

## Appendix

### Progressive Etude List

Because many composers today are writing for saxophone, the saxophone's repertoire can be very fluid, constantly serving as a moving target. Standards in saxophone performance constantly change in parallel to the new repertoire, requiring constant revision to the pedagogy of scales and etudes. There are many great saxophone teachers in the world, each of whom has their own set of etudes and repertoire that they recommend to their students. Differences between lists can serve as points of discussion for students, which hopefully will encourage critical thinking and personal decision-making.

The following list of etudes is a culmination of resources that can be utilized in both classical and jazz study which has been categorized by different points in a student's education. Descriptions outline each source, providing you the opportunity to better assign a method book to a student, or for your own personal studies.

The List is divided into five sections:

- 1) *Beginner (Middle School)*
- 2) *Beginner Plus (Advanced Middle School to High School)*
- 3) *Jazz Studies (High School and Beyond)*
- 4) *Intermediate (Advanced High School)*
- 5) *Advanced (College)*

## Beginner (Middle School)

### *Rubank Elementary Method* (J.E. Skornicka)

- Overview: A method book that could be used in tandem with the student's initial band book.
- Level: Student is currently working on band books similar in scope to: *Standard Book of Excellence* (Red) by Pearson/Elledge; *Essential Elements Book 1* by Lautzenheiser.
- Includes: Exercises gradually introduce shorter note values, starting with whole notes, to half notes, to quarter notes, then eighth notes; gradually incorporates sharps and flats, never exceeding more than four sharps and flats in the key signature; has solos and duets; provides reference pages for major scales and melodic minor scales.

### *Rubank Intermediate Method* (J.E. Skornicka)

- Overview: This is a great beginning method book for students that have completed their initial band book.
- Level: Student has completed band books similar in scope to: *Standard Book of Excellence* (Red) by Pearson/Elledge; *Essential Elements Book 1* by Lautzenheiser.
- Includes: Essential principles for good saxophone playing are listed at the beginning of the book by the author; long tone warm-up exercises; 1-2 line excerpts; duets; exercises specific to rhythm, expression, and articulation; grace note and trill exercises; interval studies.

### *Standard of Excellence Festival Solos* (Bruce Pearson and Mary Elledge)

- Overview: Introductory solo repertoire for beginners. These are commonly used solo pieces for students participating in events such as solo, ensemble, and honors band festivals.
- Level: Currently working on or completed *Standard Book of Excellence* (Red) by Pearson/Elledge; *Essential Elements Book 1* by Lautzenheiser.

## *The Saxophonist's Journey*

- Includes: Pieces that are 1-2 pages maximum; minimal use of 16th notes; easy-to-follow piano accompaniment; comfortable dynamic ranges and intervals.

### *101 Rhythmic Rest Patterns* (Grover C. Yaus)

- Overview: Short excerpts that include notes and rests of various durations. Music is repetitive to instill rhythmic patterns and becomes progressively harder near the end of the book.
- Level: This book could be used at a variety of different performance levels and would benefit anyone needing help with reading different note or rest values and time signatures.
- Includes: Gradually moves from using duple meter figures with longer note values (whole notes, half notes, quarter notes), to compound meter figures with shorter note values (triplets, sixteenth note lines).



## Beginner Plus (Advanced Middle School to High School)

### *Concert and Contest Collection for Eb Alto Saxophone* (H. Voxman)

- Overview: This is a collection of 14 pieces that includes compositions written for saxophone, as well as transcriptions. This popular source for solo repertoire is often used for music festival competitions. Offering interesting solos for the saxophonist, each piece also provides an approachable piano accompaniment.
- Level: Completed *Standard Book of Excellence* (Red) by Pearson/Elledge; *Essential Elements Book 1* by Lautzenheiser. Would recommend as the next source of repertoire after *Festival Solos* (Pearson/Elledge).
- Includes: Pieces that are 1-2 pages maximum; greater use of 16th notes. Introduces repertoire written for the saxophone as well as transcriptions.

### *Solos for the Alto Saxophone Player* (Larry Teal)

\*A tenor saxophone edition is also available.

## *The Saxophonist's Journey*

- Overview: This is a collection of 15 transcriptions that Teal felt were well-suited to the saxophone and addressed the lack of Classical and Romantic period music in the repertoire. Teal made certain editorial choices, such as cuts and transpositions. These compositions are to be used as study pieces, as well as for concert performances.
- Level: Comparable to *Concert and Contest Collection for Eb Alto Saxophone* by Voxman. Teal graded these solos from medium-easy to medium-difficult.
- Includes: Pieces that are 1-2 pages maximum; greater use of 16th notes; introduces the saxophonist to repertoire originally for voice, piano, clarinet, violin, flute, and orchestra. It also includes Ravel's *Old Castle* from Mussorgsky's *Pictures at an Exhibition*, an original saxophone solo.

### *Rubank Advanced Method* (J.E. Skornicka)

- Overview: This Rubank saxophone method book begins with exercises centering on select major scales and their relative minors while incorporating a mixture of different time signatures. As the book progresses, it introduces duets; orchestral excerpts and excerpts from other method books; a listing of ornamentations such as trills, mordents, and turns; and solo pieces that could be used for music festivals.
- Level: An ideal continuation from the *Intermediate Rubank Saxophone Method Book*. Saxophonists are beginning to perform repertoire that includes ornamentations, more advanced time signatures, and the requirement of a firmer understanding of minor scales.
- Includes: Major and minor scale exercises; duets; excerpts from orchestra and other method books; ornamentations; and advanced time signatures.

### *Daily Studies for All Saxophones* (Trent Kynaston)

- Overview: This is an extensive method book that centers on scales, arpeggios, tonguing, and tuning. Every scale is presented in their full range, and addresses common modes found in classical performance: major, minor, whole tone, and diminished scales. Kynaston also provides a variety of exercises and patterns in each section of the book.

## *The Saxophonist's Journey*

- Level: The saxophonist should be comfortable playing in the palm keys and should have stability in their embouchure and voicing given the range of each exercise. This source could be introduced alongside any of the sources found in this section and can prove useful to the saxophonist long past this stage in their musical journey.
- Includes: Full range scales in major, minor, whole tone, and diminished modes; a variety of arpeggio exercises in different modes; tonguing exercises; long tone exercises.

### *Basic Technique for All Saxophones* (Jack Snaveley)

- Overview: The exercises provided in this method provide a fundamental background to master difficult music through patterns. Written in all major and minor keys, these studies use the entire range of the saxophone. As saxophonists master these exercises, their high and low registers will be greatly improved.
- Level: Saxophonist is ready to master full range scales. Complements Trent Kynaston's *Daily Studies for All Saxophones*.
- Includes: Exercises on scales; arpeggios; interval patterns from 3rds to 6ths; lower and upper neighbor patterns; augmented and diminished patterns; chords extending to 7th, 9th, 11th, and 13th.

### *Jazz Phrasing for Saxophone* (Greg Fishman)

- Overview: Jazz etudes of beginning level musical concepts and rhythms.
- Level: This book is for players who are looking to acquaint themselves with jazz and would like a clear, concise etude book that is written with many beginning jazz rhythms. This book is also suitable for saxophonists who are still working on learning the mechanics of the instrument.
- Includes: Etudes written on standard chord changes with a play-along track (CD, app, or MP3). The play-along track includes the saxophonist performing the etudes as well as a track where one can improvise over the backing track.

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## Jazz Studies (High School and Beyond)

### *The Real Book*, Vol. 1 and 2 (Various Composers)

- Overview: *The Real Book* is a compendium of commonly performed jazz standards. Its chord changes are often inaccurate, so proceed with caution. It is great for reading, but it is sometimes frowned upon to perform from a book at jam sessions.
- Level: Intermediate to advanced.
- Includes: *The Real Book* can be an effective tool for those looking to get into jazz who may not have a substantial repertoire or who are beginning to look into performing jazz repertoire for the first time. It is highly recommended to use *The Real Book* in conjunction with recordings, and, whenever possible, to consult more advanced musicians about melodic, rhythmic, and harmonic conventions.

### *The Ultimate Jazz Fakebook* (Various Composers)

- Overview: Similar to *The Real Book*, this resource is a compendium of commonly performed jazz standards that one often finds working musicians playing out of. This book includes over 625 standards and jazz classics, whereas *The Real Book* has more than 1 volume.
- Level: This can be incorporated at varying stages of the saxophonist's development. This is a great source for acquainting yourself with tunes commonly performed in gig and concert settings.
- Includes: Hundreds of jazz standards.

### *Jamey Aebersold Play-Along Series*

- Overview: The traditionally used series of play-along books. Features backing tracks performed by real musicians. These can be a suitable starting point for all but are not a replacement for playing with real musicians. Books with thematic or artist-specific materials are common.
- Level: These are excellent for young improvisers.

## *The Saxophonist's Journey*

- Includes: Melodies and chord changes notated for all instruments, and backing track recordings.

### *Omnibook (Charlie Parker)*

- Overview: A transcription book consisting of many of Charlie Parker's most iconic solos. This book is an accurate notation of Parker's solos and can serve as an excellent introduction for analytical purposes. However, it is the opinion of the authors that the deepest and most transformational study of this saxophone icon's solos will come from transcribing the solos by ear and playing along with the recordings.
- Level: The saxophonist must have a clear understanding of swung eighth notes and a strong grasp of the saxophone's technical capabilities.
- Includes: Charlie Parker's solos with chord symbols that can be used for analytical purposes.

### *Jazz Saxophone Etudes (Greg Fishman)*

- Overview: Chicago-based jazz saxophone Greg Fishman's intermediate to advanced etudes.
- Level: Intermediate-advanced.
- Includes: Intermediate to advanced etudes based on the progressions of jazz standards. These etudes are composed at tempos that some might consider difficult, and the book also includes a play-along track, which includes room for improvisation over the chord changes of the etude.

### *Jazz Conception Series (Lennie Niehaus)*

- Overview: Some of the first jazz etudes written.
- Level: Progressively more difficult in the beginning, intermediate, and advanced levels. The beginning level etudes are suitable for middle school and early high school saxophonists, while the advanced etudes are suitable for advanced musicians including undergraduate music majors.
- Includes: This is a four-book series and is available for Eb and Bb saxophones. Each book contains 20-25 etudes.

## *The Saxophonist's Journey*

### *Leaps and Sounds* (Adam Larson)

- Overview: A collection of etudes composed over jazz standards with larger intervals in mind.
- Level: Advanced collegiate.
- Includes: Etudes composed over *Take the A Train, Cherokee, I Remember You, Alone Together, On Green Dolphin Street, Out of Nowhere, All the Things You Are, There Will Never Be Another You, Night and Day, Have You Met Miss Jones, All of Me, Like Someone in Love.*

### *Vignettes* (Remy Le Boeuf)

- Overview: A collection of etudes written by New York City-based jazz saxophonist, Remy Le Boeuf.
- Level: Advanced collegiate to professional.
- Includes: These 12 short pieces were written to be interpreted in a range of styles and focus on particular challenges or skills such as circular breathing, altissimo, odd time signatures, overtones, speed, flexibility, syncopation, endurance, and dynamic contrast. While written for the alto, the vignettes can be performed on all saxophones.



## Intermediate (Advanced High School)

### *Selected Studies for Saxophone* (H. Voxman)

- Overview: Etudes in all 12 keys that explore major and minor modes. Minor etudes combine a mixture of permutations, such as: natural (Aeolian), harmonic, melodic, and Dorian.
- Level: The individual should be capable of performing steady 16th-note passages in both duple and compound meters and be comfortable performing music that is at least 1 page in length. The difficulty and length of these etudes is comparable to early solo pieces students may perform for events such as solo and ensemble and honors band festivals.

## *The Saxophonist's Journey*

This book is often used as a precursor to Marcel Mule's *Quarante-huit études* by Ferling.

- **Includes:** Etudes are 1 page in length, interval and chromatic exercises, and an outline of each scale represented in each etude, including 3rds and arpeggios.

### *Quarante-huit études / Forty-Eight Studies for All Saxophones* (Franz Wilhelm Ferling)

- **Overview:** This is perhaps one of the most well-known etude books for saxophone, commonly referred to as "Ferling's 48 Etudes."
- **Level:** This etude book is generally introduced to advanced high school students and to students at the beginning of their collegiate studies. For many students, these etudes introduce the concept of metronome markings not reflecting the quarter note, such as the very first etude, labeled eighth note = 72.
- **Includes:** Etudes that span half a page in length; gradually introduces key centers using multiple sharps and flats throughout the book; metronome markings that are not solely based on the quarter note.

### *Dix-huit exercices ou études pour tous les saxophones d'après* *Berbiguier / Eighteen Exercises or Studies for All Saxophones after* *Berbiguier* (Marcel Mule)

- **Overview:** These etudes were derived from the eighteen etudes composed by flutist Benoit Tranquille Berbiguier. Compared with the original flute method book, Mule's edition is almost an exact copy, with the exception of slight adjustments having been made to the saxophone's range.
- **Level:** The individual should be comfortable with reading steady sixteenth-note lines for long durations of time. The etudes also require the performer to manage their stamina effectively, as breathing options are limited. Mule provides breath marks throughout each etude, but depending on the speed at which you perform these etudes, breath choices may be challenging. Furthermore, each etude is also between 1-2 pages in length, so these exercises test an individual's stamina. Overall, drawn-out musical lines tend to remain scalar, while

interjections of larger leaps occur occasionally in each etude. These etudes are melodically very interesting.

- Includes: Faster-paced etudes where metronome markings are not provided, providing a level of flexibility to the performer; etudes are either in common time, 3/4, 3/8, or 12/8; sweeping lines that incorporate large leaps.



## Advanced (College)

### *Melodious and Progressive Studies, Book 2* (David Hite)

- Overview: Includes 16 caprices that focus specifically on developing the tongue, expressive playing, speed, chromaticism, flexibility, and trills, then 14 etudes which combine each of these categories more in depth.
- Level: This is comparable to Marcel Mule's *Quarante-huit études by Ferling* with the exception that these etudes can range between 1-2 pages long.
- Includes: Etudes are 1-2 pages in length.

### *Huit (8) études brillantes pour saxophone / Eight Very Difficult Studies* (Guy Lacour)

- Overview: Marcel Mule once said that in this book, Lacour assembled in a few pages some “rather frightening phrases and exploited them to the best possible result.” If you are an advanced saxophonist looking for etudes that will push your technique both from a physical and mental standpoint, these are for you.
- Level: Collegiate-level saxophonists are likely to work on these near the end of their undergraduate degree and into their graduate work. The performer needs to be comfortable reading key signatures with many sharps and flats both in major and minor modes. Each etude is also relatively fast in nature, both in tempo and note values used. Each etude includes large intervallic leaps.

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- Includes: Etudes are 1-2 pages in length; keys in major and minor modes with multiple sharps and flats; each etude constantly modulates.

### *Bach for the Saxophone: Selected Movements from Unaccompanied Sonatas, Partitas, and Suites by J.S. Bach (Ronald Caravan)*

- Overview: These transcriptions of J.S. Bach's more popular solo works provide an opportunity for saxophonists to explore the Baroque period and its performance practices. The repertoire Caravan selected is also some of the more popular unaccompanied music by Bach.
- Level: This book may be introduced as early as freshman year, depending on the level of the performer, but can be beneficial for graduate students as well. Because the Baroque period occurred before the saxophone was invented, much of this music is lost to us in practice, with the exception of transcriptions. It is a great opportunity to practice the importance of the musical line, how to breathe, and where to apply weight at cadential moments.
- Includes: 5 pieces for violin; 5 pieces for cello; 1 piece for flute, all unaccompanied. Opportunities to explore the Baroque style, such as the use of trills and mordents; dynamic markings included by the author that reflect traditional approaches to the music but can be left open to interpretation.

### *28 Etudes pour saxophone: Sur les modes a transpositions limitées d'Olivier Messiaen / 28 Etudes for saxophone: On the modes of limited transposition by Olivier Messiaen (Guy Lacour)*

- Overview: Each etude is based on one of Olivier Messiaen's seven modes of limited transposition or one of their transpositions. Starts with the whole tone scale and diminished scale, then branches into other scales which further mix the intervals of tones and semitones.
- Level: The musical language provided in these etudes is best experienced if the performer has previously worked on scales such as whole tone and diminished, as well as the modal scales: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. This will facilitate the kinds of movements the performer will experience, as the musical passages can be quite challenging. The etudes also include altissimo, so the expectation for the level of performer is rather high.

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- Includes: Olivier Messiaen's modes of limited transposition; altissimo; large intervallic leaps; unconventional time signatures; steady use of sixteenth notes.

### *Tango Etudes (Astor Piazzolla)*

- Overview: Originally for flute and alternatively violin, *Tango Etudes* for alto saxophone or clarinet is the second adaptation of these works. Though etudes, these may serve as unaccompanied works in their own right. It is noted that the performer should well exaggerate the accents and breaths, as tangos are played on the bandoneon.
- Level: Junior year to graduate school. The performer must be able to create clear variance in their articulations, as each etude is laced with accents, marcatos, and staccatos. A well-defined dynamic range will also play into the passionate dance-like qualities of these etudes.
- Includes: Six etudes that are 1-2 pages in length; complex tangos with constant changes in time signature, grace notes with multiple notes, glissandi, and ad lib opportunities.

### *Chromatophores – 12 Modulating Etudes for Saxophone*

(Ben Solomon)

- Overview: Chromatophores are living cells that have the ability to rapidly change color. With this in mind, these etudes are designed to achieve this effect of coloristic change through an expression of harmony that is continuously modulating. Each of the etudes' melodies and harmonies are influenced by classical and jazz composers alike, such as Maurice Ravel, John Coltrane, and David Popper. As a result, these etudes suit themselves perfectly to both classical and jazz-inclined saxophonists.
- Level: The nature of these etudes is reminiscent of unaccompanied works such as Paul Bonneau's *Caprice en forme de valse*: you are always serving as the melody and the harmony. Therefore, a level of technical proficiency must be in place to successfully bring out both elements, while maintaining the ornamented contours of the etudes. Almost every etude is constantly in motion and does not necessarily include articulation markings, similar to how jazz compositions are notated. Therefore, there are many opportunities for the performer to

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interpret articulations, as well as the degree of rubato they desire to use. In essence, these etudes are to be perceived as written-out improvisations. The etudes also constantly modulate, so the performer must be good at anticipating and performing fast-paced repertoire that changes key signatures regularly.

- Includes: Heavy use of arpeggiations; fast ascending and descending scalar lines; interpretation opportunities with articulation; and opportunities to explore pacing due to the improvisational nature of the etudes.

### *Huit études brillantes pour saxophone / Eight Very Difficult Studies for Saxophone* (Guy Lacour)

- Overview: As the title suggests, these are very advanced etudes that are not for the faint of heart. In Marcel Mule's words, "Any saxophonist wishing to acquire an ever growing virtuosity will find it extremely useful to work their way through these studies."
- Level: Appropriate at the graduate level. This may be used for advanced undergraduate students as well if deemed appropriate by the instructor.
- Includes: Etudes that are 1-2 pages in length; Incorporates odd meters, and key signatures utilizing multiple sharps and flats; large interval passages are very prominent throughout.

### *Études pour saxophone alto et piano* (Charles Koechlin, revised by Jean-Marie Londeix)

- Overview: These etudes are written with piano accompaniment and could serve as a stand-alone piece for a recital. Londeix provides fingerings to consider throughout the book.
- Level: These are often practiced by saxophonists in their junior or senior year in college, as well as at the graduate level.
- Includes: Etudes that are 1-2 pages in length; constant changes in time signature and tempo; time signatures provide challenging meters to deal with, such as 3/8, 6/8, 12/8, 9/8, 4/2, 6/4, and 9/4.

*Approche de la musique contemporaine / Approach to Contemporary Music* (Hubert Prati)

- Overview: This book is a great introduction to extended techniques in the form of etudes. Prati provides a table at the beginning of the book that explains what each symbol represents, as well as a fingering diagram. The etudes include multiphonics, quarter notes, and other nonstandard musical notation. These etudes can serve as unaccompanied solo pieces on their own but can be a great way to introduce the techniques idiomatic to saxophone prior to exploring larger contemporary works.
- Level: These are often practiced by saxophonists in their junior or senior year in college, as well as at the graduate level.
- Includes: Extended techniques such as multiphonics, quarter tones, flutter tongue, and timbre trills; fingerings and symbols for understanding multiphonics; etudes do not have time signatures, allowing a degree of ad lib.

*Paganini for Saxophone; 24 Capricci, Op.1* (Niccolò Paganini, arr. Raaf Hekkema)

- Overview: This book includes the famous *24 Violin Caprices* of Niccolò Paganini, arranged by saxophonist Raaf Hekkema. Through a saxophonist's lens, Hekkema incorporates extended techniques to achieve many of the techniques used in violin performance, such as slap tongue for pizzicato and performing multiphonics as well as singing through the saxophone to imitate double stops. These arrangements for saxophone are not all in the original key, mostly due to limitations in range.
- Level: These pieces are very advanced and involve altissimo; the saxophonist must have a strong foundation in finger technique and voicing. In place of string double stops, Hekkema incorporates chords achieved by singing while playing the saxophone at the same time. To say the least, the saxophonist must have great facility on the saxophone in many facets.
- Includes: Arrangements of Paganini's virtuosic 24 caprices in different key signatures than the original violin part (better suited to the saxophonist's extended range).

*The Orchestral Saxophonist, Volumes 1 and 2* (Bruce Ronkin and Robert Frascotti)

- Overview: These books are comprised of common orchestral pieces featuring saxophone, including both iconic and lesser-known repertoire.
- Level: These can be introduced at any point at the undergraduate or graduate level. These can be used as etudes but may also serve as an opportunity to discuss the saxophone's use in different orchestral settings.
- Includes: Volume 1 includes orchestral works by 28 composers; volume 2 includes orchestral works by 23 composers; composer dates of birth and death are provided; saxophone(s) used for the excerpt are included; a number of the excerpts include notes regarding the saxophone's use in the piece.