

Eastern New Mexico University Applied Saxophone

MUS 208, 209, 240 / 440 · Fall 2017

Day · To Be Arranged

Music Building, Room 203



Instructor · Dr. Richard A. Schwartz

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Office Hours · As Posted or By Appointment

COURSE DESCRIPTION

Private Lessons for Majors (may be repeated for credit). Required of all music majors. One half-hour lesson per week for 1 credit. One hour lesson per week for 2 credits. One hour lesson plus a seminar per week or equivalent for 3 credits. Music majors must attend a one-hour weekly Studio Class. All music majors must pass a sophomore hurdle before they are permitted to enroll in 400-level applied courses.

COURSE GOALS

By participating in applied saxophone lessons, university students will better identify, address and perform saxophone fundamentals, etudes, standard repertoire, transcriptions and improvisation. It is the intention that these goals will help foster a student's perpetual learning. It is also the intention that the fruition of these goals will allow the student to provide strong fundamental instruction to his or her future students (saxophone pedagogy).

COURSE OBJECTIVES

Student will learn to perform the above saxophone fundamentals, etudes, standard repertoire, transcriptions and improvisation at a heightened level through applied lessons and private practice. Applied lessons will include instruction on fundamental and advanced musicianship including correct notes, articulations, rhythms, dynamics, phrasing, intonation, musical style, tone quality and improvisation as well as a heightened awareness of saxophone performance artists, compositions and composers.

MUS 208 · Participation and performance in an ensemble is encouraged.

MUS 209 · Participation and performance in an ensemble is encouraged.

MUS 240 · Two or more high caliber solo performances per semester through studio, solo or student recitals are required and will confirm these objectives.

MUS 440 · Two or more high caliber solo performances per semester through studio, solo or student recitals are required and will confirm these objectives.

Here are minimum practice time suggestions:

MUS 208	30-Minute Lessons	· An average of one hour per day.
MUS 209	30-Minute Lessons	· An average of one hour per day.
MUS 240	30-Minute Lessons	· An average of one hour per day.
	60-Minute Lessons	· An average of two hours per day.
	90-Minute Lessons	· An average of three hour per day.
MUS 440	30- Minute Lessons	· An average of one hour per day.
	60-Minute Lessons	· An average of two hours per day.
	90-Minute Lessons	· An average of three hour per day.

FUNDAMENTALS AND REPERTOIRE EXPECTATIONS

MUS 208 · Major Scales, Arpeggios, Thirds, Six (6) Etudes and One (1) Standard Composition per semester.

MUS 209 · Major Scales, Arpeggios, Thirds, Six (6) Etudes and One (1) Standard Composition per semester.

MUS 240 · 30-Minute Lessons · Major Scales, Arpeggios, Thirds, Fourths, Six (6) Etudes and One (1) Standard Composition per semester.

- 60-Minute Lessons · Major Scales, Arpeggios, Thirds, Fourths, Twelve (12) Etudes and Two (2) Standard Compositions per semester.

- 90-Minute Lessons · Major Scales, Arpeggios, Thirds, Fourths, Twelve (12) Etudes, Two (2) Standard Compositions, Jazz Scales and Four (4) Jazz Transcriptions per semester.

MUS 440 · 30-Minute Lessons · Major Scales, Arpeggios, Thirds, Fourths, Chromatic and Diatonic Interval Studies, Six (6) Etudes and One (1) Standard Composition per semester.

- 60-Minute Lessons · Major Scales, Arpeggios, Thirds, Fourths, Chromatic and Diatonic Interval Studies, Twelve (12) Etudes and Two (2) Standard Compositions per semester.

- 90-Minute Lessons · Major Scales, Arpeggios, Thirds, Fourths, Chromatic and Diatonic Interval Studies, Twelve (12) Etudes, Two (2) Standard Compositions, Jazz Scales and Four (4) Jazz Transcriptions per semester.

GRADING OPPORTUNITIES

Each lesson will be graded for progress. Students will be graded on correct notes, rhythm, tone, dynamics, intonation, tempo consistency and style. It is required for saxophone majors to perform solo repertoire at least twice at two different occasions during a given semester through

student recital hour, a solo recital or the saxophone studio recital. Please note that if a student does not perform two solo compositions per semester, a failing final grade will be given.

This is how your grade will be awarded (100 points total):

- Private Lesson Progress · 60 points
- Performance at Jury · 40 points
- Two performances of solo saxophone repertoire · 0 points (if this is not done, a failing grade will be given)

Please refer to the Eastern New Mexico University Music Student Handbook for further information on the jury.

Here is the grading scale for this class:

- A · 90% to 100%
- B · 80% to 89%
- C · 70% to 79%
- D · 60% to 69%
- E · 50% to 59%

ATTENDANCE

Due to the nature of this class, attendance at all scheduled lessons, saxophone events, dress rehearsals and performances is mandatory. Students are expected to be present five minutes before each lesson time and knock on the instructor's door at the time of their prescribed lesson. If an emergency arises and attendance is not possible, the student must contact the instructor via e-mail two (2) or more hours in advance. Again, it is the student's responsibility to contact the instructor directly via e-mail. One make-up lesson per semester will be honored if student adheres to the above policy. Please refer to page 20 of the student handbook for the university Class Attendance Policy. Each unexcused absence will decrease the final grade by five points (100 points total). Please note an absence of a jury, dress rehearsal or concert will result in a failing final grade.

EVENT SCHEDULE

- Saturday, October 21 · All Day · Buchanan Hall · Quartetto Obrigado
- Tuesday, October 24 through Saturday, October 28 · ENMU Student Saxophone Quartet · Texas Tour: Lubbock, Amarillo, Plainview, Hobbs and San Antonio
- Monday, November 6 · 7:00 p.m. · Buchanan Hall · Saxophone Studio Recital

STUDIO RECITAL DRESS

- Men · dress slacks, dress shoes, dress socks, belt, tie and dress shirt (jacket optional)
- Women · concert dress (dress shoes, long sleeved shirt and long slacks or skirt)

LISTENING

Students will receive e-mails from the instructor containing links to saxophone performances on youtube.com or similar sites. These recorded performances will enhance the student's understanding of how to perform select saxophone repertoire. Here are select recommended recordings for you to explore on your own:

Solo Classical Saxophone

- Bornkamp, Arno. *Saxophone Sonatas*.
- Bornkamp, Arno. *The Classical Saxophone*.
- DeLangle, Claude. *The Japanese Saxophone*.
- DeLangle, Claude. *The Russian Saxophone*.
- DeLangle, Claude. *The Solitary Saxophone*.
- Harle, John. *Saxophone Concertos*.
- Marsalis, Branford. *Romances for Saxophone*.
- Mauk, Steven. *Distances Within Me*.
- Mauk, Steven. *The Saxophone and Me*.
- McAllister, Timothy. *In Transit*.
- McAllister, Timothy. *Scena*.
- McAllister, Timothy. *Visions: Duo Nova*.
- Murphy, Otis. *Fantasy*.
- Richtmeyer, Debra. *Extravaganza for Saxophone and Orchestra*.
- Rousseau, Eugene. *Saxophone Colors*.
- Sampen, John. *Visions in Metaphor*.
- Sinta, Donald. *American Music*.
- Underwood, Dale. *Soliloquy: Music for Saxophone and Band*.
- Vickers, Jeff. *Le Plus Vite Possible*.

Jazz Saxophone

- Adderley, Cannonball. *Them Dirty Blues*.
- Bloom, Jane Ira. *Wingwalker*.
- Brecker, Michael. *The Brecker Brothers*.
- Brecker, Michael. *Don't Try This at Home*.
- Brecker, Michael. *Out of the Loop*.

- Brecker, Michael. *Pilgrimage*.
- Coltrane, John. *Blue Train*.
- Coltrane, John. *Giant Steps*.
- Coltrane, John. *A Love Supreme*.
- Gordon, Dexter. *Go*.
- Getz, Stan. *Getz / Gilberto*.
- Getz, Stan. *Stan Getz and Bill Evans*.
- Henderson, Joe. *Inner Urge*.
- Henderson, Joe. *So Near, So Far*.
- Kelly, Grace. *Grace*.
- Kelly, Grace. *Man with the Hat*.
- Parker, Charlie. *Bird and Diz*.
- Parker, Charlie. *The Complete Savoy Sessions*.
- Parker, Charlie. *The Essential Charlie Parker*.
- Rollins, Sonny. *Saxophone Colossus*.
- Rollins, Sonny. *Tenor Madness*.
- Stitt, Sonny. *Sonny Stitt, Bud Powell and J.J. Johnson*.
- Woods, Phil. *Live at the Showboat*.
- Woods, Phil. *Phil and Quill*.
- Woods, Phil. *Rights of Swing*.
- Young, Lester. *An Introduction: His Best Recordings 1936-1945*.
- Young, Lester. *The President Plays with the Oscar Peterson Band*.

REQUIRED TEXTS, MATERIALS & OTHER INFORMATION

Applied saxophone music can be found online at many locations including (1) jwpepper.com, (2) dornpub.com, (3) jazzbooks.com, (4) jvickersmusic.com and (5) eble.com. Lessons will be offered on the alto saxophone due to the fact that most of the major saxophone literature is composed specifically for the alto saxophone. Students are required to knock on the door at the start of their prescribed lesson time and bring with them:

- musical instrument (see suggested materials above)
- repertoire (etudes, assigned repertoire, jazz transcription, etc...)
- pencil
- tuner
- metronome
- manuscript paper

These are our required texts and they are available online:

- Aebersold, Jamey. *Charlie Parker Omnibook*.
- Bower, Bugs. *Bop Duets*.
- Teal, Larry. *The Art of Saxophone Playing*.
- Weiss, Marcus and Netti, Giorgio. *The Techniques of Saxophone Playing*.

SUGGESTED MATERIALS

- Professional Level Saxophone: Yamaha EX Custom, Selmer Series III, Selmer Mark VI, Selmer Series II, Selmer Reference 54, etc...
- Professional Level Classical Mouthpiece: Vandoren Optimum AL-3 or AL-4, Selmer S90 or S80 C*, etc...
- Professional Level Jazz Mouthpiece: Hard Rubber Meyer 5*, Jody Jazz HR*, Vandoren V16 Hard Rubber, Jumbo Java (lead alto), or Morgan Excalibur 6M (lead alto)
- Qwik Time QT-5 Metronome (www.metronomes.net)
- The Tuning C.D. (www.thetuningcd.com)
- Korg CA-1 Chromatic Tuner (www.wbw.com)

FURTHER READING & STUDIES

Classical Saxophone Texts

- Gee, Harry. *Saxophone Soloists and Their Music*.
- Horwood, Wally. *Adolphe Sax: His Life and Legacy*.
- Kochnitzky, Leon. *Adolphe Sax and His Saxophone*.
- Richard, Ed. *The Cambridge Companion to the Saxophone*.
- Rousseau, Eugene. *Marcel Mule: His Life and the Saxophone*.
- Segell, Michael. *The Devil's Horn*.
- Sinta, Donald. *Voicing: An Approach to the Saxophone's Third Register*.
- Umble, James. *Jean-Marie Londeix: Master of the Modern Saxophone*.

Jazz Texts

- Aebersold, Jamey. *How to Play Jazz and Improvise*.
- Dunscomb, Richard. *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide*.
- Liebman, David. *Maximize Your Practice*.
- Poulter, Zachary. *Teaching Jazz Improvisation in Jazz Ensemble*.
- Rollins, Robert. *How to Play From a Real Book*.
- Scaruffi, Peiro. *A History of Jazz Music*.
- Schuller, Gunther. *Early Jazz*.

- Schuller, Gunther. *The Swing Era*.
- Schwartz, Richard. *Transitions: The Jazz Improvisation Workbook*.

ACADEMIC INTEGRITY

Students are responsible for achieving academic and course goals and objectives as required by their instructors and for honestly demonstrating attainment. Failure to do so may result in two different outcomes. Cheating, plagiarism or other acts of academic dishonesty compromise the integrity of the academic process and community and are subject to disciplinary action. An act of academic dishonesty, at the will of the University, may result both in grade changes and/or disciplinary action.

Cheating behavior includes but is not limited to (a) dishonesty of any kind on examinations, quizzes, written assignments and projects; (b) unauthorized possession of examinations, quizzes or instructor records; (c) use of unauthorized notes or information during an examination or quiz exercise; (d) the obtaining of information during an examination or assignment from another individual and/or assisting another to cheat; (e) alteration of grades on an examination or assignment or in instructor or University records and (f) illegal entry or unauthorized presence in an office of the University or residence of an instructor or unauthorized access to grade records or examination and assignment requirements.

Plagiarism includes, but is not limited to, offering the work of another as one's own, offering the work of another without proper acknowledgment and/or failing to give credit for quotations or essentially identical expression of material taken from books, encyclopedias, magazines, other reference works, term papers, reports, Internet sites and other electronic media.

AMERICAN DISABILITY ACT

If you have, or believe you have a disability, you may contact the Disability Services Office (DSO) to coordinate reasonable classroom accommodations, access to technology or other academic assistance. DSO serves students with a wide range of disabilities including but not limited to health impairment, physical disability, learning disabilities, attention deficit disorder, depression and anxiety. All information will be treated confidentially. Students should meet with DSO to coordinate accommodations and then provide a Letter of Accommodation to the instructor within the first two weeks of the semester. Appropriate academic accommodations may then be provided for you. You may contact DSO in room 186 Student Academic Services building, phone 575.562.2280 or Danette.McGuire@enmu.edu.

Accommodations are not retroactive. They begin only after:

- a. Appropriate documentation has been received and accepted by the Coordinator of Disability Services
- b. Letters of Accommodation (LOA) have been prepared
- c. You have delivered your Letters of Accommodation to your instructors

INSTRUCTOR POLICY

Cell phones and undirected talking are not allowed in class. Please refer to page 28 of the student handbook for Eastern New Mexico University's Student Code of Conduct.

30-Minute Jazz Lesson • Tentative Outline

<u>Topic</u>	<u>Time in Minutes</u>
Greeting	1
Review: What we will go over in this lesson	1
Scales/Transitions Exercise(s)	5
Intonation: The Tuning C.D.	3
Analytical Question/New Repertoire/Youtube Video/Recording	4
Transposing "Lick"	5
Etude /Transcription	7
Sight Reading: The Sight-Reading Workbook	3
Review: What we will go over in the next lesson	1
Total Time	30

30-Minute Classical Lesson · Tentative Outline

<u>Topic</u>	<u>Time in Minutes</u>
Greeting	1
Review: What we will go over in this lesson	1
Scales	2
Arpeggios	2
Diatonic Intervals	3
Chromatic Intervals	2
Intonation: The Tuning C.D.	3
Analytical Question/New Repertoire/Youtube Video/Recording	2
Etude	5
Repertoire	5
Sight Reading: The Sight-Reading Workbook	3
Review: What we will go over in the next lesson	1
Total Time	30

60-Minute Classical Lesson · Tentative Outline

<u>Topic</u>	<u>Time in Minutes</u>
Greeting	1
Review: What we will go over in this lesson	1
Scales	4
Arpeggios	4
Diatonic Intervals (3 ^{rds} , 4 ^{ths} , etc...)	5
Chromatic Intervals	5
Intonation: The Tuning C.D.	4
Analytical Question/New Repertoire/Youtube Video/Recording	5
Etude	10
Repertoire	15
Sight Reading: The Sight-Reading Workbook	5
Review: What we will go over in the next lesson	1
Total Time	60

Analytical Thinking – 32 Questions in Music

by Dr. Richard A. Schwartz

1. According to Ask.com: Analytical thinking is the capacity to examine and break down evidences and opinions into their strengths and weaknesses. Developing the capacity to think in a thoughtful, discerning way, to solve problems, analyze data, and recall and use information. Could you give me examples of analytical thinking in music? As a performer? As a researcher? As a teacher?
2. "Every minute that you're engaged in music, you're applying more than one concept or one-knowledge," said Dr. Kevin Strother, Head of Music at The Heights School in Potomac, Md. "Music develops analytical thinking because it requires students to be creative. They don't just regurgitate memorized facts. They have to apply those facts." Could you put into your own words that Dr. Strother described about what performing music does?
3. When performing on a reed instrument, why does the pitch go flat as the instrument gets louder?
4. Why do wind instruments perform flat when cold? Shouldn't wind instruments perform sharp since the instrument gets incrementally smaller when cold?
5. If you were a middle school music teacher, how would you start an instrumental student in the jazz idiom?
6. Why should we listen to classical music? What recordings should we listen to? How do we find out?
7. Why should we listen to jazz music? What recordings should we listen to? How do we find out?
8. Why should we, as music educators, study piano?
9. What recordings do you listen to and why? Can you choose your own musical ancestors?
10. How important is intonation and why? What do you personally do every day to improve your intonation?
11. How important is rhythm and why? What do you personally do every day to improve your rhythm? Can you be creative and think of other techniques?
12. How important is it to know your major scales and why? What do you personally do every day to improve your major scales?
13. How important is tone quality and why? What do you personally do every day to improve your tone quality?
14. How important is practicing and why? What do you personally do every day to improve your practice regimen?

15. What role does the bass play in a jazz ensemble? What if the bassist dragged in tempo? What if the bassist rushed in tempo?
16. What role does the piano play in a jazz ensemble? What if the pianist dragged in tempo? What if the pianist rushed in tempo?
17. What role does the lead trumpet play in a jazz ensemble? What if the lead trumpet dragged in tempo?
18. What role does the lead alto play in a jazz ensemble? What if the lead alto rushed in tempo? What if the lead alto articulated differently than everybody else?
19. What role does the lead trombone play in a jazz ensemble? What if the lead trombone consistently performed too loudly? What if the lead trombone articulated and breathed differently than everybody else?
20. Is being able to perform a crescendo or decrescendo on a straight tone as if one were simply turning up and down a volume knob possible? Is this an important skill for a wind performer to have? Why or why not?
21. What does equal tempered mean? Name and describe other temperaments.
22. Is performing in tune with an ensemble similar to performing in time with an ensemble? Why or why not?
23. How can learning other instruments improve the performance on your primary instrument?
24. How does studying the history of a composition or a composer's background impact the performance of a work?
25. As a musician or music educator, is it important to study the physics of music? Why?
26. What new technology can you use to help become a better performer? Teacher?
27. How can one compare J. S. Bach to Charlie Parker?
28. How can one compare ensemble music to team sports?
29. What do you suppose are habits of great performers? Great teachers?
30. If you were to improve the mechanism of your instrument in some way, what would it be?
31. What is your dream role/job as a musician or educator? Why do you think this way?
32. How is the basic sound produced on your instrument? How is it amplified? How does the shape of your instrument affect its sound? What are the three acoustical shapes of wind instruments?

EASTERN NEW MEXICO UNIVERSITY APPLIED SAXOPHONE

PERFORMANCE RUBRIC

	Novice	Advanced Beginner	Competent	Proficient	Advanced
CRITERIA	1	2	3	4	5
Notes	<i>50% or less of notes correct</i>		<i>75% correct</i>		<i>100% of notes correct</i>
Rhythm	<i>50% or less of rhythms correct</i>		<i>75% correct</i>		<i>100% of rhythms correct</i>
Intonation	<i>Intonation is immature</i>		<i>some maturity</i>		<i>Intonation is mature</i>
Consistent Tempo	<i>Tempo has little consistency</i>		<i>some consistency</i>		<i>Tempo is consistent</i>
Articulations	<i>50% or less of articulations correct</i>		<i>75% correct</i>		<i>100% of articulations correct</i>
Musical Style	<i>Style has little consistency</i>		<i>some consistency</i>		<i>Style is consistent and mature</i>
Improvisation (if required)	<i>Improvisation is immature</i>		<i>some maturity</i>		<i>Improvisation is mature</i>
Tone Quality	<i>Tone Quality is immature</i>		<i>some maturity</i>		<i>Tone Quality is mature</i>
CRITERIA	1	2	3	4	5

Student's Name _____

Today's Date _____

RECOMMENDED SAXOPHONE LITERATURE

Compiled by Dr. Richard A. Schwartz · Fall 2013

Assistant Professor of Saxophone and Jazz

Eastern New Mexico University · Department of Music



FRESHMAN

Etudes

- Berbiguer / Mule *18 Exercises* Leduc
- Ferling / Mule *48 Studies* Leduc
- Klose *25 Daily Exercises* Presser or Dorn
- Lacour *24 Easy Atonal Etudes* Billaudot

Repertoire

- Bozza *Aria* Leduc
- D'Indy *Choral Varie* Durand

Classical Transcriptions

- Bach / Mule *Aria* Leduc
- Bach / Mule *Sonata No. 4 (flute)* Leduc
- Ravel / Bettoney *Pavane* Cundy
- Schumann / Henke *Three Romances* Southern
- Telemann / Londeix *Sonata* Leduc

SOPHOMORE

Etudes

- Capelle *20 Grand Etudes* Leduc
- Rossi *Altissimo Etudes* Ithica

Repertoire

- Benson *Aeolian Song* MCA
- Creston *Sonata* Shawnee
- Debussy *Rhapsodie* Leduc
- Glazounov *Concerto* Leduc
- Gotkovsky *Brilliance* Billaudot
- Hindemith *Sonata* Schott

- | | | |
|---------------|----------------------|-------------|
| • Milhaud | <i>Scaramouche</i> | Salabert |
| • Noda | <i>Improvisation</i> | Leduc |
| • Persichetti | <i>Parable</i> | Elkan-Vogel |
| • Wilder | <i>Sonata</i> | Sam Fox |

Classical Transcriptions

- | | | |
|-----------------|-------------------------|-----------|
| • Bach / Harle | <i>Sonata (G minor)</i> | Universal |
| • Handel / Mule | <i>Sonata No. 4</i> | Leduc |

JUNIOR

Etudes

- | | | |
|--------------|------------------------------------|-----------|
| • Karg Elert | <i>25 Caprices and Sonatas</i> | Southern |
| • Lacour | <i>28 Etudes-modes de Messiaen</i> | Billaudot |
| • Londeaux | <i>Nouvelles Etudes Variees</i> | Leduc |

Repertoire

- | | | |
|-------------|----------------------------------|-------------|
| • Bonneau | <i>Caprice en forme de valse</i> | Leduc |
| • Creston | <i>Concerto</i> | Schirmer |
| • Dubois | <i>Concerto</i> | Leduc |
| • Gotkovsky | <i>Concerto</i> | Hal Leonard |
| • Heiden | <i>Sonata</i> | Schott |
| • Husa | <i>Elegie et Rendeau</i> | Leduc |
| • Muczynski | <i>Sonata</i> | Schirmer |
| • Rorem | <i>Picnic on the Marne</i> | Boosey |

Classical Transcriptions

- | | | |
|------------------|-----------------------------|---------|
| • Bach / Londeix | <i>Suite No. 3</i> | Lemoine |
| • Bach / Mule | <i>Sonata No. 6 (flute)</i> | Leduc |

SENIOR

Etudes

- | | | |
|---------|--------------------------------|-----------|
| • Bozza | <i>Etudes-Caprices</i> | Leduc |
| • Samyn | <i>9 Etudes Transcendantes</i> | Billaudot |

Repertoire

- | | | |
|-------------|------------------------------------|--------|
| • Bassett | <i>Music for Saxophone</i> | Peters |
| • Desenclos | <i>Prelude, Cadence, et Finale</i> | Leduc |
| • Ibert | <i>Concertino da Camera</i> | Leduc |
| • Lennon | <i>Distances Within Me</i> | Dorn |
| • Schmitt | <i>Légende</i> | Durand |

POST-UNDERGRADUATE

Etudes

- | | | |
|---------|-----------------|-------|
| • Lauba | <i>9 Etudes</i> | Leduc |
|---------|-----------------|-------|

Repertoire

- | | | |
|-------------|------------------------------|------------------|
| • Albright | <i>Sonata</i> | Henmar |
| • Berio | <i>Sequenza IXb and VIIb</i> | Universal |
| • Dahl | <i>Concerto</i> | Associated Music |
| • Denisov | <i>Sonate</i> | Leduc |
| • Gotkovsky | <i>Variations Pathétique</i> | Billaudot |
| • Husa | <i>Concerto</i> | Associated Music |

DAILY SAXOPHONE PRACTICE SCHEDULE



Recommended by Dr. Richard A. Schwartz, assistant professor of saxophone

- 1 LONGTONES (quarter-note = 56 beats per second)
 - C#, C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C, B, Bb
 - Each note to be sustained with no vibrato for 12 beats in one of the following manners:
 - 1) <>
 - 2) ><
 - 3) <
 - 4) >
 - 5) pp
 - 6) ff
- 2 INTONATION STUDY (with The Tuning C.D.)
- 3 SCALES (major, minors, whole-tone and diminished/half-whole)

C	F	Bb	Eb	Ab	Db	(Gb)
	G	D	A	E	B	F#
- 4 ARPEGGIOS (major, minors, whole-tone and diminished/half-whole)

C	F	Bb	Eb	Ab	Db	(Gb)
	G	D	A	E	B	F#
- 5 THIRDS (major, minors, whole-tone and diminished/half-whole)

C	F	Bb	Eb	Ab	Db	(Gb)
	G	D	A	E	B	F#
- 6 FOURTHS (major, minors, whole-tone and diminished/half-whole)

C	F	Bb	Eb	Ab	Db	(Gb)
	G	D	A	E	B	F#
- 7 CHROMATIC STUDIES (1st, 2nd, 3rd, and 4th permutations, chromatic scale, etc...)
- 8 ARTICULATION STUDIES (single and double tonguing exercises)
- 9 ETUDES (Klosé, Ferling, Berbiguier, Terschak, Bozza, etc...)
- 10 REPERTOIRE (Telemann, Bach, Creston, Glazunov, Ibert, etc...)
- 11 JAZZ
 - Scales
 - Licks (memorize and transpose)
 - Transcription study (memorize and transpose)
 - Tunes (memorize and transpose)
 - Transcribe recordings (memorize and transpose)

Dr. Richard A. Schwartz · Biography



Grammy® considered saxophonist **Dr. Richard A. Schwartz** has commissioned and/or premiered nearly thirty new works for saxophone, performed for regional, national and international events in North and South America and Europe and is the grand prize winner of the 1997 International Henri Mancini Institute Concerto Competition and recipient of the 2010 Southeastern Louisiana University President's Award for Excellence in Artistic Activity. After performing the Boston premiere of Jan Curtis' *Transformations for voice, piano, and alto saxophone* in Jordan Hall, The Boston Globe declared, "...Richard Schwartz displayed extraordinary talent on the saxophone, sympathetically mirroring the voice and contributing his own improvisatory imagination." Awarded three United States patents, Schwartz founded the music publication company SilverKeyMusic.com authoring the internationally recognized intonation tool *The Tuning C.D.*, instructional guides *Circular Breathe Now*, *The Sight-Reading Workbook*, *MU\$IC MONEY 101: The Entrepreneurial Musician* and *Transitions: A Graduated Jazz Method* and has published contributions in *Saxophone Journal* and *International Trumpet Guild Journal*. Dr. Schwartz's latest compact disc entitled "Embers: Music for saxophone with piano and electronics" appeared on the 2015 Recording Academy's official ballot for Grammy® award nominations: Field 28, Category 78, Number 107.

Dr. Schwartz has been a freelancing musician throughout the United States and Europe for over 20 years. He has performed featured solos with such pop musical legends as Ray Charles and Aretha Franklin and has shared the stage with major jazz artists backing up Tom Scott, Byron Stripling, Diana Krall, Steve Tyrell, Ernie Watts, John Clayton, Dave Grusin, Roy Hargrove, Bob Mintzer, The Turtle Island String Quartet, Paquito d'Rivera, Justo Almario, Don Menza, Bud Shank, and Bill Watrous. Having also performed in orchestras, most notably the Mobile and Gulf Coast Symphony Orchestras and the Boston Pops, Dr. Schwartz has worked with an array of renowned commercial composers, conductors, and performers including Linda Ronstadt, Johnny Mathis, Ben Vereen, Keith Lockhart, Dennis Edwards (of The Temptations), Nathan Scott, Johnny Mandel, Peter Boyer, Jack Elliot, Mitchell Glickman, Frank Proto, Charles Floyd, Samuel Adler, Frank Battisti, H. Robert Reynolds, Ray Pizzi and Patrick Williams.

As a woodwind specialist, Dr. Schwartz has performed in pit orchestras including the national tours of *Kiss Me, Kate*, *The Color Purple* and *The Producers* and has recorded projects for Public Television and the Centaur and Toshiba labels. A member of the music fraternity Phi Mu Alpha Sinfonia and honorary member of Kappa Kappa Psi, he has performed for United States senators, governors and President Ronald Reagan. Dr. Schwartz has offered lectures on intonation and extended woodwind techniques at North and South American conferences.

As an educator, Dr. Schwartz's high school, undergraduate and graduate saxophone students have performed at saxophone conventions and have been accepted to leading institutions of music including the New England Conservatory, Northwestern University, Berklee College of Music, Indiana University, The University of North Texas, Loyola University New Orleans, Boston University, The Longy School of Music, The University of Florida and others. Past students of Dr. Schwartz have been decorated with awards including grand prizes at concerto competitions, prizes at chamber music competitions (including Plowman and Fischhoff), endowed scholarships (up to \$100,000.00) and an array of esteemed awards.

Schwartz served as baritone saxophonist with the Louisiana Saxophone Quartet, along with Griffin Campbell, Jennifer Foret and Paula Van Goes. Since its formation in 2009 the quartet has performed throughout the Gulf Coast region. The ensemble was featured at the 2011 North American Saxophone Alliance Region VI conference in Jacksonville, Florida and the 2012 North American Saxophone Alliance biennial conference in Tuscon, AZ. In June 2011 the quartet toured South America performing, adjudicating, and teaching at the Conservatório de Tatuí and the music schools of UNRIO and UFRJ in Rio de Janeiro, Brazil. At the III International Saxophone and Clarinet Encounter in Santa Cruz de la Sierra, Bolivia they performed to critical acclaim. The Louisiana Saxophone Quartet was hailed by the Bolivian newspaper *Ovación* as "a group of four virtuoso saxophonists that possess excellent technical attributes and a deep understanding of the music they perform."

Current president of the New Mexico Jazz Educators, Dr. Schwartz is assistant professor of saxophone and jazz studies at Eastern New Mexico University and has served on the faculties of Boston University, Brandeis University and Southeastern Louisiana University (2011-2013 Faculty Senate President).