

University of Oregon, School of Music and Dance

SAXOPHONE STUDIO OF IDIT SHNER

LESSON SYLLABUS for MUP 154, 184, 284, 354, 384, 484, 654, and 684

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Grading: Students enrolled in applied saxophone will be graded upon the following:

1. The student's weekly attendance at a scheduled lesson time. Each student is to receive nine (9) lessons per quarter.
2. The student's individual preparation for lessons and progress throughout the semester.
3. Student's participation in at least one saxophone master class or recital. This can be a solo, saxophone quartet, chamber ensemble performance, or transcription (upon instructor's approval).
4. The preparation and completion of a technique saxophone jury at the end of each term, and solo saxophone jury at the end of each term. Students may perform an unaccompanied piece for jury only if their performance on a master class or recital was for solo saxophone and piano.
5. The completion of weekly scale and etude assignments.
6. Learning at least one new work for the saxophone per term (see recommended literature list).

Lesson Attendance Policies: Students are expected to attend all their scheduled weekly lessons. If a student cannot attend a lesson, it is the student's responsibility to contact the instructor at least 24 hours in advance. Insufficiently prepared lessons will not be made up. The lesson grade will be lowered by a letter grade after two unexcused absences from lessons; each subsequent unexcused absence will further lower the final grade.

Recital Attendance Policies: Weekly attendance at saxophone master class (Tuesdays at 1:00pm, room 211) is *required*. Students enrolled in applied saxophone are expected to attend all saxophone recitals. This includes guest, faculty and student recitals, in both classical and jazz idioms.

Final Grading. Each of the nine weekly lessons is graded. At the end of each quarter, the lowest weekly grade will not be calculated, with eight grades remaining. The term grade composite is: Weekly Grades 8 x 10% – 80%

Master class performance	– 10%	(presentation-5%, playing – 5%)
Jury performance	– 10%	(tech. jury – 3%, piece jury – 7%)

Total		100%

Americans with Disabilities Act: The University of Oregon School of Music complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with a disability. If you have an established disability as defined in the Americans with Disabilities Act, please notify the instructor as soon as possible to make arrangements.

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

The Bias Response Team, 164 Oregon Hall, (541) 346-1139

Affirmative Action and Equal Opportunity Office, 474 Oregon Hall, (541) 346-3123

Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617

Counseling Center, 210 Health and Counseling Center, (541) 346-3227

Student Advocacy, 334 EMU, (541) 346-1141

E-Reserve: There are over 15 articles placed on E-reserve for your convenience. These contain important information to every saxophonist. In order to access these articles, you should go to the main library page, click on 'course reserves'. Type *Shner* in the field asking for instructor's name. Your user name is *fall07* and the password is *pumpkin*.

Saxophone Quartet: Participation in a saxophone quartet is **Highly Recommended** and should be a substantial part of every saxophonist's education.

Transcribing: though required only for jazz majors, the student is **encouraged** to transcribe jazz solos and prepare Charlie Parker Omnibook solos for lessons. Learning stylistic flexibility should be a substantial part of every saxophonist's education.

Required Materials for Applied Saxophone Lessons

Proper equipment: Saxophone, mouthpiece, ligature, and reeds all in good working order.

An accurate metronome, A tuner and A Tuning CD (ask me if you do not have one)

A recording device of your choice (such as a minidisk, MP3 recorder, tape recorder)

A notebook – to be brought to each lesson

Appropriate method books and solo literature. These may be available in the UO music library, but purchasing these materials is highly recommended. You must own the piece you play for your jury.

The Charlie Parker Omnibook by Jamey Aebersold. Atlantic Music Corp., 1978

Technique assignments

Scales are to be played as follows:

- The full range of the saxophone (low Bb to palm key high F#)
- Four sixteenth notes per beat at quarter note = 120 beats per minute
- Varied Articulations
- Once the scale reached the tonic, the correct arpeggio should be played, full range
- Scales and arpeggios should be memorized

Recommend Progress of Scales, Method Books, and Solo Literature*

* This outline may be adapted to fit the specific needs of the student's progress.

First Year:

Scales

MUP 154:

1. All major and major-derived modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian): scales, in thirds, and arpeggios.
2. Chromatic scale.

MUP 184:

1. All melodic minor harmonic minor scales, diatonically, in thirds, and arpeggios.
2. Both whole-tone scales – running scale and in thirds.

Methods and Etudes

Klosé – *25 Daily Exercises*

Voxman – *Selected Studies*

Ferling/Mule – *48 Études* (Leduc edition only)

The Ferling Studies is preferred, but if suitable, one of the other books may be used as an introduction.

Suggested Literature

Bourrel	– <i>Sonate</i>
Bencriscutto	– <i>Serenade</i>
Bonneau	– <i>Suite</i>
Bozza	– <i>Aria</i>
D'Indy	– <i>Choral Varié</i>
Dukas, arr. Mule	– <i>Alla Gitana</i>
Eychenne	– <i>Sonata</i>
Heiden	– <i>Diversions</i>
J.S. Bach arr. Mule	– <i>Sonata No. 4</i>
J.S. Bach arr. Mule	– <i>Sonata No. 6</i>
Koechlin	– <i>15 Études</i>
Lantier	– <i>Sicilienne</i>
Milhaud	– <i>Scaramouche</i>
Rachmaninoff	– <i>Vocalise</i>
Rueff	– <i>Chanson et Passepied</i>
Schumann arr. Hemke	– <i>Three Romances</i>
Tcherepnine	– <i>Sonatine sportive</i>
Teal	– <i>Solos for the Saxophone Player</i>
Vivaldi arr. Rascher	– <i>Sonata in G minor</i>

Second Year:

Scales

MUP 284, fall term:

2. Major scales in fourths
2. Melodic minor and harmonic minor in fourths

MUP 284, winter and spring terms:

1. Continuation of above assignments
2. Diminished scales – by step, in thirds, and diminished seventh chords.

Introduction of altissimo – Eugene Rousseau’s *Saxophone High Tones*

Sigurd Raschèr – *Top Tones for the Saxophone*

Methods and Etudes

Karg-Elert – *25 Caprices*

Suggested Literature

C.P.E. Bach	– <i>Sonata in G Minor</i>
J.S. Bach arr. Londeix	– <i>Cello Suites</i>
Bedàrd	– <i>Fantaisie</i>
Bencriscutto	– <i>Serenade</i>
Ben-Haim	– <i>Three Songs Without Words</i>
Bozza	– <i>Improvisation et Caprice</i>
Charpantier	– <i>Gavambodi 2</i>
Glazunov	– <i>Concerto</i>
Crepin	– <i>Céline Mandarine</i>
Hartly	– <i>Petite Suite</i>
Heiden	– <i>Solo</i>
Heiden	– <i>Sonata</i>
Ibert	– <i>Histoires</i>
Kaufmann	– <i>Meditation</i>
Maurice	– <i>Tableaux de Provence</i>
Poulenc	– <i>Sonata for Oboe (soprano)</i>
Tomasi	– <i>Ballade</i>
Tull	– <i>Sarabande & Gigue</i>
Van Delden	– <i>Sonata</i>

Third Year:

Scales

MUP 354:

1. Melodic minor diatonic 13th chords.
2. Diatonic seventh patterns.

MUP 384:

1. Continuation of above assignments.
2. Augmented scale – diatonically, in thirds, and arpeggios.

Methods and Etudes

Finish Karg-Elert studies

Eugene Bozza – *12 Etude-Caprices*

Additional high tone studies: Sigurd Raschèr – *Top Tones for the Saxophone*

Donald Sinta - *Voicing*

Suggested Literature

Boutry	– <i>Divertimento</i>
Bozza	– <i>Concertino</i>
Creston	– <i>Sonata</i>
Debussy arr. David	– <i>Rapsodie</i>
Debussy arr. Rousseau	– <i>Rapsodie</i>
Dubois	– <i>Concertstück</i>
Duckworth	– <i>Ballad in Time and Space</i>
Duckworth	– <i>Pitt County Excursions</i> (tenor saxophone)
Hartley	– <i>Duo for Alto Saxophone and Piano</i>
Hindemith	– <i>Sonata</i>
Lunde	– <i>Sonata</i>
Muczynski	– <i>Sonata</i>
Pascal	– <i>Sonatine</i>
Pasquale	– <i>Sonata</i> (tenor saxophone)
Persichetti	– <i>Parable XI</i>
Rueff	– <i>Sonata</i>
Telemann arr. Voxman	– <i>Sonata in C Minor</i> (soprano)
Villa-Lobos	– <i>Fastaisie</i> (soprano)
Whitney	– <i>Introduction and Samba</i>

Fourth Year:

Scales

MUP 484

- a. Harmonic minor diatonic 13th chords
- b. Major scales in three octaves.

Methods and Etudes

Finish Bozza studies

Guy Lacour – 28 *Études sur la Modes of d'Olivier Messiaen*

Ruggiero – 16 *Finishing Etudes*

Suggested Literature

Bassett	– <i>Music for Saxophone and Piano</i>
Bonneau	– <i>Caprice en forme de Valse</i>
Constant	– <i>Musique de Concert</i>
Creston	– <i>Rapsodie</i>
Creston	– <i>Concerto</i>
Desenclos	– <i>Prélude, Cadence et Finalé</i>
DiPasquale	– <i>Sonata</i>
Dubois	– <i>Concerto</i>
Duckworth	– <i>A Ballade in Time and Space</i> (tenor)
Gotkovsky	– <i>Brilliance</i>
Harbison	– <i>San Antonio Sonata</i>
Heiden	– <i>Fantasia Concertante</i>
Husa	– <i>Élégie et Rondeau</i>
Ibert	– <i>Concertino da Camera</i>
Karlins	– <i>Music for Tenor and Piano</i>
Morosco	– <i>Blue Caprice</i>
Muczynski	– <i>Concerto</i>
Noda	– <i>Improvisations</i>
Orrego-Salas	– <i>Quattro Liriche</i>
Tomasi	– <i>Concerto</i>
Tower	– <i>Wings</i>

Graduate Level:

Scales

MUP 624, MUP 654:

Continuation of all previous scales

MUP 684:

All minor scales in broken fifths, then sixths.

Methods and Etudes

Finish Lacour *28 Études sur la Modes of d'Olivier Messiaen*

Lacour – *Huit Études Brillantes*

Londeix – *Etudes varié*

Lauba – *Neuf Etudes*

Caravan – *Preliminary Exercises and Etudes in Contemporary Techniques for Saxophone*

Suggested Solo Literature

Albright	– <i>Sonata</i>
Arma	– <i>Phases contre phases</i>
Bennet	– <i>Sonata</i> (soprano)
Berio	– <i>Sequenza VIIIb</i> for soprano saxophone
Berio	– <i>Sequenza IXb</i> for alto saxophone
Boutry	– <i>Sérénade</i>
Brahms arr. Rousseau	– <i>Sonatas</i> , op. 120
Cunningham	– <i>Trigon</i> Op. 31 (tenor saxophone)
Dahl	– <i>Concerto</i>
Denisov	– <i>Sonate</i>
Dzubay	– <i>Sonata</i>
Feld	– <i>Concerto</i> (soprano, alto, and tenor saxophones)
Feld	– <i>Sonata</i> (soprano)
Feld	– <i>Sonata</i> (alto)
Feld	– <i>Suite Rhapsodica</i>
Fox	– <i>Shaking the Pumpkin</i>
Fox	– <i>When the Thunder Speaks</i>
Freund	– <i>Sky Scrapings</i>
Gotkovsky	– <i>Concerto</i>
Gotkovsky	– <i>Variations pathétiques</i>
Hába	– <i>Partita</i>
Hindemith	– <i>Konzertstück für Zwei Alto Saxophone</i>
Husa	– <i>Concerto</i>
Kock	– <i>Concerto</i>
Larsen	– <i>Holy Roller</i>
Maslanka	– <i>Sonata for Alto Saxophone and Piano</i>

Maslanka	– <i>Sonata for Soprano Saxophone and Piano</i>
Robert	– <i>Cadenza</i>
Sancan	– <i>Lamento et Rondo</i>
Shrude	– <i>Renewing The Myth</i>
Stockhausen	– <i>In Freundschaft</i>
Swerts	– <i>Klonos</i>
Worley	– <i>Sonata</i>
Yoshimatsu	– <i>Fuzzy Bird Sonata</i>
Yuyama	– <i>Divertimento</i>

Graded Saxophone Quartet Literature

Grade	Composer	Title
IV	Albeniz arr. Mule	<i>Sevilla</i>
IV	C.P.E. Bach arr. Cunningham	<i>Quartet, Op. 17 No. 6</i>
III	J.S. Bach arr. Hemke	<i>Sarabande</i>
III	J.S. Bach arr. R. Fote	<i>Two Bach Preludes</i>
V	J.S. Bach arr. Rosenthal	<i>Fugue IV from Art of the Fugue</i>
V	Beethoven	<i>Allegro molto</i>
V	Bencriscutto	<i>Concerto Grosso (AATB (with piano or band)</i>
IV	Boccherini arr. Sibbing	<i>Quartet, Op. 1 No. 2 in Bb</i>
IV	Boucard	<i>Quartet-Sinfonia</i>
V	Bozza	<i>Andante et Scherzo</i>
VI	Bozza	<i>Nuages</i>
III	Calliet	<i>Carnaval</i>
III	Chopin arr. Dedrick	<i>Chopin Favorites</i>
III	Clerrise	<i>Introduction et Scherzo</i>
IV	Corelli arr. Sizemore	<i>Trio Sonata, Op. 3 No. 2 (SSAB)</i>
IV	Debussy arr. Cunningham	<i>Mazurka</i>
V	Debussy arr. Teal	<i>Andantino et Vif</i>
VI	Desenclos	<i>Quatour pour Saxophones</i>
V	Dubois	<i>Quatour pour Saxophones</i>
V	Dubois	<i>Variations</i>
V	Duckworth	<i>Reel Music</i>
III	Dvorak arr. Ronkin	<i>Prelude and Polka</i>
VI	Dzubay	<i>Di/Con[Conver{gence}]sions</i>
VI	Feld	<i>Quatuor</i>
VI	Fox	<i>Three Diversions</i>
IV	Frackenpohl	<i>Fanfare, Air and Finale</i>
IV	Gibbons arr. Hemke	<i>Fantazia</i>
IV	Glazunov	<i>Canzone, Two Variations and</i>
V	Glazunov	<i>Quatuor, Op. 109</i>

V	Gotkovsky	<i>Quartet</i>
III	Handel arr. Gordon	<i>Sarabande</i>
V	Hartley	<i>Suite</i>
V	Hayakawa	<i>Four Little Poems</i>
V	Haydn arr. Stanton	<i>Quartet in C Major, Op. 76</i> No. 3
V	Jean-jean	<i>Quartet</i>
IV	Joplin arr. Frackenpohl	<i>The Cascades</i>
IV	Karlins	<i>Blues</i>
VI	Karlins	<i>Saxophone Quartet No. 2</i>
V	Koch	<i>Miniatyrer</i>
VI	Lacour	<i>Quatour</i>
IV	Lantier	<i>Andante et Scherzo</i>
VI	Ledjet	<i>Quatour</i>
VI	Maslanka	<i>Mountain Roads</i>
IV	Mendelssohn arr. Teal	<i>Rondo Capriccioso</i>
V	Mendelssohn arr. Teal	<i>Spinning Song</i>
V	Mielenz arr. Voxman	<i>Scherzo</i>
IV	Mozart arr. Lang	<i>Eine Kleine Nachtmusik</i> (SABT or AATB)
V	Murphy	<i>Cadenzas and Recitativos</i>
IV	Nestico	<i>A Study in Contrasts</i>
III	Pachelbel arr. Frascotti	<i>Canon and Gigue (AAAB)</i>
V	Pascal	<i>Quatour de Saxophones</i>
III	Pierne	<i>Chanson d'autrefois</i>
III	Pierne	<i>Chanson do la Grand'</i>
V	Pierne	<i>Trois Conversations</i>
V	Pierne	<i>Introduction et variations sur</i> <i>une ronde poulaire</i>
VI	Rivier	<i>Grave et Presto</i>
V	Robert	<i>Tetraphone</i>
V	Scarlatti arr. Hemke	<i>Sonata No. 44</i>
V	Scarlatti arr. Schmidt	<i>Prelude and Fugue</i>
V	Schmidt	<i>Suite for Saxophone</i>
VI	Schmitt	<i>Quatuor, Op. 102</i>
IV	Schubert arr. Teal	<i>Andante, Op. 29</i>
IV	Sweelinck arr. Ricker	<i>Variations on a Theme by</i> <i>Sweelinck</i>
III-V	Teal	<i>Ten Saxophone Quartets</i> (collection)
VI	Xenaxis	XAS
VI	Webern	<i>Quartet, Op. 22</i>