

Academic Affairs Excellence Awards

Application Form



Name: Andrew J. Allen

Rank: Associate Professor

Department: Music

Award applying for:

(Check one)

	Excellence in Teaching Award*
	Excellence in Online Teaching Award*
	Excellence in Scholarship & Creative Endeavors Award*
	Excellence in University Service*
X	Excellence in Scholarship of Teaching & Learning Award*
	Department/Program Excellence Award^
	Irene Rose Community Service Award^
	Laurie Hendrickson McMillian Faculty Award^

*college selection required before being forwarded to university

^university awards

College nominees' final applications received by Center for Teaching and Learning (ctl@gcsu.edu) by March 1.

Please insert the required documentation in the pages below for the award category you have noted above. Detailed information associated with each award is available online at the [Center for Teaching and Learning website](#).

ANDREW J. ALLEN, DMA

APPLICATION PORTFOLIO

**2024-2025 GEORGIA COLLEGE & STATE UNIVERSITY EXCELLENCE IN SCHOLARSHIP
OF TEACHING & LEARNING AWARD**

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Letter of Nomination from Dr. Don Parker, Chair of the Department of Music



February 22, 2025

Holley Roberts, Ed. D.
Interim Provost and Vice President for Academic Affairs
Georgia College and State University

Holley Roberts, Ed.D.

I would like to support the nomination of Dr. Andrew Allen for the Scholarship of Teaching and Learning Award (SoTL) for 2025 at Georgia College and State University. As a tenured Associate Professor and member of the Georgia College Music Department since 2019, Dr. Allen's scholarship and research informs his pedagogical and instructional sensibilities for the saxophone which is the basis for this award application at Georgia College.

Dr. Allen is devoted to exploring teaching techniques and repertoire that allow students of music to achieve maximum independence as performers and creative artists. As a scholar/researcher, he has conducted historical investigations into teaching techniques, pedagogical strategies, and unknown repertoire. His investigations of historical saxophone pedagogy ("The Masters Speak: Comparing Basic Pedagogical Teachings of Three Saxophone Pioneers," *The NACWPI Journal* Vol. 68, no. 1, "The Saxophone in the National Solo and Ensemble Contest: 1928-1937," *The Saxophone Symposium* Vol. 42) and historical teaching approaches to specific techniques ("A Brief History of the Saxophone's Altissimo Register," *The NACWPI Journal* Vol. 68, no.1) are a few examples of these three investigations. His long-term historical research exploring the life and work of saxophone pioneer Sigurd Rascher has led to discovering more individualized teaching methods in music education. As the assistant editor for *The Saxophone Symposium*, the peer-reviewed journal of *The North American Saxophone Alliance*, he has shared his pedagogical expertise through presentations and master classes across the country.

As a performing artist, he utilizes his research in his own practice and with his students to determine the connection of these historical approaches in the real world. This philosophy has resulted in sharing practical advice with a wider music audience through articles, pedagogical presentations, and multimedia projects. In his individual saxophone lessons, he allows his students to explore areas of personal interest beyond their required literature and technical studies depending on the student's background, and skill-level. I have observed this personalized approach in his instruction which involves constant communication with supportive documentation, evaluations with established rubrics and feedback on a weekly basis.

During the Fall 2023 semester, his saxophone ensembles presented a studio recital of solo, and chamber works which were focused on small-ensembles of duos and trios beyond the for-credit saxophone quartets which is the norm. With students choosing potential literature, there was another opportunity for students to explore additional pedagogical and historical pieces that related to his own research and beyond. With his coaching spawned a new and innovative method of furthering the pedagogies and the curiosity of his students.

Based upon his research and classroom experiences, he has an extensive record of publication and presentation in the practitioner realm, aimed at both collegiate and secondary educators. He has published more than forty published practitioner articles aimed primarily at K-12 music teachers throughout his career, focusing on woodwind/saxophone pedagogy in *Music Educators Journal* (published by the National Association for Music Education), *The Instrumentalist*, and *School Band & Orchestra* to name a few.

The scholarship inspired instruction expands to outside opportunities for performance and presentations with professionals and students from other institutions through MURACE projects. In 2021, one of his students, Casey O'Neal, participated in a masterclass at the North American Saxophone Alliance Region VI Conference. Several of his student (ensembles and individuals) presented at the 2022 American Single Reed Summit, the 2023 Georgia Music Educators Association Conference, and the 2023 North American Saxophone Alliance National Biennial Conference. Recently in January 2024, the GCSU Saxophone Choir presented a recital at the 2024 United States Navy Band International Saxophone Symposium hosted by George Mason University.

Dr. Allen has continued to develop his teaching through workshops, articles, contributing to the discipline and engaging the student organizations. He has presented guest lectures, and masterclasses at Vanderbilt, The University of Cincinnati's College-Conservatory of Music, and Georgia Music Education Association In-Service Conferences just to name a few. He is currently serving as faculty-advisor for the Bobcat Saxophone Alliance. He is a frequent contributor to highly viewed journals in music education *The Instrumentalist*, *School Band & Orchestra* and *Teaching Music*.

Based upon his evaluations since receiving promotion and tenure in Fall 2022, Dr. Allen's instruction reflects his scholarship as a performer and a researcher of saxophone history to inform the pedagogical needs of his students, band directors and fellow university saxophone colleagues through numerous published articles and presentations. This is truly a spiral design in teaching and learning. He demonstrates a high level of achievement with this high impact focus that supports our liberal arts mission. The music department and Georgia College and State University are truly fortunate to have a uniquely focused faculty member that cares for our students beyond the classroom environment while adding to the discipline. Without hesitation, I support Dr. Andrew Allen's nomination for the Academic Affairs Excellence in the Scholarship of Teaching and Learning Award (SoTL) for 2025 at Georgia College and State University.

Sincerely,



Dr. Don N. Parker
Chair, Department of Music
Professor
Georgia College & State University
don.parker@gcsu.edu
478-445-8289

Teaching Philosophy Narrative Statement

As a music educator, I firmly believe that it is necessary to equip young people with the tools to build the lives they want, providing them with the resources for lifelong learning, curiosity, and growth. It is imperative to help them assemble an emotional, intellectual, and artistic toolbox that they can use to become independent, curious, thoughtful agents in their own lives and in their communities. As a scholar in the field of teaching and learning in woodwind pedagogy, my goal is to constantly seek out new ways to bring that to fruition. To that end, I have devoted myself to exploring historical teaching techniques and repertoire that allow students of music to achieve maximum independence as performers and creative artists. My work in this field follows a mutually-reinforcing, spiral design. As a scholar, I have conducted historical investigations into teaching techniques, pedagogical strategies, and repertoire, often inspired by challenges that my students face. As a performing artist, I utilize action research in my own practice and with my students to determine the efficacy of these approaches of the past and the viability of historical repertoire in the modern-day curriculum. Based on the results, I share practical advice with the wider musical world (including K-12 teachers and students) through practitioner articles, pedagogical presentations, and multimedia projects. Lingered questions from this action research then create further topics for historical investigation, and the process continues.

As a leading authority on the history and literature of the saxophone, I have undertaken numerous studies in recent years focused on teaching and learning, resulting in peer-reviewed publications and presentations. These include my investigations of historical saxophone pedagogy ("The Masters Speak: Comparing Basic Pedagogical Teachings of Three Saxophone Pioneers," *NACWPI Journal* Vol. 68, no. 1 & "The Saxophone in the National Solo and Ensemble Contest: 1928-1937," *Saxophone Symposium* Vol. 42) and historical teaching approaches to specific techniques ("A Brief History of the Saxophone's Altissimo Register," *NACWPI Journal* Vol. 68, no.1 & "A Brief History of Saxophone Vibrato," *NACWPI Journal* Vol. 65, no. 2). Additionally, in instrumental music education, our repertoire is our curriculum: Students are trained largely on a carefully sequenced selection of concert pieces tailored to the individual's strengths and needs. As a result, my research has also included investigations of important pedagogical music, examining context and teaching approaches (including recent studies on the works of composers Percy Grainger, William Grant Still, and an upcoming article on Karel Husa). Along with peer-reviewed articles, these studies have led to peer-reviewed presentations at the International Conference for Saxophone Pedagogy & Performance, the United States Navy Band International Saxophone Symposium, and conferences of the North American Saxophone Alliance.

My own teaching is informed by these historical investigations. I often utilize "new" teaching techniques gleaned from historical sources or discover the perfect piece to address a pedagogical challenge with a student through this scholarship. My life as a performing saxophonist gives me further opportunities to test the efficacy of my scholarly

discoveries. This, in turn, leads to a filtering of historical approaches and repertoire through modern needs, resulting in new ideas for current praxis.

As a teacher, I feel it is vital to share my knowledge freely with my students, both inside and outside the classroom. I consider this an honor and a duty. However, I also believe it is my responsibility to share best practices regarding musical pedagogy beyond the confines of our campus. Consequently, inspired and supported by my research and artistic endeavors, I have an extensive record of publication and presentation in the practitioner realm, aimed at both collegiate and secondary educators.

Throughout my career, I have published forty practitioner articles aimed primarily at K-12 music teachers, focusing on woodwind (and, specifically, saxophone) pedagogy. In the last two years alone, this includes seven articles in *Music Educators Journal* (published by the National Association for Music Education), *The Instrumentalist*, and *School Band & Orchestra*. I am also a frequent presenter at state music education association conferences (including the Georgia and South Carolina Music Educators Associations, recently), where I speak primarily to an audience of middle- and high-school music teachers. I frequently use contemporary technologies to share research-informed best practices with teachers and younger students. One example of this is a recent collaboration with the Conn-Selmer corporation, a major manufacturer and distributor of wind instruments, that yielded a free-to-consumer series of digital masterclasses on saxophone basics. Similarly, my digital teaching materials on district and All-State band audition materials are used by middle- and high-school students and teachers across Georgia.

My pedagogical work has also been shared directly with many fellow college professors and students beyond our campus. I have presented on pedagogical techniques in High-Impact Practices (HIPs) in the arts for a national audience at the Council on Undergraduate Research's ConnectUR Annual Conference, and I frequently conduct saxophone masterclasses at prominent universities across the country. Recently, I have shared pedagogical insights with students at the University of Cincinnati College-Conservatory of Music, Shenandoah Conservatory, Duquesne University, Vanderbilt University, and the University of South Carolina, among others.

Through all these endeavors, my goal is to continue to develop tools for students and educators that will create the clearest path to artistic freedom and independence. In this way, I hope to use my scholarly, artistic, and pedagogical work to help young people express themselves more freely.

Evidence of Impact Statement

My scholarly (and creative) work on teaching and learning has taken many forms, and has positively impacted GCSU students, as well as colleagues and pupils at universities and K-12 institutions across the country. Much of this activity is inspired by challenges encountered by my own undergraduates. For example, learning to integrate altissimo, the highest range of the saxophone, can be quite difficult for many developing musicians. While the standard resources, Sigurd Raschèr's *Top Tones for the Saxophone* and Donald

Sinta's *Voicing* work for many, others are left frustrated. To help alleviate the struggle of my own students, I launched an investigation into other, lesser-known, historical approaches to altissimo. This resulted in a peer-reviewed article, followed by changes in the way that I teach the concept in my MUAP 1109 and 3109 Saxophone courses. I then penned a practitioner article for *The Instrumentalist*, in which I shared my discoveries with a mass audience of students and teachers in practical terms.

Much of my work builds on itself across many years, yielding positive impacts for students at numerous levels. A good example of this is my research on the large saxophone ensemble. As detailed in my scholarship, this grouping has many positive pedagogical possibilities for developing saxophonists. In addition, this medium-sized ensemble offers a wealth of practice teaching opportunities for pre-service music educators within the ensemble. Before my original scholarship, however, there were virtually no available resources with accurate information pertaining to literature or pedagogical strategies. My research led to two peer-reviewed journal articles (both published in *The Saxophone Symposium* Vol. 36—37). However, my engagement with this subject did not end there. I applied the findings of my research to my own pedagogy with lasting implications for students.

This research eventually led to the formation of the Georgia College & State University Saxophone Choir (taught as a lab component of MUAP 1109 and 3109 Saxophone). This ensemble has been the basis for several exciting MURACE projects that have engaged more than a dozen GCSU students. The ensemble has presented at state, national, and international conferences (most recently, the 2023 Georgia Music Educators Association Conference, the 2023 North American Saxophone Alliance Biennial Conference, and the 2024 United States Navy Band International Saxophone Symposium). The ensemble's most recent proposal for a recital has been accepted for the forthcoming 2025 North American Saxophone Alliance Region 7 conference, to be hosted by the University of Tennessee—Knoxville in March.

Following the practical applications of my research in the classroom, I took the resulting experiences and drafted an article for in-service collegiate saxophone teachers and K-12 band directors. "Triumphant Saxophone Choirs," published in the August/September 2022 issue of *The Instrumentalist* was intended as a step-by-step introduction to large saxophone ensembles, their literature, and rehearsal techniques. The original material was gathered through scholarly research and then was refined through artistic practice and classroom application. Then, I turned all of this into practical advice for other teachers. These two examples serve as a microcosm of my philosophy of the scholarship of teaching and learning. Similar examples could be drawn with my scholarly work on saxophone vibrato, early saxophone pedagogy, and saxophone literature. All my initial investigations have yielded first peer-reviewed articles, then practical applications in my own classroom, followed by practitioner resources to help other teachers and students.

There are many other examples in which my historical scholarship of saxophone and woodwind pedagogy has yielded practical applications for my own students and for teachers and learners throughout the country. For example, one recent project resulted in a peer-reviewed paper and a series of conference lectures and lecture-recitals on works for saxophone by the "Dean of Afro-American Composers," William Grant Still. While Still is

often studied in undergraduate music history courses, many of his works for saxophone were little-known. As part of my research, I examined the pedagogical implications of the repertoire he produced and its possible uses in the collegiate studio. My colleague, Dr. Logan Banister, an Assistant Professor of Saxophone at Lamar University, lauded the value of this work, stating:

I am particularly grateful for [Dr. Allen's] recent work on the music of American composer William Grant Still...Dr. Allen gave a terrific performance of William Grant Still's "Quit Dat Fool'nish" in 2023. This short piece has immense pedagogical value in an undergraduate applied studio. Dr. Allen's performance introduced me to the somewhat obscure piece, and I have regularly assigned it to my undergraduates since.¹

As evidence of the effectiveness of the findings and implications of my research at a national level, I solicited comments from select colleagues throughout the country. Perhaps my Teaching & Learning research philosophy is summed up best by Dr. Matthew Taylor, Associate Professor of Saxophone at the University of Central Arkansas. Unprompted, he identified the combination of historical research, performance, and praxis that is central to my work:

Andrew Allen is not only one of the five most active scholars in the academic saxophone community, his work straddles the divide between historic and pragmatic, advancing our contextual understanding of saxophone playing across the instrument's history while also advancing the quality of saxophone pedagogy from the beginner level through graduate mastery. His concise use of language makes his work accessible to the entire community of music makers, and all of us in the field are lucky to reap the benefits of his research.²

Dr. Geoffrey Deibel, Associate Professor of Saxophone at Florida State University similarly stated that, "Andrew Allen has contributed a great deal to pedagogy for both professional, university, and school-aged saxophonists not just through his teaching at GCSU, but through his many informative and well-written articles in numerous publications. It's been truly impressive to witness."³ Likewise, Dr. Kyle Hutchins, Assistant Professor of Practice in Saxophone at Virginia Tech, identifies my focus on research questions that have impact at all levels: "Dr. Andrew Allen's published articles are helpful to students, future educators, and current educators alike."⁴

As noted in my Narrative Statement, my research and published contributions are also focused on producing helpful artifacts for K-12 educators and students. The effectiveness of these efforts is attested to by Fred Norton, band director at High Tower Trail Middle School in Marietta, Georgia, who writes that "I found Dr. Allen's presentation at GMEA to be beneficial to novice and veteran teachers alike. He has a strong command of saxophone pedagogy (and woodwinds in general) and possesses a talent for sharing his expertise in a highly engaging way."⁵

¹ Logan Banister, message to author, December 13, 2024.

² Matthew Taylor, message to author, December 17, 2024.

³ Geoffrey Deibel, email to author, December 26, 2024.

⁴ Kyle Hutchins, email to author, December 15, 2024.

⁵ Fred Norton, message to author, December 18, 2024.

Annotated Bibliography (Most Pertinent Peer-Reviewed Articles Pertaining to SoTL)
Organized Chronologically from Most Recent to Least Recent

Allen, Andrew J. "Sigurd Raschèr and Karel Husa: A Musical Partnership." *Saxophone Symposium* Vol. 47 (2024): In-Press.

This study, accepted and slated for publication in the upcoming edition of *The Saxophone Symposium*, the peer-reviewed journal of the North American Saxophone Alliance, investigated two celebrated works for saxophone by the Czech-American composer Karel Husa. Through original archival research in the Sigurd Raschèr collection at the State University of New York at Fredonia, I unearthed the original manuscripts for these pieces, along with correspondence between Husa and Raschèr, the dedicatee of one of the works, and the first performer of the second. My results included valuable historical context for the pieces and yielded several pedagogical insights for these works (which are still standard curricula for college saxophonists). This includes errata in the published scores, as well as interpretive and teaching suggestions garnered through the original correspondence.

Allen, Andrew J. "'Another American Voice': William Grant Still and the Saxophone." *Saxophone Symposium* Vol. 45 (2022): 94-111.

This study, published in the peer-reviewed journal of the North American Saxophone Alliance, explored the life and works of William Grant Still (dubbed "the Dean of Afro-American Composers," much to his chagrin), especially his concert works for saxophone. Through archival research in the Sigurd Raschèr collection at the State University of New York at Fredonia and correspondence with the Still collection at the University of Arkansas, I drafted an historical account of the dawn of several of Still's works, including his much-taught *Romance* for alto saxophone and piano, and its little-known companion, *Quit Dat Fool'nish*. In addition to this historical background, my results included a comparison of the manuscripts to published versions and offered insights for teachers and students of the saxophone, including interpretive and pedagogical suggestions gleaned from the archival material.

Allen, Andrew J. "Percy Grainger and the Saxophone." *NACWPI Journal* Vol. 69, no. 2 (Winter 2021-2022): 4-7.

This study, published in the peer-reviewed journal of the National Association of College Wind and Percussion Instructors, offered an overview of little-known works for saxophone chamber groups by the famous Australian-American composer Percy Grainger, a devotee (and amateur performer) of the instrument. The study was an investigation of primary and secondary sources, including many articles by Grainger. This study led to a partial catalog of his works for the instrument, valuable to students and teachers, and included directions for uncovering several works for

saxophone ensemble hidden within larger ensembles that Grainger had written (with flexible instrumentation, not advertised by publishers today, but readily usable in modern editions).

Allen, Andrew J. "The Masters Speak: Comparing Basic Pedagogical Teachings of Three Saxophone Pioneers." *NACWPI Journal* Vol. 69, no. 1 (Fall 2021): 4-11.

This study, published in the peer-reviewed journal of the National Association of College Wind and Percussion Instructors, investigated, compared, and contrasted the pedagogical approaches of three important mid-20th Century saxophone pedagogy pioneers: Sigurd Raschèr, Larry Teal, and Cecil Leeson. The study used primary sources authored by the pedagogues under investigation, including practitioner articles from the 1950s, 60s, and 70s, books such as Teal's *The Art of Saxophone Playing*, Leeson's doctoral dissertation, and a filmstrip on saxophone pedagogy starring Raschèr, produced by the Buescher Band Instrument company in the 1950s. The results included a dissection of basic pedagogical approaches from each of the three pioneers and explored their relevance to modern teachers and students.

Allen, Andrew J. "A Brief History of the Saxophone's Altissimo Register." *NACWPI Journal* Vol. 68, no. 1 (Fall 2020): 5-8.

This study, published in the peer-reviewed journal of the National Association of College Wind and Percussion Instructors, examined the historical uses of and pedagogical approaches to the saxophone's highest register. The author examined primary sources, including method books for saxophone from the 19th and 20th Centuries to gain an understanding of how the register was previously used and taught. Results included a summary of historical teaching approaches for the register (which is often difficult for college students to learn) to give teachers alternative methods, beyond the standard contemporary approaches.

Allen, Andrew J. "The Saxophone in the National Solo and Ensemble Contest: 1928-1937." *Saxophone Symposium* Vol. 42 (2019): 1-18.

This study examined the use of the saxophone in the National Solo and Ensemble Contest, an event held for middle- and high-school students in the United States from 1928 to 1937. Through primary sources, including rules and repertoire lists for the contest, as well as contemporaneous press accounts, the author examined the students who participated in the contest, the repertoire that they performed, and the attendant pedagogical ramifications. The study's results offered details of pedagogical ensembles once common, now long forgotten (such as the standardized saxophone sextet) and usable developmental repertoire that is still available, although forgotten following lapses in institutional memory in woodwind pedagogy created by the Second World War and a following shift in instrumental music education.

Allen, Andrew J. "Henry Cowell and the Saxophone." *Saxophone Symposium* Vol. 41

(2018): 1-19.

This study examined the life and works of mid-20th Century American composer Henry Cowell, especially centering on his use of the saxophone. The author utilized extensive archival research at the Sigurd Raschèr collection at the State University of New York at Fredonia (including correspondence between composer and saxophonist, as well as manuscript versions of the relevant repertoire) to elucidate the historical background of Cowell's works, especially his pedagogically significant *Sailor's Hornpipe* for saxophone quartet and *Air and Scherzo* for alto saxophone and piano or chamber orchestra. The results included a comparison of the published scores with manuscripts, detailing errata, and drew pedagogical suggestions for teachers and students from the correspondence.

Allen, Andrew J. "A Brief History of Saxophone Vibrato." *NACWPI Journal*, Vol. 65, no. 2 (Winter 2017-2018): 5-8.

This article investigated the use and pedagogical history of saxophone vibrato, an undulation in the tone that is a standard (and lovely) aspect of saxophone performance in all styles. The author used primary sources, including historical method books from the 19th and 20th Centuries to detail and compare teaching approaches throughout time. The results included practical applications for modern students and teachers.

Allen, Andrew J. "The Symphonious Saxophone II: A Quantitative Analysis of the Saxophone Ensemble's Original Literature, with a Focus on the Establishment of Standard Instrumentation." *Saxophone Symposium* Vol. 36-37 (2013-2014): 60-73. This study investigated original literature for large saxophone ensemble (groups of five or more saxophones). Through a quantitative analysis based on data sets available in secondary sources (primarily, Jean-Marie Londeix's standard *Londeix Guide to Saxophone Repertoire*), the author catalogued saxophone ensembles of all sizes and instrumentations. The results detailed the most common instrumentations and offered guidance for teachers, including those combinations of saxophones that would yield the greatest number of usable pedagogical works.

Allen, Andrew J. "The Symphonious Saxophone I: A History of the Large Saxophone Ensemble." *Saxophone Symposium* Vol. 36-37 (2013-2014): 39-59. This study investigated the history of the large saxophone ensemble (five or more saxophones), including important groups, repertoire, and pedagogical approaches. The author used primary and secondary sources to detail the history of the formation, from a pedagogical ensemble pioneered by Adolphe Sax, the inventor of the eponymous instrument, to the early 21st Century. Results included discussion of historical teaching approaches and strategies and pedagogical repertoire.

Overview of Support & Promotion of SoTL Beyond Personal Research

I have extensive experience promoting the scholarship of teaching and learning both on Georgia College's campus and beyond. This includes editorial service for journals dealing with the scholarship of teaching and learning in instrumental music; workshop activities for teachers, university students, and K-12 pupils; numerous practitioner articles for students and teachers based on my peer-reviewed research; and open-source pedagogical materials.

Currently, I serve as assistant editor of *The Saxophone Symposium*, the peer-reviewed journal of the North American Saxophone Alliance. Previously, I served as editor of *The NACWPI Journal*, the peer-reviewed journal of the National Association of College Wind and Percussion Instructors. Both publications deal extensively with the Scholarship of Teaching and Learning in the field of instrumental music. In these roles, I was able to help other authors develop and refine studies with many positive implications for students and teachers of music. In addition, in my time as President-Elect of the North American Saxophone Alliance (2023-2024), I concurrently served as founding chair of the Professional Development Committee. As part of the committee's mission, I developed and oversaw a grant program that helped support several SoTL projects. I continue to oversee these efforts as President of the Alliance.

I also frequently give workshops and pedagogical presentations at professional conferences, universities, and music education association conferences, where I encourage developing pedagogues to engage in SoTL activities, as well as share practical applications of my own scholarly research. I gave a pedagogical presentation (a featured masterclass) for faculty colleagues and students from throughout the South at the 2021 North American Saxophone Alliance Region 6 Conference, hosted by the University of Southern Mississippi. Later this spring, I will give a similar presentation as a featured masterclass presenter at the 2025 North American Saxophone Alliance Region 7 Conference, hosted by the University of Tennessee. In the last five years, I have given guest pedagogical presentations (masterclasses) at The University of South Carolina, Vanderbilt University, East Tennessee State University, Slippery Rock University, Duquesne University, Ohio University, Shenandoah University, The University of Akron, The University of Cincinnati, Texas A&M International University, Georgia State University, The University of Tennessee at Knoxville, Western Kentucky University, Virginia Tech, Kent State, Texas A&M University at Commerce, Bowling Green State University, and Emory University. In the same five-year span, I have presented three sessions for K-12 music teachers at the Georgia Music Educators Association In-Service Conference, and one at the South Carolina Music Education Association Conference. I have also presented two in-service workshops on woodwind pedagogy for K-12 music teachers, sponsored by GCSU's Center for Music Education, and I have organized, coordinated, and taught the annual Georgia College & State University Winds & Percussion Workshop (now in its sixth year), an event that shares best practices for woodwind, brass, and percussion performance directly with high school students. This is in addition to the dozens of visits I have made to individual middle- and high-school music programs for workshops throughout the state of Georgia.

Finally, I have translated my scholarly research into numerous practitioner resources to directly aid music students and teachers. This includes open-access audio-visual resources, such as a series of videos and accompanying handouts, sponsored and distributed by the Conn-Selmer musical instrument company. I have also produced multiple open-access materials for the DANSR corporation, distributor of saxophone and clarinet reeds, mouthpieces, and accessories (a sample, covering saxophone vibrato, informed by my research in this area, is available here: <https://youtu.be/PWnXlp7gGno?si=SzJ8bJALgj-Qi21o>). I have also produced forty practitioner articles for widely read publications in the music education field, which have shared many of the concepts discovered in my scholarly research with a broad audience of educators. These publications include *School Band and Orchestra*, *The Instrumentalist*, *Music Educators Journal*, and *Teaching Music* (the latter two published by the National Association for Music Education, the blanket organization for K-12 music educators throughout the United States).

Condensed Curriculum Vitae for Andrew J. Allen, DMA

REFEREED JOURNAL ARTICLES CONCERNING TEACHING & LEARNING (2019-PRESENT)

Winter 2025	<i>Saxophone Symposium</i> , Vol. 47 (2024), In-Press “Sigurd Raschèr and Karel Husa: A Musical Partnership”
Winter 2022-23	<i>Saxophone Symposium</i> , Vol. 45 (2022), 94-111 “‘Another American Voice’: William Grant Still and the Saxophone”
Spring 2022	<i>NACWPI Journal</i> , Vol. 69, No. 2 (Winter 2021-2022), 4-7 “Percy Grainger and the Saxophone”
Fall 2021	<i>NACWPI Journal</i> , Vol. 69, No. 1 (Fall 2021), 4-11 “The Masters Speak: Comparing Basic Pedagogical Teachings of Three Saxophone Pioneers”
Fall 2020	<i>NACWPI Journal</i> , Vol. 68, No. 1 (Fall 2020), 5-8 “A Brief History of the Saxophone’s Altissimo Register”
Fall 2019	<i>Saxophone Symposium</i> , Vol. 42 (2019), 1-18 “The Saxophone in the National Solo and Ensemble Contest: 1928-1937”

PUBLISHED PRACTITIONER ARTICLES (2019-PRESENT)

Fall 2024	<i>Instrumentalist</i> , December 2024/January 2025, 25-27 “What’s the Deal with Saxophone Quartets?”
Spring 2024	<i>School Band & Orchestra</i> , March 2024, 22 “Getting to the Point! Comparative Articulation for Woodwinds—Part 2” (co-authored with Elise Naber Allen)
Spring 2024	<i>School Band & Orchestra</i> , February 2024, 14 “Getting to the Point! Comparative Articulation for Woodwinds—Part 1” (co-authored with Elise Naber Allen)

Fall 2022	<i>Instrumentalist</i> , December 2022/January 2023, 20-21 “Catching Some Waves: Comparative Woodwind Vibrato” (co-authored with Elise Naber Allen)
Fall 2022	<i>Music Educators Journal</i> Vol. 109, no. 1 (September 2022), 16-17 “Listening: The Key to Success”
Fall 2022	<i>School Band & Orchestra</i> , September 2022, 18-19 “Debunking Saxophone Myths”
Fall 2022	<i>Instrumentalist</i> , August/September 2022, 22-23 “Triumphant Saxophone Choirs”
Fall 2021	<i>Instrumentalist</i> , October/November 2021, 18-19 “Alternative Practice Strategies”
Summer 2021	<i>Instrumentalist</i> , June/July 2021 “Stepping Towards the Stratosphere”
Spring 2021	<i>Instrumentalist</i> , February/March 2021, 18-19 “Middle or Side? Guidelines for Saxophone Placement”
Fall 2020	<i>JazzEd</i> , October 2020, 20-21 “Teaching Jazz Style Through Guided Listening”
Fall 2020	<i>Instrumentalist</i> , September 2020, 22-24 “Saxophone Trill Fingerings”
Fall 2019	<i>JazzEd</i> , November/December 2019, 18-19 “The Sky’s the Limit! The Soprano Saxophone in Jazz”

MAJOR DIGITAL PEDAGOGICAL PUBLICATION

Summer 2023	<i>Selmer Masterclass: Andrew J. Allen, Saxophone</i> (Pedagogical video lessons and handouts commissioned by the Conn-Selmer corporation): https://www.musicprofessor.com/courses/take/andrew-j-allen-saxophone/lessons/45394646-start-here
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INTERNATIONAL-LEVEL PRESENTATIONS CONCERNING TEACHING & LEARNING (2019-PRESENT)

February 25, 2022	International Conference for Saxophone Pedagogy & Performance: Lecture—The Masters Speak: Comparing Basic Pedagogical Teachings of Leeson, Raschèr, and Teal
February 27, 2021	International Conference for Saxophone Pedagogy & Performance: Lecture—The Hidden History of Saxophone Altissimo
January 10, 2020	42nd United States Navy Band International Saxophone Symposium: Lecture—The Saxophone in the National Solo and Ensemble Contest: 1928-1937

NATIONAL-LEVEL SCHOLARLY PRESENTATIONS CONCERNING TEACHING & LEARNING (2019-PRESENT)

June 23, 2023	2023 Council on Undergraduate Research ConnectUR Annual Conference: Lecture—Fostering Independence in Undergraduate Creative Endeavors: A Case Study
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April 1, 2023 **2023 North American Saxophone Alliance Biennial**
Conference: Panel Discussion—Contemporary Perspectives on the Legacy of Elise Hall (with Kurt Bertels, Sarah Hetrick, Adrienne Honnold, & Holly Hubbs)

REGIONAL-LEVEL SCHOLARLY PRESENTATIONS CONCERNING TEACHING & LEARNING (2019-PRESENT)

April 11, 2021 **The North American Saxophone Alliance Region VI**
Conference (Virtual): Lecture—The Hidden History of Saxophone Altissimo

March 19, 2021 **The North American Saxophone Alliance Region III**
Conference (Virtual): Lecture—The Hidden History of Altissimo

March 6, 2021 **The North American Saxophone Alliance Region VII**
Conference (Virtual): Lecture—The Secret History of the Altissimo Register

STATE-LEVEL PEDAGOGICAL PRESENTATIONS (2019-PRESENT)

January 27, 2024 **The Georgia Music Educators Association Conference:**
“Stuff You Missed in Woodwind Class: A Fundamentals Refresher for Flute, Clarinet, & Saxophone” (with Elise Naber Allen)

February 4, 2022 **The South Carolina Music Education Association**
Conference: “Go Small to Think Big: Large Ensemble Success Through Chamber Music” (with Sheldon Johnson, Clifford Leaman, and Matthew Castner)

January 30, 2021 **The Georgia Music Educators Association Conference:**
“Go Small to Think Big: Large Ensemble Success Through Chamber Music” (with Sheldon Johnson, Clifford Leaman, and Neal Postma)

January 24, 2020 **The Georgia Music Educators Association Conference:**
“Stop the Honks! Beautiful Saxophone Sounds From Day One”

SELECTED PEDAGOGICAL DEMONSTRATIONS (MASTERCLASSES)

March 2025 (Upcoming) Featured Masterclass, North American Saxophone Alliance
Region 7 Conference, Hosted by the University of Tennessee

October 14, 2024 Guest Masterclass, University of South Carolina

October 24, 2023 Guest Masterclass, Vanderbilt University

October 23, 2023 Guest Masterclass, University of Tennessee at Martin

October 22, 2023 Guest Masterclass, East Tennessee State University

October 25, 2022 Guest Masterclass, Slippery Rock University

October 24, 2022 Guest Masterclass, Duquesne University

October 23, 2022 Guest Masterclass, Ohio University

October 22, 2022 Guest Masterclass, Shenandoah University

October 21, 2022 Guest Masterclass, University of Akron

October 19, 2022	Guest Masterclass, University of Cincinnati College-Conservatory of Music
March 29, 2022	Guest Masterclass, Georgia State University
March 22, 2022	Guest Masterclass, University of Tennessee—Knoxville
March 21, 2022	Guest Masterclass, Western Kentucky University
April 10, 2021	Featured Masterclass (Virtual), North American Saxophone Alliance Region 6 Conference, Hosted by the University of Southern Mississippi
March 25, 2021	Guest Masterclass (Virtual), Virginia Polytechnic Institute and State University
March 17, 2021	Guest Masterclass (Virtual), Kent State University
October 15, 2020	Guest Masterclass (Virtual), Southwestern Oklahoma State University
April 20, 2020	Guest Masterclass (Virtual), Texas A&M University-Commerce
January 16, 2020	Guest Masterclass, Emory University

EDITORIAL SERVICE SUPPORTING THE SCHOLARSHIP OF TEACHING & LEARNING

Summer 2022-Present	North American Saxophone Alliance: <i>Saxophone Symposium</i> , Assistant Editor
Spring 2016-Summer 2022	National Association of College Wind and Percussion Instructors: <i>NACWPI Journal</i> , Editor

Letter of support from Dr. Stephen Page, University of Texas at Austin



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February 4th, 2025

To Whom It May Concern:

It is my pleasure to write the letter of support for Dr. Andrew J. Allen, an artist, scholar, and pedagogue whom I have known for more than a decade. In writing letters like these, I often find myself needing to better familiarize myself with an individual's research portfolio, but in this case, I am already acutely aware of Dr. Allen's work, given its immense value and importance to our field. I have enthusiastically followed Andrew's scholarly and artistic output for many years and look forward to the many exciting projects currently in progress.

Professor Allen has been well known for his research in the realm of Historical Saxophone Pedagogy for many years, having published a plethora of articles in various scholarly journals. In truth, Dr. Allen is one of the very few people actively pursuing the topic, and in doing so, creating exceptional value to the community. Further, much of this research has been presented publicly at meetings of the North American Saxophone Alliance, the US Navy Band International Saxophone Symposium, the International Conference for Saxophone Performance and Pedagogy, World Saxophone Congress, and more. I have been in the audience for many of these occasions, and the topics covered has always been beautifully presented, shining light on important aspects of the instrument's history, while being interactive, engaging, and always well attended. Project of considerable notoriety include a chapter in a new book on Elyse Hall, for The University of Leuven Press in Belgium, and an article on the use of the saxophone by William Grant Still for publication in the next volume of *The Saxophone Symposium*.

An equally important part of Dr. Allen's research is the practical application of its finding into his own artistic work as an active practitioner on the instrument, and even further, through the creation of resources and materials that support the work of other teachers, and students of all levels. This type of broad use, application, and dissemination demonstrates well the impact that research can have, and Andrew's longstanding commitment to this work is no exception.

Dr. Allen, given the significant scope of his contributions in publication, is without a doubt a leader in the field, shining a bright path for all to follow. If I may be of further assistance, please be in touch.

Sincerely,

A handwritten signature in dark ink, appearing to read "Stephen C. Page".

Dr. Stephen C. Page
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