the Conservatoire de Paris is closed (the military students are mobilized for the war). Will reopen in 1942 with Marcel Mule.

1871 - Gustav Poncelet becomes Professor of Saxophone at Brussels Conservatory after Beeckman

1875 - Goumas--patented saxophone with fingering system similar to Boehm system clarinet

1877 - Hyacinthe Klose--Methode Complete de Saxophone ; Klose-- Methode Elementaire (alto/tenor)

1879 - Klose--Methode Elementaire (baritone) Georges Bizet-- L'Arlesienne Suites No. 1&2

1881 - Klose--Methode Elementaire (sop.)

1881 - Jules Massenet--Herodiade

1881 - Sax extends his original patent--lengthens bell to include low Bb and A; also extends upward range to F# and G with use of fourth octave key

1885 - First saxophone built in U.S. from Sax patent by Gus Buescher

1886 - L'Association Des Ouvriers--devise right hand C trill key, and a half-tone system for first fingers of left and right hands

1887 - L'Association Des Ouvriers--invent tuning ring, and precursor of articulated G#

1887 - Evette and Schaeffer--improve on articulated G# so that G# key can be held down while any finger of the right hand is being used, improved forked F#, invented "bis" key, added low Bb

1888 - Lecomte--invents single octave key, rollers for low Eb-C 1892 - Jules Massenet—Werther

1893 – Rudy Weidoeft born in Detroit, MI on January 3rd

1894 - Sax dies

1896 - Eugene Coffin plays on earliest Columbia saxophone recordings 1897 - Creation of Storyville

1901 - 29 January, Charles Loeffler's Divertissement espanol is premiered by Elise Hall in Boston's Copley Hall (first work commissioned by E. Hall)

1901 - Elise Hall commissions Claude Debussy to write saxophone work

1901 – Marcel Mule born in Aube (Orne, France) on June 24th

1903 - Symphonia Domestica by Richard Strauss. Score includes saxophones keyed in F & C: sopr., alto (mezzo), bari., bass. \*Part now exists as obbligato section for instruments keyed in Bb and Eb.

1903 - Elise Hall commissions Choral Varie by Vincent d'Indy

1904 - 4 January, premiere of Choral Varie by E. Hall in Copley Hall, Boston

1904 - 21 March, World Premiere of Richard Strauss' Symphonica Domestica in Carnegie Hall, New York City

1906 - 2 January, Elise Hall premieres Legend for saxophone and orchestra by Georges Sprock

1908 - Paul de Ville's Universal Method for saxophone first published by Carl Fischer

1911 - Henri Woollett's Siberia - Poeme Symphonique is premiered by Elise Hall

1911 - Tom Brown and the Brown Brothers saxophone sextet popularize saxophone with American public with recordings of such songs as: Bullfrog Blues, Chicken Walk, et.al.

1914 - Rudy Wiedoeft makes his first saxophone record

1916 - Charles Ives writes saxophone part in Symphony No. 4 (premiere of work is much later)

1917 - Bela Bartok's The Wooden Prince is premiered; score includes alto and tenor saxes

1917 - Benjamin Vereecken's Foundation of Saxophone Playing published by Carl Fischer

1918 – Florent Schmitt composes “Legende Op. 66” for Elise Hall

1918 - Percy Grainger uses saxophone for the first time in Children's March (sopr. alto, tenor, bari., and bass)

1919 - 11 March, premiere of Debussy's Rapsodie Yves Mayeur, soloist 1922 - Saxophone used in Mussorgsky/Ravel Pictures at an Exhibition 1923 - Rhapsody in Blue by George Gershwin (2 altos, tenor)

1923 - Darius Milhaud writes for saxophone in Le creation du monde 1924 - Elise Hall dies

1926 - Puccini's Turandot includes saxophone part in score

1926 - 31 January, first performance of serious saxophone literature in New York City's Aeolian Hall by Jascha Gurewich (1896-1938)

1926 – John Coltrane born in Hamlet, North Carolina

1927 - Ravel uses saxophone in his Bolero (sopranino, soprano, tenor)

1927 - Job by Ralph Vaughan Williams (alto)

1928 - An American in Paris by George Gershwin (alto, tenor, bari)

1928 - Symphony No. 1 Aaron Copland (alto)

1928 - Marcel Mule establishes quartet along with members of the Garde Republicaine de Paris

1928 – George Gershwin composes “An American in Paris” (includes Alto, Tenor, Baritone saxes)

1929 - Sigfrid Karg-Elert (1877-1933) composes 25 Caprices for Saxophone

1932 - Harvey Pittel is born on June 22

1932 - Eugene Rousseau is born in Blue Island, Illinois on August 23

1932 - Jean-Marie Londeix is born in Libourne, France on September 20

1932 – Alexandre Glazounov composes “Quatour Op. 109” for the Garde Républicaine's quartet

1933 - Marcel Mule premieres Legend by Florent Schmitt (written for Elise Hall)

1933 – Hindemith composes “Konzertstück”

1934 - Premiere of Alexandre Glazunov's *Concerto* on November 25th by Sigurd Rascher

1935 - Premiere of Jacques Ibert's *Concertino da Camera* (mvmt. 1) by Marcel Mule in December

1935 - Frederick Hemke is born on July 11th

1935 - Marcel Mule premieres Pierre Vellones' Concerto in November 16th

1935 - Sigurd Rascher premieres (in entirety) Concertino da Camera by Jacques Ibert on December 11th

1936 - Eugene Bozza composes Aria for alto saxophone

1937 - Cecil Leeson gives first performance of the Glazunov Concerto on February 5

1937 - Larry Teal premieres the Bernhard Heiden Sonata on April 8th

1937 - Donald Sinta is born in Detroit, MI on June 16th

1937 - James M. Stoltie born in Galesburg, Ill. on July 10th

1938 - Jascha Gurewisch dies (known as composer of various saxophone works)

1939 - Jamey Aebersold is born on July 21st (known as a jazz pedagogue and influential to jazz saxophone practice techniques, as well as other instruments)

1939 - Arnold Brillhart begins design and production of mouthpieces (also known as jazz saxophonist)

1939 - Paul Creston (\*Joseph Guttovvegio) composes Sonata for Cecil Leeson

1939 - Paul Hindemith composes Sonata (adapted by composer for alto sax & piano)

1940 - Saxophonist Rudy Wiedoeft dies in Queens, NY on February 18

1941 - Top Tones, by Sigurd Rascher is released as a study to saxophone altissimo register

1941 - Henry Brant composes *Concerto*

1942 - Stan Getz (1927-1991) begins playing as a professional saxophonist

1942 - Classical Tenor saxophonist pioneer James Houlik is born in Bay Shore, NY on December 4

1942 - Pierre Lantier composes Andante et Scherzetto

1942 - Marcel Mule is appointed Professor of Saxophone at the Paris Conservatory

1943 - 18 Berbiguier Exercises is published by Mule

1944 - Eugene Bozza publishes Improvisation et Caprice for solo saxophone (used of different instruments previously)

1946 - 48 Ferling Etudes is reissued through Marcel Mule

1948 - Japanese saxophonist and composer Ryo Noda is born in Amagasaki, Japan on October 17

1948 - Heitor Villa-Lobos composes Fantasia Op. 630 for Marcel Mule

1949 - Jazz saxophonists Gerry Mulligan and Lee Konitz are released along with other artists on Miles Davis' album Birth of the Cool

1949 – Premiere of Ingolf Dahl's *Concerto* by Sigurd Rascher

1950 - Lynn Klock, Prof at Univ. of Mass. Amherst, is born on August 12

1951 - Rueff Concerto is premiered in the Solos de Concours in Paris

1953 - Daniel Deffayet debuts as saxophone soloist (succeeds Mule at the Paris Conservatory in 1968)

1953 - Larry Teal is appointed Professor of Saxophone at the University of Michigan-Ann Arbor becoming the first American public university, tenure-track appointment; founds doctoral program

1954 - The Selmer Mark VI Saxophone begins to be produced 1955 - Charlie "Bird" Parker dies in New York City on March 12

1956 - Alfred Desenclos composes Prelude, Cadence et Finale for the Paris Solos de Concours

1956 - Dubois composes *Quatour for saxophones*

1956 - Frederick Hemke is first American saxophonist to win Premiere Prix de Saxophone at the Paris Conservatory

1956 - Laura Hunter is born June 13 (student of Donald Sinta and J.M. Londeix)

1957 - Saxophone Colossus released by jazz tenor man Sonny Rollins

1958 - John Coltrane is jazz tenor saxophonist and quartet leader on the album, Giant Steps

1958 - Erland von Koch composes Concerto for alto saxophone and orchestra for Sigurd Rascher

1959 - "Take Five" a Paul Desmond composition is released on the album featuring the Dave Brubeck Quartet, Time Out

1959 - Paule Maurice composes *Tableaux de Provence*

1959 - Jazz tenor legend Lester Young dies in New York on March 15 1960 - Joseph Lulloff, prof of sax at Michigan State University, is born 1961 - Percy Grainger dies, February 2

1961 - Walter Hartley's *Petite Suite* written for Fred Hemke

1961 – Giacinto Scelsi composes *Tre Pezzi*

1961 - Karel Husa composes *Elegie et Rondeau*

1962 – John David Lamb composes *Six Barefoot Dances*

1962 - Eugene Rousseau studies with Marcel Mule

1963 - The Art of Saxophone Playing is published by Larry Teal

1963 - Fred Hemke is appointed to Northwestern Univ. staff

1964 - John Coltrane's *A Love Supreme* issued

1964 – Alfred Desenclos composes *Quatuor for saxophones*

1967 - Coltrane dies, July 17

1967 – Steve Reich composes *Reed Phase*

1967 - DiPasquale Sonata is published for Tenor Sax (Southern Music)

1967 - Hartley writes and publishes *Poem and Sonatina* for James Houlik

1967 - Karel Husa composes *Concerto for saxophone and band*

1968 - Mule retires from Paris Conservatory

1968 - Daniel Defayet begins teaching at the Paris Conservatoire

1968 - Leslie Bassett's *Music for Alto Saxophone and Piano* is published (Peters)

1968 – Philip Glass composes *Gradus*

1968 - Saxophonist James Stoltie hired at SUNY Potsdam's Crane School of Music

1968 - Leslie Bassett composes *Music for Saxophone and Piano*

1969 - Rascher Quartet is formed - Sigurd and Carina Rascher, Bruce Weinberger and Linda Bangs

1969 - M.W. Karlins *Music for Tenor Saxophone* is written for Hemke

1969 - Heiden Solo written for Rousseau

1969 - May 19, Coleman Hawkins dies

1969 - December - 1st World Saxophone Congress Meeting, Chicago; organized by Brodie/Rousseau; Donald Sinta elected Chairman

1970 - December - Trent Kynaston (prof of sax at Western Mich. Univ.) premieres Muczynski's Sonata Op. 29

1970 - 2nd World Saxophone Congress Meeting, Chicago 1970 - Edison Denisov writes *Sonata* for J.M. Londeix 1971 - Rosemary Lang altissimo studies published

1971 - Noda *Improvisation I* written for Londeix

1971 - Saxophone Concertos (Eugene Rousseau) record issued on Deutches Grammophon; reissued in CD 1998

1971 - 3rd WSC Meeting in Toronto

1972 - Daily Studies: Larry Teal Published

1972 – William Duckworth composes *Pitt County Excursions*

1973 - Nov. 8, Harvey Pittel makes Carnegie Hall debut

1973 - Fourth WSC Meeting in Bordeaux, France

1973 – Marcel Mihalovici composes *Chant Premier*

1974 - Larry Teal retires from the University of Michigan, Donald Sinta takes over

1974 - Ross Lee Finney composes Concerto for alto saxophone and orchestra of wind instruments for Teal's retirement. Premiered by Sinta

1975 – Darius Milhaud dies

1975 - Cannonball Adderly dies

1976 - Mark VII introduced with standard high F# key

1976 - Selmer's square-chamber mouthpieces marketed

1976 – Ronald Caravan composes *Paradigms I*

1977 - 30 May, PaulDesmond dies

1977 - Rascher's last public performance

1977 – John Sampen begins teaching at Bowling Green State University

1978 - Houlik makes Carnegie Hall debut 1978 - Lynn Klock makes Carnegie Hall debut

1978 - Merle Johnston (b. 1897 Watertown, NY) dies (revolutionized pedagogy in the US)

1978 – François Rossé composes *Le Frère Égaré*

1979 - James Forger premieres John Anthony Lennon's *Distances Within Me*

1979 – Marius Constant composes *Concertante*

1980 - Yamaha introduces 62 series

1980 - Laura Hunter makes Carnegie Hall debut

1980 – Ichirô Nodaïra composes *Arabesque III*

1980 – Karlheinz Stockhausen composes *Knabenduet* for two sopranos

1981 - Selmer S80 mouthpiece introduced

1981 - Kynaston premieres Muczynski's *Concerto op. 41*

1981 - Rascher retires

1981 - Houlik performs in Alice Tully Hall

1981 - Premiere of Luciano Berio's *Sequenza IXb*

1981 – Betsy Jolas composes *Points d'or*

1982 - Claude Delangle becomes Professor at the CNRM at Boulogne- Billancourt

1982 - Saxophone Sinfonia appears in Alice Tully Hall (D. Bilger, dir.) 1982 - 7th WSC in Nuremburg, Germany

1982 - Premiere of Karlheinz Stockhausen's *In Freundschaft*, version for saxophone (J. Sampen)

1982 - Charles Wuorinen composes *Divertimento*

1982 - Jean-Michel Goury begins teaching at the Conservatoire National de Musique des Landes

1982 - Li Yusheng begins teaching at the Sichuan Conservatory 1982 – Daniel Kientzy publishes *Les Sons Multiples aux Saxophones*

1983 - Amercian saxophonist Steven Jordheim wins Silver Medal (top prize) at the Geneva International Competition

1983 - Gunther Schuller composes *Sonata*

1984 - William Albright Sonata written for Wytko, Sinta, and Hunter

1984 – William Bolcom composes *Lilith*

1984 – Philippe Hurel composes *Opcit*

1984 - Larry Teal dies

1984 - John Harle makes Carnegie Hall debut

1984 - William Bolcom composes *Lilith*

1985 - Paul Creston dies

1985 - Joe Lulloff makes Carnegie Hall debut

1985 - Laura Hunter premieres Albright Sonata

1985 - Steve Reich composes *New York Counterpoint*

1986 - Selmer S80 Series II introduced

1986 - Jean-Michel Goury leaves the CNM Landes and begins teaching at the Conservatoire National de Musique des Boulogne-Billancourt

1987 - Kenneth Radnofsky premieres Donald Martino's Concerto in New Hampshire

1987 - Morton Subotnick composes *In Two Worlds*

1987 - Premiere of Iannis Xenakis' XAS on November 17 1988 - Daniel Defayet leaves the Paris Conservatoire

1988 - Claude Delangle becomes Professor of Saxophone at the Paris Conservatory

1988 - John Samplen premieres Morton Subotnick's *In Two Worlds* in London

1988 – Christian Lauba composes *Hard*

1988 – Marilyn Shrude composes *Renewing the Myth*

1989 – Elliott Carter composes *Canonic Suite*

1989 – Yamaha begins production of the WX-7 midi wind controller

1989 – Franco Donatoni composes *Hot*

1990 - Premiere of Franco Donatoni's *Rasch* for saxophone quartet

1991 – Luciano Berio composes *Canticum Novissimi testamenti* for 8 voices, 4 saxes, 4 clarinets for the Rascher Quartet

1991 - Stan Getz dies

1992 – John Cage composes *Four5* for John Samplen

1992 – John Jarbison composes *San Antonio*

1992 - Charles Wuorinen composes *Saxophone Quartet*

1993 - Charles Wuorinen composes a saxophone quartet *Concerto*

1993 - Timothy McAllister and Donell Synder share 1st Prize in the NASA Young Artist Competition, Fairfax, VA

1993 - Premiere of Luciano Berio's *Sequenza VIIb*

1994 - Taimur Sullivan wins 1st Prize in the NASA Young Artist Competition, Morgantown, WV

1994 - John Harbisson composes *San Antonio*

1994 - Christian Lauba composes *Nuef Etudes* starting in 1992

1994 - Adolphe Sax Competition winners: 1st Vincent David, Fabrizio Mancuso, Fabrice Moretti

1995 - Londeix performs farewell concert

1995 - Marie Bernadette Charrier succeeds Londeix at the Bourdeaux Conservatory

1995 - Arno Bornkamp begins teaching at Conservatorium van Amsterdam

1995 - Lennie Pickett named Musical Director of Saturday Night Live

1995 – Premiere of Franco Donatoni's *Rasch II*

1995 - Michael Colgrass composes *Urban Requiem*

1995 - Harrison Birtwhistle's *Panic* is premiered at the BBC Proms

1995 – Philip Glass composes *Concerto* for saxophone quartet and orchestra

1996 – Premiere of Luciano Berio's *Récit, Chemin VII* by Claude Delangle

1996 - *Panic* by Sir Harrison Birtwistle is premiered by John Harle at the Last Night of the BBC Proms

1996 - Gerry Mulligan dies

1996 - Kevin Towner wins 1st Prize in the NASA Young Artist Competition at the 2nd Biennial NASA Conference

1997 - 11th World Saxophone Congress in Italy

1997 - Timothy McAllister makes Carnegie Hall debut as soloist for the University of Michigan Band Centennial Anniversary Tour

1997 - Chris Potter wins Jazz Par Prize

1997 - Joshua Redman wins Thelonious Monk Competition

1998 - 3rd Biennial Meeting of NASA, Scotty Stepp wins 1st Prize in NASA Young Artist Competition

1998 - William Albright dies

1998 - William Bolcom composes *Concert Suite*

1998 - Adolphe Sax Competition winners: 1st Alexandre Doisy, 2nd Otis Murphy, 3rd Hiroshi Hara

1999 – Premiere of *Grab It* by Jacob ter Veldhuis

1999 - Concert Suite by William Bolcom is premiered by Donald Sinta

1999 - Timothy McAllister makes Carnegie Hall recital debut

1999 - Branford Marsalis releases Requiem

1999 - William Bolcom's *Concerto Grosso* (version with orchestra) premiered on October 20 by PRISM

2000 - Bernhard Heiden dies

2000 - 12th World Saxophone Congress in Montreal, Ontario, CANADA

2000 - 4th Biennial Meeting of NASA, Jacob Chmara wins 1st Prize in NASA Young Artist Competition

2000 - Gregory Wanamaker's Sonata deus sax machina is premiered by McAllister and pianist David Heinick at 12th World Congress

2000 - Eugene Rousseau retires from Indiana University, begins teaching at University of Minnesota

2000 - James Stoltie retires from The Crane School of Music as Dean

2000 - Jean-Marie Londeix: Master of the Modern Saxophone by James Umble is published

2001 – Georges Aperghis composes *Alter Ego* 2001 - Sigurd Rascher dies

2001 - Marcel Mule celebrates 100th birthday 2001 - Marcel Mule dies (December)

2001 - Joe Henderson dies

2001 - ninth circle saxophone quartet wins Grand Prize in the Fischhoff Chamber Music Competition

2001 - Otis Murphy appointed to the faculty of Indiana University

2001 - Timothy McAllister and Crane Wind Ensemble, Timothy Topolewski, cond., receive three first-round Grammy nominations for their recording of William Bolcom's Concert Suite

2001 - Chris Potter releases Gratitude

2002 - 5th Biennial Meeting of NASA, Robert White-Davis wins 1st Prize in NASA Young Artist Competition

2002 - Nick Brignola dies

2002 - America's Tribute to Adolphe Sax, Vols. 1-7 is released in box set. (AUR)

2002 – Adolphe Sax Competition winners: 1st Hiroshi Hara, Julien Petit, Antonio Felipe Belijar

2006 – Adolphe Sax Competition Winners: 1st Sergey Kolesov, Antonio Felipe Belijar, Takumi Kainuma

2007 - Michael Brecker dies January 13 in New York City

2008 - Eliot Gattegno wins the Kranichsteiner Musikpreis at the Darmstadt Summer Course

2008 - Jeffrey Heisler gives the North American Premiere of Luciano Berio's *Recit (Chemins VII)* with the Bowling Green State University Philharmonia

2008 - 2nd International Jean-Marie Londeix Competition winners – 1st Alexandre Doisy, 2nd Doug O'Connor, 3rd Miha Rogina

2009 - Jeffrey Heisler arranges and premieres Steve Reich's *Vermont Counterpoint* for saxophones

2010 - Adolphe Sax Competition winners: 1st Simon Diriq, 2nd Nikita Zimin, 3rd Alexandre Souillart

2011 - William Bolcom's *Concerto Grosso* (version with band) premiered on February 4 by the Donald Sinta Quartet

2011 - Branford Marsallis performs the Glazunov *Concerto* with the Chicago Symphony

2011 - 3rd Londeix Competition winners - 1st Joshua Hyde, 2nd Michael Krenn, 3rd Noa Even

2012 - Fred Hemke retires from Northwestern University

2012 - Timothy McAllister begins teaching at Northwestern University

2012 - Ensemble Dal Niente (with saxophonist Ryan Muncy) wins the Kranichsteiner Musikpreis at the Darmstadt Summer Course

2013 - Timothy McAllister premieres John Adams' *Saxophone Concerto* with the Los Angeles Philharmonic

2013 - 1st International Saxophone Symposium and Competition (ISSAC) winners – 1st Zach Shemon, 2nd Jan Gričar, 3rd Phil Pierick

2014 - Donald Sinta retires from the University of Michigan

2014 – Joseph Lulloff Premieres Steven Bryant's *Concerto* for saxophone and wind band with the Michigan State University Wind Symphony

2014 - Timothy McAllister begins teaching at the University of Michigan

