



LEARN. DO. LIVE.

Central Washington University
Applied Lesson and Studio Class Syllabus
MUS 164-464, MUS 171-371
Fall/Winter/Spring 2021-2022

Dr. Kendra Wheeler

Lecturer of Saxophone and Music Theory

Email: Kendra.Wheeler@cwu.edu

Office: 107 McIntyre

Course Summary. All saxophone studies (saxophone lessons, saxophone quartet and saxophone ensemble) are designed to develop the highest level of musicianship, pedagogy, research, and performance skills to help each student excel in their chosen field.

Pedagogical and Musical Course Objectives.

1. Study, preparation and performance of a variety of literature from the following repertoire:
 - o Saxophone with piano
 - o Unaccompanied Saxophone
 - o Chamber Music involving Saxophone with mixed instrumentation
 - o Saxophone Quartet literature
 - o Saxophone and Electro-acoustic music
 - o Transcriptions or arrangements of other instrumental and/or vocal literature that will add to the knowledge and understanding of musical style for the student

2. Technical methods and exercises designed to achieve mastery of the saxophone in an artistic and musical manner. These include:
 - o The ability of the student to conceptualize a sound concept through the instrument based on external listening and study of musical artists, both saxophonists and non-saxophonists alike.
 - o Development of technique via consistent practice of scales, intervals and patterns.
 - o Proper embouchure, voicing, finger placement and motion, articulation necessary in realizing fine saxophone skills.

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

- o Study of etude literature and other pedagogical materials designed to further the knowledge and application of these technical issues.
 - o Development of musical interpretation including but not limited to: issues of expression and historically-performed performance practices.
3. Consistent listening to all styles of music, particularly those that relate specifically to the saxophone and/or the literature that is being studied at the time.
4. The understanding and attainment of good rhythm and sight-reading skills.

Listening. Listening is as important as practicing. It is a good goal to try to listen to at least one new recording/performer every week. If the student does not appear to be consistently listening, Dr. Wheeler reserves the right to give listening assignments as a part of the students' lesson grade.

Materials. Method and etude book suggestions for students to attain for their studies:

Method/Technique Books.

- | | |
|--|--------------------------------|
| ● <i>The Art of Saxophone Playing</i> - Larry Teal | Publisher: Summy-Birchard |
| ● <i>Les Gammes</i> - Jean-Marie Londeix | Publisher: Lemoine |
| ● <i>Voicing</i> - Donald Sinta | Publisher: Meridian Winds |
| ● <i>Top Tones</i> – Sigurd Rascher | Publisher: Carl Fischer |
| ● <i>CHOPS</i> - Dan Grasr | Publisher: Conway Publications |
| ● <i>Daily Studies</i> - Trent Kynaston | Publisher: Studio 224 |

Etudes.

- | | |
|--|-----------------------------------|
| ● <i>48 Famous Etudes</i> - W. Ferling | Publisher: Leduc |
| ● <i>Rossari Etudes</i> | Publisher: Southern Music Company |
| ● <i>Klosé Etudes</i> | Publisher: Carl Fischer |
| ● <i>28 Etudes</i> - Guy Lacour | Publisher: Gerard Billaudot |
| ● <i>8 Difficult Etudes</i> - Guy Lacour | Publisher: Gerard Billaudot |
| ● <i>24 Etudes</i> - J.H Luft | Publisher: Lucien de Lacour |

Additional repertoire and solo materials will be determined on an individual basis.

Equipment. Over the course of a saxophone majors' studies, one should attain professional setups for all instruments (soprano-alto-tenor-baritone). Setups should be appropriate to the style of music being played (i.e. classical, jazz). Setups include mouthpieces and caps, reeds and ligatures.

Students are strongly urged to consult with Dr. Wheeler in advance of major purchases such as mouthpieces and instruments so that a proper and efficient choice may be made which will best serve the individual needs of each student.

Students are **expected** to have equipment such as:

- Metronomes
- Tuners

- Reed tools/Cases

Finally, it is **highly encouraged** for saxophone students to build their library of resources and repertoire. This may include, but is certainly not limited to, the following: CDs, solo repertoire, orchestral excerpts, etudes and other study books. This is an important step in the overall professional development of becoming a well-educated professional musician.

Notebook or Journal Log: Students are strongly encouraged to maintain a notebook or journal log containing weekly lesson assignments, written comments from lessons, studio class performances, juries, recitals and concerts attended, and any other materials provided by the instructor. The notebook might be divided into the following categories:

- Weekly assignments
- Comments by the professor, including any notes from lessons and/or studio class
- Hand-outs/Jury sheets/Audition comments
- Articles and other pertinent materials that one might come across in researching professional journals and the internet
- Listening log

Practice Log. Students are required to have a practice log so that they can keep track of their time in the practice room and to make sure they are always practicing with intention, a goal. It is a great learning tool in our efforts to become efficient in our use of time and successful musicians. Your practice log should include, but is not limited to, the following:

1. Duration of practice session
2. What you practiced (scales, long tones, sections of repertoire, etc.)
3. How long you practiced each activity (ex: 30min. of scales, etc.)
4. General notes about how each activity went (ex. “scales overall good, must work on Eb harmonic minor between Ab and Bb)

Schedule Builders. It can be hard finding time to practice, study, rest, and take care of yourself during the academic year. Below are a few links to aid in visualizing your schedules in order to help you efficiently manage your time. If you don’t wish to use the ones listed below, perhaps you can use them as a guide to make your own.

- [College Schedule Maker](#)
- [Free Schedule Builder](#)

Expectations. Daily practice is the norm and expected. The following areas of study: tonal studies (long tone and overtone exercises), scales, technical studies/etudes, repertoire and sight-reading should be covered in one’s practice session on a daily – or regular – basis. Time devoted to practicing ensemble literature should be **in addition** to this.

Attendance and lesson study expectation. Every lesson should be treated as a performance. Consistent practice and listening during the week will result in a fine, well-prepared lesson. Individual practice sessions and lessons themselves require exceptional mental concentration; this, combined with adequate rest, will enable your creative, technical and musical abilities to flourish. In addition, it is important to maintain your instrument in top condition. The reeds you choose also

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

need to be performance ready at any given time. A substandard reed or saving the best reed for another performance is not acceptable.

In order for students to be successful in their saxophone studies they must be willing to receive critical instruction and give full effort to the comments and suggestions made by their peers, colleagues, and by Dr. Wheeler.

Students should make every effort to inform Dr. Wheeler of any absence a minimum of 24 hours in advance. If a known conflict arises, students should make every attempt to trade lesson times with other studio members. The professor is under no obligation to wait for tardy or late students or provide make-up times for lessons that are canceled at the last minute by the student. Students who do not take the appropriate steps to cancel a lesson will be given a grade of zero for the missed lesson and this will be averaged into the final grade. Every effort will be made to provide make-up times for scheduled lessons that must be canceled by the professor.

Saxophone Studio Class. Studio Class meets every week. Attendance is required every week. Performance in a variety of situations, particularly in front of one's peers and colleagues, is vital and necessary to reach the next level of performance proficiency in saxophone. All saxophone students are expected to perform in Studio Class **at least 1 time per quarter**.

Each student performing a recital/jury/level during a given quarter will perform in studio class (with accompanist if available). Students are expected to give brief program notes on the piece they are performing. Performances may be required in specific studio classes at the discretion of the instructor.

*Those choosing not to perform in studio class during a recital/jury/level quarter will have their final lesson grade reduced by .5 grade point.

Also, at times, students will be asked to provide written or verbal critiques of colleagues' performances in studio class. These comments are an aid to individual progress and development as a musician.

Juries. Students are required to perform a jury examination at the end of each quarter of study. This requirement serves as a "final" for applied lessons. Exam materials will be assigned no later than two weeks prior to test week. The location of jury exams will be announced later in the quarter.

Technique (or Scale) Juries will be performed the last week of lessons for **each quarter**. Required scales/technique will be assigned no later than two weeks prior to test week.

Technique Requirements for Level Changes.

MUS 264 Education/Bachelor of Arts:

1. 12 full range major scales and arpeggios. 96+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
2. 12 full range harmonic minor scales and arpeggios. 96+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
3. Chromatic, Diminished scales, and Whole Tone Scales. 96+ bpm, in sixteenth notes.

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

4. Diminished and Whole tone arpeggios at 96+bpm in sixteenth notes.

MUS 264 Performance:

1. 12 full range major scales and arpeggios. 96+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
2. 12 full range harmonic minor scales and arpeggios. 96+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
3. Chromatic, Diminished scales, and Whole Tone Scales. 96+ bpm, in sixteenth notes.
4. Diminished and Whole tone arpeggios at 96+bpm in sixteenth notes.

MUS 364 Education/Bachelor of Arts:

1. Full Range major scales and arpeggios. 120+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
2. Full Range harmonic minor scales and arpeggios. 120+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
3. Chromatic, Diminished scales, and Whole Tone Scales. 120+ bpm, in sixteenth notes.
4. Diminished and Whole tone arpeggios at 120+bpm in sixteenth notes.
5. All major scales in 3rds. 120+ bpm, in eighth notes.
6. All harmonic minor scales in 3rds. 120+ in eighth notes.
7. Pentatonic scales. 120+ in sixteenth notes.

MUS 364 Performance:

1. Full Range major scales and arpeggios. 120+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
2. Full Range harmonic minor scales and arpeggios. 120+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
3. Chromatic, Diminished scales, and Whole Tone Scales. 120+ bpm, in sixteenth notes.
4. Diminished and Whole tone arpeggios at 120+bpm in sixteenth notes.
5. All major scales in 3rds. 120+ bpm, in eighth notes.
6. All harmonic minor scales in 3rds. 120+ in eighth notes.
7. Pentatonic scales. 120+ in sixteenth notes.

MUS 464 Performance:

1. 12 full range major scales and arpeggios. 132+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
2. 12 full range harmonic minor scales and arpeggios. 132+ bpm, in sixteenth notes, arpeggios in sixteenth notes.
3. Chromatic, Diminished scales, and Whole Tone Scales. 132+ bpm, in sixteenth notes.
4. Diminished and Whole tone arpeggios at 132+bpm in sixteenth notes.
5. All Major scales in 3rds. 144+ bpm, in eighth notes.
6. All Harmonic minor scales in 3rds. 144+ bpm, in eighth notes.
7. Pentatonic scales. 132+ in sixteenth notes.
8. Major Diatonic 7ths. Tempo TBD.

Level-Change Incentive. The applied lesson sequence is designed on the basis that student's

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

study for three quarters, or one academic year at each level. It is encouraged to attempt a level-change during the third quarter of study. If a level-change may be unsuccessful, students have a total of five quarters (three jury attempts after the requisite two quarters of study) to successfully advance. Failure to do so after five quarters will result in removal from the program.

Recitals. All students regardless of degree are required to give at least one half-hour recital. This half-hour recital **must** consist of at least 25 minutes of music. Unaccompanied pieces are acceptable and encouraged, but there must also be accompanied music as well—it is encouraged to find an equal balance between unaccompanied, chamber, and accompanied pieces. Half-hour recitals may be combined into a joint, one-hour recital with another student, however, you both must perform your own set of at least 25 minutes of music. Meaning two students cannot share one, half-hour recital.

Performance majors are required to do one half-hour recital and one full, one-hour, recital which must consist of at least 50-55 minutes of music. Performance majors may do additional recitals if they wish. Degree recitals are broken down as follows:

Bachelor of Arts:

9. One half-hour recital after reaching 200-level in lessons.

Bachelor of Music: Music Education:

10. One half-hour recital after reaching 300-level in lesson

Bachelor of Music: Performance:

11. One half-hour recital after reaching 300-level in lessons
12. One full recital after reaching 400-level in lessons

Pre-Recital Hearing. A pre-recital hearing is required for all recitals. A recording may be submitted in lieu of a live pre-recital hearing. The recording/hearing is expected to demonstrate a strong level of preparedness for their upcoming performance date. The recording/hearing will be evaluated by the members of the woodwind faculty and will receive either an approval to go forward or disapproval, which will result in the recital being postponed to a later date. A pre-recital hearing/recording will be required for the subsequent rescheduling of the program.

It is the student's responsibility to schedule this event. Students are encouraged to have their pre-recital hearing scheduled, or recording finished, three weeks before their program but are **required** to have it scheduled, or recorded, **no fewer than 14 days** prior to the scheduled recital date. Even one day after the 14-day deadline will result in cancellation/postponement of the recital.

Recital Attendance. Students will attend all saxophone event performances, including faculty and student recitals and large ensemble concerts. The professor will announce those dates in advance and students should mark their calendars accordingly. In cases where a student has to miss a performance due to illness or other commitments, please communicate with Dr. Wheeler as soon as possible, preferably in-person or via email. Failure to communicate with Dr. Wheeler about a missed performance or recital will negatively impact your grade.

Non-Degree Recitals. Students are encouraged to perform non-degree recitals. In order to do so, they must acquire the instructor's permission as well as the permission of the woodwind-area faculty. In order to do this, students submit a request, in writing (via email), to the woodwind faculty.

Collaborative Pianists/Piano Vouchers. Students will be expected to retain the services of a piano accompanist. Students are required to distribute music to all collaborative musicians in a timely manner. Simply asking a pianist one or two weeks before a performance with music in hand is unacceptable. As we develop as professionals, it is important to embrace and acquire a professional attitude, as well as, proper organizational skills—especially, when other musicians are involved. It is strongly recommended that students distribute music *at least* five to six weeks before a performance, if not required earlier by the accompanying musician. The instructor reserves the right to cancel a performance if students are not prepared and have not timely and professionally contacted their accompanist.

Each department may include funds in the form of “Accompanist Vouchers” which are intended to help relieve some of the costs of such accompanists for students. The budget for these vouchers will change from quarter to quarter, therefore the amount of service, performances (degree/non-degree recitals and level-change juries) will fluctuate. Accompanists eligible for these vouchers include non-tenure track faculty. Tenure-track and tenured faculty as well as graduate and undergraduate students are ineligible.

Grading Criterion. It is expected that students are warmed up and ready to play at the start of their lesson. Promptness, professionalism, general attitude and attendance directly affect the student's grade.

Students will have a goals meeting/discussion as part of their first lesson. Grading will be based on the following criterion:

1. Applied Lesson Preparation (according to rubric, 40pts/week x10) — **400 pts, 58%**
2. Technique Jury — (1/quarter, 100 points), **75 points, 11%**
3. Repertoire Jury (1/quarter, 100 points) — **75 points, 11%**
4. Studio Class Attendance (1/week, 5 pts/week) — **50 points, 7%**
5. Studio Class Projects/Discussions/Readings (3/quarter, 20 pts each) — **50 points, 7%**
6. Studio Class Performance (1/quarter, 30 pts) — **40 points, 6%**
7. Attendance at Saxophone Studio Recitals and Large Ensemble Concerts — **40 points, 5%**
(6+ point deduction for each missed recital or concert)

Total Points: 730

*Repertoire Jury is pass/fail.

Students may see their grades at any time and should ask for suggestions on how to improve or maintain the final grade.

Grading Breakdown:

- o 4.0 - 100-93%
- o 3.7 - 92-84%

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

- o 3.3 - 83-76%
- o 3.0 - 75-68%
- o 2.7 - 67-58%
- o 2.3 - 57-50%
- o 2.0 - 49-0%

Diversity and Inclusivity.

Every student in this course is a valued member of this learning community. We all come from different backgrounds and have different experiences, and all are valued and celebrated.

Furthermore, in this course, you have the right to determine your own identity. You have the right to be called by whatever name you wish and for that name to be pronounced as correctly as possible.

You have the right to be referred to by whatever pronoun you wish. You have the right to adjust those things at any point in your education. If there are aspects of the instruction of this course that result in barriers to your inclusion or a sense of alienation from course content, please contact the instructor and/or speak to the Music Advisor privately without fear of reprisal so we can work together to address the issue. You may also take your concerns to the Department of Music Chair.

Physical Contact.

Music instruction is a physical activity and appropriate physical contact between students and instructor in class is helpful to training. Throughout the course (and only with the student's consent), the instructor may need to use their hands to illustrate a concept to a student or to slightly adjust parts of the student's body (fingers, wrist, arm, head). The instructor recognizes that such physical contact is a potentially complex area and recognizes the responsibility for safeguarding and protecting the welfare of both the students and the instructor. If physical touch is suggested for the instruction, the instructor will communicate how, where, and why the touch is happening and the instructor will ask for your consent. You may say that you are not comfortable with touch during that lesson/class and the instructor will find an alternative method of instruction for that concept. If you experience any discomfort, are uncomfortable with touch, or not comfortable speaking up during the instruction, please contact the instructor via email, phone or let the Music Advisor know. You may also take your concerns to the Department of Music Chair.

Public Performance.

Public performances are a requirement for this music course. By the nature of enrolling in this course, you are agreeing to have your name published in any production material associated with the required public performances. Promotional photographs may appear in the local newspaper, online and in campus publications. In addition, due to the collaborative nature of a production, other classes associated with the production may be aware of your enrollment in courses that are associated with the production. If you have any concerns about this, please speak with the instructor or the Music Advisor.

Mental Health Information.

Stress and other life circumstances that may be out of your control can make learning and focusing difficult. If you find stress or other mental health concerns make academics difficult, Central has resources to support you. Students are encouraged to reach out to faculty as soon as a struggle is recognized.

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

- Student Counseling Services – crisis appointments available – 509-963-1391
– www.cwu.edu/medical-counseling/counseling-clinic
- Mental health crisis support (outside of normal business hours) – 1-800-273-8255; Text HOME to 741741
- Wellness Center – confidential sexual assault and other victim advocacy – 509-963-3213
– www.cwu.edu/wecare, www.cwu.edu/path
- Disability Services – registration for accommodation – 509-963-2214
– www.cwu.edu/disability-services

Academic Dishonesty.

Central Washington University holds its students to the highest standards of academic integrity and honesty. Academic dishonesty of any kind is not tolerated and may result in failure of the assignment, and/or course, and/or expulsion from the University. Plagiarism on written assignments will result in a zero for the assignment and may result in further disciplinary action through the University. What constitutes academic dishonesty is clearly defined by the CWU Conduct Code Section II, Line B. The code is available at <http://www.cwu.edu/student-success/student-rights-and-responsibilities>.

Accessibility and Accommodations.

Central Washington University is committed to creating a learning environment that meets the needs of its diverse student body. If you anticipate or experience any barriers to learning, discuss your concerns with the instructor. Students with disabilities may contact Disability Services to discuss a range of options to removing barriers, including accommodations. Disability Services is located in Hogue 126. Call (509) 963-2214 or email ds@cwu.edu for more information. While Disability Services notifies faculty of student accommodations, information regarding a student's disability is confidential.

Religious Obligations.

In compliance with RCW 28B.137.010, Central Washington University makes every effort to deal reasonably and fairly with students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. Students must present written notice to their instructor within the first two weeks of class listing the specific dates on which accommodations are required. Contact the Dean of Student Success at (509) 963-1515 for further information or questions.

Sexual Misconduct/Title IX.

Central Washington University is committed to providing all community members with a learning and work environment that is free from sexual harassment and assault. You have options for getting help if you have experienced sexual assault, relationship violence, sexual harassment, or stalking. This information can be found at <http://www.cwu.edu/wecare>.

As an instructor, one of my responsibilities is to help create a safe learning environment at our university and in my class. I also have a mandatory reporting responsibility related to my role as a faculty member. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep

Applied Lessons and Studio Class Syllabus – Dr. Wheeler 2021

information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred while you are a student here with the University. Students may speak to someone confidentially by contacting the Wellness Center, 509-963-3213.