

MUS 16705 Applied Saxophone

Credit Hours: 1-2

Prerequisites: N/A

Course Description: Beginning to intermediate level private instruction designed to develop technical skills requisite to artistic self-expression. Enrollment in a one-credit lesson provides the student a private, 30-minute lesson per week. A two-credit lesson provides the student a private, one-hour lesson per week. Juried examination at conclusion of each semester required. Private lesson fee is applicable.

Course Objectives: Upon completion of the course, students will develop:

1. Understanding of saxophone techniques, including posture, hand position, embouchure articulation, breath control, finger technique, reed selection, air support, tone production, and instrument care and maintenance
2. Saxophone technique through the study of scales, exercises, and solo literature
3. A musical comprehension of the various styles and literature written for the saxophone.
4. In-depth exploration and evaluation of saxophone performance skills
5. Improvement of performance capabilities as a soloist and ensemble member
6. Successful performance of major works from the saxophone repertoire
7. Development of the foundation of pedagogical techniques

MUS 16705-CA Applied Saxophone & MUS36705-CA Advanced Applied Saxophone) - 1 or 2 Credits

Term: Spring 2018

Textbook:

- o Voicing by Donald Sinta
- o The Art of Saxophone Playing by Larry Teal
- o Daily Studies for All Saxophones by Trent Kynaston
- o Etude books, as assigned. A general guide for which etude books are assigned at each level can be found later in the syllabus.

Instructor Information:

Name: Dr. Todd Wilkinson
 Office: 206 Atkinson Hall
 Office Hours: 9AM Daily
 Phone: 816-797-3264
 Email: todd.wilkinson@ottawa.edu
 Classroom: 206 Atkinson Hall
 Class Meetings: TBA

Additional Resources (if applicable):

The following texts are recommended for those wishing to receive some jazz improvisation instruction in applied lessons:

- Jazz Saxophone Licks, Phrases and Patterns by Arnie Berle
- iReal for iPhone or iPad (compatible with other devices?)
- CD player or device with iTunes/Apple Music, plus quality headphones for Aebersold play-a-longs
- Harmony Cloud app
- AnyTune Pro app
- The Charlie Parker Omnibook by Jamey Aebersold
- Vol. 2: Pentatonics by Jerry Bergonzi
- The Serious Jazz Practice Book by Barry Finnerty
- Jazz Keyboard Harmony by Phil DeGreg
- Jazz Saxophone Licks, Phrases and Patterns by Arnie Berle

Grading /Evaluation:

Course grades will be based upon the following allocation

Music Recording Review:

Each student will be responsible for a written review of a saxophone recording once per semester. The recording will be determined with the instructor. The review must be typed, double-spaced and at least three full pages in length. It must include a title page that contains the course number, title of recording, student and instructor name, and total hours enrolled. Contents of the review should include titles, personnel, and personal assessment of the performance and recording quality.

Grading Evaluation:

1. The student's progress during the semester
2. The student's level of achievement in relation to that expected at each level of saxophone study
3. Attendance at lessons, studio class (music majors only), and required performances
4. The performance examination (Scale Jury) at the end of the semester which will include required scales, etudes, and a solo
5. Jury grade
6. Saxophone Recording Review

Grading is ultimately a subjective evaluation of a student's ability to grasp new or different concepts and apply these concepts to performance proficiency. The following areas are offered as a guide to the evaluation of the learning process:

- Tone Production: quality, resonance, response, dynamic control, vibrato, breathing and air support
- Intonation: playing in the middle of the pitch, tuning intervals (harmonic and melodic), tuning with others
- Rhythm: accuracy of note values within a steady pulse, flexibility that enhances musicality (i.e. ritard, rubato, accel.)
- Facility: clean, accurate articulations and fingerings, smooth legato, breath releases, tongue releases, staccato
- Musicality: developing a strong concept of playing musical line within a variety of musical styles

Each student will be given a grade for every lesson, and the final jury. Final grades will be determined as follows:

Weekly lessons and studio = 75%

Composite Saxophone jury grade = 25%

Weekly Lessons:

Students will receive 14 lessons in a semester. If a student must cancel a lesson, rescheduling is at the discretion of the instructor. An unexcused missed lesson may result in a failing grade for that week. If the instructor must cancel a lesson, the student will be given proper notice and the lesson will be rescheduled. Tardiness may negatively affect the weekly lesson by one letter grade per ten minutes late. Each week, students will be assigned a grade based on their preparedness and performance in lessons. At the end of the semester, these grades will be averaged out and make up 50% of your final grade.

At each lesson a student must demonstrate:

- Work on technical exercises showing understanding and improvement, breath management, scale line and evenness of tone throughout the range, steady rhythmic accuracy at tempo, articulation and appropriate fingerings (30%).
- Mastery of weekly etude, including a breathing plan, and an analysis of phrases and form. (30%)
- Understanding of musical aspects of playing, including memorization and performance-ready preparation of non-etude music (40%)

- A substantial improvement week to week, memorization, and excellent preparation throughout
- A- improvement towards an A
- B+ discrepancies in the above

- B adequate improvement in repertoire, no memorization, tempi not achieved, receptive mood
- B- minor improvement, receptive mood
- C+ little preparation or repertoire improvement, no work on memorization,
- C attends lesson, minimal preparation, little growth, and repetitive mistakes.
- D attend lesson, minimal preparation, no memorization, no growth
- F unexcused absence, or attends lesson with no preparation

Expectations for Blackboard participation (if applicable):

There is a Blackboard shell associated with this course. We will use this to document lessons and keep practice logs. All Jury exam documentation will be filed on blackboard.

Instructor Course-Specific Policies & Expectations for Class Participation:

Email policy

Email will be my primary method of contacting students for scheduling, organizational and other miscellaneous matters. It is vitally important that students are consistent in checking email and responding when needed. Please read emails slowly and carefully and pay attention to details.

When a student is contacted by me and a response is explicitly requested, he or she must respond within 24 hours of the e-mail's "sent" timestamp. Reasonable extenuating circumstances will be considered at my discretion. The penalties for failing to adhere to this policy is as follows:

First offense: warning

Second offense: 2% penalty on final lesson grade

Each additional offense: 4% penalty on final lesson grade

Contacting Dr. Wilkinson

Email is the preferred method for contacting me. Texting is acceptable only if a quick response is needed for something that day, or if you have previously contacted via email and have not received a response after 24 hours.

Semester Repertoire and Scale Expectations:

The repertoire assignments are as follows with an understanding that once a work is offered for jury, it may not be offered for any subsequent jury. Appropriate difficulty of Etudes and Solo Works will be determined at first lesson.

MUS 16705 and MUS 36705

1 hour credit; 1/2 hour lesson

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First semester: 6 Etudes, 2 offered at juries, 2 performed,
1 Substantial Musical Work

Subsequent semesters: 8 Etudes, 2 offered at juries, 2 performed,
1 Substantial Musical Work

2 hours credit; 1 hour lesson

First semester: 10 Etudes, 3 offered at juries, 2 performed
1 Substantial Musical Work

Subsequent semesters: 12 Etudes, 2 offered at juries, 2 performed,
2 Substantial Musical Works

STUDENT RESPONSIBILITIES

It is important that you have adequate rest during the semester, and that you stay healthy. It is expected that you will come to your lessons with music prepared and having already warmed-up. Your horn should be serviced (every six-months), reeds, mouthpiece and ligature in good working order.

Practice Recommendations:

By the time a student is studying saxophone at the college level, practicing must be incorporated into a *DAILY* routine. This is the only way to adapt new techniques into one's playing. I will work with each student on an appropriate disciplined routine that will fill the amount of time he/she should be practicing. Saxophone performance majors should expect to practice 3-4 hours per day. Music Education majors and non-majors should expect to practice 60 – 90 minutes per day. Those students who cannot practice at least 1 hour per day should not be taking lessons at the college level. It is expected that the student will practice regularly.

Practice Logbooks:

To help assess student preparation, the student and instructor will keep a weekly record book and practice log.

Attendance:

It is expected that students will be on time to begin their lesson.

Lesson time for students arriving late will not be extended.

Students should arrive prepared and having already warmed-up.

Students are allowed 2 excused absences per semester. Absences that **may** be excused by the teacher include: illness and family emergency. Absences that the teacher excuses will not be figured into the final grade. For an absence to be potentially excused, the instructor must be notified by phone before 8:30 am on the day of the lesson. Unexcused absences will receive an F for that lesson's grade.

Unexcused absences will not be made up. Should the instructor need to cancel a lesson, that lesson will be made up at a time agreed upon by both the instructor and the student.

Each semester a list of required performances involving saxophonists will be posted. Attendance at these performances is required.

All students must attend the weekly Saxophone Studio Class Meeting. This is a required lab for all music majors taking applied saxophone lessons. Meeting times are TBA. In this lab we will cover a large variety of topics and repertoire. On occasion it will be used for rehearsal for large saxophone ensembles or performances. Attendance is required.

All students must attend the Saxophone Studio Recital at the end of the semester, where they will be asked to write comments to each performer they hear.

Recital Attendance:

Each semester a list of required performances involving saxophonists will be posted. Attendance at these performances is required.

All students must attend the Saxophone Studio Recital at the end of the semester, where they will be asked to write comments to each performer they hear.

Fourth Semester Achievement Proficiency:

Bachelor of Music degree students with majors in either Performance or Music Education must take this exam in order to enroll in upper-division lesson. Bachelor of Arts students may opt for a double-time-slot jury that is the equivalent of the fourth semester jury. This double slot will allow B.A. students to enroll in upper-division lessons.

Senior Recital:

All Bachelor of Music degree students with majors in either Performance or Music Education must perform a senior recital.

University Academic & Course Policies:

Academic and course policies are spelled out in [The College Student Handbook](#) including but not limited to: Prerequisite advisory, Ottawa Student Email requirements, Attendance, Course Drop/Withdrawal, Requirements for Submission of Digital Files, Library Resources and Information Literacy, Academic Honesty, Classroom Conduct, Sensitivity and Confidentiality, Statement on Diversity, Commitment to Diversity and Equality in Education, Facilities and Services for Students with Disabilities, etc.

Student Handbook: Please refer to the student handbook for all university regulations:

- Students at the residential campus in Ottawa, Kansas: www.ottawa.edu/studenthandbook
- Adult and Online Students: www.ottawa.edu/APOSHandbook

You are responsible for reading and understanding all of these policies. Failure to understand or abide by these policies could have negative consequences on your experience in this course.

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Disclaimer:

Course content and schedule may vary from this outline to meet the needs of a particular group of students. The instructor will explain the rationale for any variance as it occurs.

Course Outline and Weekly Assignments:

Determined at each weekly lesson

Final Examination:

FACULTY JURY

At the end of each semester, students must present the music learned in the lessons that semester from memory, in order to fulfill their repertoire requirements. They must demonstrate acceptable musicianship (rhythm, tonality, expression) and mastery of breath management, and saxophone technique appropriate to the student's length of study. They will be graded on memorization, stage presentation, understanding of form and style, and semester improvement. They are expected to have attained a level of proficiency commensurate with the skills of other students at a similar level. The music faculty will write comments for each student that will be distributed to the student by their applied teacher after the jury. In the jury process, the student makes the first selection with subsequent selections made by the faculty committee.

In order to facilitate the learning process, students will also be expected to answer questions concerning the composer, the date of composition, pertinent information regarding the musical characteristics of the works, and the importance of the works offered for the jury.

Additional Course Documentation (Assignment Sheets, Rubrics, Annotated Bibliography):

Saxophone Scale Syllabus

All scales must be performed at 120 bpm, in eighth-note, eight-note triplets, and sixteenth note subdivisions of the beat.

Freshman Year First Semester:

Chromatic Scale Full Range

Whole Tone Scales – Full Range

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Major Scales Full Range
Major 13th Arpeggios

First Year Second Semester:

Aeolian - Natural Minor Scales Full Range
Harmonic Minor Scales Full Range
Melodic Minor Scales Full Range
Dorian Minor 13th Arpeggios

Sophomore Year First Semester:

Diminished Scales Full Range
Mixolydian, and Lydian 13th Arpeggios
Major Scales in Stepwise and Broken Thirds
Major, Minor, and Diminished Triads around the Cycle

Sophomore Year Second Semester:

Diatonic Major Triad Progression Patterns
Chromatic and Whole Tone Scales in Thirds
Augmented Dominant, Half-Diminished, Diminished, and Altered Dominant Arpeggios

Junior Year:

Major Scales in Stepwise and Broken Fourths
Major and Minor Triad Inversions around the Cycle
Augmented Scales
Diatonic Triads in Harmonic Minor
Bebop Scales

Senior Year:

V7 Cycle Patterns ½ step approaches
Triad Pairs
3-5-1-7 patterns
Harmonic Major
Alternating Diatonic Scale and Arpeggios in Major and Harmonic Minor

Facilities and Services for Students with Disabilities:

Reasonable Accommodations for persons with known disabilities will be made in accordance with the Americans with Disabilities Act (ADA) and Section 504 of the Vocational Rehabilitation Act of 1973. Any student interested in reasonable accommodations can obtain information and forms by going to: <http://www.ottawa.edu/footer/disability-services> or by contacting the Counseling Center in Ward Science, first floor or via phone at 785-248-2582.

Physical Closeness Issues:

Throughout your saxophone study we will be working on certain physical components of playing the saxophones. Included in these activities are breathing exercises, relaxation exercises, correct posture, and correct jaw, tongue and throat positioning. If you are not comfortable working on any of these areas, please speak to me at the beginning of the semester. With your consent, outside observers,

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especially other saxophone students or music faculty are welcome at your lessons.

Building on its foundation as a Christ-inspired community of grace and open inquiry, Ottawa University prepares professional and liberal arts graduates for lifetimes of personal significance, vocational fulfillment, and service to God and humanity.