

Applied Saxophone Lesson Packet

Studio of Nathan King
(714) 329-7104
nathanking.sax22@gmail.com
www.nathanking-music.com

Table of Contents

| | |
|--------------------------------------|----|
| Fingering Chart | 3 |
| Long Tones | 4 |
| Overtones | 7 |
| Reed Comparison Charts | 11 |
| Major Scales, Patterns & Modes | 13 |
| Articulation | 19 |
| Forming Bass Lines | 21 |
| ii-V-I Lines in Major & Minor | 22 |
| Tune List | 26 |
| Transcription Recommendations | 27 |
| Repertoire | 29 |
| Recommended Equipment | 34 |
| Saxophonists to Know | 36 |
| Recommended Listening | 38 |
| Recommended Texts | 41 |
| Online Resources | 42 |
| Jury Requirements | 43 |

SAXOPHONE FINGERING CHART

○ = open

● = pressed down

When more than one fingering is shown, the first is the most commonly used. Additional fingerings, known as "alternate" fingerings, are used in certain situations to allow for better technique.

| | | | | | | | | | | | | |
|----|----|---|----|----|---|----|----|---|----|----|---|----|
| A# | Bb | B | Cb | B# | C | C# | Db | D | D# | Eb | E | Fb |
| | | | | | | | | | | | | |

| | | | | | | | | | |
|----|---|----|----|---|----|----|---|----|----|
| E# | F | F# | Gb | G | G# | Ab | A | A# | Bb |
| | | | | | | | | | |

| | | | | | | | | | | | | |
|---|----|----|---|----|----|---|----|----|---|----|----|---|
| B | Cb | B# | C | C# | Db | D | D# | Eb | E | Fb | E# | F |
| | | | | | | | | | | | | |

| | | | | | | | | | |
|----|----|---|----|----|---|----|----|---|----|
| F# | Gb | G | G# | Ab | A | A# | Bb | B | Cb |
| | | | | | | | | | |

| | | | | | | | | | | |
|----|---|----|----|---|----|----|---|----|----|---|
| B# | C | C# | Db | D | D# | Eb | E | Fb | E# | F |
| | | | | | | | | | | |

#2 - LONG TONES

♩ = 60 - 80

(SMILES)

The musical score consists of ten staves of music, each beginning with a circled number (1 through 5, then 1, 2, 5, 3, 5, 4, 5). The first staff includes a tempo marking '♩ = 60 - 80' and a '(SMILES)' instruction. The music is written in treble clef and features long tones with various slurs and articulations. The notes are connected by slurs, and some have accents or breath marks. The staves are arranged in a sequence that suggests a progression of exercises or a single piece with multiple sections.

Saxophone

Long Tones #1

The first section, titled "Long Tones #1", consists of three staves of music in 4/4 time. The first two staves are in the key of C major. The first staff contains a sequence of notes: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The second staff continues with: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The third staff is in the key of D major (one sharp) and contains: D4 (half note), E4 (quarter note), F#4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F#4 (quarter note), E4 (quarter note), D4 (half note).

Expanding Interval Long Tones

The second section, titled "Expanding Interval Long Tones", consists of four staves of music in 4/4 time, all in the key of C major. Each staff contains a sequence of notes with a slur over the first two notes of each pair. The first staff: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The second staff: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The third staff: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The fourth staff: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note).

Saxophone

THE Long Tones Exercise

Nathan King

$\text{♩} = 60$

The musical score consists of six staves of music, each containing a long tone exercise. The tempo is marked as quarter note = 60. The exercises are:

- Staff 1: A descending scale from G4 to B3 in B-flat major.
- Staff 2: An ascending scale from B3 to G4 in B-flat major.
- Staff 3: A descending scale from G4 to B3 in B-flat major.
- Staff 4: An ascending scale from B3 to G4 in B major.
- Staff 5: A descending scale from G4 to B3 in B major.
- Staff 6: An ascending scale from B3 to G4 in B major.

SAXOPHONE HARMONIC SERIES

B \flat Tenor Saxophone
 233 $\frac{v}{s}$
 Concert
 $b\bar{2}$

1 2 3 4 5 6 7 8 9 10 11 12

180 $\frac{v}{s}$
 Concert
$\bar{2}$ CLARINET

D 294 $\frac{v}{s}$ D 175

FLUTE

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8

1. $b\bar{2}$

2. $b\bar{2}$ $b\bar{3}$ $b\bar{4}$ $b\bar{5}$ etc to $b\bar{6}$

3. $b\bar{2}$ $b\bar{3}$ $b\bar{4}$ etc to $b\bar{6}$

4. $b\bar{2}$ $b\bar{3}$ $b\bar{4}$ $b\bar{5}$ etc

5. $b\bar{2}$ $b\bar{3}$ $b\bar{4}$ etc

6. REGULAR Fingering etc.

7. $b\bar{2}$ etc

8. $b\bar{2}$ $b\bar{3}$ $b\bar{4}$ $b\bar{5}$ etc

9. $b\bar{2}$ $b\bar{3}$ $b\bar{4}$ etc

SAXOPHONE WARM UP
(use a tuner!)

Play at 1/8th note = 40bpm, 1/8th note = 60bpm, and 1/8th note= 80bpm

Slowly- finger low note but SOUND upper note. No octave key. Play up as well as down. Use palm key fingerings for D, D#, E and F

Slowly- finger low note but SOUND upper note. No octave key. Play up as well as down. Note- getting above fingered E and F is difficult

SLOWLY

(tap octave key) (finger lower note, sound upper note)

(tap octave key) (finger lower note, sound upper note)

(use low C# pinky fingering for G#)

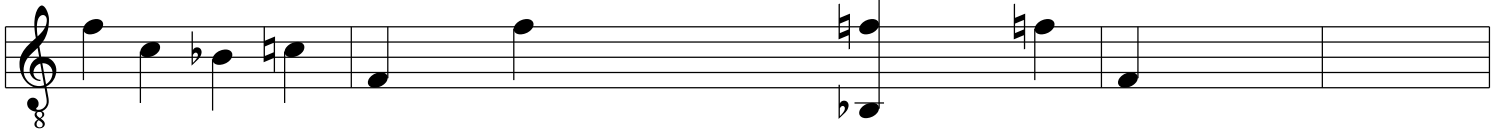
(tap octave key) (finger lower note, sound upper)

(tap octave key) (finger lower note, sound upper)

(tap octave key) (finger lower note, sound upper)

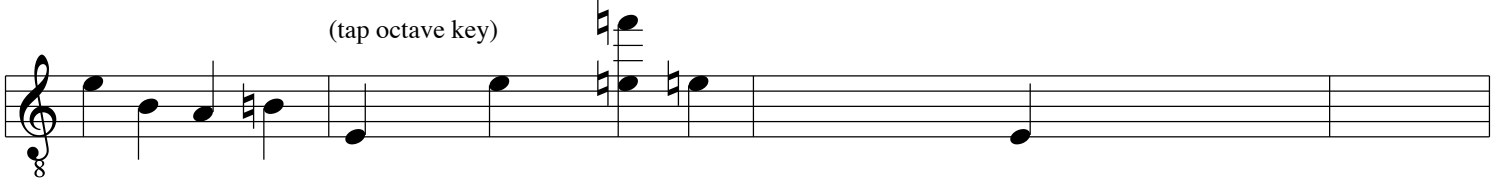
(tap octave key)

(finger lower note, sound upper)



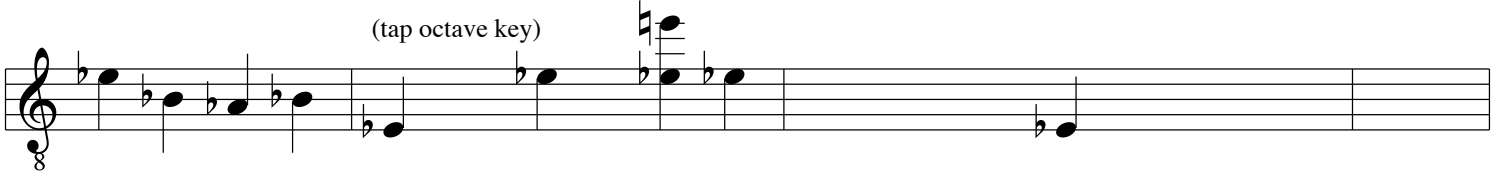
(finger UPPER note, sound LOWER)

(tap octave key)



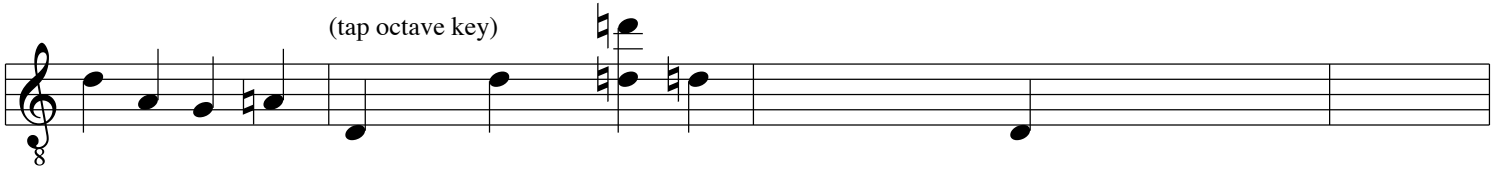
(finger UPPER note, sound LOWER)

(tap octave key)



(finger UPPER note, sound LOWER)

(tap octave key)



(use low C# pinky fingering for G#)

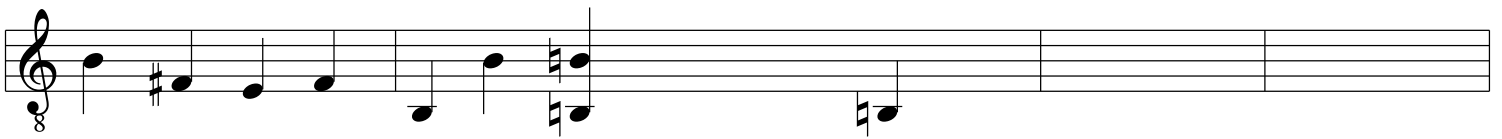
(finger lower note, sound upper)



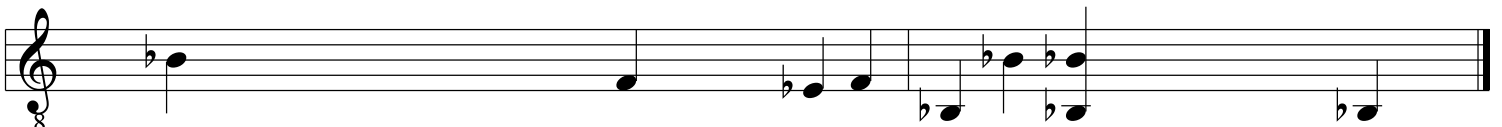
(finger lower note, sound upper)



(finger lower note, sound upper)



(finger lower note, sound upper)



NOTE- no octave key on anything except where i write "tap octave key" in which case it's just for a split second in order to jump the octave

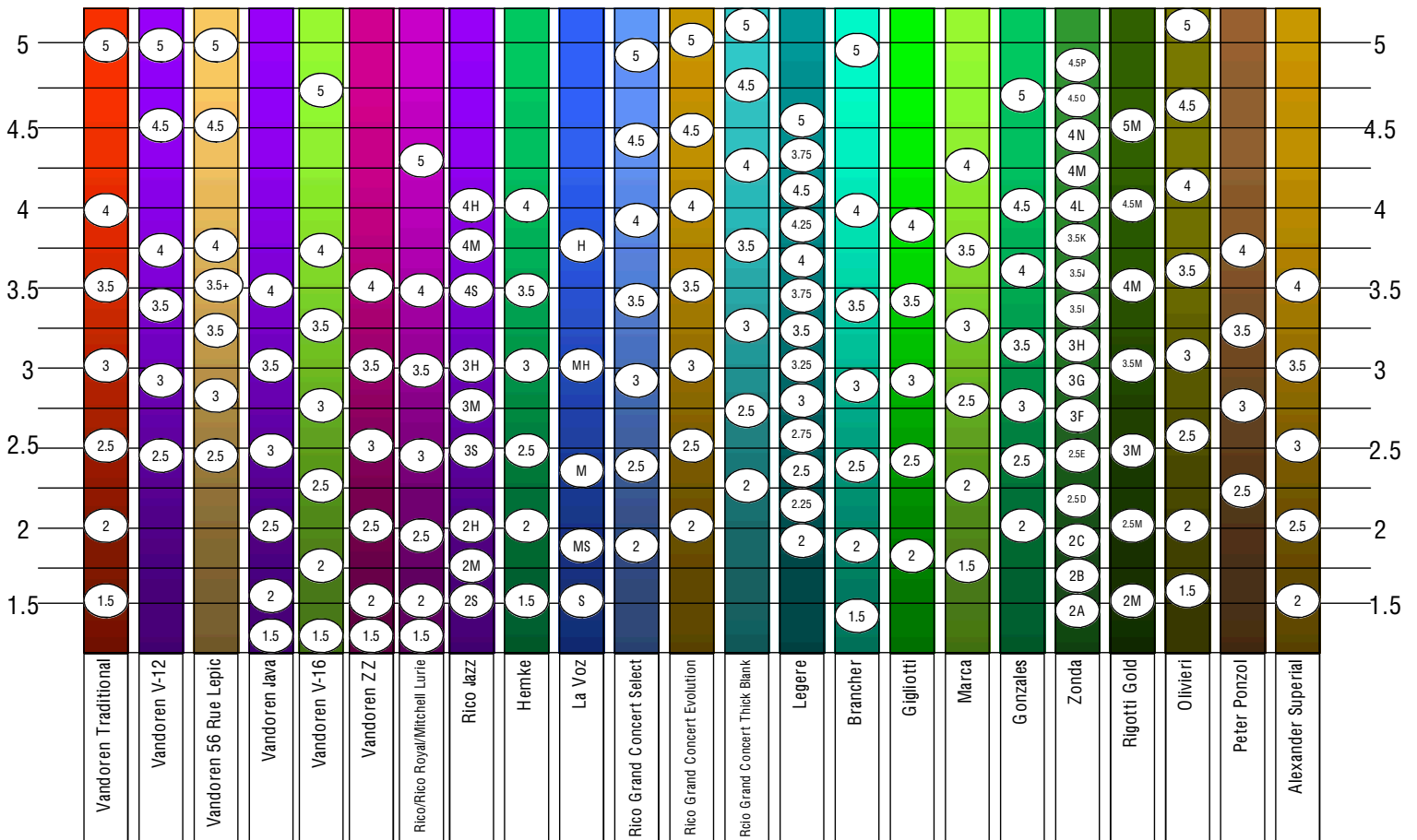
Here is an audio link of me playing this warmup <https://dl.dropbox.com/u/5271746/Alto%20full%20warmup.mp3>

HARMONIC FING. MAJOR SCALES

The image displays 12 staves of handwritten musical notation for Harmonic Fing. Major Scales. Each staff contains a sequence of notes and accidentals, representing a scale. The notation is written in a style that includes various accidentals (sharps, flats, naturals) and some specific fingering or articulation markings. The scales are arranged in a vertical sequence, with each staff starting with a clef and a key signature. The notes are written in a way that suggests a specific fingering pattern for each scale. The scales are: 1. C major (C, D, E, F, G, A, B, C), 2. D major (D, E, F#, G, A, B, C#, D), 3. E major (E, F#, G#, A, B, C#, D#, E), 4. F major (F, G, A, Bb, C, D, Eb, F), 5. G major (G, A, B, C, D, E, F#, G), 6. A major (A, B, C, D, E, F#, G#, A), 7. Bb major (Bb, C, D, Eb, F, G, Ab, Bb), 8. C minor (C, D, Eb, F, G, Ab, Bb, C), 9. D minor (D, Eb, F, G, Ab, Bb, C, D), 10. E minor (E, F, G, Ab, Bb, C, D, E), 11. F minor (F, G, Ab, Bb, C, D, Eb, F), 12. G minor (G, Ab, Bb, C, D, Eb, F, G). The notation includes various accidentals and some specific markings like '8va' and '8vb' indicating octave transpositions. The scales are written in a way that suggests a specific fingering pattern for each scale.

Reeds and More

Reed Comparison Chart



BRAND SOFT  —————  HARDER

| | | | | | | | | | | | | | | | |
|---|-----|-----|-----|-----|-----|-----|------|-----|------|-----|------|-----|-----|-----|-----|
| VENN | | | | | 2.0 | | | 2.5 | 3.0 | | 3.0+ | 3.5 | | | 4.0 |
| <i>Reserve</i> | | | | | 2.0 | | 2.5 | 3.0 | 3.0+ | | 3.5 | 4.0 | | | 4.5 |
| SELECT JAZZ | | | 2S | 2M | 2H | 3S | 3M | 3H | 4S | 4M | 4H | | | | |
| Rico | | 1.5 | 2.0 | 2.5 | 3.0 | | 3.5 | | | 4.0 | | | | | |
| <i>Royal</i> | 1.0 | 1.5 | 2.0 | 2.5 | 3.0 | | 3.5 | | | 4.0 | 5.0 | | | | |
| <i>Hembe</i> | | | | 2.0 | 2.5 | 3.0 | 3.0+ | 3.5 | | 4.0 | | | | | |
| <i>LaVoz</i> | | | S | MS | M | | MH | | | H | | | | | |
| PLASTICOVER <small>by D'Addario</small> | 1.0 | 1.5 | 2.0 | 2.5 | 3.0 | | 3.5 | | | 4.0 | 5.0 | | | | |
| GRAND CONCERT <small>SELECT</small> | | | | 2.5 | 3.0 | | 3.5 | | | | 4.0 | | | | |
| VANDOREN <small>TRADITIONAL</small> | 1.0 | | | | 2.0 | | 2.5 | 3.0 | | 3.5 | | 4.0 | | | 5.0 |
| VANDOREN <small>V12</small> | | | | | | | 2.5 | 3.0 | | 3.5 | | 4.0 | | 4.5 | 5.0 |
| VANDOREN <small>V21</small> | | | | | | 2.5 | 3.0 | | 3.5 | | 4.0 | | 4.5 | | |
| VANDOREN <small>JAWA/22</small> | 1.0 | | 1.5 | 2.0 | 2.5 | | 3.0 | | 3.5 | | 4.0 | | | | |
| VANDOREN <small>V16</small> | | 1.0 | | 1.5 | 2.0 | 2.5 | 3.0 | | 3.5 | | | 4.0 | 5.0 | | |
| VANDOREN <small>JUMO</small> | | 1.5 | 2.0 | | 2.5 | 3.0 | | 3.5 | | | | | | | |

Saxophone Scales

This sheet of music provides 12 saxophone scales, each written in a 4/4 time signature. The scales are arranged in a chromatic order from top to bottom: C, G, D, A, E, B, F#, C#, F, Bb, Eb, and Db. Each scale is presented in two measures. The first measure shows the ascending scale, and the second measure shows the descending scale. A repeat sign is placed at the end of the second measure for each scale. The key signatures are indicated by sharps or flats at the beginning of each staff.

The scales are:

- C
- G
- D
- A
- E
- B
- F#
- C#
- F
- Bb
- Eb
- Ab
- Db

ALTO SAXOPHONE

MAJOR 3RDS

C 



F 

Bb 

Eb 



Ab 

Dbb 



ALTO SAXOPHONE

F#

Musical staff for F# in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

B

Musical staff for B in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

Musical staff in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

E

Musical staff for E in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

A

Musical staff for A in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

D

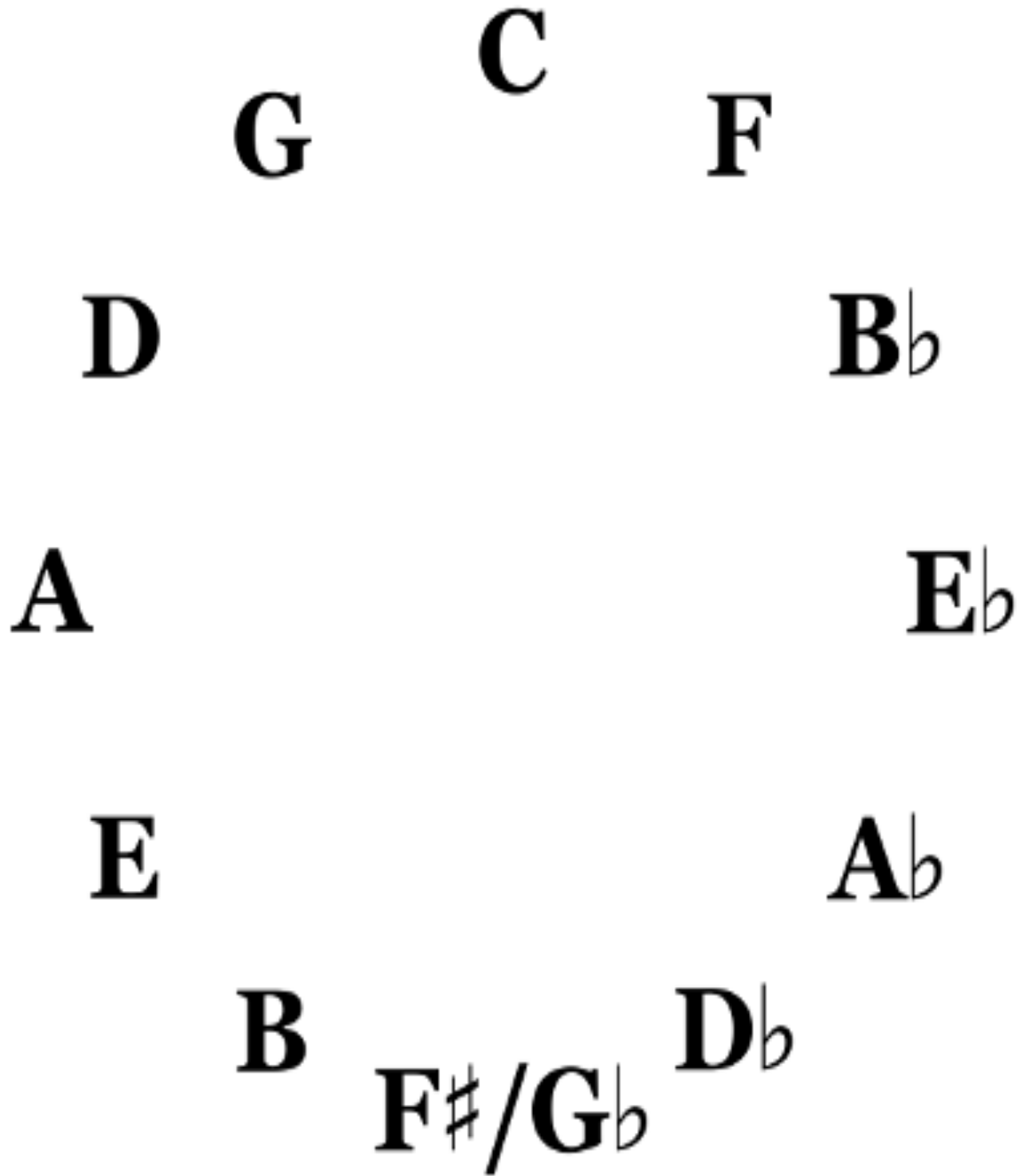
Musical staff for D in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

Musical staff in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

G

Musical staff for G in treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes.

Circle of 4ths



Start on the lowest C. The tempo goal is $\bullet = 104$.

1. C_{MA7}^{7b5}

Repeat 4 times

Repeat 4 times

2. C_{MA7}

Repeat 4 times

Repeat 4 times

3. C_{MA7}^{7b5}

Repeat 4 times

Repeat 4 times

4. C^{7b5}

Repeat 4 times

Repeat 4 times

5. C^7

Repeat 4 times

Repeat 4 times

6. C^{7b5}

Repeat 4 times

Repeat 4 times

7. $C_{MIN}/MA7$

Repeat 4 times

Repeat 4 times

8. C_{MIN}^7

Repeat 4 times

Repeat 4 times

9. C_{MIN}^{7b5}

Repeat 4 times

Repeat 4 times

10. C_{OM}^7

Repeat 4 times

Repeat 4 times

MODES

1 IONIAN/MAJOR SCALE AVOID NOTE Cmaj7



2 DORIAN (b3, b7) Dm7



3 PHRYGIAN (b2, b3, b6, b7) Em7



4 LYDIAN (#4) Fmaj7




5 MIXOLYDIAN/DOMINANT (b7) AVOID NOTE G7



6 AEOLIAN/NATURAL MINOR SCALE (b3, b6, b7) Am7



7 LOCRIAN (b2, b3, b5, b6, b7) Bm7(b5)



TONGUING EXERCISE - #1

♩ = (♩ =) →

The musical score consists of 12 staves of music in treble clef with a key signature of one sharp (F#). The exercise begins with a tempo marking of quarter note = (quarter note =) and a rightward-pointing arrow. The first staff contains a sequence of eighth notes, followed by eighth-note pairs, and then sixteenth-note groups. The second staff introduces tonguing exercises, with 'x' marks above notes indicating where to tongue. The third staff continues with similar patterns, including a half note. The fourth staff features eighth-note pairs and quarter notes. The fifth staff shows eighth-note pairs and quarter notes, with a key signature change to one flat (Bb) in the second measure. The sixth staff continues with eighth-note pairs and quarter notes. The seventh staff features eighth-note pairs and quarter notes. The eighth staff has eighth-note pairs and quarter notes. The ninth staff contains eighth-note pairs and quarter notes. The tenth staff features eighth-note pairs and quarter notes. The eleventh staff has eighth-note pairs and quarter notes. The twelfth staff concludes with eighth-note pairs and quarter notes, ending with a double bar line and repeat dots.

TENOR SAXOPHONE

JAZZ ARTICULATION

F

Bb

Eb

Ab

Db

F#

B

E

A

Forming Bass Lines

1) Bass lines are made up of arpeggios & scales. 2) Chord tones occur on beats one (at least) and often on beat three as well.

A Ascending Arpeggio Descending Arpeggio

1 3 5 7 1 7 5 3

Ascending Scale Descending Scale

1 2 3 5 1 7 6 5

B Connect chords using Voice Leading.

5 Bb7 Eb7 Bb7 Eb7

9 Bb7 Eb7 Bb7 Eb7

C *You can also connect chords using Non-Diatonic notes (a half step above or below the target note).

13 Bb7 Eb7 Bb7 Eb7

17 Bb7 Eb7 Bb7 Eb7

Example:

21 Bb7 Eb7 Bb7

25 Eb7 Bb7 G7

29 C-7 F7 Bb7 G7 C-7 F7

TENOR SAXOPHONE

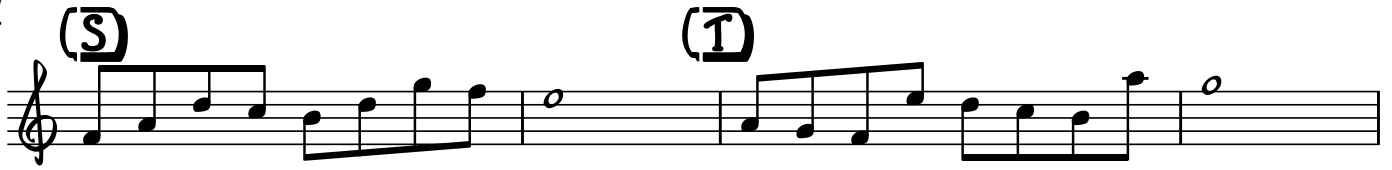
II-V-I MAJOR

The image displays a series of 18 musical staves, each representing a different II-V-I major chord progression for the tenor saxophone. Each staff begins with a treble clef and a 4/4 time signature. The first staff includes the following chord labels above the notes: **D_m7 (A)**, **G⁷**, **C^{maj}7**, and **(B)**. The remaining staves are labeled with letters in bold, rounded boxes: **(C)**, **(D)**, **(E)**, **(F)**, **(G)**, **(H)**, **(I)**, **(J)**, **(K)**, **(L)**, **(M)**, **(N)**, **(O)**, **(P)**, **(Q)**, and **(R)**. Each staff contains a sequence of notes: a half note on the first beat, a quarter note on the second beat, a quarter note on the third beat, and a half note on the fourth beat. The notes for each progression correspond to the chord indicated by the label above it.

TENOR SAXOPHONE

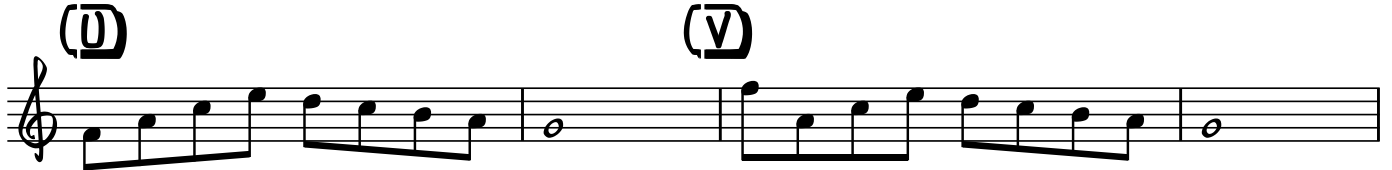
2

(S) (T)



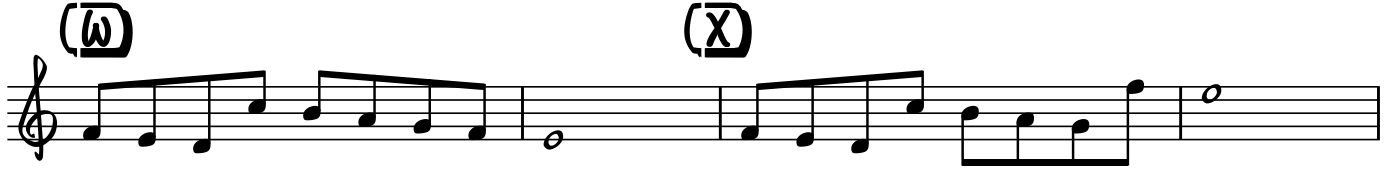
Musical staff for letters S and T. The staff contains two measures of music. The first measure is for the letter S and the second for T. Each measure begins with a treble clef and a quarter rest, followed by a sequence of eighth notes: S (F4, G4, A4, B4) and T (F4, G4, A4, B4). The staff ends with a whole rest.

(U) (V)



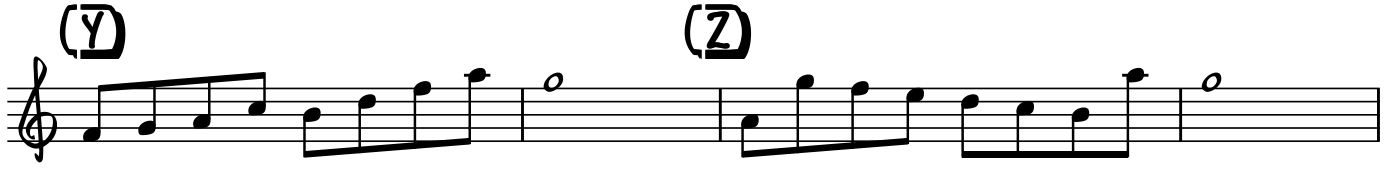
Musical staff for letters U and V. The staff contains two measures of music. The first measure is for the letter U and the second for V. Each measure begins with a treble clef and a quarter rest, followed by a sequence of eighth notes: U (F4, G4, A4, B4) and V (F4, G4, A4, B4). The staff ends with a whole rest.

(W) (X)



Musical staff for letters W and X. The staff contains two measures of music. The first measure is for the letter W and the second for X. Each measure begins with a treble clef and a quarter rest, followed by a sequence of eighth notes: W (F4, G4, A4, B4) and X (F4, G4, A4, B4). The staff ends with a whole rest.

(Y) (Z)



Musical staff for letters Y and Z. The staff contains two measures of music. The first measure is for the letter Y and the second for Z. Each measure begins with a treble clef and a quarter rest, followed by a sequence of eighth notes: Y (F4, G4, A4, B4) and Z (F4, G4, A4, B4). The staff ends with a whole rest.

(AA)



Musical staff for the letter AA. The staff contains one measure of music. It begins with a treble clef and a quarter rest, followed by a sequence of eighth notes: AA (F4, G4, A4, B4). The staff ends with a double bar line.

II-V-I LINES MINOR

TENOR SAXOPHONE

(A) $Dm7(b9)$ $G7$ Cm^6 (B)

5 (C) (D)

9 (E) (F)

13 (G) (H)

17 (I) (J)

21 (K) (L)

25 (M) (N)

29 (O) (P)

33 (Q) (R)

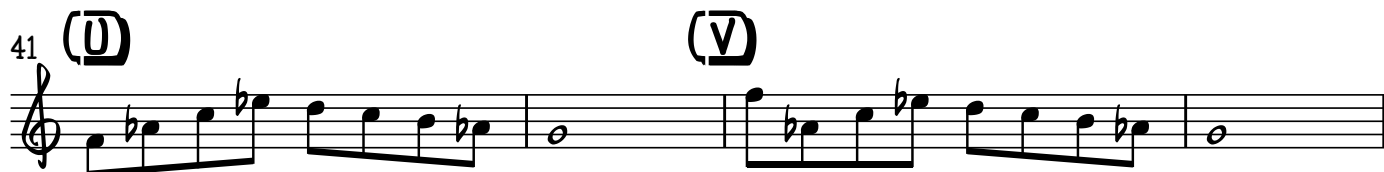
2

TENOR SAXOPHONE

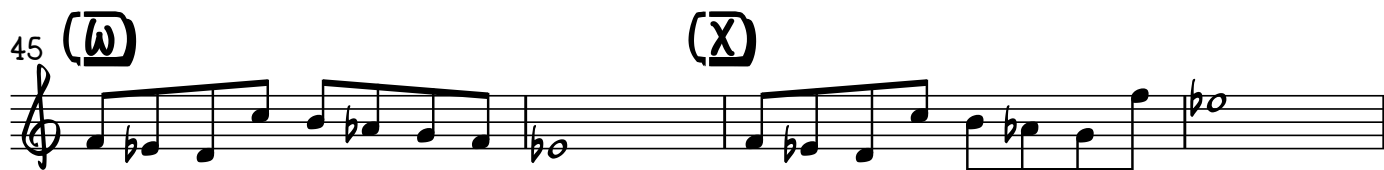
37 (S) (T)



41 (U) (V)



45 (W) (X)



49 (Y) (Z)



53 (AA)



100 Must-Know Tune Consensus List

Blancq • Dyas • Gasior • Goldman • Harris • Marantz • Pelleri • Sneed

| <u>Tune</u> | <u>Score</u> | <u>Tune</u> | <u>Score</u> |
|-------------------------------------|--------------|-----------------------------------|--------------|
| 1. Take the A Train | 679 | 51. Night and Day | 309 |
| 2. Autumn Leaves | 635 | 52. Blue Trane | 308 |
| 3. What Is this Thing Called Love | 619 | 53. All of Me | 307 |
| 4. Blue Bossa | 613 | 54. Giant Steps | 303 |
| 5. Billie's Bounce | 606 | 55. Out of Nowhere | 298 |
| 6. Song For My Father | 585 | 56. Little Sunflower | 294 |
| 7. Straight No Chaser | 585 | 57. Blue Monk | 275 |
| 8. All The Things You Are | 574 | 58. Caravan | 267 |
| 9. Mr. PC | 558 | 59. Donna Lee | 256 |
| 10. Just Friends | 550 | 60. A Night in Tunisia | 249 |
| 11. There Will Never Be Another You | 542 | 61. Impressions | 245 |
| 12. Body and Soul | 517 | 62. How High The Moon | 242 |
| 13. On Green Dolphin Street | 509 | 63. Moment's Notice | 232 |
| 14. Solar | 496 | 64. Perdido | 231 |
| 15. Satin Doll | 491 | 65. Au Privave | 228 |
| 16. All Blues | 485 | 66. I Love You | 225 |
| 17. There is No Greater Love | 484 | 67. Confirmation | 223 |
| 18. Oleo | 471 | 68. Take Five | 222 |
| 19. Footprints | 463 | 69. Joy Spring | 217 |
| 20. Cherokee | 454 | 70. Rhythm-a-ning | 216 |
| 21. Watermelon Man | 451 | 71. Equinox | 216 |
| 22. Recorda-Me | 449 | 72. Ornithology | 208 |
| 23. Freddie the Freeloader | 448 | 73. Work Song | 202 |
| 24. Cantaloupe Island | 447 | 74. It Could Happen to You | 202 |
| 25. Summertime | 438 | 75. I Mean You | 195 |
| 26. Four | 434 | 76. Tune Up | 193 |
| 27. The Girl from Ipanema | 432 | 77. Sonnymoon for Two | 192 |
| 28. The Days of Wine and Roses | 422 | 78. I Thought About You | 191 |
| 29. So What | 412 | 79. St. Thomas | 186 |
| 30. Alone Together | 411 | 80. Blues for Alice | 178 |
| 31. Milestones | 409 | 81. Honeysuckle Rose | 177 |
| 32. Doxy | 408 | 82. Bag's Groove | 176 |
| 33. My Funny Valentine | 404 | 83. Well You Needn't | 175 |
| 34. Now's the Time | 402 | 84. Sweet Georgia Brown | 164 |
| 35. Softly as in a Morning Sunrise | 399 | 85. Scapple from the Apple | 160 |
| 36. Have You Met Miss Jones | 395 | 86. Lazy Bird | 156 |
| 37. Ladybird | 390 | 87. Dolphin Dance | 154 |
| 38. Misty | 386 | 88. Round Midnight | 150 |
| 39. Maiden Voyage | 376 | 89. Wave | 144 |
| 40. I Got Rhythm | 373 | 90. My One and Only Love | 144 |
| 41. Tenor Madness | 382 | 91. Half Nelson | 142 |
| 42. Someday My Prince Will Come | 370 | 92. Anthropology | 139 |
| 43. Stella By Starlight | 369 | 93. The Way You Look Tonight | 138 |
| 44. Killer Joe | 358 | 94. Autumn in New York | 133 |
| 45. Bye, Bye Blackbird | 358 | 95. In Walked Bud | 133 |
| 46. In A Sentimental Mood | 354 | 96. Pent Up House | 131 |
| 47. Sugar | 354 | 97. Countdown | 130 |
| 48. I'll Remember April | 339 | 98. Don't Get Around Much Anymore | 128 |
| 49. C Jam Blues | 334 | 99. In A Mellow Tone | 127 |
| 50. Invitation | 327 | 100. Beautiful Love | 127 |

Transcriptions

Beginner

- Chet Baker, "It Could Happen To You" Chet Baker Sings (Ballad, Short)
- Lou Donaldson, "Lou's Blues" Quartet/Quintet/Sextet (Blues, Melody)
- Lou Donaldson, "Soul Meetin'" A Man with a Horn (Blues)
- Louis Armstrong, "Struttin' with Some Barbecue" Louis Armstrong and His Hot Five
- Miles Davis, "Autumn Leaves" Somethin' Else
- Miles Davis, "Blues by Five" Cookin' with the Miles Davis Quintet
- Miles Davis, "Bye Bye Blackbird" 'Round About Midnight
- Miles Davis, "Freddie Freeloader" Kind of Blue
- Miles Davis, "So What" Kind of Blue (Modal, Phrasing, Space)
- Sonny Stitt, "Blues for Pres, Sweets, Ben and the Other Funky Ones" Sonny Stitt Sits in with the Oscar Peterson Trio (Blues, Bebop)

Intermediate

- Benny Golson, "Moanin'" Art Blakey Moanin'
- Cannonball Adderely, "Soon" Them Dirty Blues
- Cannonball Adderely, "Waltz for Debby" Know What I Mean?
- Charlie Parker, "All the Things You Are" (Double time feel, Bebop, Melodic Interpretation)
- Clifford Brown, "Joy Spring" Clifford Brown and Max Roach (Bebop)
- Clifford Brown, "Sandu" Study in Brown
- Coleman Hawkins, "Body & Soul"
- Dexter Gordon, "Blue Bossa" Biting the Apple (Bebop, Minor Harmony, Motivic)
- Dexter Gordon, "Tenor Madness" Swiss Nights, Vol. 1 (Blues, Fast)
- Fats Navarro, "Nostalgia" Nostalgia
- Hank Mobley, "Dig Dis" Soul Station
- Hank Mobley, "Nica's Dream" The Jazz Messengers (Bebop)
- Hank Mobley, "Some Day My Prince Will Come" Some Day My Prince Will Come
- Hank Mobley, "The More I See You" Roll Call
- John Coltrane, "Oleo" Relaxin' with the Miles Davis Quintet
- Lee Morgan, "Ceora" Cornbread
- Sonny Rollins, "St. Thomas" Saxophone Colossus (Motivic Development)
- Sonny Rollins, "Without a Song" The Bridge
- Sonny Stitt, "Later" Kaleidoscope (Blues, bebop)
- Stan Getz, "The Girl from Ipanema" Getz/Gilberto (Bossa Nova, Melodic)

Advanced

- Freddie Hubbard, “Birdlike” Ready for Freddie (Blues, Fast, Long lines, Superimposition)
- John Coltrane, “Giant Steps” Giant Steps (Up-tempo)
- John Coltrane, “Impressions” Impressions
- John Coltrane, “Moment’s Notice” Blue Train

Required Materials

- Music and materials from past lessons
- Pencil or tablet with editing capabilities
- Metronome (physical [preferred] or Smartphone Application)
- Tuner (physical [preferred] or Smartphone Application)
- Subscription to music streaming service (Apple Music, Spotify, etc.)
- New Reeds
- Manuscript Paper

Repertoire

Valse Vanite by Rudy Wiedoeft
La Zacapaneca by Jorge Sosa
Cancion al Arbol del Olvido Alberto Ginastera
Ausencias by Astor Piazzolla
Tema con Variaciones by Andres Alen

High School

1st Year

Benson, Warren, Farewell (Theodore Presser)
Benson, Warren, Concertino (Theodore Presser)
Bozza, Eugene, Aria (Leduc)
Debussy, Claude, Syrinx (Jobert)
Francaix, Jean, Cinq Danses Exotiques (Schott)
Gershwin, George (arr. Rascher), Piano Prelude #2 (Warner Bros)
d'Indy, Vincent, Choral Variee (Well-Tempered)
Heiden, Bernhard, Sonata (Schott)
Ibert, Jacques, Aria (Leduc)
Lunde, Lawson, Sonata (Southern)
Massenet, Jules (arr. Rousseau), Meditation From "Thais" (MMB)
Rueff, Jeanine, Chanson et Passipied (Leduc)
Schumann, Robert (arr. Hemke), Three Romances (Southern)
Still, William Grant, Romance (Bourne)
Tull, Fischer, Sarabande and Gigue (Boosey)
Rorem, Ned, Picnic on the Marne – Seven Waltzes

2nd Year

Heiden, Bernard, Sonata for Eb Saxophone and Piano
Bozza, Eugéne, Aria for Eb Alto Saxophone and Piano
Parable for Solo Alto Saxophone (Parable XI) by Vincent Persichetti
Sonata Sportive by Alexandre Tcherepnine
Scaramouche – Suite for Saxophone and Orchestra by Darius Milhaud
Saxophobia by Rudy Wiedoeft, arr. by Michael Golemo
Absil, Jean, Sonate Op. 115 (Lemoine)
Benson, Warren, Aeolian Song (Concertino) (Theodore Presser)
Demerseman (arr. Hemke) Carnival of Venice (Southern)
Demersseman, Fantasie Sur Un Theme... (Fuzeau)

Eccles, Henry, Sonata (Elkan-Vogel)
Glazunov, Alexander, Concerto (Leduc)
Hindemith, Paul, Sonata in Eb (Schott)
Maurice, Paule, Tableaux de Provence (Lemoine)
Noda, Ryo, Improvisations I, II, III (Leduc)
Noda, Ryo, Mai (Leduc)
Ravel, Maurice, Piece en forme de Habanera (Leduc)
Tomasi, Henri, Ballade (Leduc)
Wilder, Alec, Sonata (Margun)

3rd Year

Bozza, Eugène, Aria for Eb Alto Saxophone and Piano
Bozza, Eugène, Concertino
Bozza, Eugène, Improvisation et Caprice for Saxophone Solo
Bonneau, Paul, Caprice en Forme de Valse (Leduc)
Boutry, Roger, Divertimento (Leduc)
Bozza, Eugene, Improvisation et Caprice (Leduc)
Charpentier, Jacques, Gavambodi II (Leduc)
Creston, Paul, Concerto (Hal Leonard)
Creston, Paul Sonata op. 19 (Shawnee)
Debussy, Claude (arr. David or Rousseau), Rhapsodie (Lemoine or Etoile)
Denisov, Edison, Deux Pieces (Leduc)
Dubois, PM, Concerto (Leduc)
Ewazen, Eric, Fantasia (Theodore Presser)
Gotkovsky, Ida, Brilliance (Billaudot)
Hartley, Walter, Duo (Theodore Presser)
Hindemith, Paul, Sonata for Alto Saxophone (Schwann)
Ibert, Jacques, Concertino da Camera (Leduc)
Matitia, Jean, Devil's Rag (Lemoine)
Milhaud, Darius, Scaramouche (Salabert)
Muczynski, Robert, Sonata (Hal Leonard)
Noda, Ryo, Phoenix (Leduc)
Pascal, Claude, Sonatine (Durand)
Robert, Lucie, Cadenza (Billaudot)
Tanaka, Karen, Night Bird (Chester)

4th Year

Debussy, Claude/Tyree, Ronald, Rapsodie for Saxophone & Orchestra
Noda, Ryo, Mai – for Solo Alto Saxophone
Demersseman, Jules/Hemke, F.L., The Carnival of Venice

Bolcom, William, Lilith (Hal Leonard)
Desenclos, Alfred, Prelude, Cadence et Finale (Leduc)
Decruck, Fernande, Sonate (Billaudot)
Husa, Karel, Concerto (Hal Leonard)
Husa, Karel, Elegie et Rondeau (Leduc)
Feld, Jindrich, Sonata (Leduc)
Gotvovsky, Ida, Variations Pathetiques (Billaudot)
Koch, EV, Concerto (Peer-Southern)
Larson, Libby, Holly Roller (Oxford)
Lauba, Christian, Neuf Etudes (Leduc)
Lennon, JA, Distances Within Me (Dorn)
Morosco, Victor, Blue Caprice (Morsax)
Noda, Ryo, Gen (Leduc)
Rosse, Francois, Le Frene Egare (Billaudot)
Schmitt, Florent, Legende (Durand)
Shrude, Marilyn, Renewing the Myth (Lemoine)
Smith, Claude, Fantasia (Wingert-Jones)
Swerts, Piet, Klonos (Zodiac)
Tomasi, Henri, Concerto (Leduc)
Tower, Joan, Wings (Hal Leonard)
Turnage, MA, Two Elegies Framing a Shout (Schott)
Yoshimatsu, Takashi, Fuzzy Bird Sonata (Billaudot)
Valse Vanite by Rudy Wiedoeft
La Zacapaneca by Jorge Sosa
Cancion al Arbol del Olvido Alberto Ginastera
Ausencias by Astor Piazzolla
Tema con Variaciones by Andres Alen

Soprano Saxophone

Ter Veldhuis, Jacob, The Garden of Love
Villa-Lobos, Heitor, Bachianas Brasileiras No. 5 – Aria (Cantilena)

Tenor Saxophone

Ostransky, Leroy, Contest Caprice for Bb Tenor Saxophone
Haendel, G.F., Sonate en Sol Mineur (Adapted by Jean-Marie Londeix)
Voxman, H., Concert and Contest for Bb Tenor Saxophone

Baritone Saxophone

Long, Newell, Undercurrent

Transcriptions

Bach, J.S., Six Suites for Violoncello Solo (Transcribed and edited by Trent Kynaston)

Bach, J.S., Partita in A Minor for Flute Solo

Duet

Hindemith, Paul, Konzerstück für Zwei Altsaophone

Dubois, Pierre-Max, Six Caprices for 2 Saxophones

Lacour, Guy, Suite en Duo

Nagao, Jun, Lovers on a Celestial Sphere

Quartet

Tchaikovsky, Peter Ilyich, Nutcracker Suite, Op. 71a, Arranged by Ralph Martino

Escaich, Thierry, Tango Virtuoso

Stevens, Scott, Tarabu

Jones, David P., Mass Transit

Florio, Caryl, Quartette

Dubois, Pierre-Max, Quartor

Jeanjean, Quatour pour Saxophones

Bach, "Little" Fugue in G Minor, BWV 578

Recommended Equipment

Mouthpieces

Soprano

Yamaha 4C

Yamaha Custom

Vandoren SL3

Selmer S-80

Selmer Super Session

Bari

Alto

Yamaha 4C

Yamaha Custom

Vandoren AL3

Selmer S-80

Selmer Soloist

Meyer (Medium Chamber)

Vandoren V16 (Medium Chamber)

Tenor

Yamaha 4C

Yamaha Custom

Vandoren TL3

D'Addario Jazz Select

Selmer Soloist

Otto Link

Vandoren V16 (Medium Chamber)

Baritone

Yamaha 4C

Yamaha Custom

Vandoren BL3

Selmer S-80

Vandoren B7,9

Ligatures

All Saxophones

Vandoren MO

Wood Stone-Ishimori

Francois Louis

Vandoren Optimum

Bay

BG

Instruments

Soprano

Yamaha YSS-62 (One piece)

Yamaha YSS-875EX

Eastman

Alto

Yamaha Custom EX/Custom Z

Selmer Mark XI

Selmer Super Balanced Action

Eastman 52nd Street

Tenor

Yamaha Custom Z

Selmer Mark VI

Selmer Super Balanced Action

Eastman

Baritone

Yamaha 52/62

Reeds

Vandoren Blue Box

D'Addario Reserve

Vandoren Java (red/green)

D'Addario Jazz Select

Saxophonists to Know

| | |
|---------------------|--------------------|
| Al Cohn | Otis Murphy |
| Arno Bornkamp | Paul Desmond |
| Art Pepper | Paul Gonzalvez |
| Ben Webster | Pepper Adams |
| Benny Carter | Percy Heath |
| Bob Berg | Rick Margitza |
| Bob Mintzer | Seamus Blake |
| Bob Sheppard | Sonny Rollins |
| Cannonball Adderley | Sonny Stitt |
| Charlie Parker | Stan Getz |
| Charlie Rouse | Timothy McAllister |
| Chris Potter | Wayne Shorter |
| Dexter Gordon | Zoot Sims |
| Dick Oatts | |
| Donald Sinta | |
| Eric Alexander | |
| Eugene Rousseau | |
| Gerry Mulligan | |
| Hank Mobley | |
| Harvey Pittel | |
| Jackie McLean | |
| Jean-Marie Londeix | |
| Jerry Bergonzi | |
| Joe Henderson | |
| John Coltrane | |
| Johnny Griffin | |
| Johnny Hodges | |
| Kenneth Tse | |
| Kenny Garrett | |
| King Kurtis | |
| Lee Konitz | |
| Lester Young | |
| Lou Donaldson | |
| Mark Turner | |
| Michael Brecker | |
| Ornette Coleman | |

Recommended Listening

Jazz

Alto Saxophone

Art Pepper

Art Pepper Meets the Rhythm Section

Johnny Hodges

Wild Bill Davis & Johnny Hodges in
Atlantic City

Johnny Hodges with the Billy Strayhorn
Orchestra

Benny Carter

Swingin' the 20's
Jazz Giant

Charlie Parker

The Quintet, Live at Massey Hall
Charlie Parker with Strings

Dick Oats

Standard Issue
Standard Issue Vol. 2

Sonny Stitt

New York Jazz
Sonny Stitt Sits in with the Oscar Peterson Trio

Cannonball Adderley

Somethin' Else
Live in San Francisco
Them Dirty Blues
Nancy Wilson/Cannonball Adderley
Quintet at the Lighthouse
Cannonball Takes Charge
You Know What I Mean?
Sophisticated Swing
Julian "Cannonball" Adderley
Julian "Cannonball" Adderley and Strings
Live in Paris

Jackie McLean

Swing, Swang, Swinging

Jackie's Bag

Phil Woods

Live at the Village Vanguard
Phil Woods Live at the Showboat

Lee Konitz

Subconscious-Lee
Motion

Lou Donaldson

Blues Walk
A Man with a Horn
Quartet/Quintet/Sextet

Ornette Coleman

The Shape of Jazz to Come
Something Else

Paul Desmond

Blues in Time
Time Out -The Dave Brubeck Quartet

Tenor Saxophone

Jerry Bergonzi

Saxology

Coleman Hawkins

The Essential Coleman Hawkins
Soul

Ben Webster

King of the Tenors
Ben and Sweets
Ben Webster and the Oscar Peterson Trio

Lester Young

The Complete Aladdin Recordings of Lester Young
Lester Young Trio

Dexter Gordon

A Swingin' Affair
Go

Our Man in Paris
Doin' Alright

Sonny Rollins
Tenor Madness
Saxophone Colossus
The Sound of Sonny
Way Out West

John Coltrane
A Love Supreme
Blue Train
Giant Steps

Stan Getz
Getz/Gilberto
Stan Getz and the Oscar Peterson Trio

Hank Mobley
Soul Station
Peckin' Time

Wayne Shorter
Speak No Evil
Juju

Joe Henderson
State of the Tenor
Mode for Joe
In 'n Out

Rich Perry
RichLee

Jerry Bergonzi
Live Gonz
Live Gonz II
Saxology
Intersecting Lines
Tenor of the Times
Tenor Talk

Michael Brecker
Cityscape
Wide Angles
Directions in Music

Tales from the Hudson

Bob Mintzer
Twin Tenors

Baritone Saxophone

Harry Carney
The Duke's Men
Harry Carney Octet with Strings

Serge Chaloff
Blue Serge
Boston Blow Up

Leo Parker
Rollin with Leo
Blue Leo

Pepper Adams
Encounter
Pepper Adams Live at the Five Spot

Gerry Mulligan
Presenting the Gerry Mulligan Sextet
Mulligan Plays Mulligan

Sahib Shihab
Seeds
And All Those Cats

Hamiett Bluiett
Resolution
Live at the Village Vanguard: Ballads &
Blues

Cecil Payne
Zodiac
Patterns of Jazz

Classical

Arno Bornkamp

The Classical Saxophone
Sonatas for Saxophone and Piano

Donald Sinta

American Music

John Harle

John Harle Plays
Saxophone Concertos

Claude Delangle

Under the Sign of the Sun

Otis Murphy

Summertime
Song

Kenneth Tse

Stellar Saxes

Saxophone Quartet

Aurelia Saxophone Quartet
PRISM Quartet

Recommended Texts

Methods

Henry Lindeman Method, Henry Lindeman Studios (out of print)

Londeix, Jean-Marie. Les Gammes Conjointes Et En Intervalles Pour Tous Les Saxophones. Paris, France: Editions Henry Lemoine, 1962.

Rascher, Sigurd. Top-tones for the Saxophone Four-octave Range. New York: Carl Fischer, 1977.

Umble, James C. Jean-Marie Londeix: Master of the Modern Saxophone. Glenmore, PA: Northeastern Music Publication, Inc., 2000.

Scales/Patterns

Daily Studies for All Saxophones by Trent Kynaston

25 Daily Exercises for Saxophone by H. Klose

Daily Studies for the Improvement of the Saxophone Technique by Larry Teal

Daily Exercises for all Saxophones after Erschak by Marcel Mule, Alphonse Leduc

Mechanical Exercises for All Saxophones by Jean-Marie Londeix, Henry Lemoine

Technique

Teal, Larry. The Art of Saxophone Playing. Secaucus, NJ: Summy-Birchard, 1963.

Classical Etudes

24 Easy Studies for All Saxophones after A. Samie by Marcel Mule, Alphonse Leduc

64 Musical Studies for Saxophone, edited by Dr. Rami El-Farrak

27 Melodious & Rhythmical Exercises for Saxophone by J.L. Small, Carl Fischer

48 Famous Studies by W. Ferling, Revised by Albert J. Andraud, Southern Music Company

18 Exercises or Studies for All Saxophones after Berbiguier by Marcel Mule, Alphonse Leduc

Tango Etudes (for Flute) by Astor Piazzolla

Twenty-Five Caprices for Unaccompanied Saxophone by Sigfrid Karg-Elert, Edited by Jeffrey Lerner

28 Etudes for Saxophone after Olivier Messiaen by Guy Lacour, Gerard Billaudot

9 Transcending Etudes for Saxophone by Noel Samyn, Gerard Billaudot

Eight Very Difficult Studies for Saxophone by Guy Lacour, Alphonse Leduc

Nine Études by Christian Lauba

Excerpts

The Orchestral Saxophonist by Bruce Ronkin & Robert Frascotti

Jazz Etudes

Snidero, Jim. Jazz Conception. Germany: Advance Music, 1996.

Jazz Saxophone Etudes Vol. 1, 2, 3

Niehaus, Lennie. Jazz Conception for Saxophone. Hollywood, CA: Try Pub., 1964.

The Jazz Theory Book by Mark Levine

Charlie Parker Omnibook (E-flat)

Sightreading

100 Original Sight-Reading Exercises, Vol. 1 & Vol. 2 by Guy Lacour

Rhythm

Rhythm Workouts by Gary Scudder and Dave Friedrichs

Modern Text in 4/4 by Louis Bellson

Progressive Steps to Syncopation by Ted Reed

Patterns

Patterns for Improvisation by Oliver Nelson

217 Sequences for the Contemporary Musician by Richard N. Corpolongo

Patterns for Jazz by Jerry Coker, Jimmy Casale, Gary Campbell & Jerry Greene

Thesaurus of Scales and Melodic Patterns by Nicolas Slonimsky

Improvisation

Playing on the Changes by Bob Mintzer

Developing Bebop Lines by Jeff Ellwood <https://www.jeffellwood.net/developing-bebop-lines.html>

Comprehensive Jazz Studies and Exercises by Eric Marienthal

Altissimo

Top-Tones for the Saxophone by Sigurd M. Raschér

Altissimo Studies for Alto Saxophone by Todd Rewoldt

Saxophone High Tones by Eugene Rousseau

Voicing

Sinta, Donald. Voicing: An Approach to the Saxophone's Third Register. Ann Arbor, MI: Sintafest Music Company, 1992.

Mindset/Philosophy

Free Play – Improvisation in Life and Art by Stephen Nachmanovitch

Effortless Mastery – Liberating the Master Musician Within by Kenny Werner

Online Resources

Improvisation

- www.learnjazzstandards.com
- www.shedthemusic.com/
- www.jazzadvice.com/

Harvey Pittel Sax Teachings of the Master, Joe Allard

<https://www.youtube.com/watch?v=fgsA9Rab4Ww&list=PL3325FF3A705DA04A>

Jury Requirements

100 Level

- 1.) Perform one repertoire selection from the 100 Level (refer to the “Selected Saxophone Repertoire and Studies”)
- 2.) Perform one etude in contrasting style to the repertoire selection
- 3.) Perform one random jury selected tune from the corresponding 100 level (refer to the “Jazz Saxophone Tune List”)

200 Level

- 1.) Perform one repertoire selection from the 200 Level (refer to the “Selected Saxophone Repertoire and Studies”)
- 2.) Perform two etudes of contrasting style
- 3.) Perform one random jury selected tune from the corresponding 200 level (refer to the “Jazz Saxophone Tune List”)

300 Level

- 1.) Perform two repertoire selections from the 300 Level (refer to the “Selected Saxophone Repertoire and Studies”)
- 2.) Perform one random jury selected etude from the pool of etudes studied during the semester

Scale Jury Requirements

1.) Scales must be performed as “full range”: begin each scale on the lowest tonic, ascend to the highest note in the scale within the “normal range” (low Bb to high F#) of the instrument, descend to the lowest note in the “normal range”, then ascend back to the tonic.

2.) Scales must be prepared in four-note groupings with different articulations: all slurred, all tongued, slur four – tongue four, tongue four – slur four, slur two – tongue two, tongue two – slur two, slur three – tongue one, tongue one – slur three.

3.) Scales must be prepared in three-note groupings with different articulations: all slurred, all tongued, slur two –tongue one, tongue one – slur two.

4.) Scales must be prepared swung with “jazz articulation”.

100 LEVEL – Semester 1

- Chromatic
- Major
- Arpeggios (major triads, dominant 7th chords)

200 LEVEL – Semester 3

- Harmonic Minor
- Arpeggios (minor triads, minor 7th chords)

300 LEVEL – Semester 5

- Major Thirds
- Diminished (H-W, W-H)
- Whole Tone

400 LEVEL – Semester 7

- Major Fourths

100 LEVEL – Semester 2

- Chromatic
- Major modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian
- Bebop

200 LEVEL – Semester 4

- Minor Modes
- Altissimo
- Blues

300 LEVEL – Semester 6

- Altered
- Pentatonic
- Arpeggios (diminished 7th chords, augmented triads)

400 LEVEL – Semester 8

- no scale jury required