



Applied Saxophone – AMUS 4462

Midwestern State University, Fain Fine Arts Center #C117M

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Office Hours Wednesday and Thursday 12pm | by Appointment

### **Course Description**

The purpose of this course is to guide students to becoming well rounded musicians, teachers, and scholars. Through completion of this course, students will develop fluency in a variety of styles, technical facility in all keys, and an understanding of expression. Furthermore, students will develop a representative catalog of repertoire, etudes, and pedagogical texts to further aid their pursuits.

Lessons are once per week and required for all BA, BM, and Music Minors. This course may be repeated for credit.

### **Course Objectives and Learning Outcomes**

Specific learning objectives for the course derive from the Texas SBEC Standards/Test Frameworks for EC-12 Music and the Pedagogy and Professional Responsibilities Standards (EC-Grade 12). This course provides music education students with a knowledge base of the environment in which they may teach. Satisfactory completion of the course will document that students have demonstrated the ability to:

1. Demonstrate proficiency through the performance of repertoire and etudes. (Refer to Repertoire List for example works and etudes.)
2. Demonstrate understanding through sound pedagogy.
3. Understand the background of the saxophone, be able to pinpoint shifts in the direction of the instrument (through literature and instrument design) and know prominent figures in saxophone pedagogy and performance.
4. Demonstrate a base understanding of Jazz and pop styles, regardless of instrumental focus.
5. Integrate concepts learned in other areas to their performance of the literature. These other areas could include, but are not limited to music theory, music history, aural skills, world history, and music education.

**Required Materials:** You should expect to purchase repertoire and method books during the semester as recommended by the instructor. Students may purchase music at any music store of their choice. Suggestions for places to purchase music include, Penders (located in Denton), or online websites, such as [www.sheetmusicplus.com](http://www.sheetmusicplus.com) and [www.jwpepper.com](http://www.jwpepper.com). For new music, digital PDFs may be used and music that is public domain may be accessed at [imslp.org](http://imslp.org).

Required Text(s): *Daily Studies for All Saxophones* by Trent Kynaston; *48 Studies for All Saxophones by Ferling* – Marcel Mule Ed. (Preferred, but no need to buy new if already owned)

Suggested Text(s): *Voicing* by Donald Sinta, *Path to Altissimo* by Ben Wendel

Additional texts that may prove useful are emphasized in attached repertoire list.

**Equipment Checklist:**

- Instrument in playing condition
- Several reeds
- Lesson Notes (Lessons may be recorded/Notes may be digital or handwritten)
- Assigned method books and repertoire
- Metronome/Tuner (acceptable apps listed separately)
- Pencils

**Student Assessment:**

Students will be graded according to their lesson preparation and their development and improvement throughout the term.

- **A** – Student demonstrates a clear interpretation and technical mastery of their assigned literature. Furthermore, students uses appropriate practice techniques to maintain and improve technical facility over their instrument. Returning materials shows growth and student is often ahead of assignments.
- **B** – Student demonstrates moderate technical mastery and some understanding of interpretation. Occasional technical shortcomings may impede progress and practice techniques lack consistency. Assignments are prepared, but lack nuance. Repeated materials show growth over more lessons.
- **C** – Student shows little to no preparation. Interpretation is absent, while technique lacks greatly. Student struggles with rhythm, tempo, note recognition, and voicing. Often sight-reading in lessons requiring preparation. Repeated materials show miniscule improvement.
- **D** – Student has not prepared in the slightest. Assignments show no effort, or care, usually incomplete, or significantly below student expectations. Repeated assignments show no improvement. Student will be advised as how to best continue.
- **F** – Student is unprepared, has no materials, does not practice, and shows no interest in musical endeavors.

A - 100-90%

B - 89-80%

C - 79-70%

D - 69-60%

F - 59-0%

Students are required to attend weekly lessons and prepare to the best of their ability. Healthy practice habits are necessary for a prolonged career and students will be advised how to best maintain good habits.

Attendance in weekly studio class is required. Topics will range between performances, masterclasses, pedagogy lectures, and industry tips. Students will perform once in weekly Wednesday Recital Attendance and perform a jury each semester. Students playing recitals will be exempt from juries.

Students are encouraged to find their voice when choosing literature, as a means to develop artistry and programming. However, all literature choices must be approved by the professor, prior to a graded performance. In the event a proposed work is turned down, student will be advised toward a comparable work and given supplemental materials for any lacking skills.

### **Lesson Attendance Policies**

Students enrolled in applied lessons are expected to attend all lessons. If a student wishes to cancel a lesson, the teacher may make up the lesson at his/her discretion. Students wishing to cancel a lesson should notify the teacher at least 24 hours in advance (with exceptions of death in the family or serious illness). Insufficiently prepared lessons will not be made up, and a student may be asked to leave. **Students are allowed ONE free absence. This lesson will not be made up and students are still required to notify the teacher.** This does not count as your one unexcused absence. Unexcused absences are incurred when the professor is not notified with 24 hours' notice. Students will be dropped one letter grade, per unexcused absence, after the first.

To avoid missing a lesson, students are allowed and encouraged to trade times with a colleague. This schedule change does not require prior approval from the instructor, but please notify the professor to inform them of the change. In the event the instructor needs to cancel, a make-up lesson will be scheduled.

To maximize lesson time, students must warm up (instrument, reed, embouchure, fingers, mind and body) prior to the lesson and knock on the studio door at the lesson time. Set up and pack up your instrument in the hallway to allow for maximum lesson time. Please do not knock early, as you may disrupt another student's lesson. Students are encouraged to express what they hope to cover in the lesson and show an eagerness to learn when they walk through the door. Students should bring all appropriate music, instruments and materials to lessons and classes, including their lesson notebook, which will be used to consolidate all lesson-related information and serve as a plan and record of study.

**Communication:**

I can most easily be reached via email: [Rafael.Powell@msutexas.edu](mailto:Rafael.Powell@msutexas.edu). You may email me at anytime and expect a response with in 24 hours, if not sooner. Please feel free to contact me regarding lesson assignments, practice questions, or anything that you might need help with. You may include audio, or video, as necessary. In case of an emergency, my cell phone may be used, but only as a last resort.

**Other Information:****Change of Schedule**

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

**Refund and Repayment Policy**

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exists in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

**Services for Students with Disabilities**

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to Disability Support Services.

**College Policies**

Campus Carry Rules/Policies

Refer to: Campus Carry Rules and Policies

**Smoking/Tobacco Policy**

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

**Alcohol and Drug Policy**

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

**Campus Carry**

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes has prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License to Carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit Campus Carry.

**Active Shooter**

The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit MSUReady – Active Shooter. Students are encouraged to watch the video entitled “Run. Hide. Fight.” which may be electronically accessed via the University police department’s webpage: "Run. Hide. Fight."

**Grade Appeal Process**

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University MSU Catalog

**Notice**

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor.

## Midwestern State University: Saxophone Graded Repertoire List

This list is not comprehensive, nor are you restricted to the works here. The intent of this list is to begin to inform students of works available, based approximately on skill. This list will expand and evolve, as we all discover various works. Students are encouraged to find recordings of these works and explore IMSLP.org for free scores. Works marked with (\*) are recommended works/texts for pedagogy. This text will be uploaded as a collaborative doc by Spring 2025.

- **Freshman**

- Etudes and Technique
  - Kynaston, *Daily Studies for All Saxophones\**
  - Lacour, *50 Easy & Progressive Studies\**
  - Teal, *The Art of Saxophone Playing*
  - Ferling/Mule, *48 Etudes\**
  - Sinta, *Voicing: An Approach to the Saxophone's Third Register\**
  - Voxman, *Selected Studies*
- Solos for Eb Alto Saxophone
  - Bonneau, *Suite*
  - Bozza, *Aria\**
  - Eccles, *Sonata in G minor\**
  - Heiden, *Diversion*
  - Ibert, *Histoires*
  - Lantier, *Sicilienne*
  - Rueff, *Chanson et Passpied\**
  - Francaix, *Cinq Danses Exotiques*
  - Jolivet, *Fantasie-Improptu*
- Solos for Unaccompanied Saxophone
  - Hartley, *Petite Suite\**
  - Debussy, *Syrinx*
  - Noda, *Improvisation I\**

- **Sophomore**

- Etudes and Technique
  - Lacour, *24 Easy Atonal\**
  - Mule/Berbiguier, *18 Exercices d'apres\**
  - Rousseau, *Saxophone High Tones\**
  - Wendel, *Path to Altissimo*
  - Stephenson, *Rhythm, Time & Meter*
- Solos for Eb Alto Saxophone
  - Still, *Romance\**
  - Creston, *Sonata Op. 19\**
  - Heiden, *Sonata\**
  - Whitney, *Introduction and Samba*
  - Milhaud, *Scaramouche\**
  - Bozza, *Concertino*
  - Delvincourt, *Croquembouches*
  - Demersseman, *Fantaisie, sur um theme original*
  - Schumann, *Three Romances\**
  - Tomasi, *Ballade*

- Solos for Unaccompanied Saxophone
  - Telemann, *12 Fantasies (solo flute)*
  - Bach, *Cello Suites I, II, III, IV, V*
  - Bozza, *Improvisation et Caprice\**
  - Persichetti, *Parable*
- **Junior**
  - Etudes and Technique
    - Karg-Elert, *25 Caprices*
    - Lacour, *28 Etudes modes de Messiaen\**
    - Wendel, *technitudes*
  - Solos for Eb Alto Saxophone
    - Creston, *Concerto for Alto Saxophone\**
    - Dubois, *Concerto*
    - Husa, *Elegie et Rondeau\**
    - Maurice, *Tableaux de Provence\**
    - Muczynski, *Sonata Op. 29\**
    - Rorem, *Picnic on the Marne*
    - Stucky, *Notturmo*
    - Sancan, *Lamento et Rondo\**
    - Benson, *Concetino - Aeolian Song\**
    - Iturralde, *Pequena Czarda*
    - Ibert, *Concertino da Camera\**
    - Watson, *Chasing Angels*
  - Solos for Unaccompanied Saxophone
    - Bonneau, *Caprice en forme de valse\**
    - Noda, *Improvisation II & III*
    - Rueff, *Sonata\**
    - Morosco, *Blue Caprice*
    - Lateef, *KLOCKOLOGY\**
- **Senior**
  - Etudes and Technique
    - Graser, *Chops Vol. I\**
    - Lauba, *Etudes*
    - Lacour, *Huit Etudes Brillantes*
    - Rascher, *Top Tones*
    - Samyn, *9 Etudes Transcendantes*
  - Solos for Eb Alto Saxophone
    - Glazunov, *Concerto Op. 109\**
    - Woods, *Sonata*
    - Larsson, *Konsert\**
    - Desenclos, *Prelude, Cadence et Finale\**
    - Harbinson, *San Antonio*
    - Schmitt, *Legende*
    - Gotkovsky, *Brilliance\**
    - Shrude, *Renewing the Myth*
    - Schubring, *Rise\**
    - Borne, *Fantasie Brillante sur Carmen*
    - Armstrong, *The Singing Fish\**
    - Maslanka, *Sonata for Alto Saxophone\**

- Solos for Unaccompanied Saxophone
  - Tower, *Wings*
  - Washington, *Black Mary*
  - Dundee, *Star Bits*
  - Lancaster, *Among Verticals*
  - Noda, *Mai\**
  - Kiefer, *Floating Bones\**
  - Lauba, *Steady Study on the Boogie*
  - Chambers, *Deep Flowers\**
  - Shrude, *Visions in Metaphor\**
- **Selected Works for Soprano/Tenor/Baritone Saxophone**
  - Solos for Soprano Saxophone and Piano/Orchestra
    - Mackey, *Sultana (from Concerto for Soprano Saxophone)\**
    - Feld, *Sonata*
    - Villa-Lobos, *Fantasia\**
    - Caravan, *Sonata for Soprano Saxophone*
    - Poulenc, *Sonata (Oboe transcription)*
    - Rachmaninoff, *Vocalise\**
    - Rogers, *Lessons of the Sky\**
    - Takemitsu, *Distance*
    - Canfield, *Concerto after Tchaikovsky\**
    - Higdon, *Concerto*
    - Marcello, *Concerto (Oboe)*
    - Garrop, *Phoenix Rising\**
    - Etezady, *Streetlegal\**
    - Bedard, *Fantasia*
    - Saint-Saens, *Sonata (Clarinet)*
  - Solos for Unaccompanied Soprano Saxophone
    - Berio, *Sequenza VIIb*
    - Stockhausen, *In Freundschaft (In Friendship)*
    - Scelsi, *Tre Pezzi*
    - Cockcroft, *Ku ku\**
    - Tanada, *Mysterious Morning III*
    - Tann, *Windhover*
  - Solos for Tenor Saxophone
    - Singelee, *Fantasia Brilliant*
    - Schmitt, *Songe de Coppelius\**
    - Bedard, *Fantasia*
    - Dipasquale, *Sonata\**
    - Frackenpohl, *Sonata\**
    - Ewazen, *Classical Concerto\**
    - Banks, *Come as You Are\**
    - Hartley, *Poem*
    - Hartley, *Sonata*
    - Peck, *The Upward Stream*
    - Worley, *September Sonata*
    - Villa-Lobos, *Fantasia*
    - Mihalovici, *Chant Premiere*
    - Gould, *Diversions*



- Solos for Unaccompanied Tenor Saxophone
  - Jolas, *Episode Quatrieme*
  - Lauba, *Hard*
  - Hurel, *Opcit*
  - Mefano, *Periple*
  - Scott, *Westland\**
  - Cockcroft, *Beat Me*
- Solos for Baritone Saxophone
  - DePablo, *Oculto*
  - Lauba, *Bat*
  - Banks, *As I Am*
  - Muramatsu, *Sonata for Baritone Saxophone*
  - Dubois, *Fantasie*
  - Hartley, *Little Suite*
  - Presser, *Prelude*
  - Rachmaninoff, *Sonata in G minor*
  - Noda, *Fantasie et danse*
  - Saint-Saens, *Sonata (Bassoon)*
- Selected Solos for Saxophone and Tape/Electronics/Boombox (satb)
  - Jacob TV, *Grab it! (Tenor)*
  - Jacob TV, *Garden of Love (Soprano)*
  - Jacob TV, *Billie & Buku (Alto)*
  - Staniland, *True North (Soprano)*
  - Lauba, *Stan (Baritone)*
  - Tanaka, *Night Bird (Alto)*
  - Babbitt, *Images (Alto and Soprano)*
  - Penman, *Ghost Train (Tenor/Soprano)*
  - Watson, *Shiver*
  - Watson, *Adjusting Parameters (Alto)*
  - Watson, *Urban Species (SATB)*