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### **Course Syllabus**

At the college level, saxophone instruction has the goal of preparing the student for a variety of professional performance opportunities. This course is designed to prepare the musician to be both technically competent and stylistically versatile, with the goal of excelling in any performance endeavor on the saxophone. The course emphasizes solo works in a wide range of classical or jazz styles and etudes to gain technical fluency on the instrument. Instruction is also given on performance practice techniques as well as the basic skills required to succeed as a professional musician. Concurrently, students will write and evaluate their peers in a constructive manner to develop their own critical ear, their communication abilities, and their writing skills. The art of music must be passed to newer players. Therefore, more experienced players are encouraged to mentor others.

Saxophone students are evaluated in technique, performance practice, the performance of repertoire and for overall professional development over the course of the semester. Students are evaluated at the beginning of each lesson for their own performance of assigned repertoire and etudes.

### **I. Rules for Saxophone Class**

1. Be accountable.
2. Arrive prepared to play.
3. Listen and focus on the task.
4. Practice with a metronome.
5. Practice slowly and accurately.
6. Challenge yourself!
7. Positive self-talk.
8. Keep up with assignments.
9. Ask for help.
10. Use a mistake as a compass.

## II. Required resources

- Deville, P. (2013) *The Universal Method for Saxophone*. Allegro Editions. This is a collection of etudes composed for use at the Paris Conservatory by Sax, Klosé, and Mayeur. This is a great place to begin.

If the student wishes to devote the course to the study of jazz, then the two resources should be obtained:

- *The Real Book* (6<sup>th</sup> ed., Vo1. 1). (2016). Hal Leonard Publishing Corp.
- Baker, D. (1987) *How to Play Bebop*. Alfred Publishing

Blank staff paper

Spiral notebook for use as a practice journal

Metronome/ pitch tuner phone app.  
I recommend "Tonal Energy."

Water bottle with a large opening

Saxophone, mouthpiece, reeds, neck strap  
Let me know if you have any questions about these!

## III. Skill development

- Practice with a metronome
  - Practice slowly
  - Increase the tempo only after mastering the slow
  - Pay attention to articulations
  - Practice with a full, big sound
  - Stay positive!
1. Scales – pp. 201-207 (*Universal Method*)  
These get your fingers moving in patterns that you will use again and again. These also help you play in time.
  2. Articulation – pp. 52-54  
This is how your musically enunciate. It shapes your motives and adds to the rhythmic feel.
  3. Range – pp. 55-57  
These help you play notes at the top and bottom of the horn.
  4. Arpeggios – pp. 212-215

Similar to scales, these are patterns that you will use again and again. Also, this gets you playing large intervals and addresses voicing.

5. Eighth and sixteenth notes – pp. 158-177  
This is all about counting and division. Practice these slowly, then increase tempo.
6. Syncopation – pp. 179-183  
This improves your reading, rhythm, and interpretation.
7. Operatic Melodies – pp. 184-196  
These are all about phrasing, tone, and direction. Tell a story!
8. Chromatic – pp. 216-217  
Another important pattern to learn. This gets you playing all notes.
9. Mayeur Studies – pp. 243-263  
Challenging etudes.
10. Duets – pp. 144 - 157  
These are similar to the operatic melodies, except that now time, intonation and blend become much more important.

#### **IV. Course Outcomes**

Students will perform at the appropriate level of proficiency on the saxophone in their chosen style. Further, students will improve their reading, listening, intonation, interpretation, style, and improvisation (if choosing jazz). Students will also learn solid practice habits and positive critical skills. Students will learn the basics skills needed to perform as a professional musician.

#### **V. Attendance**

Attendance at all lessons is required due to the nature of the study. If there is an unavoidable emergency circumstance for the student, the teacher may use his discretion to hold a lesson over Skype. Students must give a 24 hour notice for any lesson cancellation. **Failure to do so will result in a 0 grade and a loss of the lesson.** Make-up lessons will be given at the discretion of the instructor.

## VI. Professional Development

Adoption of additional professional skills will enhance the student's performances, overall ability, and success as a professional musician. These include: reed customization, simple repair and diagnosis of instrument malfunctions, mentorship of younger players, adapting to challenging performance situations, networking within the music world, and noticeably developing and executing constructive life habits that lead to success as a performer. Demonstration of skill development in these areas will be treated as **extra credit up to 10 extra points toward the final grade.**

## VII. Jury/ Final Exam

The Jury is held during Finals week and a time to be determined. This is a prepared performance that is graded by the entire instrumental faculty. A grading rubric will be provided for the jury. The student will be graded on pitch accuracy, tone, style, technique, and interpretation.

## VIII. Grading

The weekly evaluation during the lesson, based on a scale of 1-10, in the areas of technique, performance practice and performance of repertoire are tallied. These count for 80% of the final grade. The 2 lowest lesson scores are automatically dropped. Your jury performance is graded on a scale of 1 – 20 and counts 20% of the grade.

Lessons – 80 possible points

Jury – 20 possible points

Professional Development – 10 possible extra credit points

## IX. Changes to the Syllabus

I reserve the right to change the contents of this syllabus due to unforeseen circumstances. You will be given notice of relevant changes in class, through a Moodle Announcement, or through LBCC e-mail.

## X. LBCC Policies, Statements, and Resources

**LBCC Email and Course Communications:** You are responsible for all communications sent via Moodle and to your LBCC email account. You are required to use your LBCC provided email account for all email communications at the College. You may access your LBCC student email account through Student Email and your Moodle account through Moodle.

**Disability and Access Statement:** LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in the class, please talk to your instructor as soon as possible to discuss your needs. If you believe you

may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website](#) for steps on how to apply for services or call 541-917-4789.

**Statement of Inclusion:** To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.

**Title IX Reporting Policy:** If you or another student are the victim of any form of sexual misconduct (including dating/domestic violence, stalking, sexual harassment), or any form of gender discrimination, LBCC can assist you. You can [report](#) a violation of our sexual misconduct policy directly to our Title IX Coordinator. You may also report the issue to a faculty member, who is required to notify the Coordinator, or you may make an appointment to speak confidentially to our Advising and Career Center by calling 541-917-4780.

**Campus Police/Emergency Resources:** You may review emergency services and resources at the LBCC [Public Safety website](#). Campus Safety can be reached using the 'Code 2' button on any campus phone or by dialing x411 on campus or (541) 917-4440 off campus. Dial 911 for off campus emergencies.

**Public Safety:** <https://www.linnbenton.edu/future-students/stuff-parents-want-to-know/public-safety>

**Computer Lab Resources:** There are a variety of computer labs on campus for you to use for free when they are not being used for scheduled classes. Please take advantage of this resource!

If you want more information about assistance available to all students at LBCC, drop in to the Diversity Achievement Center. If you are not sure how to accomplish your goals at college, don't know where to go or how to ask for help, drop in to the DAC. (DAC is located on the 2<sup>nd</sup> Floor Study Union/Forum Building—formerly LBCC Multicultural Center.)

**Basic Needs Statement:** Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Single Stop Office for support (SinglestopatLBCC@linnbenton.edu , 541-917- 4877, or visit us on the web [www.linnbenton.edu](http://www.linnbenton.edu) under Student Support for Current Students). Our office can help students get connected to resources to help. Furthermore, please notify the professor if you are comfortable in doing so. This will enable them to provide any resources that they may possess.

## XI. Classical Repertoire List

The following are suggested etudes and chamber works you may study for your growth in classical saxophone. It is sorted into difficulty levels.

### Level 1

#### Methods

18 Studies after Berbiguier -- M. Mule	Leduc
Exercises Transcendants -- M. Perrin	Leduc
Selected Studies -- H. Voxman	Rubank
24 Easy Atonal Etudes -- G. Lacour	Billaudot
48 Etudes after Ferling -- M. Mule	Leduc
Neuf Etudes Transcendantes -- N. Samyn	Billaudot

#### Repertoire

Aeolian Song -- W. Benson	MCA
Three Romances -- R. Schumann-Hemke	Southern
Tango et Tarentelle -- M. Dautremer	Leduc
Chanson et Passepied -- J. Rueff	Leduc
Canzonetta -- G.Pierne-Mule	Leduc
Introduction et Danse -- H.Tomasi	Leduc
Sonatine Sportive -- A. Tcherepnin	Leduc
Sicilienne -- P.Lantier	Leduc
Improvisation I,II,III -- R. Noda	Leduc
Choral Varié -- V. D'Indy	Durand
Sonata #4 -- J.S. Bach-Mule	Leduc
Three Short Pieces -- R. Myers	Artisan
Sarabande and Gigue -- F. Tull	Boosey
Suite -- P. Bonneau	Leduc
An Abstract -- D.Ward	Southern
Sonata No. 6 (flute sonata) -- Bach-Mule	Leduc
Sonata -- R. Snyder	Tenuto
Sonata -- P. Creston	Shawnee
Sonata-- P. Hindemith	Schott
Piece Concertante -- H. Reutter	Schott
Concertino -- E. Bozza	Leduc
Concerto in E Flat -- A. Glazounov	Leduc
Concerto -- P. Vellones	Lemoine

## Level 2

### Methods

53 Etudes Book I -- M. Mule	Leduc
20 Etudes after Sivori, Rode, Fiorillo, Capelle	Leduc
30 Exercises after Sousman -- M. Mule	Leduc
Etudes Journaliers -- Terschak-Mule	Leduc

### Repertoire

Cadenza -- L. Robert	Editions Francaises
Divertimento -- R. Boutry	Leduc
Fantaisie -- J. Demersseman	Billaudot
Music for Alto Saxophone -- M.W. Karlins	Southern
Sonata No.1 (flute sonata) -- Handel-Mule	Leduc
Rhapsodie Brettone -- R. Barbier	Leduc
Improvisation et Caprice -- E. Bozza	Leduc
Quinze Etudes -- C. Koechlin	Editions Francaises
Ballade -- H. Tomasi	Leduc
Quattro Liriche Brevi -- J. Orrtego-Salas	Peer
Parable -- V.Persichetti	Elkan-Vogel
Picnic on the Marne -- N. Rorem	Boosey & Hawkes
Rhapsodie pour Saxophone-- C. Debussy	Durand
Two Memorials – M.A. Turnage	Schott
Sonatine -- C. Pascal	Durand
Sonata -- J. Absil	Lemoine
Sonata -- P.M. Dubois	Leduc
Seven Epigrams -- R. Snyder	Southern
Concerto -- H. Badings	Donemus
Concerto -- W. Hartley	Presser

## Advanced I Repertoire

### Methods

Etudes Varies -- M. Mule	Leduc
53 Etudes Book II -- M. Mule	Leduc
20 Etudes after Sivori, Rode, Fiorillo, Capelle,	
6 Etudes -- A. Massis	Leduc
28 Etudes-modes de Messiaen -- G.Lacour	Billaudot

### Repertoire

Duo -- W. Hartley	Tenuto
Duo Concertante -- L. Bassett	Peters
Tableaux de Provence -- P. Maurice	Lemoine
Fantasia -- H. Villa-Lobos	Southern N.Y.
Response -- E. Diemente	Seesaw
Sarabande (Soprano) -- M.A. Turnage	Schott
Divertissement -- P.M. Dubois	Leduc
Air and Scherzo -- H. Cowell	Associated
Brilliance -- I. Gotkovsky	Billaudot
Mai -- R. Noda	Leduc
Phoenix -- R.Noda	Leduc
Legende -- F. Schmitt	Durand
Neuf Etudes -- C. Lauba	Leduc
Scaramouche -- D. Milhaud	Durand
Piece Concertante -- G. Lacour	Billaudot
Sonata -- R.R. Bennett	Chester Novello
Sonata -- D.Diamond	Southern
Sonata -- B. Heiden	Schott
Sonata -- S. Karg-Elert	Zimmerman
Sonata -- R. Muczynski	Schirmer
Sonate -- J. Rueff	Leduc
Hot Sonate -- E. Schulhoff	Schott
Concerto One -- B. Beerman	ACA
Concerto -- H. Tomasi	Leduc
Concerto-- P. Bonneau	Leduc
Concerto -- P. Creston	G. Schirmer
Concertino -- W. Benson	M.C.A.
Concerto -- P.M. Dubois	Leduc