

# APPLIED SAXOPHONE

MUAP 1133, 1233, 2233, 3233, 4233 | SPRING 2025

## Undergraduate Course Syllabus

**Music expresses that which cannot be said and on which it is impossible to be silent.**

Victor Hugo

### Course Description

This course provides a method of study for learning the saxophone. Content will include learning appropriate exercises focusing on fundamental execution of sound production, technical exercises, étude studies, and repertoire. In addition, students will be introduced to pedagogical ideas, chamber music, and skills to prepare for their eventual career in music.

### Syllabus Contents

- Page 2 Learning Objectives & Course Materials
- Page 3 Course Assignments
- Page 4 Grading Scale
- Page 5 Information
- Page 6 Student Resources
- Page 7 Important Dates

*This syllabus was created to provide you with an overview of the learning expectations for this course. You can find additional details about class assignments and course policies on the Canvas Course Syllabus page.*

**Spring 2025**

**Saxophone Studio Class Time**

Thursdays @ 12:30-1:50 pm

FAC 1221



FAC 2216 or 2213



sroberts@uttyler.edu



903-566-7388

Schedule a meeting by clicking the meeting button below.

Office Hours

Monday @ 10 am

Tuesday @ 4 pm

Friday @ 10 am

MEETING



# Course Learning Objectives

## Course Description

Instruction on the saxophone. Undergraduate and graduate performance majors, music education majors, BA music majors, and music minors. Students who wish to study saxophone as a secondary instrument will be allowed only if there is room in one of the studios.

## Student Learning Outcomes

NASM standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. Due to the individual nature of performance studies, it is understood that there are many repertoires, numerous successful methodologies, and that students will arrive at the final level of expected competency through unique means. Upon completion of the complete undergraduate sequence of performance studies instruction, all students will have obtained:

- Technical skills requisite for artistic self-expression in saxophone performance at a level appropriate for the particular music concentration.
- An overview understanding of the repertory in saxophone and the ability to perform from a cross-section of that repertory.
- The ability to read at sight on the saxophone with fluency demonstrating both general musicianship and a level of skill relevant to professional standards appropriate for the particular music concentration.
- Practical knowledge of saxophone pedagogy at a level appropriate to their degree as demonstrated in repertoire class discussions and within the individual lesson.
- The ability to demonstrate achievement of professional, entry-level competence in saxophone performance, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

## Required Course Materials

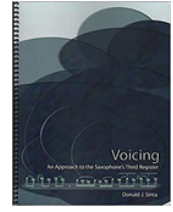


Daily Studies by Trent Kynaston

[Link to purchase](#)

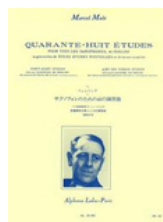
48 Studies for all Saxophones by Ferling ed. Mule

[Link to Purchase](#)



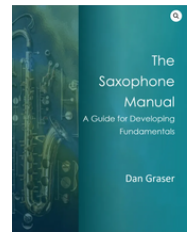
Voicing: An Approach to the Saxophone's Third Register by Donald Sinta

Third Edition  
Blairs Publication 2008  
[Link to purchase](#)



The Saxophone Manual: A Guide to Developing Fundamentals by Dan Graser

Conway Publications  
[Link to purchase](#)



## Teaching Methods and Assignments to Achieve Learning Outcomes

- Assigned repertoire, technical studies, and pedagogical concepts will be taught and coached in a combination of private, repertoire class and, or group lessons.
- Performance experiences will be achieved in studio repertoire class, joint repertoire class and, or division and area recitals.
- Through active participation, pedagogical experiences will be achieved in studio repertoire class, small group discussion, and within individual lessons.
- Artist performances and recordings of assigned repertoire may be analyzed and evaluated as performance models.
- Master classes with guest instructors may be offered as pedagogical enhancements.
- Through active participation, students will discover about each work to be performed the following (but not limited to): composer information, analytical evaluation, notational considerations, individual performance challenges represented, recordings reviewed working with composers, or other sources consulted in preparation for the performance.

## Supplementary Materials

Additional instructional materials are provided for you on the Saxophone Studio Website. In addition, students are expected to purchase scores for all repertoire being performed. Federal copyright laws protect composer and publisher's rights against illegal photocopying. It is important to gradually build your own personal music library by regularly purchasing legal copies of your music. Use of photocopies, library music, or other reproductions of music under protection by copyright laws is prohibited in juries or public performance. Questions concerning the legality of photocopying under extenuating circumstances should be directed to the instructor.



# Course Content

## MUAP 1233 Fall Semester

- A. All Major Scales and Arpeggios
  - 1. quarter note = 80, all sixteenths
  - 2. full range
  - 3. all articulations
- B. Symmetrical Scale
  - 1. Chromatic Scale
    - a. quarter note = 80, all sixteenth notes
    - b. full range
    - c. all articulations
- C. Etude Performance  
Ferling/Mule Etudes #1-10
- D. Solo Performance
- E. Sight Reading

## MUAP 1233 Spring Semester

- A. All Major Scales and Arpeggios
  - 1. quarter note = 100, all sixteenths
  - 2. full range
  - 3. all articulations
- B. All Harmonic Minor Scales and Minor Arpeggios
  - 1. quarter note = 80, all sixteenths
  - 2. full range
  - 3. all articulations
- C. Symmetrical Scale
  - 1. Chromatic Scale
  - 2. Whole Tone Scale beginning on low Bb
  - 3. Whole Tone Scale beginning on low B
- D. Etude Performance  
Ferling/Mule Etudes #11-20
- E. Solo Performance
- F. Sight Reading

## MUAP 3233 Fall Semester

- A. All Major Scales in broken 3rds
  - 1. quarter note = 100, all sixteenths
  - 2. full range
  - 3. all articulations
- B. Etude Performance  
Ferling/Mule Etudes #41-50
- C. Solo Performance
- D. Sight Reading

## MUAP 3233 Spring Semester

- A. All Harmonic Minor Scales in broken 3rds
  - 1. quarter note = 100, all sixteenths
  - 2. full range
  - 3. all articulations
- B. Etude Performance  
Ferling/Mule Etudes #51-60
- C. Solo Performance
- D. Sight Reading

## MUAP 2233 Fall Semester

- A. All Major Scales and Arpeggios
  - 1. quarter note = 120, all sixteenths
  - 2. full range
  - 3. all articulations
- B. All Harmonic Minor Scales and Minor Arpeggios
  - 1. quarter note = 100, all sixteenths
  - 2. full range
  - 3. all articulations
- C. All Melodic Minor Scales and Arpeggios
  - 1. quarter note = 80, all sixteenths
  - 2. full range
  - 3. all articulations
- D. Symmetrical Scale
  - 1. Chromatic Scale
  - 2. Whole Tone Scale beginning on low Bb
  - 3. Whole Tone Scale beginning on low B
  - 4. Augmented Triads beginning on low Bb, B, and C
  - 5. Diminished Scales (octatonic scales) beginning on low Bb, B, and C (both whole step, half step and half step, whole step)
  - 6. Diminished Seventh Arpeggios beginning on low Bb, B, and C
- E. Etude Performance  
Ferling/Mule Etudes #21-30
- F. Solo Performance
- G. Sight Reading

## MUAP 2233 Spring Semester

- A. All Major Scales and Arpeggios
  - 1. quarter note = 132, all sixteenths
  - 2. full range
  - 3. all articulations
- B. All Harmonic Minor Scales and Minor Arpeggios
  - 1. quarter note = 120, all sixteenths
  - 2. full range
  - 3. all articulations
- C. All Melodic Minor Scales and Arpeggios
  - 1. quarter note = 120, all sixteenths
  - 2. full range
  - 3. all articulations
- D. Symmetrical Scale
  - 1. Chromatic Scale
  - 2. Whole Tone Scale beginning on low Bb
  - 3. Whole Tone Scale beginning on low B
  - 4. Augmented Triads beginning on low Bb, B, and C
  - 5. Diminished Scales (octatonic scales) beginning on low Bb, B, and C (both whole step, half step and half step, whole step)
  - 6. Diminished Seventh Arpeggios beginning on low Bb, B, and C
- E. Etude Performance  
Ferling/Mule Etudes #31-40
- F. Solo Performance
- G. Sight Reading

## MUAP 4233 Fall Semester

- A. All Melodic Minor Scales in broken 3rds
  - 1. quarter note = 100, all sixteenths
  - 2. full range
  - 3. all articulations
- B. Etude Performance  
An etude will be chosen by the jury from the Lacour (pub. Leduc) Difficult Etudes, numbers 1-4
- C. Solo Performance
- D. Sight Reading

## MUAP 4233 Spring Semester

- A. All Major Scales in broken 4ths
  - 1. quarter note = 100, all sixteenths
  - 2. full range
  - 3. all articulations
- B. Etude Performance  
An etude will be chosen by the jury from the Lacour (pub. Leduc) Difficult Etudes, numbers 5-8
- C. Solo Performance
- D. Sight Reading



## Weekly Preparation

- A. Quality and Consistency of preparation
- B. Consistency in progress
- C. Literature and technical material covered
- D. Sight reading assignments
- D. Organization and use of lesson materials
- F. Attitude
- G. Completion of weekly assignments

% of total Grade

**50%**

## Recital and Studio Class Performance

- A. Maturity and control of performance
- B. Quality of performance
- C. Amount of Improvement
- D. Attendance

% of total Grade

**15%**

## Mid-term Evaluation

- A. Consists of scales, etudes, repertoire

% of total Grade

**10%**

## Solo and Scale Jury Examination

Solo jury will consist of a solo performed with piano accompaniment

% of total Grade

**15%**

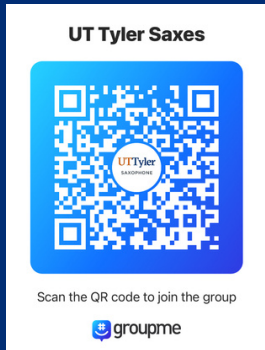


## Grading Scale

A	90%-100%
B	80%-89%
C	70%-79%
D	60%-69%
F	Less than 60%

# INFORMATION

## Sign up for the Course GroupMe



## Technology Policy

Students may use technology in the class (i.e. tablets, iPads, etc.), however, it is their responsibility to make sure the device is charged and working. Students will receive an absence for any rehearsal/concert they are unable to participate in due to technology failure.

## Assignments & Make-up Assignments

All assignments must be submitted by time/date listed on the course schedule. No late assignments will be allowed unless there are emergency situations and documentation is provided. I highly encourage you to start working on your assignments early. This ensures you have time to contact the appropriate person(s) if unforeseen technological issues impact your ability to complete the assignment. Technical problems, even if they are not your fault, do not automatically qualify you for an extension or a "do-over" for the assignment.

Unfortunately there is no way to offer a make-up for the course performances, therefore, all students are expected to attend all performances. Excused absences include documented emergencies (e.g. doctor's note, subpoena) or school-related activity. Vacations, regularly scheduled doctor's appointments, and work schedules do not qualify as exceptional reasons and will not be accepted as an excused absence.

## Studio Policies

- Attendance is required at all lessons, masterclasses, and all recitals and concerts featuring a saxophonist.
- Please contact the instructor at least 24 hours in advance if you must cancel a lesson.
- Be on time and warmed up for each lesson. Bring all assigned music and your instrument and all parts in good working order.
- Each student is expected to practice his/her assignments on a daily basis.

**It always seems  
*impossible* until it's  
done.**

**- Nelson Mandela**

## AI Policy

*You can use AI programs (ChatGPT, Copilot, etc.) in this course. These programs can be powerful tools for learning and other productive pursuits, including completing assignments in less time, helping you generate new ideas, or serving as a personalized learning tool. However, your ethical responsibilities as a student remain the same. You must follow UT Tyler's Honor Code and uphold the highest standards of academic honesty. This applies to all uncited or improperly cited content, whether created by a human or in collaboration with an AI tool. If you use an AI tool to develop content for an assignment, you must cite the tool's contribution to your work.*



# RESOURCES

## Academic Advising Center

University Center (UC) 440  
903.565.5718  
advising@uttyler.edu

## Bookstore

University Center (UC)  
903.566.7070  
bookstore@uttyler.edu

## Campus Activities

University Center (UC) 3400  
903.565.5796  
getconnected@uttyler.edu

## Campus Computing & Technology Support

Ratcliff Building North (RBN) 3022  
903.565.5555  
itsupport@uttyler.edu

## Muntz Library

Robert R. Muntz Library (LIB)  
903.566.7342  
library@uttyler.edu

## Military & Veterans Success Center

University Center (UC) 3440  
903.565.5972  
mvsc@uttyler.edu

## Student Accessibility Office

University Center (UC) 3150  
903.565.7079  
saroffice@uttyler.edu

## Student Health & Wellness

University Health Clinic (UHC) 147  
903.565.5728  
wellness@uttyler.edu

## University Counseling Center

University Center (UC) 3170  
903.565.5746 (for appointments)

## UT Tyler Police Department

University Service Center (USC) 125  
903.566.7300  
police@uttyler.edu

## Writing Center

College of Arts and Sciences (CAS) 202  
903.565.5995  
writingcenter@uttyler.edu

## One Stop Service Center

Stewart Hall (STE) 230  
903.566.7180  
enroll@uttyler.edu or cashiers@uttyler.edu

One Stop Service Center includes:

- Cashier's Office
- Enrollment Services
- Financial Aid
- Student Business Services

**Crisis Help Line**  
**Available 24/7**  
**903.566.7254**





# Important Dates

## Academic Calendar

January 13, 2025 Classes Start

January 20, 2025 No School

January 24, 2025 Census Date

March 1, 2025 Fresh 15K

March 17-21, 2025 Spring Break

March 31, 2025 Last Day to Withdrawl

April 28 - May 2, 2025 Final Exams

## Studio Class

Thursdays

12:30-2:00 pm

FAC 1221



# Saxophone Studio Recital

TBD