

# Classical Tenor Saxophone Resource Guide

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Compiled and Edited by

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The Classical Tenor Saxophone Resource Guide is a free educational resource for students and teachers. Its purpose is to provide quality yet concise information about playing the tenor saxophone while encouraging further research and study.

This document assumes that the reader has a basic understanding of saxophone mechanics. It uses Scientific Pitch Notation ( $C4 = c'$ , middle C) to identify notes. Texts in blue are hyperlinks.

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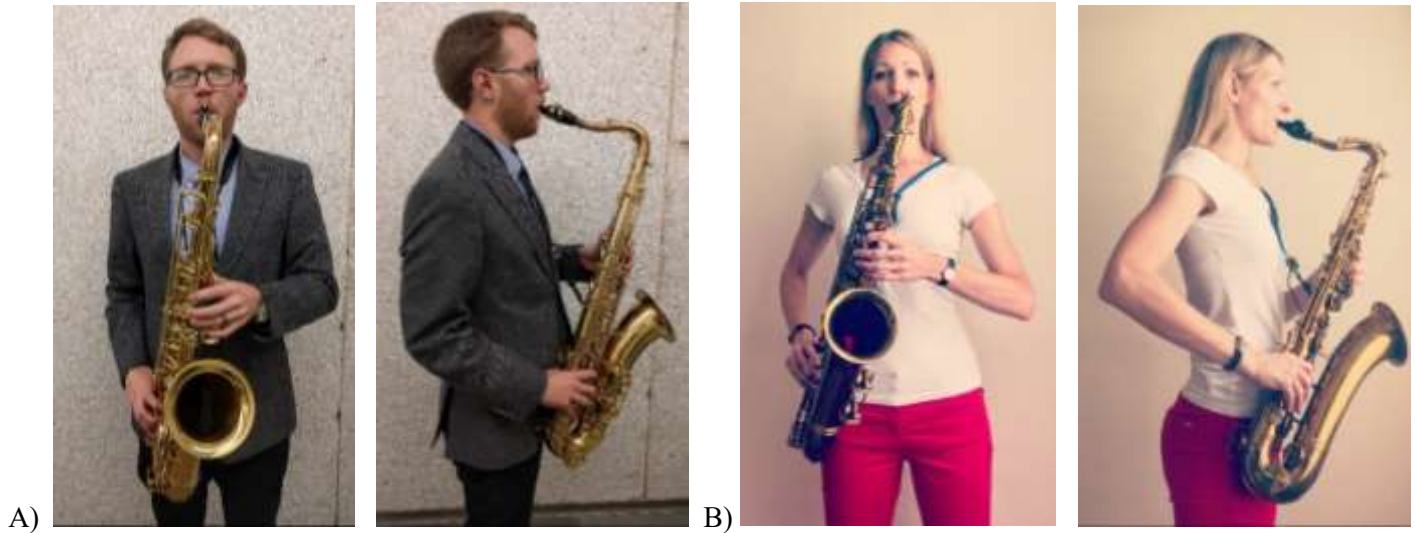
## Fundamentals

### Posture and Holding Position

*Adjust support, instrument neck, and mouthpiece rotation to keep one's head, neck, and back straight and upright in any playing position. Editor strongly recommends a harness for support instead of a standard neckstrap.*

If standing, hold the instrument either:

- A) Vertically straight with the saxophone resting against front right thigh.
- B) To the right with the saxophone resting against the outer right thigh. Adjust instrument neck and rotate mouthpiece to ensure head is not tilted. Adjust support to ensure upright posture.



If sitting, hold the instrument either:

- A) Between legs if one is tall enough to reach the right-hand stack of keys while maintaining correct posture; adjust instrument neck and mouthpiece accordingly.
- B) To the right with the saxophone resting against outer right thigh; adjust instrument neck and rotate mouthpiece to ensure head is not tilted. If one has difficulty keeping the instrument in an upright position with the right hand, elevating the right foot with a pedal or block can help balance the instrument against outer right thigh.



Note that the body's head, neck, and back are upright and centered in all examples.

Courtesy of Dr. Casey Grev and Dr. Diane Hunger.

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## General

*Practicing fundamentals (longtones, scales and patterns, overtones, etc.) is always recommended.*

Mouthpiece pitch: Concert F# or G [traditional American school target is G]

Neck pitch: Concert E (following ascending overtones: F#, D, Eb)

Tuning notes: Concert A and E in the context of ensemble work

If switching from alto, be prepared to spend some time adjusting to tenor, both in playing and holding

- One major difference between alto and tenor is the amount of air required; one may need significantly more for tenor than alto to play similar phrases
- Keys are larger and farther apart, instrument is larger and heavier; good posture and support is imperative
- See Leung dissertation (Section 4) in OTHER RESOURCES; Leung interviews several professional saxophonists worldwide to discuss differences between playing alto and playing tenor
  - Requires “more open” oral cavity than alto (p. 56)
    - [Embouchure forming syllables with mouthpiece: “ee—oo”, “eew”, or French “u”]
  - “Larger size and less ergonomic positioning” than alto (p. 62)
- See Watkins in OTHER RESOURCES for detailed comparisons of oral cavity on SATB saxophones

### Octaves and Octave Slurs

- Practicing octave slurs will help solidify correct embouchure pressure, oral cavity and tongue position
  - Practice to eliminate response delay when releasing the octave key with and without articulating (both air and tongue)
- Addressing written G5 split octave (incorrect overtone, may sound like a multiphonic)
  - Check that embouchure pressure is not too tight and use a consistent, supported airstream
  - Solidify flexible octave and overtone leaps with and without octave key

### Articulation

- Low range may require more open oral cavity and softer or “farther back” attack from the tongue
  - “tu” [soft “t”], “du”, or “deh” syllables may help
- Check for the back of the tongue rising too high in oral cavity when articulating
  - Written G4 may be good note to check that tongue position results in clear articulation

### Overtones

- See Rascher, Rousseau, and Sinta in OTHER RESOURCES for information on practicing overtones
- Written C overtone series is a suggested starting point
- First octave overtone of the Bb series is very resistant
- Overtone chromatic scale practice is recommended

### Intonation

- Written B4 (concert A) can be flat without proper air support, be aware when tuning
- Be aware of pitch tendency differences on tenor from alto
  - Long and short tube pitch tendencies are similar, but long tube notes with octave key (written D5 through E5) are sharper on tenor than alto
  - Written G4 is sharp on tenor
- Practice with tuner, Tuning CD, drones, or similar device to learn individual tuning tendencies
  - Tuning CD: see OTHER RESOURCES

## Equipment

*Needs and preferences vary; there are more options available beyond the following general recommendations. Research, teacher consultation, and testing before purchase are highly recommended.*

*Prices (USD) are approximate as of 2018; distributors may vary.*

### Professional Model Saxophones

#### Selmer Paris

- Series III (~\$6,500)
  - Jubilee (~\$8,500)
- Series II (~\$6,000)
  - Jubilee (~\$8,000)

#### Yamaha

- Custom 875EX (~\$5,000) [consider upgrading to V1 neck]
- Custom 82ZII (~\$5,000) [comes with V1 neck]

#### Yanagisawa (distributed by Conn Selmer)

- T-991 (discontinued; ~\$4,000)
- T-992 (~\$6,000)
- TWO10 (~\$5,000)

### Mouthpieces

*Reed preferences vary; most mouthpieces are recommended with 3–3.5 strength reeds.*

*In general, the more open the mouthpiece, the softer the reed.*

#### Vandoren

- TL3 (\$130) [large barrel, may need to replace cork more often]
- T20 (\$130, more open than TL3)

#### Selmer

- S90 (\$200)
  - 170 (less open), 180, 190 (more open)
- S80 C\* (\$190, other S80 openings available)
- Concept (\$250) [longer than other mouthpieces, may have to push in farther]

Chart via [VANDOREN](#) [date unknown]:

TENOR		T15	T27			T20	T25	
	Vandoren V5							
	Vandoren Optimum	TL3			TL4			
	Vandoren Java & Jumbo							
	Vandoren V16							
	Vandoren V16 Metal							
	Selmer S80		C*	C**			D	E
	Selmer S90		170	180			190	200

## Reeds

*The Editor, Contributors, and many professionals prefer cane reeds; the general consensus is that cane produces a better tone quality than synthetic.*

Professional saxophonists generally use and recommend cane reeds from the following brands:

- D'Addario (classical reed options include Reserve, Reserve Classic)
- Vandoren (classical reed options include Traditional, V12, V21)

These brands offer various cuts of reeds for different strengths and purposes

### Synthetic Reeds

- Legere (~\$30–40)
  - Editor and Contributors prefer Signature over Classic cut
- Some players prefer using Bass Clarinet synthetic reeds
- Depending on equipment and climate, using 1/4 strength variance (softer or harder) on plastic reeds from cane reed strength may be more effective

## Additional Equipment

### Ligatures

*Some brands' ligatures only fit their corresponding mouthpieces or have varying sizes.*

- Bay (several styles, \$70)
- BG (\$60–\$150; material options vary price)
- Ishimori (\$110–\$250; material options vary price)
- Rovner Versa (\$50)
- Vandoren
  - M/O (\$30–\$90; material options vary price)
  - Optimum (\$70)

### Cases

- BAM
  - Cabine (\$350) [popular choice among professionals, no extra space for other gear/music]
  - Trekking (\$490) [extra space for other gear/music]
  - Trekking Carbon (\$490) [extra space for other gear/music]
- Protec ProPac Contour (\$150) [backpack strap extra \$20; some extra space for other gear]
- SKB Pro Contour (\$150) [some extra space for other gear]
- Wiseman London (custom-made only, minimum ~\$1,000) [highly regarded by professionals]

### Supports and Harnesses

- BG (different styles available, \$40)
- Breathtaking Neckstrap\* (\$190–\$250)
- Jazzlab Saxholder\* (\$60)
- Neotech Harness [non-stretch only to ensure correct posture]
- Vandoren Harness\* (\$120–\$150)

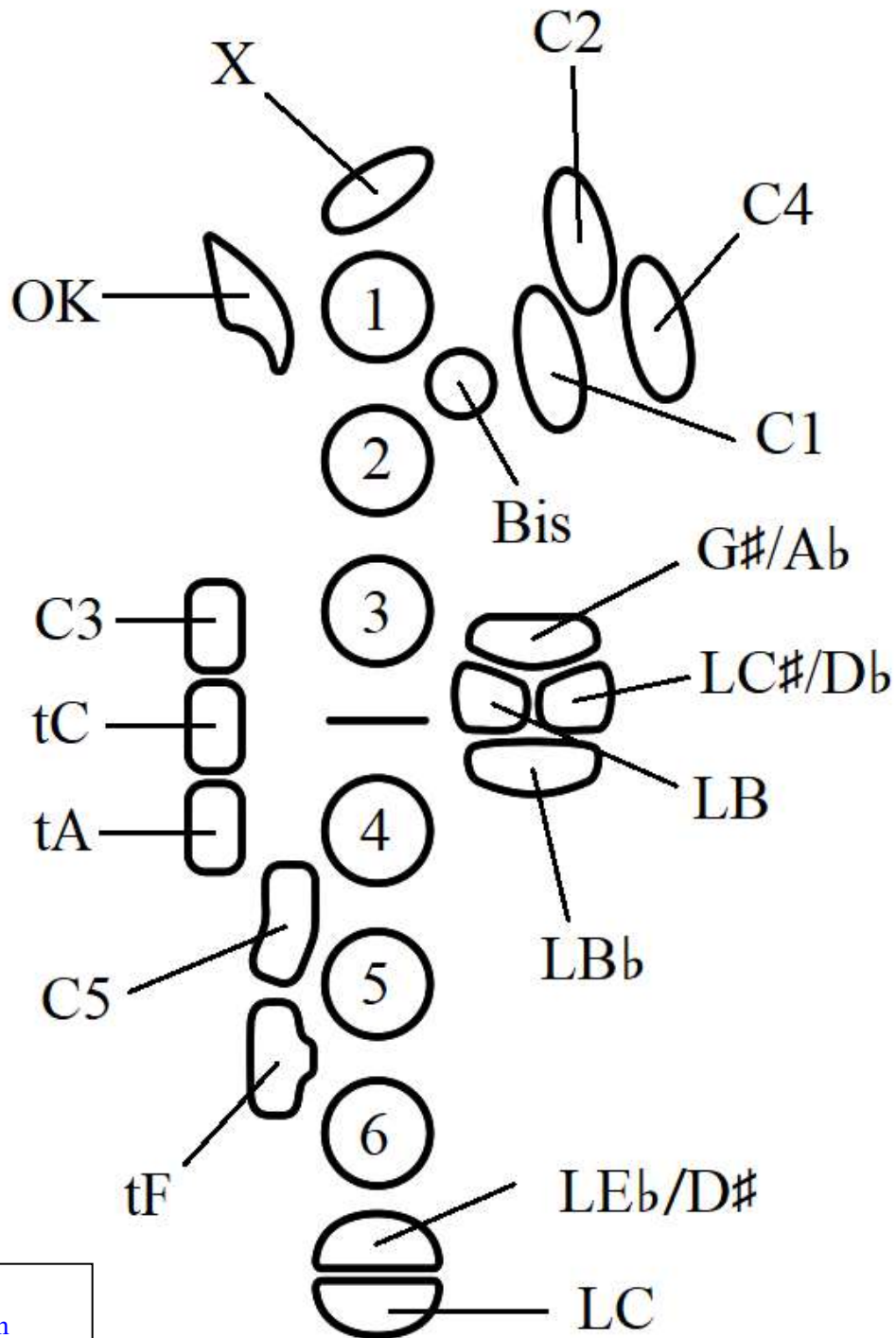
### Mutes\*\*

- Will Peak (multiple thickness options, customizable color, ~\$20)
- Nathan Mertens (multiple color options, ~\$20)
- Neotech (\$10)
- DIY (like pipe cleaners and felt, etc.)

*\*Recommended for female players*

*\*\*Saxophone mutes do not dampen sound like brass instrument mutes. They are put into the bell of a saxophone to help improve intonation, sound, and response in the low register.*

**Fingering Chart Sigla**  
*Displayed from the front of the saxophone*



Created with  
[Fingering Diagram  
 Builder](#)

By Bret Pimentel

## Fingering Charts

*Effectiveness of fingerings may vary depending on equipment.*

*See Londeix, Kientzy, Rousseau, and Weiss/Netti in OTHER RESOURCES for comprehensive charts, including those for quarter/micro tones, corrective fingerings, and multiphonics.*

Charts are for written pitches in Scientific Pitch Notation: C4 = c', middle C,  
Fingerings in (parentheses) are optional variations.



Note: Selmer saxophones depress the Bis key concurrently with 3, therefore some fingerings do not transfer.

### Short tube and/or Trills

D5: C1, (tC) [very flat] 1, C2, (3) [from Bb4 add 4/5/6] 2, C2	D#/Eb5: (C1,) C2, (tC) [very flat] (1,) C3 C3 (tA, tC to raise) C3 (2, 3 to lower) Bis, C4	E5: C5 (2, 3) [sharp] C4 [very flat] F5: C1, C2, C3, C4, C5 (tC) [flat]
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### Altissimo (all with Octave Key)

F#/Gb6: X, C5 or tA X, 2, 4, tA	A: 2, 3, (G#), tC 2, 3, 4, tA, tC 2, 3, (4, 5, 6) 3, (4)	C#/Db: X, 4 C1, C2, C3 (C1), C2, C3, C4
G6: 1, C5 (tA) 1, tA X, C4 [very resistant] X, C5 X, tA [sharp, resistant]	A#/Bb: 2, 3, C1, tC 3, (4,), tA, tC C1 (3, tC)	D: C4, C5 C1, C2, C3, C4, (C5) X, (4, tA, tC)
G#/Ab: 1, 2, 3, (G#), tC 1, tC 1, 3, 4, tC, (tA) 1, 4, C5, tC 2, tA	B: C1, (3,) 4, tA, tC (C1), C2 (tC) 2, 3, C1, C2, tC	D#/Eb: X, 4, tA, tC, C5 C1 (C5) [higher partial] C5
	C7: (C1), C2, C3 C1, C2, (4, tA, tC) C2, 1, 2, 3, 4, 5, 6 1, 3, 6	E: 2, 4, (C1) C2 [higher partial]

### Resistant alternatives to short tube

Bb4: 1, (3,) 4, tA, (OK)	C5: 2, 3, G# 2, 3, tA, (OK,) (G#)	Eb6: 1, 2, 3, C1, C2, OK
B4: 1, 3, tA, (OK)		E6: 1, 2, 3, C1, C2, C3, OK

## Solo Repertoire List

*Organized by Composer Last Name*

For a comprehensive tenor saxophone repertoire database, please see the [Tenor Saxophone Index](#) in OTHER RESOURCES.

The pieces listed here are generally collegiate/professional level. Please see EDUCATIONAL RESOURCES for beginner/intermediate level material.

### Type Sigla:

B: with Band

O: with Orchestra

U: Unaccompanied

Works with orchestra/band usually have piano reductions available.

E: with Electronics

P: with Piano

Electronics refer to a track, delay, or other manipulations.

LAST	FIRST	DATES	PIECE	YEAR	TYPE	TIME	NOTES	RECORDING(S) (links when available)
Aperghis	Georges	b. 1945	Alter Ego	2001	U	8		Weiss, <i>Georges Aperghis...Signaux</i>
Bacon	Alexis	b. 1975	Ötzi	2017	E	10	Recording exclusive until Nov 1, 2018	
Bédard	Denis	b. 1950	Fantaisie	1984	P	7	For Bb saxophone	<a href="#">Creviston (sop.), <i>The Snell Sessions</i></a>
Bennett	Richard Rodney	1936–2012	Ballad in Memory of Shirley Horn	2006	P	8	arr. by composer from clarinet	<a href="#">Samek (clarinet), <i>A Birthday Tribute</i></a>
Bennett	Richard Rodney	1936–2012	Concerto for Stan Getz	1990	O	ca. 25	Jazz crossover, improvisation	Scott, <i>My Mountain Top</i>
Burgess	Nadia	b. 1958	Sonata	2013	P	18	Jazz crossover, improvisation	<a href="#">Information on publisher site</a>
Caird	Adam	b. 1977	Out of Line	2007	P	8		<a href="#">Scott, publisher media</a>
Caravan	Ronald	b. 1946	Sonata	2007	P	14		
Cockcroft	Barry	b. 1972	Beat Me	1996	U	7		<a href="#">Riedl-Komppa, composer site</a>
Cunningham	Michael	b. 1937	Trigon, op. 31	1969	P	10		Houlik, <i>Tenor Tapestry</i>
Demersseman	Jules	1833–1866	Premiere Solo (Andante et Bolero)	1866	P	4		<a href="#">Delangle, <i>Historic Saxophone</i></a>
DiPasquale	James	b. 1941	Sonata	1967	P	10		<a href="#">Mauk, <i>Tenor Excursions</i></a>
Duckworth	William	1943–2012	A Ballad in Time and Space	1968	P	ca. 3	Timing flexible	Hemke, <i>The American Saxophonist</i>
Duckworth	William	1943–2012	Pitt County Excursions	1972	P	4		Mauk, <i>Tenor Excursions</i>
Ewazen	Eric	b. 1954	Classical Concerto	1992	O	23		Houlik, <i>Orchestral Music...of Ewazen</i>
Fiocco	Joseph-Hector	1703–1741	Concerto in G Major	NA	O	12	arr. Bazelaire/Londeix	Arai, <i>Fantasia</i>
Fisher-Lochhead	Chris	b. 1984	Ventriloquist	2012	U	5		<a href="#">Muncy, Snyder, composer site</a>



LAST	FIRST	DATES	PIECE	YEAR	TYPE	TIME	NOTES	RECORDING(S) (links when available)
Frackenhohl	Arthur	b. 1924	Sonata	1990	P	10		Houlik, <i>Tenor Tapestry</i>
Franck	César	1822–1890	Sonata in A Major	1886	P	25	Originally violin, arr. from cello	Tomioka, <i>Épisode Quatrième</i>
Fujikura	Dai	b. 1977	Sakana	2007	U	9	Also for clarinet	<a href="#">Oishi, Dai Fujikura: Flare Muncy, live at Lincoln Center</a>
Garrop	Stacy	b. 1969	Wrath	2016	P	14	Recording exclusive until Dec 8, 2018	
Gould	Morton	1913–1996	Diversions	1990	O	25		Houlik, <i>American Saxophone</i> Roberts, <i>Vocalise</i>
Hartley	Walter	1927–2016	Poem	1967	P	4		Bijl, <i>Chant du Saxophone Ténor</i> Hemke, <i>The American Saxophonist</i>
Hartley	Walter	1927–2016	Sonata	1974	P	11		Mauk, <i>Tenor Excursions</i>
Hasquenoph	Pierre	1922–1982	Concertino, op. 34	1976	O	10	<a href="#">Information on publisher site</a>	
Helfritz	Hans	1902–1995	Concerto	1945	O	15	<a href="#">Information on publisher site</a>	
Hurel	Phillippe	b. 1955	Opcit	1984	U	13		<a href="#">McAllister, Glint</a> Nabb, <i>Tangled Loops</i>
Jolas	Betsy	b. 1926	Épisode Quatrième	1983	U	9		Delangle, <i>The Solitary Saxophone</i> Tomioka, <i>Épisode Quatrième</i>
Karlins	M. William	1932–2005	Music for Tenor Saxophone	1969	P	10		Hemke, <i>The American Saxophonist</i>
Kennedy	Matthew	b. 1987	Concerto	2017	O	12		<a href="#">Rollefson, composer site</a>
Kittappa	Ravi	NA	Kuba	2015	E	15		<a href="#">Fusik, composer media</a>
Lacour	Guy	1932–2013	Pièce Concertante	1976	O	10	For alto or tenor saxophone	<a href="#">Information on publisher site</a>
Lauba	Christian	b. 1952	Hard	1988	U	12		Bornkamp, <i>Reed My Mind</i>
Lauba	Christian	b. 1952	Hard Too Hard	2001	U	11		Otto, <i>Hard Too Hard</i>
Lauba	Christian	b. 1952	Gyn and Vir from <i>Neuf études</i>	1992–1994	U	4, 3	Book 2	<a href="#">Versavaud, Lauba: Neuf études pour saxophone</a>
Levaillant	Denis	b. 1952	Manhattan Rhapsody	2003	P	12		Goury, <i>Manhattan Rhapsody</i>
Martin	Frank	1890–1974	Ballade	1940	O	9	arr. by composer from trombone	Bijl, <i>Chant du Saxophone Ténor</i>
Marquez-Barrios	Victor	b. 1977	Concentric Circles	2012	P	10		Nichol, <i>Tenor Attitudes</i>
Mellits	Marc	b. 1966	Frost	2011	U	12		<a href="#">Hunger, composer site</a>

LAST	FIRST	DATES	PIECE	YEAR	TYPE	TIME	NOTES	RECORDING(S) (links when available)
Mihalovici	Marcel	1898–1985	Chant Premier	1974	O	15		Bornkamp, <i>Hot Sonate</i> [site]
O'Halloran	Emma	b. 1985	Drip	2013	E	8	<a href="#">Information on publisher site</a>	
O'Halloran	Emma	b. 1985	Sum of its Parts	2018	E	13	Recording forthcoming	
Peck	Russell	1945–2009	The Upward Stream	1986	O/B	25	Band arrangement by Scott Jones, 2013	Houlik, <i>The Upward Stream</i> Houlik, <i>American Saxophone</i>
Piazzolla	Astor	1921–1992	Histoire du tango	1986	P	20	Originally flute and guitar, for B♭ saxophone arr. Isoda/Sugawa	
Risset	Jean-Claude	1938–2016	Voilements	1987	E	15		Kientzy: <i>Sax Computer</i>
Ruggiero	Charles	b. 1947	Tenor Attitudes	2014	P	ca. 20	Jazz crossover, improvisation	Nichol, <i>Tenor Attitudes</i>
Scelsi	Giancinto	1905–1988	Tre Pezzi	1956	U	10	For B♭ saxophone	Delangle (sop.), <i>The Solitary Saxophone</i>
Schmidt	William	1926–2009	Concerto	1983	B	15	<a href="#">Information on publisher site</a>	
Schmidt	William	1926–2009	Sonatina	1967	P	8		Mauk, <i>Tenor Excursions</i>
Schmitt	Florent	1870–1958	Songe de Coppélius, op. 30	1973	P	3	For B♭ saxophone	Delangle, <i>Saxophone for a Lady</i> Page, <i>The Saxophone Music of Schmitt</i>
Scott	Andy	b. 1966	Numerous works				<a href="#">Composer/Performer Site</a>	<a href="#">Publisher Site</a>
Singelée	Jean-Baptiste	1812–1875	Fantaisie Pastorale, op. 56	1858	P	7	For violin or B♭ saxophone	
Singelée	Jean-Baptiste	1812–1875	Concerto, op. 57	1858	P	5		Delangle, <i>Historic Saxophone</i>
Singelée	Jean-Baptiste	1812–1875	Adagio et rondo, op. 63	1859	P	4		Mauk, <i>Tenor Excursions</i>
Singelée	Jean-Baptiste	1812–1875	Solo de concert, op. 83	1862	P	4	Adapted by Voxman	
Ter Veldhuis (TV)	Jacob	b. 1951	Grab It!	1999	E	10	Mature language	Bornkamp, <i>Buku of Horn</i> Levy, <i>Pitch Black</i>
Ter Veldhuis (TV)	Jacob	b. 1951	May This Bliss Never End	1996	E&P	8	Mature language; arr. by composer from cello	Berman (cello), <i>Shining City</i> Bornkamp, <i>Buku of Horn</i>
Villa-Lobos	Heitor	1887–1959	Fantasia	1948	O	12	Complicated history regarding instrument (for B♭ sax.) and key	Arai, <i>Fantasia</i> Kerkezos (sop.), <i>Music for...Orchestra</i>
Wanamaker	Gregory	b. 1968	des ondes et les temps	2012	U	6	Also for flute	Grev, <a href="#">composer site</a>
Ward	Robert	1917–2013	Concerto	1983	O/B	15		Bijl, <i>Chant du Saxophone Ténor</i> Roberts, <i>Vocalise</i>
Wilson	Dana	b. 1946	Incantation and Ritual	1996	P	5		<a href="#">Composer site (performer uncredited)</a>

## Albums

*Commercial albums referenced in the Solo Repertoire List are notated here in full.*

- Arai, Yasushi: *Fantasia* (2013)
- Berman, René (cello): *Shining City: Jacob TV* (2007)
- Bijl, Niels: *Chant du Saxophone Ténor* (2007)
- Bornkamp, Arno:  
*Buku of Horn: Arno B Plays Jacob TV* (2009)  
*Hot Sonate!* (1997) [discontinued, see Bornkamp's website]  
*Reed My Mind: Contemporary Music for Saxophone* (1993)
- Creviston, Christopher: *The Snell Sessions* (2011)
- Delangle, Claude:  
*Historic Saxophone: Music Written for and Published by Adolphe Sax* (2003)  
*Saxophone for a Lady* (1999)  
*The Solitary Saxophone* (1994)
- Goury, Jean-Michel: *Manhattan Rhapsody: Denis Levaillant works for and with saxophones* (2014)
- Hemke, Frederick: *The American Saxophonist* (digital re-release of 1971 *Music for Tenor Saxophone*)
- Houlik, James:  
*American Saxophone* (1996)  
*The Upward Stream* (2000)  
*Orchestral Music and Concertos by Eric Ewazen* (2002)  
*Tenor Tapestry* (2002)
- Kerkezos, Theodore: *Music for Saxophone and Orchestra* (2002)
- Kientzy, Daniel: *Sax Computer* (2008)
- Levy, Matthew: *Pitch Black: Music for Saxophones by Jacob TV — PRISM Quartet* (2008)
- Mauk, Steven: *Tenor Excursions* (1995)
- McAllister, Timothy: *Glint* (2010)
- Nabb, Nathan: *Tangled Loops* (2009)
- Nichol, Jonathan: *Tenor Attitudes* (2017)
- Oishi, Masanori: *Dai Fujikura: Flare* (2013)
- Otto, Simone: *Hard Too Hard* (2001)
- Page, Stephen: *The Saxophone Music of Florent Schmitt* (2018)
- Roberts, Timothy: *Vocalise* (1997)
- Samek, Victoria (clarinet): *A Birthday Tribute: Clarinet Chamber Music by Richard Rodney Bennett* (2011)
- Scott, Andy: *My Mountain Top* (2016)
- Tomioka, Yuko: *Épisode Quatrième* (2015)
- Versavaud, Joël: *Lauba: Neuf Études for Saxophone* (2008)
- Weiss, Marcus: *Georges Aperghis: Crosswind, Alter Ego, Rasch, Volte-face & Signaux* (2009)

### Additional Performers from Solo Repertoire List

- |   |   |
|---|---|
| Fusik, James (Austin Peay University)                               | Ridel-Komppaa, Susanne (Vierfraben Saxophon)  |
| Grev, Casey (SUNY Potsdam)  | Rollefson, Justin (Phoenix College, Zinnia,<br>Rogue Trio, Eos Sextet)              |
| Hunger, Diane (Mana Quartet, SUNY Fredonia,<br>Syracuse University) | Snydacker, Tom (Northern Illinois University,<br>University of Illinois at Chicago) |
| Muncy, Ryan (International Contemporary Ensemble)                   |   |

## Educational Resources

### Reed Music (Barry Cockcroft, director, AUS)

- Educational Books, “My Favourite” series
  - Methods
  - Solos
  - Duets
- Solo Concert and Contest (Exam) Repertoire
  - S, A, T, B solos and collections available
  - Various forms of accompaniment
- Repertoire for various ensembles, including SATB/AATB quartet and other combinations
- Grades A (lowest difficulty) through E (highest, rivaling collegiate/professional)

### Himie Voxman Editions (often in Rubank Series)

- Selected Studies
- Selected Duets
- Editions and adaptations of concert pieces (such as Singelée op. 83)

### Larry Teal Editions

- *Solos for the Tenor Saxophone Player*
  - Allegro Appassionata (Saint-Saëns), Bourree (Bach), Cantilena (Goltermann), Hungarian Dance No. 1 (Brahms), Lament (Dvorak), Minuetto (Schubert), Playera (Granados), Romance (Schumann), Sarabande (Debussy), Scherzo (Beethoven), Sleighride (Tchaikovsky), Song Without Words (Mendelssohn), Spanish Dance (Moszkowski), Violin Sonata (Grieg)
- Fifteen Two-part Inventions by J.S. Bach, adapted for two saxophones (A/A or A/T)

### Selected Intermediate Repertoire

- Anderson, Garland: *Sonata*
- Schmidt, William: *Sonata*
- [Scott, Andy](#): numerous works of varying difficulty, intermediate level solo works available
- Stein, Leon: *Sonata*

### Texan University Interscholastic League Prescribed List

- List of repertoire for various middle, junior, and high school music contests in the state of Texas
- Options for S, A, T, B solo saxophones and saxophone quartet
- Grade level: 6 (lowest difficulty) through 1 (highest, rivaling collegiate/professional level)
  - Grades 3 or 2 suggested for intermediate levels
- Updates every few years

### Other Etude Books [for any saxophone]

- Ferling Franz Wilhelm: *48 Famous Studies*
- Karg-Elert, Sigfrid: *Twenty-five Caprices (and an Atonal Sonata) for Saxophone*
- Londeix, Jean-Marie: *Nouvelles Études Variées pour Saxophone*
- Rossari, Gustavo: *53 Melodious Etudes*

## Other Resources

### Tenor Saxophone Index (Andy Scott, director, UK)

- [Repertoire database](#)
  - Searchable, timings, program notes when available, audio excerpts
  - Wide range of repertoire difficulty, including intermediate to professional
  - Accepts submissions
- [Resource Centre](#) (academic papers)
  - Peter Leung Dissertation (AUS): research and interviews on tenor repertoire and identity
  - Scott David Sandberg Dissertation (Iowa): James Houlik Biography, including comprehensive list of affiliated repertoire and albums
- Album recommendations and excerpts on [SoundCloud](#)
- Tenor Saxophone Collective and Media
  - [@TenorCollective](#) on Twitter

### Reference Books

- Houlik/Lauver: *The Complete Saxophonist* (2007)
- Kientzy, Daniel: *Les sons multiples aux saxophones* (1982)
- Londeix, Jean-Marie: *A Comprehensive Guide to the Saxophone Repertoire 1844–2003* (2003)
- Londeix, Jean-Marie: *Hello! Mr. Sax or Parameters of the Saxophone* (1989)
- Rascher, Sigurd: *Top Tones for the Saxophone: Four Octave Range* (1983)
- Ronkin/Frascotti: *The Orchestral Saxophonist* (1978) [two volumes]
- Rousseau, Eugene: *High Tones: A Systematic Approach to the Extension of the Range of All the Saxophones: Soprano, Alto, Tenor and Baritone* (1991)
- Sinta, Donald: *Voicing: An Approach to the Saxophone's Third Register* (1992)
- Teal, Larry: *The Art of Saxophone Playing* (1963)
- Watkins, Mark: *From the Inside Out: An In-Depth Resource for the Development of Saxophone Sound* (2018)
- Weiss/Netti: *Die Spieltechnik Des Saxophons (The Techniques of Saxophone Playing)* (2009)

### *The Saxophone Symposium: A Publication of the North American Saxophone Alliance*

- [Ashley Kelly Index \(comprehensive through 2014\)](#)

### YouTube Channels

- [Michael Lowenstern](#) [clarinetist; tips and equipment reviews for single reed players]
- [Edward Goodman](#) (Univ. of Arizona) [“Solos for Young Saxophonists”]
- [Taimur Sullivan](#) (Northwestern University) [fundamentals]
- [Robert Young](#) (Univ. of North Carolina School of the Arts) [fundamentals]

[The Saxophonist's Anatomy](#) (Steven Jordheim) [endoscopic videos of oral cavity and vocal tract while playing saxophone—*potentially graphic material for some viewers*]

[The Tuning C.D. \(A=440\)](#) (Richard Schwartz, 1997/2000)

[Composer Diversity Project](#) (Rob Deemer, director, SUNY Fredonia)

[Fingering Diagram Builder](#) (Bret Pimentel)