

A BRIEF HISTORY OF THE SAXOPHONE  
AND A GUIDE TO STUDY MATERIALS

---

A Supporting Paper  
Presented to  
the Faculty of the Department of Music  
University of Houston

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

---

by  
Donald Edward West  
August, 1968

454507

A BRIEF HISTORY OF THE SAXOPHONE  
AND A GUIDE TO STUDY MATERIALS

---

An Abstract of a Supporting Paper  
Presented to  
the Faculty of the Department of Music  
University of Houston

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

---

by  
Donald Edward West  
August, 1968

## ABSTRACT

Although the saxophone has been in existence for one hundred-twenty-six years, the instrument's history is brief in comparison to that of other wind instruments.

In chapter one, the history of the instrument is traced from its invention in 1842 by Adolph Sax and its introduction to America in the 1880's, to its development into its present form.

Chapter two has a dual purpose: first, to serve as a guide to some of the materials available for the technical study of the saxophone; secondly, to make students of all ages aware of the vast body of fine literature available for the instrument.

## TABLE OF CONTENTS

### CHAPTER

#### I. HISTORY OF THE SAXOPHONE

A. Invention of the Instrument .....	1
B. Development of the Saxophone .....	6
C. Introduction to America .....	11

#### II. GUIDE TO METHODS AND LITERATURE

A. Methods .....	17
B. Solos .....	22
C. Ensembles .....	42
D. Orchestral Music Including Saxophone .....	47
E. Recordings .....	49

BIBLIOGRAPHY .....	51
--------------------	----

## CHAPTER ONE

### HISTORY OF THE SAXOPHONE

#### A. Invention of the Saxophone

The saxophone, unlike most wind instruments in present day use, enjoys a comparatively short, but nevertheless interesting history. Its invention is credited to Antoine Joseph (Adolph) Sax.

Adolph Sax, son of the instrument maker Charles Joseph Sax, spent much time during his formative years in his father's workshop in Brussels, Belgium. After studying flute and clarinet in the Brussels Conservatory, he began devoting his time, as did his father, to the improvement of various instruments. In the course of his endeavors to improve the clarinet, Sax produced a new instrument, called a "saxophone", which possessed a different tonal quality from that of the clarinet.

The development of the saxophone and an entire family of instruments related in pitch, took place in a relatively brief period of time.

"Unfortunately Sax left no account of his discovery of the saxophone, but we might imagine that he began by experimenting

in the field of woodwind-brass hybrids."<sup>1</sup> Predecessors of the saxophone with which he might have worked with were the Alto Fagotto invented by William Meikle in 1830, the ophicleide invented by Halary in 1821, and the bass instrument with a wooden conical tube and a clarinet mouthpiece invented by Desfontenelles of Lisieux in 1807.<sup>2</sup>

Adam Carse describes the Alto Fagotto as being a conical wooden tube shaped like a bassoon, but sounded by means of a single reed attached to the end of a bassoon-like crook.<sup>3</sup> In 1836, Sax experimented with the instrument invented by Desfontenelles of Lisieux. This instrument is now what we know as the bass clarinet.<sup>4</sup>

The most probable theory concerning the invention of the saxophone is that Sax conceived his instrument as something in the nature of an ophicleide furnished with a single reed mouthpiece.

---

<sup>1</sup>Anthony Baines, Woodwind Instruments and Their History, (New York: W. W. Norton & Co., Inc., 1957), p. 142.

<sup>2</sup>Curt Sachs, The History of Musical Instruments, (New York: W. W. Norton & Co., Inc., 1940), pp. 415-417.

<sup>3</sup>Adam Carse, Musical Wind Instruments, (New York: Da Capo Press, 1965), p. 176.

<sup>4</sup>Sachs, History of Musical Instruments, pp. 415-417.

Sax's patent drawings support this view.<sup>1</sup>

It is not certain that Sax had any particular reason for inventing the instrument. Bate suggested that Sax might have been trying to invent a clarinet that overblew at the octave or to invent an instrument that would link the woodwinds with the brasses.<sup>2</sup>

So as to indicate the structure of the soprano saxophone in comparison with the modern clarinet, and to show the resemblance of it to the older, obsolete ophicleide, the following statement by Adam Carse is included:

Compared with a clarinet the difference in the bore is considerable. A soprano saxophone in B flat starts at the upper end with a bore about half as wide as the clarinet; the conical tube, which is about three inches shorter than the B flat clarinet tube, increases in width till it is nearly half as wide again as the cylindrical bore of a clarinet. The mouthpiece and reed are broader for the saxophone than for the clarinet, and the aperture is rounded at the tip; the interior opening inside the mouthpiece is also wider on the saxophone, in spite of the narrow bore at the upper end of its conical tube. The note-holes are larger than those of the clarinet, and increase in diameter as the cone increases in width; in this respect the saxophone tube much resembles the tube of an ophicleide.<sup>3</sup>

---

<sup>1</sup>Philip Bate, Grove's Dictionary of Music and Musicians, ed. by Eric Blom, Vol. VII, (5th ed. New York: St. Martin's Press Inc., 1955), pp. 430-434.

<sup>2</sup>Ibid., p. 431.

<sup>3</sup>Carse, Musical Wind Instruments, p. 178.

The year 1841 marks the date of the first saxophone, and the year 1846 marks the completion of the entire family and the issuance of a French patent. In 1842, in the midst of these inventions, Sax moved to Paris from Brussels and set up a new workshop.

The original patent was for fourteen instruments divided into an orchestral group and a military group. The orchestral group alternated in pitch from F to C. The military group alternated from E flat to B flat. All of the instruments required transposition except for the orchestral soprano which was at the unison pitch.<sup>1</sup> The pitches of the instruments in the military group have been retained for present day use.

Apparently the noted French composer Hector Berlioz heard the saxophone shortly after it was invented, for in the June 12, 1842, issue of the Paris Journal des Debats he gives us the following description of the instrument.

The Saxophone (le Saxophon), named after its inventor, is a brass instrument with nineteen keys..... Its mouthpiece ..... is similar to the mouthpiece of the bass-clarinet; its fingering is akin to that of the flute or the second part of the clarinet. Its sound is of such rare quality that, to my knowledge, there is not a brass instrument in use nowadays that could be compared to the Saxophone. It is full, soft, vibrating, extremely powerful, and easy to lower in intensity. As far as

---

<sup>1</sup>Bate, Grove's Dictionary, ed. by Eric Blom, p. 431.

I am concerned. I find it very superior to the lower tones of the ophicleide, in accuracy as well as in the solidity of the sound. But the character of such sound is absolutely new, and does not resemble any of the timbre heard up till now in our orchestras, with the sole exception of the bass-clarinets' lower E and F. Owing to its reed, it can increase or diminish in intensity of its sounds.

The notes of the higher compass vibrate so intensively that they may be applied with great success to melodic expression. Naturally, this instrument will never be suitable for rapid passages, for complicated arpeggios; but the bass instruments are not destined to execute light evolutions. Instead of complaining; we must rejoice that it is impossible to misuse the Saxophone and thus to destroy its majestic utilities.

The composers will be very indebted to Mr. Sax when his new instruments are generally employed. If he perseveres, he will meet with the support of all friends of music.<sup>1</sup>

Berlioz' description of the instrument leads one to believe that either the tenor or baritone saxophone was the first to be developed.

Surprisingly, in 1884, only three years after its invention, saxophone parts appeared in several noteworthy works, Jean-George Kastner's opera Le dernier Roi de Juda (The Last King of Juda) and in Hector Berlioz' orchestral arrangement of his own composition Chant sacre for six of Sax's new instruments. Kastner was the first composer to write a part for saxophone, however his opera was not

---

<sup>1</sup>Lee Patrick, "The Saxophone," trans. by Leon Kochnitsky, The Instrumentalist, Vol. 22, No. 4 (Nov., 1967), p. 13.

performed until December of 1844. On the other hand, Berlioz' arrangement was performed on February 3, 1844. Thus, the performance of Berlioz' composition ante-dates that of Kastner's composition by some ten months.<sup>1</sup>

In 1845 the new instruments were introduced into French Army Bands. Several French composers, including Thomas and Bizet, subsequently made use of the saxophone in some of their operas, and since then it has figured frequently in the works of French and Belgian composers, and only occasionally in German and English scores. The saxophone was first introduced into England by Richard Carte of the firm Rudall, Rose, and Carte, about 1850. In Germany it was almost ignored, and it is said that when Richard Strauss' Domestic Symphony was produced in Berlin the specified saxophone quartet could not be recruited amongst local players.<sup>2</sup>

In British bands, the former prejudice against saxophones has been dispelled sufficiently to admit an alto and a tenor regularly and a baritone occasionally.<sup>3</sup>

## B. Development of the Saxophone

The saxophone was at once provided with a covered-key system partly mounted on rod-axles. The primary

---

<sup>1</sup>Bate, Grove's Dictionary, ed. by Eric Blom, p. 434.

<sup>2</sup>Carse, Musical Wind Instruments, p. 179.

<sup>3</sup>Baines, Woodwind Instruments, p. 142.

scale (according to the notation in C) is the same as that of the flute or oboe, and when overblown, the octave-harmonics sounds as on both of these instruments. The key-system is much the same as that of the oboe except that the keys for the first, second, and the third fingers of the right hand are arranged as on the Boehm flute.<sup>1</sup>

As the years passed, changes made on the saxophone have been confined basically to those of a mechanical nature, however the range has been increased somewhat.

In 1887 one semitone (B flat) was added to the bottom range of the instrument by Lecomte et Cie. Through the years, saxophones have been equipped with a high E and high F. Modern saxophones may be equipped with a low A natural and a high F sharp. Other changes include the elimination of two octave keys through the application of the automatic leverage system, the mounting of all keys on axles, and the duplicating of the low B flat key so that the little finger of the left hand may operate this mechanism from two positions. Those directly responsible for the changes were P. Goumas, Évette and Schaeffer, Lecomte et Cie, Fontaine-Besson, and Adolph Sax himself.<sup>2</sup>

In addition to these changes, various experiments have been

---

<sup>1</sup>Carse, Musical Wind Instruments, p. 178.

<sup>2</sup>Bate, Grove's Dictionary, ed. by Eric Blom, pp. 431-432.

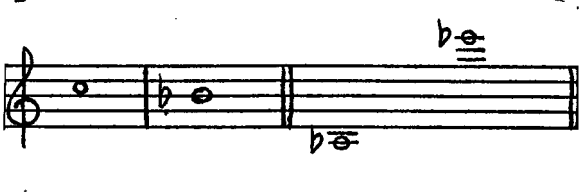
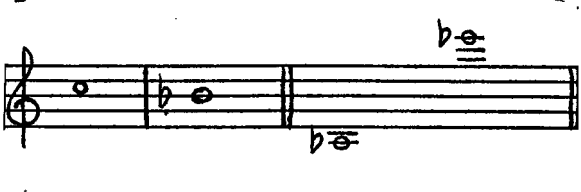
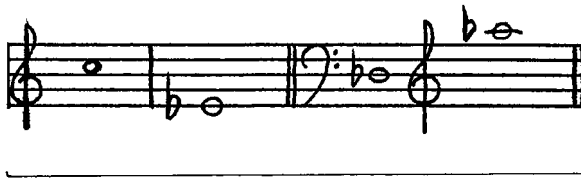
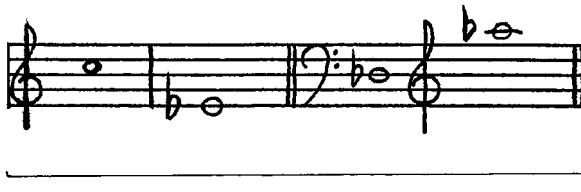
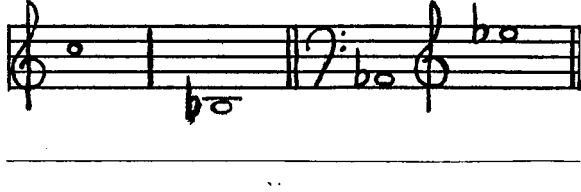
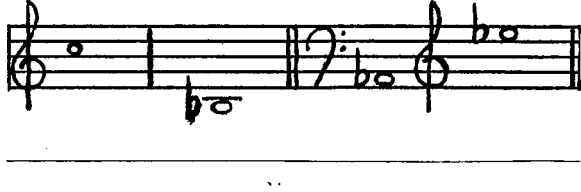
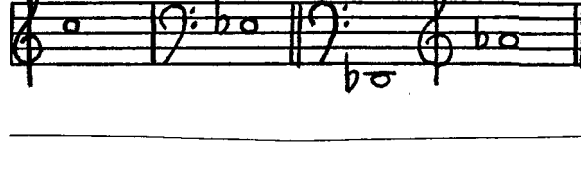
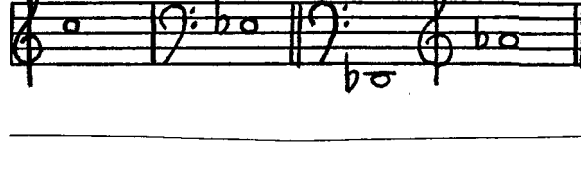
conducted using different materials for the mouthpiece. The original mouthpiece was made of wood. It has since been made of hard rubber, plastic, metal, and even glass. From mouthpieces made from these materials, various tonal results may be achieved. Newly purchased instruments are generally provided with either a hard rubber or plastic mouthpiece.

Generally speaking, the selection of a mouthpiece is a matter of personal preference. It should be noted, however, that many professional saxophonists in America, especially in the field of jazz, are using metal mouthpieces for the tenor and baritone. French saxophonists are using metal mouthpieces on the alto saxophone in addition to the lower instruments.

The exterior and the interior dimensions of the mouthpiece, as well as the material, affect the resulting tone quality. For example, a small, closed-face mouthpiece, made of plastic and fitted with a soft reed will generally produce a dark tone quality similar to that of the 'cello. Other variable factors which affect the tone quality are the embouchure and the reed.

Not all of the saxophones invented by Sax remain in use today. The instruments remaining in common use today are as follows: soprano,

alto, tenor, and baritone. The bass saxophone is infrequently used. The C tenor (melody) was perhaps the last to disappear from use. The following chart gives the written notes and the actual sounds of these instruments. The convenience of the written range being the same for all of the instruments (B flat to high F) enables the player to change from one saxophone to another, using the same fingering system.

	Transposition from C"	Pitch
B flat Soprano Saxophone		
E flat Alto Saxophone		
B flat Tenor Saxophone		
E flat Baritone Saxophone		

B flat Bass Saxophone



The saxophone is not a regular member of the symphony orchestra, but examples of its use in symphonic literature will be cited in chapter two of this paper. Junior high and high school orchestras, however, sometimes use saxophones as substitutes for instruments in the middle and lower ranges such as the English horn, bassoon, French horn, viola, and 'cello. Occasionally, scores for small orchestras include saxophone parts to strengthen the aforementioned instruments.

The development of performance styles and pedagogical approaches to the teaching of an instrument have always centered around fine performers in major symphony orchestras, conservatories, or schools of music. The saxophone, in the past, has not been accorded this serious treatment since it is not a standard member of the symphony orchestra, and only recently have students been allowed to "major" on the saxophone at institutions of higher learning in America. European schools, on the other hand, have

considered the saxophone to be an instrument worthy for major study for some time, but the influence of these schools has not been widely felt in the United States. Concepts of saxophone pedagogy, nevertheless, have greatly advanced in this country. And today there are colleges, universities, and conservatories at which a student may study the instrument with a highly competent teacher. Some of the outstanding musicians who have contributed to present high standards of saxophone performance are Vincent Abato, Alfred Gallodoro, Cecil Leeson, Marcel Mule, Siguard Rascher, and Larry Teal. These men have given clinics at many of our finest colleges, performed with our outstanding professional organizations, and recorded much of the saxophone literature.

### C. Introduction to America

Little was known of the saxophone in America until the 1880's. A few of the instruments were imported before that time, but these were of limited use because of the lack of literature.

The first manufacturing of saxophones in America took place in 1885, when C. G. Conn began making a few of the instruments. In 1895 Conn employed E. A. Lefebre, a saxophone virtuoso from Europe who was touring the country with Patrick Gilmore's band, to

assist and supervise in the manufacturing of the saxophone. Thirty years later Americans were buying more saxophones than any manufacturer had imagined could be sold. It was this demand that awakened American manufacturing to quality production. At first the saxophone was made by hand, but, with the increasing demand, manufacturers were forced to employ modern methods of production.

The saxophone is made of over five hundred parts. Among these there are more than sixty small key castings, forty-eight knobs for holding the key hinges, forty-eight hollow hinges of various lengths, forty-eight springs and pads of assorted sizes and kinds, and over sixty large and small screws. The size of the smaller screws may be indicated by the relationship of 1,240 screws to an ounce. Five and one quarter pounds of raw materials go into an instrument worth three or four hundred dollars. A total of 1,100 separate operations are needed for the production of one set of keys.<sup>1</sup>

Joe Kayser, in 1921, in his "Novelty Orchestra" was one of the first to feature the solo saxophone in the United States. Tom Brown and his famous saxophone sextet is credited with selling the saxophone

---

<sup>1</sup>H. W. Schwartz, The Story of Musical Instruments from Shepherd's Pipe to Symphony, (Garden City, N. Y.: Doubleday, Doran and Co. Inc., 1941), p. 150.

to the American public with its moans and groans, squeaks, cackles and titter.<sup>1</sup> It is said that had E. A. Lefebre (a concert virtuoso) introduced the saxophone to America, rather than Joe Kayser or Tom Brown, the instrument's reputation would not have suffered as it has. It was the character of these novelty ensembles that prompted Americans to buy saxophones so they too could moan, groan, squeak, and squawk. This use of the instrument did little to earn the respectability needed to encourage study of the instrument by serious-minded musicians.

There were a few very fine saxophonists performing in public in the early 1920's. Among these were Jean Moeremans, soloist with John Philip Sousa's band, Ben Vereecken, soloist with Arthur Pryour's band, and H. Beene Henton, also soloist with Sousa's band. Richard Strauss chose H. Beene Henton to head the quartet of saxophones in his Domestic Symphony when the composer toured America conducting this and other of his works.<sup>2</sup> As a result of the activities of these fine players, the saxophone gradually took its place in the ranks of the professional and military bands of the country.

---

<sup>1</sup>Ibid., p. 137.

<sup>2</sup>Ibid., p. 142.

The saxophone also found its way into another style of music, that of the jazz dance orchestras. Being a versatile instrument, capable of numerous sounds and effects, it fit in well with the so-called "blues" and later "dixie land" styles of playing. Here the concept of tone quality depended on the style of the individual performer.

It is interesting to note how the modern saxophones developed, according to size, an individual characteristic during the 1920's and 1930's. The alto with its clear, brilliant tone became the lead saxophone in ensemble work. (the basic section having two altos and a tenor). In smaller groups the tenor became the great solo instrument. The baritone was next to the tenor in frequency of solo passages. Owing to its great versatility and range, the clarinet, rather than the soprano saxophone, is customarily used in large ensembles.<sup>1</sup> The soprano saxophone is commonly used, however, in the saxophone quartet, which consists of soprano, alto, tenor, and baritone saxophone.

It is, perhaps, the association of the saxophone with jazz that hindered the early development of high performance standards.

---

<sup>1</sup>Baines, Woodwind Instruments, pp. 144-146.

When it became popular as a dance-band instrument the saxophone lost status and dignity, and a style of playing developed which was mercifully never known to the originator.<sup>1</sup>

Today we have many fine technicians in the field of jazz, yet each has his own concept of tone suitable to the style of music he plays. The individual performer selects a solo instrument according to personal taste.

Through jazz, the tone of the saxophone has been considerably opened out by enlargement of the bore and modifications to the mouthpiece. Old saxophones sound mute by comparison.<sup>2</sup>

During the first decade of the twentieth century, the saxophone became a standard member of the public school band programs. It has since served as a solo instrument and a supporting instrument in band compositions. The number of saxophones in any given performing organization might vary, but according to the National Interscholastic Music Activities Commission of the Music Educators National Conference, a desirable instrumentation for a ninety-eight piece concert band should include four alto saxophones, two tenor saxophones, and

---

<sup>1</sup>Carse, Musical Wind Instruments, p. 179.

<sup>2</sup>Baines, Woodwind Instruments, p. 144.

one baritone saxophone.<sup>1</sup>

Today, the saxophone enjoys a great acceptance in the musical world, not only in the concert band and jazz ensemble, but in the symphony orchestra as well. Through the development of the previously mentioned performance standards, composers have been inspired to include the saxophone in major orchestral works. It is for this reason that the saxophone still exists in the symphony orchestra and perhaps someday will become a standard member.

Of all the facts concerning the history of the saxophone, perhaps the most important is the development of tonal qualities. It may be pointed out to the saxophone student that no matter how much technique he may acquire, it is essential to produce a sound that pleases the discerning ear and blends well with the ensemble.

A few recordings by major artists have been listed at the end of the next chapter. Through careful listening and comparison of these recordings, a student may have the opportunity to compare various styles and tonal qualities which may assist him in developing a personal sense of style.

---

<sup>1</sup>National Interscholastic Music Activities Commission of the Music Educators National Conference, NIMAC Manual (Washington, D. C.: National Interscholastic Music Activities Commission, 1963), p.8.

## CHAPTER TWO

### GUIDE TO METHODS AND LITERATURE

#### A. Methods

##### 1. Beginning Methods

Bodegraven, Paul van. Adventures in Saxophone Playing. Two volumes. Staff Music Publishing Co. An excellent, if not the best, beginning method for the young student.

Calliet, Lucien. Method for Saxophone. Two volumes. Belwin, Inc. An excellent method. Has more material and progresses slightly faster than the Bodegraven. Combines well with the Bodegraven to give more material on various levels. Devotes particular attention to problems of articulation.

Colin-Lindeman. Saxophone Made Easy. Two volumes. Charles Colin.

Gornston, David. Very First Saxophone Method. Edward Schuberth & Co.

Herfurth, C. Paul. A Tune a Day for Saxophone. Boston Music Co.

Hovey, N. W. Elementary Method for Saxophone. Rubank, Inc.

Pease, D. J. Saxophone Method. Pro Art.

Skornicka, Intermediate Method for Saxophone. Rubank, Inc.

Vereecken, Ben. Junior Saxophone Method. Rubank, Inc.  
A good source for supplementary melodic material.  
Suitable to follow a beginning method.

## 2. Standard Methods

Gornston, David. Advanced Method. Edward Schuberth & Co. Excellent study for the advanced player. Includes selections from the Klose 25 Daily Exercises plus a fingering chart for the harmonics.

Henton, H. B. Methods for Saxophone. Theodore Presser.

Klose-Gay. Methode Complete pour Saxophone. Leduc. English and French text. Modeled after, and making use of much of the material in the Klose clarinet method with considerable additional material. This is by far the best method for the serious student who has reached the upper intermediate stage of development. Material is too difficult to follow directly after an "advanced" beginning method.

Iasilli, G. Modern Conservatory Method for Saxophone. Two volumes. Carl Fischer.

Mayeur, A. Method for Saxophone. Carl Fischer or Leduc.

Vereecken, B. Foundation to Saxophone Playing. Carl Fischer.

The Saxophone Virtuoso. Carl Fischer.

More advanced material in the form of twenty-four advanced studies. The first portion of this book is concerned with transpositions (including those for C-melody saxophone!), and the second section with transpositions for any saxophone through the

use of the seven clefs.

Ville, Paul de. Universal Method for Saxophone. Carl Fischer. The best and most complete of the American publications; not arranged in progressive order of difficulty.

Voxman-Gower. Advanced Method for Saxophone. Rubank, Inc.

Wiedoeft. R. Modern Method for Saxophone. Two volumes. Copyright dates of the methods mentioned above vary from 1908 to 1928. These dates reflect the tremendous popularity of the saxophone in the United States during the first part of this century, but unfortunately are somewhat out of date for contemporary teaching techniques and interests.

### 3. Additional Study Materials

Arnold, Jay. Fingered Scales for Saxophone. Shapiro, Bernstein & Co.

Modern Fingering System for Saxophone. Shapiro, Bernstein & Co.

The second of these volumes presents a most extensive series of fingerings with examples of when and how each is used, and carries the range above the high F. This fingering may be applied to scales in various forms, with the option of extending them above the high F.

Bassi, P. 27 Virtuoso Studies. Carl Fischer. Transcribed by Iasilli from the original clarinet method. Advanced level.

Blemant. 20 Melodic Studies. Two volumes. Leduc.

Capelle. 20 Grand Studies for Saxophone. Leduc.

Cragun. Thirty Melodic Caprices. Rubank, Inc.  
Twenty Etudes. Rubank, Inc.

Chopin. Chopin Studies Transcribed for Saxophone.  
 David Gornston. Chopin melodies transcribed by  
 Paisner and Gornston.

Endresen. Supplementary Studies for Saxophone. Rubank,  
 Inc.

Ferling. 48 Studies. Southern Music Co. Leduc. The  
 Southern Music Company edition is the original oboe  
 version. The Leduc edition by Mule is for saxophone  
 and includes original studies in various keys.

Gatti. 35 Melodious Technical Exercises. Carl Fischer.  
Studies on Major and Minor Scales. Carl Fischer.

Hovey, Nilo. First Book of Practical Exercises for  
Saxophone. Belwin, Inc. Excellent beginning level  
 supplementary material.

Klose, H. 25 Exercises for Saxophone. Carl Fischer.

Labanchi. 33 Concert Etudes. Three volumes. Carl Fischer.

Lazarus. Grand Virtuoso Saxophone Studies. Belwin, Inc.

Luft, J. H. 24 Etudes. Editions Costallat. Lower advanced  
 level.

Mule, M. 24 Easy Studies after Samie. Leduc.  
Scales and Arpeggios. Three volumes. Leduc.  
18 Studies after Berbuier. Leduc.  
Daily Exercises after Terschak. Leduc.  
30 Grand Studies after Soussmann. Two volumes. Leduc.  
52 Studies after Boehm, Terschak and Furstenau, Three  
 volumes. Leduc.  
Miscellaneous Studies in All Keys. Leduc.  
 Studies arranged by the famous French virtuoso from

standard works for other instruments. Contain some of the most musical and useful materials available. Numbered in approximate progressive order of difficulty.

Pantaleo. Six Virtuoso Caprices. Carl Fischer. Lower advanced level of difficulty.

Pares, C. Scales and Daily Exercises for Saxophone. Carl Fischer.  
Modern Foundation Studies for Saxophone. Rubank, Inc. Two versions of the same material.

Rascher, S. Top-Tones for the Saxophone. Carl Fischer. In a brief book of twenty-four pages Mr. Rascher clearly presents a technique for developing the playing range above high F through the use of harmonics. Indispensable for the saxophonist.  
158 Saxophone Exercises. Wilhelm Hanes. Quite advanced technical exercises built around various chord structures. Does not use the range above high F. Excellent material for the advanced student.

Salviani. Exercises for Saxophone. Carl Fischer. Augmented and re-arranged in progressive form. Includes the lasilli fingering chart. Excellent studies in practical keys for the development of technique. Extremely helpful are the alternate fingerings given for difficult passages.

Teal, Larry. The Saxophonist's Workbook. University Music Press. One of the most unique books on the fundamentals of musicianship. One could very easily use this book for a lifetime. Excellent remarks are given by Mr. Teal. Careful study and application of his exercises should give a student a very firm foundation on his instrument. The book is not meant for beginners but as supplementary material to other methods. This method should prove to be valuable to the student in developing tone quality, intonation,

and technique. The studies are all written within the natural range of the instrument.

Tustin, Whitney. Technical Studies. Peer International Corporation. The most complete book of mechanical technical studies available. Useful on both intermediate and advanced levels. In six sections: scales, intervals, arpeggios, trills, exercises for tonguing, exercises for fingering.

Voxman, H. Selected Studies for Saxophone. Rubank, Inc.

## B. Solos

### 1. Concertos For Saxophone

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Badings, H.	Concerto (wo)*	Donemus
Bennett, D.	Concerto (pf.)****	Fischer, C.
Bonneau, P.	Concerto (wo)*	Leduc
Bonneau, P.	Pièce Concertante (wo)*	Leduc
Borck, E.	Concerto (wo)*	Kalmus
Bozza, E.	Concertino (wo)*	Leduc
Brandt, H.	Concerto (wb)***	Comp. Facs. Ed.
Brenta	Concertino (so)**	Leduc

---

\*(wo) "with orchestra;" \*\*(so) "string orchestra;"

\*\*\*(wb) "with band;" \*\*\*\*(pf.) "pianoforte."

These indications apply through the following pages.

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bucci	Concerto (pf)****	Southern
Challan, R.	Concerto (wo)*	Leduc
Creston, P.	Concerto (wo)	Schirmer
Dahl, I.	Concerto (wb)	Univ. of S. Cal.
Damase, J.	Concertsteck (wo)	Leduc
Dautremer	Concerto (so)	Lemoine
Depelsenaire	Concertino No. 6 (pf.)	Lemoine
Dressel, E.	Concerto (wo)	Ries & Erler
Dubois, P.	Concertsteck (wo)	Leduc
Dubois, P.	Concerto (so)	Leduc
Eisenmann, W.	Duo Concertante (wo)	Fischer, C.
Eisenmann, W.	Concerto Da Camera (so)	Universal
Erickson, F.	Concerto (wb)	Bourne
Gerner, H.	Concertino Op. 3 (pf.)	Hofmeister
Gilson, P.	Concerto No. 1 (pf)	Garvan
Glazunov, A.	Concerto (so)	Leduc
Gragun, J.	Concerto (pf)	Rubank

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Guilhaud, H.	Concertino (pf)	Leduc
Gurewish, J.	Concerto Op. 102 (pf)	Rubank
Hartley, W.	Concerto (wb)	Presser
Hasquenoph, P.	Concertino (pf)	Heugel
Heck, A.	Concertino (pf)	Compre
Holbrooke	Concerto Op. 88 (pf)	Boosey & Hawkes
Ibert, J.	Concertino Da Camera (wo)	Leduc
Johnson, B.	Concerto (t. sax.) (pf)	Regent
Kleinsinger, G.	Concerto (wo)	Chappel
Koch, V.	Concerto (wo)	Marbot
Korn, P.	Concerto (wo)	Amer. Co. All.
Krumlovsky	Concerto (wo)	Leduc
Lapham, C.	Concerto (pf)	Leeds
Larson, L. E.	Concerto (so)	Gehrmans
Latham, W.	Concerto Grosso (wo)	Iowa St. Teach.
Lecail, G.	Concertante (pf)	Rubank
Leeson, C.	Concertino (wb)	Enchante

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
McBride	Concerto (for doubles)	Amer. Co. All.
Moritz	Concerto (pf)	Mercury
Raphael, G.	Concerto Op. 71 (pf)	Breitkopf und Haertel
Rivier, J.	Concerto (wo & trpt.)	P. Noel
Rueff, J.	Concertino	Leduc
Saverino, L.	Concertino Petit (pf)	Mills
Singelee	Concerto No. 1 (pf)	Alfred
Steiner, G.	Concerto (pf)	New Sounds
Tate, P.	Concerto (so)	Oxford
Tomasi, H.	Concerto (wo)	Leduc
Turner, G.	Concerto (pf)	Leduc
Vellones, P.	Concerto (wo)	Lemoine
Wirth, C.	Concerto (wo)	Elkan-Vogel
Zender, H.	Konzertino (wo)	Breitkopf und Haertel

## 2. Sonatas for Saxophone and Piano (unless otherwise indicated)

<u>Composer</u>	<u>Publisher</u>
Absil	Lemoine

<u>Composer</u>	<u>Publisher</u>
Bilotti	Presser
Bodart (wo)	Henmar
Childs	Tritone
Creston	Shawnee
Decruck (wo)	Costallat
Delden	Donemus
Depelsenair	Gallet & Fils
Dillon	Salabert
Dressel	Ries & Erler
Dubois	Leduc
Eccles	Elkan - Vogel
Ficher Op. 21	New Music Pub.
Franco	Pioneer
Girnatis	Sikorski
Guillou	Leduc
Heiden	Ahn & Simrock
Hindemith	Schott
Jacobi	Bourne
Kanitz	Fischer, C.
Karg - Elert (unaccomp. )	Zimmerman

<u>Composer</u>	<u>Publisher</u>
Koechlin	Eschig
Kroll	Hofmeister
Lazarus (unaccomp. )	Durand
Leinert	Breitkopf und Haertel
Mueller	Univ. of Mich.
Moritz	Shawnee
Pascal	Durand
Saguet	Leduc
Schulhoff	Schott
Tcherepnine	Leduc
Tuthill	Interlochen

### 3. Suites for Saxophone With Piano

<u>Composer</u>	<u>Publisher</u>
Berthomieu	Lemoine
Bonneau	Leduc
Brancour	Évette - Schaeffer
Breard	Leduc
Brindel	Weaner
Camelleri	Waterloo

<u>Composer</u>	<u>Publisher</u>
Creston	Shawnee
Dubois (10 mvts.)	Leduc
Dubois (5 mvts.)	Leduc
Dubois (8 mvts.)	Leduc
Hartley (5 winds)	Interlochen
Lane	Boosey & Hawkes
Maurice (5 mvts.)	Lemoine
Ostransky	Rubank
Planel	Leduc
Raphling	Edition Musicus
Wilder	Leonard Carrol
Young	Bandland

#### 4. Saxophone and Band

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bennett, D.	Latinata	Summy Birchard
Benson, W.	Star - Edge	Manuscript
Benson, W.	Concerto	Manuscript
Benson, W.	Aeolian Song	Manuscript
Coates, E.	Saxo - Rhapsody	Chappel

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Cofield	Chartreuse	Rubank
Creston, P.	Concerto	Schirmer
Dahl, I.	Concerto	Univ. of S. Cal.
Deluca	Beautiful Colorado	Fischer, C.
Erickson, F.	Concerto	Bourne
Goode, J.	Rondino	Manuscript
Hartley, W.	Concerto	Presser
Kanitz, W.	Intermezzo	Manuscript
Leeson, C.	Concerto	Enchante
Reed, A.	Ballade	Hansen
Whitney, M.	Introduction and Samba	Bourne
Whitney, M.	Rhumba	Bourne

## 5. Saxophone and Orchestra

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bariller	Rhapsodie Brettone	Leduc
Bernier	Hommage à Sax	Leduc
Bonneau	Suite	Leduc

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Boutry, R.	Divertimento (so)	Leduc
Busch, A.	Nocturne Op. 58	Associated
Camaratta	Rhapsody	Mills
Camilleri, C.	Suite	Waterloo
Coates, E.	Saxo - Rhapsody	Chappel
Costant	Musique de Concert	Leduc
Debussy, C.	Rhapsody	Durand
D'Indy, V.	Choral Varié	Durand
Dubois, P.	Divertissement	Leduc
Hunt, F.	Chaconne	Manuscript
Husa	Elegie and Rondeau	Leduc
Jacobs, G.	Rhapsody	Oxford
Martin, F.	Ballade (t. sax. )	Universal
Mather, B.	Elegy (so)	Waterloo
Maurice, P.	Tableaux de Provence	Lemoine
Meulemanns	Rhapsodie	Gervan
Milhaud, D.	Scaramouche	Salabert
Moller, K.	Rhapsody	Hansen

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Moller, K.	Rhapsodie	Leduc
Moreau, L.	Pastorale	Leduc
Selmer - Collery	Fantasie - Caprice	Eschig
Schmitt, F.	Legende	Durand
Sporck	Legende	Demets
Stekke	Fantaisie Élegiaque	Gervan
Tomasi, H.	Ballade	Leduc
Villa - Lobos, H.	Fantasia (so)	Southern

## 6. Saxophone Solos with Piano

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Absil	Berceuse	Gervan
Ackerman, H.	Deux Pièces	Leduc
Ameller	Jeux de Table	Lemoine
Aubert	Premier Solo de Concours	Alfred
Bach - Mule	Bourrée	Leduc
Bach - Johnson	Andante	Belwin

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bach - Rascher	Preludes to Cantatas 156 & 12	Chappel
Barat, E.	Nostalgie	Buffet - Crampton
Bariller	Fan ' Jazz	Leduc
Barraine, E.	Improvisation	Costallat
Beaucamp, A.	Tarantelle	Leduc
Beeckman	Elegie	Costallat
Beethoven - Bettoney	Allegro	Bettoney
Bennett	Moderne	Fischer, C.
Benson, W.	Cantilena	Boosey & Hawkes
Bigot, E.	Prelude et Danse	Leduc
Bitsch, M.	Villageoise	Leduc
Bourguignon, F.	Prelude and Rondo	Gervan
Bozza, E.	Impromptu et Danse	Leduc
Bozza, E.	Prelude et Divertissement	Leduc
Bozza, E.	Aria	Leduc
Bozza, E.	Scaramouche	Leduc

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bozza, E.	Pulcinella	Leduc
Bozza, E.	Le Campanile	Leduc
Brown,	En Promenade	Lemoine
Brunaiu	Fantasie Variée	Alfred
Busser, H.	Au Pays de Leon et de Salamanque	Leduc
Calliet, L.	Theme et Variations	Chart
Castereda, J.	Scherzo	Leduc
Cerniot	Ecloque et Danse Pastorale	Leduc
Chailleux, A.	Andante et Allegro	Leduc
Clerisse	Chanson a Bercer	Buffet - Crampton
Clerisse	Matines	Leduc
Clerisse	Reverie	Leduc
Combelle	Solo de Consours	Alfred
Cowell, H.	Air and Scherzo	Associated
Damais	Esquissa Symphonique	Costallat

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Dautremer, M.	Reverie Interrompue	Leduc
Dautremer, M.	Tango et Tarantelle	Leduc
Decruck, F.	Chant Lyrique Op. 69	Lacour
Delvincourt, C.	Linzer Tart	Leduc
Demersseman	Solo	Costallat
Depelsenaire	Prelude et Tarantelle	Leduc
Decruck, F.	Chant Lyrique Op. 69	Lacour
Delvincourt, C.	Linzer Tart	Leduc
Demersseman	Solo	Costallat
Depelsenaire	Prelude et Divertissement	Choudens
Derr, E.	One in Five	Manuscript
Desenclos, A.	Prelude, Cadence et Finale	Leduc
D'Indy, V.	Choral Varié	Durand
Doran, M.	Lento and Allegro	Interlochen
Douane	Capriccio	Lemoine

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Dressel, E.	Bagatellen	Ries & Erler
Dressel, E.	Partita	Ries & Erler
Dubois, P.	Divertissement	Leduc
Dubois, P.	Mazurka	Leduc
Dubois, P.	Concersteck	Leduc
Dubois, P.	Dix Figues à Danser	Leduc
Ducles, R.	Pièce Breve	Leduc
Dyck, V.	Première Légende Hebraïque	Costallat
Fiocco - Rascher	Allegro	Bourne
Francaix, J.	Cinq Danses Exotiques	Schott
Fricker	Aubade	Schott
Gabaye, P.	Printemps	Leduc
Gaillard	Noite Sobre O Trejo	Costallat
Gallaher	Impressions of Summer	Southern
Galliard - Rascher	Sonata	McGinnis - Marx

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Genin	Solo de Concours	Costallat
Gershwin	Prelude No. 2	Harms
Glaser - Rascher	Variations on Gavotte by Corelli	Chappel
Gluck - Mule	Gavotte	Leduc
Gluck - Mule	Armide	Leduc
Gretchaninoff	Deux Miniatures	Leduc
Grofe, F.	Gallodoros Serenade	Robbins
Grovlez	Sarabande et Allegro	Leduc
Gurewich, J.	Capriccio Op. 120	Schirmer
Handel - Rascher	Air and Variations	Bourne
Handel - Rascher	Sonata	Chappel
Hartley, W.	Duo	Tritone
Hoffman, A.	Serenade Basque	Belwin
Houdy	Romanesca	Leduc
Husa, K.	Elegie and Rondeau	Leduc

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Ibert, J.	Aria	Leduc
Johnson, C.	Scène Forestal	Rubank
Jolivet, A.	Fantasie - Impromptu	Leduc
Joly, D.	Cantilène et Danse	Leduc
Jongen, L.	Pseudo Valse - Rag	Gervan
Karel, L.	Cypress Song	Boosey & Hawkes
Kelkel, M.	Rhapsodie	Ricordi
Lacombe	Rigaudon	Southern
Lajtha, L.	Intermezzo	Leduc
Lantier, P.	Sicilienne	Leduc
Laparra	Prelude, Valse et Irish Reel	Leduc
Leleux	Danse Nostalgique	Lemoine
Leonard, C.	Recitative & Abracadabra	Bourne
Letorey	Papotages	Costallat
Marc, E.	Pierrot et Colombine	Costallat
Mareczk	Sommerband am Berg	Zimmerman

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Markovitch	Complainte & Danse	Leduc
Martelli	Trois Esquisses	Eschig
Martini - Mule	Celebre Romance	Leduc
Martini - Rascher	Gavotte	Chappel
Mather, B.	Elegy	Waterloo
Maury	5th Contest Solo	Alfred
Mayerus	Tarantelle	Gervan
Mazellier	Spleen	Lemoine
Mazellier, J.	Fantasie - Ballet	Leduc
Mazellier, J.	Quick	Lemoine
Meyer	Genets & Bruyeres	Leduc
Mondonville - Mule	Tambourin	Leduc
Monfeuillard	Deux Pieces	Leduc
Montbrun, R.	Intermezzo	Leduc
Moreau	Evocations Rhythmiques	Costallat
Mozart - Mule	Les Petits Riens	Leduc

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Murgier	Deux Pieces Brevies	Lemoine
Olesen, W.	Six Pieces	W. Hansen
Oubradous, F.	Recit et Variations	Leduc
Pascal, C.	Impromptu	Durand
Perrin, M.	Mirage	Leduc
Perrin, M.	Poème	Delrieu
Petite, M.	Andante et Fileuse	Leduc
Planel, R.	Suite (6 Pieces)	Leduc
Planel, R.	Prelude et Saltarello	Leduc
Poot, M.	Ballade	Schott
Presle	Orientale	Leduc
Purcell - Rascher	Two Bourrées	Bourne
Rameau - Mule	Le Temple de la Gloire	Leduc
Rameau - Rascher	Rigaudon	Chappell
Raphael, G.	Recitative	Leduc
Rascher, S.	24 Intermezzi	Bourne
Reed, A.	Ballade	C. Hansen

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Reutter, H.	Élégie	Leduc
Rueff, J.	Chanson et Passepiéd	Leduc
Rungis, R.	Quatre Pièces	Lemoine
Saeys	Poème	Gervan
Sasamori, T	Kojo-No-Tsuki	Southern
Sasone, C.	Rocconto	Southern
Sauter, J.	Chanson Joyeuse	Kjos
Segoine	Pieta Signore	Costallat
Semler - Collery	Recit et Scherzando	Leduc
Soule, E.	Serenade	Shawnee
Strauwen	Cavatine	Gervan
Strimer	Deux Pieces	Leduc
Tcherepnine	Sonatine Sportive	Leduc
Thiriot, M.	Adagio	Leduc
Thomasl, H.	Introduction et Danse	Leduc
Tournier	Prelude et Scherzo	Lemoine

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Vandelle, R.	Prelude et Gigue	Leduc
Vidal, P.	Sept Pieces	Leduc
Ward, D.	An Abstract	Southern
Welander	Arietta	Fischer, C.
Whitney, M.	Introduction & Samba	Bourne
Whitney	Rhumba	Bourne
Zambarond	Neopolitan Tarantella	Shawnee

## 7. Unaccompanied Saxophone

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bonneau	Caprice en Forme de Valse	Leduc
Bozza, E.	Improvisation and Caprice	Leduc
Bozza, E.	Pièce Brève	Leduc
Bozza, E.	Étude - Caprices	Leduc
Couf, H.	Introduction, Danse & Furioso	Bandland

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Damais	Cinq Divertissements	Costallat
Dubois, P.	Suite Francaise	Leduc
Elert, K.	Sonata	Zimmerman
Hartley, W.	Petite Suite	Interlochen
Lazarus, D.	Sonata	Durand
Massis, A.	Étude - Caprices	Leduc

### C. Ensembles

#### 1. Duets

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Gurewich, J.	Seventeen Classic Duets	Fischer, C.
Iasilli, G.	Thirty Progressive Duets	Fischer, C.
Voxman, H.	Selected Duets for Saxophone Vol. I & II	Rubank

#### 2. Quartets (two altos, tenor, and baritone)

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Bach - Eymann	Prelude and Fugue	Fischer, C.
Bach - Briegel	7th Fugue from Well Tempered Keyboard	Briegel
Beethoven - Cailliet	Minuet in G	Belwin
Bizet - Cailliet	Intermezzo	Belwin
Glazunov - Gee	Canzona, Two Variations and Scherzo	Boosey & Hawkes
Grieg - Taylor	Elegie	Mills
Handel - Hervig	Adagio and Allegro	Rubank
Mielenz - Voxman	Scherzo	Rubank
Mozart - Hervig	Menuetto and Presto	Rubank
Singelee	Allegro de Concert	Fischer, C.
Yoder	Jericho	Kjos

### 3. Other Quartets

<u>Composer</u>	<u>Title</u>
Absil	Pièces en Quatre pour Saxophones

<u>Composer</u>	<u>Title</u>
Bertonville	Prelude and Fugue
Bozza	Andante et Scherzo
Bozza	Nuages
Dubois	Quartet pour Saxophones
Ibert	Histoires
Moulaert	Andante, Fugue, et Final
Pierne	Album pour mes Petits Amis
Schmitt	Quartet
Vellones	Cavaliers Andalous
Williams	Prelude and Beguine

#### 4. Saxophones Combined with Other Instruments

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Arman, D.	Trio (B. sax., hmn., bsn.)	Peters
Butterworth, A.	Old English Songs (duets)	Hinrichsen
Delanney, M.	Rhapsody (T. sax., cello, pf.)	Heugel
Dubois, P.	Sinfonia Da Camera (6 winds)	Leduc

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Dubois, P.	Circus Parade (sax., & perc.)	Leduc
Dubois, P.	Les Pretaux (fl., sax., pf.)	Peters
Flothius, M.	Sinfonietta Concertante (cl. & sm. or.)	Donemus
Fogel, V.	Ticinella (fl., ob., cl., sax., bsn.)	Zerboni
Haletski, P.	Father & Son (pic., bsn., sax., pf.)	Schott
Hartley, W.	Suite for Winds	Interlochen
Hartley, W.	Chamber Music for Sax. & Wood Quint.	Interlochen
Hovhaness	Afton Waters	Am. Comp. Fac.
Hovhaness	The World Under the Sea	Am. Comp. Fac.
Ives, C.	Scherzo (chmb. orch.)	Peer
Kanitz, E.	Serenade (Sax & win.)	Univ. of S. Cal.
Koutzen, B.	Music for Sax., Bsn. and 'cello	BMI

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Maganini, Q.	La Romanesca (T. sax., hrp., guitar)	Ed. Musicus
Mayusumi, T.	Metamusic (Pf., v., sax., & cond.)	Peters
Nin, J.	Le Chant du Beilleur (m. sop., sax., pf)	Eschig
Pillevestra, J.	Idylle Brettone (2 sax. & pf.)	Ev. & Schaeffer
Raphael, G.	Divertimento (sax & cello)	Breitkopf und Haertel
Revueltas, S.	1st & 2nd Pieces (wind quint.)	Southern
Roesgen, M. - Champion	Concert No. 2 (sax., pf., & bsn.)	Flute de Pan
Sodero, C.	Valse Scherzo (fl., ob., cl., bsn. & t. sax.)	Associated
Stein, L.	Trio Concertante (v. sax., & pf.)	Comp. Facs. Ed.
Stein, L.	Quintet (sax & strg. quartet)	Comp. Facs. Ed.
Tomasi, H.	Printemps (6 wds.)	Lemoine

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>
Twinn, S.	Three Dialogues (dt.)	Hinrichsen
Vellones, P.	Rhapsody (hp., clst., sax.)	Lemoine
Villa - Lobos, H.	Choros No. 7	Eschig
Villa - Lobos, H.	Sextuor Mystique	Eschig
Villa - Lobos, H.	Fantasia (3 Fr. hns., & strg.)	Southern
Weber, A.	Quartet (cl., t. sax, V., & pf)	Universal

D. Orchestral Music Including Saxophone  
(Instrumentation listed where available)

<u>Composer</u>	<u>Title</u>
Bartok, B.	Wooden Prince (alto)
Berlioz, H.	Chant sacre
Bernstein, L.	Jeremiah Symphony (alto)
Bizet, G.	L'Arlésienne Suite No. 1 (alto)
Bizet, G.	L'Arlésienne Suite No. 2 (alto)
Britten, B.	Sinfonia da Requiem (alto)
Charpentier, G.	Impressions of Italy
Charpentier, G.	The Life of A Poet (sop. & alto)

<u>Composer</u>	<u>Title</u>
Copland, A.	Concerto for Piano and Orchestra (sop. & alto)
Dallapiccola, L.	Dialoghi (cello, orch., & alto)
Delibes, L.	The Ballet, "Sylvia"
Debussy, C.	Rhapsody (alto)
D'Indy, V.	Fervaal (sop. Alto & ten.)
Foss, L.	Symphony of Chorales (ten.)
Gershwin, G.	An American in Paris (alto, ten., & bari.)
Gould, M.	Symphonette (alto)
Harris, R.	Symphony No. 5 (ten.)
Hindemith, P.	Cardillac (ten.)
Hindemith, P.	News of the Day Overture (alto)
Ives, C.	Symphony No. 4 (ten.)
Kastner, G.	Opera, The Last King of Juda
Kodaly, Z.	Hary János Suite (alto)
Massenet, J.	Herodiade (alto)
Milhaud, D.	The Creation of the World (alto)
Moussorgsky - Ravel	Pictures at an Exhibition (alto)
Prokofieff, S.	Lieutenant Kije (ten.)

<u>Composer</u>	<u>Title</u>
Ravel, M.	Bolero (sop., ten.)
Shapey, R.	Dimensions (ten.)
Shostakovich, D.	Ballet, Age of Gold (sop.)
Strauss, R.	Domestic Symphony (sop., alto, barl. & ten.)
Thompson, V.	The Plow that Broke the Plains (alto & ten.)
Vaughan Williams, R.	Symphony No. 6 (ten.)
Wuorinen, C.	Into the Pipes and Steeples (sax. improvisation)

### E. Recordings

<u>Abato, Concerto for Saxophone and String Orchestra, Glazounov and Concertino da Camera, Saxophone and Orchestra, Ibert</u>	Nonesuch 71030
<u>Abato, Creston Sonata for Saxophone and Piano, Op. 19</u>	Columbia ML-4989
<u>Vincent J. Abato, 1954 National Music Contest Selections</u>	Polymusic Records
Brodie: The Saxophone in Concert	Capitol SW6066
Mule and the Paris Saxophone Quartet	Selmer
Mule: The Saxophone	London
Rascher Plays the Saxophone, 19 small pieces	Grand Award AAS # 703

Rascher Plays the Saxophone, Advanced

Grand Award  
AAS # 708

Rascher and the Cincinnati Symphony  
Orchestra, H. Brant - Concerto

Remington  
# 199-188

Rascher, Bernstein, New York  
Philharmonic Symphony Orchestra  
Rhapsody for Saxophone and Orchestra  
Debussy

Columbia  
ML-6059

## SELECTED BIBLIOGRAPHY

- Baines, Anthony. Woodwind Instruments and Their History. New York: W. W. Norton and Company Inc., 1957.
- Bate, Philip. Grove's Dictionary of Music and Musicians. Edited by Eric Blom. 5th ed. Vol. VII. New York: St. Martin's Press Inc., 1955.
- Berlioz, Hector. Treatise on Instrumentation. Enlarged and revised by Richard Strauss. Translated by Theodore Front. New York: Edwin F. Kalmus, 1948.
- Carse, Adam. Musical Wind Instruments. New York: Da Capo Press, 1965.
- Kennan, Kent Wheeler. The Technique of Orchestration. Edited by Douglas Moore. Englewood Cliffs, N. J.: Prentice-Hall Music Series, 1952.
- National Interscholastic Music Activities Commission of the Music Educators National Conference. NIMAC Manual. Washington, D. C.: National Interscholastic Music Activities Commission, 1963.
- Sachs, Curt. The History of Musical Instruments. New York: W. W. Norton and Company Inc., 1940.
- Schwartz, H. W. The Story of Musical Instruments from Shepherd's Pipe to Symphony. Garden City, N. Y.: Doubleday, Doran and Co., Inc., 1941.
- Westphal, Frederick W. Guide to Teaching Woodwinds. Dubuque, Iowa: Wm. C. Brown Co., 1962.

## ARTICLES

Burnau, John. "Adolph Sax - Inventor, The Saxophone Family." The Instrumentalist, Vol. 21, No. 6, January 1967.

Patrick, Lee. "The Saxophone." The Instrumentalist, Vol. 22, No. 4, November 1967.