

APPLIED SAXOPHONE

MUAP 1133, 1233, 2233, 3233, 4233 | SPRING 2026

Undergraduate Course Syllabus

Music expresses that which cannot be said and on which it is impossible to be silent.

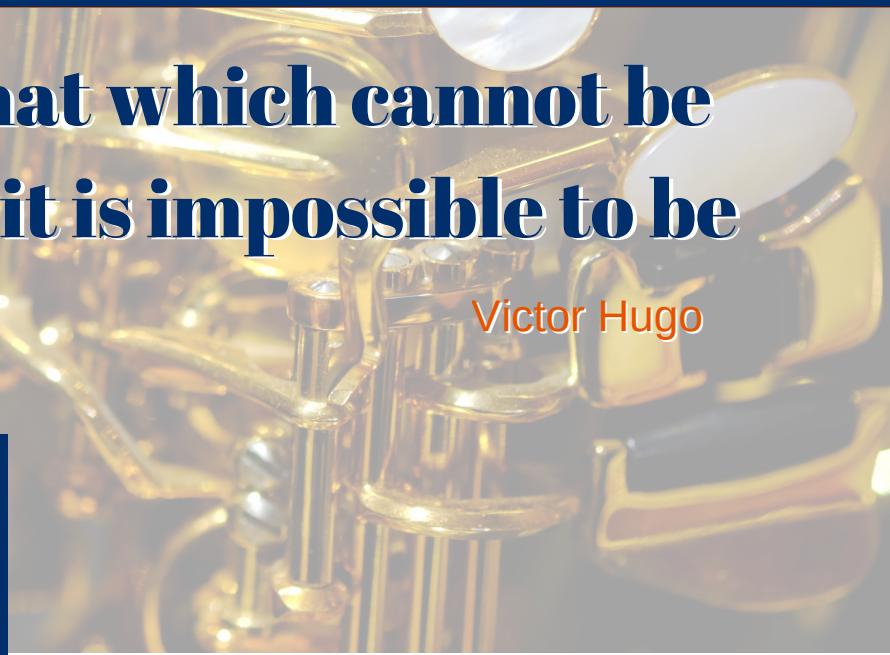
Victor Hugo

Course Description

This course provides a method of study for learning the saxophone. Content will include learning appropriate exercises focusing on fundamental execution of sound production, technical exercises, étude studies, and repertoire. In addition, students will be introduced to pedagogical ideas, chamber music, and skills to prepare for their eventual career in music.

Syllabus Contents

- Page 2 Learning Objectives & Course Materials
- Page 3 Course Assignments
- Page 4 Grading Scale
- Page 5 Information
- Page 6 Student Resources
- Page 7 Important Dates



This syllabus was created to provide you with an overview of the learning expectations for this course. You can find additional details about class assignments and course policies on the Canvas Course Syllabus page.

Spring 2026 Saxophone Studio Class Time

Thursdays @ 12:30-1:50 pm

FAC 1222

Dr. Roberts

Associate Professor



FAC 2216 or 2213



sroberts@uttyler.edu



903-566-7388

Office Hours

Monday @ 10 am

Tuesday @ 4 pm

Friday @ 10 am

Schedule a meeting
by clicking the
meeting button
below.



Dr. Facundo

Adjunct Instructor



FAC 2216



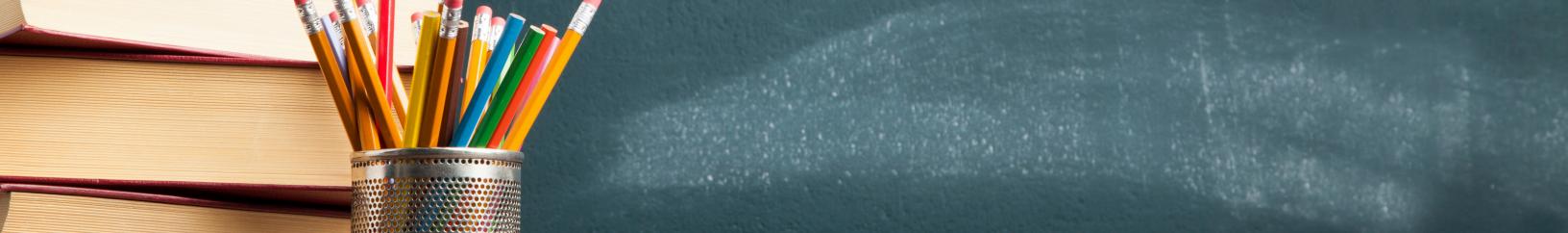
bfacundo@uttyler.edu



903-566-7450

Office Hours

Thursdays 11:30-12:30 pm



Course Learning Objectives

Course Description

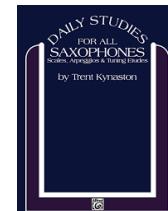
Instruction on the saxophone. Undergraduate and graduate performance majors, music education majors, BA music majors, and music minors. Students who wish to study saxophone as a secondary instrument will be allowed only if there is room in one of the studios.

Student Learning Outcomes

NASM standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. Due to the individual nature of performance studies, it is understood that there are many repertoires, numerous successful methodologies, and that students will arrive at the final level of expected competency through unique means. Upon completion of the complete undergraduate sequence of performance studies instruction, all students will have obtained:

- Technical skills requisite for artistic self-expression in saxophone performance at a level appropriate for the particular music concentration.
- An overview understanding of the repertory in saxophone and the ability to perform from a cross-section of that repertory.
- The ability to read at sight on the saxophone with fluency demonstrating both general musicianship and a level of skill relevant to professional standards appropriate for the particular music concentration.
- Practical knowledge of saxophone pedagogy at a level appropriate to their degree as demonstrated in repertoire class discussions and within the individual lesson.
- The ability to demonstrate achievement of professional, entry-level competence in saxophone performance, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

Required Course Materials



Daily Studies by Trent Kynaston

[Link to purchase](#)



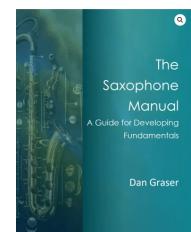
48 Studies for all Saxophones
by Ferling ed. Mule

[Link to Purchase](#)



Voicing: An Approach to the
Saxophone's Third Register
by Donald Sinta

Third Edition
Blairs Publication 2008
[Link to purchase](#)



The Saxophone Manual:
A Guide to Developing
Fundamentals
by Dan Graser

Conway Publications
[Link to purchase](#)

Teaching Methods and Assignments to Achieve Learning Outcomes

- Assigned repertoire, technical studies, and pedagogical concepts will be taught and coached in a combination of private, repertoire class and, or group lessons.
- Performance experiences will be achieved in studio repertoire class, joint repertoire class and, or division and area recitals.
- Through active participation, pedagogical experiences will be achieved in studio repertoire class, small group discussion, and within individual lessons.
- Artist performances and recordings of assigned repertoire may be analyzed and evaluated as performance models.
- Master classes with guest instructors may be offered as pedagogical enhancements.
- Through active participation, students will discover about each work to be performed the following (but not limited to): composer information, analytical evaluation, notational considerations, individual performance challenges represented, recordings reviewed working with composers, or other sources consulted in preparation for the performance.

Supplementary Materials

Additional instructional materials are provided for you on the Saxophone Studio Website. In addition, students are expected to purchase scores for all repertoire being performed. Federal copyright laws protect composer and publisher's rights against illegal photocopying. It is important to gradually build your own personal music library by regularly purchasing legal copies of your music. Use of photocopies, library music, or other reproductions of music under protection by copyright laws is prohibited in juries or public performance. Questions concerning the legality of photocopying under extenuating circumstances should be directed to the instructor.



Course Content

MUAP 1233 Fall Semester

A. All Major Scales and Arpeggios

1. quarter note = 80, all sixteenths
2. full range
3. all articulations

B. Symmetrical Scale

1. Chromatic Scale
 - a. quarter note = 80, all sixteenth notes
 - b. full range
 - c. all articulations

C. Etude Performance

Ferling/Mule Etudes #1-10

D. Solo Performance

E. Sight Reading

MUAP 1233 Spring Semester

A. All Major Scales and Arpeggios

1. quarter note = 100, all sixteenths
2. full range
3. all articulations

B. All Harmonic Minor Scales and Minor Arpeggios

1. quarter note = 80, all sixteenths
2. full range
3. all articulations

C. Symmetrical Scale

1. Chromatic Scale
2. Whole Tone Scale beginning on low Bb
3. Whole Tone Scale beginning on low B

D. Etude Performance

Ferling/Mule Etudes #11-20

E. Solo Performance

F. Sight Reading

MUAP 2233 Fall Semester

A. All Major Scales and Arpeggios

1. quarter note = 120, all sixteenths
2. full range
3. all articulations

B. All Harmonic Minor Scales and Minor Arpeggios

1. quarter note = 100, all sixteenths
2. full range
3. all articulations

C. All Melodic Minor Scales and Arpeggios

1. quarter note = 80, all sixteenths
2. full range
3. all articulations

D. Symmetrical Scale

1. Chromatic Scale
2. Whole Tone Scale beginning on low Bb
3. Whole Tone Scale beginning on low B
4. Augmented Triads beginning on low Bb, B, and C
5. Diminished Scales (octatonic scales) beginning on low Bb, B, and C (both whole step, half step and half step, whole step)
6. Diminished Seventh Arpeggios beginning on low Bb, B, and C

E. Etude Performance

Ferling/Mule Etudes #21-30

F. Solo Performance

G. Sight Reading

MUAP 2233 Spring Semester

A. All Major Scales and Arpeggios

1. quarter note = 132, all sixteenths
2. full range
3. all articulations

B. All Harmonic Minor Scales and Minor Arpeggios

1. quarter note = 120, all sixteenths
2. full range
3. all articulations

C. All Melodic Minor Scales and Arpeggios

1. quarter note = 120, all sixteenths
2. full range
3. all articulations

D. Symmetrical Scale

1. Chromatic Scale
2. Whole Tone Scale beginning on low Bb
3. Whole Tone Scale beginning on low B
4. Augmented Triads beginning on low Bb, B, and C
5. Diminished Scales (octatonic scales) beginning on low Bb, B, and C (both whole step, half step and half step, whole step)
6. Diminished Seventh Arpeggios beginning on low Bb, B, and C

E. Etude Performance

Ferling/Mule Etudes #31-40

F. Solo Performance

G. Sight Reading

MUAP 3233 Fall Semester

A. All Major Scales in broken 3rds

1. quarter note = 100, all sixteenths
2. full range
3. all articulations

B. Etude Performance

Ferling/Mule Etudes #41-50

C. Solo Performance

D. Sight Reading

MUAP 3233 Spring Semester

A. All Harmonic Minor Scales in broken 3rds

1. quarter note = 100, all sixteenths
2. full range
3. all articulations

B. Etude Performance

Ferling/Mule Etudes #51-60

C. Solo Performance

D. Sight Reading

MUAP 4233 Fall Semester

A. All Melodic Minor Scales in broken 3rds

1. quarter note = 100, all sixteenths
2. full range
3. all articulations

B. Etude Performance

An etude will be chosen by the jury from the Lacour (pub. Leduc) Difficult Etudes, numbers 1-4

C. Solo Performance

D. Sight Reading

MUAP 4233 Spring Semester

A. All Major Scales in broken 4ths

1. quarter note = 100, all sixteenths
2. full range
3. all articulations

B. Etude Performance

An etude will be chosen by the jury from the Lacour (pub. Leduc) Difficult Etudes, numbers 5-8

C. Solo Performance

D. Sight Reading



Weekly Preparation

- A. Quality and Consistency of preparation
- B. Consistency in progress
- C. Literature and technical material covered
- D. Sight reading assignments
- E. Organization and use of lesson materials
- F. Attitude
- G. Completion of weekly assignments

% of total Grade **50%**

Recital and Studio Class Performance

- A. Maturity and control of performance
- B. Quality of performance
- C. Amount of Improvement
- D. Attendance

% of total Grade **15%**

Mid-term Evaluation

- A. Consists of scales, etudes, repertoire

% of total Grade **15%**

Solo and Scale Jury Examination

Solo jury will consist of a solo performed with piano accompaniment

% of total Grade **20%**

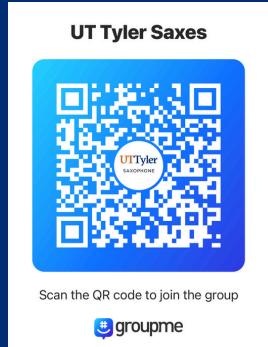


Grading Scale

- A 90%-100%
- B 80%-89%
- C 70%-79%
- D 60%-69%
- F Less than 60%

INFORMATION

Sign up for the Course GroupMe



Technology Policy

Students may use technology in the class (i.e. tablets, iPads, etc.), however, it is their responsibility to make sure the device is charged and working. Students will receive an absence for any rehearsal/concert they are unable to participate in due to technology failure.

Assignments & Make-up Assignments

All assignments must be submitted by time/date listed on the course schedule. No late assignments will be allowed unless there are emergency situations and documentation is provided. I highly encourage you to start working on your assignments early. This ensures you have time to contact the appropriate person(s) if unforeseen technological issues impact your ability to complete the assignment. Technical problems, even if they are not your fault, do not automatically qualify you for an extension or a "do-over" for the assignment.

Unfortunately there is no way to offer a make-up for the course performances, therefore, all students are expected to attend all performances. Excused absences include documented emergencies (e.g. doctor's note, subpoena) or school-related activity. Vacations, regularly scheduled doctor's appointments, and work schedules do not qualify as exceptional reasons and will not be accepted as an excused absence.

Studio Policies

- Attendance is required at all lessons, masterclasses, and all recitals and concerts featuring a saxophonist.
- Please contact the instructor at least 24 hours in advance if you must cancel a lesson.
- Be on time and warmed up for each lesson. Bring all assigned music and your instrument and all parts in good working order.
- Each student is expected to practice his/her assignments on a daily basis.

**It always seems
impossible until it's
done.**

- Nelson Mandela

AI Policy

You can use AI programs (ChatGPT, Copilot, etc.) in this course. These programs can be powerful tools for learning and other productive pursuits, including completing assignments in less time, helping you generate new ideas, or serving as a personalized learning tool. However, your ethical responsibilities as a student remain the same. You must follow UT Tyler's Honor Code and uphold the highest standards of academic honesty. This applies to all uncited or improperly cited content, whether created by a human or in collaboration with an AI tool. If you use an AI tool to develop content for an assignment, you must cite the tool's contribution to your work.

RESOURCES

UT Tyler Honor Code Every member of the UT Tyler community joins together to embrace: Honor and integrity that will not allow me to lie, cheat, or steal, nor to accept the actions of those who do. Students Rights and Responsibilities To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, [view the student resources here](#) and [view the university policies and information here](#).

Academic Advising Center

University Center (UC) 440
903.565.5718
advising@uttyler.edu

Campus Activities

University Center (UC) 3400
903.565.5796
getconnected@uttyler.edu

Campus Computing & Technology Support

Ratcliff Building North (RBN) 3022
903.565.5555
itsupport@uttyler.edu

Muntz Library

Robert R. Muntz Library (LIB)
903.566.7342
library@uttyler.edu

Military & Veterans Success Center

University Center (UC) 3440
903.565.5972
mvsc@uttyler.edu

Student Accessibility Office

University Center (UC) 3150
903.565.7079
saroffice@uttyler.edu

Student Health & Wellness

University Health Clinic (UHC) 147
903.565.5728
wellness@uttyler.edu

UT Tyler Police Department

University Service Center (USC) 125
903.566.7300
police@uttyler.edu

Bookstore

University Center (UC)
903.566.7070
bookstore@uttyler.edu

University Counseling Center

University Center (UC) 3170
903.565.5746 (for appointments)

Writing Center

College of Arts and Sciences (CAS) 202
903.565.5995
writingcenter@uttyler.edu

One Stop Service Center

Stewart Hall (STE) 230
903.566.7180
enroll@uttyler.edu or cashiers@uttyler.edu

One Stop Service Center includes:

- Cashier's Office
- Enrollment Services
- Financial Aid
- Student Business Services

**Crisis Help Line
Available 24/7
903.566.7254**



Important Dates

Academic Calendar

- January 12, 2026 Classes Start
- January 19, 2026 No School
- January 26, 2026 Census Date
- March 30, 2026 Last Day to Withdrawl
- March 9-13, 2026 Spring Break
- April 27 - May 1, 2026 Final Exams

Studio Class
Thursdays
12:30-2:00 pm
FAC 1222

Saxophone Studio Recital

4/9/26