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# State classical solo contest repertoire lists: an exploratory study and comprehensive list of recommended intermediate alto saxophone compositions

Jane Rochelle Williams  
*University of Iowa*

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STATE CLASSICAL SOLO CONTEST REPERTOIRE LISTS: AN EXPLORATORY  
STUDY AND COMPREHENSIVE LIST OF RECOMMENDED INTERMEDIATE  
ALTO SAXOPHONE COMPOSITIONS

by

Jane Rochelle Williams

An essay submitted in partial fulfillment  
of the requirements for the  
Doctor of Musical Arts degree  
in the Graduate College of  
The University of Iowa

December 2011

Essay Supervisor: Assistant Professor Mary Cohen

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Graduate College  
The University of Iowa  
Iowa City, Iowa

CERTIFICATE OF APPROVAL

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D.M.A. ESSAY

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This is to certify that the D.M.A. essay of

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has been approved by the Examining Committee  
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## ACKNOWLEDGEMENTS

I would like to thank all of the following individuals without whom this project could not have been completed: Dr. Mary Cohen for her advising excellence; Dr. Bruce Gleason for his academic expertise; Dr. Christine Getz for moving mountains; Dr. Lyombe Eko for his encouragement and advice; David Droge for his expert coaching and instruction with the Excel database; Professor Benjamin Coelho for his encouragement to take another step and get this degree; Professor Nicole Esposito and Dr. Andrew Parker for their support by being part of the committee; Dr. Kenneth Tse for the idea that led to the growth of this topic; Dr. Scott Muntefering for his direction; Dr. Gary Behm for his encouragement; and all of the respondents to the questionnaire for their willingness to make this study work.

I will be forever grateful and indebted to all of the following: My husband Adil and son Youssef; my mother Debbie and her husband Randy for three weeks of grandchild rearing; my father Craig, sister Kathryn, and brother Scott for their support; and my in-laws Zineb, Chrif, Amal, and Hanane.

I would like to thank Jill, Derrica, and Elizabeth for their numerous hours of childcare expertise while I pounded away at my computer in a corner office. I need to thank all of the many students and parents from the J. Williams Saxophone Studio for their patience, understanding, support and flexibility while this project was in full swing. Finally, I want to thank Rebekah, Jen, Chris, Brandy, Andy, Grandma June, Boots, Janice, Dan, and so many others for their support and encouragement.

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## LIST OF ABBREVIATIONS

E	Easy
I	Intermediate
AI	Advanced Intermediate
A	Advanced
VA	Very Advanced

## CHAPTER I

### INTRODUCTION

Beginning in the 1920s, U.S. high school music students have participated in solo and ensemble contests at the local, regional, and state levels under the premise that these activities further their musical and social development, and in turn increase the quality of high school band, choir, and orchestra programs.<sup>1</sup> Many states have district-level competitions that high school music students must pass in order to proceed to state-level contests, which, as high-profile events, are often one of the few times students are able to play in a formalized setting. All levels of these contests are intended to inspire and challenge students, and along with providing good examples of performance practices and pedagogical influences, these events serve as a collection point of appropriate music that can best demonstrate students' abilities, and further them on towards the next development levels.

However, while a cursory review indicates that state repertoire lists exist for some instrumental solo contests, lists do not exist for all states—and the lists that do exist are at different stages of development and organizational structure. The intent of this study is to focus on clarifying the current trends in recommended intermediate saxophone repertoire in the U.S. through an analysis of the assembly, use, and the updating of repertoire lists. Because music organizations in different states have widely varying systems for assigning difficulty grades to the repertoire, I created a normalized list accounting for these variations through the use of an Excel database in order to provide a

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<sup>1</sup> Michael L. Mark and Charles L. Gary, *A History of American Music Education* (New York: Rowman & Littlefield Education, 2007), 306 – 307.

stable grading system of the saxophone repertoire that appeared on these lists. This study subsequently provides a comprehensive list of recommended intermediate compositions written for the saxophone with recommendations for its use.

### **Historical Background**

When compared to traditional orchestral and band instruments, the saxophone, invented by Adolphe Sax in the early 1840s, is considered to be relatively young. While there were early prominent soloists such as Sigurd Rascher, Edward (Edouard) Lefebvre (of the Gilmore and John Philip Sousa bands) and others, it took almost a century of experimentation and innovation before the saxophone began to gain an identity as a legitimate classical solo instrument.

The Paris Conservatory had an indisputable role in the development of the classical saxophone repertory and pedagogy due to the arrival of Marcel Mule, who, because of his unparalleled artistry was appointed Professor of Saxophone in 1942.<sup>2</sup> As Mule was only the second saxophone teacher in the history of the Paris Conservatory, and as the position had been vacant for seventy-two years since Adolphe Sax left in 1870, Mule had considerable work ahead of him developing a pedagogy for classical saxophone, and bringing attention to the instrument as a classical instrument. Drawing on the experiences of his career as a saxophonist in French military bands where he developed extraordinary technique, Mule taught generations of saxophonists, and continued to perform frequently as a soloist and inspired composers to write classical compositions for the instrument. As a pioneer in using vibrato for the classical saxophone

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<sup>2</sup> Thomas Dryer-Beers, "Influential Soloists," *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge, UK: Cambridge University Press, 1998), 44.

sound, and in developing teaching techniques for the classical style, many saxophonists refer to Mule as “Le Patron” of classical saxophone.

When Marcel Mule began teaching at the Paris Conservatory in 1942, only a few saxophone pieces were in existence that were considered “standard” repertoire. The saxophone was seen as an oddity for decades, and because of this, it took a great deal of effort by classical soloists to have compositions written that were not in the “pop” style of the time. By the 1950s, many more serious works had been written thanks to the efforts of Mule, English saxophonist Michael Krein (1908 – 1966), German-American virtuoso Sigurd Rascher (1907 – 2001), and other renowned soloists who did stints with the John Philip Sousa Band including Jean H.B. Moeremans, H. Benne Henton (1867 – 1938), Jascha Gurewich (1896 – 1938), and already mentioned, Edward Lefebre (1834 – 1911). Of these latter artists, Michael Hester concluded in his 1995 dissertation that “Sousa’s saxophone soloists had an opportunity to influence untold numbers of saxophonists across the United States and around the world.”<sup>3</sup>

While classical saxophone study was possible in Europe during the first half of the twentieth century, the possibility of pursuing a college degree in saxophone performance was not realized until the 1950s in the United States. This late inclusion into the collegiate level was due in part to a lack of saxophone instructors, existing repertoire, and pedagogical tools that would have strengthened a perception of the saxophone as a serious classical instrument. Because of these shortages, most potential saxophone majors would not have had the opportunity to develop skills comparable to other instrumental requirements before arriving at higher educational institutions.

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<sup>3</sup> Michael Eric Hester, “A Study of the Saxophone Soloists Performing with the John Philip Sousa Band, 1893 – 1930” (DMA diss., University of Arizona, 1995), 104.

In the past decades, several studies have been done in an effort to assess saxophone pedagogy across the country, including one by Cecil Gold. This study, conducted in 1977, surveyed college saxophone instructors in the United States and Canada. Gold found that out of sixty-three survey respondents, only ten (15.87%) stated that their main responsibility in their present position was teaching the saxophone, and that eighteen of the respondents (28.57%) were self-taught on the saxophone.<sup>4</sup> While the Gold survey did not specify if another woodwind instrument or the saxophone was the primary instrument for the teachers he surveyed, it is likely that the saxophone was a secondary instrument for most of them.

This deficiency of specialists helped perpetuate a series of misconceptions regarding the possibilities of the instrument, and resulted in a general wariness towards using the saxophone as an ensemble instrument—and in turn continued to limit the instrument's use in classical arenas and thereby limiting pedagogical development in that area. In 1954, L.W. Chidester observed that:

Speaking generally, a good saxophone tone is rarely heard in the United States.... It is for this reason that some highly successful directors in the United States take the view that saxophones should not be included in the band.... Until a generation of saxophone players in this country has been trained to produce the beautiful tone of which the instrument is capable... we cannot subscribe to any theory which gives the saxophone a role equal to the clarinet. The fundamental quintet must dominate if the band is to achieve any degree of individuality. To supplement with saxophones, as the instrument is now played in the United States, will destroy this ideal....<sup>5</sup>

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<sup>4</sup> Cecil Gold, *Saxophone Performance Practices and Teaching in the United States and Canada*. (Moscow, Idaho: School of Music Publications, 1973), 1.

<sup>5</sup> L.W. Chidester, "The Saxophone—Does it have possibilities for American Bands?" *The Instrumentalist* (February 1954) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1046.

In consequence, young players were often obliged to learn saxophone as a secondary instrument after the clarinet or flute—just as their instructors did. James Houlik noted in 1968 that, “the development and advancement of the saxophone has been greatly retarded by the idea that it is a secondary instrument, and that it should be one of several played by a single performer.”<sup>6</sup> Because of the prevailing skeptical attitudes toward the instrument at the time, numerous college instructors and band directors were sent out to teach the saxophone with minimal specialized training in tone development and technical solutions. It was erroneously assumed that instructor excellence on clarinet or flute would transfer seamlessly to saxophone pedagogy. In 1965, Sigurd Rascher observed that:

The greatest difficulty today is the serious shortage of good teachers. Therefore, clarinet players, flute players, etc. are often drafted to teach saxophone at schools that rightfully boast the finest specialists for all other instruments.... Among the many aspects of our task is one that must be tackled immediately: though we take certain standards of achievement, and excellence of performance for granted on any other instrument, we do not yet expect such from a saxophone player.<sup>7</sup>

Consequently, because of inaccurate and/or limited teaching, the saxophone subsequently developed a notorious reputation in musical circles for bad tone and a general lack of control on the part of the performer—and resulted in the publication of methods and solo literature that lacked technical progression and development. Unfortunately, these sources are still considered the main foundation from which to teach the instrument, though many of them were published more than thirty years ago. While these materials are still considered relevant, they are in need of updates. For example,

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<sup>6</sup> James Houlik, “The Bray of the Saxophone,” *The Instrumentalist* (June 1968) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1076.

<sup>7</sup> Sigurd Rascher, “The Saxophone Goes to College,” *The Instrumentalist* (April 1965) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1065.

none of them introduce the high F# key, though it is has been included on most new student model instruments for the last ten to fifteen years. In addition, some fingering suggestions that are regularly published in these manuals are no longer used in the professional teaching world because they often create greater problems with intonation and technique. To further complicate the problems in effective saxophone instruction, junior high and high school band arrangements developed a tendency to “hide” the saxophone amongst the lower voices and rhythmic parts, rather than treating it as a member of the woodwind family. Such instrumentation could greatly slow the development of a young saxophonist who does not have an opportunity to take private lessons. Addressing this issue, Chidester stated:

The scoring [for saxophone], however, must always be very judicious. The best efforts are sustained chords as background or support of woodwinds and brass. Fast running passages doubling the clarinets, as found in many French, English and American orchestrations, should be avoided; they destroy any semblance of clarity. Likewise, the extreme low register should be omitted as it is difficult to play softly.<sup>8</sup>

On the upper end of the performance scale however, famed saxophone pedagogue Frederick Hemke indicated in 1985 that, “both the composer and publisher correctly assume that the overall level of saxophone performance has risen over the years.”<sup>9</sup> Moreover, as he and other famous soloists, including Marcel Mule, Sigurd Rascher, Cecil Leeson, Larry Teal, and Eugene Rousseau, have inspired composers to write much of the now standard saxophone repertoire for advanced soloists, the result has been that the

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<sup>8</sup> L.W. Chidester, “The Saxophone—Does it have possibilities for American Bands?” *The Instrumentalist* (February 1954) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1046.

<sup>9</sup> Frederick L. Hemke “Solo and Study,” *The Instrumentalist* (January 1985) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1176, 1177.

repertoire for professional performance has grown exponentially since the 1940s.

Unfortunately, it has become clear to saxophone instructors that the development of saxophone-specific compositions at the intermediate levels has not kept up with the rapid output of compositions written for professionals, and in fact, has been severely limited and even neglected.

### **Purpose of the Study**

Following the premise of the preceding sections, the purpose of this study was to analyze the recommended alto saxophone literature currently appearing on high school solo and ensemble contest repertoire lists around the United States in order to determine:

1. The trends in alto saxophone literature used in state solo contest repertoire lists.
2. The criteria used for assembling the solo contest repertoire lists across the U.S.
3. A classification of the repertoire contest lists through a comparative study in order to provide a stable grading system for saxophone repertoire.
4. Repertoire needs with respect to the possibilities for a broader spectrum of intermediate compositions that are idiomatic to the saxophone.
5. Recommendations on appropriate solo literature for those age groups.

### **Delimitations**

1. This study did not focus on transcribed works, although they are included in a separate list in the appendix.



2. Alto saxophone repertoire is the primary focus of this study because most students begin with this instrument. Tenor and baritone saxophones are generally learned as secondary instruments to the alto. The repertoire for tenor and baritone saxophones at this level consists mostly of transcriptions and was not included.
3. Questionnaires were not sent to states that did not have repertoire lists.<sup>10</sup> While it would be interesting to learn reasons for not providing such a list, that subject was not within the scope of this essay.

### **Applications of the Study**

The outcomes of the present study could be several-fold. It is hoped that the information gathered will encourage young saxophonists, as well as the teachers who guide them, to have higher expectations in terms of repertoire selections, technique development and performance standards. Moreover, the research could inspire composers to write more challenging band parts along with new solo literature that would help foster a desire among young saxophonists to become refined and accomplished musicians. As well, the resultant compiled list can be invaluable for state solo and ensemble contest coordinators and band directors, and provides a useful guide from which to choose instrument-appropriate repertoire.

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<sup>10</sup> See Chapter V, page 29 for a list of states that received the questionnaire.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

The previous chapter reported that while professional saxophone literature has made considerable advancements over the last century, the development of saxophone-specific compositions at the intermediate levels has lagged behind. Various reasons, including skeptical attitudes towards the instrument, late inclusion into collegiate-level study, teachers whose initial instrument was not the saxophone, and outdated method books were used. Therefore the intent of the present study was to analyze the recommended alto saxophone literature currently appearing on solo and ensemble contest repertoire lists around the United States and in order to provide a comprehensive list of idiomatic, intermediate saxophone repertoire. This chapter contains a review of research literature relating to saxophone development and performance techniques, pedagogy, and repertoire for the purpose of revealing a need for the present study.

#### **Saxophone Development and Performance Techniques**

Several approaches in conducting saxophone research have transpired in terms of focusing on the development of the instrument culturally as well as mechanically. From general and specific stances, Fred Hemke studied the early history of the saxophone,<sup>11</sup> and Joseph Murphy furthered this research by studying early saxophone instruction in American educational institutions,<sup>12</sup> while Harry Hindson studied aspects of the

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<sup>11</sup> Fred L. Hemke, "The Early History of the Saxophone" (DMA diss., University of Wisconsin, 1975).

<sup>12</sup> Joseph McNeil Murphy, "Early Saxophone Instruction in American Educational Institutions" (DMA diss., Northwestern University, 1994).

saxophone specifically in American musical culture from 1850 to 1980.<sup>13</sup> As historical studies, these works have provided an invaluable basis for our understanding of the birth and development of the saxophone with some pedagogical research, but the intent of the authors was not to investigate intermediate repertoire.

Furthering the work of Hemke, Murphy, and Hindson, in the 1970s Cecil Gold uncovered valuable information about the saxophone itself by identifying improvements in the construction of the instrument, finding that most of the teachers surveyed used the Selmer Mark VI for their alto choices by a large margin over other brands.<sup>14</sup> Since that time, Selmer, Yamaha and Yanagisawa (and other companies) have developed an array of different types of saxophones, including student, intermediate and professional instruments to fit many different players, creating greater accessibility to good equipment. At the time of Gold's study, the overwhelming mouthpiece choice was also Selmer—however, again, many other brands effectively compete with Selmer today. More saxophone specialists, more types of equipment, and even accessibility to recordings within many media outlets allow young saxophonists to study prime examples of musicianship, good tone, technique, and intonation.

In terms of actual saxophone playing, the Gold survey shows that there was still some debate regarding certain playing techniques in 1973. Three players in the study still used a double-lip embouchure, which is no longer considered a possibility to create the best sound. Most players in the study used the standard tip-to-tip tonguing technique, however twelve of them used mid-tonguing or anchor tonguing, and seven of them used

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<sup>13</sup> Harry Burdette Hindson, "Aspects of the Saxophone in American Musical Culture, 1850 – 1980" (DMA diss., University of Wisconsin, 1992).

<sup>14</sup> Cecil Gold, *Saxophone Performance Practices and Teaching in the United States and Canada*. (Moscow, Idaho: School of Music Publications, 1973), i.

double tonguing as their normal technique. While most of the respondents used vibrato, the technique of vibrato had several types of variation besides jaw vibrato. Thirteen used throat; fourteen used lip; five used intensity; and nine used diaphragm vibrato. Today, the standard teaching technique for vibrato is jaw vibrato, which is what Cecil Leeson had recommended in 1955.<sup>15</sup> Since the time of Gold's study, other researchers have investigated these performance elements including Jacquelyn Lamar<sup>16</sup> and Herman Burnette.<sup>17</sup> While Gold uncovered important information in his survey, intermediate saxophone repertoire was not part of the data.

### **Saxophone Pedagogy Research**

Within saxophone pedagogical research, several investigative avenues have been examined including historical, bibliographic, case study, survey, and descriptive models. From a historical-biographical stance, John Bristow documented the saxophone repertoire contributions of Donald Sinta.<sup>18</sup> Ruth Colgrove investigated Larry Teal's influence on saxophone pedagogy,<sup>19</sup> and Debra McKim did the same for the work of Joseph Allard.<sup>20</sup>

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<sup>15</sup> Cecil Leeson, "The Basis of Saxophone Tone Production: A Critical and Analytical Study" (DFA diss., Chicago Musical College, 1955), published under the same title (Muncie, Indiana: Enchanté Enterprises, 1978), 76.

<sup>16</sup> Jacquelyn Brown Lamar, "The History and Development of Vibrato Among Classical Saxophonists, A Lecture Recital Together with Three Recitals of Selected Works of A. Desenclos, L. Robert, J. Ibert, K. Husa, B. Heiden, R. Schumann and Others" (DMA diss., University of North Texas, 1986).

<sup>17</sup> Herman H. Burnette, "Saxophone Performance Problems: Causes and Solutions" (DA diss., Ball State University, 1985).

<sup>18</sup> John Brent Bristow, "Donald Sinta: A Biographical Look at His Contributions to the Saxophone Repertoire Through Commissions, Recordings, and Major Performances" (DMA diss., University of Memphis, 2008).

<sup>19</sup> Ruth Lucile Calder Colegrove, "A Study of Larry Teal's Influence on Saxophone Pedagogy in the United States" (DMA diss., University of Georgia, 2001).

Similarly, Thomas Smialek investigated the role that Clay Smith and G.E. Holmes played in the development of saxophone performance and pedagogy.<sup>21</sup> These studies have provided crucial information to saxophone scholarship, but again, they did not investigate high school saxophone repertoire.

In general music educational terms, Peter Miksza studied relationships among impulsivity, achievement goal motivation, practice behavior, and the performance achievement of high school wind players including saxophonists.<sup>22</sup> Steven Oare studied music practice habits of middle school students including saxophonists,<sup>23</sup> and Timothy Owen studied the integration of Edwin Gordon's Music Learning Theory with a beginning saxophone curriculum.<sup>24</sup> Rather than investigating published methods, Shannon Williams<sup>25</sup> wrote a comprehensive musical approach for the intermediate saxophonist. While her approach is an excellent idea for introducing numerous aspects of musical study, it is not progressive, and the exercises do not focus on building technique. Moreover, the approach appears to be too easy for an intermediate student who practices

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<sup>20</sup> Debra Jean McKim, "Joseph Allard: His Contributions to Saxophone Pedagogy and Performance" (DA diss., University of Northern Colorado, 2000).

<sup>21</sup> Thomas W. Smialek, "Clay Smith and G.E. Holmes: Their Role in the Development of Saxophone Performance and Pedagogy in the United States, 1905 – 1930" (DMA diss., University of Georgia, 1991).

<sup>22</sup> Peter Miksza, "Relationships Among Impulsivity, Achievement Goal Motivation, Practice Behavior, and the Performance Achievement of High School Wind Players" (PhD diss., Indiana University, 2007).

<sup>23</sup> Steven Rex Oare, "Goals and Self-Assessment in the Middle School learner: A Study of Music Practice Habits" (PhD diss., Michigan State University, 2007).

<sup>24</sup> Timothy James Owen, "Integrating the Music Learning Theory of Edwin E. Gordon with a Beginning Saxophone Curriculum" (DMA diss., University of Iowa, 2005).

<sup>25</sup> Shannon Williams, "A Comprehensive Approach to the Study of the Saxophone Intermediate Level" (MM thesis Bowling Green State University, 2001).

regularly. While the studies in this category focused on intermediate-level saxophone education, they did not focus on collected solo repertoire.

Within the repertoire sphere, several studies have been done on some aspect of saxophone repertoire. Gail Levinsky analyzed and compared early saxophone method books.<sup>26</sup> John Logsdon annotated a bibliography of saxophone pedagogical materials published from 1969 to 1992,<sup>27</sup> and Brian Trittin did the same for selected unaccompanied alto saxophone literature.<sup>28</sup> Christopher Ford collected and discussed eleven jazz-influenced works for concert saxophone.<sup>29</sup> Erik Steighner studied altissimo passages in alto saxophone solo literature resulting in a compilation of fourteen etudes,<sup>30</sup> and Samuel Fagaly compiled a catalog of college-level tenor saxophone literature resulting in a body of thirty-five works.<sup>31</sup> Similarly, with the intent of furthering college saxophone curricula, Scott Kallestad compiled a bibliography of selected repertoire for alto saxophone and piano resulting in a list of 180 pieces—twenty-four of which he annotated.<sup>32</sup> The studies in this section focused on saxophone repertoire, but missing

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<sup>26</sup> Gail Beth Levinsky, “An Analysis and Comparison of Early Saxophone Methods Published Between 1846 – 1946” (DM diss., Northwestern University, 1997).

<sup>27</sup> John Anthony Logsdon, “An Annotated Bibliography of Selected Pedagogical Materials for the Saxophone Published Between 1969 – 1992” (DMA diss., University of Georgia, 1996).

<sup>28</sup> Brian Lynn Trittin, “Annotated Bibliography of Selected Unaccompanied Alto Saxophone Literature” (DMA diss., University of Arizona, 1993).

<sup>29</sup> Christopher John Ford, “Eleven Jazz-Influenced Works for Concert Saxophone” (DMA diss., University of Maryland, 1991).

<sup>30</sup> Erik Vincent Steighner, “A Collection of Etudes Targeting Altissimo Passages in Alto Saxophone Solo Literature” (DMA diss., University of Texas at Austin, 2008).

<sup>31</sup> Samuel Wilson Fagaly, “A Pedagogical, Descriptive Catalog of Recommended Literature at the College Level for the Tenor Saxophone” (DA diss., University of Northern Colorado, 1998).

<sup>32</sup> Scott D. Kallestad, “An Annotated Bibliography of Selected Repertoire for Alto Saxophone and Piano for Developing College-Level Alto Saxophonists, with an Analysis of Yvon Bourel's *Sonate Pour Alto Saxophone et Piano*” (DMA diss., University of North Texas, 2005).

again from this group of research was a compilation of intermediate-level alto saxophone solo repertoire.

### **Saxophone Repertoire Research**

Several articles in periodical sources have been written expressly in order to address saxophone repertoire needs. In “Solo Literature for the Saxophone,” Eugene Rousseau includes a brief list of graded solo suggestions (I – V). Of the thirteen suggested pieces for alto saxophone for levels I – IV (excluding level V for difficulty), seven are transcriptions.<sup>33</sup> James Houlik, in his 1968 *Instrumentalist* article, “Beginning and Intermediate Saxophone Solos,” suggests two collections of transcriptions, five additional solo transcriptions for alto saxophone, and only five pieces written for alto saxophone.<sup>34</sup> In an article titled “Contest Music for Saxophone,” Walker Smith includes a briefly annotated and graded list (I – V) of 41 alto saxophone solos.<sup>35</sup> Ten of these are transcriptions. In “Alto Saxophone Solos for the High School Performer,” James Hill lists seventeen alto saxophone solos, eight of which are transcriptions.<sup>36</sup> While the studies in this category include intermediate solo repertoire, many of the pieces are transcriptions and the lists are limited.

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<sup>33</sup> Eugene Rousseau, “Solo Literature for the Saxophone,” *The Instrumentalist* 15 no. 8 (April 1961): 72 – 74.

<sup>34</sup> Jame Houlik, “Beginning and Intermediate Saxophone Solos,” *The Instrumentalist* 23 no. 5 (December 1968): 68 – 69.

<sup>35</sup> Walker Smith, “Contest Music for Saxophone,” *The Instrumentalist* (March 1975) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1106 – 1107.

<sup>36</sup> James Hill, “Alto Saxophone Solos for the High School Performer,” *The Instrumentalist* (April 1978) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1128.

Commercially available saxophone repertoire compilations are available as well, including Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire 1844 – 2003*, which is an anthology of titles of almost all of the saxophone pieces written between these years.<sup>37</sup> While this list is useful because of the broad scope of music and composers listed, the pieces are not graded or annotated. It is also not useful for teachers who are searching for a specific level of repertoire for themselves or for their students.

### **Summary of Research Related to the Design of the Study**

The review of literature presented in this chapter has discussed several studies within saxophone development and performance techniques, saxophone pedagogy research, and saxophone repertoire research. Hemke,<sup>38</sup> Murphy,<sup>39</sup> and Hindson studied various aspects of historical development.<sup>40</sup> Gold studied 1970s' performance and pedagogic practices.<sup>41</sup> Bristow,<sup>42</sup> Colgrove,<sup>43</sup> McKim,<sup>44</sup> and Smialek<sup>45</sup> investigated the

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<sup>37</sup> Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire 1844 – 2003*, ed. Bruce Ronkin (Cherry Hill, NJ: Roncorp Publications, 2003).

<sup>38</sup> Fred L. Hemke, "The Early History of the Saxophone" (DMA diss., University of Wisconsin, 1975).

<sup>39</sup> Joseph McNeil Murphy, "Early Saxophone Instruction in American Educational Institutions" (DMA, diss., Northwestern University, 1994).

<sup>40</sup> Harry Burdette Hindson, "Aspects of the Saxophone in American Musical Culture, 1850 – 1980" (DMA diss., University of Wisconsin, 1992).

<sup>41</sup> Cecil Gold, *Saxophone Performance Practices and Teaching in the United States and Canada*. (Moscow, Idaho: School of Music Publications, 1973), i.

<sup>42</sup> John Brent Bristow, "A Biographical Look at His Contributions to the Saxophone Repertoire Through Commissions, Recordings, and Major Performances" (DMA diss., University of Memphis, 2008).

<sup>43</sup> Ruth Lucile Calder Colegrove, "A Study of Larry Teal's Influence on Saxophone Pedagogy in the United States" (DMA diss., University of Georgia, 2001).

<sup>44</sup> Debra Jean McKim, "Joseph Allard: His Contributions to Saxophone Pedagogy and Performance" (DA diss., University of Northern Colorado, 2000).



role of key performer-pedagogues. Miksza,<sup>46</sup> Oare,<sup>47</sup> and Owen,<sup>48</sup> studied various aspects of intermediate instruction. Williams<sup>49</sup> has written a comprehensive musical approach for the intermediate saxophonist. Levinsky,<sup>50</sup> Logsdon,<sup>51</sup> Trittin,<sup>52</sup> Ford,<sup>53</sup> Steighner,<sup>54</sup> Fagaly,<sup>55</sup> and Kallestad<sup>56</sup> did various bibliographic studies. Rousseau,<sup>57</sup> Houlik,<sup>58</sup>

<sup>45</sup> Thomas W. Smialek, "Clay Smith and G.E. Holmes: Their Role in the Development of Saxophone Performance and Pedagogy in the United States, 1905 – 1930" (DMA diss., University of Georgia, 1991).

<sup>46</sup> Peter Miksza, "Relationships Among Impulsivity, Achievement Goal Motivation, Practice Behavior, and the Performance Achievement of High School Wind Players" (PhD diss., Indiana University, 2007).

<sup>47</sup> Steven Rex Oare, "Goals and Self-Assessment in the Middle School learner: A Study of Music Practice Habits" (PhD diss., Michigan State University, 2007).

<sup>48</sup> Timothy James Owen, "Integrating the Music Learning Theory of Edwin E. Gordon with a Beginning Saxophone Curriculum" (DMA diss., University of Iowa, 2005).

<sup>49</sup> Shannon Williams, "A Comprehensive Approach to the Study of the Saxophone Intermediate Level" (MM thesis, Bowling Green State University, 2001).

<sup>50</sup> Gail Beth Levinsky, "An Analysis and Comparison of Early Saxophone Methods Published Between 1846 – 1946" (DM diss., Northwestern University, 1997).

<sup>51</sup> John Anthony Logsdon, "An Annotated Bibliography of Selected Pedagogical Materials for the Saxophone Published Between 1969 – 1992" (DMA diss., University of Georgia, 1996).

<sup>52</sup> Brian Lynn Trittin, "Annotated Bibliography of Selected Unaccompanied Alto Saxophone Literature" (DMA diss., University of Arizona, 1993).

<sup>53</sup> Christopher John Ford, "Eleven Jazz-Influenced Works for Concert Saxophone" (DMA diss., University of Maryland, 1991).

<sup>54</sup> Erik Vincent Steighner, "A Collection of Etudes Targeting Altissimo Passages in Alto Saxophone Solo Literature" (DMA diss., University of Texas at Austin, 2008).

<sup>55</sup> Samuel Wilson Fagaly, "A Pedagogical, Descriptive Catalog of Recommended Literature at the College Level for the Tenor Saxophone" (DA diss., University of Northern Colorado, 1998).

<sup>56</sup> Scott D. Kallestad, "An Annotated Bibliography of Selected Repertoire for Alto Saxophone and Piano for Developing College-Level Alto Saxophonists, with an Analysis of Yvon Bourrel's *Sonate Pour Alto Saxophone et Piano*" (DMA diss., University of North Texas, 2005).

<sup>57</sup> Eugene Rousseau, "Solo Literature for the Saxophone," *The Instrumentalist* 15 no. 8 (April 1961): 72 – 74.

<sup>58</sup> Jame Houlik, "Beginning and Intermediate Saxophone Solos," *The Instrumentalist* 23 no. 5 (December 1968): 68 – 69.

Smith,<sup>59</sup> and Hill<sup>60</sup> compiled various lists of saxophone solos. Londeix compiled and published an extensive anthology of saxophone solo titles.<sup>61</sup>

### **Need for the Study**

As the preceding review of literature reveals that there are no extant studies that have resulted in a comprehensive intermediate alto saxophone solo repertoire list, and a keen need for the present investigation exists. While beginning method books and literature have become more homogenized, the saxophone world continues to rely heavily on transcriptions and older or outdated materials in order to advance students through the intermediate stages of their education. However, many of the teaching methods and materials intended for these stages fail to address the changing trends in saxophone education. Also, while young flute or clarinet players are frequently expected to produce fast and intricate musical passages in a band setting, the saxophonist is instead consistently relegated to mere accompanimental status. Because the saxophone has a similar keyboard and air support requirements as the flute and clarinet and should be able to achieve similar technical accomplishments, the solos and methods studied should ideally reflect this potential in a more progressive manner. As solo contest repertoire lists are the most logical resource from which to compare what is currently considered

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<sup>59</sup> Walker Smith, "Contest Music for Saxophone," *The Instrumentalist* (March 1975) reprinted in *Woodwind Anthology* (Northfield, Illinois: the Instrumentalist Company, 1986), 1106 – 1107.

<sup>60</sup> James Hill, "Alto Saxophone for the High School Performer," *The Instrumentalist* (April 1978) reprinted in *Woodwind Anthology* (Northfield, Illinois: The Instrumentalist Company, 1986), 1128.

<sup>61</sup> Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire 1844 – 2003*, ed. Bruce Ronkin (Cherry Hill, NJ: Roncorp Publications, 2003).

appropriate repertoire for the alto saxophone, the intent of the present study is to compile this list and to make recommendations for its use.

## CHAPTER III

### METHODOLOGY

#### **Introduction**

The purpose of this study is to analyze the recommended alto saxophone literature currently appearing on high school solo and ensemble contest repertoire lists around the United States. After evaluating the trends in compilation, another aspect of this study is to compile a finalized list of recommended alto saxophone-specific repertoire by normalizing the varying grading systems, and providing an updated list of idiomatic intermediate repertoire—an area that has been neglected in saxophone repertoire in comparison to the large number of transcriptions in existence for that level.

State solo contests vary in procedures across the United States, but they are generally considered to be high-profile events in which students are allowed to perform solos in front of a judge. These contests usually involve an ensemble component, though this study only focuses on the alto saxophone solo repertoire suggested for these contests. Many states have a two-tiered system in which students must first receive a top rating at a district contest before they can move on to the state level. Because there is a process that requires a high-level of performance for these state-run events, the solo repertoire lists provided in some states offer examples of what is deemed to be acceptable performance levels for students who participate in these contests. Not all states provide a repertoire list (either recommended or required). As stated previously, while it would be interesting to know why many do not have a list, it was beyond the scope of this paper to determine

the reasons. Chapter five lists the different organizations that were found to be involved in the organization of these events.

### **State Repertoire List Procedures**

In order to assemble a comprehensive listing of intermediate alto-saxophone-specific repertoire that appears on state solo repertoire lists, it was important to determine the trends that appeared in state compilation procedures. In order to identify these procedures, I constructed a brief email questionnaire with 20 inquiries that would trace these methods. I first sent a letter to the University of Iowa Institutional Review Board in order to determine whether or not this study would be considered a human subjects study; however the questionnaire was exempted once the department determined that the questionnaire would not have adverse effects on the individuals to whom I sent the questions.

While members of the dissertation committee read the questionnaire items and edited them for clarity, I did not pilot the questionnaire because the subject matter was so specific as to make it impossible for anyone to answer but those who were involved in the compilation procedures. I subsequently sent the finalized questionnaire to the organizers of state solo and ensemble contests in the states that provided their own repertoire lists. I found the individuals who were involved with the lists by conducting an extensive internet search in order to determine which states held solo and ensemble contests, which organizations hosted the solo and ensemble contests in each state, and which organization provided a recommended or required list. I then contacted the organizations through email and telephone calls to ascertain who would be in a position to answer the questions.

After inviting the individuals to participate in the questionnaire via email and telephone calls, I sent the questionnaire via email attachment in a downloadable Microsoft Office Word document in order to allow ease in answering the questions. After each person completed the questionnaire they simply returned it to me as an email attachment. Of the representatives from sixteen states to whom I sent a questionnaire, I received twelve responses for a total response rate of seventy-five percent. If there was a need for clarification, I sent either a follow-up email, or placed a phone call in order to verify that the answer was accurate. I made three follow-up emails and two phone calls. Considerations about each question are detailed in chapter four.

### **Data Analysis of the Completed Questionnaires**

The questionnaire results are reported through a combination of the use of tables and narrative commentary. The tables list percentages and the narrative includes a verbal report with additional comments provided by the research participants.

### **Master List Compilation and Reduction**

Because I also wanted to provide a recommended list of alto saxophone-specific repertoire at the intermediate and advanced-intermediate repertoire levels, another aspect to this study required that I create a comparative master list of alto saxophone repertoire. I researched the lists provided by the states extensively both on the internet and by calling the various music organizations that were most likely to be knowledgeable about whether or not the lists existed for their state, or even if the state held a state solo and ensemble

contest. Some lists appeared online, some were published in manuals, and one state (Virginia) had published the list on a computer disc for purchase.

Once all of the lists were collected, a master list of the suggested alto saxophone repertoire on each list was compiled, including the collections and the transcriptions. I entered all of this information into a database and then began to research any missing or questionable information in order to insure accuracy in the final lists. The types of information that were considered included verifying what repertoire selections were transcriptions, what pieces were idiomatic, filling in missing publisher information, removing pieces with unclear or incorrect instrumentation (for example, some pieces were actually written for tenor or baritone saxophones and not for alto saxophone) verifying and correcting inaccurate composer information, print status (of which out of print works were removed and listed separately), misspellings, and finally extracting the idiomatic compositions from the master list for the final recommended list.

### **Normalization of Suggested Grade Levels**

The original intent in regard to determining grading criteria was to compare each state's criteria used for grading, but I discovered that there were no specific criteria used at each grade level for assigning a grade to selected literature for each state musical organization. I also learned that the grading systems varied widely from one state organization to another. In order to stabilize the large amount of grading data that I collected, I decided instead to create a codified system by normalizing the grading data provided by assigning values to each state in order to end with a list that would provide "Easy," "Intermediate," "Advanced Intermediate," "Advanced," and "Very Advanced"

repertoire. I documented these values in an Excel spreadsheet. Once I programmed Excel to label each piece accordingly, I also had it apply a final value based on averages. For example, if a piece received four labels of “Intermediate” from different states, and one of “Advanced-Intermediate,” the final applied value was “Intermediate.”

Through this normalization process, I was able to assemble a concrete list of saxophone-specific literature that could be considered intermediate or intermediate-advanced. Because the list was small in comparison to the number of pieces collected, I applied the same system to the transcribed works and the other idiomatic works and placed them in a separate list in the appendix, in order to maintain the focus of the paper and highlight the lack of intermediate-level music in comparison to not only the number of suggested pieces, but the number of pieces that were determined to be intermediate as a whole.

Other data that I was able to determine from the Excel analysis included how many pieces each state recommended, and the percentage of saxophone-specific intermediate repertoire they included on these lists.

### **Summary**

Through the answers received via the questionnaire, and the data determined on the Excel spreadsheet analysis, it was possible to provide a comprehensive listing of approved saxophone-specific repertoire at the intermediate levels.



## CHAPTER IV

### CONSTRUCTION OF THE QUESTIONNAIRE

As stated in the aforementioned chapters, the problem of this study was to analyze the recommended alto saxophone literature currently appearing on solo contest repertoire lists around the United States. It can be assumed that these repertoire lists influence students, band directors, and teachers making literature choices—especially if selecting repertoire from respective lists is required for contest participation. Because of this influence, it was important to study the processes used in compiling the lists in order to determine if a means for the introduction of new repertoire was included.

The basic process in disseminating new sheet music begins when publishers send a certain number of copies to various pre-determined locations. If the piece sells enough copies, the publishing company will print more, but otherwise, once the copies are gone, the piece will go out of print. Some pieces will stay in print despite few sold copies if the composer is particularly well known, however, compositions by lesser known composers will eventually go out of print. A representative from the Neil A. Kjos Music Company said that they are able to have fewer publications go permanently out of print by archiving certain works since they now have an option to print on demand. Print status is important because when publishing companies are sold, copyright issues such as ownership rights can cause pieces to go out of print as well. This process leads to the question of how many good pieces, including intermediate repertoire, have been lost or forgotten through this way of disseminating new compositions. Without a certain level of

exposure, it stands to reason that people would rarely buy musical scores that are not deemed “standard” or were not written by a famous composer.

As long as instrumentalists continue to play (and teach) only pieces familiar to them, fewer musical selections will become available because musical scores end up out of print. This limited choice of musical compositions can seriously hinder or prevent the composition of new pieces if there is no clear way to attempt to create an interest in works or methods that are not already considered “standard.” New pieces need performances and exposure. Therefore, a high profile event such as a solo contest, which has a predetermined required repertoire list could be one of the few major places in which to present these works. Of additional interest, the unique considerations applied when assembling the list in each state may uncover other opportunities for new pieces to be introduced. The following section is a discussion related to the construction of the questionnaire that was sent to the states that provided repertoire lists.

### **Questionnaire**

A questionnaire was sent to individuals who were knowledgeable of their state solo ensemble lists in order to identify the procedures used for compiling the extant lists. Several factors were considered for the construction of this questionnaire and are delineated below:

**Is the List Recommended or Required?**

Determining whether or not a provided state solo list is required by the organizers of the contest demonstrates what significance is put on the list—as this defines what types of expectations are preferred at the solo and ensemble event. A required list should be assumed to have a set of musical compositions that are considered appropriate to the festival through a careful selection process. If, however, the list is only recommended and not required, students and teachers have a greater role in selecting pieces that do not appear on a list. This procedure could lead to teachers picking compositions that may or may not challenge the abilities of the young musician. Conversely, a required list can allow the introduction of newer pieces that may be of high quality, but are lesser known.

**Is the list compiled by A) committee, B) through publisher recommendations, C) individual suggestions, D) other**

The way state solo lists are assembled impacts what pieces are included in these lists. Is it put together by a committee? If committees are involved, how are the members appointed? Do committee members play the instrument for which they are recommending the repertoire? These questions will make apparent whether or not professionals are consulted in order to provide repertoire that is idiomatic and interesting to young students.

### **Publisher Recommendations**

Another factor to be considered is whether or not publisher recommendations are considered, and how influential any publisher submissions are in determining what ends up on the state solo list. If they are considered, do the recommendations affect the list?

### **Individual Suggestions**

Are individuals encouraged to submit suggestions for inclusion on the state solo lists? How are individual submissions reviewed before appearing on the list? Individual submissions might be able to provide knowledge of new or obscure pieces, which may have been lost or gone out of print. It is very likely that there are several pieces of quality repertoire that could be reprinted or resurrected for the state contests if demand was created for them.

### **Use of Composers**

Are composers sought after to provide compositions for these solo events? Seeking composer submissions could encourage a greater proliferation of idiomatic music and perhaps a much wider selection such as that of the current band repertoire expansions. If a talented composer cannot be guaranteed exposure for their pieces, they are probably less likely to write solo repertoire for the intermediate levels. It would be difficult to get new musical compositions noticed if it is not used or premiered for events such as solo and ensemble contest.

### **Frequency of Repertoire List Updates**

Some states provide a published version of their list, which is updated every few years. Others have online searchable lists in which updates are not clear. The length of time between updates is important because it should be known if efforts are made to include new pieces, or if the list is cyclical, or if it ever changes. Are pieces removed for certain reasons? For example, if data are collected about how often works are performed, do certain pieces get dropped from the state solo list if they are not selected often enough? Another essential factor about the list was to ask whether or not the list is ever updated or reviewed to determine print status. This question helps determine whether or not the list can be considered reliable when choosing repertoire. Finally, is availability of the published piece a consideration? Availability of a piece can affect the likelihood of choosing it for performance. Some pieces that are published in other countries may only be available from stores that are not in the United States, and therefore possibly more difficult to obtain depending on the time it takes to receive the scores.

### **Time Limit Considerations**

Are time limits of the performed composition considered? If time limits are crucial in piece selection, good repertoire might not be included if they are too long for the event time limits. One aspect to consider is whether or not students are allowed to make time limit cuts when restrictions are in place with respect to the duration of the performance. Finally, the questionnaire left space available for any other comments or information that respondents wanted to include about their respective lists. The following chapter analyzes the results of the questionnaire.

## CHAPTER V

### QUESTIONNAIRE RESULTS

The intent of this study is to analyze the recommended alto saxophone literature currently appearing on solo and ensemble contest repertoire lists around the United States and create a codified list of idiomatic, intermediate repertoire. Chapter one introduced the topic and provided a historical background, and chapter two provided a review of literature and a need for the study. Chapter three defined and designated the research methodology, and chapter four listed the questionnaire responses. Chapter five is a discussion of these questionnaire results.

After determining which states maintained repertoire lists, the researcher made a list of who was in charge of the lists or at least who was knowledgeable about them, and sent letters of invitation by email asking these individuals to participate in a questionnaire. It was discovered that solo contests were organized by different organizations including music educators' associations, band and orchestra associations, bandmaster's associations, high school music associations, and high school activities associations. After sending the letter of invitation to the representatives of the sixteen states that had repertoire lists, twelve individuals responded from Alabama, Florida, Idaho, Indiana, Maryland, Michigan, Missouri, New York, Ohio, Texas, Virginia, and Wisconsin providing a seventy-five percent response rate.<sup>62</sup>

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<sup>62</sup> Responses were not received from Hawaii, South Carolina, North Dakota, and Arkansas.

1. John Cooper, president of the Alabama Bandmasters Association
2. K. S., chairman of the solo and ensemble music list committee, Florida Bandmasters Association
3. R. B., state solo chair for Idaho, Idaho Music Educators Association
4. Rusty Briel, executive director of the Indiana State School Music Association
5. Mary Ellen Cohn, executive director of the Maryland Music Education Association
6. Paul Lichau, executive director of the Michigan School Band and Orchestra Association
7. Davine Davis, assistant executive director of the Missouri State High School Activities Association
8. Kathryn Struzik, chairperson of the manual of the New York State School Music Association (NYSSMA)
9. Patricia Meeks, president elect of the Ohio Music Education Association (previously revision chair for Ohio's high school required solo and ensemble list for the past two revisions)
10. Richard Floyd, director of music, University Interscholastic League, University of Texas, Austin
11. Daniel Kosko, editor of selective music list for Virginia Band and Orchestra Director's Association
12. Theresa McKinley, director of technology services, Wisconsin School Music Association

## Results of Questionnaire and Analysis

Once the respondents returned their questionnaires, the next step required the compilation of an examination report of the answers through tables and narrative. Percentage results are reported in tables with figured percentages in order to easily determine the trends in list assembly. Questions 1 and 2 are not addressed through a table because the first question asked the job title of the respondent, and the second asked what state they were representing. Therefore, results begin at Question 3.

### Question 3

**Would you say that your repertoire list is recommended or required?**

**Table 1: Breakdown of Required and Recommended Lists**

State	Required	Recommended
Alabama	X	
Florida	X	
Idaho	X	
Indiana	X	
Maryland	X	
Michigan		X
Missouri	X	
New York	X	
Ohio	X	
Texas	X	
Virginia		X
Wisconsin	X	
<b>Total</b>	<b>83.33%</b>	<b>16.67%</b>

**Results:** A majority of the states (83.33%) that have repertoire lists require their students to choose repertoire from the lists for participation in their state solo contests.



### Question 4

**Would you say your list is compiled by a committee, through publisher recommendations, individual suggestion, or other?**

**Table 2: Who Compiles List**

State	Committee	Publisher Recommendations	Individual Suggestions	Other
Alabama*				X
Florida*	X			X
Idaho*	X		X	
Indiana*	X		X	X
Maryland*	X			
Michigan*			X	
Missouri	X	X	X	
New York	X	X	X	
Ohio*	X	X	X	X
Texas	X		X	
Virginia*	X	X	X	
Wisconsin*	X			X
<b>Total</b>	<b>83.33%</b>	<b>33.33%</b>	<b>66.67%</b>	<b>41.67%</b>

*\*see additional commentary*

**Results:** The results of this question indicate that the responding organizations have several methods of compiling repertoire lists. 83.33% of the respondents indicate that their organizations utilize more than one method for compiling their lists. Ten of twelve states (83.33%) use some type of committee for the list recommendations and final inclusions. John Cooper indicated that Alabama, the one state not utilizing a committee, bases their list on other state lists,<sup>63</sup> thus Alabama's list is essentially

<sup>63</sup> John Cooper, Alabama questionnaire. Mr. Cooper marked "other" and stated that the list was "compiled by using other state's list[s]."

compiled by other state committees.<sup>64</sup> Four of the twelve states (33.33%) partially rely on publisher recommendations. 66.67% of the responses indicated that individual suggestions are considered for inclusion on the final list. Of these, Florida and Ohio both specified that titles may be submitted by members of their respective organizations. Members of the Florida Bandmaster's Association are allowed to submit titles that may or may not ultimately end up on the final list, while Ohio allows suggestions from members of the Ohio Music Educators Association. In Idaho, band directors can make changes to the list pending approval by the committee.

Five of the twelve respondents (41.66%) indicate that their states also use other methods for assembling lists, including Maryland and Wisconsin, which have two-stage processes. Maryland uses teacher-recommended submissions that are then sent to a literature review committee for approval. Wisconsin has two panels, the first of which is a selection panel that handles the initial music selection, who then forward the results to a review panel that examines the recommendations and makes any necessary final changes.<sup>65</sup>

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<sup>64</sup> It appears that the Alabama list uses a lot of pieces from the Virginia and Maryland lists especially.

<sup>65</sup> See appendix for verbatim comments that were included with each response.

### Question 5

**If there is a committee, how is the committee put together?**

**Table 3: How List Committee is Formed**

State	Appointed	Voted	Made up of Volunteers	Other
Alabama				NA
Florida	X			
Idaho	X		X	
Indiana*	X		X	
Maryland*	X			
Michigan*				X
Missouri*	X		X	
New York	X			
Ohio*	X		X	
Texas	X		X	
Virginia	X			
Wisconsin*			X	
<b>Total</b>	<b>75%</b>	<b>0.0%</b>	<b>50%</b>	<b>16.67%</b>

*\*see additional commentary*

**Results:** The results of this section indicate that repertoire list committees are compiled in several ways. 75% of the committees are comprised of appointed members and none of the states have a voting process for their list committees. Idaho, Indiana, Missouri, Ohio, Texas and Wisconsin select their appointed members from pools of volunteers. Indiana and Ohio use additional components for the selection of their committee members. According to Rusty Briel from Indiana, “the committee is developed from the adjudicator database of those that adjudicate solo and ensemble events for the specific area that is under revision for that year. Those that are knowledgeable about the literature for each category are contacted. Volunteers are also

invited to assist in the process.”<sup>66</sup> Patricia Meeks of Ohio indicates that, “selection committee chairs are appointed by a member of the Ohio Adjudicated Events Committee who serves as the overall Revision Chair. Volunteers are utilized in the final decisions for repertoire added or removed from our list.”<sup>67</sup>

According to Paul Lichau, the list that appears on the Michigan Band and Orchestra Director’s website was compiled over a decade ago, and has not been addressed since then. He said that professors of each instrument from all of the universities and colleges and Michigan were contacted in order to provide selections for a recommended list. In addition to these individuals, band directors were also asked to include submissions, and the list was then compiled and graded with a 1 – 6 grading system provided by publisher recommendations. The list was subsequently entered into a database where all of the recommendations were merged, and was later placed on the Michigan Band and Orchestra Directors Association website.

### Question 6

**Would you say that committee members play the instruments for which they make recommendations?**

Alabama: NA	Maryland: Yes	Ohio: Yes
Florida: Yes	Michigan: NA	Texas: Yes
Idaho: Yes	Missouri: Yes	Virginia: Yes
Indiana Yes	New York: Yes	Wisconsin: Yes

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<sup>66</sup> Rusty Briel: Indiana questionnaire response.

<sup>67</sup> See appendix for other appointment processes.

**Results:** Respondents from ten of the twelve states indicate that committee members play the instruments for which they recommend literature. However, because the Michigan list is compiled partially by recommendations from professors of each instrument in addition to band directors, it is likely that the selections on their provided list were chosen at least partially by professionals for each instrument. Because Alabama uses other state lists, it can also be assumed that their list has been compiled by committee members who play the instruments for which they are recommending literature.

### Question 7

**If publisher recommendations are considered, how does it affect which musical selections appear on the list?**

**Table 4: Effect of Publisher Recommendations\*\***

State	Does Not Affect	Does Affect	Not Applicable
Alabama			X
Florida			X
Idaho			X
Indiana*		X	
Maryland*	X		
Michigan			X
Missouri			X
New York*		X	
Ohio *	X		
Texas	X		
Virginia	X		
Wisconsin	X		
<b>Total</b>	<b>71.43%</b>	<b>28.57%</b>	

*\*see additional commentary \*\*States that marked Not Applicable are not figured into percentages for this table*

**Results:** The effect of publisher recommendation applied to seven of the twelve state representatives. 71.43% stated that publisher recommendations did not affect the music on the list, while 28.57% stated that publisher recommendations did affect the music that appeared on their lists. Maryland, Ohio, Indiana, and New York included additional comments that were similar in that no matter what the publishers submit for recommendation, pieces are still committee-reviewed before they can be included on the list. See the appendix for their exact comments on this procedure.

### Question 8

**Are individuals encouraged to submit inclusions to the list?**

YES: 91.67%

NA: 8.33%

**Results:** All of the states (91.67%) indicated that individuals are encouraged to submit inclusions to their lists except for Michigan. Florida specified that only members of the Florida Bandmaster's Association are allowed to submit titles for special permission, but these submissions are not necessarily permanently included on the existing list. Maryland provides an on-line submission form.<sup>68</sup>

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<sup>68</sup> See appendix.

### Question 9

**If individual submissions are considered, how are they reviewed?**

**Table 5: Review of Individual Submissions**

State	Committee	Band Directors/Teachers	Other	NA
Alabama*			X	
Florida	X			
Idaho	X			
Indiana*	X			
Maryland	X			
Michigan				X
Missouri	X			
New York*	X			
Ohio	X	X		
Texas	X	X		
Virginia	X			
Wisconsin	X			
<b>Total</b>	<b>83.33%</b>	<b>16.67%</b>	<b>8.33%</b>	<b>8.33%</b>

*\*see additional commentary*

**Results:** While respondents indicated that individual submissions are reviewed in several ways, the majority (83.33%) of the states use committees to review individual submissions before inclusion on their lists. Ohio and Texas utilize an extra component by involving band directors and teachers. According to Rusty Briel, from Indiana, “each recommendation is shared with the specific committee members that have been designated for that particular area of specialty.” John Cooper indicated that these submissions are approved or rejected by the Vice-President of the Alabama Music Educator’s Association and Kathryn Struzik of New York said that “in general one person

edits a section of the Manual—often these committee members form subcommittees to help them.”

### Question 10

**Are composers encouraged to provide compositions for these events?**

**Table 6: States that Encourage Composer Submissions**

State	Yes	No	Not Applicable
Alabama		X	
Florida*	X		
Idaho *		X	
Indiana	X		
Maryland*	X		
Michigan			X
Missouri	X		
New York	X		
Ohio*		X	
Texas	X		
Virginia	X		
Wisconsin	X		
<b>Total</b>	<b>66.67%</b>	<b>25%</b>	<b>8.33%</b>

*\*see additional commentary*

**Results:** 66.67% of the responses indicated that composers are encouraged to provide submissions to their lists, although of these, additional comments indicate that it would be more correct to state that composers are *allowed* to submit compositions rather than encouraged to do so. Keith Stark of Florida said “allowed, not necessarily encouraged.” Mary Cohn of Wisconsin said “we sometimes invite a composer to submit. That does not guarantee acceptance.” On the other hand, Theresa McKinley of Wisconsin clarified that submitted pieces “must be able to be purchased/acquired by our



members. A composer is welcome to submit a piece to be placed on the list as long as it is accessible for purchase.” Ms. McKinley also added that Wisconsin does include an option specifically for student composers in which their submissions can be considered for permission to be performed at the festival and that “this option is available in every list we offer in an effort to encourage students to write music.”

Patricia Meeks indicates that Ohio does not contact composers, although the Ohio Music Educators Association has a website through which compositions can be submitted for review. Ralph Bennett said that composers may submit works for the Idaho review as long as they use established guidelines.<sup>69</sup>

### Question 11

**Does the list include grades indicating the difficulty level?**

**Table 7: Lists With Graded Systems**

<b>State</b>	<b>Yes</b>	<b>No</b>	<b>Not Applicable</b>
Alabama		X	
Florida	X		
Idaho		X	
Indiana*	X		
Maryland	X		
Michigan	X		
Missouri	X		
Ohio	X		
New York	X		
Texas	X		
Virginia	X		
Wisconsin	X		
<b>Total</b>	<b>83.33%</b>	<b>16.67%</b>	<b>0.00%</b>

*\*see additional commentary*

<sup>69</sup> Specific guidelines were not included in the questionnaire response.

**Results:** Organizations of 83.33% of the states surveyed use some kind of grading process to indicate the difficulty level of the pieces they recommend. Rusty Briel added further clarification to the Indiana list by stating that, “our list is only for our most difficult performance level, although there is a wide variety of literature that would generally span the difficulty grades of 4 to 6.” Michigan uses a grading system that matched publisher recommendations at the time that the list was assembled.

### Question 12

**If the list is not graded, is there a specific reason grades are not included?**

**Results:** Representatives of the Alabama, Indiana, and Idaho organizations marked that they did not have a graded system included on their repertoire list with the reasoning that their state level competitions require a high level of performance. Therefore, their lists only include pieces considered to have the appropriate difficulty level for the state level. Rusty Briel further clarified the answer: “The [Indiana] list is developed for only our ‘Group I’ solos and ensembles, which is the level that is necessary to perform to qualify for state level performance past the district level. We use a Group V to Group I designation with Group V designed for young/first time performers and Group I designated for the most advanced students.” Ralph Bennett’s comment about Idaho procedures follows in the same vein: “This is a contest and as such, all of the selections are to be about the same difficulty level.” Likewise, referring to Alabama contests John Cooper said that “because this is the State Solo List, all solos must be Grade 5 or above.”

Question 14<sup>70</sup>

## How often is the list updated?

Table 8: Frequency of List Updates

State	Annually	Every 2 or 3 years	Every 5 years or more	Not applicable
Alabama*			X	
Florida*		X		
Idaho	X			
Indiana*			X	
Maryland*	X			
Michigan				X
Missouri	X			
Ohio *		X		
New York		X		
Texas	X			
Virginia	X			
Wisconsin	X			
<b>Total</b>	<b>50%</b>	<b>25%</b>	<b>16.67%</b>	<b>8.33%</b>

\*indicates additional commentary

**Results:** There was considerable variation in the responses concerning the frequency of list updates. Fifty percent of the respondents answered that their list is updated annually. Cohn of Maryland added that “if the submissions warrant, twice a year.” Floyd said that Texas updates its prescribed music list every four years, although as of 2011, they will be updating the list annually since the list is now in an on-line electronic database. Meeks indicates that Ohio currently updates each section of its list every four years.<sup>71</sup> Stark from Florida said that, “historically we have reviewed solos and ensembles at the same time. In the future we are planning to do the ensembles separate

<sup>70</sup> Responses to Question 13, “What criteria are used in order to assign grade difficulties to the music?” were problematic in that all of the state organizations did not have information to indicate specific sets of criteria for each difficulty level. It was therefore omitted. See page 49 for further commentary.

<sup>71</sup> See appendix for a more in-depth commentary on previous practices and the current practice.

from the solos and do the revisions every two years putting a four-year period between the revisions.” Briel indicates that Indiana updates its list so that each section is reviewed on a rotating basis every five years with a different list being revised each year.<sup>72</sup> Cooper indicates that the Alabama list has not been updated in seven years, but are looking to do so in the future. Lichau said that the Michigan list has not been reviewed since it was originally compiled.

### Question 15

**If the list is updated, the following procedure is followed:**

**Table 9: Procedure for List Updates**

State	Different Pieces Used Each Time	Different Pieces Added to Existing Lists	Pieces are Rotated	Other	Not Applicable
Alabama*					X
Florida		X			
Idaho *				X	
Indiana*		X			
Maryland*		X			
Michigan					X
Missouri		X			
New York		X			
Ohio*		X			
Texas		X			
Virginia		X			
Wisconsin*			X		
<b>Total</b>	<b>0.0%</b>	<b>66.67%</b>	<b>8.33%</b>	<b>8.33%</b>	<b>8.33%</b>

*\*see additional commentary*

**Results:** Several procedures are used in updating lists, with the one constant being that no state makes updates by replacing all entries completely with new pieces.

<sup>72</sup> See appendix.

The majority of the states (66.67%) add pieces to their existing lists so it can be assumed that aside from various deletions, the lists continually get larger—except for the Idaho list, which, as Bennett indicates, includes just twenty-five pieces each year, so “if one is added, one must also be dropped to maintain the twenty-five.” Along similar lines, McKinley indicates that Wisconsin has a four-year rotation procedure wherein “approximately half of its selections [are] replaced.” While Alabama does not currently have an update procedure, Cooper indicated this is on their list of future pursuits.<sup>73</sup>

### Question 16

**Are there reviews to determine if specific music is still in print?**

**Table 10: Reviews for Print Status**

State	Yes	No	Not Applicable
Alabama		X	
Florida		X	
Idaho		X	
Indiana	X		
Maryland	X		
Michigan			X
Missouri*	X		
New York	X		
Ohio	X		
Texas*	X		
Virginia		X	
Wisconsin	X		
<b>Total</b>	<b>58.33%</b>	<b>33.33%</b>	<b>8.33%</b>

*\*see additional commentary*

**Results:** 58.33% of the states conduct reviews to determine if literature is still in print. Davine Davis further clarified that the pieces are withdrawn from the Missouri list only if the committee is made aware of pieces being permanently out of print, while

<sup>73</sup> See appendix.

Richard Floyd indicated that selections are not removed from the Texas list simply because of being out of print.

### Question 17

**Are pieces ever removed from the list?**

**Table 11: Removal of Compositions**

State	Yes	No	Not Applicable
Alabama		X	
Florida*	X		
Idaho *	X		
Indiana	X		
Maryland	X		
Michigan			X
Missouri*	X		
New York*	X		
Ohio	X		
Texas	X		
Virginia	X		
Wisconsin	X		
<b>Total</b>	<b>83.33%</b>	<b>8.33%</b>	<b>8.33%</b>

*\*see additional commentary*

**Results:** 83.33% of the respondents said that they remove pieces from the list for various reasons. A commonality between Florida and Missouri exists in that organizations of both states are beginning to remove pieces based on the number of times the piece has been played. Keith Stark noted that these attempts in Florida using this type of criteria are recent: “We are in the process of tracking the titles that are played. Any title not played within a five-year period will be removed.”<sup>74</sup> Similarly, Davine Davis said that Missouri is working towards a process of removing pieces under the same

<sup>74</sup> The first round of title deletion began in the summer of 2011.

circumstances as Florida, but it has not yet been implemented. Kathryn Struzik said that at least 90% of the deletions that occur in the New York State School Music Association (NYSSMA) Manual occur because pieces are found to be permanently out of print. Finally, as indicated in the Question 15 results above, Idaho deletions do occur, but they must be replaced in order to maintain twenty-five pieces in each category.

### Question 18

**If a list is required, are data collected to determine which pieces are performed the most often for future lists?**

**Table 12: Data collection Referring to Performance Frequency**

State	Yes	No	Not Applicable
Alabama		X	
Florida	X		
Idaho	X		
Indiana	X		
Maryland		X	
Michigan			X
Missouri	X		
New York*		X	
Ohio*	X		
Texas	X		
Virginia			X
Wisconsin	X		
<b>Total</b>	<b>58.33%</b>	<b>25%</b>	<b>16.67%</b>

*\*see additional commentary*

**Results:** Over half (58.33%) of the states collect performance frequency data for the pieces on their lists. This trend seems to be growing because while musical organizations from New York do not currently have this process, Kathryn Struzik said that it is part of a future set of goals that they would like to implement, and in fact will

coincide with similar data collection already in place for the large group performances.

Patricia Meeks indicates that Ohio performance data are given to “each selection committee chair for review.”

### Question 19

**Are time limits considered when choosing selections for the list?**

**Table 13: Whether Time Limits are Considered for List Selections**

State	Yes	No	Not Applicable
Alabama		X	
Florida	X		
Idaho*	X		
Indiana*	X		
Maryland*	X		
Michigan			X
Missouri*	X		
New York	X		
Ohio*	X		
Texas		X	
Virginia*		X	
Wisconsin	X		
<b>Total</b>	<b>66.67%</b>	<b>25%</b>	<b>8.33%</b>

*\*See additional commentary*

**Results:** Responses to this question indicate that 66.67% of the responding state music organizations take time limits into consideration with students’ contest performances. Additional respondent comments helped to clarify how time limits might affect which pieces are on respective lists. Rusty Briel said that time considerations are applied to individual movements at Indiana contests, with cut decisions being left up to the student in consultation with the teacher. Ohio is unique in that the organization



committee members, rather than students or instructors, provide suggested cuts with Patricia Meeks indicating that “we try to list ‘judicious’ cuts to solos whenever possible to try to maintain the six-minute limit.” Mary Cohn said that selected works at Maryland contests cannot exceed eight minutes. Bennett and Davis indicate that organizers of Idaho and Missouri contests require that the integrity of the piece be preserved, but that cuts should be made to meet the time limit. Virginia has the longest list of all the states, so while they do not list pieces specifically due to their lengths, the performance time is six minutes, in which instance judicious cuts are probably also acceptable, though it was not specifically stated.

### **Question 20**

**Please add any other comments/information regarding list compilation that you may have.**

The purpose of this question was to leave space for the respondents to include any additional information that they thought would be relevant to the topic of literature lists in their states. Answers pertained to different individual aspects of the list and the contests themselves. Their comments are included in Appendix G.

## CHAPTER VI

## ALTO SAXOPHONE REPERTOIRE MASTER LIST ANALYSIS

As indicated in the previous chapter, music representatives from twelve states responded to a questionnaire regarding the procedures they follow in compiling their solo repertoire lists for high school instrumental contests. The results indicate a large range of variation in how committees are assembled, how compositions are submitted and decided upon, and what grading systems they used for assigning particular difficulty ratings to the suggested pieces.

Responses to Question 13, “What criteria are used in order to assign grade difficulties to the music?” were problematic in that all of the state organizations did not have information to indicate specific sets of criteria for each difficulty level they assigned. While this finding is perhaps not surprising because compositions are difficult to quantify without some subjectivity, I decided that more specificity could be determined by codifying the extant systems in order to arrive at an even more concrete assignment value to better direct a student and/or teacher to pieces that would best suit the abilities of the student. Therefore, this chapter is a codification of the representative systems.

List grading systems varied widely, and no specific criteria were used, so I decided instead to “normalize” the existing data by assigning values to each state system in order to see in a more concrete manner which pieces could be categorized into the following levels of “easy,” “intermediate,” “advanced intermediate,” “advanced,” and/or “very advanced.” In this way, a clear model shows the lack of idiomatic intermediate and

advanced intermediate repertoire that appeared on these lists. A committee determined all of the lists so I assumed that a level of agreement occurred on assigned grades, which validated the grades given for each grading system. I decided to title one level “advanced intermediate” in order to help clarify the wide range that intermediate repertoire can represent. I also included a “very advanced” level in order to account for the steep range of difficulty in advanced saxophone repertoire. The repertoire list from Florida has pieces categorized between levels 1 – 7 where 7 could be termed “very advanced.” So for example, if a piece appeared on other state lists with advanced ratings, but also included a Florida level 7, it was assigned the value of “very advanced.”<sup>75</sup>

A master list of the alto saxophone repertoire that appeared on each repertoire list was compiled in an Excel Spreadsheet.<sup>76</sup> Because the goal of the final intermediate list for this study was to provide a list of accessible, intermediate repertoire, several works had no readily available information about their existence or publishing status and were therefore removed from the list. In addition several works were removed in which it was discovered that they were written for a different instrument such as soprano or tenor saxophones, or a different instrument altogether, or were actually ensembles. Errors such as misspellings and duplicates were corrected as they were entered into the list. Also, pieces that were found to be out of print were removed. These data were confirmed by using *A Comprehensive Guide to the Saxophone Repertoire 1844 – 2003*,<sup>77</sup> and extensive

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<sup>75</sup> It should be noted that many level 6 pieces would probably also fall under “very advanced,” but these were not in the Florida level 7 category.

<sup>76</sup> Lists for Hawaii, South Carolina, Arkansas and North Dakota were not included because the questionnaire was not returned.

<sup>77</sup> Jean-Marie Londeix. *A Comprehensive Guide to the Saxophone Repertoire 1844 – 2003*, ed. Bruce Ronkin (Cherry Hill, NJ: Roncorp Publications, 2003).

Internet searches. These corrections left a total number of 1,263 compositions from which to extract various data relevant to this study. In addition, the lists for Hawaii, South Carolina, Arkansas and North Dakota were not included because the questionnaire was not returned.

### **Value Assigning Procedure**

This commentary describes the procedures that were followed in order to assign values to the varying graded lists so that a final and accurate listing could be obtained. The grading system of 1 – 6 was chosen as a standard from which to base the values because more than 50 percent of the lists were based on a 1 – 6 value system. In addition to this, many state organizations who do not have their own repertoire lists recommend the New York State School Music Association (NYSSMA) and other 1 – 6 value lists such as Virginia. States that did not have a graded system on their repertoire lists (Indiana, Idaho, and Alabama) were assigned a value based on how the pieces were chosen for those states. For example, Indiana chooses piece from a 1-6 graded lists, but includes only works in the grade range from 4 – 6. Subsequently, if other states had a 1 – 6 value assigned to a piece that also included Indiana that number was also assigned to the same piece listed by Indiana. For example, where a Virginia rating of 5 appeared with Indiana, then Indiana would also equal a 5 rating for a titled value of “advanced intermediate.” If Indiana was the only state to list a specific piece, the value chosen was a 5 because that was the average of the 4 – 6 range that the list encompassed. If 1 – 6 ratings were different for the same piece, the average was assigned.

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Another component of consideration was the states with only three levels in their systems such as 1 – 3 (Texas Prescribed Music List) or A, B, C (Wisconsin, Missouri). In these instances, 1 or A was marked “advanced,” but if another state organization also listed a value of 5 for that piece, the 5 would override it by giving it a more specific “advanced intermediate” value. This process was done because the difficulty range in saxophone repertoire is wide enough that by only giving a piece a grade of A or 1, a piece could be anything from advanced intermediate to very advanced, and the integrity of the assigned difficulty levels can become blurred.

Once the master list was programmed to assign a value to each piece (E, I, AI, A, VA) it was possible to see a normalized grading system and make comparisons. Final assignments were settled through averages.

### **State Graded Systems and Value Assignations**

Maryland, Michigan, Virginia, New York, (Florida)

- 1 = Easy
- 2 = Easy
- 3 = Intermediate
- 4 = Intermediate
- 5 = Advanced Intermediate
- 6 = Advanced
- 7 = Very Advanced (Florida)

Texas: Grading system is 1 – 3, 1 being advanced. Values were assigned as follows, though the final result could be overridden if another 1 – 6 system had a more specific value such as 5 (Advanced Intermediate) or 7 (Very Advanced):

- 1 = Advanced
- 2 = Intermediate
- 3 = Easy

Idaho: No grading system, but pieces must be in an acceptable range of difficulty.

Values assigned as follows:

X = Advanced intermediate: where another state's 1 – 6 system assigns a grade 5.

X = Advanced: where another state's 1 – 6 system assigns a grade 6.

X = Very Advanced: where Florida assigns a grade 7.

Alabama: Uses other lists at grade 5 and above: Values assigned as follows:

X = Advanced intermediate: where another state's 1 – 6 system assigns a grade 5.

X = Advanced: where another state's 1 – 6 system assigns a grade 6

X = Advanced: where no other states list the piece.

X = Very Advanced: where Florida is included at grade 7.

Indiana (ranges between 4 – 6)

X = intermediate: where another 1 – 6 state system assigns a grade 4 or letter B.

X = advanced intermediate: where another 1 – 6 state system assigns a grade 5

X = advanced: where another 1 – 6 state system assigns a grade 6.

X = very advanced: where Florida assigns a grade 7.

Ohio, Missouri, Wisconsin: Grading system is A, B, C, where A is Advanced. Values were assigned as follows, though these could also be overridden if another state value equaled advanced intermediate or very advanced.

A = Advanced

B = Intermediate

C = Easy

## Report

Once values were assigned, and all of the information was corrected to account for the various states without grading systems, the following information was extracted for comparison.

## Data from Entire List

Total number of pieces on master list	1263
Total number of idiomatic works	579
Total number of intermediate idiomatic works	145
Total number of individual transcriptions	377
Total number of intermediate transcriptions	176
Total number of collections (includes book titles because some states only list the book rather than individual pieces)	295
Total number of transcriptions within the collections	265
Total number of idiomatic works within the collections	30

Several pieces of important data are represented above in regard to the entire master list. The data show that there are a total of 145 intermediate, idiomatic works. This is a small number in proportion to the entire list, especially since these lists are compiled for the high school level, and it stands to reason that many students would be playing at that level. This can be evidenced by the number of transcribed recommendations which is 411 (including those from collections). By applying a further breakdown of this data, the evidence becomes even more pointed for showing a lack of intermediate repertoire in that simple exposure to composition titles is severely limited by observing the number of lists on which these idiomatic, intermediate works appear. In examining the intermediate, idiomatic list of compositions in Appendix A, it is evident that of the 145 pieces listed, 92 of these works only appear on one list. The following data list breaks the intermediate, idiomatic list down by the number of times works are listed on separate lists.

Number of Lists on Which Recommended Compositions Appear	Number of Compositions
1	92
2	26
3	13
4	7
5	2
6	1
7	1
8	0
9	1
10	2

In noting that only five idiomatic, intermediate compositions appear on six or more lists, it becomes patently obvious that wide exposure to recommended idiomatic titles on the required state lists is limited.

The following data set shows the same breakdown for transcribed works (including the collections).

Number of Lists on Which Recommended Compositions Appear	Number of Compositions
1	155
2	107
3	43
4	21
5	12

Out of 340 total intermediate transcriptions, none of the works that were recommended appeared on more than five state lists, although there were significantly



more pieces that were distributed among the lists. By comparing both sets of data, intermediate compositions receive little exposure through the solo repertoire lists—especially intermediate, idiomatic works.

Tables 14 – 17 are analyses of the information provided in Table 13.

**Table 14: State List Data**

<b>DATA</b>	<b>AL</b>	<b>FL</b>	<b>ID</b>	<b>IN</b>	<b>MD</b>	<b>MI</b>	<b>MO</b>	<b>NY</b>	<b>OH</b>	<b>TX</b>	<b>VA</b>	<b>WI</b>
Total Works on List	124	345	19	129	198	113	199	221	120	173	729	37
Total Intermediate	2	139	7	22	87	63	69	83	38	62	339	10
Total Idiomatic	103	135	12	97	93	49	108	97	47	78	336	14
Total Intermediate-Idiomatic	1	37	1	10	21	19	25	17	14	15	98	5
Total Transcriptions	16	160	6	26	45	45	71	51	51	62	223	14
Total Intermediate Transcriptions	0	78	3	2	20	17	34	18	24	27	114	4
Total Collections Transcriptions*	3	44	1	4	54	17	18	72	19	33	134	9
Total Collections Idiomatic*	0	5	0	0	4	2	1	1	2	0	27	0
Total Collections*	3	49	1	6	58	19	19	73	21	33	161	9
Total Collections Intermediate*	0	4	0	0	0	1	0	0	1	0	12	0
Idiomatic												
Total Collections Intermediate* Transcription	0	25	1	2	36	12	10	43	16	24	89	6

*\*Collection Book Titles Included Because Some States List Only the Book*

Tables 14 – 17 are an analysis of the information provided in Table 13. As can be seen in Table 14, individual states recommend a large number of idiomatic works for the alto saxophone with nothing less than 37.84% of the works, and up to 83.06% from the Alabama list. In Table 15, the percentages of intermediate repertoire in comparison to the number of recommended idiomatic pieces show that there is a clear lack of intermediate repertoire written specifically for the saxophone.

**Table 15: Idiomatic Compositions in Comparison to List Totals**

<b>State</b>	<b>Recommended Total Idiomatic Works for Alto Saxophone</b>	<b>Total Works on List</b>	<b>Percentage of Idiomatic Works to Total List</b>
Alabama	103	124	83.06%
Florida	135	345	39.13%
Idaho	12	19	63.16%
Indiana	97	129	75.19%
Maryland	93	98	46.97%
Michigan	49	113	43.36%
Missouri	108	199	54.27%
New York	97	221	43.89%
Ohio	47	120	39.17%
Texas	78	173	45.09%
Virginia	336	729	46.09%
Wisconsin	14	37	37.84%

Table 16 shows that individual states include a similar set of averages with their individually published transcribed recommendations along with transcriptions contained in collections.

**Table 16: Intermediate Idiomatic Compositions in Comparison to Total Idiomatic Repertoire**

<b>State</b>	<b>Intermediate Idiomatic Repertoire</b>	<b>Idiomatic Repertoire</b>	<b>Percentage of Intermediate Idiomatic Repertoire</b>
Alabama	1	103	00.97%
Florida	37	345	10.72%
Idaho	1	12	08.33%
Indiana	10	97	10.31%
Maryland	21	93	22.58%
Michigan	19	49	38.77%
Missouri	25	108	23.15%
New York	17	97	17.53%
Ohio	14	47	29.79%
Texas	15	78	19.23%
Virginia	98	336	29.17%
Wisconsin	5	14	35.71%

Table 17 shows that within the number of transcriptions recommended by each state, about half of them are considered intermediate for most lists.

**Table 17: Transcriptions (with Collections) in Comparison to List Total**

<b>State</b>	<b>Transcriptions</b>	<b>List Total</b>	<b>Percentage of Transcriptions in list Total</b>
Alabama	19	124	15.32%
Florida	204	345	59.13%
Idaho	7	19	36.84%
Indiana	30	129	23.26%
Maryland	99	198	50.00%
Michigan	62	113	54.87%
Missouri	89	199	55.66%
New York	123	221	55.67%
Ohio	70	120	58.33%
Texas	95	173	54.91%
Virginia	357	729	48.97%
Wisconsin	23	37	62.16%

Table 18 indicates a comparison between intermediate transcriptions and total transcriptions.

**Table 18: Intermediate Transcriptions in Comparison to Total Transcriptions**

<b>State</b>	<b>Intermediate Transcriptions</b>	<b>Total Transcriptions</b>	<b>Percentage of Intermediate Transcriptions</b>
Alabama	0	16	00.00%
Florida	103	209	49.28%
Idaho	4	7	57.14%
Indiana	4	32	12.50%
Maryland	56	103	54.37%
Michigan	29	64	45.31%
Missouri	44	90	48.89%
New York	61	124	49.19%
Ohio	40	72	23.26%
Texas	51	95	53.68%
Virginia	203	384	502.86%
Wisconsin	10	23	43.38%

## CHAPTER VII

### SUMMARY AND CONCLUSIONS

#### **The Problem**

This study opened with a brief historical introduction that illustrated the reasons for a lack of intermediate, saxophone-specific repertoire. The purpose was to show that a heavy reliance on transcribed works has led to a significantly smaller number of idiomatic compositions having been written for the alto saxophone. The research goals of the present study were meant to: 1) identify the compilation procedures for state solo repertoire lists through a questionnaire; 2) compile a master list of all of the recommended alto saxophone repertoire that appeared on these lists; 3) establish a stabilized grading system of difficulty levels due to the variations found in each organization list; and 4) extract a comprehensive list of intermediate saxophone-specific repertoire from the final master list.

#### **Methodology**

Research was carried out in order to determine which of the fifty United States have organizations that conduct a state solo contest, and of these, which states have a required or recommended list of suggested repertoire. A letter of invitation, followed by a brief questionnaire was then sent to sixteen individuals who represented each state organization and were knowledgeable of the list compilation procedures, and twelve responses were received. The results revealed numerous trends in compiling and

administrating lists, including a wide variation of grading systems for determining the difficulty levels of compositions.

Though these grading systems could be considered valid since each list was compiled by a committee, a variety of systems were represented, so it was deemed necessary to normalize these systems in order to end up with a concrete body of intermediate repertoire. By using the more standard 1 – 6 grading system, values of “Easy,” “Intermediate,” “Advanced Intermediate,” “Advanced,” and “Very Advanced (to account for Florida including a grade 7) were assigned to each system.<sup>78</sup> These new values were applied to a master list of alto saxophone repertoire that was compiled from all of the lists for which the questionnaire was returned—meaning that four lists (South Carolina, North Dakota, Hawaii and Arkansas) were not included in the results. Once the list was completed, it was possible to extract a set of intermediate level repertoire and make a new list containing this information.

### **Findings**

The purpose of this examination was to determine a body of idiomatic, intermediate saxophone repertoire from a master list comprised the alto saxophone repertoire that appeared on twelve required or recommended state contest repertoire lists. The final results from the normalized master list showed that while there are over 1,263 compositions listed for alto saxophone repertoire, 579 of these recommended pieces were written specifically for the saxophone. Of the 579 idiomatic pieces, only 145 (25%) of them were written for the saxophone at the intermediate level. In addition, by looking at

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<sup>78</sup> Please see Chapter Six for exact designations.

the number of lists on which these pieces appeared, 92 of the 145 compositions appeared on one list, 26 on two lists, 13 on three lists, 7 on four lists, 2 on five lists, 1 on six, seven and nine lists, and only 2 on ten lists, which demonstrated a lack of exposure to idiomatic titles. While students could investigate other lists, most of the provided lists are required, and therefore, title exposure is a major issue. In comparison, there were 622 recommended transcribed works, of which 340 (54.66%) were considered intermediate. These 340 works (more than double the idiomatic pieces) were distributed between five lists maximum.

Because the purpose of this study was to not only provide a list of intermediate repertoire, but to show the lack of such repertoire, one aspect of the questionnaire asked whether or not states welcomed composer submissions and/or whether or not composers were specifically sought out to write solo works. While states did welcome submissions, it was disappointing to find that composers were not specifically sought out to provide works for the state solo events. This can be explained by the fact that a composer has no guarantee that the music will be introduced in a way that could spur interest and sales of a new composition at this time.

### **Representative Compositions and Descriptions**

The following representative compositions and descriptions gathered through the course of this study allow students and teachers to examine a unified body of idiomatic saxophone repertoire. In order to illustrate the characteristics that currently represent each level, I have provided one annotated example from each category generated from the master list (easy, intermediate, advanced intermediate, advanced and very advanced).



Easy: *Flowers Lullaby* by Sigurd Rascher

*Flowers Lullaby* is of short length in order to account for young students who are still developing their embouchures and endurance. The rhythms are simple, with repeated phrases.

Intermediate: *Chanson et Passepied* by Jeanine Rueff

*Chanson et Passepied* appeared on ten state lists and received a value of “intermediate.” Though there is no specific key signature indicated, this piece is useful for practicing reading numerous accidentals, which is ideal for moving up into more advanced repertoire. The “chanson” and the “passepied” are independent sections, but not separate movements. The chanson is through-composed with some syncopation in the form of dotted-quarter, eighth-note rhythms and some ties that carry over the bar line. The primary focus in this section is playing musically and either using or learning how to use vibrato artistically. Also, this section is excellent for practicing intonation on typically out-of-tune notes such as the middle D and the high B (usually sharp) and the probable flatness of the middle C-sharp. The passepied is written in ABA’ form and ends with a short codetta. This section is marked at dotted quarter = 60. Rhythmic values are consistent throughout the piece and fast passages are scalar, making them easier to put together. Use of subdivision will help a student learn the proper counting efficiently. Challenges lie in counting the 3/8 time signature properly and also putting the piece together with accompaniment, as the two parts are written with a lot of independence to the opposite part.

Advanced Intermediate: *Sonatine Sportive* by Alexander Tcherepnine

This piece is a short three-movement work. The first movement is Allegro and marked at quarter equals 116. It has two sharps in the key signature, but it also includes heavy use of accidentals and chromaticism. The melodic line uses accents, offbeats, and interval jumps in order to create a sense of rhythmic displacement. Challenges in this movement are accurate counting and entrances. The second movement is a larghetto at quarter note equals 60. The key signature of five flats moving to four sharps and then returning to five flats provides an initial challenge to young players, but will result in a strong experience in reading. The movement has two short cadenza sections, allowing a student to learn about interpreting unaccompanied passages with freedom and musicality. The third movement is marked vivace at dotted quarter equals 116. This movement is in 6/8 time and has five sharps. Again, if the student does not have much experience with numerous accidentals, this movement will strengthen that skill through the process of studying this work. Accents and changes in the musical line on offbeats are also meant to create a sense of rhythmic instability just as the first movement does by displacing the sense of time. Articulation is mostly staccato so that the student can practice accuracy in tonguing and matching note-lengths. A very fast, three-measure sixteenth note passage is accessible because it is scalar in nature. A student can greatly improve their musical tools through the study of this piece.

Advanced: *Sonata* by Paul Creston

This three-movement work is considered to be part of the standard core repertoire for advanced saxophonists. The composition encompasses the full normal range of the saxophone and also includes an altissimo G in the first movement. The first movement tempo is marked at quarter note equals 126. Like many advanced saxophone works, this piece uses accidentals rather than a key signature because of an extensive use of chromaticism and altered scale patterns. The second movement, in 5/4 time, is marked “with tranquility” at quarter note equals 66. The focus on the second movement lies in the expressive interpretation of the performer, and the attention to intonation at softer dynamics, especially in the upper register. The third movement is marked “with gaiety” at quarter note equals 160. Creston creates a sense of excitement by rhythmically displacing both accents and the rhythm. The tempo is very fast, but the sixteenth passages are scalar. This is a challenging piece for any player, but at the high school level, an additional consideration would be access to an excellent accompanist as the piano accompaniment for this piece is significantly more difficult than the saxophone part.

Very Advanced: *Sonate* by Edison Denisov

This piece is comprised of three movements and uses extended techniques including multiphonics, flutter tonguing, glisses, and quarter tones. All aspects of this piece can be considered difficult. In the first movement, the time signature changes in almost every measure and uses such signatures as 7/16, 3/16, 6/16, 5/16, 14/32, and others. Denisov also uses complex rhythmic structures with these measures such as a measure of 7/16 time with groups of 3:1, 5:4, and 9:3. In addition, the piano

accompaniment does not play the same structures with the saxophonist. The second movement is marked “lento” at quarter equals 40. This movement includes wide-interval tremolos, multiphonics and quarter tones at a pianissimo dynamic. It is unaccompanied until almost the very end of the movement. The third movement is marked “allegro moderato” at quarter equals 126 – 132. It has very fast sixteenth passages, flutter tonguing, slap tonguing, and glissandos throughout the movement. While this piece is more typically played at the college level, it is still within reach for advanced high school students, and is representative of the types of compositions in the Very Advanced category.

### **Conclusions**

One of the first aspects of this study was to determine the methods of list compilation used by each state organization through a questionnaire. The responses received from the questionnaire helped to verify that the construction of these lists varied widely, in addition to the grading systems that they used. Despite the differences, the main commonality that held the processes together was that each state list was compiled with the expertise of a committee of selected, professional individuals. Noting that the state organizations require a committee in creating these lists leads to some speculation that these organizations could also be vessels for bringing attention to new compositions through their efforts to make sure that quality literature appears on the lists.

The master list of the alto saxophone repertoire is a result of a compilation of all of the suggested difficulty grades and a normalization of these results into a more concrete grading system. Once the system was in place it became clear that these lists

ultimately included several works that were idiomatic to the saxophone. However, the number of intermediate works was small in proportion to the total number of works, and even in proportion to the number of idiomatic works. It is clear that the intermediate levels of saxophone music have been neglected in terms of works written specifically for the instrument, while the number of transcribed recommendations is significantly more abundant. This information is invaluable in that it can be used to solicit new works from composers.

Finally, a list of recommended, intermediate repertoire was compiled through the normalized system. With the resulting list, it is possible to analyze various trends and commonalities among the pieces that are listed the most frequently, and subsequently provide a set of guidelines to writing more music at this level.

### **Suggestions for Use**

In offering suggestions for improving the situation in regard to the alto saxophone intermediate level (and perhaps even other instruments), it would be useful to use the state lists as a means of disseminating information about new works. New compositions could be specifically marked and annotated during list review processes, and recordings could be provided or referenced so that students and/or teachers can confidently choose during the solo selection process. If composers knew that not only are submissions welcome, but also that if chosen, attention would be brought to the new compositions, then they might be more likely to write for the instrument.

Because only sixteen states provided a list, this means that thirty-four states did not have their own (though a few recommend other state lists). If state organizations

were made aware of the benefits of a list, including access to otherwise unknown titles, new compositions, difficulty grade levels, and other pertinent information, students across the United States could have access to a much wider range of possibilities. In fact, one wonders if students and their instructors might have more limitations without a list. This author has seen this very phenomenon frequently as an adjudicator at solo contests in which generations of students often perform the same transcriptions from the same few collections every year. Access to a required list would hopefully expand their options and encourage the use of other works.

Another consideration came from the representative from Michigan (where the list is only recommended) who has noticed that a growing problem is occurring where students arrive at solo contests with music printed from the Internet. This problem leads to numerous questions such as whether or not the student paid for the music, and if the copy was legal. Using a required list would limit the possibilities of breaking copyright laws, in addition to virtually guaranteeing that the work is easy to obtain.

### **Suggestions for Further Study**

The results of the present study indicate several areas where further research could be done:

1. A further study of quality intermediate works based on artistic merit would be valuable. For his 1998 PhD dissertation “An Evaluation of Compositions for Wind Band, grades III and IV, According to Specific Criteria of Artistic Merit,”<sup>79</sup> Raymond Thomas

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<sup>79</sup> Raymond Thomas, “An Evaluation of Compositions for Wind Band, grades III and IV, According to Specific Criteria of Artistic Merit” (PhD diss., University of Minnesota, 1998).

sent specific criteria based on another dissertation to selected evaluators who conducted an examination of over one thousand intermediate band works in order to determine which compositions had artistic merit. This type of research based on the present study could lead to even more changes in the intermediate list, and also a prescription for new works by composers.

2. As stated previously, the book, *A Comprehensive Guide to the Saxophone Repertoire (1844 – 2003)* by Jean-Marie Londeix is an invaluable resource, however none of the exhaustive lists of compositions are given difficulty grades, making it difficult to use unless one already knows what they want to select. It would be useful to design a way to examine several works from the list and assign grades to these compositions.

3. A study in creating a set of normalized grading criteria would be valuable. These criteria could be created by carrying out research on the current graded systems and determining trends and commonalities in the compositions that fall under certain categories. Possible categories could include range, key, form, length of the piece, rhythmic variation, tempo, extended range (altissimo), and other musical characteristics that the compositions share. While there will always be a level of subjectivity in music performance and pedagogy, criteria guidelines could be invaluable when settling on a difficulty grade for a piece of music. Such a system should allow for subjectivity in music, so while it would not be inflexible or perfect, it would still be useful for directing students and teachers to specific pieces. And finally, the criteria would be more effective than assigning a piece based on the number of years a student has been playing their instrument, because students vary greatly in their abilities. While one student might need

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an intermediate piece in ninth grade, still another ninth-grader may need an advanced intermediate or even advanced level composition instead.



## APPENDIX A

## RECOMMENDED LIST OF IDIOMATIC INTERMEDIATE REPERTOIRE

<b>Composer</b>	<b>Piece</b>	<b>Appearance on State Lists</b>	<b>Publisher</b>	<b>Count</b>	<b>Score</b>
Albeniz, Isaac	Chant D'Amour	MD	Alphonse Leduc	1	I
Ameller, Andre	Belle Province Baieomeau	VA-FL	Alphonse Leduc	2	I
Amiot, Claude	Erato	VA	Editions Robert Martin	1	I
Antonini, Felix	Divertissement Tzigane	FL	Editions Billaudot	1	I
Beck, Conrad	Nocturne	VA	United Music Publishers	1	I
Bedford, David	Five Easy Pieces	VA	Universal Editions	1	I
Bennett	Modern	MI-FL-MI-VA	Carl Fischer	3	I
Benson, Warren	Cantilena	MI-ND-AR-FL-MO- SC-OH-MD-VA	Boosey & Hawkes	6	I
Benson, Warren	Farewell	MO-MD-VA	MCA Music Publishing	3	I
Berthelot, Rene	Siciliana Malinconica	MD	Editions Lemoine	1	I
Bialosky, Marshall	Fantasy Scherzo	VA	Sanjo Music Co	1	I
Bitsch, Marcel	Villageoise	MO-OH-AR-MD	Alphonse Leduc	3	I
Blaauw, L.	Ballade	VA	Tierolff Muziekcentrale	1	I
Boerlin, Richard	Elegy	MO	Shawnee Music Press	1	I
Bozza, Eugene	Aria	MI-ND-AR-FL-IN-MO- SC-TX-OH-WI-MD- VA	MBC/Leduc	9	I
Bozza, Eugene	Le Campanile	VA	Alphonse Leduc	1	I
Bozza, Eugene	Petite Gavotte	NY-VA	Alphonse Leduc	2	I
Bozza, Eugene	Tarantelle	MI-IN-AL	MBC	3	I

Brom, Roland	Ballade, Minuet and Caprice	VA	C. L. Barnhouse Co.	1	I
Brom, Roland	Introduction and Fantasy	VA	C. L. Barnhouse Co.	1	I
Brouquieres, J.	Cotes-d'Armor	VA	Editions Robert Martin	1	I
Buchtel, Forrest	Gobbly Gook	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Hippity Hop	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Hokus Pokus	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Intermezzo	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Jogging Along	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Jumpin Jack	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Jumpin Jericho	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Mumbo Jumbo	VA	Neil A. Kjos Music Co.	1	I
Buchtel, Forrest	Razz Ma Tazz	VA	Neil A. Kjos Music Co.	1	I
Bullard, Alan	Weekend	VA	Associated Board of the Royal Schools of Music	1	I
Burkhardt, Joel	Chanson	TX-VA	Southern Music Company	2	I
Cailliet, Lucien	Theme and Variations	MO-MD	Southern Music Company	2	I
Carles Marc	Cantilene	MO-VA	Alphonse Leduc	2	I
Classens, Henri	Introduction et Scherzo	MI-FL	Editions Combre	2	I
Coiteux, Francis	Delta-plane	VA	Editions Robert Martin	1	I
Crepin, Alain	Celine Mandarine	VA	Editions Billaudot	1	I
Damase, Jean-Michel	Note A Note	MD	Editions Billaudot	1	I
Damase, Jean-Michel	Vacances	TX	Editions Billaudot	1	I
Dautremer, Marcel	Emotion	AR-FL-TX	Editions Henry Lemoine	2	I

De Coriolis, Emmanuel	Barcarolle	VA	Editions Billaudot	1	I
Delgiudice, Michel	Badinage	VA	Alphonse Leduc	1	I
Delgiudice, Michel	Jeune Sax	VA	Editions Billaudot	1	I
Dervaux, Andre Jean	Saxophonissimo	VA	Editions Billaudot	1	I
Dorff, Daniel	Summer Strut	VA	Presser/Composers Library Editions	1	I
Dubois, Pierre-Max	A La Francaise (pieces Caracteristiques en Forme De Suite No. 3)	FL-MI	Alphonse Leduc	2	I
Dubois, Pierre-Max	A La Hongroise (pieces Caracteristiques En Forme De Suite No.4)	FL-MI-IN	Alphonse Leduc	3	I
Dubois, Pierre-Max	A La Russe (Pieces Caracteristiques En Forme De Suite No.2)	FL-MI-IN	Alphonse Leduc	3	I
Dubois, Pierre-Max	Les Ecureuils	MI-FL-MD	Durand	3	I
Edelson, Edward	Tango Anyone?	TX-VA	C and E Enterprises	2	I
Edmondson, John	Essay in Blue	WI-AR-SC-VA	Kendor Music	2	I
Faillenot, Maurice	Rapsodie Occitane	VA	Editions Robert Martin	1	I
Fiche, Michel	Retour D'un Cosmonaute	VA	Editions Billaudot	1	I

Frackenpohl, Arthur	Air for Alto Saxophone	AR-FL-IN-TX-NY-VA-MI-MD	Kendor Music	7	I
Fricker, Peter Racine	Aubade	FL-MO-ND	Schott & Co.	2	I
Gabelles, Gustave	Andante Appassionato	FL	Editions Billaudot	1	I
Gallet, Jean	Berceuse et Promenade	FL	Editions Billaudot	1	I
Gallois-Montbrun, Raymond	Intermezzo	MD	United Music Publishers	1	I
Gee, Harry	First Ballade	NY-VA	Kendor Music	2	I
Genin, Pierre-Agricole	Fantasia sur ' il pleut bergere', op. 15 no. 5	NY	Editions Billaudot	1	I
George, Thom Ritter	Introduction and Dance (mvt2)	FL-MO-OH-NY	Southern Music Company	4	I
Giovannini, Caesar	Romance	TX-NY	Southern Music Company	2	I
Gray, Robert	Contest Solo For Alto Saxophone	MO	Robert Gray Publications	1	I
Guicherd, Yves	Asphodele	VA	Editions Billaudot	1	I
Guicherd, Yves	Chanson Pour Maman	VA	Editions Billaudot	1	I
Guillonneau, Christian	Evocation et Danse	VA	Editions Robert Martin	1	I
Harris, Floyd O.	Fairy Princess	VA	Ludwig Music Publishing	1	I
Harris, Floyd O.	Sax Caprice	VA	Ludwig Music Publishing	1	I
Harris, Floyd O.	Sax Caprice	MI-FL-MD-VA	Ludwig Music Publishing	4	I
Hartley, Walter	Song From Southern Tier Suite	FL-MI	Tenuto Publications	2	I

Hartzell, Doug	Saxophone Symbol	VA	Shawnee Music Press	1	I
Haspiel, Franklin	Allegretto	MO	JPM Music Publications	1	I
Hody, Jean	Bios	VA	United Music Publishers	1	I
Holmes, G.E.	Zayda	FL	C. L. Barnhouse Co.	1	I
Hubbell, Fred	Chromatic Caper	VA	MSB Publishing	1	I
Hubbell, Fred	Maypole Dance	VA	MSB Publishing	1	I
Ibert, Jacques	Aria	IN-MO-OH-MD-VA	Alphonse Leduc	5	I
Hoffman, Earl	In Modo di Trentotto	VA	Southern Music Company	1	I
Jones, Martin	Three Light Motifs	VA	Emerson Edition	1	I
Lacour, Guy	Chanson Modale	VA	Editions Billaudot	1	I
Lacour, Guy	Prelodie	VA	Editions Billaudot	1	I
Lane, Richard	Suite	NY-AR-MD	Schott & Co.	2	I
Lantier, Pierre	Euskaldunak	MI-FL-IN	Editions Billaudot	3	I
Lantier, Pierre	Sicilienne	MI-ID-FL-IN-MO-TX-OH-NY-AR-MD-VA	Alphonse Leduc	10	I
Lemaire, Felix	Ballade No. 2	FL	Alphonse Leduc	1	I
Lesieur, Emile	Prelude et Rondo	FL	Editions Billaudot	1	I
Maltby, Richard	Heather on the Hill	MI-NY-MD-VA	Kendor Music	4	I
McGrath, F.T. / Luhring, Paul	A Breezin' Cakewalk	WI	PEL	1	I
Milhaud, Darius	Danse	VA-NY	Interlochen Press	2	I
Mimet, Anne-Marie	Le Depart Du Roi	VA	United Music Publishers	1	I
Mindlin, Adolfo	Le Petit Soldat	VA	Alphonse Leduc	1	I
Niehaus, Lennie	Emily's Caprice	TX-OH	Kendor Music	2	I

Niehaus, Lennie	Harlequinade	TX	Kendor Music	1	I
Niehaus, Lennie	Palo Alto	FL-MO-OH-VA	RBC Music	4	I
Niehaus, Lennie	Seaside Images	TX	Kendor Music	1	I
Oromszegi, Otto	Variations & Imitations	VA	De Haske Publications	1	I
Ostransky, Leroy	Suite for Alto Saxophone	FL-FL-MO-VA-MI	Rubank Inc.	4	I
Oswald, James	Lento Affettuoso & Giga	FL-NY	Ethos Publications	2	I
Pares,G.	Solo No.1 (premier Solo)	FL-MD	Editions Billaudot	2	I
Perrin, Marcel	Mirage	MO-MD	United Music Publishers	2	I
Perrin, Marcel	Poeme	MO-MD	Alphonse Leduc	2	I
Pierne, Gabriel	Le Vol De La Mouche	MO	United Music Publishers	1	I
Pierne, Gabriel/Gee, Harry	Serenade	MI-FL-VA	Southern Music Company	3	I
Porret, Julien	17th Solo de Concours	VA	Molenaar Edition	1	I
Porret, Julien	18th Solo de Concours	VA	Molenaar Edition	1	I
Presser, Theodore	Eight Brevities	VA	Tritone Press	1	I
Proust, Pascal	Petit Nocturne	VA	Editions Billaudot	1	I
Proust,Pascal	Romance et Badinerie	NY-VA	Editions Billaudot	2	I
Proust, Pascal	Petite Romance	VA	Editions Billaudot	1	I
Reed, Alfred	Siciliana Notturmo	NY	EBM	1	I
Ribault, Andre	Barcarolle	VA	Editions Robert Martin	1	I

Ridout, Alan	Snow Scenes	NY-VA	Associated Board of the Royal Schools of Music	2	I
Rimmer, William	Saxonia	VA	Molenaar Edition	1	I
Roger, Denise	Chanson Douce	VA	Editions Robert Martin	1	I
Rogers, B.	Modern Air	AR-MO	Alfred Music Publishing	1	I
Rogers, B.	Modern Air	AR-MO	Millereau	1	I
Roizenblat, Alain	Danse Lointaine	VA	United Music Publishers	1	I
Rueff, Jeanine	Chanson et Passepied	MI-WI-AR-FL-IN-MO-SC-TX-OH-NY-MD-VA	Alphonse Leduc	10	I
Sauguet, Henri	Une Fleur	VA	Editions Billaudot	1	I
Schmidt, William	Variations on a Whaling Song	NY	Western International Music	1	I
Schmutz, Albert	Divertimento	FL-OH-VA-MI	Ludwig Music Publishing	4	I
Schneider, Catherine	Le Promeneur	VA	United Music Publishers	1	I
Schoonenbeek, Kees	Aria & Danza	VA	Boosey & Hawkes	1	I
Schudel, Thomas	Intrada	FL-TX	Southern Music Company	2	I
Senon, Gilles	Le Chant D'euterpe	VA	Editions Billaudot	1	I
Sichler, Jean	La Memoire De L'onde	VA	Alphonse Leduc	1	I
Skolnik, Walter	Lullaby for Doria	VA	Tritone Press	1	I
Skolnik, Walter	Sonatina	FL	Theodore Presser Company	1	I
Soldh, Anders	Depart	VA	Editions Billaudot	1	I
Soldh, Anders	Sax-saut	VA	Editions Billaudot	1	I
Still, William Grant	Romance	FL-TX-VA	Bourne Co.	3	I
Toulon, Jacques	Trois Opuscles	VA	Editions Robert Martin	1	I
Vadala, Kathleen	Sea Change	VA	Southern Music Company	1	I



Waignein, Andre	Feelings	VA	De Haske Publications	1	I
Walker, R.	Ballade	MO-VA	Kendor Music	2	I
Ward, David	An Abstract	WI-FL-OH-NY-MD	Southern Music Company	5	I
Warren, David	Chorale Fantasy	FL-MO-VA	Ludwig Music Publishing	3	I
Webb, Louis	Remembrances	FL-OH-VA	RBC Music	3	I
Weirich, David	Sonatina	OH	Grandm	1	I
Whitney	Melancholy	FL-VA	Jack Spratt Music Publishers	2	I
Wilson, Dana	The Dream of Icarus	MO-TX-VA	Kendor Music	3	I
Wilson, Jeffery	Day	VA	Camden Music	1	I
Zambarano, Alfred P.	Neapolitan Tarantella	IN-MO-OH-AR-VA	Shelan Publications	4	I

## APPENDIX B

## NON-INTERMEDIATE IDIOMATIC REPERTOIRE

<b>Composer</b>	<b>Piece</b>	<b>Appearance on State Lists</b>	<b>Publisher</b>	<b>Count</b>	<b>Score</b>
Absil, Jean	Etude	VA-AL	Editions Billaudot	2	A
Absil, Jean	Fantaisie Caprice, Op. 152	FL-IN	Editions Henry Lemoine	2	A
Absil, Jean	Sonate pour Saxophone Alto (op. 115)	FL-MO-MD	Editions Henry Lemoine	3	A
Adler, Samuel	Soundings	VA-AL	Southern Music Company	2	A
Anderson, Garland	Adagio	VA-AL	Southern Music Company	2	A
Anderson, Garland	Sonata No. 2	VA-AL	Southern Music Company	2	A
Anderson, Tommy	Sonata No. 1	VA-AL	Southern Music Company	2	A
Arban, Joseph	Caprice et Variations	VA	Editions Fuzeau	1	A
Asia, Daniel	Alex Set, The	VA	Merion Music	1	A
Asia, Daniel	The Alex Set	VA	United Music Publishers	1	A
Baksa, Robert	Alto Sax Sonata	VA-MD	Presser/Composers Library Editions	2	A
Bariller, Robert	Rapsodie Bretonne, 1950	MO-VA-AL	Alphonse Leduc	3	A
Barraine, Elsa	Improvisation	MO-	United Music Publishers	1	A
Beall, John	Sonata	FL	Southern Music Company	1	A
Beaucamp, Albert	Tarantelle	IN	Alphonse Leduc	1	A
Bedard, Denis	Sonata	TX	Dobberman-Yppan	1	A

Bencriscutto, Frank	Serenade for Solo Alto Saxophone and Piano	WI-ID-IN-TX-OH	Shawnee Music Press	5	A
Benson, Warren	Aeolian Song	IN	TPC	1	A
Benson, Warren	Concertino	NY-VA-AL	Editions Billaudot	3	A
Berneir, Rene	Hommage A Sax	VA-AL	Alphonse Leduc	2	A
Bilik, Jerry	Concertino	IN-TX-MD-VA	RBC Music	4	A
Bitsch, Marcel	Aubade	VA-AL	Alphonse Leduc	2	A
Bonneau, Paul	Caprice en forme de valse	IN-MO-TX-OH-NY-MD-VA-AL	Alphonse Leduc	8	A
Bonneau, Paul	Concerto	IN-TX-NY	Alphonse Leduc	3	A
Borsari, Amedee	Blues	VA-AL	Editions Billaudot	2	A
Boutry, Roger	Divertimento	MO-TX-NY-VA-AL	Alphonse Leduc	5	A
Bouvard, Jean	Sonatine	VA	Editions Henry Lemoine	1	A
Bozza, Eugene	Concertino	IN-MO-TX-OH	Alphonse Leduc	4	A
Bozza, Eugene	Improvisation et Caprice	ID-IN-MO-TX-OH-NY-MD-AL-VA	Alphonse Leduc	9	A
Bozza, Eugene	Piece Breve	IN-MO-MD	MBC	3	A
Bozza, Eugene	Prelude et Divertissement	MI-FL	Alphonse Leduc	2	A
Bozza, Eugene	Pulcinella et Scaramouche	IN-MO-OH-NY	Alphonse Leduc	4	A

Bozza, Eugene	Scaramouche, Op. 53, No. 2	MO-MD	Alphonse Leduc	2	A
Bozza, Eugene/Hite, David	Divertissement	IN-MD-AL	Southern Music Company	3	A
Breard	Premiere Suite	IN-MO	Southern Music Company	2	A
Brenet, Therese	Incandescence	VA-AL	Editions Henry Lemoine	2	A
Buss, Howard	Novella	MI-FL	Briston Publications	2	A
Busser, Henri	Aragon	VA-AL	United Music Publishers	2	A
Carpenter, Gary	Sonata	VA	Spartan Press	1	A
Carvalho, Urban	Song and Dance	MD	Presser/Composers Library Editions	1	A
Casterede, Jacques	Scherzo	VA-AL	Alphonse Leduc	2	A
Challan, Rene	Concerto	MD	Alphonse Leduc	1	A
Charpentier, Jacques	Gavambodi 2	IN	Alphonse Leduc	1	A
Childs, Barney	Sonatina	MO-VA-AL	Tritone Press	3	A
Cho, Gene J.	Sonata	MO	Southern Music Company	1	A
Colin, C./Cailliet, Lucien	Eighth Solo	VA-AL	Southern Music Company	2	A
Colin, J.	Fantaisie Pour Saxophone	VA-AL	Dorn Publications	2	A
Constant, Maurice	Musique de Concert	VA-MO-AL	Alphonse Leduc	3	A
Couf, Herbert	Introduction Dance and Furioso	TX-OH-MD- VA-AL	Belwin	5	A
Crepin, Alain	A Tribute to Sax	VA	Editions Henry Lemoine	1	A
Creston, Paul	Concerto	ID-IN-TX- NY-MD- VA-AL	HLN/G.Schirmer	7	A

Creston, Paul	Sonata Op. 19	MI-WI-ID- FL-IN-NY- VA-TX-OH- MD-AL	Shelan Publications	11	A
Creston, Paul	Suite	VA-AL	Shawnee Music Press	2	A
Dahl, Ingolf/Pittel, Harvey	Concerto	MO-MD- VA-AL	Schott Music	4	A
Damase, Jean-Michel	Concertstuck, 1950	MO-VA-AL	Alphonse Leduc	3	A
Daneels, Francois	Suite for Saxophone Solo	MO	European American Music	1	A
Dautremer, Marcel	Concerto	MO	Editions Henry Lemoine	1	A
Dautremer, Marcel	Tango et Tarantelle, 1946	MO-VA-AL	Alphonse Leduc	3	A
Debussy, Claude/David	Rhapsodie Pour Saxophone	VA	Durand	1	A
Defaye, Jean-Michel	Ampelopsis	VA-AL	Alphonse Leduc	2	A
Defaye, Jean-Michel	Morceau De Concours III	VA	Alphonse Leduc	1	A
Del Borgo, Elliot	Sonata No. 1	MI-FL-IN	ASE/SHP	3	A
Del Borgo, Elliot	Sonata No. 2	VA-NY-AL	GMC	3	A
Del Borgo, Elliot	Sonata for Alto Saxophone	NY-VA	Dorn Publications	2	A
Demersseman, Jules	Fantasia sur un theme original	MI-FL	Anne Fuzeau Productions	2	A
Denisov, Edison	Deux Pieces	VA	Alphonse Leduc	1	A
Deom	Fantaisie Pour Saxophone	VA	Editions Billaudot	1	A
Diamond, David	Sonata	VA-NY-AL	Schott & Co.	3	A

Dougherty, William	Seven Bagatelles	VA	Heilman Music	1	A
Dubois, Pierre-Max	Concerto	FL-IN-MO-MD-MI-TX	Alphonse Leduc	6	A
Dubois, Pierre-Max	Concertstuck	IN-TX-MD-VA-AL	Alphonse Leduc	5	A
Dubois, Pierre-Max	Divertissement	IN-TX	Alphonse Leduc	2	A
Dubois, Pierre-Max	Sonata	MO-MD	Alphonse Leduc	2	A
Dubois, Pierre-Max	Suite Francaise	OH-NY-VA-AL	Alphonse Leduc/Durand	4	A
Dubois, Pierre-Max	Mominettes	VA	Editions Billaudot	1	A
Eisenmann, Will	Duo Concertante	MI-FL-VA-AL	Carl Fischer	4	A
Escaich, Thierry	Lutte	VA	United Music Publishers	1	A
Eychenne, Marc	Sonate	MI-FL-IN-TX-NY-MD	Editions Billaudot	6	A
Frackenpohl, Arthur	Rhapsody For Solo Saxophone	FL-IN-MO-TX-NY	KM	5	A
Gabaye, Pierre	Printemps	MO--M-VA-AL	Alphonse Leduc	3	A
Gastinel, Gerard	10 Pieces	VA	Editions Henry Lemoine	1	A
Ghidoni, Armando	Concerto	VA	Alphonse Leduc	1	A
Glazounov, Alexander/Petiot	Concerto	WI-ID-FL-IN-MO-TX-OH-NY-MD-VA-AL	Alphonse Leduc	11	A
Gotkovsky, Ida	Brilliance	IN	Editions Billaudot	1	A
Grundman, Clare	Concertante	NY-MD-VA	Boosey & Hawkes	3	A

Gurewich, Jascha	Concerto in E minor	FL-IN-MO-NY-VA-MI-AL	Rubank Inc.	7	A
Handel/Mule	Quatrieme Sonata	MO-TX-MD-VA-AL	Alphonse Leduc	5	A
Hartley, Walter	Concerto	FL-MO-NY-MD-VA-AL	Alphonse Leduc	6	A
Hartley, Walter	Concerto for Saxophone & Band	VA	Tenuto Publications	1	A
Hartley, Walter	Duo for Alto Saxophone and Piano	WI-MD	Tritone Press	2	A
Hartley, Walter	Petite Suite	MI-WI-FL-IN-MO-TX-OH-NY-MD-VA-AL	FMA	11	A
Heiden, Bernhard	Diversion	IN-TX-OH-NY	Etoile Music	4	A
Heiden, Bernhard	Fantasia Concertante	IN-TX	HLN	2	A
Heiden, Bernhard	Solo for Alto Saxophone and Piano	MI-FL-IN-MO-TX-OH-VA-MD	Associated Music Publishers	8	A
Heiden, Bernhard	Sonata	MI-OH-NY-MD-VA-ID-FL-TX-IN-AL	Schott & Co.	10	A
Hindemith, Paul	Sonata (1943)	VA-AL	Schott & Co.	2	A



Hindemith, Paul	Sonate	IN-MO-OH- MD-VA-AL	Schott & Co.	6	A
Holcombe, Bill	Rhapsody for Alto Saxophone and Piano	FL-MI	Edition Musicus	2	A
Hurel, Phillippe	Bacasax	VA-AL	Editions Billaudot	2	A
Husa, Karel	Concerto	MD	Alphonse Leduc	1	A
Husa, Karel	Elegie et Rondeau	MI-FL-IN- NY-MD- VA-AL	Alphonse Leduc	7	A
Ibert, Jacques	Concertino da Camera	WI-ID-FL- IN-MO-TX- OH-NY- MD-VA-AL	Alphonse Leduc	11	A
Jollet, Jean-Clement	Saxoballade	VA	United Music Publishers	1	A
Kabelac, Miloslav	Suite Op. 39	TX	Tonger	1	A
Kanitz, Ernest	Little Concerto	FL-MI	AMS	2	A
Karlins, William	Seasons	VA-AL	Tritone Press	2	A
Kaufmann, Walter	Meditation	TX	Etoile Music	1	A
Koch, Frederick	Three Latin Moods	TX	Southern Music Company	1	A
Koehlin, Charles/Londeix, Jean-Marie	Etudes pour Saxophone Alto et Piano	FL-IN-VA- AL	E.F.M. Technisonor	4	A
Krol, Bernhard	Sonata	MO-VA	Hofmeister Musikverlag	2	A
Kynaston, Trent	Deux Ombres De Jade	VA	Alphonse Leduc	1	A
Lacour, Guy	Etude de Concert	VA-AL	United Music Publishers	2	A

Lazarus, Daniel	Sonata	VA-AL	Durand	2	A
Leeson, Cecil	Concertino	VA-AL	Southern Music Company	2	A
Lemaire, Jean	Musiques Legeres	VA-AL	Alphonse Leduc	2	A
Leonard, Clair	Recitativo and Abracadabra	MD	Bourne Co.	1	A
Levaillant, Denis	Figures	VA	Durand	1	A
Lunde, Lawson	Sonata No. 1	FL-IN-MO- TX-NY-MD- VA-AL	Southern Music Company	8	A
Lunde, Lawson	Sonata	VA-AL	Southern Music Company	2	A
Makris, Andreas	Fantasy and Dance	MD	Southern Music Company	1	A
Margoni, Alain	Promenades Romaines (vol 2 and 3)	VA	United Music Publishers	1	A
Martin, Frank	Ballade Pour Saxophone	VA-NY-AL	Universal Editions	3	A
Martino, Donald	Concerto	VA-AL	Dantalian Music	2	A
Mason, Thom David	Canzone da Sonar	VA-AL	Southern Music Company	2	A
Maurice, Paule	Tableaux de Provence	MI-FL-IN- MO-TX-OH- NY-MD- VA-AL	Editions Henry Lemoine	10	A
Maurice, Paule	Volio	VA-AL	Editions Billaudot	2	A
Milhaud, Darius	Scaramouche	ID-FL-IN- TX-OH-NY- MD-VA-AL	Editions Salabert	9	A

Muczynski, Robert	Concerto	IN-TX	Theodore Presser Company	2	A
Muczynski, Robert	Sonata	ID-IN-TX- NY-MD-AL	G. Schirmer Inc.	6	A
Muczynski, Robert	Sonata Op. 29	VA	G. Schirmer Inc.	1	A
Muldowney, Dominic	In a Hall of Mirrors	VA-AL	Universal Editions	2	A
Niehaus, Lennie	Two Hues of Blues	OH	Kendor Music	1	A
Noda, Ryo	"Gen" Concerto Pour Saxophone et Orchestra	VA-AL	Alphonse Leduc	2	A
Noda, Ryo	Fantaisie et Danse	VA	Alphonse Leduc	1	A
Noda, Ryo	Improvisation I,II,III	IN-MD	Alphonse Leduc	2	A
Nott	Rhapsodic Song	MI-FL	Shawnee Press	2	A
Orrego-Salas, Juan	Quattro Lirich brevi, op. 61	IN-TX-VA- AL	Peer International Corp.	4	A
Pascal, Claude	Sonatine	FL-IN-MO- NY-MD- VA-AL	Editions Henry Lemoine/Durand	7	A
Petit, Pierre	Andante et Fileuse	VA-AL	Alphonse Leduc	2	A
Pieper, Rene	Concerto	VA-AL	Editions Billaudot	2	A
Planel, Robert	Suite Romantique (Chanson Triste)	MO	Alphonse Leduc	1	A

Planel, Robert	Suite Romantique (Conte de Noel)	MO	Alphonse Leduc	1	A
Planel, Robert	Suite Romantique (Danseuses)	MO	Alphonse Leduc	1	A
Planel, Robert	Suite Romantique (Valse Sentimentale)	MO	Alphonse Leduc	1	A
Planel, Robert	Prelude et Saltarelle	VA-AL	Alphonse Leduc	2	A
Pommier, Jean Pierre	Intermezzo	VA	Editions Billaudot	1	A
Prati, Hubert	Suite	VA	Editions Billaudot	1	A
Queyroux, Yves	Ellipse	VA-AL	United Music Publishers	2	A
Rasquier, Helene	Obsession	VA-AL	United Music Publishers	2	A
Resnick, David	A Novel Idea	WI	Alliance Publications	1	A
Robert, Lucie	Cadenze	IN-NY	Editions Billaudot	2	A
Robert, Lucie	Perpetuum Mobile	VA-AL	United Music Publishers	2	A
Rossignol, Bruno	Rhapsodie-jeu	VA	United Music Publishers	1	A
Rueff, Jeanine	Concertino Op. 17	IN-TX	Alphonse Leduc	2	A
Rueff, Jeanine	Sonata	VA-IN-AL	Alphonse Leduc	3	A
Sancan, Pierre	Lamento et Rondo	TX	Durand	1	A
Sasamori, Takefusa	Variations on "Taki's Kojo No Tsuki"	MO-NY	Peermusic Classical	2	A

Sauguet, Henri	Sonatina Bucolique	MD	Alphonse Leduc	1	A
Sauter, J.	Chanson Joyeuse	MO	Neil A. Kjos Music Co.	1	A
Savari, Jerome	Fantaisie sur des motifs du "Freischutz" de Weber	VA	United Music Publishers	1	A
Savari, Jerome/Ronkin, Bruce	Fantasia sur des Motifs du Freischutz	TX-NY	Roncorp Inc.	2	A
Schmitt, Florent	Legende	MO	Durand	1	A
Sciortino, Patrice	Sonances	VA	United Music Publishers	1	A
Sclater, James	Suite for Saxophone	VA-AL	Tritone Press	2	A
Smith, Charles W.	Sonata No. 1	MO-TX-AL- VA	Southern Music Company	4	A
Smith, Claude T.	Fantasia for Alto Saxophone	FL-NY-MD	Walter Jacob	3	A
Snyder, Randall	Seven Epigrams	VA-AL	Southern Music Company	2	A
Stewart, Don	Short Sonata	VA-AL	Editions Salabert	2	A
Stucky, Steven	Notturmo	VA-AL	Theodore Presser Company	2	A
Succari, Dia	Fleurs D'un Songe	VA-TX	Alphonse Leduc	2	A
Succari, Dia	Il Est Raconte	VA-AL	Alphonse Leduc	2	A
Takacs, Jenó	Two Fantastics	TX	Doblinger Music	1	A
Tate, Phyllis	Concerto	MO-TX- MD-VA-AL	Oxford University Press	5	A

Thomys, Alojzy	Miniatures in Various Styles	VA-AL	Polskie Wydawnictwo Muzyczne	2	A
Thornton, William	Sonata	VA-AL	Southern Music Company	2	A
Tomasi, Henri	Ballade	IN-TX-NY	Alphonse Leduc	3	A
Tomasi, Henri	Concerto	FL-IN-MO-TX-MD-VA-AL	Alphonse Leduc	7	A
Tomasi, Henri	Evocations	NY-VA-AL	Alphonse Leduc	3	A
Tourneur, Georges	Concerto	MO-MD	Alphonse Leduc	2	A
Tourneur, Georges	Concerto	MO-MD-VA	United Music Publishers	3	A
Tremblay, Sebastien	Sonate en Mib	VA	United Music Publishers	1	A
Tull, Fisher	Sarabande & Gigue	FL-IN-TX-OH-NY-MD-VA-AL	Boosey & Hawkes	8	A
Tuthill, Burnet	Sonata	IN-OH	Southern Music Company	2	A
Van Delden, Lex	Sonatina, Op. 36	MI-FL-IN-TX-NY-MD	Donemus	6	A
Vellones/Mule	Rapsodie	OH-MD	Edlemo	2	A
Visvikis, Demis	Cercles	VA-AL	United Music Publishers	2	A
Von Koch, Erland	Concerto	MO	Music Minus One	1	A
Whitney, Maurice	Introduction and Samba	MI-FL-IN-MO-TX-NY-MD-VA-AL	Bourne Co.	9	A
Wildberger, Jacques/Roth, Ivan	Portrait	VA-AL	Universal Editions	2	A
Wilder, Alec	Concerto for Alto Saxophone and Wind Ensemble	NY-VA-AL	Editions Robert Martin	3	A

Wilder, Alec	Sonata for Alto Saxophone and Piano	MI-FL-MO-NY-MD	Editions Robert Martin	5	A
Wilson, Dana	Time Cries, Hoping Otherwise	MD	Ludwig Music Publishing	1	A
Wilson, Jeffrey	Monody	VA	Camden Music	1	A
Woods, Phil	Sonata for Alto Saxophone and Piano	MI-FL-VA-AL	Advance Music	4	A
Adler, Samuel	Pensive Soliloquy	NY	Tritone Press	1	AI
Agay, Denes	Rhapsody in Waltz Time	VA	Presser/Composers Library Editions	1	AI
Ameller, Andre	Suite D'apres Rameau	FL	EMT	1	AI
Anderson, Garland	Sonata	IN-MO-VA	Southern Music Company	3	AI
Barat, Jacques	Nostalgie	MO-VA	Alphonse Leduc	2	AI
Barnes, James	Arioso and Presto	IN	Southern Music Company	1	AI
Ben-Haim, Paul	Three Songs Without Words	NY-MD-MO	Theodore Presser Company	3	AI
Berthelot, Rene	Adage Et Arabesque	FL	Alphonse Leduc	1	AI
Beytelman, Gustavo	8 Petites Etudes Autour Du Tango	VA	United Music Publishers	1	AI
Bilotti, Anton	Sonata	FL-MO-MD	Tritone Press	3	AI
Binge, Ronald	Concerto	NY	Josef Weinberger	1	AI

Blaauw, L.	Nocturne and Humoresque	VA	Dorn Publications	1	AI
Bonneau, Paul	Suite (any 2 mvts)	FL-IN-MO-TX-NY-MD	Alphonse Leduc	6	AI
Bourrel, Yvon	Sonate	FL-TX-NY	Editions Billaudot	3	AI
Bozza, Eugene	Impromptu et Danse	MI-MO-TX	Alphonse Leduc	3	AI
Brouquieres, Jean	Lamentation et Danse	FL	Editions Billaudot	1	AI
Cesarini, Franco	Fantaisie	VA	Boosey & Hawkes	1	AI
Colin/Cailliet, Lucien	The Eighth Solo	FL-VA-AL	Southern Music Company	3	AI
Combes-Damiens, Jean-Rene	Fable Du Souffle	VA	Alphonse Leduc	1	AI
Corigliano, James	Serenade and Rondo	MO-OH-NY	Studio PR Inc	3	AI
Crepin, Alain	Saxflight	VA	De Haske Publications	1	AI
Cunningham, Michael	Rara Avis	VA	Etoile Music	1	AI
De Luca, Joseph	Beautiful Colorado	MO-MD	Carl Fischer	2	AI
De Schrijver, Karel	Scherzo	VA	De Haske Publications	1	AI
Debussy, Claude/David or Rousseau, Eugene	Rhapsodie	MI-FL-IN-TX-MD-VA-AL	Etoile Music/Durand	7	AI
Defaye, Jean-Michel	Morceau de Concours II	VA	Alphonse Leduc	1	AI
Delage, Jean/Louis	Illusions Reves et Caprices	VA	Editions Billaudot	1	AI
Demillac, Francis-Paul	Jeux de Vagues	VA	Editions Combre	1	AI



Depelsenaire, Jean-Marie	Suite Concertante	FL	EMT	1	AI
Descamps, J. H. /Grant, J.	Danse Arabe	FL	Editions Billaudot	1	AI
Diercks, John	Suite	FL	Tritone Press	1	AI
D'indy, Vincent	Choral Variee	FL	Durand	1	AI
Dressel, Erwin	Partita	NY	Southern Music Company	1	AI
Dubois, Pierre-Max	A la Espagnole	MI-FL-IN	Alphonse Leduc	3	AI
Dubois, Pierre-Max	A La Parisienne	MI-FL-IN	Alphonse Leduc	3	AI
Dubois, Pierre-Max	Bouquet D'hommages	VA	United Music Publishers	1	AI
Dubois, Pierre-Max	Dix Figures a danser-petit ballet	IN	Alphonse Leduc	1	AI
Dubois, Pierre-Max	La Gremellite	VA	Editions Billaudot	1	AI
Escaich, Thierry	Amelie's Dream	VA	Editions Henry Lemoine	1	AI
Faith, Richard	Phantasies	VA-FL	Southern Music Company	2	AI
Frackenpohl, Arthur	Dorian Elegy	WI-FL-TX-VA	Kendor Music	4	AI
Frackenpohl, Arthur	Sonata	NY	Dorn Publications	1	AI
Frackenpohl, Arthur	Sonata	NY	Editions Peters	1	AI
Frackenpohl, Arthur	Variations for Alto Saxophone and Piano	MI-FL-MO	Shawnee Press	3	AI
Francaix, Jean	Cinq Danses Exotiques	IN-OH-VA	Schott & Co.	3	AI
Gasparian, Gerard	Intermede	VA	Editions Billaudot	1	AI
Gates, Philip	Mood Music	VA	Camden Music	1	AI
Ghidoni, Armando	Scherzettino	VA	Alphonse Leduc	1	AI

Girard, Anthony	Eloge De La Folie	VA	Editions Billaudot	1	AI
Guicherd, Yves	Ballade	VA	Editions Billaudot	1	AI
Guillonnet, Christian	Bal Pour Baptiste	VA	Editions Robert Martin	1	AI
Gurewich, Jascha	Fantasia in F Minor	FL-IN-MO	Franco Columbo	3	AI
Hoffman, A. G.	Serenade Basque	VA-MD	Alfred Music Publishing	2	AI
Hovhaness, Alan	Suite Op. 291	VA	Peermusic Classical	1	AI
Husa, Karel	Postcard from Home	FL	Alphonse Leduc	1	AI
Iannaccone, Anthony	Remembrance	VA	Tritone Press	1	AI
Ibert, Jacques	Histoires	IN-MO-OH-MD-VA	Alphonse Leduc	5	AI
Ibert, Jacques	L'age d'or	IN	Alphonse Leduc	1	AI
Iturralde, Pedro	Suite Hellenique	VA-IN	HLM	2	AI
Jacob, Gordon	Miscellanies	VA	Emerson Edition	1	AI
Jacob, Gordon	Rhapsody	IN-MO-MD-NY-VA	Galaxy	5	AI
Jacob, Gordon	Rhapsody for English Horn or Alto Saxophone	NY-MD-VA-IN-MO	GMC	5	AI
Jacobi, Wolfgang	Sonata for Eb Alto Saxophone	MI-FL-IN-TX-OH-NY-MD-VA-AL	Bourne Co.	9	AI
Jolivet, Andre	Fantaisie Impromptu	ID-IN-MO-OH-NY	Alphonse Leduc	5	AI
Joly, Denis	Cantilene et Dance	IN-MO-NY	Alphonse Leduc	3	AI

Karlins, William	Music for Alto Saxophone	NY	Southern Music Company	1	AI
Kawarsky, Jay	Te'amim	VA	Southern Music Company	1	AI
Koch, Frederick	Apocalyptic	VA	Southern Music Company	1	AI
Lantier, Pierre	Allegro,Arioso, et Final	IN	Editions Henry Lemoine	1	AI
Leeson, Cecil	Sonata	VA	Southern Music Company	1	AI
Mabry, Drake	Ceremony I	VA	Editions Henry Lemoine	1	AI
Martin, Gilles	12 Mini-caprices	VA	Editions Billaudot	1	AI
Matitia, Jean	The Devil's Rag	VA	Editions Henry Lemoine	1	AI
Meriot, Michel	Romance	VA	Editions Combre	1	AI
Meriot, Michel	Valse Romantique	VA	Editions Billaudot	1	AI
Milhaud, Darius	Dance	IN-OH	Interlochen Press	2	AI
Moritz, Edvard	Sonata No. 2 op 103	VA	Southern Music Company	1	AI
Moritz, Edvard	Sonata No. 2	VA	Southern Music Company	1	AI
Moritz, Edvard./Leeson, Cecil	Sonata Op. 96	VA	Southern Music Company	1	AI
Muldermans, J.	Fantaisie Varie	VA-FL	Ludwig Music Publishing	2	AI
Naulais, Jerome	Vacances en Bourgogne	VA	Editions Robert Martin	1	AI
Nestico, Sammy	Persuasion	MI-FL	Jack Spratt Music Publishers	2	AI
Presser, William	Tarantella	VA	Tritone Press	1	AI
Proust, Pascal	Soir	VA	Editions Billaudot	1	AI
Quate, Amy	Light of Sothis	VA	Alphonse Leduc	1	AI

Ramehda, Emile	Pathetico, Adagio & Polacca	VA	De Haske Publications	1	AI
Rarig, John	Dance Episode	MO-MD-VA	JTL Publications	3	AI
Reed, Alfred	Ballade	MI-FL-TX- MD-VA	Southern Music Company	5	AI
Rorem, Ned	Picnic on the Marne	IN	Boosey & Hawkes	1	AI
Russell, Armand	Particles	FL-OH-NY- VA	Bourne Co.	4	AI
Schmidt, William	A Little Midnight Music	MO-TX-VA	Avant Music Company	3	AI
Schmidt, William	Music for Unaccompanied Saxophone	VA	Western International Music	1	AI
Scriabin/Diercks	Prelude, Op. 9, No. 1, Or Etude Op. 8 No. 2	MO-VA	Dorn Publications	2	AI
Senon, Gilles	La Tragedie de Melpomene	VA	Editions Billaudot	1	AI
Singelee, Jean- Baptiste	Solo de Concert et Fantaisie Brillante	VA	Editions Henry Lemoine	1	AI
Singelee, Jean- Baptiste	Concertino, 3e Solo De Concert et 5e Solo	VA	Anne Fuzeau Productions	1	AI
Soule, E.	Serenade For Alto Sax	FL	Studio PR Inc	1	AI
Succari, Dia	Legende Slave	VA	Editions Billaudot	1	AI

Tcherepnine, Alexander	Sonatine Sportive	FL-IN-MO-OH-NY-MD-VA-AL	Alphonse Leduc	8	AI
Tomasi, Henri	Introduction et Dance	IN-MO-MD	Southern Music Company	3	AI
Tournier, Franz	Prelude et Scherzo	FL	Editions Henry Lemoine	1	AI
Tuthill, Burnet	Sonata Op. 20	VA-IN-OH	Southern Music Company	3	AI
Vehar, Persis	Four Pieces	FL	TTO	1	AI
Vogel, Roger C.	Sonata	FL	Brixton Publications	1	AI
Von Kreisler, Alexander	Two Impressions	WI-IN-MO	Southern Music Company	3	AI
Waignein, Andre	Evasion	VA	De Haske Publications	1	AI
Waignein, Andre	Deux Mouvements	VA	De Haske Publications	1	AI
Walters, David	Episode	FL-IN-MO-VA	Southern Music Company	4	AI
Walters, David	Andante and Scherzo	VA	Southern Music Company	1	AI
Whitney, Maurice	Rumba	MI-FL-ID-IN-MO-TX-NY-MD-VA	Bourne Co.	9	AI
Wiggins, Art	Conversation	VA	Kendor Music	1	AI
Williams, John	Escapades	IN	HLN	1	AI
Worley, John/Rascher, Sigurd	Sonata	IN-MD-VA-AL	Carl Fischer	3	AI
Yasinitsky, Gregory	Sixth Sense	NY	Dorn Publications	1	AI
Ameller, Andre	Lirico	FL	EPC	1	E
Bataille, Prudent	Badine	FL	Editions Billaudot	1	E

Beaucamp, Albert	Chant Elegiaque	MO	Alphonse Leduc	1	E
Bouvard, Jean	Chant Elegiaque et Final	NY	Editions Billaudot	1	E
Bozza, Eugene	Chanson a Berger	NY	Alphonse Leduc	1	E
Bozza, Eugene	La Campanile	NY	Alphonse Leduc	1	E
Brouquieres, Jean	Songes	NY	ERM/Mar	1	E
Buchtel, Forrest	Cielito Lindo	FL-VA	Neil A. Kjos Music Co.	2	E
Buchtel, Forrest	Fandango	FL-TX	Neil A. Kjos Music Co.	2	E
Buchtel, Forrest	Happy Bugler	VA	Neil A. Kjos Music Co.	1	E
Buchtel, Forrest	Harlequin	FL	Neil A. Kjos Music Co.	1	E
Buchtel, Forrest	Jiggle A Bit	VA	Neil A. Kjos Music Co.	1	E
Buchtel, Forrest	Pied Piper	FL	Neil A. Kjos Music Co.	1	E
Buchtel, Forrest	Serenade	VA	Neil A. Kjos Music Co.	1	E
Cofield, Frank D.	Chartreuse	FL-TX-VA	Rubank Inc.	3	E
Compello, Joseph	Cantilena	VA	MSB Publishing	1	E
Compello, Joseph	Chromatic Conquest	VA	MSB Publishing	1	E
Compello, Joseph	Fantasia	VA	MSB Publishing	1	E
Cowan, Don	Impressions	MO	Boosey & Hawkes	1	E
Dachez, Christian	Melodi-lene	VA	Alphonse Leduc	1	E
Dachez, Christian	Saxorama	NY	Alphonse Leduc	1	E
Damase, Jean-Michel	Azur	TX-NY	Editions Billaudot	2	E
Datshkovsky, Yasha	Pensamiento	VA	Southern Music Company	1	E
Dedrick, Chris	A Tune For Christopher	VA	Kendor Music	1	E
Depelsenaire, Jean- Marie	Pour Une Nuit De Printemps	FL	EPC	1	E

Dervaux, Andre Jean	Petite Suite en Saxe	FL	Editions Billaudot	1	E
Desloges, Jacques	Fabliau	NY	ERM	1	E
Dorsseleer, Willy Van	Conte de Versailles	FL	Editions Billaudot	1	E
Dorsseleer, Willy Van	Musicolor	FL	Editions Billaudot	1	E
Dubois, Pierre-Max	Olga-Valse	NY	Editions Billaudot	1	E
Ghidoni, Armando	Douce Chansonnette	VA	Alphonse Leduc	1	E
Goepf, Rene	Manivelle	VA	Editions Billaudot	1	E
Harris, Floyd O.	Ballroom Echoes	VA	Ludwig Music Publishing	1	E
Harris, Floyd O.	Ocean Beach	TX	Ludwig Music Publishing	1	E
Harris, Floyd O.	Ocean Beach Valse	VA	Ludwig Music Publishing	1	E
Hill, William	Indian Harvest Song	VA	Neil A. Kjos Music Co.	1	E
Kastel, Fabrice	La Boite A Malice	VA	Editions Billaudot	1	E
Londeix, Jean-Marie	Tableaux Aquitains	NY	Alphonse Leduc	1	E
Migmon, Rene	Elegie and Pastorale	FL	Editions Billaudot/Theodore Presser Company	1	E
Mindlin, Adolfo	Blues Song	VA	Alphonse Leduc	1	E
Naulais, Jerome	Coconotes	VA	Editions Billaudot	1	E
Niehaus, Lennie	Fanflairs	NY-VA	Kendor Music	2	E
Niehaus, Lennie	Great Scott	NY	Kendor Music	1	E
Niehaus, Lennie	Turnabout	NY-VA	Kendor Music	2	E

Niehaus, Lennie	Brattleboro Anthem	VA	Kendor Music	1	E
Niehaus, Lennie	Timepiece	NY-VA	Kendor Music	2	E
Perrin, Marcel	Berceuse	MO-OH-MD	Alphonse Leduc	3	E
Phillips, H.	Eight Bel Canto Songs	FL	Shawnee Music Press	1	E
Pichaureau, Claude	Saximini	TX	Editions Billaudot	1	E
Planel, Robert	Chanson Du Muletier	MO	Alphonse Leduc	1	E
Rascher, Sigurd	Flowers Lullaby	NY-VA	Warner Brothers Publications	2	E
Roger, Denise	Conversation	VA	United Music Publishers	1	E
Rougeron, Philippe	Melodie	NY-VA	Editions Billaudot	2	E
Rousseau, Eugene	Alto Affirmation	FL-VA	Belwin	2	E
Rousseau, Eugene	Ambling Alto	FL-NY-VA	Belwin	3	E
Samyn, Gino	Au Fil du Temps	NY	Editions Billaudot	1	E
Schudel, Thomas	An Evening Stroll	TX-VA	Southern Music Company	2	E
Semler-Collery	Lied	FL	Editions Billaudot	1	E
Siennicki, Edmund	Harvest Waltz	VA	Ludwig Music Publishing	1	E
Solomon, Edward	The Dancer	FL-VA	Southern Music Company	2	E
Thiriet, Maurice	Adagio	MO	United Music Publishers	1	E
Tomasi, Henri	Chant Corse	MO-MD	Alphonse Leduc	2	E
Vandercook H. A. / Buchtel, Forrest	Columbine	VA	Neil A. Kjos Music Co.	1	E
Vandercook, H. A. /Buchtel, Forrest	Marigold	VA	Neil A. Kjos Music Co.	1	E



Voxman, Himie	Lament and Tarantella	MO	char	1	E
Warren, David	Cumberland	FL-MO-OH	Ludwig Music Publishing	3	E
Warren, David	Danish Dance	FL-MO-OH	Ludwig Music Publishing	3	E
Bassett, Leslie	Music For Saxophone and Piano	FL	Carl Fischer	1	VA
Cowell, Henry	Air & Scherzo	FL	Associated Music Publishers	1	VA
Denisov, Edison	Sonate	FL-IN-MD-VA-AL	Alphonse Leduc	5	VA
Desenclos, Alfred	Prelude, Cadence et Finale	FL-IN-NY-VA-AL	Alphonse Leduc	5	VA
Despalj, Valter	Concerto	FL-NY	Southern Music Company	2	VA
Erickson, Frank	Concerto For Alto Saxophone and Piano	FL-NY	Bourne Co.	2	VA
Feld, Jindrich	Sonate	VA-AL	United Music Publishers	2	VA
Harbison, John	San Antonio	IN	HLN	1	VA
Larsen, Libby	Holy Roller	IN	Oxford University Press	1	VA
Larsson, Lars-Erik	Concerto	IN	Gehrmans Musikforlag	1	VA
Latham, William	Sisyphus 1971	FL	Editions Billaudot	1	VA
Massias, Gerard	Suite Monodique	FL	Editions Billaudot	1	VA
Noda, Ryo	Mai	IN	Alphonse Leduc	1	VA
Persichetti, Vincent	Parable XI, Op. 123	FL-IN-TX-MD-VA-AL	Tritone Press/Elkan Vogel	6	VA
Pierne, Paul	Prelude et Scherzo	FL	Editions Billaudot	1	VA

Snyder, Randall	Sonata	FL	Tritone Press	1	VA
Weinberger, Josef	Concerto	FL	Southern Music Company	1	VA
Yoshimatsu, Takashi	Fuzzy Bird Sonata	IN	Editions Billaudot	1	VA

APPENDIX C  
TRANSCRIPTION RECOMMENDATIONS

<b>Composer</b>	<b>Piece</b>	<b>Appearance on State Lists</b>	<b>Publisher</b>	<b>Count</b>	<b>Score</b>
Albeniz, Isaac	Tango Op. 165 No. 2	FL-MO-OH-VA	CB	4	I
Albinoni, Tomaso/Dishinger, Ronald	Sonata For Violin and Bass	FL-VA	Medici Music Press	2	I
Bach, J.S	Adagio et Andante	MI	United Music Publishers	1	I
Bach, J.S.	Bourree	MD	Southern Music Company	1	I
Bach, J.S./Dishinger, Ronald	Sinfonia (cantata no. 156)	VA-FL	Medici Music Press	2	I
Bach, Tartini, Corelli/Dishinger, Ronald	Baroque Suite No. 3	FL-VA	Medici Music Press	2	I
Bach, J. S./Dishinger, Ronald	Badinerie	FL-VA	Medici Music Press	2	I
Bach, J.S./Dishinger, Ronald	Bourree	MD-VA	Southern Music Company	2	I
Bach, J.S./Dishinger, Ronald	Fugue No. 10	FL-VA	Medici Music Press	2	I
Bach, J.S./Dishinger, Ronald	Gavotte in G Minor	VA	Medici Music Press	1	I
Bach, J. S./Dishinger, Ronald	Polonaise	FL-VA	Medici Music Press	2	I
Bach, J. S./Dishinger, Ronald	Ave maria	FL-VA	Medici Music Press	2	I
Bach, J. S./Kent, H. R.	Arioso From Cantata No 156	TX-OH-VA-MD	Carl Fischer	4	I

Bach, J. S./Leeson, Cecil	Air	MD	Baron	1	I
Bach, J. C./Marteau, Henri	Andante Cantabile	OH-MO-MI-FL-VA	Ludwig Music Publishing	5	I
Bach, J. S./Mule, Marcel	Adagio	MD-VA	Southern Music Company	2	I
Bach, J. S./Mule, Marcel	Andante & Allegro from 1st Sonata for Violin	ID-MO-VA	Alphonse Leduc	3	I
Bach, J. S./Mule, Marcel	Aria	VA	Alphonse Leduc	1	I
Bach, J. S./Mule, Marcel	Gavotte et Musette	VA	Alphonse Leduc	1	I
Bach, J. S. /Ramsay, Neal	Sinfonia From Cantata 156	FL-VA	Medici Music Press	2	I
Bartok, Bela/Harris, Floyd O.	Evening in the Country	TX-OH-VA	Ludwig Music Publishing	3	I
Beethoven, Ludwig Van/Bettoney, Harry	Adagio from Sonata Pathetique Op.13	FL-MO-VA	CB	3	I
Beethoven, Ludwig Van /Davis, Sharon	Adagio from Sonata Pathetique	OH	Western International Music	1	I
Beethoven, Ludwig Van/Dishinger, Ronald	Beloved From Afar, Op. 98, No. 6	VA-FL	Medici Music Press	2	I
Beethoven, Ludwig Van/Pearson, Bruce	Minuet and Trio	FL	Neil A. Kjos Music Co.	1	I
Bell, A./Dishinger, Ronald	Sonatine in Four Mvts	FL-VA	Medici Music Press	2	I
Bergson, Michael	Scene and Air	MO	Molenaar Edition	1	I

Berlioz, Hector/Dishinger, Ronald	Bolero	FL-VA	Medici Music Press	2	I
Bizet, Georges/Buchtel, Forrest	Minuet from L'Arlesienne	TX	Neil A. Kjos Music Co.	1	I
Bizet, Georges/Gee, Harry	Intermezzo	MI-TX-OH-VA	Carl Fischer	4	I
Bizet, Georges/Molenaar	Agnus Dei	VA	Molenaar Edition	1	I
Boccherini, Luigi/Dishinger, Ronald	Minuet	VA	Medici Music Press	1	I
Bolzoni, Giovanni/Buchtel, Forrest	Minuet from Sonata Op. 49, no. 2	OH-FL-VA	Neil A. Kjos Music Co.	3	I
Bournonville, Armand/Gee, Harry	Danse Pour Katia	VA-MI	Southern Music Company	2	I
Brahms, Johannes/Davis, Henry	Hungarian Dance No. 5	MI-FL	Rubank Inc.	2	I
Buchtel, Forrest	Minuet	MI-VA	Rubank Inc.	2	I
Byrd/Davis	Pavana and Galiando	TX	Western International Music	1	I
Byrd/Dishinger	Earle of Oxford's Marche	VA	Medici Music Press	1	I
Carr, Paul	Habanera (from 4 Comedy Dances)	FL	Kendor Music	1	I
Chaminade, Cecile/Dishinger, Ronald	Rigaudon & Novelette	FL-VA	Medici Music Press	2	I
Chopin/Ramsey	Largo From Sonata for Cello in G minor	FL	Medici Music Press	1	I
Chopin, Frederic/Rousseau, Eugene	Largo Op. 65	TX-VA	Etoile Music	2	I

Corelli, Arcangelo/Coggins, Willis	Gigue	MD-VA-FL-TX	Belwin	4	I
Corelli, Arcangelo/Dishinger, Ronald	Suite No. 1	VA	Medici Music Press	1	I
Corelli, Arcangelo/Dishinger, Ronald	Suite No. 1 in Three Movements	FL-VA	Medici Music Press	2	I
Corelli, Arcangelo/Dishinger, Ronald	Suite No. 2	VA-OH-FL	Medici Music Press	3	I
Corelli, Arcangelo/Felix, Clyde	Sonata in F Major	MO-OH-MD-VA	Edition Musicus	4	I
Corelli, Arcangelo/Gee, Harry	Adagio in G Minor	NY-FL-MO	Kendor Music	3	I
Corelli, Arcangelo/Maganini, Quinto	Air and Dance	MO-TX-OH	Edition Musicus	3	I
Corelli, Arcangelo/Maganini, Quinto	Suite in B Flat	IN-OH-MO	Edition Muzicala	3	I
Corelli, Arcangelo/Mule, Marcel	Adagio	MI-FL-TX-MD-VA	Alphonse Leduc	5	I
Corelli, Arcangelo/Voxman, Himie	Sarabande & Gigue	MO	Rubank Inc.	1	I
Couperin, Francois/Dishinger, Ronald	Bacchanale From Book IV for Clavier	FL-VA	Medici Music Press	2	I
Couperin, Francois/Dishinger, Ronald	Marche from Book IV for Clavier	FL-VA	Medici Music Press	2	I
d'Ambrosio, Alfred/Hummel, Herman	Canzonetta, Op.6	FL-TX-VA	Rubank Inc.	3	I
De Fesch, Willem/Kaplan, David	Canzonetta	MO-VA	Southern Music Company	2	I

Debussy, Claude/Branga R.	Golliwog's Cakewalk	VA	Durand	1	I
Debussy, Claude/Cazden, Norman	Clair de Lune	VA	Jack Spratt Music Publishers	1	I
Debussy, Claude/Davis, Sharon	Golliwog's Cakewalk	OH-VA	Western International Music	2	I
Debussy, Claude/Dishinger, Ronald	Call to Angelus (les Angelus)	FL-VA	Medici Music Press	2	I
Debussy, Claude/Dishinger, Ronald	Reverie	MO-VA	Jack Spratt Music Publishers	2	I
Debussy, Claude/Ramsay, Neal	Girl with the Flaxen Hair	WI-FL	Medici Music Press	2	I
Debussy, Claude/Ramsay, Neal	Clair de Lune	MO-TX	Medici Music Press	2	I
Debussy, Claude/Ramsay, Neal	Suite Bergamasque (prelude form)	FL	Medici Music Press	1	I
Destouches, Andre/Mule, Marcel	Pastorale et Passepied	MO-	Alphonse Leduc	1	I
Drigo/Dishinger, Ronald	Pizzicato	FL-OH	Medici Music Press	2	I
Druschetzky, George/Dishinger, Ronald	Allegro (from Trio #19)	FL-OH-MD-VA	Medici Music Press	4	I
Druschetzky, George/Dishinger, Ronald	Allegro (from Trio #3)	FL-VA	Medici Music Press	2	I
Druschetzky, George/Dishinger, Ronald	Allegro (from Trio #4)	FL-VA	Medici Music Press	2	I
Druschetzky, George/Dishinger, Ronald	Allegro From Trio 12	VA	Medici Music Press	1	I



Druschetzky, George/Dishinger, Ronald	Allegro From Trio 19	VA	Medici Music Press	1	I
Durand/Iasilli, Gerardo	Valse in E flat	MI	Carl Fischer	1	I
Dvorak, Antonin/Voxman, Himie/Block, R.P.	Two Waltzes	NY-VA	Southern Music Company	2	I
Dvorak, Antonin/Buchtel, Forrest	Slavonic Dance No. 3	VA	Neil A. Kjos Music Co.	1	I
Elgar, Edward/Dishinger, Ronald	Gavotte (from Contrasts, Op.10 No.3)	FL-VA	Medici Music Press	2	I
Elgar, Edward/Dishinger, Ronald	Song of the Night	FL-VA	Medici Music Press	2	I
Espejo, Cesar/Mule, Marcel	Complaint Andalouse	MI-FL	Editions Henry Lemoine	2	I
Faure, Gabriel/Davis, Sharon	Apres Un Reve	FL-TX	WINT	2	I
Faure, Gabriel/Dishinger, Ronald	Apres un Reve	VA	Medici Music Press	1	I
Faure, Gabriel/Ramsay, Neal	Pavane, Op. 50	FL-TX-VA	Medici Music Press	3	I
Gershwin, George/Rascher, Sigurd	Second Prelude	FL-OH-MD-VA	Alfred Music Publishing	4	I
Glazounov, Alexander/Leeson, Cecil	Serenade Espagnole	MD	Southern Music Company	1	I
Gluck, Christoph/Dishinger, Ronald	Minuet from Alceste	VA	Medici Music Press	1	I
Gluck, Christoph/Dishinger, Ronald	Reigen Seliger Geister (dance of the blessed spirits)	FL-VA	Medici Music Press	2	I
Gossec, Franz Joseph/Ramsay, Neal	Tambourin	FL-VA	Medici Music Press	2	I

Grieg,Edvard/Bender, Mitch	Norwegian Dance	NY-VA-MI	MSB Publishing	3	I
Haack, Paul	Just a Closer Walk	VA	Southern Music Company	1	I
Halevy, Jacques/Clark, Frank	The Cardinal's Air	FL	Editions Musicus	1	I
Handel, G. F./Barr, Robert	Allegro from Concerto in f Minor	MI-FL-OH	Ludwig Music Publishing	3	I
Handel, G. F./Dishinger, Ronald	Entrance of the Queen of Sheba	WI	Medici Music Press	1	I
Handel, G. F. /Dishinger, Ronald	menuet from Concerto Grosso, Op. 6	VA	Medici Music Press	1	I
Handel, G. F./Dishinger, Ronald	Where'er You Walk	FL-VA	Medici Music Press	2	I
Handel, G. F./Merriman, Lyle	Baroque Suite	TX-NY-VA	C. L. Barnhouse Co.	3	I
Handel, G. F./Mule, Marcel	Pastorale	MO-VA	Alphonse Leduc	2	I
Handel, G. F./Mule, Marcel	Sicilienne et Gigue From Sonata no. 5	VA-MO-TX	Alphonse Leduc	3	I
Handel, G. F./Mule, Marcel	Sonata IV	MO	Alphonse Leduc	1	I
Handel, G. F./Rousseau, Eugene	Adagio & Allegro (from Sonata No.1)	MI-FL-OH-NY	Walter Jacob	4	I
Haydn, Franz Joseph/Voxman, Himie/Block, R.	Adagio Cantabile and Presto	NY-VA	Southern Music Company	2	I
Haydn, FranzJoseph/Dishinger, Ronald	Menuet From Symphony in D	VA	Medici Music Press	1	I
Haydn, Franz Joseph/Dishinger, Ronald	Rondo in G	VA	Medici Music Press	1	I

Haydn, Franz Joseph/Wienandt, Elwyn	Serenade	MO-TX-MD-VA	Southern Music Company	4	I
Bach, J. S./Mule, Marcel	Bourree	ID-MO-NY	Alphonse Leduc	3	I
Bach, J. S./Mule, Marcel	Gavottes	ID-MO-TX	Alphonse Leduc	3	I
Joplin, Scott/Buchtel, Forrest	Strenuous Life	VA	Neil A. Kjos Music Co.	1	I
Joplin, Scott/Halferty, Frank	The Entertainer	WI	Kendor Music	1	I
Kabalevsky, Dimitri/Gee, Harry	Sonatina	VA	Southern Music Company	1	I
Klughart	Romanze	FL-MO	Jack Spratt Music Publishers	2	I
Kreisler, Fritz/Gurewich, Jascha	Liebesfrued	MI-VA	Charles Foley, Inc	2	I
Kreisler, Fritz/Gurewich, Jascha	Liebesleid (Love's Sorrow)	MO-MI-VA	Charles Foley, Inc	3	I
Lalo, Edouard/Webb, Robert	Intermezzo (from Concerto in D minor)	FL	Alpheus Music Corp.	1	I
Leclair, Jean-Marie/Mule, Marcel	Musette	MI-FL-VA	Alphonse Leduc	3	I
Leclair, Jean-Marie/Smim, Paul	Dance Provencale	FL-MO-MI	EM	3	I
Leoncavallo, Ruggiero/Barnes, Clifford	Mattinata	TX-MD-VA	Ludwig Music Publishing	3	I
Liadov, Anatol/Leonard, J. Michael	Prelude and Mazurka	MD	Masters Music Publications	1	I
Llewellyn, Edward	My Regards	MO-VA	Alfred Music Publishing	2	I
Locatelli, Pietro Antonio/Dishinger, Ronald	Baroque Suite No. 2	MD	Medici Music Press	1	I
Loeillet, Jean-Baptiste/Merriman, Lyle	Sonata	NY-MD-TX	Southern Music Company	3	I

Loeillet, Jean-Baptiste/Londeix, Jean-Marie	A La Decouverte, Vol 1	FL-MI	Editions Henry Lemoine	2	I
Lully, Jean-Baptiste/Post, Susan	Gavotte in Rondeau	VA-MO	Medici Music Press	2	I
Malloy/Walters	A Touch of Ireland	VA	Medici Music Press	1	I
Marcello, Benedetto/Merriman, Lyle	Andante and Allegro	NY	C. L. Barnhouse Co.	1	I
Marcello, Benedetto/Dishinger, Ronald	Concerto in C Minor (2 mvts)	FL	Medici Music Press	1	I
Marlatt, David	Three Traditional Spirituals	NY	Encore Publications	1	I
Massenet, Jules/Ramsay, Neal	Meditation from Thais	OH-NY-MD	Medici Music Press	3	I
Massenet, Jules/Rousseau, Eugene	Meditation from Thais	FL-MO	Etoile Music	2	I
Mendelssohn, Felix/Dishinger, Ronald	Reverie, Op. 85 No. 1	FL-VA	Medici Music Press	2	I
Mozart, W.A./Buchtel, Forrest	Adagio from Concerto in A, K622	OH	Neil A. Kjos Music Co.	1	I
Mozart, W.A./Dishinger, Ronald	Allegretto	FL-OH	Medici Music Press	2	I
Mozart, W.A./Dishinger, Ronald	Larghetto	FL-TX-OH	Medici Music Press	3	I
Mozart, W.A./Dishinger, Ronald	Menuet From Symphony in Eb	VA	Medici Music Press	1	I
Mozart, W.A./Dishinger, Ronald	Rondo (from Divertimento No. 11)	FL-VA	Medici Music Press	2	I

Mozart, W.A./Ernst	Mozart Sonatina	WI	Kendor Music	1	I
Mozart, W.A./Frackenpohl, Arthur	Ave Verum Corpus	FL	Kendor Music	1	I
Mozart, W.A./Webb, Karl	Sonatina	MD	Belwin	1	I
Mozart, W.A./Willaman, Robert	Solo From String Quartet #17-6, K. 465	FL	Jack Spratt Music Publishers	1	I
Nicolai, Otto/Bender, Mitch	Merry Wives of Windsor	VA	Carl Fischer	1	I
Pachelbel, Johann/Dorff, Daniel	Pachelbel Canon	NY	Tritone Press	1	I
Paradis, Maria-Theresia /Perconti, Bill	Sicilienne	OH-NY-VA	Roncorp Inc.	3	I
Patrick, Lee	Percy's Little Danny Boy	VA	Carl Fischer	1	I
Pergolesi, Giovanni Battista/Barnes, Clifford	Canzona	FL-VA	Jack Spratt Music Publishers	2	I
Pergolesi, Giovanni Battista/Elkan	Se Tu M'ami	VA	Elkan Music Publishers	1	I
Puccini, Giacomo/Buchtel, Forrest	One Fine Day	VA	Neil A. Kjos Music Co.	1	I
Pugnani, Gaetano/Dishinger, Ronald	Menuetto	FL-VA	Medici Music Press	2	I
Purcell, Henry/Maganini, Quinto	Suite in F	MD-VA	Edition Musicus	2	I
Purcell, Henry/Rascher, Sigurd	Two Bourrees	TX-NY-FL-MO	Bourne Co.	4	I
Rachmaninoff, Sergei/Dishinger, Ronald/Harle, John	Vocalise, Op. 34, No. 14	TX-VA	Boosey & Hawkes	2	I
Rachmaninoff, Sergei/Ramsay, Neal	Vocalise, Op. 34, No. 14	FL	Medici Music Press	1	I

Rameau, Jean-Philippe/Maganini, Quinto	Rigodon De Dardanus	FL	Edition Musicus	1	I
Ravel, Maurice/Bettoney, Harry	Pavane Pour Une Infante Defunte	FL-TX-VA	CB	3	I
Ravel, Maurice/Branga, Roger	Pavane de La Belle Au Bois Dormant	VA	Durand	1	I
Ravel, Maurice/Ramsay, Neal	Pavane pour Infante Defunte	FL-VA	Medici Music Press	2	I
Rheinberger, Josef/Dishinger, Ronald	Prelude	FL-VA	Medici Music Press	2	I
Rimsky-Korsakov, Nicolai/Colby, Carleton	Hymn to the Sun	MO-TX	Rubank Inc.	2	I
Saint Saens, Camille/Rousseau, Eugene	Swan	VA	Alfred Music Publishing	1	I
Saint-Saens, Camille/Rousseau, Eugene	The Swan	NY-VA	Alfred Music Publishing	2	I
Saint-Saens, Camille/Zakopets, Myron	Dance From Henry VIII	VA	Southern Music Company	1	I
Satie, Erik/Boatman, James	Café Music	FL	Alpheus Music Corp.	1	I
Scarlatti, Alessandro/Barnes, Clifford	Aria from Opera Tigraine	FL-VA	Jack Spratt Music Publishers	2	I
Schubert, Franz/Dishinger, Ronald	My Sweetheart's Eyes	FL-VA	Medici Music Press	2	I
Schubert, Franz/Dishinger, Ronald	Serenade	FL-VA	Medici Music Press	2	I
Schumann, Robert/Dishinger, Ronald	Suite in Three Movements	FL-VA	Medici Music Press	2	I

Shostakovich, Dmitri/Maganini, Quinto	Satirical Dance	MO-OH-MD-VA	Edition Musicus	4	I
Sibelius, Jean/Johnson, W.S.	The Swan of Tuonela	MO-VA	Alfred Publishing	2	I
Spies/Dishinger, Ronald	Scherzo	FL-VA	Medici Music Press	2	I
Tartini, Giuseppe/Dishinger, Ronald	Andante Cantabile	TX	Medici Music Press	1	I
Traditional/Conley, Lloyd	Simple Gifts	NY	Kendor Music	1	I
Tschaikovsky, Piotr Ilyich/Cailliet, Lucien	Canzonetta 2nd Mvt Violin Concerto	FL-MO-VA	Southern Music Company	3	I
Tschaikovsky, Piotr Ilyich/Dishinger, Ronald	Canzonetta (mvtII) From Concerto For Violin	FL-MO-VA	Medici Music Press	3	I
Vaughan Williams, Ralph	Six Studies in English Folksong	NY-IN	MAST	2	I
Vivaldi, Antonio/Maganini, Quinto	Suite in C minor	MO	Editions Musicus	1	I
Vivier, Felix	Enchantress	MO-TX	Carl Fischer	2	I
Von Weber, Carl Maria /Rousseau, Eugene	Hunter's Chorus	FL-NY-VA	Belwin	3	I
Worley, John/Rascher, Sigurd	Sonata (2nd mvt)	VA	Carl Fischer	1	I
Zipoli, Domenico/Dishinger, Ronald	Larghetto	VA	Medici Music Press	1	I
Feldstein, Sandy/Clark, Larry	Barbara Allen	FL	PLAYINTIME	1	E
Bach, J.S./Conley, Lloyd	Jesu, Joy of Man's Desiring	OH	Kendor Music	1	E

Bach, J.S./Dishinger, Ronald	Jesu, Joy of Man's Desiring	VA	Medici Music Press	1	E
Bach, Anna Magdalena/Dishinger, Ronald	Minuet in G	OH-VA	Medici Music Press	2	E
Bach, J.S./Gee, Harry	Air-If Thou Art Near	FL	Ludwig Music Publishing	1	E
Bach J.S./Lebon, Jim	Minuet in F Major	FL	Encora Music Press	1	E
Beethoven, Ludwig Van/Dishinger, Ronald	May Song, Op. 52, No. 4	VA-FL	Belwin	2	E
Beethoven, Ludwig Van/Pearson, Bruce	Country Dance	FL	Neil A. Kjos Music Co.	1	E
Borodin, Alexander/Buchtel, Forrest	Polovetsian Dances	VA	Neil A. Kjos Music Co.	1	E
Boyce, William/Vedeski, Anton	Gavotte from Symphony No. 4	NY-MD-VA	Medici Music Press	4	E
Braga, Gaetano/Davis, Albert O.	Angel's Serenade	NY-VA	Great Works	2	E
Brahms, Johannes/Dishinger, Ronald	On the Lake, Op. 59	VA-FL	Medici Music Press	2	E
Buchtel, Forrest	Caissons Go Rolling Along	VA	Neil A. Kjos Music Co.	1	E
Buchtel, Forrest	Londonderry Air	VA	Neil A. Kjos Music Co.	1	E
Burney, Charles/Niehaus, Lennie	Pastorale	NY-VA-MD	KM	3	E
Chopin, Frederic/Dishinger, Ronald	Etude, From 27 Etudes Op. 10, No. 3	FL-TX-NY-VA	Medici Music Press	4	E



Couperin, Francois/Dishinger, Ronald	Sailor's Song	FL-VA	Medici Music Press	2	E
Fox, J./Rascher, Sigurd	Minuet	FL-NY-VA	Belwin	3	E
Franck, Cesar/Mule, Marcel	Piece II	MO-OH	Alphonse Leduc	2	E
Gallet, Jean	Andante et Jeu	FL	Editions Billaudot	1	E
Geminiani, Francesco/Dishinger, Ronald	Allegro (concerto grosso Op. 3, No. 2	FL-TX-VA	Medici Music Press	3	E
Von Gluck, Willibald/Pearson, Bruce	Dance From "Orpheus And Eurydice"	FL	Neil A. Kjos Music Co.	1	E
Grieg, Edvard/Dishinger, Ronald	Lyric Suite	FL	Medici Music Press	1	E
Grieg, Edvard/Pearson Bruce	Sailor's Song	FL	Neil A. Kjos Music Co.	1	E
Handel, G.F./Barr, Robert	Sarabande from "concerto in f minor"	FL	Ludwig Music Publishing	1	E
Handel, G.F./Buchtel, Forrest	Cantilena	MI-FL-TX-MD-VA	Neil A. Kjos Music Co.	5	E
Handel, G.F./Dishinger, Ronald	Allegro from Concerto Grosso Op. 3, No. 4	WI-TX-OH-VA-FL-MO	Medici Music Press	6	E
Handel, G.F./Dishinger, Ronald	Bourree	FL-VA	Medici Music Press	2	E
Haydn, J./Lebon, Jim	Andante and Theme	FL	Encora Music Press	1	E
Haydn, J./Pearson, Bruce	St. Anthony Chorale and Rondo	FL	Neil A. Kjos Music Co.	1	E

Herbert, Victor/Buchtel, Forrest	Gypsy Love Song	FL	Neil A. Kjos Music Co.	1	E
Humperdinck, Engelbert/Foster, Robert	Children's Dance and Prayer	NY-MD-VA	Belwin	3	E
Japanese Folk Song/Walters, Harold	Sakura, Sakura	FL-MO	Rubank Inc.	2	E
Kimberger/Pearson	Menuet	FL	Neil A. Kjos Music Co.	1	E
Klauss, Noah/Mccathren, Don	Holiday Waltz	VA	Carl Fischer	1	E
Kreisler, Fritz/Leeson, Cecil	Rondino on a Theme by Beethoven	MO-VA	Charles Foley, Inc	2	E
Kuhlau, Friedrich/Buchtel, Forrest	Menuett	MO-TX-VA	Neil A. Kjos Music Co.	3	E
Liadov, Anatol/Dishinger, Ronald	Dancing Song from Eight Russian Folksongs	FL-VA	Medici Music Press	2	E
Lully, Jean-Baptist/Mule, Marcel	Air	MD	Alphonse Leduc	1	E
MacDowell, Edward/Coggins, Willis	To a Wild Rose	NY-VA	Belwin	2	E
Malloy/Walters	Touch of Ireland-Kerry Dance	FL	Medici Music Press	1	E
Marpurg, F./Dishinger, Ronald	Menuet (from 3 Piano Pieces)	FL-VA	Medici Music Press	2	E
Martini, Giovanni/Buchtel, Forrest	Celebrated Gavotte	VA	Neil A. Kjos Music Co.	1	E
Morley, Thomas/Foster, Robert	Madrigal	NY-VA-FL-MD	Belwin	4	E
Mozart, W.A./Buchtel, Forrest	Serenade	FL-VA	Neil A. Kjos Music Co.	2	E

Mozart, W.A./Dishinger, Ronald	Menuet	FL	Belwin	1	E
Mozart, W.A./Dishinger, Ronald	Presto (from Divertimento No. 12)	FL-NY	Medici Music Press	2	E
Mozart, W.A./Pearson, Bruce	Cavatina	FL	Neil A. Kjos Music Co.	1	E
Mozart, W.A./Pearson, Bruce	Serenade from "Don Giovanni"	FL	Neil A. Kjos Music Co.	1	E
Mozart, W.A./Pearson, Bruce	The Sleigh Ride	FL	Neil A. Kjos Music Co.	1	E
Neukomm, Sigismond/Kaplan, David	Aria	FL	Jack Spratt Music Publishers	1	E
Pestalozza, Albert/Buchtel, Forrest	Ciribirbin	FL	Neil A. Kjos Music Co.	1	E
Purcell, Henry/Buchtel, Forrest	Nymphs and Shepherds	MD	Neil A. Kjos Music Co.	1	E
Purcell, Henry/Dishinger, Ronald	Gavotte & Hornpipe	MO-VA-OH	Medici Music Press	3	E
Purcell, Henry/Dishinger, Ronald	Gavotte & Hornpipe	MO-VA-OH	Medici Music Press	3	E
Purcell, Henry/Dishinger, Ronald	Rigaudon	FL-VA	Belwin	2	E
Purcell, Henry/Kaplan, David	Saraband	FL	Jack Spratt Music Publishers	1	E
Purcell, Henry/Vedeski, Anton	Gavotte from Harpsichord Suite No. 5	WI-MO-VA	Medici Music Press	3	E

Rameau, Jean-Philippe/Scarmolin, Anthony Louis	La Villageoise	TX-OH-VA	Ludwig Music Publishing	3	E
Ravel, Maurice/Walters, Harold	Pavane pour une Infante Defunte	FL-MD	Rubank Inc.	2	E
Rubenstein, Anton/Buchtel, Forrest	Melody in F	FL-MD	Neil A. Kjos Music Co.	2	E
Saint-Saens, Camille/Ramsay, Neal	The Swan	TX-	Medici Music Press	1	E
Scarlatti, Alessandro/Rousseau, Eugene	Andante con moto	NY	Etoile Music	1	E
Schubert, Franz/Lebon, Jim	Sentimental Waltz	FL	EM	1	E
Schumann, Robert	Einsame Blumen	FL-MO-TX-OH-VA	Jack Spratt Music Publishers	5	E
Schumann, Robert/Dishinger, Ronald	Your Ring On My Finger, Op. 42 No. 4	VA-FL-TX	Medici Music Press	3	E
Siennicki, Edmund J.	Harvest Waltz	FL	Ludwig Music Publishing	1	E
Smallman, Jeff	Night of Stars	WI	Eighth Note Publications	1	E
Sperontes/Pearson, Bruce	Dance Song	FL	Neil A. Kjos Music Co.	1	E
Strauss, Oscar/Harris, Floyd O.	A Waltz Dream	VA	Ludwig Music Publishing	1	E
Tchaikovsky, Piotr Ilyich/Seay, Albert	Impromptu	FL-MO-MD-VA	Jack Spratt Music Publishers	4	E
Tenaglia, Antonio Francesco/Maganini, Quinto	Aria Antica	MO-OH	Edition Musicus	2	E

Vaughan Williams, Ralph/Dishinger, Ronald	A Winter's Willow	FL-TX-VA	Medici Music Press	3	E
Vaughan Williams, Ralph/Stanton, Robert	Six Studies in English Folksong	OH	Galaxy	1	E
Walters, Harold	Amazing Grace	VA	Rubank Inc.	1	E
Von Weber, Carl Maria/Rascher, Sigurd	Hunter's Chorus	TX-NY	Belwin	2	E
Albinoni, Tomaso/Picard, J.	Adagio	VA	Editions Combre	1	AI
Aubert, Jacques/Maganini, Quinto	Gigue	MI-TX-VA	EM	3	AI
Bach,J.S./Caravan, Ronald	Suite #1 for Cello (no. 22,23,24,26)	NY	Ethos Publications	1	AI
Bach J.S./Harle, John	Sonata in G Minor BWV 1020	VA	Universal Editions	1	AI
Bach J.S./Londeix, Jean-Marie	Suite No. 1	IN	Editions Henry Lemoine	1	AI
Bach, J.S./Mule, Marcel	6th Sonate	AL	Alphonse Leduc	1	AI
Bach, J.S./Mule, Marcel	Adagio (extrait des pieces d'orgue)	VA	Alphonse Leduc	1	AI
Bach, J.S./Mule, Marcel	Sonata No. 4	MI,6-FL-IN-MO- TX-NY-MD-VA	Alphonse Leduc	8	AI
Bach, J.S./Mule, Marcel	Sonate No. 6	MI-MO-VA	Alphonse Leduc	3	AI
Bach, J.S./Ramsay, Neal	Sicilienne & Allegro (from Sonata No. 2 For Flute)	FL-VA	Medici Music Press	2	AI

Bach, J.S./Ramsay, Neal	Sicilienne and Allegro, Sonata No. 2	VA-FL	Medici Music Press	2	AI
Bazzini, Antonio/Muto, Ken-Ichiro	La Ronde Des Lutins	VA	Editions Henry Lemoine	1	AI
Beethoven, Ludwig Van/Buchtel, Forrest	Adagio from Sonata Pathetique	VA	Neil A. Kjos Music Co.	1	AI
Bezozzi, Alessandro/Matzke, Rex	Sonata No. 2	VA	International Music Company	1	AI
Chopin, Frederic/Ramsay, Neal	Minute Waltz	FL-VA	Medici Music Press	2	AI
Corelli, Arcangelo/ Glaser/Rascher, Sigurd	Variations on a Gavotte	WI-MD-MO-NY-AL	Chappell & Co.	5	AI
de Fesch, Willem/Jone, Robert	Sonata in F Major	VA-MO	Etoile Music	2	AI
Debussy, Claude/Stolba, Heinz	Clair de Lune	VA-OH	Universal Editions	2	AI
Eccles, Henry/Bowder, Jerry	Sonata	VA	Accura Music Publishers	1	AI
Eccles, Henry/Rascher, Sigurd	Sonata	MI-WI-ID-FL-IN-TX-NY-MD-VA-AL	ELV/PYR	10	AI
Fibich, Zdenek/Fuerstner, Carl	Poeme	VA	Etoile Music	1	AI
Fiocco, Joseph Hector/Rascher, Sigurd	Allegro	FL-IN-MO-MD	Bourne Co.	4	AI
Grainger, Percy/Cohen, Paul	Molly on the Shore	NY	To the Fore Publishers	1	AI
Handel, G.F.	The Harmonious Blacksmith	IN	Alphonse Leduc	1	AI
Handel, G. F./Rousseau, Eugene	Adagio and Allegro	NY-VA	WING	2	AI

Handel, G.F./Gee, Harry	Adagio & Allegro (from Sonata No. 1)	MI-FL-TX-OH- MD-VA	Southern Music Company	6	AI
Handel, G.F./Gee, Harry	Sonata No. 6	VA-OH	Ludwig Music Publishing	2	AI
Handel, G.F./Mule, Marcel	Adagio and Allegro	IN-AL	Southern Music Company	2	AI
Handel, G.F./Mule, Marcel	Allegro, Largo et Final	VA	Alphonse Leduc	1	AI
Handel, G.F./Mule, Marcel	Sonata No. 1	MI-ID-FL-IN- MO-OH-NY-MD- AL	Alphonse Leduc	9	AI
Handel, G.F./Mule, Marcel	Sonata No. 2	IN-MO-MD-VA	MBC	4	AI
Handel, G.F./Mule, Marcel	Sonata No. 6	MI--FL-IN-NY- MD-VA	Alphonse Leduc/MBC	6	AI
Handel, G.F./Ramsay, Neal	Sonata No. 5	MI-FL-MO-TX- VA	Medici Music Press	5	AI
Handel, G.F./Rascher, Sigurd	Air Varie	FL-MO-MI	Bourne Co.	3	AI
Handel, G.F./Rascher, Sigurd	Sonata No. 3	WI-ID-IN-TX- OH-NY-VA-MI- FL-MD,5-AL	Chappell & Co.	11	AI
Heumann, Hans/Voxman, Himie	Slavonic Fantasy	FL-TX-VA	Rubank Inc.	3	AI
Kohler/Conklin	Papillon, Op. 30, No. 4	MO-VA	Dorn Publications	2	AI
Lacome/Andraud, Albert J.	Rigaudon	VA-MO-OH-AL	Sotex	4	AI
Lecail, G./Voxman, Himie	Fantaisie Concertante	FL-VA	Rubank Inc.	2	AI
Leclair, Jean Marie/Gorner, Peter	Sonata in G Minor	VA-NY	Etoile Music	2	AI

Leclair, Jean-Marie/Mule, Marcel	Adagio et Aria (6th Violin Sonata)	VA-MD	Alphonse Leduc	2	AI
Leclair, Jean-Marie/Mule, Marcel	Gigue	MO-VA-TX	Alphonse Leduc	3	AI
Lefebvre, Edouard/Cailliet, Lucien	Andante and Allegro	FL-IN-VA	Southern Music Company	3	AI
Mahler, Gustav/Hemke, Frederick	A Ruckert Song	FL	Southern Music Company	1	AI
Marteau, Henri/Barnes, Clifford	Morceau Vivant	FL-MO	Jack Spratt Music Publishers	2	AI
Massenet, Jules/Deffayet, Claude	Meditation (Thais)	VA	Alphonse Leduc	1	AI
Monti, Vittorio/Muto, Ken-Ichuro	Csardas	VA	Editions Henry Lemoine	1	AI
Monti, Vittorio/Roberts, Charles	Czardas	FL-MD-VA	Carl Fischer	3	AI
Pachelbel, Johann/Ramsay, Neal	Canon in D	TX-VA	Medici Music Press	2	AI
Paul, Gene	Estilian Caprice	FL-MD	Rubank Inc.	2	AI
Pierne, Gabriel/Mule, Marcel	Canzonetta Op. 19	VA	Alphonse Leduc	1	AI
Pierne, Gabriel/Gee, Harry	Canzonetta	VA-MI-FL-IN-MO	Southern Music Company	5	AI
Platti, Giovanni/Hervig, Richard	Sonata No. 5, Op. 3	VA-OH-WI-FL-TX-NY		6	AI
Rachmaninoff, Sergei/Finney, Eric	Vocalise, Op. 34, No. 14	VA	International Music Company	1	AI
Ravel, Maurice/Viard, Jules	Piece en Forme de Habanera	MI-FL-IN-MO-VA	Alphonse Leduc	5	AI



Rossini, Gioacchino/Harvey, Paul	Bologna Variations	TX-NY-VA	Roncorp Inc.	3	AI
Rougnon, Paul/Meyer, L.	Concert Solo No. 1	VA-FL	Southern Music Company	2	AI
Schumann, Robert/Bouhey, Alain	Adagio et Allegro	VA	Editions Henry Lemoine	1	AI
Schumann, Robert/Hemke, Frederick	Three Romances	MI-WI-FL-IN-MO-TX-NY-VA	Southern Music Company	8	AI
Telemann, Georg Philipp/Forrest, Sidney	Fantasies I-XII	VA	Southern Music Company	1	AI
Telemann, Georg Philipp/Londeix, Jean-Marie	Sonate	FL-IN-TX-MI-NY-AL	Alphonse Leduc	6	AI
Telemann, Georg Philipp/Saiano, Peter	Concerto in G Major	NY	IMC	1	AI
Vivaldi, Antonio/Dishinger, Ronald	Concerto in A minor, Opus 3, No. 6	WI-VA	Medici Music Press	2	AI
Vivaldi, Antonio/McGinnis and Marx	Sonata No. 6 in g minor	MI-IN-OH-FL-MO-NY-MD	MGM	7	AI
Vivaldi, Antonio/Ostrander, Allan/Maganini, Quinto	Concerto in A minor	MI-FL-VA	EM	3	AI
Vivaldi, Antonio/Rae, James	Concerto Op. 3/6	VA	Universal Editions	1	AI
Von Weber, Carl Maria/Davis, Henry	Concertino Op. 26	MI-FL-IN-VA	Rubank Inc.	4	AI
Woollett, Henri/Radnofsky, Kenneth	Siberia	VA	Southern Music Company	1	AI
Bach,CPE	Flute Sonata in a minor	MO-TX	International Music Company	2	A
Bach, J.S./Bouhey, Alain	Partita en la Mineur	VA	Editions Henry Lemoine	1	A

Bach, J.S./Davis, Sharon	Allegro (from Sonata No. 4)	TX	Western International Music	1	A
Bach, J.S./Mule, Marcel	Allegro	VA-AL	Alphonse Leduc	2	A
Bach, J.S./Mule, Marcel	Sonata No. 6	VA-NY-MI-MO	C. L. Barnhouse Co.	4	A
Beethoven, Ludwig Van/Frascotti, Robert	Romance in F, Op. 50	OH-NY-VA	Roncorp Inc.	3	A
Brahms, Johannes/Rousseau, Eugene	Sonata In F Minor Op 120 No 1	VA-AL	Etoile Music	2	A
Carter, Elliot	Pastoral	VA-AL	Theodore Presser Company	2	A
Debussy, Claude/Londeix, Jean-Marie	Syrinx	MI-FL-MO-TX- OH-MD	Editions Jobert	6	A
Demersseman, Jules/Hemke, Frederick	The Carnival of Venice	IN-VA-AL	Southern Music Company	3	A
Devienne, Francois/Andraud, Albert	Six Sonatas	OH	Sotex	1	A
Dukas, Paul/Mule, Marcel	Alla Gitana	MO-TX	Alphonse Leduc	2	A
Fasch, Friedrich/Rascher, Sigurd	Sonata	MI-FL-MO,B- TX-NY	Dorn Publications / Mcginnis & Marx	5	A
Fasch, Friedrich/Rascher, Sigurd	Sonata in C Major	MI-FL-NY	Dorn Publications	3	A
Faure, Gabriel/Deffayet, Daniel	Elegie, Op. 24	VA	Thompson Editions	1	A
Faure, Gabriel/Deffayet, Daniel	Fantaisie, Op. 79	VA	Dorn Publications/ Thompson Edition	1	A
Gaubert, Philippe/Mule, Marcel	Intermede Champetre	VA-AL	Dorn Publications	2	A

Glaser/Rascher, Sigurd	Variations on a Gavotte by Corelli	MO-NY	Chappell & Co.	2	A
Gossec, Franz Joseph/Mule, Marcel	La Fete Du Village	IN	Alphonse Leduc	1	A
Grainger, Percy/Greenberg, Roger	Arrival Platform Humlet	OH	Southern Music Company	1	A
Handel, G.F./Mule, Marcel	1st Sonata	VA	Alphonse Leduc	1	A
Handel, G.F./Mule, Marcel	First Sonate	OH-VA	Alphonse Leduc	2	A
Handel, G.F./Rascher, Sigurd	Sonata 13 (any 2 mvts)	FL-TX-MI-OH-NY	Tritone Press	5	A
Handel, G.F./Rascher, Sigurd	Sonata No. 13	MI-OH-TX	Elkan-Vogel	3	A
Karg-Elert, Sigfrid/Ford, Robert	23 Caprices for Flute	TX	Southern Music Company	1	A
Mondonville/Hemke, Frederick	Sonata No. 6	MI-FL-IN	Southern Music Company	3	A
Monti, Vittorio/Leonard, Michael	Csardas	VA	J. Michael Leonard Publications	1	A
Mozart, W.A./Smim, Paul	Concerto	FL-MO	EM	2	A
Piazzolla, Astor/Delangle, Claude	Tango Etudes	IN-TX	Editions Henry Lemoine	2	A
Puccini, Giacomo/Hermann, Ralph	Tosca Fantasy	TX	Valhalla Music	1	A
Rabaud, Henri/Daum/Gee, Harry	Solo de Concours	MI-FL-IN-MO-VA	EM/SMC	5	A
Rossini, Gioachino/Hekker, W.	Rosines Aria	VA-AL	Tierolff Muziekcentrale	2	A
Rossini, Gioachino/Schmidt, William	Variations	TX	Western International Music	1	A

Saint-Saens, Camille/Teal, Larry	Sonata	IN-AL-VA	Etoile Music	3	A
Savari, Jerome/Ronkin, Bruce	Freischutz Fantasy	OH	Roncorp Inc.	1	A
Schubert, Franz/Leeson, Cecil	L'Abeille	IN	MBC	1	A
Traditional/Marlatt, David	Variations on Blue Bells of Scotland	WI	Eighth Note Publications	1	A
Vivaldi, Antonio/McGinnis and Marx	Sonata in G Minor	FL-MO-MD	McGinnis & Marx	3	A

APPENDIX D  
RECOMMENDED COLLECTIONS

<b>Composer</b>	<b>Piece</b>	<b>Appearance on State Lists</b>	<b>Collection</b>	<b>Publisher</b>	<b>Count</b>	<b>Score</b>
Various	CLASSIC FESTIVAL SOLOS FOR ALTO SAXOPHONE VOL.2	NA	Classic Festival Solos For Alto Saxophone Vol.2	Belwin	0	
Various	CONCERT AND CONTEST COLLECTION	NA	Concert And Contest Collection	Rubank Inc.	0	
Various	CONTEMPORARY FRENCH RECITAL PIECES VOL 2	NA	Contemporary French Recital Pieces Vol 2	International Music Company	0	
Various	PIECES CLASSIQUES CELEBRES VOL.3	NA	Pieces Classiques Celebres Vol.3	Alphonse Leduc	0	
Various	SOLO SOUNDS LEVEL 1/3	NA	Solo Sounds Level 1/3	Alfred Music Publishing	0	
Various	THE RASCHER COLLECTION	NA	The Rascher Collection	Hal Leonard Publishing Corp.	0	
Arr. Lee Patrick	REPERTOIRE CLASSICS FOR ALTO SAXOPHONE	NA	Repertoire Classics For Alto Saxophone	Carl Fischer	0	

Jack Lamb	SOLO SOUNDS LEVEL 3-5	NA	Solo Sounds Level 3-5	Alfred Music Publishing	0	
RUBANK	SOLOIST FOLIO	NA	Soloist Folio	Rubank Inc.	0	
Various	CLASSIC FESTIVAL SOLOS FOR ALTO SAXOPHONE	NA	Classic Festival Solos For Alto Saxophone	Belwin	0	
Various	FRENCH XX CENTURY RECITAL PIECES VOL.1	NA	French Xx Century Recital Pieces Vol.1	International Music Company	0	
Various	RUBANK BOOK OF ALTO SAXOPHONE SOLOS	NA	Rubank Book Of Alto Saxophone Solos	Rubank Inc.	0	
Glaser/ Rascher, Sigurd	Carnival of Venice	VA-AL	The Rascher Collection	Hal Leonard Publishing Corp.	2	A
Rimsky-Korsakov, Nicolai/ Bettoney, Harry	FESTIVAL PERFORMANCE SOLOS, VOL,2	TX	Festival Performance Solos, Vol,2	Carl Fischer	1	A
Various	PIECES CLASSIQUES CELEBRES VOL. 1	VA	Pieces Classiques Celebres Vol. 1	Alphonse Leduc	1	AI

Bach, J.S./ Mule, Marcel	Suite en Si Mineur	VA-MD	Pieces Classiques Celebrfes Vol.1	Alphonse Leduc	2	AI
Bach, J.S./ Mule, Marcel	PIECES CELEBRES 1	VA	Pieces Celebres 1	Alphonse Leduc	1	AI
Bach, J.S./ Teal, Larry	Sicilienne and Allegro (From: flute Sonata No.2)	IN-MO-TX- OH-NY- MD-VA-MI	Solos for the Alto Saxophone Player	G. Schirmer Inc.	8	AI
Chopin, Frederic/ Teal, Larry	Nocturne	MD-VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	2	AI
Combelle, Francois/ Voxman, Himie	Fantaisie Mauresque	FL-MO- MD-VA	Concert and Contest	Rubank Inc.	4	AI
Debussy/Ray	CLAUDE DEBUSSY SAXOPHONE ALBUM	MO-TX	Claude Debussy Saxophone Album	Universal Editions	2	AI
Guilhaud, Georges/ Voxman, Himie	First Concertino	FL-OH- MD-VA-AL	Concert and Contest	Rubank Inc.	5	AI
Handel, G.F./ Mule, Marcel	PIECES CELEBRES 1	VA	Pieces Celebres 1	Alphonse Leduc	1	AI
Handel, G.F./ Mule, Marcel	PIECES CELEBRES 2	VA	Pieces Celebres 2	Alphonse Leduc	1	AI
Haydn, F, J./ Teal, Larry	Gypsy Rondo	IN-MD- VA-AL	Solos for the Alto Saxophone Player	G. Schirmer Inc.	4	AI



Herbin	Dance	VA	French Xx Century Recital Pieces Vol.1	International Music Company	1	AI
Lully, Jean- Baptiste/ Mule, Marcel	Air Tendre et Courante	VA	Pieces Classiques Celebres Vol. 3	Alphonse Leduc	1	AI
Paladilhe, Emile/ Voxman, Himie	Concertante	FL-TX- MD-VA	Concert and Contest	Rubank Inc.	4	AI
Ravel, Maurice/ Teal, Larry	Sonatine (from: First Movement)	VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	1	AI
Rehl, Richard	The Duchess	FL-VA	Rubank Book of Alto Saxophone Solos- Intermediate	Rubank Inc.	2	AI
Rimsky-Korsakov, Nicolai/Ramsay, Neal /Bettoney, Harry	Flight of the Bumblebee	FL-TX-VA	Festival Performance Solos Vol. 2	Medici Music Press	3	AI
Tartini, Giuseppe/ Mule, Marcel	Grave	VA	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	AI
Various	SAX CLASSICS	VA	Sax Classics	Simrock	1	AI
Various/ Mule, Marcel	PIECES CELEBRES 3	VA	Pieces Celebres 3	Alphonse Leduc	1	AI

Various	EASY CLASSICS FOR THE YOUNG ALTO SAXOPHONE PLAYER	NY	Easy Classics For The Young Alto Saxophone Player	Curnow Music	1	E
Various	KENDOR RECITAL SOLOS	NY	Kendor Recital Solos	Kendor Music	1	E
Anonymous/ Hurrell, Clarence	Meadowland	FL-VA	Rubank Book of Alto Saxophone Solos	Rubank Inc.	2	E
ARR. ENDRESEN, R.M.	INDISPENSIBLE FOLIO FOR ALTO SAXOPHONE	WI	Indispensible Folio For Alto Saxophone	Rubank Inc.	1	E
Arr. Lacour, Guy	PIECES CLASSIQUES VOL. 1	VA	Pieces Classiques Vol. 1	Alphonse Leduc	1	E
ARR. Mauk, Steven	MEDICI MASTERWORKS SOLOS VOL. 2	NY	Medici Masterworks Solos Vol. 2	Medici Music Press	1	E
ARR. Pearson, Bruce/ Elledge, Chuck	STANDARD OF EXCELLENCE FESTIVAL SOLOS-BOOK 2	WI	Standard Of Excellence Festival Solos-Book 2	Neil A. Kjos Music Co.	1	E
Arr. Snell, Keith	BELWIN MASTER SOLOS, VOL.1 EASY	MI-WI	Belwin Master Solos, Vol.1 Easy	Belwin	2	E

Bach, J.S./ Teal, Larry	Gavotte	MO-MD- TX	Program Solos	Theodore Presser Company	3	E
Bach, J.S./ Rascher, Sigurd	Minuet	FL-FL-TX- NY-VA	Classic Festival Solos for Alto Saxophone	Belwin	4	E
Baumann, Paul/ Rascher, Sigurd	Concert in the Forest	MD-VA	Alto Sax Solos-Level 1	Alfred Music Publishing	2	E
Van Beethoven, Ludwig/ Johnson	Ode to Joy	NY	Easy Classics For The Young Alto Saxophone Player	Curnow Music	1	E
Behr, Franz/ Pearson, Bruce	Springtime Waltz	FL	Festival Solos- Book 1	Neil A. Kjos Music Co.	1	E
Benedict, Julius/ Hannickel, Mike	Carnival of Venice	NY	Easy Classics For The Young Alto Saxophone Player	Curnow Music	1	E
Biehl, Albert/ Pearson, Bruce	Melody	FL	Festival Solos- Book 1	Neil A. Kjos Music Co.	1	E
Bohm, Carl/ Rousseau, Eugene	Calm as the Night	FL-VA	Classic Festival Solos, Vol 2	Belwin	2	E

Brahms, Johannes/ Curnow, James	Hungarian Dance No. 5	NY-NY	Easy Classics For The Young Alto Saxophone Player	Curnow Music	1	E
Brahms, Johannes/ Curnow, James	Hungarian Dance No. 6	NY-NY	Easy Classics For The Young Alto Saxophone Player	Curnow Music	1	E
Ciggins, Willis	Aria	MD-VA	Alto Saxophone Solos Level 2	Belwin	2	E
Cowles, Colin/ DeSmet, Robin	WORLD FAMOUS MELODIES	NY	World Famous Melodies	Fentone Music	1	E
Diabelli/ Pearson, Bruce	Bagatelle	FL-NY	Festival Solos, Book 1	Neil A. Kjos Music Co.	2	E
Drigo, Riccardo	Canzona Barcarola	VA	Classic Festival Solos for Alto Saxophone	Belwin	1	E
Dvorak, Antonin/ Johnson, Clair	Air Gracile	VA	Rubank book of alto saxophone solos	Rubank Inc.	1	E

Faure, Gabriel/ Teal, Larry	Elegie	MD	Program Solos	Presser/Compos ers Library Editions	1	E
Foster, Robert	Let My People Go	MD-VA	Alto Sax Solos-Level 1	Alfred Music Publishing	2	E
Foster, Robert	Little Folk Song	MD-VA	Alto Sax Solos-Level 1	Alfred Music Publishing	2	E
Foster, Robert	Little Randy	MD-VA	Alto Sax Solos-Level 1	Alfred Music Publishing	2	E
Foster, Robert	Winter Rhapsody	VA	Classic Festival Solos for Alto Saxophone	Belwin	1	E
Foster, Robert	Beautiful Dreamer	NY	World Famous Melodies	Fentone Music	1	E
Fox, Andrew	Aria and Scherzo	MI-OH-VA	Classic Festival Solos for Alto Saxophone	Belwin	3	E
Girlando, Robert/ Coggins, Willis	Matador	MO	Classic Festival Solos, Vol. 2	Belwin	1	E
Gretchaninoff/ Voxman, Himie	At the Hearth	MO-MD- VA	Concert and Contest	Rubank Inc.	3	E

Gretchaninoff/ Voxman, Himie	Evening Waltz	FL-MD-VA	Concert and Contest/ Rubank Book of Alto Saxophone Solos	Rubank Inc.	3	E
Handel, G.F./ Mule, Marcel	Largo	MD-VA	Pieces Classiques Celebres Vol.1	Alphonse Leduc	2	E
Johnson, Clair W.	SACRED SOLOS	VA	Sacred Solos	Rubank Inc.	1	E
Lewin, Gordon	TWENTY-TWO UNCCOMPANIE D PIECES FOR SAXOPHONE	NY	Twenty-Two Unccompani ed Pieces For Saxophone	Associated Board of the Royal Schools of Music	1	E
Lotzenhiser, G.W.	Poco Waltz	MO	Classic Festival Solos for Alto Saxophone	Belwin	1	E
Lully, Jean- Baptiste/Kernen, Roland	Menuet du Bourgeois Gentihomme	NY	The Classical Collection	Dorn Publications	1	E
Meacham, Frank	American Patrol	NY	World Famous Melodies	Fentone Music	1	E
Morley, Thomas/ Dishinger, Ronald	Alman	FL	Classic Festival Solos, Vol.1	Warner Brothers Publications	1	E

Mozart, W.A./ Mule, Marcel	Ballet des Petits Riens	MD	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	E
Mozart, W.A. /Rousseau, Eugene	Allegro	FL-MO-VA	Solo Sounds Levels 1/3 Vol. 1	Belwin	3	E
Mozart, W.A./ Voxman, Himie	Minuet (from Haffner Music, K. 250)	FL-OH- MD-VA	Concert and Contest/Ruba nk Book of Alto Saxophone Solos- intermediate	Rubank Inc.	4	E
Nageli, Georg/ Rascher, Sigurd	Joys of Life	VA	alto saxophone solos	Alfred Music Publishing	1	E
Offenbach, Jacques	Can Can	NY	World Famous Melodies	Fentone Music	1	E
Offenbach/ Alan	The Can Can	NY	Easy Classics For The Young Alto Saxophone Player	Curnow	1	E
Praetorius/ Rascher, Sigurd	From Heaven High	NY-VA	Classic Festival Solos, Vol. 1	Belwin	2	E
Purcell, Henry	Air	NY-NY	Festive Baroque	De Haske Publications	1	E

Rae, James	INTRODUCING THE SAXOPHONE PLUS BOOK 2	NY-VA	Introducing The Saxophone Plus Book 2	Universal Editions	2	E
Rascher, Sigurd	A Quemapas Tune	VA	Alto Saxophone Solos Level 1	Belwin	1	E
Rascher, Sigurd	Drink to Me Only With Thine Eyes	VA	Alto Saxophone Solos Level 1	Belwin	1	E
Rascher, Sigurd	American Folk Tune	MD-VA	Alto Saxophone Solos Level 2	Alfred Music Publishing	2	E
Rascher, Sigurd	Blue Tail Fly	VA	Alto Saxophone Solos Level 2	Alfred Music Publishing	1	E
Rascher, Sigurd	Fox You Stole the Goose	VA	Alto Saxophone Solos Level 2	Alfred Music Publishing	1	E
Rousseau, Eugene	Advance of the Alto	VA	Classic Festival Solos For Alto Saxophone Vol.2	Alfred Music Publishing	1	E



Strauss, Richard/ Walters, Harold	Allerseelen	FL-TX-VA	Rubank Book of Alto Saxophone Solos -easy	Rubank Inc.	3	E
Sugawa, Nobuya	THE CLASSICAL COLLECTION	NY	The Classical Collection	Dorn Publications	1	E
Tchaikovsky, Piotr Ilyich/ Hummel, Herman	Concerto in B Flat Minor	FL	Rubank Book of Alto Saxophone Solos - Easy	Rubank Inc.	1	E
Telemann, Georg Philipp	Die Liebe	NY	Festive Baroque	Dorn Publishing	1	E
Traditional	Dixie	NY	World Famous Melodies	Fentone Music	1	E
Traditional	Little Brown Jug	NY	World Famous Melodies	Fentone Music	1	E
Traditional	Londonderry Air	NY	World Famous Melodies	Fentone Music	1	E
Traditional	Men of Harlech	NY	World Famous Melodies	Fentone Music	1	E
Traditional/ Christensen	Amazing Grace	NY	Kendor Recital Solos	Kendor Music	1	E
Turk/ Pearson, Bruce	Cappriccio	FL	Standard Of Excellence Festival Solos-Book 2	Neil A. Kjos Music Co.	1	E

van Beringen, Robert	FESTIVE BAROQUE	NY	Festive Baroque	Durand	1	E
VARIOUS	ALTO SAXOPHONE SOLOS LEVEL 1	VA	Alto Saxophone Solos Level 1	Alfred Music Publishing	1	E
Various	FESTIVAL PERFORMANCE SOLOS, Vol, 1	TX	Festival Performance Solos, Vol, 1	Carl Fischer	1	E
Various/ Dishinger, Ronald	MASTERWORKS SOLOS VOL 1 EXCEPT NO. 6	FL	Masterworks Solos Vol 1 Except No. 6	Medici Music Press	1	E
Walker, Richard	Reminiscence	VA	Classic Festival Solos for Alto Saxophone	Belwin	1	E
Various	PIECES CLASSIQUES CELEBRES VOL.2	VA	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	I
Albeniz, Isaac/ DeSmet, Robin	Tango	NY	The Classical Collection	Dorn Publications	1	I
Allerme, Jean Marc	SAXOFOREVER VOL. 1	VA	Saxoforever Vol. 1	Editions Henry Lemoine	1	I
Allerme, Jean Marc	SAXOFOREVER VOL. 2	VA	Saxoforever Vol. 1	Editions Henry Lemoine	1	I
Allerme, Jean Marc	SAXOFOREVER VOL. 3	VA	Saxoforever Vol. 1	Editions Henry Lemoine	1	I

Allerme, Jean Marc	SAXOFOREVER VOL. 4	VA	Saxoforever Vol. 1	Editions Henry Lemoine	1	I
Allerme, Jean Marc	SAXOFOREVER VOL. 5	VA	Saxoforever Vol. 1	Editions Henry Lemoine	1	I
Anon. or Trad./ Snell, Keith	The Cuckoo	TX	Belwin Master Solos Intermediate	Belwin	1	I
Arr. Lacour, Guy	PIECES CLASSIQUES VOL. 2	VA	Pieces Classiques Vol. 1	Alphonse Leduc	1	I
Arr. Lacour, Guy	PIECES CLASSIQUES VOL. 3	VA	Pieces Classiques Vol. 1	Alphonse Leduc	1	I
Arr. Lacour, Guy	PIECES CLASSIQUES VOL. 5	VA	Pieces Classiques Vol. 1	Alphonse Leduc	1	I
ARR. Mauk, Steven	MEDICI MASTERWORKS FOR ALTO SAX, Vol.II	NY-VA	Medici Masterworks For Alto Sax, Vol.Ii	Medici Music Press	2	I
ARR. RAE, JAMES	SAXOPHONE ALBUM	VA	Saxophone Album	Universal Editions	1	I
Arr. Snell, Keith	BELWIN MILLS MASTER SOLOS VOL. 1 INTERMEDIATE	WI	Belwin Mills Mastersolos Vol. 1 Intermediate	Belwin	1	I

Arr. Teal, Larry	PROGRAM SOLOS FOR THE ALTO SAXOPHONE PLAYER	NY-VA	Program Solos For The Alto Saxophone Player	Alfred Music Publishing	2	I
ARR. DISHINGER, RONALD	MEDICI MASTERWORKS SOLOS VOL.1	WI-VA	Medici Masterworks Solos Vol.1	Medici Music Press	2	I
Bach, J.S./Lewin, Gordon	Gavotte from French Suite No. 5	NY	Twenty-Two Unaccompanied Pieces For Saxophone	Associated Board of the Royal Schools of Music	1	I
Bach, J.S./Caravan, Ronald	BACH FOR THE SAXOPHONE (No. 6 & No. 19)	VA	Bach For The Saxophone (No. 6 & No. 19)	Ethos Publications	1	I
Bach, J.S./Caravan, Ronald	BACH FOR THE SAXOPHONE (No. 35 & No. 36)	VA	Bach For The Saxophone (Nos.35 & 36)	Ethos Publications	1	I
Bach, J.S./Rousseau, Eugene	Arioso	MI-FL-OH-NY-VA	Classic Festival Solos, Vol.2	Belwin	5	I

Barat/ Voxman, Himie	Elegie	FL-MO- OH-MD- VA	Concert and Contest/Ruba nk Book of Alto Saxophone Solos- intermediate	Rubank Inc.	5	I
Van Beethoven, Ludwig/ Mule, Marcel	Petite Valse	VA	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	I
Van Beethoven, Ludwig/ Teal, Larry	Minuet from Sonata Op. 49, No. 2)	TX-OH- NY-MD-MI	Program Solos	Theodore Presser Company	5	I
Bernstein, Leonard/ Elliott, David	BERNSTEIN FOR ALTO SAXOPHONE	VA	Bernstein For Alto Saxophone	Boosey & Hawkes	1	I
Beswick, Audrey	SIX FOR SAX	VA	Six For Sax	Universal Editions	1	I
Bizet, Georges /DeSmet, Robin	Toreador's Song	NY-VA	World Famous Melodies	Fentone Music	2	I
Bizet, Georges/ Gee, Harry	FESTIVAL PERFORMANCE SOLOS, VOL.1	TX	Festival Performance Solos, Vol.1	Carl Fischer	1	I
Bizet, Georges/ Hummel, Herman	Solo de L'Arlesienne	MI-MO- OH-FL	Rubank Book off Alto Saxophone solos	Rubank Inc.	4	I

Blavet, Michel/ Teal, Larry	Adagio and Gigue	MI-OH- NY-MD	Program Solos	Theodore Presser Company	4	I
Borodin, Alexander/ Walters, Harold	Polovetsian Dance	VA	Rubank Book of Alto Saxophone Solos	Rubank Inc.	1	I
Burgstahler, Elton	The Caballero	MI-TX	Classic Festival Solos for Alto Saxophone	Belwin	2	I
Campra, Andre/ Mule, Marcel	Achille et Deidamie	-VA	Pieces Classiques Celebres Vol.3	Alphonse Leduc	1	I
Chailleux, Andre/ Voxman, Himie	Andante and Allegro	MI-FL-MO- MD-VA	Concert and Contest	Rubank Inc.	5	I
Chopin, Frederic	Theme and Variations	NY	Medici Masterworks For Alto Sax, Vol.2	Medici Music Press	1	I
Chopin, Frederic/ Mauk, Steven	Theme & Variations	FL	Masterworks Solos, Vol, 2	Medici Music Press	1	I
Chopin, Frederick/ Teal, Larry	Mazurka Op.67, No.2	NY-MD	Program Solos	Theodore Presser Company	2	I
Clementi, Muzio/ Teal, Larry	Presto from Sonatina Op., 37, No.1	OH-NY- MD	Program Solos	Theodore Presser Company	3	I

Corelli, Arcangelo/ Mauk, Steven	Sonata from Violin Sonata Op. 5 No. 10	MI-FL	Masterworks Solos, Vol.2	Medici Music Press	2	I
Corelli, Arcangelo/ Teal, Larry	Adagio and Giga	TX-MD-VA	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	3	I
Couperin, Francois/ Dishinger, Ronald	Rondeau	FL-VA,3	Classic Festival Solos for Alto Saxophone	Belwin	2	I
Couperin, Francois/ Mule, Marcel	Musette de Taverny	MD-VA	Pieces Classiques Celebres Vol.1	Alphonse Leduc	2	I
Cowles, Colin	TEN EASY TUNES	VA	Ten Easy Tunes	Fentone Music	1	I
Cui, Caesar/ Teal, Larry	Allegro Scherzoso	TX-MD-VA	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	3	I
Cui, Caesar/ Teal, Larry	Berceuse Op.20, No.8	NY-MD	Program Solos	Theodore Presser Company	2	I
Dall'abaco, Evaristo	Passapied	NY	Twenty-Two Unaccompanied Pieces For Saxophone	Associated Board of the Royal Schools of Music	1	I

d'Ambrosio, Alfredo/ Teal, Larry	Canzonetta, Op.6	NY-MD	Solos for the Alto Saxophone Player	G. Schirmer Inc.	2	I
Debussy, Claude/ Teal, Larry	Passepied	TX-VA	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	2	I
Demersseman, Jules/ Voxman, Himie	Allegretto Brillante	FL-MI-OH	Rubank book of alto saxophone solos-intermediate	Rubank Inc.	3	I
Dvorak, Antonin/ Teal, Larry	Larghetto	NY-MD	Solos for the Alto Saxophone Player	G. Schirmer Inc.	2	I
Dvorak, Antonin/ Teal, Larry	Romantic Piece Op. 75, No. 1	NY-MD-VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	3	I
Ed. Harvey, Paul	SAXOPHONE SOLOS, VOL. 1	NY-VA	Saxophone Solos, Vol. 1	Chester Music	2	I
ed. Lamb, Jack	CLASSIC FESTIVAL SOLOS VOL.1	VA	Classic Festival Solos Vol.1	Belwin	1	I
Elgar, Edward/ Lawton, Sidney	AN ELGAR SAXOPHONE ALBUM	VA	An Elgar Saxophone Album	Novello & Co.	1	I



Faure, Gabriel	FESTIVAL PERFORMANCE SOLOS, VOL. 2	TX	Festival Performance Solos, Vol. 2	Carl Fischer	1	I
Frederick/Teal	Adagio & Allegro	TX-VA	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	2	I
Gabriel/Marie-Davis	Badine	FL-MO-VA	Rubank Book of Alto Saxophone Solos-Intermediate	Rubank Inc.	3	I
Gautier, Leonard/ Davis, Henry	Le Secret	FL	Rubank Book of Alto Saxophone Solos	Rubank Inc.	1	I
Gee, Harry	Ballade	FL-VA	Classic Festival Solos For Alto Saxophone Vol.2	Belwin	2	I
Gee, Harry	Ballade	FL-VA	Classic Festival Solos, Vol 2	Pro-Art Publications	2	I
German, E.	Valse Melancholique from Gypsy	NY	Program Solos	Presser/Composers Library Editions	1	I
Gluck, C.W./ Rascher, Sigurd	Tambourin	FL-VA	Classic Festival Solos, Vol. 2	Belwin	2	I

Granados, Enrique/ Teal, Larry	Intermezzo (from Goyescas)	NY-VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	2	I
Grieg, Edvard/ Rousseau, Eugene	Spring	FL-NY	Solo Sounds for Alto Saxophone	Belwin	2	I
Grieg, Eugene/ Teal, Larry	Album Leaf from Lyric Pieces	WI-NY- MD-VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	4	I
Handel, G. F.	Adagio and Allegro	NY	Medici Masterworks For Alto Sax, Vol.Ii	Medici Music Press	1	I
Handel, G.F./ Mauk, Steven	Adagio & Allegro (Masterwork Vol III)	MI-FL	Masterworks Solos, Vol.2	Medici Music Press	2	I
Handel, G.F./ Mule, Marcel	Allegro From Sonata No.3	FL-VA	Concert and Contest Collection	Rubank Inc.	2	I
Handel, G.F./ Mule, Marcel	Gavottes	VA	Pieces Classiques Celebres Vol. 3	Alphonse Leduc	1	I
Handel, G.F./ Mule, Marcel	Allegro	MI	Pieces Classiques Celebres Vol.1	Alphonse Leduc	1	I

Handel, G.F./ Snell, Keith	Honor and Arms	TX	Belwin Master Solos Intermediate	Belwin	1	I
Handel, G.F./ Snell, Keith	Aria	TX	Master Solos Intermediate Level	Belwin	1	I
Handel, G.F. / Teal, Larry	Andante & Bourree	OH-MD- VA	Master Solos Intermediate	Hal Leonard Publishing Corp.	3	I
Handel, G.F./ Teal, Larry	Andante and Bourree	MO-TX- MD-OH- VA	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	5	I
Handel, G.F./ Teal, Larry	Bourree from Organ Concerto	TX-NY-MD	Program Solos	Theodore Presser Company	3	I
Handel, G.F./ Voxman, Himie	Largo and Allegro (From Sonata VI)	FL-MD-VA	Concert and Contest	Rubank Inc.	3	I
Harvey, Paul	SAXOPHONE SOLOS, VOL. 2	VA	Saxophone Solos, Vol. 2	Chester Music	1	I
Haydn, G.F./ Rascher, Sigurd	Oxen Minuet	VA	Alto Saxophone Solos Level 1	Alfred Music Publishing	1	I
Haydn, G.F./ Rascher, Sigurd	The Oxen Minuet	TX-VA	Classic Festival Solos, Vol.2	Belwin	2	I
Haydn, G.F./ Teal, Larry	Andante from Sonata No. 1 (violin)	NY-OH- MD-MO	Program Solos	Theodore Presser Company	4	I

Haydn, G.F./ Teal, Larry	Andante	OH-MD- VA-MO	Program Solos For The Alto Saxophone Player	Alfred Music Publishing	4	I
Haydn, G.F./ Teal, Larry	Minuet	IN-NY- MD-VA	Solos for the Alto Saxophone Player	GSI	4	I
Haydn, G.F./ Voxman, Himie	Sonatina (based on Trio V)	FL-OH- MD-VA	Concert and Contest	Rubank Inc.	4	I
Israeli Operetta	Havu ez Lataish	NY	Twenty-Two Unaccompani ed Pieces For Saxophone	Associated Board of the Royal Schools of Music	1	I
Israeli Song	Shalom Alechum	NY	Twenty-Two Unaccompani ed Pieces For Saxophone	Associated Board of the Royal Schools of Music	1	I
Hare, John	CLASSICAL ALBUM	VA	Classical Album	Universal Editions	1	I
Kjerulf/ Snell, Keith	Berceuse	TX	Belwin Master Solos Intermediate	Belwin	1	I
Kodaly, Harry Janos	Battle and Defeat of Napoleon	NY	Saxophone Solos, Vol. 1	Chester Music	1	I
Koepke, Paul/ Voxman, Himie	Recitative and Allegro	MD-VA	Concert and Contest	Rubank Inc.	2	I

Kynaston, Trent/ Teal, Larry	Espejos	TX-VA	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	2	I
Lange, G.	A Vintage Dance	NY	Twenty-Two Unaccompani ed Pieces For Saxophone	Associated Board of the Royal Schools of Music	1	I
Bizet, Georges	L'Arlesienne	NY	Saxophone Solos, Vol. 1	Chester Music	1	I
Leclair, Jean-Marie/ Mule, Marcel	Adagio	MD	Pieces Classiques Celebres Vol. 3	Alphonse Leduc	1	I
Leclair, Jean-Marie/ Mule, Marcel	Aria	VA	Pieces Classiques Celebres Vol.1	Alphonse Leduc	1	I
Leclair, Jean- Maire/Teal, Larry	Aria from Sonata No.7	NY-MD	Program Solos	Theodore Presser Company	2	I
Leclair, Jean-Marie/ Teal, Larry	Sarabande and Allegro	OH-MD	Program Solos	Theodore Presser Company	2	I
Leonard	Culligan Man	VA	Solo Sounds Level 1/3	Belwin	1	I
Luebke, John	Saxography	TX	Classic Festival Solos, Vol.2	Belwin	1	I

Lully, Jean-Baptiste/ Mule, Marcel	Le Bourgeois Gentilhomme	VA	Pieces Classiques Celebres Vol. 1	Alphonse Leduc	1	I
Marpurg, Friedrich/ Dishinger, Ronald	La Voltigeuse	FL	Masterworks Solos, Vol. 1	Medici Music Press	1	I
Martini, Giovanni/ Mule, Marcel	Romance Celebre (Plaisir D'Amour)	VA	Pieces Classiques Celebres Vol. 1	Alphonse Leduc	1	I
Mendelssohn- Bartoldy, Felix/ Mule, Marcel	Chanson de Printemps	VA	Pieces Classiques Celebres Vol 2	Alphonse Leduc	1	I
Monsigny, Pierre- Alexander/ Mule, Marcel	La Reine de Golconde	VA	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	I
Mower, Mike	Musical Postcards for Alto Sax	VA	Musical Postcards For Alto Sax	Boosey & Hawkes	1	I
Mozart, W.A. /Kernen, Roland	Don Giovanni	NY	The Classical Collection	De Haske Publications	1	I
Mozart, W.A./ Rascher, Sigurd	Ave Verum Corpus	VA	Classic Festival Solos, Vol.2	Belwin	1	I
Mozart, W.A./ Teal, Larry	Allegro	TX-OH-MD	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	3	I

Mozart, W.A./ Teal, Larry	Rondo in D	IN-TX-NY- MD-VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	5	I
Mussorgsky, Modest/ Teal, Larry	The Old Castle (from Pictures at an Exhibition)	NY-MD	Solos for the alto saxophone player	G. Schirmer Inc.	2	I
Nolan/ Snell, Keith	Polka Militaire	TX	Belwin Master Solos Intermediate	Belwin	1	I
Ostransky, Leroy/ Voxman, Himie	Canzonetta and Giga	FL-MD-VA	Concert and Contest	Rubank Inc.	3	I
Ostransky, Leroy/ Voxman, Himie	Introduction and Rondo	MO-MD- VA	Concert and Contest	Rubank Inc.	3	I
Poulain, Simon/ Voxman, Himie	Melodie	MD-VA	Concert and Contest	Rubank Inc.	2	I
Purcell, Henry/Barrie	Rondo from 'Abdelazer'	NY	The Classical Collection	Dorn Publications	1	I
Rachmaninoff, Sergei/ Teal, Larry	Vocalise, Op. 34, No. 14	NY-MD- VA	Solos for the Alto Saxophone Player	G. Schirmer Inc.	3	I
Rameau, Jean- Philippe/ Dishinger, Ronald	MASTERWORKS SOLOS VOL 1	VA	Masterworks Solos Vol 1	Medici Music Press	1	I
Rameau, Jean- Philippe/ Dishinger, Ronald	MASTERWORKS SOLOS VOL 1 (TAMBOURIN OR SONATA)	FL-MO	Masterworks Solos Vol 1 (Tambourin Or Sonata)	Medici Music Press	2	I

Rameau, Jean-Philippe/ Mule, Marcel	Castor et Pollux	VA	Pieces Classiques Celebre Vol 1	Alphonse Leduc	1	I
Rameau, Jean-Philippe/ Mule, Marcel	Le Temple De La Gloire	VA-MD	Pieces Classiques Celebres Vol.3	Alphonse Leduc	2	I
Rameau, Jean-Philippe/Rascher, Sigurd	Rigaudon	MO-MD- NY	Rascher Collection	Chappell & Co.	3	I
Rameau, Jean-Philippe/ Rascher, Sigurd	Rigadon de Dardanus	VA	The Rascher Collection	Chappell & Co.	1	I
Rehl, Richard	Duchess	VA	Rubank Book Of Alto Saxophone Solos	Rubank Inc.	1	I
Rose, Michael	A MISCELLANY FOR SAXOPHONE, BK 1	VA	A Miscellany For Saxophone, Bk 1	Associated Board of the Royal Schools of Music	1	I
Rose, Michael	A MISCELLANY FOR SAXOPHONE, BK 2	VA	A Miscellany For Saxophone, Bk 2	Associated Board of the Royal Schools of Music	1	I



Rossini, Gioacchini	Aria from 'The Barber of Seville'	NY	Twenty-Two Unaccompanied Pieces For Saxophone	Fentone Music	1	I
Rossini, Gioacchini/ Rascher, Sigurd	Village Dance	VA	Classic Festival Solos for Alto Saxophone	Belwin	1	I
Saint-Saens, Camille/ Patrick, Lee	The Swan	VA	Repertoire Classics For Alto Saxophone	Carl Fischer	1	I
Scarmolin, A.	Polka Fantasia	FL-VA	Solo Sounds Levels 3/5, Vol. 1	Belwin	2	I
Schubert, Franz/ Mauk, Steven	Minuet & Trio Op. 137 No. 3	MI-FL	Masterworks Solos, Vol. 2	Medici Music Press	2	I
Schubert, Franz/ Mule, Marcel	Serenade	VA	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	I
Schumann, Robert/ Mauk, Steven	Fantasy Piece No. 1	FL-NY	Masterworks Solos, Vol. 2	Medici Music Press	2	I
Schumann, Robert/ Mule, Marcel	Scenes D'Enfants	VA	Pieces Classiques Celebres Vol.2	Alphonse Leduc	1	I

Schumann, Robert/ Rascher, Sigurd	Traumerei	FL-VA	Classic Festival Solos, Vol 2	Belwin	2	I
Schumann, Robert/ Teal, Larry	Fantasy Piece Op. 73 No. 3	VA-OH- NY-MD	Solos For The Alto Saxophone Player	Theodore Presser Company	4	I
Snell, Keith	Concert Fantasie	TX	Belwin Master Solos Intermediate	Belwin	1	I
Snell, Keith	MASTER SOLOS INTERMEDIATE	VA	Master Solos Intermediate	Hal Leonard Publishing Corp.	1	I
Snell, Keith	MASTER SOLOS VOL. 1 ADVANCED	VA	Master Solos Vol. 1 Advanced	Hal Leonard Publishing Corp.	1	I
Tchaikovsky, Piotr Ilyich/ Mauk, Steven	Five Short Pieces	FL-NY	Masterworks Solos, Vol. 2	Medici Music Press	2	I
Tchaikovsky, Piotr Ilyich/ Hurrell, Clarence	Danse Arabe from the Nutcracker Suite	VA	Rubank Book of Alto Saxophone Solos	Rubank Inc.	1	I
TEAL, LARRY	SOLOS FOR THE ALTO SAXOPHONE PLAYER	WI	Solos For The Alto Saxophone Player	Alfred Music Publishing	1	I
Telemann, Georg Philipp/ Snell, Keith	Fanfare and March	TX	Belwin Master Solos Intermediate	Belwin	1	I

Tyndall, John/ Snell, Keith	Nocturne	TX	Belwin master Solos Intermediate	Belwin	1	I
VARIOUS	ALTO SAXOPHONE SOLOS LEVEL 2	WI-VA	Alto Saxophone Solos Level 2	Alfred Music Publishing	2	I
Various/ Meriot, Michel	AIRS CELEBRES VOL. 1	VA	Airs Celebres Vol. 1	Editions Henry Lemoine	1	I
Various/ Meriot, Michel	AIRS CELEBRES VOL. 2	VA	Airs Celebres Vol. 2	Editions Henry Lemoine	1	I
Various/Meriot, Michel	ALTO SAXOPHONE SOLOS INTERMEDIATE	VA	Alto Saxophone Solos Intermediate	Alfred Music Publishing	1	I
Vivaldi, Antonio	Andante and Allegro	NY	Medici Masterworks For Alto Sax, Vol.Ii	Medici Music Press	1	I
Vivaldi, Antonio/ Dishinger, Ronald	Concerto in D Minor	MI-FL	Masterworks Solos, Vol. 2	Medici Music Press	2	I
VARIOUS/ WASTALL, PETER	FIRST REPERTOIRE PIECES FOR SAXOPHONE	WI	First Repertoire Pieces For Saxophone	Boosey & Hawkes	1	I
Von Weber, Carl Maria/ Mule, Marcel	Petite Valse et Tyrolienne	VA	Pieces Classiques Celebres Vol.3	Alphonse Leduc	1	I

Young, Gordon	Contempora Suite	MI-FL-OH-VA	Classic Festival Solos, Vol. 2	Belwin	4	I
Zajac, Elaine/ Teal, Larry	Theme & Elaborations	VA-TX	Master Solos Intermediate Level	Hal Leonard Publishing Corp.	2	I

## APPENDIX E

## IRB REQUEST AND EXEMPTION

Letter of Request

To: Human Subjects Office

From: Jane Williams

DMA graduate student, Music Department

To Whom it May Concern:

I am writing in order to determine whether or not my project must go through the IRB department in order to conduct a brief survey. This questionnaire is part of a larger project in which I am researching solo alto saxophone repertoire lists provided by individual state solo and ensemble contests in the United States. Initial information gathering has included determining which states have a list, and then compiling these lists into one master list. From this list I will determine which pieces of music are written specifically for the saxophone, and how the pieces are graded in difficulty.

The survey which I would like to conduct is necessary in order to determine specific details about the list compilation in each state. I would like to send this survey to the chairpersons of the solo and ensemble competition. This means there will only be one sent to each state.

Questions I would like to have answered are in the attached questionnaire.

Sincerely,

Jane Williams

Letters of Exemption

July 9, 2010

From: Janet Williams

To: Institutional Review

This does not appear to meet the criteria for human subjects research.

Janet Williams

---

July 9, 2010

Hello,

The IRB Chair has determined this does not constitute human subjects research, thus, will not require a HawkIRB application.

Thanks,

Chanel Ahrendsen, BBA

IRB/Human Subjects Office

Office of the Vice President for Research

University of Iowa

Iowa City, IA

## APPENDIX F

## LETTER OF INVITATION TO PARTICIPATE AND QUESTIONNAIRE

Dear Solo and Ensemble List Coordinator-

I am a doctoral student in saxophone performance at the University of Iowa School of Music. I am carrying out research related to solo contest repertoire lists in the United States, with a focus on alto saxophone repertoire.

This questionnaire is being sent to determine some trends in general repertoire list compilation for state solo and ensemble contests.

Your responses are essential to the success of this project. The information you provide will enable me to add to the existing knowledge of saxophone training in the United States. Thank you for taking the time to provide this information.

1) Please indicate your official title \_\_\_\_\_

2) What is your state? \_\_\_\_\_

3) Would you say that your repertoire list is

a) recommended

b) required

4) Would you say your list is compiled by

a) committee

b) through publisher recommendations

- c) individual suggestions
- d) other (please specify)

5) If there is a committee, how is the committee put together? Would you say that the committee is

- a) appointed
- b) voted
- c) made up of volunteers
- d) other (please specify)

6) Would you say that committee members play the instruments for which they make recommendations?

- a) yes
- b) no
- c) not sure

7) If Publisher recommendations are considered, how does it affect which music appears on the list?

- a) it does not affect music on the list
- b) it affects music on the list
- c) not applicable



8) Are individuals encouraged to submit suggestions for inclusions?

a) yes

b) no

If not, why?

9) If Individual submissions are considered, how are they reviewed?

a) by committee

b) by band directors/teachers

c) other (please specify)

10) Are composers encouraged to provide compositions for these events?

a) yes

b) no

11) Does the list include grades indicating the difficulty level?

a)yes

b) no

12) If the list is not graded, is there a specific reason grades are not included?

13) What criteria are used in order to assign grade difficulties to the music? Please indicate specific details including the grade ranges, and how each piece of criteria is

applied to each grade level. If the guidelines are different for specific instruments, please indicate the grading criteria for saxophones.

14) How often is the list updated?

- a) annually
- b) every two or three years
- c) every 5 years or more

15) If the list is updated, the following procedure is followed.

- a) different pieces used each time
- b) different pieces added to the existing list
- c) pieces are rotated
- d) other (please specify)

16) Are there reviews to determine if specific music is still in print?

- a) yes
- b) no

17) Are pieces ever removed from the list?

- a) yes
- b) no

18) If a list is required, is data collected to determine which pieces are performed the most often for future lists?

a) yes

b) no

19) Are time limits considered when choosing selections for the list?

a) yes

b) no

20) Please add any other comments/information regarding list compilation that you may have.

APPENDIX G  
ADDITIONAL QUESTIONNAIRE COMMENTS

**Question 3**

**Florida**

The list is required however within the list certain titles have been identified as recommended as well as some are considered significant.

**Question 4**

**Florida comment on “other”**

FBA members may submit titles, not currently on the list, for special permission. This is a one time option and does not necessarily mean the title will be included into the list

**Indiana comment on “other”**

Our office facilitates the process of reviewing the usage of current literature and the recommendations for additions of compositions. This list is revised on a 5 year cycle. The list is designed to indicate the literature that is allowed to be used to meet the requirement, not as a recommended list.

**Idaho additional comment**

The list was originally a committee effort, but now, directors can make suggested changes which must be approved by committee

**Maryland additional comment**

Each performance component Board has a Literature Review Committee (or several) who review music submitted by teachers as recommended for addition to the List. About ½ of the submissions are accepted. All nominating teachers get the results back with the music and an explanation of whether it was selected and if not, a reason.

**Ohio comment:**

Publishers send new/recommended publications to our committee selection chairs, OMEA members may also submit suggested repertoire via our OMEA website. Each selection committee chair engages colleagues to assist in the actual selection process.

**Wisconsin comment on “other”**

The music goes through 2 panels – The Selection Panel members do the initial evaluations and music selection, the Review Panel then reviews the recommendations making any final changes they feel are warranted.

The Selection Panel is made up of 1-2 people per event list; the Review Panel is made up of 4-8 people per event list.

**Question 5****Missouri**

Committee members are selected “through our Affiliate music organizations (Missouri Band Masters Association, Missouri Choral Directors Association, Missouri American String Teachers Association and Missouri Music Teachers Association). Many of the committee members are volunteers through their respective state association.”

**Indiana**

Again, the facilitation of the process is accomplished through our office staff.

**Maryland**

We look for persons who are consistent in performance and in literature selection with a sense of balance of teaching levels as well (elementary, middle or high school).

**Wisconsin**

The people are SELECTED volunteers. We search out teachers with at least 5 years teaching experience, and known to have a strong music program & music selection skills. Some people contact us directly to let us know their interest, others are recommended by their peers.

**Question 7****Maryland**

[Publisher recommendations are] reviewed in the same manner as member-submissions

**Ohio**

Committees are guided to select the best repertoire regardless of publisher.

**Indiana**

[Publisher recommendations] affect music on the list – Any and all recommendations are presented to those that are the specialists in each specific category.

**New York**

[Publisher recommendations affect] music on the list (NYSSMA Manual Committee members make the decisions what goes on the list. Publishers submit music for consideration only.)

**Question 8****Maryland**

The submission forms are available on-line all year but the deadlines for submission for consideration for a particular year are clear. Music received after that date is considered the following year.

**Question 14****Ohio**

Ohio is in the midst of changing our previous timeline of revising the S/E Book only every 8 years. We have begun a “rolling revision”, ie..this year only woodwind ensembles are being updated, next year will be brass ensembles and piano solos, the following year will be vocal solos, etc...the entire book will be revised every 4 years. Ohio’s solo/ensemble entry is now web based giving us the opportunity to revise on a regular basis, we no longer print a hard copy of the required list.

**Alabama**

It [the list] has not been updated in the last 7 years, but we are looking at that in the next year.

**Indiana**

All of our lists are on a 5 year cycle. There is a different list revised each year. Last year was the Brass list, this year (2010) was the string list, etc.

**Question 15****Maryland**

Different pieces [are] added to the existing list and sometimes something is removed, but it is not an exclusive listing , limited in number.

**Ohio**

New repertoire is added, each committee decides whether to keep previous repertoire or to rotate pieces off the list.

**Question 20****Maryland**

All of our lists are posted on-line o the MMEA Web page at no cost to the teachers. They are posted as pdf files and as protected Excel files as well to allow for sorting, etc.



## **Ohio**

Ohio spends one year receiving new works from publishers and in committee review, 6 months cataloging and proofing prior to the new listing becoming official.

## **Wisconsin**

The WSMA Festival Music List is a required list for District and State Solo & Ensemble Festivals and Concert Festivals. The Festival List is comprised of 191 different event lists; of these 91 are “closed” events, 37 are “permission and transfer required” events, and the rest are “permission and/or transfer permitted” events.

Permission and/or Transfer Required – There is no given music list for these events.

Teachers must either transfer music from another list for the event (use music from the SA duet list for a TB duet) or submit a piece of music to the Permissions Chair for evaluation. Music will be permitted for performance if the difficulty level is appropriate for the class and event being requested.

Closed lists – These events have a complete listing of music selections, and therefore the student is expected to perform one of the selections listed.

Permission and/or Transfer Permitted – These events have only a partial list, or have special requirements, and so the option is allowed to submit a piece for permission and/or to transfer from another list.

Every event list, regardless of permission/transfer status, also includes the option for a Student Composition to be submitted for performance. Last year there were 61 student compositions performed at District festivals.

Standard Repertoire – Many of the event lists include standard repertoire selections. These pieces do not rotate off the list.

All total there are over 7,000 selections on the WSMA Festival Music List.

## **Indiana**

Our solo and ensemble structure is “curriculum” based. The attempt is to encourage any and all students to develop individually as a soloist and/or a small ensemble participant. Therefore, the approach is that students work on and eventually perform literature that will allow for growth based upon where the individual student is at the start of the process. A student is not required to perform in a certain Group level based solely on grade level or the enrollment of the school.

Classification is based upon grade level, difficulty of music played and experience as follows:

Group V – Student grade 5, 6, 7, or 8 entering for the first time – easy music

Group IV – Student grade 5,6,7,8, or 9 – easy music

Group III – Student grade 5 – 12 Medium easy to Medium music

Group II – Student grade 5 – 12 Medium to Medium difficult music

Group I – Student grade 5 – 12 performing music from the current required list.

The ultimate objective should be development to a Group I level

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