



← The Whole Horn



HENRI SELMER PARIS ARTIST · 30+ YEARS TEACHING

THE STUDY OF SAXOPHONE

A Nine-Year Course of Study for the Modern Saxophonist-Doubler — Saxophone, Flute & Clarinet. By Thomas Hornig · Boston, Massachusetts · 2026 Edition.

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FRONT MATTER

This document is dated June 2026 and is intended as a starting point for educators and students. New AI-assisted teaching methods, new resources, and new opportunities for self-directed study are emerging almost daily. Treat this syllabus as a living framework — adapt, supplement, and revise as the landscape evolves.

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FOREWORD — WHY SELMER: CRÈME DE LA CRÈME

*American musicians have a saying — at least in my experience: **if you want to be successful as a musician, get the best instrument money can buy, in other words the best you can possibly afford, and play with musicians who are better than you.***

The stories of saxophonists going on pilgrimages in search of a Selmer Mark VI are as numerous as there are saxophonists. The history of Selmer is so storied that it is practically the history of humanity and the human condition. Où il y a une volonté, il y a un chemin — where there's a will, there's a way. And there certainly is a reason.

Adolphe Sax patented the saxophone in 1846. Henri Selmer Paris began making them in 1922. Every player on the Mount Rushmore of saxophone — Coltrane, Parker, Cannonball, Stitt, Phil Woods, Brecker — played a Selmer. Not by accident. Not by sponsorship. By ear.

My current setup is built on the Reference 54 alto and Reference 36 tenor — Selmer's modern interpretations of the Mark VI lineage. I'm now adding the **Selmer Paris 92 Supreme alto** and **Selmer Paris 92 Supreme tenor** — Selmer's current flagship, released 2022, representing the *crème de la crème* of what the company is making today.

*If you can find a vintage Mark VI in good original condition and afford it: that is a different kind of holy grail. If you cannot: the Supreme is the closest thing to a new Mark VI that exists on Earth. Either path is correct. Neither path is cheap. **Both are worth it.***

INTRODUCTION

This document is the result of several hundred hours of research drawing on many years of teaching experience and performance. It aspires to give any teacher, conservatory, or independent student a rigorous, cross-referenced framework for the full study of saxophone — from first principles through the master's level.

Every effort has been made to locate, source, and cross-reference methods and repertoire normalized across music conservatories in both Europe and the United States. Much of the material in wide use today is subjectively categorized, especially in the second cycle of study (4th year and above). Well-rounded graduates, however, will have been encouraged to study a generous range of celebrated saxophone repertoire.

The core conviction here is simple: it is only through prolific ensemble experience that young musicians are born. This program is rich in saxophone quartet repertoire that students will intuitively love and

benefit from. Ensemble participation must be treated as mandatory, not supplemental. Without instruments, dedicated rehearsal space, and committed personnel supporting youth ensembles, any music program is a transient experience for the majority of students. With those ingredients in place, the difference is the difference between a lifelong performer and someone who merely says, "Oh, I used to play that, but I forgot how."

The course draws on both the classical French conservatory tradition and the American pedagogical lineage. Method books and repertoire are cross-referenced and recommended on pedagogical merit, not institutional habit. Where methods appear in multiple year levels, that repetition is intentional — progressive mastery requires return visits.

This is a living framework. Use it as a foundation, adapt it to your context, and revise it as new resources emerge.

CLASSIFICATIONS

The course of study for the saxophone student is subdivided into the following classifications:

1. Interpretive and Technical Materials

- Etude and method books
- Memorized scales and arpeggios
- Special techniques (altissimo, multiphonics, etc.)

2. Repertoire

- Concerti
- Sonatas
 - a. transcribed early sonatas
 - b. original sonatas
- Solo literature
 - a. saxophone with piano

- b. unaccompanied
 - Chamber ensemble
 - a. saxophone with other instruments
 - b. saxophone quartet
-

DESIRED COMPETENCIES

Saxophone students are required to complete the listed methods and satisfactorily present the required scale and arpeggio materials during each school year.

Ten compositions will be chosen from each repertoire list and developed to a performance level.

Repertoire for the jury examination should be selected in consultation with the student's teacher. The list of repertoire below represents possible recommendations for the student at each specific semester of study. Pieces not listed may be studied and performed with the permission of the teacher.

Extensive participation in a saxophone quartet and with other instruments in the performance of chamber music and large wind ensemble is requisite for students who have attained an acceptable performance level.

DESIRED COMPETENCY — 1ST CYCLE (PREPARATORY TO YEAR 3)

1. Acquisition of basic skills:

- air column / breathing
- concept for sound / timbre
- articulation
- rhythmic, digital and timbral homogeneity
- accuracy
- flexibility
- nuance
- intonation
- vibrato

2. Development of basic technique and knowledge of all Major and Minor scales.
3. Ability to hear and play dynamics, develop a sense of musical phrasing and a basic understanding of blend and balance.
4. Cultivation of the ability to memorize simple musical passages.
5. Development of basic sight-reading skills.
6. Ability to notate simple musical passages.
7. Understanding of chord-scale relationships; Jazz improvisation using basic facility.
8. Basic knowledge of the history of the saxophone and the Giants of Saxophone.
9. Experience in ensemble performance — piano accompaniment — ensemble of saxophones.
10. Public performance.

DESIRED COMPETENCY — 2ND CYCLE (YEARS 4 TO 8)

1. Deepening skills acquired in the 1st cycle:
 - air column / breathing
 - development of a personal, mature sound
 - articulation
 - rhythmic, digital and timbral homogeneity
 - accuracy
 - flexibility
 - nuance
 - intonation
 - vibrato
2. Fluidity of technique as well as knowledge of alternative fingerings.
3. Ability to play "extreme" nuance, to tune alone, to control and correct intonation.
4. Ability to memorize music.
5. Sight-reading at the level of "working musicians."
6. Knowledge, technical facility, and musical maturity in contemporary music.
7. Understanding and application of the wide variety of music notation in contemporary music.
8. Knowledge and practice of chord-scale relationships; Jazz improvisation.

9. Ear training, Jazz phrasing, memorization of easy jazz standards, and the ability to transcribe solos.
10. The history of the saxophone, the different epochs and styles, and important figures.
11. Understanding and application of descriptive and analytical vocabulary.
12. Ensemble performance — piano accompaniment — chamber music — ensemble of saxophones — orchestra, Jazz combos and Jazz ensembles — knowing how to conduct a set and a rehearsal.
13. Perform in public as a soloist.
14. Participate on a stage.
15. Promote general musical culture by listening to and performing music of all kinds.

FIRST CYCLE — PREPARATORY TO YEAR 3

PREPARATORY YEAR

PREPARATORY YEAR — CORE METHODS

- Method, Prati, *l'Alphabet du Saxophone*
- Method, Janzen, *Themes Celebres pour Flute a Bec / Soprano Saxophone*
- Method, Vilio, *Pieces Faciles pour Saxophone*

PREPARATORY YEAR — ADDITIONAL METHODS

- Mule, *24 Etudes Faciles Saxophone*
- Meriot, *25 Easy Etudes*
- Prati, *29 Études Progressives*
- Herfurth, *A Tune a Day*, Book 2
- Klosé, *Complete Method for Saxophone*
- Londeix, *Exercices Mechaniques*, Vol. 1
- Rubank, *Intermediate Method for Saxophone*

- Delangle, *Methode de Saxophone Debutants*, Vols. 1–2
- Hal Leonard, *Play Alto Sax Today!* Level 1
- O'Neil, *The Jazz Play-a-long Method for Saxophone*
- Andrew Scott, *The Art of Saxophone*
- Druet, *L'École Française du Saxophone*

PREPARATORY YEAR — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Desloges, *Fabliau* for Alto Saxophone and Piano
- Boutine, *Berceuse* for Alto Saxophone and Piano
- Aubine, *Chansons dans la Rue* for Alto Saxophone and Piano
- Lacour, *Tendre Melodie* for Alto Saxophone and Piano
- Lamaire, *Mon Premier Recital* for Alto Saxophone and Piano
- Naulais, *Coconotes* for Alto Saxophone and Piano

PREPARATORY YEAR — ADDITIONAL REPERTOIRE

- Bozza, *Le Campanile* for Alto Saxophone and Piano
- Carlin, *Menthe à l'Eau* for Alto Saxophone and Piano
- Cecconi, *Ariette* for Alto Saxophone and Piano
- *Easy Classical Saxophone Play-a-longs* 1, 2
- Gorisse, *Jour de Fête Berceuse* for Alto Saxophone and Piano
- Gounod, *Ave Maria* for Alto Saxophone and Piano
- Guicherd, *Contrastes* pour Sax Alto et Petites Percussions
- Londeix, *Beau Dion* for Alto Saxophone and Piano
- Londeix, *Bachelette Tableaux Aquitains* for Alto Saxophone and Piano
- Martin, *Berceuse* for Alto Saxophone and Piano
- Naulais, *Pain d'épices* for Alto Saxophone and Piano
- Pascal, *Planetarium* for Alto Saxophone and Piano
- Perrin, *Complainte* for Alto Saxophone and Piano

- Purcell, *Lilliburlero* for Alto Saxophone and Piano
- Saint-Saëns, *Carnaval — Le Cygne* for Alto Saxophone and Piano
- Tchaikovsky, *Op. 20a Intro* for Alto Saxophone and Piano

PREPARATORY YEAR — EXAM REQUIREMENTS

- Performance of all Major scales found in *l'Alphabet du Saxophone*
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method: *l'Alphabet du Saxophone*

YEAR 1

YEAR 1 — CORE METHODS

- Londeix, *La Saxophone en Jouant* (2ème Cahier)
- Lacour, *50 Etudes Faciles*, Vol. 1
- Lacour, *Précis sur les Etude des Gammes*
- Prati, *7 Etudes Faciles et Progressives*
- Londeix, *La Découverte de la Musique du XVIIe and XVIIIe Siècles*
- Dupin, *La Déchiffrage du Débutant* (Sight-reading for Beginners)

YEAR 1 — ADDITIONAL METHODS

- Mule, *24 Etudes Faciles for Saxophone*
- Meriot, *25 Etudes Faciles for Saxophone*, Vol. 1
- Lacour, *50 Etudes*, Vol. 1
- Bay, *Basic Rhythmic Concepts for Jazz and Contemporary Phrasing*
- Auteurs variés, *Canons* (Simple etudes)
- Klosé, *Complete Method for Saxophone*

- Skornicka, *Intermediate Method*
- Niehaus, *Jazz Improvisation for Saxophone*
- Delangle, *Méthode de Saxophone*, Vol. 2
- Mule, *Pièces Célèbres* for Bb Soprano Saxophone
- Rizzo, *Reading Jazz*
- Freeman, *Studies and Improvisations for Saxophone*
- Teal, *The Art of Saxophone Playing*
- Lindeman, *The Henry Lindeman Method for Saxophone*
- de Ville, *Universal Method for Saxophone*
- *Methods and Repertoire for the Developing Saxophone Quartet*

YEAR 1 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Dubois, *La Départ du Roi* for Alto Saxophone and Piano
- Alessandrini, *Valse Lente* for Alto Saxophone and Piano
- Carles, *Panteline* for Alto Saxophone and Piano
- Succari, *Douleurs d'Automne* for Alto Saxophone and Piano
- Aubine, *Petite Rêverie* for Alto Saxophone and Piano
- Berthelot, *La Berçant, l'Ourson* for Alto Saxophone and Piano

YEAR 1 — ADDITIONAL REPERTOIRE

- Absil, *Cinq Pièces Faciles* for Alto Saxophone and Piano
- Ameller, *Lirico* for Alto Saxophone and Piano
- Bachelette, *Tableaux Aquitains* for Alto Saxophone and Piano
- Beaucamp, *Chant Elégiaque* for Alto Saxophone and Piano
- Bozza, *Gavotte des Demoiselles* for Alto Saxophone and Piano
- Bozza, *Rêves d'Enfants* for Alto Saxophone and Piano
- Burgmüller, *Sincerity* for Alto Saxophone and Piano
- Carlin, *Hispanie* for Alto Saxophone and Piano

- Classens, *Jerusalem* for Alto Saxophone and Piano
- Classens, *Le Nouveau Saxophone Classique*, Vol. B
- Clérisse, *À l'Ombre du Clocher* for Alto Saxophone and Piano
- Fauré, *Après un Rêve* for Alto Saxophone and Piano
- Ferran, *Baghira* for Alto Saxophone and Piano
- Fiche, *Concerti Pour un Astronaute* for Alto Saxophone and Piano
- Fiche, *Mirage IV* for Alto Saxophone and Piano
- Ghidoni, *Mélodie en Miniature* for Alto or Tenor Saxophone and Piano
- Grémont, *Larghetto en Ut Majeur* for Alto Saxophone and Piano
- Gretchaninoff, *Deux miniatures* for Alto Saxophone and Piano
- Indy, *Choral Varié* for Alto Saxophone and Piano
- Jay, *Andante* for Alto Saxophone and Piano
- Bozza, *Le Campanile* for Alto Saxophone and Piano
- Londeix, *Tableaux Aquitains* for Alto Saxophone and Piano
- Martini, *Gavotte* for Alto Saxophone and Piano
- Faillenot, *Danse Fantastique* for Alto Saxophone and Piano
- Mozart, K. 495 — 1st Mvt, for Alto Saxophone and Piano
- Mozart, K. 495 — 2nd Mvt, for Alto Saxophone and Piano
- Mozart, K. 495 — 3rd Mvt, for Alto Saxophone and Piano
- Pachelbel, *Canon in D and F* for Alto Saxophone and Piano
- Purcell, *Trumpet Tune* for Alto Saxophone and Piano
- Rameau, *Tambourin* for Alto Saxophone and Piano
- Saint-Saëns, *Danse Macabre* for Alto Saxophone and Piano
- Smith, *Star Spangled Banner* for Alto Saxophone and Piano
- *Wedding Collection* for Alto Saxophone and Piano

DUETS AND ENSEMBLES

- Mozart, Saxophone Duets (Alto and Tenor)
- Bartók, *Mikrokosmos* (Saxophone Duets)

- Henderson, *Duets for All Instruments*
- Voxman, *Selected Saxophone Duets*, Vol. 1
- McKeown, *Swing-Duet*
- *Great Latin Favourites* (Saxophone Duos, Trios)
- Raff, *Cavatina* — Saxophone Quartet
- Dervaux, *Ciolina* — Saxophone Quartet
- *Da Pacem Domine* — Saxophone Quartet (SAATB)
- Grieg, arr. Erickson, *Folk Songs* — Saxophone Quartet
- *Hey Jude* — Saxophone Quartet (SAATB)
- Moussorgsky, *In the Village* — Saxophone Quartet
- Bizet, *Intermezzo* — Saxophone Quartet
- Pierné, *La Veillée de l'Ange Gardien* — Saxophone Quartet
- Debussy, *Le Petit Nègre* — Saxophone Quartet (SATB)
- *Margot* — Saxophone Quartet (SATB)
- *My Funny Valentine* — Saxophone Quartet
- Erickson, *Nocturne* — Saxophone Quartet
- Voxman, *Repertoire for Saxophone Quartet*
- Handel, *Sarabande et Menuet* — Saxophone Quartet
- Erickson, *Scherzo* — Saxophone Quartet
- Erickson, *Serenade* — Saxophone Quartet
- Veit, *Stille Weis* — Saxophone Quartet
- Gershwin, *Summertime* — Saxophone Quartet (SATB)
- *Suo Gan* — Saxophone Quartet
- Grieg, *The Last Spring* — Saxophone Quartet
- Gershwin, *Un Américain à Paris* — Saxophone Quartet
- Brahms, *Valse* — Saxophone Quartet
- *An Intrada for Jazz Trio* — Saxophone Quintet (SAATB)
- *The Bare Necessities* — Saxophone Quintet (SAATB)
- *The Lincolnshire Poacher* — Saxophone Sextet (SAATTB)

- *Le Donjon Dans La Brume* — Saxophone Trio (AAA)
- Harvey, *Saxophone Quartets*, Vol. 1 (SATB)

YEAR 1 — EXAM REQUIREMENTS

- Performance of all Major scales in two octaves and arpeggios (tonic triad)
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method: Lacour, Vol. 1

YEAR 2

YEAR 2 — CORE METHODS

- Londeix, *Exercices Mécaniques*, 1er Cahier
- Lacour, *50 Etudes Faciles*, Vol. 2
- Naulais, *30 Etudes Récréatives*
- Lacour, *100 Déchiffrages* (Sight-reading exercises), Vol. 1

YEAR 2 — ADDITIONAL METHODS

- Klosé, *25 Daily Exercises for Saxophone*
- Bois, *28 Etudes et Transpositions*
- Sorok, *Etudes pour Saxophone*
- Londeix, *Exercices Mécaniques*, Vol. 2
- Salviani-Iasilli, *Exercises in All Practical Keys*
- Niehaus, *Jazz Conception for Saxophone* — Basique
- Londeix, *Les Gammes Conjointes et en Intervalles*
- Londeix, *Le Détaché*
- Hite, *Melodious and Progressive Studies for Saxophone*, Book 1

- Mule, *Pièces Célèbres* for Bb Soprano Saxophone
- Mule, *Pièces Célèbres* for Eb Alto Saxophone
- Mule, *Scales and Arpeggios*
- Coker, *Patterns for Jazz*
- Bosch Jr., *Studies for Saxophone*
- Cottrell, *The Saxophone*

YEAR 2 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Meriot, *Grisaille* for Alto Saxophone and Piano
- Truillard, *Sérénade* for Alto Saxophone and Piano
- Damase, *Vacances* for Alto Saxophone and Piano
- Pascal, *Planetarium* for Alto Saxophone and Piano
- Petit, *Saxopera* for Alto Saxophone and Piano

YEAR 2 — ADDITIONAL REPERTOIRE

- Albéniz, *Tango* for Alto Saxophone and Piano
- Ameller, *Suite d'Après Rameau* for Alto Saxophone and Piano
- Antonini, *Divertissement Tzigane* for Alto Saxophone and Piano
- Brown, *Au fil du vent* for Alto Saxophone and Piano
- Gossec, *Tambourin* for Alto Saxophone and Piano
- Handel, *Five Famous Handel Sonatas* for Alto Saxophone and Piano
- Kizza, *10 Movements* for Alto Saxophone and Piano
- Lancen, *Légende Heureuse* for Alto Saxophone and Piano
- Lunde, *Sonata* for Alto Saxophone and Piano
- Meriot, *Evasion* for Alto Saxophone and Piano
- Rameau, *Rigaudon* for Alto Saxophone and Piano
- Saxophone Duet — Mozart, *Romance* for Alto Saxophones
- Saxophone Duet — Leclair, *Sonate pour 2 Saxophones*

- Tcherepnin, *Sonatine Sportive* for Alto Saxophone and Piano
- Teal, *Program Solos*, Alto Saxophone and Piano

YEAR 2 — EXAM REQUIREMENTS

- Performance of all Major and Harmonic minor scales to include arpeggiated Tonic and Dominant 7th chords
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method: Lacour, Vol. 2

YEAR 3

YEAR 3 — CORE METHODS

- Salviani-Iasilli, *Exercises in All Practical Keys*
- Andersen, *24 Petites Etudes*
- Senon, *Techni-Saxophone*
- Londeix, *Exercices Mécaniques*, 2ème Cahier

YEAR 3 — ADDITIONAL METHODS

- *Traits d'Orchestre pour Saxophone Alto*
- Mintzer, *14 Blues and Funk Studies*
- Mule, *18 Studies after Berbiguier*
- Tate, *250 Jazz Patterns*
- Ricker, *Advanced Chord Etudes for Saxophone*
- Van Lenten, *Creative Jazz Exercises*, Vol. 2
- Sorok, *Etudes pour Saxophone*
- Klosé, *Etudes pour Saxophone*
- Gerard, *Improvising Sax Jazz*

- Niehaus, *Jazz Conception for Saxophone Duets*
- Niehaus, *Jazz Conception for Saxophone — Intermediate*
- Snidero, *Jazz Conception* (play-along)
- Bay, *Jazz Saxophone Concepts*
- Mule, *Pièces Célèbres*, Vols. 1, 2, 3
- Ricker, *Pentatonic Scales for Jazz Improvisation*
- Voxman, *Selected Studies*
- Viola, *Technique, Saxophone*, Vol. 3 — Rhythm Studies
- Marienthal, *The Two-Hour Practice Session*
- Tompsett, *Ultimate Funk Book* for Bb instruments
- Sinta, *Voicing — An Approach to Third Range*
- *Methods and Repertoire for the Developing Saxophone Quartet*
- Teal, *The Art of Saxophone Playing*
- Klosé, *25 Daily Exercises for Saxophone*

YEAR 3 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Crépin, *Mandarine* for Alto Saxophone and Piano
- Truillard, *Sérénade* for Alto Saxophone and Piano
- Dautremer, *Emotion* for Alto Saxophone and Piano
- Lacour, *Belle Époque* for Alto Saxophone and Piano
- Planel, *Suite Romantique* for Alto Saxophone and Piano
- Druet, *Sérénade Impromptu* for Alto Saxophone and Piano
- Lesieur, *Sarabande et Menuet* for Alto Saxophone and Piano

YEAR 3 — ADDITIONAL REPERTOIRE

- Absil, *Sonata* for Alto Saxophone and Piano
- Bach, *Choral Jésus que ma joie demeure* for Soprano Saxophone and Piano
- Bach, *Le Choral du Veilleur* for Alto Saxophone and Piano

- Bach, *Prélude à la Cantate No. 156* for Alto Saxophone and Piano
- Bazelaire, *Concerto* for Tenor Saxophone and Piano
- Bizet, *Agnus Dei* for Alto Saxophone and Piano
- Bizet, *Intermezzo, L'Arlésienne* for Alto Saxophone and Piano
- Brown, *Tango* for SOLO Tenor Saxophone
- Burgmüller, *Op. 100 No. 2 Arabesque* for Alto Saxophone and Piano
- Hovhaness, *The Flowering Peach* for Alto Saxophone and Perc.
- Chopin, *Op. 10 No. 3 Etude* for Alto Saxophone and Piano
- Corelli, *Gigue* for Alto Saxophone and Piano
- Debussy, *La Fille aux Cheveux de Lin* for Tenor or Soprano Saxophone and Piano
- Demersseman, *Premier Solo — Andante et Boléro* for Tenor Saxophone and Piano
- Desportes, *Saxo Danses* for Alto Saxophone and Piano
- Fauré, *Op. 33 No. 3 — Nocturne* for Alto Saxophone and Piano
- Fauré, *Sicilienne* for Alto Saxophone and Piano
- Fiche, *Concerti Pour un Astronaute* for Alto Saxophone and Piano
- Gershwin, *11 Songs* arr. Strommen (play-along)
- Handel, *Adagio* for Alto Saxophone and Piano
- Handel, *Marche* for Alto Saxophone and Piano
- Handel, *Sonate No. 1* for Alto Saxophone and Piano
- Handel, *Sonate No. 3* for Alto Saxophone and Piano
- Haydn, *3rd Mvt.* for Alto Saxophone and Piano
- Classens, *Jerusalem* for Alto Saxophone and Piano
- Hovhaness, *Suite* for Alto Saxophone and Guitar
- Ibert, *Aria* for Alto Saxophone and Piano
- Ibert, *Histoires* for Alto Saxophone and Piano
- Ibert, *Mélopée* for Alto Saxophone or Tenor and Piano
- Lancen, *Légende Heureuse* for Alto Saxophone and Piano
- Martin, *Ballade* for SOLO Tenor Saxophone
- Planel, *Suite Romantique* for Alto Saxophone and Piano

- Schubert, *Ave Maria* for Alto Saxophone and Piano
- Teal, *Solos for the Alto Saxophone Player* with Piano Accompaniment
- Vivaldi, *Op. 3 No. 6 — 1st Mvt.* for Alto Saxophone and Piano
- Weber, *Saxetto* for Alto Saxophone and Piano
- Williams, *Six Studies in English Folk Songs* for Alto Saxophone and Piano
- Zaninelli, *Autumn Music* for Alto Saxophone and Piano

ENSEMBLES

- *La Bamba* — Saxophone Choir (SAAATTB)
- Loeillet, *Sonate* for Two Saxophones — Saxophone Duet
- West, *Hip to the Blues* — 22 Duets — Saxophone Duets
- *NUNCA TUVO NOVIO PROLIJO* — Saxophone Quartet
- Fauré, *Pavane* — Saxophone Quartet
- Londeix, *Practical Exercises for Saxophone Ensembles* — Saxophone Quartet
- Mozart, *Serenade No. 11* — Saxophone Quartet
- Senon, *Vingt Flash Jazz* — Saxophone Quartet
- *Concierto en la Luna* — Saxophone Quartet (SATB)
- *Naranjo en Flor* — Saxophone Quartet (SATB)
- Gillespie, *A Night in Tunisia* — Saxophone Quartet (SATB)
- *Blue Trane* — Saxophone Quartet
- Raff, *Cavatina* — Saxophone Quartet
- Martini, *Célèbre Gavotte* — Saxophone Quartet
- Mozart, *Così Fan Tutte* — Saxophone Quartet
- Grieg, arr. Erickson, *Folk Songs* — Saxophone Quartet
- Clérisse, *Introduction et Scherzo* — Saxophone Quartet
- Pierné, *La Veillée de l'Ange Gardien* — Saxophone Quartet
- *Mario Bros* — Saxophone Quartet
- *Memphis Underground* — Saxophone Quartet
- Joplin, *Peacherine Rag* — Saxophone Quartet

- Françaix, *Petit Quatuor pour Saxophones* — Saxophone Quartet
- Handel, *So Shall the Lute and Harp Awake* — Saxophone Quartet
- Ory, *The Kid* — Saxophone Quartet
- Grieg, *The Last Spring* — Saxophone Quartet
- Haley, *While Strolling* — Saxophone Quartet
- Wiedoeft, *Saxophobia* — Saxophone Quartet
- Prati, *Nine Negro Spirituals* — Saxophone Quartets
- Voxman, *Repertoire for Saxophone Quartet* — Saxophone Quartets
- *Blues Pentatônico* — Saxophone Sextet (SAATTB)
- *Ericho* — Saxophone Sextet (SAATTB)
- Diabelli, *Six for Three* — Saxophone Trio (3 Altos)
- Piazzolla, *Adiós Nonino* — Saxophone Trio
- Depelsenaire, *Concertino for 3 Alto Saxophones and Piano* — Saxophone Trio
- *Piège à Trois* — Saxophone Trio (AAT)

YEAR 3 — EXAM REQUIREMENTS

- Performance of all Major and Harmonic minor scales to include 3rds + arpeggiated Tonic and Dominant 7th chords
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method: Salviani-Iasilli

THE DOUBLER'S PATH: FLUTE AND CLARINET

I play flute and clarinet, and almost all US saxophone players who played professionally are doublers. They played flute, clarinet, and sax. It's almost impossible to imagine becoming a working saxophonist if you don't double.

This is not optional elective territory. In the professional world — pit orchestras, big bands, theater, studio dates, commercial work — the saxophonist who doubles is employable. The one who doesn't double is not. Start flute in Years 3–4. Start clarinet in Years 4–5. Both instruments are lifelong companions, not temporary hurdles.

FLUTE — INTRODUCED YEARS 3–4

Teaching instrument: Yamaha YFL-482H Intermediate — open-hole, B-foot, silver headjoint. This is the right tool for a serious student. It will not hold anyone back.

Professional aspirational instrument: Sankyo.

METHOD BOOKS

- Trevor Wye, *Practice Books for the Flute*, Vols. 1–5
- Marcel Moyse, *De la Sonorité*
- Taffanel & Gaubert, *17 Daily Exercises*

REPERTOIRE ENTRY POINTS

- Bach, Flute Sonatas BWV 1030–1035
- Telemann, *Fantasias* for Solo Flute
- Hindemith, *Sonata* for Flute and Piano
- Fauré, *Fantasie* for Flute and Piano

The flute is where classical technique is refined and a second embouchure vocabulary is built. The crossover with saxophone breathing and support is significant. Do not treat flute as a shortcut — it is a separate discipline that demands separate daily practice.

CLARINET — INTRODUCED YEARS 4–5

Recommended mouthpiece: Vandoren CM309 B45 Dot Bb. This is the standard reference point; everything else is measured against it.

METHOD BOOKS

- Klosé, *Celebrated Method for Clarinet*
- Baermann, *Complete Method*, Vol. 3
- Rose, *32 Etudes* and *40 Studies*
- Cavallini, *Caprices*

REPERTOIRE ENTRY POINTS

- Weber, *Concerto No. 1* and *Concerto No. 2*
- Mozart, *Clarinet Concerto* K. 622
- Brahms, *Sonatas* Op. 120
- Stravinsky, *Three Pieces for Clarinet Solo*

Clarinet demands a fundamentally different embouchure, a single-reed response that is more exposed than saxophone, and a tone production philosophy that is its own. The saxophonist who plays clarinet with saxophone habits sounds like a saxophonist pretending. Study it right: from the ground up, with a clarinet teacher if possible, at least in the early stages.

Why both instruments matter for professional work:

- Pit orchestra doubling books routinely require all three woodwinds
- Big band reed chairs frequently specify flute and clarinet as required doubles
- Theater and commercial studio work will almost always ask for the triple combination
- The saxophonist who doubles commands a larger share of available professional work

There is no shortcut. Both instruments require consistent daily practice alongside the saxophone. Build the habit early.

WHERE DOUBLING IS INSTITUTIONALIZED

Most conservatories do not build doubling into the saxophone curriculum. Two American programs are conspicuous exceptions, and they are worth knowing about — both for students considering where to study and for teachers thinking about how a program could be structured.

University of North Texas (UNT) College of Music — Denton, Texas. UNT runs a stack of named lab bands (One O'Clock through Seven O'Clock, plus a Latin Jazz Lab) — each a 19–20-piece big band. Students are placed into bands by audition. The **One O'Clock Lab Band** has earned multiple Grammy nominations and is widely regarded as the most accomplished collegiate big band in the United States. The volume of ensemble work alone produces doublers as a matter of necessity, and the program's jazz studies division has been a doubler pipeline into the New York and Los Angeles studio scenes for decades.

Berklee College of Music — Boston, Massachusetts. Berklee treats doubling as a formal course of study rather than an afterthought. The **Woodwind Doubling Lab — Flute** and the **Theater Woodwind Doubling Lab — Saxophone/Clarinet and Flute/Piccolo** are dedicated courses inside the Woodwind Department. Berklee's woodwind faculty includes working pit and studio doublers; the curriculum is built around the assumption that the modern professional plays all three.

If doubling matters to a student — and based on the realities of professional work, it should — these are the two programs where it is the default expectation, not the exception.

SECOND CYCLE — YEARS 4 TO 8

YEAR 4

YEAR 4 — CORE METHODS

- Meriot, *12 Etudes Atonales*
- Berbiguier, *18 Etudes Mélodiques*
- Busser, *12 Etudes Mélodiques*
- Decouais, *35 Etudes Techniques*
- Salviani-Iasilli, *Exercises in All Practical Keys*
- *Charlie Parker Omnibook*

YEAR 4 — ADDITIONAL METHODS

- Mintzer, *15 Easy Jazz Blues and Funk Etudes* (Bb)
- Rossari, *53 Melodious Etudes for Saxophone or Oboe*
- Niehaus, *Developing Jazz Concepts*
- Ferling, *48 Etudes*
- Niehaus, *Intermediate Jazz Conception for Saxophone*
- Niehaus, *Jazz Conception for Saxophone Duets*
- Hite, *Melodious Progressive Studies for Saxophone*
- Niehaus, *Basic Jazz Conception, Vol. 2*
- Voxman, *Selected Advanced Studies for Saxophone*
- Voxman, *Selected Studies for Saxophone*
- Teal, *Solos for the Alto Saxophone Player*
- Haerle, *The Jazz Language Method*

YEAR 4 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Koechlin, *15 Etudes* for Alto Saxophone and Piano
- Bach, *Suite d'Orchestre en Ut* for Alto Saxophone and Piano
- Ibert, *Histoires* for Alto Saxophone and Piano
- Jolivet, *Fantasie Impromptu* for Alto Saxophone and Piano
- Lacour, *Noctilienne* for Alto Saxophone and Piano
- Alessandrini, *Piazzolino* for Alto Saxophone and Piano

YEAR 4 — ADDITIONAL REPERTOIRE

- Bitsch, *Villageoise* for SOLO Alto Saxophone
- Bozza, *Aria* for Alto Saxophone and Piano
- Debussy, *Saxophone Album* for Alto Saxophone and Piano
- Debussy, *Syrinx* for SOLO Saxophone
- Eccles, *Sonata* for Alto Saxophone and Piano

- Françaix, *Cinq Danses Exotiques* — *Baião* for Alto Saxophone and Piano
- Ibert, *Aria* for Alto Saxophone and Piano
- Ibert, *Histoires* for Alto Saxophone and Piano
- Ravel, *Pièce en forme de Habanera* for Alto Saxophone and Piano
- Tomasi, *Introduction et Danse* for Alto Saxophone and Piano
- Whitney, *Rumba* for Alto Saxophone and Piano

YEAR 4 — EXAM REQUIREMENTS

- Performance of all Major and Harmonic minor scales to include diatonic 4ths, 5ths, arpeggiated Tonic and Dominant 7th chords
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method book(s)

YEAR 5

YEAR 5 — CORE METHODS

- Ferling, *48 Famous Studies*
- Senon, *16 Rhythmic and Technical Exercises*
- Londeix, *Sur les Gammes Conjointes*
- Ricker, *Advanced Chord Etudes*
- Debondue, *50 Sight-Reading Etudes*
- Salviani-Iasilli, *Exercises in All Practical Keys*
- *Charlie Parker Omnibook*

YEAR 5 — ADDITIONAL METHODS

- Rae, *12 Modern Etudes for Saxophone*
- Mule, *18 Studies after Berbiguier*

- Lacour, *24 Etudes Atonales Faciles*
- Mule, *53 Etudes*, Vol. 1
- Niehaus, *Advanced Jazz Conception for Saxophone* (Sophomore)
- Aebersold, *ii-V7-I*
- *Cannonball Adderley Solo Transcriptions*
- Mule, *Cinquante-Trois Etudes*, Pt. 1
- Lacour, *Douze Esquisses dans le Style Contemporain* for SOLO Saxophone
- Mule, *Exercices Journaliers*
- *List of 50 Easy Jazz Solos* (to be transcribed by students)
- Coker, *The Complete Method for Improvisation*
- Baker, *The Jazz Style of John Coltrane*

YEAR 5 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Handel, *Sonate en Sol mineur* for Soprano Saxophone and Piano
- Williams, *Rhapsodie* for Tenor Saxophone and Piano
- Tcherepnin, *Sonatine Sportive* for Alto Saxophone and Piano
- Calmel, *Sonate d'Automne* for Alto Saxophone and Piano
- Dubois, *Mazurka* for Alto Saxophone and Piano
- Sauguet, *Bucolique* for Alto Saxophone and Piano

YEAR 5 — ADDITIONAL REPERTOIRE

- Bach, *Cello Suite No. 1 — Prelude* arranged for SOLO Alto Sax (Sophomore)
- Bach, *Cello Suite No. 2* in All Keys — Treble Clef
- Bach, *Partita* for SOLO Saxophone BWV 1013
- Bach, *Sonata No. 6* for Alto Saxophone and Piano
- Bonneau, *Pièce Concertante* for Alto Saxophone and Piano
- Demersseman, *Fantaisie* for Alto Saxophone and Piano
- Handel, *Sonata Op. 1 No. 13* for Alto Saxophone and Piano

- Handel, *Sonata* Op. 1 No. 15 for Alto Saxophone and Piano
- Maslanka, *Song Book* for Alto Saxophone and Marimba
- Telemann, *12 Flute Fantasias* for SOLO Alto Saxophone

YEAR 5 — EXAM REQUIREMENTS

- Sight-Reading exam
- Performance of all Major and Harmonic minor scales to include diatonic 4ths, 5ths, 6ths and arpeggiated Tonic and Dominant 7th chords
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method: Ferling *Etudes* (ALL)

YEAR 6

YEAR 6 — CORE METHODS

- Andersen, *24 Etudes Instructives*
- Montbrun, *6 Pièces Musicales*
- Londeix, *Sur les Gammes Conjointes*
- Gilles, *32 Etudes Mélodiques et Techniques*
- Debondue, *50 Sight-Reading Etudes*
- Salviani-Iasilli, *Exercises in All Practical Keys*
- *Charlie Parker Omnibook*

YEAR 6 — ADDITIONAL METHODS

- Reeves, *Creative Jazz Improvisation*
- Mule, *Etudes Variées*
- Coker, *Patterns for Jazz*
- Sinta, *Voicing — An Approach to Third Range for Saxophone*

YEAR 6 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Bozza, *Prélude et Divertissement* for Alto Saxophone and Piano
- Busser, *Asturias* for Alto Saxophone and Piano
- Dautremere, *Tango et Tarentelle* for Alto Saxophone and Piano
- Françaix, *Cinq Danses Exotiques* for Alto Saxophone and Piano
- Montbrun, *Six Pièces Musicales et d'Etudes* for Alto Saxophone and Piano

YEAR 6 — ADDITIONAL REPERTOIRE

- Bach, *Sonata in A minor* for Solo Flute (BWV 1013)
- Bozza, *Pièce Brève* for SOLO Saxophone
- Creston, *Sonata* for Alto Saxophone and Piano
- Duclos, *Pièce Brève* for Alto Saxophone and Piano
- Jolivet, *Fantasie Impromptu*
- Koechlin, *15 Etudes* for Saxophone
- Piazzolla, *Tango Etudes* for SOLO Saxophone
- Teal, *Program Solos*, Alto Saxophone and Piano
- Teal, *Solos for the Alto Saxophone Player* with Piano Accompaniment

YEAR 6 — EXAM REQUIREMENTS

- Sight-Reading exam
- Performance of all diminished and augmented scales to include diatonic 4ths, 5ths, 6ths and arpeggiated triads and 7th chords
- Performance of selected piece for Saxophone and Piano or Solo Saxophone
- Performance of Etudes from selected method: Ferling *Etudes* (ALL)

YEAR 7 — BACHELOR'S DEGREE ("MAÎTRISE")

YEAR 7 — CORE METHODS

- Porret, *24 Déchiffrages* (B)
- Sousman, *30 Grands Exercices en 2 Cahiers*
- Piazzolla, *Tango Etudes*
- Rousseau, *High Tones for Saxophone*
- Seffer, *Improvisations et Modes — Etudes sur des Modes Grecs*

YEAR 7 — ADDITIONAL METHODS

- Bozza/Mule, *12 Etudes Caprices*
- *28 Etudes on Modes with Limited Transpositions* (after Messiaen)
- Reeves, *Creative Jazz Improvisation*
- Londeix, *Hello Mr. Sax*
- Londeix, *Les Gammes Conjointes et en Intervalles*
- Coker, *Patterns for Jazz*

YEAR 7 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Milhaud, *Scaramouche* for Alto Saxophone and Piano
- Glazounov, *Concerto* for Alto Saxophone and Piano
- Naules, *Frissons* for Alto Saxophone and Piano
- Tomasi, *Ballade* for Alto Saxophone and Piano
- Bach, *5ème Sonate No. 52* for Alto Saxophone and Piano
- Faillenot, *Rhapsodie Occitane* for Alto Saxophone and Piano

YEAR 7 — ADDITIONAL REPERTOIRE

- Absil, *Sonata* for Alto Saxophone and Piano
- Anderson, *Sonata* for Baritone Saxophone and Piano
- Bach, *Sonata in A minor* for Solo Flute
- Badings, *Malinconia* for Alto Saxophone and Piano

- Bonneau, *Caprice en Forme de Valse* for SOLO Saxophone
- Boutry, *Divertimento* for Alto Saxophone and Piano
- Bozza, *Concertino* for Alto Saxophone and Piano
- Bozza, *Improvisation et Caprice* for SOLO Saxophone
- Cowell, *Air and Scherzo* for Alto Saxophone and Piano
- Creston, *Concerto* for Alto Saxophone and Piano
- Daneels, *Suite* for SOLO Saxophone
- Debussy, *Rapsodie* for Alto Saxophone and Piano
- Dubois, *Circus Parade* for Alto Saxophone and Piano
- Dubois, *Concerto* for Alto Saxophone and Piano
- Dubois, *Pièces Caractéristiques en Forme de Suite* for Alto Saxophone and Piano
- Dubois, *Sonate* for Alto Saxophone and Piano
- Eychenne, *Sextet* including Alto Saxophone (Chamber Ensemble)
- Gotkovsky, *Brilliance* for Alto Saxophone and Piano
- Grundman, *Concertante* for Alto Saxophone and Piano
- Heiden, *Diversion* for Alto Saxophone and Band
- Husa, *Elégie et Rondeau* for Alto Saxophone
- Ibert, *Concertino da Camera* for Alto Saxophone and Piano
- Karg-Elert, *25 Capricen und Sonate* for SOLO Saxophone
- Koechlin, *Sonatine*, Op. 194/2, for Alto Saxophone and Piano
- Marcello, *Oboe Concerto* for SOLO Soprano Saxophone
- Martin, *Ballade* for Alto Saxophone and Piano
- Maslanka, *Sonata* for Alto Saxophone and Piano
- Maurice, *Tableaux de Provence* for Alto Saxophone and Piano
- Morosco, *Blue Caprice* for SOLO Alto Saxophone (Classical and Jazz)
- Muczynski, *Sonata*, Op. 29, for Alto Saxophone and Piano
- Pascal, *Sonatine* for Alto Saxophone and Piano
- Paniel, *Suite Romantique* for Alto Saxophone and Piano
- Robert, *Cadenza* for SOLO Alto Saxophone

- Rueff, *Chanson et Passepied* for Alto Saxophone and Piano
- Rueff, *Sonata* (Leduc) for SOLO Alto Saxophone
- Ryo Noda, *Improvisations* for Alto Saxophone and Piano
- Ryo Noda, *Mai* for SOLO Saxophone
- Scelsi, *Tre Pezzi* for SOLO Saxophone
- Schmitt, *Légende* for Alto Saxophone and Piano
- Schulhoff, *Hot Sonate* for Alto Saxophone and Piano
- Singelée, *Fantasie*, Op. 89, for Soprano Saxophone and Piano
- Smith, *Fantasia* for Alto Saxophone and Piano
- Tcherepnin, *Sonatine Sportive* for Alto Saxophone and Piano
- Tomasi, *Ballade* for Alto Saxophone and Piano
- Veidhuis, *Grab It* for SOLO Tenor Saxophone
- Villa-Lobos, *Fantasia* for Saxophone and Small Orchestra
- Williams, *Escapades* for Alto Saxophone and Piano
- Yuyama, *Divertimento* for Marimba and Alto Saxophone

YEAR 7 — EXAM REQUIREMENTS

- Sight-Reading exam
- Performance of selected piece for Saxophone and Piano or Solo Saxophone
- Performance of a piece chosen by the saxophonist (Year 7 and above)

REQUIREMENTS FOR COMPLETION OF THE YEAR 7 DIPLOMA (MAÎTRISE)

- 5,000-word dissertation on all things related to the instrument. The precise subject will be imposed by the instructor. (12 pages maximum.)
- A recital program (to be imposed by the instructor) must include:
 - Two pieces written for Saxophone and Piano
 - One work for Solo Saxophone
 - One work for Musique de Chambre (Chamber Music)

- A Contemporary Work for Saxophone incorporating modern techniques: multiphonics, harmonics, contemporary techniques, and written instructions for unusual sounds and effects specific to the saxophone
- A Technical, Atonal Etude

YEAR 8 — JAZZ STUDIES AND ENSEMBLE LEADERSHIP TRAINING

YEAR 8 — CORE METHODS

- Fürstenu/Mule, *53 Etudes d'Après Boehm* (en 3 Cahiers)
- Lacour, *28 Etudes sur les Modes à Transposition*
- Françoise, *22 Déchiffrages*

YEAR 8 — ADDITIONAL METHODS

- Bozza, *12 Etudes Caprices* for Saxophone
- Caravan, *Preliminary Exercises and Etudes in Contemporary Techniques for Saxophone*

YEAR 8 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Maurice, *Tableaux de Provence* for Alto Saxophone and Piano
- Sancan, *Lamento et Rondo* for Alto Saxophone and Piano
- Tomasi, *Concerto* for Alto Saxophone and Piano
- Dubois, *Divertissement* for Alto Saxophone and Piano
- Desenclos, *Prélude, Cadence et Final* for Alto Saxophone and Piano
- Ibert, *Prélude* for Alto Saxophone and Piano

YEAR 8 — ADDITIONAL REPERTOIRE

- Ackermans, *Petite Fantaisie Italienne* for Alto Saxophone and Piano

- Albright, *Sonata* for Saxophone and Piano
- Berio, *Sequenza IXb* for SOLO Alto Saxophone
- Bolcom, *Lilith* for Alto Saxophone and Piano
- Bonneau, *Suite* for Alto Saxophone and Piano
- Bozza, *Aria* for Alto Saxophone and Piano
- Charpentier, *Gavambodi 2* for Alto Saxophone and Piano
- Decruck, *Sonata Ut* for Alto Saxophone and Piano
- Demersseman, *Carnaval de Venise* for Alto Saxophone and Piano
- Denisov, *Concerto Piccolo* for 4 Saxophones Successive and Percussion
- Denisov, *Sonata* for Alto Saxophone and Piano
- Desenclos, *Prélude, Cadence et Finale* for Alto Saxophone and Piano
- Dubois, *Saxophone Concerto* for Alto Saxophone and Piano
- Feld, *Elégie* for Soprano Saxophone and Piano
- Grovlez, *Sarabande et Allegro* for Alto Saxophone and Piano
- Hindemith, *Sonata* for Alto Saxophone and Piano
- Ibert, *Concertino da Camera* for Alto Saxophone and Piano
- Koch, *Concerto* for Alto Saxophone and Piano
- Larsson, *Konsert* for Alto Saxophone and String Orchestra
- Laube, *Steady Study on the Boogie* for Alto Saxophone and Piano
- Mackey, *Concerto* for Soprano Saxophone and Wind Orchestra
- Martin, *Ballade* for Alto Saxophone and Piano
- Maslanka, *Concerto for Saxophone Quartet* — Saxophone Quartet
- Stockhausen, *In Freundschaft* for SOLO Saxophone
- Tomasi, *Evocations* for SOLO Alto Saxophone
- Woods, *Sonata* for Alto Saxophone and Piano
- Yoshimatsu, *Fuzzy Bird Sonata* for Alto Saxophone and Piano

YEAR 8 — EXAM REQUIREMENTS

- Sight-Reading exam
- Performance of a Chamber Music composition directed by the saxophonist
- Performance of selected piece for Saxophone and Piano
- Performance of Etudes from selected method: Boehm

CULMINATION — MASTER'S LEVEL

YEAR 9 — MASTER'S DEGREE ("LICENCE")

Year 9 is the culmination of the program. The student at this level is expected to function at a professional performance standard, to have a defined artistic voice, and to be capable of leading ensembles, presenting solo recitals, and contributing to the field.

YEAR 9 — CORE METHODS

- Loyon, *32 Etudes*
- Paganini, *24 Caprices*
- Londeix, *Gammes et Modes*
- Debondue, *48 Etudes for Sight-reading*
- Ricker, *12 Virtuoso Jazz Etudes*

YEAR 9 — CORE REPERTOIRE (SAXOPHONE AND PIANO)

- Desenclos, *Prélude, Cadence et Final* for Alto Saxophone and Piano
- Gostkowski, *Variations Pathétiques* for Alto Saxophone and Piano
- Beugnot, *Sonate* for Alto Saxophone and Piano

YEAR 9 — ADDITIONAL REPERTOIRE

- Albright, *Sonata* for Saxophone and Piano

- Bozza, *Pièce Brève* for SOLO Saxophone
- Debussy, *Rapsodie* for Alto Saxophone and Piano
- Denisov, *Sonata* for Alto Saxophone and Piano
- Denisov, *The Influence of Jazz Elements on Edison Denisov's Sonata* (analytical study)
- Dressel, *Partita* for Alto Saxophone and Piano
- Glazunov, *Concerto* for Alto Saxophone and Piano
- Martin, *Ballade* for Alto Saxophone
- Maslanka, *Concerto* for Alto Saxophone and Piano
- Maslanka, *Guide to Maslanka Saxophone Sonata* (analytical study)
- Milhaud, *Scaramouche* for Alto Saxophone and Piano
- Schmitt, *Légende* for Alto Saxophone and Piano
- Tomasi, *Concerto* — Saxophone Choir

YEAR 9 — EXAM REQUIREMENTS

- Performance of a Chamber Music composition directed by the saxophonist
- Performance of selected piece for Saxophone and Piano or Solo Saxophone
- Performance of Orchestra Extracts for Saxophone

APPENDIX A — SAXOPHONISTS OF NOTE

This is a partial list. New recordings appear weekly. Consult current sources for emerging artists.

CLASSICAL SAXOPHONISTS OF NOTE

Saxophone Documentary TV5

Marcel Mule Interview

Selmer — A History of Saxophone

American Saxophone Quartet

Amherst Saxophone Quartet

Anubis Saxophone Quartet

Bornkamp, Arno

Briggs, Adam

Campbell, Griffin

Capitol Quartet

Deffayet, Daniel

Deibel, Geoff

Delangle, Claude	Michigan State University Graduate Saxophone Quartet
Dirlam, Richard	Murphy, Otis
Don Sinta Saxophone Quartet	New Century Saxophone Quartet
Forger, James	Nichol, John
Forsyth, Paul	Nichol, Jonathan
Fourmeau, Jean-Yves	Nolen, Paul
Great Lakes Saxophone Quartet (Lulloff, Forger, Lau, Donell Snyder)	Prism Saxophone Quartet
H2 Saxophone Quartet	Prost, Nicolas
Habanera Saxophone Quartet	Quartet de Saxophones de Paris
Harle, John	Rahbari, Sohre
Hemke, Fred	Richtmeyer, Debra
Hollywood Saxophone Quartet	Rousseau, Eugene
Houlik, James (tenor saxophone)	Sampen, John
Hunter, Laura	Savijoki, Pekka
Iridium Saxophone Quartet	Sinta, Donald
Kelly, John-Edward	Smith, Howie
Kientzy, Daniel	Stockholm Saxophone Quartet
Lau, Eric	Sugawa, Noboya
Leaman, Clifford	Sullivan, Taimur
Loeffert, Jeffrey	Texas Saxophone Quartet
Londeix, Jean-Marie	Tse, Kenneth
Lulloff, Joseph	Underwood, Dale
Marsalis, Branford	Weiss, Marcus
Mauk, Steve	XASAX
McAllister, Timothy	Young, Robert

VIDEO RESOURCES

- Double Tongue: <https://youtu.be/QNM0R1H4dOI>
- Throat Positions (MRI): <https://youtu.be/MWcOwgWsPHA?t=6m28s>

JAZZ SAXOPHONISTS OF NOTE

Johnny Hodges	Julian "Cannonball" Adderley
Phil Woods	Charlie ("Bird") Parker
Marshall Royal	Art Pepper
Earl Bostic	Lennie Niehaus
Paul Desmond	Dick Oats

Vincent Herring
Maceo Parker
David Sanborn
Paquito D'Rivera
Marc Russo
Jay Beckenstein
Eric Marienthal
Kenny Garrett
Antonio Hart
Ornette Coleman
Bud Shank
Arthur Blythe
Charles McPherson
Joe Lovano
Chu Berry
Sam Rivers
Frank Foster
Coleman Hawkins
Ben Webster
Don Byas
Gary Bartz
Dave Koz
Gerald Albright
Sidney Bechet
Jerome Richardson
Branford Marsalis
Joshua Redman
Seamus Blake
Bob Berg
Pete Christlieb

Wayne Shorter
Arnett Cobb
Illinois Jacquet
Steve Coleman
Lester Young
Stan Getz
Sonny Rollins
Dexter Gordon
Chris Potter
Sonny Stitt
Joe Henderson
John Coltrane
King Curtis
Tom Scott
Clarence Clemons
Mike Brecker
Johnny Griffin
Jan Garbarek
Eric Dolphy
James Moody
Yusef Lateef
Al Cohn
Gene Ammons
Zoot Sims
David Liebman
Pharoah Sanders
Archie Shepp
Hank Mobley
Charlie Rouse
Ernie Watts

APPENDIX B — STUDIO (THOMAS HORNIG'S GEAR LIST)

These are the instruments, accessories, and studio tools I use and recommend. Affiliate links where applicable; affiliate status disclosed in front matter.

Category	Item	Notes
Alto saxophone — primary	Selmer Paris Reference 54 with RooPads	Modern Mark VI lineage. My main horn.
Alto saxophone — flagship	Selmer Paris 92 Supreme	Current Selmer flagship, released 2022.
Tenor saxophone — primary	Selmer Paris Reference 36 with JS Engineering gold-plated pads	JS Engineering (Sanger, CA — jsengineering.net)
Tenor saxophone — flagship	Selmer Paris 92 Supreme	
Classical mouthpiece (sax)	Selmer Concept	
Jazz alto mouthpiece	Vandoren V16 A6 S+	
Jazz tenor mouthpiece	Theo Wanne Gaia 2, 7*	
Reeds (classical)	Vandoren Blue Box #3	
Reeds (jazz alto/tenor)	Boston Sax Shop Black Label · Ligaphone Jazz 2.75	
Ligatures	Ligaphone	
Reed tool	ReedGeek G4 Universal	
Reed storage	Protec A251 · Rico	
Sax case	<i>Protec PB304CT Contoured PRO PAC</i>	ASIN: verify pre-publish
Sax stands	Hercules DS530BB (alto/tenor)	
Flute teaching	<i>Yamaha YFL-482H Intermediate</i>	Open-hole, B-foot, silver headjoint. ASIN: verify pre-publish

Category	Item	Notes
Flute professional	Sankyo	
Flute stand	Hercules DS504B Deluxe Velvet Peg	
Clarinet mouthpiece	Vandoren CM309 B45 Dot Bb	ASIN: verify pre-publish
Live mic — clip-on	AMT clip-on	No-soundcheck option
Live mics — LDC pair	Neumann TLM 102 + TLM 103	Stored in Pelican 1170
Mic case	Pelican 1170	See "Live mic protocol" sidebar. ASIN: verify pre-publish
Studio monitors	Yamaha HS8 (pair)	
Monitor stands	IsoAcoustics ISO-L8R155	ASIN: verify pre-publish
Studio headphones	Sennheiser HD 650	Reference open-back
Tablet	Apple iPad Pro 13" M5 256GB Wi-Fi Space Black	With forScore for digital sheet music. ASIN: verify pre-publish
Computer	Mac mini	
DAW	Universal Audio LUNA	Author's choice — many options exist

LIVE MIC PROTOCOL — HORNIG METHOD

Two Neumann TLM 103 / TLM 102 LDCs stored in a Pelican 1170 hard case — vastly cheaper than purpose-built mic cases and far more protective. When using phantom-powered LDCs on stage, turn the preamp gain up at the board so the mic's effective pickup pattern narrows around the source. This eliminates the bleed and feedback concerns engineers reasonably have about LDCs in a live

context. AMT clip-on remains the no-soundcheck option; the Neumanns are the "if the engineer trusts you" option.

APPENDIX C — RELEVANT LINKS

Note on links (2026 edition). *The YouTube and retailer URLs below are preserved from the 2020 source. Many are likely still active; some may have moved or been removed. Verify each before relying on it. New 2026-era pedagogy resources — AI-assisted ear training apps, transcription tools, manufacturer YouTube channels, and current artist channels — are emerging constantly. Treat this list as a starting point, not an exhaustive reference.*

PEDAGOGY AND TECHNIQUE VIDEOS

- Double Tongue: <https://youtu.be/QNM0R1H4dOI>
- Throat Positions (MRI): <https://youtu.be/MWcOwgWsPHA?t=6m28s>
- Accessories overview: <https://youtu.be/7MxokgJpbMk>
- Accessories overview: <https://youtu.be/QAffMtupg7c>
- Accessories overview: https://youtu.be/odGA-Js_VDw
- Classical Mouthpiece review: <https://youtu.be/MqzLPpIVgLE>
- Classical Mouthpiece review: <https://youtu.be/nOpUoQK1Se4>
- Classical Mouthpiece review: <https://youtu.be/vm3SXFC2yic>
- Classical Mouthpiece review: <https://youtu.be/F8Sb62FUq50>
- Jazz Mouthpieces: <https://youtu.be/T3AP5GTzQ7I>
- Ligatures: <https://youtu.be/pSImLw38FyA>
- Ligatures: <https://youtu.be/fccJQ7ZI2yw>
- Ligatures: <https://youtu.be/-rAdh6EljY0>
- Ligatures: <https://youtu.be/STrGA3QmbJg>

- Ligatures: <https://youtu.be/QiKchuRFi3Y>
- Reed Maintenance (ReedGeek): <https://youtu.be/a9e-bcORE8M>

REED CASES

- <https://www.wwbw.com/Reed-Cases.wwbw>
- https://www.thomann.de/gb/reeds_pipes_cases.html

JAZZ REEDS

- Ligaphone Paris
- <https://www.wwbw.com/DAddario-Woodwinds-Select-Jazz-Unfiled-Tenor-Saxophone-Reeds-462678.wwbw>
- <https://www.wwbw.com/Vandoren-Tenor-Sax-V16-Reeds-462594.wwbw>
- <https://www.wwbw.com/Vandoren-Alto-Saxophone-Reeds-462581.wwbw>

CLASSICAL REEDS

- <https://www.wwbw.com/Vandoren-Alto-Saxophone-Reeds-462581.wwbw>

REED MAINTENANCE

- <https://www.wwbw.com/ReedGeek-Universal-Classic-Reed-Tool-J26518.wwbw>

CLASSICAL MOUTHPIECES

- https://www.thomann.de/gb/selmer_concept_alto_sax.htm
- https://www.thomann.de/gb/selmer_concept_tenor_sax.htm
- https://www.thomann.de/gb/vandoren_optimum_altsaxmundstueck_al3.htm

JAZZ MOUTHPIECES

- <https://www.wwbw.com/Vandoren-V16-Series-Hard-Rubber-Alto-Saxophone-Mouthpiece-463139.wwbw>

LIGATURES

- Ligaphone Paris
- https://www.thomann.de/gb/vandoren_ligatures_and_caps.html

SAXOPHONES

- sax.co.uk
- https://www.thomann.de/gb/yamaha_yas875ex_altsaxophon.htm
- https://europe.yamaha.com/en/products/musical_instruments/winds/saxophones/index.html
- Thomann
- <https://musiccritic.com/equipment/instruments/best-alto-saxophone-reviews/>
- JL Woodwind Repair

APPENDIX D — RETAILERS, REPAIRS, ACCESSORIES, CUSTOM WORK

INSTRUMENT REPAIR

- **JL Woodwind Repair** (New York City)
223 West 36th Street, 3F · New York, NY 10018
201.229.2512 · JLWoodwindrepair@gmail.com
<https://www.jlwoodwindrepair.com/>
- **Musique et Art** (Paris, France)
<https://www.musique-et-art.com/>

ONLINE RETAILERS — INSTRUMENTS, REEDS, ACCESSORIES

- **Thomann** (world leader in online music retail)
<https://www.thomann.de>

- **Woodwind and Brasswind** (US-based online dealer)

<https://www.wwbw.com>

- **Ligaphone** (ligatures and reeds)

Ligaphone

- **JL Woodwinds** (custom work and repair)

JL Woodwind Repair

MOUTHPIECE BASICS AND CUSTOM WORK

The letters (C, D) and numbers (5, 6, 7) on mouthpieces indicate the space between tip-rail and reed-tip — the tip opening or lay. A star (*) or progression through the alphabet indicates a wider tip opening. Each manufacturer has its own system. This directly affects tone color (dark to bright), resonance, response, and the appropriate reed strength and brand.

For advanced players, mouthpiece modifications beyond the stock product may be worth exploring. This is rarely beneficial for beginners or intermediate students. The mouthpieces listed in the Studio Appendix are highly consistent from the factory. Where adjustment is necessary, the following technicians are recommended:

- **JL Woodwind Repair**

223 West 36th Street, 3F · New York, NY 10018

201.229.2512 · JLWoodwindrepair@gmail.com

- **Meridian Winds**

2807 Jolly Road · Okemos, MI 48864

517.339.7333 · www.meridianwinds.com

Contact: Brennan Lagan

- **Robert Scott Mouthpieces**

2930 Sunderland · Lansing, MI

517.882.9800

Contact: Robert Scott

- **Brad Behn**

405.651.6063 · bradbehn@hotmail.com

SAXOPHONE RECOMMENDATIONS BY VOICE

SOPRANO

1. Yamaha YSS-875 (fuller, darker sound)
2. Yamaha YSS-62 curved neck (rich, vibrant sound)
3. Selmer Series II or III
4. Selmer Mark VI
5. Yanagisawa

ALTO

1. Yamaha YAS-875EX or YAS-875EXII (Regular Lacquer, Silver, or Gold Plate)
2. Selmer Series II or III
3. Selmer Mark VII
4. Selmer Reference 54
5. Selmer Balanced Action and Super Balanced Action
6. Yanagisawa
7. Roy Benson
8. Buffet Crampon
9. JL Woodwinds

TENOR

1. Yamaha YTS-875 (Regular Lacquer, Silver, or Gold Plate)
2. Yamaha YTS-62
3. Selmer Series II or III
4. Selmer Reference 54
5. Selmer Mark VI
6. Selmer Balanced Action and Super Balanced Action
7. Yanagisawa
8. Roy Benson
9. Buffet Crampon

BARITONE

1. Yamaha YBS-62
2. Yamaha YBS-52
3. Selmer Series II or III
4. Selmer Reference 52
5. Selmer Mark VI
6. Selmer Balanced Action and Super Balanced Action
7. Yanagisawa
8. Roy Benson
9. Buffet Crampon

REEDS — NOTES FOR STUDENTS

The reed strength that works depends on the facing and opening of the mouthpiece. On classical mouthpieces the tip opening is smaller and harder reeds are needed. Preparatory-year beginners will usually feel more comfortable with a 2.5 strength reed.

The increase in number equals an increase in strength (thickness). The smaller the distance between the tip of the reed and the tip of the mouthpiece, the harder the reed needed (i.e., harder reeds carry higher numbers).

Many brands exist. When auditioning new reeds, choose a few from each strength category to find the right match.

CLASSICAL REEDS — RECOMMENDED BRANDS

1. Vandoren Blue Box
2. Ligaphone
3. Rico Royal
4. Gonzalez
5. La Voz

CLASSICAL REED STRENGTHS

- Soprano: 3
- Alto: 3, 2.5
- Tenor: 3.0
- Baritone: 3.0

JAZZ REEDS — RECOMMENDED BRANDS

1. Vandoren Java
2. Vandoren V16
3. D'Addario Jazz Select
4. Ligaphone Jazz

JAZZ REED STRENGTHS

- Soprano: 3
- Alto: 3, 2.5
- Tenor: 3.0
- Baritone: 3.0

CLASSICAL MOUTHPIECES

- Selmer Concept
- Vandoren Optimum

SIZES

- Soprano: SL3
- Alto: AL3
- Tenor: TL3
- Baritone: BL3

JAZZ MOUTHPIECES

SOPRANO

- Vandoren V16
- Otto Link 6*-7*, medium chamber (hard rubber)
- Selmer S80 or S90 style

ALTO

- Beechler S7S or M7S
- Meyer 5M-6M
- Otto Link 5*-7*, medium chamber (hard rubber)
- Vandoren V16 A6-A8, short or medium chamber

TENOR

- Berg Larson 95/1-115/1 or 95/2-105/2 (hard rubber or metal)
- Dukoff Metal (7-9 facing)
- Otto Link 6*, 7*, 8*, medium chamber (hard rubber or metal)
- Vandoren V16 T7, T8, short or medium chamber

BARITONE

- Berg Larson 100/1-115/1 or 100/2-115/2 (hard rubber or metal)
- Otto Link 5*-7* (hard rubber or metal)
- Vandoren V16 B7 or B8, short or medium chamber

LIGATURES

- Vandoren Optimum (soprano, alto, tenor, baritone)
- Ligaphone (soprano, alto, tenor, baritone)

ACCESSORIES

REED CASES

- Harrison and similar glass-surface cases (keep in zip-lock with small sponge for humidity)
- Humidor box from cigar store in Tupperware container
- Rico Reed System with Rico Control Pack
- Vandoren Reed System
- Protec Reed Case

CLEANING DEVICES

- LaVoz Mouthpiece Mouse
- Handkerchief (clarinet) swab (for saxophone neck)

NECK STRAPS

- BG
- Harness straps
- JL Woodwinds

CASES AND GIG BAGS

Hard-shell cases strongly recommended for durability.

- Protec Contour Case
- Selmer or Yamaha cases or jazz pack
- BAM Trekking or High Tech Case
- Wisemann

MINOR REPAIR ITEMS

- Lemon oil
- Five-piece jewelers screwdriver set
- Key oiler (1-part 10W40 motor oil + 1-part sewing machine oil in an applicator bottle)
- Spring hook

CREDITS AND AFFILIATE DISCLOSURE

Written and researched by Thomas Hornig. All pedagogical recommendations reflect the author's own teaching experience and do not constitute endorsement by any institution.

As an Amazon Associate, Thomas Hornig earns from qualifying purchases. Some product links in this document include affiliate tracking. This does not affect the price you pay.

Henri Selmer Paris Artist affiliation noted for context; Selmer recommendations reflect the author's independent assessment.

EDITORIAL CHANGES SUMMARY

The following changes were made to the 2020 source document (`sax_proposal_2020.txt`) in producing this 2026 draft:

STRUCTURAL ADDITIONS AND CHANGES

1. **Cover and front matter added.** The 2020 source opened with an institutional header and a cover letter. Both are replaced with a neutral title block, 2026 disclaimer, and affiliate disclosure.
2. **"Dear Mr. Saba" cover letter removed.** The original cover letter (lines 9–44 of source) has been reframed as a universal Introduction, preserving the pedagogical content (ensemble requirement, prolific performance, cross-referenced European/US methods, well-rounded graduates) while removing all personnel-file and institutional framing.
3. **Foreword — "Why Selmer: Crème de la Crème" added** (verbatim from editorial brief). Not present in 2020 source.
4. **NEW CHAPTER — "The Doubler's Path: Flute and Clarinet" added** after Year 3. Covers flute (Years 3–4) and clarinet (Years 4–5) with Tom's framing quote, instrument recommendations, methods, repertoire entry points, and professional context. Not present in 2020 source.
5. **Table of Contents removed** from body. Document heading structure serves as navigation in Markdown.

6. **Year 9 concluding chapter** preserved with light cleanup. The 2020 source listed additional repertoire under numeric prefixes "10-", "11-", "12-" past Year 9. Per author instruction, the curriculum stops at Year 9 — those entries have been removed entirely.

INSTITUTIONAL REFERENCES REMOVED

- All references to "LNHCM" (Lebanese National Higher Conservatory of Music) removed throughout. Headers such as "LNHCM Preparatory Year Methods" become "Preparatory Year — Core Methods," etc.
- All references to "LHNCM" (alternate abbreviation used inconsistently in source) removed.
- "Professor of Saxophone LNHCM" removed from author block.
- All Lebanon-specific retailer listings (Homs Music Adonis, Abdulla Chahine, Gergi Zeidan, Mozart Chahine, Abdul Wahab El Inglizi) removed from Appendix D. Replaced with international/US-focused retailers.
- "Current situation in Lebanon," salary references, and personnel-file framing removed entirely.

TYPOS CORRECTED

Source error	Corrected
hopethat	"hope that"
preperatory	"preparatory"
smalerl	"smaller"
Cocker (Jerry Coker / Patterns for Jazz)	Coker
Bichet (Sidney Bechet)	Bechet
McPhearson (Charles McPherson)	McPherson
Christliebe (Pete Christlieb)	Christlieb
Yan Gabarek	Jan Garbarek
Joe Lavano	Joe Lovano

Source error	Corrected
Clarence Clemmons	Clarence Clemons
Earnie Watts	Ernie Watts
Lennie Neuhaus	Lennie Niehaus

APPENDIX CHANGES

- **Appendix B** (original: Recommendations for Accessories / purchasing guide) has been **retained** in Appendix D under "Saxophone Recommendations" and "Reeds/Accessories" subsections. Content preserved; reed and mouthpiece tables reorganized for readability.
- **New Studio Appendix** (Appendix B in this draft) added per brief. Contains Tom's current personal gear list with Amazon affiliate links using `?tag=tomhornig-20`. Several ASINs require verification before publication (marked in table).
- **Appendix D** — Lebanon-local retailers removed (see above). US repair/retail listings retained and updated with current contact info. Mouthpiece custom-work section preserved verbatim.

AFFILIATE LINKS

All Amazon links formatted with `?tag=tomhornig-20` query string. The following ASINs require verification pre-publication:

- Protec PB304CT Contoured PRO PAC case
- Yamaha YFL-482H flute
- Vandoren CM309 B45 Dot Bb clarinet mouthpiece
- Pelican 1170 case
- Apple iPad Pro 13" M5 256GB Wi-Fi Space Black
- IsoAcoustics ISO-L8R155 monitor stands

Verified ASINs: Yamaha HS8 (B00DCYMVB2), Sennheiser HD 650 (B00018MSNI).

NO PRICES

No prices appear anywhere in this document. The 2020 source did not include prices; this rule confirmed as satisfied.

CONTENT PRESERVED INTACT

The nine-year curriculum structure — all method books, all scale/arpeggio requirements, all repertoire lists, all exam requirements — is preserved in full. This is a refresh and expansion, not a rewrite of the curriculum itself.



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