

Syllabus for: MUAP 12-4233, Applied Saxophone

Meeting Time: Varies | Saxophone Studio Class Thursdays @ 12:30-2:00 pm FAC 1222

Course Length: Fall 2024 (August 26 – December 14)

Instructor Name: Ricardo (Rico) Allen II, DMA

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Office Location: FAC 2216 (Center for the Musical Arts)

Office Hours: By appointment

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.

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 repertoire in saxophone and the ability to perform from a cross-section of that repertoire.
- 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.

Teaching Methods and Assignments to Achieve Learning Outcomes

- A. Assigned repertoire, technical studies, and pedagogical concepts will be taught and coached in a combination of private, repertoire class and, or group lessons.
- B. Performance experiences will be achieved in studio repertoire class, joint repertoire class and, or division and area recitals.
- C. Through active participation, pedagogical experiences will be achieved in studio repertoire class, small group discussion, and within individual lessons.
- D. Artist performances and recordings of assigned repertoire may be analyzed and evaluated as performance models.
- E. Master classes with guest instructors may be offered as pedagogical enhancements.
- F. 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.

Course Policies

Grading

Students enrolled in applied saxophone will be graded on the following criteria:

- 1.) The student's weekly attendance and preparation. *Daily, sufficient, and intelligent practice is expected.*
- 2.) Two required performances of literature (saxophone solo with piano), appropriate to the level of study, on the department recital (held Tuesdays at noon), on a degree/student recital, or on a student chamber recital. If a student has a class during the Tuesday departmental time and is excused from attending departmentals on a weekly basis, they are still expected to perform two solos with piano in one of the above listed venues. The instructor must be present for the student's performance.
 - a.) Literature should be chosen in consultation with the teacher and should be of an appropriate level, commensurate with the abilities of the student.
 - b.) Literature chosen for the performance could be a movement of a larger work.
 - c.) First semester freshmen are required to perform on departmental only once.
- 3.) The completion of a solo jury performance (with a piano collaborative artist; unaccompanied solos may be considered, at the teacher's discretion, and only after the Upper Division Examination has been successfully completed) at the end of the semester. The specific requirements for this jury are listed in the saxophone handbook.
- 4.) The completion of a techniques/etude jury. The date for this jury will be arranged by the faculty—it is usually held the same week as the solo jury. The specific requirements for this jury are listed in the saxophone handbook.
- 5.) Given the individualized nature of applied study and the varying difficulty of repertoire, it is difficult to quantify certain aspects such as the number of solos a student should learn and perform each semester; however, as a generalization, studying only one or two solos a semester would likely be considered insufficient.
- 6.) For students enrolled in saxophone quartet:
 - a.) A minimum of three hours of rehearsal each week.
 - b.) Two required performances on the departmental recital or other degree/student recital.
 - c.) One coaching with a Faculty Member each week of the semester.

If the above criteria are not met, the student's grade will be lowered.

Weekly Preparation (50%)

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

G. Completion of weekly assignments

Recital and Studio Class Performance (15%)

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

Mid-term Evaluation (10%)

- A. Consists of scales, etudes, and repertoire

Solo and Scale Jury Examination (15%)

- Solo jury will consist of a solo performed with piano accompaniment

Grading Scale

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

Lesson Attendance policies. *There is a “no-cut” policy for applied saxophone lessons.* Students enrolled in applied saxophone are expected to attend all saxophone lessons. If a student wishes to cancel a lesson, the teacher may make up the lesson at his discretion. Students wishing to cancel a lesson should notify the teacher at least 24 hours in advance (with the exceptions of death in the family or serious illness). Insufficiently prepared lessons will not be made up. ***Two unexcused absences will result in an automatic “WF” for the semester in which the student is enrolled.***

Recital Attendance policies. Students enrolled in applied saxophone are expected to attend all saxophone recitals. If a student has a class during the Thursday Saxophone Studio time they are still expected to attend all evening recitals including faculty, guest artist, student degree, and student non-degree recitals. A student may be excused from attending a recital for a death in the family, serious illness, a regularly scheduled class, or participation in a large ensemble. Recitals are not to be scheduled opposite large ensemble performances. Personal practice, saxophone quartet rehearsals or ensemble/lab sectional rehearsals are not valid excuses for missing a recital.

Guidelines for Undergraduate Students:

In addition to the repertory and study materials listed in the *RA Saxophone Syllabus*, undergraduate students expected to:

- ① Practice regularly and intelligently.
- ② Identify your professional goals.
- ③ Keep a notebook exclusively for lessons, and *bring it to each and every lesson.* Refer to your notebook when you practice.

REQUIRED/SUGGESTED MATERIALS

Proper equipment (saxophone, mouthpiece, ligature, reeds) in good working order.

An accurate metronome.

A tuner with both a sweep needle and a sound producer.

Bring a Notebook to each lesson.

Bring the piano part to any piece you are working on to each lesson.

Ferling, Wilhelm-Franz. *Forty Eight Études*, augmentées de 12 études nouvelles, par M. Mule, Leduc. Available at Penders.

Nestler, Eric. *Saxophone Fundamentals: Tone and Technique*, 4th edition, 1996. Available from the instructor.

Nestler, Eric. *Scales and Technical Patterns*. Available the instructor.

Rousseau, Eugene. *Saxophone High Tones. A Systematic Approach to the Above-Normal Range of the Saxophones: Soprano, Alto, Tenor, Baritone*. Shell Lake: Étoile Music, Inc. Second ed., 2002. Available at Penders.

Raschèr, Sigurd. *Top-tones for the Saxophone, Four-octave Range*. Carl Fischer Publications.

Sinta, Donald. *Voicing: An Approach to the Saxophone's Third Register, Revised Edition*. Blaris Publications.

Richtmeyer, Debra. *The Richtmeyer Method for Saxophone Mastery, Vol. 1 & 2*. Theodore Presser.

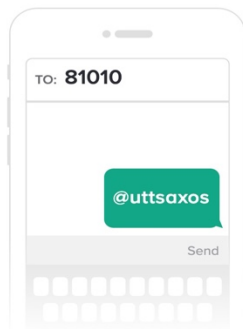
Teal, Larry. *The Art of Saxophone Playing*. Princeton: Summy-Birchard Music, 1963.

Sign up for the Course Remind

Tell people to text @uttsaxos to the number 81010

They'll receive a welcome text from Remind.

If anyone has trouble with 81010, they can try texting @uttsaxos to (469) 502-7729.



Assignment Submissions

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.

Make-up Assignments

You will be given the opportunity to make up, missed quizzes, exams, and assignments for excused absences only. Excused absences include documented, emergencies or school related activity. Vacations, regularly scheduled doctor's appointments, and work schedules do not qualify as exceptional reasons and will not be excepted as an excused absence.

Scale Requirements

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 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 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 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

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- Students should strive to play each of these scales/arpeggios into the altissimo register.

Articulation Requirements

Articulations

The image displays 13 numbered articulation exercises (a-m) on a single staff. Each exercise is a sequence of notes with specific articulation markings such as slurs, accents, and breath marks. Exercises a-d are in the first line, e-i in the second, and j-m in the third. The exercises vary in rhythm and articulation style, including slurred groups, staccato notes, and notes with accents.

The Saxophone Syllabus

The syllabus provides a semester-by-semester guide for specific repertoire, etudes, and scale study. It is the student's responsibility to obtain and follow the suggestions in the saxophone syllabus.

UT Tyler Honor Code

Every member of the UT Tyler community joins together to embrace: Honor and integrity that will not allow me to lie, cheat, or steal, nor to accept the actions of those who do.

Students Rights and Responsibilities

To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link: <http://www.uttyler.edu/wellness/rightsresponsibilities.php>

Campus Carry

We respect the right and privacy of students 21 and over who are duly licensed to carry concealed weapons in this class. License holders are expected to behave responsibly and keep a handgun secure and concealed. More information is available at <http://www.uttyler.edu/about/campus-carry/index.php>

UT Tyler a Tobacco-Free University

All forms of tobacco will not be permitted on the UT Tyler main campus, branch campuses, and any property owned by UT Tyler. This applies to all members of the University community, including students, faculty, staff, University affiliates, contractors, and visitors.

Forms of tobacco not permitted include cigarettes, cigars, pipes, water pipes (hookah), bidis, kreteks, electronic cigarettes, smokeless tobacco, snuff, chewing tobacco, and all other tobacco products.

There are several cessation programs available to students looking to quit smoking, including counseling, quitlines, and group support. For more information on cessation programs please visit

www.uttyler.edu/tobacco-free.

Grade Replacement/Forgiveness and Census Date Policies

Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment

Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at <http://www.uttyler.edu/registrar>. Each semester's Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar.

Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract.

The Census Date is the deadline for many forms and enrollment actions of which students need to be aware. These include:

- Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.
- Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date)
- Schedule adjustments (section changes, adding a new class, dropping without a "W" grade)
- Being reinstated or re-enrolled in classes after being dropped for non-payment
- Completing the process for tuition exemptions or waivers through Financial Aid

State-Mandated Course Drop Policy

Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for the specific date).

Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

Disability/Accessibility Services

In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University of Texas at Tyler offers accommodations to students with learning, physical and/or psychological disabilities. If you have a disability, including a non-visible diagnosis such as a learning disorder, chronic illness, TBI, PTSD, ADHD, or you have a history of modifications or accommodations in a previous educational environment, you are encouraged to visit

<https://hood.accessiblelearning.com/UTTyler> and fill out the New Student application. The Student Accessibility and Resources (SAR) office will contact you when your application has been submitted and an appointment with Cynthia Lowery, Assistant Director of Student Services/ADA Coordinator. For more information, including filling out an application for services, please visit the SAR webpage at <http://www.uttyler.edu/disabilityservices>, the SAR office located in the University Center, # 3150 or call 903.566.7079.

Student Absence due to Religious Observance

Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

Student Absence for University-Sponsored Events and Activities

If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

Social Security and FERPA Statement

It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

Emergency Exits and Evacuation

Everyone is required to exit the building when a fire alarm goes off. Follow your instructor's directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not re-enter the building unless given permission by University Police, Fire department, or Fire Prevention Services.

Student Standards of Academic Conduct

Disciplinary proceedings may be initiated against any student who engages in scholastic dishonesty, including, but not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

- i. "Cheating" includes, but is not limited to:
 - copying from another student's test paper;
 - using, during a test, materials not authorized by the person giving the test;
 - failure to comply with instructions given by the person administering the test;
 - possession during a test of materials which are not authorized by the person giving the test, such as class notes or specifically designed "crib notes". The presence of textbooks constitutes a violation if they have been specifically prohibited by the person administering the test;
 - using, buying, stealing, transporting, or soliciting in whole or part the contents of an unadministered test, test key, homework solution, or computer program;
 - collaborating with or seeking aid from another student during a test or other assignment without authority;
 - discussing the contents of an examination with another student who will take the examination;
 - divulging the contents of an examination, for the purpose of preserving questions for use by another, when the instructors has designated that the examination is not to be removed from the examination room or not to be returned or to be kept by the student;
 - substituting for another person, or permitting another person to substitute for oneself to take a course, a test, or any course-related assignment;

- paying or offering money or other valuable thing to, or coercing another person to obtain an unadministered test, test key, homework solution, or computer program or information about an unadministered test, test key, home solution or computer program;
 - falsifying research data, laboratory reports, and/or other academic work offered for credit;
 - taking, keeping, misplacing, or damaging the property of The University of Texas at Tyler, or of another, if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct; and
 - misrepresenting facts, including providing false grades or resumes, for the purpose of obtaining an academic or financial benefit or injuring another student academically or financially.
- ii. “Plagiarism” includes, but is not limited to, the appropriation, buying, receiving as a gift, or obtaining by any means another’s work and the submission of it as one’s own academic work offered for credit.
- iii. “Collusion” includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty.
- iv. All written work that is submitted will be subject to review by plagiarism software.

UT Tyler Resources for Students

- [UT Tyler Writing Center](mailto:writingcenter@uttyler.edu) (903.565.5995), writingcenter@uttyler.edu
- [UT Tyler Tutoring Center](mailto:tutoring@uttyler.edu) (903.565.5964), tutoring@uttyler.edu
- The Mathematics Learning Center, RBN 4021, this is the open access computer lab for math students, with tutors on duty to assist students who are enrolled in early-career courses.
- [UT Tyler Counseling Center](tel:903.566.7254) (903.566.7254)

Suggested Repertoire List

Soprano

Kuku
Streetlegal
Concerto
Fantasia
Sonatine
Sonata
Garden of Love
Four Pictures from New York
Histoire Du Tango
And Everything is Still...
walking on the ceiling
Song Concerto
The Manitou Incline
Amhrán na Cásca
Adagio and Allegro
Concertino for Soprano Saxophone and Chamber Orchestra
Desert Tide
Fantasie
A Kind of Trane
Lyric Pieces "Troidhaugen"
Melbourne Sonata
Mysterious Morning III
Phoenix Rising
Concerto

Alto

Improvisation et Caprice
Blue Caprice
Improvisation I
Improvisation II
Improvisation III
Mai
Sonate
Aria
Diversion
Vocalise
Chanson et Passepied

Composer

Barry Cockcroft
Roshanne Etezady
John Mackey
Heitor Villa-Lobos
Maurice Ravel
Francis Poulenc
Jacob TV
Robert Molineli
Astor Piazzolla
Andy Scott
David Biedenbender
Libby Larsen
Joel Love
Christine Delphine Hedden
GF Handel
Patrick Wickliffe
Alex Shapiro
Denis Bédard
Guillaume Connesson
Edvard Grieg (arr. Roman)
Barry Cockcroft
Fuminori Tanada
Stacy Garrop
Carter Pann

Composer

Eugene Bozza
Victor Morosco
Ryo Noda
Ryo Noda
Ryo Noda
Ryo Noda
Jeanine Rueff
Eugene Bozza
Bernhard Heiden
Sergi Rachmaninmoff
Jeanine Rueff

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| Romance | William Grant Still |
| Sonata | Paul Creston |
| Croquembouches | Claude Delvincourt |
| Rapsodie | Claude Debussy |
| Hot-Sonate | Erwin Schuloff |
| Three Romances | Robert Schumann |
| Fantasie | Jules Demersseman |
| Concerto | Alexander Glazunov |
| Sonata | Bernhard Heiden |
| Pequeña Czarda | Pedro Iturralde |
| Tableaux de Provence | Paule Maurice |
| Scaramouche | Darius Milhaud |
| Caprice en Forme de Valse | Paul Bonneau |
| Concerto | Paul Creston |
| Prelude, Cadence et Finale | Alfred Desenclos |
| Concerto | Pierre-Max Dubois |
| Divertissement | Pierre-Max Dubois |
| Brilliance | Ida Gotkovsky |
| San Antonio | John Harbison |
| Double Concerto | Walter Hartley |
| Elegie et Rondeau | Karel Husa |
| Concertino da Camera | Jacques Ibert |
| The Devil's Rag | Jean Matita (Christian Lauba) |
| Sonata | Robert Muczynski |
| Sonata | Phil Woods |
| Holy Roller | Libby Larsen |
| Concerto | Henri Tomasi |
| Fuzzy Bird Sonata | Takashi Yoshimatsu |
| Sonata | William Albright |
| Concertino | Warren Benson |
| Concert Suite | William Bolcom |
| Concerto | Ingolf Dahl |
| Concerto (SIGNED BY DAVID) | David Maslanka |
| Four Pictures from New York | Robert Molinelli |
| Three Letter Word | Andy Scott |
| Sonata in C# minor | Fernande Decruck |
| Solace (A Lyric Concerto) | Joel Love |
| Shams Concerto | Jean-Denis Michat |
| Rush | Kenneth Fuchs |
| Rhapsody | André Waignein |

Nuée Ardente
Images
Fantasie sur la Carmen
Escape Wisconsin
Escapades
Concerto
Sonata
Wink
Song Concerto
Careful Shouts
starshine & moonfall
Unquiet Waters
Lilac Tears
Aria
Cinq Danses Exotiques
Ballade
Ballade
Concert Pieces
Concerto after Glière
Cyber Bird Concerto
Divertimento
Jellyfish
Jungle
A Kind of Trane
Légende
Lilith
Piece en forme de habenera
Sequenza Ixb
Six Suites for Violoncello
Sonata
Sonata
Sonata for Clarinet
Star Bits
Variations Pathétiques
XIWIND

Tenor

Grab It!
Sonata in C minor
Adagio et Rondo

Vincent David
David Biedenbender
François Borne
Caleb Burhans
John Williams
Lars-Erik Larsson
John Cheetham
Mark Ford
Libby Larsen
Nina Shekhar
Natalie Moller
Kevin Day
Jennifer Jolley
Jacques Ibert
Jean Françaix
Henri Tomasi
Alfred Reed
Rudy Wiedoeft
David DeBoor Canfield
Takashi Yoshimatsu
Roger Boutry
Kristen Kuster
Christian Lauba
Guillaume Connesson
Florent-Schmitt
William Bolcom
Maurice Ravel
Luciano Berio
JS Bach (arr. Kynaston)
Edison Denisov
Lawson Lunde
Leonard Bernstein
Corey Dundee
Ida Gotkovsky
Philippe Geiss

Composer

Jacob TV
George Philipp Telemann
Jean Baptiste Singelée

Four Pictures from New York
Come As You Are
Concerto, Op. 57
The Solitude of Stars
Sonata

Robert Molinelli
Steven Banks
Jean Baptiste Singelée
Stacy Garrop
James DiPasquale

Baritone

Pimpin'
Cello Sonata in G minor
As I Am
Mo'ingus

Composer

Jacob TV
Sergei Rachmaninoff
Steven Banks
Shelley Washington

Saxophone Quartet/Chamber

Fugue in G minor
Andante et Scherzo
Golliwog's Cakewalk
Quatuor
Petit Quatuor
Quartet
Quatuor
Hell's Gate
Mountain Roads
Recitation Book
Songs for the Coming Day
Drastic Measures
Memory from Neopmuk's Dances
Histoire Du Tango
Introduction et Variations
Grave et Presto
Premier Quatuor
July
you've been talking in your sleep
A Developing Tautology
Six Bagatelles
In Memoriam
Chaccone
Quartet in F Major
Howler Back
Le Bal

Composer

JS Bach
Eugene Bozza
Claude Debussy
Alfred Desenclos
Jean Françaix
Alexander Glazunov
Guy Lacour
David Maslanka
David Maslanka
David Maslanka
David Maslanka
Russell Peck
Marcelo Zarvos
Astor Piazzolla
Gabriel Pierne
Jean Rivier
Jean Baptiste Singlée
Michael Torke
David Biedenbender
James Richmond
György Ligeti
Joel Love
JS Bach
Maurice Ravel
Zack Browning
Thierry Esaich

Dwalm
La Fille Aux Cheveux de Lin
Quatuor
Michelangelo '70
Every Thing Must Go
Trio Sonata in D Minor "La Follia"
Three Preludes
Iberia Suite
Ode to Joy Blues
Back Burner
Cityscapes
Just for Show
Slap Me
Flower Duet from "Lakme"
Conversations
Paganini Lost
staying the night
Revolution
Hymn
Cerulean
They Might Be Gods
Ecolocation
Ciudades
Sunburnt
Unquiet Spirits
Prized Possesions
Night Music
The Mechanics
Electric Aroma
Arabesque

Methods/Etudes

6 Tango Etudes
8 Etudes
24 Caprices
24 Etudes
25 Daily Exercises
26 Etudes
28 Etudes
48 Etudes

Gemma Peacocke
Claude Debussy
Florent-Schmitt
Astor Piazzolla
Martin Bresnick
Antonio Vivaldi
George Gershwin
Ed Calle
Tom Taylor
Frank Ticheli
Rick Hirsch
Lennie Niehaus
Barry Cockcroft
Léo Delibes
Richard Bennett
Jun Nagao
David Biedenbender
Marc Mellits
Kati Agócs
David Biedenbender
John Leszczyński
Takuma Itoh
Guillermo Lago
Takuma Itoh
John Mackey
Viet Cuong
Emma O'Halloran
Carter Pann
Viet Cuong
Claude Debussy

Composer

Astor Piazzolla
Johannes Donjon
Nicolò Paganini
Johann Luft
Hyacinthe Klosé
Henri Altes
Guy Lacour
Franz Ferling

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|---|--------------------|
| 48 Sight Reading Etudes | Albert Debondue |
| Neuf Études | Christian Lauba |
| High Tones | Eugene Rousseau |
| Voicing | Donald Sinta |
| The Orchestral Saxophonist Vol. I-II | Frascotti & Ronkin |
| Hello! Mr. Sax | Jean-Marie Londeix |
| Les Gammes Conjointes Et En Intervalles | Jean-Marie Londeix |
| Charlie Parker Omnibook Eb | Charlie Parker |
| Real Book Sixth Edition Eb | Hal Leonard |
| Real Book Sixth Edition Bb | Hal Leonard |
| Intervallic Improvisation | Walt Weiskopf |
| 25 Romantic Etudes | Ernesto Kohler |
| The II-V7-I Progression | Jamey Aebersold |
| 8 Very Difficult Etudes | Guy Lacour |
| Exercices mecaniques pour tous les saxophones | Jean-Marie Londeix |
| Inside Improvisation Vol. 2 - Pentatonics | Jerry Bergonzi |