Southeastern Louisiana University Department of Music and Dramatic Arts

Saxophone Course of Study

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Dear Fellow Saxophonist,

Thank you for taking the time to look over this course of study. The following is intended as a guide for undergraduate and graduate saxophone students. It targets the development of a set of standards in our music curriculum. Each level indicates growth built on previously mastered levels.

The prospective transfer or graduate student may find this document helpful in monitoring their own progress. Referring to page 11, a certain level of flexibility exists in the selection of appropriate solo literature.

Today’s saxophonists need skills in a variety of contexts. At Southeastern, individuals are encouraged to explore standard repertoire, jazz improvisation, transcriptions from other repertoire and the study of additional woodwind instruments. During the weekly master class, all saxophonists perform their latest efforts and state weekly goals.

It is the instructor’s goal that graduating saxophonists feel comfortable performing in a large variety of genres. The curriculum that follows introduces selections of standard repertoire, such as Paul Creston’s Sonata, op. 19, Alexander Glazounov’s Concerto, and Jacques Ibert’s Concertino da Camera, alongside Charlie Parker’s Now’s the Time, and transcriptions such as J. S. Bach’s Sonata in G minor. To help saxophonists attain their goals, a collection of recordings and scores are placed on reserve in the Southeastern Library.

There are also “Weekend Workshops” for high school, and university students in which special topics are addressed, such as advanced techniques, advanced repertoire, jazz saxophone, Blues and Rock ‘n’ Roll saxophone, and saxophone quartets. Southeastern saxophonists need to be motivated, dedicated, mature, and goal oriented in order to excel through this rigorous program.

If you should need of any further assistance, please feel free to contact me.

Sincerely,

Richard A. Schwartz
Instructor of Saxophone
Lesson Requirements

Location: Lessons and weekly master classes take place in room A279 unless arranged and approved by instructor and student.

Punctuality: A student must be on time, warmed-up, and prepared for each lesson. The student must schedule weekly lessons so there is ample time to warm-up, select a desirable reed, and review prepared music.

Practice: At least three hours of daily concentrated practice is required of the saxophone music major. The student is responsible for designing his or her own practice routine and that all assigned materials are reviewed each and every day.

Attendance: Absence from a lesson may affect the student’s overall grade. If a student must miss a lesson due to illness, family emergency, or an official school activity, that student is responsible for contacting the instructor of saxophone as soon as possible.

Grading:

A = 90 through 100
B = 80 through 89
C = 70 through 79
D = 60 through 69
E = 59 and below

Lessons: Seventy (60) percent of your grade will be derived from lessons. The student will be graded on preparation (having the lesson prepared, bringing the proper musical works, a metronome, pencil or other materials), punctuality, progress, attitude, and initiative.

Jury: Twenty (20) percent of the grade will be derived from a jury grade. If a student is performing a junior or senior recital, that performance may take the place of the jury. In the event the instructor of saxophone can not attend a junior or senior recital, a recording and program of this recital must be presented to the instructor of saxophone so that a grade may be given.

Recitals: Ten (10) percent of the student’s grade will be derived from attendance at colleague’s (fellow saxophonists) recitals. A stamped recital program must be turned in with a brief, typed, double-spaced, three paragraph paper describing the event and the attending student’s personal opinion on the interpretation of the music.
Written Assignment: Ten (10) percent of the student’s grade will be derived from a written assignment. This assignment will be posted outside my office door and sent via e-mail.

Deductions: A full letter grade will be deducted if a music major does not perform a solo work in a given semester during the school’s weekly recital hour.

Bonus: Five (5) points will be added to a student’s grade for each performance competition entered in a given semester.

Participation: All saxophone music majors must participate in one or more ensembles of “classical repertoire” (Wind Symphony, Marching Band, Symphony Band and Orchestra).

All saxophone music majors must participate in one or more ensembles of “jazz repertoire” (Jazz Ensemble I, Jazz Ensemble II and Jazz Combos).

If a saxophone music major does not comply with the participation statements above, he or she may be asked to leave the saxophone studio.

Master Class: All saxophone music majors must attend the weekly saxophone studio master class and perform assigned scales, etudes, or repertoire. Each student will also state their goals for the following week.

Equipment: Mouthpieces: The instructor of saxophone prefers Selmer “S 90” mouthpieces for private instruction and solo performance while Selmer “S 80” for wind ensemble and chamber ensemble use.

The instructor of saxophone prefers a hard rubber Medium “Meyer 5” mouthpiece for solo and ensemble jazz use.

Saxophones: The instructor of saxophone prefers professional model saxophones of Selmer or Yamaha.

Before purchasing a new saxophone, be sure to try five or more of the same model. Then choose the saxophone that you think has the best response, tone quality, and intonation as well as overall playability.
Freshman Year

Texts:  


MUS 132, Section 95: First Semester (two credit hours)

1. Tone improvement exercises
2. All major and harmonic minor scales throughout the entire range of the saxophone
3. The chromatic scale throughout the entire range of the saxophone
4. All 25 exercises found in *25 Daily Exercises* by Klose
5. *Aria* by Bozza
6. *Three Romances* by Schumann as transcribed by Hemke
7. *Moose the Mooche* by Charlie Parker (Omnibook)
8. *Yardbird Suite* by Charlie Parker
9. *Bop Duets* Number 1 through 14

MUS 132, Section 95: Second Semester (two credit hours)

1. Tone improvement exercises.
2. All major and minor (harmonic and melodic) scales and arpeggios throughout the entire range of the saxophone
3. The chromatic scale throughout the entire range of the saxophone
4. The first 24 exercises found in *48 Studies* by Ferling
5. *Choral Varie* by D’Indy
6. *Sonata No. 4* (flute) by Bach as transcribed by Mule
7. *Scrapple from the Apple* by Charlie Parker (Omnibook)
8. *Ornithology* by Charlie Parker (Omnibook)
9. *Bop Duets* Number 15 through 28
Sophomore Year

MUS 132, Section 95: Third Semester (two credit hours)

1. Tone improvement and altissimo exercises.
2. All major and minor scales (harmonic, melodic, and natural) arpeggios, and thirds throughout the entire range of the saxophone.
3. The chromatic scale throughout the entire range of the saxophone.
4. The last 24 exercises found in *48 Studies* by Ferling.
5. *Sonata, op. 19* by Creston.
6. *Sonata* in G minor by Bach as transcribed by Harle.
7. *Now's the Time* (No. 1) by Charlie Parker (Omnibook).
8. *Anthropology* by Charlie Parker (Omnibook).

MUS 132, Section 95: Fourth Semester (two credit hours)

*Upper Division Barrier Exam to be taken at the end of this semester.

1. Tone improvement and altissimo exercises.
2. All major and minor scales, arpeggios, thirds, and fourths throughout the entire range of the saxophone.
3. The chromatic scale throughout the entire range of the saxophone.
4. 18 Exercises by Berbiguer as transcribed by Mule.
5. *Concerto* by Glavounov.
8. *Donna Lee* by Charlie Parker (Omnibook).
Junior Year

Texts:  

(HL00854133)

MUS 432, Section 95: Fifth Semester (two credit hours)

1. Tone improvement, altissimo and multi-phonic exercises.
2. All major and minor scales, arpeggios, thirds, and fourths throughout the entire range of the saxophone.
3. All diminished scales and arpeggios throughout the entire range of the saxophone.
4. The chromatic scale throughout the entire range of the saxophone.
5. The first 14 exercises found in *28 Etudes – Modes of Messiaen* by Lacour.
7. *Suite No. 3* by Bach as transcribed by Londeix.
9. *If This Isn’t Love* by Cannonball Adderly transcribed by Hunt Butler.

MUS 432, Section 95: Sixth Semester (two credit hours)
*MUS 350, Section 95: Junior Recital (one credit hour)*

1. Tone improvement, altissimo and multi-phonic exercises.
2. All major and minor scales, arpeggios, thirds, and fourths throughout the entire range of the saxophone.
3. All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone.
4. The chromatic scale throughout the entire range of the saxophone.
5. The last 14 exercises found in *28 Etudes – Modes of Messiaen* by Lacour.
7. *Sonata No. 6* (flute) by Bach as transcribed by Mule.
8. *I Guess I’ll Hang My Tears Out to Dry* by Cannonball Adderly transcribed by Hunt Butler.
9. *I Told Ev’ry Little Star* by Cannonball Adderly transcribed by Hunt Butler.
Senior Year

MUS 432, Section 95: Seventh Semester (two credit hours)

1. Tone improvement, altissimo and multi-phonc exercises.
2. All major and minor scales, arpeggios, thirds, and fourths throughout the entire range of the saxophone.
3. All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone.
4. The chromatic scale throughout the entire range of the saxophone.
5. All blues scales throughout the entire range of the saxophone.
7. *Caprice en forme de valse* by Bonneau.
8. *Poor Butterfly* by Cannonball Adderley transcribed by Hunt Butler.

MUS 433, Section 95: Eighth Semester (three credit hours)

*MUS 450, Section 95: Senior Recital (one credit hour)

1. Tone improvement, altissimo and multi-phonc exercises.
2. All major and minor scales, arpeggios, thirds, and fourths throughout the entire range of the saxophone.
3. All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone.
4. The chromatic scale throughout the entire range of the saxophone.
5. All blues and be-bop major scales throughout the entire range of the saxophone.
8. *Freddie Freeloader* by Cannonball Adderley transcribed by Hunt Butler.
9. *All Blues* by Cannonball Adderley transcribed by Hunt Butler.
Master’s Degree First Year

Text:  

(HL00673252)

MUS 633, Section 95: Ninth Semester (three credit hours)

1  Tone improvement, altissimo, multi-phonic and double-tonguing exercises  
2  All major and minor scales, arpeggios, thirds, fourths and fifths throughout the entire range of the saxophone  
3  All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone  
4  The chromatic scale throughout the entire range of the saxophone  
5  All blues and be-bop major and minor scales throughout the entire range of the saxophone  
6  Chromatic seconds and minor thirds  
7  _Concerto_ by Creston  
8  _Prelude, Cadence, et Finale_ by Desenclos  
9  _Miles Ahead_ solo by Joe Henderson  
10  _Joshua_ solo by Joe Henderson

MUS 633, Section 95: Tenth Semester (three credit hours)

1  Tone improvement, altissimo, multi-phonic, double-tonguing and circular breathing exercises  
2  All major and minor scales, arpeggios, thirds, fourths and fifths throughout the entire range of the saxophone  
3  All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone  
4  The chromatic scale throughout the entire range of the saxophone  
5  All blues and be-bop major and minor scales throughout the entire range of the saxophone  
6  Chromatic seconds, minor thirds, major thirds, and perfect fourths  
7  _Czardas_ by Monti  
8  _Concerto_ by Dahl  
9  _Etudes-Caprices_ by Bozza  
10  _Pfrancing_ (No Blues) solo by Joe Henderson  
11  _Flamenco Sketches_ solo by Joe Henderson
MUS 633, Section 95: Eleventh Semester (three credit hours)

1. Tone improvement, altissimo, multi-phonic, double-tonguing and circular breathing exercises
2. All major and minor scales, arpeggios, thirds, fourths and fifths throughout the entire range of the saxophone
3. All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone
4. The chromatic scale throughout the entire range of the saxophone
5. All blues, pentatonic, be-bop major and minor scales throughout the entire range of the saxophone
6. Chromatic seconds, minor thirds, major thirds, and perfect fourths
7. Septads
8. *Sonate* by Denisov
9. *Balafon* by Lauba
10. *Milestones* solo by Joe Henderson
11. *So Near, So Far* solo by Joe Henderson

MUS 633, Section 95: Twelfth Semester (three credit hours)

*MUS 650, Section 95: Graduate Recital (three credit hours)*

1. Tone improvement, altissimo, multi-phonic, double-tonguing and circular breathing exercises
2. All major and minor scales, arpeggios, thirds, fourths and fifths throughout the entire range of the saxophone
3. All diminished and whole-tone scales and arpeggios throughout the entire range of the saxophone
4. The chromatic scale throughout the entire range of the saxophone
5. All blues, pentatonic, be-bop major and minor scales throughout the entire range of the saxophone
6. Chromatic seconds, minor thirds, major thirds, and perfect fourths
7. Septads
8. *Distances Within Me* by Lennon
9. *Sonata* by Albright
10. *Sonnymoon for Two* solo by Sonny Rollins
# Recommended Saxophone Literature

Dept. of Music and Dramatic Arts · Southeastern Louisiana University

Compiled by Instructor of Saxophone Richard A. Schwartz, 2004

## FRESHMAN

**Etudes**
- Berbiguer / Mule: 18 Exercises
- Ferling / Mule: 48 Studies
- Klose: 25 Daily Exercises
- Lacour: 24 Easy Atonal Etudes

**Repertoire**
- Bozza: Aria
- D’Indy: Choral Varie
- Ravel / Bettoney: Pavane
- Schumann / Henke: Three Romances

**Transcriptions**
- Bach / Mule: Aria
- Bach / Mule: Sonata No. 4 (flute)
- Ravel / Bettoney: Pavane
- Telemann / Londeix: Sonate

## SOPHOMORE

**Etudes**
- Capelle: 20 Grand Etudes
- Rossi: Altissimo Etudes
- Debussy: Rhapsodie
- Glazounov: Concerto
- Hindemith: Sonata
- Milhaud: Scaramouche
- Noda: Improvisation
- Persichetti: Parable

**Repertoire**
- Benson: Aeolian Song
- Creston: Sonata
- Creston: Concerto
- Dubois: Concerto
- Londeaux: Nouvelles Etudes Variees

**Transcriptions**
- Bach / Harle: Sonata (G minor)
- Handel / Mule: Sonata No. 4

## JUNIOR

**Etudes**
- Karg Elert: 25 Caprices and Sonatas
- Lacour: 28 Etudes-modes de Messiaen
- Londeaux: Nouvelles Etudes Variees

**Repertoire**
- Bonneau: Caprice en forme de valse
- Creston: Concerto
- Dubois: Concerto
- Hua: Elegie et Rendeau
- Maurice: Tableau de Provence
- Muczynski: Sonata
- Rorem: Picnic on the Marne

**Transcriptions**
- Bach / Harle: Sonata (G minor)

## SENIOR

**Etudes**
- Bozza: Etudes-Caprices
- Samyn: 9 Etudes Transcendantes

**Repertoire**
- Bassett: Music for Saxophone
- Desenclos: Prelude, Cadence, et Finale
- Ibert: Concertino da Camera
- Lennon: Distances Within Me
- Schmitt: Legende

**Transcriptions**
- Bach / Mule: Sonata No. 6 (flute)

## GRADUATE

**Repertoire**
- Albright: Sonata
- Berio: Sequenza IXb and VIIb
- Dahl: Concerto
- Denisov: Sonate
- Husa: Concerto
- Lauba: 9 Etudes
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Other:___________________________________________________________
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